

ACC 10000/145/98 20114/1/A MILAN - GENERAL (LOMBARDIA - REG)
MAY - OCT. 1945

- GENERAL (LOMBARDIA-REG.)

OCT. 1945

HEADQUARTERS ALLIED COMMISSION

NTN/rc

APO 394

Subcommission for Monuments Fine Arts & Archives

(Tel. 489061; ext. 442 & 254; 478480)

20114/1/A/MFAA

26 October 45

Director General for the Antiquities
and Fine Arts - Ministry of Public
Instruction

R O M E

SUBJECT: Palazzo Clerici, MILANO

1. Herewith for your information is a copy of letter
14 of 22 October from the Acting MFAA Officer of Lombardia
Region to the AMG Commissioner for MILANO regarding the Pa-
lazzo Clerici.

2. This represents clearly the status of the quarters
of the Superintendency of Galleries at the moment of your as-
suming administrative responsibility in Lombardia.

Non
J. B. WARD PERKINS
Lt. Col., RA
Director

2004

Inclosure : 1

Copy to Regional Education Officer,
Lombardia Region

22 OCT 1945

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION
MONUMENTS AND FINE ARTS DIVISION
APO 394

Prot. n. 14

22 October 1945

SUBJECT : Occupancy of Palazzo Clerici, Milan, by the Superintendency of Galleries.

TO : Commissioner, City and Province of Milan

1. Ever since the initial days of MFAA administration by AMG in this territory, the largest single problem that remained and remains unsolved is the acquisition of suitable premises for the Superintendency of Galleries, Milano, to be used as a museum and library. To my knowledge no reasonable alternative building exists other than Palazzo Clerici, Via Clerici, Milan, and both Lt. Cott and Capt. Pinsent, former MFAA Officers, Lombardia, directed their fullest efforts to obtain it for the Superintendency - without success. In view of the fact that termination of MFAA activity by AMG is imminent, it is desired to briefly review the entire case for adjudication by you, and present specific proposals along the lines of which it is requested you act.

2. Palazzo Clerici is a settecento edifice, of high architectural and decorative interest, containing frescoes by Tiepolo and Piazzetta. It is listed in the AC Handbook of Protected Monuments, n° 6, which covers the regions of Emilia and Lombardia, a copy of which I append (see pag. 60), and its historical and artistic importance is indicated by the asterisk which accompanies it. There are only nine such palaces of equal importance in the whole of the city of Milan. Within two days after entry by AMG in the city, it was posted with a sign (a usual procedure for important national monuments) signed by Capt. Keller, AMG V Army, stating that it was non-requisitionable without prior consent of MFAA Officer, Lombardia.

3. The present occupants of the palace are ISPI (Istituto Studi Politica Internazionale) and the PDC (Partito Demo-

22 OCT 1945

crazia Cristiana). All previous efforts to dislodge either of them have so far failed because of the lack of other accommodation for them. However, it was learned only recently, premises in via Morone 3, Milano, were to become available, since the building was about to be derequisitioned by HQ, 59 Area.

4. Via Morone 3, consists of about 30 rooms, with one large meeting hall and 6 or 7 store sites on the ground floor. The building is empty at present, but the Town Major, Milan, instructed the Commissario degli Alloggi to requisition one apartment of the four in which it is divided for the Cicognani family even before the formal derequisition was to be effected. Lt. Powell, Education Officer, HQ, 59 Area, informed me that the "Liaison Officer" offered to provide an apartment for this family, if in return he was allowed to occupy their villa. This agreement has the appearance of illegal collusion, because, of itself, it is susceptible of unfavorable interpretation, and further, the authority of the Town Major to specify civilian residents of buildings in which he relinquishes official interest may be open to question. (Lt. Powell's concern in the matter arises from the fact that he would like to see established in Milan an exhibition of paintings for educational purposes).

5. I propose therefore, on the basis of par. 3, above, and taking consideration of the fact that ISPI at present is an innocuous organization which does not occupy much of the desirable space in Palazzo Clerici, that :

- a) The PBC be compelled to vacate the rooms it occupies, and moved to via Morone 3, and that
- b) The Superintendency of Galleries be installed in its place.

My reasons are manifold :

- a) I. A political party is a center of controversy; its presence involves physical risk to the building.
II. Entry by the Party was de facto and on nobody's authority; as of this date, even after protracted litigation over its occupancy, it does not possess a requisition in its favor from the Commissione degli Alloggi, the proper communal office in a case of this nature.
III. Suitable alternative quarters are available for it in Via Morone 3, Milano
- b) I. Occupation of Palazzo Clerici by the Superintendency is consistent with the character of the building.

II. In the entire city of Milano there is not one Gallery available to the Superintendency and none of the former Galleries can be restored before the elapse of at least five years. The only Palace which can house a permanent exhibition of a part of the works of art formerly in the Brera, Castello Sforzesco, Poldi-Pezzoli and Scala Museums, and now stored in nearby deposits is Palazzo Clerici.

III. This exhibition, over a period of years, could do much to relieve the difficult financial position in which the Superintendency finds itself. In addition, within two week's time, an exhibition of works of art from the museums of Brescia, Bergamo, Mantova, Cremona and Genoa as well as all the important works from the more important churches of the whole of Lombardia, could be prepared, since these at present are also stored in nearby deposits. It must be pointed out that some of these works of art are deteriorating in the crates in which they are placed. A further wait of five years would be disastrous for them.

IV. In addition to the exhibition, Palazzo Clerici could accommodate the extensive library and photograph collections of the Superintendency which are among the most important of their kind in Northern Italy.

6. To these ends, I request that :

- a) The Prefetto be instructed to nullify any requisition of any of the apartments in Via Morone 3, made in favor of any civilian family or individual.
- b) The Prefetto be instructed to requisition the above premises in favor of the Partito Democrazia Cristiana.
- c) The Town Major be asked to desist from specifying future civilian residents of derequisitioned buildings.
- d) The Prefetto be instructed to issue an order forbidding further occupancy by the Partito Democrazia Cristiana of Palazzo Clerici, and he be made responsible for the enforcement of this order.
- e) The Prefetto be instructed to requisition the rooms in Palazzo Clerici, formerly occupied by the Party, for the Superintendency of Galleries.

For the Regional Commissioner :

[Signature]
MFAA, AMG,
Lombardia Region.

Copy to
MFAA 5/2

*Palazzo Clerici
come sede dell' I. S. P. I.
e dell' Istituto d'arte*

L' I. S. P. I. (Istituto Studi Politica Internazionale), nato come Istituto tipicamente fascista -- sia pure di un fascismo di sinistra: Ciano e Bottai -- può benissimo tramutarsi, e si sta tramutando di fatto, cambiati gli uomini e l'indirizzo -- e non sarà male mutare anche il nome -- in un istituto culturale dedito agli studi di scienze politiche.

Come istituto fascista l' I. S. P. I. ebbe in concessione l'uso per sessanta anni (se sono esattamente informato) dell'unico grande palazzo demaniale di Milano che abbia un altissimo interesse artistico e monumentale ed ebbe anche, sotto varie forme, più che cospicui mezzi finanziari per eseguirvi opere di restauro e di abbellimento così da farne una fastosa residenza ai fini di una politica di propaganda.

Come Istituto Culturale dell'Italia Democratica l' I. S. P. I. potrà avere il più largo incremento di studi e di pratica attività, compresi quei rapporti internazionali e di rappresentanza che sono inerenti alla materia (conferenze, convegni di studiosi, congressi ecc.) ma che non sono però per nulla legati a una particolare e specialissima importanza artistica (monumentale, pittorica, decorativa) quale è quella di molte sale e del complesso architettonico e strutturale del Palazzo Clerici. Soprattutto, non avrà bisogno di adoperare questi saloni né come depositi di libri della sua cospicua e preziosa biblioteca né come sale di lettura e di studio.

Per questi intenti di rappresentanza -- certo ancora lontani e piuttosto in programma che in atto -- cui ho ora accennato (conferenze, convegni ecc.) i bisogni dell' I. S. P. I. rinnovato non saranno certo continuativi ma ricorrenti saltuariamente, e prevedibilmente, per quanto tutti auguriamo rapida e piena la ripresa di un nostro posto nel mondo, ricorrenti a periodi di tempo non frequenti né prossimi.

Convegni di studiosi specializzati e conferenze che ab-

biano risonanza internazionale non si fanno ogni mese e neppure ogni anno. Per lunghissimi periodi di tempo le sale più cospicue e di maggior interesse artistico — e diciamo pure anche turistico — resterebbero dunque a disposizione, senza una utilizzazione immediata e continua, in attesa di eventualità celebrative che sono purtroppo ancora lontane.

Ciò vorrebbe dire uno sciupio di spazio — la cosa che è in questo momento più rara a Milano — che non può certo corrispondere agli intendimenti del Governo dell'Italia Democratica; e tanto meno nelle attuali gravissime difficoltà di ripresa.

Per contro tutte le Gallerie e i Musei di Milano si trovano — e si troveranno per anni parecchi — ridotti a essere dei "senza tetto", e nelle identiche condizioni sono anche le cospicue raccolte di libri d'arte e di fotografie, per modo che le Facoltà letterarie delle tre Università (di Milano e di Pavia), il Politecnico, l'Accademia di Belle Arti sono da quattro anni nella impossibilità di dare agli allievi di storia dell'arte il tema di una tesi, o la materia di una qualsiasi preparazione che esca appena da quanto si può trovare in un manuale.

In queste condizioni si dovrebbe rimanere, a guerra ormai finita, dio sa per quanti anni ancora se non si trovasse modo di provvedere. E il provvedere è necessario e urgente.

La Sovrintendenza alle Gallerie propone come la più immediata, la meno gravosa e, direi anche come la *sola soluzione possibile*, che l'I. S. P. L. — con questo o, meglio, con altro nome — pur conservando la sua sede a Palazzo Clerici non ne abbia una disponibilità esclusiva e totale ma ne condivida l'uso con quello tra gli Istituti statali che ne ha maggiore e più urgente bisogno, nell'interesse del patrimonio artistico milanese, nell'interesse più generale degli studi, nell'interesse — ed è pur cosa da tener presente nelle attuali difficoltà di ripresa economica — di una migliore e più rapida utilizzazione turistica di una ricchezza nostra della quale soltanto ai nostri avi siamo debitori.

Concordia e cordialità di rapporti non dovrebbero esser difficili tra due enti che hanno in comune il carattere di Istituti Culturali e uguale, se non la materia, però la consuetudine mentale di un lavoro che ha necessità continua di rapporti e contatti con il mondo internazionale degli studi.

Che in regime fascista l'I. S. P. L. al quale si intendeva affidare compiti di propaganda politica avesse ottenuto concessioni così patentemente fuori legge e punto necessarie a

un Istituto che abbia fini prevalentemente culturali, non è cosa che possa sorprendere; essa era anzi pienamente conforme alle consuetudini del governo fascista.

Ragione di più perchè si debba ora non annullare tali concessioni in quello che esse potevano avere di giustificato o di utile ma adeguarle alla necessità di interessi più generali e coordinarle con provvedimenti che contemperino ragioni di non certo minore entità in un campo che, analogamente, interessa un vastissimo pubblico anche internazionale, ed investe problemi culturali e pratici — non si dimentichi che il patrimonio artistico è per il popolo italiano anche una non trascurabile fonte di reddito — di primaria importanza.

Il Palazzo Clerici offre spazio sufficiente perchè i due Istituti (I. S. P. I. e Istituto d'arte) possano avervi sede non solo senza darsi impaccio ma traendo anzi, dalla vicinanza e dallo scambio frequente di contatti, reciproco aiuto per il raggiungimento degli scopi che entrambi si propongono.

Il Palazzo Clerici è però attualmente in grandissima parte occupato dalla sede del Partito Democratico Cristiano che ne ha, credo, ottenuta la concessione gratuita dall'I. S. P. I. stesso. Penso superfluo spendere parole per dimostrare come un tale uso del Palazzo, che non può essere considerato se non in via assolutamente transitoria, sia il più inadatto e il più inopportuno. La direzione stessa del Partito ha dovuto riconoscere di trovarsi per alcuni riguardi a disagio e di dover considerare come inutilizzabili, o utilizzabili molto limitatamente, una gran parte delle sale.

Risolto questo problema che una città come Milano non può considerare come insolubile né come dilazionabile all'infinito, il Palazzo Clerici potrà riprendere la sua naturale funzione di ambiente artistico e culturale aperto al godimento del più vasto pubblico italiano e internazionale; riacquistare il suo grandissimo valore turistico sotto il controllo dello Stato e del Comune esercitato per mezzo degli organi amministrativi e tecnici e ciò dai due Enti appositamente delegati; dar vita a due istituti di alto interesse civico e nazionale.

Salvo particolari precisazioni che potranno esser studiate di pieno accordo, avendo unicamente in vista il migliore e maggiore interesse generale, tra I. S. P. I. e Sovrintendenza e tra Ministero e Comune, proporrei in linea di massima questa utilizzazione del Palazzo:

Al piano terreno — quando esso sia totalmente libero da ogni altra occupazione — potranno trovare decorosa e co-

moda sede le due biblioteche (dell' I. S. P. I. e dell' Istituto d'arte) e la Fototeca (che è già cospicua) fornita parte dal Comune, parte dalle Sovrintendenze e a cui è sperabile che si aggiungano notevoli doni o depositi privati. Lo spazio, anche tenendo conto degli augurabili, diremo anzi certissimi, incrementi futuri sarà sufficiente per parecchi decenni avvenire. Nei saloni monumentali potrebbe essere accolta, in esposizione permanente o a rotazioni periodiche della durata ciascuna di almeno cinque o sei mesi, una scelta di quelle opere d'arte che maggiormente interessano studiosi e turisti fino a tanto che non si vengano a mano a mano ripristinando le sedi naturali dei Musei milanesi: Pinacoteca di Brera; Musei del Castello Sforzesco; Museo Poldi-Pezzoli; Galleria d'Arte Moderna o via dicendo.

E' prevedibile che questo periodo di attesa abbia a durare almeno cinque o sei anni.

Quest'uso dei grandi saloni del Palazzo non esclude, anzi in certo modo favorisce, che essi possano contemporaneamente servire, con le debite cautele e con quelle misure di sicurezza che i tecnici potranno consigliare, per conferenze, audizioni musicali, convegni di studiosi, congressi, siano essi indetti dall' I. S. P. I. o dall' Istituto d'arte.

Allo stesso modo che conferenze, convegni di studiosi, anche audizioni musicali si potrebbero tenere — e se ne sono tenute di fatto in paesi rispettosissimi dell'arte — in una sala di galleria o in una chiesa.

Da parte di un pubblico non numerosissimo, composto e disciplinato, quale sarà un pubblico di questa fatta, le opere d'arte, siano pure di grandissimo pregio, appese alle pareti non correranno rischio maggiore di quello che normalmente corrono in una navata di chiesa o in una sala di esposizione.

Nelle stanze minori, prive di interesse artistico e decorativo, di cui il Palazzo dispone potrebbero stare gli uffici amministrativi di archivio e di corrispondenza sia dell' I. S. P. I. che dell' Istituto d'arte e l'alloggio di uno o di due custodi ai quali sia affidata la sorveglianza diurna e notturna dei preziosi cimeli che il Palazzo ospiterebbe.

G. PACCHIONI

Sovrintendente alle Gallerie

32

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 489081, ext 412 & 234; 478480)

HTW/pa

Wdm

20114/1/V/3M

18 October 1945

Direction General for Antiquities and
Fine Arts - Ministry of Public Instruction -

RGG

Subject: Museo Politi-Senapoli, MILANO.

1. Transmitted herewith is Supt Paschioni's response (1396 of 14 Oct 45) to your 1466, Div III, of 27 Sept 45. The latter was sent forward through the Acting NFPA Officer of Lombardia Region on 1 Oct 45, as we then informed you.

2. It is indeed a relief to see that Supt Paschioni denies having committed the errors attributed to him, and particularly that he denies having made any statement to the effect that the Museo Politi-Senapoli was destroyed beyond repair.

Jew.

J. B. WARD PERLINE
Lt. Col., R. A.
Director.

1998

Copies to:
Actg Regl NFPA Officer, Lombardia Region
(ref 11 of 17 Oct 45)
Supt Paschioni (through Actg Regl NFPA Officer)

17 OCT 1945

(31)

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION
MONUMENTS AND FINE ARTS DIVISION
APO 394

only
msu

Ref. 11

17 October 1945

SUBJECT : Museo Poldi Pezzoli, Milan

TO : Allied Commission HQ.
(Att: Director, MFAA Sub-Commission)

1. Ref. your 20114/1/A/MFAA of 1 Oct. 1945.
2. I sent the original of the letter of reprimand directly to Pacchioni, as recommended in par. 3, ref. above.
3. His reply, I herewith enclose.
4. As to his allegations of full rapport with Capt. Pinsent and Lt. Cott, nobody here is in a position either to affirm or rebut his statements. The truth is that if the MFAA Officers were in full agreement with him, the letter from the Ministry falls flatter than a letter from a Ministry should.
5. I have not enquired into the merits of the bone of contention, but have offered a quiet, if platitudinous word to Pacchioni that this kind of squabble is unworthy of a man of his position. I think ^{all} the combatants should be so approached, because they all appear in an equally bad light.

6. Major Vesselo is all currents as regards this matter.

For the Regional Commissioner,

lfc W. Bledsoe
MFAA, AMG,
Lombardia Region.

MTN
to you directly

only

18 OCT 1945 FILE NO. 20 114/1A
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17 OCT 1945

HEADQUARTERS ALLIED COMMISSION

APO 394

Subcommission for Monumental Fine Arts and Archives
(Tel. 459081, ext 442 & 254; 478480)

HEV/pa

20114/1/A/AFAA

12 October 1945

SUBJECT: Exhibition at Palazzo Bocconi, MILANO.

TO : Acting AFAA Officer, Lombardia Region.

1. Ref your 5 of 10 Oct 45.
2. Thank you very much for the six copies of the mimeographed English catalog of the Subject exhibition.

For the Director:


NORMAN T. HINTON
Major, Air Corps,
Deputy Director.

1996

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION
MONUMENTS AND FINE ARTS DIVISION
APO 394

File n° 5

10 October 1945

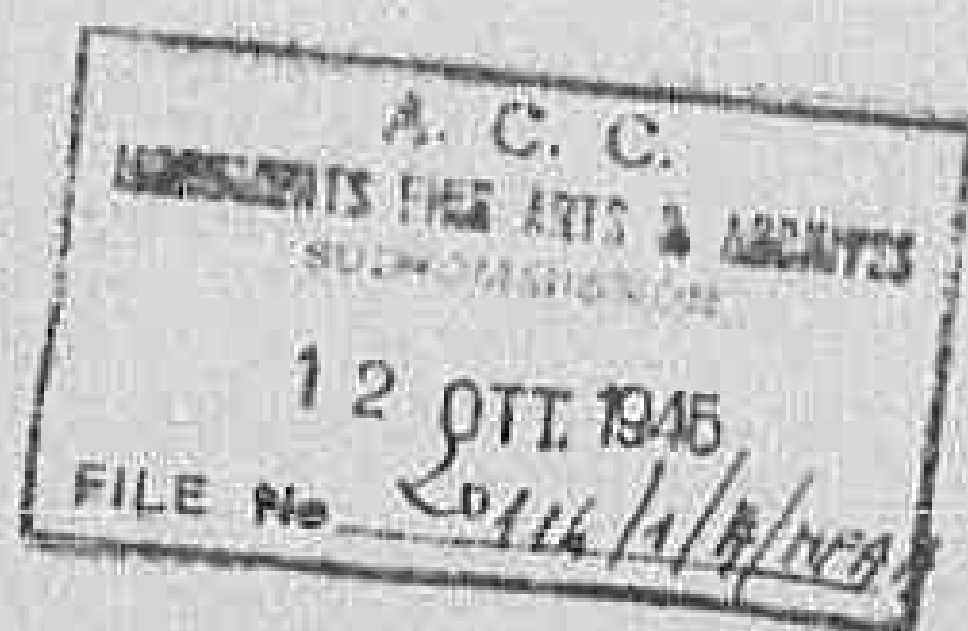
SUBJECT : Exhibition at Palazzo Bocconi, Milano

TO : Allied Commission H.
(Att: Director MFAA Sub-Commission)

1. Ref. your 20114/1/1/MFAA of 1 Oct.
2. I herewith enclose 6 copies of the catalog as you requested. There was nothing printed in Italian for the show.

For the Regional Commissioner :

[Signature]
MFAA, AMG,
Lombardia Region



- 1- Bureau
2- gathering
1- Mr. Mann for documentation
Commission

Incls.

6 copies of catalog of
art exhibition at Palazzo
Bocconi, Milano.

HALL I

Here are a few works of the 14th century. The most important are the two works of the great artist of the century

V I T A L E.

Vitale lived in the first half of the 14th century and worked chiefly in Bologna and the Comune of Emilia (1349 a fresco at Roncole 1350 frescoes at Terrasubbia).

Vitale, like others of his period, shows the influence of the School of Giotto. These influences are particularly noticeable in the "Polittico" showing the Coronation, the Descent, and the Martyrdom of S. Catherine and other Saints (from the Church of San Salvatore of Bologna). The influence of Matteo Lorenzetti (the Angels) and of Simon Martini can be seen in the feeling for decoration and ornamental detail, style and use of colour.

The "Madonna del Dintin" (the side panels of this work, being less important, are not shown), as well as the "Polittico", possesses an amazing sense of grace and delicacy of colour, and also the beginning of an attempt to show a sense of motion in the vesting and attitude of the figures. This picture was in the - Doria Bergellini Galleries, Bologna, and bears a signature and date 1345.

The "Polittico" by Thomas of Modena is the next picture. This work shows the school at its best; the annunciation, the "Rest Supper", the three exquisite representations of the Madonna, alone and with the Child, are fine examples of the Vitale School.

Thomas of Modena was born in Modena between 1315 and 1336 and died there about 1379. In his other paintings and frescoes Thomas displays certain definite characteristics and a fine sense of motion, but in this "Polittico" he follows the prevailing style with idealized figures and subdued features. The influence of the Tuscan and Primitivo Schools is seen in all his painting with its bright colours, mainly red, blue, white and yellow. Thomas influenced not only the painters of Northern Italy but also those of Bohemia, because he did most of his work for the Emperor of Bohemia.

"Polittico" by Jacopo Bolognese

Is the last picture in this hall, showing the "Coronation" in the centre and the "Crucifixion" at the top. There were many painters of this period called Jacopo of Bologna and the differentiation of one from another is the subject of study at the moment. This picture, whilst showing clearly the severe style of Lorenzetti, is noteworthy for the sobriety of the colouring and the lifelike presentation of certain figures, e.g. the two trees and red lighted figures of Saints beside the "Coronation". This picture was painted at the end of the XIV Century.

HALL II.

Here are pictures by diverse artists of the XV century, Antonio and Bartolomeo Vivarini, Pier dello Spasimo and Francesco del Cione.

first painting on the right is the lower part of a polittico by Antonio and Bartholomae Vivarini, painters of Marino (Venezia). The rider of the two brothers is more bound to tradition but Bartholomae is subject to the new influence. They both show the influence of the older local school and the later schools, particularly that of Filippo Lippi.

This "polittico" shows the Madonna with Child asleep in her arms, a favorite motif with the Venetian School, and the Saints Augustine, Jeremy, Giovanni Battista and Nicholas. In their work particular attention is paid to colour.

Once in the Society of the Carthusians, this picture bears a signature and date 1470.

"Christ in the Grave" by Antonio Vivarini is the next picture - a delicate masterpiece of exquisite colouring.

The fresco by Piero della Francesca.

This time we dominate the Hall.

Piero della Francesca was born in Borgo S. Sepolcro about 1496 and died 1472 and was one of Italy's greatest painters.

The fresco showing Sigismundo Vandalico Valtesta before S. Sigismundo (in the circle on the right is seen the Crucifix of the Lord of Rimini) was painted and signed and dated 1451 for the Church of St. Francis in Rimini.

The composition shows a breadth and lightness of conception, the figures have a fluid strength and are portrayed in light, giving a certain transparency and making lighter the pure colours. The portrayal of light is one of Piero's greatest achievements.

Piero worked in Urbino, Rome, Borgo S. Sepolcro and Arezzo. His art reaches its highest peak in the well-known cycle of frescoes "Stories of the Cross" in the Chapel of the Church of St. Francis at Arezzo, which was almost certainly done immediately after the Frescoes shown here.

Altar piece, "Madonna and Saints."

Is the last painting in the Hall, the work of Francesco del Cossa in the year 1474.

Francesco del Cossa was born at Ferrara in 1436 (?) and died at Bologna 1478. He is one of the greatest and most powerful of the School of Ferrara. After working in Ferrara, where he did some of the decorations of the palace of S. Sordani, he developed his talents in Bologna. Being influenced by the schools of Giotto, Cimabue and Mantegna (of no part into his work finely fashioned but tormented shapes and strong dramatic feeling, emphasized by the violent and tortured play of shadow upon his colours, which sometimes possess an almost metallic brilliancy).

This Altar piece is perhaps his most famous masterpiece, together with the Frescoes in Ferrara, and the large figures, each possessing an individual character, the most powerful in Italian art.

The fresco by Piero della Francesca.

This fine work dominates the Hall.

Piero della Francesca was born in Borgo S. Sepolcro about 1406 and died 1472, and was one of Italy's greatest painters.

The fresco showing Sigismund's mad life, related to the S. Sigismund, in the circle on the right is seen the Cradle of the Lord (if painted) was painted and signed and dated 1451 for the Church of St Francis in Rimini.

The composition shows a breadth and luminous if one notes, the figures have a fluid strength and are animated in light, giving a certain transparency and meaning lighter the pure colours. The portrayal of light in the fresco's greatest achievements.

Many weeks in Umbria, Rome, Borgo S. Sepolcro and Arezzo. His art reaches the highest peak in the well-known cycle of frescoes "Stories of the Cross" in the Church of St Francis at Arezzo, which was almost certainly done immediately after the frescoes shown here.

After Piero, Madonna and Saints.

In the last painting in the Hall, the work of Francesco del Cossa in the year 1474.

Francesco del Cossa was born at Ferrara in 1436 (?) and died at Bologna 1474. He is one of the greatest and most powerful of the School of Ferrara. After working in Ferrara, where he did some of the decorations of the Palace of S. Stefano, he developed his talents in Bologna. By the influence of the School of Cosmo Tura and Mantegna (?) he went into his work finely fashioned but tortured and strong dramatic feeling, emphasized by the violent and tortured play of shadow upon his colours, which sometimes possess an almost metallic brightness.

His art is primarily his most famous Mantegna, together with the frescoes in Ferrara, and the large figures, even possessing an intensive life, are among the most powerful in Italian art.

HALL III.

Here are two paintings and tapestry paintings. The latter, like the two in the outside gallery and six others in an exhibition, belong to a series of tapestries executed by Raphael on behalf of the Pope in the year 1515 (this is a good reproduction, the original is being kept in the Vatican).

They come from the Cradle of Mantua and were bought by Cardinal Ercole Gonzaga until, after having been sent in S. Barbara in Mantua until 1776, they then became the property of the Pope. In 1886, by terms of a treaty, they were taken to Vienna at the instigation of Emperor Franz Joseph, and there they remained until the end of the First Great War.

The tapestry is of great beauty and value and was woven in the famous factory of Brussels.

Raphael was born at Urbino on the 6th of April 1483.

Hostess of St. Cecilia.

Exhibited here, was commissioned in 1514 for the blessed Alene Dabliceli Dell'Olio and for the Church of S. Giovanni in Monte at Bologna, and completed Dec 21, 1516.

The picture shows the scaling of serene balance of composition, the harmony of colour, and each figure possesses an inner life and separate personality. St Cecilia, interrupting the music and listening to the heavenly music, is perhaps the most beautiful figure in the painting, on account of the warm golden yellow of her rich dress.

The next picture is by Parmigianino (the name of Francesco Mazzola of Parma - born 1503, died in Casalmaggiore 1546). In his brief life the artist painted many frescoes and made several carvings. He worked at Parma, Rome, Bologna, Fontenay-le-Comte and Casalmaggiore and was the most gifted of Correggio's pupils. He was renowned for good taste in colour and the supreme mastery of his scenes and figures.

In this painting

Madonna and The Saints, which comes from the Church of St. Margherita in Bologna, all the figures, and particularly the gilded one of the Saint, are gloriously real, and the entire picture possesses a delicate and unforgettable charm.

A.E.C.
59 Apr 66.



*Ministero
della Pubblica Istruzione*

DIREZIONE GENERALE
PER LE ANTICHITA E BELLE ARTI

2. 1st Div.

Div. III
All. ./. .

Oggetto Milano - Museo Poldi Pezzoli. =

*Alia Sottocommissione
Alleata per i Monumenti
Belle Arti e Archivi
ROMA*

passed to Reg II-Div
(24A)
Il 27 settembre u.s. é stata rimessa, in
trinlice copia, una lettera diretta a codesta
Sottocommissione, riguardante il Museo Poldi
Pezzoli di Milano.

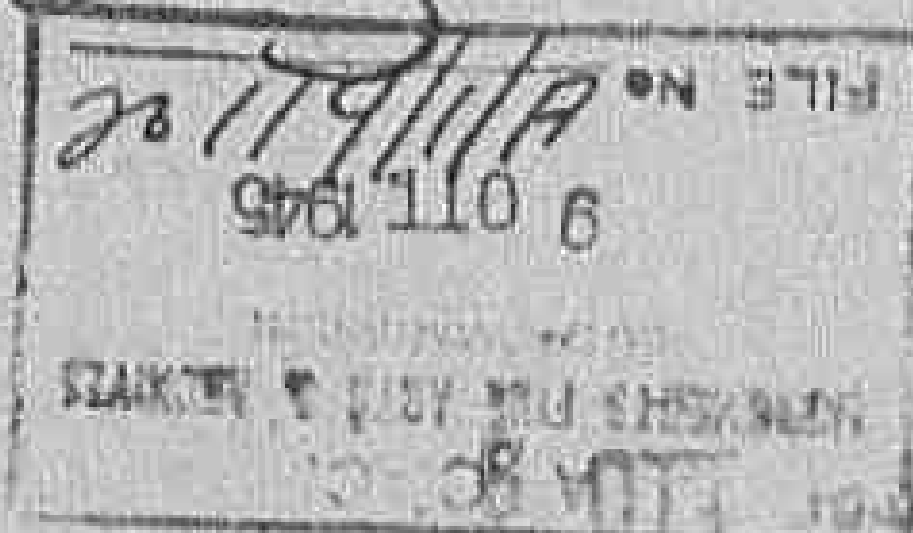
Tale lettera é stata restituita da codesta
Sottocommissione con nota del 29 u.s. ID/3B/2.30AC
senza che ne sia stata specificata la ragione.

Essa viene pertanto di nuovo trasmessa. =

IL MINISTRO

1993

*Education / have
who should not have
received it, must
have returned the
copy. We
did not return it
already acted
on any way*



1945

HEADQUARTERS ALLIED COMMISSION

NTN/rc

APO 394

Subcommission for Monuments Fine Arts & Archives
(Tel. 489081, ext.442 & 254; 478480)

20114/1/A/MFAA

1st October 45

SUBJECT: Exhibition at Palazzo Bocconi, MILANO.

TO : Regional Commissioner, Lombardia Region
(attn MFAA Officer)

1. Ref 20114/10 of 24 Sept 45, re the small temporary exhibition of paintings at the Palazzo Bocconi, Corso Venezia 48, MILANO.

2. If there are catalogs of the exhibition, the Subcommission would appreciate having six of them.

J. B. Ward Perkins
J. B. WARD PERKINS
Lt Col., RA
Director.

1992

1 OCT 1945

HEADQUARTERS ALLIED COMMISSION

NTN/fl

APO 324

Subcommission for Monuments Fine Arts and Archives
(Tel. 489081, ext 442 & 254; 478480)

20114/1/A/MFAA

1 October 45

SUBJECT: Museo Poldi Pezzoli, MILANO.

TO : Regional Commissioner, Lombardia Region
(attn Acting MFAA Officer).

1. Attached is a letter of admonition from the Undersecretary of State for Fine Arts to Prof PACCHIONI, Superintendent for Galleries, Milano.

2. We realize that, under strict interpretation of the law, the Ministry has no right whatever to admonish a Superintendent who is actually responsible to the Regional Commissioner. You may, indeed, prefer to rephrase the letter as a reprimand from the Regional Commissioner. If so, we suggest using as closely as possible the language of the original, with which this Subcommission is completely in agreement if the facts are at all as stated.

3. If, however, in view of the imminence of the turnover to the Italian government, the Regional Commissioner has no objection to the original going through, perhaps this would be the soundest move.

4. It is highly necessary that steps not be taken to declare the Museo Poldi Pezzoli as totally demolished, as this would cause the land it occupies to revert to the owners for commercial use without any of the protections given by Italian law to monuments affected with rational public interest.

1991

J. E. WARD PERKINS
Lt. Col., R.A.
Director

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1991

JWP

J. B. WARD PERKINS
Lt. Col., R.A.
Director

Inclosure: 1

HEADQUARTERS ALLIED COMMISSION

APO 194

Subcommission for Monuments Fine Arts and Archives
(Tel. 489061, ext 442 & 254; 478480)

RTN/fl

/20114/1/A/MEAA

1 October 45

Direction General for the
Antiquities and Fine Arts
Ministry of Public Instruction

A O R S

SUBJECT: Museo Poldi Pezzoli, MILANO.

1. This refers to your 1456, Div III, of 27 Sept 45, addressed to the Subcommission for Education, and your letter 1467, Div III, same date, addressed to Prof Pacchioni, Superintendent of Galleries.

2. We are whole-heartedly in agreement with your position regarding the Museo Poldi Pezzoli, and have pointed this out to the Acting MPAA Officer of Lombardia Region (he is the Education Officer and has assumed MPAA duties also, on the departure of Capt Pincent). The facts had not previously been reported to us.

3. We have also transmitted to Lombardia Region the letter addressed to Prof Pacchioni by Prof Ragghianti. Under a strictly correct application of the law, of course, the reproof to the Superintendent should be written by the Regional Commissioner rather than by the Ministry. In case the Regional Commissioner, accordingly, should prefer to write his own letter instead of transmitting the original, we have asked that he use as closely as possible the language of your letter, with which we have fully associated ourselves. The net result would of course be the same.

1990

DMS

R O Y E

SUBJECT: Museo Poldi Pezzoli, MILANO.

1. This refers to your 1466, Div III, of 27 Sept 45, addressed to the Subcommission for Education, and your letter 1467, Div III, same date, addressed to Prof Pacchioni, Superintendent of Galleries.

2. We are whole-heartedly in agreement with your position regarding the Museo Poldi Pezzoli, and have pointed this out to the Acting NFPA Officer of Lombardia Region (he is the Education Officer and has assumed NFPA duties also, on the departure of Capt Pincent). The facts had not previously been reported to us.

3. We have also transmitted to Lombardia Region the letter addressed to Prof Pacchioni by Prof Ragghianti. Under a strictly correct application of the law, of course, the reproach to the Superintendent should be written by the Regional Commissioner rather than by the Ministry. In case the Regional Commissioner, accordingly, should prefer to write his own letter instead of transmitting the original, we have asked that he use as closely as possible the language of your letter, with which we have fully associated ourselves. The net result would of course be the same.

Done
J. B. WARD PERKINS
Lt. Col., R.A.
Director

Copy to:
RC Lombardia (attn Actg NFPA Officer)
Education Subcommission

1990

20 SET 1945

ALLIED MILITARY GOVERNMENT
HQ LOMBARDIA REGION
Monuments and Fine Arts Office.

20 Sept 45 2461

SUBJECT: Exhibitions at Milan.

TO: Director, WFAA 3/0, HQ AG.

13

1. The Army Education Officer at Milan, who was helpful over the Exhibition at Palazzo Rocconi and is providing transport to send the Bologna pictures on to Bologna when it closes down on Mon. Oct. 1st, is prepared to back the Superintendent of Galleries in a series of Exhibitions at Pal. Rocconi.
2. He will provide transport to fetch the Modena pictures from Isolabella, exhibit them here, and send them on to Modena. Similarly he would arrange for other pictures to be brought, exhibited and sent on.
3. This excellent arrangement kills three birds with one stone, - entertains (and perhaps instructs) the troops, provides exhibitions at Milan, and gets some of the pictures back to their domiciles.

Cecil P. Pinson

C. P. Pinson,

Capt.

WFAA, AGC,

Lombardia Region. 1989

RECEIVED	FILE	DATE
		20 11 4/1/45

20 SET 1945



Ministero
della Pubblica Istruzione
DIREZIONE GENERALE
PER LE ANTICHITA E BELLE ARTI

Aut. N° 1466 - Div. II

Oggetto Milano - Museo Poldi Pezzoli.-

Per conoscenza, si rimette a codesta Sottocommissione una nota in risposta a comunicazione fatta dalla Sottocommissione per l'Educazione in merito all'affare in oggetto.

Al tempo stesso si prega di voler trasmettere al Soprintendente Pacchioni, Milano, l'unita lettera, ove nulla ostiti da parte di codesta Sottocommissione.

IL MINISTRO

Massimiliano

1988

ACQ
MINISTERO DELLA PUBBLICA ISTRUZIONE

29 SET 1945

FILE N° 20.114/11A

27 SET 1945

27 SET 1945

Mod. 1 (Belle Arti)

Roma 27 SET 1945

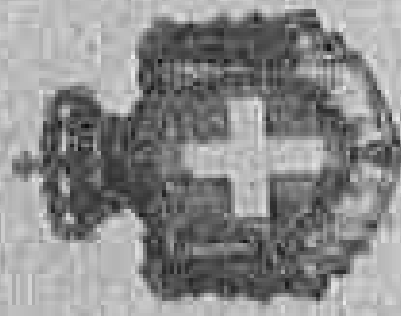
Al Direttore della Sottocommissione Alleata
per i Monumenti Belle
Arti e Archivi

ROMA

Risposta al f. del
Duc. In N°

242

240



Ministero
della Pubblica Istruzione

DIREZIONE GENERALE
PER LE ANTICHITA' E BELLE ARTI

Roma,

19

Al Direttore della Sottocommissione
Alleanza per l'Educazione

ROMA

e per conoscenza:

Al Direttore della Sottocommissione
per i Monumenti Belle Arti e Archi-
vi

ROMA

Prot. N. 14466. Dir. T. R.

Risposta al foglio del

Dr.

Oggetto: Milano - Museo Poldi Pezzoli.

In riscontro alla comunicazione di codesta Sottocommissione in
data 19 settembre 1945 ED/3B/2.30/AC comuniciamo quanto segue:

1 - Fra i musei più seriamente danneggiati della guerra vi è il
Museo Poldi Pezzoli di Milano. Esso era situato in un edificio con-
cesso dagli eredi del Principe Trivulzio. L'edificio è gravemente
colpito, ma i competenti ne hanno dichiarato possibile il restauro.

2 - Il Soprintendente alle Gallerie di Milano, Prof. Pacchioni,
ha in mente un progetto di costruire un grande edificio nuovo per
accogliere i musei di Milano. Tale progetto appare, in questo momen-
to, impossibile a essere realizzato. A sostegno di questo suo proget-
to, egli ha dichiarato, anche sui giornali, che l'edificio del Museo
Poldi Pezzoli deve considerarsi totalmente distrutto.

3 - Questa dichiarazione del Soprintendente Pacchioni ha avuto
per effetto che gli eredi Trivulzio hanno subito colta l'occasione per
affacciare i loro diritti sull'area del museo supposto distrutto. Que-
sta area, nel centro di Milano, ha oggi un grande valore cometa-
e la pretesa degli eredi Trivulzio potrebbe avere successo perchè la
concessione per il Museo riguardava soltanto il palazzo in quanto es-
so esisteva e conteneva le collezioni d'arte.

Prot. N. 1446. Dir. III

Riuscita al Foglio del
Dir. Sc. 2487

OGGETTO Milano - Museo Poldi Pezzoli.

In riscontro alla comunicazione di codesta Sottocommissione in data 19 settembre 1945 ED/3B/2.30/AG comuniciamo quanto segue:

1 - Tra i musei più seriamente danneggiati dalla guerra vi è il Museo Poldi Pezzoli di Milano. Esso era situato in un edificio concesso dagli eredi del Principe Trivulzio. L'edificio è gravemente colpito, ma i competenti ne hanno dichiarato possibile il restauro.

2 - Il Soprintendente alle Gallerie di Milano, Prof. Pacchioni, ha in mente un progetto di costruire un grande edificio nuovo per accogliere i musei di Milano. Tale progetto appare, in questo momento, impossibile a essere realizzato. A sostegno di questo progetto, egli ha dichiarato, anche sui giornali, che l'edificio del Museo Poldi Pezzoli deve considerarsi totalmente distrutto.

3 - Questa dichiarazione del Soprintendente Pacchioni ha avuto per effetto che gli eredi Trivulzio hanno subito colta l'occasione per affacciare i loro diritti sull'area del museo supposto distrutto. Questa area, nel centro di Milano, ha oggi un grande valore commerciale e la pretesa degli eredi Trivulzio potrebbe avere successo perchè la concessione per il Museo riguardava soltanto il palazzo in quanto esso esisteva e conteneva le collezioni d'arte.

4 - Questo Ministero inoltra oggi stesso a mezzo della Sottocommissione per i Monumenti e le BB.AA. una lettera per il Prof. Pacchioni, con la quale si deplora il suo atteggiamento contrario agli interessi immediati del Museo. Ma si desidera richiamare l'attenzione di codesta

./.

sta Sottocommissione, perchè voglia informare della situazione il suo ufficiale regionale, pregandolo di interporre la sua opera in modo che la esistenza del Museo Poldi Pezzoli e la sua restituzione nel vecchio edificio da restaurare non sia compromessa con altri impegni, in attesa che la regione venga restituita all'Amministrazione italiana.

5 - Ci risulta che il Prof. Pacchioni abbia tenuta una riunione con il Sindaco e altre Autorità a proposito del Museo Poldi Pezzoli. Facciamo notare che a tale riunione non fu invitata la Dott. Wittgens nella sua qualità di Commissario del Museo e che quindi le eventuali decisioni prese in tale riunione non possono avere piena efficacia.

IL MINISTRO

R. P. P.

ALLIED MILITARY GOVERNMENT

24B

nm

SUBJECT:

FILE No. _____

TO:

AMGOT HQ. SICILY

194

Major Newton:

In my absence my assistant received the document named in the attached letter & simply transmitted it to the Ministry, as indicated.

Unquestionably it should have been checked & you for transmittal. I don't know who sent it to us, but probably the Milan Academy of Fine Arts, which is under our Regional Education Officer gave it to him for transmittal, & it naturally, in that case, was sent by him to us.

I'm sorry it got misrouted and I'll ask my assistant to avoid such in the future. 1986

C. W. D. A. L. H. B. M. A.
Lt Col

nm
1 Oct 45

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
APO 394

ED/gr/rg

ED/BB/2.30/AC

19 Settembre, 1945

OGGETTO : Museo Poldi-Pezzoli
Trasmissione documento.

AL : Ministero della Pubblica Istruzione
Prof. CARLO LUDOVICO RASCHIANI
Direz. Gep. Antichita' e Belle Arti.

Si trasmette l'accluso documento:

- 1) Museo Poldi Pezzoli - Milano Accademia Belle Arti di Brera
e Liceo Artistico -

CARLETON W. WASHBURN
Lt. Col. A.U.S.
Director of Education.

1985

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION

24 SET 1945

APO 394

Division of Monuments, Fine Arts & Archives

20114/10

24 Sept 45

SUBJECT: Small temporary exhibition of pictures
at Milan.

TO : Dir, MFAA S/C, Hq, Allied Commission.

1. On 22 Sept 45 a small temporary exhibition was opened at Pal. Rocconi, Corso Venezia, 48, Milan, of paintings from elsewhere placed in Lombardia deposits for safety. It will be open about 10 days.
2. In it are exhibited the Piero della Francesca fresco from the Tempio Malatestiano at Rimini, a selection of the best paintings from the Gallery at Bologna and some of the tapestries from cartoons by Raffaello from Pal. Ducale at Mantova.

C. E. PINSENT

C. E. PINSENT,

Capt.,

MFAA, AMG,

Lombardia Region.

RECEIVED FOR FILE 1584

25 SET 1945

FILE NO. 20114/10

24 SET 1945

COPY OMS m 20216 / 12 SET 1945

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION
APO 394

Division of Monuments, Fine Arts & Archives

20216/2

12 Sept 45

SUBJECT: Photographic Material.

TO : Dir, MFAA S/O, HQ, AC.

1. Request 2 gross N° 2, 1 gross N° 3, 1 gross N° 4, Kodak paper, 5 x 7 or 8 x 10.
2. Paper obtainable here high in cost and poor in quality.
3. Herewith copy of letter re photographic material available several weeks ago in Florence for your information.
4. Forwarded this date about 300 duplicate photographs of Milan, etc., damage, for MFAA collections.

1983

A. SHELDON PENNOYER,
Capt. CE.

20114/11A

12 SET 1945

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION

APO 394

Division of Monuments, Fine Arts & Archives

20004/50

8 Sept 45

SUBJECT: Search for premises for an Exhibition Gallery at Milan.

TO : RC, Lombardia.

1. Pal. Clerici. As an attempt to bring this long drawn-out negotiation to a head, a meeting was held on Sept 4 between the Capo di Gabinetto del Prefetto, the Commissario degli Alloggi, the Soprintendente alle Gallerie, representatives of the present occupants, namely the Democrazia Cristiana and the Istituto per Studi di Politica Internazionale (I.S.P.I.), and the undersigned. While the Democrazia Cristiana were prepared to turn out if other suitable premises could be found for them, I.S.P.I. dug its toes in. I.S.P.I. was founded in Fascist times (1938), but it is now not only reorganized and whitewashed, but turns out to be backed by the Prime Minister Sig. Parri himself.

It was finally agreed that if the Democrazia Cristiana moved out, the Soprintendenza and I.S.P.I. would find a way of dividing the palace between them.

Pal. Orsini was proposed for the Democrazia Cristiana and agreed to then if available. On enquiry at the Town Major, however, it was found that there was no hope whatever of getting Pal. Orsini as it is requisitioned by Allied Military Command for the use of an Italian Military Liaison Unit. This appeared to be a deadlock again.

2. Pal. Bocconi, Corso Venezia. On Sept 7, however, a compromise solution was found, and it is hoped that this time it will be final. It was proposed to use four rooms and a gallery of Pal. Bocconi for a small temporary exhibition to last till about Oct 10. A meeting was held on the spot between the Commissario degli Alloggi, the Superintendent, the owners and their lawyer, and the undersigned. With the possibility of a requisition hanging over them, the owners preferred to "voluntarily" offer the premises for the above purpose, an adequate part of the house being left for them to live in meanwhile. This solution was welcomed by all concerned as it avoided the

1982

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It was finally agreed that if the Democrazia Cristiana moved out, the Soprintendenza and I.S.P.I. would find a way of dividing the palace between them.

Pal. Crespi was proposed for the Democrazia Cristiana and agreed to them if available. On enquiry at the Town Major, however, it was found that there was no hope whatever of getting Pal. Crespi as it is requisitioned by Allied Military Command for the use of an Italian Military Liaison Unit. This appeared to be a deadlock again.

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3. By Oct 10 it is expected that many palaces will be derequisitioned. The Commissario degli Alloggi recognizes that Pal. Clerici is the proper place for a semi-permanent Gallery, to last until one or other of the badly damaged Galleries or Museums of Milan is restored. To this end he will work to get both the Democrazia Cristiana and I.S.P.I. out as soon as other suitable premises become available for them.

Copy to:

Commissioner, Milan City
Dir, MTAA S/C
File

10 SET 1946

FILE No. 20114/11A

C.R. PINGENT,

Capt.,

MTAA, ADG,

Lombardia Region.

1982

COPY

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION

APO 394

Division of Monuments, Fine Arts & Archives

20240/MFAA

1 Sept 45

SUBJECT: Monthly report for August 1945.

TO : RC, Lombardia Region, AMG.

1. Lt. Perry B. Cott left for Austria on Aug 15 and Capt. C.R. Pinsent took over.

Lt. Cott:-

2. Prof. Rocco's salary settled (Aug 2). Inspection of monuments at Varedo, Mirasole, Viboldone, Segrate and in Milan.

Capt. Pinsent:-

3. Brescia. Agreement come to with Genio Civile for works to Chiesa dei Mirasoli and S. Francesco. Estimates (under L. 100,000) ordered for Pal. del Broletto and Pal. Salvadego. Clearing of Museo Romano discussed with Sindaco.
4. Bergamo. Meeting with P.C. and Prefetto about protecting park and avenue trees from being cut for firewood, and preventing secret detaching and sale of privately owned frescoes.
5. Pavia. Meeting with P.C., Superintendent and Genio Civile. Agreement confirmed that Bridge is to be rebuilt as before, plus inclusion at one end of two Roman arches recently discovered. Demolition previous to reconstruction agreed to as inevitable, and entrusted to Genio Militare, with a permanent Soprintendenza assistant to mark and number stones. Funds for work preliminary to reconstruction to be credited to Genio Civile, but Soprintendenza to have artistic direction.
6. Como. Works of art, including the S. Abbondio altar, are back in place in the Cathedral. 1081
7. Milan. The acquisition of Pal. Clerici for Gallery and Superintendencies appeared to be within sight on Aug 27, but a spoke has been put in by I.S.P.I., one of the occupants to be cleared out and owner of the building. The matter is under discussion now.
8. Routine work includes the usual struggle for transport for essential building materials; issuing of Protection Notices;

TO : RC, Lombardia Region, AMG.

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8. Routine work includes the usual struggle for transport for essential building materials; issuing of Protection Notices; tracking the Leonardo Exhibition pictures, etc.

Copy to:

Dir, MFAA S/C
PC, Brescia
PC, Bergamo
PC, Pavia
File

/s/ Cecil Pinsent
/t/ C.R. PINSENT,

Capt.,

MFAA, AMG,

Lombardia Region.

2011411A

HEADQUARTERS ALLIED COMMISSION

NTN/ro

APO 394

Subcommission for Monuments Fine Arts & Archives
(Tel. 489081, ext. 442 & 254; 478480)

20114/L/A/MFAA

23 August 45

Subject: Sale of furniture from Royal Palace, MILANO.To : Division of Monuments, Fine Arts & Archives,
HQ, ANO LOMBARDIA Region.

1. The problem presented in your 20114/9/MFAA of 8 Aug 45, subject as above, was passed by this office to the Direction General for Antiquities and Fine Arts.

2. A reply from the Direction General, dated 18 Aug 45, states that the decision as to whether or not to sell the furniture in question, since it is State property, legally rests with the Provveditorato Generale dello Stato (Ministero del Tesoro). A decision has been requested by the D.G. from the Provveditorato, and this decision will be communicated to the Commissario ai Monumenti, through your office.

For the A/ Director:

NTN
NORMAN T. NEWTON
Major, Air Corps,
A/ Deputy Director

Copy to:

D-G

ref Div I, Par. 4850,
9 18 Aug 45



Ministero
della Pubblica Istruzione

DIREZIONE GENERALE
PER LE ANTICHITÀ E BELLE ARTI

Div. I

Prot. N° 4850

20 AGO 1945

FILE No

20114/114

18 AGO 1945

194

Comando Alleato
Sottocommissione alle
Antichità e alle Arti

q. 17

Reg. al Fed.
Dir. Ia A

Oggetto Proposta di vendita di mobili del
Palazzo Reale di Milano.

La proposta del Commissario ai Monumenti di Milano di effettuare la vendita dei mobili residuati che arredavano il Palazzo Reale di quella città ed attualmente accatastati nei sotterranei della Certosa di Pavia è stata rimessa al Provveditorato Generale dello Stato (Ministero del Tesoro), il quale è competente ad alienare gli oggetti mobili che non occorra ulteriormente conservare nei magazzini dello Stato.

Non appena il Ministero del Tesoro si pronunzierà in merito, sarà data tempestiva comunicazione al Commissario ai Monumenti di Milano delle determinazioni che verranno prese al riguardo.

IL MINISTRO

f. *Manovcey*

1979

8 AGO 1945

11 AGO 1945

SOPRINTENDENZA AI MONUMENTI
PER LE PROVINCE DI MILANO -
 BERGAMO - BRESCIA - COMO -
 PAVIA - SONDRIO - VARESE

M I L A N O

N.41 protocollo 723. S.P.

Milano, 11 agosto 1945

OGGETTO: Prof. Gino Chierici.-

Nel n.2 dell'Illustrazione italiana del 29 luglio u.s. è stato pubblicato un articolo a firma Giuseppe De Finetti con allusioni offensive per il Prof. Chierici. Questi desidera che sia inviata a codesto Ministero copia della risposta che ha fatto pervenire all'Illustrazione italiana con invito di pubblicazione.

IL COMMISSARIO STRAORDINARIO
 (Arch. Giovanni Rocco)

Allegati: Uno

AL MINISTERO DELLA PUBBLICA ISTRUZIONE
 Direzione Generale delle Antichità
 e Belle Arti

R O M A

1978

OGGETTO: Prof. Gino Chiarici.-

Nel n.2 dell'Illustrazione italiana del 29 luglio u.s. è stato pubblicato un articolo a firma Giuseppe De Finetti con allusioni offensive per il Prof. Chiarici. Questi desidera che sia inviata a codesto Ministero copia della risposta che ha fatto pervenire all'Illustrazione italiana con invito di pubblicazione.

IL COMMISSARIO STRAORDINARIO
(Arch. Giovanni Recco)

Allegati: Uno

AL MINISTERO DELLA PUBBLICA ISTRUZIONE
Direzione Generale delle Antichità
e Belle Arti

R O M A

1978

Soltanto ora vengo a conoscenza dell'articolo Proposta per i monumenti d'Italia pubblicato nel n.2 dell'Illustrazione italiana e perciò rispondo con ritardo ad un attacco che mi è dispiaciuto e che mi ha anche sorpreso perchè mosso dall'Arch. Giuseppe De Finetti, col quale ebbi sempre rapporti improntati a reciproca stima.

L'affissione delle lapidi su monumenti colpiti da incursioni aeree fu ordinata dall'allora Ministero dell'Educazione Nazionale. La Soprintendenza di Milano non prese nessuna ini-

20114/11A

17 AUG 1978

ziativa al riguardo, ma, quando mi vennero inviate dal Capo della Provincia le iscrizioni che si intendeva porre sui monumenti della città, fui obbligato a rispondere e lo feci disapprovando le scritte e proponendo in loro vece la semplice indicazione della data del bombardamento. La proposta naturalmente venne respinta. Ciò che invece potei ottenere fu che le lapidi venissero ridotte a pochi decimetri quadrati. Fecce eccezione quella del Teatro alla Scala per insistenza (o meglio, per ordine) del Comando tedesco. Al palazzo reale, sede dell'ufficio, non venne murata nessuna lapide. Conclusione: per quanto potevo mi sdoperai ad attenuare il senso propagandistico dell'iniziativa, e di ciò chi mi fu vicino in quei giorni può dare atto.

Le pubblicazioni di indole scientifica, le relazioni a stampa, le comunicazioni all'Accademia Americana di Roma, alla Pontificia Accademia di Archeologia, all'Accademia di S. Luca, ecc. provano che la mia attività in questi dieci anni di vita milanese non è poi stata quella di un mediocre burocrate. Riconso tutavia che come burocrate sono sempre stato una mediocrità.

Per ciò che riguarda la fascistizzazione del costume e nelle spirito dell'ufficio, invito quanti hanno avuto contatti con noi a darne prova. Oggi con troppa leggerezza si taccia di fascisti coloro dei quali ci si vuol sbarazzare, e quegli Istituti che si desidera sreditare nella pubblica opinione.

Soggiungo infine che l'inventario dei danni compiuti dai bombardamenti venne a suo tempo compilato per esteso dall'"Inet-to predecessore". Fecce che il De Finetti od il suo informatore (che non è stato certamente Giovanni Rocca, la cui dirittura morale è a tutti nota) non abbiano voluto prenderne visione prima di affermare cosa che poteva essere così facilmente smentita.

GINO CHIERICI

1977

8 AGO 1945

17

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION
APO 394

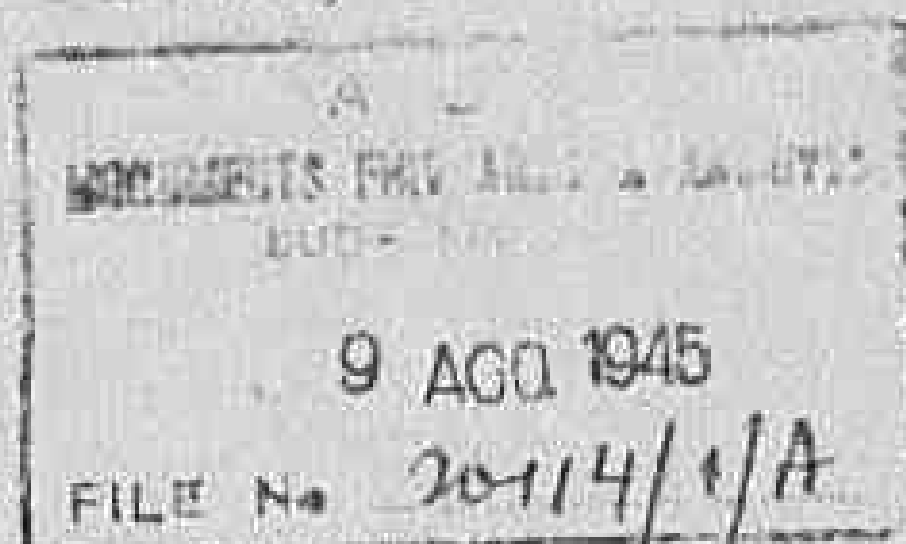
Division of Monuments, Fine Arts & Archives

3 August 45

20114/9/MBAAA

SUBJECT: Sale of furniture from Royal Palace,
Milano.

TO : Director
MFASA Subcommission
Hq. A.G.



1. The Commissario for Monuments, Milano, proposed to the Director General of Fine Arts some time ago the sale of ordinary furnishings salvaged from the Royal Palace, Milano. He has had no reply to his proposal.

2. Yesterday I examined the furniture he proposes to sell, which is stored in the basement of the Palace under unfavorable conditions. It consists of the usual 19th century beds, bureaux, chaires, tables etc. of ordinary workmanship and no artistic or historic value. Some of the pieces are in poor condition and all of the stuff will continue to disintegrate if left for another winter in storage. All the good furniture removed from the Palace is presently stored in the Certosa di Pavia.

3. The Commissario proposes setting up a commission of several architects to govern the sale and will also call in competent dealers to appraise the furniture. There would be a public exhibition and pieces would go to the highest bidders.

4. I have verbally approved of selling the stuff but consider that the decision should rest with the Italian Government since it is state property. Could you get a

1976

8 AGO 1945

2.

decision from Prof. BIANCHI BANDIRELLI so that the Commissioner could get on with his plans or drop the matter and let the stuff continue to rot.

Perry B. Coot
PERRY B. COOT, Lieut. USNR
Regional Monuments, & Fine
Arts Officer.

1975

Handwritten: Base para 4 Action

24 LUG 1945

HEADQUARTERS
ARMED MILITARY GOVERNMENT
LOMBARDIA REGION
APO 394

Division of Monuments, Fine Arts & Archives

24 July 45

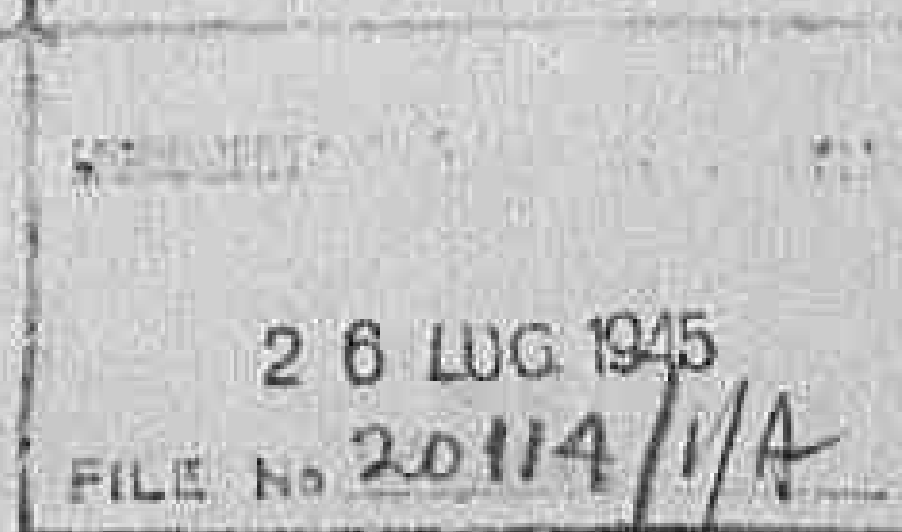
SUBJECT : Return to H.Q.

TO : Lt. Col. Ernest De Wald Director
MFASA S/C.

1. Because the work of photographing the great number of ruined national monuments here in Milano is only about half completed request postponing return to H.Q. (45 per cent of city is damaged).
2. This confirms conversation by telephone with S/Sgt. Peables of 23 July 45.
3. Suggest you advise any subjects to be photographed in or near Milano.
4. Most photographic material blocked here but will attempt to secure anything needed there in Rome.

Handwritten: A Sheldon Pennoyer
Capt. A.S. Sheldon Pennoyer. 1974

Handwritten: Action taken!
f.v. Capt. Pennoyer will get
machine I asked for



24 LUG 1945

16 LUG 1945

HTH/gv

HEADQUARTERS
VENETIAN REGION
ALLIED MILITARY GOVERNMENT
Division of Monuments Fine Arts and Archives

RXII/MPAA/HTH

16 July 1945

SUBJECT: Architects in Milano.

TO : Regional Commissioner, Lombardia Region AMG
(attn MPAA Officer).

1. Dr Walter Gropius, of Harvard University, the renowned architect who left Germany in voluntary exile in 1933 as a protest against Hitler and Nazism, has furnished at the request of the undersigned a list of competent architects whose probable anti-Fascist attitude may have caused them difficulty under "Republican" domination.

2. Those who, when last heard of, were practising in Milano are:

ALBINI e PALANTI, via Penizza 4.
Gian Luigi BANFI, via Bergonovo 4.
Ludovico Barbiano di Belgioioso, via Conservatorio 24
Piero BOTTONI, via Rugabella 9.
FIGINI e POLLINI, via B. Iaini 12.
Giuseppe PAGANO, viale Beatrice d'Este 7.
PERESSUTTI e ROGERS, via Bergonovo 24.
TERRAGHI e LINGERI, via V. Emanuele 26.

1973

3. It would seem a truly valuable contribution to the future of Italy if we could determine: (a) whether these gentlemen do in fact have clear records politically; (b) whether they are in good health; (c) whether they are in condition to continue their practices; and - perhaps most important - (d) whether it is possible for us to encourage in any way their participation in the tremendous program of post-war construction now confronting the nation.

4. It will indeed be a boon to Italy and to civilization as a whole if effective steps can be taken to prevent a continuance of the grossly meretricious "stile Ciano" - a spurious imitation of modern architecture - dictated by a selfish

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 Ludovico Barbiano di BELGICIOSO, via Conservatorio 24
 Piero BOTTONI, via Rugabella 9.
 FIGINI e POLLINI, via B. Luini 12.
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 TERRAGNI e LINGERI, via V. Emanuele 26.

1973

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4. It will indeed be a boon to Italy and to civilization as a whole if effective steps can be taken to prevent a continuance of the grossly meretricious "stile Ciano" - a spurious imitation of modern architecture - foisted on a gullible public by a gang of Fascist grafters.

NORMAN T. NEWTON, A.C.
 Major, Air Corps
 Regional MPAA Officer.

Copy to MPAA Subcommittee, HQ AC.

15 JUL 1945

FILE No. 2011414

16 JUL 1945

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
MONUMENTS, FINE ARTS & ARCHIVES DIVISION
LOMBARDIA REGION
APO 394

17 LUG 1945

1045

2

20111

11 July 1945

Subject: Enemy State Property (books).

To: Regional Commissioner, Lombardia Region.

1. When the Allied Military Government moved into Milano, a large collection of books belonging to the German government was found in the Albergo Principe e Savoia. These books, consisting of Italian literature, geography, history, economics, music, art history, and other scientific and cultural subjects, had been bought in Italy by representatives of the German government to replace books destroyed in Germany by acts of war. The total cost of the collection, as given by one of the representatives who did the buying, was approximately 2,500,000 lire. The collection was immediately seized by the Regional Property Control Officer, who charged Ugo Simonelli, manager of the Albergo Principe e Savoia, with the safekeeping of its contents.

2. The Regional Archivist interested himself in this collection with the view of having it placed in the custody of the Biblioteca Nazionale Braidense, Milano. He discussed the matter with the Education Division, the Public Safety Division, and the Property Control Division and secured the consent of each for the appointment of Dr. Maria Buonanno Schellenberg, Direttrice della R. Biblioteca Nazionale Braidense and Sovrintendente alle Biblioteche della Lombardia, as custodian.

3. As soon as property of the German government of this category was placed in the custody of the Italian government, the Regional Archivist asked the

1971

RECEIVED

17 LUG 1945

FILE NO.

20114/1/A

17 LUG 1945

Prefect, Milano, to appoint Dr. Schellenberg as custodian. The Prefect consented on July 2 to make the appointment and delivered papers to that effect to Dr. Schellenberg on July 5. The Regional Archivist then moved the books from the Albergo Principe e Savio to the Biblioteca Nazionale Braconese on July 6 (three 24-ton truckloads). Pending the making of a detailed inventory of the books, the Regional Archivist secured a general receipt covering the collection from the Prefect on July 11 and delivered it to the Property Control Division.

William D. McCain

William D. McCain
Capt., CAG
Regional Archivist,
Lombardia Region.

Copies to:
EFMA, Allied Commission.
Property Control Division.

1971²

8 LUG 1945

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION

APO 394

Division of Monuments, Fine Arts & Archives

6 July 45

20340/MFAA

SUBJECT : Report for month of June 45.

TO : Director
MFAA Subcommission
Hq. A.C.

1. Italian MFA personnel. Schede Personali have been completed by the Superintendencies of Antiquities Galleries, and Monuments for Lombardia and submitted for screening by AMG Security Officer. Suspensions of a certain number of employees will be ordered when all doubtful cases have been investigated. Arch. ROCCO, Giovanni, who was appointed temporary Superintendent of Monuments to date from 30 May 45 was appointed Commissario for Monuments for Lombardia to date from 30 June 45.

2. Inspections of monuments, etc.
Cassano d'Adda, Villa Borromeo. Permission was granted a South African unit to requisition two floors of this Villa, which had been occupied previously by German troops and also used as a school. Artistic value slight.

Castiglione Olona, Baptistery and church. Anti-air protection of Masolino frescoes in Baptistery has been removed and frescoes are intact. No monuments in the town suffered damage.

Pavia. At a conference with the P.C., the Genio Civile, and a representative of the Superintendency of Monuments it was decided to dismantle the 14th. century bridge over

200 20114/11A
8 LUG 1945

2.

the Ticino and construct it. The bridge was badly damaged by bombing but is definitely restorable. Removal of anti-air protection of facade of Certosa di Pavia has almost been completed.

Saronno, Church of S.M. delle Grazie. Anti-air protection has been removed from the Luini frescoes which are in excellent state. Town undamaged.

3. Repairs to monuments - Milano. In Milano urgent repairs have been financed to date by the Genio Civile and works executed under the supervision of the Superintendency of Monuments. This situation has led to the usual, and inevitable difficulties, and the Superintendent is anxious that these projects be financed by and under the direct control of the Superintendency. The Superintendent has submitted a rough estimate of costs of roofing a limited number of monumental buildings in Milano which amounts to one hundred million lire. This was handed to the Director General of Fine Arts when the undersigned was in Rome recently since it is felt that an extraordinary expenditure of this size is beyond the scope of ASG.

4. Repairs to monuments - Brescia. Clearance of S. M. dei Miracoli has been completed and plans are under way for dismantling this church with a view towards eventual restoration. Repairs to S. Francesco are progressing. Recovery of books from debris of Biblioteca Queriniana is progressing. Plans are under way for opening the Museo Romano which is presently filled with school equipment; the Sindaco was been requested to move this out. Wood used for anti-air protection of Roman colonnade will be removed to S. M. dei Miracoli for construction of scaffolding.

5. Photos illustrating war damages to monuments in Milano are being assembled with the aid of Capt. Pannoyar who has been convalescing at the hospital here.

1969

6. Investigations have been conducted in the matters of English art properties lent to the Mostra Leonardesca, and properties of Ernesto Drouven consigned to the Biblioteca Ambrosiana. Separate reports on these have been submitted.

7. The following representatives of the Direction

3.

General of Fine Arts have visited this Division during the months Prof. BIANCHI BARDINELLI, L. VENTURI, B. MOMIGLIANI, and ROMANELLI.

8. Steps have been taken through the Ufficio di Requisizioni to move the Hq. of the Partito Democratico Cristiano from the Palazzo Clerici, National monument, and requisition the Palazzo for use as a temporary museum and deposit for art objects to be brought from deposits in the region, if and when transport is available. It is planned to hold rotating exhibitions of this material as it is brought back.

James M. Caci
JAMES M. CACI, Lieut. USNR
Regional Monuments & Fine
Arts Officer.

1968

3 C 8/U. 1845

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
MONUMENTS, FINE ARTS & ARCHIVES DIVISION
LOMBARDIA REGION
APO 394

30 June 1945

20113

Subject: Weekly Report of Regional Archivist.
To : Regional Commissioner, Lombardia Region.

1. The Regional Archivist inspected the Biblioteca Comunale PIO Raina, Sondrio; the deposits in the sanatorium buildings in SONDRIO; and the Biblioteca del Pio Istituto Scolastico, SONDRIO. The catalogs and the archive of the Biblioteca Nazionale Braidense, MILANO, were brought back from the Castello di Carimate. Sixty-eight cases of the reference collection of the Biblioteca Nazionale Braidense were brought back from the Badia di S. Giacomo, PONTIDA. The deposit of more than 3,000 cases of books and manuscripts from various libraries in LOMBARDIA is in good order in the Badia di S. Giacomo, PONTIDA.

/s/ William D. McCain

/t/ William D. McCain
Capt., CAC.
Regional Archivist,
Lombardia Region.

1967

20114/1/A
3 C 8/U.

1845

Date: 29 June 45
File: 20114/1/A
Item: —

12 DIS

SEE FILE # 20111 /NFAA

(Item #: —)

for the following document:

DOCUMENT, Nature of (letter, clipping, etc.): letter

SUBJECT : Librarian LOMBARDIA

FROM : NFAA Off. LOMB

TO : ~~HE~~ NFAA S/C

REF. NO. : 20113

DATE: 29 June 45

ENCLOSURES: LIST

Remarks: Librarian in MILAN

1968

27 JUL 1945

COPY

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION
APO 394
Division of Monuments, Fine Arts & Archives

27 June 45

20906/5/MFAA

SUBJECT: Deposits of movable works of art

TO : Director
MFAA Subcommission
Hq. A.C.

1. Ref. your 20906/5/MFAA same subject of 11 June 45, enclosed herewith is list of cases of works of art from Lombardia galleries moved from deposit at Carpegna to the North, furnished this Division by Superintendent of Galleries, Milano.

2. As you will note, most of the cases containing objects from Civic Museums of Milano were moved from Castello Sforzesco to the Sanatorium at Sondalo where they are under guard of custodians employed by the Comune of Milano. The Sondalo deposits have been inspected by the undersigned and appear to be in good order, with no indication of theft or losses. This Division has neither the personnel nor the time to check these deposits; such checking, it is felt, is the responsibility of the Italian officials charged with the protection of such deposits.

/s/ Perry B. Cott

/t/ PERRY B. COTT, Ident. USNR
Regional Monuments & Fine
Arts Officer.

1965

20114/1/A

27 JUL 1945

COPIA

SOPRINTENDENZA ALLE GALLERIE - MILANO

Milano, 26 Giugno 1945

Al Comandante P.B. Cost

N. di Prot. 776

Capo della Coma. Monumenti A

Allegati N 1 fasc.

A.M.G.

Oggetto: Opere d'Arte già nel deposito di Carpegna.

Mi pregio rimetterle copia dell'elenco delle casse e dei
rulli di opere d'Arte che si trovavano nel deposito di Carpegna
con l'indicazione del luogo a cui furono indirizzate quando si
provvide allo sgombero del deposito.

Quanto al grosso e minuto elenco riguardante le casse dei
Musei Civici di Milano esse furono tutte portate al Castello
Sforzesco di dove poi furono in gran parte avviate a Sondrio.

IL SOPRINTENDENTE

F.to Paschioni

1964

21 810. 1043

2

Y

UNION JACK - 21 June 47

Little damage to masterpiece

Fears that Leonardo da Vinci's "Last Supper," probably the most famous wall painting in the world, might have been irreparably damaged when bombs hit the refectory of Santa Maria Church, Milan, in August, 1943, have been allayed.

The sandbag, brick and steel scaffolding put up in 1940 to protect the fresco was removed recently. Experts found that only a few square inches of the famous masterpiece had been hit.

Repairs, experts of the Allied Commission report, will prevent further deterioration.

The Last Supper was painted in the 15th century. It is now open to public inspection.

1963

20114/11A

21 810. 1043

Translate
Weekly
4 copy to PRB / Done!

16 JIU.

2

10

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION

APO 394

Division of Monuments, Fine Arts & Archives

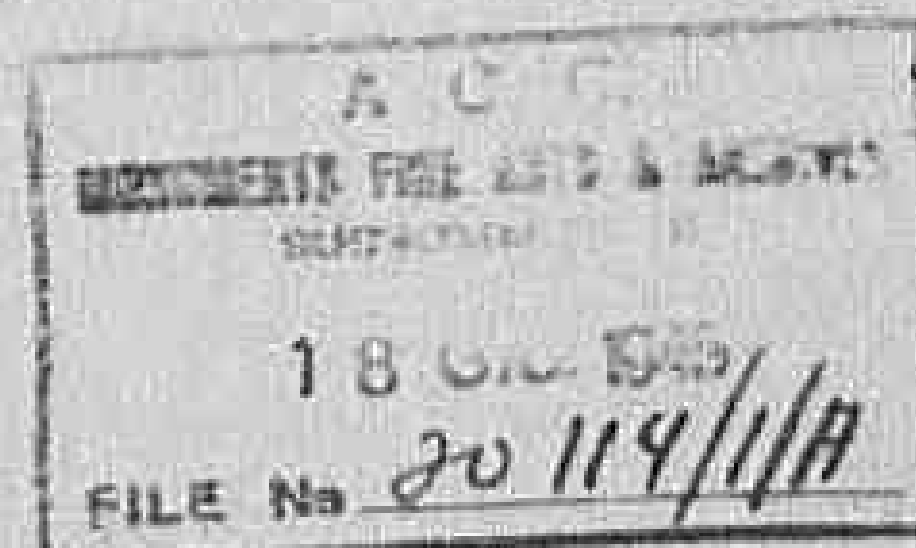
16 June 45

SUBJECT : Report on condition of Last Supper
by Leonardo da Vinci.

TO : Director
MFA&A Subcommission
Hq. AC.

1. Enclosed herewith are copies of report on condition of Leonardo Last Supper by the restorer Mario BEZZOLA.
2. The refectory of S. Maria delle Grazie is now open to the public. A descriptive label in English has been printed by this Division and posted in the refectory.
3. Also enclosed is clipping from La Settimana dell'Italia re works of art deposited in the Castello Sforzesco.

Perry B. Cott
PERRY B. COTT, Lieut. USNR
Regional Monuments & Fine Arts Officer. 1962



16 JIU. 1945

MARIO BEZZOLA

Milano, 25 Maggio 1945

Illustre Architetto
Prof. Giovanni Rocco
Reggente la Soprintendenza ai Monumenti della Lombardia

La ringrazio per avermi voluto invitare ad esaminare le condizioni della "Cena" leonardesca nell'atto in cui dopo questo lungo e tristissimo periodo di guerra, venivano rimosse le difese che ne impedivano la vista.

L'esame della parete del dipinto, per quanto necessariamente sommario, data la mancanza di un ponte mobile adatto, ha dato in massima risultati soddisfacenti. Il restauro egregiamente condotto nel 1924 da Oreste Silvestri ha resistito anche a questa prova.

Solo nella zona della tunica di Giacomo Maggiore, che fu sempre il punto più ammalato di tutto il celebre dipinto, si è verificato il sollevamento di una sottilissima falda d'intonaco, con sottostante sfarinamento della materia.

Si tratta di una zona che ha subito numerosi interventi conservativi e si può senz'altro affermare che la piccola parte sollevata (meno di un decimetro per ogni lato) non è originale.

Ad ogni modo poichè interessa conservare la Cena in quelle che sono le sue condizioni attuali, è necessario, ed anche relativamente urgente, un intervento locale per fissare quelle parti che minacciano di cadere.

Evidentemente tutto l'intonaco sottostante ha in se elementi di disgregazione che non sembra facile eliminare; ma siccome ora che il dipinto è scoperto, potrà essere ripresa l'attiva periodica sorveglianza su di esso, è da ritenersi che con piccoli pronti interventi anche in avvenire si possano evitare ulteriori danni. In un secondo tempo farò proposte per la spolveratura del dipinto.

Con devoto ossequio.

Firmato: MARIO BEZZOLA.

1961

8-15 June
45

4 b13

Papers dealing with case of
Dr Ernesto DROUVIN, German
priest, and objects presented
by him to Bibl. Ambrosiana,
MILAN.

1959

20114/1/A

CONFIDENTIAL

15 JUN 1945

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION
APO 394

Division of Monuments, Fine Arts & Archives

20909

15 June 45

SUBJECT : Dr. Ernesto DROUVEN
TO : Director
MFA&A Subcommission
Hq. A.C.

1. Subject was interrogated on 14 June 45 at Salò (Brescia Prov.) by W/Cdr Douglas Cooper and Lieut. P.B. Cott USNR.

2. Subject advised he is a German national and a director of a religious publishing house, name, N.V. DRUKKERIJ DE SPAARNESTAD, Haarlem, Holland. About 1937 he came to Italy with approximately two and one half million lire for the purpose of publishing religious literature and set up the Generalat der Salvatoriana in Rome, near the Vatican. With the coming of war his activities in this field were restricted by war-time regulations and he decided to purchase art works. At the same time, he stated, he sent one million lire to Holland. The total amount invested in art objects, according to him, was about 450,000 lire. Dr. DROUVEN has copies of documents and letters relating to these transactions.

3. Subject advised that he was a close friend of Gunther BOCK, Counsellor of the German Embassy, Rome, and that he had agreed to send Bock's possessions along with his own to the Ambrosiana. He stated that most, though not all, of the cases numbered with "B"

1958

CONFIDENTIAL

MONUMENTS FINE ARTS & MEMORIES
SUBCOMMISSION

17 JUN 1945

FILE No

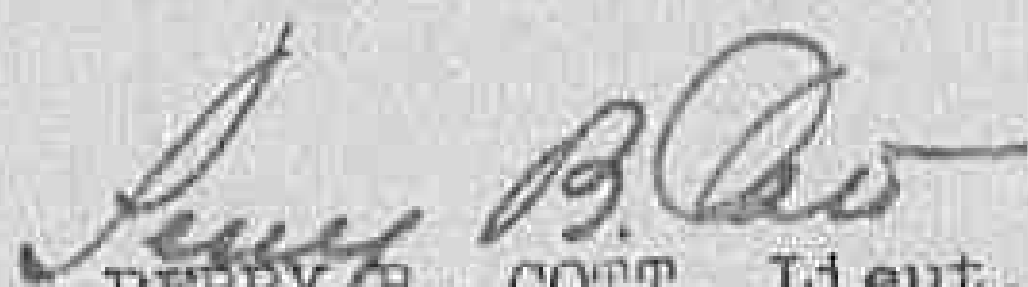
20909/70

16 JUN 1945

are property of BOCK. In the receipt for cases consigned to the Ambrosiana there is, however, no mention of BOCK's name.

4. DROUVEN stated that he had met the present Pope about ten years ago when the latter was Papal Nuncio to Germany and had not seen him since. He stated that he was asked to leave Rome by the Vatican before the Allied liberation because he was a German national and had no reasons, as a priest, for remaining there. He also remarked that he had heard in Rome that he was considered to be a German spy.

5. In view of the negligible artistic value of cases sent by DROUVEN to the Ambrosiana, it is the opinion of the undersigned that this is a case for Property Control and Security.



PERRY B. COTT, Lieut. USNR
Regional Monuments & Fine
Arts Officer.

1957

12 JUN. 1945

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION

APO 394

Division of Monuments, Fine Arts & Archives

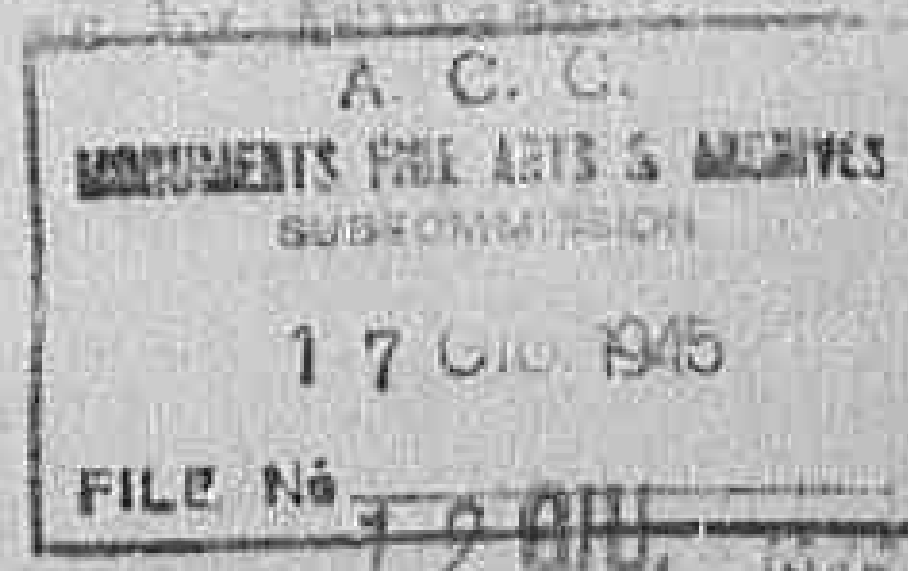
12 June 45

REPORT OF EXAMINATION OF CONTENTS
OF CASES CONTAINING ART OBJECTS,
PROPERTY OF ERNESTO DROUWEN, SENT
TO BIBLIOTHECA AMBROSIANA, MILANO,
ON 5 SEPTEMBER 1944.

1. The examination of contents of cases containing art objects, property of Ernesto DROUWEN, presently stored in the basement of Milano Cathedral and in the Archbishop's Palace, Milano, commenced on 9 June at 0900 in the presence of Hon. MAINI, Advocate of the Curia of Milano, Prof. G. PACOMIONI, Superintendent of Galleries for Lombardy, Sig. NOGARA, Notary of Milano, and Lieut. P.B. COTT, USNR, Regional Monuments & Fine Arts Officer, AMG Lombardia Region. The majority of the cases were sealed, the seals stamped with the insignia of the German Wehrmacht. At the conclusion of the examination at 1245 same day the inventory of objects examined, prepared by the Notary, was signed by the a.m. persons.

2. Examination of cases stored in Duomo revealed the following:

Case No. B1 - Various paintings and prints, 19th century.
Leda and Swan, oil on metal, labeled as by
Adriaen van der Werff.
Miana, oil on wood, labeled as by Adriaen
van der Werff.



2.

Portrait of Woman, oil on canvas, Dutch
17th century.

Portrait of woman and child, French (?),
early 19th century.

Case No. B 2 - Color prints, 19th century.
Head of woman, pastel, school of Rosalba
Carriera.
Various miniature paintings on ivory.

Case No. B 3 - Various color prints, drawings, lithographs
and an old map. Mostly 19th century.

Case No. B 4 - Miniature paintings on ivory and various
prints, 19th century. Also small, stone
relief of busts of various Greek philo-
sophers, 19th century.

Case No. D 320- Various paintings, Italian, 19th century.

Case No. D 327- Fishing Boys, oil on canvas, Italian, 19th
century.
After the Duel, labeled as by Gerome,
French 19th century.
Rustic Scene, oil on canvas, Italian,
probably end 17th century.
View of Etna, oil on canvas, Italian, 19th
century.
Still Life (copy), oil on canvas, Italian,
19th century.
Man with Skull, oil on panel, probably an
old copy after Rembrandt.
Two Heads, oil on canvas, labeled as by
Fauvelbach.
Drinkers in Tavern, oil on canvas labeled
as by J.J. Moremans, with excerpt from
Sales Cat. pasted on back.
The Sacristy, oil on canvas, Italian 19th
century.
Landscape with cowherd and cows, oil on
canvas, French (?), end 18th century.
Landscape with sheep, oil on canvas, Italian(?),
19th century.

1955

3.

2 Still Lifes (copies); oil on canvas, 19th century.

Horseman in landscape, signed "Sorbi" and dated 1914.

Watercolor, contemporary German, inscribed by the artist to Dr. Brauven.

Various color prints.

3. Examination of cases stored in Archbishop's Palace revealed the following:

- Case No. 1 - Banquet of the Gods, oil on canvas, approx. 25 x 30 inches, attributed to Floris, but definitely not by him. Probably a copy after Floris, of the period. Not good quality.
- Case No. 2 - Landscape with figures, oil on panel, approx. 24 x 30 inches, attributed to Decker which is probably correct. Fair quality.
- Case No. 3 - Magdalene, oil on canvas, approx. 24 x 30 inches attributed to Solimena, which is probably correct. Fair quality.
- Case No. 4 - Cardplayers, oil on panel, approx. 16 x 20 inches, attributed to Bramer, possibly correct. Fair quality.
- Case No. 5 - Copy of Hogarth's "Servants" (London, Nat'l. Gallery), oil on board, approx. 16 x 20 inches, labeled as by Aug. PEZZEY.
- Case No. 6 - Portrait of Gentleman, oil on panel, approx. 5 x 8 inches, attributed to Sorgh but bears label "G. Mieris." Attribution to Sorgh seems more plausible. Fair quality. 1954
- Case No. 7 - Head of Magdalene, oil on canvas, approx. 8 x 10 inches, attributed to Boucher, which it definitely is not. Probably French, early 19th century. Poor quality.

4.

4. Examination of cases stored in the Duomo continued on 11 June 49, in the presence of persons mentioned in Para. 1. At the conclusion of the examination the inventory prepared by the Notary was signed by those present :

Case No. B 5	-	Modern, ordinary glassware.
" " B 6	-	Modern, ordinary chinaware.
" " B 7	-	" " "
" " B 8	-	" " "
" " B 9	-	" " "
" " B 10	-	" " "
" " B 11	-	Various periodicals (German) and various snapshots, some property Gunther BOCK.
" " B 12	-	Kitchen utensils.
" " B 13	-	Lamp, mirror, several prints of no value.
" " B 14	-	Kitchen utensils.
" " B 15	-	Modern, ordinary glassware.
" " B 16	-	Two bronze male busts, 19th century.
" " B 17	-	Various modern books (German), property of Gunther BOCK.
" " B 18	-	Various modern books (German), property of Gunther BOCK.
" " B 19	-	Various modern books (German), property of Gunther BOCK.
" " B 20	-	Kitchen utensils.
" " B 21	-	Various modern books (German)
" " B 22	-	Various modern books (German), property of Gunther BOCK.

1953

5.

Case No. 23 - Various modern books (German), property of Gunther BOCK.

" " 24 - Various modern books (German), property of Gunther BOCK.

" " 25 - Chandelier, in many sections. Reproductions of illuminated Ms. miniatures.

" " 26 - Kitchen utensils.

" " 27 - Two locked chests, said to contain table silver. Metal plate on top of each chest inscribed with a crown and initials "O.V.-B.". Not opened and contents not verified.

" " 28 - Leather saddle.

" " 29 - Tools, nails, etc.

" " 30 - Draperies.

" " 31 - Various lamps (modern) and kitchen utensils.

" " 36 - Trunk containing light bulbs, food, toilet articles, and various letters addressed to Dr. Gunther BOCK (all in German). Spot check reading of these revealed nothing of interest.

Parcel No. 37 - Modern rug, no value.

" " 38 - " " " "

" " 39 - " " " "

" " 40 - " " " "

" " 41 - " " " "

" " 42 - " " " "

" " 43 - " " " "

- Case No. B 44 - Cushions, small bronzes (modern, of no value), one polychrome marble Madonna and Child (modern), one clock.
- " " D 307 - Imitation majolica, modern.
- " " D 309 - Various snapshots and films, family groups, photographic equipment.
- " " D 310 - Modern glass chinaware.
- " " D 314 - Various miniature paintings, oil on panel, by Sorbi (Italian contemporary).
- " " D 317 - Cushions, rugs, sheets.
- " " D 326 - Cushions, blankets, various photos, two wooden Crucifixes (modern).
- " " D 328 - Christ Child and St. John, marble sculpture attributed to Barbaia but not by him. Possibly of the period (17th cent.), or more probably modern.
- " " D 337 - Large cabinet radio.

5. The following trunks and valises stored in the Dupno were locked and since keys were not available they were not opened:

- B 32 - Said to contain clothing and linen.
- B 33 - " " " " " "
- B 34 - " " " " " "
- B 35 - " " " "oggetti vari".

No number - Said to contain Russian table linen.

D 301 - Said to contain textiles and blankets.

D 305 - Said to contain books.

1952

7.

6. Total cases and parcels opened and examined : 57.
Trunks and valises not opened : 7. Number of items listed
in inventory furnished to the Ambrosiana by DROUVEN : 64.

7. In case B 23 one of the sections of the chandelier
was wrapped in old wrapping paper containing name and
address: "Consiglieri di Legazione Gunther ROCK,
Ambasciata Germania
Via Conte Rosso, R O M A"

This might lead one to suppose that cases marked with B
preceding the number are property of Gunther ROCK, while
those marked with B are property of Ernesto DROUVEN.

James B. Carr

PERRY B. COTT, Lieut. USMR
Regional Monuments & Fine
Arts Officer.

1951

ccn. to be at earliest No immediate action taken *Done*

CONFIDENTIAL

8 JUN. 1945

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION
APO 394

Division of Monuments, Fine Arts & Archives

8 June 45

20909

SUBJECT : Dr. Ernesto DROUVEN
TO : Director
MFA&A Subcommission
Hq. A.C.

1. On 2 June I was advised by Capt. Goodman, CAO, Brescia, AMG that one Ernest DROUVEN, Roman catholic priest, was being detained at Brescia on charges of contacts with German Embassy and possible espionage activities. DROUVEN reportedly stated that he had given a number of pictures and art objects to the Ambrosiana Library, Milano.

2. On 4 June an official of the Superintendency of Galleries interviewed, at my request, Mons. MAINO, Lawyer of the Curia of Milano, whose name had been given by DROUVEN as a reference. MAINO stated that certain objects and pictures had been given by DROUVEN to the Ambrosiana and promised to furnish list of same.

3. In the meantime, following an article in local papers concerning denunciations of art objects to the Brera, one ANSEIMI, restorer of Milano, advised the Superintendency of Galleries, Milano, that a priest, name of DROUVEN, had offered a certain number of valuable paintings on the Milano art market in 1944. ANSEIMI contacted DROUVEN and got his address in case he could find a client for the paintings. The address given by DROUVEN was : Joseph BROSCHE, Ortskommandantur, Gardone Fazio, the letter to be enclosed in another envelope addressed

A. C. C.
MONUMENTS FINE ARTS & ARCHIVES
SUBCOMMISSION

9 JUN 1945

FILE No.

1950
8 JUN. 1945

2.

CONFIDENTIAL

to Ernesto B. PORTESE, Villa Annoni.

4. Since the list of paintings and objects had not been sent by Mons. MAINO to the Superintendency of Galleries by 6 June, I arranged an appointment for myself with Mons. MAINO on 7 June.

5. Interviewed on 7 June, Mons. MAINO gave the following information. Subject is Dr. Ernesto BROUVEN, born in Holland, Roman Catholic priest. First came to Italy about 1937, reportedly possessing funds supplied by a publishing firm (name unknown) in Harlem with the purpose of purchasing or setting up publishing houses in Italy for books and reviews of a religious propaganda character. He first went to Rome where he lived at 190, Via Appia Antica; Mons. MAINO knows little of his activity there save that he was reportedly a close friend of the present Pope. Of his publishing ventures, Mons. MAINO stated that he knew that he had purchased the publishing firm of Berutti, Torino. With the coming of war, BROUVEN gave up his publishing activities and decided instead to purchase pictures and art objects. He reportedly purchased at auction and from private owners and dealers in Rome, Florence, and Milano. In 1944 according to Mons. MAINO, the major portion of these pictures were consigned by BROUVEN to the Vatican. On 5 September 44 four truck loads of pictures and objects, packed in cases, property of BROUVEN, were transported from San Felice (Brescia Prov.) to Milano, and there consigned to Mons. MAINO. The receipt states that the Ambrosiana was to protect these objects and that it was the intention of BROUVEN to give them to the Ambrosiana, with the proviso that he (BROUVEN) retain the privilege of withdrawing any or all of them at any time until fifteen years had elapsed from the date of consignment. After fifteen years had elapsed the entire collection was to become the property of the Ambrosiana. Mons. MAINO promised that a copy of the list of objects would be given me. The list which he showed me contained pictures labeled as by Floris, Brander, Decker, Sorgh, Boucher, and Solimena; also numerous other paintings, books, carpets, silver, porcelain, terracotta, crystal chandeliers, linen, one marble sculpture, and "oggetti vari". I arranged with Mons. MAINO to have all cases (they are presently stored in the basement of Milano Cathedral) opened for my examination, commencing 8 June 45.

1949

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
MONUMENTS, FINE ARTS & ARCHIVES DIVISION
LOMBARDIA REGION
APO 394

14 JUL 1945

20114/1/A

14 June 1945

Subject: Enemy State Property (Books).

To: Regional Property Control Officer, Lombardia
Region.

1. Request the appointment of Dr. Maria Schellen-
brid Buchmann, Direttrice della R. Biblioteca Regionale
and Sovrintendente alle Biblioteche della Lombardia, as
custodian or commissario of the collection of books
now stored in the Albergo Principe e Savoia which are
German state property.

William D. McCain
William D. McCain
Capt., CAC
Regional Archivist,
Lombardia Region.

MILAN

Copy to:

AFAA, Allied Commission.
Regional Education Officer, Lombardia Region.

1947

1st Endorsement:

The Regional Education Officer, Lombardia
Region approves the above request.

*Copied
for R.O.*

20114/1/A

20114/1/A

14 JUL 1945

Copia

R. SOVRINTENDENZA ALLE GALLERIE - MILANO

Milano 10 Giugno 1945

Al: A. M. G.

Capo Ufficio Monumenti

MILANOOggetto: MILANO - "CENACOLO" di Leonardo.

Ho esaminato stamani assieme al Comm. Modigliani e con l'assistenza del restauratore Della Motta il "Cenacolo" di Leonardo recentemente liberato dalla protezione dei sacchi di sabbia.

Le condizioni statiche del muro e dell'intonaco non hanno subito danno: ad alcune lievi screpolature dovute certamente al colpo d'aria e al sobbalzo del suolo durante gli scoppi furono nell'Agosto 1943 apposte segnalazioni di gesso che non hanno in questi due anni indotto nessun movimento salvo uno livissimo a sinistra che sembra da tempo arretrato e che fu forse dovuto a un essessamento definito della massa muraria.

Sarà tuttavia utile rinnovare in questo punto il segnalatore e tenerlo in frequente osservazione.

Anche della piccole dipinta le condizioni statiche sono quasi dovunque inalterate. Piccoli o parziali collessamenti riguardano parts di restauero o antichi ritocchi.

Se tutta la pittura però, in modo non sempre uniforme ma generale si stende una leggera velatura dovuta alla polvere posata sul colore e parzialmente amalgamatesi con il velo di umidità superficiale che sul dipinto si è venuto alterando a seconda della vicende atmosferiche per il fatto di trovarsi il muro a contatto, senza altra protezione che quella dei sacchi, con l'aria esterna e per la scarsa ventilasi **1946**

Sarà necessaria una pazientè centissima esperta opera di pulitura che dovrà essere eseguita, dapprima per tentativi e piccoli assaggi, sotto il continuo e costante controllo della sovrintendenza.

Tale pulitura non ha però un carattere di urgenza: 6 anni, lo ritengo utile lasciare che l'aria asciutta e calda dei mesi estivi compia lo spontaneo lavoro di essiccamento dopo il lungo permanere del dipinto in una zona d'aria non protetta dalle variazioni esterne e non troppo ricambio.

È esaminato stesami assieme al Comm. Modigliani e con l'assistenza del restauratore Della Rotta il "vescovo" di Leonardo recentemente liberato dalla protezione dei sacchi di sabbia.

Le condizioni statiche del muro e dell'intonaco non hanno subito danno: ad alcune lievi screpolature dovute certamente al colpo d'aria e al sobbalzo del suolo durante gli scoppi furono nell'agosto 1943 apposte segnalazioni di gesso che non hanno in questi due anni indicato nessun movimento salvo uno livissimo a sinistra che sembra da tempo arretrato e che fu forse dovuto a un assottimento definito della massa muraria.

Sarà tuttavia utile rinnovare in questo punto il segnalatore e tenerlo in frequente osservazione.

Anche delle piccole dipinte le condizioni statiche sono quasi dovunque inalterate. Piccoli o parziali sollevamenti riguardano parte di restauro o antichi ritocchi.

Su tutta la pittura però, in modo non sempre uniforme ma generale si stende una leggera velatura dovuta alla polvere posata sul colore e parzialmente amalgamatesi con il velo di umidità superficiale che sul dipinto si è venuto alterando a seconda delle vicende atmosferiche per il fatto di trovarsi il muro a contatto, senza altra protezione che quella dei sacchi, con l'aria esterna e per la scarsa ventilazione. 1946

Sarà necessaria una paziente e cautiissima opera di pulitura che dovrà essere eseguita, dapprima per tentativi e piccoli assaggi, sotto il continuo e costante controllo della sovrintendenza.

Tale pulitura non ha però un carattere di urgenza: è anzi, lo ritengo utile lasciare che l'aria asciutta e calda dei mesi estivi compia lo spontaneo lavoro di essiccamento dopo il lungo permanere del dipinto in una zona d'aria non protetta dalle variazioni esterne e con essere ricambio.

Urgente è invece la fissazione, limitata a pochissime zone e a piccolissimi frammenti, del colore ove esso appare sollevato: operazione necessaria anche se si tratti, come il più delle volte si tratta, di antichi o recenti restauri.

Il Sovrintendente

/fto G. Perulloni.

2011411A

10 GIU. 1944

WILLIAM ROBERT A. M.C.

9th. June 1945

SUBJECT: Visits by Archives Officer to Milan and Turin.

TO : Director NSAA Sub-Commission, HQ, Allied
Commission.

With permission from R.C., this Region, and with consent of A.M.G. 5th Army, on 1st June 1945 and successive days undersigned visited Milan and Turin.

- (1) At Milan most useful contacts were made with Captain McCrain and Comendatore Re, on questions connected with deposits of ministerial records in Northern Italy.

Though there are many such deposits in Venetia Region, the greater part of the material concerned is in Lombardia Region. Apart from the reports on separate deposits, already made by Captain Mc. Cain, he will shortly be submitting recommendations and comments of a more general character. The line these will take was discussed, and undersigned is in complete agreement with Captain Mc. Cain's provisioned conclusions.

Commandatore Me is anxious for a further meeting in Rome at the beginning of July. At that time there will be difficult questions to be settled regarding removal of deposits etc., and the presence in Rome of both Archives Officers may be necessary for a prolonged period. In undersigned's view the progress of inspection work to date, and the fact that this has revealed wide areas where damage is very light, render it reasonable to suppose that, by the date mentioned, the bulk of necessary field work will be complete.

If Director WFAA S/C is in agreement, may R.C.s concerned please be approached to release Archives Officers, on ~~1945~~ ¹⁹⁴⁶ very duty or otherwise as may seem best for the purpose mentioned.

So far as undersigned is concerned, Commendatore Re has suggested that visits might be made en route to Rome to the opening of the exhibitions at Lucca and Siena on 29th, June and 1st, July respectively. This would involve leaving this Region on 28th, June.

- (2) At Turin undersigned discussed archives questions with

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So far as undersigned is concerned, Commendatore Re has suggested that visits might be made en route to Rome to the opening of the exhibitions at Lucca and Siena on 29th. June and 1st. July respectively. This would involve leaving this Region on 28th. June.

- (2) At Turin undersigned discussed archives questions with Captain R.E. Enthoven, the Soprintendente (Conte Bureggi) and members of his staff. Visits were made to archives in six out of the seven provincial Capitals of Piemonte Region.

A detailed report has been forwarded to R.C. Piemonte Region with the request that, since the Region is still in 4th. Corps Area, he will submit copy through this channel to Director WFAA S/C.

A C C
MANAGEMENT FILE 1113 & 1114
SUPPLEMENTARY
Major H.E. Bell A.E.C., Archives Officer.
FILE No 20114/1A

Copy to:

Capt. W.B. Mc. Cain, Archives Officer, HQ, Lombardia Region
 § **BU.** 1946 A.M.G.

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION
APO 394

6 JUN. 1945

20114/1/A

6 June 1945

Subject: Concentration in Milano of Archives of
the Ministero dell'Interno.

To: Regional Commissioner, Lombardia Region.

1. The Archives Officer, at the request of Major E. O. Bateman, Deputy Provincial Commissioner, Milano Province, discussed with Conte Annoni di Gussola Pier Maria, Deputy Commissioner for the Ministero dell'Interno, plans for concentrating all the archives of the Ministero dell'Interno now in north Italy. The plan of Dr. Emilio Saroni, Commissioner (Receiver) for the Ministero dell'Interno, and the Deputy Commissioner (appointees of the Regional Commissioner, Lombardia Region) is to requisition a building in Milano and to transport to it all the records of the Ministero dell'Interno that can be found in north Italy. There the records will be under constant guard until such time as they can be carried back to Rome. The request for the building had been made to the Milano Provincial Commissioner.

2. The records of the Ministero dell'Interno that are scattered in various buildings in and near Brescia certainly should be concentrated. The Archives Officer noted on June 5 that the villa he had inspected on May 31 at Tre Ponti had been taken over as a post office by an American army unit. Other records may be in danger from carelessness or from the requisitioning of buildings. The great mass of records in Valdagno (some 1200 boxes) would probably be safer under guard in Milano. The wisdom

1944

A. C. C.
MANAGEMENTS FILE ART & ARCHIVES
SEALING DIVISION
9 JUN 1945
FILE No 20114/1/A

6 JUN. 1945

6 June 1943

of transporting the deposits in Venezia, which comprise some 2,800 to 3,000 boxes might be questioned. The Deputy Commissioner stated that no request for transportation would be made to the Allied Military Government, but that a request might be made for guards to accompany the records on their trip to Milano.

William D. McCain
William D. McCain
Capt., GAC
Archives Officer,
Lombardy Region

Copies to:

EPAA, Allied Commission.
Archives Officer, Emilia Region.
EPG, Milano Province

1943

6 BU. 1945

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION

AO 394

Division of Monuments, Fine Arts & Archives

Lu/20250

5 June 1945

SUBJECT: Report of Monuments, Fine Arts & Archives
Division, AMG Lombardia Region, for the
Month of May 45.TO: Regional Commissioner
AMG Lombardia Region Hq.

1. The Regional MFA Officer arrived at Mantova on 29 April 45. From 30 April - 10 May he stayed at Mantova, making inspection trips there and also in Cremona, Brescia, Lago di Garda (Gargnano, Gardone and Salò), and Verona. Separate reports on these trips have been previously submitted to MFAA Subcommission AC.

2. The Regional MFA Officer arrived at Milano on 10 May 45 and immediately discussed the general situation with Capt. Keller, MFAA Officer, AMG 5th Army who had arrived four days previously. Capt. Keller submitted a report on damages to monuments in Milano to MFAA Subcommission AC.

3. Meetings were held on 11 May with Superintendents of Monuments (Chierici), Galleries (Pacchioni) antiquities (De Grassi), and Municipal Museums (Baroni). A report on damages and progress of repairs to monuments in Milano was submitted by the Superintendent of Monuments and forwarded to MFAA Subcommission AC. Also a list of art deposits in the region was submitted by Superintendent of Galleries.

4. Deposits of art objects in the region are as follows: 1342 (these with * have been inspected by the Regional MFA Officer and found to be in good order): BELLARIO (Como Prov.) *Villa Melzi, *Villa Giulia; BERGAMO (Bergamo Prov.) Seminario Vescoville, Torre del Convento di S. Benedetto; BORGOMATELLO (Brescia Prov.) Parochial Church; CARAVATE (Varese Prov.) Villa Molini; CEMATE D'ANGELO (Bergamo Prov.) Convent in frazione S. Paolo d'Argon; CERNIO (Varese) Fortino; FANTICOLLO (Brescia Prov.) Parochial Church; LEGNANO (Como Prov.) *Monastery of Acquafredda; LODI (Milano Prov.) Oratorio dei Filippini; MILANO (Milano Prov.) *Castello Sforzesco; Casa di Risparmio; MONTIVELCHIO (Como Prov.) Villa Albertoni; OGGIO (Brescia) Parochial Church; PONTIDA (Bergamo Prov.) Benedectine

1. The Regional MFA Officer arrived at Mantova on 29 April 45. From 30 April - 10 May he stayed at Mantova, making inspection trips there and also in Cremona, Brescia, Lago di Garda (Gargnano, Gardone and Salò), and Verona. Separate reports on these trips have been previously submitted to MFAA Subcommission AC.

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4. Deposits of art objects in the region are as follows: 1942 (these with * have been inspected by the Regional MFA Officer and found to be in good order): BELLARIO (Como Prov.) *Villa Melzi, *Villa Giulia; BERGAMO (Bergamo Prov.) Seminario Vescovile, Torre del Convento di S. Benedetto; BORGOMANTOVA (Brescia Prov.) Parochial Church; CARAVATE (Varese Prov.) Villa Molteni; CERNATE (Varese) Convent in frazione S. Paolo d'Argon; CERRO (Varese) Fortino; FANTICOLI (Brescia Prov.) Parochial Church; LENO (Como Prov.) *Monastery of Acquafredda; LODI (Milano Prov.) Oratorio dei Filippini; MILANO (Milano Prov.) *Castello Sforzesco; Casa di Risparmio; MONTESAPONE (Como Prov.) Villa Albertoni; OMB (Brescia) Parochial Church; PONTIDA (Bergamo Prov.) Benedectine Monastery; SANTA GIULIETTA (Pavia Prov.) Villa Visconti; SONDRIO (Sondrio Prov.) *Two pavilions of the Sanatorium.

Also inspected were deposits at LEGNA (Novara Prov.) Villa Cavallini; ISOLA Bella (Novara Prov.) Palazzo Borromeo; and ISOLA MARELLA (Novara Prov.) Villa. These were found in good order.

20114/1/A

5. Examination of objects lent by English owners to the Mostra Leonardesca held in the Castello Sforzesco, Milano, in 1939, and presently stored there was completed. A preliminary report on these was submitted to MFAA Subcommission AC, and the final report is in preparation.

6. Upon request from MFAA Subcommission AC, investigation was conducted regarding the whereabouts of the crown jewels, property of the House of Ethiopia. This revealed that three cases, each containing a crown (some jewels missing) and identified as property of the Eulioptian royal family, had been found by partisans in the Villa Litta at PALAZZO, near MONZA, formerly occupied by the Fascist Republican Ministry of Africa Italiana. They had been brought from MONZA to HQ. of the Commanding General of partisans at MILANO and on 13 May 45 were consigned to two representatives of the Italian Government, Major Guillet, Asedee and Capt. Ancoli, Augusto, who took them to Rome. A copy of the receipt signed by these two officers was obtained and forwarded to MFAA Subcommission AC.

7. Repairs to Monuments in MILANO such as the Cathedral (minor), Sant'Ambrogio, Sta. Maria della Grazie, and S. Pietro in Gessate are progressing normally. The last Supper fresco of Leonardo in the refectory of Sta. Maria della Grazie is being uncovered and it is hoped to open it to the public on 10 June 45. Estimates are being prepared for provisional roofing of large portions of the severely damaged Castello Sforzesco. The problems of repairs are many and varied, especially in the matter of the large number of gutted palazzi in MILANO. These will require considerable study before a comprehensive program can be developed. While the general situation as regards repairs is fairly satisfactory, the lack of materials, transport and interest on the part of the Fascist Government has inevitably resulted in serious neglect in some cases.

8. Italian MFAA personnel. The CIN appointed Arch. Giovanni ROCCO as Commissario Straordinario of Monuments for Lombardia on 11 May 45, to take the place of Prof. Gino CHIERICI, Superintendent of Monuments for Lombardia. Subsequently, Prof. CHIERICI verbally stated to me that he would request retirement. Therefore, by Administrative Order No. 1, dated 30 May 45 and signed by Col. Poletti, Arch. ROCCO was appointed temporarily Superintendent of Monuments in place of Prof. Chierici, resigned for reasons of age. By Administrative Order No. 2, dated 30 May 45, Col. Poletti suspended Prof. Giorgio MICCOMINI from the Ufficio Belle Arti del Comune di Milano and appointed Prof. Costantino BARCHI temporarily to fill this vacancy.

9. Capt. McGain, Archives Officer, submits a separate report on archives.

/s/ Perry B. Gott, Lieut. USAR

/t/ PERRY B. GOTT, Lieut. USAR
Regional Monuments & Fine

copy of the receipt signed by these two officers was obtained and forwarded to MFAAA Subcommittee AG.

7. Repairs to Monuments in MILANO such as the Cathedral (minor), Sant'Ambrogio, Sta. Maria delle Grazie, and S. Pietro in Gessate are progressing normally. The last supper fresco of Leonardo in the refectory of Sta. Maria delle Grazie is being uncovered and it is hoped to open it to the public on 10 June 49. Estimates are being prepared for provisional roofing of large portions of the severely damaged Gasteillo Sforzesco. The problems of repairs are many and varied, especially in the matter of the large number of gutted palazzi in MILANO. These will require considerable study before a comprehensive program can be developed. While the general situation as regards repairs is fairly satisfactory, the lack of materials, transport and interest on the part of the Fascist government has inevitably resulted in serious neglect in some cases.

8. Italian MFAA personnel. The CIA appointed Arch. Giovanni BOCCO as Commissario Straordinario of Monuments for Lombardia on 11 May 45, to take the place of Prof. Gino CHIERICI, Superintendent of Monuments for Lombardia. Subsequently, Prof. CHIERICI verbally stated to me that he would request retirement. Therefore, by administrative Order No. 1, dated 30 May 45 and signed by Col. Poletti, Arch. BOCCO was appointed temporarily Superintendent of Monuments in place of Prof. Chierici, resigned for reasons of age. By administrative Order N. 2, dated 30 May 45, Col. Poletti suspended Prof. Giorgio NICOLINI from the Ufficio Belle Arti del Comune di Milano and appointed Prof. Costantino BARONI temporarily to fill this vacancy.

9. Capt. McCain, Archives Officer, submits a separate report on archives.

/s/ Perry B. Scott, Lieut. USNR

/t/ PERRY B. SCOTT, Lieut. USNR
Regional Monuments & Fine
Arts Officer

Copies to : MFAAA Subcommittee AG
: AGO 5th Army ; Capt. Keller.

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION
APO 384

3 June 1945

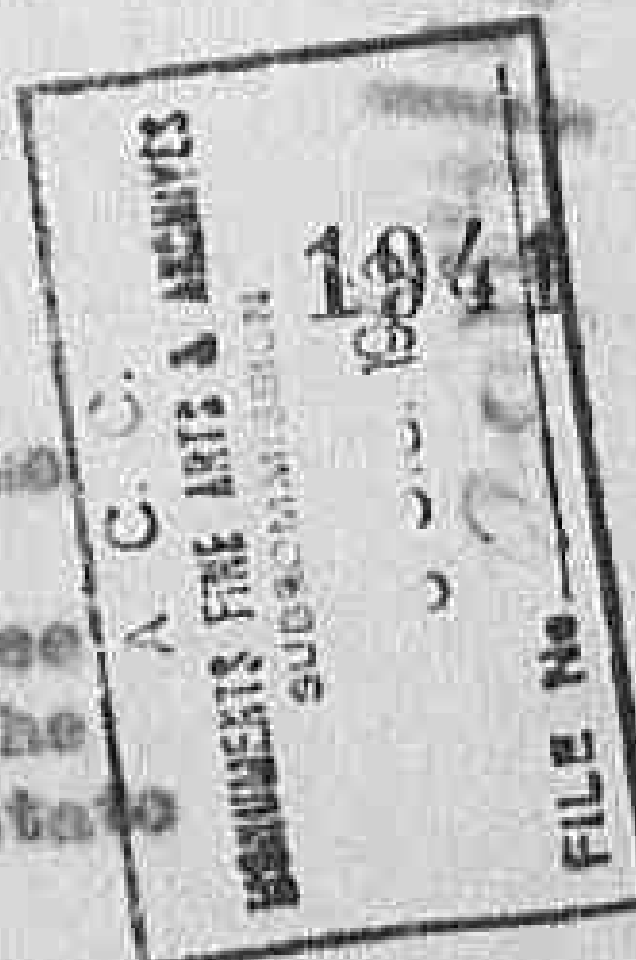
20114/1/A

Subject: Inspection of Archive Deposits of Milano.

To: Regional Commissioner, Lombardia Region.

1. The Archives Officer, accompanied by Dr. Guido Manganelli, Soprintendente del R. Archivio di Stato, Milano, inspected and found in excellent condition all deposits of archives evacuated from the Archivio di Stato of Milano. Dr. Manganelli completed the evacuation on 7 August 1943. The Palazzo del Senato, one of the buildings occupied by the Archivio di Stato, was hit during a bombing raid on the following day. Four days later on August 12, the building was set afire by incendiary bombs and burned for a period of ten to twenty days. The other building occupied by the Archivio di Stato, Palazzo Sant'Antonio, Piazza Sant'Antonio 3, was hit on August 13 and completely destroyed. Much credit is due Dr. Manganelli for the great effort he made to save the archives in his care. If he had not been an intelligent, energetic, and resourceful archivist, the loss to Italy would have been incalculable. The deposits are as follows:

a. One large deposit is on the second floor of one of the outbuildings of Villa Greppi at Monticello. The building appears to be fireproof and the contents are safe and in excellent condition. The archives are in boxes of various sizes stacked some eight to ten feet deep on a floor space some 40 feet by 60 feet in size. The owner of Villa Greppi supplied the storage space free and has an interest in the protection of the deposit. An employee of the Archivio di Stato



3 June 1945

is stationed at the Villa with the deposit. Part of the archives here is the Archivio Sforzesco, and the oldest record noted was dated September, 995. Elements of the Special Service Battalion, 6th South African Division (Armoured), have requisitioned parts of the Villa and men are quartered on the ground floor of the building which contains the archives. However, neither the owner of the property nor the employee of the Archivio di Stato anticipated any difficulty from the troops.

b. Another deposit completely fills the Teatro Comunale, which is located on the ground floor of the Municipio of Barzago. Dr. Morgantelli evacuated 50,000 bundles (each averaging about five inches in thickness) of the collections of the Archivio Notarile of Milano. The 100,000 bundles mentioned in the report of May 18 should have been 50,000. The greater part of these archives is stacked very neatly in the Teatro Comunale. Every precaution has been taken to protect the deposit from dampness. Even the windows have been partly walled up as a protective measure.

c. Another enormous deposit is located in the Teatro dell'Oratorio San Michele S. Giuseppe, Chiesa San Giorgio, Rovagnate. Two great stacks of records from the Archivio di Stato occupy the main floor. These archives range in date from 1535 to 1800. The inventories of the Archivio di Stato are also here. The remainder of the archives evacuated from the Archivio Notarile are stacked on the stage. The two deposits from the Archivio Notarile cover the period from 1300 to 1800. Care has been taken to protect the records from dampness and they are examined and aired periodically. The priest who helps watch after them stated

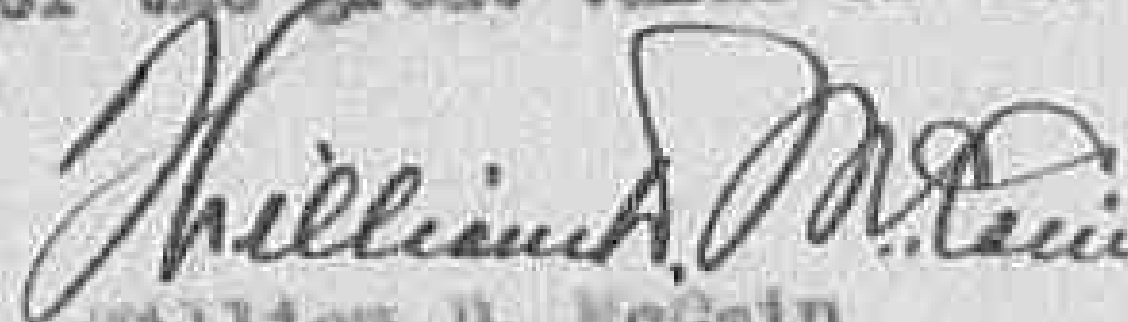
1940

3 June 1945

that only one incident of any significance had taken place in regard to the deposit. Germans had appeared on 31 October 1944 and had searched through the mountains of records for two automobiles they believed hidden there.

d. Another deposit of archives from the Archivio di Stato completely fills the Chiesa in Turate, Merate. Timbers were placed on the floor to protect the records from dampness. The bundles and folders of papers were then piled some twenty feet high from one end of the church to the other. Space was left for the custodian to walk completely around the great stack between it and the walls, in order that periodic inspections might be made. The archives cover the period from 1915 to 1925.

e. A fifth deposit is located on the ground floor of what was probably a carriage house of Palazzo Belgioioso (Villa del Marchese Annibale Brivio), Merate. This deposit is principally the Archivio del Catasto di Maria Teresa and the map collection of the Archivio di Stato. One wonders if the Germans who abandoned an 88-mm gun and a stack of ammunition about 75 yards away from the building might have known of the great value of the deposit.



William D. McCain
Capt., GAC
Archives Officer,
Lombardia Region.

Copies to:

MPAA, Allied Commission.
Archives Officer, Emilia Region.

1939

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION
APO 394

copy 21 MAG. 1945

21 May 1945

Subject: Records of the Ministero delle Finanze.

To : Regional Commissioner, Lombard Region.

1. Ministero delle Finanze, Milano.

With the aid of Dott. V. Vannucci, Capo di Gabinetto, Commissario alle Finanze (a title subject yet to approval), and Dott. Diego Spinelli, whose offices are at Piazza S. Alessandro 6, the following list of offices of the Ministero delle Finanze in Milano has been compiled. The offices, which are closed, all contain records that are in good order.

- a. Regioneria Generale dello Stato, Via S. Michele del Corso 25.
- b. Comando Generale Provvisorio della Guardia di Finanza A. I., Via Palestro, 14.
- c. Provveditorato Generale dello Stato, Via S. Vitore, 14.
- d. Direzione Generale Personali e Affari Generali, Via L. Ariosto 1.
- e. Direzione Generale Imposte Dirette, Via S. Paolo 10.
- f. Direzione Generale Tasse e Imposte Indirette sugli Affari, Via Manzoni 43.
- g. Direzione Generale del Tesoro, Via M. Giani 8.
- h. Direzione Generale Scambi e Valute, Via Albertone da Giussano 18.
- i. Direzione Generale Finanza Locale, Viale Matteotti 3.
- j. Direzione Generale del Catasto e SS. TT. Erariali, Via Manin 27.
- k. Ufficio Riscatto della Corte dei Conti per Conti L'Ann/ue Finanziaria, Via Mario Pagano 65.

1938

Ministero delle Finanze, Brescia.

With the aid of Dott. V. Vannucci, Capo di Gabinetto, Commissario alle Finanze (a title subject yet to approval), and Dott. Diego Spinelli, whose offices are at piazza S. Alessandro 5, the following list of offices of the Ministero delle Finanze in Milano has been compiled. The offices, which are closed, all contain records that are in good order.

- a. Ragioneria Generale dello Stato, Via S. Michele del Corso 25.
- b. Comando Generale Provvisorio della Guardia di Finanza A. I., Via Palestro, 14.
- c. Provveditorato Generale dello Stato, Via S. Vittore, 14.
- d. Direzione Generale Personali e Affari Generali, Via L. Ariosto 1.
- e. Direzione Generale Imposte Dirette, Via S. Paolo 10.
- f. Direzione Generale Tasse e Imposte Indirette sugli Affari, Via Manzoni 43.
- g. Direzione Generale del Tesoro, Via N. Giamini 8.
- h. Direzione Generale Scambi e Valute, Via Albergo da Giussano 18.
- i. Direzione Generale Finanza Locale, Viale Matteotti 3.
- j. Direzione Generale del Catasto e SS. TT. Erariale, Via Manin 27.
- k. Ufficio Riscontro della Corte dei Conti per Conti l'Amm/nc Finanziaria, Via Mario Pagano 65.

1938

2. Ministero delle Finanze, Brescia.

The following offices, some of which were mentioned in a previous report, are located in Brescia.

- a. Direzione Generale Dogane e LL. II, Via Carlo Alberto 8.
- b. Direzione Generale Cassa Depositi e Prestiti ed Istituto Previdenza, Via dei Mille 21.
- c. Direzione Generale Debito Pubblico.
- d. Direzione Generale Pensioni di Guerra.
- e. Direzione Generale del Demanio.

2011/11/14

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3. Ministero delle Finanze, Moltrasio.

One office of the Ministero delle Finanze is located in Moltrasio, Province of Como.

- a. Amministrazione Autonomia Monopoli di Stato.

/s/ William D. McCain
Capt., CAC
Archives Officer
Lombardia Region.

1937

Capt. C. C. O'D
Archives Officer
Lombard's Region.

1937

— MAG. 1943

R. SOPRINTENDENZA AI MONUMENTI
MILANO

RELAZIONE SUI PROVVEDIMENTI PRESI DOPO IL 16 AGOSTO 1943
DALLA SOPRINTENDENZA AI MONUMENTI DI MILANO

In seguito ai bombardamenti dell'8, 13, 15 e 16 agosto del 1943 la Soprintendenza ai Monumenti si trovò di fronte a problemi urgentissimi che bisognava affrontare con decisione nonostante le difficoltà derivanti dall'orgasmo del momento, dalla mancanza dei materiali, dalla scarsità dei mezzi di trasporto.

Su quanto è stato fatto da allora ad oggi diamo in breve le seguenti notizie :

Trasporto della sede dell'Ufficio - La distruzione di gran parte del palazzo reale obbligò la Soprintendenza a cercare altrove locali per la propria sede. A tale scopo si mostrò adatta la Certosa di Pavia nella quale venne rapidamente trasformata la gliptoteca, in uffici mentre nel soprastante museo trovarono posto la biblioteca e gli archivi e si poté anche alloggiare materiale delle altre due Soprintendenze alle Gallerie ed alle Antichità.

Nonostante i crolli e gli incendi fu possibile salvare quasi tutto il materiale dell'Ufficio (mobili, libri, disegni, fotografie, incartamenti) e trasportarlo alla Certosa, dove vennero eseguiti gli impianti necessari al riscaldamento, ai servizi sanitari ecc.

Alla Certosa vennero anche portati mobili, arredamenti, tappeti, oggetti d'arte del palazzo reale che correavano rischio di essere involati o distrutti.

1936

Chiesa e convento di S. Maria delle Grazie - Nella chiesa duramente colpita si ricostruirono : il contrafforte ed i due tratti laterali di muro sul fianco destro; la parete del fianco sinistro lungo il chiostro dei Morti; le volte a crociera sulle cappelle di questo lato e sulla navata adiacente; il tetto distrutto dall'incendio. Si chiuse inoltre il grande squarcio nella base del tamburo della cupola, venne rifatta la volta sull'ultima campata

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della nave centrale, si consolidò l'arco trionfale.

Nel convento la parete del Cenacolo rimasta pressochè intatta correva il rischio di essere rovesciata dal crollo del piccolo edificio addossato al lato nord del refettorio, cosicchè si dovette procedere senza indugi ad opere di puntellamento con travi e con contrafforti in muratura: contemporaneamente venne apprestata una tettoia pensile a difesa provvisoria del dipinto. Fu dopo queste prime misure di sicurezza che si poté porre mano alla ricostruzione dell'ossatura del refettorio innalzando il grosso muro di levante, consolidando quello di mezzogiorno (sul quale è affrescata la Crocifissione del Mantovano) con travi e solette di cemento armato e coprendo la grande sala col rinnovato tetto.

Basilica di S. Ambrogio - Prima cura fu quella di puntellare il semicircolo absidale lesionato dagli scoppi delle bombe e di rianimare il mosaico col concorso di mosaicisti fatti venire da Venezia, i quali raccolsero ed ordinarono i frammenti caduti. Dopo di ciò si procedette in ordine successivo ai seguenti lavori: Sgombrare delle macerie dall'esterno delle volte - puntellazione delle parti pericolanti - murature di chiusura degli squarci aperti nel fianco settentrionale - armatura di sostegno della galleria del tiburio - coperture provvisorie delle navate e del narthex - opere preparatorie per il rifacimento del pennacchio N-E del tiburio - chiusura dell'arco trionfale - ricostruzione delle volte. Nel portico bramanteo: recupero, catalogazione e ricovero in S. Sigismondo dei frammenti decorativi - puntellazione degli archi pericolanti - coperture provvisorie. Nella cappella di S. Vittore in Ciel d'Oro: federatura del mosaico che riveste la cattedra - nuove puntellazioni - chiusura con muri delle finestre copertura provvisoria - federatura degli affreschi nell'anticappella. Altri lavori vennero eseguiti nella Sagrestia delle Messe, nelle cappelle lungo il fianco settentrionale, nell'oratorio di S. Sigismondo ed in fabbricati di servizio.

Palazzo Silvestri in Corso Venezia - Fu necessario l'impiego di armature di legno per impedire il ribaltamento della facciata non più collegata coi muri trasversali.

Chiesa di S. Pietro in Gessate - Dopo il sollecito ripristino delle coperture di tetto sulla navata sinistra e su quella centrale, si procedette alla ricostruzione delle cappelle lungo il fianco destro e del tetto sulla zona di mezzogiorno. Vennero altresì consolidati archi e volte che presentavano pericoli

di crollo imminente e si provvidero difese agli affreschi delle cappelle ancora scoperte sul lato destro.

Ex Ospedale Maggiore - Già dopo l'incursione del febbraio 1943 si erano dovute prendere misure per impedire la rovina del lato destro della facciata, architettonicamente il più importante. Dopo i bombardamenti dell'agosto, molto seri nei riguardi del monumentale edificio, sarebbe stato necessario intervenire con mezzi adeguati alla gravità dei danni; ma purtroppo tali mezzi non vennero provvisti nella misura richiesta. Prima cura dell'Ufficio fu quella di assicurare le parti pericolanti del cortile centrale e propriamente quelle presso l'angolo di N-O. I lavori compiuti furono: chiusura con muri e mattoni di arcate dei portici - muri trasversali per eliminazioni di spinte - difese, con imbottiture di gesso, dei pannelli degli intradossi - puntellamento con traverse composte del piano terreno - armature di travi al primo piano - smontaggio delle arcate superiori immediatamente adiacenti all'angolo N-O. Intanto si procedeva allo sgombero di materiali nel cortile, al ricupero di elementi architettonici e decorativi (capitelli, cornici, busti, bassorilievi) ed alla loro conservazione, allo studio di ulteriori opere che però non fu possibile iniziare per mancanza di fondi.

Altri lavori condotti nello stesso tempo dalla Soprintendenza furono:

Nella Chiesa di S. Satiro : rifacimento della parte del tetto distrutta dalle bombe incendiarie.

Nella Chiesa di S. Lorenzo - Ricostruzione della copertura della cupola con lastre di rame su armatura di legno. Chiusura di finestre con muri in laterizio.

Nella Chiesa di S. Eustorgio - Parziale ricostruzione del tetto e distesa di manto cementizio sull'estradosso delle volte dove non fu possibile proseguire il tetto stesso.

Nel Palazzo dell'Umataria - Costruzione del tetto sul salone che contiene il grande affresco rappresentante la Crocifissione attribuito a Marco d'Oggiono.

Nel Palazzo Abbiati già dei Visconti - Lavori di puntellamento della facciata.

Nella Torre detta di Ansperto presso la Chiesa di S. Maurizio - Ricostruzione di ricopertura e protezione di affreschi.

Nel Palazzo Borromeo - Costruzione di tetto per la difesa degli affreschi rappresentanti Giochi di dame in giardino, rimasti scoperti dopo il crollo dei solai.

Nel Palazzo Reale - Costruzione di armatura di tubi di acciaio a sostegno della copertura che si doveva eseguire sulla sala delle Cariatidi e che rimase sospesa per mancanza del materiale. Ricostruzione parziale della volta sulle scalone. Tetti provvisori in corrispondenza di affreschi.

Nel Campanile di S. Gottardo in Corte - Costruzione di armatura di tubi di acciaio per lavori necessari alla cuspide. Provvedimenti di urgenza.

Tutti questi lavori, rappresentando misure prese per evitare danni maggiori, non potevano avere che un carattere prevalentemente tecnico. Tuttavia dovettero sempre essere subordinati allo stile dell'edificio in vista di possibili ripristini. Per tale ragione in qualche caso fu necessario preparare laterizi speciali come quelli, ad esempio, impiegati per le nervature delle volte in S. Maria delle Grazie, ed in S. Pietro in Gessate o per pareti e cornici nella prima di queste chiese.

Dopo l'insurrezione del 2 Marzo 1945 a Brescia, con la collaborazione dell'Ufficio tecnico comunale si procedette a puntellamenti nelle chiese di S. Maria dei Miracoli e di S. Afra e nel palazzo dove risiede il Collegio delle Figlie del S. Cuore di Gesù in Via Martinengo da Barco. Nel Palazzo Salvadego vennero staccate le note pitture ad olio murali del Meretto nella sala delle Dame danneggiate dallo scoppio delle bombe.

A Pavia si sono ultimamente raccolti gli elementi per la ricostruzione del ponte coperto sul Ticino.

Le spese sostenute a Milano (e non tutte ancora liquidate) ammontano a circa dieci milioni di lire, cifra molto inferiore a quella che sarebbe occorsa se si fosse potuto - come si doveva - intervenire senza indugio dove era richiesta l'opera nostra. Purtroppo all'Ufficio vennero meno gli aiuti necessari mentre ostacoli di ogni genere gli si paravano da =

1934

5

vanti. Alla mancanza di denaro, alla penuria di materiali alla difficoltà di trasporti si aggiunse, da parte di molti che dovevano con noi collaborare, una esasperante incomprendimento dell'importanza di un pronto intervento e vi furono perfino alte autorità che ci restituirono le lettere con le quali invocavamo il loro soccorso.

Nonostante ciò, a noi non è venuto mai meno il senso della nostra responsabilità sia nella difesa dei monumenti colpiti, sia in quella più vasta del carattere storico delle nostre città. Oggi il compito che dovevamo assolvere era quello di mantenere in piedi gli edifici di interesse architettonico di radunare e conservare quanto loro apparteneva, e poi di impedire che speculatori senza scrupoli e senza misura approfittassero del momento per perpetrare una distruzione ben più radicale di quella compiuta dai bombardamenti aerei. E questo abbiamo tentato di fare con tutte le nostre forze per poter rendere possibile il lavoro di domani che dovrà assicurare il rispetto di tradizioni gloriose nel quadro di una nuova attività artistica.

IL SOPRINTENDENTE

Milano, Maggio del 1945

1933

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION
APO 394

18 May 1945

Subject: Inspection of Archives in Milano.

To: Regional Commissioner, Lombardia Region.

1. Archivio di Stato.

The Archivio di Stato was located in the Palazzo del Senato at Via del Senato 10. The Archives Officer first visited this location on May 14 and was informed by the custodian of the ruins, Angelo Fabbri, that the building was hit by at least four high explosive bombs and numerous incendiaries during the night raids of 13 and 15 August 1943. The building and contents, including unevacuated archives, burned for ten days.

Before the bombings, the more valuable archives had been removed to the following places:

- (a). A church in Rovagnate.
- (b). Chiesa detta in Turba and outbuildings of the Palazzo Brivio Belgioioso in Merate.
- (c). Villa Greppi in Montecello.
- (d). Teatro Comunale in Barzago.

The Archives Officer was assured on May 14 by the custodian that all of the evacuated archives were safe and undamaged. On May 18 he was given the same information by Comm. Dott. Guido Manganelli, soprintendente del R. Archivio di Stato. Only a few hundred bundles of the more recent records that were not removed from the Palazzo del Senato were saved from the fire. These are now stored in an unburned portion of the building.

Dott. Manganelli wishes to visit the Archivi di Stato in the Lombardia Region as soon as possible, and the Archives Officer will attempt to arrange transport-

A. C. C.
DOCUMENTS FINE ARTS & ARCHIVE:
SUBMISSION

23 May 1945

FILE NO.

18 MAG. 1945

20119/1/H

18 May 1945. Page 2.

tation and will accompany him. Dott. Maugmelli is eager to assist in the search for any of the papers of Mussolini or any other Fascist leaders.

2. Archivio Aldrico Vallardi.

This collection was in the Archivio di Stato and is now safely stored in Villa Greppi at Montecalvo.

3. Archivio Notarile.

The Archivio Notarile, located at Piazza dei Mercanti 13, is undamaged. Approximately 100,000 packages or bundles of its records were evacuated to the Teatro Comunale in Bergamo and are safe.

4. Raccolte Storiche del Comune.

This collection was housed in the Castello Sforzesco, which was hit by bombs and partly burned. The archivist, Dott. Leopoldo Marchetti, stated that practically the entire collection had been evacuated to a sanatorium in Sondrio and was safe. Practically no loss was suffered in the fire. Dott. Marchetti would like to visit his deposit as soon as possible and would like to return it to Milano at the earliest opportunity. The Archives Officer will arrange for the visit and will make an effort to secure trucks for the return of the collection.

5. Archivio Storico and Biblioteca Trivulziana.

These two collections, under the supervision of Prof. Caterina Santoso, were housed in the Castello Sforzesco. She stated that practically all of both were evacuated to the sanatorium in Sondrio and are safe. Practically no loss was suffered in the fire. She would like to visit the deposits and return them to Milano as soon as possible.

William D. McCain
Archives Officer, Lombardia
Region.

1931

14 MAR 1945

AFHQ FOR GEORGE FIVE

7551

14 May

PRIORITY

RESTRICTED PD

SUBJECT IS CONDITION OF MONUMENTS IN NORTH ITALY. ONA FURTHER
TO ALCON SIGNALS SIX TWO TWO NINE OF TWENTY SEVEN APRIL AND SEVEN
ZERO ZERO SIX DATED FIVE MAY. PD

PAREN TO AFHQ FOR GEORGE FIVE FROM HQ ALCON GIVE AREA PAREN
PARA ONE PD SILAS PD PAREN ABLE PAREN CHURCHES. ONA ONLY
FIVE OUT OF TWENTY SEVEN CHURCHES LISTED AS NATIONAL MONUMENTS
HAVE NOT BEEN DAMAGED. PD SEVERE DAMAGE TO SAN AMBROSIO AND
SAN PIETRO IN CASSATE. ONA CATHEDRAL VIRTUALLY UNDAMAGED. PD
SAN FEDERICO DESTROYED. PD PAREN BAKER PAREN PAINTING LAST SUPPER
BY LEONARDO. ONA CONDITION WILL REMAIN UNKNOWN UNTIL STONE
PROTECTIVE COVERING IS REMOVED. PD REFECTORY ON ONE OF THOSE
WALLS IT WAS PAINTED. LOSE WALL AND ROOF IN MID HYPERNE AUGUST
NINETEEN FORTY FOUR BOMBING PAREN CHARLIE PAREN PALACES AND OTHER
BUILDINGS. ONA RENAISSANCE OPERABLE MAGGIORE. ONA COVERING TWO
CITY BLOCKS. ONA NEARLY ONE THIRD DESTROYED. PD FOLDI HYPERNE
PARISOLI MUSEUM BUILDING AND LA SCALA OPERA HOUSE COMPLETELY GUTTED.
PD BAD DAMAGE TO CASTELLO SFORZESCO. ONA BRERA GALLERY AND
AMERSONIAN LIBRARY BUILDINGS PAREN DOG PAREN MILANNE AND ONA

1930

Mon & FA S/C

Ext. 442

14 MAR 1945

20114/1/A

AFHQ FOR GEORGE FIVE

PAGE 2

7551

14 MAY 1945

PRIORITY

LIBRARY ONE AND ARCHIVES COLLECTIONS REPORTED IN GREAT PART SAVED
 THROUGH EFFORTIVE WORK OF SUPERINTENDENCIES PD
 PARA TWO PD FLORENTINE COLLECTIONS IN NORTH PD PRESENT OUTLOOK
 FOR RECOVERY VERY FAVORABLE PD
 PARA THREE PD VIGORZA PD SAN GASTRO CHURCH ONE ARCHBISHOP'S
 PALACE ONE BRASCHI BRUNELLA AND TRIENI PALACES AND TEATRO MESTRINO
 DESTROYED PD PALAZZO TRISSINO MOSTLY GONE PD PALAZZO MONTE DI
 PIETA' ROOF GONE BURNED OFF PD PALAZZO CONDELLINA BADLY DAMAGED PD
 PALAZZO DA UHIC BADLY DAMAGED ONE ROOF OF LOGGIA DESTROYED PD
 PALAZZO VALMARANA HALF GONE PD SANA FURACI BADLY HIT PD CATHEDRAL
 BADLY DAMAGED BUT FACADE AND APSE STAND PD BASILICA PALLADIANA ROOF
 GONE ONE COLUMNED SOUTH SIDE DAMAGED PD MUNICIPAL PALACE BADLY
 BURNED ONE ROOF GONE ONE FREScoes BURNED PD TRIBUNALE BAD ONE END
 PD PALAZZO VALMARANA HIT BUT TIRPOLO FREScoes REMOVED TO SAFETY PD
 OF TWENTY SIX PALACES EIGHTEEN HIT AND A LOT BADLY DAMAGED PD
 PARA FOUR PD VIGORZA PD PONTE PIETRA AND PONTE CASTELVECCIO BLOWN
 AGAINST KESSELRINGEN ORDERS PD SAN SEBASTIANO AND TEATRO FILARMONICO
 DESTROYED PD SANI APOSTOLI ONE SAN GIOVANNI IN VALLE ONE SAN

1929

AFM FOR GEORGE FIVE

PAGE 3

7551

14 MAY 1945

PRIORITY

PAGLO GMA SANTISSIMA TRINITA GMA MUNICIPIO GMA PALAZZO DA LINGA
 AND PALAZZO GIUSTI AND PARK BADLY DAMAGED PD AGGABENIA DI SCIRNEN
 LATTERNE BAD BUT BEST STUFF OK PD PALAZZO CASOCHA BAD GMA TIRPOLOS
 DESTROYED CIVIC MUSEUM GMA MUNICIPAL LIBRARY BADLY DAMAGED BUT
 COLLECTIONS SAVED PD SANTA MARIA ANTICA AND SAN PIETRO MARTIRE NOT
 DAMAGED PD ALL OTHER LISTED CHURCHES DAMAGED PD SAN LEO LIGHT
 DAMAGE GLASS ETC PD
 PARA FIVE PD SANTOVA PD SAN FRANCESCO MOSTLY DOWN BUT FACADE AND
 RIGHT HAND CHAPELS STANDING PD OTHERWISE CITY IN GOOD ORDER PD
 PARA SIX PD BRESCIA PD PALAZZO SALVAREDO VERY BADLY DAMAGED PD
 SANTA MARIA DEI MIRACOLI BADLY DAMAGED BUT RENAISSANCE PORTAL SAVED PD
 PARA SEVEN PD ARMY AT PORTO INTACT PD
 PARA EIGHT PD PARMA PD SEVERE DAMAGE TO LA PIOTTA AND THEATRO
 FARNESSE PRINCIPAL MONUMENTAL LOSS PD ALL CONGRESSO PRESERVES SAFE
 PD
 PARA NINE PD REGGIO EMILIA PD NO RPT NO MONUMENTAL DAMAGE PD
 PARA TEN PD PIACENZA PD ONLY SLIGHT DAMAGE ACCORDING TO INFORMAL
 REPORT RECEIVED PD

HOM & VA S/O

EXT 442

1928

HEADQUARTERS
ARMY FIFTH ARMY
APO 464 US ARMY

12 May 1945

207/9

Subject: MPAA Report.

TO : SOAC., ARMY 5th Army.

EMILIA

1. FIDENZA

a. The Roman Bridge is gone.

b. The two pinnacles of the early church - the Cathedral have been hit, just the upper conical parts, which can easily be repaired. The damage was done 13th May 1944. The canonica was badly hit. There are in the rear walls of the Cathedral several splits which will need attention, but which do not appear to be serious.

c. The Roman walls are ruins of ancient days.

d. A 500 lb. bomb lit in front of the Palazzo Comunale, but did no more than blast damage to the palace - windows out, etc.

2. FIESSO D'ARDA - No damage.

PIACENZA

3. a. The worst damage was the loss of a Lorenzo fresco in the ex-convent of S. Agostino, which has been of late an artillery barracks.

b. S. Giovanni in Canale. Has been hit, not bad. Reconstruction has already started.

c. The Gothic Church of the S. Maria, not listed, was hit in eilesters and apse - repairable.

d. The 14th Century church of the S. Bernardino was hit.

e. The Equestrian Statues in Piazza Cavalli are in

1927

1. PIACENZA

- a. The Roman Bridge is gone.
- b. The two pinnacles of the early church - the Cathedral have been hit, just the upper conical parts, which can easily be repaired. The damage was done 11th May 1944. The canonica was badly hit. There are in the rear walls of the Cathedral several splits which will need attention, but which do not appear to be serious.
- c. The Roman walls are ruins of ancient days.
- d. A 500 lb. bomb lit in front of the Palazzo Comunale, but did no more than blast damage to the Palace - windows out, etc.
2. FIRENZE D'ARDA - No damage.

PIACENZA

1. a. The worst damage was the loss of a Lorenzo fresco in the ex-convent of S. Agostino, which has been of late an artillery Caserma.
- b. S. Giovanni in Convento. Has been hit, not bad. Reconstruction has already started.
- c. The Gothic Church of the Carmine, not listed, was hit in oldsters and apse - repairable.
- d. The 14th Century church of the Camaldoli was hit.
- e. The Equestrian Statues in Piazza Cavalli are in safety, taken from the pedestals before the war got near.
- f. Palazzo Medici was hit.
- g. A bomb landed 100 yards from the Cathedral but did no damage. The Cathedral library was taken away 15 April 1945 and is safe.
- h. Things from the Ricci-Oddi Gallery, mostly modern as well as other stuff are now in the following depositories:
- 1) Castel di Travio
 - 2) Consola di Piacenza
 - 3) Senigallia (rugs)

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1. Count Emilio Naselli Rocca, nephew of the Cardinal of Bologna, is Honorary Inspector, Librarian and Archivist of the Coenone.

LOMBARDIA

MILAN

4. E. Undersigned arrived 5th May 1943 expecting to find Lt. Cott, the Regional Officer. Orders had not been out for him to come to MILAN. Undersigned informed Colonel Walker, SCAG IV Corps of the urgent necessity of his presence at the earliest moment in MILAN. This urgency was repeated to Capt. Garcia, Asst. Executive Officer, to Col. Walker on successive days. It is believed that Lt. Cott will arrive today, 9th May. In the absence of the Regional Officer, undersigned has taken preliminary steps to set up the MPAA organization in MILAN. Care has been taken not to make too many decisions which might conflict with the wishes of Lt. Cott, who will be the permanent officer in Lombardy. The absence of a MPAA Officer in MILAN has necessarily limited the activities of the undersigned in other parts of 5th Army Area.

5. After reporting to Col. Walker in person and to Lt. Col. Marshenson, SCAG MILAN City, contact was made 6th May with Prof. Paschioni and the whole situation gone over with him. Dott. Chierici, Supt. of Monuments was in PAVIA and was not seen until 7th May. Dott. De Grassi, Supt. of Antiquities appeared 7th May also, as did Miss. Baonenna Schellembred, Supt. of Libraries, Mr. Leng, who had worked with Heydenreich and Col. Longsdorf, was seen, as well as Prof. Morassi, Supt. of Monuments at GENOVA. The latter had seen Lt. Col. Gardner on the job in his city. Undersigned was informed that Capt. Enthoven had arrived in TUNIS and that Supt. Ara was there with him, so that all areas at the moment were covered. Before leaving for MILAN 5th May, information had reached undersigned that troops had found deposits of Art at CASERO TURES and San Leonardo, north of MERANO. Major Hayne, Administrative Officer at AMG 5th Army Rear promised to send a cable to Lt. Kertt, MPAA Officer, Tuscany, about these, asking him to go up there as soon as possible. Inasmuch as the undersigned was reported in the deposit. Inasmuch as the undersigned was out of touch with either Major Newton, MPAA Officer with 5th Army or Capt. Harriott, Regional Officer VERCELLA, a cable or telephone call was also made by Major Hayne to HQ AG, MPAA S/C for Lt. Col. J.B. Gerald Perkins to come up and help cover the ground; it

Lt. Gott, the Regional Officer. Orders had not been out for him to come to MILAN. Undersigned informed Colonel Walker, SCAG IV Corps of the urgent necessity of his presence at the earliest moment in MILAN. This urgency was repeated to Capt. Garcia, Asst. Executive Officer, to Col. Walker on successive days. It is believed that Lt. Gott will arrive today, 24th May. In the absence of the Regional Officer, undersigned has taken preliminary steps to set up the MPAA organization in MILAN. Care has been taken not to make too many decisions which might conflict with the wishes of Lt. Gott, who will be the permanent officer in Lombardy. The absence of a MPAA Officer in MILAN has necessarily limited the activities of the undersigned in other parts of 5th Army Area.

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c. Situation as regards personnel. Under the auspices of the OLMAI, the following men have done a fine job of taking care of the moveable objects of Art in North Italy. The work consisted in putting these things in safe places, moving them from one deposit to another - safer, and generally fighting off attempts of the Republican Government and the Germans to assume control over them and run the risk of losing sight of them. So far as is known today

all objects are under their control. List of names as follows:

Prof. Pacchioni - MILAN
 Sig. Morassi - GENOA
 Sig. Baroni - MILAN (Castello Sforzesco)
 Dott. Arg - TURIN
 Sig. Forlati - VERONA

Chierici also helped but since his political past is not too clear, and was not to this group, his name was not included. In addition to these is Dr. Gottfried Lang who served with the German Fine Arts personnel. He is very highly spoken of by all the Italians and apparently has rendered fine service in caring for the Italian artistic heritage. Undersigned has made arrangements with CIO and PSD for screening him and the other Italians in MILAN with whom this Section will have to do. CIO did not have any of their names on their lists of suspects. Heydenreich is in Italy, said to be near COMO at BLEVIO. He should be contacted at the earliest moment and will be when time allows. All of course want permits to travel in their areas. Some change is contemplated by higher authority regarding passes at IV Corps HQ. Anti is reported to have been condemned to death. His whereabouts and that of Bigini, Republican Minister of Education, is not known.

d. Offices. Prof. Pacchioni suggested Palazzo Clerici for the Fine Arts Officer's HQ. At present it is occupied by Social Democrats. This should be cleared up, as the Palace is a monumental one, adapted for Fine Arts use, but not for politics. Undersigned suggested the situation to Lt. Col. Harshman and he said he would approach the head of the party tactfully. Prof. Pacchioni will also do a little something, and it is hoped that the Palace may be cleared soon and a new and satisfactory building found for the Social Democrats. The final choice of an office will be in the hands of Lt. Dott. This possibility seems good, but undersigned will not make a final decision. Dott. de Grassi, Antiquities, is without an office and wants one in this Palace. All the Italian personnel are for it and say they could have exhibitions and concerts here and make it a fine center of culture. Until this is decided a room will be cleared out in the Brera Gallery, Via Brera 28, for the Antiquities Arts representative. The Fascist used Palazzo Clerici against the wishes of Chierici and Pacchioni. Prof. Pacchioni will go to Cardinal Schuster of MILAN about this.

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DEPOSITS

5. a. 42 places where works of art have been deposited have been listed by Prof. Pacchioni. The larger part of these things are known to be safe. Visits to them will be a first priority. Most of the stuff comes from Galleries, Libraries and Churches in N. Italy. The list will be left with Lt. Cott. Mr. Arg at TURIN, there Supt. of Monuments, as well as the rest are extremely anxious about the things at BOLLE BORROMEE. The king's coin collection is at BOLZANO in the House of the Ducs di Pistoia; so it was announced on

the radio for Allied and Nazi-Fascists consumption alike. This brings up Steiner, an Italian, chosen by Mussolini to be in charge of the Royal Holdings in Italy. Steiner helped put this collection in the House at BOLZANO, but his reputation is bad for he is known to have sold things belonging to the Royal House. Pacchioni denounced him and was for this denounced himself by Mussolini. The interrupted trial of Steiner (whose whereabouts now is not known) is to be taken up at MONZA immediately and Pacchioni must go there this week to testify.

b. It must be said that MILAN is the crossroads of practically all the information on Deposits, lost and stolen stuff. Only at VENICE will there be other information. Transport, gas and the rest rendered MILAN the best place to center the moving of Deposits from the Regions of Emilia, Lombardia, Piemonte, Liguria and Toscana. It would seem prudent to give Lt. Cott some help at the earliest moment in intangling this whole knotty problem of what is where. There is much information to be gotten with time. Undersigned has started proceeding to clarify the position of Heydenreich, his assistant who was met this day, Clements Hesselhaus, who is in MILAN and who is well regarded by the Italians, and the above mentioned Dr. Lang. The Italians are apparently not completely informed on Heydenreich. They were surprised to hear that undersigned had seen his signature on a German "Off Limits" sign at VALMONTCHEN in the summer of 1944, one stamped with Kesselring's name. He must be handled carefully with full accord with the Public Safety Officers of the Army, Corps and Region. With all of this going on undersigned may find it advisable to remain in MILAN until Lt. Cott arrives. If he could have been in MILAN as Lt. Col. Gardner was in GENOA and Capt. Kathaven in TORINO, this work could have gone on much more rapidly and much more ground covered by the undersigned.

c. Ringler was Director of Lizz Museum. About 20th April Dr. Lipps, a Swiss, came to see Heydenreich with the idea of forming a commission for the preservation of Italian Art in Italy. Idea was to persuade Germans to leave it in Italy.

6. MILAN CITY DESTRUCTION

1924

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6. MILAN CITY DESTRUCTION

a. The days of the greatest destruction in MILAN were 13, 14 and 16th August 1943. Practically all the damage to monuments occurred in these days. MILAN burned for a week after these raids as water was scarce. According to the Italians MILAN looked like an Inferno at this time. Other raids did damage but these were the big ones. The general picture is pretty bad. Most moveable objects were saved and it is hoped will be found safe in the various deposits. Notices were posted 6th May by undersigned relative to the type of trouble involved. Off Limits or not to be requisitioned, without consultation with AFSA Officers are the following; the list has been given both to Lt. Col. Herzhenson, SACO MILAN City and Capt. Roberts Real Estate and Requisitions:

- 1) Ambrosiana Library
- 2) Brera Museum
- 3) Castello Sforzesco
- 4) Palazzo Giustiniani
- 5) Palazzo Trivulzio
- 6) Palazzo Clerici (desired for Fine Arts Office)
- 7) Palazzo Bagatti-Valsecchi
- 8) Conservatory of Music
- 9) University of Milan
- 10) Catholic University
- 11) A guard was recommended for the Ospedale Maggiore plus the "Off Limits" sign.

The following is a brief description of chief damage.

b. Santa Maria delle Grazie. Bomb hit of August 1943 in the cloister destroyed the right wall of the refectory facing Leonardo's Last Supper. The roof was hit and collapsed when the wall fell. The painting had been sandbagged for protection, plus wood planks and iron scaffolding. It's fate is not known. The roof is nearing completion and the wall has been reconstructed. Until there is no danger from the elements, or danger from what is left of the vaults, which is little, the painting will not be uncovered. There may be some scaling off of the surface of the fresco by Montorfano on the opposite wall gives any indication. Here the figures, supposedly by Leonardo of the Ludovico Sforza family have scaled off leaving only the rough sinopia drawing. The cloister is in bad shape and small damage has been done, the church itself.

c. The Cathedral. Scattered bomb fragment damage and glass shattered.

d. Sant'Ambrogio. Serious damage. Work of reconstruction undertaken by Supt. Clerici. Tiepolo's destroyed and Brera cloister about gone.

e. San Pietro in Gessate is a semi-ruin, though facade, walls and part of roof are standing. Reconstruction going on here too.

f. San Fedele was destroyed.

g. San Lorenzo. Was hit in back on outside. Repairs in progress. Church OK inside as are Roman columns in fore court.

h. Ospedale Maggiore. Gothic-Renaissance building

1923

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g. San Lorenzo. Was hit in back on outside. Repairs in progress. Church OK inside as are Roman columns in fore court.

h. Ospedale Maggiore. Gothic-Renaissance building by Filarete is down by nearly 1/2, a vast scene of interior destruction. Famous parts of the facade, particularly the central part remain. Prof. Tacchini says they will not know when to begin in making repairs.

i. The Poldi-Pezzoli Museum is a shell-gutted.

j. The Castello Sforzesco has suffered severe damage. The Civic Library reports losses in the bombing.

k. The Brera Gallery was damaged severely. Provisional roofs have been erected, but most of it will have to be

1923

rebuilt. Pictures away and safe as are the books of the library. 200,000 books had been taken to a deposit. Needed back at the earliest moment.

1. The Ambrosiana suffered severe damage from burning after the bombing. Best books had been removed. However, there were some losses. The catalogue of both Brera and Ambrosiana are away in safety. The librarian wants them back at the earliest moment. Most of the books are at Pontida. The catalogue of the Brera is at Garinat, near Genua.

2. The Teatro alla Scala is gutted and in very bad condition. Reconstruction has been begun.

3. Palazzo Morosini is burned out - gutted. Lombard fresco in bad shape.

4. Teatro Filodrammatico was burned out, but has been largely restored now.

5. Palazzo Gallarati-Scotti - burned out and gutted, but the fresco by Tiepolo was removed and is safe.

6. Light damage to the following:-

- S. Alessandro
- S. Babila (old parts are OK)
- S. Bastorgio
- S. Giorgio al Palazzo
- S. Maria della Passione
- S. Maria presso S. Celso
- S. Maurizio
- S. Nazaro Maggiore
- S. Paolo
- S. Setiro (Brenante part is OK)
- S. Sebastiano
- S. Sepolcro
- S. Simpliciano

Palaces

Archbishop's
Orsion
Giuriconelli

7. Bad damage to the following:-

1922

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7. Light damage to the following:-

- 8. Alessandro
- 9. Battista (old parts are OK)
- 10. S. Ambrogio
- 11. S. Giorgio al Palazzo
- 12. Maria della Passione
- 13. Maria presso S. Carlo
- 14. Maurizio
- 15. Nazario Maggiore
- 16. S. Paolo
- 17. S. Satiro (present part is OK)
- 18. Sebastiano
- 19. Sepolcro
- 20. S. Simpliciano

Palaces

Archbishop's

Orononi

Giuriconnalti

8. Bad damage to the following:-

Palazzo Archinto destroyed with Tiepolo

fresco + gone (furnishings saved)

Bernelloni - destroyed.

9. The Archives question will bear looking into. Undersigned has had little time for this but fears that there may be trouble with the Capudella Maggiore ones and the State Archives, as the former suffered severe damage, and the latter bad also. Material Archives are all right.

1922

t. To sum up work of reconstruction in progress:-

- S. Maria delle Grazie
- S. Ambrogio
- S. Pietro in Gessate
- Ospedale Maggiore
- Palazzo dell'Umanitaria (not mentioned in list)
- S. Gotardo (cupola and side were hit)

Undersigned has seen Chierici only a moment and has no opinion of him but this, which is not too good.

PAVIA

7. a. There is no trouble here at all in the City. It escaped the war. However, the old Medieval covered bridge was severely damaged and the Genio Civile of Pavia, true to form, wants to tear the rest of it down and build a modern bridge. Undersigned gave non-demolition signs to Chierici to place on the bridge. This situation will bear investigation. The bridge is called the Ponte Coperto. The Germans took wooden parts of roof and skeleton beams.

b. The Certosa of Pavia is intact.

TORINO

8. a. 8th May undersigned went to TORINO and found Capt. Rathaven and Supt. Arn on the job. Major problems of requisition etc. may not exist as few troops appear there. Capt. Rathaven had made a look around and will report fully. With Capt. Rathaven and Supt. Arn notices were made out for all the monuments of TORINO.

b. Worst damage. The Three Star University Library was bombed and burned. No books had been removed, none to speak of. The result is the loss of 200,000 volumes of the 400,000 in this great library - a great loss.

Palazzo S. Carlo is a 17th - 18th century square. Bombs gutted and ruined most of the rich palaces surrounding it, the Filarmónica included.

Church of the Carmino, 18th century, was badly hit.

1921

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Church of the Carmine, 18th century, was badly hit.

c. Supt. Aru and colleagues of Piedmont formed under ULA auspices a commission with full powers on the protection of monuments and deposits in the region. He noted twice that he was the President of this club. They did a good job, independently of the Ministry in ROME.

d. As far as Aru knows, all moveable staff is OK. He is worried about the King's coin collection, above noted.

9. SAN LAZZARO ALBERONI (Prov. Piacenza)

Collegio Alberoni is intact. The Priest thanks the Allies for this "after having thanked the Madonna and God". The Germans took some furnishings from their Villa Vesco. Consider themselves very lucky.

(signed) Wayne, Major

for DEANE KELLEY,
Capt. AUS,
MPAA Officer,
AND Fifth Army

Copy to:

Executive Officer, AM 5 Army.
MPAA Officer, Lombardy Region
MPAA Officer, Piedmont Region
MPAA Officer, Emilia Region
SSAO, AM 5 Corps.

1920

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Copy to:

Executive Officer, ANG 3 Army-
MFAA Officer, Lomberdy Region
MFAA Officer, Piedmont Region
MFAA Officer, Mills Region
EUAC, ANG IV Corps.

For DEANE KELLER,
Capt. ANG,
MFAA Officer,
ANG Fifth Army

Milan, 6 May 1945 6 MAG. 1945

Chief Damage

at Milan

Only 5 of 27 churches of Milan listed as national monuments have not been damaged.

1. Cathedral - scattered bomb fragment damage and glass shattered.
2. Sant Ambrogio, 3 star church begun in the 1st. century suffered severe damage.
3. Santa Maria delle Grazie. Bomb hits in cloister destroyed wall and roof of refectory, where Leonardo's Last Supper was painted on the end wall. Perhaps the most famous wall-painting in the world, painted in 1494-97. On the opposite wall the figures of Ludovico Sforza and family, possibly by Leonardo, are about gone. The Last Supper is still covered, heavily sandbagged and walled and supported with steel scaffolding. Its fate is not known. It will not be uncovered until the roof and walls and vault around it are completely repaired. The bombs fell in this place in mid-August 1943.
4. San Fedele was destroyed.
5. San Pietro in Gessate is a semi-ruin, tough facade and walls are standing.

Of palaces and other buildings.

1. Ospedale maggiore - the Great Hospital extending in length over two city blocks, a gothic-renaissance building by Filarete has suffered very severe damage and may be said to be 1/3 destroyed. Professor Pacchioni, Supt. of Galleries in Milan says they will not know where to begin in making repairs. Famous parts of the facade remain, however, particularly, the central part.
2. The famous Poldi-Pezzoli Museum is just a shell-gutted.
3. The Castello Sforzesco, ancient seat of the Sforza rulers of Milan is badly damaged.
4. In bad condition are also the Brera Gallery and the Ambrosiana Library. However, the large part of the great collection of books, pictures, archives and sculptures of the Milanese have been long since put in safety by the Supts. The work in particular of 5 men in North Italy has resulted in freedom from destruction of the greater part of the movable art treasures in this region. The men worked in collaboration with the C.I.N.. They are Spts. Pacchioni, Morassi, Baroni, Aru and Forlati, representing the regions of continental Italy.
5. The famous La Scala Operahouse is gutted and ruined-open to the air.

1949

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James Keely, Capt. 1919
Amby 5 Army

DOCUMENTS FILE AREA & ARCHIVES
 18 MAR 1945
 FILE NO. 114711A

6 MAR 1945

