

ACC 10000/145/216 20345/7 FINAL REGIONAL REPORTS -TOSCANA  
Sept. 1945

L REGIONAL REPORTS -TOSCANA

Sept. 1945

HEADQUARTERS ARMED COMMISSION

APC 394

SUBCOMMISSION FOR CONSULTANTS TIME MEMO AND ARCHIVES

FINAL REPORT

TUSCANY

689

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7 Sept 1945

20345/7/FAM

FINAL REPORT: TUSCANY

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HEADQUARTERS ALLIED COMMISSION  
APC 394  
SUBCOMMISSION FOR MONUMENTS, FINE ARTS AND ARCHIVES

20345/7/AFMA

7 Sept 1945

FINAL REPORT: TUSCANY

A. GENERAL

It was indeed a tragic stroke of fate that, in Tuscany, one of the world's treasure-houses of artistic richness, the Italian campaign of 1944-45 should have reached so high a pitch of long-sustained ferocity. The Germans' vaunted Gothic line lay in great part through the Apennines within the northern borders of Tuscany; its strongest forward bastion was the Pratomeno, behind AREZZO. But the Gothic Line had not been completed when Rome fell, and the enemy, in falling back through lower Tuscany in June and July, resisted strenuously in order to gain time to finish his fortifications north of FLORENCE.

The result was devastating. In all of Tuscany there is scarcely such a thing as a totally undamaged town. Fortunately, the losses of prime importance were not numerous, but Tuscany is one region of Italy where almost any loss is a significant one.

The pursuit of the enemy was relatively swift across southern Tuscany, although his rearward stands brought damage to almost every town, including such distinguished ones as PISTOIA and MONTECATINI. Allied policy had decreed that, so far as possible, towns should be encircled rather than assaulted; standing orders limited systematic bombing to railway lines, centres of communications, and proved strong-points. The heavy damage caused by bombing, as against shelling, was therefore mercifully limited to the larger centres.

SILVA, only very slightly damaged, was entered by the Trench Corps of Fifth Army on 4 July. One day less than

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The pursuit of the enemy was relatively swift across southern Tuscany, although his rearguard stands brought damage to almost every town, including such distinguished ones as PIERA and MONTECATINI. Allied policy had decreed that, so far as possible, towns should be encircled rather than assaulted; standing orders limited systematic bombing to railway lines, centres of communications, and proved strong-points. The heavy damage caused by bombing, as against shelling, was therefore mercifully limited to the larger centres.

Siena, only very slightly damaged, was entered by the French Corps of Fifth Army on 4 July, one day less than a month after the fall of Rome. North of here the going became very sticky. On the right, Eighth Army had to mount a pitched battle for AREZZO, already seriously bombed, before taking it on 16 July. LIVORNO, also heavily bombed, fell to Fifth Army on 20 July. Across the rolling hills south of FLORENCE the fighting was fierce for nearly every town: places like POGGIORENE, SAN CASCIANO, and IMPRUNETA were pounded severely. SAN GIMIGNANO came off lightly, despite German shelling after

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its capture. Along the Arno from ARZANO to PONTASSIEVE, practically every village took a beating.

Early in August the main course of the lower Arno was reached and the stand made by the Germans against our crossing took a heavy toll in all the towns along the banks. Pisa, for weeks half in German hands, half in ours, suffered disastrously, although (as so often happened in the Italian campaign) the major monuments seemed to lead a charmed life and, of the great Cathedral group, only the Campanile was grievously injured. An unlucky shell fell short and set fire to the tinder-dry beams of the roof, with disastrous consequent damage to its frescoes, and so caused one of the major artistic tragedies of the war.

FLORENCE, thanks to unlightened Allied policy, was not attacked frontally but gradually encircled. Of combat troops, only the lightest of security patrols entered the city at all, the clearing of snipers within the town was accomplished all but entirely by Italian patriots.

Despite these precautions by Eighth Army against making FLORENCE a major battleground, the medieval part of the old town was at least one-third destroyed when the Germans blew up the Ponte S. Trinita and all the other bridges except the Ponte Vecchio, sparing this but blasting down all the houses on both sides of the streets, leading to the bridge on both sides of the river. The destruction resulting from this decision, which is known to have been taken on the express orders of Hitler himself, was savagely thorough, and few would not rather have sacrificed the Ponte Vecchio itself in exchange. After being cleared out of the city the Germans continued to shell it intermittently, thus inflicting the only damage suffered by most of the monuments of highest individual importance.

On 19 August, Eighth Army turned FLORENCE over to Fifth Army and made its masterful secret move to the Adriatic coast to assault, a week later, the eastern anchor of the Gothic Line. As soon as that drive was under way, Fifth Army too jumped off from the line of the Arno, taking badly battered Pisa on 5 September, PRATO and BISTOIA on the eighth, and LUCCA on the tenth. In view of the fury of the fighting

campaign) the major monuments seemed to lead a charmed life and, of the great Cathedral group, only the Campanile was grievously injured. An unlucky shell fell short and set fire to the tinder-dry beams of the roof, with disastrous consequent damage to its frescoes, and so caused one of the major artistic tragedies of the war.

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With the dislodging of his right and left flanks, the enemy fell back also in the centre, releasing the towns of the Casentino and virtually all of Arezzo Province. Here the fighting itself caused less damage than the ruthless German demolitions.

The drive continued into the mountains and was not stopped until, in November, it had carried Fifth Army beyond the borders of Italy north of FLORENCE and half-way through Lunigiana Province on the west. Here the line remained relatively static all through the bitter winter of 1944-45, inching forward here and there, endeavoring to shambles all the small mountain towns along the front, until the big April offensive it last broke through and the armies poured northward to smash the enemy to his final surrender in the Valley of the Po.

In late July, as Eighth Army approached FLORENCE, troops came upon the first of a series of deposits to which the treasures of the Pitti, the Uffizi, and other Florentine galleries and churches had been removed in the first days of the war. Some of these deposits, of which a list had fortunately been obtained earlier, were found on arrival empty, or nearly so; others turned up of which the Allies had known nothing whatever. Thanks to the personal interest of Lieut General Sir Oliver Lacey, commanding Eighth Army, a systematic guarding of every captured deposit was immediately instituted, and the checking of the treasures was started, to be completed when FLORENCE was liberated some two weeks later.

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When the line had moved northward, the many known deposits in the Mugello and the Casentino were likewise inspected. Here, in a welter of conflicting reports, most of the deposits were found empty and the U.S. officers heard from local witnesses that German troops had removed the entire contents northward as the battle approached.

It was not until late in April 1945, when the German armistice had virtually collapsed, that the Allies at last received definitive news of the presence of two huge deposits of Florentine material, made by the German Kunstschutz, in the Tyrol: one at SAN LEOBARD, in the Val Pusteria above MERANO; the other at CALDO FUM in the Valle Aurina above BRAUNICO. This was verified by inspection of these sites immediately after the surrender of the Germans, and the inter-

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In brief the story is that some of the Florentine deposits had been sold out, allegedly for safety, by the Kunstschatz, while others were moved through the initiative of German combat units. Instead of being taken either into Florence itself, however, or to the storage points prepared by the Fascist Ministry in the Italian-occupied country, they were moved to the mountains of the Tyrol, in territory that was theoretically still Italian but that had already been for some time subjected to a complete German administration as a part of the Reich. Here they remained, despite the personal intervention of Mussolini, as a concession the Fascist Republican Director General, Carlo Inti, was allowed to pay a much-publicized visit of personal inspection; otherwise they remained in purely German custody, under the eye of SS officials. There can be not the slightest doubt that, in the event of German victory, it was intended to incorporate the "Vergeltung" territory as a part of Germany, and that the Florentine treasures would therefore have become German property.

Although most of the missing material was recovered without significant damage, a few paintings had mysteriously disappeared and have not yet been found.

After two months of arduous and painstaking work, directed by Lt. Officer and Fifth Army, these missing deposits were returned to Florence in an exemplary operation by the Fifth Army, and on 21 July 1945 were officially handed back to the Florentine authorities with all the fanfare that the circumstances merited.

(A full confidential report on the German Kunstschatz, Fifth Branch, in Italy between 1943 and 1945, was submitted by this Subcommission under TOSI/ST-1 on 30 June 1945).

#### B. FIELD PERSONNEL

Capt DEAN R. KELLER (A), Field Officer, and Fifth Army, entered Grosseto Province with Fifth Army in June 44, covered the advance through western and central Tuscany, and remained in responsible charge in Fifth Army area until offensive of April 45 took him northward with Fifth Army into Emilia. From early May until 21 July 45 organized and effected a return of the missing material.

as a part of the Reich. Here they remained, despite the personal intervention of Mussolini. As a concession the Fascist Republican Director General, Carlo Lotti, was allowed to pay a much-publicized visit of personal inspection; otherwise they remained in purely German custody, under the eye of SS officials. There can be not the slightest doubt that, in the event of German victory, it was intended to incorporate the "Worshipful" territory as a part of Germany, and that the Florentine treasures would therefore have become German property.

Although most of the missing material was recovered without significant damage, a few paintings had mysteriously disappeared and have not yet been found.

After two months of arduous and painstaking work, directed by Lt. Col. Officer I.G. Fifth Army, these Alto Adige duplicates were returned to Florence in an exemplary operation by Fifth Army, and on 21 July 1945 were officially handed back to the Florentine authorities with all the stipulations that the circumstances warranted.

(A full confidential report on the German Kunstschätze, Lt. Col. Franch, in Italy between 1943 and 1945, was submitted by this Subcommittee under 26014/AM on 30 Jan. 1945).

#### B. FIELD PERSONNEL

Capt DEANE MILLER (A), AFM, Officer, 485 Fifth Army, entered Grosseto Province with Fifth Army in June 44, covered the advance through western and central Tuscany, and remained in responsible charge in Fifth Army area until offensive of April 45 took him northward with Fifth Army into Emilia. From early May until 21 July 45 organized and effected return to Florence of works of art removed to Alto Adige by Germans.

Major NORMAN T. NEWTON (A) and Capt ROGER H. ILLIS (B), AFM, Officers, 485 Eighth Army, entered Siena and Arezzo Provinces with Eighth Army in July 44 and covered the advance through eastern Tuscany until on 18 Aug 44, after capturing Florence, Eighth Army shifted to the right. Maj Newton then

moved to the Adriatic coast, with HQ Eighth Army, delegating responsibility for Eighth Army area in Tuscany (except Archives) to Lt Martt. Capt Ellis was transferred to AMG Fifth Army and remained in Tuscany in charge of all Archives until in November 44 he was summoned to England to organize archives work for German campaign.

1st Lt FREDERICK HURTT (A), AMG Officer, Toscana Region AMG. Was attached 27 July 44, from Regional team, to AMG Eighth Army as assistant to AMG Officer in charge of delegating responsibility by them for checking and organizing newly captured deposits south of Florence. On 19 Aug 44, with shift of Eighth Army to Adriatic, was delegated responsibility (except Archives) for Eighth Army territory in Tuscany. Was delegated responsibility by AMG Officer AMG Fifth Army, in late Aug 44, for Provinces of Grosseto, Siena, and Pistoia. Was further delegated administrative responsibility, following up AMG Officer and Fifth Army, in remainder of Tuscany until Fifth Army turned this territory over to Toscana Region AMG in April 45. Remained as Regional AMG Officer, Toscana Region, until handover to Italian Government in summer 1945. Assisted Capt Keller in return of German deposits from AMG to AMG to Florence, 21 July 45.

Capt A. ELLIOTT PENNOCK (A), AMG Officer, HQ AC. Called forward in Aug 44 to assist AMG Eighth Army in work on deposits south of Florence and in early period after fall of Florence.

Capt ROBERT L. ENTHOVEN (B), AMG Officer, HQ AC (and later Emilia Region). Called forward in Aug 44 to assist AMG Eighth Army in work on deposits south of Florence. Then attached to AMG Fifth Army and Toscana Region to work as member of Florence team until he rejoined Piemonte Region team in April 45.

Capt EDWARD CROFT-MURRAY (B), AMG Officer Emilia Region. Aided Florence team informally during autumn and winter while waiting to enter Bologna.

Capt CLOIL S. FIRSANT (B), AMG Officer, HQ AC (later Emilia Region). Called forward in Sept 44 to assist AMG Fifth Army in reconstruction and inspection work in Florence. Rejoined Emilia Region team in March 45.

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Capt L. SULLIVAN PENNOCK (.), M.A. Officer, HQ AC. Called forward in Aug 44 to assist AMG Eighth Army in work on deposits south of Florence and in early period after fall of Florence.

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Capt ROBERT L. ENTHOVEN (B), M.A. Officer, HQ AC (and later Piemonte Region). Called forward in Aug 44 to assist AMG Eighth Army in work on deposits south of Florence. Then attached to AMG Fifth Army and Toscana Region to work as member of Florence team until he rejoined Piemonte Region team in April 45.

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#### C. ITALIAN PERSONNEL

#### ANTIQUITIES. EMILIA.

Antonio MATO, Superintendent of Antiquities for Emilia. Jurisdiction. All of Tuscany, plus Provinces of Perugia and Terni in Umbria.

MONUMENTS AND GALLERIES, FLORENCE

Giovanni POGGI, Superintendent of Monuments and Galleries for Provinces of Pistoia, Pistoia, and Arezzo. Office at Florence. Since 1939 the Superintendencies for Monuments and for Galleries in this territory had been under separate heads. Under and they were temporarily amalgamated and reorganized, with the following principal personnel working under Supt POGGI, formerly Superintendent of Galleries only.

Filippo BOCCI, Director. Responsible for main galleries of city of Florence (Pitti, Uffizi, Bargello, Accademia and Museo Nazionale) and for all the deposits outside Florence.

Ugo BROCCOLLI, Director. Responsible for works of art in all Churches of the Superintendency and for all Galleries outside of Florence.

Guido MORZILLI, Architect, Director of newly organized Ufficio Tecnico dei monumenti. Responsible for repair program throughout Superintendency.

Ubaldo DI LUI, Architect, for Provinces of Arezzo.

Ginseppe MARCHESE, Inspector, for Province of Pistoia.

Vittorio FIVIANI, Director of Office for Royal Villas. Had been second-in-charge of Superintendency of Monuments, but was moved to less responsible office by AMG.

MONUMENTS AND GALLERIES, SIENA

Raffaello NICCOLI, Superintendent of Monuments and Galleries for Provinces of Siena and Grosseto. Office at Siena.

Enzo CAPELLI, Inspector of Galleries within territory of Superintendency.

MONUMENTS AND GALLERIES, PISA

Piero SANPOLESI, Superintendent of Monuments and Galleries for Provinces of Pisa, Lucca, Livorno, and Pisa. Office at Pisa. Retained in office by AMG

of city of Florence (Pitti, Uffizi, Bargello, Accademia and S. Marco Museum) and for all the deposits outside Florence.

Ugo Procacci, Director. Responsible for works of art in all Churches of the Superintendency and for all Galleries outside of Florence.

Guido Lorciani, Architect, Director of newly organized Ufficio Tecnico dei Monumenti. Responsible for repair program throughout Superintendency.

Ubaldo Lullini, Architect, for Province of Arezzo.

Giuseppe Lullini, Inspector, for Province of Fiesole.

Vittorio Invernizzi, Director of Office for Royal Villas. Had been second-in-charge of Superintendency of Monuments, but was moved to less responsible office by AMG.

#### MONUMENTS AND GALLERIES, SIENA

Raffaello Niccoli, Superintendent of Monuments and Galleries for Provinces of Siena and Grosseto. Office at Siena.

Enzo Carli, Inspector of Galleries within territory of Superintendency.

#### MONUMENTS AND GALLERIES, PISA

Piero Sansalvati, Superintendent of Monuments and Galleries for Provinces of Pisa, Lucca, Livorno, Pisanina. Office at Pisa. Retained in office by AMG because of technical ability, despite unfortunate Fascist history.

Luigi Lullini, Inspector for the Superintendency.

OTHER PERSONNEL

Cesare Fasola, Librarian of the Uffizi Gallery. At great personal risk, and on his own initiative, assumed the task of sustaining the deposits at MONTICCIORI and vicinity, before and during the Allied attack, although this was not his official function or responsibility.

Arrando VELA, formerly Superintendent of Monuments for Provinces of Firenze, Pistoia, and Arezzo. Suspended from office by ARG, without prejudice to future employment by Italian government. This step was an integral part of consolidation and reorganization of Superintendencies, as mentioned above.

D. AMPIRE TREAS AND ARCHAEOLOGICAL COLLECTIONS

1. INTACT COLLECTIONS AND BUILDINGS. So far as information is available, no sites or buildings of antiquity, other than bridges, have suffered damage in Tuscany. The following collections are reported by the Superintendent as intact and either in order or in process of being arranged. This list is not based on personal inspection by AFAM Officer.

GROSSETO

Grosseto.....Museo Civico  
Pitigliano.....Museo Civico  
Marina di Pietrasanta.....Museo Civico  
Orbetello.....Museo Civico  
Vetulonia.....Antiquarium  
Siena.....Antiquarium

PIEN

Siena.....Museo Archeologico  
S. Gimignano.....Museo Civico  
Pienza.....Museo dell'Opera del Duomo

LIVORNO

Livorno.....Museo Civico  
Castiglione della Pescaia.....Museo Archeologico  
Populonia.....Antiquarium

PISA

Pisa.....Museo Civico

from office by AMB, without prejudice to future employment by Italian Government. This step was an integral part of consolidation and reorganization of Superintendencies, as mentioned above.

D. ANTIQUITIES AND ARCHAEOLOGICAL COLLECTIONS

1. INTACT COLLECTIONS AND BUILDINGS. So far as information is available, no sites or buildings of antiquity, other than bridges, have suffered damage in Tuscany. The following collections are reported by the Superintendent as intact and either in order or in process of being arranged. This list is not based on personal inspection by AFM Officer.

|           |                                                   |
|-----------|---------------------------------------------------|
| GRUGLIANO | Grugliano.....Museum Civico                       |
|           | Pavullo.....Museum Civico                         |
|           | Museo Martini.....Museum Civico                   |
|           | Orbassano.....Antiquarium                         |
|           | Veduggio.....Antiquarium                          |
| SIENA     | Sienna.....Museum Archeologico                    |
|           | S. Gimignano.....Museum Civico                    |
|           | Firenze.....Museum dell'Opera del Duomo           |
| LIVORNO   | Livorno.....Museum Civico                         |
|           | Castiglione della Pescaia.....Museum Archeologico |
|           | Portofino.....Antiquarium                         |
| PISA      | Pisa.....Museum Civico                            |
| PIACENZA  | Piacenza.....Museum Archeologico                  |
|           | Piacenza.....Museum Civico                        |
| AREZZO    | Cortona.....Museum dell'Condanna Etrusca          |
|           | Servino.....Antiquarium                           |

2. DAMAGED COLLECTIONS AND BUILDINGS. The following notes on damaged collections and buildings are based on personal inspection by several AFM Officers.

Area 0: Archaeological Museum.

The best individual items were removed for safety to Florence, but a certain number of crates were buried in the debris of the museum-building. The extent of loss is not known.

CHIESA: Museo Civico.

Considerable artillery-damage to roof, smushing the central showcases of the main hall, and their contents, mainly Greek and Etruscan vases. The latter were brought to the Istituto di Restauro at Rome, and the bulk of the damage has proved repairable. The building has been repaired temporarily with repair. None of the archaic bas-reliefs or sculpture was touched.

PISA: Sarcophagi in Camposanto.

The disastrous fire, which destroyed the roof of the Camposanto damaged many of the sarcophagi. The Superintendency of Monuments in Pisa has begun restoration. The estimate for 2 million lire, approved by the U.F. Officer, has not yet been passed.

VOITERRA: Museo Guarnacci.

Largely unprotected by shell fire. Repairs believed completed. No damage to collections.

...3. NO REPORT AVAILABLE. On 9 July 45 neither the U.F. Officer nor the Superintendent of Antiquities had any information as to the fate of the following collections:

MUSEO: Museo Civico

PISTOIA: Museo Civico

1. MONUMENTS

1. INTACT MONUMENTS. The following have been visited by U.F. Officers and have been found, together with their frescoes, altarpieces, sculptures, treasures, etc., to be either intact or in no need of help from U.F.

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The disastrous fire which destroyed the roof of the Camposanto damaged many of the sarcophagi. The Superintendent of Monuments in Pisa has begun restoration. The estimate for 2 million lire, approved by the M.E. Officer, has not yet been passed.

VOLTERRA: Museo Guarnacci.

Largely unaffected by shell fire. Repairs believed completed. No damage to collections.

3. NO REPORT AVAILABLE. On 9 July 49 neither the M.E. Officer nor the Superintendent of Antiquities had any information as to the fate of the following collections:

LUCCA: Museo Civico

PISTOIA: Museo Civico

3. MONUMENTS

1. INTACT MONUMENTS. The following have been visited by M.E. Officers and have been found, together with their frescoes, staterpieces, sculptures, treasures, etc., to be either intact or in no need of help from M.E.

INGHILTERRA: Basilica Colonna; Palazzo Camerale; S. Agostino.

ANTILLAS: S. Caterina; Parish Church; Villa Mendocini.

ARCELINO: S. Sebastiano.

ARCELTRI: Villa Cepponi; Torre del Gallo; Villa La Gallina; Villa La Surina.

ARTIMINO: Villa Medici.

ARCIDOSSO: S. Maria della Grazie; Palazzo Sforza; Rocca.





F. LUGO: NO: S. E. 106106.  
 F. R. 11: Cortona.  
 F. 1001: Cathedral; S. Domenico; S. Francesco; Museo Bandini;  
 Museo Archeologico; Roman Theatre; Villa  
 Medici.  
 F. 1002: Coll. 1002; Palazzo Pretorio.  
 F. 1003: Parish Church.  
 FLORENCE: All monuments not listed as damaged have been in-  
 spectied and found intact.  
 G. 1001: Parish Church.  
 G. 1002: S. Maria in Chianti.  
 G. 1003: Villa L'Ugolino; Villa Signorini; Castel Montauto.  
 G. 1004: Parish Church.  
 G. 1005: S. Michele.  
 G. 1006: Cathedral; S. Pietro; Museo Comunale; Rocca.  
 G. 1007: Castello Maril.  
 G. 1008: Villa Pace.  
 G. 1009: Parish Church; Villa Gattaiolo.  
 G. 1010: Villa Salvini.  
 G. 1011: Villa Lotti; Villa Capponi; Villa Landoni.  
 G. 1012: Villa Letterini della Stufa.  
 G. 1013: S. Pietro; S. Angelo.  
 G. 1014: S. Angelo.  
 G. 1015: Villa Lotti.  
 G. 1016: S. Giusto.  
 G. 1017: S. Caterina; Fortezza Vecchia; Sanctuary of Monte-  
 nero.  
 G. 1018: All monuments not listed as damaged have been in-  
 spectied and found intact.  
 G. 1019: Collegiata; S. Francesco; Museum; Torre del Cas-  
 saro.  
 G. 1020: S. Giovanni Battista; Annunziata; Pa-  
 lazzo dei Priori; Casa Chiochi il Bello.  
 G. 1021: Parish Church.  
 G. 1022: S. Maria.  
 G. 1023: Villa Orban; Villa Proleszi.  
 G. 1024: Cathedral; Castello; Museum; Palazzo Pre-  
 torio; Port Senese.  
 G. 1025: S. Giovanni Battista; S. Sebastiano.  
 G. 1026: S. Martino.  
 G. 1027: S



MONTANARICIANO: Parish Church.  
 MONTANARICIANO: Parish Church.  
 MONTANARICIANO: Villa Guicciardini.  
 MONTE OLIVETO: Convent.  
 MONTESICILIANO: Cathedral; S. Agnese; S. Agostino; S. Giorgio; S. Maria della Gracia; S. Maria dei Servi; Museo Civico; Pinacoteca Comunale; Palazzo Anzioletti; Palazzo Comunale; Palazzo Montucci; Palazzo Ricci; Palazzo Torricelli.  
 MONTESICILIANO: Convent.  
 MONTESICILIANO: Walls.  
 MONTESICILIANO: S. Agostino; S. Chiara; Loggia del Mercato; Palazzo Comunale.  
 MONTE SILPI: Chapel.  
 MONTEVARCHI: Collegiate.  
 MONTEVARCHI: Parish Church.  
 MONTEVARCHI: S. Pietro.  
 MONTESICILIANO: Parish Church.  
 MONTESICILIANO: S. Caterina.  
 MONTESICILIANO: S. Maria.  
 MONTESICILIANO: Villa Le Sentinelle.  
 MONTESICILIANO: Madonna del Pianto; Medicinal House; Palazzo S. Croce; Palazzo del Pianto; Palazzo del Pianto; Palazzo del Pianto.  
 MONTESICILIANO: Cathedral; Museo Etrusco; Etruscan Walls.  
 MONTESICILIANO: S. Michele; Torre Grossesetana; Mediceval Walls.  
 MONTESICILIANO: Basilica.  
 MONTESICILIANO: S. Maria.  
 MONTESICILIANO: Cathedral; S. Francesco; Palazzo Calceoli; Palazzo Pretorio.  
 MONTESICILIANO: Palazzo Ammannati; Palazzo Atrabattense; Palazzo Piccolomini; Palazzo Comunale.  
 MONTESICILIANO: Torre Campana; Palazzo della Carovana; Baptistery.  
 MONTESICILIANO: S. Andrea; S. Bartolomeo in Prato; S. Francesco; S. Paolo; Capella del Campo; Biblioteca Ferraguerri; Vescovado; Palazzo Pretorio; Palazzo Rosignoli; Tower of Catiline.  
 MONTESICILIANO: Cathedral; Etruscan Walls; Municipio; Palazzo Orsini.  
 MONTESICILIANO: Colla Vasta; La Regione; Villa Montelenti.  
 MONTESICILIANO: Villa Conserva.  
 MONTESICILIANO: Villa La Bast

MONTERCHI: Cemetery.  
 MONTERRICIONI: Walls.  
 MONTESANO: S. Agostino; S. Chiara; Loggia del Merento;  
 Palazzo Comunale.  
 MONTE CIEPI: Chapel.  
 MONTEVARCHI: Collegiate.  
 MONTICCHILLO: Parish Church.  
 MONTICELLI: S. Pietro.  
 MONTISI: Parish Church.  
 MONTIVOLO: S. Caterina.  
 MOSCINO: S. Andrea.  
 M.VE. A. NOVILLINO: Villa Le Sentinelle.  
 OMERO: S. Croce; Madonna del Pigno; Mediseval House; Palazzo  
 di Madama.  
 ORBELLINO: Cathedral; Museo Etrusco; Etruscan Walls.  
 P. S. NICO: S. Michele; Torre Grossetana; Mediseval Walls.  
 P. S. NICO: Ercia.  
 P. S. NICO: S. Maria.  
 P. S. NICO: Cathedral; S. Francesco; Palazzo Salotti; Palazzo  
 Pretorio.  
 P. S. NICO: Palazzo Annunziata; Palazzo Atracense; Palazzo  
 Piccolomini; Palazzo Comunale.  
 P. S. NICO: Torre Campana; Palazzo della Carovana; Baptistry.  
 PISTOIA: S. Andrea; S. Bartolomeo in Pantano; S. Francesco;  
 S. Paolo; Capella del Cerro; Biblioteca For-  
 teguerra; Vescovaldo; Palazzo Pretorio; Palazzo  
 degli Uffizi; Tower of Castiglione.  
 PISTOIA: Cathedral; Etruscan Walls; Municipio; Palazzo  
 Orsini.  
 PISTOIA: Collegiate; La Regione; Villa Montelenti.  
 PISTOIA SENO: Villa Caravara.  
 PISTOIA A. S. NICO: Villa Le Bastie.  
 PISTOIA A. GRIVA: Villa L'Occidentale.  
 PISTOIA-LUNGO: Villa Rocca Lichetti.  
 PISTOIA: S. Francesco; Mediseval Gates.  
 PISTOIA: Chiesa delle Menzole; S. Fedele; Madonna del Morbo;  
 Palazzo Pretorio.  
 PISTOIA: Basilica.  
 PISTOIA: S. Domenico; S. Francesco; Madonna delle Carceri; Pa-  
 lazzo Caravara; Castle.  
 PISTOIA: Villa Demidoff.

QUARTO: Villa di Quarto.  
 RADICOFANI: Castle.  
 REMOLE: S. Giovanni Battista.  
 RIMONELLO: S. Maria.  
 RIGNALLA: S. Maria.  
 RIGOLI: Parish Church.  
 ROCCA D'ORCIA: S. Egidio.  
 ROCCA: Pieve; Castle.  
 ROCCA: S. Maria.  
 ROSANO: Convent and Church.  
 RUBALLA: S. Giorgio.  
 SABA: S. Lucia.  
 SALTOCCHIO: Villa Bernardini-Querci.  
 S. CASCIANO: Villa Cornini (Le Corti).  
 S. CASCIANO: S. Giuseppe.  
 S. COLOMBANO: Parish Church; Villa.  
 S. GALGANO: Abbey.  
 S. GEMINO: Parish Church.  
 S. GIULIANO: S. Agostino; S. Jacopo; S. Pietro; Vecchia Can-  
 celleria; Ospedale S. Rina; Palazzo dei Po-  
 destà; Palazzo Pretellesi; Palazzo del Toro;  
 13 Towers.  
 S. GIOVANNI D'ASSO: Parish Church; Ospedale.  
 S. GIOVANNI IN SUANA: Parish Church.  
 S. MARIA DEL GIUDICE: Pieve Nuova; Pieve Vecchia.  
 S. MARTINO ALLA PALLA: Parish Church.  
 S. MINIATO: S. Domenico; Palazzo Comunale; Palazzo Formichini.  
 S. QUIRICO D'ORCIA: Edifical Walls; S. Maria.  
 S. SEVERO: Cathedral; Palazzo Comunale; S. Francesco.  
 S. STEFANO: Villa Sardi; Villa Frediana; Villa Massoni; Vil-  
 la Orsetti; Villa Orsini.  
 S. TURNA: Parish Church; Castle; Etruscan Museum; Walls.  
 SCARLIGGI: S. Bartolo in Tuto; S. Maria a Greve.  
 SEGROMIGNO: Villa Manzi.  
 SETTIGNO: Chiesa dei Monaci; Misericordia; S. Romano; La  
 Vannella.  
 SIENA: All monuments not listed as damaged are intact.  
 SIENA: S. Giovanni Battista; S. Mauro.  
 SIVIGLIA: Collegiata; S. Croce; S. Lucia; Palazzo Pretorio.  
 SORANO: S. Pietro; Palazzo Orsini.  
 SOVANA: Cathedral; S. Maria; Palazzo Aldobrandesco; Palaz-  
 zo del Monte; Palazzo Pretorio.

ROSSANO: Convent and Church.  
 RUBILLA: S. Giorgio.  
 SAIA: S. Lucia.  
 SALTOCCIO: Villa Bernardini-Querci.  
 S. CASSIANO: Villa Corini (Le Corti).  
 S. CASSIANO: S. Giuseppe.  
 S. COLOMBANO: Parish Church; Villa.  
 S. CALICANO: Abbey.  
 S. GENNAIO: Parish Church.  
 S. GILGIANO: S. Agostino; S. Jacopo; S. Pietro; Vecchia Car-  
 celleria; Ospedale S. Fina; Palazzo del Po-  
 deatà; Palazzo Fratelloni; Palazzo del Toro;  
 13 Towers.  
 S. GIOVANNI D'ALDO: Parish Church; Ospedale.  
 S. GIOVANNI IN SUGANA: Parish Church.  
 S. MARIA DEL GIUDICE: Pieve Nuova; Pieve Vecchia.  
 S. MARTINO ALLA PALLA: Parish Church.  
 S. MINIATO: S. Domenico; Palazzo Comunale; Palazzo Formichini.  
 S. NIKIRICO D'ORCIA: Mediceval Walls; S. Maria.  
 S. SEPOLCRO: Cathedral; Palazzo Comunale; S. Francesco.  
 S. STEFANO: Villa Sardi; Villa Frediana; Villa Nassoni; Vil-  
 la Orsetti; Villa Orsini.  
 SATURNIA: Parish Church; Castle; Etruscan Museum; Walls.  
 SCANDICCI: S. Bartolo in Tuta; S. Maria a Greve.  
 SEGRONIGNO: Villa Manzi.  
 SETTIGNANO: Chiesa dei Monaci; S. Mercurio; S. Romano; La  
 Vannella.  
 SIENA: All monuments not listed as damaged are intact.  
 SIENA: S. Giovanni Battista; S. Mauro.  
 SINALUNGA: Collegiata; S. Croce; S. Lucia; Palazzo Pretorio.  
 SORANA: S. Pietro; Palazzo Orsini.  
 SOVANA: Cathedral; S. Maria; Palazzo Aldobrandesco; Palaz-  
 zo del Monte; Palazzo Pretorio.  
 ST. GIULIA: S. Maria Assunta.  
 S. LUCIA: Parish Church; S. Maria della Grazie.  
 STRADA: Parish Church.  
 TORRE AL CONE: Villa Rossi.  
 TORRE DEL CASTELLANO: Castle.  
 TORRIL: S. Fior; Madonna della Neve.  
 TOSCANA: Etruscan Ruins.

USFMO: Parish Church.

VALLICHERO: Convent.

VOGGHERA: Villa Foggia.

VOLTERRA: S. Costantino; S. Francesco; S. Girolamo; S. Gimato;

S. Michele; Cappella Sordani; Portezzo; Walls

and Gates; Etruscan Walls; Palazzo Pretorio;

Palazzo dei Priori.

VULCI: Aqueduct; Acritito di Centro.

2. DAMAGED MONUMENTS. The following list of damaged monuments, arranged by provinces alphabetically (AREZZO, Arezzo, Firenze, Grosseto, Livorno, Lucca, Pisa, Pistoia, Siena) gives figures for projects "financed by ARS" and also for "unfinanced projects", which had to be referred to the Italian Government for direct financing after the handover of responsibility by ARS.

#### PROVINCE OF AREZZO

AREZZO: Casa del Pretore.

Half destroyed by bombs. Roof repairs finished; work on damaged walls not begun. Unfinanced projects: 286,000 lire.

AREZZO: Cathedral.

Shell holes in roof; broken windows. Repairs complete. 15 Feb 45. All works of art intact. Financed by ARS: 20,000 lire.

AREZZO: Badia.

Direct hit by heavy calibre bombs completely destroyed two sides of Renaissance cloister, both stories. Concussion smashed most of the roof tiles over church, and rain









16,000 lire.

GRANDE: Palazzo Altucci.

Interior half destroyed by bombs. Corresponding half of facade pulled down by British engineering unit without warning of permission. Remaining half consolidated and partly reerected. Work completed July 45. Unfinished project: 185,000 lire.

GRANDE: Palazzo del Capitano del Popolo.

Half destroyed by bombs. Roof repairs, consolidation of masonry, and construction of a supporting spur for facade completed 13 July 45. Unfinished project: 123,000 lire.

681

COSTIGLIONE FIOR. FINE: Colle della.

Extensive blast damage to roof. Repair completed Aug 45. No damage to painting by Segno di Bonaventura, or to treasure. Financed by A.G.: 70,000 lire.

COSTIGLIONE FIOR. FINE: Colle della.

Roof partly destroyed. Repairs completed Aug 45. Supplementary project of 50,000 lire will be necessary. Financed by A.G.: 60,000 lire.

COSTIGLIONE FIOR. FINE: S. Isidoro.

Three-quarters of roof destroyed. Tiles being added. Timber structure completely repaired. Fresco of Crucifixion, 14th century, has suffered somewhat from rain. Financed by A.G.: 30,000 lire.

CORTONA: S. Maria del Calcinaio.

Roof damaged. Exterior in poor repair. Unfinished projects: 2,400,000 lire.









































































































































































