

ACC 10000/145/244 20380 MFAA PUBLICITY + FRIENDLY OPERATIONS (PART III) MAY

MAY 1945 - MAY 1946

ALICITY + FRIENDLY OPERATIONS (PART III) MAY 45 -

1945 - May 1946

20380

"Averiti"

Giovedì 16 maggio 1946

Il "Giornale d'Italia," ha soltanto spazio per le notizie false

Dal Direttore Generale delle Antichità e Belle Arti riceviamo la seguente lettera:

« Preg.mo Sig. Direttore,

In data 4 maggio inoltrai al Sig. Direttore del « Nuovo Giornale d'Italia » la seguente lettera:

« Leggo sul Suo giornale un articolo del Sig. Tridenti che, sul fondamento di un « pueri » che « getta l'allarme che alla conferenza di Parigi vorrebbero chiedere all'Italia opere d'arte in conto riparazioni. Tengo a precisare che alla Direzione Generale Antichità e Belle Arti, la quale si trova in continuo contatto di collaborazione con le autorità Alleate per il recupero e il rientro in Italia delle opere d'arte asportate dai tedeschi, nulla di simile risulta, nemmeno come lontana ipotesi. Risultano, invece, ripetute assicurazioni in contrario. E La prego di invitare il Signor Tridenti a precisare la notizia che, come Lei comprende, interesserebbe molto la Direzione Generale suddetta, qualora si fondasse su qualche cosa di più solido di una delle tante manipolazioni di agenzie in cerca di sensazioni e in vena di rievocare i vecchi miti della propaganda fascista. La prego intanto di pubblicare la presente ».

Poiché non a ogni, e nonostante un mio successivo richiamo, il suddetto giornale non ha creduto di pubblicare la mia lettera, né dare ad essa alcuna sorta di riscontro, mi trovo costretto a pregarla di voler dare ospitalità alla mia precisazione, che ritengo possa interessare tutti coloro che sono sinceramente preoccupati dell'integrità del nostro patrimonio artistico.

Con distinti saluti.

R. BIANCHI BANDINELLI.

1774

31 OCT. 1945
Ndn

From :- Public Relations (Overseas) Unit., R.A.F., C.M.F., (Rome).
To :- Headquarters, Allied Commission - APO 394 Civil Affairs Section.
Date :- 29th October, 1945.
Ref :- PR/1/ORG.

CONSERVATION OF MONUMENTS : PROPOSED PUBLICITY.

The suggestion that Press Publicity should be given to this matter is still under consideration by Headquarters, R.A.F., MEDAE.

Rehyan
Flight Lieutenant, Commanding,
Public Relations (Overseas) Unit.
R.A.F. ITALY.

1773

*To Mr YAA
for info*

*for
CA Rahim*

5405

Ndn

31 Oct.

MONUMENTS FILE NO. 110
31 OCT. 1945
FILE NO.

110 18

28 AGO 1945

HEADQUARTERS ALLIED COMMISSION
APO 394

NTN/ro

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

20300/MFAA

28 August 45

SUBJECT: Publication on War Damage to Italian Monuments.

TO : VP, CA Section.

1. With further reference to para 1 of Executive Commissioner's memo to VP CA Sec, dated 16 August 45, subject "Monuments and Fine Arts". EC inquires about a publication, of which he had seen a review, on War Damage in Italy.

2. Lt Col Ward Perkins, now on temporary duty in London, writes that the publication is: Works of Art in Italy: losses and survivals in the war; part I, South of Bologna. It is an official work issued by the Stationery Office, and prepared by the Macmillan Commission from newspaper articles by Lt Col Sir Leonard Woolley. This Subcommission knew nothing of its preparation or appearance. Lt Col Ward Perkins will bring copies of the work with him when he returns about 5 Sept.

1772

NTN

NORMAN T. NEWTON
Major, Air Corps,
A/ Deputy DirectorCopy to:
File 20380/MFAA

28 AGO 1945

9 AGO 1945

OSSERVATORE ROMANO
10 agosto 1945

I CAVALLI DI SAN MARCO RITORNANO

VENEZIA 9

I quattro cavalli di bronzo che adornano la facciata della Basilica di San Marco sono stati nuovamente issati stamane al loro posto. Si ricorda il detto popolare che ha avuto anche questa volta conferma, che ogni qualvolta gli stessi vengono rimossi, cade un impero. Anche la pala dell'Assunta del Tiziano uno dei più celebri dipinti del mondo, è stata ricollocata stamane sull'altare maggiore di S. Maria dei Frari.

1771

9 AGO 1945

1 AGO

1945

JRP/ps

HEADQUARTERS ALLIED COMMISSION

APO 394

Subcommission for Monuments, Fine Arts and Archives
(Tel. 469081, ext. 442 & 254; 478480)

2052/171A

1 August 1945

FROM: Lt. Col. J. B. WARD PERKINS, R.A.

Dear

I've wrestled with this and I can't do better than the following para which could go in immediately before that starting "Two other points stand out":

Some idea of the size of the task that faces them can be got from the following figures. At Milan, out of a total of 67, buildings and collections listed in the official handbook of monuments, 36 were damaged, 16 of them very seriously. At Genoa, 45 out of 70 were damaged, 12 of them seriously. At Naples, 70 per cent of the city's monuments were damaged; wherever necessary, immediate repairs have been given, but an enormous programme remains if they are ever to be got back into proper peacetime shape. That is the sort of job the Italian government are now having to face.

Any more I feel will overbalance De Wald's original intention, which was, after all, to answer sniping as to what we have been up to and not ground-bait for eventual reconstruction (desirable as that undoubtedly is).

If on thinking it over you would prefer to produce De Wald's letter as written with an editorial commentary, you might be glad of a few financial facts:

- a. S. Lorenzo fuori le mura will cost some 200,000 dollars.
- b. S. Francesco, Bologna, about the same.
- c. The Tempio Malatestiano, about 40,000 dollars.
- d. First-aid repairs at Milan, mainly roofs and mainly civil buildings (not churches), over 1,000,000 dollars.

That's the answer to a constant GI tourist complaint, "Why aren't the Italian Government getting on with clearing away air-raid protection from monuments in Rome and elsewhere?". They've got plenty damage to spend their money on.

Dear

I've wrestled with this and I can't do better than the following poem which could go in immediately before that starting "Two other points stand out":

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Yours

Sgt. Stanley Maltzoff
Stars and Stripes
ROME

20380
1 AGO 1945

29 LUG 1945

L'OSSERVATORE ROMANO — 29 Luglio 1945 —

**Terrecotte robbiane
restaurate all'Impruneta**

FIRENZE, luglio.

Le terrecotte di Luca Della Robbia della chiesa di S. Maria dell'Impruneta, che ha subito gravissimi danni per il passaggio della guerra, sono affidati alle cure di un sapiente tecnico e di pochi operai specializzati che nelle sale dell'antico gabinetto dei disegni agli Uffizi, trasformato in laboratorio, provvedono alla restaurazione di questi capolavori d'arte.

La grande Crocifissione, una delle opere più belle di Luca Della Robbia, è quella che ha subito danni minori. Una delle due Madonnine laterali che adornavano il tempio, è stata raccolta intatta, mentre l'altra è andata in minutissimi pezzi. La restaurazione di quest'ultima sarà un lavoro difficile e arduo.

Ritornano all'antica bellezza i festoni che adornavano i tempietti, così i cassettoni del soffitto; le quattro statue, il Battista e Sant'Agostino del Tempietto della Crocifissione e San Paolo e San Luca del Tempietto della Vergine, sono già state restaurate.

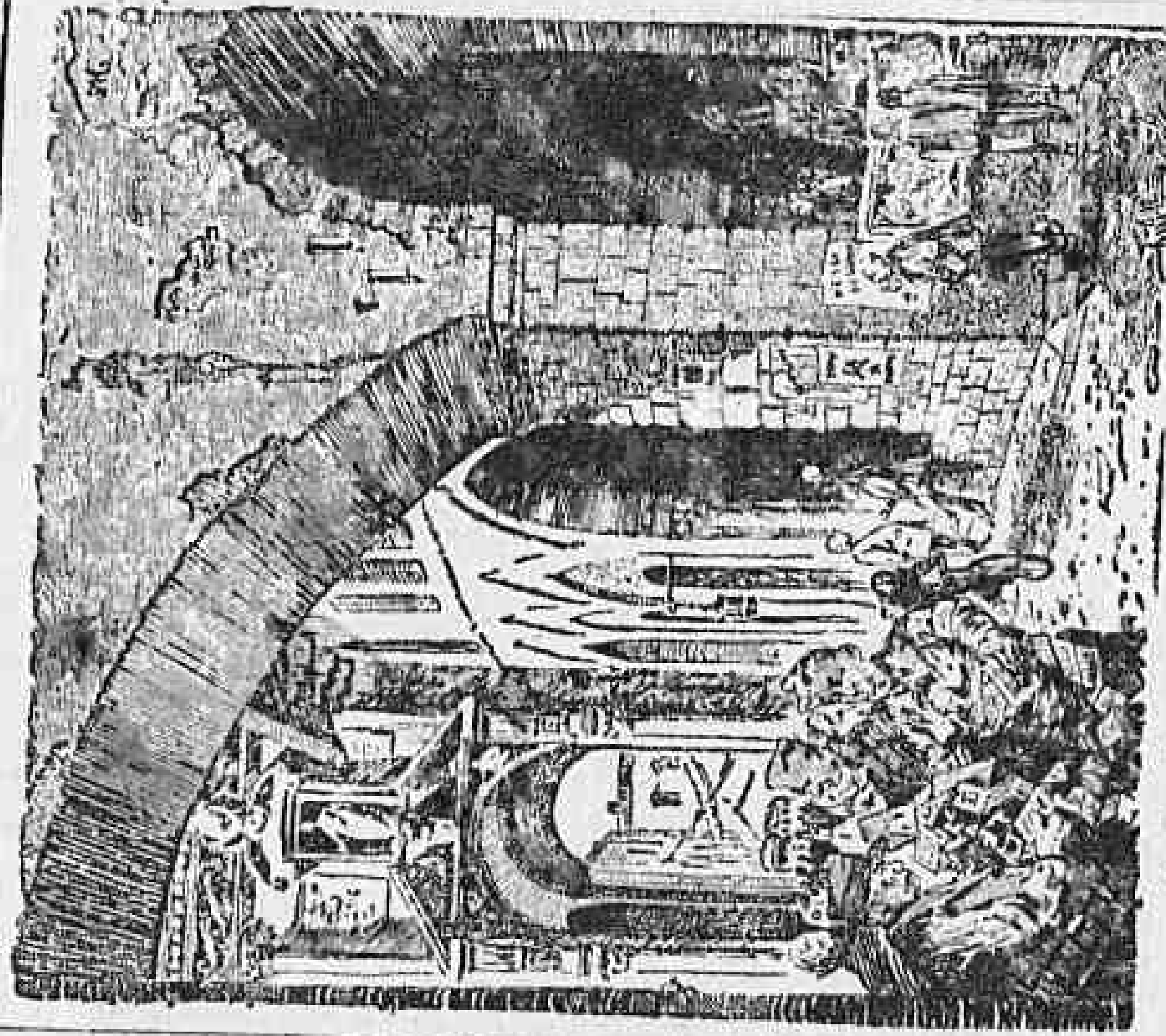
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20380
29 LUG 1945

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Wednesday, July 25, 1945

THE STARS AND STRIPES

GI GUIDE TO ITALY



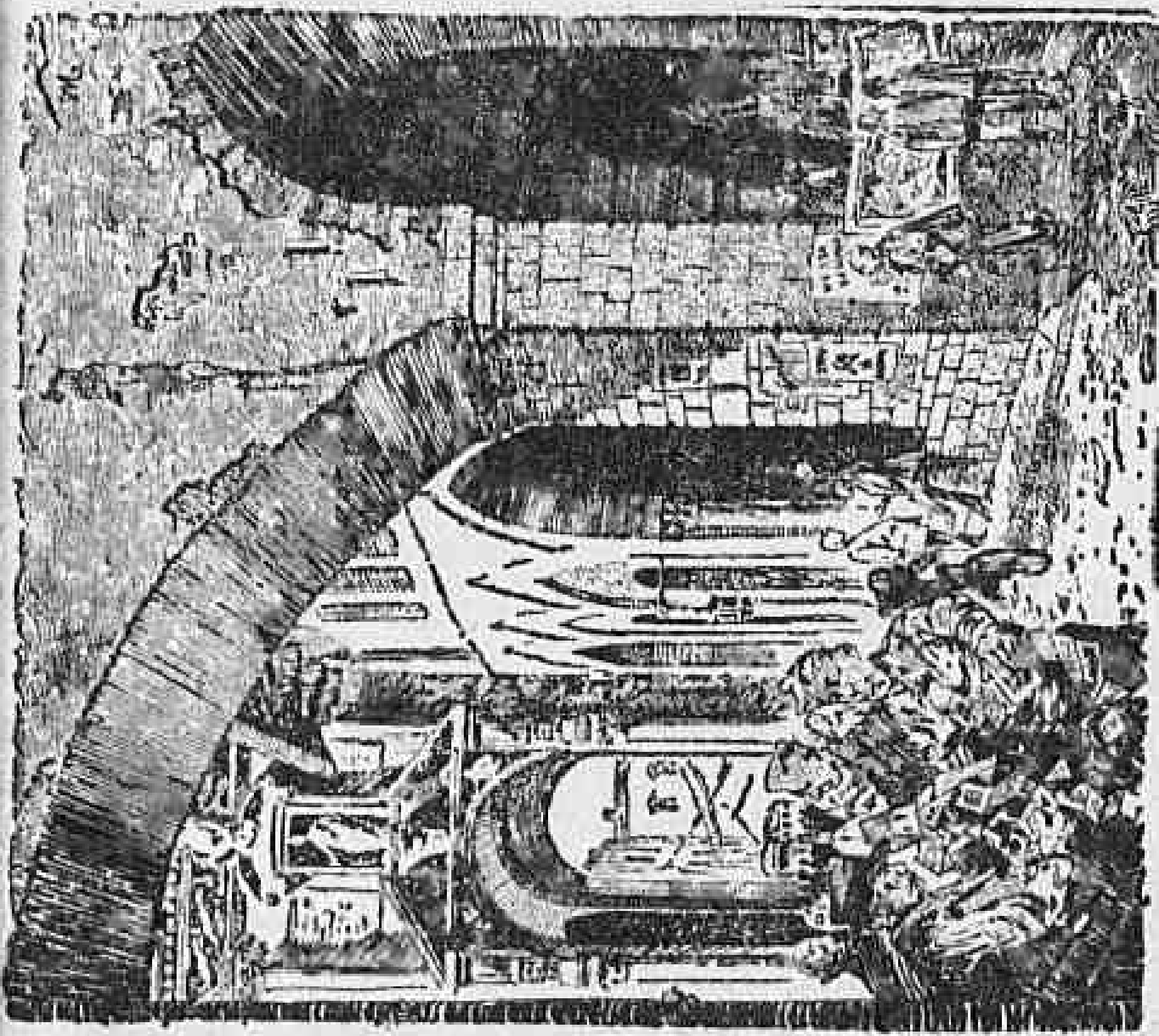
(Text by P/c. Milton Brown, sketch by T-3 Stanley Melito!!!)

Piazza Dei Mercanti

What the Italian Fascist Government did to the ancient Piazza dei Mercanti (Merchants) in Milan shouldn't happen to a dog. First they changed its name to Piazza Giovenezza (Youth), but that didn't hurt much because the new government has changed it right back to Mercanti. What does hurt is that they erected a building smack in the center of the square, ruining its appearance. It will take a lot of face-lifting to make the Youth Square look old again.

Around the northwest end of the square, which may best be seen by sitting down at the sidewalk cafe there, and having a drink, are the oldest buildings. Toward the Via Mercanti is the Palazzo della Ragione (the Hall of Justice), the back of which faces the square. This palace, dating from the 13th century, is the most famous of the medieval buildings in Milan.

In a counter-clockwise direction is the Palazzo dei Notai (Notaries), which was built a little later, in the early 15th century, but still in the same Gothic style—with pointed windows and intricately carved moldings. Today, in its old, dark entrance arcade, "original oil paintings" are displayed for sale, the purchase of which this department cannot recommend.



(Text by P/c. Milton Brown, sketch by T-3 Stanley Meltzoff)

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The Palazzo delle Scuole Palatine is an ornate 17th century building which copies the 16th century Palazzo dei Giuresconsulti on the adjoining street. Next to that is the Loggia degli Osii, restored in 1904, but still retaining the appearance of the 14th century when it was built by the Visconti, then rulers of Milan.

Before its remodeling, the Piazza dei Mercanti was the most picturesque spot in Milan, and if you turn your back to a new department store, you can still see part of it as it used to be when it was the center of Milan, during the Middle Ages.

In those days it was the busiest spot in town, and in that respect, at least, it hasn't changed a bit. It is said that everyone visits the Galleria once a day. If this is true, then they must use the archway through the Piazza dei Mercanti to get there. Our artist had to climb up the side of the building to get out of the way of hurrying throngs, but the crowd that gathered to kibitz snarled traffic so badly it looked like Times Square on election night.

1768

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25 100

10/18

24 LUG 1945

LA VOCE REPUBBLICANA - 24 Luglio 1945

TESORI ARTISTICI

Restituiti a Firenze

FIRENZE, 22 (ANSA). - "Le opere fiorentine tornano dall'Alto Adige alla loro sede". Così era scritto su uno dei camions trasportanti le opere d'arte che stanno in Piazza della Signoria, davanti a tutte le principali autorità cittadine, il gen. Lino ha consegnato con nobili parole al sindaco di Firenze.

Il simbolico corteo ha sfilato davanti a numerosa folla accorrendo agli Allenti e alla V Armata americana.

1767

20340

24 LUG 1945

19 JUL 1948

HEADQUARTERS ALLIED COMMISSION

APD 394

Subcommission for Monuments, Fine Arts & Archives
(Tel. 499034, ext. 442 & 254; 473450)

END/ps

19 JULY 1945

Dear Editor:

May I, for the benefit of those who are interested in the operations of the Monuments, Fine Arts, and Archives Subcommission, and whose communications have at times appeared in your columns, be permitted to make the following clarifying statements.

The MFAA Subcommission was created as the direct result of the desire of the late President of the United States and of such bodies as the Roberts Commission in America and the MacMillan Commission in England that the cultural heritage of mankind as found in Italy be protected and preserved for future generations in so far as that was compatible with the military necessity. Similar commissions exist for Northern Europe and the Far East.

It has therefore been the job of the MFAA Subcommission to see to it that the artistic heritage of Italy, which is also the artistic heritage of all western civilization and includes buildings as well as movable works of art, be protected as well as possible from the effects of the war, military necessity permitting. That is its specific job assigned to it by higher authority.

When war-damage has occurred, as indeed it has, first-aid must be rendered in order to avoid further loss or damage. There is no question of restoration except in so far as that restoration is a most urgent measure to prevent further damage to or total destruction of the thing concerned. Restoration as such is a matter for the future and for the Italian Government, or such other agencies as may be interested.

The money spent in these projects of preservation is not a Santa Claus gift, as so many are inclined to believe. It is channeled up against the Italian Government; for this Subcommission as every other Subcommission consults with the Italian Government, and acts in line of the Italian Government in occupied areas and its work is taken over by the Italians when occupied areas are liberated.

Two other points stand out. The one is that the artistic patrimony of Italy in terms of hard cash represents one of Italy's greatest financial assets, greater almost than its industry. The other is that the upkeep of this patrimony, to meet the tourist trade which brings millions of dollars to Italy in normal times, provides countless Italians with food, clothing and employment.

786

The NEA Subcommission was created as the direct result of the desire of the late President of the United States and of such bodies as the Roberts Commission in America and the MacMillan Commission in England that the cultural heritage of mankind as found in Italy be protected and preserved for future generations in so far as that was compatible with the military necessity. Similar commissions exist for Northern Europe and the Far East.

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The money spent in these projects of preservation is not a burden on us left, as so many are inclined to believe. It is charged up against the Italian Government; for this Subcommission as every other Subcommission consults with the Italian Government, and acts in line of the Italian Government in occupied areas and its work is taken over by the Italians when occupied areas are handed back.

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Finally, even the angle of post-war restoration—which has been raised, and applies not only to Italy—but can be of greater effect on the present and future generations than the visible witnesses of the creative spirit of the human race when it is not bent on destruction.

E. T. S. C.
WILLIAM T. DE WILD
Lt. Col., Spec. Res.
DETROIT, MICH. S/C.

The Editor
Stars & Stripes
WASH

1945

STARS & STRIPES

18 July 1945

FOR "ARTS" SAKE

Dear Editor:

Why should AMG spend "many" hundreds of millions of lire restoring war-damaged monuments and works of art? Why not let the scars of this war forever serve as a reminder to the Italian people to rise up against future power-mad dictators?

If our money and men must be used to restore Italy, let it be for food, clothing, shelter and re-education, the same as in Germany. Or are we also restoring the great German works of art?

When we defeat Japan, are we going to restore her works of art, too? It seems only fair that we should.

Let's make sure that works of art are restored before we think of anything else, by all means.

- Pfc. G. N. Rosenberg, Inf.

1765

Stupid !!
/h

THE STARS AND STRIPES

Friday - 6 July 1945

8 JUL 1945

MONUMENTS

Dear Editor:

I was more than a little surprised by this morning's article on the damage to monuments in north Italy, written by my old friend Stanley Meltzoff. After a dozen officers have labored for nearly two years and have spent many hundreds of millions of lire in the attempt to save war-damaged monuments and works of art in Italy from further deterioration, it really hurts to see all these labors dismissed as "the small exception of temporary arrangements made by the Monuments and Fine Arts Section of AMG."

We know that the monuments don't look very nice when we finish with them. We're not here to dress them up and make them pretty again. But we are here to help the Italian Superintendencies keep the damage of war from getting any worse. We mend roofs to keep the rain out, mend shell holes in walls, shore up damaged masonry, erect protections over frescoes still standing in ruined buildings, detach them from the walls if necessary. I don't know where Meltzoff got his information from when he makes a remark such as "It is difficult to see where money will be found to stop up the wounds of the monuments hurt by war." We have managed to finance all important repair projects in Italy so far, more than 200 in Tuscany alone.

It is highly unfair to judge the work of the Monuments and Fine Arts Officers of AMG by the visible results a bare two months after the liberation of all of northern Italy. But come back again in six months, and you'll see the roofs all fixed and the works of art largely out of danger.

The difficulty is not the money. It is the lack of transport, of roof tiles, of cement. Monuments and Fine Arts officers have been able to solve most of these problems in central and southern Italy, and they will certainly do so in the north. The American major who has charge of the monuments in Venezia region is the same one who in a few short months saved from any further damage the great churches of Rimini and Ravenna, to mention only two of the countless cities and towns he has dealt with on the long, slow grind up the Adriatic coast. He can surely be trusted to deal with Padua and Treviso just as efficiently.

A mere list of the monuments repaired by Monuments and Fine Arts officers of AMG since they started work in Sicily nearly two years ago would take three solid columns of The Stars and Stripes. When AMG leaves a region there are very few important repair projects not at least under way, to say nothing of all the finished ones. And what is left can and will be tackled efficiently by the Italian authorities.

Frederick Hartt,
1st Lt., AC,
MFAA Officer.

! hyperbole

1764

Not sent
in gathering
July 4th.

203801

8 JUL 1945

OSSERVATORE ROMANO 17 JUNE 49

Danni, asportazioni e riordinamento dei mu

Se l'accorta politica di protezione preventiva, attuata fin dall'inizio della guerra, non ha potuto dare risultati soddisfacenti per molti complessi monumentali, ne ha dati invece degli ottimi per i valori accumulati nei musei, nelle gallerie e nelle pinacoteche italiane. Perché, trattandosi di materiale mobile è stato possibile l'accumulo delle opere e dei pezzi più rari in depositi sicuri, e perché spesso sotto l'incalzare bellico ne è stato curato, anche con rischio, il tempestivo trasbordo. Infine perché il convoglio delle raccolte e dei corredi più famosi in Vaticano ha eliminato qualsiasi pericolo. Così, in genere, è avvenuto che, mentre sono stati gravi i danni subiti da alcune sedi di collezioni artistiche, spesso invece è rimasto integro il nucleo del loro prezioso.

Uno dei più preoccupanti disastri rimane, anche dopo le ultime notizie, quello inferto al Museo nazionale di Ancona: rovinato per bombardamenti successivi nell'edificio e nel contenuto; poiché molto materiale era stato depositato nel ricovero posto sotto il campanile della stessa ex-chiesa ed ex-convento di S. Francesco: fra cui anche le documentazioni protostoriche dell'età del bronzo e del ferro nel Piceno. Infatti sono la pinacoteca e la raccolta Podesti; e sono salve le sculture medievali e gli oggetti di valore maggiore.

Forse qualche vuoto delle raccolte preistoriche potrà colmarsi perché le necropoli della regione, non ancora tutte esplorate, potranno dare nuovi corredi. Anche qualche recupero si spera per il Civico Lapidario del Palazzo Trinci di Foligno e per le epigrafi del Museo Passionei di Fossombrone; mentre più gravi sono state invece le perdite ed

i crolli del Palazzo Carrara di Terni che conteneva la suppellettile vascolare e bronzea della prima età del ferro, proveniente dalla necropoli delle acciaierie. Anche qui si procede nei delicati rescari.

Nelle località più prossime a Roma si notano le rovine del Museo Civico di Viterbo posto nella ex-chiesa di S. Maria della Verità e di quello di Palestrina e del Palazzo Vitelleschi di Tarquinia e dell'incomparabile Museo etrusco di Chiusi.

Nell'altro tormentato spazio che si stende tra Cassino e Roma si deplora la rovina irreparabile dell'Antiquario di Pompei. A Napoli sono già state restaurate le sedi dei Musei statali istituite nella Reggia di Capodimonte, nella Villa Floridiana e nella Certosa di S. Martino. Ma nel Museo Civico di Capua addolorano i molti danni arrecati alle pitture campane dell'era anticristiana: meno gravi sono invece le menomazioni subite dalla Raccolta antiquaria degli Scavi di Minturno.

Nell'estremo Meridione è distrutto in pieno il Provinciale di Potenza, sotto le cui macerie sono rimaste piccole terrecotte, vasi italici e preistorici, monete e pezzi della collezione medievale-moderna forse in parte recuperabile. Sotto le rovine dell'ala crollata del Museo nazionale di Palermo saranno da vagliarsi molti pezzi di scultura e di epigrafi del materiale greco-romano: e crolli ha avuto pure la sede del Museo di Castello Ursino di Catania e sono andate disperse a Marsala le collezioni degli Scavi di Lilibeo.

Riprendendo quindi l'esame delle altre raccolte artistiche d'Italia, si constata che

quasi imperturbata è rimasta la pace dell'Umbria e che pochi danni hanno avuto in questo settore gli Abruzzi, come la Toscana, eccettuate raccolte minori quale ad esempio quella paleontologica del Museo Civico d'Arezzo. Né in genere il Settentrione presenta perdite di entità, perché solo pezzi di minor pregio o duplicati eran rimasti nelle vetrine. Le notizie che giungono, via via, assicurano salvi gli oggetti d'arte della giurisdizione di Parma; testimoniano qualche menomazione a Bologna; e riguardo all'importante Museo di Ravenna annunziano menomazioni solo nella parte epigrafica perché tutto il meglio (boccali aretici, trittici, ancone, cofani, Apri, stoffe bizantine) era stato evacuato da prima nel ricovero della Villa Monaldina e poi nella Villa Nazionale di Strada.

Vagliando inoltre il tema tanto discusso delle asportazioni, la cronaca ricollegata informa che tutti gli oggetti artistici mobili, asportati dalle Gallerie e dai Musei di Firenze e di Napoli, che si credevano perduti, sono stati rintracciati in seguito a tempestivi sopralluoghi in alcuni ricoveri del Settentrione o in depositi dell'Austria. Così è augurabile che possa ritrovarsi anche il famoso materiale delle oreficerie pompeiane. E speriamo che si recuperino le collezioni di monete, miniature, tabacchiere, ori del Museo Civico di Baranoff nel Molise, e l'antiquario di oggetti archeologici di Isernia, di Orbetello e di Minturno, e gli oggetti liturgici di Pesco Costanzo nonché i pezzi mancanti alle raccolte private di Cagliari e di altre località. Piuttosto, riandando al periodo delle asportazioni che fu causa di tanta ansia, si può ricordare che, mentre

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zioni art

In Tos
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bino di
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notizie d
va nella
Museo an
danni ed

17 GIU. 1949

1763

OSSERVATORE ROMANO 17 JUNE 45

Asportazioni e riordinamento dei musei italiani

protezione preten-
della guerra, non
oddisfacenti per
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Museo etrusco di Chiusi.

Nell'altro tormentato spazio che si stende
tra Cassino e Roma si deplora la rovina irri-
parabile dell'Antiquario di Pompei. A Na-
poli sono già state restaurate le sedi dei Mu-
sei statali istituite nella Reggia di Capodi-
monte, nella Villa Floridiana e nella Cer-
tosa di S. Martino. Ma nel Museo Civico di
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le pitture campane dell'era antichistica;
meno gravi sono invece le menomazioni su-
bite dalla Raccolta antiquaria degli Scavi
di Minturno.

Nell'estremo Meridione è distrutto in
pieno il Provinciale di Potenza, sotto le
cui macerie sono rimaste piccole terrecot-
te, vasi italici e preistorici, monete e pez-
zi della collezione medievale-moderna forse
in parte recuperabile. Sotto le rovine del-
l'ala crollata del Museo nazionale di Paler-
mo saranno da vagliarsi molti pezzi di scul-
tura e di epigrafi del materiale greco-ro-
mano: e crolli ha avuto pure la sede del
Museo di Castello Ursino di Catania e sono
andate disperse a Marsala le collezioni degli
Scavi di Lilibeo.

Riprendendo quindi l'esame delle altre
raccolte artistiche d'Italia, si constata che

quasi imperturbata è rimasta la pace del-
l'Umbria e che pochi danni hanno avuto in
questo settore gli Abruzzi, come la Tosca-
na, eccettuate raccolte minori quale ad esem-
pio quella paleontologica del Museo Civico
d'Arezzo. Nè in genere il Settentrione pre-
senta perdite di entità, perchè solo pezzi di
minor pregio o duplicati eran rimasti nelle
vetrine. Le notizie che giungono, via via,
assicurano salvi gli oggetti d'arte della giu-
risdizione di Parma; testimoniano qualche
menomazione a Bologna; e riguardo all'im-
portante Museo di Ravenna annunziano me-
nomazioni solo nella parte epigrafica perchè
tutto il meglio (boccali arcaici, tritici, an-
cone, cofani, avori, stoffe bizantine) era stato
evacuato da prima nel ricovero della Villa
Monaldina e poi nella Villa Nazionale di
Sira.

Vagliando inoltre il tema tanto discusso
delle asportazioni, la cronaca ricollegata in-
forma che tutti gli oggetti artistici mobili,
asportati dalle Gallerie e dai Musei di Fi-
renze e di Napoli, che si credevano perduti,
sono stati rintracciati in seguito a tempe-
stosi sopralluoghi in alcuni ricoveri del Set-
tentrione o in depositi dell'Austria. Così è
augurabile che possa ritrovarsi anche il fa-
moso materiale delle oreficerie pompeiane.
E speriamo che si recuperino le collezioni
di monete, miniature, tabacchiere, ori del
Museo Civico di Baranello nel Molise, e
l'antiquario di oggetti archeologici di Iser-
nia, di Orbetello e di Minturno, e gli oggetti
liturgici di Pesco Costanzo nonché i pezzi
mancanti alle raccolte private di Cagliari
e di altre località. Piuttosto, riandando al
periodo delle asportazioni che fu causa di
tanta ansia, si può ricordare che, mentre

alcuni ricoveri vennero facilmente evacuati
per gli imperativi trasbordi verso il Nord,
altri riuscirono per iniziativa dei Soprain-
tendenti a conservare i materiali ricevuti in
deposito. Tra questi si notano quelli mar-
chigiani di Urbino e Sasso Corbaro che ac-
cumulavano opere importantissime non solo
regionali ma anche di Venezia, di Milano
e di altre città.

Anche a Roma si va intensamente proce-
dendo al riordino delle gallerie e dei musei.
Nonostante l'esiguità dei mezzi, son già ri-
aperti il Museo Borghese, la Galleria di arte
moderna, le sale di Valle Giulia e con l'im-
pegno dei dirigenti e dei tecnici, per la fine
di luglio, saranno ricomposte tutte le Colle-
zioni artistiche della Capitale.

In Toscana pure ferve l'opera del riasse-
stamento: e si sono organizzate mostre per-
manenti a Siena ed a Lucca. A Firenze sono
stati intrapresi i lavori di sistemazione delle
nuove sale ricavate sulla parte superiore del
Salone delle Arti: è proseguito il restauro
degli affreschi danneggiati nel soffitto e nei
corridoi: è stata ultimata la collocazione
provvisoria nella Galleria Palatina dei di-
pinti che si trovavano a Firenze per consen-
tirne l'immediata parziale riapertura. Siena
va ricomponendo la sua Pinacoteca ed il
Museo dell'Opera del Duomo. Cortona mau-
gura il Museo Diocesano, dove sono stati
restaurati fra l'altro la Madonna con il Bar-
bino di Pietra Lorenzetti ed il Crocifisso
sagomato pure dello stesso autore. Mancano
notizie delle raccolte d'arte che l'Italia ave-
va nelle colonie. Si sa solo che il celebre
Museo archeologico di Cirene ha subito gravi
danni ed asportazioni.

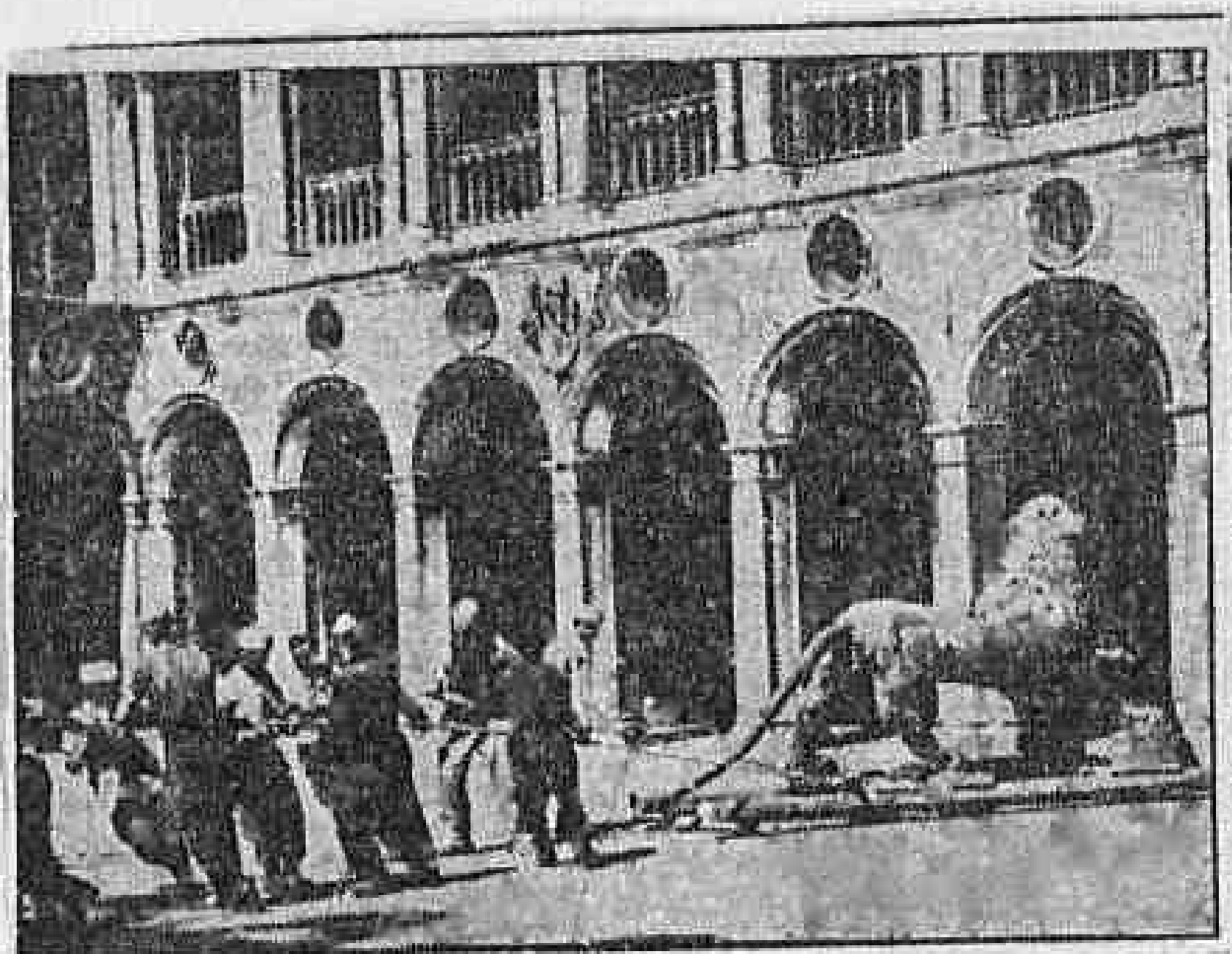
R. A. SQUADRILLI

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UNION JACK, June 8, 1945



Venice is bringing out her great bronze art works from their war-time hiding place in the ducal palace cellar and setting them up in the palace courtyard on exhibition for troops. Here workmen are moving the famous bronze lion, which in peacetime stood at the top of a column near St. Mark's Cathedral.

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UNION JACK, June 8, 19

Ostia museum has new finds

THE new museum in the centre of the excavations of Ostia Antica will be formally opened by the Minister of Public Instruction on Tuesday, June 12, at 1000 hrs. the Allied Commission announces.

The museum contains the results of the extensive recent excavations undertaken by Professor Calza, which include some of the finest discoveries of classical sculpture in recent years.

Unlike the provincial cities of Pompeii and Herculaneum, Ostia was a busy commercial town, the sea-port of ancient Rome.

A notable feature of recent excavations is that many of the houses reveal an architecture which is the direct forerunner of the Roman palazzo with its compact exterior, tall rooms, and deep colonnaded central courtyard.

The reopening of the museum arises out of the policy of the Italian Government, with the aid of the Monuments and Fine Arts Sub-Commission, to get as many as possible of Italy's collections open on a normal basis as rapidly as possible.

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PENALTY FOR PRIVATE USE TO AVOID
PAYMENT OF POSTAGE \$300

Italian Art Under

I tell you

by
Herbert L. Matthews

from Harper's Magazine 1260

WAR DEPARTMENT

OFFICIAL BUSINESS

*This is the third war in a decade in which
Mr. Matthews has been a New York
Times correspondent (Ethiopia and Spain
were the other two). Italy is his regular beat.*

ITALIAN ART UNDER SHELLFIRE

HERBERT L. MATTHEWS



WAR has always been represented as a juggernaut, and with good reason. It creates nothing and it destroys much. Civilization goes on, of course, for it lives in the hearts and minds of men who rebuild what other men have destroyed, or who create new glories. You cannot take comfort in the losses; you can only be philosophical and consider them a price that had to be paid to save something more precious.

Anyone who writes about the destruction to art in Europe without a full realization of its enormity is being frivolous. Anyone who claims that all of that destruction was unavoidable and that everything was done to prevent it is telling a falsehood. The best you can say is that it might have been worse and that many men have worked hard to minimize the damage and to repair it when it was done.

Never forget that impersonality of warfare. The depredations of the Huns and Goths and Vandals were the work of men who did not know what they were doing, who had no feeling for the glories of Roman civilization, whose sense of values, in other words, was too limited to give them reasons to spare temples, statues, or mosaics. They were, to all intents and purposes, like machines. It is true that they came down over the Alps to pillage and destroy while we came in to "liberate," but if the remnants of the bronze doors of Benevento Cathedral, or the

ruined frescoes of the Campo Santo in Pisa, or the destroyed Mantegna Chapel in the Eremitani of Padua could speak like Omar Khayyam's wine jugs, they would not feel any more charitably inclined toward us than if we were ancient barbarians.

It really is inevitable, generally speaking. How can we expect a lad from Main Street of a Midwestern town to know what the palace in Anagni means to history and art? How can we expect a Frenchman from North Africa with his Moroccan gun crew to appreciate the importance of Pienza's cathedral? Why should an Indian division know that the Monastery of La Verna was not only full of Andrea della Robbia's finest works but was the place where St. Francis received the stigmata?

So all three monuments were seriously damaged in the course of the campaign, not because the Allies were vandals or indifferent to the fate of artistic and religious monuments, but because the average soldier is no student of art and because war is like that.

You have to start from that realistic basis. Whatever you do there is bound to be a certain amount of destruction. However, there are ways and means of minimizing the destruction and repairing and restoring what is damaged. In that respect the Allies have a record

which is creditable, thanks to the intelligent and persistent work of men who generally have the co-operation but sometimes have to overcome the opposition of the military.

As far back as January, 1943, the American Council of Learned Societies formed a Committee on Protection of Cultural Treasures in War Areas, representing various national organizations and also such governmental institutions as the Library of Congress, the National Archives, and the Smithsonian Institution. During the following spring a subcommittee of the American Defense-Harvard Group began working on lists of monuments and cultural institutions in the war areas for Army use. And in August, 1943, the work was co-ordinated with the formation, at President Roosevelt's suggestion, of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe, under the auspices of the State Department.

It was Chief Justice Harlan F. Stone who first suggested the creation of the Commission to the President, and Justice Owen J. Roberts who became its chairman. A group of outstanding men agreed to serve on it. David E. Finley, director of the National Gallery, was appointed vice-chairman, and Huntington Cairns, secretary-treasurer of the National Gallery, became secretary-treasurer of the Commission. The other members were Herbert Lehman, director of UNRRA; Archibald MacLeish, now assistant secretary of state (who resigned upon appointment to that office); William Bell Dinamoor, president of the Archaeological Institute of America; Francis Henry Taylor, director of the Metropolitan Museum in New York; Paul J. Sachs, associate director of the Fogg Museum of Fine Arts of Harvard University; and Archbishop Francis J. Spellman of New York, who was appointed to succeed the late Alfred E. Smith. Under it are a number of subcommittees, each with its advisers, while John Walker, chief curator of the National Gallery of Art, and Sumner McK. Crosby, former president of the College Art Association of America, are special advisers to the Commission itself. The work of these men has already

saved an incalculable number of the artistic treasures of Europe—and they are not working alone. At the end of this war we are not going to be caught napping as we were in 1918, when the peacemakers at Versailles were seriously handicapped by insufficient information on the destruction and looting of art treasures. (As a result, much that had been taken by the Germans was never recovered.) This time there will be fairly complete lists from every country, showing what is missing, what the Germans are known to have taken or deliberately destroyed; and they will have either to restore the objects, if they still exist, or to supply something similar in exchange—supposing that enough is left. Naturally, neither the Germans nor the Allies can bring destroyed churches and monuments back to life, but paintings, statues, books, and archives are recoverable.

There is no way of calculating values in these matters, so it is almost amusing to see a delegation from the Commission pleading for an appropriation of \$59,000 from Congress, and having to argue long and earnestly before getting only \$40,000. Mr. Finley, who headed the delegation before the House Appropriations Committee, put the matter rather neatly at one point.

"I might give one instance of the kind of thing these officers are equipped to do," he said. "If our Army passes through Paris, there is near by the great Cathedral of Chartres, one of the great monuments of France, whose destruction would be a calamity of the first importance. If this Commission, through furnishing maps and trained personnel to the Army, can even be partly instrumental in saving this great cathedral, the money required to operate this Commission next year will be well spent."

"To take another example: There is at Padua, in northern Italy, a small building near the railroad station, known as the Arena Chapel. It is completely decorated with fresco paintings by Giotto, done early in the fourteenth century. We have in the National Gallery one small painting by Giotto and one attributed to a follower of Giotto. For the latter painting, attributed only to a follower of Giotto, Mr. Mellon paid far more than the

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amount asked for the expenses of the Commission for next year. If the Commission can be of any assistance in avoiding the destruction of the Arena Chapel at Padua, that service alone will be of inestimable value to the world and will be so regarded by future generations."

II

I CAN put the same proposition from other angles. In the great and now historic raid on Rome of July 19, 1943, we partially destroyed the Basilica of San Lorenzo, which is not only important as an artistic monument but is one of the most sacred churches in the world to Catholics. I was on that raid in a Flying Fortress; I attended the final briefing and I distinctly recall that, at this last pre-mission briefing, bombardiers were not warned of the presence of the Basilica of San Lorenzo. I knew what great care had been taken by the Air Command to avoid damage to the four main basilicas of Rome and the Vatican buildings. However, the plain truth is that high-altitude bombing had not then reached and probably never will reach the point of perfection where it can be guaranteed that no damage will be done to a structure as close to the target area as San Lorenzo was to the marshaling yards that were destroyed. It is possible that if the medium-altitude B-26's which did the precise bombing of the yards at Florence had been available for the Rome mission, the basilica might have escaped all damage.

It must be understood that when successive groups of heavy bombers attack a target from twenty thousand feet or more, with all bombardiers releasing their loads when they see the bombs of the lead ship drop, the compounded errors of human beings and complicated mechanisms will inevitably spill stray bombs hundreds of yards from the briefed aiming point. Dive-bombing of small targets has achieved considerable pinpoint accuracy; but when a target like a factory or a marshaling yard is attacked by waves of heavy bombers, the objective is to confine as small a pattern as possible to a target area.

It could hardly have been an accident that Mr. Finley chose the Arena Chapel

in Padua as one of his examples, for it was only about a half-mile away from there that we may perhaps have destroyed the Mantegna frescoes in the bombed Augustine Church of the Eremitani, which I have already mentioned. In fact, a study of the reconnaissance photographs after that disastrous raid showed that one large bomb had landed within a hundred yards of the Arena Chapel. Not ten nor a hundred times the \$59,000 asked by the Commission can ever restore the Mantegna frescoes. It is possible that if the Commission had been able to provide the special maps and other detailed information for the briefing for this mission, these frescoes might have escaped damage. However, the church stands eight hundred yards from the railroad station that was the briefed aiming point; hence it is probable that the damage was another case in which it was impossible to guarantee that all bombs would fall in the target pattern.

I RECEIVED a good idea of the monetary factors involved when I was in Pisa on January 10th of this year. I came out of the Campo Santo as dismayed as anyone must be who remembered it in the recent days of its glory, with its roof intact and its great frescoes still relatively fresh and clear. Now not a square yard of its roof remained; great pieces of the paintings had crumbled and fallen; the sun and rain had faded Benozzo Gozzoli's masterpieces into almost colorless, barely distinguishable compositions and the ancient sarcophagi and statues of the cloister lay broken along the walls.

The Italian superintendent of arts for Pisa met me in the Piazza del Duomo just outside and showed me a plan which he and other experts had prepared just for the reconstruction of the roof of the Campo Santo. (Incidentally, we had hit the cathedral fifteen times, the baptistery five times, and the Leaning Tower twice, with shells, but in no case did the damage amount to anything.)

I asked the superintendent how much it would cost to rebuild the roof. "At present prices," he replied, "although you must keep in mind that prices are always rising, we estimate the cost at 38,000,000 lire."

That is the equivalent of \$380,000, just to rebuild the roof on one of the destroyed monuments of Europe! That was a lost monument, and I have given a figure in terms of dollars for its partial repair. Even if the figure is exaggerated, the principle holds true. No amount of money will make the great fresco of "The Triumph of Death" or the Gozzoli series look as they did before, but expert restorers are going to spend months of painstaking work replacing the broken fragments and preventing further deterioration. The cost of that can ultimately be calculated in terms of lire or dollars.

III

WE CANNOT, on the other hand, say that such and such monuments have been saved from destruction because of the activities of the American Commission or the Allied military authorities. That will always be incalculable. What is more tangible is the work of restoration or protection of art treasures and the listing of looted or missing objects. Not only the American Commission, but a whole series of organizations, are at work in this field, and it would not be fair to omit the armed forces from that list.

In November, 1943, after a visit to Benevento, where, months before, a bombing raid had almost completely destroyed the old cathedral with its famous bronze doors—a raid which was glaring evidence of a lack, at that time, of preparation to avoid damage to artistic monuments—I had an exchange of correspondence with General Dwight D. Eisenhower's chief of staff on the subject, meeting with a sympathetic response. Naturally, there was no question about the desirability of sparing Italy's art treasures, but in those early days it was feared that if the Germans knew that the Allies, as a policy, would avoid bombing certain buildings they would use them as depots or command or observation posts. However, it was finally decided to make a formal expression of Allied good intentions.

This was done in a letter sent by General Eisenhower on December 29, 1943, to all commanders. It pointed out that Italy was very rich in monuments and

that "we are bound to respect those monuments so far as war allows."

"If we have to choose between destroying a famous building and sacrificing our own men, then our men's lives count infinitely more and the buildings must go," the letter continued. "But the choice is not always so clear-cut as that. In many cases the monuments can be spared without any detriment to operational needs. Nothing can stand against the argument of military necessity. That is an accepted principle. But the phrase 'military necessity' is sometimes used where it would be more truthful to speak of military convenience or even of personal convenience. I do not want it to cloak slackness or indifference."

In principle, that seemed to settle the matter, but in practice it proved to be far from simple, and when the Abbey of Monte Cassino was destroyed a month later a controversy raged from one end of America and Britain to the other. In the first place, many people questioned whether General Eisenhower was posing the problem fairly. Men have often risked or given their lives to save great works of art. It depends on the point of view. When St. Paul's was threatened with destruction, Londoners did not stop to argue whether their lives were worth more than the cathedral. As it happened, they saved both. In point of fact one does find that the clean-cut proposition of "lives against monuments" is rarely faced.

Often the national factor is decisive. Italian monuments mean more to Italians than they do to Americans, so it is natural that Italians should risk their lives to save them, as they have often done, while Americans would feel no particular emotion over the threatened destruction of an art treasure they might not even have heard about.

The worst way to put the proposition—and some do it—is "live men against dead art." Art is not dead, and it is trite to say that the richness it adds to life and the joy that it gives generations of men have a value which you cannot measure in bald terms of so many lives. All you can say is that the art of Italy, to take one example, is worth a great deal to the world, and that is the fact to keep in mind.

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Then there is the religious factor. In a Gallup poll held in the spring of 1944, at the height of the controversy over Cassino and Rome, 19 per cent of the voters disapproved of the bombing of religious buildings and shrines even "if military leaders believe it necessary." Obviously Rome has immense religious as well as historic value and should be spared if possible for this reason alone. However, it should hardly be necessary to add that Rome is infinitely more than the chief center of Catholicism, and that the whole world and every human being in it would be poorer if Rome were partially or wholly destroyed.

The event which touched off the most vivid flare-up of controversy was the destruction of the Abbey of Monte Cassino by American bombers at the end of January, 1944. It was a case where religious, as well as historic and cultural factors, were involved, for the abbey was on the spot where the Benedictine Order was founded fourteen centuries ago, and hence was one of the most sacred places in Christendom. Using General Eisenhower's yardstick of "military necessity," one has to admit that the question of justification was highly debatable. It was not a close tactical raid, which is to say that the Fifth Army was not then in a position to follow up the bombing immediately by a direct assault on the mountain. Later testimony from the monks and from Italian civilians in the abbey was to the effect that except for observation purposes there were no German soldiers or supplies in the buildings. After the bombing, the ruined abbey provided just as good an observation post as before and made an even better fortress, and the Germans did use it. However, this is largely wisdom after the event. The American commanders had what they thought was sound information and they had certain military reasons which seemed to them to justify the grave decision they took. We can leave judgment to history, but the important thing to realize for our purposes is the difficulty of putting general principles and good intentions into practical effect.

Human nature being what it is, a generic order such as General Eisenhower issued could remain in the minds of "all

commanders" only for a certain length of time. It had to be implemented, and that was where the efforts of the American Commission and especially the Allied organizations on the spot bore richest fruit.

The setup in Italy, which is typical and which I am writing about because I happen to know it at first hand, stems downward from the Allied Commission, which is under the control of Allied Force Headquarters, and that in turn is under the ultimate authority of Washington and London. The AC has a Subcommittee on Monuments, Fine Arts, and Archives headed by Lieutenant Colonel Ernest T. DeWald, Princeton professor of the history of art. His deputy is a Britisher, Major J. B. Ward Perkins of the London Museum. Under them are certain regional directors whose duty it is to go into captured towns and cities more or less with the attacking troops and make quick surveys and take first-aid measures. There are three principal officers—Major Paul Gardner, director of the William Rockhill Nelson Gallery of Art of Kansas City, for southern Italy and Sicily; Captain Deane Keller, of the Yale University School of Fine Arts, with the Fifth Army; and Major Norman T. Newton, of the Harvard Faculty of Design, with the Eighth Army. Until recently there was an archivist in charge of that branch of the work, Captain Roger Ellis of the British army, who is now on the German front.

These larger zones are broken down into smaller regions under the charge of Allied Military Government officers. These in turn work with Italian organizations, and it must quickly be said that the Italians do most of the work. They not only provide the manpower but, of course, supply experts whose knowledge and skill are unrivaled in the world. Italian restorers can perform miracles. For instance, here in Rome, at the Istituto del Restauro, experts are patiently putting together the innumerable fragments of the famous fresco by Lorenzo da Viterbo from the church of Santa Maria della Verità in Viterbo. The fresco was nothing but a heap of fine rubble after one of our bombing raids, but when they have fin-

ished the world is again going to see Lorenzo's fresco, by no means in its pristine glory, but in a condition to be appreciated and enjoyed. Prato provided another typical and fine example of Italian skill and devotion. One of our bombs hit the house and tabernacle of Filippino Lippi, demolishing it and knocking one of the painter's most beautiful frescoes, "The Madonna and Child Adored by Saints," into little bits. A local fresco restorer named Tintori, during and between bombing raids, lovingly gathered all the pieces together, however tiny, carrying them in bags and handkerchiefs on his bicycle to his studio three miles outside of Prato. For eleven months Tintori has been meticulously putting the pieces together until today, without any repainting, the fresco can be seen and enjoyed.

IV

ALL Italy's elaborate governmental and local machinery is working at top speed from the Ministry of Public Instruction down to the local "superintendencies." They are aided by institutions like the Vatican's Pontifical Commission for Sacred Art and a specially created National Association for the Restoration of Monuments Damaged by the War. All of them were on the job, of course, long before we arrived. At the very beginning of the war the Italian Administration for Antiquities and Fine Arts removed what it could from every city, town, and exposed building. Pictures, statues, manuscripts, archives, and other precious objects were cased and put in shelters, not all of which escaped damage or looting. However, an incalculable amount of art was saved in that way, much of it ending up in Vatican City or Vatican extraterritorial buildings.

That is a story in itself, but a few typical examples will show the sort of things that happened to such deposits. Italy's—and the world's—philosopher, Benedetto Croce, divided his great library into four parts scattered around Naples. The Germans removed one part, which was in the Franciscan monastery at Teano, but later abandoned it at Minturno. After the tide of war swept through Naples and

north to Rome, the books were collected again in Naples, where Professor Croce and his daughter Alda are now putting them in order to be donated to the city.

The day after we took Naples I went to see the director of the National Museum, Professor Maiuri, who told me that most of the works from the museum and its pinacotheca had been deposited in "a secret and sacred place" where he felt they would be safe. The place was the Abbey of Monte Cassino. Fortunately for posterity, the Germans did not respect the sacredness of the spot and removed the treasures they found there. Ultimately, Italian and Vatican officials persuaded them to turn the material over to the Vatican, which they did with much publicity, omitting to mention the fact that they had held back fifteen cases, while other cases had been opened and some of their most important contents removed. Two Titians, a Raphael, a Luini, a Claude Lorrain, and the famous Peter Breughel painting of "The Blind Leading the Blind" are among the masterpieces which are still missing. So is a collection of Pompeian gold objects from the Naples Museum.

The dispersal of collections was not always successful. A large number of paintings from Roman galleries were placed in Genazzano for safety. In September, 1943, the Germans seized them and took them north, also "for safety," but they were persuaded to turn them over to the superintendent of galleries of Milan, where it is hoped they will be found later on. From around Florence alone the Germans took away 490 paintings of first-rate importance and 130 cases of sculpture.

THE American Commission has been accumulating lists of missing objects and some day the Germans are going to have to account for them—and that is only one of the things which the Commission is doing, with the help, of course, of the Italian, AMG, and AC authorities on the spot. One of the most important activities has been the preparation of hundreds of maps of every locality which contains at least five important monuments, while for other places regional maps have

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been made. These are distributed both separately and, for the most important countries, bound in atlas form, and are supplied to all staffs. For the greater convenience of bombardiers, in the case of one hundred Italian cities the Mediterranean Allied Air Force transposed the data from the maps to a series of aerial photographs, with important monuments marked in white on the prints.

Then there are Lists of Protected Monuments for every country in Europe except Russia, Great Britain, and the neutral nations. Each region of Italy has its special list, which is provided to all commanders down to the rank of major. These are invaluable when troops enter a newly conquered city or town.

In fact, the mechanism is put in motion well before a place is taken, although in practice all that the art officials can do is to call attention to what lies in the immediate path of the juggernaut and then pray that as much as possible will be spared. For instance, as the Eighth Army approached Ravenna, Lieutenant Colonel DeWald warned the chief of staff of AC that Ravenna was the most precious repository of Byzantine art, among other things, in the West, and that the warning should be passed on. The chief of staff referred the matter to AFHQ, whence the information was passed on to the various commands.

The results were a partial success. Two nights before the city was going to be outflanked and taken the R.A.F. made two raids, dropping bombs all over the city. By an absolute miracle, all the great monuments escaped destruction, although a few were slightly damaged. For instance, the house across the street from the Church of Sant'Apollinare Nuovo was demolished by one bomb. Another house right up against the campanile was knocked flat, but somehow the bell tower itself stood intact. Inside the church the force of the blasts brought down stucco, cracked the apse, and damaged the ceiling, but the great mosaics remained absolutely unharmed.

On the other hand, the attacking troops did their part well. In the artillery preparation a certain amount of damage was done by shells, but that was largely

because the Germans were using some buildings for observation posts, such as the Church of Santa Maria in Porto Fuori, which was almost destroyed. Once the soldiers got in, not only was nothing in Ravenna destroyed, but the process of protection and restoration began.

The technique was well established and highly efficient by the time the Allied armies began to capture the great cities of Tuscany, although for reasons beyond control they are the most destroyed in all Italy—as they are, unfortunately, the most precious. Every city and town—from Viterbo and Arezzo to Florence, Pisa, and Ravenna (to take a very rich zone of central Italy)—is a long and thrilling story by itself. The history of art is being made in a very great way in these months—unhappily so, as a matter of fact, since history will recall primarily what was destroyed and damaged, rather than what was saved. And it will forever record who did the damage, although to be fair a goodly part of the blame should go to Mussolini and his Fascisti who brought this calamity down on Italy, and another goodly part to the inevitable accidents of war.

V

LET us take Florence as a more or less typical example of what can be and is being done to save and repair and restore, once the war has passed on. The Florence that we and successive generations of men since the days of the Medici knew and loved is no more. Of all the world's artistic losses in the war this is one of the saddest.

The preliminary safety measures worked to perfection. On every bombing raid of the Florentine railway stations and yards the bombardiers had their instructions and the American Commission's maps to guide them, and not a single monument of importance was destroyed or damaged. As the battle lines approached the city, artillery commanders were duly warned and as a result shell damage was slight. As he told us later, it was the intention of General Alexander, then Fifteenth Army Group commander, to encircle the city just as Siena was encircled and thus try to spare it. However, a leaflet dropped by

our planes and signed by him called upon the partisans of Florence to rise and gave the impression that the Allies intended to force a crossing of the Arno River through Florence. The tragedy which was to occur was partly the result of this misunderstanding.

The Germans, with dreadful thoroughness, mined all the bridges, except the Ponte Vecchio with its cumbersome and picturesque superstructure of little jewelry and antique shops. Since it was the dry season they knew that the wreckage of the bridge would have remained above water and provided a crossing which bulldozers could quickly make, so instead they decided to create road blocks at both ends of the Ponte Vecchio by blowing up all the old palaces around it. The decision, and the way it was carried out, represented a piece of vandalism for which history will never forgive the Germans.

Five days before the demolitions they evacuated fifty thousand people from a two-hundred-meter zone on both sides of the Arno. Then they set their explosive charges tranquilly (four German soldiers, for instance, worked leisurely in the open during daylight with electric drills at the southern end of the Ponte Vecchio, laying the charges which destroyed the Società Santa Colombaria), looted the houses in their spare time, and finally set the fuses.

On the early morning of August 4th a series of explosions destroyed the heart of old Florence, so it was no exaggeration when I wrote for my newspaper that "Florence is no longer the Florence that the world has known for four hundred years." It was a particularly vicious act of vandalism because the Germans used much heavier explosive charges in every case than were required.

When the Allied troops got across the Arno, they found a third of the medieval city in ruins from German demolition. Palace after palace dating from the fourteenth to the sixteenth centuries was a heap of rubble in which were strewn such treasures as the ancient manuscripts, books, and art objects from the Società Santa Colombaria. Three great medieval towers (the Torre degli Amidei, the Girolami, and the Gherardini) had crumbled and two others were damaged. All

the famous Arno bridges, except the Ponte Vecchio, were destroyed with a breathtaking thoroughness far beyond military necessity. The Palace of the Guelph Party, embellished by Brunelleschi and Vasari, was terribly damaged and the frescoes were ruined. Street after street of houses was gone. For blocks outside the demolished area the terrific concussion had loosened stones and plaster, making many buildings dangerously infirm.

Such was the state of things when an AMG officer representing the Monuments and Fine Arts Subcommittee entered the city with the troops. Captain Deane Keller would normally have been the officer, but he was on an equally important job down at Pisa, and it was young Lieutenant Frederick Hartt, former assistant curator of the Yale University art collection, who had the thrilling task.

One of his first jobs (remember, I am using Florence as a typical example of what is done when a city is captured) was to locate art treasures. He, like all the men chosen by Professor DeWald, is a thoroughly trained art scholar, who knows where to look and what to look for. All these men must, of course, speak Italian, and it is necessary to get immediately in touch with the Italian art authorities on the spot. One never fails to find a devoted and expert group of men who have worked, often at great danger, up to the last minute before the Germans leave and who are ready to start again when the Allies arrive.

In Florence, the Italian Superintendency of Art was to prove invaluable. It was headed by Professor Giovanni Poggi, the superintendent of galleries and monuments, and Ugo Procacci, art historian who is a great expert on the region. They were aided by a group of young Italian architects who were untiringly zealous.

They all got down to work checking on looted and missing treasures and collecting the art objects deposited in villas and villages around Florence. An immediate survey was made to see what monuments in Florence needed emergency treatment. The remaining wall of the Torre degli Amidei, for instance, was shored up in one of the first-aid treatments. Priority lists of urgent provisional repairs were

ITALIAN ART UNDER SHELLFIRE

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drawn up and work was begun in a matter of hours. AMG in such cases furnishes some funds, but most of the money must come from the Italians themselves. The emergency repairs are to prevent aggravation of damage, to cover roof holes, bolster crumbling walls and ceilings, fill in blasted doors and windows, and, above all, clear rubble heaps, whose weight sometimes is a danger. This is done with care by expert workmen, so that pieces of frescoes, mosaics, and the like can be used for reconstruction or taken to museums.

That is where army engineers must be expected to blunder like bulls in china shops. I could list a dozen cases in Tuscany alone where the hasty shoveling up of what naturally seemed to soldiers nothing but useless rubble destroyed hopes of reconstructing something precious. The Church of Sant'Agostino in Pisa and the nearby house where Mazzini died were typical instances.

In Florence, vigilant work by Lieutenant Hartt, with the strong backing of Brigadier General Edgar Erskine Hume, Fifth Army AMG commander, prevented two such disasters. Engineers began shoveling the wreckage of the Santa Colomba at the southeast corner of the Ponte Vecchio into the Arno. After General Hume's energetic intervention, the engineers were forced to wait until experts patiently grubbed into the ruins that had been leveled to the ground while the great library underneath burned for days. As a result about half of the valuable collection of rare books, manuscripts, incunabula, and archives were saved, although the whole modern library was destroyed.

The other case concerned what little remained of the prow-shaped piers of Ponte Santa Trinità. Florence, to add to its woes, had the worst flood in exactly one hundred years on November 1st. The great flow of water weakened the south pier of the bridge, necessitating reinforcements. So the engineers started throwing the loosened old blocks into the water. Once again strong opposition was overcome and skilled workmen were permitted to take the stones down one by one, numbering them and putting them in a place of safety, along with the statues of the seasons and the two *canali*, or double-

curvature plaques which were the key-stones of the arches and had previously been fished out of the water. So some day Florence is going to see a replica of its beautiful Santa Trinità Bridge. It may not exactly get that subtle curvature architects used to quarrel about, but posterity will never know the difference.

Here we are getting into the field of artistic restoration, and that is something which must wait until after the war. There is too much first-aid work to be done, and too much money and materials are needed. The patient work and expert study for which Italians are so famous will be needed for years and years to come—and still Florence will not be what it was. That is the tragedy. Bernard Berenson, American by birth and Florentine by adoption, would like to see old Florence rise again from its ashes, so to speak, by reconstructing every building as nearly as possible in its old place and shape. The venerable "B.B.," who is our most famous expert, frankly admits his passion for the past, but the new Florentines will build something new.

WHEN I returned to Florence at Christmas time, and again in January, it was to find everyone busily discussing the question, but in the meantime working hard at what was still the stage of emergency treatment. Streets had been cleared through the rubble at both ends of the Ponte Vecchio. You could now go along what was the Via di Por Santa Maria or the Via dei Guicciardini on the other side, although except for the location there was nothing to remind you of what they had been. The Torre di Parte Guelfa had to be demolished because the terrific blast of the excessive explosives used by the Germans in some extraordinary way had desiccated the mortar in all the old monuments, making them like so many loose stones piled atop each other.

The top half of the façade of the little Church of Santo Stefano had been taken down and was being put together again. About half of the old jewelry shops on the Ponte Vecchio had been reopened, and the others were being repaired. The Lungarno Torrigiani, that used to strike a

dead end where the old houses overhung the Arno, now ran right up to the Ponte Vecchio upon the flattened-out debris of the ancient palaces. But there was still much to be done. Neither the Borgo San Jacopo nor the Lungarno Acciaoli had been cleared.

But the work goes on, sad work, which for all its skill and patience can never bring life back to the heart of old Florence. The war has gone northward and the struggle now, everywhere in liberated Italy, is no longer against man but against nature. New dangers arise in unsuspected places. On December 20th a high wind struck San Gimignano, and before it ended part of the wall on the southern side of the cathedral, known as the Collegiata, crumbled, taking with it some precious fourteenth-century frescoes by Barna da Siena. It was a case of "invisible damage" caused during the shelling of the town by the Germans after they withdrew. No one could know that in order to prepare the ground for Barna's paintings, the monks at the time had bricked up some windows and covered them with plaster.

In a number of cases, such as the old Monastery of San Lucchese, outside Poggibonsi, it has been impossible to repair roofs, and precious frescoes are being exposed to sun and rain. Another trouble has been the improper walling of treasures, which is being gradually discovered. If frescoes are walled in while in a damp condition, or if proper precautions are not taken, the paintings will be covered with mold. This happened, for instance, to one of the earliest works of Fra Angelico and one of the most important Sassettas, in the Church of San Domenico in Cortona. The paint lifted on the Sassetta fresco, and it must be transferred to new plaster and wood. Two restorers will have to spend a full year at the job.

SOMETIMES the war gives an opportunity to make repairs and changes that should have been made generations ago. One example is the multistyled Church of San Lorenzo Maggiore in Naples, which has been closed since the middle of the nineteenth century. The nave crumbled under the concussion from bombs, and a new skeleton framework is now being built for this important church which the French began to build in the thirteenth century. When the repairs are completed it will be opened again to the public.

The thirteenth-century French Gothic Church of Sant'Elogio in Naples is benefiting by a somewhat similar accident. It was hit by a bomb which happily removed some later and hideous additions, revealing its true architectural structure. The repairs now being made will restore the church to its original glory.

American G.I.'s, digging foxholes near the Greek temples of Paestum at the time of the Salerno landing in September, 1943, uncovered a cemetery of the Stone Age (Neolithic) which experts think is the oldest yet found on the Italian mainland.

However, the gains are slight; the losses are enormous and irreplaceable. Only Italy could lose so much and still remain incomparably the richest storehouse of art in the world. That is some consolation, but one cannot forget the great monuments of art and culture that are no more. This article has barely mentioned Pisa and has said nothing about Rimini, yet in those two towns alone more precious things were lost than all the tribute from Germany or donations from American millionaires could pay for.

"But in the miserable account of war," wrote Gibbon, "the gain is never equivalent to the loss, the pleasure to the pain."

3011. 1945

CONTIERE PADOVANO

3 giugno 1945

IL COMMISSARIO REGIONALE DUNLOP

inaugura a VENEZIA la mostra dei tesori d'arte.

VENEZIA, 2.

Ieri mattina il Commissario Regionale delle VENEZIE, Generale brigadiere Dunlop ne inaugurato, con solenne cerimonia, la mostra d'arte a Palazzo Ducale; nella quale sono raccolte le opere di scultura in marmo e in bronzo - fra cui i famosi cavalli di S. MARCO, - messe al sicuro durante l'occupazione germanica.

Erano presenti le maggiori autorità cittadine e molte notabilità specialmente del mondo artistico.

Dopo aver ascoltato il saluto del Sindaco, il Generale Dunlop ha pronunciato il seguente discorso.

Il discorso del Generale.

E con grande piacere - egli ha detto - che sono oggi venuto a VENEZIA, per dichiarare aperta questa Mostra di famose e belle opere d'arte.

I tesori di VENEZIA sono tesori del mondo intero. Il mondo intero stava in apprensione per tema che questi tesori artistici fossero danneggiati. Tutto il mondo civile si rallegra per la loro salvezza.

Quando, mesi or sono, cominciai a studiare il mio grave compito nell'Italia nord-orientale, tutti i nostri piani erano basati sulla previsione che i danni in alta Italia sarebbero ingenti. Ora invece abbiamo trovato che gran parte di ciò che ci aspettavamo di trovare introvare è intatto ed in condizioni di funzionamento. Ciò rende più facile il compito di ricostruire l'Italia.

Che la fine sia venuta così presto e che l'Italia del nord sia stata così poco toccata dalla guerra è diseso da tre cause principali. Lontano nel nord le grandi Armate delle forze anglo-americane e della Russia stavano sgretolando il fronte della Germania propria. Al sud, nella valle del Po, si svolgeva una campagna che, quando se ne scriveva la storia, sarà considerata come un capo-

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lavoro di strategia. In appena poco più di tre settimane, dal 9
aprile al 2 maggio, le intere Armate tedesche del sud-ovest, quasi
un milione d'uomini, erano travolte e battute nel campo delle Arma-
te Alleste sotto il comando del Maresciallo Alexander. Una vittoria
così rapida e dinamica è veramente senza precedenti nell'intera
storia della guerra. Qui e nelle montagne del nord, i valorosi per-
tigiani bloccarono le vie di scampo ai tedeschi, ne immobilizzarono
le guarnigioni e con supremo coraggio e intraprendenza preserva-
rono dalla distruzione gli impianti elettrici e gli altri stabili-
menti da cui dipende in così larga misura l'avvenire d'Italia.

Così oggi i soldati delle armate germaniche rimangono sul suolo
italiano soltanto come prigionieri e il fascismo è abbattuto. Ma

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ciò è avvenuto a caro prezzo. Io ho viaggiato in questo paese per nove mesi, percorrendo le vie d'Italia da Reggio Calabria a Pressanone, da Lecce in Apulia a Tolmezzo.

Difficoltà non insormontabili.

Da per tutto quant'è lunga e larga l'Italia giacciono le tombe dei soldati alleati, isolate o in piccoli gruppi o nei grandi cimiteri militari. Leggere i nomi sulle lapidi è come passare in rivista il mondo. Perché i soldati di ogni paese del mondo civile sono venuti a combattere in Italia. Inglesi, Scozzesi, Americani, Francesi e Polacchi, uomini prevenienti dalle grandi praterie del Canada, dagli altopiani del sud Africa, dall'Australia, dalle belle isole della Nuova Zelanda, prodi guerrieri giunti dalle pianure dell'India o dalle scintillanti alture dell'Imalaia, da innumerevoli isole dell'Oceano, un grande esercito vendicatore. E molti non torneranno mai più alle loro case; le loro ossa giacciono qui sotto l'azzurro cielo d'Italia. Ma la loro memoria è custodita religiosamente nelle loro case e, dall'est all'ovest, dai remoti Antipodi, degli occhi si volgeranno verso l'Italia e negli anni avvenire delle voci in tutte le lingue diranno: "Mio figlio, mio marito, mio padre, mio fratello, morì perché l'Italia potesse essere libera, così come lo è oggi questa libera Italia."

Il risorgimento d'Italia non sarà facile. Le perdite sono state gravi. Se VENEZIA è salva, come lo sono ORVIETO e ASSISI, ci sono molte città famose che sono gravemente danneggiate: CASSINO, VITERBO, FROSINONE, TERRACINA, AREZZO, CIVITAVECCHIA, PESCARA, LIVORNO, TERNI, e tante altre. Non sarebbe bene per l'Italia avvenire, se coloro che sono sfuggiti alla distruzione si appagassero della loro buona sorte, poco curandosi di coloro che hanno sofferto.

E soltanto quando la polvere della guerra è dissipata e la tensione nervosa della battaglia è allentata che appaiono chiare le torve rovine della guerra. Allora viene il pericolo della ¹⁹³⁸ ~~1939~~ ~~1940~~ ~~1941~~ ~~1942~~ ~~1943~~ ~~1944~~ ~~1945~~ ~~1946~~ ~~1947~~ ~~1948~~ ~~1949~~ ~~1950~~ ~~1951~~ ~~1952~~ ~~1953~~ ~~1954~~ ~~1955~~ ~~1956~~ ~~1957~~ ~~1958~~ ~~1959~~ ~~1960~~ ~~1961~~ ~~1962~~ ~~1963~~ ~~1964~~ ~~1965~~ ~~1966~~ ~~1967~~ ~~1968~~ ~~1969~~ ~~1970~~ ~~1971~~ ~~1972~~ ~~1973~~ ~~1974~~ ~~1975~~ ~~1976~~ ~~1977~~ ~~1978~~ ~~1979~~ ~~1980~~ ~~1981~~ ~~1982~~ ~~1983~~ ~~1984~~ ~~1985~~ ~~1986~~ ~~1987~~ ~~1988~~ ~~1989~~ ~~1990~~ ~~1991~~ ~~1992~~ ~~1993~~ ~~1994~~ ~~1995~~ ~~1996~~ ~~1997~~ ~~1998~~ ~~1999~~ ~~2000~~ ~~2001~~ ~~2002~~ ~~2003~~ ~~2004~~ ~~2005~~ ~~2006~~ ~~2007~~ ~~2008~~ ~~2009~~ ~~2010~~ ~~2011~~ ~~2012~~ ~~2013~~ ~~2014~~ ~~2015~~ ~~2016~~ ~~2017~~ ~~2018~~ ~~2019~~ ~~2020~~ ~~2021~~ ~~2022~~ ~~2023~~ ~~2024~~ ~~2025~~ ~~2026~~ ~~2027~~ ~~2028~~ ~~2029~~ ~~2030~~ ~~2031~~ ~~2032~~ ~~2033~~ ~~2034~~ ~~2035~~ ~~2036~~ ~~2037~~ ~~2038~~ ~~2039~~ ~~2040~~ ~~2041~~ ~~2042~~ ~~2043~~ ~~2044~~ ~~2045~~ 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Canada, dagli altipiani del sud Africa, dell'Australia, dalle belle isole della Nuova Zelanda, prodi guerrieri giunti dalle pianure dell'India o dalle scintillanti alture dell'Inghilterra, da innumerevoli isole dell'Oceano, un grande esercito vendicatore. E molti non torneranno mai più alle loro case; le loro ossa giacciono qui sotto l'azzurro cielo d'Italia. Ma la loro memoria è custodita religiosamente nelle loro case e, dall'est all'ovest, dai remoti Antipodi, degli occhi si volgeranno verso l'Italia e negli anni avvenirà delle voci in tutte le lingue diranno: "Mio figlio, mio marito, mio padre, mio fratello, morì perché l'Italia potesse essere libera, così come lo è oggi questa libera Italia."

Il risorgimento d'Italia non sarà facile. Le perdite sono state gravi. Se VENEZIA è salva, come lo sono ORVITO e ASSISI, ci sono molte città famose che sono gravemente danneggiate: CASSINO, VITERBO, FROSINONE, TERRACINA, ARREZZO, CIVITAVECCHIA, PESCARA, LIVORNO, TERNI, e tante altre. Non sarebbe bene per l'Italia avvenire, se coloro che sono sfuggiti alla distruzione si appoggassero della loro buona sorte, poco curandosi di coloro che hanno sofferto.

E soltanto quando la polvere della guerra è dissipata e la tensione nervosa della battaglia è allentata che appaiono chiare le torve rovine della guerra. Allora viene il pericolo della delusione e della delusione.

Le difficoltà sono grandi, ma non insormontabili, se tutti sono pronti a cooperare.

Sopra tutto ci sarà bisogno, in mezzo a tutti questi problemi, dello spirito della vera democrazia. Quello spirito che odia la crudeltà e l'oppressione come mezzi di governo.

Uno spirito che crede nella libertà, nella comprensione, nella carità. Uno spirito che accetta la responsabilità, accetta di servire con devozione e trova la sua vera ricompensa nel bene di tutti.

Il discorso è stato calorosamente applaudito.

E seguita la visita alla Mostra, dopo di che il Generale ha partecipato a una colazione offerta dal Sindaco nel Palazzo Reale. Nel pomeriggio l'illustre ospite si è recato a visitare S. E. il Patriarca.

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24 MAG. 1945

THE STARS AND STRIPES

Thursday, May 24, 1945

Ex-King's Collection
Of Coins Is Recovered

WITH THE 5TH ARMY, May 23 - The 20-million dollar coin collection of retired King Victor Emanuel of Italy, has been recovered and returned to Rome, it was reported today by AMG officers with the 5th Army. The collection was contained in 24 heavy, iron-bound wooden cases, originally bound for Germany.

Transferred to the 88th Division by SS General Rolff, the boxes were placed in custody of Capt. Victor H. Rust of Pasadena, Calif., AMG administrative officer.

Each box had been sealed by the Germans, with the inscription: "Confiscated from the ex-royal house". The Mussolini fasces were on the reverse side.

1757

20380

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