

WORKS OF ART IN ITALY

Losses and Survivals in the War

PART I—SOUTH OF BOLOGNA  
COMPILED FROM WAR OFFICE REPORTS BY  
THE BRITISH COMMITTEE ON THE PRESERVATION  
AND RESTITUTION OF WORKS OF ART,  
ARCHIVES AND OTHER MATERIAL  
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## FOREWORD

SPEAKING of the Italian situation in the House of Commons on the 24th May, 1944, the Prime Minister put into memorable words the anxieties shared by so many. "I love this beautiful country suffering the worst horrors of war, with the larger part still in the cruel and vengeful grip of the Nazis, and with a hideous prospect of the red-hot rake of the battle-line being drawn from sea to sea right up the whole length of the peninsula".

Since this ominous phrase was spoken the "red-hot rake" has ploughed its way northward from Cassino to a line just short of Bologna. The summary of information given here, which is based on the official reports issued by the Archaeological Adviser to the War Office, has been compiled to present some idea of what has been lost and what is safe. Many of the particulars here given have already appeared in the Press, but it is thought that many who are deeply concerned for the safety of Italian monuments may find a compendium of this kind useful and to some extent reassuring.

On July 10th, 1943, the Allied forces landed in Sicily. The island was overrun in a little over a month, and on the whole the resultant damage was small. The great Cathedrals of Palermo and Cefalù and the Abbey of Monreale survived intact. The Cathedrals of Catania, Messina, and Syracuse received minor damage. The Greek temples and theatre of Agrigento, Segesta, and Syracuse were unharmed. Some of the villages of the interior and many baroque villas in the countryside suffered severely.

On September 4th the Allies landed on the mainland. Calabria was quickly occupied, and on the 5th Italy surrendered. The next day the Allies made a second landing at Salerno. This was strongly opposed by the Germans, who reacted swiftly to the danger elsewhere and on September 10th seized control of Rome. This coup de main was a tragedy, for otherwise the greater part if not the whole of Italy might have escaped the consequences of a long and bitterly contested campaign. In the lightning round Salerno the Cathedral, the Greek temples of Paestum, and the near-by town of Amalfi escaped miraculously. But Benevento and Capua suffered severely, and the ancient Cathedral of the former was destroyed. Naples was taken on October 5th. It had already suffered severely from Allied bombing, and now was the victim of senseless German sabotage. Several churches, among them that of Santa Chiara, with its tombs of the Angevin kings, were wrecked, while the university library and the archives of the House of Anjou were wantonly destroyed by the enemy. The enemy had removed to Monte Cassino, and later to Rome, much of the contents of the National Museum.

The enemy now held us for four months in the narrow gorge of the Liri valley at Cassino. This was Hitler's Gustav line. The Allies spared the famous Benedictine monastery of Monte Cassino as long as possible, but eventually, after repeated warnings, were compelled to destroy it utterly, since it was being used by the enemy for military purposes. The Liri valley was forced on May 11th, and the Fifth Army was able to make contact with the force landed farther north at Anzio. A rapid advance followed and Rome was taken unopposed on June 4th.

The relief felt at the liberation of this, the world's greatest treasure house cannot be exaggerated. Only one loss was to be mourned among so much that survived unharmed. The church of San Lorenzo, which stands near the railway yards was severely damaged in the Allied bombing of the city's communications before its occupation. The greatest care had been taken in briefing the air crews and due warning was given of the attack beforehand. On the approach to Rome some of the charming little towns in the Alban hills, such as Cori, Nemi, Palestrina, Frascati suffered grievously, and beyond Rome, Viterbo was badly knocked. The line now again moved rapidly northwards, except for a short enemy stand by Lake Trasimeno. It's a matter of the greatest thankfulness that the famous cities of Umbria and Lucca fell into our hands intact. Foligno, Empoli and Arezzo suffered to some extent and Ancona a good deal. Great anxiety was now felt as our advance approached Florence and Pisa. The little medieval town of San Gimignano with its towers, was taken by the French, who exercised great care in doing so, but it deliberately shelled by German artillery after they had left.

The Allies now began to come upon the hiding places of world-famous paintings and works of art removed for safety from the museums and galleries of Florence sometimes, as at Montegufoni, stumbling on them with dramatic suddenness. Florence passed into Allied hands with all its major monuments intact including even Santa Maria Novella, which stands beside the main railway station. But we have to mourn the irreparable damage wrought by the blowing up of the bridge across the Arno, among them the graceful Ponte Santa Trinità. The unique Ponte Vecchio was spared by the German engineers, but they blew up the approaches thereby destroying oldest part of Florence the old Primo Cerchio of Middle Ages. Little can be left of the Florence which Dante knew, and among the relics of that age the Torre della Parte Guelfa has gone.

For a few days the two armies faced each other across the Arno at Pisa, and great anxiety was felt for the famous group of buildings round the Cathedral. They survived except for the campo santo, the roof of which had caught fire and burnt rapidly, many of the frescoes on the walls being destroyed.

The Allied armies now had to fight their way painfully and ridge by ridge across Apennines. Fano, Pesaro and Faenza received much damage. Urbino the birthplace of Raphael, was itinerated virtually intact, though German engineer has prepared to mine the walls. As the fighting on the north-east of the line reached the plain, Ravenna, with its famous basilicas with their Byzantine mosaic had a most fortunate escape, but Rimini suffered heavily before it taken (December 1944), and the Tempio Malatestiano, or church of San Francesco the masterpiece of Leon Battista Alberti, was badly damaged. There the Germans gothic line now stands and the front has barely moved for some weeks. Immediately ahead lies Bologna, and beyond that the great cities of the north, stretching across the plain from east to west-Venice: Venice, Padua, Vicenza, Brescia, Bergamo and Milan. They have not been included in this summary because such information as we have about them is based on air photographs and enemy reports, both equally requiring confirmations. Possibly by the time this pamphlet sees the light they too may have been liberated and we shall know the fate of some of the world's greatest masterpieces.

To sum up, the most serious losses South of Bologna are Benevento Cathedral, Santa Chiara at Naples, the Campo Santo at Pisa, the banks of the Arno at Florence and the Tempio Malatestiano at Rimini, though reports suggest that this last is not too far gone to be restored. On the credit side can be placed the immunity of Rome and the great Tuscan and Umbrian cities, also Ravenna and Urbino. Remarkable public exhibitions have been organised under Allied auspices of paintings and other works of art in Florence, Siena, Rome, and elsewhere, which are welcome evidence of the care taken by their custodians to safeguard them while the war passed over them. Thousands of British and American soldiers have been able to benefit thereby.

If the "red hot rake" had moved more slowly, who knows what terrible charges posterity could have levelled at our generation. This Age of Mars has enough to answer for in all conscience. Fortunately, the gallantry and determination of the Allied Armies, fighting against the grain of a most difficult country, and the zeal of the officers of the Sub-Commission for Monuments, Hue Arts and Archives working in their wake, have made it possible for us to hand on some part of the artistic wealth we have inherited, and of which each generation in turn is the trustee.



## WORKS OF ART IN ITALY

### LOSSES AND SURVIVALS

#### ACQUAPENDENTE (Viterbo)

The upper CHURCH OF S. SEPOLCRO is badly damaged, with its Romanesque portal destroyed, its roof gone, and most of the stucco decoration fallen. The DELLA ROBBIA on the walls is intact. The lower church is undamaged.

#### ADERNO (Catania)

Only one of the lesser important churches was destroyed.

#### AGNONE (Campobasso)

Undamaged.

#### AGOSTA (Siracusa)

The CHIESA MADRE suffered some damage.

#### AGRIGENTO

See GIRGENTI.

#### ALATRI (Frosinone)

CATHEDRAL. The Campanile was hit by shells and is in a dangerous condition.

S. MARIA MAGGIORE. All the vaults were cracked and one wall was weakened by bombing. The structure threatens to collapse.

S. SILVESTRO was badly damaged. Only the walls remain, and the western facade is likely to fall. Half of the twelfth-century frescoes perished and the rest are in a bad state.

ACROPOLIS. The pre-Roman megalithic walls and gates hit were by shells, but not seriously damaged.

#### ALBANO LAZIALE (Roma)

S. PIETRO is structurally sound, but has a large hole in the roof.

#### ALFEDENA (Aquila)

SS. PIETRO E PAOLO was demolished.

The ARCHEOLOGICAL MUSEUM was damaged, but most of the contents are safe.

#### AMASENO (Frosinone)

S. LORENZO The west end was hit. The facade was badly hit, and the roof has either gone, or where it remains is in a bad state.

The interior, with the thirteenth-century pulpit, the tabernacle, and the ciborio, have suffered little, and the fine twelfth-century Campanile is unharmed.

#### AMATRICE (Rieti)

S. AGOSTINO is intact.

#### ANCONA

A really lamentable loss to art was involved by the bombing and shelling of this town, where stubborn fighting was long-drawn-out and a city rich in architectural monuments was obstinately held and had to be captured at all costs. Of the fifteen buildings listed as being of the first importance, the following escaped damage: S. AGOSTINO, PALAZZO BENINCASA, PALAZZO FERRETTI, and ARCH OF TRAJAN.

S. MARIA DELLA PIAZZA, the most important monument in the city, with its elaborate early thirteenth-century facade adorned with sculptures by MASTER PHILIPPUS (which had been carefully protected), suffered only slight blast damage to the roof.

The CATHEDRAL (S. CIRIACO) lost its roof, and the end wall of the Chapel of the Crocifisso in the south transept collapsed and fell through the floor into the crypt. Fortunately the two inner arcades are for the most part intact. Restoration can undertake with little loss of character.

S. DOMENICO. The false vaulting of the nave has collapsed, but the internal decoration below cornice level has suffered relatively little.

S. FRANCESCO DELLE SCALE. The Campanile was destroyed, leaving a gap in the south wall of the church, but for the rest there was only minor blast damage, and the facade, with the Gothic portal by GIORGIO DA SEBENICO, was unharmed. The east wing of tile cloisters was destroyed, together with the whole of the west range of the convent attached.

S. MARIA DELLA MISERICORDIA was destroyed beyond possibility of restoration.

PALAZZO COMUNALE. The interior was badly smashed, but the facade is preserved.

PALAZZO DEGLI ANZIANI (PREFETTURA). The west wing was destroyed, but the rest of the building was undamaged.

PALAZZO DEL SENATO. Part of the important facade is in danger of collapse.

The LOGGIA DEI MERCANTI is a wreck internally, but the lower part of GIORGIO DA SEBENICO's facade still stands, saved by protective masonry, VANVITELLI'S " Lazaretto " has suffered a good deal of superficial damage, but is perhaps not seriously ruined.

The MUSEUM and PICTURE; GALLERY sustained several direct hits, but most of the pictures had been removed. Of the archaeological collections one-half was stored in the cellars and the rest left in situ.

The COMMUNAL LIBRARY is buried under a mass of fallen masonry.

These are only the more important of Ancones' monuments. A number of lesser works have perished or been seriously damaged. The ROMAN AMPHITHEATRE; ARCO CLEMENTINO, PORTA PIA and the FONTANA DEL CALAMO have escaped injury; as also the church of S. MARIA IN PORTO Novo; six miles from the city.

#### ANGHIARI (Arezzo)

Here the damage was fortunately slight.

S. AGOSTINO suffered some shell-holes in the roof and walls, but has been repaired. The splendid sixteenth-century terra-cotta relief and the triptych by MATTEO DI GIOVANNI were unharmed.

LA COLLEGIATA is undamaged, and SOGLIANI'S "Last Supper" and DELLA ROBBIA'S "Madonna della Misericordia" are unhurt.

The BADIA is undamaged.

The PALAZZO COMUNALE suffered slight roof damage, but the archives are safe.

#### ANTELLA (Firenze)

The PARISH CHURCH OF S. MARIA, with its fine Romanesque triumphal arch, and the ORATORY OF S. CATERINA, with the series of frescoes by SPINELLO ARETINO, illustrating the life of the saint, are both untouched.

#### APRUTINO (Pescara)

Undamaged.

#### AQUILA

Undamaged.

#### AQUINO (Frosinone)

S. MARIA DELLA LIBERA suffered heavily. The whole of the nave roof and the roof of one aisle are gone. The upper part of the south wall is damaged by shell-fire, and the south wall of the transept is cracked. The outside of the aisle is badly chipped and pitted. Provisional repairs have been executed. The Byzantine mosaic over the door lost a patch about a foot square.

S. TOMMASO was ruined beyond repair.

MARK ANTONY'S ARCH suffered slight damage to the top stones; other-wise the TEMPLE RUINS and AMPHITHEATRE are undamaged.

#### ARCE (Napoli)

The MEGALITHIC WALLS were badly breached by bombing and shell-fire.

#### ARCENO (Siena)

The VILLA GAMBIA CASTELLI was used as a deposit for pictures from SIENA, GROSSETO, and MASSA MARITTIMA. This deposit had a series of narrow escapes. The Germans proposed to carry off a large number of the pictures, but were resisted by the guardian, Superintendent Professor Enzo Carli of Siena, and, because they were leaving in a hurry, were resisted successfully. As our forces approached the town Professor Carli asked the British C.O. for a military guard, and in spite of battle conditions this was granted—fortunately, for shortly after a group of fifteen Germans attacked the Villa with the intention of robbing and burning it, but they were beaten off by eight British soldiers in charge and the pictures were saved.

#### ARCEVJA (Ancona)

Undamaged.

#### ARCIDOSSO (Grosseto)

The mediaeval fortress, ROCCA ALDOBTRANURSCA, had its interior damaged, but the outside, which forms the main interest, is untouched.

#### AREZZO

A bomb fell in the cloister of the PALAZZO DELLA BADIA, and its concussion somewhat weakened the BADIA CHURCH OF SS. FLORA AND LUCILLA. Other-wise all the churches are undamaged.

S. FRANCESCO. There are a few stains on the upper part of the PIERO DELLA FRANCESCA frescoes due to damage to the protecting roof.

The CASA DI PETRARCA was half destroyed.

The PALAZZO ALBERGOTTI received a direct hit on the corner of its (renovated) eastern front.

The PALAZZO PRETORIO was hit at the back, but the facade is intact.

The PALAZZO COMUNALE was damaged by blast.

The ROMAN AMPHITHEATRE suffered damage to the south-west end.

Works of Art. Serious damage was done by a bomb which struck the Museo Civico. It exploded in an upper room, from which the larger pictures had been removed, but ten smaller pieces, owing to the negligence of the Honorary Inspector, were still on the walls; all these were completely destroyed. These were a double picture by JACOPO DEL CASENTINO of the "Annunciation" and the "Adoration of the Magi"; a "Virgin and Child" by GIOVANNI DEL BIONDO; a "Virgin and Child" by MARIOTTO di NARDO (both these belonged to Florence and were on loan at Arezzo), and seven Florentine School paintings of the fourteenth and fifteenth centuries. Seven pictures in an adjoining room were so seriously damaged that the restoration of some of them at least is impossible. These were two paintings, each of two saints, by BICCI DI LORENZO (the worst-damaged); a large painting, the "Vergine di Soccorso" by Neri di Bicci; two small panels, "St. Paul" and "St. John the Baptist" by GIOVANNI DEL PONTE, and two fifteenth-century paintings, a "Crucifixion" and a "Madonna and Child" of the Florentine School. The last four were on loan from Florence. In the two rooms below was a collection of ceramics of the seventeenth-nineteenth centuries, including a set of Montelupo plates. All these were destroyed.

In the BADIA, half of whose cloister was destroyed, VASARI'S huge painting of the "Banquet of Esther and Ahasuerus" has been somewhat scratched, and his frescoes in S. BERNARDO (his earliest known work) are in poor condition and will probably have to lie detached.

In the SANTISSIMA ANNUNZIATA the fine tabernacle by SPINELLO ARETINO is intact.

#### ARICCIA (Roma)

The CHIGI PALACE; was damaged by bombing, and was also sacked by the Germans, but only the roof and a secondary staircase were actually destroyed.

ARPINO (Frosinone)

One section of the CYCLOPEAN WALL was damaged. The FUFIDI SARCOPHAGUS is intact, and tile contents of the MUSEUM were saved, with the exception of the coin collection, which the Germans looted.

ARRANO (Catania)

The CHIESA MATRICE, S. LUCIA, S. MARIA DELLA CATENA, and S. MARIA DI GESU were all damaged, but have been repaired.

ARSOLI (Roma)

The CHURCH or S. Rocco and the CASTELLO MASSIMO, with its ZUCCARI frescoes, have lost tiling and window-glass.

ASCIANO (Siena)

The COLLEGIATA CHURCH was shaken.

S. FRANCESCO. The roof and south wall were damaged.

S. SEBASTIANO. BENVENUTO DI GIOVANNI'S fresco of "The Assumption" is intact.

One fine fourteenth-century house was destroyed, and a deposit of pictures, which are safe, was made at MONTE OLIVETO.

ASCOLI PICENO

The town is undamaged, except for three bridges, which were destroyed by the Germans.

ASSERGI (Aquila)

S. MARIA ASSUNTA is undamaged.

ASSISI (Perugia)

The town is undamaged, and the pictures, stained glass, etc., stored in the vaults below the Sacro Convento and the Cathedral are safe.

ATESSA (Chieti)

S. LEUCIO was slightly damaged.

ATINA (Frosinone)

The PALAZZO DUCALE has lost its roof, but the facade is intact.

ATRI (Teramo)

Undamaged.

AUSONIA (Frosinone)

S. MARIA DEL PIANO. The roof of the nave has gone, but the fabric is otherwise sound. The fourteenth-century frescoes in the crypt are safe. The upper part of the middle body of S. MICHELE ARCANGELO was destroyed. The fall of the (late) ceiling has exposed some ornamented roof trusses of the fourteenth century. The west end choir and chapels have suffered little.

AVERSA (Napoli)

A deposit of books was made here from the PALAZZO REALE, NAPLES, and is safe.

AVEZZANO (Aquila)

The PALAZZO TORLONIA, used by the Germans as a headquarters, was heavily bombed and seriously damaged.

BADIA A SETTIMO (Firenze)

S. SALVATORE. The Germans blew up the thirteenth-century Campanile and the great Columbaione gateway tower with the Gothic relief of Christ adored by Cistercians; later" it was shelled and part of the cloisters was destroyed. The roof and much of the wall of the north aisle have gone and the nave roof is badly holed, but the finely decorated fourteenth-century ceiling survives, as do most of the frescoes.

BAGNAIA (Viterbo)

The VILLA LANTE was damaged by bombs and looted by the Germans.

BARANELLO (Campobasso)

The Germans looted the coin collection from the MUSEUM.

BARGA (Lucca)

The fine Romanesque CATHEDRAL OF S. FRANCESCO, with its sculptured thirteenth-century pulpit ascribed to GUIDO DA COMO, has been hit a number of times, but the damage is not irreparable.

BARI

CATHEDRAL. The circular chapel off the nave was damaged and roof tiles were loosened by blast.

S. NICOLA. The roof was slightly damaged by blast

Deposits of works of art were made at CASTEL DEL MONTE and CASSANO DELLE MURGE (q.v.).

BARLETTA (Bari)

A deposit of works of art from the churches was made at CASTEL DEL MONTE (q.v.).

BASSANO Di SUTRI (Viterbo)

The ETRUSCAN TOMBS are intact.

**BASTIA (Perugia)**

The Germans blew up the bridge.

**BAZZANO (Aquila)**

S. GIUSTA, with its ninth-century crypt and unique twelfth-century façade escaped damage.

**BELMONTE CASTELLO (Frosinone)**

S. NICOLA has lost its roof, leaving uncovered the fourteenth-century, frescoes on the walls and apse.

**BENEVENTO**

The CATHEDRAL was almost completely destroyed, though the Campanile still stands. The facade was very badly damaged and the church proper almost levelled; the only parts left standing is the side chapels and right outer wall. Two-thirds of the plaques of the Bronze Door's (thirteenth century) were salvaged in a seriously-damaged condition and placed in the Seminary. The remains of two pulpits (twelfth century) were buried in the wreckage, but it is hoped these may have been salvaged.

**BERTINORO (Forli)**

The CATHEDRAL, not of great architectural importance, lost most of its south side.

**BIBBIENA (Arezzo)**

The CATHEDRAL was hit several times and its roof holed, but the two great reliefs of the School of DELLA ROBBIA are intact.

**BISCEGLIE (Bari)**

A deposit of the church treasures was made at CASTEL DEL MONTF (q.v.).

**BOLSENA (Viterbo)**

S. CRISTINA. The Campanile was hit by a shell and half of it came down making a large hole in the church roof and damaging the west end. The façade of the church is pitted by shell-fire.

**BOMINACO (Aquila)**

The CHURCH is undamaged.

**BORGO COLLEFEGATO (Rieti)**

The CHURCH is undamaged.

**BORGO SANSEPOLCRO (Arezzo)**

The CATHEDRAL received only a few small holes in the roof of the south aisle. The other churches are intact.

The PALAZZO COMUNALE containing PIERO DELLA FRANCESCA'S master-piece the "Resurrection" and the DELLA ROBBIA reliefs, is undamaged.

THE PALAZZI TORRE and BERTA were demolished by German mines.

**BOTTO (Terni)**

Art objects from Orvieto were deposited here and are intact.

**BRINDISI**

The CATHEDRAL The Campanile was damaged, but is now restored. Other minor repairs have been undertaken.

N.S. Gesù Cristo. The roof was slightly damaged by a bomb.

The ROMAN COLUMN is undamaged, and deposits of art treasures from the churches, and museums were made at CASSANO DELLE MURGE.

**BRONTE (Catania)**

The room here, where are stored books from the UNIVERSITY LIBRARIES of CATANIA and MESSINA, has been made weatherproof. The Rector of the University of Messina, Professor Martino, had the Messina books moved back to the University Library. Amongst these were the famous GREEK MANUSCRIPTS, the donation of Constantine Lascaris in the fifteenth century.

**BUONCONVENTO (Siena)**

A deposit of Siennese paintings was made at MONTE OLIVETO (q.v.) and is safe. The deposit consists of a SANO DI PIETRO, a MATTEO di GIOVANNI, a GIROLAMO DA BENEVENTO, a PACCHIAROTTO, and seven others.

**BUSSI (Aquila)**

The Abbey of S. MARIA di CARTIGNANO is undamaged.

**CALTANISSETTA**

CATHEDRAL. Holes were made in the roof of the nave and aisle, endangering the frescoes of the cell.

S. GIACOMO was twice hit, but the damage, mostly to the roof, is not serious.

Damage to the other churches was mostly superficial.

**CALVI RESORTA (Napoli)**

A deposit from the PALAZZO REALE, NAPLES, was made here, but the books have since been returned intact.

**CAMAIORE (Lucca)**

The CONFRATERNITA DEL SS.SACRAMENTO was untouched, and the famous tapestry is safe.

**CAMALDOLI (Arezzo)**

The famous MONASTERY AND HERMITAGE, founded by S. Romualdo in the eleventh century, as also many works of art deposited there, are absolutely intact.

#### CAMPOBASSO

S.ANTONIO the canvas by Neapolitan baroque painter Fabrizio SANTA FEDE is undamaged.  
MUSEO SANNITICO. All the collections are intact, except for the coins.

#### CAMPO DELL'UGOLINO (Firenze)

A deposit was made in the FLORENCE GOLF CLUB HOUSE of the entire contents of the MUSEO CIVICO at PISA, and also many fine paintings from Pisan churches. The deposit was discovered by accident, as the Allied authorities were not aware of its existence. The works of art had been walled up in the lower story of the Club House and not been hit, but the Germans had broken into the wall to see what was there; however, they did not remove anything. Although no inventory was forthcoming, a check was made, and no picture was missing.

#### CAPESTRANO (Aquila)

The Castle, CONVENTO OF S.GIOVANNI and the CHURCH OF S.PIETRO are undamaged.

#### CAPRANICA PRENESTINA (Roma)

Undamaged.

#### CAPUA (Napoli)

The Cathedral, was almost completely destroyed, but part of the apse, right outer wall, and side chapels still stand. The Campanile is slightly damaged, as also the atrium.

#### CARBOGNANO (Viterbo)

The tombs are undamaged.

#### CARMIGNANO (Firenze)

The painting by PONTORMO "The Visitation" was stored at POPPIANO

#### CARSOLI (Aquila)

THE PALAZZETTO ORSINI century has been completely destroyed, together with the mediaeval houses fronting on the square. Fortunately the twelfth century CHURCH OF S.MARIA IN CELLIS escaped injury. IN all other places recorded the damage is repairable.

#### CASAMARI (Frosinone)

Undamaged.

#### CASSANO DELLA MURGE (Bari)

Seventy-nine cases of books and works of art were deposited in the Convento di SANTA MARIA DEGLI ANGELI from churches and museums of BRINDISI, LECCE, TARANTO and from the Superintendence of Monuments and of Bibliography at BARI. All these cases are intact.

#### CASSINO (Frosinone)

The town, with its mediaeval castle, was destroyed in the heavy fighting during the winter of 1943-44. See also MONTE CASSINO.

#### CASTEL FIORENTINO (Firenze)

The town suffered heavily, but its two outstanding monuments were spared SAN FRANCESCO had only one small shell-hole in the roof, and the Madonna di Giotto is safe.

The CHAPEL OF THE VISITATION, with frescoes, attributed to BENOZZO GOZZOLI, is absolutely intact.

#### CASTEL GANDOLFO (Roma)

The town has suffered little material damage, and the PAPAL PALACE was untouched, though one college building was ruined.

#### CASTEL DEL MONTE (Aquila)

Two hundred and fifty-nine cases of works of art were deposited here from the churches of BARI, BARLETTA, BISCEGLIE, GIOVINAZZO, MOLFETTA NOICATTARO, POLIGNANO, and TRANY; from the REALE MUSEO NAZIONALE of TARANTO, the PINACOTECA COMUNALE of BARLETTA, the SUPERINTENDANCE of ANTIQUITIES (TARANTO), MONUMENTS (BARI) and BIBLIOGRAPHY (BARI).

Three cases are known to have been broken into by the Germans or Italians prior to the Allied invasion. Some pictures by the modern painter DE NITTIS from the PINACOTECA at BARLETTA were removed. Otherwise the deposit is intact.

#### CASTELLO DI OLIVETO (Firenze)

A deposit was made here of one hundred and nine pictures and of nine pieces of sculpture from the MUSEO HORNE, the MUSEO DELLA COLLEGIATA DI EMPOLI, the MUSEO DI FAENZA, and various other collections. The Germans stole two pictures, "Adam" and "Eve" by LUCAS CRANACH, under the excuse that they were by a German artist. These pictures were loaded into an ambulance, separated by a mattress stolen from the fattore and have never been heard of since, except that Colonel Langsdorf the German S.S. officer in charge in Florence, promised that the pictures' would be returned, but did not give their location.

Many pictures have been moved back to FLORENCE, but a great many remained, and were placed in a damp wine cellar of the castle, whence they all had to be moved. Perhaps the greatest surprise was to see coming up the cellar steps, on the shoulders of two contadini, innocent of either frame or case, the magnificent "Annunciation" by FILIPPO LIPPI from S. Lorenzo. All the pictures were finally placed in a small, dry suite of rooms on the main floor of the castle, to which one door alone gives access; this was locked and the key given to the fattore.

Amongst the pictures were: CIMABUE'S "Crucifixion" from Santa Croce, Florence, the San Zenobio panels by Ghiberti,



RAFFAELLINO DEL GARBO'S "Madonna and Children," and PERUGINO'S "Assumption of the Virgin."

CASTEL DI SANGRO (Aquila)

The town was badly mined and shelled and has suffered severely.

The CATHEDRAL was the only undamaged church. It had a miraculous escape; only the sacristy was burnt. The two SOLIMENA pictures and the fine gift paliotto were unhurt, and the Renaissance porticoes likewise.

CASTIGLIONE DEL LAGO (Perugia)

The frescoes in the PALAZZO COMUNALE were undamaged,

CASTIGLIONE DI RAVENNA (Ravenna)

The CASTLE was shelled, but suffered no serious damage. Neither did the little PALAZZO DORIA on the outskirts of the town.

CASTIGLIONE FIORENTINO (Arezzo)

The town has been terribly damaged. The fine houses and the city gate were demolished.

S. FRANCESCO lost its roof.

LA COLLEGIATA suffered only minor roof damage (since repaired), and the paintings by BARTOLOMEO DELLA GATTA are unharmed.

The CHURCH OF THE GESU is intact. Here had been stored SEGNA DI BONAVENTURA'S great "Maestà", BARTOLOMEO DELLA GATTA'S "St. Francis" and the silver-gilt enamel bust of St. Ursula.

S. LAZZO, containing interesting Sienese and Florentine frescoes of the fourteenth-fifteenth centuries, lost most of its roof, which is being repaired. The church had been abandoned and used as a fowl-house.

CASTROCARO (Forlì)

The (remodelled) thirteenth-century CHURCH OF S. NICCOLO, containing fourteenth-century frescoes, is undamaged, except for the loosening of roof-tiles; and the circular BAPTISTERY and imposing ruins of the CASTELLO are intact.

CATANIA

S. NICOLA D'ARENA suffered very little, but a corner between the two cloister courts has been destroyed.

S. DOMENICO. The roof and part of the walling have perished.

S. GAETANO was completely destroyed.

The MINORITE CHURCH was damaged and the altars ruined.

CARMELITE CHURCH. An arcade of the south aisle was blown out.

The FRANCISCAN CHURCH OF THE IMMACOLATA suffered damage to the clerestory, roof and cupolas.

SAN BENEDETTO. Part of the roof has given way owing to a bomb explosion in the south clerestory.

PALAZZO BISCARI. It is reported that some pictures were looted from here.

The CASTELLO URSINO, S. FRANCESCO, and S. PLACIDO were damaged, but have been repaired.

UNIVERSITY LIBRARY. The books were stored at BRONTE.

All churches have been repaired where possible. The famous CROWN OF S. AGATHA according to tradition presented by Richard Coeur de Lion is safe.

CAVA DEI TIRRENI (Salerno)

Important paintings from the MUSEO NAZIONALE at NAPLES were stored here and safe.

CECCANO (Frosinone)

The church was utterly destroyed, and the TRAJAN INSCRIPTION has been broken, but is recoverable.

CEFALU (Palermo)

The magnificent Norman CATHEDRAL is undamaged

CERQUETO (Perugia)

Although, two bombs fell near the church they did no damage to the building or to PERUGINO'S fresco of St. Sebastian.

CERRETO GUIDI (Firenze)

The VILLA MEDICEA and the neighbouring parish church, with a fine front by GIOVANNI DELLA ROBBIA, are intact.

The Germans blew up the Campanile of the MADONNA DEL CARMINE, and the fine Pisan fresco over the high altar is endangered by water seepage.

CERTALDO (Firenze)

The town was badly shelled, but the monuments suffered little damage.

SS. MICHELE e JACOPO. Minor damage was done to the roof and the sacristy was sacked.

The PALAZZO PRETORIO is undamaged

BOCCACCIO'S HOUSE is badly damaged.

CESENA (Forlì)

In spite of fighting in this area there was no serious damage to any of the monuments in the town. The CATHEDRAL is intact.

The PALAZZO DELLA SCUOLE, a building which housed the famous, Biblioteca Malatestiana, founded in 1452 and containing about four hundred valuable manuscripts and incunabula, as well as the picture galleries, is unharmed. The PALAZZO CHIARIMONTE suffered very slight structural damage.

CHIANCIANO (Siena)

The CHIESETTA DELLA MORTE was hit by a shell. The roof was holed and two walls cracked. The PALAZZO CHIARAMONTE suffered very slight structural damage.

#### CHIARAVALLE (Ancona)

ABBZIA DI CHIARAVALLE: A bomb falling in the courtyard of the convent did some damage to the roof of the church, and there are cracks in the vaults of five bays of the nave and south aisle. Three bays of the cloister were destroyed

#### CHIETI

Is undamaged.

#### CHIUSI (Siena)

THE CATHEDRAL. One shell brought down a small section of the timbering and tiles of the roof but it can easily be repaired.

The MUSEO ETRUSCO received several hits and suffered severely. None of the contents had been evacuated, and cases containing the finest Greek and Etruscan clay metal vases were smashed. Efforts have been made to save the collection.

#### CITTA DELLA PIEVE (Perugia)

The town suffered much from shelling and from German mines, but its historical monuments fared relatively well.

SANTA MARIA DELLA MERCEDE; the most important church, was unharmed, and its splendid fresco by PERUGINO is in good condition. The ORATORY OF S.FRANCESCO containing a fresco by NICCOLO GERINI; is intact, though the Church was badly hit in its non-monumental parts.

CATHEDRAL The roof was damaged and the campanile is down. The PERUGINO Painting behind the altar was cut, but can be repaired.

#### CITTA DI CASTELLO (Perugia)

Is virtually undamaged.

#### CITTADUCALE (Rieti)

Is undamaged.

#### CITTA S. ANGELO (Pescara)

Is undamaged.

#### CIVITAVECCHIA (Roma)

MICHELANGELO'S FORT is badly damaged. The north-east corner has fallen, the south-west wall was badly bombed, and the interior is much wrecked. The back of the polygonal tower is blown out.

The MUSEUM is badly damaged, and many of the objects were buried, but the most valuable had been removed to safety before the fighting began.

#### CORCHIANO (Viterbo)

Is undamaged.

#### CORCIANO (Perugia)

S. FRANCESCO is undamaged

#### CORI (Littoria)

S. MARIA UELLA TRINITA. The Campanile alone survives

S. PIETRO is a complete ruin.

S. CATERINA is damaged.

S. SALVATORE has been pillaged

S. OLIVA. The stone portal of the convent, built on the site of the Temple of Janus and incorporating its remains, has been deliberately destroyed.

The following are damaged: TEMPIO d' ERCOLE, TEMPIO DI CASTORE E POLLUCE, the CYCLOPEAN WALLS; the BRIDGE attributed to SULLA.

#### CORTONA (Arezzo)

This town, the birthplace of LUCA Signorelli, suffered little damage, except for the breaking of window-glass. The only important building to suffer damage was the PALAZZO Pretorio, which was blown up by the Germans before they left. All the other monuments are structurally sound.

The frescoes are intact, and the movable paintings, which were hidden or walled up in various buildings, are safe, including pictures by FRA ANGELICO, Signorelli, Pietro Lorenzetti, Sassetta, Lorenzo di Niccolò Gerini and Pietro da Cortona.

#### COSENZA

The DUOMO and S. FRANCESCO suffered roof damage, which has since been repaired, and the CHIESA DEL CROCISSO was slightly damaged by concussion. The BIBLIOTECA CIVICA was badly damaged and a considerable number of books were destroyed, but the MUSEO Civico is intact.

#### CROTONE (Catanzaro)

The single column of the TEMPLE OF HERA is intact.

#### CUMAE (Napoli)

The ruins have not been damaged.

#### DOVADOLA (Forlì)

The Romanesque CHURCH OF S. ANDREA suffered slight roof damage (since repaired), and the ruined ROCCA SFORZESCA is undamaged.

#### EMPOLI (Firenze)

The town had been mined.

The COLLEGIATA CHURCH is a hopeless wreck, its Romanesque façade still, complete, but the Baptistery buried beneath the ruins of the Campanile and the body of the church gone. Four large paintings by EMPOLI, CIGOLI, BOTTICINI and MACCHIETTI were destroyed.

S. AGOSTINO. The Campanile was blown up by the Germans and the apse destroyed by the fall of the tower. The recently-discovered frescoes by MASOLINO and STARNINA are intact, but require protection.

All the pictures from these churches and the museum had been removed to deposits and are safe. (See under CASTELLO DI OLIVETO).

#### ENNA

A bomb-hole in the roof of the CHIESA MADRE has been repaired to protect the fine wooden ceiling.

#### ESPERIA (Frosinone)

S. MARIA MAGGIORE has half of its vault and nave roof down; the altar-piece by TADDEO ZUCCARI is intact and under cover.

#### FABRIANO (Ancona)

The OSPEDALE DEL BUON GESÙ, with its fine brick and stone loggia of 1461, lost its entire central bay.

The BISHOP'S PALACE had a shell-hole through the front wall of the top floor.

Works of Art. The DUOMO was slightly damaged, but the frescoes of ALLEGRETTO NUZI DA FABRIANO escaped harm; the thirteenth-century frescoes in the sacristy of S. DOMENICO and those of the fourteenth century in the CAPPELLA DI SANT'ORSOLA are safe. The adjoining convent was badly hit and the recently discovered frescoes by ANTONIO DA FABRIANO are exposed to the effects of weather; the same is true of the fifteenth-century fresco in S. MARIA DEL POPOLO. In the OSPEDALE DI S. MARIA DEL BUON GESÙ a small fifteenth-century fresco was destroyed; seventeenth-century frescoes by BOSCOLI were not harmed.

#### FAENZA (Ravenna)

Owing to bitter German resistance, prolonged over some weeks, the city and its monuments have suffered severely.

The DUOMO is intact, except for slight shell-holes in the roof and broken windows. Its treasury and its archives are safe.

The PALAZZO DEL POUESTA had its north end severely damaged by the blasting of the adjoining houses, and the colonnade on the piazza has suffered to some extent, but otherwise the damage is slight.

The PALAZZO DEL MUNICIPIO has lost its roof and ceilings, but the walls are intact.

The PINACOTECA and MUSEO Civico had its roof and the upper part of the walls damaged. Some pictures have been lost.

The BIBLIOTECA COMUNALE was badly hit and the modern books of the circulating library were destroyed, but the real treasures seem all to be intact.

The MUSEO INTERNAZIONALE DELLE CERAMICHE was destroyed. The building was of no architectural distinction and all the more important collections had been removed, but two of the deposits, one containing one hundred and twenty-nine cases of antique ceramics, have been destroyed and the loss to this famous institution is very serious.

#### FAICCHIO (Benevento)

The ROMAN BRIDGE is undamaged.

#### FANO (Pesaro)

The town suffered most severely, and the damage is so senseless that it can be called wanton. Under the pretext of creating road-blocks the Germans mined and destroyed the bell-towers of no less than five churches and of the Palazzo della Ragione; in only two cases could a real obstruction have been caused, and the mining was, in fact, so clumsily done that, even in these two cases, most of the masonry of the towers fell inwards on to the churches and did not effectively block the roads.

CATHEDRAL. The Campanile ("Belisarius' cower"), crossing and north transept were destroyed and the easternmost chapel on the north side was filled with rubble; its thirteenth-century facade, the Nolfi chapel with DOMENICHINO'S frescoes, CARRACCI'S altar-piece and the stone pulpit by MAESTRO RAINERIO are all undamaged.

S. AGOSTINO. The apse and south chapel were destroyed by the fall of the tower.

S. DOMENICO. A fourteenth-century church had its dome, apse and high altar destroyed.

S. MARIA NUOVA The collapse of the Campanile tore away the entire apse and badly shook the rest of the building.

S. PATERNIANO. The apse was destroyed by the fall of SANSOVINO'S tower.

S. MICHELE, having no Campanile, is undamaged.

S. FRANCESCO is undamaged.

PALAZZO DELLA RAGIONE. VANVITELLI'S tower now lying in a heap in the Piazza tore away the whole fourth bay of the arcaded facade; the interior is badly damaged.

Works of Art. Many important pictures such as the GUERCINO from S. AGOSTINO, the PALMA IL GIOVANE painting from S. DOMENICO, and three PERUGINO panels from S. MARIA NUOVA had been stored in safety. In S. AGOSTINO the painted ceiling by FERDINANDO BIBIENA was destroyed, but the collapse of the eighteenth-century investment of the nave walls has brought to light important early frescoes. In S. DOMENICO the frescoes, one of the fourteenth century, others by OTTAVIANO NELLI of GUBUIO (a "St. Agnes") and by RAGAZZINI, have suffered damage, the first being entirely buried beneath fallen masonry. In S. PATERNIANO the fall of the tower ruined the east end of the church: the paintings (by VIVIANI and CECCARINI) and the ceiling (by RAGAZZINI) were not of great importance and most of them survive. In S. MARIA NUOVA the paintings left //; situ, the "Visitation" of GIOVANNI SANTI and others, are all safe; in the CHIESA DEL SUFFRAGIO the fifteenth-century fresco of the Crucifixion is smoke-stained in places, but intact.

#### FARNETO (Firenze)

A small number of important pictures and manuscripts were deposited here from PERUGIA.

#### FERENTINO (Frosinone)

CATHEDRAL. The north side of the aisle was holed by a shell and the roof shaken, but this important church with its twelfth-century mosaic pavement, pulpit and choir screen, is not seriously damaged. It was under restoration at the outbreak of war. S. MARIA MAGGIORE had its roof jarred and cupola cracked by a near-miss its fine portal is intact. The walls of the ACROPOLIS arc unharmed.

#### FERMO (Ascoli Piceno)

Is undamaged.

#### FIESOLE (Firenze)

The town was lightly damaged. The CATHEDRAL had its roof holed as had S. DOMENICO; hut in the latter church the FRA ANGELICO altar-piece and fresco arc intact and so is the POCETTI CHAPEL; damage to the BADIA FIESOLANA was confined to the roof and the interior is unhurt; the loggia facade facing Florence was not harmed (though the roof needs attention) and the fresco by GIOVANNI DA SAN GIOVANNI did not suffer at all.

#### FLORENCE

The Allied' forces in Italy are provided with booklets containing the official list of buildings of every sort which, on account of their artistic or historic interest, are exempt from military use and have to be protected against avoidable damage. Here under the heading " FLORENCE ", we read "The whole city of Florence must rank as a work of art of the first importance ". Such is the Allied Army's estimate of a city which the Germans chose to violate.

The great monuments, nearly all of which lie north of the river, escaped practically undamaged because, though the enemy held the northern bank against our advance, our troops deliberately refrained from firing upon them. "No damage of any significance," states the official report, "is attributable to Allied action." But to the historic town of Florence the damage was very heavy.

On the NORTH BANK the heart of the old city round the PONTE VECCHIO, with all its associations, is gone. The PONTE VECCHIO itself is not seriously damaged, but the old houses on the bridge have suffered severely from blast, and the greater part of the series of old houses on the south bank is totally destroyed. The destruction is of thoroughness out of all proportion to the military results achieved. That the Germans should blow up all the other bridges is understandable, and they blew up all of them (though a good deal of sculpture from the PONTE S. TRINITA has been recovered from the river by divers) but the PONTE VECCHIO, with its narrow footway between the old shops, was of no military value to us, seeing that no lorry could use it, and there the systematic destruction of its approaches had no practical object. Yet it had been planned long in advance, as early in March, 1944, they had made (cynically enough) a complete photographic survey of the precise area which they subsequently mined and ruined.

On the SOUTH SIDE of the Arno the whole of the VIA DE' GUICCIAR.DINI, from the PITTI PALACE to the river, has gone; along the river front the zone of destruction spreads eastwards along the VIA DE' BARDI up to the PIAZZA SANTA MARIA SOPRANO, and westwards along the BORGO SAN JACOPO to the VIA DEI GIUDICI; the whole of the famous view looking up the river to the PONTE VECCHIO, with the medieval houses reflected in the water, is lost for ever.

Here were destroyed three of the old FLORENTINE TOWERS, and of one that survived, the TORRE DEI MARSILI, the UELLA ROBUA terra-cotta decorations have been smashed. The UFFIZI GALLERY suffered much damage from blast and the corridor linking it with the PITTI PALACE was badly wrecked throughout its length and near the BAROI arch more than two hundred yards of it, together with the sixteenth-century BAGNO DEI MEDICI, were completely destroyed.

Twelve palaces were either completely destroyed or remain but as partial ruins of no value ; amongst the old houses the CASA MACCHIAVELLI and the CASA DEL GIAMBOLOGNA are the most famous char have perished ; the CASA DEL TORRE DE' BARDI collapsed and buried in its ruins the COLUMBARIA LIBRARY, with all its manuscripts and incunabula. This was one of the most serious losses suffered by the city, hut fortunately about half of the manuscripts and the greater part of the ancient library have been saved through the prompt action of the Allied Monuments, Fine Arcs and Archives officers who organised the excavation of the sire.

On the NORTH SIDE of the river more of the old towers have gone, including the TORRE DEGLI AMIDEI, the most beautiful and best-preserved of all the towers of Florence; the TORRE DEI BARBADORI was in so dangerous a state that it had to be demolished. The front part of the PALAZZO ACCIAIOLI, with its frescoed hall, collapsed; the PALAZZO DE ANGELIS was utterly destroyed; the thirteenth- and fifteenth-century PALAZZO DI PARTE GUELFA and the PALAZZO BUONDELMONTE arc both severely damaged. But the real loss is that of the old houses—the PIAZZA DEL PESCE, right up to the thirteenth-century CHURCH OF S. STEFANO (which itself has suffered), the VIA POP S. MARIA, the LOGGIA DEL MERCATO NUOVO ; all have gone, and with them all the most characteristic remains of medieval Florence.

In contrast to this lamentable record of German ruthlessness is the relative immunity of the principal monuments of Florence, i.e., of the area which the Germans held against Allied attack. Even S. MARIA NOVELLA, close as it is to the railway yards, which were the target of our bombing attacks, was not hit ; apart from broken windows and a few loosened tiles no real damage is reported from any of the great churches, palaces (other than those mentioned above) or monuments that make up the wealth of the city. The libraries and the archives have not suffered, except the BIBLIOTECA DELLA COLUMBARIA, as reported above. From the galleries of Florence all the more important pictures had been removed Co deposits outside the limits of the city. The principal private collection in Florence was that of Mr. Berenson. The best of the pictures had been stored in a villa at CAREGGI, where they were safely preserved in spite of the villa having been struck by numerous shells; the rest were left in Mr Berenson's house in the Borgo S. Jacopo, which was destroyed by the German demolitions. From the ruins there have been recovered thirty-one paintings ; seven arc completely destroyed, a " Madonna and Child " of the school of BELLINI, an "Annunciation " attributed to FRANCESCO GENTILE, a " Madonna " In- CAPRIOLI, a predella by FUNGAI, " Two Saints " of the Tuscan school, early fourteenth-century, a triptych of the Scuola Marchigiana, and a fifteenth-century "Adoration of the Shepherds; badly damaged are fifteen paintings, which include a portrait by SEBASTIANO DEL PIOMBO a "Madonna and Two Saints" by LORENZO MONACO, a BORGOGNONE, " Madonna," a "Holy Family " by PARIS BORDONE, two predelle by TADDEO DI BARTOLO, a " S. Jerome " by BASAITI, two predelle by GRANACCI and a " Madonna" by NERI DI BICCI; slightly damaged are a BONSIGNORI mythological piece, a PERUGINO " Madonna" a tondo by DOMENICO MORONE, a predella by GIROLAMO DI BENVENUTO, and works by PESELLINO, ORTOLANO, GIOVANNI FRANCESCO DI TOLMEZZO, and a fourteenth-

century "Byzantine Saint" and a "Head of Christ" of the school of ANDREA DEL CASTAGNO.

Of the villas round Florence a good many suffered severe damage but the most important fared best on the whole. In the VILLA REALE at POGGIO A CAIANO the frescoes by ANDREA DEL SARTO, ALLORI and PONTORMO are intact; so are those by POCETTI in the VILLA TORRIGIANI and those by PASSIGNANO in the VILLA ARTIMINO; the GHIRLANDAIO in the VILLA CANUCCI the MICHELANGELO fresco in the VILLA SCOPETO and the POLLAIUOLO fresco in the VILLA LA GALLINA; the VOLTERRANO frescoes in the VILLA REALE DI PETRAIA were slightly damaged by flying glass and needed to be protected from the weather.

Deposits of Works of Art (See under CAMPO DELL'UGOLINO, CASTEL OLIVETO, MONTAGNANA, MONTEGUFONI, POPPIANO, SCARPERIA, TORRE A CONA, and TORRE DEL CASTELLANO. See also SAN GODENZO).

#### FOGGIA

The baroque paintings of FRANCESCO DI MURA in the DUOMO are preserved, but require attention.

#### FOLIGNO (Perugia)

The Germans made elaborate arrangements to blow up the centre of the town, including the Cathedral, but did not have time to complete the work; however, considerable damage was done by bombing.

The CATHEDRAL was twice hit; one bomb exploded in the crypt, destroying practically the whole floor and one just outside the south transept, which is in a dangerous condition; the Romanesque facades of the north transept and of the west front are undamaged.

ORATORIO DELL'ANNUNZIATELLA was completely ruined and PERUGINO'S "Baptism of Christ" has perished.

PALAZZO TRINCI received a direct hit which greatly damaged the fifteenth-century part, but OTTAVIANO NELLI'S frescoes in the chapel escaped damage. The art treasures were safely stored in the Church of S. MARIA DEI CAVALIERI, but the best picture in the DUOMO, "S. Feliciano frees the city from pestilence" by GAETANO GANDOLFI, was destroyed. Frescoes by MEZZASTRIS in S. MARIA INFRA PORTAS escaped damage.

#### FONDI (Littoria)

In S. PIETRO, as in other churches, the enemy had removed many of the furnishings and had even stripped the monstrosity of the High Altar of its silver ornaments. S. MARIA COLLEGIATA was looted and S. DOMENICO was sacked.

#### FONTECCHIO (Aquila)

The mediaeval fountain escaped damage.

#### FONTIGNANO (Perugia)

Is undamaged.

#### FORLÌ

The monuments in general escaped lightly: such harm as was done was mostly due to German mining of buildings and shelling of the city after our occupation.

The DUOMO, though not a building of architectural importance, is virtually intact, only the north side of the choir was damaged by the German mining of the Campanile; there is no injury to the monumental part, the cupola with frescoes by CIGNANI (1628-1719) is intact, and the movable treasures had been stored in safety.

S. ANTONIO VECCHIO is undamaged.

S. BIAGIO was only slightly damaged when we occupied the town, but has since been completely destroyed by a direct hit from a German bomb; the frescoes by MELOZZO DA FORLÌ and by PALMEZZANO are lost, and probably the tomb of Barbara Manfredi by FERRUCCI has also gone.

The CHURCH OF THE CARMINE is intact.

S. MERCURIALE was slightly damaged by shell-fire; its fine portal escaped injury and the brick Campanile, dating from 1180, is unharmed in spite of German attempts to mine it.

S. PELLEGRINO has only three small shell-holes, two in the roof and one in the apse wall, that need to be repaired, but they present no actual danger to the building.

S. TRINITÀ suffered roof damage only and the fifteenth-century triptych is safe; the Campanile is undamaged.

ROCCA DI RAVALDINO was shaken by shell-fire and the roof damaged.

PALAZZO COMUNALE. The clock tower was demolished by the Germans and some injury caused to the main building, endangering, by exposure to the weather, the frescoes by BIBBIENA.

The PALAZZO DELLE RACCOLTE CITTADINE, housing the picture gallery and the museum, lost part of its roof (since repaired), but the collections had been removed to deposits outside the city; four paintings were carried off by the Germans, the remainder are apparently safe, as are the archives.

#### FORMIMPOPOLI (Forli)

S. RUFFILLIO, together with its Campanile, is intact, though a portico added later is partly demolished and the sculptured tombs under the portico are slightly marred by shell fragments.

The ROCCA suffered only roof damage.

#### FORMIA (Littoria)

S. ERASMO suffered only slight damage, but the choir and sacristy were sacked by the Germans.

MUSEUM. The best objects had been taken to NAPLES, and were destroyed.

The ROMAN REMAINS are in good order.

#### FOSSA (Aquila)

S. MARIA DELLE GROTTI only lost some roof-tiles.

#### FOSSACRESIA (Chieti)

The CISTERCIAN CONVENT, built in the eighth century, escaped the complete destruction which overtook many buildings in this town, but its church suffered from shell hits on the roof and walls; the timber roof of the cloisters is gone and there is some blackening of the frescoes; however, it is not harmed irreparably.

#### FOSSANOVA (Littoria)

The ABBEY RUINS are undamaged.

#### FOSSOMBRONE (Pesaro)

The town was seriously damaged and the ROMAN BRIDGE destroyed.

The CATHEDRAL containing DOMENICO ROSSF.LU'S altar relief, suffered slight damage.

S. FRANCESCO and the ROCCA MALATESTIANA suffered slight damage.

The PALAZZO DELLE SCUOLE, containing the MUSEUM and LIBRARY, was about half destroyed.

#### FRASCATI (Roma)

CATHEDRAL. The facade is intact, but the interior is wrecked.

S. ROCCO has disappeared, except for the Campanile.

All the other churches have been damaged, but POZZO'S ceiling from GESÙ had been removed to safety.

The VILLAS TORLONIA, FALCONIERI, ALDOBRANDINI, RUFFINELLA e LANCELLOTTI, were all seriously damaged.

The Germans did no looting in the Cathedral (its treasures had been removed to ROME), but they carried off valuable books from the SEMINA the gift of Henry Stuart, Cardinal of York, from the MUNICIPIO and from the VILLA RUFFINELLA; it was understood that they proposed to sell them in Rome.

#### GAETA (Littoria)

The CATHEDRAL suffered considerable damage, but is by no means a total loss. Its fifty-seven Roman columns survive, as also the great Gothic arch and the remarkable twelfth-thirteenth-century Campanile. The treasures from the Cathedral which had not been sent away were stolen by the Germans including an ivory crucifix given by Pope Pio IX; in the Cathedral, as in all the churches, the floor of the sacristy was strewn with vestments which German soldiers had torn from the presses and subsequently discard after having selected and carried on' the best.

The OIRATORY OF THE ANNUNZIATA, with its GIOTTESQUE frescoes, a three of the other five listed churches, are unharmed.

The PALAZZO LADISLAUS, CAETANI, GUASTAFERRI were shaken, but not destroyed.

#### GALLUZZO (Firenze)

The CERTOSA suffered about a dozen shell hits, but the damage was almost entirely confined to roofs and some vaults; all urgent repairs have been completed. The PONTORMO frescoes in the corners of the great Cortile are undamaged.

#### GENG A (Ancona)

Is undamaged.

#### GIOVINAZZO (Bari)

A deposit of art treasures from here was made at CASTEL DEL MONTE (q.v)

#### GIRGENTI (Agrigento)

The GREEK and ROMAN RUINS of the great TEMPLES are unharmed, in spite of the fact that they were organised by the Italians for defence.

CATHEDRAL OF S. GERLANDO. The frescoes were damaged by blast.

The mediaeval dormitory in the CONVENT OF THE SANTO SPIRITO and the AULA CAPITOLARE have both suffered, but not irreparably – the structure and decoration are intact.

The MUSEUM has suffered damage, but the contents are only slightly damaged.

#### GIULIANOVA (Teramo)

The fine Romanesque CHURCH OF S. MARIA is ruined.

#### GRADARA (Pesaro)

The CASTELLO, which was held by the Germans, suffered from shell-fire, but the damage can lay made good.

#### GROSSETO

CATHEDRAL. The cloisters were razed, but the main building is undamaged.

The CHELLIANA LIBRARY was wrecked, but the most valuable books had been removed.

A deposit of pictures had been made at the VILLA GAMBIA CASTELLI at ARCENO (q.v.).

#### GROTTI (Siena)

A deposit was made here of archives, book and incunabula from SIENA. This deposit was visited on June 24th by Professore Cecchini, direttore dell' archivio, accompanied by the Commander of the Feldgendarmerie, Florence. They found the deposit maltreated by the German units occupying the Castello: documents disordered and damaged, and others completely missing. It was suggested by the Germans that nil archives lie moved towards Milan; Cecchini protested. The O.C. troops said he would obtain instructions. On June 25th a German lorry reported to have been loaded up at Grotti with archive material from the deposit. Names of the O.C. and units were not ascertained. Grotti was visited by Captain Brooke and Mr. Jenkinson, who recommended the return of necessary documents to Siena.

Three cases and various books were missing. According to a report by Cecchini, those missing include:

Registers of the Comune Nos. 3, 5, 7, 10, 11, 13, 16, 17, 18, 19, 20, 26.

Lo Statuto del Maggiore Sindaco.

Lo Statuto dell'Arte della Lana.

Lo Statuto della Gabella dei Contratti.

La Canonizzazione di S. Niccolo da Tolentino.

The early registers above are from the Tavolette de Biccherna, with miniatures by AMBROGIO LORENZETTI, GIOVANNI DI PAOLO, SANO DI PIETRO, FRANCESCO DI GIORGIO, MATTEO DI GIOVANNI, etc.

#### GRUMENTUM

See VIGGIANO.

#### GUARDIAGRELE (Chieti)

S.MARIA MAGGIORE. The fourteenth-century portico is lost, but the rest of the facade requires only slight repairs.

S. FRANCESCO. The roof and vault are badly damaged, but the west end and portal are intact.

#### GUBBIO (Perugia)

The town suffered little damage and its character is unspoilt.

CATHEDRAL. Damage was done to the roof and plaster ceiling of the outside staircase.

The PALAZZO DEI CONSOLI received a shell-hole through the north wall and one room was 'wrecked'.

The pictures and moveable art objects, which had been stored, are safe.

#### HERCULANEUM (Napoli)

Is undamaged. "The Two Deer" in the NATIONAL GALLERY AT NAPLES is presumed to have been stolen by the Germans, as it is missing from its case, which was stored at MONTE CASSINO.

#### IESI (Ancona)

Is undamaged.

#### IMPRUNETA (Firenze)

S. MARIA has suffered beyond repair, the roof has gone, the south wall is ready to collapse and the lateral chapels are badly smashed. The MICHELOZZO frieze, the triptych by PIEIRO NELLI and TOMMASO DEL MAZA, the DELLA ROBBIA relief in the north chapel and the tomb of BISHOP ANTONIO DEGLI AGLI, are all ruined.

#### ISERNIA (Campobasso)

The town suffered comparatively little and the better-preserved of the ROMAN BRIDGES is intact.

S. MARIA DELLE BENEDETTINE. Bomb damage revealed the structure of a handsome mediaeval church under the veneer of baroque finishing.

S. MARIA DELLE MONACHE. Bomb explosions brought down the thick coating of eighteenth-century plaster on the north wall and exposed an early fourteenth-century fresco of the "Last Judgment" in a fine state of preservation.

The FONTANA FRATERNA is damaged, but can be restored.

MUSEUM. The Germans stole the entire coin collection.

#### ISOLA DEL LIRI (Frosinone)

Is undamaged.

#### ITRI (Littoria)

The town and churches are in utter ruin. In the sanctuary of the MADONNA DELLA CIVIATA, the sacking and vandalism by the Germans was the "worst mess" the M.F.A.A. officer had ever seen; incidentally, a heap of books had been soaked with oil, as if in preparation for firing the building.

#### JELSI (Campobasso)

The Germans are said to have stolen a silver table service from the CASA D'AMICO.

#### LANCIANO (Chieti)

Is undamaged.

#### LARINO (Campobasso)

The CATHEDRAL is undamaged, but some damage was done to the Roman fragments (the "ARA FRENTANA").

#### LASTRA A SIGNA (Firenze)

The little CHURCH OF S. MARTINO A GANGALANDI is intact. Its fine fourteenth-century singing gallery, its splendid apse by ALBERTI and its numerous frescoes by BICCI and LORENZO are all safe.

#### LA VERNA (Arezzo)

The DELLA ROBBIA reliefs in the monastery are intact.

#### LECCE

A deposit from tile churches and museums was made at CASSANO DELLE MURGIE (q.v.).

#### LEONFORTE (Enna)

The churches have suffered, one of them seriously, but they are not architecturally of great importance.

#### LIVORNO (Leghorn)

The town suffered heavily from bombing and the CATHEDRAL was wrecked beyond repair.

The LABRONICA LIBRARY was destroyed but the best books and manuscripts had been removed).

The Civic MUSEUM was hit. Here, the archives had been taken safe, as the bronze statues of Moorish slaves by PIETRO

TACCA, from the monument of Ferdinand I.

A deposit of pictures, manuscripts and books was made in the GRIFONI PALACE at S.MINIATO and is safe.

LONGIANO (Forli)

This village was badly battered. The ROCCA MALATESTIANA was damaged by shell-fire and the COMMUNAL LIBRARY was demolished.

LORETO (Ancona)

The town was bombed on the night of July 5th-6th 1944, by the Germans, who concentrated eight waves of bombers in a deliberate attack on the SANCTUARY OF THE SANTA CASA. No Allied troops were quartered there. The dome was fired by incendiaries and the flames guided the bombers. Most of the H.E. bombs, however, achieved no more than near-misses; one exploded in the drum at the base of the cupola. The cupola itself was 1101 wrecked; the roof of the dome was burnt, but the masonry survived; the nave roof was severely damaged by blast and bomb fragments; and the westernmost bay was badly cracked. Considering the violence of the attack the damage was miraculously little. The SANTA CASA is intact and even the interior decoration of the dome suffered only slightly. The roofs of the sacristies, containing the frescoes by SIGNORELLI and MELOZZO DA FORLI were seriously damaged (they have since been repaired) but the paintings do not seem to have suffered; the modern frescoes of the dome (by MACCARI) were seriously damaged, and one completely destroyed.

LUCCA

The town escaped very lightly and only slight damage was done to the CATHEDRAL, S. MARIA FORISPORTAM and the PALAZZO DEL GOVERNO.

LUCERA (Foggia)

The ROMAN AMPHITHEATRE suffered minor damage through the plundering of material for the building of field kitchens.

LUCO (Aquila)

Is undamaged.

MACERATA

The city is undamaged. The pictures in the PINACOTECA are intact: these include a "Madonna and Child" by CARLO CRIVELLI, a "Madonna and Saints" by ALLEGRETTO NUZI and BOSCOLI'S "S. Lorenzo and the Madonna". The eighteenth-century frescoes by FRANCESCO MANCINI and SF.BASTIANO CONCA in the basilica of the MADONNA DELLA MISERICORDIA are intact.

MAGIONE (Perugia)

The CASTLE OF THE KNIGHTS OF MALTA was damaged by shell-fire, but is structurally sound.

MAGLIANO IN TOSCANA (Grosseto)

S. MARTINO. The facade of this (abandoned) twelfth-century church was hit in several places and the Campanile was badly destroyed.

The PALAZZO DEI PRIORI was shaken and shows some cracks in the walls.

MANDANICE (Messina)

In the unused church in this village were stored the important works of art from the MUSEO NAZIONALE at MESSINA. Although (the building was damaged, the contents are safe.

MANFREDONIA (Foggia)

CAPPELLA DELLA MADDALENA. The fourteenth-century frescoes are not actually damaged but need protection.

The CASTLE is damaged, but is still in fair repair.

MANOPPELLO (Pescara)

S. MARIA ARABONA. This beautiful Gothic building was seriously injured, with cracks in the nave, choir and south transept and damage to roof and windows.

MARLIA (Lucca)

The VILLA REALE was partly plundered by the Germans, but the fabric and the seventeenth-century formal gardens are unspoiled.

MARSALA (Trapani)

The Flemish tapestries in the CATHEDRAL are safe.

MASSA MARITTIMA (Grosseto)

The CATHEDRAL escaped with a mere slinking of the apse roof.

S. AGOSTINO was slightly damaged.

A deposit of pictures was made in the VILLA GAMBIA CASTELLI at CENO (q.v.).

MATRICE (Campobasso)

Is virtually undamaged.

MATTEO (Forli)

Both the CHAPEL of S. Rocco and the CASTELLO suffered severely (as did the whole village), but these were not monuments of great importance.

MELDOLA (Forli)

Damage here was negligible; the collapse of part of the (late) portico of S. FRANCESCO exposed interesting brickwork of the



original facade.

#### MENSANELLO (Siena)

A deposit of pictures from SIENA was made in the BISHOP'S PALACE.

Although the building was under fire and part of it was used as a field hospital, the paintings suffered no hurt. Amongst them was Duccio's "Maestà".

#### MERCOGLIANO (Avellino)

Paintings from the MUSEO NAZIONALE, NAPLES, were deposited at the LORETO ABBEY and are safe

#### MESSINA

The town was a constant target for our bombers and suffered heavily.

The CATHEDRAL was badly damaged, but its early Gothic facade, with its figures by GIOVANNI BATTISTA MAZZOLA, is relatively unspoiled, but the apse, with its fourteenth-century mosaics, has perished, as have the side chapels with the statues of the twelve Apostles by MONTORSOLI; the roof of the nave has been burned and has fallen in. Admirable recovery work of the important sculptured pieces was done by Professor Miraglia and has been carefully and tidily classified alongside the chapels to which they belong.

SS. ANNUNZIATA DEI CATALANI was damaged by blast, but apart from minor cracks in the walls, is structurally sound.

The well-known FOUNTAIN by MONTORSOLI in the Cathedral. Square had been sandbagged and is intact.

MUSEO NAZIONALE. Important works of art were deposited in the church of MANDANICE (q.v.) and are safe.

UNIVERSITY LIBRARY. The books were stored at BRONTE (q.v.) but have since been brought back.

#### METAPONTO (Matera)

The TEMPLE is undamaged.

#### MINTURNO (Littoria)

SS. ANNUNZIATA was seriously damaged. The Giottesque frescoes are damaged, requiring protection from the weather.

S. PIETRO was slightly damaged and the thirteenth-century mosaic pulpit is unharmed.

The excavated site at MINTURNAE is undamaged.

#### MOLFETTA (Bari);

A deposit of works of art was made at the CASTEL DEL MONTE (q.v)

#### MONTAGNANA (Mantova)

A deposit of picture from FLORENCE was made here and this has suffered

A number of the picture was moved by Germans to North Italy and the damage still has to be estimated; but at least the Uffizi "Crucifixion" by PERUGINO is safe.

#### MONTE CASSINO (Frosinone)

The famous MONASTERY founded in 529 by St. Benedict on the site of an ancient temple of Apollo and rebuilt in 1727, was utterly destroyed by Allied air-bombardment in February, 1944.

Paintings from the MUSEO NAZIONALE, NAPLES, were stored here, whence they were removed, together with all other treasures according to German propaganda, by the Germans (Hermann Goring Division) and delivered with much ceremony to the Vatican authorities. A statue from the altar was stolen by the Germans and given to Goring.

Of the one hundred and eighty-seven cases stored here, fifteen are missing; A number, which had been previously handed over, had been opened and the best of their contents removed.

#### MONTECATINI (Pistoia)

The town suffered hardly any effects from the war and its important archives are safe.

#### MONTEFALCO (Perugia)

Is undamaged.

#### MONTEFOLLONICO (Siena)

Is virtually undamaged.

#### MONTEGUFONI (Firenze)

A deposit was made in the VILLA ACCIAIUOLI of works of art from the UFFIZI GALLERY, PITTI GALLERY, the MUSEO S. MARCO and almost the entire collection from the ACCADEMIA. These were in fairly good condition

The pictures were placed fairly well, and though comparatively few of them were in the boxes little damage was visible. The picture were under the care of Professor Fasola of the Uffizi Gallery, who on his own initiative had walked out to take charge and had protected them from drunken German paratroops at times at great personal risk. British guards were posted at once, and Field-Marshal Alexander personally visited the spot to satisfy himself as to the adequacy, of the measures adopted for the safety of the pictures. Among the pictures deposited were CIMABUE'S "Enthroned Madonna" GIOTTO "Enthroned Madonna" BOTTICELLI'S "Primavera" The RUCCELLAI "Madonna" MASACCIO'S "Madonna and S. Anna" ANDREA DEL SARTO "Annunciation" PAOLO UCCELLO'S "Battle of San Romano" and works by FRA ANGELICO, FRA LIPPO LIPPI, FRA BARTOLOMEO, and many others. The "Primavera" shows several places where mishandling has detached small areas of paint, but the others are surprisingly good condition. A careful check of the inventory was made and only two small pictures could not be found. This may be due to an error in the inventory.

#### MONTE L'ABBATE (Pesaro)

The magnificent series of paintings of the umbrian school from the PINACOTECA VANUCCI at PERUGIA are stored here and are safe.

#### MONTEOLIVETO MAGGIORE (Siena)

A deposit of works of art from FLORENTINE' CHURCHES was made here and pictures from Siena and Asciano and also a series of early Sieneze paintings from BUONCONVENTO, including SANO DI PIETRO, MATTEO DI GIOVANNI, GIROLAMO DA BENEVENTO, PACCHIAROTTO and seven others. These pictures are safe, and also all the paintings belonging to MONTE OLIVETO itself, chief of which are those by LUCA SIGNORELLI, SODOMA, RICCIO and frescoes by ANTONIO DA BOLOGNA.

#### MONTEPULCIANO (Siena)

This town escaped air bombardment and the slight shell-fire directed against it caused little damage, other than broken glass. The only buildings of importance which suffered damage were:

THE CATHEDRAL, which received one shell-hole through its façade and slight damage to the roof;

THE PALAZZO COMUNALE and RICCI were hit, but the damage was soon repaired.

#### MONTE SANTANGELO (Foggia)

S. MICIELE is virtually undamaged.

#### MONTE SAN SAVINO (Arezzo)

Is undamaged.

#### MONTESANVITO (Ancona)

The PALAZZO COMUNALE received some shell-hits, but was repaired.

#### MONTEVARCHI (Bologna)

The CHURCH OF THE COLLEGIATA had its roof slightly damaged. But the DELLA ROBBIA reliefs are intact.

#### MONTEVOLO (Bologna)

The two interesting CHAPELS escaped damage.

#### MONTICCHIELLO (Siena)

In the church of this village the beautiful "Madonna" by PIETRO LORENZETTI is in good condition and the recently-discovered fourteenth-century Sieneze frescoes are intact.

#### MONTISI (Siena)

Is undamaged.

#### MOSCUFO (Siena)

Is undamaged.

#### NAPLES

When the Allied Forces entered Naples, the town was in a sorry state; our own bombing of the harbour and the railway, together with the German demolition, had wrecked numberless buildings. Of the Churches alone, six were described as destroyed and nineteen seriously damaged, while twenty more had suffered less severe injuries. The task of urgent repair was taken in hand at once and in the case of twenty-one of these buildings the work is now finished or well advanced, and that, in spite of difficulties due to lack of money and materials.

CHURCHES: The churches of Naples were especially vulnerable to damage by bombing. All important altar and ceiling paintings that could be removed were stored at MERCOGLIANO and are safe. The following churches were destroyed: S. MARIA DI LORETO, S.GIACOMO DEGLI SPAGNOLI, S.MARIA BUONCAMMINO AL VASTO, S.LUCIA, S.GENNARO AL PONTE DELLA SANITÀ.

S.CHIARA was built in 1310-1349 by Robert the Wise and was filled with the monuments of the Kings of the Angevin dynasty. Behind the High Altar was the magnificent Gothic tomb of King Robert himself, designed by PACCIO and GIOVANNI BERTINI of Florence. S. Chiara was reported to have been completely destroyed together with all its historic monuments and the whole of interior burnt out. In fact, a great deal can be salvaged and the work has been going in slowly and steadily for more than a year. King Robert's tomb is seen emerging from the rubble with buried it: the upper part is badly damaged but at least this priceless work of art is not a total loss.

The church has lost its roof but all the walls are standing, the front porch and the Campanile remain almost wholly undamaged. The rear wall of the choir survives, with the fine tracery of its long, thin window. The interior of nave was four-five feet deep in rubble, composed of the ceiling the stucco of galleries and all grilles of the nun's corridor above.

The vestibule was gone: the first chapel to the right (containing the commemorative altar to those who fell in the last war) is intact. The third, chapel containing the remains of two late Angevin tombs of weak quality, is fairly intact.

The right transept: of all the fine tombs in the transept, the only one which more than a shell remains is the far corner of the right transept of CHARLES OF ANJOU, DUKE OF CALABRIA: its lower part was covered in about ten feet of rubble, but some figures in relief had little damage, peer out above it.

The great tomb of Robert I behind the High Altar was covered with rubble up to the level of the Angels above recumbent effigy. As the

High Altar did not collapse, there was a pile of rubble fifteen feet high around and behind the tomb, which probably saved the lower part from serious damage. It is probable that handsome fourteenth-century altar, which was hidden beneath the baroque one is intact. A number of intact heads of the angels over the recumbent figure were visible above the rubble. All that survived above them was the headless trunk of the seated figure of the King- merely the core of the stone faintly fashioned the entire canopy and figured have gone.

Only the skeletons of the two canopied tombs survive in the LEFT TRANSEPT. In the chapel to the left, the classical sarcophagus was intact, the two Tombs of Raimondo del Balzo and his Wife are very little damaged; one more unimportant

fifteenth-century tomb survives and a good tomb slab on the entrance wall. The trecento fresco of Madonna in a roundel behind one of the altar is intact.

In the Coro behind the Altar, the BERNINI statue of Robert I survives, and though here is no roof, the shell of the architecture is there, and the deplorable seventeenth-century frescoes are little damaged.

The CLOISTERS have suffered little damage, except that the MAJOLICA CLOISTERS were hit in one corner. The decorated walks and fountains in the garden are intact, as also the kitchen and refectory.

MONTEOLIVETO During the night of March 15, 1944, a German bomb struck the church completely wrecking it. The original church of this name was in fact, destroyed by an earthquake in 1805: but a, the request of the Confraternity of the Lombards, Ferdinand IV, and the Bourbon Kin. Of Naples, sanctioned the transfer of the cult to the nearby church of Monteoliveto, and, at any rate in popular usage, the name, too, was transferred. Some traces of the original Gothic structure, notably the porch, with its wide flattened arch of grey Vesuvius stone, remained; but inside, in common with the majority of medieval Neapolitan churches, it underwent a complete transformation in the latter part of the Seventeenth century, notably at the hands of a local architect, Gennaro Sacco. The chief glory of the Monteoliveto lays, however, not in its architecture, but in its collection of monuments and fittings of the Renaissance. Under the Aragonese rulers of the Fifteenth and Sixteenth centuries it enjoyed the favours of a series of cultivated and wealthy patrons, and the works of art with which they adorned it were unrivalled among the churches of Naples.

In the sacristy the remarkable series of intarsia panels by GIOVANNI DA NOLA are happily undamaged, but the carved doors of the church which were by the same artist, are shattered beyond repair.

The bomb which struck the Campanile and demolished it, destroyed also the facade and the Curiale Chapel, and severely damaged the Piccolomini Chapel. On 16th March, the morning after the disaster, the work of recovery was begun under the joint supervision of the Italian Superintendence of Monuments for the Province of Naples, the Staff of the Allied Sub-Commission for Monuments, and Fine Arts and the Archives of A.C.C. The first task was to secure the damaged monuments from further harm. A twenty-four hour guard was posted, and an enclosing wall built round the front of the church to prevent all unauthorised entrance. Meanwhile an inspection of the fabric revealed dangerous cracks in the structure of the Piccolomini Chapel, and a supporting wall was therefore erected to prevent any further subsidence. The work of clearance could then begin. The Curiale Chapel had been shattered by the fall of the Campanile. The lovely "Annunciation" panel by BENEDETTO DA MAIANO was recovered intact at an early stage together with many other elements of the decorative scheme. These as they emerge, are carefully sorted and set aside; but the work of clearance of the rubble, in places twenty feet deep, is of necessity slow.

Over all the more important monuments throughout the City of Naples, as elsewhere in Italy, the Italian Superintendence of Monuments had erected a framework of scaffolding and sandbags as a protection against bomb damage. In the great church of S. CHIARA, where the roof fell and burned, this policy proved in the event disastrous, for the timber of this protective framework only added fuel to the fire. In the Monteoliveto however as, for example, also in the Churches of S. DOMENICO MAGGIORE and of S' GIOVANNI A CARBONARA there can be no doubt that the policy was fully justified by its results. In the Curiale Chapel the framework absorbed great deal of the shock of falling masonry. In the Piccolimini Chapel its effects were even more striking. The force of the explosion drove the side wall of the chapel in on to the back of the tomb of Maria d'Aragona. The result has been that, though shaken into its component elements and these, in turn, in some cases broken into two or three fragments, in no instance has any important part of the original structure been shattered beyond recovery.

The lovely tondo with the Virgin and Child has lost only the fingers of the Christ-Child and one of the surrounding heads; and the figure of Maria herself, the dress of masterpiece of delicate embroidery in marble, can be completely restored. Here too, the work of recovery is slow and laborious; but, in the face of such instances of the merciful preservation of beauty, it is also a work of great thankfulness.

The inner face of the west wall suffered heavily. The wooden doors of GIOVANNI DA NOLA are splintered beyond recovery. The altars, too, by the same artist and by SANTACROCE, were shattered, but in each case the figure of the central Madonna is substantially intact, and the pieces of their setting have been recovered and grouped apart. The great organ was badly shaken, and some of the pipes and parts of the gallery fell, or had to be subsequently dismantled. In this case restoration should not be difficult. Elsewhere there has been little damage beyond the superficial effects of blast.

DUOMO. A bomb entered a window of the clerestory slightly damaging the interior. The Chapel of .S. Gennaro is undamaged. SANT'AGOSTINO DELLA ZECCA. The roof of the nave and the chapels were damaged.

S. ANGELO A NILO is intact.

SS. ANNUNZIATA. The cupola was badly damaged and much of the stucco and interior decoration were destroyed

S.CATERINA a FORMELLO. The roof of the nave and the vaulting were damaged.

CROCE DI LUCCA. The roof was badly damaged.

SAN DOMENICO MAGGIORE. A bomb went through the roof of the left transept, which is now propped up by scaffolding and has damaged the adjacent chapel, the TITAN, the CARAVAGGIO (and its early copy) and the one good Neapolitan primitive, were all where the bomb fell and there is no trace of them, although there is a bad frameless altar piece where the Titian use to be.

The tomb of Cardinal FILIPPO SPINELLI has been wrecked and a middle cut has been taken out of early Renaissance recumbent figure near the Donor's altar, but this can be restored. The BRAMNTINOS and everything else in the church are safe-a number of the better tombs are still protected and invisible.

S. ELGIDIO AL MERCATO. Bomb hits destroying the nave and aisles, but the choir and portals are safe.

S.FRANCESCO DELLE MONACHE, an important church, is gutted.

CHURCH AND CONVENT OF THE GEROLAMINI. A baroque building decorated with frescoes by SOLIMENA and GIORDANO lost two-thirds of its roof and coffered ceiling. There was slight damage to several chapels and parts of the convent. The dome was seriously damaged. The damage has now been made good and the whole building has been re-roofed. Important books from the LIBRARY were moved to safety but those stored at TEANO were removed by the Germans.

IL GESÙ NUOVO. This fine Renaissance church, with its rich baroque interior adorned with frescoes by SOLIMENA, RIBERA and other seventeenth-century painters, was badly hit. A bomb damaged the north wall of the transept and wrecked the altar. A masonry wall has since been built against the damaged wall. The Palace facade is quite untouched.

S. GIOVANNI A CARBONARA. The roof was destroyed, but the sculptured monuments and BESOZZO frescoes are little damaged.

S. GIOVANNI MAGGIORE is undamaged. The early apse and two slabs of dark age sculpture are in situ.

S. GIOVANNI DEI PAPPACODA. The very fancy BABOCCIO Gothic doorway is intact.

CHURCH AND CONVENT OF S. GREGORIO ARMENO suffered serious roof damage.

INCORONATA. A bomb hit the roof and did serious damage to the vaulting and interior. The frescoed chapel is intact.

S. LORENZO MAGGIORE suffered no direct hits, but the roof and walls were seriously weakened by nearby bombs.

S. MARIA DEL CARMINE. The roof and coffered ceiling were destroyed and the facade and Campanile suffered serious damage.

S. MARIA DONNALBINA was undamaged.

S. PAOLO MAGGIORE. The interior of the choir, main altar and transept were destroyed together with the frescoed ceiling in the nave and transept.

S. PIETRO MARTIRE, founded in 1294, but completely remodelled in 1750, suffered the loss of its roof, the whole nave burned, the side chapels seriously damaged and the transept, choir and cupola were damaged, but less severely.

The CASTEL NUOVO, despite its exposed position on the harbour, escaped serious damage and the ARCH OF ALFONSO V by LAURANA is still sand-bagged and very well boarded-up. A bomb-hit on the Torre S. Giorgio damaged the structure and buried many cases of books and manuscripts of the Library STORIA PATRIA. These were being salvaged and it was hoped that the losses would be small. None of the books had been previously moved to safety. The GREAT HALL and CHURCH OF S. BARBARA suffered only slight damage.

The UNIVERSITY LIBRARY was deliberately burnt by the Germans and all its contents lost.

The PALAZZO REALE suffered some damage by bombing, but all the important books had been moved to TEANO, CALVI RESORTA, AVERSA and S.GIORGIO LA MONTAGNA (q.v.). Some of the books have now been brought back and the Library is open in a limited way.

The MUSEO NAZIONALE escaped damage from direct hits, but all the windows were broken. All the monumental sculpture remained on the first floor, protected by sandbags and planking. The frescoes and smaller objects, including the whole of the Egyptian collection, were safely stored in the basement.

The bronzes and other objects from HERCULANEUM and POMPEII, together with all the important pictures, were packed and stored by the Italian authorities at MONTE CASSINO, MERCOGLIANO, the LORETO ABBEY and at CAVA DEI TIRRENI (q.v.). Of the eighty-seven cases stored at MONTE CASSINO there are missing:

Case No. 1, containing gold objects.

Case No. 55, containing various small museum objects.

Cases Nos. 7, 16, 19, 28, containing large bronze statues, namely the "Two Deer" from HERCULANEUM, the "Apollo" from POMPEII, the "Mercury Resting" and the "Female Dancer".

The following pictures are missing: BATTISTELLO, "Flight into Egypt"; BREUGHEL, "The Blind leading the Blind"; VAN CLEVE, triptych; COLANTONIO, "S. Jerome"; FILIPPINO LIPPI, "Annunciation"; CLAUDE LORRAINE, landscape; LUINI, "Madonna"; PALMA il VECCHIO, "Sacra Conversazione"; PANNINI, "Charles III at S. Peter's"; RAPHAEL, "Madonna of the Divine Love"; TITIAN, "Danae" and "Portrait of Lavinia".

#### NEMI (Roma)

The Germans deliberately burnt the MUSEUM, destroying the hulls of the two imperial barges.

#### NEPI (Viterbo)

Is undamaged.

#### NINFA (Littoria)

The VILLA CAETANI was despoiled of its furnishings.

#### NOCERA SUPERIORE (Napoli)

S. MARIA MAGGIORE The upper central part of the dome collapsed, due apparently to the weight on the roof of ash from the eruption of Vesuvius. The remaining shell of the dome appears solid.

#### NOICATTARO (Brindisi)

A deposit of art treasures was made at CASTEL DEL MONTE (q.v.) and is safe.

#### NOLA (Caserta)

A deposit of art treasures was destroyed here by the Germans.

#### NORMA (Littoria)

Is undamaged.

#### NOTARESCO (Teramo)

Is undamaged.

#### OFFAGNA (Ancona)

The PALAZZO MUNICIPALE was severely damaged, and the archives housed there were lost.

#### ONANO (Roma)

The town suffered severely; the fourteenth-century Umbrian frescoes of the MADONNA DEL PIANO CHURCH were completely destroyed.

#### ORTONA (Chieti)

The CATHEDRAL was badly damaged; half of the building, including the Campanile, most of the important sculptured portal

and the portico, has been demolished.

#### ORVIETO (Terni)

A single bomb fell and destroyed one house, otherwise everything else is intact. The CATHEDRAL is safe, as also a deposit of works of art made at BOTTO.

#### OSIMO (Ancona)

The CATHEDRAL suffered from shell-hits but the interior of the building, its walls and the sculptured thirteenth-century portal are virtually unharmed.

The PALAZZO MUNICIPALE is very little damaged.

The altar-piece by BARTOLOMEO VIVARINI was removed to safety, and the collection of ROMAN SCULPTURE is intact.

#### OSTIA (Roma)

Is undamaged.

#### PAESTUM (Salerno)

In spite of the fact that the Battle of the Salerno bridgehead raged all around them, the TEMPLES escaped all damage. Here, indeed, archaeological interests were actually served by the war. While digging a gun-emplacement close to the site, the troops came upon evidence of a prehistoric cemetery. Work was stopped at once and the area wired in and put out-of-bounds. Regular excavations have since been conducted under the auspices of the Naples Museum.

#### PAGANICO (Grosseto)

The twelfth-century frescoes in S. MICHELE suffered only slight damage. There were three shell-holes in the roof, but these can easily be repaired.

#### PALERMO

All the famous Norman buildings, with their wonderful twelfth-century mosaics are, almost without exception, intact. Doors and windows have been damaged by blast and there has been damage to roof-tiling.

The MAGIONE has been badly damaged, its twelfth-century apse and modernised facade alone remaining.

The CHURCH OF THE ANNUNCIATION is a complete ruin.

S. FRANCESCO, S. MARIA DELLA CATENA, S. GIUSEPPE DEI TEATINI, S. SALVATORE, the OLIVELLA, the CHURCH OF GESU and S. MARIA DI MONSERRATO are badly damaged. S. MARIA di PIEDE GROTTA was destroyed. ORATORIES OF S. LORENZO and S. ZITA. The breaking of windows and roof-tiles exposed to the weather the remarkable stucco decorations by SERPOTTA.

The SALADAD was destroyed.

PALAZZO ABATELLIS. The facade was loosened, but can be secured.

The PALAZZI SCHIFANI and CHIARAMONTE escaped serious damage.

LA GANCIA. A large hall was destroyed and the collection of fourteenth-century judicial records suffered severely.

The baroque monument of the PORTA FELICE had one of its pillars destroyed.

The MUSEO NAZIONALE was badly damaged but most of the contents had been removed to safety; of the few which remained in situ or were broken, several have already been repaired.

The NATIONAL LIBRARY is destroyed, but the books had previously been removed to safety.

The UNIVERSITY LIBRARY was badly damaged.

The BORDONARO collection of pictures is reported safe. The LASCARIS collection of Greek manuscripts was moved to safety. Repairs have been undertaken to the following: S. Maria di Valverde, S. Sebastiano, S. Maria delle Vergini, dell' Origlione, S. Maria di Porto Salvo, the Church of the Conception, SS. Annunziata, S. Maria del Miracoli, S. Francesco d'Assisi, S. Giuseppe dei Teatini, S. Salvatore, Real Maggiore, S. Maria della Catena, dell' Olivella, Cloister of the Storia Patria, Palazzo Abatellis, cortile of the Museo Nazionale, fountain in the Piazza Pretoria.

#### PALESTRINA (Roma)

The TEMPLE OF FORTUNE was damaged, the capital of one column being broken and part of the cornice displaced. One shell hit within the AREA SACRA caused damage to the Sullan retaining-wall of opus incertum. About thirty yards of the lower terrace wall, with pre-Sullan ashlar facing, was destroyed. The NILE MOSAIC in the BARBERINI PALACE has been removed to ROME. The tombs were undamaged, but occupied by refugees.

The CATHEDRAL was wrecked internally and half of the choir stalls have perished.

#### PALIANO (Frosinone)

The fine sixteenth-century COLLEGIATA CHURCH suffered mostly superficial damage, but the Campanile is cracked.

#### PANICALE, (Perugia)

Is undamaged.

#### PATERNO (Catania)

The CASTLE is undamaged.

#### PENNE (Pescara)

The thirteenth-century frescoes in the crypt of the DUOMO are endangered by the destruction of the roof of the upper church and the consequent humidity of the crypt.

#### PERUGIA

The city escaped damage but the Germans blew up the thirteenth-century PONTE S. GIOVANNI.

PINACOTECA VANNUCCI. The series of paintings of the Umbrian School were deposited at MONTE L'ABBATE and are safe. A small number of pictures and manuscripts were also deposited at FARNETO.

## PESARO

The town suffered much from Allied bombing and shelling, yet more from German mining and systematic vandalism.

The CATHEDRAL was little damaged, showing only a slight scar on the facade, but the roof was shaken by blast.

S DOMENICO. The fourteenth-century portal is undamaged.

S. FRANCESCO received a direct hit, which destroyed the roof and the top of the west facade, but spared the portal.

The DUCAL PALACE is intact.

The ATENEO, with its fine library, suffered only roof damage.

The PALAZZO MOSCA was practically unharmed.

Works of Art. Most of the pictures, etc., had been removed and, as the churches have no frescoes of importance, the loss in paintings was very small. On the other hand, the VILLA IMPERIALE on MONTE S. BARTOLO is a veritable museum of sixteenth-century frescoes. The Villa received a direct hit on the facade, and a certain amount of harm was done to the paintings. In the first room the Sala del Giuramento, decorated by CAMILLO MANTOVANO, GIROLAMO GENGA and PERINO DEL VAGA, there was damage to the vault and walls, as also in the second and third rooms decorated by the brothers Dossi and by ANGELO BRONZINO respectively; in the fourth room, "degli Amorini", some of the plaster has fallen and one of the GIOVANNI DA UDINE cupids has perished. In the Sala della Calunnia, the doors, on which is continued RAFFAELLINO DEL COLLE'S wall decoration, have been damaged and one torn from its frame. Repairs are being under-taken. All MUSEUM collections are safe.

## PESCIA (Pistoia)

S. FRANCESCO suffered only slight damage to the roof. The BERLINGHIERI picture of the saint, and the frescoes, are intact.

The PALAZZO GALEOTTI suffered only slight damage.

## PESCOCOSTANZA (Aquila)

The Germans systematically blew up private houses and caused some damage, but the CHURCH OF S. MARIA DEL COLLE did not suffer severely.

## PETRELLA TRIFERNINA (Campobasso)

Is undamaged.

## PIANELLA (Pescara)

Is undamaged.

## PIENZA (Siena)

The CATHEDRAL suffered severely from artillery fire, the north window of the apse was blown in and its Gothic tracery destroyed; much of the apse roof was blown away, its outer masonry pitted with shrapnel and five bays of the vaulting were badly holed.

S. FRANCESCO had a large hole through the east wall.

The PALAZZO COMUNALE and ARMANATI suffered slight shrapnel damage, but is not such as really to impair the beauty of the little PIAZZA DEL DUOMO or PIAZZA Pio II, one of the finest small piazzas in Italy and most precious for its uniform grouping of early Renaissance architecture.

## PIETRABBONDANTE (Campobasso)

The MEGALITHIC SAMNITE RUINS are undamaged.

## PIETRASANTA (Lucca)

The CATHEDRAL received slight damage, mainly to the roof, but S. AGOSTINO, a fourteenth-century foundation, and the FORTRESS, were untouched.

## PIEVE SANTO STEFANO (Arezzo)

The town was systematically destroyed by the Germans, who spent weeks mining house after house.

LA COLLEGIATA stands untouched almost alone among the ruins. The "S. Sebastian" of the DELLA ROBBIA school, the SANSOVINESQUE "Madonna" and the fourteenth-century wooden crucifix, are all intact.

ORATORY of S. FRANCESCO. The DELLA ROBBIA reliefs are intact.

The PALAZZO COMUNALE is undamaged.

## PISA

The town suffered severely and the area south of the river is a scene of utter devastation. On the north side, the buildings along the river front are in ruins, but further north the damage is not great.

The CATHEDRAL has two holes in the roof, the windows are mostly broken, though the glass was removed previously, otherwise the damage is limited to the capital of one column high up on the facade.

The LEANING TOWER received one shell-hit, but is not seriously damaged.

CAMPO SANTO. The damage done to the Campo Santo of Pisa constitutes a major artistic disaster of the War in Italy. The walls of this great arcaded quadrangle, with a total length of about 1,150 feet, are adorned with frescoes to which contributed many of the greatest painters of the fourteenth and fifteenth centuries. On 27th July 1944, a stray shell hit the cloister roof, and a few minutes later a fire broke out immediately above BENOZZO GOZZOLI'S painting of fire and brimstone raining down upon Sodom Fanned by a westerly breeze the fire spread quickly through the dry roof-timbers; there was no water, because the Pisan mains had been cut some days before; the few Italian volunteers upon the spot were unable to breach the roof sufficiently to stop the flames and the Germans could or would do nothing to help. In four hours the whole cloister roof had been burned. Blazing beams crashed against the frescoed wall-surfaces, molten lead ran down upon the pavement and on to the marble monuments ranged along the walls, cracking them into fragments with the heat. Amongst those thus broken was the Gherardesca tomb by TINO DA CAMAINO.

That the fire burnt as quickly as it did was in truth fortunate, for the longer the frescoes were exposed to the intense heat the

more they suffered. As it was, the damage was far less than it might have been and less than it appeared at first sight to be, but it is serious enough. Even when the frescoes are intact, the colours have undergone a more or less marked change of tone, but the extent of this is difficult to judge because the paintings, now seen for the first time under the open sky, would in any case have produced an effect some what different from that to which we are accustomed.

Further damage was caused by German shelling of the northern part of Pisa on September 23rd and 24th and again on October 4th; some of the already-loosened plaster fell, including a patch from the centre of the "Resurrection" panel attributed to FRANCESCO TRAINI. Examining the frescoes in detail, the following is their condition:

On the south wall, towards the south-east corner, discolouration is not very marked, but there is much blistering and scaling of the surface and in many places patches of plaster have fallen away from the wicker background and, although some of these can be replaced and the loosened parts solidified, the damage is severe. Thus the "Triumph of Death" by FRANCESCO TRAINI has lost one patch high up and the group of cripples from low down in the centre of the painting and other parts are in danger of falling; incidentally, it has been noticed that the heat has differently affected the original colours and those used by later restorers and over-painters so that it is easy to distinguish the new work from the old. The "Last Judgment" and the "Hermits of the Thebaid", also by TRAINI, have not suffered in the same degree; the "Last Judgment" is intact, except for a blurring of the much-repainted scene of Hell; from the "Thebaid" a good many fragments of plaster have fallen away and a violent rainstorm has destroyed the figure of Christ appearing to a monk. Further along the wall, the very much damaged lower frescoes by VENEZIANO and SPINELLO ARETINO, which had been detached from the wall and re-mounted on canvas, have in many cases perished altogether. The frescoes of the upper register, the stories of S. Ranieri by ANDREA DA FIRENZE, of Andrea Bonaiuti and of S. Potito, etc., by SPINELLO ARETINO have suffered no appreciable damage and practically no discolouration except as regards the re-touching where a marked change of colour distinguishes the later work.

On the west wall the (less important) frescoes have not been damaged at all.

The north wall, with its array of paintings by BENOZZO GOZZOLI, has suffered most of all. A great deal of the plaster has fallen and where it remains the colours have often been so affected and the surface is so crumbling that only pale ghosts of the figures survive.

A technical note by Signor Sanpaolesi is of interest. He described the surface of the Benozzo Gozzoli paintings as "disintegrated in particles, scale an minute powder, which adhere precariously to the intonaco" and explains this by the fact that a proportion of an hydrated lime (plaster of Paris) was mixed with the colours; it is a material alien to the normal technique of fresco work, and with the heat of the conflagration it expanded and subsequently contracted, causing the surface to blister and break up in this fashion.

The frescoes are in a lamentable condition. A number of them are ruined beyond all hope of restoration; others, since the plaster has fallen away in relatively large pieces which can be replaced, are being repaired by Italian experts called in from Florence and Rome; a few are but slightly damaged, such as the "God upholding the Universe" in the north-west corner, and the Jericho painting in the north-east corner of the cloister. PIERO DI PUCCIO'S "Coronation of the Virgin" over the door of the Cappella Aulla is unharmed, and the group of saints by GOZZOLI is but slightly damaged, as are the two frescoes on the other side of the chapel door, the "Meeting of Jacob and Esau" and "The Marriage of Jacob". An interesting point is that, where the fresco has flaked away, it has exposed on the lower layer the monochrome cartoons which are of extremely fine quality. The Superintendent, Signor P. Sanpaolesi, reports thus on the individual paintings of the BENOZZO GOZZOLI series:

1. NOAH'S VINTAGE. Like all the following frescoes, this is badly bleached; a few falls in the lower part, widespread blistering over the whole surface.
2. THE CURSE OF HAM. Patches fallen from the bottom right-hand side, blistering and large-scale flaking of the surface plaster.
3. THE TOWER OF BABEL. Falls of plaster high up on the right and low down in the middle.
4. THE ADORATION OF THE MAGI. The paint has flaked away widely over the whole surface; extensive discolouration
5. THE ANNUNCIATION. Large-scale falls of plaster; amongst other things, the whole of the figure of the Madonna has fallen and the very beautiful monochrome drawing underneath has been exposed.
6. ABRAHAM AND THE WORKSHIPPERS OF BEL. Big falls on the left, and blistering in the centre and on the right.
7. ABRAHAM AND LOT IN EGYPT. Falls in the upper part and blistering over the whole surface; the colour has flaked off over wide areas.
8. THE TRIUMPH OF ABRAHAM. Tolerably well preserved; some small tails low down on the left.
9. THE STORY OF HAGAAR. A few scars made by shell-splinters; falls on the right and marked scaling in the centre.
10. THE BURNING OF SODOM. The explosion which set fire to the roof occurred against this picture. The whole of the centre is lost. To left and right it is tolerably well preserved but much blistered.
11. ABRAHAM'S SACRIFICE. Much ruined by the explosion high up in the middle and also low down on the left.
12. THE WEDDING OF REBECCA. Extensive falls of plaster in the centre and on the left. Under it on the left there comes to light a very beautiful shaded monochrome drawing.
13. JACOB AND ESAU. Formerly in bad condition, this has suffered from further tails of plaster in the centre and on the left.
14. THE MARRIAGE OF JACOB. One of the least damaged, as is the next.
15. THE MEETING OF JACOB AND ESAU AND THE RAPE OF DINAH.
16. THE CORONATION OF THE VIRGIN. This has not been damaged.
17. GROUP OF SAINTS AND APOSTLES. A little of the colour and of the intonaco has fallen.
18. THE INNOCENCE OF JOSEPH. A few small falls and widespread flaking of paint.
19. JOSEPH MAKES HIMSELF KNOWN TO HIS BRETHREN. A little scorching and small falls of paint and intonaco.
20. THE INFANT MOSES. Widespread falling of plaster on the right and blistering over the entire surface.
21. THE PASSAGE OF THE RED SEA. One or two patches fallen, many blisters.
22. THE TABLES OF THE LAW. Extensive falls of plaster on the right and left sides.
23. DATHAN AND ABIRAM. Destroyed previously. The existing fragments have been slightly damaged.
24. AARON'S ROD AND THE BRAZEN SERPENT. One or two patches fallen away high up in the centre and low down on the

right colours are still vivid.

25. DEATH OF AARON AND MOSES. Already completely lost before the fire.

26. THE FALL OF JERICHO, AND DAVID AND GOLIATH. Some plaster fallen in the upper part. It is the best preserved in regard to colour.

27. SOLOMON AND THE QUEEN OF SHEBA. The surface on the right is tolerably well preserved.

On the east wall the early frescoes of the Tuscan School (FRANCESCO TRAINI) have flaked rather badly, but as practically all the fragments have been recovered their restoration is not a very difficult matter. The later paintings on this wall (by RONDINOSI) have suffered more severely.

The Allied Forces, the Monuments, Fine Arts and Archives Sub-Commission have spared no effort to minimise this disaster to art.

On 11th September, R.F. officers inspected the damage and drew out plans; on the following day expert fresco-restorers were brought from Rome and Florence, and on 13th September work started. Naturally there is no attempt to restore the building to its original condition; all that can be done at present is to secure and to protect the frescoes. The Italian technicians (for whom special plaster had to be brought by truck from Volterra) started to reinforce the loose plaster, replace fallen fragments and reduce the blisters that deformed the painted surface; the Engineers put up a pent-house roof (constructed with Army materials) wide enough to preserve the wall face from the effects of wintry weather. The main work was finished by 11th October, when it was decided to go further and roof-in the rest of the south side, with the ANTONIO VENEZIANO frescoes, which had not been included in the original scheme. This was duly done. The tombs and sculptures in the cloister, most of which were cracked or broken, are being shored up and made safely by the experts, and everything possible has been done to prevent any further deterioration of this famous site. The work was urgently needed, for with the wind and rain of mid-September, loose bits of plaster began to fall and two important figures were lost. Commenting on this, an officer in charge writes: "Though the loss of the final painting is regrettable, the drawing in monochrome so uncovered is fresh and new and in many cases much to be preferred to the painting over it". The Campo Santo of Pisa is now one of the greatest laboratories in Italy for the study of fresco painting—all stages of the procedure being clearly exemplified.

S. CATERINA received one hole in the roof.

S. FRANCESCO. There is one hole in the roof.

S. FREDIANO. The facade is intact, but the roof was holed four times and there is one hole in the Campanile.

S. MARIA DELLA SPINA is practically undamaged.

S. MICHELE. The whole roof collapsed, except the part over the High-Altar; the facade is undamaged.

S. NICOLA suffered one hole in the roof and some small shrapnel-pitting of the facade and walls.

S. PAOLO RIPA D'ARNO. The facade is intact, but the body of the church is terribly ruined.

S.SEPOLCRO and S.MARTINO were hit, but received only minor damage.

S.SISTO was hit, but not badly and the façade is intact.

S.STEFANO was damaged by the fall of some masonry of the Campanile; the late Renaissance ceiling in gilded and painted wood, suffered severely, and two chapel roofs are in a bad condition.

BAPTISTRY. One column near the top was broken away.

The LOGGIA DEI BANCHI suffered minor damage.

The PALAZZO DEL COMUNE lost some of its roof and there are cracks in the river wall, but the interior decoration is unharmed.

The PALAZZO OROLOGIO is half destroyed.

The MEDICI PALACE is in part ruined.

The ROYAL PALACE was wrecked internally.

The PALAZZO UGOLINO, GIORNATA, AGOSTINI, TOSCANELLI and CAROVANA are all undamaged.

The CAMPANO TOWER is intact.

The UNIVERSITY received several hits, but the LIBRARY is intact.

MUSEO CIVICO. All the contents were housed at the Club House of the Florence Golf Club at CAMPO dell'UGOLINO.

Works of art. Art deposits in the Comune of CALCI were found intact, and ANDREA DEL SARTO'S picture from the CATHEDRAL was stored at POPPIANO (q.v.). In the church of S. DOMENICO the great GOZZOLI fresco was saved by protective walling; paintings in the Church of S. GIOVANNI AL GATANO were destroyed, as were the altar-pieces by the seventeenth-century artists MATTEO ROSSELLI, PASSIGNANO and others in the church of S. ANTONIO. Most of the moveable objects had been removed to safety.

The PONTE DI MEZZO was damaged; all the other bridges were blown up.

#### PISIGNANO (Ravenna)

The small, but fine CHURCH OF S. STEFANO was struck and the roof severely damaged; the sixteenth-century frescoes in the apse are, however, safe, as is a good painted panel over the main portal.

#### PISTICCI (Potenza)

The Greek Tombs are untouched.

#### PISTOIA

The CATHEDRAL was little damaged, only one cupola of the roof being removed by a shell.

S. ANDREA is intact.

S. BARTOLOMEO IN PANTANO is intact.

S. DOMENICO was badly bombed and the entire west end was destroyed, together with part of the cloisters, involving loss or serious damage to the frescoes. Those facing the Orto of the SCHOOL OF SODOMA are safe, but the rest are dangerously exposed to the weather.

S. FRANCESCO AL PRATO is intact.

S. GIOVANNI BATTISTA was destroyed.



S. GIOVANNI FUORCIVITAS lost its entire roof, but the pulpit by FRA GUGLIELMO DA PISA is safe and the Campanile is intact.

S. MARIA DELLE GRAZIE was pitted by shrapnel.

S. PAOLO only lost one window.

THE OSPEDALE DEL CEPPO is unharmed and the DELLA ROBBIA work on the exterior had been protected by walling.

THE PALAZZO DEL COMUNE and PRETORIO suffered minor damage.

#### POGGIBONSI (Siena)

The damage here was relatively slight.

#### POLIGNANE (Brindisi)

Treasures from the CHURCH were safely stored at CASTEL DEL MONTE.

#### POMPEI (Napoli)

POMPEI was bombed severely and damage was done, especially in the area of the Nuovi SCAVI. In view of the conflicting accounts that have been published the detailed report of the Monuments and Fine Arts Sub-Commission can be quoted in full.

##### Regio I

Ins. VI. Casa del Criptoportico: two roofs and four walls damaged; fresco of Mercury and Serpent unharmed.

Ins. VII. Casa Rosciano Proculo: roof and upper parts of walls damaged.

##### Regio II

Ins. V. Palestra: Little damaged. Casa di Loreto Tiburtino: roof and rooms damaged; ceiling of Cecus damaged.

##### Regio III

Ins. 11. Casa di Trebio Valente: front wall and three frescoes of second style destroyed.

Ins. III. Shops and taverns completely destroyed. Scuola Juventutis: west wall damaged; one fresco of war trophies and frescoes on west wall gone.

Ins. IV. Casa di Iphigenia e Moralista: peristyle and four rooms with frescoes of fourth style destroyed.

##### Regio V

Ins. V. North of Villa delle Colonne e Mosaico: four rooms damaged; tomb No. 34 destroyed.

Villa di Diomede: South West angle of garden damaged.

##### Regio VI

Ins. II. Casa di Sallustio: tablinium, portico and several rooms destroyed, involving frescoes, notably "Actaeon and Diana".

Ins. VI. Casa dei Vettii; damage very slight and all important frescoes intact.

Ins. XII. Casa del Fauno: atrium and five (North East and North West) rooms destroyed with frescoes of first and fourth styles.

This is the most unfortunate individual loss.

##### Regio VII

Temple of Apollo and Casa di Trittolemo: dividing wall damaged, but damage to temple not serious. Atrium and six rooms of the Casa destroyed; also a shed containing the recently found archaic Greek terracotta revetments; these were broken, but are in process of restoration.

Ins. VIII Casa del marinaio: destroyed; Roman pottery collection destroyed. Museum: south part completely destroyed.

##### Regio VIII

Foro Triangolare: street and entrance hit, but damage insignificant.

Teatro Grande: Three bombs hit the MEDIA CAVA, CRIPTA and SUMMA CAVA.

Tempio Dorico: part of (rebuilt) podium destroyed. Palestra Sannitica, Portico and entrance partly destroyed.

##### Regio IX

Ins. XII. Edificio del Cenacolo: completely destroyed.

##### Insula occidentale

Casa del grande atrio: four walls and one room with frescoes destroyed. The sub-director of the Monuments and Fine Arts Sub-Commission reports that the damage is far less than early accounts would suggest and that what with the careful work of clearance and consolidation now in progress under the direction of Signorina Elia, it will leave little permanent trace on the excavation other than, disappearance of such ornamental detail as has been listed is destroyed.

The "Apollo" from the MUSEO NAZIONALE of NAPLES, stored at MONTECASSINO, was taken by the Germans to the Vatican.

#### PONTECORVO (Frosinone)

The church was utterly destroyed.

#### POPOLI (Pescara)

The Romanesque facade, which is the only important feature of the CHURCH or S. FRANCESCO, is intact, but the roof has suffered from concussion and there is damage to the interior. The TAVERNA DUCALE, a fine example of Fourteenth century domestic architecture, has suffered minor interior damage, but the facade and main doors are unharmed.

#### POPPI (Arezzo)

The magnificent PALAZZO PRETORIO is intact, but the CHURCH OF S. FEDELE suffered two shell holes in its roof and rain was coming in on some of the pictures, but these have now been moved to safety.

#### POPPIANO (Firenze)

A deposit at the CASTELLO and VILLA GUICCIARDINI contained two hundred and seventeen-pictures-one hundred and seventy-seven of them were large pictures on panel from the sixteenth-century exhibition held at Florence in 1940, eighteen coming from the Orfanotrofio del Bigallo. The remaining forty included works by PIERO DI COSIMO, BRONZINO,

GHIRLANDAIO, ANDREA DEL SARTO, NALDINI and PONTORMO. VILLA GUICCIARDINI is the only one of the deposits that has suffered from direct shell fire. The Villa received a hit from an artillery shell, causing the damage related below.

The Villa had already been sacked by German troops and Allied troops appear also to have treated it somewhat roughly. Here was found a large section of the Mostra del Cinquecento, a group of pictures chosen from all Italy, to illustrate Tuscan sixteenth century art. Most of these were in boxes and therefore did not suffer damage, but unfortunately the great "Visitation " by PONTORMO from CARMIGNANO had been thrown down on the floor, reputedly by Allied troops and thus received the full weight of the ceiling when it fell; furthermore the soldiers had walked on it later, rubbing the plaster into the surface and removing considerable areas of paint. This may be considered the only badly damaged work of art in any deposit. However, a certain amount of damage was also suffered by the great "Deposition" by Rosso FIORENTINO from VOLTERRA, which is scratched in several places and is very dusty from plaster and rubble. Damage of a similar nature was suffered by the pictures from the studiolo di COSIMO DE' MEDICI, which were very loosely piled in the small chapel.

These pictures were moved to places where they would not be affected by damp and a check of the inventory revealed none was missing.

CASTELLO GUICCIARDINI. The pictures stored here, almost entirely from the Mostra del Cinquecento, had not suffered. Most were boxed, but the great ANDREA DEL SARTO from the Cathedral of PISA was open. The only damage was to two small pictures by NALDINI, which had been sliced diagonally with a knife.

#### POZZUOLI (Napoli)

Is undamaged.

#### PRATO (Firenze)

Is undamaged. But an unforeseeable accident resulted in damage to a number of pictures (mostly of late date) which had been removed from PRATO to a safe deposit. As the lighting drew close a band of Italian patriots decided that the pictures were in danger and must be transferred to a more secure hiding-place; unfortunately they knew no better than to take the canvasses out of their frames and to roll them with the painted side innermost with the result that much of the paint naked away. The following were seriously damaged:

From the church of S. DOMENICO: MATTEO ROSSELLI's "Virgin appearing to S. Philip Neri "; MATTEO ROSSELLI's "Annunciation"; SACRESTANI's "Virgin and Angels"; "The Preaching of S. Vincenzo", Bolognese, eighteenth century; NICCOLO GERINI, painted crucifix; crucifix, Florentine, fifteenth century, wood carving broken.

From the church of S. MARGHERITA: "St. Ursula and the Virgin," Florentine, sixteenth century.

From the church of S. MARIA DELLA PIETA: M. BALASSI's "Angels Adoring"; ALESSANDRO GHERARDINI's "The Holy Family".

From the church of S. AGOSTINO: "Glory of Angels and Saints", florentine, sixteenth century.

From the CHURCH of the MISERICORDIA: ALESSANDRO ALLORI's "The Assumption".

From the DUOMO: GIOVANNI PISANO's Crucifix, carved in wood, which was broken and the fragments scattered; as was another crucifix, Florentine, fifteenth-century, from the CHURCH OF S. FRANCESCO.

#### PRIVERNO (Littoria)

S. GIOVANNI was sacked.

#### RADICOFANI (Siena)

S. AGATA suffered one large shell hole in the masonry of the facade.

S.PIETRO was badly hit. The Campanile is in danger of collapse, as is the central vault and most of the apse roof has gone. The DELLA ROBBIA reliefs are all in good condition.

The ancient CLOCK TOWER was mined and destroyed by the Germans.

#### RANDAZZO (Catania)

The town has suffered severely and many of its mediaeval houses are in ruins.

S. MARIA still stands, but the roof was burned, the central apse holed and the sacristy wall damaged.

S. NICOLA is badly ruined and it is probable that the statue of ANTONELLO GAGINI has perished.

S. MARTINO lost its roof, south side and cupola, but the Campanile remains.

#### RAVENNA

The first reports on the damage to the city are more reassuring than German propaganda would have us believe. It is also much better than the examination of air photographs, taken before the capture of the city had led us to expect; but it is always possible that buildings reported from ground observation to lie intact may have suffered strains and stresses which will eventually necessitate attention being paid to the security of the mosaics, frescoes and stucco decoration. As far as can be judged at present, although Ravenna has suffered from bombing and shelling, none of the mosaics appear to be injured and total damage to important monuments is remarkably light.

S. APOLLINARE IN CLASSE, FUORI PORTA. Examination of the interior was difficult as all approaches were heavily mined. There are ten shell holes in the roof and shell-holes at the second window and between the sixth and seventh windows of the North aisle. The apse with its mosaics was protected by scaffolding and a cotton wool curtain. The mosaics were only slightly damaged—two shrapnel holes in the blue field and two in the lower border. One sarcophagus is cracked, the rest arc intact and the sculptured tabernacle is unharmed. The Campanile was hit, but is in no apparent danger.

S. APOLLINARE. Nuovo built by Theodoric about 500 A.D., with its unique series of mosaics, suffered over a dozen bomb-hits within seventy-five yards of the church; only the eighteenth-century stucco vaults of the South aisle partly collapsed; the apse roof and ceiling were slightly damaged, otherwise the whole interior is quite intact and the mosaics are unharmed.

S. VITALE is undamaged and the mosaics are intact.

THE CATHEDRAL received a direct hit in the middle of the nave; the roof is badly damaged and the interior marred by fragments; the sixth-century stone pulpit is slightly pitted.

S. FRANCESCO a fifth-century foundation, rebuilt in 1793, received one hit on the roof of the north aisle without appreciable

damage to the interior. There is a shell-hole in the wall of the chapel containing fourteenth-century frescoes and a piece with the figure of Dante has collapsed. There was one hit (not serious) in each of the two cloisters.

S. GIOVANNI EVANGELISTA was much destroyed; most of the roof and first two bays and entire facade, except for entrance portal have gone. In the North chapel there is roof damage (since repaired) and a large part of the Giottoesque frescoes have collapsed. The work on these is in progress. The Mosaic floor panels are for the most part well-preserved, and part of the galleried apse (a relic of Galla Placidia's original building) and the tenth-century Campanile remain.

S MARIA IN PORTO is virtually undamaged except for one shell hole, but the Lombardesque LOGGIA DEL GIARDINO behind it was seriously damaged and the roof destroyed.

S MARIA IN PORTO FUORI has been destroyed. This is a serious loss, though the church lying two-and-a-half miles South-East of the city, could not compare with the great monuments of Ravenna. It dated from the eleventh and thirteenth centuries and contained some fine frescoes, of which only figments remain. The church was held by the Germans as a strong-point and its Campanile served as a view-point.

The CHURCH OF THE SPIRITO SANTO lost its north aisle, which was a late addition, otherwise there was no other damage.

MUSEO NAZIONALE and ACCADEMIA DELLE BELLE ARTI. A bomb did some damage to the cloister of the former, but the contents both are safe

BIBLIOTECA CLASSENE and PALAZZO SPRETI. These buildings suffered slight roof damage but the books in the former and the Archives in the latter are safe.

The following escaped damage: S. AGATA MAGGIORE the ORTHODOX BAPTISTERY (corner of exterior octagon nicked by shrapnel; inside, above entrance, piece of mosaic four inches square knocked out); THE ARIAN BAPTISTERY MAUSOLEUM OF GALLA PLACIDIA; MAUSOLEUM OF THEODORIC; THE CALCHI or PALACE OF THEODORIC; TOMB OF DANTE; TOMB OF BRACCIOFORTE, PALAZZO ARCIVESCOVILE; PALAZZO COMUNALE, (slight damage to one and) SEMINARIO ARCIVESCOVILE; the IVORY THRONE OF MAXIMIANUS; the VENETIAN COLUMN in the PIAZZA VITTORIO EMANUELE; ROCCA BRANCALEONA.

Considering that Ravenna, unequalled in Western Europe as a centre for the study of Byzantine architecture, sculpture and mosaic, was a key-position in the German defensive lines, hotly contested through weeks of warfare long before our forces drew near it, and it had been a vital point of the German lines of communication and therefore a legitimate target of our Air Force, art and history might well have suffered here an irreparable loss. Actually the Germans indulged at Ravenna, in less widespread demolition than has been their wont of late, but the main point is that the Allied forces attacking the place did all in their power to spare the city's Monument, S. Apollinare in Classe. It has suffered that only one major Monument, S. Apollinare in Classe, has suffered material damage, and that, at the hands of the enemy, who shelled it in their retreat.

#### RECANATI (Macerata)

Is undamaged.

#### REGGIO CALABRIA (Reggio)

THE CAPPELLA DEL SACRAMENTO was struck by incendiary bombs, which burned and calcined "marmo misto" the interior. A temporary roof was set up. The contents of the MUSEUM were safely stored.

#### RIETI

Is undamaged.

#### RIMINI (Forli)

Rimini was a key point in the German line of defence and paid the penalty damage to its monuments being very severe. Of its many churches three have been completely destroyed (S. MARIA DEL PARADISO, S. GIROLAMO and SS. GIOVANNI E PAOLO MARTIRI, all seventeenth-century buildings), eleven were seriously damaged and seven slightly damaged; the little ORATORY OF ST. ANTHONY in the Piazza Giulio Cesare had a miraculous escape, surviving all the bombardments intact.

The DUOMO or TEMPIO MALATESTIANO was amongst the seriously damaged buildings and is the most famous building in Rimini and one of the most important monuments of the Renaissance in all Italy. Originally a Franciscan church dating from the close of the thirteenth-century, it was entirely remodelled in 1450 by order of Sigismondo Malatesta, whose tomb is inside the main entrance. Leon Battista Alberti was the architect commissioned for the exterior, designed to harmonise with the classical Arch of Augustus close by; the interior was entrusted to Matteo de' Pasti, and the sculptures were executed by Agostino di Duccio.

As a protection against bomb damage an eight-foot masonry wall had been built against the western facade and the N. and S. walls, and the tomb of Sigismondo and the three most important side chapels had been masked with sandbags and timber. The raids of November 26th and 27th 1943 did no harm, but that of December 28th was more serious. The damage to the church itself was only superficial, but the sacristy, the canon's quarters and the archives were destroyed. Blast from near misses in front of the Cathedral destroyed part of the protecting wall and overthrew the sandbagging of two of the chapels and of Sigismondo's tomb. The sandbag and timber-work was thereupon dismantled to be replaced later by masonry, but in the mean-time (on January 29), another raid proved even more disastrous the Cathedral facade suffered, the apse and the two easternmost chapels and the two smaller chapels flanking the apse, were all destroyed; all the tiles of the roof were blown off and a few of the roof-beams over the apse were brought down, while minor damage was done by flying fragments. After this date no great harm was done to the building; further air raids, the prolonged fighting for the town and regular artillery bombardments spared from destruction this protected monument. The facade (which was never finished) is still standing, but it is cracked in various places and its decoration has suffered, though apparently only slight injury. What is more serious is that it is leaning forward as much as 18 inches out of the true; while this involves no immediate danger, the necessary repairs will be both long and costly. The two sides of the building, apart from a few cracks, are unharmed. East of the Arch of Triumph the outer wall of the apse is down, together with the flanking chapels; the latter (built in 1709) were of little artistic interest. The nave presents a sorry spectacle—over the greater part of its length the roof is represented only by the 13 main cross-beams, and at the east end, even these fail; the floor is heaped with rubble. On the other hand, the six side chapels retain their vaults. The Cappella di S. Sigismondo has a few cracks, but the marble decoration (walled up after the raid of January 29) was intact at that date and is probably safe. The wall above the entrance to the Chapel of the Relics is cracked, but the fresco by PIERO DELLA FRANCESCA, of Sigismondo

kneeling before his patron saint, has been taken down. The carved marble doorjambs, though unprotected, are safe. The interior is walled up but, as the structure sound, the decoration by Di DUCCIO is probably unhurt. In the second chapel on the right, the TOMB OF ISOTTA (which was not protected) is intact as is the STATUE OF S. MICHAEL; chapel on the right was protected by masonry. In the third chapel on the right there has been a little damage from splinters. Of MATTEO DE PASTI's chapels on the left of the nave, the third is the only one not described as intact; here the plaster statue of the Saint was broken and there are some scratches visible on the red Veronese marble wall-facing, but it seems that AGOSTINO DE DUCCIO's reliefs of the Arts and Sciences (the most beautiful in the whole building) have suffered no hurt.

The TOMB OF SIGISMONDO, which was elaborately protected, seems to have escaped injury. The movable works of art, including the great crucifix, had been stored in safety.

The total damage to this most important and beautiful building is serious enough, but it is by no means fatal. Malatesta's Tempio is not destroyed: its restoration will be a slow business and it will have to wait until after the War; at present no more can be undertaken than those measures which will prevent things going from bad to worse; but complete restoration is eminently feasible and will undoubtedly be carried out by the Italian Government.

S AGOSTINO is slightly scarred by shell fragments, but its fourteenth-century frescoes have not suffered and the Campanile is standing

S GIROLAMO is ruined- the whole upper church has fallen into the basement.

S GIULIANO was damaged, but the VERONESE picture and the polyptych by BITTINO DA FAENZA had been removed, The CHIESA DEI SERVI was somewhat shaken

The PALAZZO DEL PODESTA suffered internal breakage but is structurally sound, as also the PALAZZO COMUNALE.

The PALAZZO GARAMPI was half demolished.

PALAZZO LETTIMI. The northern half was destroyed

THE CASTEL SIGISMONDO suffered some damage to its walls and roof, but is structurally sound.

The BIBLIOTECA GIAMBELUNGA remained in situ, the building was not severely damaged and the books are in good order.

The main contents of the MUSEUM and PICTURE GALLERY had been removed to safety.

The ARCO D' AUGUSTO was shaken by blast; it still stands, but will require tracing.

The PONTE d' AUGUSTO, TEMPIETTO DI S. ANTONIO, TORRE DEL OROLOGIO and STATUE OF PAUL V are intact.

THE CHURCH OF S. MARIA DELLA COLONELLA in the Via Flaminia was ruined.

#### RIOFREDDA (Roma)

Is undamaged.

#### ROCCASECCA (Frosinone)

The ANNUNZIATA, with its baroque interior, is virtually unharmed, but S. TOMMASO has lost its roof, its central cross arch is broken and the Campanile was badly hit

#### ROME

Apart from the damage to S. LORENZO and bomb hits which made two breaches of about 50 feet and 15 feet respectively in the AURELIAN WALL, the city suffered no damage.

SAN LORENZO. Of the countless monuments of Rome the only one to suffer damage from the war was the ancient church of SAN LORENZO FUORI LE MURA, one of the seven pilgrimage-churches of the Holy City. It stood, unluckily, just alongside the marshalling yards of the main railway, a legitimate war target, which were bombed on the morning of July 14th 1943, by aircraft of the strategic air force. Only two bombs failed to register direct hits on the target area; one of them fell on the roof of the nave about two-thirds of the distance from the west door to the sanctuary.

The building really consists of two churches joined in one. At the east end is the older building; originally founded by the Emperor Constantine early in the fourth-century on the site of the burial-place of St. Lawrence, it was rebuilt by Pope Pelagius II in 578. The entrance was at the east end, with an outer porch borne by six Ionic columns; inside, the aisles were divided by rows of splendid fluted Corinthian columns supporting an entablature made of fragments of reliefs from classical buildings, above which was a very beautiful arcade with slender columns and round arches. In the thirteenth century Pope Honorius III pulled down the west end of the old church and, using its nave as a choir, added a new nave entered in orthodox manner from the west; the original east end was re-erected as the western facade of the new church and the original columned porch was taken down and put up again outside the west entrance of the composite building.

The explosion of the bomb dealt hardly with Honorius' work. The western facade was demolished; of the six columns of the porch only two were left standing. The whole of the gaily-painted nave roof collapsed; the nave was a mass of splintered beams, brick and stone, and the side walls, stripped of their decoration, showed the scarred and pitted face of the brickwork: the twelfth-century pulpit, one of the finest examples in Rome of the elaborate mosaic-work of the Cosmati School, lay in ruins. The cry went up, and was voiced by the Pope himself, who visited the site, that one of the most sacred of the city's shrines had perished altogether.

Actually the destruction was less, much less, than first appeared. When the rubble was cleared away, it became clear that damage was strictly limited to the western end; Pelagius' building (which contains the tomb of Pope Pius IX) is unscathed. Repairs were undertaken by the Italian authorities; held up for a time by the lack of material, the work was restarted, after the Allied capture of Rome, under the direction of the Monuments, Fine Arts and Archives Sub-commission of A.C.C., and good progress is being made. Already the porch is virtually complete, its columns salvaged and re-erected; the nave roof is being rebuilt; the total loss will not be very serious.

The facade can never be more than a modern reconstruction, but the apparent mosaics above the porch, its most striking feature, were in fact nineteenth-century painted imitations. The frescoes inside the porch have perished; they were of the late thirteenth-century and although much they were painted by CESARE FRACASSINI in 1868. The colonnades of the aisle are almost undamaged. The pulpit can lie completely restored. The explosion which brought down the roof spared, by some strange freak, the delicate baldacchino over the main altar. There can be seen, on the right, the upper part of the colonnade and the arcading above of Pelagius' church, quite untouched; intact also are the great mosaics of his triumphal arch, the earliest in Rome to show the influence of Byzantine art. The thirteenth-century episcopal throne is unhurt. So far from this being a case of complete

destruction, nearly everything of real artistic interest was preserved ; when the work of restoration is complete the lover of art will miss but little of what constituted for him the value of San Lorenzo fuori Le Mura.

ROMENA (Arezzo)

The PIEVE, a line Romanesque church, is intact – one or two shell-holes in the roof having already been repaired. A fourteenth-century "Madonna" by GIOVANNI DEL BIONDO (1377-1392) and an altar-piece of the School of DOMENICO VENEZIANO are all safe.

ROSCIOLO (Aquila)

Is undamaged.

S. ANGELO IN FORMIS (Napoli)

Suffered slight damage to left outer wall by German shells, but the frescoes are intact.

S. ANGELO IN TEODICE. (Frosinone)

The fourteenth-century frescoes in SAN MICHELE have perished.

S. CASCIANO (Firenze)

The CHURCH OF MISERICORDIA is partly un-ruffed, but the pulpit by GIOVANNI DI BALDUCCIO, the SIMONE MARTINI crucifix and the three pictures by UGOLINO LORENZETTI are all safe.

The COLLEGIATA is considerably damaged, but its best picture, an "Annunciation" by FRA' PAOLO DA PISTOIA is undamaged.

S. CASSIANO DI CONTRONE (Lucca)

The fine thirteenth-century SHRINE OF S. GIUSEPPE is intact.

S. GIMIGNANO (Siena)

The town was wantonly shelled by the retreating Germans, but the damage was less severe than was at first supposed ; the thirteen towers, for which the town is famous, still stand ; the two old town gates and all the fountains are intact.

LA COLLEGIATA was hit several times; there is one large hole through the nave mot and another in the roof of the cloister, which is otherwise unharmed.

The CHAPEL OF S. FINA was hit, but the GHIRLANDAIO frescoes were undamaged and only one chip broken of BENEDETTO DA MAIANO'S altar. BENOZZO GOZZOLI'S "S. Sebastiano" is pock-marked by shrapnel as were three of BARTOLO DI FREDI'S frescoes; the worst damage was to the frescoes of BARN DA SIENA and one by TADDEO DI BARTOLO.

S. AGOSTINO. Several holes were made in the roof and the choir roof, in particular, needs shoring up; the cloister is intact.

BENEDETTO DA MAIANO. The great altar is undamaged; the BENOZZO GOZZOLI frescoes are virtually untouched and the other frescoes (by BARTOLO DI FREDI and MAINARDI) are quite safe.

S. JACOPO is undamaged.

S. PIETRO suffered some small holes in its roof and one fresco attributed to BARN DA SIENA was damaged.

The OSPEDALE S. FINA escaped with the IDSS of a modern operating room.

The PALAZZO ANTICO DEL PODESTA is in good condition.

The PALAZZO COMUNALE was shaken, but did not suffer severely.

The PALAZZO PRATELLESI received a minor shell-hole in the roof, lost its windows and one column of the bifora.

The PREPOSITURA received two shell-links in the roof, but the building and its cloister are unharmed.

The old houses in the VIA SAN MATTEO DA SIENA have been damaged to some extent internally, but like the PIAZZA DELLA CISTERNA, preserve their outward appearance unchanged.

Works of Art.. LA COLLEGIATA. BARN DA SIENA'S frescoes ; " The Marriage at Cana " was two-thirds destroyed, " Jesus before Caiaphas " is holed and pitted, and the " Crucifixion " has a two-foot hole below the centre; there was four-foot hole in the " Paradise " of TADDEO DI BARTOLO and four of BARTOLO DI FREDDI'S frescoes were injured; the " Moses and paraoh", " Passage of the Red Sea " and "MOSES on Mt. Sinai" being pitted by shrapnel, while "Joseph's Brethren" had one large and one small hole. GOZZOLI'S "San Sebastian" also was badly pock-marked by shrapnel. Fortunat by the GHIRLANDAIO frescoes in the Cappella Santa Fina and his "Annunciation" in the Baptistry are intact. The main altar by BENEDETTO DA MAIANO is intact, and the same master's altar in the Santa Fina chapel lost only a fragment of drapery; the two JACOPO DELLA QUERCIA statues are stored and safe.

S. AGOSTINO. The choir roof painted by BENOZZO GOZZOLI was struck and is in a dangerous condition; his frescoes, the "Life of Saint Augustine" are all but unhurt, and need protection from the weather. The other frescoes in the SAN BARTOLO Chapel by SEBASTIANO MAINARDI, as also BENEDETTO DA MAIANO'S lovely altar, escaped all damage.

S. JACOPO and S. GIROLAMO were not hit and their fourteenth-century SIENESE and VINCENT TAMAGNI frescoes are intact.

S. PIETRO. A frescoes attributed to BARN DA SIENA lost four square feet of its surface.

PALAZZO COMUNALE. An early Sienese fresco was hit and need expert attention, but the GOZZOLI painting and LIPPO MEMMI'S "Madonna" is intact.

MUSEUM OF SACRED ART. Pictures by TAMAGNI and MAINARDI were pitted by shrapnel.

S. GIORGIO LA MONTAGNA (Benevento)

Books from the PALAZZO REALE, NAIFLS, were deposited here and are unharmed.

S. GIOVANNI INCARICO (Frosinone)

The CHURCH was utterly destroyed.

S. GIOVANNI VAL D'ARNO (Arezzo)

S. MARIA DELLE GRAZIE, rebuilt in the eighteenth-century, was very severely damaged, but the sixteenth-century nave is almost intact, as is VASARI's magnificent altar; the DELLA ROBBIA lunette was damaged, but can be mended.  
S. LORENZO had its roof badly damaged, exposing the frescoes to the weather.

S. GODENZO (Firenze)

This mountain village has been quite needlessly obliterated by German mines, but the primitive Romanesque ABBEY CHURCH, standing outside it, suffered no more damage than a few shell holes in the roof. But the wooden statue by BACCIO D'AGNOLO and a fourteenth-century polyptych on loan from FLORENCE have disappeared.

S. MARIA CAPUA VETERE (Napoli)

The AMPHITHEATRE and CHURCH OF S. MARIA MAGGIORE are undamaged.

S. MARIA DEI CAVALIERI (near Foligno)

Art treasures from FOLIGNO were deposited here and are safe.

S. MARINO (Republic)

Is undamaged.

S. MAURO PASCOLI (Forli)

The little CHAPEL on the Piazza was demolished; the PALAZZO MUNICIPALE and CASA PASCOLI (the birthplace of the poet Giovanni Pascoli and now maintained as a museum) were both seriously damaged.

S. MINIATO (Pisa)

The town suffered considerable damage.

The CATHEDRAL was twice hit by shells and was apparently mined by the German, as an act of reprisal against the people, who had been ordered to collect in the building as a refuge during the battle. The facade and Campanile appear to be untouched, but the roof is damaged and the frescoes pitted by shrapnel.

S. FRANCESCO suffered serious roof damage.

S. DOMENICO suffered slight roof damage. Its good paintings and altar in the style of MINO DA FIESOLE are safe.

PALAZZO GRIFONI. Half has been destroyed and in the remaining half was the deposit of pictures, manuscripts, and books from LIVORNO, with the mediaeval tower, the ROCCA, was blown up by the Germans.

S. PIERO A GRADO (Pisa)

The unique Romanesque BASILICA of the eleventh-twelfth centuries was damaged by the German demolition of its Campanile, which they had used as an observation post and wished to deny to the Allies; the north-west corner of the building is shattered. Fortunately the frescoes by DEODATO ORLANI-II were undamaged and only need protection from the weather.

S. QUIRICO D'ORCIA (Siena)

LA COLLEGIATA. The fine main portal is undamaged, but there is some shrapnel pitting of the side portals and church walls; the east end of the roof suffered; much of the baroque plaster work of the choir has fallen (it was in course of removal in any case) and the fine intarsia stalls are exposed to the weather.

PALAZZO CHIGI. The baroque frescoes are in a lamentable condition and the Palace itself is in a bad state from shell-fire, bombing and sacking by the Germans.

SANTARCANGELO DI ROMAGNA (Forli)

LA COLLEGIATA had three shell-holes in its roof.

The PALAZZO COMUNALE was badly damaged.

The ROCCA MALATESTA was severely hit on its north face, but can be easily repaired.

The LIBRARY and MUSEUM did not suffer greatly.

S. VINCENZO AL VOLTURNO (Campobasso)

The very fine ninth-century frescoes in the SAN LORENZO CHAPEL are unharmed.

S. VITTORE DEL LAZIO (Frosinone)

The CHURCH is in ruins and the frescoes in a pernicious state

SASSOFERRATO (Ancona)

Is undamaged.

SATURNIA (Grosseto)

The ETRUSCAN WALLS suffered some damage from bombing and artillery fire.

SAVIGNANO SUL RUBICONE (Forli)

The ROMAN BRIDGE was demolished by the Germans.

The PALAZZO COMUNALE was badly damaged by shell-fire and its tower was demolished by the enemy; the collapse of the inner destroyed part of the roof of the charming eighteenth-century theatre.

The LIBRARY and archives suffered little hurt.

The VILLA DI BAGNO was partly ruined.

SCARPERIA (Firenze)

A deposit of works of art from FLORENCE was made here.

SEGESTA (Trapani)

The TEMPLE is undamaged.

SELINUNTE (Trapani)

The TEMPLES are undamaged.

SERMONETA (Littoria)

The CATHEDRAL, with its Gozzoli "Madonna" is undamaged, but the CASTELLO CAETANI was despoiled of its furnishings.

SERRAVEZZA (Lucca)

The PALAZZO MEDICI is intact.

SERRONE (Campobasso)

The ROMAN REMAINS and the CYCLOPEAN WALLS are intact.

SETTIGNANO (Firenze)

The town suffered considerable damage, but contained no buildings of outstanding importance.

The ORATORIO DELLA VANNELLA with its BOTTICELLI fresco, escaped damage.

S. MARTINO A MENSOLA. A fifteenth-century building, containing several good pictures including an "Annunciation" of the fifteenth-century attributed to FRA' ANGELICO, escaped damage.

The VILLA TATTI was damaged, but the Berenson collection of pictures housed there were unharmed.

SEZZE (Littoria)

The walls, villas and amphitheatre are undamaged and the CATHEDRAL and the archives are intact.

SIENA

The town has suffered practically no damage. Two churches of no artistic merit were wrecked. The Germans planted mines in the city, but

the plan of them was found and all were removed before any harm was done.

The sum total of damage appears to lay a few scratches on a picture by PIETRO DI ORTOLI in the OPERA DEL DUOMO and serious damage to a fresco by VECCHIETTA in the PORTA ROMANA. One of the same artist's statues in the LOGGIA DELLA MERCANZIA lost its right eye.

CONVENTO DELL'OSSERVANZA suffered considerable damage, especially to the roof. Most of the works of art had been moved to storage and are safe.

Deposits of pictures, books and archives were made at ARCENO, GROTTI, MENSANELLO and MONTE OLIVETO (q. v.)

SINALUNGA (Siena)

The town was shelled by the Germans after their withdrawal and there were direct hits on the Campanile of the COLLEGIATA church and on the PALAZZO PRETORIO; but the damage was not serious in either case. The PALAZZO itself was unharmed as were the COLLEGIATA and S. CROCE; S.LUCIA lost the south-west corner of its roof.

SIRACUSA

Refugees sheltering in the CATACOMBS tried to improve their quarters by cutting away some of the dividing walls and niches and the GINNASIO ROMANO was similarly used and left in a filthy condition, but not materially affected. The GREEK RUINS are untouched.

They suffered only slight damage.

CHIESA DEI MIRACOLI. A bomb destroyed all but the facade.

PALAZZO BENEVENTANO. A bomb razed one corner.

MUSEUM. The buildings were damaged, but such antiques as had not been stored suffered little damage.

Repairs have been completed to five churches, five palaces and one museum.

SORA (Frosinone)

Is undamaged.

SORIANO NEL CIMENO (Viterbo)

The ETRUSCAN TOMBS were used by the Germans as billets, but were little damaged.

SPELLO (Perugia)

Is undamaged.

SPOLETO (Perugia)

The town was virtually undamaged and the ROMAN REMAINS are untouched. The fourteenth-fifteenth-century frescoes discovered two years ago in the church of SAN DOMENICO are safe; those in SAN GREGORIO MAGGIORE have been somewhat cracked; in SAN PONZIANO the crypt, frescoes are intact, those of the convent (sixteenth-century) are damaged and one has come away from the wall. In the DUOMO the frescoes by FILIPPO LIPPI and PINTURICCHIO are so far in good condition, but are endangered by the glass of the windows having been destroyed, admitting the weather.

SUBIACO (Roma)

SANTA SCOLASITCA. In the First Cloister, one side with the wing behind it received two bomb hits and was almost totally destroyed; but it was a modern construction of no particular value; otherwise there was no further damage.

The SACRO SEPOLCRO lost only window glass.

The early frescoes in both these buildings are undamaged.

SULMONA (Aquila)

The MUSEO Civico only lost some roof-tiles; otherwise all the other monuments are undamaged.

#### SUTRI (Viterbo)

The ETRUSCAN TOMBS were used by the Germans as munitions dumps; they burnt the ammunition before withdrawing and left the tombs in a bad condition. They had also used the AMPHITHEATRE as a munitions dump and motor-pool, but no serious damage resulted.

CATHEDRAL. One chapel on the south side was ruined by a bomb which fell just outside it.

The PALAZZO COMUNALE was used as a munitions dump and was burnt by the Germans before they left.

#### TAORMINA (Messina)

The CATHEDRAL suffered little damage.

The CHURCH and CONVENT OF S. DOMENICO (a hotel) was struck by a bomb, but only one wing was totally demolished. It was being used as an enemy H.Q. when hit.

The PALAZZO DEL DUCA DI SANTO STEFANO has actually benefited, for the destruction all around has left it open to view and quite unharmed.

#### TARANTO

The gold objects from the MUSEUM were deposited in a bank at PARMA and the Church treasures were deposited at CASSANO DELLE MURGE (q.v).

#### TARQUINIA (Viterbo)

The ETRUSCAN TOMBS had been entered and the iron gates broken down.

Nine of the more important had further been sealed with masonry, which in four cases had been tunnelled; this is excusable, as there was no saying to what purpose the tombs might have been put. The Germans had used several tombs as billets, one for a telephone exchange, and one tumulus had been excavated for a defensive emplacement. In two cases (the Pulcella and the Morente tombs) some damage had been done by small-arms fire. In the PULCELLA TOMB efforts had been made to prise up the (false) tomb slab. Serious artistic damage was limited to the erasure of one fine head.

S. GIOVANNI had its roof and interior damaged.

S. MARITNO. A large hole was made in one side of the roof, some shrapnel scars were made on the north wall and the Campanile was hit.

The PALAZZO VITELLESCHI, which housed the MUSEUM, was badly damaged; but the most valuable of the smaller objects had been moved to ROME and the larger objects were stored in the cellars, where they were safe. A small amount of Etruscan pottery was broken, but can lie repaired.

All other monuments are undamaged.

#### TEANO (Napoli)

Books from the PALAZZO REALE, NAPLES, were stored here-eight hundred cases were carried away by the Germans and are reported to be in ROME.

CATHEDRAL. The facade and nave were destroyed by bombing; only the Campanile and the outer part of the row of chapels of the apse are left standing. The remains of the pulpit have been salvaged and it is hoped that the Romanesque columns and capitals could also be recovered.

S. MARIA DELLE GRAZIE and S. FRANCESCO are seriously damaged.

#### TELESIA (Campobasso)

The ROMAN WALLS and amphitheatre are undamaged.

#### TERAMO

Is undamaged.

#### TERMOLI (Campobasso)

The apse of the CATHEDRAL has bad cracks in it and is in danger of collapse, but the CASTELLO is unharmed.

#### TERNI

The CATHEDRAL suffered severely. The interior is damaged by blast and parts of the vault, which have not already collapsed, are unsound.

The "Divina Commedia" frescoes in the Cappella del Paradiso of SAN FRANCESCO, dating from about 1400, have been damaged, the church being in a ruinous condition.

S. SALVATORE is undamaged.

#### TERRACINA (Littoria)

The CATHEDRAL suffered little damage.

THE ANNUNZIATA and S. DOMENICO are untouched.

MUSEUM. The marbles are safe, but the coin collection and other small objects were looted by the Germans.

#### TERRA DEL SOLE (Forli)

The three fine palaces, PALAZZO PRETORIO with its handsome brick cortile, PALAZZO DEL CAPITANO DEL POPOLO and the PALAZZO DEL CAPITANO DELL'ARTIGLERIA, whose facades give character to the Piazza, are all intact.

#### TERRANOVA DI SICILIA (Caltanissetta)

Is undamaged.

#### TIONE (Aquila)

The Germans only set on fire the thirteenth-fourteenth-century CHURCH OF S. MARIA DEL PONTE, in order to annoy the people and the priest, who were compelled to witness the outrage; the actual destruction, however, was confined to the roof.



TIRIOLO (Catanzaro)

The GREEK SITES are undamaged.

TIVOLI (Roma)

S. BIAGIO. One of the GIOITESQUE frescoes is damaged, but the other is intact.

S. SILVESTRO. The frescoes are undamaged.

S. GIOVANNI EVANGELISTA. Shell or bomb splinters have made a few blemishes on the fine wall-painting by MELOZZO DA FORLI.

VILLA D'ESTE. A direct hit demolished the whole upper storey on one side of the courtyard. The hanging gardens, with their famous fountains and cascades, were relatively undamaged, although a bomb burst on the top terrace caused havoc among the trees and shrubs.

TODI (Perugia)

The town is undamaged except that S. MARIA DELLA CONSOLAZIONE lost some window glass.

TOLENTINO (Macerata)

Is undamaged.

TORRE A CONA (Firenze)

Here had been placed, in addition to most of the greatest sculpture of MICHELANGELO, ANDREA PISANO, LUCA DELLA ROBBIA, ROSSELLINO and DONATELLO, a great number of cases of paintings from the UFFIZI GALLERY of FLORENCE and cases containing ancient silver-work from the ARCHAEOLOGICAL MUSEUM of FLORENCE.

Except for the frescoes of PAOLO UCCELLO and DELLO DELLI, no damage to works of importance could lie ascertained. These three

frescoes received several small holes and scratches from beams and tools piled against them by the Germans, who had insisted on using the basement rooms, where the works of art were stored, as a garage.

Two nineteenth-century paintings had been somewhat scratched by the Germans, who tore open their covers with bayonets.

The VILLA itself was in a fairly sad condition after the sack by the Germans. They had also insisted in making a hole in one of the walls that had been put up to block the entrance to the deposit, but they did not disturb the contents.

A check of the inventory proved nothing to be missing; the entrance was walled up and a permanent guard arranged for.

Works of Art deposited here included MICHELANGELO's sculptures from the MEDICI CHAPEL; DONATELLO'S "Singing Gallery"; DELLA ROBBIA's "Singing Gallery"; DONATELLO's statue "St. George"; ANDREA PISANO's reliefs from the Campanile of the DUOMO in FLORENCE.

It also included fifty-two selected paintings from the UFFIZI GALLERY, and three of PAOLO UCCELLO'S frescoes from S. MARIA NOVELLA in FLORENCE

TORRE DI CASTELLANO (Incisa)

All the Greek and Roman sculpture from the UFFIZI GALLERY, FLORENCE was housed here – the deposit had been walled up and is considered intact.

TORRE DEI PASSERI (Pescara)

The twelfth century the Abbey OF S. CLEMENTE A CASOURIA received a few shell-holes in its roof and several columns of the north transept were damaged by flying fragments.

TRANI (Bari)

The Church treasures were stored at CASTEL DEL MONTE (q.v.)

TRAPANI

The DELLA ROBBIA "Madonna" in the CHURCH OF S. MARIA DI GESU and the FARDELLA LIBRARY, have suffered no damage.

TRISULTI (Frosinone)

Is undamaged.

TROINA (Enna)

The town suffered severely, but the smaller objects from the MUSEUM and other works of art were removed and stored, and are believed to be safe. The MATRICE S. MARIA of Norman foundation was heavily damaged.

TUSCANIA (Viterbo)

Concussion dislodged a few stones from S. PIETRO, otherwise the Church and other monuments are intact.

UMBERTIDE (Perugia) is virtually intact.

URBINO (Pesaro):

The town had a narrow escape. The Germans mined all the city walls, but only the mines at the south-west corner exploded, the rest were removed by British Sappers. The damage was thus limited to two hundred yards of the wall and the breaking of windows; otherwise all the monuments, galleries and archives are unharmed. Of the treasures in the galleries and museums some had been sent to the VATICAN, others were deposited outside Urbino and some were in underground shelters in the city; no losses are recorded.

VALLERANO (Roma)

The very fine little fifteenth-century CHURCH OF S. VITTORE was only slightly damaged and has been repaired.

VALLOMBROSA (Firenze)

The ABBEY is undamaged.

VALMONTONE (Roma)

The GONFALONE is half ruined, the Campanile of the MADONNA DELLE GRAZIE is fallen, and part of the PALAZZO DORIA is destroyed.

VALVISCIOLO (Frosinone)

Is undamaged.

VASTO (Pescara)

The Germans destroyed the entire library of medical books from the BIBLIOTECA COMUNALE.

VELLETRI (Roma)

The Germans had carried off pictures and the contents of the treasury of S. MARIA DEL TRIVIO; in the TRIBUNALE, they had ripped the brocade coverings off the chairs; they had slashed with knives the pictures in the CATHEDRAL and had sacked (lie seminary attached to it, carrying off instruments, etc.) It was noticeable that after the pillaging of the CATHEDRAL, the German Command, as a result of protests by the Bishop, put up "Out of Hounds" notices, threatening the death penalty for entry and plundering by German troops.

VENAFRO (Campobasso)

The ROMAN REMAINS are unhurt, but the coin collection and some small objects were stolen from the MUSEUM.

VEROLI (Frosinone)

The town was a good deal damaged by shell-fire but the damage to its monuments was slight and the WALLS OF THE ACROPOLIS were unhurt.

S. ERASMO received hits on three side chapels, the dome and the Campanile, but repairs were begun immediately.

VERUCCHIO (Forli)

The ROCCA MALATESTIANA is undamaged.

The PALAZZO COMUNALE was severely hit, but the collection of pictures, though in some disorder, was not destroyed. MUSEUM. Some objects were stolen by the Germans.

VIBO VALENTIA (Reggio)

The GREEK SITES are undamaged.

VICOVARO (Roma)

Is undamaged.

VIGGIANO (Potenza)

The ruins of GRUMENTUM are intact.

VIGNANELLO (Viterbo)

The CASTELLO RUSPOLI suffered only superficial damage.

VITERBO

The town was much battered and suffered severely.

The CATHEDRAL escaped lightly, losing only windows and some plaster.

S. FRANCESCO was razed to the ground with the exception of the apse.

S. GIOVANNI IN ZOCCOLI. Only the facade, with its flying buttresses, is preserved and some mullions of the great rose window are unhurt.

S. MARIA IN GRADI is badly damaged, though the facade with its sculpture is intact.

S. PELLEGRINO lost its roof and High Altar.

SS. TRINITÀ was undamaged, but the north-west corner of the cloister was destroyed.

S. MARIA DELLA VERITÀ (CAPPELLA MAZZATOSTA). LORENZO DA VITERBO's "Marriage of the Virgin" has perished and most of the frescoes are ruined or seriously damaged.

The PALAZZI COSTAGUTI and MAZZATOSTA are much ruined.

VILLA PALAZZONE. The frescoes by TOMMASO BARNABEI survive, but were damaged by German soldiers driving holes through them.

The FONTANA DELLA ROCCA perished.

MUSEUM. Some damage was done to the Etruscan vases and statues.

SEBASTIANO DEL PIOMBO's "Pietà" is intact, but was exposed to the elements by the fall of the roof.

A third part of the eighteenth-century theatre Pio IX was destroyed but the mediaeval part of the town is undamaged.

VIZZINI (Catania)

Only one of the churches was damaged.

VOLTERRA (Pisa)

CATHEDRAL. The roof was partly shattered and the ceiling, a splendid example of Renaissance work in gilt and painted wood, is in danger of collapse, the S. Carlo Chapel is shattered and the roof of the Serguidi Chapel is damaged endangering the Giottesque frescoes. The ciborium by MINO DA FIESOLE, the pulpit, the Byzantine wooden crucifix and the ALBERTINELLI picture are safe, as are the treasury and archives. The exterior of the Cathedral was practically undamaged. The last shell fired on the city hit the MUSEUM OF SACRED ART in the Cathedral and the valuable collection of church vestments was ruined. LUCA DELLA ROBBIA's portal was undamaged.

S. AGOSTINO was hit, but the facade is intact.

S. FRANCESCO suffered damage to its roof and south wall.

S. GIROLAMO and S. GIUSTO only had their walls pitted.

S. MICHELE was undamaged, except for broken windows.

THE PALAZZI were very little damaged, which was the more fortunate, in that no steps had been taken to safeguard the very important collection of pictures in the PALAZZO DEI PRIORI—none of them were damaged.

The ETRUSCAN WALLS are preserved.

Works of Art. A few second rate pictures, including the "Ecstasy of the Magdalen" by GUIDO RENI and his pupils, were damaged by the destruction of the Cappella di S. Carlo of the Cathedral, but the more important paintings were all unhurt as were the ALBERTINELLI, the ciborium by MINO DA FIESOLE and the thirteenth-century Deposition in wood.

In the BAPTISTERY, the painting on wood by NICCOLÒ CERCIGNANO was damaged, but can be repaired—the altar panel by MINO DA FIESOLE was unhurt.

The pictures in the PALAZZO DEI PRIORI were undamaged, as were the two line early Sienese paintings and the two DELLA ROBBIA's in S. GIROLAMO and the FRANCESCHINI DA VOLTERRA fresco in S. GIUSTO.

"The deposition" by Rosso FIORENTINO was stored at POPPIANO (q.v.) and was, unfortunately, damaged.

### PAINTINGS

NOTES on a number of individual paintings, largely frescoes, which belong to and remained in the smaller towns are given here under the names of the artists.

ALFANI, DOMENICO. The Madonna in the Duomo of CITTA DELLE PIEVE is intact.

His "Assumption and Coronation of the Virgin", a panel in the Parish Church of CIVITELLA BENAZZONE, is badly smashed, but may be capable of restoration.

ANDREA DI LITIO. Fresco in the porch of S. Maria Maggiore at GUARDIAGRELE, intact, was exposed to the weather by damage to the building, but repairs in progress.

ANDREA DI GIOVANNI DA ORVIETO (attr. to). Fresco of the Madonna in the Church of Madonna delle Grazie at MAGIONE: covering glass broken by splinter, but painting untouched,

ARETINO, SPINELLO. Series of frescoes of the life of St. Catherine in the Oratory at ANTELLA: undamaged. Evidence has been found of other early frescoes in the building, now covered by grey paint.

ARCANGELO DI COLA DA CAMERINO. His fine Madonna in the PIEVE at CAMERINO is intact.

BARNA. The damage to the Barna frescoes in the Collegiata of SAN GIMIGNANO has already been reported. Since that date (on December 22nd) a violent wind blew in the brickwork which in 1350 had been used to block a window and make a field for the frescoes; with the fall of the brickwork the "Flight into Egypt" was demolished and the "Pentecost" and "Ascension" were seriously damaged. Other window-blockings require attention.

BERLINGHIERI. His "St. Francis" from the Church of San Francesco at PESCIA was preserved in the vaults of the Museo Civico.

BERNARDINO MEZZASTRIS. The frescoes in the Church of S. Illuminata at MONTEFALCO are intact.

BICCI DI LORENZO. A fine fresco in the living-room of the Casa Bandinelli Gradi at CERBAIA is intact. An important fresco in the stone tabernacle on the bridge of SAN LORENZO A GREVE is also intact; the bridge was destroyed by the Germans, but the tabernacle had a miraculous escape. At SAN MARTINO A GANGALANDI the Church, frescoed inside and out by BICCI, was unharmed and all the pictures are safe.

BOLDINI. Frescoes by this recent painter in the Villa Falconiera at CANDEGLIA were scratched, but not seriously hurt.

BONFIGLIO, BENEDETTO. His Gonfalone of the Madonna della Mercede in the Church of S. Maria at CORCIANO is unharmed. A second Gonfalone belonging to the Parish Church of CIVITELLA BENAZZONE was hidden in a vault and is safe.

BRANDANI, FEDERICO, DA URBINO. Six rooms in the Palazzo Baviera at SENIGAGLIA have ceilings with sculptural stucco reliefs by a Marchigiano artist. They are all in good condition.

BUFFALMACCO, BLIONAMICO. The almost obliterated frescoes in the Cappella Spini at BADIA A SETTIMO attributed to him, were untouched by war.

CRIVELLI, CARLO. Two triptychs in the picture-gallery of ASCOLI PICENO attributed to Crivelli (or to Alemanni) were removed to URBINO and are safe.

FEL, PAOLO DI GIOVANNI. Frescoes attributed to him in the (burnt) Church of S. Lucchese, POGGIBONSI, are unharmed but dangerously exposed to the weather.

FRANCIA. "The Christ" belonging to the much damaged Church of the Madonna del Monte at CESENA is safe.

GADDI, TADDEO. A shell burst in the chapel frescoed by him in the Palazzo Pretorio at POPPI and one end of the fresco (a painted triptych) was completely smashed. The other paintings on the walls and ceiling were unharmed but were exposed to danger from exposure to the weather. Repairs are in progress. Frescoes attributed to Gaddi in the Church of S. Lucchese at POGGIBONSI were unharmed when the building was burnt, but are endangered by exposure to weather.

GAMBA, PAOLO. His frescoes in the Church of S. Francesco at LARINO are intact.

GENTILE DA SULMONA. The frescoes in the crypt of the Chapel of Sant' Onofrio, SULMONA, were not damaged in spite of wanton shelling of the building by the Germans.

GHIRLANDAIO (School of). The Germans blew up the Campanile and the gate tower of BADIA A SETTIMO and subsequently shelled the Church with disastrous effect. The little Ghirlandaiesque frescoes in the spandrels of the choir arcade are unharmed.

GIOVANNI DEL BIONDO. The (fragmentary) triptych in the Church at ROMENA is unharmed.

GIOVANNI DI SAN GIOVANNI. In the S. Quintino Chapel of BADIA A SETTIMO part of the cupola fresco by this artist has fallen

and those on the walls are pitted by shell fragments.

GIOVANNI DA SULMONA. A triptych attributed to him ("Madonna and Child"; the "Death and the Coronation of the Virgin") belonging to the Church of S. Maria del Ponte at PONTECCHIO was stored in the Vatican and is safe fortunately, since the Church was occupied by German troops and completely devastated.

GOZZOLI BENOZZO. His frescoes in the Church of S. Fortunato at MONTEFALCO are intact.

GUERCINO. His "Santa Lucia and two Angels" from the Duomo at RECANATI was safely stored in the cellars of the neighbouring Seminary. A picture of his in the Museum of SAN MARINO was seriously damaged when the building was bombed.

LIPPI, FILIPPINO. The tabernacle on the outside wall of his house at PRATO was destroyed and his painting of the "Madonna adored by Saints" was blown into several hundred tiny pieces. These have been skilfully put together by the restorer Tintori and the picture is now complete.

LOTTO, LORENZO. His "Annunciation" at RECANATI is safe.

MANTEGNA. His "Holy Family" from the Duomo at RECANATI is safe.

NERI DI BICCI. The frescoes in the Church of S. Francesco at PESCIA are unharmed.

ORCAGNA (School of). A fine polyptych in the Church of S. Lucchese at POGGIBONSI was destroyed when the roof of the church was burnt out.

ORLANDI. The Church at SAN PIERO A GRADO, of which the central nave is decorated with thirteenth-century frescoes attributed to Orlandi was much damaged when the Germans blew up the Campanile. The frescoes escaped, but urgently require protection against the weather.

PERUGINO. His "Assumption" in the Church of S. Maria at CORCIANO is intact; so too are his frescoes of St. Sebastian in the Parish Church of CERQUETO - this in spite of severe fighting in the neighbourhood— but in the Church of the Annunziata at FRONTIGNANO "Madonna and Child" of his school in the Ospedale at CASTIGLIONE DEL LAGO was damaged.

PINTORICCHIO. The frescoes in S. Maria Maggiore at SPELLO are in good state.

PISANO, GIOVANNI. His "Madonna della Cintola" at PISA is intact.

RAFFAELLINO DEL GARBO. His "Noli me tangere" in the Church of S. Lucchese at POGGIBONSI was destroyed. The "Flight into Egypt" at SAN GIOVANNI IN SIGANA is intact but threatened with damp.

SANZIO, RAFFAELLO. The altar-piece of his school, the "Madonna with Saints" in the Maddalena Church at CASTIGLIONE DEL LAGO, was removed to safety—the Church was much damaged.

SAVINI, SALVIO. Frescoes decorations in the Palazzo Mazzuoli at CITTÀ DELLA PIEVE are intact.

SIGNORELLI, LUCA. His fresco in the Chiesetta della Morte at CANCIANO is undamaged.

SOLIMENA. The picture in the Church at S. Francesco at LARINA is intact.

LO SPAGNA. His fresco in the Parish Church of S. GIACOMO near SPOLETO is unharmed.

VENEZIANO, DOMENICO. An altar-piece of his school, in the Church at ROMENA, is intact, but needs restoration.

MASTER OF THE BAMBINO VISPO. A fine triptych belonging to the Chapel at BORGO ALLA COLLINA was removed by the parrocco before the Germans blew up the building and is safe, but needs restoration.

VIVARINI. The triptych from the Palazzo Municipale at OSIMO was sent away, together with pictures from the Duomo, to a deposit, and is believed to be safe.

ZUCCARI, TADDEO. His altar-piece in S. Maria Maggiore at ESPERIA is intact.

It should be noted that repairs to damaged frescoes are already in progress in a number of places. The most important is the Campo Santo at PISA; work has also been done on the thirteenth-century frescoes in S. Maria delle Grotte at FOSSA, on the Barna frescoes at SAN GIMIGNANO, on the frescoes in the Collegiata at IMPRUNETA, at AREZZO, at PRATO, at CIVITELLA DELLA CHIANA, and other centres.

In attempting to assess the damage done to pictures it must be remembered that not only were the more important movable objects of art in the major centres generally removed to deposits where they have been safely preserved, but from many of the minor churches and galleries of LAZIO and elsewhere individual paintings were collected and sent to the Vatican. All these are safe. The following examples of works, mostly by named artists, are taken from reports already to hand.

From ALATRI Painted triptych by Antonio da Alatri.

From CIVITACASTELLANA. DUOMO: PINTORICCHIO (School of), "Madonna and Child"; thirteenth-century panel painting, "The Saviour" SAN PIETRO: SANO DI PIETRO, "St. Bernard"; ANTONIO DA VITERBO, "Adoration of the Child."

From FONDI. SAN PIETRO: CRISTOFORO SCACCO, triptych, "Coronation of the Virgin and two saints"; ANTONIAZZO ROMANO, triptych, "Madonna and Child"; Santa MARIA: a triptych "Presepe" and a panel, a "Pietà", both fifteenth century.

From RIETI. MARCANTONIO DI ANTONIAZZO, altar-piece of the "Resurrection with two saints" and a "Madonna and Child"; O. GENTILESCHI, "The Watching Angel"; L. TOME, polyptych; A. ROSSELLINO, "Madonna and Child".

From TREVIGNANO. "The Saviour, the Madonna and St. John the Evangelist", thirteenth century.

From TUSCANIA. DUOMO: TADDEO DI BARTOLO, polyptych; SANO DI PIETRO, "St. Bernard"; SS. MARTIRI: triptych, Siene, fifteenth-century; PASTURA, "Madonna".

From SUTRI. MARTIN DE VOS, "Christ in the house of Martha and Mary"

From VITERBO. DUOMO: ANTONIAZZO ROMANO, "Madonna and Child"; GIROLAMO DA CREMONA, "Christ and Apostles"; SAN SISTO: NERI DI BICCI, "Madonna and Saints"; MUSEO CIVICO: SEBASTIANO DEL PIOMBO, "Flagellation" and "Pietà"; SAN GIOVANNI IN ZOCCOLO: BALLETTA, triptych.

From GAETA. SS. ANNUNZIATA: GHIRLANDAIO (attr. to), "Annunciation"; thirteenth century panel, "Madonna and Child".

From FRASCATI. VILLA MONDRAGONE: CARAVAGGIO.

From ROCCA DI PAPA. PERINO DEI VAGA.

## The PROTECTION OF ARCHIVES IN ITALY

by HILARY JENKINSON, C.B.E., f.s.A.

MANY people must have wondered with a pang, when the fighting reached Sicily, what would happen to the more famous Italian Archives, to the Records of the Medici at Florence or the Norman Kings in Naples and Palermo. For the Archivist, equally concerned

with all writings accumulated during the transaction of business or conduct of affairs of any kind, ancient, modern or contemporary, the danger was a double one; considerable fear was expressed lest the chances of war should lead to destruction and dispersals which would not only mean irreparable loss to the cultural riches of the world but would impede seriously the work of civil reorganisation. The War Office accordingly invited the Secretary of the Public Record Office, by permission of the Master of the Rolls, to visit Italy under the auspices of the Allied Control Commission and organised protective measures in concert with the Monuments and Fine Arts section of that Commission: and this was effected during the early months of 1944. The subsequent posting of two other members of the Record Office staff, seconded from the armed forces to the Monuments section of the Commission, made it possible immediately before the entry into Rome, and afterwards, to keep an Archives specialist in close touch with each of the advancing armies. It was not possible until later to add a representative from Washington, but a visit from the Director of the President's Library at Hyde Park has kept American Archivists in touch with the situation and ensured co-operation.

The task of protection involved, as a first measure, the preparation of a list covering specifically or by inference, all classes both lay and ecclesiastical, of Italian Archives; and its issue with suitable instructions as completely and as widely as the organisation of Army and Commission made practicable. The Archives to be covered were rich, numerous and highly organised. Besides the ARCHIVIO DEL REGNO and over forty ARCHIVI DI STATO (most of them rich in series inherited, from the Kingdoms, Lordships and Republics of earlier periods) there are over eight hundred townships having ancient Archives; Dioceses and Chapters show a comparable wealth; Notarial Archives add more than one hundred large and numerous small Repositories to the total; and modern legislation has created in the District Offices of Land and other Registration (the Catasto, and so forth), of the Law, Taxation and the STATO CIVILE and of the ordinary Local Authorities in Province, Compartimento and Comune, well regulated Archive Centres of real importance; and then, there are the private accumulations.

It was not difficult to predict the dangers which threatened accumulations so numerous, so scattered, and so susceptible; nor has the prediction lacked confirmation by the event. On the other hand there is some ground for relief. Deliberate destruction by the enemy, such as that of the Angevin Archives at Naples, burned senselessly and without excuse in September 1943, has been (it is only just to say) comparatively small up to date: nor have large quantities been carried off; though some obviously beautiful or valuable things, such as the painted binding-boards (the TAVOLETE DI BICCHERNA) at Siena, have had narrow escapes. The modern Archives of Ministries at Rome have naturally been largely evacuated either by the Germans or by Fascist co-operators, but what remained included some surprises; from the vast ARCHIVIO ORDINARIO of Mussolini, found in order and in situ, to the Air Ministry documents discovered at the bottom of a well. The larger modern local Archives seem also, up to date, comparatively immune from destruction, though frequently in great confusion.

Of damage from bomb and shell there is a long and sad tale, though a policy of evacuation has probably saved much, as at Livorno and Pisa. Total or considerable destruction in the ARCHIVI DI STATO at Ancona, Foggia, Pizzofalcone and Pistoia, in Cathedral Archives at Benevento and elsewhere, in the ARCHIVIO NOTARILE at Frosinone in the Parochial Churches destroyed at Naples—these are some examples of the price we pay for air support and artillery preparation, by whichever side they are practised. It is perhaps more profitable to dwell on what has had the fortune to survive or escape bombardment. Sicilian Archives have emerged comparatively undamaged, and so have ARCHIVI DI STATO in Southern Italy rather than those mentioned; and at Foggia the valuable ARCHIVI DELLA DOGANA DELLE PECORE survived a direct hit; the priceless ARCHIVIO DI STATO at Florence, after being in great danger, escaped with negligible damage to the Documents; at Rome, Orvieto, Perugia, Assisi, Lucca, Arezzo, Siena and, most recently, Ravenna, it has been possible to report all Archives safe. Moreover, where there has not been fire, demolition of a building has not always meant destruction of its contents. Archives are in some ways singularly resistant, and manuscripts exhumed intact from the ruins of the COLOMBARIA at Florence, the ARCHIVI DI STATO at Pistoia and the BIBLIOTECA COMUNALE at Tivoli may suggest hopes for the ARCHIVIO COMUNALE at Viterbo, for Cathedral Archives at Livorno and even for the *tertia aula* of Archives (the rest had gone to Rome) buried under the rubble at Monte Cassino.

The period of active hostilities past, come the dangers from civil population and occupying troops. Looting by civilians is always liable to occur, as it did at Palermo, before civil government is restored and while custodians are scattered and doors and windows missing; and where there is not looting there may be indiscriminate destruction, when an uneasy consciousness that Records contain names (especially the Records of the Police or the Taxgatherer) suggests the remedy of fire. We have perhaps to thank the severity of an apposite clause in the Italian penal code for the fact that occasions of this sort seem to have been so far comparatively few. Occupying troops may do much damage if not by destruction by dispersal (which is nearly as bad) in mere ignorance. This is particularly liable to occur to modern Archives which do not in their outward aspect suggest great importance (especially if already disordered by the enemy) and which are perhaps housed in eligible quarters in a place and at a time where quarters are urgently needed and difficult to find.

To meet such dangers or palliate their results the Archives or Monuments Officers, however active in personal survey, have had to rely largely on co-operation first with the officers of advanced Intelligence and other formations, then with those of Military Government or Control Commissions, and ultimately with that pending the replacement of windows snow need not be allowed to lie on the top of volumes; that the leaking lavatory of the Prefect's office should be repaired as a work of urgency in view of the presence of Archives underneath that while the roof is missing early registers on the top floor could be transferred to the office below; that *epurazione* has banished the Archivist the keeper of the Museum might temporarily carry on; even that scattered papers can be picked up from a dozen towns in Southern Italy and Sicily.

The task taking stock of getting in reports and of reorganising in something more than piecemeal fashion, was greatly facilitated, once Rome was reached, by the existence in Italy of an admirable organisation under which the Minister and Director the capital working through a system of District Superintendents and heads of the ARCHIVI DI STATO, can control and activate officials and even owners of a large proportion of the country's Archives. To set this machinery in motion again was now a major objective and accorded with the commission's general policy of using wherever possible existing organisation. Fortunately the task proved comparatively simple, for most of the Archivists were at their posts or prepared to return to them; only communications were lacking and the Italian Archives Service had stayed in Rome and was both able and anxious to cooperate in every way. By November the system was so far restored that all question of policy and personnel were being decided at Rome by the appropriate agencies; and even at Florence the Superintendent was communicating with the local authorities in his area through Italian channels. It is perhaps not too much to say that from the present reorganisation may result a general survey of Italian Archives as they stand at the conclusion of the war. This would be a really valuable piece of constructive scholarship; particularly by the collaboration with the Vatican Authorities (with who also the Archives Office has been in touch), it could be made to include Ecclesiastical Archives, the administration of which is independent of the State. In any case, something has been done to repair the mischief of war in this field; and present relations with Italian Archivists recall those between Bonaini and his English correspondents nearly a hundred years ago.

#### FURTHER REFERENCES

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The Burlington Magazine, April, 1944, "The Museo Filangiere" by Christopher Norris  
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The Architectural Review; April, 1944, "War Damage to the Historic Monuments of South Italy"  
Country life, 14th July, 1944, "Historic Buildings in Naples: An Official Account of the state of the Angevin Churches"  
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The Journal of the Royal Institute of British Architects, July, 1944, "The Church of Monteoliveto, Naples: Work of Restoration"  
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The Sunday Times, 27th August, 1944, "Our Troops Saved Art Treasures"  
The Journal of the Royal Institute of British Architects, September, 1944, "Second Report on the Monuments of Central Italy"  
The Connoisseur, September, 1944, "Looting and Faking" and "Damage to Monuments in Italy and Normandy"  
The Burlington Magazine, October, 1944, "The Condition of Pictures in Central Italy"  
The Journal of the Royal Institute of British Architects, November, 1944, "The Monuments of Central Italy and Florence"  
The Illustrated London News, 2nd December, 1944, "Damage to Florence"  
The Connoisseur, December, 1944, "War Damage to the Church of San Lorenzo, Rome"  
Antiquity, December, 1944, "The War and Classical Remains in Italy"  
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The Listener, 1st March, 1945, "Works of Art in the Firing Line"  
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The Burlington Magazine, April, 1945, "The Condition of Paintings in Italy"

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WORKS OF ART IN ITALY  
Losses and Survivals in  
the War  
PART II—NORTH OF BOLOGNA  
together with  
Regional Summaries  
and a  
Supplement to Part I  
COMPILED FROM WAR OFFICE REPORTS BY  
THE BRITISH COMMITTEE ON THE PRESERVATION  
AND RESTITUTION OF WORKS OF ART,  
ARCHIVES AND OTHER MATERIAL  
IN ENEMY HANDS

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\* These Summaries are relevant to Part II—North of Bologna. Sardinia is included in "Losses and Survivals, Part II—North of Bologna."

## FOREWORD

PART I of this booklet was compiled while the war in Italy was still in progress.

The information was derived from the field reports sent back by the Monuments Officers with the forces. It was of necessity hasty and incomplete.

This Committee at that time felt that it was prudent to omit all mention of monuments in the area North of Bologna which was still in enemy hands. Information based on air photographs, German propaganda and accounts from neutral sources required confirmation on the spot. It was thought better to wait until this was forthcoming than to circulate reports that might prove to be unduly alarming or falsely reassuring.

The immediate reception accorded to Part I by the public has encouraged the Committee to plan Part II on a larger scale. Besides giving full particulars of the condition of districts North of Bologna, additions and corrections have been added to the field previously covered by Part I.

A year has gone by since the fighting ended. The Monuments, Fine Arts and Archives Branch of the Allied Control Commission have in the interval been able to carry out a more complete survey than was previously possible. It has produced in a few months (May-December, 1945) this detailed account of the state of works of art in the whole peninsula as they have been left by the recoiling tide of war.

The Monuments Sub-Commission was not merely a recording body, but was also charged with the mission of rescue. The appendix at the end of the booklet shows how much first-aid work it was able to put in hand, reviving the pre-existing Italian services and

supplying them with the essential materials, which were unobtainable from any other source. In this work of immense value to European culture, the British and American elements of the Sub-Commission worked together in particularly happy accord.

The collapse and rapid retreat of the German armies in the final stages of the war saved the North of Italy from the pulverising effects of ground fighting. But the toll levied by the Allied air bombardment of road and rail centres and factories, and demolitions by German engineers was heavy. July 20th, 1944, the date of the failure of the plot against Hitler, will ever remain a black day in the annals of Art History, for it was in the ensuing nine months that so much destruction was levied upon the Continent of Europe.

Great care was taken by the Eighth Army and R.A.F. Headquarters to limit destruction; otherwise, the tragic reckoning would have been heavier still. Venice was entirely prohibited as an aerial target and is consequently intact. But Padua, Vicenza, Verona, Mantua and Bolzano have all suffered, and the illustrations in this booklet tell a grievous tale. Genoa endured the additional affliction of bombardment from the sea.

S. MARIA DI CASTELLO. Some window-glass was broken, otherwise the Church is intact.

The DUOMO, S. Rocco, the PALAZZO DELLA PREFETTURA, the PINACOTECA and the MUSEUM are intact.

ALPIGNANO (Torino)

\*The CASTELLO GIA PROVANA was damaged by the explosion of a mine; but the monumental part of the building is intact.

ANDORA (Savona)

The town was damaged, but the CHURCH and CASTLE did not suffer seriously.

AOSTA

Is undamaged.

AQUILEIA (Udine)

Is undamaged.

ARENZANO (Genova)

\*The CHIESA sustained some damage.

ARGENTA (Ferrara)

Severe damage was sustained here, about nine-tenths of the town being demolished and the rest damaged by shell-fire.

S. DOMENICO, a brick Church, with indifferent fifteenth-century frescoes and a Campanile, was slightly damaged; the roof and walls being holed in several places by small-calibre shells.

S. GIOVANNI sustained damage to the roof.

S. MARIA DELLA SELICATA was badly damaged and is beyond repair; only the facade and the apse remain.

PIEVE di S. GIORGIO. The Romanesque portal was chipped.

The following Churches were either destroyed or damaged beyond repair: –

S. FRANCESCO, S. GIACOMO, S. NICCOLO and, in the environs, the MADONNA DELLA CELLETTA.

ARONA (Novara)

Is undamaged.

ARQUA PETRARCA (Padova)

The CHURCH of S. MARIA and the TOMB and HOUSE of PETRARCH are undamaged.

ARQUATA SCRIVIA (Alessandria)

Is undamaged.

ASOLO (Treviso)

Is undamaged.

ASTI

Is undamaged.

AVIGLIANA (Torino)

This town, with its richly decorated fifteenth-century mansions, is intact.

AYMAVILLES (Aosta)

Is undamaged.

BACENO (Novara)

Is undamaged.

BADIA POLESINE (Rovigo)

The ruined ABBEY of VANGALIZZA with its Chapels and Convent is undamaged, except for shaking from concussion.

BAGNAROLA BUDRIO (Bologna)

\*VILLA MALVEZZI-CAMPEGGI. Two rooms of the main block were blown out, and the Chapel in the garden was severely damaged.

BALANGERO (Torino)

The PARISH CHURCH is undamaged.

BARBEANO (Udine)



\*The PARISH CHURCH of S. ANTONIO, containing remarkable frescoes by GIOVANNI FRANCESCO DA TOLMEZZO, is undamaged, but is in a serious condition due to neglect.

#### BARDI (Parma)

The CASTELLO is undamaged.

#### BARDONECCHIA (Torino)

The PARISH CHURCH is undamaged.

#### BASSANO DEL GRAPPA (Vicenza)

The DUOMO VECCHIO suffered slight damage to the windows.

\*S. FRANCESCO. The roof was shaken and windows broken. The adjoining Cloisters sustained direct hits.

S. GIOVANNI and S. MARIA DELLE GRAZIE are undamaged.

The PALAZZO EZZELINI had its windows broken and an external fresco was slightly damaged.

\*PONTE VECCHIO. This wooden bridge was half blown up by Partisans and again damaged. Three or four of the original piers remain and the wooden balustrade, but the entrance portals were damaged

PIAZZA PONTE VECCHIO. The frescoes by JACOPO DA PONTE are unharmed, but suffer from neglect.

\*PORTA DELLA GRAZIE. Part of one arch was demolished.

#### BATTAGLIA (Padova)

\*The CASTELLO DI CATTALIO sustained damage to one of the facades.

The VILLA EMO and VILLA DONA DELLA ROSE are undamaged.

#### BAZZANO (Bologna)

The PARISH CHURCH is wrecked and the PALAZZO COMUNALE is ruined; but the ROCCA, with its Museum, is intact.

#### BELLUNO

Is undamaged

#### BENEVAGIENNA (Cuneo)

Is undamaged.

#### BERCETO (Parma)

The Romanesque CHURCH is undamaged.

#### BERGAMO

Is undamaged.

#### BETTOLA (Piacenza)

The CHURCH of S. BERNARDINO is undamaged.

#### BIELLA (Vercelli)

Is undamaged.

#### BOBBIO (Piacenza)

The ABBEY CHURCH of S. COLOMBANO, the DUOMO, and the PALAZZO MALASPINA are undamaged.

#### BOLOGNA

This town was for months the key to the German line of resistance, but on the whole escaped serious damage. The centre of the town where most of the important monuments are situated was very lightly damaged. One hundred and twenty-one buildings were reported on by the Monuments, Fine Arts officers and of them only twenty-nine sustained damage more serious than the breaking of glass; of those twenty-nine, eleven had already been repaired before the Allies entered the city and many more are now undergoing repair. The most serious losses were the famous Anatomical theatre of the Palazzo del Archiginnasio (totally destroyed) and the Church of S. Francesco (heavy damage, but repairable).

The following Churches were severely damaged: ORATORIO DI S. FILIPPO NERI, S. GIORGIO, CONVENT of S. GIUSEPPE DEI CAPPUCCINI, S. MARIA DELLA MASCARELLA and S. SALVATORE.

DUOMO. The top right side of the facade was hit and one of the side walls. A hole was made in the roof, but has since been repaired.

S. BENEDETTO and the ORATORIO DI S. CECILIA were damaged, but were repaired before the arrival of the Allies.

\*CORPUS DOMINI (LA SANTA). The main body of the Church, the façade with its fine terracotta decoration, part of the walls and all the nave roof and ceilings arc down. The cupola over the High Altar by MARCANTONIO FRANCESCHINI was badly shaken, but the side Chapels remains.

\*S. FRANCESCO. This beautiful early Gothic Church, build in 1246-60 by MARCO DA BRESCIA, has lost its nave roof and vaults, four piers of the nave and part of the arcading. The Chapel of S. Bernardino and three arches of the Cloisters are damaged, but the tiled facade and the apse with its girdle of Chapels is intact, as are the twin towers.

S. GIOVANNI IN MONTE. Three north Chapels were destroyed.

S. MARIA DEI SERVI. Two of the vaults were cracked, the column and arch of one bifora window were blown out, and some arches of the Cloister were damaged.

S. MARTINO MAGGIORE was undamaged, but part of the Campanile is lost.

The PALAZZO COMUNALE lost its south-west tower, but is otherwise intact.

PALAZZO DELLA MERCANZIA. The corner-pier, arch and part of the façade were badly damaged, but repairs have been completed.

The REALE RICOVERO DI MENDICITA lost part of the top floors of the east and west blocks; and three arches of the portico. The TEATRO DEL CORSO was severely damaged.

\*The ARCHIGINNASIO suffered severely, and the two-storeyed loggia on the right of the Cortile, the loggia facing the entrance, the Teatro Anatomico of the Cappella di S. Maria dei Bulgari and the rooms adjoining it, were all destroyed. These include the Doctor's Library and the Agrarian Library

\*PORTA NUOVA. The piers were damaged and shaken.

The TOMB of ROLANDINO DEI PASSEGGERI was damaged, but can be reconstructed.

The PALAZZO MALVEZZI-CAMPEGGI was severely damaged; the right side of the cortile and the storeys above it being destroyed. L

The PALAZZO MONPENSIER was severely damaged.

The PALAZZO MARCONI, PALAZZINA DELLA VIOLA and the CASA SERRACCHIOLI were damaged, but repaired before the arrival of the Allies.

On the outskirts of the city the CHURCHES of S. APOLLONIA and the MADONNA DI S. LUCA were damaged, but have been repaired. The VILLA HERCOLANI and the VILLA MAZZACORATI have been practically destroyed moderate damage has been sustained to the VILLA ALDINI and the VILLA GUASTAVILLANI.

## BOLZANO

The old town, lying near the vital Brenner railway, suffered heavy damage, not only to its individual monuments, but to its character and atmosphere, which is marked by defacement due to blast, of external frescoes, high-pitched roofs and carved stone-work.

\*DUOMO. The building has been badly wrecked by direct hits; its roof stripped, about a third of the beams being gone; the vaults are down in the apse and rear of nave and aisle; and its walls breached at several points. This building is, in the main, restorable. The Campanile by JOHANN LUTZ (1501-1519) is undamaged.

\*The old PARISH CHURCH of S. NICCOLO was destroyed by direct hits. Fragments of the frescoes have been recovered.

\*The CHIESA DEI DOMENICANI was practically destroyed by direct hits leaving little more than the walls of the west aisle.

S. ERARDO. The walls are standing and the roof-trusses remain, but the roof and vaulting have gone. The adjoining CONVENTO FRANCESCANO sustained superficial damage.

\*S. GIORGIO. The roof of the Church was destroyed. The adjacent CONVENT of the Teutonic Order received direct hits demolishing the tower and cloisters.

The CAPPUCCINI MONASTERY was badly damaged.

S. GIUSTINA was destroyed.

\*S. GIOVANNI IN VILLA suffered slight damage to the roof.

S. OSVALDO was destroyed.

The PALAZZI MERCANTILE, DI MASSIMILIANO and RIUNIONE ADRIATICA are intact.

The PALAZZO CAMPOFRANCO was severely damaged, only the façade remains.

The PALAZZO TOGGENBURG lost one wing, and the facade was also damaged

The CASTEL MARECCIO with its State Archives is unharmed.

The MUSEO Civico and the MUSEO DELL'ALTO ADIGE are almost undamaged.

All the Art Collections are reported safe.

In the vicinity (BOLZANO-GRIES) the PARISH CHURCH, S. AGOSTINO the BENEDICTINE MONASTERY, the CHURCH of S. OSVALDO, the CASTEL FLAVON and CASTEL RONCOLO are undamaged; but the CASTEL FIRMIANO suffered slightly.

## BORGONOVO DI VAL TIDONIE (Piacenza)

\*The PARISH CHURCH was slightly damaged, but has been repaired.

## BORGOTARO (Parma)

THE CASTELLO (Municipio) is undamaged.

## BOSCO MARENGO (Alessandria)

S. CROCE is undamaged.

## BRA (Cuneo)

Is undamaged.

## BRESCELLO (Reggio Emilia)

The colossal statue of HERCULES in the Piazza Maggiore is undamaged; as are the Roman mosaics in the School.

## BRESCIA

The damage was considerable here and many monumental buildings were destroyed.

The seventeenth-century DUOMO Nuovo sustained slight damage due to bomb-fragments. The metal covering over the brick cupola was completely burnt.

\*S. AFRA. This ancient Church, rebuilt in 1580 by BAGNADORE and containing paintings by TINTORETTO, TITIAN and VERONESE, was almost entirely destroyed.

S. ALESSANDRO sustained damage to window-glass.

S. CARLO. The seventeenth-century altar of S. Cuore was destroyed.

\*S. FRANCESCO. This thirteenth-century Church with a Gothic façade now much modernised, was severely hit. The Campanile and the apse were damaged, but can be repaired.

\*S. MARIA DEI MIRACOLI, a small, early-Renaissance building (1488-1525) with four domes and a rich facade, was very badly damaged. The roof has gone and virtually everything else, except its structural framework. The portal and facade have been walled-up and are preserved. The Sacristy was destroyed.

S. MARCO. The barrel vault of the nave was destroyed and the apse was damaged.

\*CONVENTO DELLE FIGLIE DEL SACRO CUORE. Some damage was sustained to this building.

The PALAZZO BROLETO and PALAZZO MARTINENGO sustained damage. The \*PALAZZO RAGNOLI was badly damaged and more than half has disappeared. The great Renaissance \*PALAZZO SALVADEGO has little more than its façade left, but the MORETTO frescoes had been removed by the canvas-glue method and are safe, though the other frescoes have gone. The PALAZZO PROVAGLIO and SAN MARCO have been destroyed. The PALAZZO AVEROLDI was severely damaged, but can be repaired. The covering of the dome was burnt off the \*PALAZZO DELLA LOGGIA and the windows were damaged.

The PINACOTECA TOSIO and the MUSEUM of CHRISTIAN ART, in which are incorporated (lie Churches of S. SALVATORE, Santa GIULIA and Santa MARIA DEL SOLARIO are intact, together with their contents.

The FOUNTAIN in the PIAZZA DEL DUOMO is unharmed, the statues being safe in the deposit at ERBUSCO.

BRESSANONE (Bolzano)

Is undamaged.

BRIGA MARITTIMA (Cuneo)

\*MADONNA DEL FONTANA and S. MARTINO. The roof and windows were damaged by a near-miss.

BRUSASCO (Torino)

The ABBEY of S. FEDE DI CAVAGNOLA is undamaged.

BRUNICO (Bolzano)

Is undamaged.

BUDRIO (Bologna)

S. LORENZO. The Germans mined the Campanile which, in its fall, demolished the richly ornamented choir.

S. AGATA was hit by a few shells and some damage was caused to the interior by fragments.

BURANO (Venezia)

Is undamaged.

BUSSETO (Parma)

The only damage sustained to the monuments in this town was some surface scratches on the CHURCH of S. BARTOLOMEO.

CAMINO (Alessandria)

The CASTELLO with its Library and collections is intact.

CANDIA CANAVESE (Aosta)

Is undamaged.

CANNOBIO (Novara)

The SANTUARIO DELLA PIETÀ and the PALAZZO COMUNALE ("Il Parasio") are undamaged.

CANOSSA (Reggio Emilia)

The CASTELLO is undamaged.

CAORSO (Piacenza)

The COLLEGIATA and the CASTELLO VISCONTI are intact.

CARIGNANO (Torino)

The DUOMO, S. MARIA DELLE GRAZIE and MONTE DI PIETA are undamaged.

CARMAGNOLA (Torino)

Is undamaged.

CARPI (Modena)

Is undamaged.

CASALE MONFERRATO (Alessandria)

Is undamaged

CASALVOLONE (Novara)

Is undamaged.

CASARSA DELLA DELIZIA (Udine)

\*The recently-restored CHURCH of S. CROCE was seriously damaged by direct hit. The roof and side walls collapsed and the notable frescoes by PORDENONE and POMPONIO AMALTEO were badly cracked.

CASELLE (Torino)

Is undamaged.

CASSACCO (Udine)

The CASTELLO is undamaged.

CASSINE (Alessandria)

The CASA ZOPPI is undamaged.

CASSIO (Parma)  
The PARISH CHURCH was slightly damaged.

CASTELLARANO (Reggio Emilia)  
The CASTELLO was gutted by fire; the outer walls alone still stand.

CASTELLARO (Modena)  
The PARISH CHURCH was completely destroyed.

CASTEL'ARQUATO (Piacenza)  
The CASTELLO VISCONTI was slightly damaged.

CASTELFRANCO VENETO (Treviso)  
The DUOMO is undamaged; the painting by GIORGIONE was safely stored in Venice. The CASTLE and TOWN WALLS are also undamaged.

CASTELLAZZO BORMIDA (Alessandria)  
S. MARIA, the CHURCH of LA TRINITÀ and the SANCTUARY of the MADONNA DELLA CRETA are undamaged.

CASTELLETTO D'ORBA (Alessandria)  
S. INNOCENZA, the ORATORY and the CASTELLO DEGLI ADORNO are undamaged.

CASTELNOVO NEI MONTI (Reggio Emilia)  
The PARISH CHURCH is intact.

CASTELNUOVO FOGLIANI (Piacenza)  
\*The CASTELLO (now a Convent) was slightly damaged.

CASTEL S. GIOVANNI (Piacenza)  
The only damage sustained here was to the organ of the PARISH CHURCH.

CASTEL S. PIETRO (Bologna)  
There was only slight damage to S. MARIA MAGGIORE (Parish Church), S. BARTOLOMMEO and the ORATORIO DEL CROCEFISSO. The PALAZZO COMUNALE escaped with roof-damage only.

CASTIGLIONE OLONA (Varese)  
Is undamaged.

CASTIONS DI STRADA (Udine)  
\*The roof and windows of S. MARIA were shaken by concussion from near misses.

CAVORETTO (Torino)  
The PARISH CHURCH is intact.

CENTO (Ferrara)  
The whole town is intact. In the suburb, PIEVE DI CENTO, the only building to suffer damage was the HOSPITAL, which had one shell-hit, damaging a few unimportant pictures of the BOLOGNESE SCHOOL which had been stored there.

CHATILLON (Aosta)  
Is undamaged.

CHERASCO (Cuneo)  
Is undamaged.

CHIARAVALLE DELLA COLOMBIA (Piacenza)  
The AUBEY CHURCH is undamaged.

CHIAVARI (Geneva)  
The CATHEDRAL and the PALACE of JUSTICE are intact; as are three important buildings in the neighbourhood, namely the BASILICA DEI FIESCHI, the CHURCH of the MADONNA DELLE GRAZIE and the PALAZZO DEI FIESCHI.

CHIERI (Torino)  
Is undamaged.

CHIOGGIA (Venezia)  
Is undamaged.

CHIVASSO (Torino)  
Is undamaged.

CIRIE (Torino)  
S. GIOVANNI and the PALAZZO DORIA (Municipale) are undamaged.

CITTADELLA (Padova)  
This town with its well-preserved mediaeval walls is undamaged.

CIVIDALE (Udine)

No damage has been sustained to this town with its eighth-century Oratory or TEMPIETTO of S. MARIA IN VALLE or to the DUOMO with its octagonal Baptistery and silver-gilt altar-piece of 1200.

COLDIRODI (Geneva)

Is undamaged.

COLLECCHIO (Parma)

Is undamaged.

COLLEGNO (Torino)

Is undamaged.

COLORNO (Parma)

The CHURCH of S. IJUORIO and the PALAZZO DUCALE are undamaged.

CONCORDIA SAGITTARIA (Venezia)

\*The roof and walls of the BAPTISTERY were shaken by near misses. The DUOMO is undamaged.

CONEGLIANO (Treviso)

The only damage here was to S. MARTINO which lost some roof-tiles.

CORREGGIO (Reggio Emilia)

Is undamaged.

CORRUBBIO (Verona)

\*S. Rocco. The explosion of an ammunition-dump severely shook the building.

CORTE MAGGIORE (Piacenza)

LA COLLEGIATA and the PALAZZO MARCHESE are intact; but there is some scarring on the CHURCH of S. FRANCESCO.

CORTINA D'AMPEZZO (Belluno)

The PARISH CHURCH is intact.

CREA (Alessandria)

The SANTUARIO DI CREA is undamaged.

CREMONA

Is undamaged.

CRESCENTINO (Vercelli)

The SANCTUARIO DELLA BEATA VERGINE DEL PALAZZO is undamaged.

CREVEGNA (Novara)

Is undamaged.

CROARA (Bologna)

S. CECILIA sustained slight damage.

CUNEO

Is undamaged.

CUORGNE (Torino)

Is undamaged.

DESENZANO DEL GARDA (Brescia)

Is undamaged.

DOLO (Venezia)

The CHURCH of S. Rocco and the VILLA NANI-MOCENIGO are intact.

The PALAZZINA ZANON-BON sustained a shell hole in the facade.

The VILLA CIANETTA is undamaged.

DOMODOSSOLA (Novara)

Is undamaged.

DOZZA (Bologna)

The VILLA DI MONTE DEL RE, a repository for Museums of MILAN and IMOLA, is intact.

The CASTELLO MALVEZZI was hit several times by shell fire on the walls and roof, but the damage has been repaired. The collection of Armour is intact.

DUINO (Trieste)

The CASTELLO is undamaged; but was used as H.Q. by the Germans, who stole the entire library, which has, in large part, been found in Schloss Freudenberg, near Klagenfurt.

ESTE (Padova)

Is undamaged.

FABBRICO (Reggio Emilia)

The PARISH CHURCH is undamaged.

FAGAGNA (Udine)

L'ASSUNTA and S. GIACOMO are undamaged.

FANANO (Modena)

The PARISH CHURCH is undamaged.

FANZOLO (Treviso)

The VILLA EMO is undamaged.

FELIZZANO (Alessandria)

CEMETERY CHAPEL. The apse with its frescoes was badly cracked and requires careful restoration.

FELTRE (Belluno)

Is undamaged.

FENIS (Aosta)

The fourteenth-century CASTELLO is undamaged.

FERRARA

Any damage to this city is to be lamented and though, unfortunately, widespread the damage does not amount to complete destruction. Damage was heavy near the railway-yards. Elsewhere, though scattered bombs fell over a wide area, a list of damaged monuments conveys an exaggerated picture of the extent of the loss. S. Benedetto, a large but not outstanding Renaissance church, and several minor Palazzi were destroyed; others including the handsome Palazzo dei Diamanti were damaged and the Casello Estense was struck on one draw bridge-tower. In general, however, the complex of houses and Palazzi, which give Ferrara its peculiar fame and character, received little hurt which judicious restoration cannot mend.

\*The DUOMO escaped damage, but the Winter Choral Room between it and the Campanile was blown-up; it was of no great architectural importance and happily involved nothing else in its destruction.

\*S. APOLLINARE. Part of the roof has gone and the Church was badly shaken. One fresco was detached for safety.

The Renaissance CHURCH of S. BENEDETTO is a ruin, with all its outside walls and roof gone. The sixteenth-century Cloisters were badly damaged.

The CAPPUCCINI was lightly damaged.

The CHURCH of CORPUS DOMINI is intact.

\*S. CRISTOFORO DELLA CERTOSA. The top of the Campanile was blown down and crushed the apse-vault and cupola of the Church as well as the vault and altar of one side of the Chapel. The other similar Chapels were untouched.

S. DOMENICO and S. FRANCESCO suffered only the breaking of the glass of the windows.

\*The CHIESA DEL GESÙ was badly blasted inside and most of the late sixteenth-century plaster-work fell; all of the glass was broken and the roof-tiles shaken. The facade is intact. The terracotta "Deposition" by GUIDO MAZZONI was slightly scratched, but the monument to the Arciduchessa di Ferrara is undamaged.

S. GIORGIO. The exterior suffered superficial chipping, as also the wooden choir-stalls. One bifora window of the Campanile was damaged.

S. GUISEPPE suffered slight damage.

\*S. MARIA IN VADO, one of the oldest Churches in Ferrara, altered in the early-Renaissance style after 1495 by BIAGO ROSSETTI and BARTOLOMMEO TRISMANI according to plans by ERCOLE GRANDI, suffered from chipping on the base of the outside walls, and the north portal. The roof was shaken and all the glass destroyed. The elaborate fresco decoration by CARLO BOMONI is unharmed but requires protection.

\*S. PAOLO is undamaged, but four arches of the Cloister have fallen.

\*S. ROMANA. The Cloister was damaged by a direct hit.

S. STEFANO was destroyed.

The magnificent CASTELLO D'ESTE has lost one tower of the south-west drawbridge.

The PALAZZO DI LUDOVICO IL MORO is virtually intact, except for the glass of its windows.

The PALAZZO DEL SEMINARIO was slightly damaged.

The PALAZZO DELL'UNIVERSITÀ and the COMMUNAL LIBRARY are intact.

Of the great private PALAZZI, which are among the glories of the city, the following have been damaged:

PALAZZO BENTIVOGLIO. The artistically unimportant east-side was breached.

The PALAZZO GIULIO D'ESTE was lightly damaged.

\*PALAZZO DELLA MARFISA. The main building is intact, but the painted roof of the Loggia Grande was holed.

The PALAZZO MASSARI was pock-marked externally.

\*The PALAZZO SCHIFANOIA sustained slight damage to the roof.

PALAZZO ROVERELLA. Some of the terracotta ornamentation was destroyed.

PALAZZO PROSPERI-SACRATI. The balcony over the portal was knocked off.

The PALAZZI FIASCHI, SARACCO and STROZZI were damaged beyond repair.

\*The CASA DELL'ARISTO sustained damage to the interior and roof.

The CASA DI ALFONSO and the CASA CINI sustained slight damage.

The PALAZZO BEVILACQUA and the CASA ROMEI are intact. Some of the less important PALAZZI not included in the official list of Protected Monuments have suffered, more or less severely, but in general, the toll of damage must be considered fairly light.

The TEATINI was slightly damaged; a corner of the roof being blown off.

#### FIDENZA (Parma)

DUOMO. The upper conical part of two pinnacles of the early Church was hit, but these can be repaired. The Canonical suffered serious damage. Several cracks have appeared in the rear walls, but they do not appear to be serious.

PALAZZO COMUNALE. A large bomb fell in front of the Palazzo; but no more than blast damage was sustained and this was chiefly confined to doors and windows.

#### FINALE PIA (Savona)

CHURCH and ABBBY of S. MARIA DI PIA. The CHURCH is intact, but the outer wall of the Cloister of the ABBEY sustained slight damage.

#### FINALE MARINA (Savona)

The town was damaged, but the baroque COLLEGIATA CHURCH of S. GIOVANNI BATTISTA and the CASTELLO did not suffer severely.

#### FINALE NELL'EMILIA (Bologna)

The CASTELLO is undamaged.

#### FIORENZUOLA D'ARDA (Piacenza)

The CHIESA MAGGIORE lost its window-glass, but is otherwise intact.

#### FIUMALBO (Modena)

The PARISH CHURCH and the tower of the old CASTELLO are undamaged.

#### FOGLIZZO (Torino)

The CASTELLO DEI BIANDRATE is intact.

#### FONTANELLATO (Parma)

The town is undamaged and the PARMIGIANINO frescoes in the ROCCA DEI SANVITALE are safe.

#### FONTEVIVO (Parma)

The ABBEY CHURCH suffered only a few scratches.

#### FORNOVO DI TARO (Parma)

\*The root of the PARISH CHURCH was slightly damaged.

#### FOSSANO (Cuneo)

Is undamaged.

#### FRASSINORO (Modena)

The BADIA is intact.

#### RUGAROLO (Cunco)

The CHURCH OF S. CROCE is undamaged.

#### GAIATO (Modena)

\*The PARISH CHURCH was slightly damaged.

#### GAREGNANO (Milano)

Is undamaged.

#### GATTINARA (Vercelli)

Is undamaged.

#### GAVI (Alessandria)

The CHURCH of S. GIACOMO and the OKATORY of the TURCHINI ROSA-BLANCHI, which was a repository for Museum collections, are both undamaged.

#### GAZZOLA (Piacenza)

The CASTELLO is undamaged

#### GEMONA (Udine)

Is undamaged.

#### GENOVA

This most important city of Liguria suffered severely from the air raids directed against its harbour and communications. Fifty-five Churches, thirteen Oratories, three Cloisters, one hundred and twenty-nine Palaces and Villas, three Theatres and a score of other buildings of less artistic importance in the old town more or less were damaged. Considering that, the damage was so widespread the real losses amongst the monuments on the Protected.

List was fewer than might have been feared. The most serious and irreplaceable losses are the magnificent interiors of the past mediaeval palazzi.

Many of the lightly-damaged buildings had been repaired before the arrival of the Allied Forces and repairs are now in hand to the majority of the remaining monuments.

The following buildings have been destroyed beyond repair: S. BARTOLOMEO DEL FOSSATO, SS. GIACOMO E FILIPPO, S. MARIA IN PASSIONE and CONVENT, S. PIETRO ALLA FOCE, ORATORIO DELLA MORTE E MISERICORDIA, ORATORIO REGINA PACIS A MARASSI, ORATORIO DEL ROSARIO IN S. FRUTTUOSO, ORATORIO DI S. MARTINO, PALAZZO

ARCIVESCOVILE, PALAZZO BALDINO-DE MARI, PALAZZO GAVOTTI, PIAZZA GARIBALDI 3, PALAZZO PAGANO-DORIA, TEATRO DEL FALCONE IN PALAZZO REALE, TEATRO PAGANINI.

Damage has been sustained by the following, but repairs cannot at present be undertaken: SS. AGATA E FRUTTUOSO, S. CROCE E CAMILLO, S. MARGHERITA A MARASSI, S. MARIA DELLE GRAZIE, S. MARIA DEI SERVI, S. MARIA IN VIA LATA, S. MATTEO, S. PANCRAZIO, S. SALVATORE, S. SILVESTRO, S. SISTO, S. VINCENZO DE PAOLI ; ORATORIO DI S. MARIA ANCILLORUM, ORATORIO DEL SUFFRAGIO; LOGGIA DEI MERCANTI; PALAZZI: ANDREA-DORIA, BALBI PIOVERA, CAMBIASO, CARREGA-CARALDI, CATTANEO DELLA VOLTA, DORIA-SPINOLA, DURAZZO PALLAVICINI, GIUSTINIANI, NEGRONE, PAMMATONE, PARODILERCARI, PENCO, DEL PODESTÀ, SARTORIO, SAULI, SCHIAFFINO, SERRA, SPINOLA (Banca d'America), SPINOLA (del Governo), DELLE TORRETTE; PORTA S. BERNARDINO; TEATRO CARLO FELICE; VILLE: CARREGA-CATALDI, DEI FERRARI, PALLAVICINO, PARADISO-BOMBRINI (with frescoes by TAVARONE), RAVANO-PARETO, REGGIO-FRANZONI, SAULI DELLA TERNI.

\*DUOMO. The damage was not severe. The Chapel of the south aisle was damaged and the FARANCAVILLA statue was destroyed.

\*S. AGOSTINO sustained damage to the roof and to the interior.

\*SS. ANNUNZIATA. Part of the north side of the nave and three Chapels were destroyed. The south aisle was seriously damaged and the central apse was half demolished. The frescoes by leading seventeenth-century Genoese painters, including CARLONE and GHISSONE, were lost.

\*S. BENEDETTO sustained damage to the covering of the roof.

\*S. CARLO. The facade and Chapel were damaged, and the Sacristy was destroyed.

\*N.S. DEL CARMINE sustained damage to the covering of the roof.

\*N.S. DELLA CORONATA. The vault was completely destroyed and the interior was seriously damaged. The Cloister was completely ruined.

\*SS. COSMA E DAMIANO sustained damage to the roof over the vault.

\*S. DONATO. The Canonica, where the treasury was kept, and the main apse, were destroyed. The altars of the side apses were damaged and the nave vault was cracked.

\*S. FRANCESCO DA PAOLA. Damage to the roof caused injury to the fresco by GIUSEPPE PALMIERI.

\*S. GIORGIO. The central Chapel and the Chapel to the north, containing the painting by GIUSEPPE ISOLA, were destroyed.

\*S. GIOVANNI DI PRE sustained only light damage to the roof.

\*S. GIULIANO. The roof was badly damaged.

\*S. LUCA. The dome and frescoes were seriously cracked.

\*CHIESA DELLA MADDALENA. The roof was gutted by fire and the frescoes on the vault, and the facade, were damaged.

\*S. MARIA ASSUNTA DI CARIGNANO. The main cornice and part of the roof were damaged. The North Chapel had its vault cracked.

\*S. MARIA DI CASTELLO. The roof was seriously damaged and rain infiltration consequently injured the frescoes and plaster decorations of the Chapel.

\*CHIESA E CHIOSTRO DI S. MARIA DELLA CELLA. The roof was seriously damaged and the Cloister was hit.

\*S. MARIA DELLA CONSOLAZIONE. The roof was damaged, and the paintings which had remained in situ were harmed.

\*S. MARCO sustained damage to the roof.

\*N.S. DEL MONTE. The roof of both Church and Convent were damaged.

\*S. NICCOLÒ. The south Chapel was destroyed and the south wall of the nave and pier to the first bay down. The frescoes were ruined.

\*S. PIETRO IN BANCHI. The Campanile, vestibule and a large section of the vault of the nave were destroyed. Damage was done to the Chapel and other architectural features.

\*S. Rocco. The apse was damaged which resulted in the partial loss of "Gloria di S. Rocco" by CARLONE.

S. SIRO. Damage to the roof and north aisle brought down a section of the vault. Two Chapels were destroyed.

\*S. STEFANO (Vecchio). Part of the facade was hit and the apse and Campanile were cracked.

\*N.S. DELLE VIGNE. Serious damage was done to the roof on the south part of the nave. Plaster and painted decorations suffered injury, as did the marble.

\*CHIESA DELLA VISITAZIONE. The roof was burnt and the vault destroyed.

\*CONVENTO DI S. BARNABA. The roof was damaged.

\*ORATORIO DI S. ANTONIO ABATE. Light damage was sustained by the decorations and vault.

\*ORATORIO DELLA CORONATA. The vault, walls and plaster decorations were cracked and in danger of falling.

\*ORATORIO DELLA GRAN MADRE DI DIO sustained damage to the roof over the apse.

\*PALAZZO BALBI LOMELUNI. The rear facade and the roof were damaged.

\*PALAZZO BIANCO. The facade corresponding to the central salone was demolished; also the mezzanine below. The roof and top floor were burnt out.

\*PALAZZO BRANCA DORIA. Two doors were destroyed, including notable plaster and painted decorations.

\*PALAZZO CAMBIASO. The damage was severe, but the portico and the staircase have survived.

\*PALAZZO CATTANEO ADORNO. The roof was severely damaged.

\*PALAZZO CELLARIO SERVENTI. Two rooms with plaster decorations were damaged.

\*PALAZZO CICALA. The roof was burnt out.

\*PALAZZO DEL COMMENDA DEL PRE. The roof was damaged.

\*PALAZZO DORIA DEL GIGANTE. Serious damage was done to the north-west angle of the top floor, and almost the entire roof was destroyed.

\*PALAZZO DORIA DEL PRINCIPE A FASSOLO. The roof and the richly decorated interior were seriously damaged, and the garden wing collapsed. The Fountain of Neptune by TADDEO CARLONE was shattered; but the notable frescoes by PERINO DEL VACA are unharmed, except for minor stains due to infiltration by rain.



\*PALAZZO DORIA TURSI (del Municipio). Serious damage was done to the Loggia looking on to the Via Garibaldi. The east and rear facades were damaged and the roof was burnt.

\*PALAZZO DUCALE. The part of the building occupied by the PROCURA DEL RE and TRIBUNALS were destroyed as well as the central block. The damage to the Loggia of the Cortile was the most significant.

\*PALAZZO DURAZZO ADORNO. Damage was done to the facade, side walls and roof. Part of the frescoed salone was ruined.

\*PALAZZO DE' FERRARI. Damage was sustained to the roof.

\*PALAZZO FIESCHI (Stella Maris). The roof and frescoed vault below were damaged; one fresco being completely destroyed.

\*PALAZZO GRANELLO. The greater part of the roof was destroyed by fire. Consequent rain-infiltration has damaged some of the frescoes.

\*PALAZZO GRILLO CATTANEO. The south angle was destroyed and the roof and interior damaged.

\*PALAZZO GIUSTINIANI (Brignole Sale). The three upper floors were gutted by fire and one frescoed ceiling was half-destroyed.

\*PALAZZO IMPERIALE. The sixteenth-century central portion, the two top floors and several rooms of the Piano nubile, were destroyed.

\*PALAZZO IVREA. The roof was damaged.

\*PALAZZO LAMBA DORIA. The roof and top floor were destroyed, only the exterior walls remaining. The fresco by STROZZI is unharmed.

\*PALAZZO PALLAVICINI. Serious damage was done to frescoes by ANDREA and OTTAVIA SEMINO, and to the vaults of the principal salone.

\*PALAZZO PIGNONE. The roof was destroyed by incendiaries.

\*PALAZZO REALE. Considerable damage was done to the side wings of the courtyard and to the garden.

\*PALAZZO ROSSO. The Brignole Sale apartment was damaged by incendiaries. The central salone of the gallery, with the eighteenth-century fresco by GREGORIO DE FERRARI, "La Caduta di Fetonte", were destroyed.

\*PALAZZO SALVAGO (Campanella). The more important rooms of the Piano nobile "Salone d' Oro" were destroyed.

PALAZZO S. GIORGIO. The sixteenth-century portion of the building was burnt and the marble statues were damaged.

\*PALAZZO SERRA. The facade and the loggia were slightly damaged.

\*PALAZZO SPINOLA. The roof was totally destroyed including the top floor. Damage was done to the frescoes by CARLONE on the vault of the principal salone.

\*PALAZZO DELL' UNIVERSITÀ. Serious damage was done to the roofs and various parts of the building. The fresco in the central salone was lost.

\*VILLA DELLE MARCELLINE. The roof was burnt, seriously damaging the salone and rooms below. The Chapel was half-destroyed.

VILLA CAMBIASO. Part of the roof and the vault of the salone were destroyed. The facade and interior walling were cracked

\*VILLA DE'FERRARI. The roof sustained damage.

\*VILLA PARADISO. The roof was badly damaged.

\*VILLA DELLE PESCHIERE. The roof was burnt by incendiaries.

\*VILLA DELLE PIANE. The roof was damaged.

\*VILLA PIUMA. Serious damage was done to the roof and the frescoed vault was partly destroyed.

\*VILLA RAGGI (Istituto delle Dorotee). The total destruction of the roof resulted in the loss of the fresco attributed to PIASELLA, "Battaglia di Costantino"; and also the other cycle of frescoes.

\*TORRE TRUCCO. The facade and medieval part of the building were lightly damaged.

#### GIAVENO (Torino)

Is undamaged.

#### GORIZIA

\*The CASTELLO had its roofs shaken and windows broken by the explosion of mines in front of it. It was formerly maintained as a house-museum but the furniture was safely stored in the basement vaults.

#### GOVONE (Cuneo)

Is undamaged.

#### GRADISCA (Gorizia)

One small tract of the dry WALL was damaged; otherwise, all monuments are intact.

#### GRADO (Trieste)

The town is undamaged; but the important floor mosaics in the BASILICA have suffered from long suspended maintenance during the war. Repairs are now being undertaken.

#### GRAZZANO VISCONTI (Piacenza)

The CASTELLO is undamaged.

#### GROPPARELLO (Piacenza)

The CASTELLO sustained damage to the tower and drawbridges.

#### GUASTALLA (Reggio Emilia)

Is undamaged.

#### GUIGLIA (Modena)

\*The PARISH CHURCH sustained damage to the roof.

ILLEGIO (Udine)

\*S. FLORIANO. The building was badly mistreated by Cossack-German troops. The altars were damaged; doors and window-frames were broken and burnt. The roof was also injured.

IMOLA (Bologna)

The town did not suffer very severely.

S. AGOSTINO and S. MARIA DELLE GRAZIE are intact.

S. DOMENICO with its fine terracotta portal, has only a few scars on the south wall and some damage to the Cloister.

\*S MARIA IN REGOLA. The roof and interior were slightly damaged but the BRAMANTESQUE Cloister is unharmed.

\*MONTE in PIETÀ. The roof was holed, but has been repaired.

\*The MUSEO Civico, formerly a Franciscan Convent, lost its windows and part of the roof. One shell bursting inside a gallery upset a collection of neoliths; all the other contents are safe.

\*PALAZZO PATERLINI. The facade was struck and had to lie braced.

The PALAZZI SERSANTI and DELLA VOLPE are unharmed.

The OSPEDALE, with its charming baroque exterior, containing a ceramic collection, is intact.

IMPERIA (Oneglia and Porto Maurizio)

The port and industrial were damaged, but the ROMAN Tower the great classical DUOMO and the COLLEGIATA CHURCH of ONEGLIA are unharmed.

INTRA (Novara)

Is undamaged.

ISOLA BELLA (Novara)

The PALAZZO BORROMEO is undamaged.

ISSOGNE (Aosta)

The CASTELLO is safe.

IVREA (Aosta)

Is undamaged.

LEGNAGO (Verona)

\*TORRIONE DI LEGNAGO. This mediaeval brick tower was released from its encumbrances by bombing of adjacent buildings.

LENDINARA (Rovigo)

Is undamaged.

LERICI (Spezia)

Is undamaged.

LEVANTO (Spezia)

Is undamaged.

LIDO (Venezia)

\*The CONVENTO DI S. NICCOLO was badly wrecked by German troops.

LIVEROGNE (Aosta)

Is undamaged.

LOANO (Savona)

Is undamaged.

LONATO (Brescia)

Is undamaged.

MALCONTENTA (Venezia)

THE PALAZZO FOSCARI was damaged by blast from near misses; but the (?)VERONESE frescoes are undamaged.

MANTA (Cuneo)

The CASTELLO is undamaged.

MANTOVA

The city suffered scattered damage.

The DUOMO and S. ANDREA are undamaged.

The FILIPPINI was almost completely destroyed.

\*The monumental Gothic CHURCH of S. FRANCESCO is almost entirely destroyed. All that remains is the facade (propped up with beams), parts of the north wall of the nave and parts of the south aisle wall with the Chapels. There are some remains of frescoes (thirteenth-fifteenth-century) including some by STEFANO DA ZEVIO, which may be detached and saved.

S. LEONARDO. The roof has gone completely, but the facade and apse are standing. The greater part of the thirteenth-century Campanile is intact. A fresco attributed to LORENZO COSTA the Elder in the adjacent ORATORIO DI S. GOTTARDO is unharmed.

S. MAURIZIO was completely destroyed.

S. MARIA DI GRADARA was slightly damaged.

S. ORSOLA. Only the facade and part of the dome remain standing.

PALAZZO CANOSSA. The stucco decoration of the facade facing the Piazza Canossa was damaged by shell-fire.

PALAZZO DUCALE. Bombing near the Castello caused a crack in the wall of the Sala degli Sposi on which is depicted the family of the Marchese Ludovico Gonzaga, by MANTEGNA; but this can be repaired. All the window-glass has gone, and a loggia facing the lake was damaged.

The PALAZZO TE, erected on the site of a stud-farm of the GONZAGAS as a country home for Federico II in 1525-1535 by GIULIO ROMANO, is virtually intact.

CASA DELLA CERVETTA. Bombing in August, 1944, completely destroyed this house, which was built about 1495 by the pharmacists GROPPPELLI.

#### MARENGO (Alessandria)

The MUSEUM, with its Napoleonic Collections, is safe.

#### MARTIGNACCO (Udine)

The CURCHES of S. CARLO, S. MARIA and S. NICCOLO are undamaged.

#### MARZABOTTO (Bologna)

For report on damage see under Antiquities and Archaeological Collections, EMILIA.

#### MASER (Treviso)

The VILLA BARBARO-GIACOMELLO is undamaged.

#### MASINO (Aosta)

The CASTELLO is undamaged.

#### MASSERANO (Vercelli)

Is undamaged.

#### MASSINO (Novara)

Is undamaged.

#### MERANO (Bolzano)

Is undamaged.

#### MESTRE (Venezia)

The north aisle of S. LORENZO was damaged and the window-glass has gone, but the PROVVEDERIA (Old Palace) is intact.

#### MILAN

This city suffered widespread damage; this, only in few cases, amounted to complete destruction, but the damage to interiors is widespread and irreparable. The worst damage occurred during that period. After the raids, Milan burned for a week, owing to the scarcity of water. Later raids did minor damage, and in several cases, repairs and reconstruction had been started by the Italian authorities before the arrival of the Allies. Of the twenty-seven Churches on the official list of Protected Monuments only five escaped damage.

The DUOMO lost all its window-glass and suffered minor damage from shell fragments. Some exterior figures and pinnacles were destroyed or lost. The stained glass, which had been removed, is now being replaced.

S. ALESSANDRO was lightly damaged.

\*S. AMBROGIO, the most important Church in the city, a twelfth-century building incorporating parts of the older Church built in 800 A.C., suffered severely. The Cloister by BRAMANTE was practically destroyed; blast weakened the apse and damaged some of the apsidal mosaics (since restored). Part of the nave and narthex vaulting: fell and breaches were made in the north wall. A number of windows have gone and several Chapels were damaged. The ceiling in the Sacrestia delle Messe by TIEPOLO is ruined.

\*S. BABILA. This small Romanesque Church sustained damage to the facade and portal.

\*S. CARLO BORROMEO. The portico and the interior were damaged by fire.

\*S. EUSTORGIO. This ancient Dominican Church founded in the fourth century, rebuilt in Gothic style in 1278 and renewed in the seventeenth century, had its roofs burnt off.

\*S. FEDELE, erected by SAN CARLO BORROMEO from designs by PELLEGRINO RIBALDI, sustained damage to the lower part of the facade, which caused cracks in the interior structure, especially in the north-west corner of the nave. The Church is now practically repaired.

S. GIORGIO AL PALAZZO was lightly damaged.

\*S. GOTTARDO. The Campanile was lightly damaged.

\*S. LORENZO, the most ancient Church in Milan, which was erected about 560 on the ruins of a Roman building and after a fire in 1071 was altered and subsequently restored about 1575 by MARTINO BASSI, was damaged on the outside wall at the east end. The interior of the Church and the Roman columns in the forecourt are unharmed, though the covering of the dome was burnt.

S. MARIA DELLE GRAZIE. This Abbey Church of the fifteenth century was severely damaged. The outer walls of the side Chapels and adjoining vaults were displaced or demolished by blast. The Dome over the crossing, the transepts and the apse are intact. The Cloister was almost entirely demolished. The wall of the refectory facing LEONARDO'S "Last Supper" collapsed, bringing down the roof. The painting by MONTORFANO on the opposite wall has suffered bad scaling, and of the figures of the Ludovico Sforza (?) family attributed to LEONARDO, only the rough sinopia drawing survives.

"The Last Supper" by LEONARDO DA VINCI. Bomb-hits in August 1945 destroyed the wall and roof of the refectory housing the painting. "The Last Supper" was painted on one of the end walls in 1494-1497. The fresco at the time of the au-raids was covered, heavily sandbagged and walled and supported by steel scaffoldings.

According to official reports received by the Monuments, Fine Arts and Archives Sub-Commission, the painting, which has been much restored is in satisfactory condition. The last restoration of the wall supporting the painting was done in 1924 and is standing up well.

Experts report that on the picture, only in the area — about 10 centimetres square - of the tunic of St. James the Greater, which materially has always been the weakest point of the famous masterpiece, is there any noticeable alteration.

There, a very thin flake of the plastering has swollen up and the plaster-underneath has been reduced to dust. This area has undergone conservation work several times in the past. The small swollen portion is not part of the original plaster.

Work has been undertaken to strengthen the wall behind the fresco since the supporting plaster was generally in danger of disintegration and Art experts are currently studying the problem of dusting the picture itself a device operation. This work of art is now open to inspection.

\*S. PIETRO IN GESSATE, a Church in the fifteenth-century Lombard style is semi-ruined, but the facade walls and part of the roof remain.

The following Churches sustained light damage: S. MARIA DELLA PASSIONE, S. MARIA PRESSO S. CELSO, S. MAURIZIO (Monastero Maggiore), S. NAZARO MAGGIORE, S. PAOLO, \*S. SATIRO, S. SEBASTIANO, S. SEPOLCRO and S. SIMPLICIANO.

The OSPEDALE MAGGIORE, a vast and remarkably fine brick structure begun in 1457 by ANTONIO FILARETE, is terribly ruined. One half of it is razed to the ground—a vast scene of interior destruction; but the famous parts of the facade, including the central portion, remain.

\*The TEATRO ALLA SCALA was gutted.

\*The TEATRO FILODRAMMATICI was burnt out.

PALAZZO ARCHINTI, Via Olmetto 6. The interior was entirely destroyed including the frescoes by the two TIEPOLOS and PIAZZETTA.

PALAZZO ARCHINTI, Via della Passione 12. Serious damage was sustained by fire.

\*PALAZZO ARCIVESCOVILE. Some damage was done to the living quarters of the Cuna, but the Cortile is intact.

PALAZZO CUSANI. The interior was somewhat damaged.

PALAZZO DUGNANI. The interior was severely damaged. The TIEPOLESQUE frescoes were removed after the bombing and were stored at Gondalo.

PALAZZO GALLARATI-SCOTTI. The interior was badly damaged but the fresco by TIEPOLO is not injured.

PALAZZO GIURECONSULTI. The upper floors were considerably damaged by fire.

\*PALAZZO LITTA. Severe damage was sustained here and the staircase was injured.

The PALAZZO MARINO was gutted by fire.

\*PALAZZO OMENONI. The upper part was damaged by fire.

PALAZZO PONTI. The cortile and the facade facing the garden were the only parts of the building which escaped damage. The frescoes by LUINI in the cortile have suffered from fire and water, but are fairly well protected by a strip of roofing which runs along the top of the wall.

\*PALAZZO REALE. This building was more or less burnt out.

PALAZZO SENATO. Fire gutted this building.

PALAZZO SERBELLONI. The interior was severely damaged.

PALAZZO SIMONETTA. Fire severely damaged the building, which was occupied by machine shops.

The PALAZZO (ex) TRIBUNALE sustained severe damage.

PALAZZO TRIVULZIO, Piazza S. Alessandro 2. The roof was burnt and some of the rooms suffered from concussion damage.

The PALAZZO VISCONTI-MODRONE sustained severe damage.

"VILLA REALE. The staircase in the right wing was damaged by a direct hit; elsewhere the damage was slight.

The CASA BAGATTI-VALSECCHI, Via S. Spirito 10, sustained slight damage due to concussion.

"The CASA DEI BORROMEI was severely damaged. The fresco of "Courtly Diversions", attributed to ZAVATTARI, was damaged by fire and damp.

CASA DEI CASTANI, Piazza S. Sepolcro 9. The sixteenth-century parts of the building were damaged by fire.

\*CASTELLO SFORZESCO. Severe damage was done to the building. The roofs of the Piazza d' Armi (including the Municipal Library) and of La Rocchetta (with its museum collections) were almost entirely destroyed.

The BRERA GALLERY received a direct hit on the facade giving on to the Via Brera, and the roofs were largely destroyed by fire.

BIBLIOTECA AMBROSIANA. The Sala Borromeo and Sala Federiciana were burnt out, but the vaulted ceilings remain. There was damage elsewhere due to small-calibre shell-hits and fire.

The MUSEO POLDI-PEZZOLI was almost entirely destroyed and will not probably be restored. The collections had been previously moved to safety.

The SCALA MUSEUM was seriously damaged.

MINERBIO (Bologna)

\*The CASTELLO DI S. MARTINO sustained damage to the roof.

MIRA (Venezia)

The PALAZZO DEI LEONI sustained one shell-hole in the facade.

MIRANDOLA (Modena)

CHURCH of the GESÙ. A shell pierced the roof, but the damage was not serious.

MOGLIANO VENETO (Treviso)

The VILLA TREVISANATO is undamaged.

## MODENA

The main damage to this city was sustained during the air-raid of 13th May 1944, but, on the whole, the damage was relatively light and the major monuments were fortunate. Of the thirty principal monuments, more than half are intact.

DUOMO. The main structure of this great Romanesque Cathedral, including the detached TORRE-GHIRLANDINA (1224-1519) is intact. There was minor damage to the Porta dei Principi, on the exterior south wall, to two pillars in the nave and to one arch in the Sacristy. Repairs were undertaken before the arrival of the Allies.

S. BIAGIO had its windows broken and some roof-tiles dislodged by near-miss, but the important frescoes by MATTIA PRETI in the cupola and apse are safe.

\*S. DOMENICO. The apse vault was blown in and the transept roof and vault damaged.

\*S. FILIPPO NERI sustained damage to the roof.

S. PIETRO. The west windows and the Sacristy wall were slightly damaged.

The BEGARELLI sculptures had been protected and are safe.

S. VINCENZO was very gravely damaged. The upper part of the north transept, the crossing and the greater part of the apse and the High Altar, were demolished. Little more than the nave survives.

All the other Churches are undamaged.

The PALAZZO ARCIVESCOVILE was slightly damaged.

The PALAZZO DEL COLLEGIO S. CARLO and DELLA CONGREGAZIONE DI CARITÀ were severely damaged.

The PALAZZO DUCALE was slightly damaged.

The PALAZZO REALE was hit and the modern part on the west side was damaged.

The PALAZZINA DEL GIARUINO PUBBLICO was damaged; the right wing suffering more severely, but the central portion with its elegant cupola and the busts of the Caesars on the facade, survived.

## MONCALIERE (Torino)

The ROYAL CASTLE was slightly damaged.

## MONCALVO (Asti)

Is undamaged.

## MONCORONA (Gorizia)

\*The CASTELLO was severely damaged by explosions from mines.

## MONDOVI (Cuneo)

The DUOMO, S. FRANCESCO SAVERIO, the CHIESA DEL GESU and the OSPEDALE DI S. CROCE are intact.

\*S. MARIA MAGGIORE. More than a third of the building was destroyed by a direct hit and the roof has gone.

\*The CAPPELLA di S. Rocco was partly destroyed and the fifteenth-century frescoes are exposed to the elements.

## MONSELICE (Padova)

Is undamaged.

## MONTALDEO (Alessandria)

The CASTELLO is undamaged.

## MONTE ARMATO (Bologna)

The ABBEY was three-quarters destroyed.

## MONTEBELLO VICENTINO (Vicenza)

The PARISH CHURCH and LOGGIA MUNICIPALE are undamaged.

## MONTECUCCOLO (Modena)

The CASTELLO was gutted.

## MONTE DELLE FORMICHE (Bologna)

The CHURCH of S. MARIA was ruined.

## MONTEFIORINO (Modena)

The CASTELLO was damaged, the roof being burnt off by the Germans.

## MONTEFORTE D'ALPONE (Verona)

The PALAZZO VESCOVILE is undamaged.

## MONTEGIBBIO (Modena)

The CASTELLO is undamaged.

## MONTEVEGLIO (Bologna)

\*The CHURCH of S. MARIA was slightly damaged, mainly to the roof.

## MONTEVENTANO (Piacenza)

The ORATORY and the BAPTISTERY are intact.

## MONTICELLI D'ONGINA (Piacenza)

The PARISH CHURCH and the CASTELLO are undamaged.

## MONTIGLIO (Asti)

Is undamaged.

MOSSO S. MARIA (Vercelli)

Is undamaged.

MURANO (Venezia)

Is undamaged.

MURISENGO (Torino)

Is undamaged.

NIZZA MONFERRATO (Asti)

S. GAETANO, the PALAZZO MUNICIPALE and the PALAZZO CROVA are intact.

"The PALAZZO DEL COMUNE sustained damage to the brick vault of the arcade by PARTIGIANI; the staircase was similarly damaged.

NOCETO (Parma)

S. MARTINO and the CASTELLO are undamaged.

NOALE (Venezia)

One pier of the TORRE NORD was badly damaged by an Allied tank.

NOLI (Savona)

The town was damaged, but the twelfth-century CHURCH of S. PARAGORIO and the CASTELLO suffered slightly.

NONANTOLA (Modena)

The ABDEY is undamaged.

NOVALESA (Torino)

The CHURCH of S. STEFANO and the ABBEY are undamaged.

NOVARA

Is undamaged.

NOVELLARA (Reggio Emilia)

The CHURCH of S. STEFANO and the ROCCA are intact.

NOVI LIGURE (Alessandria)

Is undamaged.

OLEGGIO (Novara)

Is undamaged.

OROPA (Vercelli)

The SANTUARIO DELLA MADONNA DI OROPA is undamaged.

ORTA NOVARESE (Novara)

Is undamaged.

OVADA (Alessandria)

The ORATORY of SS. ANNUNZIATA is intact.

OVIGLIO (Alessandria)

Is undamaged.

OZEGNO (Torino)

Is undamaged.

OZZANO MONFERRATO (Alessandria)

Is undamaged.

PADOVA

The city suffered scattered damage and the greatest individual disaster to Italian art that resulted from the War was the destruction of the EREMITANI CHURCH and the consequent loss of the whole series of frescoes by MANTEGNA. Apart from this, the damage was slight.

\*DUOMO. On the 25th March, 1944, the Duomo was hit, but the damage done to the roof, vaults and windows was slight. The Sacristy of the famous thirteenth-century Romanesque Baptistery was damaged by near-misses, but the frescoes by GIUSTO MENABUOI sustained little injury.

\*CHIESA DEGLI EREMITANI. This old Augustinian Church of the middle of the thirteenth century (restored in 1880), a long building with a painted vaulting of wood, containing frescoes by ANDREA MANTEGNA and his contemporaries of the School of SQUARCIONE, which were amongst the most important examples of Northern Italian art, was struck by a stick of bombs on the 11th March, 1944. The air attack had as its target the adjacent railway and goods yard. The upper half of the facade (added in 1560) was destroyed. The roof was badly shaken and the ceiling fell. The apse and adjoining Chapels and the High Altar were razed to the ground, only the north wall of the Presbytery remaining. No monument within the Church suffered irreparable damage. The Campanile is intact, but its stability is endangered. Partial reconstruction of the apse is being undertaken to support the Campanile and the wall of the Presbytery with its fresco by GUARIENTO. Reconstruction of the roof and consolidation of the facade is also in hand.

"A Note on the Destruction of the Church of the Eremitani in Padua" by John Guthrie appeared in The Burlington Magazine, May 1946, pp. 122-23.

Two of the frescoes by MANTEGNA had been moved to Venice for safety, but all those remaining perished.

CAPPELLA DEGLI SCROVEGNI (Arena Chapel). No damage was sustained to the Chapel nor to the frescoes by GIOTTO; a few of which were moved for safety to Venice.

\*S. ANTONIO. The windows were shattered by a near-miss. One of the frescoes by MENABUOI in the Cappella del Beato Belludi sustained scratches due to flying-glass splinters.

\*S. BENEDETTO. This thirteenth-century Romanesque Church, with frescoes by MENABUOI, was severely damaged when a direct hit destroyed the roof of the nave and the north aisle. The north wall was also breached.

\*CLOISTER of S. MARIA DEL CARMINE. The roof was destroyed by direct hits and incendiaries.

"SCUOLA DEL CARMINE. The roof was burnt off by incendiaries and the frescoes were slightly damaged.

\*S. SOFIA. The roof and aisles were damaged by incendiaries, but without injury to the vaults.

"ARCO DI FALCONETTO. The archway was damaged by a truck.

STATUE of GATTAMELATA. In 1940 the statue was removed to Carceri D'Este, and has now been brought back intact.

\*PALAZZO DELLA RAGIONE. The roof was slightly damaged by concussion.

LOGGIA DELLA GRAN GUARDIA. One corner was fractured by splinters from a near-miss.

CAFFÉ PEDROCCHI. No damage was sustained except for one ceiling in one room.

All other monuments are undamaged.

#### PALLANZA (Novara)

Is undamaged.

#### PALMANOVA(Udine)

The DUOMO is undamaged.

#### PARMA

Except for the area around the railway station the city has not been damaged and all important works of art were stored in safety. The damage to building was light.

DUOMO. This great eleventh-century building with its thirteenth-century Porch of the Months, and its nave with frescoes by CORREGGIO and his pupils is undamaged.

The Romanesque BAPTISTERY suffered a little from blast, but sustained no harm to the sculptures or frescoes.

S. FRANCESCO DEL PRATO and S. GIOVANNI were very slightly damaged

"The CHURCH of the MADONNA DELLA STECCATA, built early in the sixteenth century by ZACCAGNI, and noted for its frescoes by PARMIGIANO GATTI and ANSELMI, was slightly damaged.

\*The ORATORIO DELLA CONCEZIONE was lightly damaged.

The CONVENT of S. PAOLO is undamaged.

S. TERESA. The roof and vaults over the nave have been destroyed.

"The CAMERA DI CORREGGIO lost window-glass.

PREFETTURA The top storey has practically gone and the walls are leaning and cracked.

UNIVERSITÀ. One corner of the court has collapsed.

The PALAZZO DEL GIARDINO was badly damaged and the frescoes were endangered.

\*The PALAZZO DEL GOVERNATORE, PALAZZO PALLAVICINO and the PALAZZO S. VITALE were slightly damaged.

\*TEATRO FARNESE. Heavy damage was sustained to the greater part of the upper floor of the north-west wing. Three-quarters of the roof collapsed. The proscenium-arch still stands, but the left-hand column has fallen and many stucchi are missing. The greater part of the frescoed frieze round the upper part of the amphitheatre has escaped, though the wood arcade in front of it is mostly shattered.

\*LA PILOTTA. About half of this huge Palace, housing the Museum, Library and Picture Gallery, has been demolished. A large part of the south-west wing collapsed into the cortile carrying with it the roof and outer wall of the Sala di studio of the Library.

#### PAVONE (Aosta)

The CASTELLO is undamaged.

#### PAVULLO NEL FRIGNANO (Modena)

The PALAZZO FERRARI is undamaged.

#### PECETTO (Torino)

Is undamaged.

#### PETTINENGO (Vercelli)

The PARISH CHURCH is undamaged.

#### PERSICETO (Bologna)

The COLLEGIATA CHURCH is practically intact, but the PALAZZO MUNICIPALE was damaged; the monumental part of the building escaped.

#### PIACENZA

The DUOMO is undamaged.

\*S. AGOSTINO. The fresco by LOMAZZO has been badly damaged.

CARMINI VECCHIO. The south-west corner of the Church was destroyed.

"The CHURCH of the CAPPUCINI was hit. The roof was shaken and there were some cracks in the vaults.

\*S. FRANCESCO damage from blast and there is a crack in one of the nave piers.  
\*S. GIOVANNI IN CANALE suffered slight damage.  
MADONNA DI CAMPAGNA. All the window-glass was shattered.  
\*The PALAZZO MALVICINI-FONTANA was hit in a top corner of the cortile.  
The Equestrian Statues in the PIAZZA CAVALLI were removed from their pedestals and are safe.

PIANELLO DI VAL TIDONE (Piacenza)

There was slight damage to the Rocca DAL VERME, but the \*ROCCA D'OLGISIO was more seriously damaged ; the frescoed room in the residential wing being practically destroyed.

PIANEZZA (Torino)

Is undamaged.

PIEVE DI CADORE (Belluno)

Is undamaged.

PINEROLO (Torino)

Is undamaged.

PIODE (Vercelli)

Is undamaged.

POLA

\*DUOMO. A direct hit destroyed a portion of the north wall and nave, including the main arch of the Presbytery, and caused severe cracks in other walls and the roof.

\*S. FRANCESCO. The Cloister sustained a direct hit, which destroyed six bays in the north-east corner and severely shook the remainder. The CHURCH is intact, except for a bad shaking and broken windows. The exterior was scarred by fragments.

\*CASA DEL PROVVEDITORE. This building was badly damaged.

POLESINE PARMENSE (Parma)

Is undamaged.

POLLENZO (Cuneo)

Is undamaged.

POMPOSA (Ferrara)

The great \*ABBEY is intact, except for the dislodgement of roof-tiles and the breaking of window-glass. The Germans fortified all the surroundings and proposed to hold it as a strongpoint, but fled after the collapse of the Argenta gap. The PALAZZO DELLA RAGIONE was used for billeting German troops, but escaped serious damage.

PONTEBBA (Udine)

S. MARIA MAGGIORE is intact.

PONT CANAVESE (Torino)

S. MARIA IN DOBLATIO is intact.

PONTE DI BRENTA (Padova)

\*The PARISH CHURCH sustained damage to the roof, and the ceiling by CROSATO has partly fallen.

The VILLA GIOVANELLI-SAMBONIFACIO was ruined, the PALAZZO BREDA was slightly damaged, and most of the important seventeenth- and eighteenth- century villas along the Brenta in this area suffered more or less.

PORDENONE (Udine)

\*DUOMO. There was some damage to the roof and windows, but this did not affect the frescoes by GIOVANNI SACCHIENSE di PORDENONE or the sculptures.

CHIESA DEL CRISTO. The roof entirely collapsed, but the portal is intact. The wooden crucifix was safely stored in the Duomo.

\*S. GIORGIO. A small bomb pierced the roof, but failed to explode.

\*PALAZZO COMUNALE. The roof was shaken and the windows broken.

PORTOMAGGIORE (Ferrara)

\*The PARISH CHURCH was completely destroyed; fortunately, its interest as a building was not very great. Fragments of the "Madonna" in terracotta by DOMENICO DI PARIS, and of the "Pietà" by MAZZONI, have been recovered from the rubble.

PORTOVENERE (Spezia)

The beautiful twelfth-century CHURCH of S. LORENZO with its carvings and frescoes, and the thirteenth-century CHURCH of S. PIETRO are undamaged.

POSSAGNO (Treviso)

Is undamaged.

POZZOLO FORMIGARO (Alessandria)

Is undamaged.

PRAGLIA (Padova)

The MONASTERO DI PRAGLIA is undamaged.



PRODOLONE (Udine)

\*CHIESA DELLA BEATA VERGINE DELLE GRAZIE. The roof, doors and windows were blasted by near-misses, endangering the frescoes by AMALTEO.

QUARGNENTO (Alessandria)

Is undamaged.

RACCONIGI (Cuneo)

The ROYAL CASTLE, S. GIOVANNI BATTISTA and the MUNICIPIO are intact.

RANVERSO AVIGLIANA (Torino)

The ABBAZIA DI S. ANTONIO DI RANVERSO is undamaged.

RAPALLO (Genova)

The twelfth-century COLLEGIATA CHURCH of S. MARTINO had its south aisle sheared off by bombs; but the ORATORIO DEI BIANCHI is undamaged.

The SANCTUARY of MONTE ALLEGRO with its Byzantine paintings, S. MICHELE DI PAGANA and the ruined MONASTERY of VALLE CHRIST escaped damage.

REANA DEL ROJALE (Udine)

The PARISH CHURCH and the CHIESA DEGLI ANGELI are undamaged.

REGGIO EMILIA

The town is undamaged, except that one wall of the enclosure of the CARCERI DI S. TOMMASO was destroyed, but was rebuilt before the arrival of the Allies.

REZZANELLO (Piacenza)

The CASTELLI and CHURCH of S. SAVINO are undamaged.

RIFIMBERGO (Gorizia)

\*The CASTELLO was considerably damaged by mines and fire.

RIVALTA DI TORINO (Torino)

Is undamaged.

RIVALTA SCRIVIA (Alessandria)

Is undamaged.

RIVAROLO CANAVESE (Torino)

The CASTELLO DI MALGRA is undamaged.

RIVA VALDOBBIÀ (Vercelli)

PARISH CHURCH. The windows were broken and the bell was smashed.

RIVERGARO (Piacenza)

The SANTUARIO DELLA MADONNA DEL CASTELLO and S. Rocco are undamaged.

RIVOLI (Torino)

\*The eighteenth-century CASTELLO was gutted and suffered structural damage. The CASA DEL CONTE VERDI, a fine medieval house, sustained minor damage.

ROCCABIANCA (Parma)

The PARISH CHURCH and CASTELLO are undamaged.

ROCCA PIETRA (Vercelli)

The CHAPEL of the MADONNA DI LORETO is intact.

RONCOLE (Parma)

The CHURCH of S. MICHELE is intact.

RONCOSAGLIA (Modena)

The \*PARISH CHURCH was slightly damaged, but the CASTELLO is intact.

ROSIGNANO MONFERRATO (Alessandria)

Is undamaged.

ROVIGO

\*The DUOMO sustained damage to the roof and windows.

There was very slight damage to S. MARIA DEL SOCCORSO (La Rotonda) and to the SEMINARIO, but the other monuments are intact.

SACILE (Udine)

The DUOMO and the PALAZZO COMUNALE are undamaged.

SAINT VINCENT (Aosta)

Is undamaged.

SALA BAGANZA (Parma)  
The MUNICIPIO (Castello di S. Lorenzo) is intact.

SALA BOLOGNESE (Bologna)  
The PARISH CHURCH is undamaged.

SALBERTRAND (Torino)  
The CHURCH of S. GIOVANNI is undamaged.

SALE (Alessandria)  
Is undamaged.

SALO (Brescia)  
Is undamaged.

SALUGGIA (Vercelli)  
The PALAZZO COMUNALE is undamaged.

SALUSSOLA (Vercelli)  
The PARISH CHURCH is undamaged.

SALUZZO (Cuneo)  
Is undamaged.

SANT'AGATA (Parma)  
The VILLA VERDI is intact.

S. BENIGNO CANAVESE (Torino)  
The ABBEY of FRUTTUARIA is undamaged.

S. DANIELE DEL FRIULI (Udine)  
Is undamaged.

SANDIGLIANO (Vercelli)  
The CHURCH of S. ANTONIO and the CONFRATERNITY CHAPEL are intact.

S. FELICE SUL PANARO (Modena)  
The CASTELLO D'ESTE is undamaged.

S. GIORGIO PIACENTINO (Piacenza)  
Is undamaged.

S. LAZZARO ALBERONI (Piacenza)  
The COLLEGE, founded by Cardinal Alberoni, is intact.

S. MARTINO AL TAGLIAMENTO (Udine)  
The PARISH CHURCH is intact and the frescoes by PORDENONE and AMALTEO are undamaged.

S. NAZZARO SESIA (Novara)  
The ABBEY is undamaged.

S. PIETRO IN CARIANO (Verona)  
The VILLA MONGA suffered superficial damage due to the billeting of German troops.

S. PIETRO IN CERRO (Piacenza)  
The PALAZZO BARATTIERI and the CASTELLO are undamaged.

S. POLO D'ENZA (Reggio Emilia)  
The CASTELLO is intact.

S. REMO (Imperia)  
The modern city suffered severely, but the old town is, more or less, intact.  
\*The DUOMO sustained slight shell damage, but was repaired before the arrival of the Allies.  
The ORATORY of the IMMACULATE CONCEPTION was slightly damaged.  
The PALAZZO BOREA D'OLMO was badly ruined.

S. SECONDO PARMENSE (Parma)  
The CASTELLO (Municipio) is intact.

SANTENA (Torino)  
Is undamaged.

SANTHIA (Vercelli)  
The CHURCH of S. AGATA and the CASA TURRITA are intact.

S. VITO (Ferrara)

The PARISH CHURCH is undamaged.

S. VITO AL TAGLIAMENTO (Udine)

Is undamaged.

S. VITO DI CADORE (Belluno)

S. MARIA DELLA DIFESA is intact.

S. VITTORIA D'ALBA (Cuneo)

Is undamaged.

SARRE (Aosta)

The eighteenth-century CASTLE is undamaged.

SARONNO (Varese)

The celebrated pilgrimage Church, the SANCTUARY of S. MARIA DEI MIRACOLI, with frescoes by BERNARDINO LUINI and GUADENZIO FERRARI, is intact.

SARZANA (Spezia)

The roof and coffered ceiling of the \*DUOMO were damaged by shell-fire but the interior did not suffer much; there was also some slight damage to the roof of \*S. PRANCESCO and the PALAZZO MUNICIPALE. All the other monuments are intact.

SASSUOLO (Modena)

\*The PALAZZO DEGLI ESTENSI sustained slight damage.

SAVIGLIANO (Cuneo)

The COLLEGIATA CHURCH of S. ANDREA, S. MARIA DELLA PIEVE, and S. PIETRO DEI CASSINESI are undamaged.

SAVONA

S. CROCE and the CAPPELLA SISTINA were damaged.

SCANDIANO (Reggio Emilia)

The CASTELLO is intact.

SEDICO (Belluno)

S. MARIA ANNUNZIATA is undamaged.

SERRALUNGA D'ALBA (Cuneo)

The CASTELLO is undamaged.

SERRAVALLE (Parma)

The octagonal CHAPEL is undamaged.

SERRAVALLE SESIA (Vercelli)

The BADIA, the CHURCH of S. GIOVANNI BATTISTA and the PALAZZO AVONDO are undamaged.

SESTRI (Geneva)

\*The CHIESA DI S. NICCOLO sustained damage to the roof and fittings.

SETTIMO (Torino)

S. PIETRO IN VINCOLI and the TOWER are safe.

SOCCHIEVE (Udine)

\*S. MARTINO. This Church sustained no direct war damage, but is in poor condition due to the postponement of the repair project during the war.

SONDRIO

Is undamaged.

SORAGNA (Parma)

The ROCCA is undamaged.

SPEZIA, LA

\*The DUOMO was badly damaged. The facade, now shored up, is in such a state that it will have to be taken down and reconstructed. The roof of the nave and north aisle is completely destroyed; only the apse and transept remain. The Campanile was slightly damaged.

SPIILIMBERGO (Udine)

Is undamaged.

STAFFARDA (Cuneo)

The Cistercian ABBEY is intact, except for minor wear-and-tear due to German occupation. The Triptych from S. ANTONIO DI RANVERSO, which was deposited here, is intact.

STRA (Venezia)

\*VILLA NAZIONALE. No damage was sustained here beyond considerable cutting-down of trees by the Germans for use in defence works. The fresco by TIEPOLO in the ball-room was protected and is intact.

\*VILLA NEGRELLI (Villa Foscari). A bomb-hit caused collapse of one angle, with consequent damage to the frescoes.

#### STRAMBINO ROMANO (Aosta)

The PARISH CHURCH and CASTELLO are intact.

#### STRASSOLDO (Udine)

The CASTELLO and VILLA are undamaged.

#### STRESA (Novara)

The CHURCH of the SS. CROCEFISSO and the VILLA DUCALE are intact.

#### STUPINIGI (Torino)

The eighteenth-century ROYAL PALACE is intact, though the Germans maltreated the furniture and decorations. The surrounding woods were largely cut down.

#### SUNA (Novara)

Is undamaged.

#### SUPERGA (Torino)

The BASILICA, JUVARA'S architectural masterpiece, is undamaged.

#### SUSA (Torino)

The entire monuments are undamaged, including the eleventh-century DUOMO and the ARCH of AUGUSTUS, erected in 8 B.C. recording the alliance with the Gaulish chief Cottius.

#### TAGLIOLO (Alessandria)

Is undamaged.

#### TAI (Belluno)

The PARISH CHURCH is intact.

#### TAIO (Trento)

The CASTEL BRAGHER, with excellent frescoes by JAC.SANTA in the Chapel, is intact; as is the CHURCH of S. MARIA.

#### TARCENTO (Udine)

Is undamaged.

#### TARVISIO (Udine)

Is undamaged.

#### TENDA (Cuneo)

\*PARISH CHURCH : S. MARIA ASSUNTA. A near-miss damaged the roof and windows.

#### TOANA (Parma)

\*S. MARIA ASSUNTA. The Germans burnt the roof as reprisals.

#### TORINO

The city suffered severely and there was more damage in the town than anywhere else in the Region. The air-raids of November and December, 1942, did extensive injury. The complete record of damaged buildings gives thirty-one Churches and sixty-seven Palazzi, and other ancient houses and monuments. However, so far as the major monuments are concerned, the loss was less serious than might have been feared. Of the thirteen officially listed Churches, six were found to be intact or with broken window-glass only, or to have suffered minor damage from incendiary bombs, which had already been made good the time when the Allied Forces entered the city. The heaviest and irreplaceable loss has been to the characteristic seventeenth and eighteenth-century palace interiors. Repairs are being undertaken to most of the damaged monuments.

The following were undamaged: DUOMO, S. CARLO, S. CHIARA, S. CRISTINA, S. FILIPPO NERI, S. DALMAZZO, S. FRANCESCO DA PAOLA, GRAN MADRE DI DIO, S. MARIA DI PIAZZA, S. TOMMASO, CASTELLO VALENTINO, PALAZZO ASINARI-CARAGLIO-CASANA, PALAZZO BAROLO FALETTI, PALAZZO GRANERI (Circolo degli Artisti).

The following were severely damaged and repairs, at the moment, cannot be undertaken: CHIESA MADONNA DI CAMPAGNA, PALAZZO CERIANA, PALAZZO CORTE D'AGLIANO, MOCK-MEDIAEVAL VILLAGE.

Essential first-aid repairs were carried out before the arrival of the Allies to the following damaged buildings: SANTUARIO DELLA CONSOLATA, CORPUS DOMINI, S. DOMENICO and CONVENTO, S. LORENZO, SS. TRINITÀ, SPIRITO SANTO, SEMINARIO ARCIVESCOVILE, PALAZZO SCAGLIA E BALBO-BERTONE DI SAMBUY, VILLA DELLA REGINA, OSPEDALE S. GIOVANNI, PALAZZO ARSENALE; also to the following less seriously damaged buildings: CHIESA S.S. MARTIRI, S. MARIA AL MONTE CAPPUCINI, S. MASSIMO and the PALAZZI DI CITTA' FERRERO D'ORMEA, TRUCCHI DI LEVALDIGI, SALUZZO PAESANA, BOGINO S. GIORGIO, COSTA DELLA TRINITÀ, CITTADELLA, LASCARIS.

\*CAPPELLA DELLA Sacra SINDONE. The windows were damaged.

\*S. CROCE. The wood structure to the dome was damaged by incendiaries, causing the copper to fall in and the temporary sheeting, which had already been laid, perished.

\*S. MARIA DEL CARMINE. A direct hit on the centre of the Church, piercing the floor of the crypt, severely damaged the building. The entire roof was destroyed except for the main timbers; the walls and decorative plaster were cracked.

\*S. TERESA. The facade was badly damaged by a bomb which destroyed the entire roof at the entrance and badly damaged the brick vault of the first bay. The organ was destroyed.

\*PALAZZO REALE. The painted ceilings of the armoury wing were damaged and the windows were blown in.

\*PALAZZO ACCADEMIA DELLE SCIENZE. Damage was done to windows and ceilings; the pent-house (Library) was destroyed. The damage to the Egyptian Museum is being repaired.

\*ACCADEMIA FILARMONICA. This building was more than half-destroyed when both sides of the Piazza S. Carlo were gutted by fire from incendiaries. The frescoed ceiling by BERNARDINO GALLIARI of the large salone was completely lost, and various fine rooms were destroyed or damaged. Adjacent PALAZZI similarly affected include: AVOGARDO DI COLLIBIANO GIÀ VILLA DI VILLASTELLONE, VARRONE E DELL' OSPIZIO DI CARITÀ, BARBAROUX, GIRIODI DI MONASTERO, RORA CATTANEO ADORNO, RENAUD DI FALICON GIÀ TURINETTI IN PERTENGO.

\*PALAZZO CARIGNANO. The brick facade by GUARINI is intact, but parts of the roof above the monumental stair-case were damaged by incendiaries. The Sala da Ballo was also damaged by fire and decorations to various other rooms suffered similarly.

\*PALAZZO CHIABLESE. Half of the wing facing the Royal courtyard was gutted by fire. The seventeenth-eighteenth century decorations were destroyed, including those in the Chapel. The Empire rooms survived, but the wing at the back was damaged by the bombs.

\*PALAZZO MADAMA. The facade by JUVARA was damaged by blast and incendiaries, as also the windows in the roof and the enriched plaster work over the stairs.

\*PALAZZO DELL' UNIVERSITA'. Serious damage was done by incendiaries in two separate raids, including both the monumental stair-cases. The Library was badly burnt and, as no books had been removed, the loss was heavy.

\*At ACCADEMIA ALBERTINA, blast and fire from incendiaries caused considerable damage.

The ROMAN remains, THEATRE, WALLS and PORTA PALATINA are undamaged.

The ARCHIVES are intact.

Much of the distinction of TORINO came from the baroque works of the seventeenth-eighteenth-century architects. These suffered as follows:

GUARINI. Damage but not serious to S. Lorenzo, S. Sindone, Palazzo Carignano.

JUVARA. Considerable damage to the Church of the Carmine and Palazzo Madama; also to a lesser extent to S. Croce and to various Palaces. The Royal Palace of Stupinigi is unharmed, apart from occupational vandalism done by the Germans to the interior.

CARLO DI CASTELLAMONTE. Piazza S. Carlo, the notable early eighteenth-century centre of the city, was largely destroyed. It is hoped that the facades may be restored, but in the interior of these palaces little remains of the elegant decorations, rich with gilding, frescoes, modelled plaster and mirrors.

ALFIERI. Half of the important interior decorations of Palazzo Chiabrese was completely destroyed.

VITTONI and GALLO came off more lightly.

For LA SUPERGA, see under SUPERGA.

TORCELLO (Venezia)  
Is undamaged.

TORREANO (Udine)  
The VILLA DI PRAMPERO is undamaged.

TORRE PELLICE (Torino)  
The WALDENSIAN CHURCH, with Museum, Library and collections is safe.

TORTONA (Alessandria)  
Is undamaged.

TRAVO (Piacenza)  
The CASTELLI AUGUISSOLA and DI MONTECHIARO are undamaged.

TREBBIO (Modena)  
The PARISH CHURCH is undamaged.

TRENTO

The town, which lies alongside the vital railway to the Brenner Pass, suffered severely and the following sustained damage:

\*DUOMO. The roof was slightly damaged by a small-calibre direct hit; but the bomb did not penetrate and there was no injury to the vault or interior.

CHIESA DELL'ANNUNZIATA. The cupola and upper part of the façade were destroyed by a direct hit; the conservation of the frescoes by FONTEBASSO is in hand.

\*S. LORENZO. Many near-misses severely shook the building. A direct hit knocked off the top of the Campanile, which fell on the roof of the apse, causing part of the apse to collapse.

\*S. MARIA MAGGIORE. The exterior walls were scarred and the roof shaken by numerous near-misses and by one external bomb explosion which partially stripped the roof of the chancel.

\*S. MARTINO. This Church was 'destroyed by direct hits.

\*CHIESA DELLE ORSOLINE. Only blast damage was sustained here. The keystone of the great arch and of the nave showed signs of settling.

\*CASTELLO DEL BUON CONSIGLIO. The roof, windows and carved wooden ceilings were shaken by concussion.

MUNICIPIO VECCHIO. The roof was severely shaken and the east wall partially collapsed.

TREVISO

The town sustained considerable damage and the following monuments suffered:

\*DUOMO. A direct small-calibre bomb destroyed the cupola of the Cappella dell' Annunziata containing frescoes by PORDENONE and TIZIANO. The walls of the Chapel are marred, but are intact. The Cappella del Sacramento was badly shaken, and the Tomb of Bishop Franco was cracked, but can be restored.

\*BAPTISTERY. A direct hit at the base of the Campanile scarred and shook the entire building.

S. AGOSTINO sustained no damage, except for broken windows.

\*S. CATERINA. The Church and Convent were badly shaken and the roof and walls were damaged.

S. LEONARDO. The windows were broken and the rear facade was slightly scarred by splinters.

\*S. MARIA MAGGIORE. Direct hits badly damaged this Church. Half of the facade, the forward part of the roof of the nave and most of the north wall were destroyed.

S. MARTINO was destroyed except for the Campanile.

\*S. NICCOLO. A direct hit at the eave-line holed the roof, which was shaken throughout. The Campanile was lightly hit.

S. TEONISTO was badly hit and the roof collapsed. The apse and the greater part of the walls still stand.

\*LOGGIA DEI CAVALIERI. About one-third was demolished by a direct hit.

MONTE DI PIETÀ. This building was severely shaken by near-misses. The exterior was considerably scarred; but the notable Chapel, with its decorated ceiling, is intact.

\*PALAZZO DEL TRECENTO. A direct hit demolished all but the rear end of the great Salone of the upper floor. The vaults of the ground floor are intact.

\*PORTA CAVOUR (SS. QUARANTA). Only slight damage was sustained here.

\*The CASA DEL MUSEO TREVIGIANO was badly damaged and partly demolished.

GOTHIC HOUSES. In various parts of Treviso, damage of varying degrees befell the private houses which gave the town its special mediaeval character. The following have been stabilised and, in part, repaired:

House in Via Rinaldi.

Romanesque facade of Archivio Notarile near the Duomo.

House in Vicolo Rialto.

House on Riviera Margherita.

Houses at Nos. 10 and 27 Via Giordani.

Loggia of the Osteria della Colonna.

Outside stairway in Via Collalto.

House in Via Fiumicelli.

House in Via Carlo Alberto.

House in Via Castelmenardo.

#### TRICESIMO (Udine)

The CHURCH of S. MARIA and the CASTELLO VALENTINIS are undamaged.

#### TRIESTE

Is undamaged.

#### TRISSINO (Vicenza)

The VILLA DA PORTA is intact, except for looting of furniture by the Germans.

#### TROFARELLO (Torino)

The CHURCH of the MADONNA DI CELLE, S. Rocco and the PALAZZO MUNICIPALE are undamaged.

#### UDINE

The following monuments were damaged:

\*DUOMO. This thirteenth-century building, with its baroque transept and choir, had its roof perforated throughout by incendiaries, with consequent damage to the ceilings.

\*S. FRANCESCO was completely burnt out by incendiaries, with fire damage to the frescoes of the triple apse.

S. MARIA DEL CASTELLO. The facade was slightly scarred and the windows broken by a near-miss. A dangerous settlement has occurred through the apparent collapse of subterranean passages to an air-raid shelter in the hill below the Church.

LOGGIA S. GIOVANNI. The facade was slightly scarred by splinters from a near-miss.

\*The CASTELLO, which housed the Museo Civico, had its windows broken and its facade slightly scarred by splinters. There was no damage to its contents.

\*ORATORIO DELLA PURITÀ. The roof was slightly damaged by fire from incendiaries, but without damage to the stored Biblioteca Capitolare on the upper floor, or to the frescoes of the ground floor.

PALAZZO ANTONINI (Banca d'Italia). The windows were broken by blast.

\*The PALAZZO BARTOLINI, containing the Biblioteca Comunale, sustained only damage to the windows.

PALAZZO DEL COMUNE. The facade of the loggia was scarred by splinters and the carved "Madonna" at the corner was slightly damaged.

PALAZZO DEL COLLEGIO ARCIVESCOVILE. The front door was slightly damaged by blast and the windows were broken.

#### VALCONASSO (Piacenza)

Is undamaged.

#### VALDUGGIA (Vercelli)

Is undamaged.

#### VALENZA (Alessandria)

Is undamaged.

VALPERGA (Aosta)

Is undamaged.

VALVASONE (Udine)

The CHURCH of S. ANTONIO is undamaged.

VARALLO (Vercelli)

Is undamaged.

VARIGNANA (Bologna)

The PALAZZO BARGELLINI suffered slight damage which has been repaired.

VARNA (Bolzano)

\*ABBAZIA DI NOVACELLA. The cupola and drum of the Cappella della Madonna were badly cracked.

VEDANA (Belluno)

The CERTOSA is undamaged.

VELLEJA (Piacenza)

The ROMAN RUINS are intact.

VENARIA REALE (Torino)

The VILLA REALE MANDRIA and the CHAPEL of the CASTLE were slightly damaged; but SS. ANNUNZIATA is intact.

VENICE

S. NICCOLO DEI MENDICOLI. The Campanile was struck by a German shell during the evacuation. Otherwise this great city mercifully escaped all damage, except for the loss of some window-glass, which was shattered by the explosion of a German ammunition ship.

PALAZZO LABIA. The TIEPOLO "Anthony and Cleopatra" frescoes were somewhat damaged as a result of the explosion of a German ammunition ship in the harbour.

VENTIMIGLIA (Imperia)

DUOMO. A shell-hit on the facade where the south aisle abuts on to the nave damage the stonework, main door, side windows, guttering, etc. Half the roof-covering is gone, but the vault is intact except for a shell-hole in the apse semi-dome. The Campanile was slightly damaged.

S. FRANCESCO. The roof covering was destroyed and there were minor shell-hits elsewhere. The pictures and Library collection are reported to be safe.

S. MICHELE. The facade sustained slight damage and both sides of the Church received minor shell-hits, but the stability of the structure is not endangered. The roof-covering both the Church and Campanile was shattered.

The BISHOP PALACE and the SEMINARY sustained minor shell-hits.

OSPEDALE DI S. SPIRITO and CHIESA DI S. ANTONIO. A shell holed the north part of the facade and the roof-covering was completely destroyed. Two shell-holes damaged the vault.

ORATORIO DI S. GIOVANNI BATTISTA. Damage was sustained by minor shell-hits and roof-tiling was shattered. A statue in wood was damaged, but the pictures are intact.

VENZONE (Udine)

The fourteenth-century PALAZZO DEL COMUNE was almost completely demolished, but the DUOMO (a fine late Romanesque church of 1580 containing an important treasury), the CHURCHES of S. GIOVANNI and S. MICHELE and the PALAZZO RADIUSSI, are all unharmed.

VERCELLI

The DUOMO and the BASILICA of S. ANDREA, together with all the other monuments, are undamaged.

VERONA

The city suffered considerably from bombing and finally from concussion when the Germans, on the eve of their departure, blew up all the bridges. This resulted in the loss of glass and tiles from the buildings near the river. Sixteen of the twenty Churches on the list of Protected Monuments have been damaged as well as most of the fine Palazzi.

DESTRUCTION OF THE BRIDGES

VERONA until recently possessed two of the finest historical bridges of Italy, the PONTE DELLA PIETRA, the earliest of all surviving Roman bridges, and the world famous mediaeval PONTE SCALIGERO, built by Cangrande II in 1354.

The preservation of these two bridges had been the preoccupation of both the Allied and the German Command. Not only were they Allied Listed Monuments and additionally subject to special Air Force instructions in Relation to bombing targets in VERONA, but the German High Command also had promised to take all reasonable measures to preserve them from destruction.

On the 11th October, 1944, in reply to official Italian requests, Field- Marshall Kesselring gave his personal assurance that all reasonable steps would be taken to this end. He wrote:

"For the Superintendence for Monuments of the Provinces Verona, Cremona and Mantova:

"VERONA. Ref. your letter September 30th, I inform you that, in accordance with the request of the Chief of Verona Province, dated 23 September, 4.1, and addressed to the High Command of the German Wehrmacht, I have already assured that the two bridges Ponte Scaligero (near Castel Vecchio) and Ponte della Pietra are to be spared as far as possible.

"The preserving of the two monumental bridges is for me a natural duty, so far as I shall be able to justify it according to the necessities of the war. I want, however, to point out expressly that the development of the fighting and the turn which the war may take does not depend only on me and that the intentions of the enemy, who is not at all considerate in such matters, may

eventually require extreme measures.

"KESSELRING, General Field Marshall."

In implementation of this assurance, heavy concrete road-blocks were established by the Superintendency of Monuments in collaboration with the German Platskommandant. Both bridges were thus made impracticable for heavy traffic and the demolition of the road blocks would have taken far longer than the construction of military bridges elsewhere.

"We thus thought," reports the Italian Superintendent of Monuments Verona, "that we could be sure about the fate of the two bridges.

On the morning of 25th April, 1945, we observed that the Germans were beginning to arrange explosives for the demolition of all the bridges. From that moment began a painful wondering through all the Offices and Military Commands of the area; the assistance of the Archbishop and Italian Authorities was also solicited. It was at last possible for us to contact the High Command and be assured that the bridges would be protected.

"However, we observed that the preparations for the laying of mines were being continued. At 4.30 p.m. of the same day in the Office of the Military Platskommandant, I obtained fresh formal assurance on the same subject.

"As I did not feel as yet fully at ease, I thought of going to the Plenipotentiary Minister of the German Military Forces in Italy, whom I knew to be located in VILLA FAGIOLI, at CASTEL-ROTTA. Unfortunately when I arrived there at about \ p.m. everybody had already left.

"At 8.30 p.m. all the Veronese bridges were blown up.

"Of the 'Castelvecchio' bridge only the piers are left; of the 'della Pietra' bridge only the mediaeval arch remains".

The ruining of these historic bridges is a senseless piece of destruction carried out in defiance of higher authority and, in view of the measures previously taken, with no military justification.

\*DUOMO. The building was badly shaken when the Cloister of the Biblioteca Capitolare was hit and almost completely destroyed.

SS. APOSTOLI. The facade was injured by bombing and by blowing up of the bridges.

\*S. ANASTASIA. The roof was jarred and the windows were broken by a near-miss.

\*S. BERNARDINO. A direct hit destroyed the apse, the Chapel of S. Brunone, and the west side of the Cloister.

\*S. EUFEMIA. The facade was marred, the entire roof shaken and the windows blown in. The dangerously weakened sculptural elements have been temporarily removed.

\*S. FERMO MAGGIORE. Near-misses and the explosion of mines severely jarred the roof and damaged the monumental wood ceiling. The vault was partly cracked.

\*S. GIORGIO IN BRAIDA. The building was shaken by blast from near misses and from the blowing of the bridges.

S. GIOVANNI IN FONTE. The roof was badly shaken, but the interior is intact.

\*S. GIOVANNI IN VALLE. A direct hit breached one side of the nave from the ground to the roof. A destroyed pair of columns and wall has been rebuilt and other repairs, including the consolidation of the frescoes, are in hand.

\*S. LORENZO. Numerous near-misses severely shook the entire structure, cracking the brickwork throughout and collapsing part of the roof. The vaulting was seriously strained.

\*S. MARIA IN ORGANO. Near-misses and a direct hit on the non-monumental portion of the Sacristy jarred the roof and walls of the main part of the Church.

\*SS. NAZARO E CELSO. The roof and windows were shaken by concussion due to the blowing up of the bridges.

S. PAOLO was severely shaken.

S. STEFANO sustained only slight damage.

S. TOMMASO CANTUARENSE sustained light damage.

S. ZENO MAGGIORE was shaken by concussion, but only the windows were damaged.

\*S. ZENO IN ORATORIO. The roof was considerably damaged and all the windows were shattered, endangering the frescoes.

\*CAPPELLA POMPEI. This building was badly damaged.

\*CASTELLO SCALIGERO (Castelvecchio). The west wing was destroyed by a direct hit and the remainder was severely shaken when the Germans demolished the Ponte Scaligero.

\*ARCO DELLE SCALETTE. The archway was badly damaged.

\*LOGGIA VESCOVILE. The entire Vescovado was very badly ruined by direct hits. The only important element was the Loggia Vescovile, of which some remainder has been gathered and replaced with sufficient consolidation to prevent further collapse.

The LOGGIA DEL CAPITANO was shaken, but is essentially unharmed.

\*MONTE DEI PEGNI (Monte di Pietà). The interior was gutted by fire. The roof collapsed and the facade was pitted; but most of the external frescoes are intact.

The TEATRO ERETENIO was virtually destroyed; but the TEATRO OLIMPICO sustained no serious injury and the stucco-covered scenery was in safety in Venice.

The PALAZZO BONIN is undamaged, except for unimportant fallen ceilings.

\*The PALAZZO BRUNELLO-BRASCHI was badly damaged. The Venetian-Gothic facade has been half-destroyed and the remainder is scarred and cracked.

The PALAZZO CALDOGNO was severely hit. The paintings by PITTONI, MAFFEI and CARPIONE were destroyed.

PALAZZO COLLEONI-PORTO. The frescoes by TIEPOLO were damaged.

PALAZZO CORDELLIMA. The roof and ceilings by CIGNAROLI completely collapsed and are beyond recovery.

The PALLAZO GALUNI was burnt out.

PALAZZO GIULIO-PORTO. The three-column facade is intact, but the remainder of the building was shaken.

The PALAZZO GODI was gutted and the fresco of the School of CIGNAROLI was destroyed.

\*The PALAZZO DEL GOVERNO was badly hit and almost completely gutted. The roof has been destroyed.

PALAZZO MUNICIPALE (Palazzo Scamozzi). The roof was burnt, and the fire practically destroyed the frescoes by CARPIONE.

PALAZZO PORTO-BREGANZE (Casa dell'Agricoltura). The notable frescoes were badly damaged and the structure was badly



injured.

\*The PALAZZO Da Scio (Ca d'Oro) was badly bombed and gutted. The Gothic loggia was destroyed.

The PALAZZO THIENE was completely gutted; only the walls remain.

\*PALAZZO TRISSINO-BASTON (Municipio). The interior was burnt, the roof destroyed, and the frescoes were damaged.

\*The PALAZZO VALMARANA (in Corso Fogazzaro) by PALLADIO had its interior gutted, but the facade is intact.

\*The PALAZZO VALMARANA DI S. FAUSTINO by MUTTONI, was practically destroyed by fire and the large fresco by TIEPOLO was completely destroyed.

\*The VILLA VALIARANA (z km. outside the city) was badly shaken and parts of the interior were damaged by fire. The loosened frescoes by TIEPOLO were removed to Vicenza for re-composition.

The VILLA LA ROTONDA is undamaged, but in a neglected state.

The CASA BERTANI was destroyed and the CASA FURAZI was damaged by a near-miss.

#### VICOFORTE (Cuneo)

The SANTUARIO is undamaged.

#### VIGNOLA (Modena)

The CASTELLO and the PALAZZO BONCOMPAGNI are intact.

#### VIGOLO DEI MARCHESI (Piacenza)

The BAPTISTERY is undamaged.

#### VILLADLATI (Alexandria)

The CASTELLO, which was already in a neglected and partly ruined condition, received further damage from a bomb-hit in one corner.

#### VILLA D'OSSOLO (Novara)

The CHURCH OF S. BARTOLOMEO is undamaged.

#### VILLAR S. COSTANZA (Cuneo)

Is undamaged.

#### VINOVO (Torino)

The CASTELLO is undamaged.

#### VIPITENO (Bolzano)

In the Museum of the Palazzo Comunale there were, until 1941, four highly prized panels by HANS MULTSCHER (the Master of Ulm) representing on their fronts and backs four scenes from the "Life of the Virgin". These panels, executed between 1456 and 1458, had formerly been doors on the main altar of the Parish Church. Also in the Comunal collection were two other paintings by an unknown German of the fifteenth-century, depicting the "Visitation" and "Flight into Egypt".

Goring saw these pictures and coveted them for his private collection and in 1941 Mussolini decided to give him them as a birthday present.

A Commission was set up in Italy to value the paintings and it was decided that the Comune of Vipiteno should be paid 9,000,000 lire in compensation. It was alleged that Goring was to transfer to Italy a collection of Italian paintings of equal value, but this was never done.

It is reported that these paintings have been located in Austria.

#### VIRLE (Torino)

Is undamaged.

#### VITTORIO VENETO (Treviso)

The CHURCH OF S. GUISUNA was the only monument to suffer injury, and the damage was slight.

#### VOLARGNE (Verona)

\*VILLA DEL BENE. The explosion of an ammunition train severely cracked the walls and roof, endangering the frescoes.

#### VOLTRI (Genova)

\*S. NICCOLO. Damage to the roof caused injury to the paintings, central nave, and the Chapel decorated by CARLONE.

The VILLA DUCHESSA DI GALLIERA is undamaged.

#### ZARA

This town was heavily damaged, but no reports are available.

#### ZOAGLI (Geneva)

\*The PARISH CHURCH of S. MARTINO had its facade, the west end of the nave, and the cupola completely destroyed.

#### ZOLA PREDOSA (Bologna)

The PALAZZI ALBERGATI and BRASCHI are undamaged.

## SARDINIA

Owing to the isolated position of Sardinia, it was not found possible for an officer of the Monuments, Fine Arts and Archives Sub-Commission to be assigned to the island. The damage was, however, known to be limited to destruction caused in the bombing campaign against important Nazi-Fascist airfields, and against major supply and communication centres.

There was no ground lighting and the enemy evacuated the island as soon as it became evident that their position was untenable.

Damage to the following monuments has been reported:

### ALGHERO (Sassari)

The CATHEDRAL, built during the fourteenth-nineteenth centuries, was gravely damaged.

### CAGLIARI

The CATHEDRAL, a fourteenth-seventeenth-century building, was damaged, but is being repaired.

The CHIESA DEL CARMINE was destroyed. The rubble has been cleared and sorted and temporary repairs are completed.

The CHIESA DEL ROSARIO was badly damaged; temporary repairs are completed.

S. AGOSTINO was badly damaged, but is being repaired.

S. ANNA was badly damaged; the rubble has been cleared and sorted.

S. CATERINA was destroyed.

S. DOMENICO, built during the fourteenth-sixteenth centuries, was destroyed. The rubble has been cleared and sorted. Repairs are being done to the Cloister.

S. EFISIO was damaged; the repairs are completed.

S. EULALIA was badly damaged.

S. GIACOMO, a fifteenth-century building, was badly damaged; repairs are completed.

S. GIORGIO, S. GIUSEPPE and S. LUCIFERO were badly damaged.

S. MAURO, S. MICHELE and S. RESTITUTA were damaged.

S. SATURNINO (SS. Cosmo and Damiano), built in the twelfth century, was badly damaged. The rubble has been cleared and sorted.

S. TERESA was badly damaged.

The PALAZZO DEL GOVERNO, built in 1769, was damaged, but is being repaired.

The nineteenth-century PALAZZO VIVALDI-PASQUA was badly damaged.

The TEATRO Civico was destroyed.

## REGIONAL SUMMARIES

### SICILY

WAR damage to the monuments of Sicily clearly reflects the course of the island's rapid conquest in the thirty-nine days of July and August, 1945.

A thorough softening-up of the enemy's supply-lines and communication points by air-bombardment wrought havoc on the centres of the larger cities.

Palermo suffered the most grievously and more than sixty churches were destroyed or damaged. Fortunately, of the great Siculo-Norman monuments only the Magione was injured. Two of the Gothic churches were hit, but most of the casualties were among the Baroque churches. In Trapani, the bombing damaged the Museo Pepoli and many churches; while in Marsala, although heavy damage was sustained, in terms of individual monuments the loss is not of great significance, except for the loss of the two Serpotta sculptures in S. Girolamo.

Although the port of Siracusa sustained heavy bombing, the Greek and Roman antiquities on the hills above the town were unharmed, except for the Ginnasio Romano and the mediaeval city which escaped relatively lightly. Catania and Messina, although much was to befall them in the latter ground-fighting, were heavily battered.

After the period of preliminary bombing, came the momentous invasion landings, which were so rapidly and perfectly executed that virtually no harm was done. Very little damage occurred thereafter, and such places of renown as Agrigento, Selinunte, Segesta, Erice, Solunto, Imera and Lentini were passed by.

Before Catania, however, and on the western approaches to the great bastion of Mount Etna, the enemy dug in and sharpened his defence to ferocious intensity. Caltanissetta, Caltagirone, Assoro, Enna, Leonforte, and Nicosia all were scenes of heavy lighting. In Adrano, eight churches were seriously hit, and the little mediaeval town of Randazzo was all but destroyed. When Catania finally was taken up, the shelling had added its devastation to what remained of this eighteenth-century city after the pre-invasion bombing. Its two important structures antedating the earthquake of 1693: the Cathedral and the Castello Ursine, were damaged.

The churches of Acireale sustained damage, and the successful bombing of the main German H.Q. at Taormina brought ruin to the south-west corner of that charming town. Along the northern coast of the island the approach to Messina was less difficult. The Cathedral at Cefalù is undamaged, though the churches of Patti and Milazzo were hit. It is little short of miraculous to record that when Messina fell after heavy lighting its two monuments of importance—the Cathedral and the Museo Nazionale—sustained damage only and were not utterly destroyed.

## ANTIQUITIES AND ARCHAEOLOGICAL COLLECTIONS

Damage to antiquities in Sicily was remarkably light. The Greek and Roman ruins, the great temples of Agrigento, Selinunte, Segesta, Imera and Lentini have sustained no injury. The extent of the damage is as follows:

### CATANIA

MUSEO Civico. The building was damaged, but has been repaired; the collections sustained no losses.

### ERICE (Trapani)

CASTLE. Of the various material stored here, one piece of mosaic was destroyed by troops.

### GIRGENTI (AGRIGENTO)

MUSEO ARCHEOLOGICO. There was slight damage to the walls, windows and the floor, but it has been repaired. The collections are intact at Bivona.

### IMERA (Palermo)

GREEK TEMPLE. A barbed-wire fence was erected to protect the temple as small thefts had occurred.

### MARSALA (Trapani)

MUSEO Civico. This was almost completely destroyed; some fragments of sculpture have been recovered.

### MESSINA

MUSEO NAZIONALE. The building was damaged, but repairs have been undertaken. The best material was safely in store at Mandanice.

### PALERMO

MUSEO NAZIONALE. The building was considerably damaged and repairs are completed. There are no losses to the contents; the most valuable lacing safely in store at the Monastery of S. Martino delle Scale outside the city.

### RANDAZZO (Catania)

The MUSEO VAGLIASINDI was almost wholly destroyed, but the gold ornaments and best vases were stored in safety.

### SIRACUSA

The GREEK THEATRE, ROMAN AMPHITHEATRE, ORECCHIO di DIONISIO and the CATACOMBS sustained slight damage by civilian refugees.

The GROTTA DEI CORDARI was slightly damaged by use as an air-raid shelter.

The MUSEO ARCHEOLOGICO was severely damaged, but has been repaired.

One famous coin-collection, stored in safety at Montecassino, was concealed from the Germans by the Archivist of the Abbey and transferred by him to the Vatican.

ROMAN GYMNASIUM. The Roman wall and custodian's house were damaged by bombs and civilian vandalism. Repairs have been authorised.

### SOLUNTO (Palermo)

The ROMAN REMAINS sustained slight damage, but were quickly repaired.

### TAORMINA (Messina)

The GRECO-ROMAN THEATRE is unharmed and was used by General Montgomery for lectures to the troops. The adjacent Museum and custodian's house were slightly damaged.

### TRAPANI

MUSEO PEPOLI. In spite of damage to the building, the small collection of antiquities was unharmed.

## GALLERIES, MOVABLE WORKS OF ART AND DEPOSITS

There were four official deposits in Sicily and, in addition, some works of art from Palermo were sent to the Vatican. Although museum buildings have sustained damage, the contents have escaped lightly. The four deposits were made at Bivona (Agrigento), containing material from the Museo Archeologico at Agrigento; Castel Eurialo (Siracusa), containing material from the Museo Archeologico and churches of Siracusa, including the Gagini sculptures from the Cathedral; Mandanice (Messina), containing material from the Museo Nazionale di Messina and S. Martino delle Scale (Palermo), a monastery where was stored material from the Museo Nazionale di Palermo, part of the Bordonaro collection, the best pictures' from the churches of Palermo and manuscripts from the Biblioteca Nazionale di Palermo.

No losses were sustained by these deposits and the following list gives a report on individual losses to the galleries and movable works of art:

### ASSORO (Enna)

CHIESA MATRICE. Three statues, found in a Villa nearby, were recovered and placed in the Church.

### CASTELVETRANO (Trapani)

COLLEZIONE CIVICA. The only losses are a few books stolen by civilians.

### CATANIA.

MUSEO CIVICO. This collection, housed in the Castello Ursino, sustained no losses although one wing of the Castello was damaged.

### LEON FORTE (Enna)

CHIESA DEI CAPPUCCINI. It should be recorded that the "Holy Family" by Raphael and the Triptych by Fra Angelico are safe in the hands of private owners.

#### MANIACE-BRONTE (Catania)

NELSON-BRIDPOT COLLECTIONS. These were manhandled by Germans and Fascists. Portraits of Lord Hood and Viscount Bridport were cut with bayonets, and a portrait of Queen Victoria was destroyed.

#### MARSALA

The MUSEO Civico was almost completely destroyed, burying the contents under the debris. The Flemish Triptych of the "Adoration" was lost under the ruins, but eight Flemish tapestries were stored intact in the Cathedral.

MUSEO GARIBALDI. Although not damaged by bombardment, one manuscript was stolen.

#### MESSINA

MUSEO NAZIONALE. This building was damaged, but has been repaired and the contents were stored in safety.

#### PALERMO

MUSEO NAZIONALE. Considerable damage was sustained, but the best material was stored in safety and there are no known losses.

PALAZZO REALE. Various paintings were stored here of which two are missing.

The PALAZZO SCLAFANI was badly hit. The fresco "Trionfo della Morte" was detached for repairs.

#### RANDAZZO (Catania)

CHURCH OF S. NICCOLÒ. The Treasury is intact, except for one silver-gilt chalice, which was slightly damaged. Two paintings by Onofrio were transferred to S. Domenico.

#### SIRACUSA

MUSEO BELLOMO. Considerable damage was done here, but repairs have been completed. Important paintings from various churches were stored here and these sustained damage.

#### LIBRARIES

The Libraries of Sicily suffered little harm and the following is the extent of the damage:

#### CATANIA

THE BIBLIOTECA CIVICA, housed in the ex-Monastery of S. NICCOLO, was damaged, but has been repaired and is now re-opened.

#### MAZARA DEL VALLO (Trapani)

The LIBRERIA COMUNALE was often subject to loot of a minor character through local negligence.

#### MESSINA

UNIVERSITY LIBRARY. The building was badly damaged. The valuable collection of Greek MSS. was stored in the Collegio Capizzi at Bronte and has since been transported back to Messina.

#### PALERMO

BIBLIOTECA DEL CONSERVATORIO DI MUSICA. Archives and volumes were stolen from here, but were recovered at Alcamo and deposited in the Teatro Massimo.

BIBLIOTECA NAZIONALE. The Reading Room and cortile-loggia were completely destroyed, and other rooms were damaged during an air-raid. The most important MSS. were stored in safety; some books have been saved from the rubble. Repairs were undertaken, but the whole Library was transferred to the Palazzo Mazzarino and re-opened in March, 1944.

#### SIRACUSA

BIBLIOTECA ARCIVESCOVILE PALAGONIANA. The roof and windows were damaged, but have been repaired.

#### TRAPANI

The BIBLIOTECA FARDELLA is more or less intact, though the ceiling of the upper floor fell. The roof of the Sala Prima and Sala Terza has been repaired. Most of the important manuscripts are safe.

## APULIA, CALABRIA AND LUCANIA

This Region suffered relatively little damage. Preliminary to the invasion a campaign of strategic bombing caused inevitable damage in communication centres (such as Cosenza, Catanzaro and Potenza) and in the vicinity of airfields (such as at Foggia and Vibo Valentia). Neutralization of ports entailed damage fortunately, light as regards monuments—at such points as Taranto and Crotona. In the softening-up process preceding the actual invasion by the Eighth Army in September, 1945, Reggio Calabria was badly smashed. The landings by the Fifth Army at the Salerno beach-heads in the same month involved little or no spread of the conflict southward to Lucania. Practically the only destruction from ground fighting consisted of demolitions by the retreating Germans and minor damage from shelling of the coastwise railways.

### ANTIQUITIES AND ARCHAEOLOGICAL COLLECTIONS

Losses were not heavy and are as follows:

#### FOGGIA

MUSEO Civico. The building was heavily damaged in bombardments.

The rubble was removed and the roof repaired over the intact portion. Some of the more important objects had previously been

moved to safety, but the remainder sustained considerable loss.

#### GERACE MARINA (Reggio Calabria)

GREEK REMAINS, the classical Locri. One section of the wall was displaced, but can be adjusted.  
MUSEO DI LOCRI. The door was damaged by a near-miss with no damage to the contents.

#### POTENZA

MUSEO PROVINCIALE LUCANO. This building, which was a modern structure, was damaged beyond repair. The more important objects were stored in safety, but those remaining were destroyed, except a few terracotta statuettes and some repairable vases.

#### REGGIO CALABRIA

R. MUSEO NAZIONALE. All the windows and most of the cases were broken by concussion. A bomb in the cortile caused slight damage; the exterior cornice sustained one shell-hit. The exhibits, not having yet been arranged in this new building, did not suffer as they were unharmed in basement storage.

### MOVABLE WORKS OF ART AND DEPOSITS

Deposits were made at the following places: Andria, in the Scuola Agraria; Cassano delle Murge, in the Convent of S. Maria degli Angeli; Cosenza, in the Cappella di S. Caterina; Lucera, in the R. Convito Nazionale; Reggio Calabria, in the R. Museo Nazionale; Taverna, in the Convent of S. Domenico and Vice Aprigliano, in S. Maria delle Grazie. There were no losses to any of the works of art stored in these deposits. The main deposit was, however, in the Castel del Monte, where 259 cases from the churches of Bari, Barletta, Bisceglie, Giovinazzo, Molfetta, Noicattaro Polignano and Trani were stored as well as material from the Soprintendenza alle Antichità di Taranto, Soprintendenza di Monumenti e Gallerie di Bari and the Soprintendenza Bibliografica di Bari. Owing to the damp conditions removal was advised in January, 1944, but lack of transport prevented any action at the time, but all material has since been returned in safety.

Three cases were broken into prior to the Allied invasion and four modern paintings, the property of the Pinacoteca di Barletta, were removed: De Nittis, "Marina di Posillipo"; De Nittis, "Ruderi antichi"; Fracanzano, "Testa del Vecchio"; Siense School, "Madonna col Bambino".

The important collection of classical goldwork from Taranto was recovered intact from the vaults of the Banca Commerciale at Parma.

### LIBRARIES

The following is the extent of damage to the Libraries of the Region:

#### BARI

BIBLIOTECA COMUNALE E PROVINCIALE. The Reading Room sustained a direct hit, but there was no damage to books.

#### COSENZA

BIBLIOTECA CIVICA. Much of the roof was damaged by bombs and many volumes were destroyed. A temporary roof was erected and recovered fragments and undamaged volumes were stored in the roofed portion of the Library.

#### FOGGIA

BIBLIOTECA PROVINCIALE. This library, merged with the Municipal Library, received a direct hit causing structural damage, but there was only slight loss to the books.

#### REGGIO CALABRIA

BIBLIOTECA COMUNALE DIEGO VITRIOI. The windows were blown out by blast, but there was no damage to the books.

## CAMPANIA

This region took the first shock of pitched battles on the Italian mainland when the Fifth Army poured on to the beaches from Salerno to Paestum on September 9th, 1945. The issue hung in the balance for some days at Salerno and in the mountain passes leading inland. Destruction was concentrated in the centre of the landing-area, devastating Battipaglia and even Eboli, but on the flanks both Paestum, with its splendid Greek Temples, and the northern part of Salerno, with its venerable Cathedral, escaped without serious damage. The picturesque towns along the Amalfi coast were fortunately just outside the battle ground and escaped all harm.

After intense and bitter fighting, the break-through came. Fortunately the battle swept on around the north side of Vesuvius, by-passing both Herculaneum and Pompeii. On September 30th, three weeks after the initial assault on the beaches, lightly damaged Avellino fell, and the next day the Allies entered Naples.

The city had suffered heavy and repeated bombardment from the air. Street fighting surged through the town for three days, and before retreating the enemy planted delayed-action bombs. The outstanding disaster in the town was the destruction by fire of the great church of Santa Chiara, and the wanton destruction by the Germans of the incalculably valuable historical documents of the State Archives.

From blasted and liberated Naples the battle surged on northwards. Benevento, its Cathedral and the entire lower city between the Cathedral and the Ponte Vanvitelli, a mass of ruins, fell on October 5th, and two days later Capua

fell. By October 11th, the line ran from Castel Volturno and the sea on the left to Pontelandolfo, in the mountains on the right; on the night of October 12th-13th, the strongly contested crossing of the Volturno was made successfully.

After this began the slow grind through the rough mountains of Naples Province, bringing damage to such hitherto quiet Campanian towns as Teano, Mignano and Sessa Aurunca. On the banks of the Garigliano and the Rapido, at the very boundary of Campania and Lazio, the forward movement stopped and the armies settled down to the long winter before the defences of Cassino.

#### ANTIQUITIES AND ARCHEOLOGICAL COLLECTIONS

Although the Antiquities of Campania suffered more than those of any other region, we are fortunate in their not having sustained heavier losses.

Immediately on the right flank of the bitterly contested Salerno, landings lay Paestum, and well within the Allied beach-head, the recently excavated Greek Temples at the mouth of the Sole with their magnificent archaic metopes. Neither of these suffered any significant damage. Herculaneum sustained only blast damage. Of all the classical sites in the Campi Flegrei, only the tunnel cut by Agrippa from Lake Avernus to Cuma was damaged. This was used as an Italian ammunition dump, and was blown-up and almost totally destroyed by the re-treating Germans. Otherwise Cuma, Pozzuoli and Baia are intact, as is the amphitheatre at Santa Maria Capua Vetere. The Roman bridge at Capua was totally destroyed and that at Benevento was damaged, as were several lesser bridges on the Via Appia near Benevento.

At Pompeii, damage from the 156 bombs which fell within the excavated area was widespread. The bombs were, however, of a light calibre and the total of significant destruction is limited. The effect on the general appearance of the ruins, after clearance and consolidation, is almost negligible.

An interesting by-product of the war was the discovery, while building for gravel on an aerodrome near Paestum, of a prehistoric (probably neolithic) cemetery, consisting of small oval chambers with vertical shafts and containing inhumation-burials. Another discovery was the considerable remains of first-century masonry within the core of the destroyed Ponte Scratella on the Via Appia near Benevento.

A number of museums and archeological collections were damaged or suffered loss. The National Museum at Naples is untouched but the Antiquarium at Pompeii and the Museo Campano at Capua suffered direct hits

Details of damage are as follows:

##### BENEVENTO

The ARCH OF TRAJAN sustained negligible splinter-damage.

The ROMAN BRIDGE was bombed and partially blown-up, but can be repaired.

The DOMITIANIC OBELISK was heavily pitted.

##### CANCELLO (Napoli)

VILLA SPINELLI. This was a private collection, derived mainly from the necropolis of Suessola and was deliberately rifled by German officers. Coin and important gold jewellery were stolen.

##### CAPUA

THE ROMAN BRIDGE was totally destroyed without notable damage to the important mediaeval outworks built by Federico II and recently restored.

MUSEO PROVINCIALE; CAMPANO. About one-third of the building was destroyed by direct bomb-hits, but the majority of fragile exhibits, notably the series of Campanian terracotta, were successfully salvaged. The series of stone mother-deities is mainly intact.

##### NAPLES

Museo NAZIONALE, The building was undamaged and all movable objects were evacuated. However, five of the large classical bronzes and the entire collection of classical jewellery, deposited in the Abbey of Montecassino, formed part of the loot stolen from the Abbey by the I German Goring Division, but later recovered in Austria.

##### PAESTUM (Salerno)

GREEK TEMPLES. These sustained no damage, but the deposit of terracotta was stolen from the tower.

##### SESSA ALIRUNCA (Napoli)

MUSEO ARCHEOLOGICO. Some damage was done to the building, and parts of the collections disappeared during occupancy by French troops.

##### TEANO (Napoli)

The AMPHITHEATRE was badly damaged.

##### TORRE PANDOLFO (Napoli)

TORRE DI PANDOLFO CAPODIFFERO. This was blown up by the Germans. The collections, mostly from Minturno, and the records were utterly destroyed.

#### MOVABLE WORKS OF ART, GALLERIES AND DEPOSITS

In all Campania, not a single movable work of art was destroyed through being left in place. There were, of course, the inevitable minor losses when museums or churches sustained damage, but on the whole, the deposit programme was remarkably successful.

Of the instances of damage or loss to movable works of art that had been moved to what was confidently believed to be safety, the outstanding cases are those of the Montecassino deposit, the Museo Filangieri Collection and the ill-fated Mostra d'Oltremare.

The MONTECASSINO DEPOSIT. On the 9th-10th September, 1943, one hundred and eighty-seven cases of works of art from Naples were moved to the Abbey of Montecassino. These included twenty-seven cases of large bronzes, sixty cases of small bronzes and minor objects, and fifty-one cases of paintings from the Museo Nazionale; fifteen cases of paintings from the Museo San Martino; three cases from the Reggia di Capodimonte and thirty-one cases from the Mostra d'Oltremare.

During October, 1945, ostensibly "to protect the treasures from the Anglo-American barbarians" the infamous Hermann Goring Division removed the entire deposit from Montecassino to their Divisional Headquarters at Spoleto. Not until January, 1944, after three months of Italian protests and negotiations, did the Division finally bring the cases back to Rome, where amid much sanctimonious fanfare and publicity they were handed over to the Italians for refuge in the Vatican. However, after the fall of Rome, when it was possible to check the cases in (lie Vatican with the inventories brought from Naples, it was found that the Germans had handed over only 172 cases; thus stealing fifteen, and extracting chosen items from several others.

Among the more important missing objects were paintings by Breughel, Titian, Filippino Lippi, Joos van Cleve, Raphael, Claude Lorraine, Palma il Vecchio and Sebastiano del Piombo; a suit of Charles V's armour; two bronze deer from Herculaneum; an Apollo, a seated Mercury and a female Dancer, also from Herculaneum; the entire collection of gold jewellery from the Museo Nazionale and a great many Ligozzi water-colours.

It now appears that all these objects were taken to Berlin in December, 1943, for a presentation to Goring as a birthday present, and they were later deposited in the salt-mine at Alt Aussee, where they were located in May, 1945, by American troops, who transferred them to their Collecting centre at Munich to be checked

The Museo FILANGIERI COLLECTION. The most valuable objects were moved to the Villa Moniesano at San Paolo Belsito, near Nola, together with 900 cases of historical documents from the Neapolitan State Archives. On September 30th, 1943, the Germans discovered this deposit and methodically and completely burned it to ashes. With the archives thus perished the best ceramics, glassware, enamels, ivories and at least the following paintings from the Museo Filangieri:

Francesco Guardi ..... II Duello  
Francesco Solimena ..... La Deposizione  
Jean Chardin ..... La Fortuna  
I. Triquense ... ..... La Giarrettiera  
Bonifazio Veronese ..... Gesu Cristo Deposto  
Jan Steen ... ..... Bambocciata  
Anon. Flemish ..... Il Sogno  
Charles van Felens ..... Venere ed Amore  
Francois Drouais ..... Ritratto di Louvet  
Jacob Ruysdael ..... Combattimento navale  
Antonis van Dyck ..... Gesu Crocifisso  
Massimo Stanzioni ..... Morte della Vergine (fame)  
Jan Breughel ..... Madonna con Bambino  
Pontormo ... ..... Nascita del Battista  
Giov. Bernardo Lama... Testa di Gesù  
Valentin de Brie ..... La Zingara  
Francois Drouais ..... Ritratto  
Massimo Stanzioni ..... L'Epifania (rame)  
Cavalier d'Arpino ..... La Natività  
Mattia Preti ... ..... La Maddalena  
Etienne Theolon ..... La sorpresa  
Etiennc Gamier ..... La scuola di disegno  
Paul'Bril ... ..... Caccia agli uccelli d'acqua  
Jan van Kessel ..... Paesaggio  
Jan van Eyck ... ..... La Fuga in Egitto  
Andrea Vaccaro ..... Madonna (rame)  
Andrea del Sarto ..... Madonna del Rifugio  
Gerard Dou ... ..... La lettura  
Antonio Pollaiuolo ..... Sacra Famiglia  
Bernardino Iuini ..... Madonna Bentivoglio  
Sal vator Rosa ..... Le vedette  
Jan Meren ... ..... Rcsa di Gibilterra  
Domenico Morelli ..... Ritratto di Gaetano Filangieri  
Luca Giordano ..... Allegoria sacra  
Sandro Botticelli ..... Ritratto  
Luca Giordano ..... Battaglia tra Constantino e Massenzio  
Giuseppe Bonito ..... Ritratto del Principe di Paterno  
Andrea da Salerno ..... Morte della Madonna  
Florentine School ..... Ritratto  
Esteban Murillo ..... L'infanzia di Carlo V (allegoria)  
Bartolomeo Passante... Ritratto di Copernico  
Enrico Fiammingo ..... S. Andrea Apostolo  
Natale Carta ... ..... Carlo Filangieri e la sua famiglia

The MOSTRA D' OLTREMARE. This exhibition was staged at Bagnoli, a northern suburb of Naples, consisting of material of largely non-Campanian origin, being drawn from all over Italy as well as from North Africa, Albania and Rhodes.

The Mostra opened on May 9th, 1940, and closed in considerable disorder a month later. The Fine Arts sections were eventually placed in official deposits, but the other items were stored on the exhibition grounds.

Previous to the Allied occupation of Naples, there had been no organised supervision of the grounds, which were more or less open to all comers, and when they were occupied in October, 1945 by the Fifth Army for medical purposes, the buildings were found already well stripped of doors and windows.

The fate of many of the exhibits, including much of the ethnographic material, will probably never be known. However, after months of checking, most of the antiquities and works of art have been accounted for.

## DEPOSITS

Included in the following list are all the officially organised deposits, except for Minturno and Montecassino, which are in Lazio, they are all in Campania:

### AVERSA (Napoli)

PALAZZO DEL COMUNE. Contents: reference books from Biblioteca Nazionale, Naples. Returned intact to normal location.

### CALVI RISORTA (Napoli)

CONVENTO DEI PADRI PASSIONISTI. Contents: books from Biblioteca Nazionale and Biblioteca dei Girolomini, Naples and from private library of Benedetto Croce. Building damaged; some pillage. Losses amount to contents of five cases out of 871. Remainder safely transferred to Naples.

### CASERTA (Napoli)

PALAZZO REALE. Contents: books from the Caserta Palace collection itself and from Palazzo Reale, Naples. No losses or damage.

### CASSINO (Frosinone)

ABBAZIA DI MONTECASSINO. Contents: 187 cases from Museo Nazionale Reggia di Capodimonte, Museo di San Martino, Naples, and Mostra d'Oltremare. Moved by Hermann Goring Division to Spoleto, and then (17 cases) to Rome and (15 cases) to Berlin; other cases tampered with.

Most of missing material recaptured at Alt Aussee, Austria, and now at Munich, being checked.

### CAVA DEI TIRRENI (Salerno)

BADIA DELLA SS. TRINITÀ. Contents: material from Reggia di Capodimonte, Villa Floridiana, Accademia di Belle Arti, Institute d'Arte, Naples, and from Mostra d'Oltremare; books from Conservatorio di Musica San Pietro a Maiella, Naples. No losses or damage.

### LIVERI (Napoli)

S. MARIA A PARETE. Contents: armour from Mostra d'Oltremare, material from various churches, Naples. No losses or damage.

### MERCOGLIANO (Avellino)

BADIA DI LORETO. Contents: material from Palazzo Reale and churches of Naples, Duomo of Pozzuoli and Mostra d'Oltremare; books from Biblioteca Nazionale and Biblioteca dei Girolomini, Naples. Intact so far as checks to date reveal.

### MINTURNO (Littoria)

CHIESA E CONVENTO DI SAN FRANCESCO. Contents: books from Biblioteca Universitaria, Naples. Building suffered from shelling; deposit later reorganised and returned to Naples by Allies. Although no detailed reports are available, losses are believed to have affected only 20 of the 151 cases.

### SAN GIORGIO DEL SANNIO (Benevento)

CONVENTO DEI FRATI MINORI. Contents: books from Biblioteca Nazionale and Biblioteca dei Girolomini, Naples, and from private library of Benedetto Croce. Returned intact to Naples.

### SAN PAOLO BELSITO (Napoli)

VILLA MONTECANO. Contents: historic documents from Archivio di Stato, Naples, and from Mostra d'Oltremare; paintings from Museo Civico Filangieri, Naples. Deliberately burned by Germans, September 5th, 1945; about 50,000 volumes, 50,000 parchments, and at least 45 paintings were a total loss.

### SORBO SERPICO (Avellino)

CHURCH. Contents: material from various sources, including Museo di S. Martino and churches, Naples. No damage or loss.

### TEANO (Napoli)

CONVENTO DI SANT' ANTONIO. Contents: books from Biblioteca Nazionale and Biblioteca dei Girolomini, Naples and from private library of Benedetto Croce. Transferred intact by the Germans in October, 1945, to the Archivio di Stato, Rome.

## LIBRARIES

In Campania, to a degree not surpassed elsewhere, German vandalism in its blind campaign of terrorism against the written word must answer world opinion. By fire, methodically and carefully applied, they destroyed not only the valuable historical documents of the State Archives, but also a considerable portion of the University of Naples and two of the city's most important libraries; the Brancacciana Library and that of the Royal Society.

Details of damage are as follows:

### BENEVENTO



BIBLIOTECA CAPITOLARE. This was housed in the Cathedral, which was practically destroyed. Most of the manuscripts and books were moved to the Biblioteca Arcivescovile.

BIBLIOTECA PROVINCIALE. The building was hit, but no damage or loss was sustained by the contents.

#### CAPUA (Napoli)

BIBLIOTECA DEL MUSEO CAMPANO. The building was badly hit, but the contents had been placed in safety.

#### NAPLES

The BIBLIOTECA NAZIONALE, housed in the Palazzo Reale, was badly damaged, but of 500,000 volumes left in situ, only a few score were injured.

BIBLIOTECA UNIVERSITARIA. The material and quarters sustained minimal damage, despite the destruction of the University by the Germans. Virtually no loss was incurred.

BIBLIOTECA DELLA SOCIETA REALE. This library, rich in rare books and periodicals, was completely burnt and destroyed by the Germans.

BIBLIOTECA COMUNALE " CUOMO" (della R. Deputazione di Storia Patria). The best material had been stored in the Castel Nuovo, which sustained a direct hit, burying the contents. These have been excavated and recovered, but the complete losses are not yet known.

BIBLIOTECA BRANCACCIANA. The building was damaged by bombing and then half destroyed by German arson. Examination of the material recovered from the ruins is not yet complete.

BIBLIOTECA DEI GIROLOMINI. The Church and Convent of the Padri Oratoriani were badly damaged, but the material had been moved partly to ground-floor vaults and partly to country deposits. The losses are insignificant.

BIBLIOTECA PRIVATA DI BENEDETTO CROCE. The contents were stored in safety and have been returned intact.

#### SALERNO

BIBLIOTECA CAPITOLARE. There are no losses to record in spite of damage to the Duomo and quarters of the Library.

## LAZIO

Of all the Regions of Italy, Lazio is one of the worst shattered by the war. For six long months it harboured massive contending forces and its southern Provinces were the scene of one of the most devastating attacks in military history. Damage to monuments south of Rome is heavy, but it is remarkable that there is anything left of the towns, lying on the axes of the Liri Valley and the coastal drives which occurred during May, 1944.

At the beginning of the great assault, Cassino had already been reduced to rubble. Early victims were Ausonia, Formia, Gaeta, Itri and Fondi on the Fifth Army flank; on the right, the small villages of the Liri Valley were virtually ploughed under by the Eighth Army's drive, where Pontecorvo and Aquino, imbedded in the German fixed defence line, suffered terribly. The retreat of the Germans, and their pursuit by harassing aircraft brought heavy damage to all towns astride the highways, particularly to Alatri and Ferentino. Fortunately, the picturesque town of Anagni escaped lightly.

Of the great Christian sanctuaries and monastic centres, Montecassino, the greatest, is a heap of shattered rubble. Subiaco escaped with damage only to a recently-added wing and Farfa was untouched. Grottaferrata sustained considerable superficial damage to roofs and windows, but its incomparable library had been evacuated to the Vatican. The three great Cistercian houses of Fossanova, Valvisciolo and Casamari are intact.

The Castelli Romani inevitably paid the penalty of their position in the rear of the German positions against the Anzio beach-head. Frascati suffered heavily, and Albano, Ariccia and Genzano all suffered in varying degrees. Velletri was heavily damaged and Valmontone was virtually destroyed. The heart of mediaeval Palestrina was obliterated, and Tivoli took heavy punishment.

In Rome itself, the damage was light except for the unfortunate hits on San Lorenzo in the bombing of the adjacent railway and marshalling yards.

North of Rome heavy damage was concentrated at Civitavecchia, and at Viterbo where the circuit of the walls to the north and south was smashed both within and without, flattening large areas within the Porta Romana and south of San Francesco; and partially demolishing the three fine mediaeval churches of Santa Maria della Verità, San Sisto and San Francesco. Elsewhere to the north of Rome damage is widespread along the roads, but is nowhere intense.

### ANTIQUITIES AND ARCHAEOLOGICAL COLLECTIONS

With the exception of the deliberate destruction of the galleries at Nemi and the wanton destruction of one of the tombs at Tarquinia, tile antiquities of Lazio escaped lightly. Taking into consideration the great number of remains and the intensity of the lighting there was inevitably a certain amount of scattered damage, but no other major monument suffered harm. Some of the archaeological collections sustained loss or partial destruction, but the best material had, in almost all cases, been removed to safety. Only at Viterbo was the damage of serious dimensions. The destruction of half of the solemn provincial Etruscan sarcophagi that formerly lined the nave of Santa Maria della Verità is a sad loss.

#### VETRALLA (Viterbo)

The MUSEUM was sacked.

#### VITERBO

S. MARIA DELLA VERITÀ. The important Etruscan and Roman Museum in the Church suffered considerably. The best of the small objects had been moved to safety, but the remainder was in situ when the Church was partially demolished. The worst casualties were the sarcophagi lining the nave; their friable stone suffered severely from the partial collapse of the roof.

## VULCI (Viterbo)

ETRUSCAN NECROPOLIS. There was slight damage to one tomb.

## MOVABLE WORKS OF ART, GALLERIES AND DEPOSITS

As a result of the particular circumstances of Rome and of Lazio after the Armistice of September 8th, 1945 and before the capture of Rome on June 5th, 1944, the record of the location of movable works of art in Lazio, was one of considerable confusion.

The original Italian policy had been to disperse movable items away from the cities into organised deposits in the open country. After the invasion-landings, the danger of land-fighting was tardily recognised by the Fascist government, which had up to then prohibited Fine Arts personnel from taking any steps that would imply recognition of the possibility of an Allied invasion the reversing of the dispersal policy resulted in re-collecting into the Vatican and into the Museums of Rome much (but not all) of the material originally dispersed. At the same time, the contents of several organised deposits outside Lazio were transferred to Rome for safety. Concurrently, however, two of the Lazio deposits were moved bodily to the north, and the transfer of others was considered.

In addition to the movement of these organised deposits, considerable quantities of individual objects were transferred to Rome from time to time, often under hazardous conditions, from the church-treasuries and collections of the battle-threatened areas of Lazio further confusion arose from the presence in Rome of works of art sent from outside Lazio for treatment at the Institute of the Restaurant prior to hostilities, and the absence from Rome of objects sent for exhibit to two pre-war Museums at Florence and Naples.

Upon the completion of the checking, it was established that losses were negligible, thanks chiefly to the wholesale evacuation of endangered works of art to the immunity of Rome.

## DEPOSITS

The following organised deposits were established in Lazio elsewhere than in Rome:

### CANTALUPO SABINA (Rieti)

PALAZZO CAMUCCINI. Contents: 18 cases from the Museo delle Terme, Rome. Transferred intact to the Vatican.

### CAPRAROLA (Viterbo)

PALAZZO FARNESE. Contents: material from the Galleria d'Arte Moderna, Rome. Undamaged and undisturbed.

### CASAMARI (Frosinone)

ABBAZIA DI CASAMARI. Contents: 9 crates from the Forum and Palatine, 68 crates from the Palazzo Venezia, safely transferred to the Vatican and to the Castel Sant'Angelo, Rome.

### CIVITA CASTELLANA (Viterbo)

ROCCA DI SANGALLO. Contents: material from various Roman collections, museums and churches, the British Embassy in Rome, the Bibliotheca di Santa Cecilia and the Municipio and churches of Tivoli. All safely transferred to the Vatican and to Castel Sant'Angelo, Rome.

### GENAZZANO (Frosinone)

CONVENTO DI S. PIO and CONVENTO DEGLI AGOSTINIANI. Contents: 39 cases from the Galleria Borghese, the Galleria Corsini, the Galleria Spada and the Palazzo Venezia, Rome. Moved by the German Kunstschutz to the Banca d'Italia in Milan.

### MONTECASSINO (Frosinone)

ABBAZIA DI MONTECASSINO. Contents 187 cases from Museums of Naples and Mostra d'Oltremare. Removed to Spoleto by Hermann Goring Division. From there 172 cases were brought to the Vatican and fifteen cases were taken to Germany and presented to Goring. Material recovered in salt mine at Alt Aussee, Austria, by American Seventh Army. Moved to Collecting Centre at Munich and now being checked there.

### TARQUINIA (Viterbo)

PALAZZO VITELLESCHI. Contents: 8 cases of antiquities. Transferred safely to the Vatican.

### TIVOLI (Roma)

VILLA ADRIANA. Contents: material from the Museo delle Terme, Rome. Undamaged and undisturbed.

## INDEPENDENT TRANSFERS

In addition to the material constituting organised deposits, individual items were brought to Rome or the Vatican from time to time, by various persons from the following localities in Lazio:

### ALATRI (Frosinone)

S. MARIA MAGGIORE. Painted triptych, 4 painted panels, and carved wood "Madonna" to Vatican.

### ALBANO (Roma)

S. PIETRO. Canvas of "Madonna and Saints" to Vatican.

CONVENTO DEI CAPPUCINI. Canvas of "Madonna and Saints" to Vatican.

### ANAGNI (Frosinone)

CATHEDRAL. Entire treasury and precious vestments to Vatican.

Details of the damage are as follows :

### ALATRI (Frosinone)

ACROPOLIS. Although the pre-Roman walls and gates are intact damage was done to the mediaeval superstructure.

AQUINO (Frosinone)

The ROMAN ARCH was slightly damaged.

ARCE (Frosinone)

CITADELLA ROCCADARCE. Damage to the megalithic walls was done by heavy bombing and shelling.

ARPINO (Frosinone)

PRE-ROMAN GATE. The walls were blasted at one point to make German machine-gun emplacements.

MUNICIPIO. The coin collection was stolen by the Germans.

CAPENA (Roma)

ANTIQUARIUM. There was slight damage to the building.

NECROPOLIS. Damage was done here by heavy clandestine excavations.

CASSINO (Frosinone)

The AMPHITHEATRE was heavily damaged.

CECCANO (Frosinone)

S. MARIA A FIUME. The Roman material was buried in the debris of the destroyed church.

CIVITAVECCHIA (Roma)

MUSEUM. The building was shattered, but the more valuable exhibits had been moved to safety.

FORMIA (Littoria)

ANTIQUARIUM. This was totally destroyed, but the best objects had been moved to Naples.

MINTURNO (Littoria)

THEATRE. Slight damage due to artillery fire was sustained, but this has been repaired.

EXCAVATIONS. Remarkably little damage was suffered, though trenches were dug in many places.

The TORRE DI PANDOLFO was mined and destroyed by the Germans.

NEMI (Roma)

ROMAN GALLEYS. These were burned and totally destroyed by the retreating Germans.

NORCIA (Viterbo)

ETRUSCAN NECROPOLIS. Slight damage was done to one tomb.

PALESTRINA (Roma)

TEMPLE OF FORTUNA. Some slight shell damage was done to the facade.

The AREA SACRA sustained minor shell-damage.

PALAZZO BARBERINI. Some damage was done to the superstructure, but the best exhibits, including the Nile mosaic, were safe in Rome.

MUSEO Civico. The building was destroyed with some of its contents.

Destruction of the heart of the mediaeval town revealed large tracts of Sullan and earlier terracing. Damage was done to vaults and cisterns and to a stretch of terrace-walling, both in the lower town. It is planned to leave a considerable portion of the central temple area open to view.

PRIMAPORTA (Roma)

VILLA OF LIVIA. A near-miss damaged the modern superstructure, since repaired. The wall paintings are fading rapidly.

ROME

AURELIAN WALLS. A small stretch was destroyed near the PYRAMID OF CESTIUS, which was pitted by a near-miss.

VIA LATINA. The superstructure of three tombs was damaged by artillery-fire. The necessary repairs are completed.

SEZZE (Littoria)

POLYGONAL WALLS. One stretch of 10 yards was destroyed.

SUTRI (Viterbo)

MUNICIPIO. This small Museum was burned by the Germans, but it contained only lapidary remains.

TARQUINIA (Viterbo)

PALAZZO VITELLESCHI (Museo Nazionale Tarquiniense). The building suffered fairly heavily, but basement storage and the removal of the finest exhibits to safety reduced to a reparable minimum any damage to the collections.

ETRUSCANS' TOMBS. Most of the tombs were forced open and some acts of vandalism occurred. One head was destroyed in the Tomba della Pulcella, and two tumuli were seriously damaged by the Germans in making defence installations. The Tomba della Caccia e Pesca, one of the best-known and most attractive of the Tombs, was deliberately mutilated by the Germans.

TERRACINA (Littoria)

MUSEO Civico. The contents of two cases were looted by unknown persons.

TIVOLI (Roma)

THE CIRCULAR TEMPLE sustained damage to one lintel.

VILLA ADRIANA. Bomb brought down several bays of the so-called Praetorium. Otherwise, quite heavy shelling caused only

superficial damage; notably to the wall of the Poikile, which proved remarkably resistant.

VALVISCIOLO (Littoria)

ABBEY MUSEUM. The Germans stole the coin collection.

VEIO (Roma)

CAMPANA TOMB. Some damage was done to the sarcophagus-benches and walls by Italian deserters; but the painting is intact except for a small hole in the shoulder of the right-hand horse.

VELLETRI (Roma)

MUSEUM. The building was shattered and important terracotta were destroyed or stolen.

AQUINO (Frosinone)

CATHEDRAL. Crystal processional cross, vestments, and tabernacle-veil: to Vatican.

CASTEL SANT'ELIA (Viterbo)

PARISH MUSEUM. Crate containing all vestments, and church fittings of Museum: to Vatican.

CIVITA. CASTELLANA (Viterbo)

CATHEDRAL. Painted panel of "Christ" and painted panel of "Madonna and Child": to Vatican.

S. PIETRO. "S. Bernardino" by Sano di Pietro, "Adoration" by Antonio da Viterbo: to Vatican.

FONDI (Littoria)

S. MARIA. Painted panel of "Pietà" and triptych of "Nativity": to Vatican.

S. PIETRO. Triptych of "Coronation", two triptychs of "Madonna and Child", one painted panel of "Madonna and Child", one panel of "S. Girolamo" and fragments of thirteenth-century crucifix: to Vatican.

FRASCATI (Roma)

CATHEDRAL. Two carved Della Rovere doors: to Vatican.

VILLA MONDRAGONE. Painting by Caravaggio: to Vatican.

GAETA (Littoria)

CATHEDRAL. Treasury and manuscripts: to Vatican.

S.S. ANNUNZIATA. Silver vessels from treasury and "Annunciation" attributed to Ghirlandaio: to Vatican.

GROTTAFERRATA (Roma)

ABBAZIA DI GROTTAFERRATA. 19 crates and some uncrated items : to Museo delle Terme, Rome.

MAGLIANO SABINA (Rieti)

CATHEDRAL. Sculptured marble of "Madonna and Child": to Vatican.

S. PIETRO. "Madonna and Child", "Coronation" and painted panel of the "Christ": to Vatican.

MONTEFIASCONE (Viterbo)

CATHEDRAL. Paliotto, vestments, 3 silver busts, and manuscripts: to Vatican.

SEMINARIO DIOCESANO. 27 incunabula, 10 manuscripts, and other paintings: to Vatican.

PALESTRINA (Roma)

BARBERINI MUSEUM. Nile mosaic, 2 marble heads, a marble candelabrum base: to Museo delle Terme, Rome.

MUSEO Civico. 8 mirrors, fragments of bronze Temple decoration, and boat-shaped fibula: to Museo delle Terme, Rome.

PUGGIONATIVO (Rieti)

CONVENTO FRANCESCANO. Collection of incunabula: to Vatican.

RIETI

CATHEDRAL. "Resurrection" by Marcantonio di Antoniazio and painting of "Adoration": to Vatican.

S. RUFINO. "Watching Angel" by Gentileschi, central and 4 lateral panels of polyptych by Tome, "Madonna and Child" by Marcantonio di Antoniazio, "Madonna and Child" relief by School of Rossellino, Roman marble heads and small prehistoric buttern: to Vatican.

ROCCA DI PAPA (Roma)

CHIESA ARCIPIRETALE. Painting by Perino del Vaga and several lesser paintings: to Vatican.

SUTRI (Viterbo)

CATHEDRAL. Painted panel of the "Saviour": to Vatican.

CHIESA DELLE MONACHE. Painting of "Christ in the house of Martha and Mary" by Martin de Voos: to Vatican.

TARQUINIA (Viterbo)

MUSEO ETRUSCO (Palazzo Vitelleschi). 24 cases of antiquities: to Museo di Villa Giulia, Rome.

ARCHIVIO COMUNALE. Various historic archives: to Vatican.

ARCHIVIO CAPITOLARE. Various historic archives: to Vatican.

TREVIGNANO ROMANO (Roma)

CHIESA PARROCCHIALE. Painted panel of "Saviour with Madonna and S. Giovanni Evangelista" and wood sculpture of "Madonna and Child": to Vatican.

TUSCANIA (Viterbo)

CATHEDRAL. Polyptych by Taddeo di Bartolo and "S. Bernardino" by Sano di Pietro to Vatican.

S. AGOSTINO. "Madonna della Misericordia": to Vatican.

SS. MARTIRI. Siense triptych and "Madonna" by Pastura: to Vatican.

ARCHIVIO COMUNALE. 218 parchments from Archivio Scarico: to Archivio di Stato, Rome, via the Vatican.

VELLETRI (Roma)

CATHEDRAL. Large gold ostensorio, Byzantine crucifix, several sacred vestments, eleventh-century Exultet roll and 115 parchments from Archivio Capitolare: to Vatican.

VEROLI (Frosinone)

CATHEDRAL. 15 reliquaries, 2 crucifixes, 1 paten, 1 chalice, 1 silver relief, silver bust, a small icon and illuminated breviary of St. Louis d'Anjou: to Vatican.

BIBLIOTECA GIOVARDIANA. 22 manuscripts, 50 incunabula, and 2 historic notarial documents: to Vatican.

VETRALLA (Viterbo)

CATHEDRAL. Bust of "Madonna" : to Vatican.

CATHEDRAL. "Madonna and Child" by Antoniazio Romano and "Christ and Apostles" by Gerolamo da Cremona: to Vatican.

S. SISTO. "Madonna and Saints" by Neri di Bicci: to Vatican.

S. GIOVANNI IN ZOCCOLI. Polyptych by Balletta to Vatican.

MUSEO Civico. "Flagellation" and "Pietà" both by Sebastiano del Piombo: to Vatican.

**LIBRARIES**

Damage to the Libraries of Lazio is reported as follows:

ASPRA SABINA (Rieti)

BIBLIOTECA COMUNALE. No damage was sustained here except for broken windows.

BOLSENA (Viterbo)

BIBLIOTECA DI S. MARIA DEL GIULIO. Minor damage is evaluated at 10,000 lire.

CASSINO (Frosinone)

ABBAZIA DI MONTECASSINO. Although the Abbey was completely destroyed, the contents of the Library were safely stored in the Vatican.

CISTERNA (Littoria)

THE BIBLIOTECA COMUNALE was destroyed with its contents.

CIVITAVECCHIA (Roma)

BIBLIOTECA COMUNALE. The building and contents were severely damaged.

FONDI (Littoria)

THE BIBLIOTECA DEI MUTILATI was destroyed.

LITTORIA

BIBLIOTECA COMUNALE. Severe damage was suffered here, but remnants of the contents have been recovered.

MONTEFIASCONE (Viterbo)

BIBLIOTECA COMUNALE. The contents were destroyed by fire.

PALESTRINA (Roma)

BIBLIOTECA COMUNALE. Damage was done to the ceilings.

TIVOLI (Roma)

BIBLIOTECA COMUNALE. The building was virtually demolished, but the majority of the books are safe.

VELLETRI (Roma)

BIBLIOTECA COMUNALE. The building was badly damaged and the material was buried under the debris, but salvage work is in hand.

VITERBO

BIBLIOTECA COMUNALE. The contents were buried under the debris of the ruined building; recovery of the remnants is in hand.

**ABRUZZI AND MOLISE**

Despite the lightning which took place in this Region between September, 1945 and June, 1944, less damage has been sustained than might have been imagined. By the winter of 1943, the rapid Allied advance freed almost all the Molise. In the first phase of the fighting the greatest measure of damage was done along the highway by the Adriatic coast and that which runs from Vinchiaturto to

Castel di Sangro. The chief towns to suffer being Termoli, Fossacesia, Isernia, Castel di Sangro and Altedena. With the arrival of winter, the front was stabilised along the valley of the Sangro and position-warfare caused extensive damage. Entire small towns, cleared of civilians and a prey to the Germans, had their houses and churches razed to the ground. Particularly serious were the conditions in Pescocostanza, Castel di Sangro, Guardiagrele and Ortona. By good fortune, the monuments of prominent interest are not numerous, and although damaging was severe, it is not irreparable. But many houses, churches and small palaces, which had preserved throughout the centuries their original modest but picturesque character, are now shapeless piles of rubble. In particular, the Palazzo Orsini and the mediaeval houses in the Piazza del Palazzo Orsini at Carsoli.

In the spring, the Allied advance was renewed and, with the collapse of the lateral front, there were no operations of importance in the Abruzzi. Only in Giulianova and in Penne are there losses of importance to mourn; the small, but lovely Romanesque Church of S. Maria a Mare in the former and all, except the crypt of the Cathedral in the latter, were destroyed.

To a degree not publicly noticed in other areas, the Germans perpetrated acts of vandalism in the Abruzzi during the long winter stalemate of 1943-44; in particular at Tione, Sulmona and Pescocostanza. One private historical library was also methodically destroyed.

#### ANTIQUITIES AND ARCHAEOLOGICAL COLLECTIONS

The Abruzzi and Molise are not rich in antiquities, and with the exception of slight damage at the Ara Fontana near Larino, where fragments of columns and other remains alongside the road were tipped into the fields by Allied troops, there is no loss to report.

The archeological collections, however, sustained the following damage, chiefly for looting:

##### ALFEUENA (Aquila)

Museo Civico. The archaeological collections were damaged by the partial collapse of the building, due to the explosion of mines.

##### BARANELLO (Campobasso)

MUSEO Civico. On October 12th, 1945, a German major and a sergeant approached the Director of the Museum for a souvenir and admired the coin collection and two snuff boxes. On being told a permit would be required, they went away, but later returned with an illegal permit, which was never shown to the Comunal Officials. However, during a bombardment on the night of October 17th, a German patrol stole the keys of the Museum and removed all the coins except eight, and also took away thirty other objects including the snuff-boxes.

##### CAMPOBASSO

MUSEO SANNITICO. Three boxes of coins were removed from here during the occupation of the building by Canadian troops.

##### ISERNIA (Campo basso)

Museo Civico. The Germans removed 220 coins.

##### TORRE DEI PASSERI (Pescara)

ARCHAEOLOGICAL MUSEUM. The Germans removed three small objects.

#### MOVABLE WORKS OF ART AND DEPOSITS

One official deposit was made at Assergi where objects from churches and museums were stored in safety until March, 1944, when they were moved to the Vatican.

The following sustained losses:

##### CASTEL DI SANGRO (Aquila)

In the fire of the CATHEDRAL SACRISTY, the eighteenth-century sacred tapestries were destroyed.

##### CHIETI

PROVINCIAL ART COLLECTION. A pastel by Valerio Laccetti, including a head of an Apostle, was removed by a German officer.

##### PESCOCOSTANZA (Aquila)

S. FRANCESCO. A fifteenth-century painting "Madonna enthroned between two Saints" was removed by the Germans.

THE. COLLEGIATA. 5 paintings, 6 small marble statues, a pyx with a gilt-silver cup, another pyx and a silver reliquary box were removed by the Germans.

##### RIPA TEATINA (Chieti)

A gilt renaissance reliquary was stolen from the PARISH CHURCH.

##### S. PIETRO AVELLANA (Campobasso)

A fifteenth-century cross was stolen by the Germans from the PARISH CHURCH.

#### LIBRARIES

The only serious loss in the region was the destruction during the fighting of over 1,003 books from the Biblioteca Comunale at Ortona, which housed over 8,000 volumes. The roof of the Library at Isernia was also damaged and about 500 volumes were lost.

## TUSCANY

It was indeed a tragic stroke of fate that, in Tuscany, one of the world's treasure-houses of artistic riches, the Italian campaign of 1944-1945 should have reached so high a pitch of long-sustained ferocity. The German's vaunted Gothic Line lay in great part through the Apennines within the northern borders of Tuscany, its strongest forward bastion was the Pratomagno, behind Arezzo. The Gothic Line was not completed when Rome fell, and the enemy, in falling back through lower Tuscany in June-July, 1944, resisted strongly in order to gain time to finish his fortifications north of Florence.

In all Tuscany, there is scarcely a totally undamaged town. Fortunately, the losses of prime importance were not numerous, but this is one of the Regions of Italy where almost any loss is a significant one.

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

Siena sustained very slight damage, but a pitched battle was mounted for Arezzo, which had already been heavily bombed before it fell on July 16th, 1944. Livorno, also heavily bombed, was taken four days later. Across the rolling hills south of Florence, the fighting was fierce for nearly every town; places like Poggibonsi, San Casciano, and Impruneta were pounded severely. San Gimignano escaped lightly, despite German shelling after its capture.

Early in August, the main course of the lower Arno was reached and the stand made by the Germans took a heavy toll of all towns along the banks. Pisa, for weeks had in German hands and half in ours, suffered heavily, although, with the exception of the Campo Santo, the major monuments did not suffer grievous injury.

Florence, thanks to enlightened Allied policy, was not attacked frontally, but gradually encircled. Of combat troops, only the lightest of security patrols entered the city, and the clearing of snipers within the town was accomplished almost entirely by Italian patriots. Damage to the town was confined to the bridges and (the buildings at either end of the Ponte Vecchio, which were wantonly destroyed by the Germans, and of which a full report is given in "Works of Art in Italy", Part 1.

After the capture of Florence, the Eighth Army made its secret move to the Adriatic coast. Pisa was taken in September 1944, Prato and Pistoia three days later. In spite of heavy bombing, damage to these two last-named towns was not heavy. Lucca, which fell on the September 10th, escaped practically unharmed.

With the dislodging of his right and left banks, the enemy fell back in the centre, releasing the towns of the Casentino and practically all the Arezzo Province. The drive continued into the mountains and was not stopped until November, when the fighting was carried beyond the borders of Tuscany, north of Florence. Here the line remained relatively static throughout the bitter winter of 1944-1945, inching forward here and there, reducing to rubble all the small mountain towns along the front, until the big April offensive at last broke through, and the armies poured northward to smash the enemy to his final surrender in the Valley of the Po.

### ANTIQUITIES AND ARCHAEOLOGICAL COLLECTIONS

So far as information is available, no sites or buildings of antiquity, other than bridges, have suffered damage in Tuscany.

The following damage is reported to archaeological collections and museums:

#### AREZZO

ARCHAEOLOGICAL MUSEUM. The best individual items were moved for safety to Florence, but a certain number of crates were buried in the debris of the museum building, which was damaged. The extent of the loss is not so far reported.

#### CHIUSI (Siena)

MUSEO CIVICO. Considerable artillery-damage was done to the roof, smashing the central showcases of the main hall, and their contents. The latter was brought to the Istituto di Restauro at Rome, and the bulk of the damage has proved repairable. The building has been made weather-proof.

None of the archaic bas-reliefs or the sculpture was touched.

PISA SARCOFAGI in the CAMPOSANTO. The disastrous fire which destroyed the Campo Santo damaged many of the sarcophagi. Work of restoration has been begun.

#### VOLTERRA (Pisa)

MUSEO GUARNACCI. The building was largely unroofed by shell-fire, but repairs are completed and there is no damage to the collections.

### MOVABLE WORKS OF ART, GALLERIES AND DEPOSITS

Most of the movable works of art in Tuscany were placed in deposits before the commencement of hostilities and there was little damage to the museum and gallery buildings. The following buildings have been damaged to some degree: Arezzo—Museo Comunale, Palazzo Pretorio; Florence—R. Galleria degli Uffizi; Carnaiore—Museo d'Arte Sacra; Pisa—Museo Civico (damaged by shell-fire and is to be abandoned for new home in S. Matteo); S. Gimignano—Museo della Collegiata; Pienza—Museo Diocesano.

DESTROYED WORKS OF ART. The following works of art have been totally obliterated or irreparably damaged:

#### AREZZO

S. BERNARDO. Frescoes by Marco da Montepulciano have been lost except for small fragments; "Madonna" fresco by Pecori.

CHAPEL OF SCUOLA NORMALE. Fresco by Vasari.

S. PIER PICCOLO. Tomb of Bonucci by follower of Montorsoli (except for bust).

MUSEO Civico. Panel by Jacopo del Casentino; "Madonna with Saints", Florentine, fifteenth century; "Madonna with Saints", Florentine, early fifteenth century; "Annunciation", Florentine, early fifteenth century; "Pietà", Florentine, fourteenth century; "Virgin and Child", Florentine, fourteenth century; "Madonna with Angels" by Giovanni del Biondo; two pictures by Bicci di

Lorenzo (small fragments found).

CABOIANO (Pistoia)

PARISH CHURCH. Dome frescoes by Valiani, eighteenth century,

EMPOLI (Firenze)

MUSEO DELLA COLLEGIATA. "Presentation in the Temple" by Empoli; "Last Supper" by Cigoli; "Heraclius bringing the Cross to Jerusalem" by Cigoli; "Glory of St. Lawrence" by Macchietti; "Deposition" by Botticini.

COLLEGIATA. Fifteenth-century fresco of Saints.

S. AGOSITNO. Two fifteenth-century fresco medallions; sixteenth-century carved wooded choir stalls.

S. PIETRO A BIOTTOLI. "Calling of Peter" by Cigoli.

FIORENZUOLA (Firenze)

PARISH CHURCH. "Virgin of the Rosary" by Naldini; "Garland" by della Robbia school.

FLORENCE

S. JACOPO SOPR'ARNO. Ceiling frescoes by Vincenzo Meucci (eighteenth century).

PALAZZO BERGALI-PETRUCCI. Ceiling frescoes by Gerardini (eighteenth century).

IMPRUNETA (Firenze)

COLLEGIATA. Polyptych, by Tommaso del Nazza and Pietro Nelli; stucco relief by Michelozzi ; 5 eighteenth-century decorative canvases; "Assumption" by Cigoli; "Magdalen" by Bilivort.

LIVORNO

S. GIULIA. Huge altarpiece by Matteo Rosselli, destroyed by vandals.

MARASCA (Pistoia)

PARISH CHURCH. Dome frescoes by Valiani.

MEZZAVIA (Arezzo)

S. MARIA DEGLI ANGELI. "Madonna and Child", fresco, fifteenth century.

PISTOIA

S. DOMENICO. "Madonna and Child" fresco by Fra Paolino, altar piece by Nasini; fresco by Bartolommeo Christian ; "Annunciation" fresco, fourteenth century.

S. GIOVANNI AL CORSO. "Nativity" by Sebastiano Vini; 12 large seventeenth-century pictures, Pistoiese and Florentine masters ; 4 fresco medallions, fifteenth century; "St. Francis receiving the Stigmata" fresco, sixteenth century; "Last Supper", fresco, seventeenth century.

DUOMO. Fresco medallion by Passignano, three-quarters lost.

TABERNACLE AT PORTA CARRATICA. Fresco, Florentine, sixteenth century.

POGGIBONSI (Siena)

S. LUCCHESI. Polyptych, Florentine, fourteenth century; "Noli me Tangere" by Raffaellino de' Carli ; statue of "Virgin," wood, fourteenth century.

PRATO (Firenze)

S. BARTOLOMMEO. Vault fresco, "Coronation of the Virgin" by G. A. Fetetti, eighteenth century, frescoes by G. A. Fabbrini, 1779; wooden Crucifix, fourteenth century; numerous small works of art and church furniture.

S. AGOSTINO. Carved wooden choir stalls of fifteenth century.

SALA (Firenze)

S. LUCIA. "Crucifixion" fifteenth-century fresco.

S. BARONTO (Pistoia)

PARISH CHURCH. Frescoes by Poccetti (largely lost); 2 seventeenth-century altarpieces, one by Alessandro Gherardini.

## DEPOSITS

A considerable number of deposits were made to house the innumerable works of art of Tuscany. In late July, 1944, as the 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 moved in the first days of the war. Some of these deposits, of which a list had fortunately been obtained earlier, were found on arrival to be empty, or nearly so; others turned up of which the Allies knew nothing whatever. A systematic guarding of every captured deposit was immediately instituted; and the checking of treasures was started, to be completed when Florence was liberated two weeks later.

When the line moved northward, the many known deposits in the Mugello and the Casentino were likewise inspected. Here, amid conflicting reports, most of the deposits were found empty, and it was reported that German troops had removed their entire contents northwards as the battle approached.

It was not until late in April, 1945, when the German armies had virtually collapsed, that the Allies at last received definite news of the presence of two huge deposits of Florentine material, made by the German Kunstschnitz in the Tyrol one at Sail Leonardo, in the Val Passiria above Merano, the other at CampoTures in the Valle Aurina above Brunico. Inspection of these deposits was made immediately after the German surrender and officials of the German Kuntstschutz were interrogated. They alleged that some of the Florentine deposits had been moved for safety, both on their initiative and on that of German combat units.

Instead of being taken either into Florence itself or to storage points prepared by the Fascist Ministry in the Italian lake 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 was allowed to pay a much published visit of persona inspection, otherwise the treasures remained in purely German custody.

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

After two months of arduous and painstaking work these Alto Adige deposits were returned to Florence and were officially handed over to the Florentine authorities on July 21st, 1945, with all the fanfare that the circumstances merited.

Official deposits were made at the following places:

ARCENO

VILLA GAMBA CASTELLI. Most material has been brought back to Siena.

ARTIMINO

VILLA MEDICEA. Intact.

BARBERINO DI MUGELLO

VILLA REICH. The contents have been returned to Florence with the exception of 25 cartoons believed to have been taken by the Germans.

BEDIZZANO

PARISH CHURCH. No loss is reported from this ecclesiastical deposit.

CAFAGGIOLO

CASTELLO. All material returned to Florence.

CALCI

CERTOSA. Intact. A few objects have been taken to Pisa for repair.

CAMALDOLI

MONASTERY. All material returned to Florence.

CARMIGNANO

VILLA LA SERRA. Intact.

CASOLE D'ELSA

VILLA MENSANELLO. Intact.

DICOMANO

ORATORY OF S. ONOFRIO. 74 boxes remained at Dicomano. Other material was removed to the Alto Adige by the Germans and thence returned to Florence.

FARNETO

CERTOSA. Intact.

FLORENCE

CONTINI-BONACUSSI COLLECTION. According to the owner, 50 pictures were removed by the Germans from the Villa Trefiano at Carmignano in August, 1944. 41 paintings believed to belong to this collection were found at Campo Tures and were sent back to Florence.

FINALY COLLECTION. A considerable portion of this collection was moved by the Germans in July, 1944, from the Villa Landau-Finally, Florence; 91 pictures and other objects were identified at Campo Tures and returned to Florence, but it is believed that at least 58 paintings and 9 ceramic objects are missing.

LOESER COLLECTION. Part was left in the Uffizi Gallery, and of the 32 paintings removed for safety to the Palazzo Paolucci, Forli 8 are missing.

VILLA CISTERNA. 17 paintings are missing; a few others were slightly damaged when the Villa was partly destroyed.

GAGLIANO

VILLA DEL MONTE. Intact.

GROTTI

CASTELLO. There were minor losses to the archival material.

INCISA VAL D'ARNO

TORRE DEL CASTELLANO. Intact.

RAILWAY TUNNEL. Deposit evacuated to Florence by the Germans.

MONTAGNANA

VILLA Bossi-Pucci. Most of the paintings were moved by the Germans to the Alto Adige. These and the few remaining in the villa have been returned to Florence, except for nine believed to be missing-

MONTEGUFONI

VILLA SITWELL. The small pictures were returned to Florence; 47 remain at the villa.

MONTE MURLO

VILLA BAWNE. Intact.

MONTE OLIVETO

MONASTERY. Most of contents returned to Siena.

OLIVETO

CASTEL GUICCIARDINI. All material, returned to Florence, including the Cranach "Adam and Eve" removed by the Germans to the Alto Adige.

POGGIO A CAIANO

VILLA REALE. All the Florentine material was removed to the Alto Adige and has been returned to Florence. Material from Prato and Pistoia still remains in the villa.

POGGIO IMPERIALE

All material returned to Florence.

PONTE A ELSA

VILLA LA BASTTA. Intact.

POPPI

PALAZZO PRETORIO. Contents largely removed by the Germans to the Alto Adige and then returned to Florence. Only known loss is a Memling School male portrait, cut from its frame at Poppi prior to the Allied arrival.

POPPIANO

CASTELLO. Intact.

VILLA GUICCIARDINI. No losses, but slight damage to three pictures.

PRATOLINO

VILLA DEMIDOFF. Intact.

S. COLOMBANO

VILLA ARCIVESCOVILE. Intact.

S. MINIATO AL TEDESCO

PALAZZO GRIFONI. Contents evacuated to Calci.

SANTOMATO

VILLA PIAN DI COLLINA. Contents evacuated to Florence by the Germans.

SCARTERIA

PALAZZO PRETORIO. Contents evacuated to Florence by the Germans.

SOCI

VILLA Bocci. Contents removed to Alto Adige by the Germans and then returned to Florence.

STOPPEDARIO

VILLA SALMI. Intact.

STRIANO

VILLA GORDIGIANI. Contents evacuated to Florence by the Germans.

TORRE A CONA

VILLA. Intact.

UGOLINO

GOLF CLUB. Contents evacuated to Calci.

VAGLIAGLI

S. FEDELE. Works from Colle Val d'Elsa remain here.

VILLA MONTALTO

Intact.

VILLA SALVIATI (La Loggia)

Intact.

LIBRARIES

With the exception of the following, the Libraries of Tuscany suffered no appreciable war damage:

AREZZO

BIBLIOTECA DELL' ACCADEMIA PETRARCA. The building was damaged by bombing, but a large percentage of the rare editions and Petrarch collections were recovered by the Italians immediately afterwards, and were stored in the intact portion of the building. The modern section and the pamphlets were almost completely destroyed.

BIBLIOTECA VASARIANA. The building was damaged by bombing, but the contents were only slightly harmed,

FLORENCE

BIBLIOTECA DELLA SOCIETÀ COLOMBARIA. The building was totally destroyed by German mines. All the material was buried under rubble and much of this was further damaged or pushed into the river by the Allied engineers' bulldozer excavating for water-pipes. 177 out of 543 MSS., and 54 out of 36 incunabula were recovered, as well as 4,097 pamphlets, 655 modern volumes and numerous works of art. The recovered volumes are being treated.

#### GROSSETO

BIBLIOTECA COMUNALE CHELLIANA. The building was damaged, but the collections are virtually intact.

#### LIVORNO

BIBLIOTECA LABRONICA. This building was almost totally destroyed by bombs, but about 100,000 volumes were saved from the rubble and from standing portions of the building.

#### PIEVE SANTO STEFANO (Arezzo)

BIBLIOTECA COMUNALE. German mines partly destroyed the building and an undetermined number of volumes was lost, but most of the old collection has been saved. There has been damage by rubble and rain to certain valuable editions, such as Pliny's Natural History, Venice, N. Jonson, 1472; Cicero's Orations, Venice, Giovanni da Forlì and Giacomo da Brescia, 1483.

#### PISTOIA

BIBLIOTECA FORTEGUERRIANA. Damage was sustained by the building, but the collections are virtually intact.

#### VOLTERRA (Pisa)

BIBLIOTECA GUARNACCI. The building was damaged, but the collections are practically unharmed.

## UMBRIA

Damage in this Region has been relatively light. With the exception of Foligno, a vital road-centre, and Terni, with its steel works, no town has suffered serious injury. The ground fighting passed rapidly, except in the extreme north and in the small zone on either side of Lake Trasimeno, with the result that of all the Regions of Italy, save for the extreme south, Umbria, which had so much to lose, has in fact lost the least. Assisi, Orvieto and Perugia are intact as well as most of the small towns and villages which constitute so considerable a part of Italy's artistic heritage.

Of the two worst-damaged centres, Foligno was fortunate, despite heavy and widespread bombing, to escape without irreparable damage to its major monuments. Terni, on the other hand, sustained heavy damage, both to the old town, which deserved to be better known than it was, and to its monuments.

The saddest loss to the Umbrian scene is undoubtedly the total destruction of five of the handsome, mediaeval, fortified bridges characteristic of the Region; four of them over the Tiber and the fifth over the Nera.

Another characteristic feature of the Umbrian landscape is its castles, and these have escaped with the exception of the Pieve del Vescovo, near Corciano, which was gutted internally by the Germans. The fine fourteenth-century *rocche* of the cities are undamaged, except for the Rocca of Castiglione del Lago.

### ANTIQUITIES and ARCHEOLOGICAL COLLECTIONS

The Via Flaminia traverses the length of Umbria, from Otricoli to Scheggia, a distance of over 100 miles. There were a number of surviving Roman bridges, but almost all of these have now perished. The more important of these were: Ponte Sanguinareo, a little south of Narni; over the Calamone and over the Cardaro, both between Narni and Sangemini; Pontecentesimo, seven kilometres out of Foligno towards Nocera, and over the Scirco, outside Sigillo. The magnificent Ponte Augusto at Narni, already a ruin, escaped further damage.

Other destroyed bridges were at the entrance to Terni, the bridge beside the Porta Ponziniana at Spoleto and the Ponte di Ripoli at Lama, near Città di Castello.

Two archaeological collections were damaged. The Lapidarium in the Palazzo Trinci at Foligno received a direct hit; but almost the entire contents have been recovered with little damage. The Museo Archeologico at Terni also received a direct hit and some 50 per cent of the collections were destroyed. These consisted of objects from the Iron Age Cemetery on the site of the steel works, of which, fortunately, a good selection was preserved in the Museo delle Terme in Rome.

With the above exceptions, no other damage was sustained.

### MOVABLE WORKS OF ART AND DEPOSITS

No movable works of art of the first importance have been destroyed and very few of even serious art-historical interest. Nine official deposits were made of these, three (Montefreddo, Piemonte and Porano) were subsequently cleared in view of impending dangers from the advancing land campaign. The remaining six (Assisi, Botto, Farneto, Foligno, Montelabate and Stroncone) remained and were untouched by the war. In the early stages of the war a number of objects from Lombardia were stored in Umbria. The majority were later removed farther north, though some objects from the Brera and from Bergamo remained safely in Assisi. A very small number of pictures in churches and villas was damaged or destroyed and the Germans removed some private collections; the only loss of significance being seventeen paintings from the Van Marle Collection. On April 22nd, 1945, a special exhibition to commemorate the fifth centenary of Perugino was opened in the National Gallery of Perugia. A number of scattered works from the galleries and churches of Umbria were collected together, and the result was a display of great interest, though perhaps rather disappointing in the works of Perugino himself.

### LIBRARIES

The Libraries of the Region have not suffered heavily; those sustaining damage are as follows:

#### CITTA DELLA PIEVE (Perugia)

BIBLIOTECA COMUNALE. This library was in two sections: ecclesiastical, which is intact and civil, which was housed in that part of the Municipio which was mined and destroyed by the Germans. Much of the contents has been recovered, but the loss is none the less heavy.

#### FOLIGNO (Perugia)

The BIBLIOTECA COMUNALE, housed in the Palazzo Trinci, sustained heavy blast-damage to the structure. The most valuable works had been evacuated to S. Maria del Cavaliere, and to the crypt of the Cathedral. The latter received a direct hit, and although all the volumes were recovered in a dry condition, a small percentage was crushed or damaged.

#### TERNI

The BIBLIOTECA COMUNALE, housed in the Palazzo Carrara, received a direct hit at one end. No books were destroyed, but some thousand or more were stolen, and the remainder was left by the Director to rot in conditions of extreme neglect and damp.

## MARCHE

Damage in this Region is astonishingly uneven, varying from the almost untouched Province of Macerata to heavy destruction in the Province of Pesaro.

After the fall of Rome, the enemy was compelled to pull out on the Adriatic flank, and in the Provinces of Ascoli-Piceno and Macerata there was little damage except for the methodical demolition of bridges. Immediately south of Ancona resistance became more determined. This picturesque old city lying entirely within a few hundred yards of the sea, suffered very heavy damage. The Cathedral suffered heavily, but the other major monuments were fortunate to escape more damage than they did. Fabriano sustained some damage from bombing, and Fano was systematically mined by the Germans, who succeeded in destroying every one of the six campanili of the churches and the Vanvitelli tower of the Palazzo della Ragione. The same attempt at destruction by mining was made at Fossombrone, but the enemy had to retreat so fast that they only succeeded in destroying three bridges and the building containing the Museum, Pinacoteca and Library. Urbino escaped undamaged, but Pesaro was fanatically defended by German parachutists and great devastation ensued.

### ANTIQUITIES AND ARCHEOLOGICAL COLLECTIONS

The outstanding casualty in the Marches was the obliteration of a large section of the Museum at Ancona. There is little damage elsewhere to record with the exception of the bridges; in particular that at Fossombrone and the picturesque Ponte di Cecco at Ascoli Piceno.

Details of the damage are as follows:

#### ANCONA

MUSEO NAZIONALE DELLE MARCHE. This building sustained heavy damage. Only a very small percentage of outstanding archaeological collections had been put in safety in the strong-room at the base of the Campanile. Two-thirds of the building, together with the Campanile, was demolished by direct hits. The contents of the strong-room were successfully excavated, but almost the entire collection of the rich Sala di Preistoria Picena was destroyed.

The ROMAN AMPHITHEATRE remains under the debris of the destroyed penitentiary.

### GALLERIES, MOVABLE WORKS OF ART AND DEPOSITS

At the outbreak of war, two large deposits were established at the Palazzo del Principe di Carpegna and the Rocca di Sassocorvaro. Included were several hundred works of the highest order from Milan, Venice and Rome, in addition to the most important works of art from the galleries and churches of Le Marche.

Here were stored such masterpieces as Giorgione's "Tempest", the marvellous "Pala d'Oro" of St. Mark's, and Raphael's "Marring of the Virgin". Still other valuable works were stored in the vaults of the Palazzo Ducale at Urbino.

After the Armistice in September, 1945, and the beginning of the Allied land campaign, the dangers from ground-fighting and German reprisals were clearly evident. It was, therefore, decided to remove as many of the contents as possible from these deposits to the Vatican, and during the winter of 1943-44 all the works from Carpegna, the majority from Sassocorvaro and the most valuable items from Urbino were safely transported. No losses whatever occurred, and the remaining material at Sassocorvaro, to which were added secondary works of art from the Region, came through the fighting unscathed, thanks (for once) to the German blowing of the bridges, which rendered Sassocorvaro inaccessible.

The following sustained damage:

#### ANCONA

PINACOTECA COMUNALE. The building was badly damaged, but the most valuable objects had been sent to Urbino and Loreto. The enormous "Assumption" by Lorenzo Lotto was seriously damaged. Repairs were undertaken to make the building weatherproof.

#### FOSSOMBRONE (Pesaro)

Museo VERNARECCI. This Museum housed in the Palazzo delle Scuole was half-destroyed by German mines, but all the paintings were stored in the vaults of the Duomo and Canonica.

MONTE S. VITO (Ancona)

MUNICIPIO. Slight damage was done by shells, but without injury to the small group of mediocre paintings.

PESARO

PALAZZO MOSCA. The rear corner was blasted and the walls shaken by German mines, with slight loss to the contents. The most valuable items, including the collection of maiolica, being stored in safety at Urbino.

SASSOFERRATO (Ancona)

The PALAZZO COMUNALE, sustained one shell-hole in the wall, but the collections are intact.

URBINO (Pesaro)

PALAZZO DUCALE. Slight jarring was caused when the Germans blew-up a portion of the city wall, but the contents are safe.

### **LIBRARIES**

Damage to the Libraries of the Region is not extensive and is as follows:

ANCONA

BIBLIOTECA COMUNALE. This building, housed together with the Museum, was badly hit and the material was buried under the debris. Much salvage work has been done, but the extent of the losses is not yet precisely known.

FANO (Pesaro)

BIBLIOTECA FEDERICIANA. The roof was damaged at the less important end of the building and repairs are completed. The most important volumes were safely in store.

FOSSOMBRONE (Pesaro)

The BIBLIOTECA PASSIONEI, housed in the badly damaged Palazzo delle Scuole, was mined by the Germans, but half of the material has been recovered from the debris.

IESI (Ancona)

CODEX AESINAS. This famous Tacitus manuscript is still mysteriously missing. After a brief sojourn in Rome, it was reconsigned to Count Baldeschi-Balleani at the Villa Fonte Dama, near Iesi. The Germans made attempts to take it to Germany. The villa is undamaged and the Count insists that the Codex is safe, but has refused to state definitely where it is.

LORETO (Ancona)

BIBLIOTECA DEL SANTUARIO. The roof was burned by incendiaries during a German air-raid. Repairs have been undertaken and there are no losses.

PESARO

BIBLIOTECA OLIVERIANA. This library, housed in the Ateneo Pesarese, sustained shell-hits on the walls and roof and the windows were blasted. Some volumes of minor importance were stolen by both Germans and civilians. The roof was repaired and the Library re-opened to the public shortly afterwards.

## **EMILIA**

War damage in this Region is very uneven. The south-eastern Provinces of Forli, Ravenna and parts of Bologna and Ferrara were the scene of some of the bitterest fighting of the Italian campaign through the long-drawn-out winter of 1944-45, the final spring offensive and damage was inevitably severe. Elsewhere damage was virtually confined to the centres of communication along the Via Emilia and to the river crossing of the Po.

A feature of the total damage is the ruin of so many little villages and townships of southern Romagna. They did not contain many monuments of intrinsic importance, but together they formed a picturesque and vital part of the essential Italy.

The outstanding casualty was the Tempio Malatestiano at Rimini, which was severely damaged. Its repair will be a major and expensive undertaking, but when complete none of the main features for which it is known and valued will be found to have been lost.

Of the chief towns of the Region, Ravenna was spared the frontal assault, which at one time seemed inevitable, and no disastrous damage was inflicted; Bologna, despite its strategic position, escaped with relatively slight loss; as did Modena, Reggio Emilia and Piacenza. At Parma, the chief damage was to the Teatro Farnese; at Forli, the main damage was the destruction of S. Biagio, with its frescoes by Melozzo da Forli; and the Museum at Rimini is an almost total loss. In Ferrara, the damage was heavy near the railway yards, but elsewhere the list of damaged monuments conveys an exaggerated picture of the extent of the loss.

### **ANTIQUITIES AND ARCHAEOLOGICAL COLLECTIONS**

The prehistoric site of Marzabotto was the centre of the fighting and the Museum was destroyed. The most important archaeological material was stored in safety and the extent of the loss is hard to estimate, consisting as it does of a potentially important body of intrinsically second-rate material.

At Rimini, the great Roman bridge was spared; the Arch of Augustus, though shaken, is substantially unharmed, but the Roman Amphitheatre sustained considerable damage from direct hits. The Roman bridges of Savignano and Castel S. Pietro were destroyed. Among damaged museums, the most serious harm was to the fine inscriptions referring to the fleet in the Museum at Ravenna.

The Tomb of Theodoric, in the same town, had a miraculous escape when two bombs fell in the moat, but the Palace of Theodoric sustained bomb-hits in the excavated area to the east of the building. At Modena, the Lapidario Vescovile was half-destroyed.

#### GALLERY AND MUSEUM COLLECTIONS AND DEPOSITS

The most serious loss is the destruction of the major part of the collections and records of the Museo Internazionale delle Ceramiche at Faenza.

The contents were stored in two major and three minor deposits, none of which was specifically known to the Allies, and all of which suffered heavily in several weeks of hard fighting. One of the two main deposits at Isola Bella was deliberately destroyed by its German occupants. About 50 per cent of the collections and most of the records are a total loss.

A number of individual pictures were destroyed, including two by Guido Reni (at Forlì and Faenza), as well as a number of lesser works. At Ferrara, the partial ruin of the Palazzo dei Diamanti involved the destruction or damage of a large number of paintings and frescoes of secondary importance by local artists from the fourteenth century onwards. Eight pictures (not yet precisely identified) from the valuable Looser Collection, moved temporarily to Forlì from Florence, are missing, presumed stolen; German troops stole individual paintings, a Girolamo Lucchesi "Gentildonna con Liuto" from Forlì, four minor paintings from Ravenna and two canvases by Giovanni Battista Utili from Faenza. The total loss, in relation to the intensity of the fighting, is remarkably light.

#### ARGENTA (Ferrara)

PINACOTECA COMUNALE. The pictures were at first walled-up in a room in the Palazzo Comunale, which was badly damaged; they were then removed to the Palazzo Ludovico il Moro at Ferrara and are intact.

#### BOLOGNA

PINACOTECA, GALLERIES, MUSEUMS, CHURCHES AND STATUARY IN THE OPEN. Most of the works of art were taken either to the Castello di Minerbio or to the Villa Aria at Marzabotto. Some of the more heavy works were protected in place or placed in cellars in Bologna. However, in July and September, 1944, as the war-front drew nearer, these deposits were emptied. Two hundred and thirty-three paintings from the Pinacoteca were sent to Milan and placed part in the Villa Melzi at Bellagio and part in the Castello Sforzesco. Seventeen paintings from the churches and eighteen corals and the embroidered piviale from the Museo Civico were sent to Venice. The remainder was hidden in Bologna. There are no losses to any of the collections.

#### BUDRIO (Bologna)

PINACOTECA COMUNALE. All the paintings were hidden in a room in Budrio, which has not been damaged.

CHURCHES. The painting by Gaetano Gandoli in S. Lorenzo has been badly damaged, but is restorable.

#### BUSSETO (Parma)

CHURCHES. The principal works were taken to Torrechiara and are intact.

#### CARPI (Modena)

MUSEO Civico. The principal works were moved firstly to Guiglia, then in 1945 to the Palazzo dei Musei at Modena, and finally after the entry of the Allies to the Galleria Estense. There are no losses.

#### CENTO (Ferrara)

PINACOTECA CIVICA. The paintings were placed for safety under the stairs in the gallery, and in the Church of SS. Piero and Rocco. There are no losses.

#### CORREGGIO (Reggio Emilia)

BIBLIOTECA COMUNALE. Two paintings were moved to Guiglia. One of these was afterwards sent to Isola Bella and the other to the Galleria Estense at Modena.

#### FAENZA (Ravenna)

PINACOTECA COMUNALE. In 1940, thirty-four paintings were moved to the Villa Case Grande near Faenza, but in 1944 the Villa was occupied by the Germans and the paintings were moved to the Villa Isola at Acquaviva.

The Germans occupied this also, and when they left blew it up. The total losses were "Madonna e Santi" by Guido Reni, "S. Giovanni Battista" and "S. Sebastiano" by Utili. It is thought the last two were stolen, as no trace of them was found in the rubble.

Four paintings were badly damaged, but can be restored, and several others were slightly damaged. None of those left in the Pinacoteca were harmed.

MUSEO INTERNAZIONALE DELLE CERAMICHE. In 1940, practically the whole Ceramic collection was moved to deposits at Fondo Salita, Oriolo, Villa Isola, Casa Spada, Convento dei Cappuccini and the Canonica di Merlaschio. All these deposits were severely damaged, as well as the Museum itself. About half the material under the ruins has been recovered to date.

CHURCHES. A painting by Mastelletta in the Chiesa dei Servi was totally destroyed and the "Stigmate di S. Francesco" by Fancelli di Forlì in the Church of S. Francesco was damaged but can be restored.

#### FERRARA

PALAZZO DEI DIAMANTI. The most important paintings were moved to Cento in 1940, except for one or two heavy frescoes. Later, when the war front drew nearer, they were moved back to Ferrara and placed in the Palazzo Ludovico il Moro, where they remain intact. The remainder of the collection left in situ suffered heavy loss when the building was badly damaged.

MUSEO DI SCHIFANOIA. Nine cases of objects were removed to Cento but later were brought back to Ferrara. The collection suffered no losses.

MUSEO DELL'OPERA DEL DUOMO. Two organ-case doors painted by Cosimo Tura were taken to Cento and later brought back intact. The rest of the collection was protected locally and is intact.

CHURCHES. The most precious paintings were moved to Stellata Po and then returned to the Convent of S. Antonio Vecchio and S. Monica where they remain undamaged.

#### FIDENZA (Parma)

The principal works of art from the Duomo were stored at Torrechiara.  
The Abbey treasure is intact.

#### FORLÌ

PINACOTECA AND MUSEO CIVICO. The most important works were taken to the Canoniche in the parishes of S. Giorgio and Pieve Acquedotto. The two Beato Angelico pictures were removed to Venice in 1944, but have now been brought back in good condition. In 1944, German officers removed four paintings from S. Giorgio; of these, three have been found and returned. The fourth, "Gentildonna con Liuto" by Marchese has not yet been found. Apart from this, there are no losses.  
CHURCHES. Movable paintings from S. Mercuriale and S. Biagio were taken to S. Giorgio and are intact. Guido Reni's "Immaculate Conception", which was brought back to S. Biagio by the parroco without authority, was destroyed by a German bomb after the Allied occupation.

#### IMOLA (Bologna)

PINACOTECA COMUNALE. A deposit was made at Monte del Re near Dozza. There is no loss or damage, except to the "Madonna e Santi" by Innocenzo da Imola, which is blistered.  
MUSEO COMUNALE. Twenty-two objects from the American pre-Columbian collection were destroyed by a shell.

#### MODENA

GALLERY, MUSEUM AND MEDAGLIERE ESTENSE. All the principal contents, except for two large paintings and a statue, were taken to the Castello di Guiglia. Later some of the works were removed to Isola Bella. The Castello di Guiglia was emptied by order of the Germans in March, 1945, and its contents were sent part to the Palazzo di Re Enzo and the Pinacoteca at Bologna, part to the Palazzo dei Musei at Modena and a few in another place at Guiglia. It is thought there are no losses.  
GALLERIA CAMPORI (COMUNALE). The main contents were deposited at Guiglia. The only losses are a few minor objects left in situ.  
PALAZZO DUCALE. Some works here, belonging to the Galleria Estense, were sent to Guiglia and are undamaged.  
CHURCHES. A deposit was made first at Guiglia and then in the Seminario Vescovile at Cogenento.

#### PARMA

GALLERIA, MUSEO DI ANTICHITÀ, ISTITUTO D'ARTE "P. TOSCHI", PINACOTECA STUARD UNIVERSITY, MUNICIPIO, OSPIZI CIVILI AND SOME CHURCHES. All principal objects were sent to the Villa Paganini at Gaione, and then to the Castello at Torrechiara, where they remain in good condition.  
One painting, "Andromeda" by Baldocchio, was destroyed while awaiting transport. Four others have been damaged but can be restored, otherwise there are no losses. Canova's marble statue of Marie Louise of Hapsburg was damaged but can be restored.  
STECCATA. Deposits were made at Torrechiara and in S. Giovanni Evangelista at Parma. Two paintings by Bresciani were destroyed while stored at S. Pantaleone di Gattatico, near Sorbolo.  
S. TERESA. A minor painting by Viglioli was destroyed.  
PALAZZO PALLAVICINO. Eight canvases attributed to Tempesta were destroyed.  
BANCA COMMERCIALE. Gold objects from the Museo di Antichità and from Taranto were stored here in safety.

#### PIACENZA

MUSEO CIVICO AND ISTITUTO GAZZOLA. The principal contents were moved to the Villa Alberoni di Veano at Vigolzone, then to Torrechiara then back to Piacenza, and finally hidden at Chero (Carpaneto), where they remain in safety.  
GALLERIA ALBERONI. Paintings and tapestries were taken to Torrechiara and then to the Collegio Alberoni at S. Lazzaro. There are no losses.  
GALLERIA RICCI-ODDI. Deposits were made with no losses at Torrechiara the Casa Rombo at Corticella and the Castello Anguissola at Travo.  
EQUESTRIAN STATUES. These were taken to the Castello at Rivalto.  
PALAZZO FARNESE. The Spolverini and Drago paintings are at the Villa Nasalli-Rocca at Villo.  
CHURCHES. There are no losses or damage, except for the destruction of "S. Francesco" of the School of Guercino and "S. Ildefonso" by Ferrante, which was damaged, but can be restored.

#### RAVENNA

MUSEO NAZIONALE. The most important objects were moved to the Villa La Monaldina, near Ravenna. Later, part of this deposit was moved to Venice. There are no losses, except to some of the contents of the Lapidary and Archaeological Museum.  
PINACOTECA. The most important paintings and the Tullio Lombardo reclining statue were taken to the Villa La Monaldina and later moved for greater safety to S. Alberto. There are no losses except for four paintings of small value removed by the German City Command, which were first taken to the Villa Baronio and have since disappeared. Neither the CHURCHES nor the TREASURY sustained loss.

#### REGGIO EMILIA

GALLERIA PARMEGGIANI. Deposits were made at Guiglia, at Isola Bella and the Palazzo dei Musei at Modena.  
GALLERIA FONTANESI. Deposits were made at Guiglia, then at Modena, and finally at the Galleria Estense, where they now remain.

#### RIMINI

PINACOTECA AND MUSEO COMUNALE. The principal contents were moved first to S. Maria delle Grazie at Covignano, and then to Torrechiara. Some minor works left in the Pinacoteca were destroyed and some damaged in bombardments. After this, the surviving material was taken to the "Polveriera" at Spadarolo.

#### SORAGNA (Parma)

All the paintings from the VILLA DI VIGATTO were stored in safety at Torrechiara.

## LIBRARIES

On the whole, the Libraries of the Region have suffered less than might have been expected in a zone that was the scene of heavy fighting. The following sustained damage:

### BAGNACAVALLO (Ravenna)

BIBLIOTECA COMUNALE. The building was much damaged, but the loss of books is not serious.

### BOLOGNA

BIBLIOTECA DELL'ARCHIGINNASIO. The building was damaged. Deposits were made at the Villa Aldini, Palestra Ginnastica and the Villa Casaglio.

The Germans destroyed some of the books in deposit.

### FAENZA (Ravenna)

BIBLIOTECA COMUNALE. The building was partially destroyed and about 40,000 books were lost.

### FUSIGNANO (Ravenna)

BIBLIOTECA PIANCASTELLI. The building was half-demolished and there were some unimportant losses.

### IMOLA (Bologna)

BIBLIOTECA COMUNALE. The building was damaged with slight loss of books. The most valuable material was safely in store at Torrecinra.

### LONGIANO (Forli)

BIBLIOTECA COMUNALE. The building was almost completely destroyed, and most of the contents were lost.

### LUGO (Ravenna)

BIBLIOTECA COMUNALE. The building was slightly damaged, but there are believed to be no losses to the contents.

### PARMA

BIBLIOTECA PALATINA. The building was heavily damaged and about 60,000 volumes were lost. The most valuable books were, however, safely in deposit at Torrechiara and in other quarters in Parma.

### RAVENNA

BIBLIOTECA CLASSENSE. The roof of the building was slightly shaken, but there is no damage or loss to the contents.

### RIMINI

BIBLIOTECA GAMBALUNGA. The building was damaged, but the roof has been repaired. The losses were not heavy as the most valuable material was stored at Torrecella.

### S. ARCANGELO (Forli)

BIBLIOTECA COMUNALE. The building was damaged, but there is no known loss of books.

### SAVIGNANO (Forli)

BIBLIOTECA COMUNALE. The roof was damaged, but has been repaired.

The contents are safe, except for five MS. texts and one incunabulum.

## LIGURIA

War damage was suffered along the entire length of the coast of Liguria. Genoa, important militarily for its port, rail communications and industry, was the chief target. Ground fighting caused little or no damage, as German resistance almost completely collapsed by the time of the surrender.

The coastal villages of Zoagli, Recco and Sori were practically destroyed. Although they contained no monuments of great value, their destruction means the loss of entities that contributed notably to the totality of the Ligurian scene.

Thanks to the active steps taken by the Superintendent of Galleries to disperse and protect all collections of primary importance, no losses appear to have occurred.

Loss and damage among the classical antiquities were not great ; but the prehistoric antiquities were not so fortunate.

The Libraries of Genoa sustained a loss of 155,000 books, but the provincial libraries were little damaged.

## ANTIQUITIES, AND ARCHAEOLOGICAL COLLECTIONS

Which were damaged are as follows:

### ALBENGA (Savona)

The Roman "Pilone" was partly demolished by the Germans.

### BORDIGHERA (Imperia)

MUSEO BICKNELL (Istituto di Studi Liguri). The building was slightly damaged by shell-fire, but the contents are unharmed.

### LA SPEZIA



MUSEO Civico. The contents sustained minor damage when the Museum was hit. The remains of the collection were then sent to a deposit at Brugnato.

#### VENTIMIGLIA (Imperia)

The ROMAN THEATRE sustained slight damage to the exterior walling.

The "Baizi Rossi" Grottos at Grimaldi were damaged; the "Barma Grande" being blown up by the Germans and completely destroyed.

The MUSEO DEI BALZI Rossi was destroyed at the same time.

#### GALLERIES AND MOVABLE WORKS OF ART

All Church Treasuries, except that of S. Donato, Genoa, survived unharmed.

The following sustained damage:

#### GENOVA

OSPEDALE GALLIERA. The naval bombardment in February, 1942, destroyed many seventeenth and eighteenth-century pictures by Tavella and the Scuola delle Strozzi in the Sola della Direvivne.

DUOMO. "S. Vincenzo Ferrari" by Domenico Fiasella was destroyed; "L'Assunta" by Gaetano Previati was damaged, but is being restored. The Treasury was sent to a deposit at Gavi, and later, to Isola Bella.

S. STEFANO. The seventeenth-century pictures of secondary importance (by Valerio Castello, Merano, Malo, Piola and others) were damaged; but were later transported to Torriglia for restoration.

Ex CHIESA E MONASTERO DI S. SILVESTRO. Considerable damage was done to the church furnishings and the frescoes.

S. MARGHERITA A MARASSI. The statue "S. Carlo e S. Anna in adorazione della Vergine" was damaged.

S. CROCE E. S. CAMILLO. The statues were destroyed.

CHIESA E CONVENTO DI S. MARIA IN PASSIONE. The church furnishings were destroyed.

BASILICA DELLA SS. ANNUNZIATA. Various pictures and church furnishings were destroyed. The "Strage degli Innocenti" by Andrea Semino was destroyed. Other paintings of minor importance of seventeenth and eighteenth-century painters (P. Raggi, Domenico Piola, G. Andrea Carlone, G. B. Paggi, etc.) were destroyed or damaged.

PALAZZO BIANCO. The building was damaged and there was considerable damage to the items remaining, and to the frescoes. "Ratto delle Sabine" by Valerio Castello was destroyed and "Carro del Sole" by Domenico Piola was damaged. The most important items were sent to official deposits and are unharmed.

PALAZZO Rosso. The building was damaged, but the more important objects were sent to official deposits and are unharmed. There was considerable destruction to those remaining. Paintings by Fiasella, Grechetto, and others of secondary importance, sustained damage.

PALAZZO TURSI. The pictures and furniture sustained considerable damage.

ISTITUTO MAZZINIANO E MUSEO DEL RISORGIMENTO. The collection suffered considerable loss.

MUSEO VILLETTA DI NEGRO. The building and contents were damaged.

MUSEO DI ARCHITETTURA E SCULTURA LIGURE. The buildings and contents were damaged.

#### SAVONA

MUNICIPAL MUSEUM AND PICTURE GALLERY. The roof was burnt and the interior was damaged but the collections were sent to a deposit and are unharmed.

#### DEPOSITS

At the outbreak of the war, the most important movable works of art from Genoa and other localities were stored for safety in deposits prepared in San Siro at Genoa, in San Cosimo at Struppa, in the Oratorio at Fontangelo, in the Abbazia of Tiglieto and in the Oratorio di Torriglia. Objects from La Spezia were taken to the Convento dei Cappuccini and the Seminario in Brugnato. After the bombardment of Genoa in October, 1942, the deposits of Struppa and Fontanegli were moved to Gavi.

Early in 1944, the more important items at Gavi were again moved even farther northwards to the great deposit established by the Lombardia Superintendence in the Palazzo Borromeo at Isola Bella.

Other general deposits in Piemonte, used also for some material from Liguria, were in the Convento di Voltaggio, in the Castello di Montaldeo and in the Castello di Piovera.

From the Museo d'Arte Giapponese of Genoa, one hundred and one cases were taken first to the Fortino di Cerro at Laveno, and later to Isola Bella. From Sarzana, the Crocefisso di Guglielmo and paintings by Crispi and Solimena were taken to Florence, as was the Flemish triptych from S. Lorenzo della Cesta at S. Margherita.

Thanks to the arrangements outlined above, all the important items were saved from the various collections and localities in the Region.

#### LIBRARIES

The following sustained damage:

#### GENOVA

BIBLIOTECA UNIVERSITARIA. There was slight damage to the building, but no loss of books. Collections of catalogues, journals and principal works of reference were sent to an official deposit at Castelletto d'Orba.

BIBLIOTECA CIVICA BERIO (Accademia Ligura di Belle Arti). The building was damaged by incendiaries, 65,000 volumes being destroyed.

BIBLIOTECA BRIGNOLE SALE. Slight damage was done to the buildings and 182 leather-bound books were lost.

BIBLIOTECA DELLA MISSIONE URBANA. The building was burnt with its contents, and 30,000 volumes were destroyed.

BIBLIOTECA DELL'ISTITUTO SUPERIORE DI ECONOMIA E COMMERCIO. The building was burnt and 40,000 volumes were lost.

BIBLIOTECA FRANZONIANA. There was slight damage to the building.

BIBLIOTECA DELLA FACOLTÀ GIURIDICA DELL'UNIVERSITÀ. The building was destroyed and several thousand volumes lost.

#### IMPERIA

BIBLIOTECA CIVICA. There was slight damage to the building.

#### LA SPEZIA

BIBLIOTECA COMUNALE. Slight damage was done to the building; 20,000 volumes were lost when the shelter-deposit was partly destroyed.

#### SARZANA (La Spezia)

BIBLIOTECA COMUNALE. Several thousand volumes were lost.

#### VENTIMIGLIA (Imperia)

BIBLIOTECA AMBROSIANA. The building was seriously damaged, but the books were stored in safety.

## PIEMONTE

In the rapid withdrawal of the Axis armies from Piemonte at the beginning of May, 1945, very little damage was done. Most of the serious damage was due to aerial bombardment during November-December, 1942, and July-August, 1945. These raids were chiefly directed against Torino and Alessandria, but Mondovì, Rivoli and Ponte S. Martino also suffered.

#### ANTIQUITIES AND ARCHAEOLOGICAL COLLECTIONS

No damage has been recorded to any of the antiquities in the Region. The more important objects from the Antiquities (Greek and Roman) and Egyptian Museum in Torino, were sent to official deposits. These have now been brought back intact. Many of the provincial museums were found in some disorder, but no damage or losses have been reported.

#### GALLERIES AND MUSEUM COLLECTIONS

Apart from the loss of one painting, Daniele Seyter's "S. Genoveffa adora la Vergine col Bambino Gesù" which was burnt at the Villa Regina, Torino, and certain damage to sculpture and furniture at the Castello d'Aglié and the Palazzo Reale, Stupinigi, all public collections survive intact.

The raids on Torino did considerable damage to museum buildings and galleries gutting the Galleria dell'Arte Moderna and part of the Accademia Albertina and also damaging the Galleria Sabauda in the Palazzo Carignano. Fortunately, all the contents had been sent to official deposits and these have survived intact.

#### LIBRARIES

The incendiary raids at the end of 1942 destroyed one-third of the Biblioteca Nazionale, Torino, where neither had the collections been dispersed to official deposits nor had adequate air-raid precautions been taken. This was one of the more serious losses suffered in the Region, many of the books being irreplaceable. The Library of the Seminario Arcivescovile was also bombed, with the loss of valuable books.

## LOMBARDIA

Damage to monuments in Lombardia was almost entirely due to bombing and is quite local, being confined to the cities of Milan, Brescia and Mantova. Milan suffered the most severely. Although some of the damage was due to high-explosive bombs, the main damage was done by incendiaries. The result being that, though there are gaps here and there, the streets in the centre, on the whole, preserve their original appearance. However, on looking closer, it is seen that many palazzi are burnt-out shells, with only facades and walls standing, and the damage is far greater than it appears at first sight.

#### ANTIQUITIES AND ARCHAEOLOGICAL COLLECTIONS

No losses are reported to the Antiquities with the exception of the destruction of the mediaeval bridges at Mantova and Pavia.

The collections are also reported intact; in particular, those of the Castello Sforzesco at Milan, the Museums of Bergamo and Brescia, the Palazzo Ducale at Mantova and the Prehistoric Museum at Varese. The most important objects from Brescia (including the bronze "Victory"), and from the Palazzo Ducale at Mantova were taken to deposits.

#### GALLERIES, MUSEUMS, COLLECTIONS AND DEPOSITS.

The deposits, numbering approximately twenty-five, are reported to be intact. The more important of them have been inspected and from the following there have been no losses; the Sanatorium at Sondalo housing principal contents from the Civic Museums of Milan, Isola Bella and Isola Madra (objects from museums all over Northern Italy); Bellagio, Villa Melzi and Villa Giulia (objects from museums and churches in the Region, and from the Museum of La Scala); Lesa, Villa Cavallini (objects from the Brera); Milan, Castello Sforzesco (including non-Italian properties from the Mostra Leonardesca); Lenno, Monastery of S. Francesco (pictures from the churches of Como).

At Mantova, all mobile works of art were taken out of deposits, together with all gallery and museum material and stored in the Palazzo Ducale, where there have been no losses. At Cremona, all material is still stored in safety. However, in July, 1945, many works of art from various deposits were moved back to the Castello Sforzesco at Milan.

In September, 1945, a small exhibition was held at the Palazzo Bocconi, of pictures which had been stored in deposits. This exhibition included the Piero della Francesca fresco from the Tempio Malatestiano at Rimini; a selection of pictures from the Gallery at Bologna and some of the tapestries from Raphael's cartoons from the Reggia at Mantova.

At Milan, the Castello Sforzesco itself sustained severe damage and is now being repaired, but the art treasures stored in its basement were uninjured. The Brera Gallery was very severely damaged, but its contents were also stored in safety; the Museo PoIdi-Pezzoli was completely burnt out.

#### LIBRARIES

The Libraries of the Region suffered comparatively little damage. Most of them did not evacuate any of their collections, but took the necessary air-raid precautions on the premises. Deposits were, however, made in the Badia di S. Giacomo at Pontida, and in the Church of S. Antonio at Lonato. This last deposit is the only one known to have suffered losses from looting.

It is interesting to note that the German Government allotted about 2,500,000 lire to agents in Milan to buy books to replace Italian publications destroyed in Germany. The large collection bought with this sum was found stored in the Albergo Principe di Savoia and was later transferred to the Biblioteca Nazionale Braidense for safe keeping until its final disposal.

The following sustained damage:

#### BRESCIA

BIBLIOTECA CIVICA QUERINIANA. Direct bomb-hits partially destroyed this building and about 40,000 volumes were buried in the rubble. Good progress is being made in their recovery and restoration.

#### CHIARI (Brescia)

BIBLIOTECA NOCELLIANA. Blast from an exploding ammunition train slightly damaged the building, but its contents are unharmed.

#### MILANO

BIBLIOTECA AMBROSIANA. Fire severely damaged the building. The most valuable material had been moved to safety, but there was considerable loss amongst those which remained.

BIBLIOTECA TRIVULZIANA. This Library, housed in the Castello Sforzesco, sustained damage by direct hits, but its more important collections had been evacuated.

BIBLIOTECA NAZIONALE BRAIDENSE. This Library, housed in the Palazzo di Brera, was hit by incendiaries, but suffered only slight damage.

## VENETO AND VENEZIA TRIDENTINA

The liberation of the Veneto and Venezia Tridentina came with such lightning rapidity at the very end of the German rout, with their complete surrender on May 2nd, 1945, that damage from ground fighting was almost negligible.

German demolitions took their usual toll in the lower part of the Region, but not to the degree that had characterised the slow retreat up the peninsula. Outstanding losses from this source were the two great bridges at Verona.

Before Allied ground forces arrived, the long campaign of air-bombardment caused heavy damage along lines of communication and in military centres. The chief towns to suffer in this connection were Verona, Vicenza and Bolzano. Trento also suffered, but nothing of note in the town was destroyed outright. Other towns were somewhat less battered, but there were outstanding individual losses.

The destruction of the magnificent Mantegna Chapel in the Church of the Eremitani at Padova, hit in the air attack on the adjoining Military District H.Q., was unquestionably one of the major disasters of the whole Italian campaign. Its near neighbour, the Arena Chapel, containing the famous cycle of frescoes by Giotto, is unharmed. In Treviso, damage was again scattered. Major casualties were the Great Hall of the Palazzo dei Trecento, and the remarkable Biblioteca Capitolare behind the Cathedral. Venice, strictly prohibited as an aerial target, came through unscathed, except for blast effect from the explosion of a German ammunition-ship blown-up by the R.A.F., who, after great provocation, conducted one raid, of a very strictly controlled character, on an area of the harbour. Udine was fairly heavily bombed. The Church of S. Francesco was completely gutted by fire and the Notarial Archives, whose quarters were hit on the very eve of their proposed removal, were largely destroyed. In numerous small towns along the railways, especially at junctions, individual losses have been sustained. Ponte di Brenta and Casarsa della Delizia are examples of small towns, in large part utterly destroyed.

#### ANTIQUITIES AND ARCHAEOLOGICAL COLLECTIONS

Apart from the almost total loss of the Ponte di Pietra at Verona, damage to the Antiquities and Archaeological Collections was negligible.

There were early established three principal deposits: Carceri d'Este, Prnglia and Venice. The first of these ultimately found itself immediately in front of the strong German defence line hinging on the Colli Euganei, and its contents were removed intact to Venice. In these deposits no losses or damage occurred.

The following sustained damage:

#### BASSANO DEL GRAPPA (Vicenza)

MUSEO Civico. Bomb-hits in the Cloister severely shook the building.

The best of the archeological material was safely in storage, but there was some damage to prehistoric collections.

#### CIVIDALE (Udine)

MUSEO Civico. Slight damage to the building was done by partisans in the local fighting, but the collections are intact.

#### PADOVA

ROMAN ARENA. Near-misses caused slight damage.

MUSEO Civico. Apart from broken windows, there was no damage to the building or the collections, which had been safely stored at the Monastero di Praglia.

SUPERINTENDENCY OF ANTIQUITIES. There was slight damage due to concussion.

#### PORTOGRUARO (Venezia)

MUSEO CONCORDIENSE. The windows were broken by blast, but there was no loss to the collections.

#### S. LORENZO DI SEBATO (Bolzano)

The EXCAVATIONS sustained damage by bombing of the railway nearby.

#### TREVISO

MUSEO Civico. Direct bomb-hits partly demolished the building. The Prehistoric and Roman collections suffered some loss and the lapidarium was slightly damaged, but the best items were safely in storage.

#### VERONA

The ROMAN ARENA suffered very slight damage.

The PONTE DI PIETRA was demolished by the Germans in spite of contrary orders from their own H.Q.

#### VICENZA

MUSEO Civico (Palazzo Chiericati). The building was slightly damaged, but the best objects from the collections were safely stored.

### MOVABLE WORKS OF ART AND DEPOSITS

Thanks to the systematic and highly competent execution of a thorough dispersal policy, there were no significant losses. Venice became a veritable storehouse of treasures, not only from this Region, but from central and northern Italy. Some of the most important works of art from Venice had early been sent to deposits elsewhere in Italy, principally to those in Urbino and then to Rome. The marvellous Treasury of San Marco, including the "Pala d'Oro" is thus still safe in the Vatican. Still other works of art, sent from Venice to the Neapolitan Mostra d'Oltremare, finally came to rest in Rome as part of the Goring Division's loot from Monte Cassino. The great Exhibition held at the Palazzo Venezia, Rome, contained seven of the greatest single items from the Accademia at Venice: two of the Giovanni Bellini "Madonna", and Cosima Tura "Madonna and Child", the Mantegna "St. George", the "Sacra Conversazione" of Palma il Vecchio, the "Ritratto Virile" of Tintoretto and the "Tempest" of Giorgione.

In connection with the removal of stored paintings for examination and any necessary preventative repair, there was opened in the Museo Correr on July 2nd, 1945, the Mostra di Cinque Secoli di Pittura Veneta, containing nearly zoo examples of Venetian painting. A small exhibition was held in the Doge's Palace, while preparations were being made for the re-erection of: The Four Horses of San Marco, the winged Leone Marciano, the S. Teodoro, the mounted Colleoni, and the Statuettes from the Loggia Sansovino. Also, in the galleries of the Accademia, a small group of Venetian Gothic Primitives was shown almost immediately after the liberation of the city.

At Verona, the passageways of the Roman Arena were adapted as storage vaults. Objects from Trento were stored in several small deposits in the Alto Adige.

In Udine Province, deposits were made at San Daniele del Friuli, and in the Museo Civico at Udine. A remarkable collection of church bells from Venezia Giulia was also housed in safety at Udine.

Some lesser works of art were destroyed in the bombing of the Museums of Treviso and Bassano del Grappa.

The outstanding event in the story of movable works of art in this territory was the discovery of the two huge German deposits in the Alto Adige, at Campo Tures, in the Valle Aurina above Brunico and at San Leonardo in the Val Passiria above Merano. These had been established by the Germans to receive the hundreds of items taken from the Florentine deposits. After two months of painstaking endeavour, a long train-load of incalculable value proceeded under military guard to Florence, where the contents were handed over to the Italian authorities on July 21st, 1945.

#### LIBRARIES

The Libraries escaped lightly and even in instances where the buildings were damaged, the most valuable material had already been removed to safe storage.

The chief deposit was the Biblioteca Nazionale Marciana in Venice. The one sad exception was the renowned Biblioteca Capitolare of Verona.

The following sustained damage:

#### BASSANO DEL GRAPPA (Vicenza)

The BIBLIOTECA COMUNALE, housed in the building of the Museo Civico, was badly shaken. All MSS. and rare volumes had

been stored in safety, and there is no significant damage to the books which remained.

#### TRENTO

The BIBLIOTECA COMUNALE, housed in the Seminario Vecchio, was severely damaged by bombing. The more important items were safe in deposits at Trento and Terlago.

#### TREVISO

The BIBLIOTECA COMUNALE, housed in a modern portion of the joint Museo, Pinacoteca and Biblioteca, sustained no losses, although there was bomb-damage to the Cloister.

The BIBLIOTECA CAPITOLARE, housed in the building behind the Duomo, was completely gutted by fire after repeated bomb-hits. The more important volumes had been moved to Venice, but virtually all material remaining was destroyed.

#### UDINE

The BIBLIOTECA COMUNALE, housed in the Palazzo Bartolini, sustained light damage to the windows, but the contents are safe.

BIBLIOTECA SEMINARILE. The buildings were severely bombed, but without damage to the contents. The most valuable material was stored in the Seminario Minore at Tavagnacco.

#### VERONA

BIBLIOTECA CAPITOLARE. This mecca for students from all over the world sustained very severe damage to both structure and contents. Many partly damaged volumes have been recovered, but no complete accounting is yet available. Repairs have been undertaken, but ultimate re-building will be along-term project.

BIBLIOTECA CIVICO. The entire roof over the Sala Teologica and Sala Campestrini collapsed owing to direct hits and near-misses. The frescoes were endangered. The loss of library material was miraculously less than would be expected. Repairs are being undertaken.

BIBLIOTECA COMUNALE. The losses here were fairly heavy, although they were among the less important works. Most serious is the loss of the entire catalogue of the older part of the Library, and the destruction of much of the bibliographical material of the staff. The most precious items were fortunately safe in deposits.

#### VICENZA

BIBLIOTECA COMUNALE BERTOLIANA. The building sustained slight damage, but all important items were in safety in Venice.

## VENEZIA GIULIA

The area here referred to as Venezia Giulia is only a small portion of the geographic region previously called by that name. It consists of the territory between the eastern boundary of Udine Province and the so-called "Morgan Line" established by the Belgrade Agreement between Allied Force Headquarters and Marshal Tito of Yugoslavia. Thus are included the isolated port and city of Pola; the port and city of Trieste with some miles of hinterland, extending northward to take in Gorizia and a belt roughly following the line of the Isonzo River.

The territory to the east of the "Morgan Line" is under the complete control of the Jugoslav Army and no information regarding monuments or works of art is available.

With the exception of Pola, there has been hardly any damage in this Region.

#### ANTIQUITIES

The only damage to the Antiquities was sustained by the Temple of Augustus at Pola. A direct hit during the air-raid on March 3rd, 1945, badly damaged the forward part of the Temple, leaving only one column standing. Pieces have been gathered and numbered for eventual reconstruction and the project has been approved for the protection of the remains.

#### MUSEUMS AND COLLECTIONS

The MUSEO PROVINCIALE DELLA REDENZIONE at Gorizia had its windows broken by blast. It contained the principal exhibits of World War I, books, archives and paintings were also stored here. The contents are safe and repairs are being carried out by the Commie.

## SUPPLEMENT

TO  
PART I—SOUTH OF BOLOGNA

ACERENZA (Potenza)

The DUOMO is undamaged.

ACIREALE (Catania)

- \* DUOMO. The roof and windows sustained damage.
- \* CHIESA DEL SUFFRAGIO. The roof, windows and ceiling were damaged.
- \* S. SEBASTIANO. Damage was done to the dome and the windows.

ACQUASPARTA (Perugia)

The PALAZZO CESI is intact.

ADRANO (Catania)

- \* CHIESA DEGLI AGONIZZANTI. The Church was ruined, but the fourteenth century structure has been preserved.
- \* CHIESA MATRICE. Little damage was done; only the roof and windows being injured.
- \* S. AGOSTINO. Little damage was sustained by this Church. The west window and door have been repaired and the inlaid marble altar has been restored.
- \* S. CHIARA. The Church has been badly ruined.
- \* S. LUCIA. The roof and windows were damaged.
- \* S. MARIA DELLA CATENA. Some damage was sustained by the Church and the restoration of the roof and vault was done by a local priest. The "Madonna and Child" by GAGINI was well protected and the valuable pictures were stored in safety in the Sacristy.
- \* S. MARIA DELLE GRAZIE. The roof and windows of this architecturally unimportant church were damaged.
- \* S. MARIA E GESÙ. Damage was sustained by the west wall, the façade and the Campanile.
- \* SALETTE. The roof and windows of this architecturally unimportant Church were damaged.

AGOSTA (Roma)

The MEDIAEVAL BRIDGE was blown-up by the Germans.

AGRIGENTO (GIRGENTI)

- \* DUOMO. Some damage was done to the frescoes and the wooden-painted vault; and the apse was cracked.
- \* S. DOMENICO. The roof sustained damage.
- \* S. FRANCESCO. Damage was done to the roof and the Cappella.
- \* S. MARIA DEI GRECI. The roof was damaged.
- \* S. NICCOLÒ. Some damage was sustained by this Church.
- \* S. SPIRITO. The roof and windows were damaged; the Monastery was also damaged.

ALATRI (Frosinone)

S. FRANCESCO is intact.  
The PALAZZO GOTTIFREDO suffered no significant damage.

ALBA FUCENSE (Aquila)

S. PIETRO. This thirteenth-sixteenth-century Church, partly destroyed in the earthquake of 1915, was not further damaged nor was the fragments preserved in the adjoining farm. A small hut, containing brick material from the Church, was destroyed by German troops.

ALBANO LAZIALE (Roma)

\* S. MARIA DELLA ROTONDA. The interior and Campanile are intact, but minor roof-repairs were needed and the Sacristy had to be rebuilt.  
S. PIETRO. The Campanile and the frescoes are intact, though a shell badly damaged the roof.  
S. PAOLO is intact.

ALCAMO (Trapani)

There are cracks in the cupola of S. CHIARA, but the CHURCH OF THE ASSUNTA and S. TOMMASO are intact.

ALTAMURA (Bari)

The DUOMO is intact.

ALTOMONTE (Cosenza)

\* S. MARIA DELLA CONSOLAZIONE was slightly shaken by concussion when the Germans detonated the ammunition dump nearby. The Treasury is unharmed.

ALTOPASCIO (Lucca)

\* There was damage to the roof and walls of S. JACOPO.

AMALFI (Salerno)

Is undamaged.

AMANTEA (Cosenza)

S. BERNARDINO DA SIENA sustained slight damage to the roof.

ANAGNI (Frosinone)

\* DUOMO. The roof was shaken, but there was no damage to the structure, the Treasury, the Museum or the Library. The frescoes were checked and consolidated where necessary.

\* PALACE OF BONIFACE VIII. The roof was shaken.

The PALAZZO COMUNALE is intact.

#### ANCONA

The lamentable damage done to this old city and its monuments, lying alongside the port, was almost entirely due to the bombing of the port, hardly any to ground-fighting.

\* DUOMO. Several direct bomb-hits very badly damaged this building, but it can be restored without grave loss of character. In the south transept, the entire end wall collapsed into the crypt and the side walls were seriously shattered. All the other walls and the entire roof were severely shaken. Valuable sculptural antiquities were excavated from the crypt, a twelfth-century plutei being considerably damaged.

\* CHIESA DEL GESÙ. Minor damage was done to the roof and to the facade by VANVITELLI.

S. ANNA was destroyed; remains of the iconostasis were salvaged.

S. MARIA DELLA MISERICORDIA was destroyed. The early mediaeval pulpit was recovered and placed in the Museo Nazionale.

\* S. MARIA DELLA PIAZZA. The roof sustained slight damage but the facade, which was under protective covering, suffered only minor displacement.

S. PIETRO was destroyed, but fragments of the portal have been collected.

\* SS. SACRAMENTO sustained damage to the roof.

S. AGOSTINO, the PALAZZO GIOVANNELLI-BENINCASA and the PALAZZO FERRETTI are intact.

#### ANDRIA (Bari)

Is undamaged.

#### ANTRODOCIO (Rieti)

The CHURCH and BAPTISTERY of S. MARIA are intact.

#### ARCENO (Siena)

S. SEBASTIANO is intact.

#### ARCETRI (Firenze)

The VILLE CAPPONI, CURONIA and GALLINA are intact, as is the TORRE DEL GALLO.

#### ARCIDOSO (Grosseto)

S. MARIA DELLE GRAZIE and the PALAZZO SFORZA are intact.

#### AREZZO

The following detailed list of damage conveys an unduly gloomy impression of the damage to the city as a whole. Concentrated in the modern quarter near the station, it was elsewhere sporadic and limited in extent.

\* DUOMO. Shells heeled the roof and the windows were broken. All works of art are intact.

SS. ANNUNZIATA is undamaged.

\* BADIA. A direct hit by heavy-calibre bombs completely destroyed two aides of the Renaissance Cloister, including both storeys. Concussion smashed most of the roof-tiles over the Church and rain-water seeped through the vaults. The altarpieces, decorations and the fresco by BARTOLOMMEO DELLA GATTA have not suffered. Three lunettes by ANGIOLO di LORENTINO were detached from the Cloister and brought to safety. The enormous painting by VASARI, "The Banquet of Ahasuerus" was removed from the ruins of the Cloister and taken to the Museum, almost unscathed.

\* S. BARTOLOMEO Heavy damage was done to the roof and the facade was badly cracked.

\* S. BERNARDO. The Church was almost demolished by heavy-calibre bombs. Repair work was limited to the detachment of the endangered frescoes, including one by BARTOLOMMEO DELLA GATTA. The fragments remaining of the only known frescoes by MARCO DA MONTEPULCIANO, and the cupola frescoes by VASARI, his earliest known work, were collected.

\* S. DOMENICO The roof was largely disarranged by blast and the frescoes were endangered from damp.

\* S. FRANCESCO. Minor, but widespread damage was done to the roof with consequent danger to the frescoes by PIERO DELLA FRANCESCA, which are, however, completely unharmed.

S. LORENZO. The roof was damaged by blast.

S. MARIA IN GRADI. Widespread damage was done to the roof, windows and wooden ceiling by VASARI.

\* S. MARIA DELLE GRAZIE. Blast and flying fragments damaged the roof.

S. MICHELE. The roof was damaged by shells.

\* PIEVE. There was widespread blast-damage to the roof and windows.

\* S. SEBASTIANO. This uninteresting Church was wrecked by bombs. The fine fresco by LORENTINO D'ANDREA was detached from a threatened wall.

\* CASA DEI, VASARI. There was some damage to the roof and the walls were cracked. The frescoes by VASARI are intact.

\* PALAZZO ALTUCCI. The interior was half-destroyed by bombs and the corresponding half of the facade was pulled down by British engineering units without permission.

\* The PALAZZO DEL CAPITANO DEL POPOLO was half-destroyed by bombs.

#### ARIANO IRPINO (Benevento)

The CASTELLO is undamaged.

#### ARICCIA (Roma)

\* S. MARIA DELL'ASSUNTA. The cupola was hit, and the roof and lantern were slightly damaged.

The VIADUCT was mined and blown-up by the Germans.  
PIAZZA NAZIONALE. The BERNINI ensemble is intact.

ARPINO (Frosinone)

S. ANDREA. Damage was limited to the windows.  
S. MARIA ASSUNTA IN CIVITA. There was a crack in the south wall and several windows were smashed.  
S. MICHELE ARCANGELO. No damage was sustained, except by the windows.  
CASTELLO. The Germans removed most of the furniture, otherwise it is intact.

ARTIMINO (Firenze)

The VILLA MEDICI is undamaged.

ASCIANO (Siena)

LA COLLEGIATA, S. AGOSTINO, the PALAZZO TOLOMEI and the ABBEY OF ROFENO are undamaged.

ASSORO (Enna)

\* CHIESA MATRICE (S. Leone). The roof, windows, north transept and the central arch of the nave were badly damaged. The stucco decoration was much spoiled. The Church has now been completely restored.

APELLA (Potenza)

The DUOMO is undamaged.

ATRANI (Salerno)

S. SALVATORE is undamaged.

AUGUSTA (Siracusa)

The CASTELLO was badly damaged.

AULLA (Apuania)

S. CAPRISIO. Heavy damage was done to the roof and the north wall.

AVELLINO

\* The DUOMO sustained slight damage to the roof; otherwise, all monuments are intact.

AVERSA (Napoli)

The DUOMO is undamaged; but the CHIESA DELL'ANNUNZIATA and S MARIA DI PIAZZA sustained a certain amount of damage, which has now been repaired.

AVEZZANO (Aquila)

The fifteenth-sixteenth-century CASTELLO, already damaged in the earthquake of 1915 had its doorway further damaged by bombs.

BADIA A ISOLA (Siena)

The PARISH CHURCH is intact.

BADIA A RIPOLI (Firenze)

\* PARISH CHURCH, The roof and masonry were damaged by shell-fire.

BADIA TEDALDA (Arezzo)

The PARISH CHURCH is undamaged.

BAGHERIA (Palermo)

The PALAZZINA CINESE is unharmed and the BAROQUE VILLAS sustained only negligible damage.

BAGNO A RIPOLI (Firenze)

The VILLA DEGLI OLMI is unharmed.

BAGNACAVALLO (Ravenna)

S. PIETRO IN SILVIS. This small brick Romanesque Church (used as the Bishop's garage) lose the central section of the roof of the nave, and large holes in the vault of the apse endangered the fourteenth-century frescoes. The other monuments of the town, not of any great importance, were more or less damaged.

BAGNAIA (Viterbo)

Damage to the VILLA LANTE was almost negligible and the gardens are intact. The Germans removed unimportant furnishings from the two pavilions, which they wired for demolitions, but failed to blow-up.

BAGNARA (Ravenna)

The mediaeval walls of the town were destroyed and the ROCCA was hit in its upper structure, but not seriously. The Germans mined the towergate.

BAGNOREGIO (Viterbo)

The DUOMO is undamaged

BARGA (Lucca)

\* The DUOMO had its roof almost completely destroyed and there were shell-holes in the walls.

\* SS. ANNUNZIATA had its roof severely damaged by shell-fire.



- \* CHIESA DEL CROCIFISSO. The roof has mostly gone and the vaults have collapsed.
- \* CHIESA DEL CONSERVATORIO DI S. ELISABETTA. Heavy shell-damage was done to the roof.
- S. FRANCESCO escaped all damage.
- \* S. ROCCO sustained damage to the roof, doors and windows.
- \* The PALAZZO PRETORIO suffered heavy damage to the roof.

#### BARI

Devastating ammunition explosions in the harbour in 1945 and again in 1945 damaged roofs and windows throughout the medieval town, but did no permanent damage beyond scarring the sea-ward face of the CASTELLO and damaging the circular Chapel off the nave of the DUOMO.

#### BARLETTA (Bari)

The DUOMO, S. ANDREA, S. SEPOLCRO and the CASTELLO are undamaged.

#### BASTIOLA (Perugia)

The BRIDGE, built by GALEAZZO ALESSI, over the river Chiascio, was partially blown-up, but it has been completely restored.

#### BAZZANO (Aquila)

The thirteenth-century CHURCH OF S. GIUSTA suffered some slight shaking of its roof due to blast from mines.

#### BELCARO (Siena)

The CASTELLO is intact.

#### BELLOSGUARDO (Firenze)

The VILLA BELVEDERE AL SARACENO and the VILLA ROTI-MICHELOZZI are undamaged.

#### BENEVENTO

The lower town, between the DUOMO and the PONTE VANVITELLI has been obliterated. Above the Duomo damage is considerable but scattered.

S. SOFIA. Superficial blast-damage was done to the Church, Cloisters and the Museum buildings.

The CASTELLO is undamaged.

\* The PONTE VANVITELLI was considerably damaged, but has been well restored. The ROMAN BRIDGE also sustained some damage.

#### BEVAGNA (Perugia)

Is undamaged.

#### BIBBIENA (Arezzo)

The PIEVE, MADONNA DEL SASSO and the PALAZZO DOVIZI are undamaged.

#### BISCEGLIE (Bari)

The DUOMO and S. MARGHERITA are undamaged.

#### BITONTO (Bari)

The DUOMO, ABBEY OF S. LEO and the PALAZZO SYLOS-LAUINI are undamaged.

#### BIVIGLIANO (Firenze)

\* S. ROMOLO. Considerable damage was done to the roof.

#### BOIANO (Campobasso)

The DUOMO, a mainly modern building, was almost completely destroyed, but the south transept, where still stand traces of the fourteenth-century church portal and rose windows, is intact.

S. MARIA DEL PARCO. Part of the apse collapsed causing cracks in the dome and vaults.

#### BOLSENA (Viterbo)

S. CRISTINA. The Campanile was hit by three shells, but is not seriously damaged. Minor damage was done to the roof and west end, and the façade was slightly pitted by shell-fire.

S. FRANCESCO. The Germans used this Church as a garage.

The PORTA DELL'OROLOGIO was mined and destroyed by the Germans.

The CASTELLO was only slightly damaged.

The PALAZZO COZZA-SPADA had its roof destroyed, endangering the frescoes by ZUCCARI. The PALAZZO COMUNALE was sacked by troops, but the small Museum is intact.

#### BOMINACO (Aquila)

S. MARIA ASSUNTA and the twelfth-thirteenth-century CHURCH OF S. PELLEGRINO are undamaged.

#### BRANCULI (Lucca)

\* S. Giorgio (Pieve). This twelfth-century CHURCH, containing a magnificent marble pulpit of the middle of the twelfth century, a large and fine DELLA ROBBIA relict and a thirteenth-century Pisan crucifix, sustained slight damage to the walls. The roof was almost entirely destroyed. Damage to the pulpit is slight and the other works of art are intact.

#### BROZZI (Firenze)

\* S. ANDREA. The Campanile and apse were mined and destroyed by the Germans. The roof-tiles were largely fractured and blown away. All works of art, including the fresco of "The Baptism" by GHIRLANDAIO, are intact.

BUONCONVENTO (Siena)

SS. PIETRO E PAOLO and the PALAZZO FARNETANO are undamaged.

BUSSI (Pescara)

The thirteenth-century CHURCH OF S. MARIA DI CARTIGNANO sustained damage to the roof of the small apse.

CAFAGGIOLO (Firenze)

The VILLA MEDICI is undamaged.

CALCI (Pisa)

\*GLORIOSA. Many shell-hits throughout (lie building ruined the roof and damaged the marble and masonry).

CALENZANO (Firenze)

The roof of S. DONATO was damaged by shells.

CALTAGIRONE (Catania)

The DUOMO is undamaged.

\* The CHIESA DEL GESÙ was slightly damaged.

\* S. GIACOMO. Considerable damage was done to the south wall and the roof. Fragments of stone work have been collected and the roof over the Cappella del Sacramento, which was destroyed, has been reconstructed.

\* IMMACOLATA. The Renaissance loggia sustained some damage.

CALTANISSETTA

\* DUOMO. The west portion of the roof of the nave and the vault with frescoes by BORREMANS were completely destroyed. The door was also damaged.

\* The roof of the ABBEY OF S. SPIRITO was damaged.

\* S. AGATA. The roof and windows were damaged, but the frescoes by BORREMANS are intact.

\* S. DOMENICO sustained damage to the roof and windows.

S. GIOVANNI was completely destroyed.

S. MARIA DEGLI ANGRILI is intact.

CALVI RISORTA (Napoli)

DUOMO. The roof was damaged by artillery-fire and the outer walls were slightly scarred by machine-gun bullets. The pulpit, Bishop chair and the crypt are undamaged.

The GROTTA DEI SANTI and the GROTTA DELLE FORMELLE are undamaged.

CAMAIORE (Lucca)

\* S. BIAGIO DI LOMURICI had its roof considerably damaged.

\* S. MICHELE sustained damage to the roof and walls.

CAMIGLIANO (Siena)

The VILLA TORRIGIANI is undamaged.

CAMPOBASSO

\* The fourteenth-century CHURCH OF S. GIORGIO was damaged. One shell struck the facade high up on the left-hand corner, damaging the stone facing and destroying part of the cornice, the roof and the vault beneath. There was varied damage to the floor of the Church and to one of the Chapels on the north.

CANDELI (Firenze)

\* S. ANDREA. The roof over the central aisle has gone completely, and that over the side-aisles and the Chapels was partly destroyed. Damage was also done to the walls.

CANIPAROLA (Apuania)

\* The roof of the VILLA MALASPINA was almost destroyed, endangering the frescoes in the halls.

CANOSA (Bari)

The ROMAN BRIDGE was blown-up, but all the monuments are undamaged.

CAPESTRANO (Aquila)

The notable Romanesque CHURCH OF S. PIETRO AD ORATORIUM, four miles below the town, was undamaged by the war, but is in a dangerous state of disrepair.

CAPODIMONTE (Viterbo)

The furnishings of the CASTELLO were pillaged by the Germans.

CAPRAIA (Firenze)

\* S. STEFANO. A month's shelling heavily damaged this Church. Most of the roof and the south walls have collapsed; the Campanile was badly damaged.

CAPRAROLA (Viterbo)

The VILLA FARNESE is unharmed.

CAPRESE MICHELANGELO (Arezzo)

The PALAZZO COMUNALE is undamaged.

- CAPRI (Napoli)  
Is undamaged.
- CARDOSO (Lucca)  
Considerable damage was done to the roof and marble altar in the CHURCH OF S. MARIA ASSUNTA.
- CAREGGI (Firenze)  
The VILLA MEDICI is undamaged.
- CARPINETO ROMANO (Frosinone)  
The windows and the rose window of S. MARIA DEL POPOLO were damaged.
- CARRARA (Apuania)  
The DUOMO, CHIESA DEL CARMINE, S. FRANCESCO, CASA DI EMANUELE REPETTI, CASTELLO MALASPINA and the MUSEO LUNA are undamaged.
- CASALBORDINO (Chieti)  
Is undamaged.
- CASAMARI (Frosinone)  
\* ABBAZIA. Slight damage was done to the roof.
- CASAVECCHIA (Perugia)  
The VILLA ANTINORI is undamaged.
- CASCIA DI REGGELLO (Firenze)  
\* S. PIETRO was damaged by shell-fire.
- CASERTA (Napoli)  
\* The ROYAL PALACE was lightly hit in several places and a small Chapel on the upper floor was severely damaged. It was continuously used as the Allied H.Q. and considerable damage was done in the earlier stages of occupation to the period furnishings and fittings.
- CASERTA VECCHIA (Napoli)  
The DUOMO and mediaeval town are undamaged, but minor looting was done by the Germans.
- CASOLE D'ELSA (Siena)  
S. MARIA ASSUNTA. The roof was almost demolished by shell-fire, and there was fragmentation-damage to the DELLA ROBBIA School altarpiece, the fresco by SEGNA DI BONAVENTURA and the two tombs by GANO DA SIENA.  
The altarpiece by ANDREA DI NICCOLÒ and fragments of damaged sculpture were collected by the Priest and stored in his house.
- CASSINO (Frosinone)  
The following is a more detailed report of the damage to the ABBAZIA DI MONTECASSINO. The west end is standing as far as the top storey, but the east and south sides are mostly levelled to the ground floor. The Old Tower at the south-west corner lost its upper floors. The three lower Cloisters are more or less intact to the top floors, but without the cross colonnades. The great stairway is pulverised and the Cloister of the Benefactors is destroyed. The Basilica is demolished except for the remains of the piers of the crossing. The Cloister of the Prior is demolished. The entire east end towards Cassino has been destroyed to the ground floor. Virtually all the movable contents had been sent to Rome. There are various projects for reconstruction.
- CASTAGNOLA (Lucca)  
S. MARIA is undamaged.
- CASTEL BOLOGNESE (Ravenna)  
One end of the PALAZZO COMUNALE was blown-up by German mining and the rear part of the PALAZZO GINNASI was demolished, though the façade is intact.
- CASTEL DI SANGRO (Aquila)  
The lower part of the town was almost entirely demolished by German demolitions. The upper town suffered severely, but less in proportion, from ground-fighting.  
\* The seventeenth-century DUOMO sustained not very serious damage. The roof and the walls on the north side were injured and an archway of the fifteenth-century portico on the north side collapsed. The interior of the building is intact, except for the Sacristy which was set on fire by the Germans.  
The following buildings were completely destroyed: S. GIOVANNI, S. NICOLA, CASA DE LUCE, CASA DI TOLA, CASA GARGANO and the CASA MANNARELLI.  
The CHURCH OF S. ANTONIO was partially destroyed; its roof having fallen in.  
The fifteenth-century houses in the Via di Petra and Palazzo di Petra in the Via del Leone are intact.
- CASTEL FIORENTINO (Firenze)  
The CHURCHES of the MADONNA DELLA TOSSE and of the MONACHE are undamaged.
- CASTELLO (Firenze)  
The following are undamaged: S. MICHELE, VILLA CORSINI and the VILLA POZZINO.

\* VILLA LA PETRAIA. Many shell-hits on the roof and walls heavily damaged the interior, but the frescoes by VOLTERRANO are intact.

#### CASTELNUOVO DELL'ABATE (Siena)

S. ANTIMO is undamaged.

#### CASTELNUOVO GARFAGNANA (Lucca)

Much damage was done to the roof of the COLLEGIATA. The vaults were pierced and the north lateral Chapel was demolished.

#### CASTEL S. ELIA (Viterbo)

The BASILICA DI S. ELIA is intact.

#### CASTELVETRANO (Trapani)

The CHIESA MADRE, S. DOMENICO and S. TRINITÀ are undamaged.

#### CASTIGLIONE DEL LAGO (Perugia)

This town was shelled in the stubborn fighting west of Lake Trasimeno.

CHIESA DELLA MADDALENA, an early eighteenth-century building, was much damaged, but the altarpiece, attributed to RAPHAEL, had previously been removed.

S. DOMENICO. There was some damage to the panelled ceiling. In the Chapel of the OSPEDALE, the fresco of the School of PERUGINO was somewhat damaged by splinters.

The PALAZZO COMUNALE was slightly damaged by shell-fire, but the frescoes are intact.

Minor damage was done to the CASTELLO.

#### CASTIGLIONE IN GARFAGNANA (Lucca)

The PARISH CHURCH and the CASTLE are undamaged.

#### CASTIGLIONE FIORENTINO (Arezzo)

The CHURCH OF THE GESÙ is undamaged.

#### CASTROPIGNANO (Campobasso)

\* PARISH CHURCH. This sixteenth- to eighteenth-century building was damaged by mine-explosions, which caused injury to the roof and shook the side walls. In the interior, the sixteenth-century stucco panels on either side of the main entrance suffered damage, together with the partial detachment and collapse of the cornices.

#### CATANIA

The town was the scene of heavy fighting and continued bombardment and, in consequence, the damage was heavy.

\* DUOMO. The roof and windows sustained damage and the outside balustrade was injured.

\* Damage to the roof and windows of the following buildings has now been repaired: ANGELI CUSTODI, CARMINE, CHIESA DEI BANCI, CHIESA MATRICE DI TRECASTAGNI, S. AGATA AL CARCERE, S. AGOSTINO, S. BERILLO, S. CHIARA, SS. CROCIFISSO, S. FILIPPO NERI, S. GIULIANO, S. MARIA IMMACOLATA, S. MARIA GUARDIA OGNINA, S. MARIA DELL'ODRIA, S. NICCOLO AL BORGO and S. PLACIDO.

\* COLLEGIATA. The roof and windows of the north and south aisles received considerable damage. The clerestory was injured, and the damaged marble altars have now been repanelled.

''' MINORITI. The roof and windows were damaged, but the fine sculpture of "Christ" has been preserved.

\* S. BENEDETTO. Much damage was done to the Church. The rubble has been cleared and the windows repaired; the roof raised and reconstructed, a damaged wall rebuilt and the ceiling repaired. The COLLEGE and CONVENT had the roofs re-tiled; the corner facing the Church repaired and the outside wall reinforced.

\* S. DOMENICO was badly damaged.

\* S. FRANCESCO. Damage was done to the roof, the vault, the windows and three cupolas in the south aisle and nave.

\* S. FRANCESCO BORGIA. The roof, windows and the west door were damaged.

\* S. MARIA DI GESÙ was only slightly damaged.

\* S. NICCOLO. Damage was done to the roof and the choir stalls.

SS ROSARIO. Damage was done to this Church. The roof over the dome has been repaired and the pictures were removed to S. Domenico and the Archbishopric.

\* CASTELLO URSINO. One wing sustained damage.

#### CATANZARO

The DUOMO was severely damaged, but it was not considered of sufficient monumental importance to justify repairs through the M F A & a SubCommission.

#### CAVA DEI TIRRENI (Salerno)

ABBAZIA DELLA SS. TRINITÀ. Two shell-hits damaged the facade but otherwise the Abbey did not suffer injury.

#### CAVE (Roma)

S. CARLO. A corner of the Church was damaged by shell-fire, but the interior suffered little harm. The small columns from "Solomon's Temple" are uninjured.

\* S. LORENZO sustained damage to the roof.

#### CECCANO (Frosinone)

S. MARIA AL FIUME was practically destroyed.

S. NICOLA was badly hit, the roof being shaken and the apse damaged.

CELANO (Aquila)  
Is undamaged.

CENTURIPPE (Enna)  
\* The CHURCH OF THE IMMACOLATA sustained damage.

CERAMI (Enna)  
\* The CHIESA MADRE sustained some damage.

CERBAIA (Firenze)  
The CASA BANDINELLI is intact.

CERCINA (Firenze)  
\* S. ANDREA sustained shell-damage to the roof.

CERTOMONDO (Arezzo)  
The PARISH CHURCH is undamaged.

CERVIA (Ravenna)  
\* MADONNA DEL PINO. The roof was slightly shaken.

CESARO (Enna)  
The CHIESA MATRICE sustained some damage.

CESENA (Forli)  
\* S. DOMENICO had its roof damaged.  
\* The PALAZZO COMUNALE sustained damage to the roof and the inner first floor of the PALAZZO CHIARAMONTE collapsed.

CHIUSDINO (Siena)  
\* CHAPEL OF MONTE SIEPI. The roof and walls were damaged by shells, but the frescoes by AMUROGIO LORENZETTI are intact.  
The CASA DI S. GALGANO is undamaged.

CIMITILE (Napoli)  
S. FELICE IN PINEIS. No war-damage was sustained by the Church, but local children smashed much of the decorative sculpture from the excavations of the basilica of St. Paulinus.

CITTA DI CASTELLO (Perugia)  
Although damage to the town was very slight, the \* PORTA SANTA MARIA MAGGIORE, a fifteenth-century structure, was mined by the Germans.

CIVITA CASTELLANA (Viterbo)  
FALERTI. The site of the city and the walls are intact.

CIVITELLA BENAZZONE (Perugia)  
The Campanile of the early nineteenth-century PARISH CHURCH was blown-up by the Germans, destroying much of the east and south building below. A panel by DOMENICO ALFANI (1518) was smashed, but it is partly restorable.

CLITUMNUS (Perugia)  
The SOURCES OF CLITUMNUS are untouched, but the CLITUMNUS TEMPLE which projects into the main road, was damaged by passing trucks. Roadblocks were inserted and all damage satisfactorily repaired. The fresco within was scarcely affected.

COCCOLIA (Ravenna)  
\* S. PIETRO IN TRENTO was mined by the Germans. The Campanile, the apses and rear end of the nave have gone.  
S. PIETRO IN VINCOLI. The Campanile was mined by the Germans and has half-collapsed.

COLLE DI VAL D'ELSA (Siena)  
\* S. AGOSTINO had its roof and one wall damaged by a shell.

COLLODI (Pistoia)  
The VILLA GARZONI is undamaged.

COMPIOBBI (Firenze)  
The VILLA POGGIO ALLE PALME is undamaged.

CORCIANO (Perugia)  
\* The TORRE COMUNALE was damaged by artillery-fire.  
The PIEVE DEL VESCOVO, a hill-top castle, was heavily damaged in the interior by deliberate German demolitions, the purpose of which is obscure. One wing was destroyed, and the remainder with its handsome frescoed rooms was unroofed.

CORFINIO (Aquila)  
Is undamaged.

CORI (Littoria)

S. MARIA DELLA PIETÀ had its windows blasted and the facade slightly pitted.  
S. OLIVA. A shell penetrated the roof endangering the frescoes.  
S. PIETRO was destroyed, revealing the remains of classical masonry; the Campanile alone survives.  
S. SALVATORE was damaged throughout and the roof over the high altar has gone.

#### CORTONA (Arezzo)

The following are undamaged: DUOMO, S. DOMENICO, CHURCH OF THE GESÙ, S. MARCO, S. MARGHERITA, S. NICCOLÒ, LOGGIA DEL GRANO, WALLS, PALAZZO PRETORIO, PALAZZONE and the CASA BERETTINI.

\* S. FRANCESCO sustained damage to the roof-timbers of one bay.

S. MARIA DEL CALCINAIO had its roof damaged.

\* S. MARIA NUOVA. Water filtering through the holed roof entered one of four piers supporting the cupola and froze, splitting the pier and endangering the stability of the entire structure.

\* PALAZZO CASALI. The interior was damaged by German mines.

#### COTIGNOLA (Ravenna)

S. STEFANO was badly shattered; only the apse remains more or less intact.

\* The PALAZZO COMUNALE was mined and bombed by the Germans.

The Roman collection was buried under the rubble.

The CASA DEGLI SFORZA was almost completely demolished.

The TORRE DELL'ACUTO was demolished by German mining, but the bell was saved.

#### CROTONE (Catanzaro)

The CASTELLO was slightly damaged by concussion.

#### CUNA (Siena)

The PARISH CHURCH and the CASTLE are undamaged.

#### DERUTA (Perugia)

The fortified MEDIAEVAL BRIDGE over the Tiber was destroyed beyond repair. All other monuments are intact.

#### DIECIMO (Lucca)

The PARISH CHURCH is undamaged.

#### EBOLI (Salerno)

This town, together with the monumentally important BATTIPAGLIA, was the worst, sufferer during the Salerno landings.

\* S. FRANCESCO. The roof of the nave collapsed, and that of the Presbytery was damaged. The original vault with frescoes by ANDREA DA SALERNO has been kept uncovered in repairing the damage.

S. GIOVANNI DEI GRECI was destroyed.

The CASTELLO COLONNA is intact.

#### EMPOLI (Firenze)

\* COLLEGIATA. The Campanile was blown-up by the Germans, and in its fall destroyed the Museum, the rear half of the roof of the nave and the ceiling, half of the Cloister, and the rear half of the south nave-wall with the lateral chapels and the south transept. The Baptistery and adjacent corridor were largely destroyed. The south wall with its lateral Chapels and the transept have been reconstructed, incorporating the original capitals.

\* S. AGOSTINO. The Campanile was destroyed by the Germans demolishing the entire apse, triumphal arch, north lateral Chapel and the last two arches of the north nave arcade. The roof-beams in this location fell and the roof tiles were largely blown away or fractured throughout. The frescoes by MASOLINO and STARNINA have suffered from damp.

\* S. MARIA AL PETROIO had its roof completely blown away.

#### ERICE (Trapani)

The CHIESA MATRICE, S. GIOVANNI BATTISTA, the mediaeval CITADEL and the Ancient Walls are undamaged.

#### FABRIANO (Ancona)

\* The DUOMO sustained slight damage to the roof.

S. AGOSTINO is unharmed, but the Cloister of the adjacent ex-Convent was badly damaged. The Gothic Chapels and their frescoes are unscarred.

\* S. BIAGIO. There was slight damage to the roof. The adjacent Camaldolesi Convent sustained damage to the Cloister, one wall and two bays of the vaulting.

\* S. CATERINA sustained slight damage to the facade and the roof.

\* S. DOMENICO (S. Lucia). The Church is unharmed, but the roof of the adjacent Convent was damaged. The frescoes are intact.

\* S. MARIA DEL POPOLO. The roof was damaged, endangering the frescoes.

\* PALAZZO DEL PODESTÀ. Slight damage was done to the roof.

\* PALAZZO ARCIVESCOVILE. The roof was slightly damaged and there was one shell-hole in the wall.

\* ORATORIO DELLA CARITÀ, now used as the Biblioteca Comunale, had its roof slightly shaken.

\* LOGGIATO S. FRANCESCO sustained no damage, in spite of the fact that a bomb struck the Post Office immediately behind it.

#### FAENZA (Ravenna)

S. AGOSTINO. The Campanile was ruined by the Germans and in its fall damaged the apse and Presbytery.

LA COMMENDA. The top of the Campanile has gone and the roof of the Church was damaged by shell-fire, but all the walls

are standing. The fresco in the apse by GIROLAMO PENNACCHI (1555) should therefore be safe.

S. DOMENICO. The commonplace exterior of this Church was struck by many shells; the drum of the cupola was hit, the Sacristy was unroofed and the Campanile damaged. However, the sumptuous interior suffered relatively little harm and the carved choir-stalls are intact.

SS. FILIPPO E GIACOMO was more or less seriously damaged.

S. FRANCESCO sustained roof-damage, partly due to the fall of the upper part of the Campanile, which was used by the Germans as an observation post.

SS. IPPOLITO E LORENZO had the roof of the Sacristy badly damaged, but was otherwise little harmed. The elaborately carved stucco-work of the interior is intact.

S. MICHELE, L'OSSERVANZA and the CHIESA DEI SERVI sustained roof damage only.

The PALAZZO BUDANI, PALAZZO MAGNAGUTTI, PALAZZO MINARI, the MUNICIPIO, the PALAZZO DEL PODESTÀ and the PALAZZO Rossi are all more or less seriously damaged.

#### FALTUGNANO (Firenze)

S. BARTOLOMMEO is undamaged.

#### FARNETO (Firenze)

The CERTOSA is undamaged.

#### FANO (Pesaro)

Except for the German demolitions, this attractive little town was hardly touched.

\* S. AGOSTINO. German mines destroyed the Campanile, apse and the south Chapel, but the painting by GUERCINO had previously been removed to safety.

S. ARCANGELO. The Campanile was destroyed by German mines, but there was no damage to the Church.

\* S. DOMENICO. The Campanile was destroyed by the Germans and partly fell into the choir causing considerable damage. The altarpiece by PALMA IL GIOVANE was removed to safety.

S. FRANCESCO. The facade and tombs are undamaged.

\* S. MARIA NUOVA. The Germans mined the Campanile, which in its fall damaged the apse.

S. MICHELE is intact.

\* S. PATERNIANO. The destruction of the Campanile involved considerable damage to the choir, apse and Chapel of the Saints.

\* PALAZZO DELLA RAGIONE. The Germans twice mined the VANVITELLI tower, which in its fall destroyed a corner of the building, and damaged the roof of the interior of the Sala Verdi.

The PALAZZO MALATESTIANO and the PALAZZO DEL CASSERO are undamaged.

#### FARFA (Rieti)

The ABBAZIA DI FARFA is undamaged.

#### FERENTINO (Frosinone)

\* S. FRANCESCO was severely damaged by bombing.

S. LUCIA received no war-damage, but is in a bad condition due to neglect.

\* S. VALENTINO. The Campanile was damaged; the modern part of the Church was shaken, but the older structure of the apse is undamaged.

#### FIESOLE (Firenze)

The CHURCH OF S. ALESSANDRO VESCOVO was the only monument to suffer serious damage, which was sustained by the roof and the wall of the apse.

#### FIGLINE (Firenze)

LA COLLEGIATA and the PALAZZO PRETORIO are intact, but S. MARIA DEL PONTEROSSO sustained damage to the roof due to shell-fire.

#### FLORENCE

More detailed information on the damage to the monuments of Florence is now available than was reported in Part I of this publication. This is as follows:

\* PONTE SANTA TRINITÀ. This beautiful bridge was destroyed by German mines, nothing remaining but the two piers and the abutments, which were heavily damaged at the top, but well preserved below. All the four statues were shattered and considerable sections fell into the river. Salvage and work of reconstruction were undertaken; all fragments were recovered and have been recomposed except for the head of "Primavera". It will be possible to make an accurate reconstruction of the original bridge.

\* TORRE DEGLI AMIDEI. Only the south wall remains and even this was in a precarious condition. It was braced and reworked; the other walls were rebuilt in rough brick.

\* TORRE DEI MANNELLI. The demolished roof has been completely rebuilt.

\* TORRE DEI BALDOVINETTI. Reconstruction of the demolished roof and consolidation of the walls is completed.

\* TORRE DEI CARDUCCI. Reconstruction of the demolished roof and removal of the dangerous adjoining structures is complete.

\* UFFIZI-PITTI CORRIDOR. The corridor has been re-roofed, the wreckage cleared and the destroyed angle at the Ponte Vecchio has been rebuilt. The remaining portions around the Torre dei Mannelli have been covered with a temporary roof.

\* PALAZZI BARBADORI and ROSSI. The facades were heavily damaged and out of plumb; the main buildings were completely demolished. Stonework and beams have been salvaged and some work of consolidation has been done. More than half of the facade of the Palazzo dei Rossi had to be demolished.

PALAZZO ACCIAIOLI. The entire Lungarno front of the Palace with all the rooms behind it were totally destroyed. A small

section remaining in the Borgo SS. Apostoli containing frescoes by POCCHETTI was very badly damaged.

\* SS. APOSTOLI. Repairs to widespread damage to roof-tiles are complete.

\* BADIA. Slight damage was sustained by the roof, but this has now been repaired. The altarpiece by FILIPPINO LIPPI is intact.

\* LA CALZA. Shell-holes in the roof damaged the tiles.

\* CHURCH OF THE CARMINE. The Church and Cloister were damaged by shell-holes in the roof and some windows were broken. The frescoes by MASACCIO are unharmed.

\* S. CROCE. The roof sustained one shell-hole and many windows were broken. A recent survey disclosed that the roof-timbers are in a dangerous condition throughout, due to extreme old age, and that major repairs will be necessary to assure the stability of the roof. All frescoes and other works of art are intact.

\* S. FELICE sustained shell-holes in the roof.

\* S. FELICITA. The roof was damaged by explosions, the ceiling was ruined, and the windows and door-frames were disconnected or destroyed. The altarpiece by PONTORMO and the frescoes are intact.

\* S. FREDIANO. The roof and dome were damaged by mines and shell-fire. The frescoes are unharmed.

S. JACOPO. The fine eighteenth-century frescoes by MEUCCI were completely destroyed. Repairs to the roof have been completed.

\*S. LORENZO. The roof and windows were damaged by shell-fire.

\* S. MARIA SOPRA PORTA. The roof was heavily damaged by explosions and many beams were broken.

\* S. MINIATO AL MONTE. The roof and windows sustained considerable damage.

\* OGNISSANTI. The windows of the Chapter House were broken.

\* ORSANMICHELE. The roof and windows were damaged, but all works of art are intact.

\* S. SPIRITO. The roof was pierced by shell-fire in several places, and the tiles were shaken and disarranged. All works of art are intact.

\* S. STEFANO AL PONTE was heavily damaged by German mines. The roof-tiles were blown away and the beams were weakened. The facade was damaged and had to be taken down piece by piece for more than half its height, but has now been completely rebuilt with the original stones.

\* S. TRINITA. The roof suffered several holes due to flying fragments. The tracery of the windows of the apse was severely damaged and all the windows were broken. The frescoes in the first and second north Chapels were badly shaken and there were some holes in the outer walls. The frescoes by GHIRLANDAIO and LORENZO MONACO are unharmed.

\* LOGGIA DEL BIGALLO. The roof was damaged by three direct shell-hits. A shell also hit the portal carrying away the head of the "Madonna."

\* FOUNTAIN OF NEPTUNE. Minor repairs have been undertaken to damage caused by mines. The bronze statues are intact.

\* PALAZZO NONFINITO. The masonry was damaged.

\* PALAZZO DI PARTE GUELFA. The roof was almost entirely destroyed and the ceiling by VASARI was heavily damaged. The walls inside and outside were badly cracked and the Loggetta by VASARI was also badly damaged.

\* PALAZZO PITTI. Considerable damage was done to the roof and windows by shell-fire and explosions.

\* UFFIZI GALLERY. The Gallery was severely damaged throughout by explosions. The roof-tiles were largely smashed and disarranged. Almost all the glass windows and skylights were smashed. Many sections of decorative frescoes were badly damaged and large pieces of the ALLORI frescoes in the gallery have fallen.

\* PALAZZO VECCHIO. The roof above the Salone del Cinquecento received several shell-hits, and the windows were smashed throughout the building. The frescoes and ceiling paintings are unharmed.

## FOGGIA

This town of little monumental importance was badly smashed.

DUOMO. The modern portion of the roof was damaged, but the older structure and the crypt are intact.

\* CHIESA DELLE CROCI (Calvario). The building and the series of external Chapels were shaken by concussion.

The ARCH OF FREDERICK II was totally demolished. Some pieces have been saved and stored in the undamaged part of the Musei Civici.

## FOLIGNO (Perugia)

This city was one of the worst damaged in Umbria and scattered bombs fell over the entire centre of the town. Damage to monuments was considerable, but not disastrous. The Germans, before leaving, made elaborate plans to blow-up the Municipio and the Duomo, but were fortunately forestalled.

\* DUOMO. The crypt beneath the nave was shattered and the fabric of the south transept was seriously shaken by the destruction of the adjacent buildings. The fine facade of the north transept is untouched.

S. AGOSTINO was totally destroyed except for the facade.

S. MARIA IN CAMPIS. Some reparable damage was done to the Cappella del Crocifisso with its frescoes by MEZZASTRIS.

\* The NUNZIATELLA CHAPEL was badly damaged, about one-third of the roof at the west end has been demolished. The frescoes by PERUGINO are unharmed.

CHIESA DEL SUFFRAGIO sustained damage from blast.

S. GIACOMO, S. MARIA INFRAPORTAS, S. NICCOLÒ and S. SALVATORE are undamaged.

\* PALAZZO TRINCI. The rear wing of the cortile was destroyed and the remainder of tile building was badly shaken.

## FONDI (Littoria)

The whole town was badly damaged by bombing.

S. DOMENICO. The facade was slightly damaged and the roof badly hit. The building was sacked by unknown persons.

S. FRANCESCO. Half of the Cloister was destroyed.

\* S. MARIA ASSUNTA. The roof was holed, and the choir and High Altar were ruined. The facade sustained some damage.

\* S. PIETRO. The facade and the east end of the nave are badly damaged and most of the roof was destroyed. The CAETANI



tomb is intact and the throne and pulpit, though damaged, can be restored.

The CASTELLO was half-destroyed, and the PALAZZO DEI PRINCIPE was badly damaged; its walls being shaken and its roof demolished.

#### FONTECCHIO (Aquila)

S. MARIA DEL PONTE. This Church, built during the thirteenth to seventeenth centuries, was occupied for a long time by German troops and has been completely devastated. All the doors and windows have been destroyed, and the roof and vault have been in part demolished. The organ and a marble stoup have been smashed and all the altars and tombs were profaned and damaged. The Church is in complete disorder, but fortunately all the movable works of art are safe.

#### FORMIA (Littoria)

S. DOMENICO sustained heavy damage; S. TERESA was practically destroyed, but the TORRE DI S. ERASMO is intact.

#### FORTE DEI MARMI (Lucca)

The FORTINO MEDICEO sustained damage to its roof and facade.

#### FOSDINOVO (Apuania)

\* S. REMIGIO sustained heavy damage to the roofs, vaults and the Campanile.

#### FOSSACESIA (Chieti)

\* S. GIOVANNI IN VENERE. This Church, built in the eleventh and twelfth centuries standing on the north bank of the Sangro River, was for some time in the direct line of fire, but happily did not suffer damage to compromise its artistic consistency. The facade is intact, as are the lateral doors and apses.

A few shell-hits on the south and central aisles opened breaches and destroyed the window-glass. Roof-tiles were in disorder and at some points leaks caused the wooden framework to suffer. The outside walls of the apses and the frescoed walls of the crypt show traces of black smoke stains, but the frescoes by LUCA DA PILLUSTRI have not been harmed. The rest of the Abbey was more seriously injured. The entire roof of the Cloister was destroyed, and the areas of the Museum and Custodian's house were devastated. Damage was done to the surrounding wall and, in general, to all the annexes.

#### FOSSANOVA (Littoria)

The ABBEY is undamaged.

#### FOSSOMBRONE (Pesaro)

\* S. AGOSTINO had its roof shaken by German mining.

\* S. FILIPPO had its roof shaken and the windows blown out.

The PONTE DI TRAIANO, PONTE DI DIOCLEZIANO and the PONTE DI MARCHIONNI were all blown-up and destroyed by the Germans.

#### FRASCATI (Roma)

This town suffered severely.

\* DUOMO. The facade was pitted and the roof was holed. The interior plaster and the frescoes have been half-destroyed. The High Altar and tin organ are ruined, but all the valuable paintings were safely stored in Rome

\* CHIESA DEL GESU. The cupola, ceiling and organ have been destroyed

\* S. Rocco sustained heavy damage to the roof and walls, but the Campanile is intact.

The MUNICIPIO was badly hit and the SEMINARIO was demolished. The report that valuable books from the SEMINARIO had been carried off by the Germans has proved to be untrue; in fact, the Library housed in the SEMINARIO was safely stored in the Vatican.

\* VILLA ALDOBRANDINI. This building was used as a German H.Q. and sustained damage. The roof was holed and the facade was shaken. The gardens also suffered.

The VILLA FALCONIERI, also a German H.Q., had the north wing of the main building destroyed. Damage to the gardens is light and, of the two important gates, one is slightly damaged and the other is intact. The famous cypress pool is undamaged, but is in a neglected condition.

VILLA LANCELLOTTI. The facade and interior of the main building was badly damaged by bombs.

The VILLA MONDRAGONE is undamaged.

The VILLA TORLONIA was Kesselring's H.Q. and the main building was very badly damaged by direct hits, which penetrated to the underground shelter. The bosco di gardens was badly riddled by fragments and was used by the Germans as a car park. Two bombs hit the basin above the cascade, but without serious damage being sustained. Civilians subsequently ransacked and wrecked the entire building and grounds, uprooting fountains to obtain lead-piping. Fortunately the main cascade is still intact.

#### GAETA (Littoria)

S. CATERINA is intact, except for a hole in the roof.

S. COSMO, at Elena, was badly hit.

S. DOMENICO sustained insignificant damage.

S. FRANCESCO. The door and rose window were damaged and the windows were blown-ill; otherwise, the Church is intact.

S. GIACOMO, at Elena, is intact.

\* S. GIOVANNI A MARE was shaken throughout and it was necessary to rebuild the vaults and walls.

\* S. LUCIA sustained light damage; the vault being cracked.

SS. TRINITÀ. The Church and Monastery were shaken, but without serious harm.

CASTELLO ANGIOINO-ARAGONESE sustained some bomb damage.

The PALAZZO CAETANI was badly shaken and was partly demolished; the interior being in a very bad state.

PALAZZO GUASTAFERRI. The windows were smashed and the building was sacked by unknown persons.

The PALAZZO LADISLAUS was severely shaken; the interior being in a bad condition.

GAGLIANO CASTELFERRATO (Enna)

\* S. CATALDO is in need of general repairs.

GALLICANO (Lucca)

The PARISH CHURCH is undamaged.

GAMBASSI (Firenze)

S. MARIA IN CHIANNI is undamaged.

GELA (Caltanissetta)

\* S. AGOSTINO was only lightly damaged.

GENAZZANO (Roma)

The CASTELLO COLUNNA sustained slight damage to the roof.

GENZANO (Roma)

S. MARIA DELLA CIMA. Considerable shell-damage was done to the roof and walls.

\* S. TOMMASO sustained minor blast-damage.

The CASTELLO SFORZESCO sustained minor damage to the roof and it was sacked by the Germans.

GERACE SUPERIORE (Reggio Calabria)

The DUOMO and S. GIOVANNELLO are undamaged.

GIOGOLI (Firenze)

\* S. ALESSANDRO. Damage was done to the roof and Campanile by shell-fire. Almost the entire church roof and the vault below had to be demolished and reconstructed.

GIOIA DEL COLLE (Bari)

The CASTELLO is undamaged.

GIRGENTI, see AGRIGENTO

GRADOLI (Viterbo)

S. MARIA MADDALENA sustained slight damage and the roof was shaken.

The PALAZZO FARNESE was holed in the roof and in the facade.

GRASSINA (Firenze)

The VILLA L'UGOLINO, VILLA SIGNORINI and the CASTEL MONTAUTO are undamaged.

GRAVINA DI PUGLIA (Bari)

The DUOMO, S. MICHELE and S. SEBASTIANO are undamaged.

GROSSETO

The DUOMO, S. PIETRO, the MUSEO COMUNALE and the ROCCA are undamaged.

GROTTI (Siena)

The CASTELLO NERLI is undamaged.

GUALDO TADINO (Perugia)

Is undamaged.

GUARDIAGRELE (Chieti)

CHURCH or THE ADDOLORATA. Part of the ceiling collapsed.

\* S. FRANCESCO, built in the fourteenth and fifteenth centuries, was considerably damaged. The wall at the end of the choir, tile roof over the Sacristy and part of the wall forming the angle of the Campanile, were destroyed. The roof-tiles were in complete disorder. The upper left angle of the facade was struck by a bomb and many decorative parts of the portal were defaced.

\* S. MARIA MAGGIORE was badly damaged. The roof of the Church and that of the Campanile were destroyed, the portico on the right side was completely destroyed, but many fragments of pilasters and capitals have been recovered. The wall at the end of the Church crumbled as the result of shell fire, and the stone facing of the facade and the right wing were scarred at various points, some of the decorative parts suffering damage. The large outside fresco of "St. Christopher" by ANDREA DE LITTIO was slightly scarred.

S. SILVESTRO sustained damage to the roof and Campanile.

IMPRUNETTA (Firenze)

\* S. MARIA DELL'IMPRUNETTA. This Church was devastated by heavy calibre bomb-hits and the roof was almost entirely destroyed. The Baroque gilded wood ceiling was blown to bits, and the beams which remained were in a very precarious condition. The south wall leaned perilously outwards and the triumphal arch and apse were utterly destroyed. Wreckage was piled ten to fifteen feet high throughout the church. The tabernacles by MICHELOZZO were badly wrecked and his plaster frieze was totally destroyed.

The DELLA ROBBIA altarpieces and the ceilings inside the tabernacles were blown to small pieces, except for one large section which adhered to the wall. The rubble was sifted three times to disgorge fragments of works of art. The apse has been reconstructed and re-roofed, and the south nave-wall has been rebuilt up to the eaves. The north nave-wall developed alarming

cracks near the facade and had to be dismantled before being reconstructed. The Rococo ceiling of the small choir of the Madonna fell entirely, disclosing conoids of fine fourteenth-century Gothic vaults underneath, which can eventually be rebuilt.

#### IRSINA (Matera)

S. FRANCESCO is undamaged.

#### ISPICA (Ragusa)

\* S. MARIA MAGGIORE suffered damage to the windows.

#### ITRI (Littoria)

CHIESA DELL'ANNUNZIATA. The atrium, facade and the choir were destroyed; the central part of the nave is undamaged, though the roof was injured.

S. MARIA was almost completely ruined, but the Campanile still stands.

S. MARTINO was completely destroyed.

S. MICHELE ARCANGELO. The roof was badly damaged, but the façade and the Campanile are more or less intact. The interior of the Church was wrecked, but the columns supporting the organ are undamaged.

#### LA GATTAIOLA (Lucca)

The PARISH CHURCH and the VILLA GATTAIOLA are undamaged.

#### LA LOGGIA (Firenze)

The VILLA SALVIATI is undamaged.

#### LANCIANO (Chieti)

No damage was done to the more important monuments, but the façade of the DUOMO was struck by a bomb, which destroyed part of the decoration. The Campanile was slightly damaged.

#### LA PIETRA (Firenze)

The VILLA ACTON, VILLA CAPPONI and the VILLA LANDAU are undamaged.

#### LA STRA A SIGNA (Firenze)

The VILLA LOTTERINGHI DELLA STUFA is undamaged.

\* The TORRE DI BACCO sustained damage to the roof and parts of the building were heavily cracked.

#### LA VERNA (Arezzo)

The roofs of the FRANCISCAN CONVENT were damaged and the portico was half-destroyed by shell-fire.

#### LECCE

Is undamaged.

#### LECURE (Firenze)

S. ANGELO and S. PIETRO are undamaged.

#### LEGNANA (Firenze)

S. ANGELO is undamaged.

#### LENTINI (Siracusa)

The CHIESA MADRE, SS. COSMA E DAMIANO and SS. TRINITÀ are undamaged.

#### LEONFORTE (Enna)

\* The CHIESA MATRICE sustained damage to the roof and windows.

\* COLLEGIO DI S. MARIA. Damage was done to the roof, windows and the facade.

#### LE ROSE (Firenze)

The VILLA ANTINORI is undamaged.

#### LIGNANO (Arezzo)

S. GIUSTO is undamaged.

#### LIVORNO

\* The DUOMO was very heavily damaged and there was a large gap in the facade of the south transept. The gilded ceilings were totally destroyed, but the paintings by LIGOZZI had been removed to safety in Calci.

\* SS. ANNUNZIATA DEI GRECI. This Church was half-destroyed. The facade and the rear portion of the structure remain standing, but are in a dangerous condition. The movable parts of the iconostasis were dismounted; several of the panels had previously been stolen, some of which have since been recovered.

BA.STIONE MEDICEO. Considerable damage was done to the central part of the building and the roof was holed by shell-fire.

S. CATERINA DEI DOMENICANI sustained damage to the roof and doors.

\* S. FERDINANDO. A bomb blew in most of the south wall. All the Baroque marble sculpture by BARATTA had been moved to safety. The vaulting was badly cracked and the roof-tiles were shattered.

\* S. GIOVANNI BATTISTA. A near-miss brought down the apse, which just missed the Baroque High Altar and baldacchino by TACCA. The Campanile was also damaged.

" S. GIULIA. The roof was damaged throughout the building and there were holes in the side walls.

S. GIUSEPPE had its roof destroyed and its walls damaged.

\* S. GREGORIO DEGLI ARMENI suffered a direct hit which destroyed the cupola and all the altarpieces filling the Church with

rubble. Some statue and architectural fragments have been saved.

CHURCH OF THE MADONNA AND CONVENT. The roof was severely damaged and one wall of the Convent was badly holed. The vaulted ceilings also sustained injury.

SYNAGOGUE. Direct bomb-hits brought down the roof and one side of the gallery.

PALAZZOTTO DEL COMUNE. Heavy damage was done to that part of the building facing the sea. The roof partly collapsed and various ceilings fell.

The PALAZZO GRANDUCALE was heavily damaged by bomb-hits on the roof.

PALAZZO DEL MONTE DI PIETÀ. The roof and walls were heavily damaged by bombs.

The TRE PALAZZI was partly destroyed by bombs.

The PORTICO DI PIAZZA VITTORIO EMANUELE was heavily damaged.

TEATRO DEGLI AVVALORATI. This building was hit by bombs and the roof will have to be completely rebuilt.

The TEATRO DI S. MARCO was hit and its roof and walls were damaged.

The TRIBUNALE sustained damage to the roof.

The FORTEZZA VECCHIA and the SANCTUARY OF MONTENERO are undamaged.

#### LOPPA (Lucca)

\* Damage was done to the facade of the CHURCH.

#### LORETO APRUTINO (Pescara)

\* S. MARIA IN PIANO, built in the thirteenth and fourteenth centuries, was shaken by bombs which fell in the immediate vicinity; the roof and windows being slightly damaged.

#### LUCERA (Foggia)

The DUOMO, S. DOMENICO and S. FRANCESCO are undamaged, but several blocks of the crenellation were pushed off the tower of the CASTELLO by troops.

#### LUCIGNANO (Arezzo)

LA COLLEGIATA, S. FRANCESCO, the MUSEUM and the TORRE DEL CASSERO are undamaged.

#### LUCOLI (Aquila)

The CHURCH OF S. MENNA was badly shaken by explosions nearby; the roof was damaged and the false Baroque vault in the north part of the nave collapsed.

The roof of S. EUGENIO partly collapsed.

#### LUGO (Ravenna)

S. DOMENICO was almost totally destroyed and the PALAZZO SAN LORENZO was completely demolished.

The following buildings sustained damage: L'ASCENSIONE, CARMINE, S. FRANCESCO, S. FRANCESCO DA PAOLA, the ROCCA, the SUFFRAGIO and the GINNASIO TRISI.

The CROCE COPERTA sustained damage to the roof.

#### MAGIONE (Perugia)

The CHIESA DELLA MADONNA DELLE GRAZIE sustained some damage, but the fresco by ANDREA DI GIOVANNI is intact.

The PARISH CHURCH, an unimportant eighteenth-century building, was badly damaged.

#### MAGLIANO IN TOSCANA (Grosseto)

The CHURCH OF THE ANNUNCIATION, S. GIOVANNI BATTISTA and the CASA DI CHECCO BELLO are undamaged.

#### MANFREDONIA (Foggia)

\* S. DOMENICO. The ceiling light was broken by blast from German mines.

S. LEONARDO was in an abandoned and dilapidated condition and sustained no war damage until an accidental bomb-explosion shook the side chapels.

S. MARIA DI SIPONTO is intact.

CASTELLO SVEVO-ANGIOINO. The interior was used as a telephone exchange by the Germans and was blown-up by them causing heavy damage, but the exterior walls are virtually intact.

#### MANTIGNANO (Firenze)

The PARISH CHURCH is intact, but \* S. MARIA sustained damage to the roof.

#### MARLIA (Lucca)

The VILLA REALE, VILLA GRABAU and the VILLA PAOLOZZI are undamaged.

#### MARSALA (Trapani)

The following are undamaged: DUOMO, ADDOLORATA, S. GIOVANNI, S. SPIRITO, PORTA GARIBALDI, PORTA NUOVA and the city walls.

\* S. ANTONIO DI PADOVA. The roof and vault were destroyed.

\* The CHIESA DEL CARMINE sustained damage to the roof and the windows, and cracks appeared in the ceilings.

The CHIESA DEL COLLEGIO was almost entirely destroyed and the Cloister was badly damaged.

S. GIROLAMO was completely destroyed and the two stucco statues by SERPOTTA were lost.

\* S. GIUSEPPE sustained damage to the roof, ceiling and windows.

MADONNA DELLA CAVA. This Church was completely demolished.

\* CHIESA DEL PURGATORIO. A large hole was made in the north transept and the roof was damaged, especially over the north aisle. The windows also suffered.

S. SALVATORE was destroyed, except for the north wall with its Gothic window.

The CHAPEL OF S. SEBASTIANO was destroyed, except for the south wall.

#### MASSA (Apuania)

Much damage was done to the town, chiefly by heavy shell-fire.

\* The DUOMO was heavily damaged.

\* The CARMINE sustained considerable damage to the roof.

\* S. GIOVANNI DECOLLATO. Heavy damage was done to the roof, walls and the Campanile.

\* CHIESA DELLA MISERICORDIA. The facade was hit by shell-fire and damage was done to the roof.

CONVENTO DI ORTOLA. Considerable damage was sustained by the roof, windows and columns.

\* S. SEBASTIANO sustained damage to the walls and the altar.

\* The CASTELLO MALASPINA was heavily damaged by shell-fire.

\* The PALAZZO DUCALE was devastated by shell-fire and the interior was badly wrecked. An entirely new roof had to be built.

The column of the STATUA DI MERCURIO was damaged.

#### MASSALOMBARDA (Ravenna)

The walls of the PARISH CHURCH were shaken and parts of the roof were destroyed.

#### MASSA MARITTIMA (Grosseto)

The CASTELLO, MUSEO, PALAZZO PRETORIO and the PORTA SENESE are intact.

#### MATERA

\* DUOMO. Two bas-reliefs on the facade were slightly pitted by mortar-fire and the roof was shaken. The portals were protected and are unharmed.

The following are undamaged: S. GIOVANNI, S. MARIA DE IDRIS, S. PIETRO CAVEOSO and the CASTELLO.

#### MAZARA DEL VALLO (Trapani)

\* The DUOMO and ARCHBISHOP'S PALACE sustained damage to the roofs and windows.

The LOGGETTA of S. CATERINA sustained some damage.

The COLLEGIO (Church and Palazzo), S. EGIDIO and S. NICOLICCHIO are in a bad condition due to neglect.

The cupola-ceiling of the SEMINARIO was cracked.

#### MELFI (Potenza)

The DUOMO, CASTELLO and the SARCOFAGO DI RAPOLLA are undamaged.

#### MENSANO (Siena)

S. GIOVANNI BATTISTA and S. SEBASTIANO are undamaged.

#### MENSOLA (Firenze)

S. MARTINO is undamaged.

#### MESSINA

\* DUOMO. As reported in Part I of this booklet, the DUOMO was badly damaged. Work of reconstruction on the facade is completed; sculptural and architectural pieces have been collected, classified and arranged; the rubble has been cleared; the mosaics are being classified and the vault of the crypt is being repaired.

\* ANNUNZIATA DEI CATALANI. Cracks along the juncture of the nave, vault, and side wall have been patched up and the hole in the north apse has been repaired. The door openings have been closed and the dome is being repaired.

\* S. ELIA sustained some damage.

\* S. FRANCESCO D'ASSISI. Small holes in the south apse, in the vault of the north transept, and in the ceiling have been repaired. The roof was repaired by the Franciscan Friars.

\* S. GIOVANNI DI MALTA was damaged.

\* S. MARIA DEGLI ALEMANNI is to be closed off and cleaned up.

\* MONTE DI PIETA. This Church was only slightly damaged.

\* S. TOMMASO IL VECCHIO. Repairs to the ceiling and the windows are completed.

CITTADELLA. The old city wall of the port has been destroyed, but the sculptured doorway can be restored.

The STATUE OF NETTUNO was damaged; pieces have been collected and stored in the Palazzo del Governo.

\* The QUATTRO FONTANE was damaged.

#### MEZZAVIA (Arezzo)

\* S. MARIA DEGLI ANGELI. This Church was mined and destroyed by the Germans, except for one small section of the wall.

#### MIGNANO (Napoli)

\* The CASTELLO was almost entirely destroyed when the Germans blew-up practically the whole village. Some of the contents were recovered and removed to safety.

#### MILAZZO (Messina)

\* The DUOMO VECCHIO, which was abandoned before the war, was plundered by civilians after the bombardment of 1945.

\* The CHIESA DEL CARMINE sustained some damage.

The CHIESA DI LUMA sustained no war damage, though some roof-tiles were missing before the bombardment.

\* S. MARIA DELLA CATENA. Windows were shattered and roof-tiles were broken.

The following have been damaged beyond repair: CHIESA DI PORTO SALVO, PALAZZO CONVENTO, PALAZZO PROTO, PALAZZO RIOLO and the CASA LUCIFERO.

#### MINERBIO (Bologna)

S. GIOVANNI (The Parish Church) was damaged when the Campanile was mined by the Germans, and fell partly into the Sacristy.

The ROCCA ISOLANI and the PALAZZO ISOLANI are undamaged.

\* The CASTELLO DI S. MARTINO, in the neighbourhood, sustained damage to the roof.

#### MINTURNO (Littoria)

SS. ANNUNZIATA. The Church suffered serious damage, a large hole being made in the roof of the choir. The facade was pitted and the building was sacked by unknown persons who stole all the gold objects and some of the silver ones from the Treasury.

S. FRANCESCO. The Convent was virtually destroyed.

CASA CARAFA. Part of the roof and some of the floors were destroyed, and the walls were damaged.

CASTELLO. The roof was demolished and the Chapel and walls sustained injury.

#### MIRTETO (Arezzo)

\* S. ANTONIO ABATE sustained damage to the roof and the facade.

\* CHIESA DELLA MISERICORDIA. The facade was hit by shell-fire and damage was done to the roof.

CONVENTO DI ORTOLA. Considerable damage was sustained by the roof, windows and columns.

\* S. SEBASTIANO sustained damage to the walls and the altar.

\* The CASTELLO MALASPINA was heavily damaged by shell-fire.

\* The PALAZZO DUCALE was devastated by shell-fire and the interior was badly wrecked. An entirely new roof had to be built.

The column of the STATUA DI MERCURIO was damaged.

#### MASSALOMBARDA (Ravenna)

The walls of the PARISH CHURCH were shaken and parts of the roof were destroyed.

#### MASSA MARITTIMA (Grosseto)

The CASTELLO, MUSEO, PALAZZO PRETORIO and the PORTA SENESE are intact.

#### MATERA

\* DUOMO. Two bas-reliefs on tile facade were slightly pitted by mortal fire and the roof was shaken. The portals were protected and are unharmed.

The following are undamaged: S. GIOVANNI, S. MARIA DE IDRIS, S. PIETRO CAVEOSO and the CASTELLO.

#### MAZARA DEL VALLO (Trapani)

\* The DUOMO and ARCHBISHOP'S PALACE sustained damage to the roofs and windows.

The LOGGETTA of S. CATERINA sustained some damage.

The COLLEGIO (Church and Palazzo), S. EGIDIO and S. NICOLICCHIO are in a bad condition due to neglect.

The cupola-ceiling of the SEMINARIO was cracked.

#### MELFI (Potenza)

The DUOMO, CASTELLO and the SARCOFAGO DI RAPOLLA are undamaged.

#### MENSANO (Siena)

S. GIOVANNI BATTISTA and S. SEBASTIANO are undamaged.

#### MENSOLA (Firenze)

S. MARTINO is undamaged.

#### MESSINA

\* DUOMO. As reported in Part I of this booklet, the DUOMO was badly damaged. Work of reconstruction on the facade is completed; sculptural and architectural pieces have been collected, classified and arranged; the rubble has been cleared; the mosaics are being classified and the vault of the crypt is being repaired.

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\* S. ELIA sustained some damage.

\* S. FRANCESCO D'ASSISI. Small holes in the south apse, in the vault of the north transept, and in the ceiling have been repaired. The roof was repaired by the Franciscan Friars.

\* S. GIOVANNI DI MALTA was damaged.

\* S. MARIA DEGLI ALEMANNI is to be closed off and cleaned up.

\* MONTE DI PIETA. This Church was only slightly damaged.

\* S. TOMMASO IL VECCHIO. Repairs to the ceiling and the windows are completed.

CITTADELLA. The old city wall of the port has been destroyed, but the sculptured doorway can be restored.

The STATUE OF NETTUNO was damaged; pieces have been collected and stored in the Palazzo del Governo.

\* The QUATTRO FONTANE was damaged.

MEZZAVIA (Arezzo)

\* S. MARIA DEGLI ANGELI. This Church was mined and destroyed by the Germans, except for one small section of the wall.

MIGNANO (Napoli)

\* The CASTELLO was almost entirely destroyed when the Germans blew-up practically the whole village. Some of the contents were recovered and removed to safety.

MILAZZO (Messina)

\* The DUOMO VECCHIO, which was abandoned before the war, was plundered by civilians after the bombardment of 1945.

\* The CHIESA DEL CARMINE sustained some damage.

The CHIESA DI LUMA sustained no war damage, though some roof-tiles were missing before the bombardment.

\* S. MARIA DELLA CATENA. Windows were shattered and roof-tiles were broken.

The following have been damaged beyond repair: CHIESA DI PORTO SALVO, PALAZZO CONVENTO, PALAZZO PROTO, PALAZZO RIOLO and the CASA LUCIFERO.

MINERBIO (Bologna)

S. GIOVANNI (The Parish Church) was damaged when the Campanile was mined by the Germans and fell partly into the Sacristy.

The ROCCA ISOLANI and the PALAZZO ISOLANI are undamaged.

\* The CASTELLO DI S. MARTINO, in the neighbourhood, sustained damage to the roof.

MINTURNO (Littoria)

SS. ANNUNZIATA. The Church suffered serious damage, a large hole being made in the roof of the choir. The facade was pitted and the building was sacked by unknown persons who stole all the gold objects and some of the silver ones from the Treasury.

S. FRANCESCO. The Convent was virtually destroyed.

CASA CARAFA. Part of the roof and some of the floors were destroyed, and the walls were damaged.

CASTELLO. The roof was demolished and the Chapel and walls sustained injury.

MIRTETO (Arezzo)

\* S. ANTONIO ABATE sustained damage to the roof and the facade.

MISTRETTA (Messina)

The CHIESA MADRE is undamaged.

MOIE (Ancona)

The CHIESA DELLE MOIE is undamaged.

MOLFETTA (Bari)

The DUOMO is undamaged.

MOLINO NUOVO (Lucca)

The VILLA BELLAVISTA is undamaged.

MONREALE (Palermo)

DUOMO. There is no damage to the Church or Cloisters, and the mosaics are intact.

MONSUMMANO (Pistoia)

The PARISH CHURCH is undamaged.

MONTALCINO (Siena)

Is undamaged.

MONTALTO UFFUGO (Cosenza)

The CHIESA MADRE is undamaged.

MONTECARLO S. SALVATORE (Lucca)

\* S. ANDREA APOSTOLO sustained damage to the roof and the vaults.

MONTE CASSINO see CASSINO

MONTECATINI (Pistoia)

The PARISH CHURCH is undamaged.

MONTE CONERO (Ancona)

\* BADIA DI S. PIETRO. The walls and roofs suffered some damage from shell-fire.

MONTEFIASCONE (Viterbo)

The DUOMO suffered minor blast-damage only.

S. PLAVIANO was slightly damaged by blast with slight injury to the pavement.

MONTELUPO (Firenze)

\* S. LORENZO (Pieve Alta). The roof of the Church collapsed and large shell-holes in the Campanile damaged the thirteenth-century frescoes by CORSO DA FIRENZE:

The VILLA MEDICI is intact.

MONTEMARCIANO (Arezzo)

The PARISH CHURCH is undamaged.

MONTEMERANO (Grosseto)

The PARISH CHURCH is undamaged.

MONTERCHI (Arezzo)

The CEMETERY is undamaged.

MONTERIGGIONI (Siena)

The WALLS are undamaged.

MONTEROTONDO (Roma)

The PALAZZO BARONALE is undamaged.

MONTESCAGLIOSO (Matera)

The CONVENTO DEI BENEDETTINI is undamaged.

MONTE SENARIO (Firenze)

The roof of the \* CONVENT was damaged.

MONTE VERGINE (Avellino)

The SANTUARIO and ABBAZIA are undamaged.

MONTICELLI (Firenze)

S. PIETRO is undamaged.

MONTIGNOSO (Apuania)

\* CASTELLO MEDIEVALE. Considerable damage was done to the walls and terrace.

MONTOVOLO (Bologna)

S. CATERINA is undamaged.

MORANO CALABRO (Cosenza)

S. BERNARDINO, LA MADDALENA and S. PIETRO are undamaged.

MOSCIANO (Perugia)

S. ANDREA is undamaged.

MURO LUCANO (Potenza)

The DUOMO and S. MARIA DI CAPITIGNANO are undamaged.

NAPLES

Further information is now available concerning the damage sustained by monuments in this city which suffered so severely from bombing, street-fighting and German demolitions. An excellent summary of damage to the city itself and its environs is to be found in "Per i Monumenti dell'Arte Danneggiati dalla Guerra nella Campania", by Dr. Bruno Molajoli, Naples, 1944, 35 pp. with 10 illustrations.

\* DUOMO. The Cathedral was severely shaken. The walls and vaults have been consolidated and the entire roof repaired. The carved wood ceiling has been braced and the windows have been closed.

\* CERTOSA DI S. MARTINO. The north wing was badly shaken by blast. This has been consolidated and the roofs repaired.

\* CHIESA DELLA CROCE DI LUCCA. The roof and windows were damaged. The rubble has been cleared and the walls consolidated; the roof and wood ceiling have been repaired and the vault of the Sacristy has been rebuilt.

\* CHIESA DEL GESÙ NUOVO. The roof was damaged and the altar in the north transept was badly smashed.

\* CHIESA DEL GESÙ VECCHIO. Slight damage was done to the roof, cupola and the windows.

\* CHIESA DEI GIROLOMINI. This building was badly hit and the roof was half-demolished. The cupola and coffered ceiling were severely damaged, but the Cappella di S. Filippo is intact. The roof has been rebuilt, the ceiling braced and repaired, and the cupola has been repaired and underpinned.

\* CHIESA DELL'INCORONATA. A direct hit destroyed part of the vaulting. The rubble has been cleared and the walls have been supported and braced.

\* S. AGNELLO A CAPONAPOLI was badly hit. Sculptural fragments have been saved while clearing the rubble.

\* S. AGOSTINO DELLA ZECCA was severely hit in the roof and cupola. The rubble has been cleared, the roof rebuilt, and the cupola has been repaired.

\* S. ANNA DEI LOMBARDI (Chiesa di Monteoliveto). A direct bomb-hit in a German raid destroyed the doors, porch and the Campanile. The sculptured tombs by ROSSELLINO and BENEDETTO DA MAIANO were blown out of place, but were saved from destruction by their protective covering. The rubble has been cleared, the fragments have been recovered and the endangered walls have been braced.

\* SS. ANNUNZIATA was very badly hit. A direct hit holed the cupola and caused cracks throughout the building. The cupola has been repaired, the cracks consolidated, the arches retraced and the roof reworked.

\* SS. APOSTOLI was seriously damaged, especially on the north side. All the Chapels here have been consolidated and the roof has been reworked.

\* S. BRIGIDA. The cupola was damaged by a direct hit and the roof was shaken. These have been repaired and the frescoes by GIORDANO in the cupola have been consolidated.

\* S. CATERINA A FORMIELLO. A bomb pierced the roof, damaging the frescoes by GARZI in the vault. The roof has been



repaired and the frescoes have also been repaired and, in part, restored.

\* S. CHIARA was completely burnt out by incendiary bombs.

The following works of art were destroyed: eleven fourteenth-century Florentine bas-reliefs of the "Life of S. Caterina"; Tomb of Maria di Calabria by TINO DI CAMAINO; two fourth-century sculptured columns from the "Temple of Solomon" and a sixteenth-century Tomb of Antonia Gaudino.

The following have been partially destroyed: Tomb of Robert d'Anjou by GIOVANNI and PACIO BERTINI (recumbent figure is partially calcined, all above it is destroyed, but all below is relatively undamaged); Tomb of Charles, Duke of Calabria by TINO DI CAMAINO (sarcophagus and upper portions were destroyed, caryatids and lower portions survive); Tomb of Marie de Valois, by TINO DI CAMAINO (upper part was considerably damaged, but is restorable). The Church is to be restored in its now revealed original Gothic form.

\* S. DOMENICO SORIANO. The cupola, roof and walls were seriously shaken. The cupola and its supporting arches have been consolidated and braced. The roof has also been repaired.

\* S. ELIGIO. This Church was heavily damaged, which entailed the shaking off of virtually all the Baroque cover from the original Angevin Gothic structure. The door and tower were only slightly damaged. The Church was cleared of rubble and the remaining Baroque encrustations were removed. Temporary bracing has been undertaken.

\* S. GENNARO EXTRA MOENIA was heavily shaken. The roof was repaired, the cracks consolidated and the windows closed. S. GIORGIO MAGGIORE. The fifth-century apse is intact, but the rest of the building was badly shaken.

\* S. GIOVANNI A CARBONARA. The roof of the nave was completely destroyed by direct hits, and that over the Chapels was badly shaken. The interior monuments were consequently endangered. The roof has been rebuilt over the main part of the church and that over the chapels been reworked. The vaulting in the Cappella di S. Monica was rebuilt and the interior has been cleaned.

S. GIOVANNI MAGGIORE sustained only superficial damage from blast

\* S. GIOVANNI DI PAPPACODA was shaken by blast, which entailed repairs to the roof and the adjustment of the protective covering over the portal.

S. GIUSEPPE MAGGIORE was very severely shaken. Temporary walls were rebuilt, and the windows were re-blocked and the damaged altars were restored.

\*S. GREGORIO ARMENO. The Church and Monastery suffered several direct bomb-hits. The walls in the north wing and in the Great Cloister were rebuilt. The roof was rebuilt in the north wing and repaired elsewhere

S. LORENZO MAGGIORE. This important thirteenth- to fourteenth-century Church, with its later alterations, was in a poor condition and was in process of Restoration before the war. It was further imperilled by numerous near- misses. The endangered portions were dismantled, the walls consolidated and a new structural skeleton was built for eventual restoration

\* S. MARCELLINO sustained some damage. The roof and trusses were repaired, the walls consolidated, the cupola repaired and the windows adjusted.

MARIA DEL CARMINE. Concussion blasted all the tiles off the roof and destroyed the coffered wood ceiling. Stone and stucco decorations were badly shaken, and the Campanile was jarred, but is still standing. A new roof has been built, the interior has been patched up the Campanile has been consolidated.

\* S MARIA DONNA REGINA had its roof shaken and the fourteenth-century apse lightly damaged, the roof and windows of which have been repaired

\* S. MARIA EGIZIACA A FORCELLA. All the walls were shaken and those of the Sacristy collapsed. The cupola has been partly re-roofed in lead, all the other roofs reworked, the Sacristy walls rebuilt, and other walls consolidated.

S.MARIA DELLE GRAZIE A CAPONAPOLI had its shaken roof repaired as well as the windows.

\* S MARIA REGINA COELI was badly hit. All the roofs have been repaired and the part of wood ceiling in the nave which collapsed has been repaired and re-braced. The ceiling of the choir was consolidated and secured the windows were also repaired.

\*S.MARIA DELLA SAPIENZA was shaken throughout. The roofs were stabilized and repaired, the lead covering of the cupola reworked and the windows repaired.

S.PAULO MAGGIORE. Direct hits destroyed the roof, choir, main altar and half of the ceiling by STANZIONE. The rubble was cleared the walls stabilized, the apsidal arch and the roof rebuilt.

\* S. PIETRO A MAIELLA. The roof was shaken and the wood ceiling was jarred but without serious damage to the structure. The roof has been entirely reworked and the ceiling braced.

\* S. PIETRO MARTIRE. The roof was completely destroyed but this has now been rebuilt and the walls consolidated.

\* SS. SEVERINO E SOSIO was severely shaken. The walls have been consolidated throughout and rebuilt in the first chapel on the left. The roof has been repaired.

S.SEVERO was shaken by near-misses. The cupola and roof has been consolidated

\* SPIRITO SANTO. The roof of this Church received a direct hit. Five trusses have been rebuilt, the others adjusted and the roof repaired.

The CASTEL NUOVO was damaged by numerous bomb-hits, but the Triumphal Arch and bronze doors were saved by being adequately protected. The Torre San Giorgio has a long vertical crack due to a direct hit inside the tower. The Sala Baronale and the Cappella S. Barbara are intact.

THE CASTEL DELL'OVO was slightly shaken, but has come to no serious damage.

The CASTEL S. ELMO sustained slight damage from bombing, and the Germans did minor damage before leaving.

\* PALAZZO REALE. This building sustained about twenty-three direct hits and was badly damaged. It was further despoiled by civilians and troops prior to and during the occupation of the city. Considerable repair work has been undertaken.

\*REGGIA DI CAPODIMONTE. Considerable damage was done from concussion. The walls have been consolidated, and the roofs and windows provisionally repaired.

\* VILLA FLORIDIANA. The exterior wall in the park was damaged by a direct hit, and the roof of the museum quarters was shaken. The repairs are completed.

NARNI (Terni)

All the monuments in this town are intact, except for the MEDIAEVAL BRIDGE, beside the Ponte Augusto, which was blown-up by the Germans.

NAVE A ROVEZZANO (Firenze)

The VILLA LE SENTINELLE is undamaged.

NICOSIA (Enna)

\* CHIESA DEL CARMINE. The roof, doorway and the southern walls were damaged, but have been repaired. The two statues by GAGINI are safe in the Sacristy.

\* S. CROCE. Repairs have been undertaken to the roof and the windows.

S MICHELE sustained damage to the roof, which has now been repaired. The holes which were sustained by the nave and choir have been filled in.

S. SALVATORE was damaged and general repairs are being undertaken.

S VINCENZO. The frescoes by BORREMANS were slightly damaged owing to delay in the repair to the injured roof of the Church.

The following are undamaged: CHIESA MATRICE, S. BENEDETTO, S.CALOGERO, S. FRANCESCO and S. MARIA MAGGIORE.

NOCERA UMBRA (Perugia)

Is undamaged.

NOTO (Siracusa)

The DUOMO, CHIESA DEL CROCEFISSO, S. BENEDETTO and S. CHIARA are undamaged.

NOVOLI (Firenze)

\* S. CRISTOFORO. The roof-tiles were displaced by explosion, but repairs have been completed.

NUMANA (Ancona)

S. MARIA DI PORTONOVO is undamaged.

OFFAGNA (Ancona)

The ROCCA was slightly scarred by shell-fire as was the "VILLA MONTE-GALLO".

ONANO (Viterbo)

The CHURCHES of S. CROCE, MADONNA DEL PIANO, the PALAZZO MADAMA and the MEDIAEVAL HOUSE are undamaged.

ORBETELLO (Grosseto)

The DUOMO, MUSEO ETRUSCO and the ETRUSCAN WALLS are undamaged.

ORTONA (Apuania)

S. ANTONIO DI PADOVA sustained damage to the roof and the altars.

ORTONA (Chieti)

The PALAZZO DE PIZZIS in the Piazza del Duomo is completely destroyed.

The CASTELLO ARAGONESE and the PALAZZO FARNESE are badly damaged.

ORVIETO (Terni)

\* The ABBEY of SS. SEVERO E MARTIRIO in the neighbourhood was damaged by artillery-fire, but the original structure has not been harmed.

PADULA (Salerno)

The CONVENTO Di S. LORENZO is undamaged.

PAGANICO (Grosseto)

S. MICHELE, the TORRE GROSSETANA and the MEDIAEVAL WALLS are undamaged.

PALAIÀ (Pisa)

The PIEVE sustained heavy damage to the roof and walls from artillery-fire.

PALERMO

The DUOMO is undamaged, and so is the CAPPELLA PALATINA, though the latter was endangered by fire from the Palazzo Reale, which was burned during its occupation by American troops. The damage to the PALAZZO REALE was confined to a series of rooms.

\* CHIESA DEI CROCFISSI. Damage was done to the roof, door and windows.

\* CHIESA DEL GESÙ (Casa Professa). The nave and transepts were completely ruined. The roof was repaired at the west end of the nave, the rubble cleared and the fragments collected.

\* CHIESA DELLA MAGIONE. The apse and transept were very badly damaged and the roof of the nave is leaning. It is proposed to consolidate the central arch and the east wall.

\* CHIESA DELL'OLIVELLA. Severe damage was done to this building. The nave is now separated from the ruined choir by a newly-constructed wall.

\* CHIESA DELL'ORIGLIONE had its roof destroyed.

\* ORATORIO DEL ROSARIO DI S. DOMENICO. Damage was done to the roof and doors. The pictures by VAN DYCK and PIETRO NOVELLI were stored in safety in the Cloister of S. Martino della Scala. The sculptures by SERPOTTA are intact.

\* ORATORIO DI S. CATERINA. The north side and part of the ceiling were damaged and the frescoed panel in the centre was

affected. Some of the stucchi were damaged. The vaulted passage from the cortile to the street has been repaired.

\* ORATORIO DI SAN LORENZO. The damage to the roof has been repaired but the restoration to the west wall was badly executed and has to be done again. The damaged pieces of the "Martyrdom of S. Lorenzo" by SERPOTTA are now in the Palazzo Reale, and "La Natività" by CARAVAGGIO is in S. Martino della Scala.

SS. ANNUNZIATA was completely destroyed, but the capitals and other architectural fragments have been recovered.

\* S. ANTONIO ABATE. The damaged apse has been repaired and the altar in the choir has been re-adjusted. The large hole in the roof and the damage to the vault and pavement are still awaiting repairs.

\* S. CHIARA. Half of the nave and the facade were destroyed, but a protective wall has been built on the west.

S. CROCE was completely ruined.

S. DOMENICO is undamaged, but the \* Cloister sustained some injury.

\* S. FRANCESCO D'ASSISI. The nave, the choir-roofs and the vaults were destroyed, and the Cappella dell' Immacolata was damaged. The Gothic facade and the e Renaissance Chapels are intact. The south aisle and the exterior wall of the Cappella dell' Immacolata have been repaired and the west door has been replaced. Two Roman sarcophagi were discovered in this Chapel, and the apses and a column of a former Gothic Church were revealed under the plaster of the Bourbon decoration.

\* S. GIORGIO DEI GENOVESI was badly damaged, but the roof has been repaired, the rubble cleared and the leaning walls destroyed. The Campanile has been dismantled.

\* S. GIUSEPPE DEI TEATINI. The damaged roof has been repaired and the doors have been restored. The side cupolas, which threatened to fall into the nave, have been restored. A large hole in the floor has been filled in.

\* S. MARIA DELLA CATENA was badly damaged ; but the north aisle has been completely restored with the old stonework. The dividing wall between the second and third Chapel of the north aisle, and the arcades of Chapels, have been rebuilt. The damaged vaults of the roofs of the nave and the north aisle have been repaired.

\* S. MARIA DELLA GIANCA has had its damaged roofs and vault repaired.

\* S. MARIA DELL'IMMACOLATELLA sustained damage to the roof, which has now been repaired.

\* S. MARIA DEI MIRACOLI. The damage to the vaults, floor and roof of the apse has been repaired.

S. MARIA DI PIEDIGROTTA was completely ruined.

\* S. MARIA DELLA PIETÀ. The damage to the roof, vaults and doors has been repaired.

\* S. MARIA DI PORTO SALVO. The portal has been repaired and the doors have been re-fitted.

\* S. MARIA DI VALVERDE was badly damaged. The rubble has been cleared, the roof and vaults repaired, but the frescoes are irretrievably damaged.

S. MARIA DELLA VERGINE was completely destroyed.

\* S. MATTEO. Damage to the nave and windows has been repaired; the marble slabs have been re-adjusted and the vault of the Sacristy has been repaired.

\* S. SALVATORE sustained some damage.

\* S. SEBASTIANO. Damage to the roof and windows has been repaired.

\* S. ZITA (Church). The roof of the central transept was partially destroyed; the north aisle and part of the south aisle were destroyed. An outside protective wall has been built. The altarpiece by GAGINI is safe in the Palazzo Reale.

\* S. ZITA (Oratory). Damage to the roof and windows has been repaired.

\* The statues of the FONTANA TOLEDO in the Piazza Pretoria have been repaired and replaced.

\* PALAZZO ABATELLISS. The facade was loosened and the towers and the roof were hit. The west part of the cortile was destroyed. The rubble has been cleared and the remaining arches have been braced.

\* PALAZZO ARCIVESCOVILE. Considerable damage was done to the upper floors of the west winy.

The PALAZZO PATERNO was destroyed.

\* PALAZZO SANTA NINFA. The southern wall was seriously damaged.

\* The PALAZZO SCLAFANI was badly hit, one side of the cortile being completely destroyed. The fresco "Trionfo della Morte" is being detached and moved to the Municipio.

The PALAZZO UGO was destroyed.

The following are either intact or have suffered only negligible damage:

LA MARTORANA, S. CATALDO, S. FRANCESCO DA PAOLA, S. GIOVANNI DEGLI EREMITI, S. GIOVANNI DEI LEBBROSI,

S. ROSALIA, S. SPIRITO, S. TERESA, FONTANA DI SATURNO, LA CUBA, PALAZZO AIUTAMICRISTO, PALAZZO BUTARA, PALAZZO CHIARAMONTI, PALAZZO DEL MUNICIPIO, PALAZZO PIETRATAGLIATA, PALAZZO DEI QUATTRO CANTI, PALAZZO VILAFRANCA, PORTA FELICE and the PORTA NUOVA.

#### PAOLA (Cosenza)

The CONVENT of S. FRANCESCO is undamaged.

#### PARTANNA (Trapani)

The CHIESA MADRE is undamaged.

#### PASSIGNANO (Firenze)

The roof of S. MICHELE was damaged by shell-tire, but the BADIA is undamaged.

#### PATTI (Messina)

\* DUOMO. The roof and the Cappella S. Febronia were damaged.

#### PERETOLA (Firenze)

The CHURCH OF S. MARIA is undamaged.

#### PESARO

S. ANTONIO was completely gutted, but the paintings had previously been removed to the Seminario and are safe.  
PALAZZO DUCALE. The facade was slightly scarred by shell-fragments and the Germans looted the interior.  
PALAZZO TOSCHI-MOSCA. This building housed the Museo Comunale and the rear corner was destroyed by German mines.  
LICEO ROSSINI. Only blast damage was sustained; the Rossini manuscripts are intact.  
BIRTHPLACE OF ROSSINI. No damage was done to the building or contents.  
ROCCA COSTANZA. The walls were slightly scarred.  
VILLA IMPERIALE. Some parts of the building were badly damaged by shell-fire. Repairs are being undertaken by the owner.  
The VILLA MIRAFIORE sustained slight damage due to occupation by German troops.

#### PESCOCOSTANZA (Aquila)

\* S. MARIA DEL COLLE. This seventeenth-century Church was damaged in various places by bells which were thrown down by the Germans. The fine pulpit in carved wood is in pieces, but fragments have been recovered. Of the altars, almost all are profaned or spoiled and only three are capable of restoration. The organ and font were also damaged.

#### PETRALIA SOTTANA (Palermo)

The CHIESA MATRICE is undamaged.

#### PETRIGNANO DEL LAGO (Perugia)

The PARISH CHURCH, which is of no great architectural importance, was badly damaged. The DELLA ROBBIA over the altar is intact.

#### PIAN DI MUGNONE (Firenze)

\* LA MADDALENA. The roof was damaged by shell-fire and one column of the portico was knocked down by a truck.

#### PICCIONE (Perugia)

\* The wayside SHRINE, with its fresco attributed to BARTOLOMMEO CAPORALE, was badly damaged by artillery-fire.

#### PICINISCO (Frosinone)

The ancient TOWER, built in the fifteenth century by the Duke of Alvno, was partly destroyed by a bomb.

#### PICO (Frosinone)

The ruins of the CASTELLO D'AQUINO are undamaged.

#### PIENZA (Siena)

\* DUOMO. Numerous shell-holes caused damage in the roof, vaulting and window-tracery. Almost the entire roof was destroyed and the Campanile was also struck by shells. The altar pieces by GIOVANNI DI PAOLO, VECCHIETTA, SANO DI PIETRO, MATTEO DI GIOVANNI and ROSSELLINO are intact, except for slight damage from a shell-fragment which struck the VECCHIETTA.

#### PIETRASANTA (Lucca)

\* S. AGOSTINO was considerably damaged throughout the building.

S. ANTONIO sustained damage to the facade, roof and columns.

The BATTISTERO had its roof and facade damaged.

S. MARTINO. The vaults of the roof, the apse and the Campanile were heavily damaged.

S. SALVATORE. Considerable damage was done to the roof, the central and lateral naves, the vaults of the library and the doors.

Sixteenth-century PALACE. Considerable damage was done to the roof walls, pavement and staircase.

MONUMENTO DI LEOPOLDO sustained damage to the base, steps and the statue.

#### PIEVE ACQUADOTTO (Forli)

The PARISH CHURCH was severely shaken by shell and mortar-fire.

#### PIEVE A RIPOLI (Firenze)

\* The PARISH CHURCH sustained damage to the roof-tiles and timbers.

#### PIEVE QUINTO (Forli)

The Germans attempted to mine the Campanile of the PARISH CHURCH, but were driven off by the Allies.

#### PIEVE DI S. CASSIANO (Pisa)

The Campanile of the PIEVE was destroyed by mines.

#### PIEVE S. STEFANO (Arezzo)

\* S. FRANCESCO. This uninteresting Church was badly wrecked by German mines. The DELLA ROBBIA School relief remained in the apse of the Church amidst the wreckage until the vault was shored up by local inhabitants and it could be dismantled piece by piece. The relief is now in place in the undamaged Collegiata.

\* PALAZZO COMUNALE. This building was damaged by German mines. The facade, which was covered with DELLA ROBBIA reliefs was endangered, but before it was demolished the reliefs were detached and all pieces were rescued from the adjacent rubble.

#### PIOMBINO (Livorno)

The FORTEZZA was heavily damaged by bombs.

#### PISA

Damage to the monuments of Pisa, with the exception of the tragedy which befell the Campo Santo as reported in Part I, is more

widespread than was at first stated. This is as follows:

\* DUOMO. The roof was slightly damaged by shell-fire, but all works of art are intact.

CHURCH OF THE QUALCONIA. Heavy damage was done to the roof, walls and ceiling.

\* S. AGATA. The outside wall of the Cloister partially collapsed.

S. ANDREA IN CHINSICA was completely destroyed.

\* S. ANTONIO. The roof of the Church completely collapsed as well as the south wall. The Cloister was partly destroyed.

\* S. BENEDETTO sustained damage to the roof.

\* S. BERNARDINO. This modern Church was damaged beyond repair. It has been demolished in order to free the Romanesque Church.

\* S. BIAGIO IN CISANELLO. The roof was heavily damaged.

The CHURCH AND CLOISTER OF THE CAPPUCINI sustained roof-damage and the Cloister completely collapsed.

\* CARMINE. The roof was damaged by shell-fire and the east wall of the Cloister collapsed.

\* S. CATERINA. Shell-holes damaged the roof and the windows were broken.

\* S. CECILIA. The north wall almost completely collapsed bringing down the greater part of the roof. The Campanile sustained some damage.

\* SS. COSMA E DAMIANO was totally destroyed by a bomb. The marble altars have been excavated and taken to safety.

\* S. CRISTINA. The roof was heavily damaged by shell-fire and deep cracks appeared in the vaulting.

\* S. CROCE IN FOSSANUOVA. Shell-fire damaged the roof and the Campanile.

\* S. DOMENICO. Direct bomb-hits destroyed the south nave-wall with its stucchi; the vaulting collapsed with the consequent fall of the roof. All the altars have been dismantled and the pictures were removed to safety before the bombardment. The fresco by BENOZZO GOZZOLI in the adjoining Convent is intact.

\* S. FRANCESCO. A shell damaged the roof and many windows were broken. Certain damage was also done to the Church by the Consorzio Agrario, who used it as a granary.

The \* CHAPTER HOUSE sustained one shell-hit on the roof, and the frescoes by AGNOLO GADDI were endangered by rain-infiltration.

\* S. ERMETE sustained damage to the roof and to the masonry of the Church and the Campanile.

\* S. FREDIANO. The roof of the Church and of the Campanile was hit by shells which endangered the interior vaulting.

\* S. GIOVANNI AL GATANO was heavily damaged and the roof was totally destroyed.

\* S. GIOVANNI SPAZZAVENTO was about half-destroyed.

\* MADONNA DEI GALLETTI. A shell pierced the roof and the carved wood ceiling by VIGNALI.

\* S. MARIA MADDALENA was half-destroyed.

\* S. MARIA DELLA SPINA was damaged by a near-miss.

\* S. MARTINO had its roof injured by shell-hits.

\* S. MATTEO AND CONVENT. Heavy damage was done by bomb-hits behind the Church. The vaulting, with its frescoes by BOSCOLI was demolished leaving the lunettes exposed to the weather. The retro choir of the main Church was heavily damaged, and all the roof-tiles were shattered. Water caused considerable injury to the ceiling-frescoes by MELANI. The CONVENT lost most of its roof and the whole building was endangered.

" S. MICHELE IN BORGO. The north wall and the arcade of the north nave was demolished. The roof totally collapsed, but the Gothic facade is intact.

\* S. MICHELE IN ORATORIO. Shell-fire damaged the roof, walls and the Campanile.

\* S. MICHELE DEGLI SCALZI. Heavy shell-fire injured the Church and the Campanile. The roof was almost entirely mowed away; the vaulting fell, but the few existing roof-timbers can be used again.

\* S. NICOLA sustained two holes in the roof and there was a large crack in the facade.

\* S. PAOLO ALL'ORTO was damaged by shell-holes in tile roof.

\* S. PAOLO A RIPA D'ARNO. Several bomb-hits on the nave caused the collapse of most of the roof and part of the south aisle. All the remaining roof-tiles were stolen by civilians.

\* S. PIERO IN VINCULIS. The roof and Campanile were damaged by shell-fire.

S. SEBASTIANO IN BANCHI was damaged beyond repair.

\* S. SISTO. One shell-hole damaged the south aisle.

\* S. STEFANO DEI CAVALIERI. Widespread damage was done to the roof by shell-fire and one shell injured the gilded wood ceiling by VASARI. Subsequent damage by rain injured the shell-thin vaults of the side aisles several of which collapsed. The Campanile was hit repeatedly. All the ceiling paintings had previously been detached and moved to safety.

S. ZENO. Shell-fire damaged the roof, windows and walls.

\* LOGGIA DEI BANCHI had its roof pierced by shells with consequent damage to the ceilings and floors.

\* PALAZZO DELLA CAROVANA. Fire caused damage to the interior due to the negligence of U.S. troops.

PALAZZO PRETORIO (Torre dell'Orologio). The lower was completely destroyed, but the bronze bell was saved from the ruins.

\* PALAZZO REALE. Bomb hits and German mines damaged the building; in particular, the roof suffered heavily.

The PALAZZO AGOSTINI had its roof damaged.

\* The PALAZZO DELLA GIORNATA was partly demolished by German mines and heavy damage was done to the interior.

\* PALAZZO GRIFONI (S. Miniato). The Germans blew-up the entire right wing and part of the central block.

The PALAZZO MEDICI was three-quarters destroyed.

The CASA GIÀ BOCCA ORA TRAVAGLINI was hit by shells which damaged the roof and walls.

## PISTOIA

\* DUOMO. Heavy blast-damage was sustained by the roof of the apse, endangering the frescoes by PASSIGNANO and others.

S. ANTONIO DEL TAU. The floors had to be demolished in order to liberate the frescoes.

SS. ANNUNZIATA. The roof and walls were damaged by bombs and shells.

\* BAPTISTERY. The roof and walls were damaged by blast.

S. DESIDERIO sustained damage to the roof and walls.

\* S. DOMENICO AND CONVENT. Direct bomb-hits largely demolished the Cloister, the Chapter House and part of the south nave-wall, including the Tomb of Filippo Lazzari by BERNARDO ROSSELLINO. The roof-timbers in the affected area collapsed. The roof throughout was badly damaged and the Church was subject to rain-infiltration everywhere. The CONVENT was devastated. Several frescoes were totally destroyed, including a "Madonna and Child" by FRA' PAOLINO, a fourteenth-century "Annunciation" and a fresco by BARTOLOMEO CRISTIANI. The series of frescoed lunettes in the large Cloister by SEBASTIANO VINI, illustrating the lives of the Dominican Saints, was practically destroyed by rain. Repairs have been undertaken and protection was erected over the frescoes by LIPPI DALMASIO in the Cloister and also over the thirteenth-century "Crucifixion" fresco in the Chapter House. Fragments of frescoes of the fourteenth and fifteenth centuries were detached from the nave, but the sixteenth-century frescoes in the Cloister were practically destroyed by damp. The Tomb of Filippo Lazzari has been excavated and all the pieces have been saved.

S. GAETANO sustained damage to the roof and walls.

\* S. GIOVANNI AL CORSO. The cupola, vaulting and all four arches completely collapsed, with the roof falling down on top of them. The Cloisters were badly damaged and un-roofed. The following works of art were utterly destroyed: "Nativity" from the High Altar, by SEBASTIANO VINI; twelve pictures by minor seventeenth-century artists; four pendent frescoes by Pistoiese artists of the sixteenth century; "Stigmatization of St. Francis" by a Pistoiese artist of the sixteenth century; a seventeenth-century "Last Supper". The sculptures by BARATTA on the High Altar were smashed to bits, but these can be re-assembled.

\* S. GIOVANNI FUORCIVITAS. All the tiles were blasted from the roof and there was fragmentation damage to the facade and the altar. Adequate air-raid protection saved the portal and the pulpit.

MADONNA DELL'UMILTÀ. Slight damage was done to the roof and cupola.

\* S. MARIA DELLE GRAZIE was damaged by one shell-hole in the roof and various hits on the wall.

S. SALVATORE had its roof and walls injured.

The windows and walls only of the PALAZZO COMUNALE were damaged, but bombs destroyed the roof, portico and the rear part of the building above the first floor of the \* PALAZZO PANCIATICHII (Ball).

#### PITECCIO (Pistoia)

The roof of the PARISH CHURCH was destroyed and the walls were damaged.

#### PITIGLIANO (Grosseto)

The DUOMO, MUNICIPIO, PALAZZO ORSINI and the ETRUSCAN WALLS are undamaged.

#### POFI (Frosinone)

S. MARIA only suffered the breaking of window-glass.

#### POGGIO A CAIANO (Firenze)

\* VILLA MEDICI. Part of the roof was destroyed by shells; there were also hits on the walls, and the doors and windows were damaged. Part of the park enclosure and the gates were destroyed.

#### POGGIBONSI (Siena)

Heavy damage was sustained by this town.

\* S. LUCCHESI. A fire caused by artillery shells burnt off the roof RAFFAELLO DE'CARLI'S "Noli me Tangere"; a triptych by a pupil of ORCAGNA and a Gothic statue of the "Virgin" were totally destroyed. Frescoes by the School of GADDI were damaged by fire and rain, and the altarpiece by the DELLA ROBBIA School was damaged by shell-fragments. The frescoes by PAOLO DI GIOVANNI FEI were slightly damaged by rain and sun, and those in the Convent by GERINO DA PISTOIA suffered from the rain.

LA COLLEGIATA, LA MAGIONE and the VILLA MONTELONGHI are undamaged.

#### PONTE A ELSA (Firenze)

The VILLA LA BASTIA is undamaged.

#### PONTE A GREVE (Firenze)

The TABERNACLE was shaken and cracked by the demolition of the adjacent fourteenth-century bridge. The frescoes by NERI DI BICCI sustained some injury, but these have been consolidated.

The VILLA L'ACCIAIAIOLO is undamaged.

#### PONTECUTI (Perugia)

The fortified MEDIAEVAL BRIDGE over the River Tiber was blown-up, but can be repaired.

#### PONTE-LUNGO (Pistoia)

The VILLA BOCCHI-BIANCHI is undamaged.

#### PONTI-CAMPI BISENZIO (Firenze)

\* S. PIERO. The roof and portico were damaged by shell-fire.

#### POPPI (Arezzo)

The CHIESA DELLE MONACHE and the CHIESA MADONNA DEL MORBO are undamaged.

#### POPPIENA (Arezzo)

The BADIA is undamaged.

#### POTENZA

\* DUOMO. A bomb struck the reconstructed apse, damaging the roof and fire in the interior burned the apse, choir and the Sacristy. Some of the silver objects in the Treasury melted in the heat.  
S. FRANCESCO is undamaged.  
S. MICHELE ARCANGELO sustained slight damage.

PRATA ANSIDONIA (Aquila)

Is undamaged.

PRATO (Firenze)

\* DUOMO AND CLOISTERS. Slight damage was done to the roof, and the windows near the FILIPPO frescoes were broken. The Loggia of the Cloister was ruined and the portico is in a bad condition. All works of art, including sculpture by GIOVANNI PISANO and DONATELLO, frescoes by AGNOLO GADDI and FILIPPO LIPPI, are intact.

\* S. AGOSTINO. The apse was destroyed by a bomb, and the Chapel containing frescoes by the School of POCCHETTI was badly shaken and cracked.

\* S. BARTOLOMMEO was totally destroyed by bombs, only the frescoed Cloisters on two sides remaining. Work on the salvage and protection of these is complete.

\* S. MARIA DELLE CARCERI. A near-miss damaged the outer wall of the south transept and broke the windows. The DELLA ROBBIA medallions had been previously moved to safety.

S. MARIA DEL GIGLIO. Four-fifths of the roof of the nave collapsed as well as part of the south wall with its altar.

\* S. MARIA. DELLA PIETÀ. The roof of the nave and the choir sustained shell-hits. Damage was also done to the portico.

ORATORIO DI S. LODOVICO. Half of the roofs were damaged and the facade was scarred.

PALAZZO INGHIRAMI. One corner was devastated by a direct hit and the roof was badly damaged.

The PALAZZO PRETORIO sustained three shell-holes in the roof. Most of the windows were blown out and the floor of one room has collapsed.

\* The HOUSE OF FILIPPO LIPPI was completely demolished by a direct hit, which smashed the "Tabernacle" fresco by FILIPPINO into thousands of pieces. This has, however, been almost completely re-composed.

PRATOLINO (Firenze)

The VILLA DEMIDOFF is undamaged.

PRIVERNO (Littoria)

The DUOMO is intact, except for the loss of some window-glass.

The CONVENTO DI S. LORENZO lost most of its roof, but this building had long been abandoned.

S. GIOVANNI. The roof and windows suffered minor damage.

\* S. NICOLA sustained damage to the roof and to the Campanile.

QUARTO (Firenze)

The VILLA DI QUARTO is undamaged.

QUERCETO (Lucca)

The PARISH CHURCH was heavily damaged and the Campanile was destroyed.

RADICOFANI (Siena)

The CASTELLO, a famous land-mark and of old a robber stronghold, was hit by a number of shells.

RAPOLLA (Potenza)

The DUOMO and S. LUCIA are undamaged.

RAVELLO (Salerno)

Is undamaged.

RAVENNA

\* S. MARIA IN PORTO CITTÀ sustained one shell-hole in the apse and the roofs were endangered.

\* The LOGGIA DEL GIARDINO was badly damaged.

REGALBUTO (Enna)

The CHIESA MADRE and S. MARIA ALLA CROCE sustained some damage.

RIGNALLA (Firenze)

The CHURCH OF S. MARIA is undamaged.

RIGOLI (Pisa)

The PARISH CHURCH is undamaged.

RIMINI (Forli)

S. NICCOLÒ IN PORTO was destroyed, except for the apse with its Romanesque frescoes.

S. FORTUNATO was only lightly damaged.

PALAZZO DELL'ARENCO. The interior was badly shaken, but the exterior is sound.

ROCCA D'ORCIA (Siena)

The CHURCH OF S. EGIDIO is undamaged.

ROCCA IMPERIALE (Cosenza)

The CASTELLO is undamaged.

#### ROME

Repairs to the damaged CHURCH OF S. LORENZO are being undertaken.

S. MARIA IN AVENTINO, the Church of the Knights of Malta by PIRANESI, was hit by an A.A. shell, damaging the facade.

Repairs have been completed!

#### ROMENA (Arezzo)

The PIEVE and the CASTELLO are undamaged.

#### ROMOLA (Firenze)

The CHURCH OF S. MARIA is undamaged.

#### RONCIGLIONE (Viterbo)

DUOMO. The vault collapsed over the altar, but the church was otherwise only shaken.

The following are undamaged: S. ANDREA, S. MARIA DELLA PROVVIDENZA, S. SEBASTIANO and the VIGNOLA FOUNTAIN.

#### ROSSANO (Cosenza)

The CHURCH OF S. MARCO is undamaged. The Codex Rossanensis Purpureus is reported safe.

#### RUBALLO (Firenze)

The CHURCH OF S. GIORGIO is undamaged.

#### RUVO DI PUGLIA (Bari)

Is undamaged.

#### SALA (Firenze)

The CHURCH OF S. LUCIA is undamaged.

#### SALERNO

The \* DUOMO sustained slight damage to the roof. The old town around the Duomo is undamaged, but the modern, southern end of the town has been badly battered.

#### SALTOCCHIO (Lucca)

The VILLA BERNARDINI-QUERCI is undamaged.

#### S. ANGELO IN TEODICE (Frosinone)

S. MARIA DI TROCCHIO was completely destroyed.

S. MICHELE. The roof has gone, but the facade and the side walls are standing.

S. NICOLA was reduced to rubble.

#### S. BARONTO (Pistoia)

The PARISH CHURCH was almost totally destroyed by German mines and the frescoes of the School of POCSETTI have been lost.

#### S. CASCIANO (Firenze)

The VILLA CORSINI (Le Corti) is undamaged.

#### S. COLOMBANO (Lucca)

The PARISH CHURCH and the VILLA are undamaged.

#### S. DEMETRIO CORONE (Cosenza)

The CHURCH OF S. AURIANO is undamaged.

#### S. DONNINO (Firenze)

The roof of the TORRE DEL PALAGIO DEI TORNAQUINCI was destroyed.

#### S. ELIA FIUMERAPIDO (Frosinone)

\* S. MARIA MAGGIORE. The roof was twice damaged.

#### S. GALGANO (Siena)

The ABBEY is undamaged.

#### SANGEMINI (Terni)

Some damage was done to the town, but all the monuments are intact.

#### S. GENNARO (Lucca)

The PARISH CHURCH is undamaged.

#### S. GIACOMO (Perugia)

The CHURCH OF S. GIACOMO had its facade pitted, but the fresco by LO SPAGNA is unharmed.

#### S. GIMIGNANO (Siena)

\* LA COLLEGIATA. The Church was heavily pounded by artillery-fire and all the roof-tiles were blown off or fractured. Large holes were made in the nave and the vaulting of the aisle. A direct hit on the Chapel of S. Fina brought down one side of the



curtain of the tomb by BENEDETTO DA MAIANO.

There was one large hole in the "Crucifixion" and "Marriage in Cana" by BARNA DA SIENA, and also in the "Paradise" by TADDEO

DI BARTOLO. The roof has been entirely repaired and the windows filled in. The roof of the Cloister has not been fixed and several bays of the vaulting have fallen dragging the columns with them. All the shell-holes in the walls have been bricked up. Three windows, pre-existent to and covered with frescoes have been walled up from the back without, however, any effort to anchor the frescoes first. The window nearest the facade, which was most likely to fall, has been shored up from inside. Pieces have been recovered and fitted into the frescoes of the "Crucifixion" and "Marriage in Cana".

These are now solid and out of danger. Some smaller pieces are beyond recovery and certain sections of both frescoes are irretrievably lost. The fresco of the "Flight into Egypt", which fell, has been pieced together on a stretcher and replaced in its window.

\* PALAZZO COMUNALE. This building was struck by numerous heavy shells and the roof was badly smashed. There were also large holes in the masonry the fresco by LIPPO MEMMI is intact, but the thirteenth-century "Hunt" frescoes have been damaged in several places.

S BARTOLO. The roof collapsed and only the outside walls remain

The VECCHIA CANCELLERIA, PALAZZO DEL TORO and all the thirteen TOWERS are undamaged.

S. GIOVANNI D'ASSO (Siena)

S. PIETRO IN VILLERE. One shell-hit destroyed the small Campanile and shook the roof.

The PARISH CHURCH and the OSPEDALE are undamaged.

S. GIULIANO TERME (Pisa)

PARISH CHURCH. The Campanile was destroyed by mines, and in its fall, wrecked half of the Church.

S. GIULIANO (Pisa)

S. JACOPO APOSTOLO was practically destroyed by bombs.

S. GIUSTO (Firenze)

ORATORIO DI S. BARTOLOMMEO. The roof was damaged

S. LEO (Arezzo)

The CHURCH, already in a bad condition before the war received a direct hit which brought down half the Campanile and destroyed the roof. The Triumphal Arch was badly shaken and the fourteenth-century "Madonna" fresco has suffered from the rain and sun.

S. MARCELLO PISTOIESE (Pistoia)

S. MARESCO. Heavy damage was done to the walls and the roof. The vaulting was destroyed.

S. MARIA DEL PATIRE (Cosenza)

The CONVENT is undamaged.

S. MARINO (Republic of)

Slight damage only was sustained here.

S. MARTINO ALLA PALMA (Firenze)

The PARISH CHURCH is undamaged.

S. MARTINO AL CIMINO (Viterbo)

The ABBAZIA DI S. MARTINO is undamaged

S. MICHELE DI MONTICCHIO (Potenza)

The CONVENT AND CHAPEL OF S. MICHELE are undamaged

S. MICHELE IN TORRI (Firenze)

The Church had its roof practically destroyed and the Oratory.

S. MINIATO (Pisa)

DUOMO. Shell-hits damaged the roof and the south wall, penetrating into the interior. Damage was also done to the wooden ceiling and the Campanile.

S. CHIARA. The walls were damaged by mines and the roof has partly collapsed.

\* S. FRANCESCO. Shell-holes damaged the roof and walls

S. MARTINO ALLE CARCERI. The roof and north wall sustained shell hits. The PALAZZO COMUNALE and the PALAZZO FORMICHINI are undamaged.

S. PRISCO (Napoli)

The CHURCH OF S. PRISCO is undamaged.

S. QUIRICO D'ORCIA (Siena)

THE CHURCH OF S. MARIA and the MEDIAEVAL WALLS are undamaged.

S. SAVINO (Pisa)

BADIA. The Campanile was destroyed by mines and the roof of the Church has collapsed.

S. SEVERA (Roma)

The CASTELLO is undamaged.

S. SEVERINA (Catanzaro)

Is undamaged.

S. STEFANO IN CAMASTRA (Messina)

The CHURCH OF S. STEFANO is undamaged

S. VITTORE DEL LAZIO (Frosinone)

S.MARIA AL SOLE was badly damaged. Nothing remains except the pitted walls, but the fourteenth-century pulpit can be restored.

S.NICOLA was almost completely destroyed. Three arches and part of the side walls still stand.

S. VITTORINO (Aquila)

S.PARISH CHURCH, built in the twelfth sixteenth centuries, had most of the roof destroyed by fire.

SATURNIA (Grosseto)

The PARISH CHURCH and the CASTLE are undamaged

SCALA (Salerno)

The DUOMO is undamaged.

SCALEA (Cosenza)

S.NICOLA. The roof and walls were damaged by bombing and the top of the Campanile collapsed.

SCANDICCI (Firenze)

THE CHURCH OF S. BARTOLO IN TUTO and S.MARIA IN GREVE are undamaged.

SCHEGGIA (Perugia)

The PONTE BOTTE D'ITALIA, a remarkably fine early nineteenth-century structure, was mined and completely destroyed by the Germans, but is being restored in its original form.

SCICLI (Ragusa)

\* S. BARTOLOMMEO sustained damage to the roof and windows.

SEGROMIGNO (Lucca)

The VILLA MANZI is undamaged.

SENIGALLIA (Ancona)

S.MARIA DELLE GRAZIE sustained slight damage to the roof due to mortal fire.

The PORTICI ERCOLANI substantially intact and the CHURCH OF S.CROCE, the ROCCA and the PALAZZO BAVIERA are undamaged.

SERAVEZZA (Lucca)

The DUOMO suffered heavy damage to the roof over the nave and Chapels vaults. Damage to the PALAZZO CAMPANA was confined to the roof and the vaults.

SERRA S. BRUNO (Catanzaro)

The CHURCH OF S. DOMENICO is undamaged

SESSA AURUNCA (Napoli)

Is undamaged.

SESTO FIORENTINO (Firenze)

The CHURCH OF S. ROMOLO A COLONNATE sustained roof-damage only.

SETTIGNANO (Firenze)

The interior of the VILLA GAMBERAIA was burned by the Germans, but the gardens are undamaged.

The CHIESA DEI MONACI and the MISERICORDIA are undamaged.

SEZZE (Littoria)

The DUOMO was very slightly damaged.

SIENA

\* The windows of the DUOMO and the PICCOLOMINI LIBRARY were broken.

\* S. FRANCESCO. The roof was damaged by near-misses and all the windows were shattered.

\* OSPEDALE DI S. MARIA DELLA SCALA. The frescoes by BECCAFUMI, DOMENICO DI BARTOLO and VECHIETTA were damaged by water.

OSSERVANZA. Direct bomb-hits caused the complete collapse of the roof, the vaulting of the nave, the aisles, the Chapels and the Sacristy. The cupola was almost entirely destroyed. Fragments of the reliefs by DELLA ROBBIA and COZZARELLI have been recovered.

\* The roof of the PINACOTECA was damaged, and there was one shell-hole in the wall of the MUSEO DELL'OPERA DEL DUOMO. All the windows in the latter were smashed by a small-calibre bomb.

\* PALAZZO BINDI-SERGARDI. The frescoes by BECCAFUMI were severely shaken by a bomb which destroyed the adjoining room. A few small pieces of the frescoes fell, but have been re-attached and work of consolidation is in hand.

## SIRACUSA

- \* CARMINE. The west window was damaged and some of the stucchi.
  - \* COLLEGIO. Damage was done to the roof, walls, windows and floor.
  - \* S. CRISTOFORO was damaged, but the pictures have been recovered and the dangerous part of the structure has been dismantled.
  - \* S. FILIPPO APOSTOLO. The dome was damaged on the east side and there was a hole in the ceiling of the transept. All the windows were broken.
  - \* S. GIOVANNI ALLE CATACOMBE. The roof-tiles were shattered and the windows were broken.
  - \* IMMACOLATA. The frescoes were badly damaged, but the pictures were safely stored in the Palazzo Bellomo. Damage was done to the ceiling and vault of the nave.
  - \* S. LUCIA. The roof and windows were damaged and some repairs were necessary to the interior of the Cappella del Sepolcro. The BADIA suffered slight injury.
  - \* S. MARTINO, S. PIETRO, S. SPIRITO and S. TOMMASO were slightly damaged.
- The PALAZZI BUFFARDECI, GARGALLO, LANZA and MONTALTO are undamaged, but part of the structure of the PALAZZO NAVA was struck and had to be dismantled.
- \* SEMINARIO. The roof, windows and floors suffered some damage.

## SOLAROLO (Ravenna)

The tower of the CASTELLO was blown-up by the Germans, and the PALAZZO COMUNALE was reduced to a heap of rubble by mining and bombing.

## SORA (Frosinone)

- \* The roof of the DUOMO was shaken, but otherwise the building is uninjured.

## SORANA (Lucca)

The CHURCH OF S. PIETRO and the PALAZZO ORSINI are undamaged.

## SORIANO CALABRO (Catanzaro)

The CHURCH OF S. DOMENICO is undamaged.

## SORIANO NEL CIMINO (Viterbo)

Some windows in the COLLEGIATA were broken, otherwise all monuments are undamaged.

## SORRENTO (Napoli)

Is undamaged.

## SOVANA (Grosseto)

Is undamaged.

## SPOLETO (Perugia)

The town suffered only superficial damage from German demolitions of a gate and bridge, and from the explosion of an ammunition train in the goods yard. The important fourth-century CHURCH of S. SALVATORE was partially unroofed, but without damage to its early features.

## SQUILLACE (Catanzaro)

The CHURCH OF S. MARIA DELLA RUCELLA was shaken by concussion.

## STAGGIA (Siena)

The CHURCH OF S. MARIA ASSUNTA is undamaged.

## STAZZENA (Lucca)

S. MARIA ASSUNTA. Damage was done to the roof, ceilings, the Campanile and the pavement in the portico.

## STIA (Arezzo)

The PARISH CHURCH and S. MARIA DELLE GRAZIE are undamaged.

## STILO (Reggio Calabria)

LA CATTOLICA is undamaged.

## STRADA (Arezzo)

The PARISH CHURCH is undamaged.

## STRONGOLI (Catanzaro)

The CASTELLO is undamaged.

## SUBIACO (Roma)

While the SACRO SPECO and SANTA SCOLASTICA escaped essential damage, the town was shattered during the German retreat of 1944 when a mass of fleeing, vehicles were trapped in the main street and annihilated.

- \* DUOMO. The cupola, transept and apse were very badly damaged.

- \* S. FRANCESCO had its roof and windows damaged.

S. LORENZO. This Church had been abandoned, but had been recently restored. It sustained some damage to the roof and windows.

- \* S. PIETRO, a recently-restored Church, was virtually destroyed except for the Campanile.

The CHURCH OF THE MADONNA DELLA CROCE suffered slight roof-damage.  
The CAMPANILE DELLE BENEDETTINE was destroyed.  
The ROCCA suffered slight damage.

#### SULMONA (Aquila)

BADIA MORRONESE. The oldest part of the Abbey, consisting of the Caldora Chapel with the monument of Restaino by GUALTIERO D'ALEMAGNA and pictures by GIOVANNI DA SULMONA, and the subterranean church, are intact. The eighteenth-century Church suffered minor damage to the flooring and the altars.

HERMITAGE OF SANT'ONOFRIO. This thirteenth-century Monastery was deliberately used by the Germans as a target for artillery practice, but the more artistic part of the building, consisting of the small Chapel with frescoes by GENTILE DA SULMONA, is intact.

The CHURCH OF S. FRANCESCO DELLA SCARPA suffered slight roof-damage.

#### SUTRI (Viterho)

The DUOMO suffered minor damage from shell-fire.

S. FRANCESCO. The east end was badly shaken by concussion.

S. MARIA DEL PARCO was slightly damaged.

The VILLA SAVORELLI was burned by the Germans.

#### TAGLIACOZZO (Aquila)

CASTELLO. No damage was done to the structure, but German troops spread lime over the pictures in the principal room.

#### TAORMINA (Messina)

CHIESA MATRICE. The roof, windows, walls, doors and ceilings were damaged.

The CHIESA DEL CARMINE was completely ruined.

S. ANTONIO. The Gothic portal suffered considerable injury and had to be dismantled. The roof and the Campanile were all damaged.

S. DOMENICO was destroyed, but some fragments of the carved wood choir stalls have been recovered.

S. FRANCESCO was completely ruined.

The MUNICIPIO was destroyed.

The PALAZZO DI CORVAIA was heavily damaged, and the PALAZZO DEL DUCA DI S. STEFANO was badly shaken by bombing, which entailed the re-building of one corner.

The TORRE DELLA BADIA suffered some damage.

#### TARANTO

The DUOMO, SS. ANNUNZIATA, S. FRANCESCO and the CASTELLO are undamaged.

#### TARQUINIA (Viterbo)

The DUOMO and S. MARIA DI CASTELLO suffered from blast only.

The PALAZZO DEI PRIORI sustained several shell-hits on the towers, but is not seriously damaged.

The \* PALAZZO VITELLESCHI, which houses the museum, was heavily damaged when a bomb demolished the newly-restored loggia and part of the facade. A shell-hit destroyed one of the fine mediaeval windows, but the interior cortile is more or less intact.

#### TEANO (Napoli)

S. MARIA DE' FORIS was destroyed.

S. MARIA DELLE GRAZIE was badly damaged, but the fine west door has been saved.

#### TERENZANO (Firenze)

\* S. MARTINO. Heavy shell-fire damaged the roof and the Campanile collapsed. The walls were holed in several places.

#### TERMINI IMERESE (Palermo)

The CHURCH OF S. CATERINA sustained no war-damage, but is suffering from neglect

#### TERNI

This city sustained the worst damage in Umbria. The less damaged section lies around the Cathedral towards the south-west, but no part escaped entirely. In addition to specified monuments, the picturesque old quarter between S. Lorenzo and S. Francesco suffered severely.

\* The DUOMO sustained two direct hits which considerably damaged the building.

\* S. FRANCESCO, a fine mediaeval Church, was badly damaged and requires radical reconstruction. The Cloister was destroyed, but the Campanile is intact.

\* S. LORENZO. The roof was destroyed, and part of the body of the Church, which at first was reported sound, has since collapsed. One of the aisles (a later addition) was badly shattered and the facade also sustained some damage.

\* S. PIETRO had its roof destroyed, but the rest of the Church is sound.

\* S. SALVATORE. This primitive circular structure with its twelfth-century nave is intact; but the mediaeval Chapel, with its frescoes, was badly shaken by a near-miss.

\* The PALAZZO SPADA was shaken, but the PALAZZI GAZZOLI and BIANCHINI-RICCARDI are intact; the PALAZZO CARRARA, housing the museum and library, had one wing demolished.

#### TIVOLI (Roma)

The DUOMO lost its window-glass.

The CHIESA DEL GESÙ was very badly damaged by a direct hit. The upper part of the facade and the entire roof has crone.  
S. ANDREA. The windows were broken and the ceiling of the gallery collapsed, otherwise the Church is undamaged.  
S. BIAGIO. A bomb-hit beside the south wall virtually destroyed one Chapel. A large crack appeared in the west wall and in one of the arches of the nave. The GIOTTESQUE fresco on the north wall is unhurt and the Campanile is intact.  
S. FILIPPO was completely destroyed.  
S. GIOVANNI EVANGELISTA was badly shaken and the ceiling was weakened There was a crack in the north wall and the frescoes by MELOZZO were pitted.  
S. MARIA MAGGIORE (S. Francesco) suffered no direct hit, but the roof of the choir was damaged by blast and two arches of the nave were cracked. The tenth-century "Miraculous Virgin" and the fifteenth-century  
S. SILVESTRO suffered from blast-damage. The tiles were blown off and the roof was holed. A crack appeared in the wall of the north apsidal Chapel, but the frescoed apse is intact.

#### TORRE A CONA (Firenze)

The VILLA Rossi is undamaged.

#### TORRITA (Siena)

The MADONNA DELLE NEVI and S. FIORE are undamaged.

#### TRANI (Bari)

Is undamaged.

#### TRAPANI

\* The DUOMO sustained damage to the roof and there was a large hole in the loggia.  
The BADIA GRANDE is undamaged.  
\* The CHIESA NAZIONALE (Collegio dei Gesuiti) was much damaged.  
\* CHIESA DEL PURGATORIO. The north and central aisles were destroyed, and the dome and facade sustained damage.  
\* S. AGOSTINO. The mediaeval facade is practically undamaged, but the south wall of the classical nave is leaning dangerously. Part of the original vault of the choir still stands.  
\* S. DOMENICO had its roof and windows damaged.  
\* S. FRANCESCO D'ASSISI sustained slight holes in the roof and cracks in the walls and ceilings.  
\* S. FRANCESCO DI PAOLA. The roof and ceiling were completely destroyed.  
\* S. GIUSEPPE was slightly damaged.  
\* S. MARIA DELL'ANNUNZIATA is intact.  
\* S. MARIA DEL CARMINE suffered only roof-damage.  
\* S. MARIA DEL GESÙ. The roof was damaged over the Cappella di Santa Maria degli Angeli. The roof and vault in the north and south aisles were also injured.  
\* S. MARIA DELL'ISTRIA was badly damaged.  
S. MARIA DELLA LUCE was completely destroyed.  
S. MICHELE was utterly destroyed. Six of the twenty scenes in the processional group of the "Passion" were destroyed; the remained were moved to the Badia Grande.  
\* S. NICCOLÒ DI BARI sustained damage to the roof, windows and ceiling.  
\* S. PIETRO. The roof, windows and four cupolas of the south aisle were badly damaged. Two buttresses were destroyed.  
The CASA XIRINDA sustained no war damage, but is in a neglected state.  
The FONTANA DI SATURNO is undamaged.  
The MUNICIPIO was badly damaged, but the facade, except for the left pediment, is intact.  
The PALAZZO GIUDECCA suffered no war damage, but suffers from neglect.  
The PALAZZO RICCIO was badly damaged and unstable; one corner of the salone is down.  
The PALAZZO STAITI was destroyed.  
TEATRO GARIBALDI. The portico was damaged, but the vestibule still stands; the rest of the building is destroyed.

#### TREBBIO (Firenze)

The MEDICI CASTLE is undamaged.

#### TROIA (Foggia)

All monuments are intact, including the DUOMO with its bronze doors.

#### TROPEA (Catanzaro)

The DUOMO sustained slight damage due to the bombing of the railway nearby.

#### TURSI-POLICORO (Matera)

The CHURCH OF S. MARIA D'ANGLONA is undamaged.

#### UGNANO (Firenze)

The PARISH CHURCH is undamaged,

#### UMBERTIDE (Perugia)

The town suffered heavily from Allied bombing of the Tiber crossings, but no important monument was seriously damaged.  
S. CROCE. The roof was damaged by shell-fire, but is otherwise intact. The paintings by SIGNORELLI are unharmed.  
\* S. MARIA DELLA REGGIA suffered considerable injury.  
\* PALAZZO COMUNALE. The unimportant top storey was damaged, but the facade is intact.

The ROCCA is undamaged.

URBANIA (Pesaro)

S. MARIA DEL RISCATTO was almost completely destroyed together with the adjacent bridge which was mined by the Germans.

All other monuments are undamaged.

VAGLI SOTTO (Lucca)

S. AGOSTINO sustained damage to the roof and walls.

VAL DI CASTELLO (Lucca)

The PIEVE DI S. GIOVANNI suffered considerable damage to the roof and the Campanile.

VALENTANO (Viterbo)

The DUOMO is undamaged.

VALLECCHIA (Lucca)

S. LORENZO. Heavy damage was done to the roof, walls and interior.

VALMONTONE (Roma)

The town was very severely damaged.

COLLEGIATA. The cupola was cracked, the portal pitted was cracked and the tower was scarred.

The CHIESA DEL GONFALONE was half-destroyed, but the portal is intact.

MADONNA DELLE GRAZIE. The Campanile was destroyed, but the Church is intact.

PALAZZO DORIA. The right wing was destroyed and the remainder of the building was badly shaken. Some looting of furniture occurred.

VALVISCIOLO (Littoria)

ABBAZIA. Some window-glass was shattered and the walls were slightly pitted, otherwise the Abbey is intact.

VELLETRI (Roma)

The entire town, which was rich in characteristic minor monuments, was very badly damaged, including some of the monuments.

\* DUOMO. The duomo was half-ruined. The ceiling was holed and the Campanile was shaken, but still stands.

\* S. LUCIA was heavily damaged.

\* S. MARIA DEL TRIVIO. The roof, vaults and walls suffered considerably.

THE TORRE DEL TRIVIO was hit and its stably was endangered.

MARTINO sustained damage to the cupola and Sacristy.

PALAZZO COMUNALE. This building was heavily damaged. One-third of the main facade survives, but the remainder is shattered. PALAZZO CINNETTI was half-ruined; the roof at both ends being demolished.

VENOSA (Potenza)

The ABBEY OF SS. TRINITÀ, CHIESA VECCHIA and the CHIESA NUOVA are undamaged.

VEROLI (Frosinone)

The DUOMO is undamaged, except for broken windows.

S. CROCE. Two small-calibre shells holed the roof of the nave; one of the side Chapels was also hit.

S. LUCIO sustained very slight damage to the Campanile.

S. MARIA DEI FRANCONI. The adjoining Convent was badly hit by shell fire, but the Church is intact.

S. PAOLO suffered one shell-hit on the cupola.

S. SALOME is undamaged.

VETRALLA (Viterbo)

DUOMO. Slight damage was done both to the exterior and the interior. The windows were broken and the facade was pitted.

\* S. FRANCESCO suffered considerable roof-damage.

S. GIACOMO and S. PIETRO had their roofs destroyed.

CASTELLO. The older part of the structure was revealed by the destruction of later additions.

VIBO VALENTIA (Catanzaro)

The CURCHES OF S. LEOLUCA AND S. MICHELE are undamaged.

VICCHIO DI RIMAGGIO (Firenze)

\* S. LORENZO. The walls and roof were damaged by shell-fire. The early fourteenth-century "Madonna" and the frescoes by LORENZO DI BICCI are unharmed.

VIGNANELLO (Viterbo)

The COLLEGIATA and the CASTELLO RISPOLI suffered minor shell-damage.

VILLAFRANCA LUNIGIANA (Apuania)

\* S. FRANCESCO. This Church was more than half-destroyed and the DELLA ROBBIA reliefs was badly damaged. Another relief was buried under the rubble.

VILLAMAGNA (Firenze)

\*S. DONNINO. Shell-tire damaged the walls, roof, facade and the Campanile. The altarpieces by GRANACCI, GHERARDO and MARIOTTO DI NARDO are safe.

\* S. GHERARDO. The roof and masonry suffered damage due to shell-fire.

#### VINCI (Firenze)

S. ANSANO. A direct bomb-hit destroyed the portico and caused half of the Campanile to collapse.

#### VITERBO

In proportion to the importance of its monuments the town suffered severely as any in Italy. Damage was concentrated round the northern and eastern circuit of the wall, from the PORTA ROMA to the PORTA FIORENTINA. The heart of the mediaeval city, around S. PELLEGRINO and the area of the PAPAL PALACE escaped relatively lightly.

\* DUOMO. A bomb which penetrated the roof of the nave destroyed the (late) false vault and chipped the capitals and columns of the Romanesque arcade.

S.AGOSTINO. The roof was considerably damaged, endangering the monument.

\*S. ANDREA. This Church, which previously had been badly over restored, was heavily damaged. The roof collapsed, one angle was demolished and the apse was cracked.

\* S. ANGEL. This Church of only second-rate importance which shows traces only of Romanesque construction, suffered heavy damage to the roof.

S. BERNARDINO was badly damaged.

\*S. FRANCESCO was shattered in two bombardments and its restoration is a major operation. The Tomb of Clement IV has been salvaged and has suffered only slight injury; that of Adrian V, by ARNOLFO DI CAMBIO was hit more seriously, but is restorable; the remaining tombs were demolished

S. FRANCESCO DA PAOLO had its facade and central vault demolished.

S.GIOVANNI IN ZOCCOLI. The facade is intact, but two of the three apses collapsed as well as the arcade of the nave. Restoration is now complete.

S. LEONARDO. The roof collapsed.

\*S. MARIA DELLA VERITÀ was severely damaged. The facade and half of the nave-roof was destroyed. The transepts were hit and the vaulting has partially collapsed. The Cloister was one-third destroyed. The frescoes by LORENZO DA VITERBO were badly damaged, but a remarkable proportion have been salvaged and consolidated.

S. MARIA DEL PARADISO. The east Cloister was twice hit

\*S. MARIA IN GRADI. This eighteenth-century Church was damaged beyond repair, but the Renaissance portico survives. The Mediaeval Cloisters had three bays wrecked, but the Renaissance Cloisters are unharmed.

S. MARIA IN POGGIO. The east end has been destroyed.

S. PELLEGRINO sustained damage to the nave.

S. ROCCO was badly shaken.

\* S. SISTO. The nave was destroyed; the choir was badly damaged and the vaults have collapsed. The surviving early mediaeval Campanile has been underpinned, but the later structures masking it had to be demolished.

The PALAZZO DEGLI ALESSANDRI sustained damage to the roof.

\* The PALAZZO COMUNALE was badly shaken and there was some damage to the frescoes.

The PALAZZO MAZZATOSTA suffered some damage, but this can lie repaired.

The CASA DI VALENTINO DELLA PAGNOTTA, opposite the Loggia of the Papal Palace, was half-destroyed.

\* PORTA FIORENTINA. One arch was destroyed.

The FONTANA DELLA ROCCA sustained some damage ; all other fountains are unharmed.

The following are either intact or have suffered negligible damage :

S. MARIA NUOVA, S. MARIA DELLA PESTE, S. MARIA DELLA QUERCIA, S. MARIA DELLA SALUTE, CHIESA DEL GESÙ, CHIESA DELLA DUCHESSA, S. CARLO, S. CARLUCCIO, S. CATERINA, S. CROCE, S. FAUSTINO, S. MARIA DELLA MORTE (Convent wrecked), S. PIETRO, S. ROSA, SS. TRINITÀ (bomb on one angle of Cloister), PALAZZO CHIGI, PALAZZO FARNESE, PALAZZO PAPAIE and the OSPEDALE.

#### VITORCHIANO (Viterbo)

All the monuments are undamaged.

#### VOLOGNANO (Firenze)

PARISH CHURCH. The large altarpieces in this Church by FRA' BARTOLOMMEO and PULIGO were safely stored in the adjacent Oratory.

The VILLA POGGIO A Luco is undamaged.

#### VOLTERRA (Pisa)

\* SS. ADDOLORATA had its roof-tiles completely blown off.

S. ALESSANDRO. The roof and the apse were partially destroyed and the Sacristy collapsed.

CAPPELLA GUIDI (S. Croce). Slight damage was done to the roof.

PART I of the present publication included an outline account of the wartime vicissitudes of Italian Archives in the area south of Bologna and a description of the work of Archive protection undertaken by the Monuments, Fine Arts and Archives Subcommittee of the Allied Commission. It therefore remains to say something on similar lines about the fate of the rich Archives of Northern Italy and to indicate how the Subcommittee's work progressed in the last months of the War and the first months of the Peace.

On the whole, the Archives of Northern Italy suffered less than at one time seemed likely. This was due to the fact that the bitterest fighting took place in areas remote from the great centres of population and to the rapidity, and comparative ease, of the final advance in April and May 1945. On the other hand, if they escaped lightly in the actual ground fighting, many Archives inevitably suffered bomb damage in greater or less degree from their situation in cities that were either important military centres or on German lines of communication.

The most serious destruction of this kind occurred in the Archivio di Stato at MILANO where, though the most important material had been placed in deposits outside the city, the bulk of material made anything like complete evacuation impossible. Much that was left behind perished in August 1943, when one of the two Repositories there was burning for a period of between ten and twenty days. Less heavy bomb damage, but still serious enough, occurred to the Archivio di Stato at TORINO and PARMA; the interesting Archivio Comunale at TREVISO was in great part destroyed; the Archives of the former Papal Legation of FERRARA were almost completely wiped out. Thanks mainly to evacuation, the Archivio di Stato at GENOVA, and the Sezioni at ALESSANDRIA and VERONA suffered negligible losses of actual documents – though in each case the Repository buildings were heavily hit; fortunately the most important records had also been evacuated from the Chapter Archive at VERONA. In general, however, losses were not very heavy, and it is particularly gratifying that the line Archives of VENICE are intact.

Other causes of dispersal and destruction, already familiar from experience in Southern Italy, operated also in the North. Deposits of the Archivio di Stato of MODENA and BOLOGNA were occupied by German Troops and, especially in the latter, wanton damage to Records were done. Wartime conditions also accounted for considerable destruction by Civilians. When this took place on a large scale, its basis was political. Sometimes it was as a result of the deliberate attempt to suppress evidence, as in the case of the burning of the Archivio di Stato of FERRARA and of one section of the Archives at BOLOGNA, or in many of the Offices of "Republican" Ministries, where the last act of the Fascists was an attempt to cover their tracks.

Archive Officers of the Subcommittee continued their field work of inspection and first-aid amongst the Archives of Northern Italy – the character of the assistance afforded depending on the type of damage suffered and the particular dangers to which a Repository seemed subject. A further duty was, of course, the enforcement of successive Instructions from Higher Authority that Archive Repositories should not be occupied by Allied Troops. Towards the end of the War, however, difficulties in this connexion became very much less pressing.

In part [his was due to the rapidity of the final advance, which meant that in large areas of Northern Italy few troops were quartered, but in part also, undoubtedly, to the "Protected Monument" notices, which the M.F.A.A. Officers with the two Armies assigned to the principal Repositories. One incident in this connexion is worth recording. The Archivio di Stato of PARMA had placed its most valuable Records in deposit in a neighbouring villa, occupied by a Sisterhood: the Germans had given this deposit a "Kunstschutz" protective notice and one of the Sisters, with some facility that way, had translated it into English. Her foresight was rewarded. An American detachment heat both the Monuments and the Archives Officers to the villa, but on being shown the German notice, sought billets elsewhere: a nice comment on the sense of responsibility in these matters that the Armies developed.

Three aspects of the Archive work of the Subcommittee in this later stages are particularly worthy of notice.

During 1943 and the early part of 1944, the Fascist Government had transferred to various places in Lombardia and Venezia the great part of the Archives of the principal Ministries and other Government Departments. The location and protection of this material, and its eventual transfer back to Rome, became a major preoccupation. Apart from the normal dangers to which all Archives of this kind, often housed in unsuitable buildings and sometimes in remote villages, were subject, there was added the risk that the urgent needs of consultation by the Italian Ministries in Rome and by Allied Intelligence Agencies would lead to piecemeal and ill-considered removals. By the efforts of the Sub-commission, this risk was in fact kept to a minimum, and the transferred, when it finally took place, was carried out in an orderly fashion under the joint supervision of the Commissary of State Archives and Archives Officers of the Subcommittee. It is, of course, too early to give any indication of the losses suffered by Archives of this category during the War: that will only be apparent after many months of patient work in the Italian Ministries concerned. The general impression, however, is that they will not, in fact, prove to be heavy. Some idea of the bulk of the material involved is given by the fact that its return to Rome required twelve trains of thirty-live wagons each!

Secondly, throughout the last year of its existence the Subcommittee was greatly concerned in the reactivation of the Italian Archives Service. Relations with the Commissary of State Archives continued close, and lower down the scale that co-operation was reflected in the relations between Superintendents and Directors of Archives, on the one hand, and Archives and M.F.A.A. Officers on the other. It was the Archives Officers' task to re-establish the Superintendents' contacts, both with the Commissary in Rome and with Directors of Archives within his Superintendence. As conditions in a particular area became sufficiently stable to make it possible, one or other of the Archives Officers, accompanied the Commissary on a series of tours of Repositories. In this way, most of the principal Archivio di Stato, and many Se-yoni, were visited, so that the handover of administrative responsibility was realistic and practical. An indication of the renewed vitality of the Italian Archives Service was provided by the opening of Exhibitions at SIENA, LUCCA and MODENA.

Finally, great progress was made in the General Survey of Italian Archives at the close of the War, which, though necessarily the responsibility of the appropriate Italian Authorities, was initiated and sponsored by the Subcommittee. This comprehends not only the Archivio di Stato and other Archives depending from the Ministry of the Interior but also those depending from the Ministries of Justice and Finance and, what is more, by co-operation with the Vatican, those of the Church. So far as Ecclesiastical Archives are concerned, returns are complete down to Parishes for 551 of the 559 Dioceses in Italy. On the Civil side, the scope of the Survey is wider and consequently it is not so near to completion, but a regular how of information is reaching the Commissary of State Archives, in whose Office it is classified and placed on card indexes.

It is worth noting that for one class of Records, the very important Archivi Notarili, information is now fairly full: it indicates that, of the 107 Archivi Notarili Regionali e Distrettuali, three are destroyed completely, five heavily and a further six substantially, damaged, while amongst smaller Archives there is much spasmodic destruction. Particularly interesting data is also being accumulated about Private Archives – in the unsettled conditions of war, it was especially difficult for Archives Officers to obtain full and satisfactory information about these, and in this connexion, the Survey is therefore filling an important gap.



Quite apart from its immediate post-war use as providing a practical basis for reconstruction, this Survey, if or when its is completed on the lines at present laid down, will have a long-term significance for the purposes of scholarship that makes it one of the most encouraging features of the Archive situation in Italy and it may well prove to have a continuing and expanding character.

## APPENDIX

The information contained in the present publication covers that period only until the latter part of 1945, during which the Monuments Fine Arts and Archives Subcommittee of the Allied Commission retained in part a direct responsibility for repairs to damaged monuments. This responsibility was transferred legion by region to the Italian Government, beginning with Sicily in March 1944 and with the relinquishing of direct control in the Veneto and Venezia Tridentina in December 1945, the process was completed. Since that date, under the able and vigorous direction of Professor Ranuccio Bianchi-Bandinelli, Director General of Fine Arts since February 1945, the work of restoration has continued and expanded. The following figures show extraordinary expenditure on repair work in hand in the various Superintendencies during the first quarter of 1946. They comprise continued first-aid repairs to monuments (only exceptionally has it yet been possible to pass on to definitive restoration) and the heavy expenses involved in the repair of museum buildings sufficiently to provide proper housing for the returning collections. A tremendous programme lies ahead. But it will be seen that it is being tackled with a good heart and the results so far achieved augur well for the future of Italy's war-damaged monuments.

List of Extraordinary Expenditure Jan.1 --March 31 1946:	Lire
Palermo ... ..	1.000.000
Naples--Superintendence of Galleries (Museum of San Martino)	1.300.000
-----Superintendence of Antiquities ... ..	140.000
Rome--Superintendence of Monuments (including Lazio)...	45.427.000
-----Superintendence of Antiquities ... ..	300.300
-----Villa d'Este ... ..	480.000
Perugia--Superintendence of Monuments and Galleries ...	5.000.000
Pisa (comprising Pisa, Livorno, Lucca, Apuania) ... ..	94.610.600
Firenze (comprising Florence, Arezzo, Pistoia) ... ..	125.567.000
Siena ... ..	11.452.100
Bologna ... ..	2.650.000
Ravenna ... ..	3.885.000
Verona ... ..	9.064.000
Venezia (comprising also Padova, Vicenza, Treviso) ...	38.789.700
Milano--Superintendence of Galleries (Brera) ... ..	30.000.000
Torino-- Superintendence of Galleries ... ..	809.600
Trento ... ..	2.000.000
Institute del Restauro, Rome ... ..	195.000
----- (i.e., a total of about 400,000)	