

active work begins when a place has passed into our possession. His first task, then, is to examine the listed monuments there and check their condition. We can then know whether any damage subsequently noticed results from the unavoidable accident of war or from mis-handling by our own men. Next he must decide whether, for example, a wall still standing but shaken by blast can be dismantled; whether, if the roof has been damaged, internal decorations, frescoes, or sculpture will suffer from exposure to the weather. He must decide whether first-aid measures are necessary, and if so what, and how much they will cost. For this he will call in local help—the town surveyor, for instance, or the city architect; and, incidentally, it is quite astonishing how much such a call for help and initiative does to build up the morale of a people shaken by oppression and by war.

The money spent on such work is, of course, not allied money. In the case of a French or Belgian building we make suggestions, but it is for the French and Belgian authorities to decide the issue and put the plans into effect. In Italy, under military government, the monuments and fine arts officer presents his project, with the estimate of costs, to the senior civil affairs officer of the area, and it is for him to decide. Sometimes the money may come from private resources: a church may be repaired at the cost of the religious order to which it belongs, the Bridge of Santa Trinita at Florence is to be rebuilt by popular subscription; but in most cases the charge is debited against the Italian Government. In this way a vast amount of good work has been done. In the city of Naples alone, where forty-five churches were destroyed or damaged, the emergency repairs have been completed for twenty-one of them and are in progress on many more. In Sicily, at Palermo, where damage in the harbour area was very serious, over forty churches have been mended.

One case of emergency repairs already reported in the press calls for special notice. At Pisa, in July, 1944, a bomb set fire to the wooden roof of the Campo Santo, the great cloistered enclosure whose walls are decorated with frescoes by famous painters of the Renaissance.

For two months during the German occupation the ruin stood neglected, the colour gradually falling from the blistered walls. Then we took Pisa. Without waiting for a monuments officer to advise them, the Army drew up plans for a temporary roof, produced building material and special plaster, sent for Italian experts in fresco mending, and within two days had pioneer troops at work clearing and re-roofing the building. That the glorious painting by Benozzo Gozzoli, Piero di Puccio, Francesco Traini, and others survive at all is due to the enthusiasm of the allied forces.

Protection does not stop there. In general orders it is laid down that "no building on the official list of monuments will be used for military purposes when alternative accommodation is available or without the express authority in writing of the divisional commander." Troops must not be billeted in a listed building. The monuments officer can have "out of bounds" notices posted. If necessary, he can get guards set upon a building. Suppose, for instance, that a museum has not been emptied of its contents and, owing to war damage, lies open to the public; guards are needed then. They are needed most of all for the deposits of pictures and art objects which had been organized by the Italians in the neighbourhood of Florence and other great centres.

The story is well known how, during one of the bitter fights in the country south of Florence, a B.B.C. correspondent, going into an apparently deserted villa, found himself face to face with Botticelli's "Primavera" and other al-

