



American-Russian Institute, Philadelphia, National Council for American-Russian Institute, Ph

SAINT-LO CATHEDRAL, BEFORE

ART

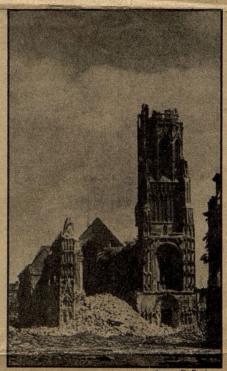
Europe's Loss

The human detritus was buried or carted away. The rubble had been heaped into piles, like unmelting snow, or trucked out of town and dumped. Slowly the skeletons of Europe's wrecked palaces, cathedrals and cities had emerged. The cultural bill for Europe's latest berserk spree was on the table. A comprehensive picture book, out this week (Lost Treasures of Europe, Pantheon; \$5), tots up that bill.

In painting and sculpture, the price had been comparatively small. The Germans had destroyed or stolen some \$2,000,000,-000 worth of art, but most of the movable stuff eventually turned up in cellars and salt mines and in the private collections of top Nazis. One first-rank painting had been destroyed by bombing: Mantegna's frescoes painted on plaster in the Eremitani church at Padua.

The heaviest losses in Europe's art

museum had been architectural. Considering the hail of shot & shell, bomb and super-bomb that pocked the face of Europe for six years, the treasures still



SAINT-LÔ, AFTER





Ernest Nash: U.S. Army Signal Corps

ROME'S SAN LORENZO-OUTSIDE-THE-WALLS, BEFORE & AFTER



surviving were a lot to be thankful for. But much of the best in Western civilization had been blown apart, and what was gone was irreplaceable.

Spared: Paris, Rome. Some 4,000 British churches were hit. Canterbury suffered glancing blows: the adjoining priory was badly smashed; Exeter Cathedral took a heavy pounding. At Coventry, scene of Germany's first spiteful "Baedeker raid," the cathedral spire stood alone—a stone tree in a stone desert.

In Italy, 2,500 historic buildings got in the line of fire. The abbey atop Monte Cassino, which St. Benedict founded in 529, was a cellar drowned in rubble. But Rome escaped whole—except for the Church of San Lorenzo-outside-the-Walls, founded by Emperor Constantine (see cut). The ruins of ancient Greece (made genuine ruins by Turkish shells in 1827) had not been disturbed.

In France, the worst damage had been done in the Cherbourg-Calais-Rouen triangle, during the slow, crunching offensives that set up the U.S. breakthrough. Caen had felt Montgomery's massed artillery, but its 11th Century Abbaye-aux-Hommes survived. Rouen Cathedral was the only major French church in partial ruin, but it had not been nearly so hardhit as Reims was in World War I. From Saint-Lô forward, U.S. guns had chopped down church steeples to blast out snipers.

On the Eastern Front, the Germans had been devastatingly thorough. The old, walled Polish city of Cracow remained, in a sea of flattened middle-European towns. Kiev went the way of Warsaw, and with it the onion-domed Pechersk Lavra (cave monastery) which was the first fountainhead of Russian Christianity (see cut).

Germany had reaped the whirlwind: Cologne Cathedral, nicked and shaken, stood like a mother without children, in the dead city. Dresden's baroque beauty lay shattered from an aerial bombardment in the last weeks of the war. It was as though such medieval beauties as Darmstadt. Nürnberg and Hildesheim, with its steep-gabled Butchers' Guildhouse, had never been.

Zizi Does It

Raiding a purse snatcher's hide-out, Paris police were startled to find a signed Utrillo hanging on the wall. That started them on the trail of what may be the biggest ring of art forgers in recent years. Last week Paris cops nabbed the artist who forged the Utrillos. She was one Mme. Juliette Claude La Tour—"Zizi" to her Montmartre friends.

Zizi, a middle-aged little lady with brown, shoulder-length hair, was sorry to be caught, but said she was not a bit sorry to stop copying Utrillo. The 63-year-old modern's cool, empty streets thrilled her not at all, said Zizi. It would be hard to forge the art of her favorites, Da Vinci and Velasquez, she said, "but my Utrillos are better painted than the master's."

Unruffled, the master looked over her imitations, found seven things wrong with one canvas. Sample: the trees were "much too regular and the foliage too full."

