

TravelDiary

AMONG THE MUSEUMS OF THE PROVINCE OF CAMPOBASSO



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ARCHAEOLOGY • ART AND HISTORY • TRADITION

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have decided to gradually link together their know-how,
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enlargement of 50 years, they have built a zone of stability,
democracy and sustainable development whilst maintaining
cultural diversity, tolerance and individual freedoms.

The European Union is committed to sharing its achieve-
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Presentation

I am pleased to present a long awaited and necessary editorial work for our province.

The duty of a public administrator is to raise awareness and strengthen the artistic, environmental, social and economic values of a territory.

In an age when the fast pace of life and the high-speed of communication prevent man from looking both within and around himself, it becomes essential to “mark out” routes for discovering and enjoying the “beauty” that surrounds us.

Tourism, museums in particular, is an opportunity, a “travelling break” to discover an element, from ancient times, of our personal, social and cultural life.

The idea of a travel diary amongst the arts, traditions and landscapes of the province of Campobasso arises from the participation of our institution in the AdriaMuse Project. The objective of AdriaMuse is to create a new symbiosis between culture and tourism, in which museums emerge from behind their walls to bind to the landscape and local cultural events, thus becoming a new attraction that is able to entice additional visitors. This may be obtained with a clear cross-border vision that sees the two coastal territories of the Adriatic cooperate together for the advancement of cultural and development possibilities in this region.

The museum heritage of the province becomes the starting point for a journey that will lead us to discover surprising cultural riches that always have a strong bond with the land, people, history and traditions.

So, enjoy your journey!

The President of the Province

Mr. Rosario De Matteis

Introduction

When I travel I like to have something interesting to read, so I always carry my diary with me.

Oscar Wilde

The Region of Molise has always been a place of travelers: those who, in the past two thousand years, have travelled along the sheep-tracks with their baggage of knowledge, foods, traditions, songs and stories that Molise has been able to welcome and let go again with wisdom and discretion.

The Province of Campobasso is the heart of this land and its history reveals a land of passage, gentle hills, sunny plains, cultivated fields, fortresses and ancient villages enclosed within the forested mountains of Matese and the coast of the warm Adriatic Sea.

In this portion of land that connects Abruzzo with Apulia, the dense network of trails created by sheep tracks and rural paths, intersecting the routes of the two most important rivers of the region, the Trigno and Biferno Rivers, has created a chessboard of intertwined men, places and stories, proof of a glorious past, built on hard work, strength and sacrifice.

The province has an ancient history, marked by the presence of Samnite fortresses, Roman cities, Benedictine monasteries, Norman castles and shelters of the brigands.

Human settlements are immersed in a natural environment still largely unspoiled, that accepts, surrounds and preserves what man has built, respects and safeguards in the many protected areas in the territory.

From Bojano to Termoli, from Campobasso to Larino, from Trivento to Guglionesi, from Sepino to Gambatesa, the travel routes are different and follow roadways that allow for moderate speeds, allowing the traveler to enjoy and admire the many variations in the natural and manmade landscape.

This booklet is dedicated to the traveler passing through Molise, by choice or by chance, as expressed by its title: *A Travel Diary*. It is a notebook that acquaints one with the Province of Campobasso, by way of its many small museums, containers and guardians of its rich cultural heritage.

Museums act as lighthouses, focal points in the extensive network of new architectural archaeological and ethnographic prospects that make the Province of Campobasso the ideal destination for attentive and curious travelers, who envision the journey as an opportunity for discovery and inner growth. The depiction of a museum is not only the description of its collection, but much more. It is the expression of the spirit of its birth and the thread that bonds it

to the territory, to its culture and its inhabitants. Thus, the story of the museum goes beyond the museum. By following the thread that bonds the small and large museums found in the area, the traveler will be accompanied in the discovery of the rich and varied cultural and environmental heritage that this land offers. Suggestions, brief information and literary quotations help to mark out this journey and can be further explored on the provincial website dedicated to the tourist who wants to learn more.

To simplify the search, the museums are divided into categories: Archaeological Museums, Museums of Art and History, Museums of Tradition.

Our suggestion is, naturally, that one interweaves, as much as possible, the areas to be visited and follows the path lead by one's personal curiosity and sensitivity and maybe jot down notes, addresses, names of people and things on the blank pages to describe your trip and turn it into a real diary. Blank pages are also available to travelers online in order to share impressions, information and emotions left by their passage in this land.

We are looking forward to hearing from you!

www.provincia.campobasso.it

www.turismo.provincia.campobasso.it

The Samnite Provincial Museum of Campobasso. People and places

...the Longobard. It seems that they lived very well in the sweet southern land where jasmine and lemon trees bloom. So well, in fact, that they were buried here, armed and with their horses, as may be seen at the Museum in Campobasso.

Paolo Rumiz

The oldest museum of Molise is located in the heart of the historical centre of Campobasso. The Samnite Provincial Museum was born in a climate of great cultural turmoil, after the unity involving the local bourgeoisie. Many incidents and diverse location changes have led to a gradual loss of artifacts: of about two thousand original artifacts only five hundred remain. Since 1995, after careful restoration, the final location of the museum is Mazzarotta Palace where the collection of material of the first findings is housed together with the rich heritage of artifacts from recent archaeological excavations in Molise. The Superintendency has given a new look to the Provincial Museum in order to expand the exhibition area and improve the communication of its contents. In the last twenty years, there has been a growing awareness of local archaeological heritage, therefore making it essential to exhibit the findings of the more recent coastal and inner area excavations. Visitors travel through time and place, in a chronological journey that unfolds on all three floors: the earliest ages on the lower floor, from prehistoric to archaic times, with Paleolithic and Neolithic findings from villages and necropolis; the middle floor that shows the overall picture of the development of the Samnite civilization from its beginnings to its decline, data obtained from surveys in urban areas, places of worship and necropolis.

The Roman section, found in the large central space and in the surrounding areas of the upper floor, houses a vast array of objects displayed according to category: sculptural elements, trading materials, sepulchral kits, lighting tools and architectural materials. This leads to the northern part of the building, where the new rooms designed for museum use, accommodate the late medieval section with the complete reconstruction of male and female sepulchers and riders with their own horses of Campochiaro, and a selection of women's jewelry in gold and silver and men's belts and arms.

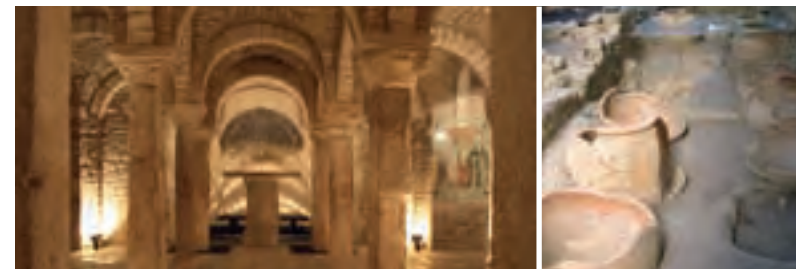
There are diverse singular installations of valuable objects found along the way that emphasize their original use: the reconstruction of the loom frame with the exhibition of weights and spindle whorls; the *tymiatherio*, a clay incense burner from the small temple of Gildone; or the wooden sandal surrounded by objects dedicated to body care.

The new layout of the Samnite Provincial Museum is a pathway of the ages, of the people and places that reveal a wealth and variety of artifacts from the many settlements that are the historical essence of this land.

Samnite Provincial Museum
Via Chiarizia, 10 - Campobasso
Opening Hours:
Morning: 9:00am-15:00pm
Afternoon: 15:30am-17:30pm
Open every day
Tel. 0874 427360
Fax 0874 427352

www.archeologicamolise.beniculturali.it





Travel tips

Along the Trigno River that borders with Abruzzo one can visit the Roman rustic villa situated within the territory of the Shrine of Canneto in Roccapivara. Beside the beautiful Romanesque church, which houses the wooden statue of the fourteenth century known as the "Lady of the Smile", are the remains of the productive area of the old farm. This is the territory of the ancient Roman town of *Terventum*, which later became one of the oldest dioceses of Molise. Inside the imposing Cathedral of Saints Nazario, Celso and Vittore from Trivento, one of the first places of Christian worship, is the Crypt of San Casto. You can reach it by climbing up the monumental staircase that characterizes the old town and walking through the narrow roads. Do not forget to visit the Diocesan Museum of Sacred Art located in Cathedral Square.



Not far from Trivento, along the road to Campobasso, one can visit a fascinating cliff crypt entirely made in Morgia rock, around which grew the ancient village of Pietracupa.



Travel Notes



The Antiquarium of Larino. Between the cards of the past

There is a fire burning in the Molisian inn of Mario di Meo, and its robust Tintilia wine, drunk in the garden amidst the fireflies, causes hallucinations as from LSD ...I imagine the sheep trails acting as the bond of a united Italy, Mario ...explains that the raspberry tart was born two thousand years ago amongst the Samnites, as a manifestation of defiance towards the Roman invaders.

Paolo Rumiz

The *Antiquarium* of Larino was founded after WW II, following the findings of the mosaic floorings of the Roman Period belonging to the settlement of the ancient town of *Larinum*. According to the practice of that time, the mosaics were removed from the original site and relocated to the medieval center, in three rooms of the Doge's Palace which is now the town hall. In the years following, many archaeological finds were recovered which enriched the collection. The Doge's Palace, which houses the museum, was built by the Normans between 1100 and 1200 and used as a residence by the wealthy. The building is comprised of several floors, and upon entering, after a long staircase, one finds a four-sided porticated atrium on which rests a gallery of large, ogival arches.

The *Antiquarium* is housed in the rooms on the first floor of the Palace where the archaeological exhibition ***Ars et Ingenium*** is found. All the artifacts exhibited, discovered within the Larino area, date back to the period between the tenth century B.C. to the fourth century. A.C. and demonstrate the different activities and the various aspects of the lives of local people in this large span of time: lithic artifacts from the prehistoric era, *dolium*, vases, amphorae and decorated limestone blocks, including a tomb cover with lion busts, swags with ox skulls, a theatrical mask called the Ara Frentana and a marble herm depicting the head of Jupiter. There is a very rich collection of capitals and sepulchral inscriptions. Under glass, in the second room, are a diversity of artifacts, both in type and material: brooches, ivory objects, glass and bronze coins, brick stamps, fragments of statues and painted plaster, vases and amphorae. The focal point of the museum is the three beautiful polychrome mosaics: the first is called "Of the Birds" and dates back to the second century. A.C. and is characterized by a rich decorative motif depicting birds resting on an array of branches and leaves; the second depicts a lion surrounded by a complex geometric motif from the same century and the third, the most intact, depicts the "She-Wolf suckling Romulus and Remus" framed by a foliate scroll motif with chasing hunters and animals. There are informative panels on the walls documenting ten other mosaics founded in the countryside around Larino, that depict the design of coins minted in the third century B.C. at the local mint.

To complete the archeological journey, a visit to the site that best represents the Roman settlement of Larino is recommended, the amphitheater. It was presumably built between 70 and 150 A.C., during the reign of the Flavian Dynasty, thanks to the generosity of the Senator of Larino, Quinto Capito. A portion of the amphitheater is hollowed out of the local stone and partly built overhead walls, and originally accommodated up to 18,000 spectators.

Antiquarium of Larino
Doge's Palace, P.zza Duomo, 1
Apertura:
Mon. to Fri.: 10:00am-14:00pm
Mon. and Thurs.:
15:00pm-18:00pm
Tel. 0874 828202



Travel tips

In addition to the evidence of the Roman era, Larino preserves important civil and religious architecture of other historical passages. Among these we recommend a visit to the Cathedral of San Pardo, a splendid example of Romanesque architecture built between the thirteenth and fourteenth centuries, and the eighteenth-century church of San Francesco, both located near the Doge's Palace. In the square in front of the two churches, the spectacular two-day feast of St. Pardo begins on May 25th: a procession of lights and floral carts pulled by oxen along the streets of the town, followed by the relics of the patron saint, while the faithful sing the traditional chant of "Carrese."



From the Latin classics, we know that the Samnites believed Libero to be the god of fertility, wine and vices. The excellent wine of Beneventum, with its slight smoky aroma, was already mentioned in fourth century B.C. If you would like to taste the modern-day Samnite wine, please visit www.movimentoturismovino.it and click on the link of Molise where you will find interesting wine itineraries.



Travel Notes



The land and its history: The Archaeological Museum of Saepinum-Altilia

...the Molise was a Samnite area, so say the stories. But who are the Samnites? They minted coins before the Romans. They humiliated the Romans. They defended independence and sheep farming, the taste for the sacred and for medicine, and finally, they introduced Plato to Italy by way of their shepherd, Vincenzo Cuoco.

Giose Rimanelli

A visit to the Archaeological Museum of *Saepinum* is an opportunity to learn about a unique and timeless place, where the past coexists in close contact with the present: the archaeological site of *Saepinum*. The traveller, upon passing through one of the four gates, enters the ancient town of Roman design, and is projected into a world where the procession of time is warped, where remains of the first Samnite settlement dating back to the fourth century. B.C. are found alongside early medieval tombs, a beautiful Roman theatre supports the houses built by peasants in the eighteenth century and sheep, the property of those who still live inside or just outside the walls, grazing near the forum that dates back to the first century. A.D. It is an experience of great emotional impact that leaves a vivid memory to all those who pass through *Saepinum*, walking along the *cardo* and the *decumanus*, trying to imagine it alive and teeming with people, things and animals. It is a town built along the famous sheep trail, the mandatory passage of sheep and their shepherds in an ancient journey that led them, each year, to the hot plains of Puglia from the mountains of Abruzzo and back again. The museum is located in the most enchanting area of the site where the ancient remains were used as a support base for subsequent settlement interventions: the Roman theatre. The museum is situated in the terraced houses built in the eighteenth century along the hemicycle, using the semicircular base of the *cavea* structures. The set of building gives rise to a sort of enclosed court in which the central area, once mainly underground, was used as a farmyard. The architectural and functional elements of the typical rural culture of Molise (stone sinks, fireplaces, furnaces), found within the rooms of the museum, have been left intact and alongside these one finds the relics discovered during the long years of excavation carried out on the site. This creates a path that narrates the history of Altilia and the Tammaro Valley, from the Palaeolithic period, to the first settlement of the plains dating back to around the late fourth century. B.C. and the last decade of the first century B.C., the artefacts related to the municipal life of the imperial age up to the funerary objects from the medieval necropolis found inside the walls and materials related to the period between the XIII and XIV centuries. Amongst the most important preserved material are the some coins from various sources found in the second room, including a silver didracma from a Taranto mint dated back to the middle of the third century B.C. and a coin of King Prusias of Bithynia dating back to between the end of the third and the first half of the second century B.C. In the third room one finds *fi-stulae* or tubes of bronze, tiles with factory imprints and different kind of lamps, game-related objects such as a bone dice and a bone plate depicting a doll. In the last room there is a fibula with the inscription of a Germanic female name, *Aoderata biva (in deo)*, discovered in 1959 by Cianfarani and coins including a horse of Charles V, the most recent piece of the collection.

Archaeological Museum of Saepinum-Altilia

C.da Altilia - Sepino

Opening hours:

Winter: 08:00am-14:00pm

14:30pm-17:00pm

Summer: 09:30pm-15:30pm

16:00pm-18:30pm

Closed on Monday

www.archeologicamolise.beniculturali.it



Travel tips

To complete the visit in this territory you can go up to Sepino and wander in the old town, with its towers and ancient walls that are now integrated into the urban setting, the beautiful, late nineteenth century square and its churches. The church, dedicated to Santa Cristina, that overlooks the square, is particularly worth visiting. One can feel the strength of the cult of the Saint while admiring the silver busts and the furniture of the Chapel of the Treasure donated in 1609 by Francesco Carafa, Prince of Sepino and the many votive offerings located in the lower chapel which houses the wooden image of the Saint dating back to the fourteenth century. A celebration is dedicated to the arrival of the relics of Santa Cristina in the village on the 9th and 10th of January, when, as a sign of joy, the sound of church bells can be heard throughout the night, below in the Tammaro Valley.



The patron saint of the towns of the Tammaro Valley (Sepino, Cercepicola, San Giuliano del Sannio and Cercemaggiore) is the Madonna della Libera, whose effigy that dates back to medieval times is preserved in the church of the Dominican convent in Cercemaggiore.



Travel Notes



The "Giuseppe Barone" Civic Museum of Baranello: a treasure to discover

You have to return to steps already taken, to retrace them, and to form new paths. You must resume the journey. Always

José Saramago

A visit to the two rooms that make up the Museum "Giuseppe Barone" of Baranello is a real journey through history and places of a territory that produced the best handicrafts and art.

Within the twenty-four display cases covering the walls of the museum, is a treasure consisting of more than two thousand artefacts collected with care and love by the architect Giuseppe Barone and donated, with great generosity, to his fellow citizens in 1897.

Located on the first floor of the former town hall that had been fittingly restored by the architect in a style reminiscent of Florentine Renaissance, the collection represents a rare example of historical findings that have survived over time, both for its magnitude and method of display.

The small museum consists of only two rooms in which paintings, ceramics from all periods, archaeological finds and objects from various sources are displayed according to the criteria and procedures of the collections of the late nineteenth century: they are divided according to context and arranged in chronological order on wooden shelves of the shrines, in compositions that create neat and elegant lines and patterns.

The visitor who truly desires to become acquainted with the collection must pause, leisurely and calmly look around and look into the glass displays. Only in this manner can one discover the richness and variety of the collection, which, at a first glance, is not understood. The curious visitor, willing to explore, may appreciate the first room with its beautiful bronze statues of Hercules and other Greek and Roman divinities, the beautiful Greek and Italiote pottery, the *Aegyptiaca*, the prehistoric finds from Cumae, the lamps, mirrors, votive offerings, vases and the Corinthian unguentarium.

Raising your eyes to the walls you can admire the small but significant collection of paintings chosen with taste and attention, including the beautiful *San Paolo Eremita*, attributed to an artist of the Jusepe de Ribera school (Xativa 1591 - Naples 1652) known as *Spagnoletto* and the *Bosco di Fontainebleau* signed and dated 1848 by Giuseppe Palizzi (Lanciano 1835 - Passy 1888), a precious testimony of the French period of the painter.

In the second room, one's attention is caught by the wealth of the display cases that contain the extraordinary collection of ceramics: from majolica of Faenza to the elegant Sevres or Meissen porcelains, from the biscuit of Capodimonte to the wonderful examples of Chinese and Japanese porcelains. The other display cases show the collection of bronzes and medals, small eighteenth-century statues of the Neapolitan nativity scene, the liturgical vestments and a quantity of small objects coming from different parts of the world and collected in that eclectic taste of the typical late nineteenth century collector.

"G. Barone" Civic Museum
S. Maria, 13 - Baranello
Open by appointment
Tel. 0874 460411

www.comune.baranello.cb.it





Travel tips

If you are an art lover then you must stop in Baranello after your visit to the museum and take a walk in the direction of the nineteenth-century church of San Michele Arcangelo with its neo-classical facade, which houses important seventeenth century paintings, including a wonderful Pietà attributed to Giovanni Battista Caracciolo, also known as Battistello.

If it is a beautiful sunny day then you'll want to enjoy the beautiful uncontaminated nature of our region and before leaving stop at a grocery store, purchase some of our local products (bread, cheese, salami and a bottle of wine) and go to nearby Guardiaregia. Along the route of the beautiful WWF Oasis you will find picnic areas where you can enjoy our local food.



There are many live representations of the Nativity Scene around Christmas time and a particularly striking one is held in San Polo Matese, a village home to bagpipers that bring the sound of the Christmas tradition throughout Italy. In the same village you can also visit the Paleontological Museum that collects important fossil finds of the area.



Travel Notes



The Magno Palace of Campobasso: art, history and literature

Gabriele Pepe, in this period, was chosen as a symbol of the Molisian participation in the struggles of the Renaissance: a quiet participation which was the work of a few generous souls and a few clever minds. Gabriele Pepe embodies them very well.

Francesco Jovine

The building that houses the offices of the Province of Campobasso was originally a summer residence of the Neapolitan De Tilla Family. The name of the Magno Palace, however, is attributed to its subsequent purchaser, Mercurio Magno, who owned it from 1902 to 1936, before being conceded to the provincial government. The change from residential to institutional use led to a series of interventions and modifications, including an expansion with the addition of three wings to the central core, deemed necessary; to better suit the new function.

The bourgeois spirit, that pervaded its nineteenth century origin, still echoes in the long corridors and spacious rooms illuminated by large windows, the wooden furniture and sofas that adorn the halls. This bourgeois spirit was toned down to a more unified and patriotic quality as can be seen in the glass displays that contain the uniforms of Gabriele Pepe, an intellectual from Molise, the precursor of the Unification of Italy and of the Risorgimento, and in the ancient tricolour flag with the image of Garibaldi preserved in the office of the President.

This journey through history is marked by the presence of a rich and varied collection of works of art of high artistic and historical value, found along the corridors and in the rooms. The collection includes a painting of 1542, signed by Gianmaria Felice that depicts "The peace between the Crusaders and Trinitarians", an important event in the social history of Campobasso and a beautiful full-length portrait of "King Vittorio Emanuele III" by Amedeo Trivisonno, dates back to 1939.

In 2012, the Provincial Government decided to open the doors of this container of art and history to citizens and visitors, integrating the existing collection with a series of paintings purchased by the province, depicting "The Divine Comedy", by Antonio Pettinicchi, a painter from Molise. These works have a strong chromatic impact, in which a suffering humanity, as imagined by Dante, is transfigured and updated into the suffering humanity of today. "They are about to enter Paradise, immigrants, farmers, the disabled, the sick and a family of Codacchio, musicians, poets, painters, and saints. Those who have had very little, strong right up to the end and those such as painters, poets, musicians, etc., who, even though assaulted by society and life, give us the strength to survive," writes the artist about his work. This creates a journey, within the palace, that begins in the atrium, often used for temporary exhibitions of photography and art, and progresses up the staircase and into the corridors of the upper floors by means of a union of art, history and literature that conveys, with images, objects and creations, the history of mankind.

Magno Palace

Via Roma, 47 - Campobasso

Opening hours:

Mon. - Fri.: 09:30am-12:00pm

Mon. and Wed.:

15:30pm-17:30pm

Call center 840 704 704

Tel. 0874 411976

Fax 0874 401292

urp@provincia.campobasso.it



Travel Tips

If you visit the Molise region on a beautiful sunny day and you find yourself in Campobasso, you may plan a pleasant visit to the strip of land between the Trigno and Biferno Rivers. From the Bifernina Road, take the exit for Civita-campomarano. Coming out of from the last curve of the winding road, you will see the village on the top of a hill eroded by gullies and dominated by the imposing but elegant Angevin Castle. It was a centre of great cultural vitality in the eighteenth century and is the birthplace of Gabriele Pepe and Vincenzo Cuoco, promoter of the Neapolitan Revolution in 1799 and Counsellor of Gioacchino Murat. The castle is worth visiting for it is one of the most beautiful and interesting of Molise, and then to have a walk in the historical centre where you will find the birthplace of Cuoco, for a complete immersion in the history of Molise and southern Italy.



Do you want to be sure to see shooting stars on the night of San Lorenzo? At the Astronomical Observatory of Castelmauro, you can participate in a tour amongst the stars with experts who will accompany you and explain the phenomenon. For info www.castelmauro.org.



Travel Notes



Pistilli Palace. Collections of emotions

In the presence of beauty we are first caught by the impulse to seize it and possess it to give it more space in our lives. It is as if we wanted to desperately say, «I've been here, I've seen it all».

Alain De Botton

At the highest point of the old town of Campobasso one finds a palace that was originally built by the Pistilli Family in 1783, but is now owned by the state. The building, located in a strategic area of the ancient urban layout of Campobasso, near the San Bartolomeo church, has recently been transformed into a museum. In the ancient bourgeois residence, the Superintendency for the Historical, Artistic and Ethno-anthropological Heritage of Molise chose to display **The Colors of Emotions - The Collection of Giuseppe Ottavio Eliseo and Michele Praitano for Campobasso and Molise Exhibit**. The title already expresses the meaning of exhibit: the desire to pay homage to the cultural sensitivities of the two collectors from Campobasso, their love for art and their generosity to their own land.

With the exhibit of works from the two collections of art, an historical journey of Italian art has been created that travels from the seventeenth to the twentieth century, featuring the works from Naples, the main reference center of the two collectors and artistic workshops of European importance.

The exhibition is divided into four sections that allow one to understand the essence of the purchases made by Eliseo and Praitano and of the paths followed by art over the centuries. A selection of Neapolitan paintings of seventh - eighteenth century and the plaster cast of a scene from the Old Testament of the Gates of Paradise by Lorenzo Ghiberti from 1450 for the Baptistry of Florence, bought in the seventies by Michele Praitano, welcome the visitors at the museum's entrance. Walking through the halls of Pistilli Palace one may happen upon the section dedicated to portraits, where one's eyes are drawn to the serious and restrained looks of elegant sitting ladies, the distant and severe looks of distinguished gentlemen who assert their authority. One will also find the proximity and the expressive force of the French painter Charles Moulin, who, in contrast to many Italian artists, decided to settle in a small town in Molise where he found the right dimension of life.

Equally fascinating is the choice of works that show a renewed interest in painting from real life, shared by many nineteenth-century artists. It began in France, but soon spread to Italy and Naples where special emphasis was put on rural life, as shown by the paintings in both collections. There are many artistic ideas as well as variations in the moods of the facial expressions and reflections in the depicted landscapes. It is a pleasant journey in fine art but also in the human history of two individuals who live and tell their stories through their collections.



Pistilli Palace

Salita S. Bartolomeo, 10 - Campobasso

Opening hours:

Mon. - Fri.: 09:30am-13:00pm

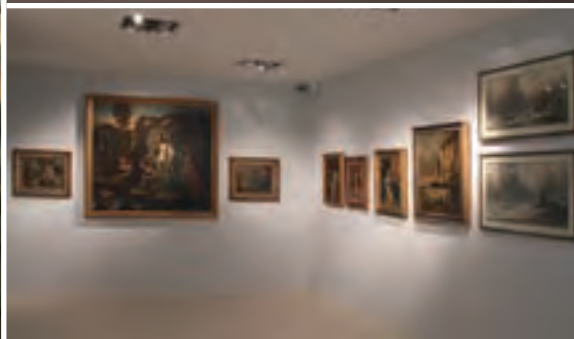
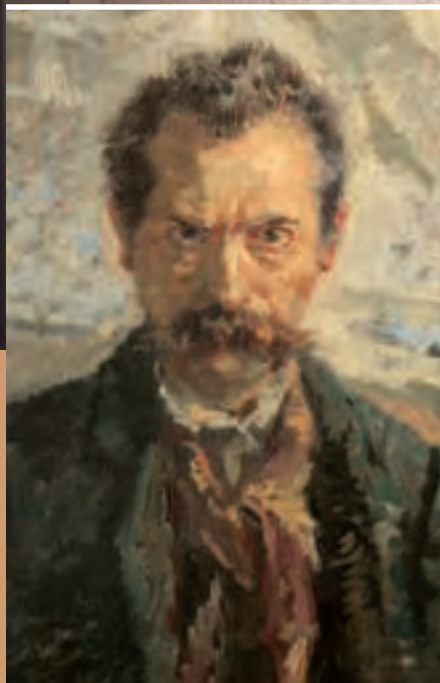
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including holidays, by
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Travel Tips

Before climbing the long and important steps to reach Pistilli Palace in Piazza San Leonardo, we suggest a visit to the church of the same name whose facade contains decorative elements of what has been called the Molisian Romanesque. It is a local variation of the Italian Romanesque and is expressed, above all, in the art of sculpture, characterized by clean, brief lines and by the presence of repeated formal and decorative motifs. The path to discovering this fascinating artistic language continues immediately after the visit to the museum by taking the stairs up to the churches of San Bartolomeo and San Giorgio. If you are curious and want to find two real gems of Romanesque art in Molise, please visit the beautiful church of Santa Maria della Strada in the countryside of Matrice, and that of San Giorgio Martire in Petrella Tifernina.



The legend of King Bove says that, to atone for a sin, the King was asked to build a hundred churches in one night. The King asked the devil for help in exchange of his soul, but as he was building the ninety-ninth church, he repented and was buried there. Fact or legend, nonetheless, in two of the above churches named, the image of an ox is carved in stone. Try to find them!



Travel Notes





comune.casacalenda@tiscali.it
info@kalenarte.it
www.kalenarte.it
fb: Maack Kalenarte Museo all'Aperto d'Arte Contemporanea.
fb: Amici di Kalenarte Museo all'Aperto d'Arte Contemporanea

MAACK Open air Museum of Contemporary Art Kalenarte
C.so Roma, 78 - Casacalenda
Opening hours:
Mon. - Fri.: 09:30am-14:00pm
Mon. and Wed.:
16:00pm-19:00pm
Tel. 0874 841456
Fax 0874 844010



Casacalenda, a Contemporary Village. Kalenarte and the "Franco Libertucci" Civic Gallery

Giose has kept his promise of Segesta. We entered in Molise. I do not know if I will see Casacalenda, but in my mind it exists like wavy notes of music. I shout, "Thank you for taking me here!"

Giose Rimanelli

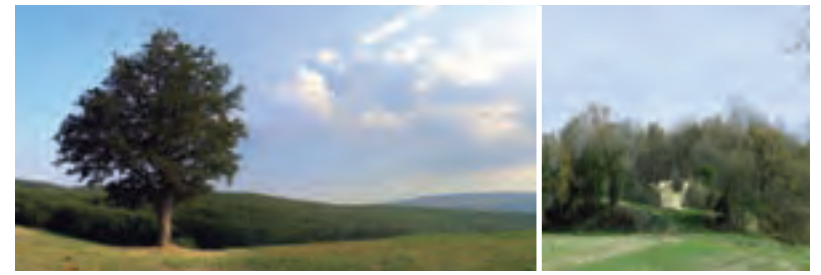
Can a contemporary work of art give a new meaning to forgotten roads, views and squares and forgotten places of a small town? What is the creative idea that drives an artist to feel the space as his own and to suggest a different interpretation of that abandoned and unheeded place? The itinerary of Kalenarte, created over a span of twenty years, leads the visitor to discover creativity, the reason for the revival of the forgotten areas of Casacalenda, where art makes everything come to life.

The artists invited to Kalenarte, experience the pleasure of choosing the setting, the materials and the theme of their work, choices which fulfill aesthetic, historical and conceptual criteria. They are not random choices and ensure that the works perfectly blend in and enhance the settings. Kalenarte is comprised of works of contemporary art, mainly sculptures, in many sizes, shapes and materials, whose only restraint is to merge with, and enhance, the surrounding environment. The invited artists design, on site and for the site, permanent installations even with the support of local craftsmen and citizens. They are emotional suggestions, born on site, and are realized in the form of works that redesign the area in harmony with artistic sensitivity and, in complementing it, they give them a new life and a new image.

Everything began in 1990 when the architect Massimo Palumbo started up the "Kalenarte" Project which aims at placing contemporary art works in the anonymous and neglected corners of the village, in order to enhance their poetic force. Thanks to the tenacity and passion of the Kalenarte Association and thanks to their first form of residency for artists implemented on the territory of Molise, the Open Air Museum of Casacalenda was founded in 1992. It is here that one finds many permanent installations created around the local village by artists such as Hidethoshi Nagasawa, Carlo Lorenzetti, Adrian Tranquilli, Costas Varotsos, Massimo Palumbo and others.

The "Franco Libertucci" Civic Gallery began as a distinct structure but parallel to the open-air museum and is located into the upper floor of the Town Hall. The works exhibited in this space have strong architectural character and are mainly, but not only, donations of artists hosted in the open air museum. The collection consists of more than 54 works, mostly paintings on canvas, sculptures and installations set up in an architectural space which is divided into several rooms, with a centrally located classroom. Amongst the works found in the Gallery, there are artists such as Kinga Araya, Ivan Barlafante, Krzysztof Bednarski, Ciriaco Campus, Luigi Colajanni, Tonino D'Erme, Baldo Diodato, Andrea Lanini, Franco Libertucci, H.H. Lim, Fabio Mauri, Achille Pace, Clayton Patterson, Michele Peri, Renzo Gallo, Rivka Rinn, and Luca Maria Patella.





Travel Tips

If you are a lover of nature, this is an opportunity to take the Olivoli nature trail that starts at the garden of the Archaeological Park Roman Amphitheatre - Villa Zappone in Larino, reaches the Olivoli district, runs along the shores of Liscione Lake, and continues until it reaches the adjacent territory of Casacalenda. It then passes near the 15th century Convent of Sant 'Onofrio, until it reaches the Bosco Difesa where the LIPU Oasis is located. The oldest protected area in the Region has about 105 acres of oak-covered hills with streams and springs of water that host diverse species of birds, butterflies, precious orchids and multicolored flowers (daffodils poets, gentianellas and anemones). The trail ends here and heads back along the shores of Liscione Lake. The ideal time is during the summer months when one can serenely walk along the path that has areas for picnics and a dock for sport fishing. If you still want to walk, you can book a guided tour to the archaeological excavations of the ancient city of Gerione, founded in 500 BC and known to have been occupied by Hannibal in 217 BC.



The visit to the museums of Casacalenda is enriched each year, during the spring, when one has the opportunity of meeting the artist during the execution of the work in progress.
For info www.kalenarte.it.



Travel Notes





sbsae-mol@beniculturali.it

Di Capua Castle

Via Eustachio, 7 - Gambatesa

Opening hours:

Tue. - Sat.: 09:00am-13:00pm

Sunday: 09:00am-13:00pm e

15:00pm-19:00pm

Closed on Mondays

Tel. 0874 719261

Fax 0874 431351

Di Capua Castle in Gambatesa. Chromatic visions

From these people I was born, Gentlemen, with lofty blood, strong as the stones of my name, honored by the major defects of my race, original as the tradition that compels vibrant and rugged lifeblood to the imperious vein of the old feudatory.

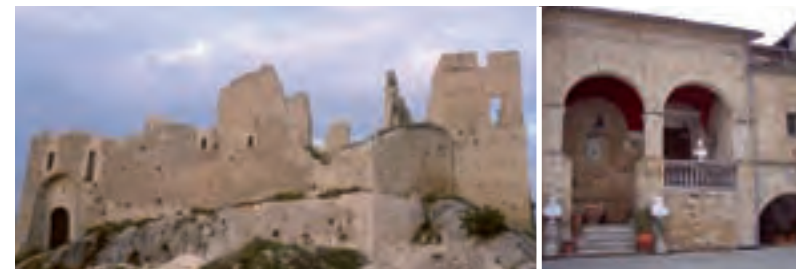
Lina Pietravalle

The old road that leads from the mountain profiles of Molise to the Tavoliere plain of Puglia, where the Valley of Tappino merges into the territory of the Fortore, is dominated by the castle of Gambatesa. The birth of the realm of Gambatesa, and probably also that of the fortified structure, dates back to the Lombard Invasion. With the advent of Aragonese, the realm was conceded to Andrea di Capua, Duke of Termoli and it was during this period that the castle was transformed from a fortress into a splendid Renaissance residence.

Today the castle has four levels, the most important being the second, the noble floor, characterized by splendid sixteenth century frescoes commissioned by the feudal lord, Vincenzo I of Capua d'Altavilla, and executed by Donato da Cupertino or Decumbertino. Little is known about the artist and we can only assume that he was a pupil of Vasari in Rome during the late forties of the sixteenth century.

Despite the lack of knowledge of the education and activities of the artist, the frescoes of the castle in Gambatesa can be considered amongst the most important sixteenth-century paintings of mythological character of the Kingdom of Naples. In the nine rooms of the Decumbertino castle there is the exhibition of a huge repertory of figures and references to Ovidio's Metamorphoses that totally immerses the visitor in his visionary structures. From the Rape of Europe to battle scenes, from landscapes inspired by the monumental ruins of ancient Rome to the representations of the Virtues, from buildings in trompe l'oeil to Egyptian decoration, from medallions with busts of Trajan and Domitian to the cornucopias, from the caryatids that bear imaginary architecture to plant decorations and false pergolas, all contribute to create a fantasy world that captivates the visitor.

It is very likely that behind the iconographic choices lurks the desire to celebrate his virtues and those of his family. Thus, for example, in the Fireplace Room the warrior depicted in the clypeus may be identified as Giovanni di Capua, who in 1495 sacrificed his own life to save that of King Ferdinand II of Aragon. Another example is the Fire Room, where the allegorical landscapes refer to moral and social connotations that identity the role of Vincenzo di Capua. We invite you then, to discover the hidden meanings behind the many richly-colored, vivid figures that firstly affect the eyes and then the mind.



Travel Tips

The Di Capua Family also owned the castle of San Martino in Pensilis that once looked like a veritable fortress with a drawbridge, battlement and towers. There are many hypotheses about the origins of the structure, but it is thought that the building was built between the eleventh and twelfth century, during the Norman domination. The castle of Castropignano belongs to the same period and was built during the Lombard era on Samnite ruins, and was later reorganized by the Normans. The castle, owned by the D'Evoli Family from 1345, has a rectangular plan and was characterized not only by an inner courtyard but also by its numerous rooms. It, too, was once surrounded by a very deep moat within which were later built enclosing walls and two towers. Molise has plenty of other castles that tell stories of ancient times, knights and ladies, perched on the mountains or close to small villages, waiting to be discovered.



On New Year's Eve, a singer accompanied by musicians, improvises ironic poems that tell the vices and virtues of local villagers walking along the alleys and streets of the village. This is the oldest tradition of Gambatesa: the *Maitunate*.



Travel Notes



Rete Atelier Molise. Contemporary routes

Step into the car, we will be the traveler, we will cross the city tonight, we'll see the torn underworld of the city, we'll see the bright and empty sky, we'll see the stars that shine so shiny, stars made for us tonight.

Iggy Pop

The idea of networking the small local museums, to improve management and services, has been a subject of study for many years in Italy. In Molise, however, thanks to the Rete Atelier Molise Project, museums are born on the net! The idea is, in fact, to create a network of museums that involves a number of municipalities in Molise, so as to create, through the coordination of exhibition logic, one large museum center, whose uniqueness is essentially the fact of being widespread over the entire territory, near the people and able to interact with the spirit of the site of each museum. The project, conceived by the artist Luigi Mastrangelo and realized with the support of the Province of Campobasso, is the initial nucleus of a great artistic utopia in which the individual museums of Rete Atelier Molise are conceived as autonomous points, but in union with the others, assume strength and importance. The following are museums currently part of the network: the Sacrocam (Santa Croce Contemporary Art Museum) in Santa Croce di Magliano, the Co.Co.Co (Contemporary Colletorto Collection) in Colletorto and PM2 (Maucieri Palace Museum) in Bonefro. The next programmed opening, currently in its planning phase, will involve the municipality of Sant'Elia a Pianisi. The collection includes more than 120 works, with names of national importance such as Tano Festa, Franco Angeli, Luigi Ontani, Felice Levini, Remo Salvadori, Karin Andersen, Marcello Iori, Bruno Benuzzi and many others. Inside the historic building that once housed the Town Hall of Santa Croce di Magliano, in the center of the village is the home of the exhibition of the first group of works of the collection. The Sacrocam was born as a rational survey of the evolution of Italian contemporary art from the 80s to the present day. The different dynamics that have affected the line's iconic art in Italy have been outlined, from the pop art to media painting. Following this first group, the village of Bonefro, closely linked to rock music thanks to Bonefro Rock Festival, opens its exhibition center, PM2. The Rete Atelier Molise Project decided to create a collection which implements a rock concept, the "cover", to visual art. The collection is housed in the splendid early twentieth century palace donated by the magnate Maucieri to the community of Bonefro.

Lastly, the museum Co.Co.Co of Colletorto is hosted inside the rooms of Marchesale Palace, near the Angevin tower. The collection of Colletorto is dedicated to the concept of sacredness in contemporary art. Here, artists transpose their spiritual vision using the singularity of their language. The results are extremely diverse and range from the revival of classic icons, to desecration, to emotional intimacy and the dark vision of heaven-like landscapes. The Rete Atelier is a collection which offers a brief journey through contemporary art, an excellent opportunity to travel from one Molisian village to another.



Sacrocam

Via Colonna
Santa Croce di Magliano
Tel. 0874 729144

PM2

Maucieri Palace, Via Roma
Bonefro
Tel. 0874 732712 int. 5
Co.Co.Co.
largo Verdi 9 - Colletorto

p.licurs@virgilio.it
comunedibonefro@tin.it





Travel Tips

As a natural continuation of this itinerary of villages of art, we suggest a visit to the village of Ripabottoni, birthplace of the famous artist Paolo Gamba, born here in 1712. Thanks to the bishop of Larino, Monsignor Tria, Gamba attended the school of Solimena in Naples. Tria later called him back to Ripabottoni to complete paintings and frescoes in the churches of Santa Maria Assunta and Santa Maria della Concezione. Works of Gamba are present in other churches of the ancient Diocese of Larino, including Morrone del Sannio and Larino.



In the nearby village of Morrone del Sannio you can admire the remains of the ancient Abbey of Casalpiano, founded in the tenth century by the Benedictines on the ruins of a rustic villa of the Roman era. Alongside the Roman and medieval remains, is the church, still intact, that dates back to the thirteenth / fourteenth century.



Travel Notes

The Gallery of Contemporary Art of Termoli. Contemporary signs

Culture is not something that one learns here or one brings here. The culture was born here, on this soil, with the coming and going of the natives. So how does the procession and sacrifice. Agamemnon and Odysseus know these rituals. They have never been strangers to these shores. And now we will go see San Basso Bishop of Cappadocia.

Giose Rimanelli

It has been nearly sixty years since Achille Pace, an active painter in Rome, an abstract artist and historian of informal art, realized his dream of giving his city a contemporary art gallery. In Termoli, in 1962, together with Uncini, Biggi, Carrino, Frascà and Santoro, on a proposal by Giulio Carlo Argan, Palma Bucarelli and Nello Ponente, the One Group was formed. He worked within the group until 1964.

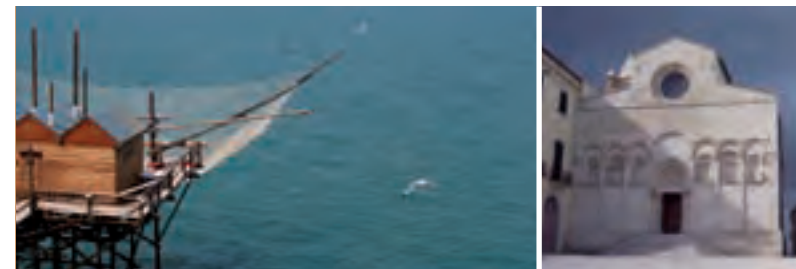
It is in this atmosphere of cultural and experimentation and research that Pace, now Honorary Superintendent, together with the fundamental support of the municipality, founded the Termoli Award, a Contemporary Art Award of the town of Termoli. It started in 1955, but only in 1962 did it become a real recognition of artistic research in Italy and, with the support of the purchase prize, has over the years led to the creation of a large and valuable collection and to the establishment of a Municipal Gallery of Contemporary Art. In addition to the acquisition of the works, later donations allowed the gallery to get hold of representative works that represent a lengthy process of research and experimentation of contemporary art from 1955 to the early years of the new century.

Today the collection consists of more than 470 pieces, mostly paintings on canvas, but also sculptures of diverse techniques and materials. The intention of Achille Pace, continuously pursued over the years, was to document the changes that were taking place, since 1960, in the artistic, social and cultural fields, not only in Italy but also in Europe, in which "Informality" is the ultimate, radical expression. The collected works are a rarity in the Italian Galleries of Contemporary Art. The collection of the sixties and seventies is particularly unique in Italy for its documentation of an entire area of research ranging from post-informal, to abstract, to the new figuration, to kinetic and programmed art.

The collection contains works belonging to excellent artists of the second Roman school such as Carla Accardi, Luigi Boille, Antonio Calderara, Aldo Calò, Nicola Carrino, Edgardo Mannucci, Achille Pace, Achille Perilli, Antonio Sanfilippo, Giulio Turcato, Giuseppe Uncini, Mario Schifano, Tano Festa, Franco Angeli, Gino Marotta and many others. Currently the works are housed in two locations: the Gallery of Contemporary Art, the historical location of the collection, located in the Sant'Antonio Square built inside the former Franciscan church of the same name, and the new location situated in Corso Umberto I, at number 103. It was originally created as a work in progress space that allowed visits to the restoration of works of the collection, to later become a permanent exhibit. The building, still under construction, will become, over the years, an important space for the knowledge of the Termoli collection.

Gallery of Contemporary Art
P.zza S. Antonio, 2 - Termoli
C.so Umberto I, 103 - Termoli
Reservation only
Tel. 0874 712354

fb: Premio Termoli
museopremiotermoli@gmail.com



Travel Tips

The Gallery is located near the beautiful old town of Termoli that dates back to the fifth century. The small fishing village, perched on a rocky headland that juts out into the Adriatic Sea, experienced its greatest splendor under the Swabian dynasty, when its port, its fortifications and the castle became consistent and solid. The old town has become the center of all cultural and folk festivals of the town. Do not miss the Fire of the Castle that recalls, on the night of the festival of the Assumption, the assault by the Turks, or the sea procession of the statue of San Basso (3 - 4 August), protector of the city depicted on the Romanesque facade of the magnificent Cathedral named after him, which refers to the legend that some fishermen found the remains of the saint in a marble sarcophagus, under the sea.



The nearby naturalistic reserve Foce del Trigno, between the towns of Petacciato and Montenero di Bisaccia, has preserved dunes rich in Mediterranean nature, with beach-grass species, where one can still see the Kentish flower.



Travel Notes



The Museum of the Misteri of Campobasso: the ancient tradition of suspended children

"Now there are two of us" said Peppe, "and two travel better. Two is already a procession".

Giose Rimanelli



The Museum of the Misteri of Campobasso preserves, promotes and maintains one of the strongest and most touching traditions of the region: the Procession of the Misteri which is held on the day of Corpus Christi, along the streets of the town. An ancient tradition that began from the desire of the faithful to make the most significant episodes of their faith, usually known through orally passed on stories or painted images, come alive. The sacred scenes are staged in such a manner that the characters, properly dressed and posed, create real live paintings.

In Campobasso, in 1740, a qualitative leap from tradition was made, thanks to the genius and ability of a local artist, Paolo Saverio Di Zinno. He was an excellent sculptor and head of a prolific studio that produced wooden works still preserved today in many churches, not only in Molise. Di Zinno designed and implemented, with the support of skilled blacksmiths from Campobasso, 24 "machines" or *ingegni*: forged iron vertical structures. They are like iron trees on whose branches are placed slings that welcome and support children who are dressed as madonnas, angels, saints and devils. The choice of the Saints and the Dogma carried in procession, laid out according to the traditional iconography, reflect characteristics and aspects of the social and economic structure of Campobasso in the eighteenth century: Sant'Isidoro patron saint of farmers, San Crispino of the artisans, San Leonardo, who defends the innocent and San Rocco protector of the sick.

Six of the 24 initial *ingegni* broke immediately, and six others were lost during the earthquake of 1805. During the procession, the structures are carried on men's shoulders while following a musical rhythm highlighted by the notes of the March of Moses by Rossini, which now symbolizes unequivocally the entire event. And so, under the touched and amazed gaze of the participants, along the narrow streets of the historic center of the town, one can see the children that seem to move hanging in the air, surrounded by light of late spring.

The Museum is the heart of this event: the fascinating phase of dressing and preparing the characters happens here, the procession leaves and returns here and the *ingegni* are preserved here during the year. Thanks to a careful and studied arrangement of photographic images, videos, costume exhibitions and thematic exhibitions, visitors may, at any time, relive the event of the ancient but timeless tradition of suspended children that convey stories of faith.



Museum of the Misteri
Via Trento, 3 - Campobasso
Opening hours:
Daily: 16:00pm-18:00pm
For other times and holidays
reservations are required
Tel. 328 5556549
327 5954028

museo@misterietradizioni.com
info@misterietradizioni.com





Travel Tips

The traveler who is interested in traditions, who wants to completely immerse themselves in intense moments of life and history of our region must, first of all, experience the procession of Corpus Christi in the narrow streets of the old town and then participate in traditional festivals of the Croatian and arbëreshë communities of our territory. The Carresi are of strong emotional impact and are held during the spring in some of the villages that have arbëreshë origins and language (Montecillone, Ururi, Portocannone, Campomarino): racing bullock carts compete for a place of honor in the religious procession. On the first of May it is held in Acquaviva Collecroce, one of the three municipalities of Croatian origin along with Montemitro and San Felice del Molise. The spring festival is celebrated with singing and dancing around a puppet in the shape of cone covered with flowers, the *maj*, who parades along the streets of the town and stops at tables laden with traditional foods in front of private houses.



In Fossalto, the personification of May, covered with flowers, announces the arrival of the season of the awakening of nature and is called the *Pagliara maje maje*. As it marches along the streets, it is soaked with water thrown from the balconies to symbolize purification and rebirth.

Travel Notes





The story of time. The Open Air Museum of rural memory of Casalciprano

You can walk millions of kilometers in a single life never scratching the surface of places or learning anything from the barely touched people. The meaning of travel is to stop and listen to anyone with a story to tell.

Rubén Blades

Walking through the alleys and streets of the historical center of Casalciprano, you will be surprised to discover the medieval village and the wonderful feeling of finding elements of past life. The Open Air Museum of Rural Memory is located in this typical village: an original and unusual exhibit along an open air path that is richly contaminated by time where traditional objects are complemented with contemporary sculptures and paintings.

The outdoor exposure and the interior section within the renovated houses, make the visit enjoyable and dynamic. The visitor's walk through the exhibit is influenced by his pace and by his desire to relive the influences of the past, to live that moment enjoying the sounds, colors and sensations received from the visit.

Each part of the route has its own theme, thus creating an itinerary composed of different segments, all of which inspired by the history of the area. Artifacts and documents are arranged in thematic routes, introduced by informative panels that describe the scene, and an open book, made of ceramic, containing citations pertaining to the installation.

Objects, instruments and costumes, for the most part original and related to the everyday rural life, are placed in display cases; the paintings, inspired by photographic documentation, depict moments of aggregation: parties, rural activities, religious events. The bronze sculptures depict figures as captured in a snapshot whereas the stone bas-reliefs illustrate the ancient work of men and women. In homes, the domestic settings, enhanced by replicas, reproduce daily routines punctuated by the time of day, with references to traditional beliefs, a sign of identity of their land.

The museum, founded in 2004, has been enriched with wall paintings by six emerging Italian artists. The eight impressive works, created on the facades of some of the homes, with permission of the owners provided by the owners, maintain traditional themes but their artistic qualities project them into the future.

The Museum of Casalciprano is all of this. An artistic experiment where the typical elements of tradition mix with contemporary artistic languages, a comparison between two chronologically distant cultures that share the same original inspiration. Above all, it is the story of a grandfather who tells the stories of the past, the passing of life, work and leisure, the emotion of being captured in a photograph, listening to festive voices, the cry of a woman and cries of happiness of children.



Open Air Museum of Casalciprano
Along the streets of the village
Tel. 0874 504131





Travel Tips

Visiting the Open Air Museum one may enjoy the beauty of the valley below. Then take a walk along the Biferno Road in the direction of Bojano and admire the varied landscape and the traces of mankind. You'll see the rocky overhang on which stands the remains of an ancient castle and its village, the Rocca di Oratino. The village is part of "The most beautiful villages in Italy". Here, during the night of the Nativity, one of the most beautiful fire rituals of the Province is repeated. A huge bundle of reeds, the Faglia, is carried to the front of the church and, once raised, is burned, illuminating the surrounding area. The tradition of Oratino recalls the days when natural light sources were used and, continuing along the main road, you will find another. The Piana dei Mulini- an historic home built in the late 1700's that has now been restored. It was once an industrial center, with its own water mill for the coloring of the wool and for the hydroelectric plant. The structure leads to the River Park (C.I.S. area) with the flora and fauna of the Biferno River.



On the day of the Carnival Festival, a truly unique competition is held in Casalciprano: the game of the Ruzzola. As quickly as possible, each team conducts a large concentric shaped piece of wood, making it tumble along the cobblestone streets of the village.



Travel Notes



The Museum of Wheat in Jelsi: here the ear becomes art

Molise, so humble, simple, chaste; is and was; and its simplicity and humbleness is the daughter of its ancient history.

Lina Pietravalle

The wheat museum “*La vetrina racconta*” of Jelsi began in 2006 from an idea of the “*Carri in Cantiere*” Cultural Association. It is a one of a kind museum that is dedicated to popular ancient artistic techniques that transform an ear of wheat into a work of art. The museum preserves some of the most representative testimonies of products made entirely of wheat and other products made by the inhabitants of Jelsi.

Located in the modern part of the village, the museum is a testimony of the deep bond the community of Jelsi has with the Celebration of Wheat that has been held for more than two hundred years in honor of Santa Anna. The ancient devotion and celebrations held in honor of the Mother of Mary are held, since 1805, on July 26 are transformed into gestures, practices and works whose roots are found in the local farming traditions.

The Celebration of Wheat of Jelsi is one of the most important expressions of Molisian tradition, and its distinguishing element is the ear of wheat. It is skillfully used in its entirety for the realization of *Traglie*, ancient wooden sleds pulled by oxen that, together with mechanical allegorical carts laden with finely crafted wheat, parade through the streets and alleys of the village. During the period prior to the celebration, the village turns into an art workshop where young people, adults and children, each work on a specific phase of the creation of the carts and decorations. The combinations of weaves and colors that have been made by the hands of young and old are showcased in the museum for all to see.

The exhibit is currently hosted in a privately-owned location and is managed by the Cultural Association. A visit to the Museum of Wheat is an emotional complex experience: smells, colors, sounds, images reveal the devotion and daily life of men and women that with slight hand gestures produce unique, one-of-a-kind products. The works displayed are only a representation of the carts made over the years and demonstrate the different types produced: allegorical scenes, popular or rural themes, religiously inspired themes or references to current events.

The exhibit is not only original for its fundamental characteristics, but is also very dynamic because the material utilized to make the *Traglie* is very delicate. The works vary in number and with the yearly renewal of the event, the collection is enriched with new pieces. Along with reproductions and the *Traglie*, there are panels, paintings and pictures arranged on the walls that help retrace the past history of the event and enable one to discover how precious and bright a grain of wheat is.



Museum of Wheat
Via G. Maiorano - Jelsi
Reservation only
Tel. 333 2869489

www.museodelgrano.net
www.comune.jelsi.cb.it





Travel Tips

After visiting the museum, a walk to the historical center of Jelsi, called the *"Ripo"* is an obligatory stop for a series of ceramic works, lead the visitor to discover places, customs and anecdotes of the village. Passing through streets, alleys and underpasses you arrive in front of the Mother Church. Here you can admire a valuable pictorial sequence of frescoes of the fourteenth century, kept in the Crypt of the Annunciation, and characterized by a rare iconography linked to the life of Christ.

In the premises of the Annunciation, one finds the mask of the Bear from Jelsi that is linked to rituals of winter propitiation. During Carnival time, in the scenic representation, a man dressed in sheep and goatskins, with a painted black face and bovine horns on his head, is pulled by a trainer and forced to dance. The Man Bear Dance takes place every Shrove Tuesday and involves all the residents and all those adventurers who, on a cold winter evening, decide to visit Jelsi.



Along with the manifestation of Jelsi, the Devil of Tufara, with its deafening cortege and parade during Carnival, is one of the most symbolic masks related to collective purification rituals through which the old and the evil elements are eliminated.

Travel Notes





Museum of Arts and Folk Tradition of Riccia. Between the scenarios of the past

Everywhere I go in Molise, I have a roof, I have a bed, I have a table, I have tales.

Giose Rimanelli

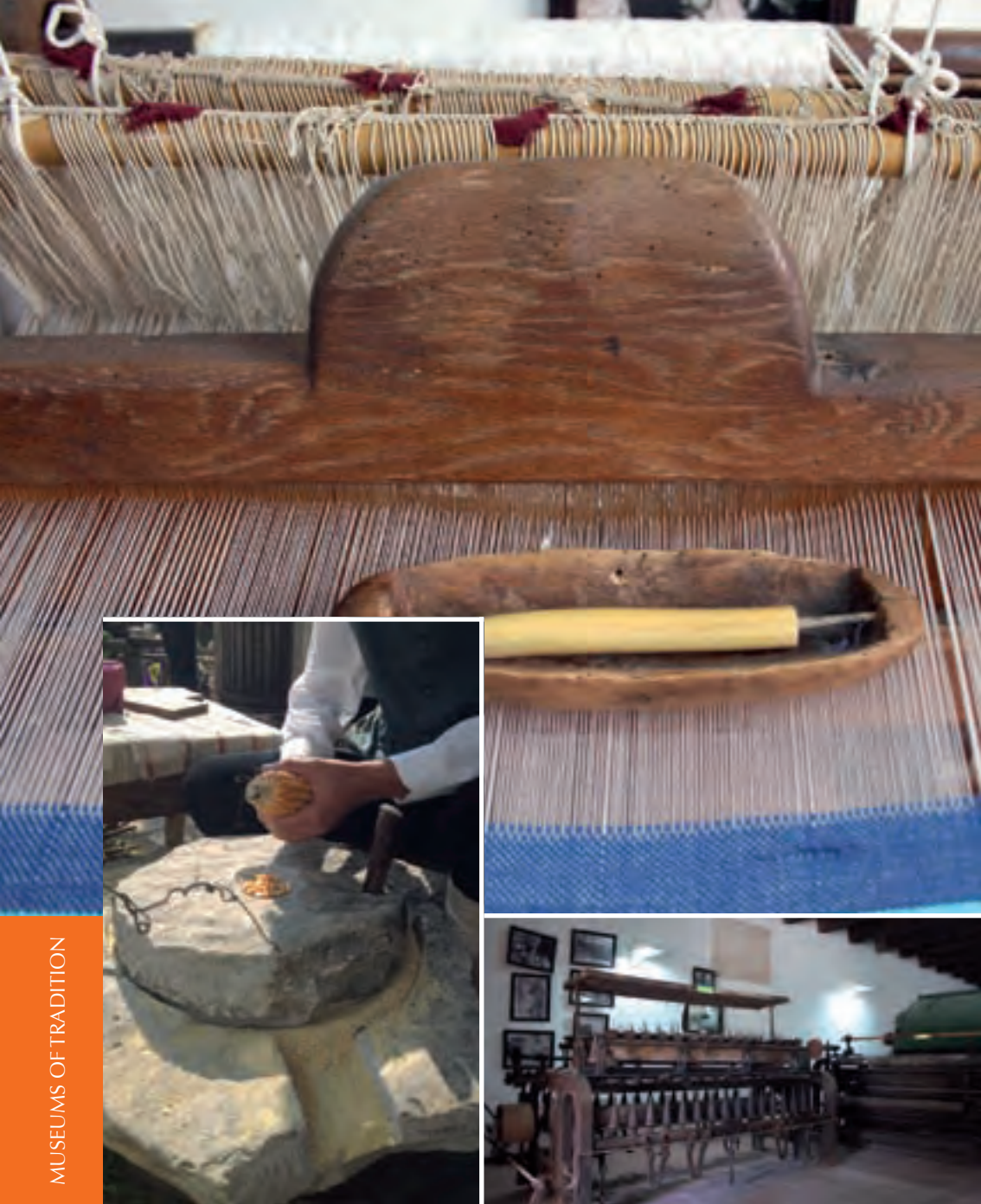
Following the road that leads to Riccia recalls to mind, the charm of ancient times, when the colors of the wheat fields and the green of the forest, amplified the impact of the discovery of the tower, symbol of the village, which still stands today, on the overhang of the wall of rock, made impassable by the Succida river. Within the heart of the historic center, one finds il *Piano della Corte*, a architectural complex of the Renaissance made up of the Torre Di Capua, the Church of Santa Maria delle Grazie, the old *Magazzino* and all the houses that were once the court of the Castle. At the highest point of the square one finds the *Magazzino*, the wheat deposit of the lords of the village, a two-level historic building, that houses the Museum of Arts and Popular Traditions of Riccia. The museum exhibits about 1000 objects of common use that reveal the customs and every day practices that have characterized the last two centuries of Riccia life. The cultural association "*Tempo e Memoria*" has worked with passion, to recovery and classify all the objects that now make up this exceptional ethnographic collection. The museum was founded in 1996 when the town council decided to use the setting of the *Magazzino* to organize the collection. Thus was born the first nucleus of the museum that has now been enriched with additional furniture, tools, machineries, some of which are no longer found today. The Museum is thus an active structure, ready to innovate and to add additional signs and traces of man and the history of Riccia. The first feeling one experiences upon entering the museum is the complete absorption in the vast amount of objects. The tools are made with poor materials such as stone, wood, leather and terracotta, and attracts the attention of the inquisitive visitor who will try to understand their use. Instruments relating to the production of wheat, oil and wine, and objects used in local crafts activities are found on the ground floor. In particular, the large pool carved in stone, "*u Palemènte*" will bring to mind the events related to the crushing of grapes for wine production. Recently, the heirs of the Palmieri Wool Mill have donated wool motor machines to the Town Council. On the upper floor there are objects of everyday use: razors, telephones, newspapers, musical instruments, an old 1914 telegraph and kitchen utensils. There is a series of pictures hanging on the walls, of the last century, capturing scenes of local life. There is also a very charming reconstruction of an early twentieth century master bedroom with furniture, toys, frames, fabrics and wedding dresses. The new wing of the museum, found behind the curtain outside the castle, became a cobbler's shop complete with tools and instruments, old shoes and a Manual of the Shoemaker dated 1929. The Ethnographic Museum of Riccia is one of the best exhibits of the Province of Campobasso due to its ability to evoke the flavor of former everyday life, made up of gestures, customs and usages that, thanks to the exhibit organization, enhance and preserve the ethnographic traditions of Riccia.



Museum of Arts and Folk Traditions
Via del Castello - Riccia
Reservation only
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www.prolocoriccia.it





Travel Tips

The richness of the territory of Riccia is confirmed during the Grape Festival that celebrates local products, a festival not to be overlooked. Every year, on the second Sunday of September, along the streets of the village, parade real scenic installations in which the inhabitants, in traditional costumes, repeat the gestures of agricultural and domestic traditions. As an interactive museum, each cart interacts with the crowd by offering local wine and food products, all prepared with the tools of the past found on the parading carts, where they gain new life. To learn more about the area and the evolution of this landscape, the Civic Museum of Natural History of Macchia Val Fortore tells of the habitat of the last species of otters in Italy and it is precisely an otter, the symbol of the museum, that will guide you through the story.



During the day of the celebration of St. Joseph, the streets of the village are filled with the scents coming from the kitchens, culinary workshops in which no less than 13 dishes are prepared and served to celebrate the Holy Family.



Travel Notes



Museums

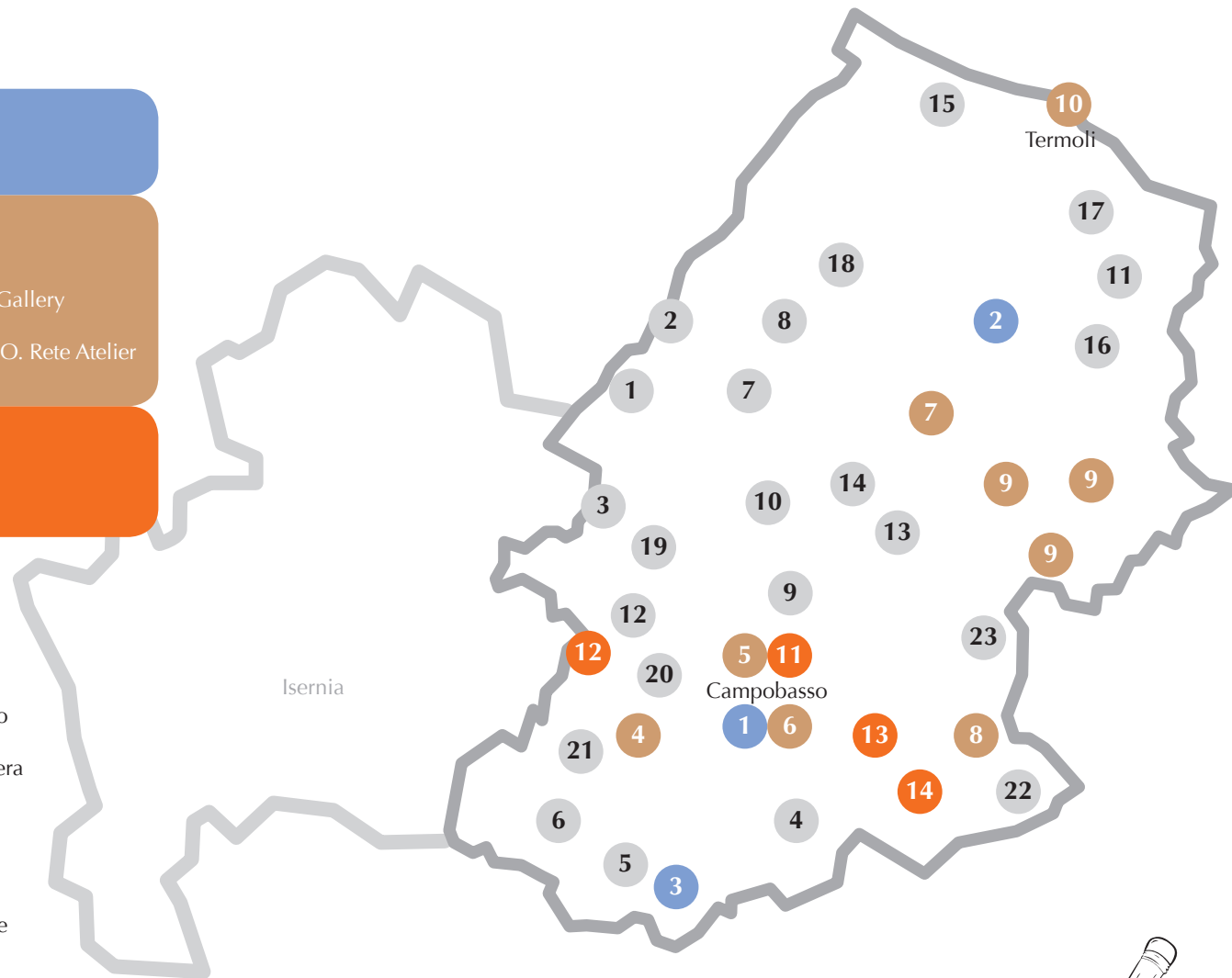
1. CAMPOBASSO. Samnite Provincial Museum
2. LARINO. Antiquarium
3. SEPINO. Archaeological Museum of Saepinum - Altilia

4. BARANELLO. "G. Barone" Civic Museum
5. CAMPOBASSO. Magno Palace
6. CAMPOBASSO. Pistilli Palace
7. CASACALENDA. Kalenarte and the "F. Libertucci" Civic Gallery
8. GAMBATESA. Di Capua Castle
9. BONEFRO. COLLETORTO. SANTA CROCE DI MAGLIANO. Rete Atelier
10. TERMOLI. Gallery of Contemporary Art

11. CAMPOBASSO. Museum of the Misteri
12. CASALCIPRANO. Open Air Museum of Rural Memory
13. JELSI. Museum of Wheat
14. RICCIA. Museum of Arts and Folk Traditions

Travel suggestions

1. TRIVENTO. Diocesan Museum of Sacred Art
2. ROCCAVIVARA. Sanctuary of the Santa Maria di Canneto
3. PIETRACUPA. Crypt of Sant'Antonio Abate
4. CERCEMAGGIORE. Sanctuary of the Madonna della Libera
5. GUARDIAREGIA. WWF Oasis
6. SAN POLO MATESE. Paleontological Museum
7. CIVITACAMPOMARANO. Angevin Castle
8. CASTELMAURO. Astronomical Observatory
9. MATRICE. Church of the Santa Maria della Strada
10. PETRELLA TIFERNINA. Church of the San Giorgio Martire
11. SAN MARTINO IN PENSILIS. Baronial Palace
12. CASTROPIGNANO. D'Evoli Castle
13. RIPABOTTONI. Church of the Santa Maria Assunta
14. MORRONE DEL SANNIO. Abbey of Casalpiano
15. PETACCIATO, MONTENERO DI BISACCIA. Foce del Trigno Reserve
16. URURI. Carrese
17. PORTOCANNONE. Carrese
18. ACQUAVIVA COLLECROCE. *Maj*
19. FOSSALTO. The *Pagliara Maje Maje*
20. ORATINO. La Rocca
21. COLLE D'ANCHISE. River Park of Biferno
22. TUFARA. The Devil
23. MACCHIA VALFORTORE. Civic Museum of Natural History



Molise. This is a dream for me. It is a Myth handed on from the Fathers and it was in my blood and in my imagination.

Francesco Jovine

