





PROVINCIA
DI AVELLINO

The Irpino Museum's various sections house precious artefacts that reflect the rich history of the people of Irpinia. These items, the result of discoveries and donations by private collectors over the years, symbolize a history dating back to ancient times. During the age of the Risorgimento, important local figures contributed to the cause of national unity, further ennobling this legacy. The art sections enrich our cultural heritage and often showcase the creative genius of the people of Irpinia. What makes all the material, collected over the years, even more evocative is the prestigious location where much of it is being displayed: the former Bourbon Prison, meticulously restored and now serving as the location of a renovated, more modern and accessible museum. It stands as a valuable cultural monument, a true gem among the historical vestiges of Irpinia.

Delegates of Culture

Franco Di Cecilia and Rosanna Repole

Head of a divinity of
Greek tradition,
Roman period



"It is common practice for politicians to neglect culture, often considering it a secondary and electorally non-productive activity. However, we champion a different political idea – one that promotes the territory of the Province of Avellino through the enhancement of its prestigious artefacts, documents, symbols and objects. This rich legacy has been passed down to us, thanks in large part to the efforts of benefactors, scholars, and dedicated custodians who have preserved and shared our collective memory, which comes to life in these places, authentic historical monuments of Irpinia. Here, our ancestors seem to live again, reminding us of our duty to safeguard this heritage, which institutions have the task of promoting to its rightful, although unaware owners: the people of Irpinia.

The valorisation programme pursued by the Province of Avellino aims to disseminate this vast cultural repository, consisting of collections, donations, and iconographic and anthropological traditions.

Today, the **Irpino Museum** is more committed than ever to promoting the rediscovery and understanding of our territory. We offer the public new acquisitions, exhibition spaces, exhibition itineraries and arrangements at the prestigious Bourbon Prison Monumental Complex in Avellino."

The President of the Province
Domenico Biancardi



MUSEO IRPINO

THE BIRTH OF THE
IRPINO MUSEUM

missione
ichità da istituire
sto l'altro Nostro Decreto della
Provincia di Avellino
osta di quattro Membri;
Sulla proposta del Nostro Ministro
Pubblica Istruzione;

Abbiamo decretato e decretiamo:

Sono eletti Commissari della Commissione conservatrice dei
Monumenti ed oggetti d'arte e di antichità per la Provincia
di Avellino i Signori:

Avv. Giuseppe Zicarelli

Il predetto Nostro Ministro è incaricato della esecuzione
del presente Decreto che sarà registrato alla Corte dei Conti.
Fatto a Cogne, a dì 13 Agosto 1876.

Firmato Vittorio Emanuele
M. Coppino.



Portrait of Sir
Giuseppe Zigarelli,
19th century

The birth of the **Irpino Museum** is associated with Sir Giuseppe Zigarelli, a nobleman, writer, and passionate scholar of antiquities from Irpinia, who in 1828 set up a museum in his apartment building in Avellino. The museum was the fruit of Zigarelli's own collection of archaeological materials, some found by chance in the central-eastern Irpinia area and others purchased. The collection expanded over the following decades. Despite the absence of a scientific classification of the objects on the basis of their place of origin, this collection served as the cornerstone for the establishment of the Irpino Museum. In 1930, the Municipality of Avellino decided to entrust both the library and the museum to the Province of Avellino.

On December 7th, 1933, the Podestà of Avellino, Giuseppe de Conciliis, and the President of the Province, Eugenio Giliberti, laid the foundation for the Irpino Museum in a letter to the Podestà and Honorary Inspectors of Monuments and Excavations of the Province of Avellino. They stated: "... we aim to establish an IRPINO MUSEUM in this city, with the initial core of significant importance being the Avellino Civic Museum, donated by the Zigarelli family..."

The provincial Museum of Irpinia, located in Piazza Matteotti, was founded on October 28th, 1934, under the initiative of Prefect Enrico Trotta with the collaboration of historian Salvatore Pescatori, then director of the provincial library and honorary inspector of antiquities. Prefect Trotta played a key role in its development by encouraging municipalities in the province of Avellino to support the institution. Unfortunately, the events of the war and the inadequacy of space led to the closure of the museum in 1942. The 1950s were fundamental years for archaeological research in Irpinia, thanks in part to Giovanni Oscar Onorato, who received support from the provincial administration, particularly President Vincenzo Barra. Systematic excavation campaigns took place in Mirabella Eclano, Madonna delle Grazie in Mirabella and the Ansanto Valley in Rocca San Felice. Additionally, the Englishman Trump explored the prehistoric site of La Starza in

Ariano Irpino on behalf of the Superintendence. In April 1954, the opening of an archaeological exhibition featuring discoveries from Aeclanum, the Ansanto Valley, Atripalda and the Zigarelli Collection, laid the groundwork for the museum's reopening.

Three years later, in June 1957, the museum was temporarily reopened in the premises of the Prefecture building in Mazas Street, while the Province of Avellino commissioned architect Francesco Fariello to construct a new building. The transfer of materials to the new location took place in the spring of 1965; the arrangement and the set-up of the collections were overseen by Professor Mario Napoli, Superintendent of Antiquities of Salerno, Benevento and Avellino. He was supported by inspectors Giuseppe Voza, Gabriella d'Henry, Bruno d'Agostino and Gabriella Pescatori, with the collaboration of Consalvo Grella, who later became the director of the museum. The new site of the museum, the Palace of Culture, was inaugurated on December 19th, 1966. In 1970, both the Modern Art Section and the Risorgimento Section were established. It is worth mentioning that in 1903, the Province of Avellino received part of the paintings of the painter Achille Martelli as a bequest in his will. The Authority subsequently acquired other paintings dating between the 19th and the 20th centuries by artists from Irpinia and beyond. These are all displayed in the museum's art gallery, a section that was opened to the public in 2004 at the new Bourbon Prison location.

"Archaeological research in Irpinia could not be separated from its natural core, which is the museum institution. It is culturally understood not only as a place of collection or a place where to display what has come to light or has been lovingly preserved, but also conceived as a centre where local visitors can learn to love and respect the traditions of the past, which are often the most noble testimonies of the town's heritage. Moreover, this museum is a place intended to attract tourists from neighbouring and distant areas".

G. Onorato, *"The archaeological research in Irpinia"*

Giovanni Oscar Onorato and Fiorentino Sullo during the opening day of the Irpino Museum at the Avellino Prefecture Palace in 1957



PIANTA TOPOGRAFICA DELLA CITTÀ DI AVELLINO

— RILEVATA
— FEDERICO



A VISTA
— ANODICO

CAPOLUOGO

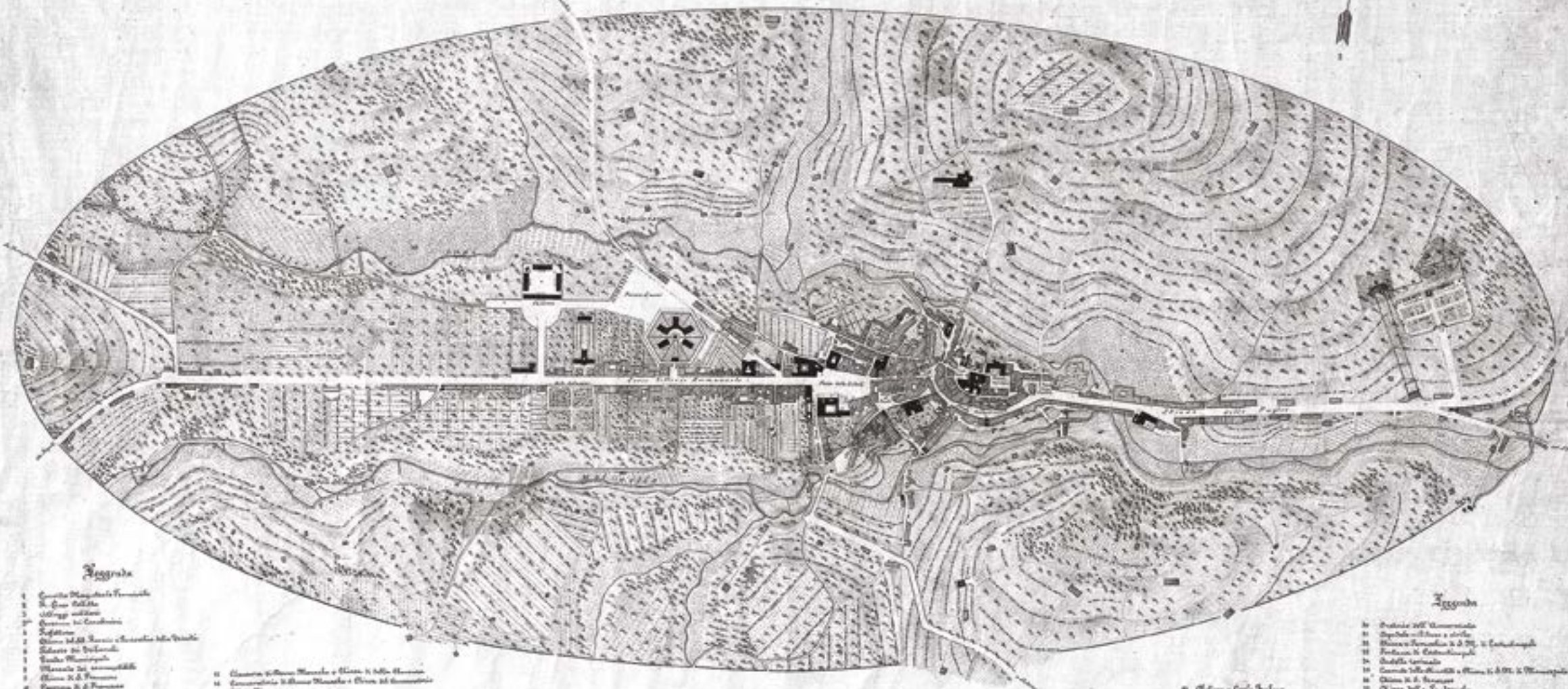
DELLA

PROVINCIA

DI

PRINCIPATO

ULTRA



Legenda

1. Chiesa di S. Maria della Vittoria
2. S. Maria della Vittoria
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39. Chiesa di S. Maria della Vittoria
40. Chiesa di S. Maria della Vittoria

Scala di 1:1000

Legenda

41. Chiesa di S. Maria della Vittoria
42. Chiesa di S. Maria della Vittoria
43. Chiesa di S. Maria della Vittoria
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MUSEO IRPINO

MUSEUM
LOCATIONS

The **Irpino Museum**, a gateway to history and the territory of the province of Avellino, can today be considered the main treasure of the cultural heritage of the provincial public body. The museum collections can be seen in the historical site of the **Palace of Culture** and in some of the rooms of the **Bourbon Prison Monumental Complex**.





THE PALACE OF CULTURE

The historical location of the Irpino Museum is the **Palace of Culture**, a building of neo-rationalist architecture that was inaugurated on December 19th, 1966.

The palace is built around a small central courtyard and the **Archaeology** Section occupies the entire ground floor, covering a total area of approximately 2000 square metres. The first floor houses a section dedicated to **Nativity scenes** and there is also a media library with 10 internet stations, 3 stations for optical storage and hypertexts editing, a video archive and an audio archive.

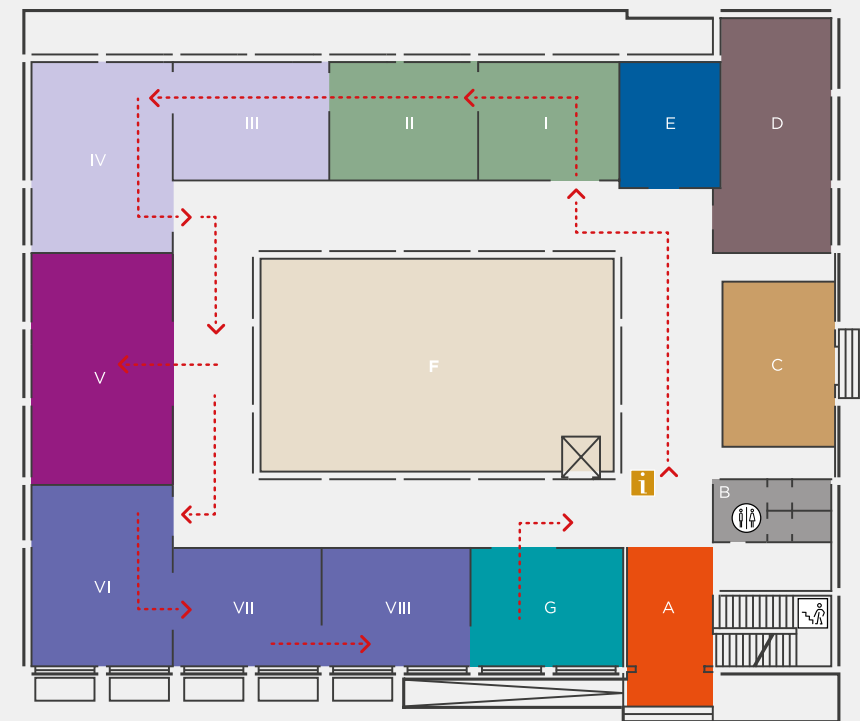
On the second floor, you will find the “**Scipione and Giulio Capone**” **Provincial Library**, while the **newspaper library** and the **young adult library** are located in the basement.

The Palace of Culture, located on the site once occupied by the botanical garden of the bourbon period, was designed by architect Francesco Fariello, who won the national competition for the design of the new “Irpino Museum and Library” building in 1995, organized by the provincial authority of the city of Avellino. The architect proposed a building of modest dimensions to preserve the existing trees on the site. The design included a single entrance and staircase for the entire building, as well as the creation of a large garden that opens onto the Fenestrelle river valley.



GROUND FLOOR Archaeology Section

Exhibition itinerary from Prehistory to the Late Roman Period



- i** INFO
- INTERNAL ROUTE
- STAIRS
- TOILETS

- A** MAIN ENTRANCE
- B** TOILETS
- C** FLOOR MOSAIC
- D** ARCHAEOLOGY LIBRARY OFFICE
- E** OFFICE
- F** COURTYARD
- G** LEARNING ROOM
- I - II** PREHISTORY
- III - IV** PROTO-HISTORY
- V** SAMNITE PERIOD
- VI - VIII** ROMAN PERIOD

Madonna della
**La necropoli
di Madonna
delle Grazie**

La necropoli di Madonna delle Grazie, situata a sud-ovest di Madonna della Grazie, è una delle più antiche e importanti necropoli della civiltà etrusca. Le tombe sono scavate nella roccia e presentano una grande varietà di forme e dimensioni. Le tombe sono decorate con stucchi e pitture, e alcune presentano anche statue in terracotta. La necropoli è stata scoperta nel 1954 e ha permesso di conoscere meglio la civiltà etrusca e la sua arte.



Where preservation meets the future

The **Provincial Library** of Avellino preserves the story of its territory through valuable donations from illustrious people from Irpinia who had a strong interest in the history of their land, the arts, sciences and literature. The library received its first significant donation in 1910 from Adele Solimene on behalf of her husband Scipione Capone and son Giulio. The 30.000 volumes were catalogued and divided into 3 main areas by Salvatore Pescatori and Francesco Scandone. Some noteworthy examples of the collection include: a 15th century illustrated Herbal, a medical treatise and a collection of different recipes from Alta Irpinia; Laudes by Jacopone from Todi, a paper manuscript from the first half of the 15th century; the 1494 incunabulum *Dialogus in astrologie defensionem* by Giovanni Battista Abioso from Bologna; and the *Croniche di Monte Vergine* by Gian Giacomo Giordano from 1649. In 1913 the library was opened to the public and entrusted to Salvatore Pescatori. Over the years, multiple donations and acquisitions have expanded the collection to 300.000 volumes, including monographs and journals. The library had great benefactors such as **Enrico Cocchia, Giuseppe Pennetti, Goffredo Capone and Andrea**, who donated the whole collection of his father **Filippo Capone, Giuseppe Passaro, Michele Severini, Nicola De Conciliis, Giuseppe Salomone, Gaetano and Giovanni Trevisani, Carmine Modestino, Giuseppe Zigarelli, Tozzoli, Carlo del Balzo, Michele Pironti, Raffaele De Maio, Augusto Guerriero, Vincenzo Cannaviello, Antonio e Agostino Pennetta, Giuseppe Aiello, Fausto Grimaldi, Convenevole, Fiorentino Sullo, Nicola Mancino**.

In 1919, the **Tozzoli** donation became part of the library's already precious collections. The family from Calitri boasts a particularly valuable library, containing texts, pamphlets and the extensive book collection of **Michele Tafuri**, Enrico's grandfather.

The library also houses an exceptionally rare newspaper collection, featuring newspapers printed in Naples between 1817 and 1885, such as *Cronaca Sibarita*, *Fanfulla* and *L'Italia*, the newspaper founded and directed by Francesco De Sanctis.

Woodcut detail,
Giovanni Battista
Abioso "Dialogus
in astrologie
defensionem",
Venice 1494

Additionally, the library holds some correspondence, including the epistolary of **Gian Bernardino Tafuri**, who collaborated with **Ludovico Antonio Muratori**. In 1923, Anna donated the collection of her father **Carlo Del Balzo**, who was a lawyer, journalist, and politician. This generous contribution included 8,000 volumes and a remarkable collection of correspondence. You can find antique books, first editions, volumes and collections of poems related to Dante Alighieri, all of which contribute to the impressive work *Raccolta di poesie di mille autori intorno a Dante*. The library also holds the *Rivista nuova di Scienze, Lettere e Arti* founded by Carlo Del Balzo in 187. It offers insight into the lawyer's collaborations with contemporary intellectuals such as Giovanni Verga, Luigi Capuana, Matilde Serao, Max Nordou and Jules Lermina. Private writings and manuscripts of these literary figures, including *La Lupa* by Verga and *Cuoio di Russia* by Matilde Serao, are well-preserved. In 1932, the library was enriched with Raffaele Masi's manuscripts, including six letters from Alessandro Manzoni and his sons to Raffaele Masi. The archive also houses Francesco Scandone's manuscripts, featuring his studies on the history of Avellino and the towns of Irpinia. One of the library's most important collections is the **De Sanctis Collection**, formed through donations from Agnese and Carlo De Sanctis, with the intermediation of Benedetto Croce and the first librarian Salvatore Pescatori. Within this collection, you'll find various manuscripts of the literary critic, including his juvenile works, *Saggio introduttivo su Le Ricordanze di Settembrini*, *Saggi Leopardiani*, *Frammenti della traduzione del Faust di Goethe*, part of the epistolary, and *Un viaggio elettorale*. The new location of **the newspaper library** was inaugurated in 2015 and named after the dear departed Mayor of Avellino, **Antonio Di Nunno**. This section of the library houses approximately 2,000 newspapers, including local publications, such as the *Corriere dell'Irpinia*, originally edited by Guido Dorso and later succeeded by Alfonso Carpentieri. It also includes the Roma newspaper, published in Naples and donated by **Fausto Grimaldi**, as well as *L'Irpino*, dating back to 1861 and *Don Basilio*, one of the most renowned. The collection of journalist **Augusto Guerriero**, known as **Ricciardetto**, is also of great significance, and contains publications like *Omnibus*, *Epoca*, *Il Tempo* and *L'Irpinia Democratica*, which was co-founded with Dorso. The **media library**, a multimedia section of the library, offers access to electronic resources, workstations, interlibrary loan, document delivery, and access to MLOL (Media Library Online), the Italian network of public, academic and school libraries for digital lending. In the **library for young adults**, you can find books for children and young people aged 0 to 14 years, as well as a dedicated space for reading activities.

First issue of *La Zanzara* newspaper on May 23th, 1861

NO 1.° AGOSTO 1861

SECOLO I.° = ANNO I.°

LA ZANZARA

GIORNALE DEI MOSCHETTIERI

NUMERO STACCATO
Gr. 3.



GERENTE RESPONSABILE
PELLEGRINO BARBARO

Ficcherà il naso libera — Fintando in ogni parte
Fia che riveli e svolgori — Docunque il mal proviene
Fia che promuova ed animi — Il vero il giusto il bene
drà a zonzo ogni giovedì — Verrà distribuita gratis et amore. — Se non che, pel prezzo
trasporto, chi la vuole a casa sua pigherà un trimestre, e sempre anticipatamente, grana 50.

Avellino 1.° Agosto

Igli Irpini, Abellinati, Protropi et Pecoroni

Le stragi non ha guari consumate nei comuni di Montemiletto di Montefalcione, e di biansano, hanno chiaramente provato che i briganti vili sempre non sanno assassinare che i odardi vostri pari, i quali, non sapendo diendersi da se stessi, hanno avuto bisogno dei così detti Ungheresi, per farsi radere il contropelo, che i briganti reazionarii avevano per la brevità del tempo loro lasciato.

Questi fatti, come l'aver consegnate le proprie armi al nemico, senza colpo ferire, dei quali avrebber vergogna i più lurchi croati, essi l'hanno praticati con un sangue freddo ed un indifferenza, degna più degli Asini, che dei Pecoroni.

Figli di Abele! incaricato di difendere il vostro territorio, io non mancherò certamente di miei compagni d'armi ovunque

in voi stessi, armatevi, e se non vi trovaste aver armi, comperatele, prestatevi qualche vicenda, al primo apparir dei briganti suoi a stormo le vostre campane, i vostri campanelli, e fino, se vi sia necessità, i vostri mortai l'abbiate di bronzo; e quando questi avranno loro significato che voi siete risoluti ad aiutarli, eglino non esiteranno certamente a vi: amici noi abbiamo scherzato:

Avellino

Il 1.° Moschettiere di Porthòs

Varietà

Je suis malheureux!... Lasciatemi pian
ih! ih! ih!... Non è più possibile
ridere, ve lo dico proprio io, ed una
sione d'un cavaliere senza macchia e ser
ra può accontentarvi.

La corda elegiaca non la strimpe
punto nè poco a porvi sott'occhi le c
ni delle nostre Amazzoni, nel vedere
dell'and

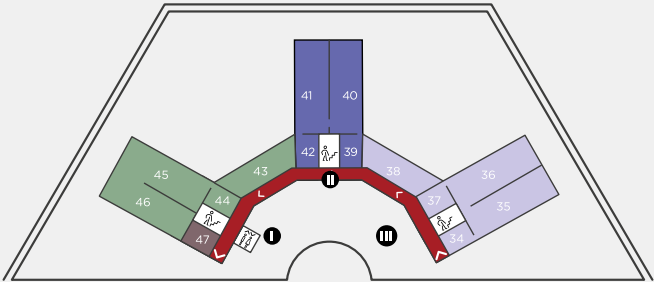
BOURBON PRISON MONUMENTAL COMPLEX



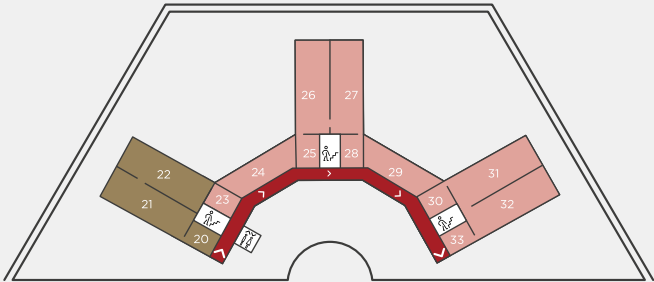
The **Bourbon Prison Monumental Complex**, which ceased to function as a penal institution in 1987, now houses various sections of the Irpino Museum in the three pavilions that were once used for men's detention. These sections include the **Art Gallery**, the **Lapidarium**, the **Depository** open to visitors, the **Risorgimento** exhibit, the **Scientific** collection and the new exhibition itinerary dedicated to the territory of **Irpinia**. Within the same pavilions, some spaces are used for cultural services, including the Regional Centre for Cultural Heritage and the MiBac (Ministry of Cultural Heritage) archive. Additionally, there are rooms for temporary exhibitions, an auditorium and a conference room. Construction of the Bourbon Prison began on August 2nd, 1827 and it was designed by the engineer Giuliano De Fazio. The foundation stone was laid by Giovanni Antonio Zurlo, who was the governor of Principato Ultra at the time. The first pavilion was completed in 1832, a second wing and the chapel on the second floor of the central tholos were later added. In 1837, the central building was completed and a drawbridge was erected to cross the moat. The design of the prison was influenced by the emerging utilitarian architecture, featuring collective buildings with independent wings converging into a circular central body, known as the Panopticon. The Panopticon, an inspection house, was first described by the English philosopher and jurist Jeremy Bentham in a treatise published in 1791. The concept behind this architectural style was the radius-centric shape of the building, which, through appropriate architectural elements, ensured a complete control of both the structure and the prisoners. Today, the Bourbon Prison building in Avellino has a hexagonal plan with five wings and a central tholos, which is circular and located in the centre of the complex. Starting from the tholos, a terrace connects to the walkways of the guards, bridging the centre of the structure with the perimeter walls. The three pavilions, originally designed for housing male prisoners, feature exposed brick facades with large windows framed in built-in arches. The prison facility also includes spaces that were once used as kitchens, workshops, carpentry

areas, and for other activities within the prison. The structure is enclosed by a high tuff boundary wall with access gates. Beyond this wall is a deep moat, separating the prison from the city. The command building, which was formerly used as the director's quarters, can be accessed from Dalmatia Street via a moat overpass that has replaced the old drawbridge. The prison's five arms converge toward the central tholos, which has a circular plan with two concentric circles. The inner circle comprises two floors, a lowered dome roof and houses a helicoidal staircase made of processed and bush-hammered lava stone. The tholos also includes a loggia and a chapel with a dome-shaped roof, used for religious services. The structure also included a pavilion for women's detention, a hospital pavilion and a storage room.

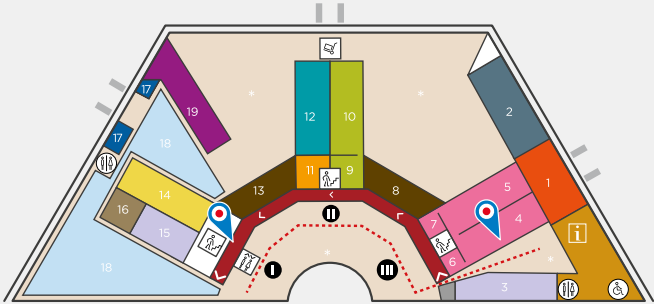
SECOND FLOOR



FIRST FLOOR



GROUND FLOOR



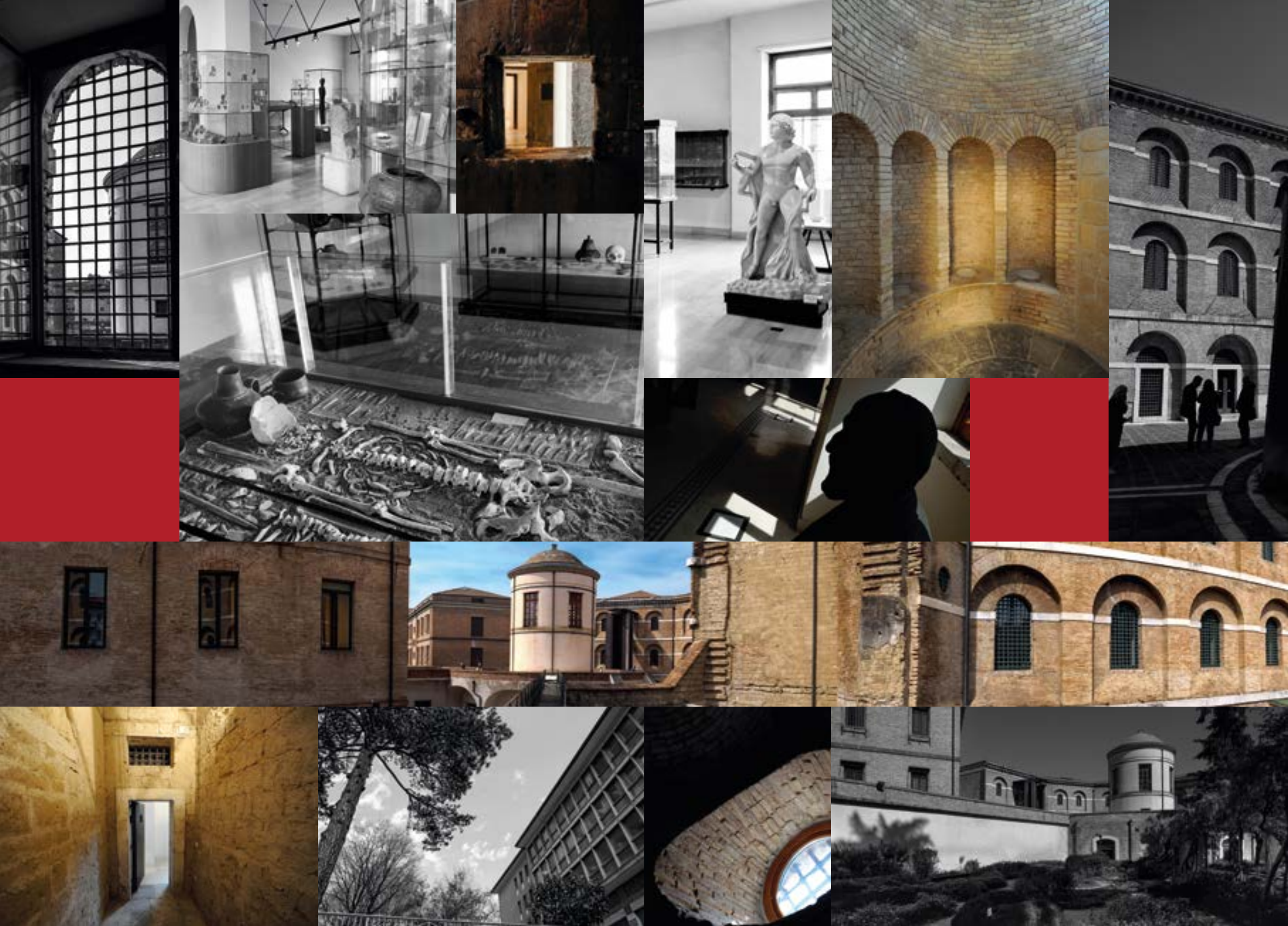
- INFORMATION DESK
- LOADING FACILITIES
- TOILETS/ACCESSIBLE TOILETS
- LIFT-STAIRS
- EXHIBITIONS ENTRANCE
- INTERNAL ROUTE
- EXTERNAL ROUTE

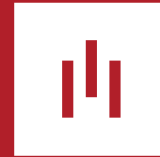
- 34 - 38 EXHIBITION ROOMS
- 39 - 42 SCIENTIFIC SECTION
- 43 - 46 ART GALLERY
- 47 ART GALLERY (PALLADINO DONATION)

- 20 - 22 REGIONAL CENTRE FOR CULTURAL HERITAGE
- 23 - 33 IRPINIA SECTION

- 1 MAIN ENTRANCE
- 2 AUDITORIUM
- 3 / 15 EXHIBITION ROOMS
- 4 - 7 RISORGIMENTO SECTION
- 8 / 13 ISOLATION CELLS
- 9 - 10 DEPOSITORY OPEN TO VISITS
- 11 LEARNING ROOM
- 12 STORAGE OF THE SUPERINTENDENCE
- 14 RED ROOM
- 16 REGIONAL CENTRE FOR CULTURAL HERITAGE
- 17 OFFICES
- 18 LAPIDARY
- 19 ARCHIVE
- * OUTDOOR COURTYARDS







MUSEO IRPINO

MUSEUM
SECTIONS





Wooden Xoanon from
the sanctuary of the
goddess Mefite,
6th or 5th century BC

A window on ancient Irpinia

The **Archaeology Section** of the Irpino Museum is located on the ground floor of the Palace of Culture and is a “must-visit” section for anyone wishing to learn more about the territory and its ancient history. In addition to exhibits from the **Zigarelli Collection**, the section offers a vast and rich archaeological documentation covering various settlement phases in Irpinia, from Prehistory to the Late Roman Period, with a set-up that follows a historical-chronological order.

Among the exhibits that characterise this section, the most important material is undoubtedly that dedicated to the Italic goddess **Mefite**, whose sanctuary, a destination for pilgrimages and offerings from the 6th century BC onwards, was located in the Ansanto Valley near Rocca San Felice.

One of the best discoveries, made in the place considered by the ancients to be the “Gateway to the Underworld” due to its particular geophysical characteristics, was the rich votive offerings consisting of amber, gold and bronze objects, clay and wooden statuettes, ceramics, coins and weapons, mostly gifts offered to the goddess.

The most interesting and unique artefact is the so-called Xoanon, a well-preserved wooden statue found in the stream next to the chalk and methane lake that stood at the foot of the sanctuary. The statue, representing probably a Samnite man from Irpinia in his typical clothing, is shaped like an elongated stele with two crossed lines carved at chest level, poorly outlined arms and a triangular face with wide-open eyes. Another significant exhibition nucleus of the museum’s archaeology section displays findings from the prehistoric necropolis of Madonna delle Grazie, in the area of Mirabella Eclano. These archaeological artefacts provide evidence of the presence in Irpinia of the “Gaudo” Eneolithic culture dating back to the third millennium BC. Among the inhumation burials, the Irpino Museum hosts the so-called “Tomb of the Tribe’s Chief”, discovered in the 1960s by Oscar G. Onorato. The tomb, as well as the deceased in a crouched position, contains the skeleton of a dog, impasto pottery, flint weapons, metal

objects and a stone staff broken into two parts, identified as the staff of command, a symbol of this man's power. The hall, corridors and the last two rooms of the museum host Roman Period findings from Abellinum and Aeclanum. Several archaeological artefacts from daily life originate from Aeclanum, an important city of its time, crossed by the "Regina viarum" or "Via Appia". The finds also comprise architectural elements, ceramics, glass, plaster, coins, and marble statues, including the statue of the Niobide, which decorated the thermal baths in the second century AD.

Among the archaeological discoveries dating back to the Roman Period in Abellinum, a significant centre situated in the fertile Sabato River valley, one particularly interesting find is a polychrome mosaic floor dating from the 3rd to 4th century AD. The mosaic was discovered during the construction of a road in the 1960s. It probably decorated a wide room of a public building or noble house and is referred to as the "seasons" mosaic, due to the presence of an allegory of the seasons of the year. It measures approximately 41 square meters and it's only one half of the entire floor.

Detail of the mosaic
depicting the seasons,
Abellinum,
4th century AD



**Nativity scenes from all over the world**

This section, situated on the first floor of the Palace of Culture, houses over 400 nativity scenes of modern craftsmanship, some of which are copies of older originals, created by artists from all over the world and donated by **Andrea Di Gisi**, a collector from Avellino. The variety of the donations makes this collection a valuable resource for demo-ethno-anthropological studies on nativity scene iconography worldwide. It includes reproductions in traditional styles, nativities crafted from recycled materials, miniatures and primitive African nativities. All these artefacts reflect the evolution of the Italian tradition that has been reinterpreted in an original way in various countries. The most majestic nativity scene dates back to the late 18th century and consists of over a thousand wooden figures dressed in appropriate time period clothing made of San Leucio silk. This artefact was donated by the heirs of Priest **Gennaro Penta** from Fontanarosa. The display structure housing the nativity figures is particularly noteworthy; it was constructed by a renowned Neapolitan workshop following the Province of Avellino's acquisition of the nativity figures.

Figure from the Penta
nativity scene, end of
18th century

The history of a province during the Unification of Italy

The **Risorgimento Section** of the Irpino Museum was inaugurated at the Bourbon Prison Monumental Complex in the presence of the President of the Senate, in order to celebrate the 150th anniversary of the Unification of Italy. This section showcases a modern and updated arrangement of the collections, differing from the one designed by Professor Fausto Grimaldi in 1970.

The Risorgimento collection consists of approximately 328 items, including relics, paintings, weapons, uniforms, flags, crosses, medals and historical documents such as newspapers, decrees, pamphlets, financial statements, election programmes, letters and manuscripts from the Barra, Capozzi, Trevisani, and Pironti archives. The chronological and thematic exhibition itinerary commemorates the main historical events which occurred in the province of Avellino during the Unification of Italy, focusing on the Neapolitan Republic, the French Decade and the revolutionary uprisings of 1820 and 1848.

In this section of the museum, you can find documents of great historical relevance, for example Joseph Napoleon's 1806 Decree abolishing feudalism in the Kingdom of Two Sicilies, the Indictment against people involved in the 1820 uprisings and the Constitution of 1848 promulgated by Ferdinand II of Bourbon. The collection also features geographical maps, including a topographic map of Avellino from around 1870, created by Federico Amodeo. This map, the first accurate and large-scale depiction of Avellino, includes significant public works such as the Bourbon Prison and the Botanical Garden, as well as other municipal buildings in the city.

A particularly interesting exhibit is Giovanni Nicotera's table, featuring an emblem on its granite top that recalls military campaigns conducted between 1857 and 1867 by Garibaldi and his volunteers. The collection also includes numerous crosses and plaques representing various orders of chivalry, such as the Order of the Crown of Italy, the first national honour of the Kingdom of Italy established in 1868 by King Victor Emmanuel

Honour guard's shako,
mid-19th century

II, the Order of Saints Maurizio and Lazzaro, also known as the Mauritian Order, and the Civil and Military Order of Chivalry of San Marino, instituted in 1859, to commemorate the 1500th anniversary of the founding of the Republic of San Marino. Within the Risorgimento Section, you will discover an exhibition of firearms and bladed weapons, including a 19th century sabre that once belonged to an officer of the Guard of Honour of the Kingdom of Two Sicilies, on whose blade is inscribed "Long live Ferdinand II".

Since 2015, it has also been possible to admire women's clothes, donated by Professor Orsola Tarantino Fraternali. These clothes provide evidence of late 19th century fashion in Irpinia.

Minister Pironti's sword,
end of 19th century





Unveiled treasures

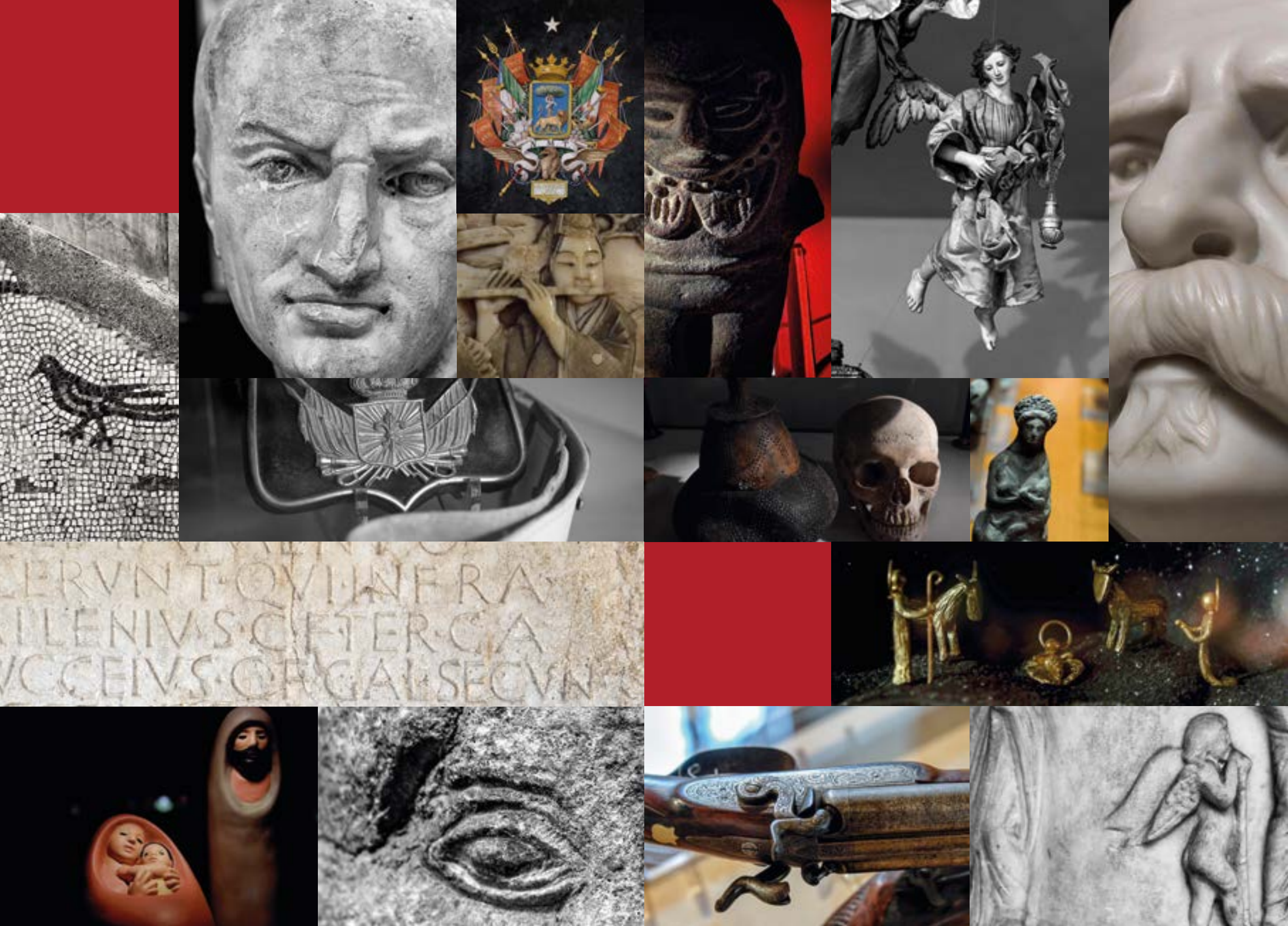
The **depository**, open to visitors of the Irpino Museum, houses mostly archaeological finds. Some of the artefacts belong to the Zigarelli Collection, and others are from all over the territory of the Province of Avellino, especially from the Mefite area, from the Ansanto Valley and from the archaeological excavations of the Roman settlements of Aeclanum and Abellinum.

In addition to the archaeological findings, there is also a diverse range of materials of considerable artistic and demo-ethno-anthropological interest. Notably, there is a captivating collection of ceramics created by the Art Institute of Avellino in the early 20th century, featuring items in both Etruscan and Greek style.

During the 1930s, the nascent Irpino Museum received a valuable donation of weaponry, which remains a substantial part of the collection to this day. The collection consists of approximately 150 types of arms, including civilian weapons crafted by skilled gunsmiths from Campania, notably the La Bruna, the Venditti and the D'Auria families from Lancusi, dating from the 18th and 19th centuries. Additionally, it comprises military weapons produced at the Royal Factory in Naples and weapons of foreign origin, including a series of Belgian and French needle-fire revolvers and bladed weapons, such as swords, sabres and knives of Spanish, French, German, Ottoman or even African origin.

This section also houses a collection of artefacts from different parts of the world (China, Japan, South America and the Middle East), donated in 1935 by Colonel Giuseppe Salomone, a medical officer in the Navy. The Salomone Collection consists of ceramics, relics and particularly unique exhibits, such as the Cuchimilchi - anthropomorphic statuettes from the pre-Columbian Chancay culture. This culture developed on the central coast of Peru between 1200 and 1450 AD.

Anthropomorphic
statuette known as
Cuchimilco, 12th century



**MEMORY AND EVOLUTION - A journey through the “middle ground”**

The new section of the Irpino Museum, serves as a guide to the historical and cultural evolution of the unexplored territory of Irpinia. This exhibition itinerary should be viewed as a journey through the historical events of this territory, aiming to collect, acknowledge, and share the culture of an intermediary zone situated between productive areas, such as the flatlands of Campania and Puglia.

A 3,000-year-old bronze pendant, representing the first anthropomorphic figure discovered in Irpinia, fragments of engraved prehistoric pottery, wooden statuettes from the lake of Mefite, a circular marble altar from the forum of the Roman city of Abellinum, a Byzantine gold coin and other objects, mark the most significant stages in the history of Irpinia. These items demonstrate how the region has been a place of settlement and human presence in prehistoric, protohistoric, and historic times. Alongside these finds, some of which are of archaeological origin and others are from the Zigarelli Collection, there are multimedia installations that provide the audience with an immersive and emotional experience. These installations include videos describing the territory of the Ansanto Valley, the worship of the goddess Mefite, interactive maps that allow visitors to explore Irpinia's castles from the Middle Ages, the highly emotional storytelling video “The wilderness: Stories of a Land”, and installations dedicated to contemporary gastronomic excellence.

Anthropomorphic
pendant from Cairano,
Iron age

The universe of precision

The **Scientific Section** of the Irpino Museum consists of approximately one hundred scientific instruments, some of which are still in working order, dating from the second half of the 19th century and the first half of the 20th century. These instruments were stored in the depositories of the oldest educational institutions of the city of Avellino, such as the Classical High School "Pietro Colletta", the Technical Agrarian Institute "Francesco De Sanctis" and the State High School "Paolo Emilio Imbriani". The scientific collection of the museum resulted from a long process of restoration that began in 1933, when a group of professors, assisted by restoration experts from the Galileo Museum in Florence and the Scienza Viva Association from Calitri, decided to restore and preserve these instruments.

Contributions from other schools in the province of Avellino enabled the cataloguing of more than three hundred scientific instruments.

In 1997, during a scientific promotion event, fifty restored instruments were displayed in the rooms of the Bourbon Prison, thanks to a cultural initiative by the Avellino Provincial Authority. Over the years, the collection of scientific instruments has grown, in fact today, the exhibition itinerary, set up on the second floor of the Bourbon Prison, consists of instrumentation in mechanics, optics, thermology, acoustics and electromagnetism. This section of the Irpino Museum also houses a private collection from the Nicola Vanni Company, which serves as a tribute to the memory of those who have contributed to scientific research in the city of Avellino. Among the exhibits, you can admire the Geissler tube, invented in Germany at the end of the 19th century and considered the precursor to modern neon tubes.

Equally interesting are two large electrostatic machines from the first half of the 19th century, a unique battery probably from the second quarter of the 19th century, and a hand-cranked projector, part of a complete set produced in the early 1900s

Tellurium from the State High School "P. E. Imbriani", end of 19th century

and distributed in Europe via Great Britain.
The exhibition area also includes a space for educational
activities such as workshops and tinkering.

Hand-cranked projector
from the State High School
"P. E. Imbriani", first half of
the 19th century





Detail of the portrait
"Fanciulla sdraiata che
legge" by Federico
Maldarelli, 1870

From naturalism to historical imagery

The **Art Gallery** is located on the second floor of the Monumental Complex of the Bourbon Prison. The set-up of the exhibition itinerary has been curated by the DATA Department of the University of Rome "La Sapienza". It offers a sequence of paintings, through which the audience can observe the different artistic languages and the sense of freedom of the authors, the description of reality, country life, hard work in the fields, and of rural and poetic landscapes.

This collection includes paintings related to Realism and new artistic trends of southern Italy from the second half of the 19th century onwards.

A significant part of the collection consists of the donation, left as a legacy to the Province of Avellino, by the painter Achille Martelli in 1903. The collection comprises thirty-one paintings, sixteen of which were created by the painter himself. Martelli, an adopted son of Irpinia, lived and worked in this land for a significant period after leaving his native Calabria. He also contributed to the region through teaching. Achille Martelli practised ceramic painting, and co-founded a school with Lenzi in Bagnoli Irpino. One of his most beautiful works is *Oroscopo amoroso - The Love Horoscope*, presented at the 1877 National Exhibition in Naples, where Vittorio Imbriani emphasised the painter's ability to give freshness and liveliness to a conventional subject. Visitors to the museum can admire paintings by **Achille Martelli** and **Michele Lenzi**, and also by artists such as **Domenico Morelli**, **Filippo Palizzi**, **Francesco Mancini**, **Giovanni Battista**, **Eduardo Monteforte**, **Francesco Sagliano**, **Giuseppe Boschetto**, **Vincenzo Caprile**, the **Volpe brothers**, **Alfonso Grassi** and **Federico Maldarelli**. One of Maldarelli's paintings on display is a splendid example of the so-called neo-Pompeian painting.

The artwork, *Stanza da letto di una pompeiana - Bedroom of a Pompeian*, depicts a woman in antique costume, lying on a bed, inside a room with walls painted in Pompeian red.

The paintings reflect a strong commitment to Realism, which is

evident in the deliberate use of colours.

In 2016, the Iole and Alfonso Palladino donation became part of the heritage of the Province of Avellino, serving as a tribute by judge Palladino in memory of his beloved wife. This collection includes a substantial number of literary texts, a 15th century painting from the school of Lotto, an 18th century painting from the Venetian school, and a splendid 17th century Sicilian architectural frame that is incorporated into a 1970s bookcase.



Word fragments

The **Lapidarium** Section of the Irpino Museum is situated in one of the outdoor courtyards of the Bourbon Prison. It features a diverse collection of epigraphs, primarily sepulchral inscriptions, as well as honorary inscriptions of both sacred and public significance. The section also includes architectural fragments, predominantly from public buildings, along with signatures, stamps, and sarcophagi. These artefacts have diverse origins, encompassing the entire Irpinia region, and they span a wide chronological range from the 1st century BC to the Middle Ages. Among the notable pieces is a majestic funerary stele of more than two metres in length, dating back to the Middle Ages. It portrays a knight armed with a broadsword and a large shield on which there is the heraldic symbol of the De Sus family. Some stone material from this collection is also housed in the Archaeology Section of the Irpino Museum at the Palace of Culture, which includes statues, funerary inscriptions, and commemorative inscriptions.

Of particular significance is a long inscription dedicated to the god Silvanus, also known as Faunus in public worship. This deity resided in the woods and served as a protector of nature and agricultural activities. The stele dates back to the 1st century AD and it was discovered in the Oppido area of Lioni, near Caposele.

Epigraph fragment
from the Sabato river,
Atripalda,
Roman period



DE FELICE SBRIZIOLO collection

In 2004, the Province of Avellino acquired the donation of the architect Eirene Sbriziolo, who was also a Councillor for Urban planning in the territory of Irpinia. The objects of this collection represent the relationship between **Eirene Sbriziolo** and **Ezio De Felice**, an international expert in restoration and museology, with whom she shared her life and passion for collecting.

In 2006, the collection was transferred by the Provincial Administration of Avellino on loan for use to the newly founded Museum of Labour in San Potito Ultra, where today you can see a lot of tools and utensils collected by the pair of architects over the course of their lives.

Pocket watch,
19th century





MUSEO IRPINO

IRPINO MUSEUM

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