

AVELLA

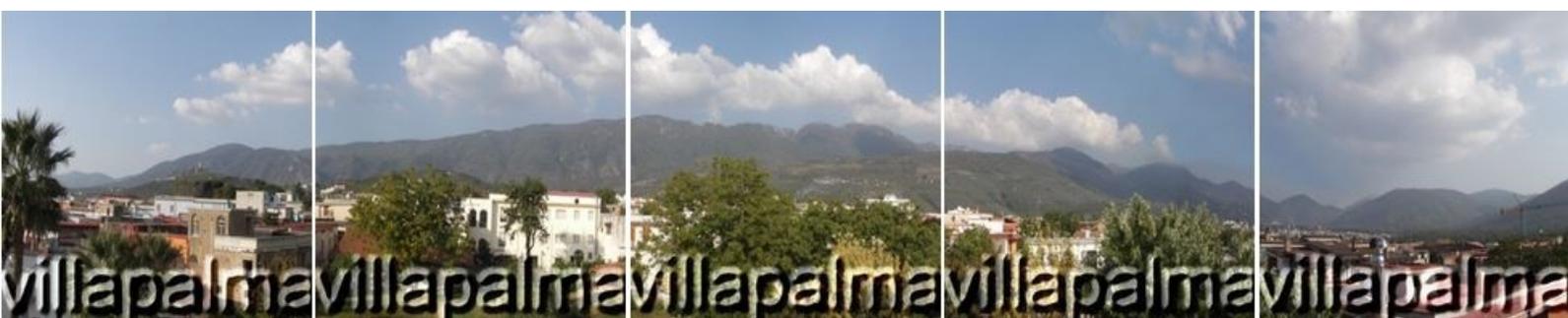
STORIA E ARCHEOLOGIA

Introduction

"Vaguely nestled at the foot of the Apennines, on a picturesque slope, ..., Glimmers on the dark background of its olive trees, which contrasts the beautiful green orchards and sloping color prosperous sown. ", As an author of the last century called the city of Avella. The ancient bella between nature and history relies on the folds of time the origins and etymology. Discordant are the opinions of the writers who have dedicated themselves to this problem. Pliny ago derive the name Abella hazelnuts (abellanae) that abound on its territory (Naturalis Historia, 4, 15, 88). The historian Leo Nolan Ambrose (De Nola home, 419) believes that the called because there are raging winds (winds Vertigo). The D'Anna, hazel, that it was founded by Belo, of the people directed by Nimrod, and from this it was said Bela Belo becoming, then, Bella, Abella, Avella (Avella illustrated, I, 20), others, including the Warrior, from Aberula term (term osco), and Aberu from this, then APRU, Aper, which in Latin means boar, animal also depicted the coat of arms. According to Justin, and this seems the most likely hypothesis, Abella was founded by a colony calcidese which he called the grassy field, "Abel," the place where they settled (Lust., 20, I). This term, according to Padula, would become Abella replacing, then, the letter B in V.

Period Italic

The territory of Abella has been inhabited since the Palaeolithic as evidenced by the research carried out. In any case, it has a more organic regard to historical documentation archeologicaa from the eighth century. BC, which reflects the influence of the Greek colonies present on the coasts of Campania, Etruscan and Italic peoples. Located in the basin Clanius upper river, at the foot of the Mountains Avella, Abella was located at the mouth of a street natural Irpinia penetrated the plain bell, then, for its location, assumed a mediating role between the cultures of the interior and the coast. Of this period, VIII-VI century. BC (Iron Age, Period Etruscan) are the necropolis discoveries in S. And S. Nazzaro Pauline, that led to the discovery of vessels slurry blackish (a term used to indicate the clay baked in the oven) with shapes and ornaments connected to the culture of Caudium (Montesarchio). Recall also amphorae Neck Hourglass with loops tight, high foot flat on perforated clay pots figulina (baked closed) decorated with bands in red and black. Among the objects are imported vessels of heavy bucchero (Baked clay with green lumber and therefore black) in the centers of widespread forms of Capua and Nola, vases setting imitating Greek types Corinthians. The ornaments of bronze and iron are of Etruscan and Campanian. Less informed, because of the scarcity of sources, we are on the next period. We are around the fifth century. BC. More evidence you have with the fourth century. BC. The tombs of this period gave rich sets of pots to paint the black and red figure Attic school, imported from Cumae, Paestum



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and Neapolis, and other objects typically Samnite. In some tombs of the families of the upper classes kits are also enriched in clay and alabaster ointment fusiform and scrapers. In this period, the urban area is about 25 hectares and occupies the NE of the country. Of walls remained only the eastern part well preserved amphitheater and resting for a while dated to the second century. BC

Roman Period From the third century. BC Abella was placed under the protection of Rome, and for his loyalty, he became town hall. The second century. BC Climb the "Cippus Abellanus" a very important document inscription in the Oscan language. Discovered in 1685 in the ruins of the castle and used as the threshold of the door of the house primicerius of Francis Pouches, was discovered in 1745 by the Remondini that the value intuitive archaeological, bought it and sent it to the seminar of Nola. This inscription attests an agreement between the city of Nola and Abella inherent in the worship of the Temple of Hercules in the territory common to two towns.

During the war, social, Avella remained faithful to Rome. This act led the Samnites of Nola, schieratisi the side of the insurgents, to devastate it and burn it in 87 BC. Soon after that date, is the regularized orthogonal urban plan (cardines and decumani) of the city.

In fact, starting from 87 BC, Avella is occupied, which colony, by the legionaries of Sulla. Evidence of this occupation is the establishment of the "centuratio", that is, the division of the land to be given to the settlers in the territory avellano. Abella assumed, thus, the sorting Administrative typical of Roman cities. The settlers Romans built on the occasion of the new urban structure, on the ruins of the old buildings. The urban had to enjoy at least six gates and was organized according to a scheme for hinges and decumani: the first oriented in the South-North direction, the second in the East-West direction. There were also the amphitheater, in opus reticulatum, of the late Republican period, elliptical, double-arched, of the same size as that of Pompeii, located just outside of the district of S. Peter, to the east of the city and a series of funerary monuments, dating from the last phase of the Republican and the first century of the empire, belonging to the families of the vast landholdings, located long the paths that led from Avella towards Nola and Calatia one hand, and towards the Irpinia other. Remembered by Virgil for the rich fruit production ("malifera Abella" VII, 740), by Pliny for his "Nuces" and by Silius Italico for the low production of wheat ("pauper sulci cerealis Abella", VIII, 543), Avella shows how important it is to be a provincial town. Even St. Paulinus, bishop of Nola, Abella remember calling it "aquarum mater." Of this period include the remains of a aqueduct. In the late empire, Abella seems to have gradually dissolved as a result of the city barbarian invasions which she was subjected. It was sacked, in fact, by Alaric in 410 A.D. and later by Genseric in 455. These facts led him to abandon the citizens of Avella



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the city and take refuge in the mountains.

Medieval Period

At the end of the sixth century, after being conquered by the Lombards, became part of the steward of Nola. 847 Avella was included in the principality of Salerno. Forty years later, the Duke Bishop of Naples, Attanasio, the surprise attack and seized it. The greatest damage was, however, caused by the invasion of the Hungarians in the early tenth century, which destroyed almost completely.

Only around the eleventh century, it was conquered by the Normans of Aversa, there was the recovery

of civil life. The latter granted it as a fief to the Norman knight Turoldo Musca, whose family eventually took the surname "D'Avella". Under their rule, which lasted for three centuries, city resources because the populations, returning to the floor, scattered, giving rise to different nuclei, including S. Peter Short Lupin, Farrio, Cortabucci who gravitated mainly around a church or, as Farrio and Short-Lupin, to the castle. This, situated on the hill, dominated the entire valley. Avella thus takes over the leadership which had been its antiquity extending its domain at the location of Baiano, Sirignano, Quadrelle, Mugnano to the pass of Monteforte.

Increasingly important, over the centuries, the castle becomes that of Avella, built by the Lombards in the seventh century, when the dukes of Benevento reduced under their domain Campania and Samnium, boosted by the Normans, the Swabians and Angevins, constitutes, with the three city walls and the high cylindrical tower, the synthesis of building techniques

military in Campania. In 1356 the estate went to the Del Balzo, the Orsini, the Colonna in 1534, to the Spinelli in 1552 and finally, in 1604, to the Doria family which belong to the Wheelbarrow until 1806. Besides the castle, among other testimonies of this period, we remember the church of S. Peter, the oldest of Avella, built on the ruins of a Roman noble palace. A three-naves, this church has a bas-relief on the facade of the imperial age coming from a tomb, inside, behind the altar in the Chapel of the Infant Jesus, between two porphyry columns, there is the sarcophagus of Prenestina, remembered by her husband with a True poeticaepigrafe.

The church of S. Marina, which is located at the Clanio course of a Latin cross, with a nave, is built on the ruins of the ancient basilica founded by St. Silverio in the sixth century and embellished by Pope Honorius and S. Gregorio. Renovated several times, from the eighteenth century to



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the present, contains a table of

1581 of Decius Tramontano depicting Christ shed blood supporting the cross, some fonts of 1501, an old crucifix from the chapel of the castle and the sarcophagus of Cardinal D'Avanzo. Remarkable is the table and the picture of the fifteenth Our Lady of Grace school of Leonardo of the church of S. Romano. Recall, finally, the Convent and the Church of SS. Annunziata, erected between 1580 and 1589, which preserves within numerous and valuable works of art, including a coffered ceiling and paintings by Giuseppe Castellano, of particular importance is the choir behind the altar, which was carved in 1625 by Gianfrancesco of Titus. Bello also the cloister consists of a colonnade of stone, vestiges of ancient Roman monuments and palaces decorated with frescoes dell'avellano Ardelio Buongiovanni depicting the life and works of St. Francis.

A special mention goes to the cave of S. Michele both for its natural features that historians. Situated along the upper course of Clanio has been the site of a hermit and cave church during the Middle Ages, assuming a particular role when, during the barbarian invasions, the avellana population took refuge in the mountains. The cave was consecrated to the Archangel that people Lombard had special worship; divided into three chapels dedicated to the Immaculate Conception Mary, the Savior and St. Michele, presents series of paintings dating from the ninth to the fourteenth century.

Among the civil construction is to remember the sixteenth-century ducal palace Alvarez de Toledo, erected by the column and together with the Franciscan monastery began a new phase planning with the recovery of the area where the city insisted the Roman period. Both the ducal palace

insist that the convent "decumanus maior", the current Corso V. Emanuele. Development planning is then continued in the 700-800 with the rise of the main buildings along the course showing how the ancient decumano had now recovered all the lost prestige by welding the various previously scattered nuclei of Avella Ages.

Roman tombs

Analysis of the cult of the dead

Since ancient respect for their dead has been the center of the spiritual life of every civilization and very in-depth studies it was possible to highlight two main conceptions of the cult of



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deaths: one based on cremation and the other, instead, on the burial of the deceased. Both practices are very old and, despite being used simultaneously by civilization very heterogeneous both in geographical position for religiosity, you can find an explanation general in their use.

The practice of cremation followed by the Etruscans, Greeks, Latins and by the ancient peoples of the Yucatan, represented the purification of the soul of the deceased from all that was material. However, the simultaneous crushing, in some cultures, the symbolic objects (spears, axes, knives etc..), the traditional deposition beside the casket of all the furnishings and all kinds basic necessities that were useful to live and practice of humanizing the vase urn with a bronze helmet (Etruscans, Greeks, Latins) or by using masks and human fattezza figurines symbolizing the physical person of the deceased (Maya and only the eighth century BC. populations

Europe), had a dual purpose: to finally break the bond between the living and the dead and to ensure the soul of this eternal life.

The practice of interment followed, however, by the Egyptians, Incas, Maori, Jivaros (ancient inhabitants of Peru) and some other European populations (Assyrians and Babylonians) was based on the awareness that eternal life was secured only to those who could continue after death to take advantage of the fundamental conditions of existence: the servants, food, drinks and especially the conservation and protection of the body from all possible evil influence.

For shared use these two conceptions of the cult of the dead were convinced that the "Passed away," was, in some way, very "mischievous" and if not properly "flattered" through ritual offerings, refused to stay in the Kingdom of Shadows to return among the living and procuring troubles and misfortunes.

The cult of the dead in Rome and province

A detailed analysis of the "classics" and, above all, of the archaeological finds, was possible to reconstruct the typical attitude that the Romans had against the deceased. After exhalation last breath, all family members, previously gathered, shouting their pain and called the name of the extinct. The latter's body was washed, anointed, clothed and settled with a coin in its mouth to pay Charon, for an exhibition that could last from one day to one week. Thus, a funeral procession formed by relatives dressed in black, in the case of rich people, as mourners paid, according to the Etruscan tradition, accompanied the body outside the walls of the city since to the place of burial. Here the corpse was, in



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Typically, cremated and placed in an urn in a grave specially built or simply in the ground, often with numerous items that accompany the remains in "Hades." After the funeral true, were to be performed a series of rituals to shape legal burial and to purify the relatives. A funeral meal (silicernium) was consumed at the tomb on the day of the funeral, and another (Dinner Novenalis) took place to celebrate the end of the mourning full of nine days. Finally, the dead continued to be remembered in the day their birthday and, in a more collective, in two important religious holidays: the Parentalia and the Lemuria.

An ancient Roman law, also mentioned by Cicero (Laws, 2, 23, 58), required the construction of the tombs outside the walls both for reasons of hygiene and to avoid a "contamination" spiritual to the living to the dead. They were divided into two different types, depending on whether it was practiced cremation or, more rarely, the burial of the corpse. Cremations were divided between those carried out in "ustrinum" and those of the type "bustum". In the first case the incenerizione occurred in a place specially prepared and subsequently the recovery of ashes, there he walked to the place of burial itself. In the second case, instead, all ended in the same place where the burial should have taken place. In any case, people of high rank were put in monumental works constructed close to the main access roads to the city to promote the funeral of all those people who, for various reasons, transited through those streets.

The funerary monuments of Avella

Many were, and continue to be, the discovery of burials of each type and age in Avella. Among the most representative, certainly for their integrity, so-called period of Roman funerary monuments are located in via Roman tombs.

There are four works dating from the first century. BC and the first century. A.D. arranged outside the borders

citizens along the road that led from Avella in Nola and Calatia. Their typology is typical the necropolis of other cities like Pompei, Cumae, Capua, characterized Pozzuoli, therefore, from a square body, with the burial chamber, surmounted by an upper circular or polygonal in turn surmounted by a spire. From a point of view of building technique, seems to be tapped so-called "Opus incertum", while the building material used ranges from limestone, tuff, to brick.

A special mention deserves the shape of the burial chamber of the type that you ovulate fits perfectly into the anthropological concept, characteristic of primitive peoples, relationships Men - Mother Earth. In practice, it was believed that, with the death, the man, retur-



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ning
to that from which he had come, reborn to new forms of life, a symbol of this revival was the form ovulate of the burial chambers of tombs and monuments, generally, the provision in fetal position of the body in more modest mounds land.
The territory avellano is, however, rich in burial, the presence of which is documented from the Neolithic to the Iron Age, to the graves of family orientalizing of the second century BC, the typical Samnite tombs built with slabs of gray tuff, to the monumental representations the Roman period, which we have mentioned above.

The ANFITEATRO

Historical Background

The term derives from the greek amphitheater "amfi" (amphi, around) and jeatron (theatron, show) and indicates the possibility that viewers watch the shows around an arena and not, instead, just as in the case in front of the theaters to plant semicircular.

L "'invention" of a building of this kind is due to the culture center and its Italic necessity derives directly from the gladiatorial games. Originally, these were held in connection with the funerals of famous people whose families to remember their dignity "dear extinct ", organized entertainments public in temporary constructions in wood squares of the market. Since these manifestations met very often the favor of the people, they soon lost their connotation of memorial service for become a powerful tool of political propaganda and electoral. For this reason, the costs of construction became more and more supported so that only a few people were able to afford to deal with them without being heavy or failures without having to resort to indebtedness

or all'imbroglia. The shows were, in practice, to depend more and more on the benevolence of the dominant classes and in particular of the emperors which, however, is all showed very willing and ready in their speeches to rival the predecessors in splendor, news and grandeur. The imperial benevolence was on the other side "programmatic" and dictated by precise

interests, returning it in the kind of measures that sought to divert the most can the people from politics. Of all the examples known archaeologically, may be distinct, schematically, two broad categories of amphitheatres: those placed on



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embankment and those, however, entirely built. Among the first is to remember the amphitheater of Pompeii

(Also called "Spectacula") whereas the latter is the famous Flavian Amphitheatre in Rome also known as the Colosseum from the giant statue of Nero which is said to arise in the immediate vicinity. The amphitheatres placed on the embankment were placed on the corner of two sections of the walls of

defense of cities constructed, in general, with an embankment: a similar embankment supported, finally,

the rest of the development of the elliptical seats.

The access of the spectators was done by the double flight of stairs, built huddled perimeter wall of containment. The amphitheatres constructed entirely of stone derived, however, the monumental construction temporary wooden prone to danger of collapse or fire. The documents have survived there was evidence that the nature of games

inside the amphitheater was very extensive; it ranged from "gladiatorial munera", ie the fighting between gladiators to "venationes" or hunts, fairs during which they killed wild beasts placed in the arena after being kept long in the dark and without food.

Hunts there were also special versions: it was possible, as well, to distinguish between "bullfights" with bulls (and sometimes rhinos) stirred up by the movement of large puppets covered with red cloth,

fighters between animals and their real hunts down with the animals that "hunted" the men (usually condemned "to the beasts") completely disarmed and bound to end inevitably eaten. The amphitheater was finally used for representations

"Minor" often used as an interlude of the main shows real: performances rare animals or domesticated; parodies of "venationes" with hunts hares or foxes, and ran between foxes with a firebrand tied to the tail; numbers jugglers, acrobats and magicians.

The amphitheater of Avella

The amphitheater of Avella can be considered as one of the oldest in Campania. It, In fact, it was built between the first century BC and the second century A.D. in today's S. Peter, instead of homes destroyed during the war between Marius and Sulla.

Listed as one of the amphitheatres built on the embankment and dimensionally very similar to that of Pompeii, the amphitheater of Avella was erected in "opus reticulatum" tuff partially supported the SE corner of the perimeter walls of the ancient city, in part to a natural slope and partly (South side) to large buildings in time. It stood at the eastern end of the "Decuman



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Maior "(the present Corso Vittorio Emanuele) at the other end of which was the hole (nearby of the Piazza S. Peter). The checkerboard pattern Hippodamus with which developed the plan urban Avella (Decumani oriented from east to west and from north to south oriented Cardini) provided the orientation of the major axes of amphitheatres in the direction orthogonal to that of East-West axis. However, from this point, the amphitheater of Avella is rather atypical: its axis main, in fact, does not follow this pattern orientation.

A further atypical of the monument avellano is linked to the total absence of underground and burrows, present, however, in newer amphitheatres as, for example, the Colosseum or the amphitheater

Flavio in Pozzuoli. A schematic image of the amphitheater of Avella is represented on one of the sides of an honorary basis, dating from around 170 AD, dedicated to Lucio Egnazio Invento, restaurateur of the gladiatorial games of Avella and Roman knight under the Emperors Marcus Aurelius

and Lucius Verus. The database schema has an auditorium with three orders: I "ima cavea", the "average

cavea "and" summa cavea ". At present, the "summa cavea" remain only few traces on the south and east sides, while the auditorium is presented divided into three sections: "moeniana", divided

by corridors of support in a horizontal direction; "praecintiones" and "baltei", these walls division in the vertical direction. It was possible to be accessed through the "vomitoria" willing on the major axis of the ellipse ("ITINERA magna"). All'arena, located below the floor of decking surrounding, is accessible through two main gates: the "door triumphalis" oriented in the direction of the city, and, on the opposite side, the "door libitinensis" from which were taken away the dead gladiators in combat. A third port, which is smaller in size and probably reserved for judges, opens on the West side, in front of it is shows an environment with traces of a kiosk reserved for a god to whom the gladiators "Recommending" before the fight.

By far later than the construction of the entire monument are definitely of openings in the podium, which give onto the arena. It is dated around stables for the animals the fourth century A.D.. The work for the construction is unfinished or because the shows were Tone expired, or because of the ongoing economic decline, mainly due to including the barbarian invasions of Alaric that at the beginning of the fifth century AD Nola and destroyed, with all probability, the same Abella.

