



COMUNE
DI PANNI



Let'Go Up to Panni

*Myth History Art
Music and Traditions*

*Renato De Michele
& Diane De Santis McCaffrey*

Edizioni del Rosone



If we really want to know a „mythical“ town in the literal sense of the word, as Panni is, we can't stop to see just what happens by chance under our distracted eyes. Stepping into Panni means first of all a virtual return to the past to breathe our origins, the animus loci, our ancestors, with their religious struggles under the various successive dominations, as well as the heroic deeds of this people, or as their pain of emigration.

Knowing our town means re-knowing its vocations: the neo-agricultural, but also the artistic, and even discovering the tourist one.

Loving Panni means knowing it!

Knowing Panni means loving it!

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*“A village means not being alone,
knowing that in people, in plants, in that land,
there is something of yours that even when you are not there,
it remains, waiting for you.”*

[Cesare Pavese, *La luna e i falò*, 1949]

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making the publication of this Panni guidebook possible.*

To

Giovanna Procaccini

scholar of the dialect and the art of Panni

*“friend of her own land, skies and mountains,
of her streets and alleys, but above all of her people.”*
[from her ‘Vocabolario dialettale pannese’, 1999]

and to

Gigino De Michele

boundless lover of the dialect and the art of Panni

*“I live, I love, I get excited every day.
My flame will not go out. Never.”*
[Panni, *Last message*, 2015]

ABBREVIATIONS: *Initials and Authors in alphabetical order:*

PHOTOS

- pdm* = PIETRO DE MICHELE (TAB. 15, photo on the "Festa delle Salme"), from the site *Il Castello*: www.ilcastellodipanni.it;
- fl* = FLORIO LAPOLLA (various vintage photos, thanks to CARMINE LAPOLLA, his son), from the site *Panni in bianco e nero*: http://carminelapolla.altervista.org/Panni_in_bianco_e_nero/;
- fp* = FABRIZIO PALMIERI (photo of the statuette of "S. Maria del Bolsco") at the Civic Museum of Foggia, IT);
- ldm* = LUIGI (GIGINO) DE MICHELE (photo on the tribute of the oldest stone of Panni to the Mayor);
- lm* = LUCA MUSCIO (all the serigraphs);
- ml* = MASSIMO LISCIO;
- pm* = GIUSEPPE [PINO] MASTRANGELO (TAB 14 and TAB. 20), from the site *Montesario*, <http://montesario.altervista.org/>;
- rdm* = RENATO DE MICHELE;
- tm* = TONINO (ANTONIO) MAURIELLO (photo in the paragraph on 'Zampogna'), from the site *La Zampogna di Panni*, <http://zampognadipanni.altervista.org/home/>;

... which we thank for the availability shown.

WRITINGS

- AR* = ALFONSO RAINONE;
- DDMC* = DIANE DE SANTIS McCAFFREY;
- GDM* = GRAZIA DE MICHELE;
- LDL* = *prof.* LEONARDO DE LUCA;
- RDM* = RENATO DE MICHELE;
- RM* = RONNIE (RENATO) MANSOLILLO;
- VP* = VITO PROCACCINI.

En = Editor's note. TAB. = TABLE: the color photographs in Part 1.

USA = United States of America. CA = Canada. UK = United Kingdom.

BE = Belgium. FR = France. CH = Switzerland. DE = Germany. IT = Italy.

LEGEND and indications on the works

A topographic Map Of The Town [see TAB. 21] is associated within the volume. References to the locations in question are indicated by an abbreviation formed by the letter 'X-', followed by one or two characters, and by one or two digits [Ex.: Largo Crociate (X-Q22) = the cross-reference map box between column Q and line 22].



Let's Go Up To Panni

*Myth History Art
Music and Traditions*

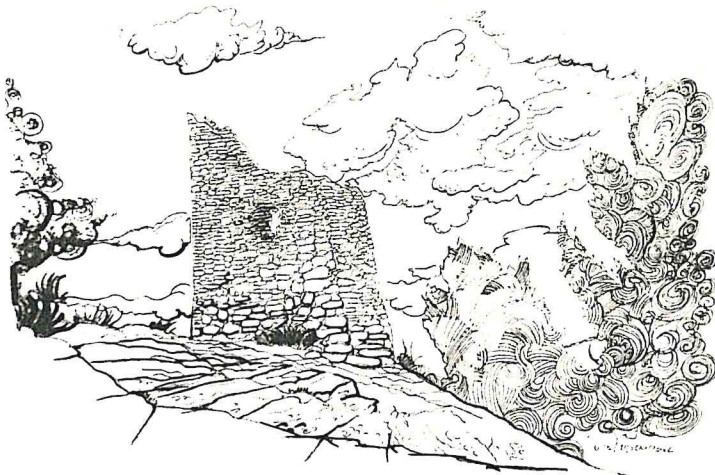
A tour of Panni by
Renato De Michele

preface by
Leonardo De Luca

translation by
Diane De Santis McCaffrey

writings and contributions by
**Leonardo De Luca, Grazia De Michele, Diane De Santis McCaffrey,
Renato Mansolillo, Vito Procaccini, Alfonso Rainone**

serigraphs by **Luca Muscio**
photos by **Massimo Liscio, Renato De Michele**





VIII
Collana
Radici

Versione inglese

On the cover: the background photo, the 'Castello' tower, is by *Florio Lapolla*, 1962
The postcard with the vintage bus is by *Fedele Stabile*, 1922

On the frontispiece: A serigraph by *Luca Muscio* © 2002

The writings are mostly by RENATO DE MICHELE, with the translation and the great help of DIANE DE SANTIS McCaffrey with contributions by LEONARDO DE LUCA, GRAZIA DE MICHELE, RENATO MANSOLILLO, VITO PROCACCINI, ALFONSO RAINONE with quotations from ANGELO CAPOZZI, ANTONIETTA CARACOZZI, GRAZIA CROCE, NICOLA LONGO.

The photos in this volume, reported in abbreviation and year, are mostly by MASSIMO LISCIO (ml © 2016-17) and by RENATO DE MICHELE (rdm © 2009-19).

The serigraphs are all by LUCA MUSCIO (lm, from the Exhibition: Panni in bianco e nero © Panni, 2002).

"Special thanks go to the collaboration of the Parish of Santa Maria Assunta in Cielo, led by Father MIMMO GUIDA."

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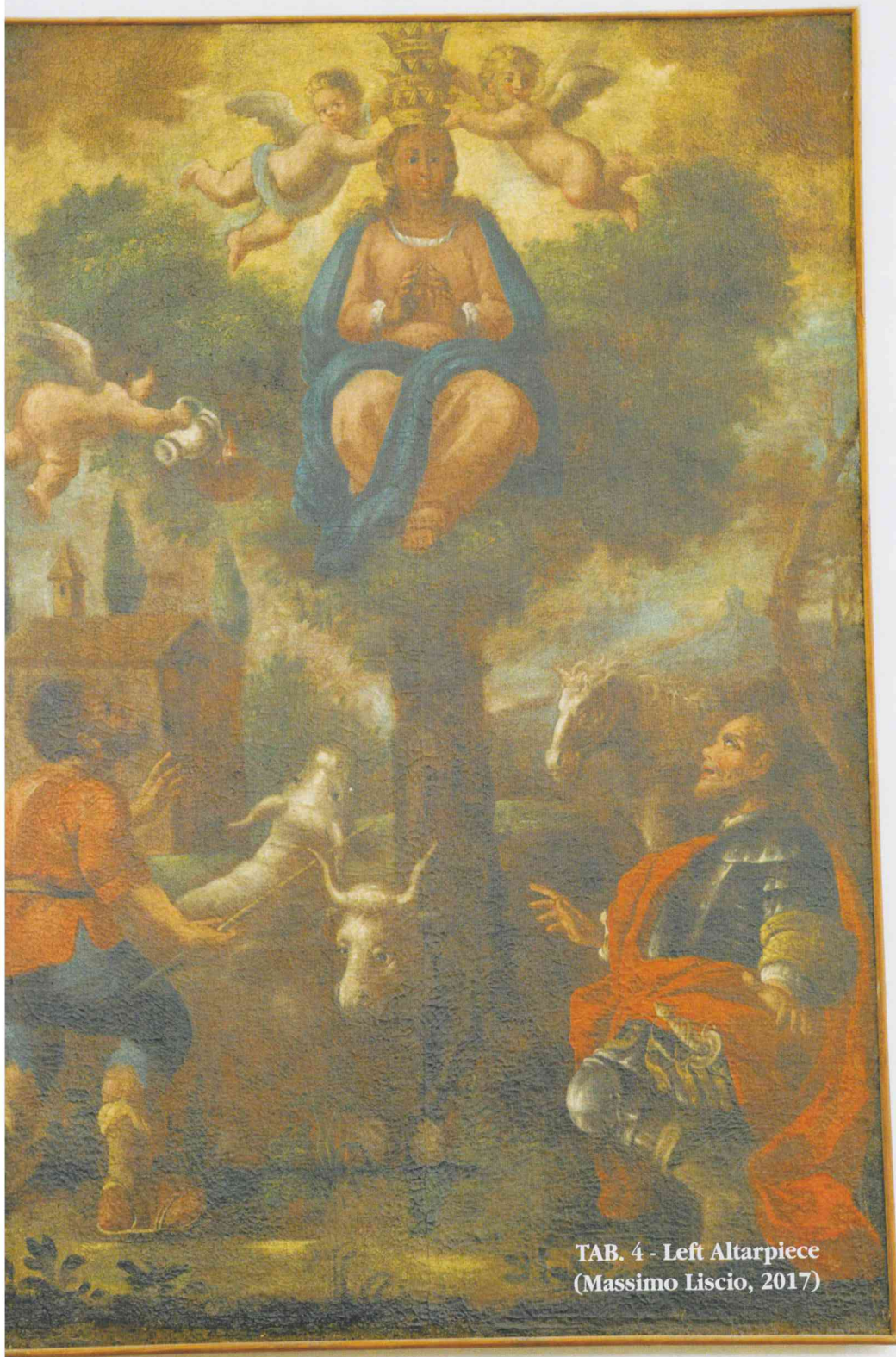
TAB. 1 - Panni Panorama
(Jeffrey Anzevino, 2010)



TAB. 2 - The Castle: east side
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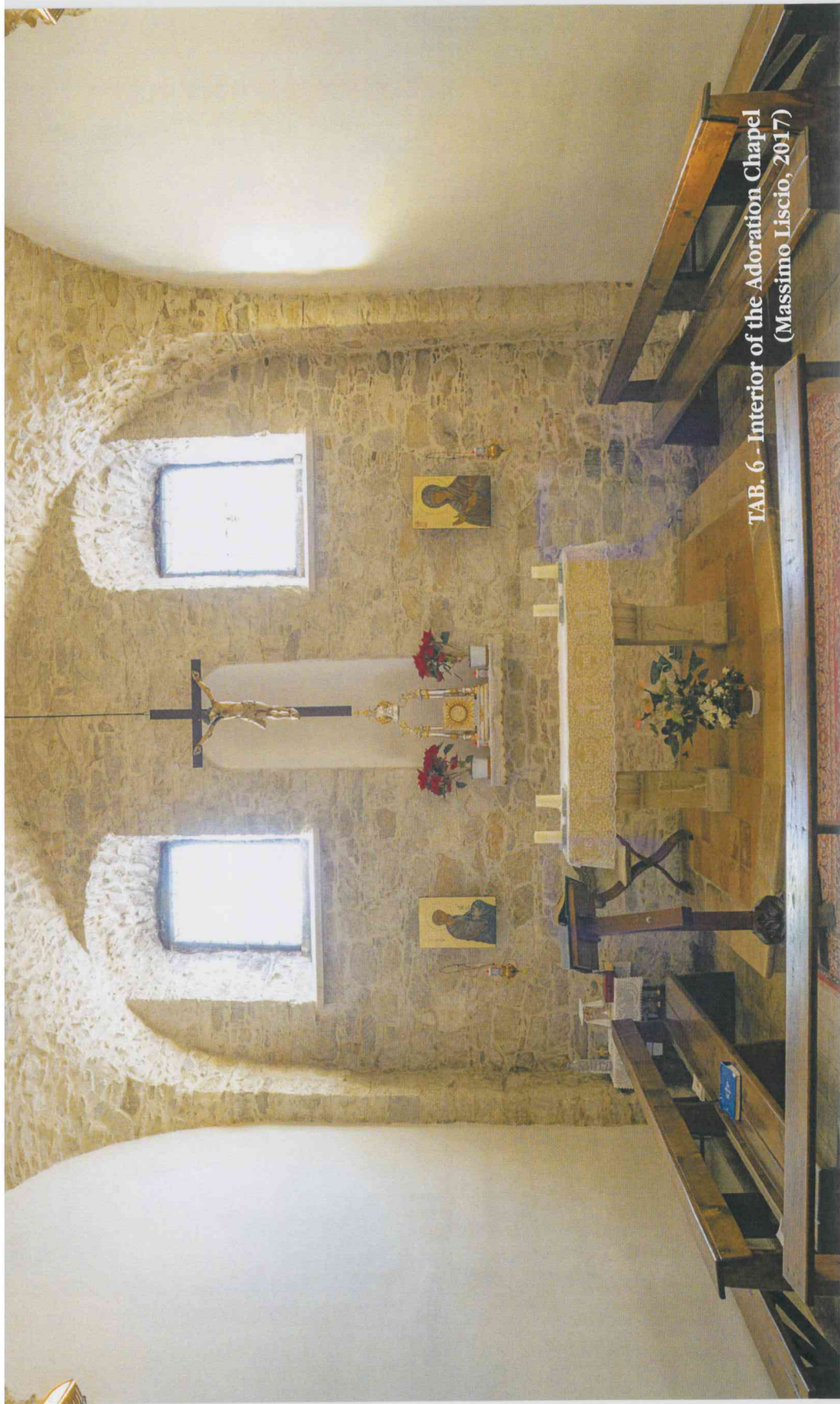
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(Massimo Lisio, 2017)



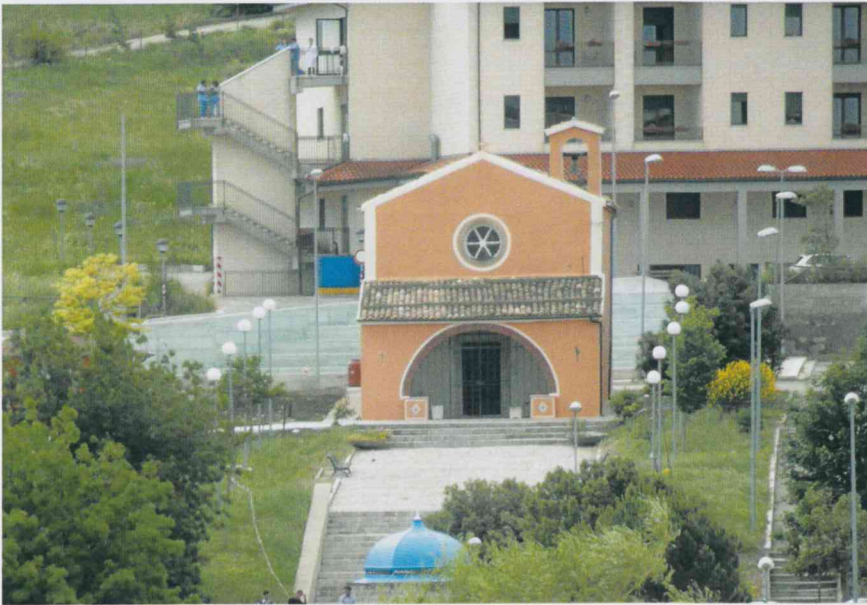
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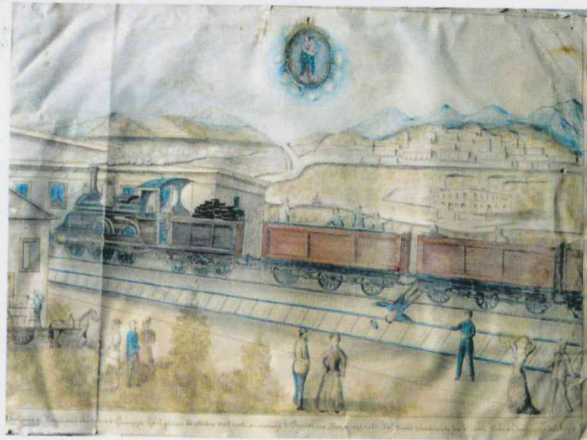
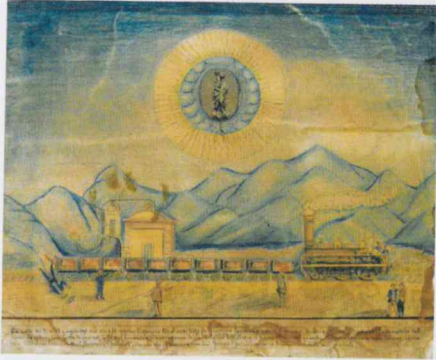
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(Massimo Liscio, 2016)

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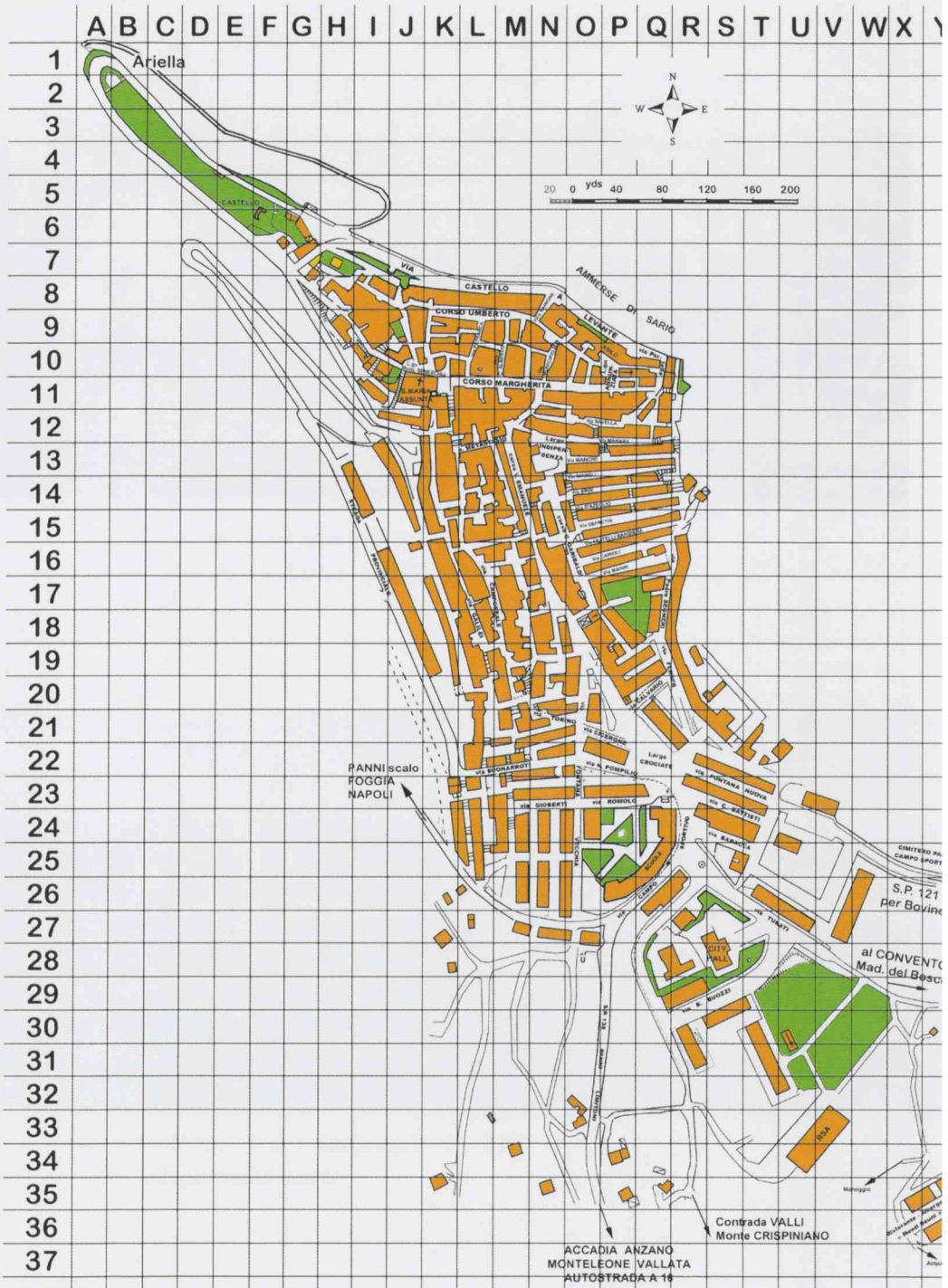




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PREFACE to *Italian Edition*
by prof. Leonardo De Luca ¹

On several occasions I have been able to celebrate PIETRO DE MICHELE'S² great and unforgettable commitment in determining the value of the many resources of our beloved village. If Pietro were here with us, as he is now in history, he would be very happy that our village is so well represented by this Guide that gives us a complete picture of what Panni is today.

Panni is a village created by its people, its landscapes, and its stones. It is located on a mountain of low altitude, while much of its territory, more than strictly mountainous, can be considered hilly and, very varied, not only in height but also in climate. For an agricultural-pastoral village, Panni's climate has rewarded its population with total economic autonomy due to its ability to utilize both its wild vegetation as well as its different crops.

Pannese people economized the narrow domestic space, sharing it with doves or other two-footed animals, and used the wild vegetation of rushes, straw, brambles, canes, and branches of willows to spice every kind of basket. Panni provided everything: brooms, stools, *chairs*, walking sticks and shepherd's hooks on which to hang lards, troughs, wooden plows, goat and cowhide collars; charcoal was obtained from brushwood and oaks, and haystacks and *animal huts* were built with the stubble.

Creative craftsmen provided the tools for their craft and everything needed for a civilized life from various kinds of hoes to scissors and knives, from scales and barrels to boots and saddles, from shoes to clothing to furniture. The streets of the village were pebbled with stones gathered from rivers and streams or picked up in the sandstone

¹ Former Director of the Archaeological Museum of Lucera (Puglia, IT).

² Founder and past-Director of the Pannese Review "Il Castello". He died in 2012.

agglomeration of pudding stone. From special quarries, well-identified on the slopes of its mountains, a *living stone* was extracted, a beautiful hard rock of compact limestone which, once placed, acquired a mild patina over time. It absorbed light and created a sort of white reflection in the pale, autumn sun or moonlit rays.

Panni's *living stone* was the raw material used to build the most important elements of the village's architecture: pillars and arches, portals, stone houses, churches, squares, the profiles of crosses and the building angles defined at the intersection of the streets. Many features were made in Panni with stone and wood: wall jambs, fireplaces, chimneys and *cobblestone floors*, staircases, balustrades, terraces, beautiful balcony brackets, and pillars that adorn the parapets of the terraces. In the town there is no abode, however modest, where we do not see the footprint of the stonecutter in washbasins, potable tanks, so-called 'casting towers', watering places and even monumental facades. We must take a moment to remember the once ancient stone structures, the water mills, a big pride of our village, erected to form an arch in a precise grouping on the edges of the walls, especially in the curved walls of the 'casting towers'. It is still observable today in the ruins of the mill at 'Marchetto' or in the beautiful tower of the mill on the estate of Pietro Cocciardi, the trout breeder, who with great sensibility preserves these historical memories.

The uncommon ability of the Pannese stonecutter led to many useful and decorative items such as birdfeeders, triangular blocks dragged by mules to crush ears of corn, stone washboards, monolithic tanks, planters, mortars, masks and animal heads and torsos with rings to tie horses. Often the craftsmanship of these stone carpenters offered a clear essay of appreciable creativity and rare technical virtuosity.

One example is the *La palla prigioniera* (*The Imprisoned Ball*) of the late ALFONSO CROCE, a columnated structure, formed by base, column and capital, which in fact, in the truncopyramidal cell, contains an imprisoned ball, carved within the four angular pilasters. However, technical skill does not distract from the evaluation and appreciation of the sober decoration, from the proportions of the sculpture, or from its aesthetic elegance.

And what can be said about the remaining portals that still connote the urban aspect of Panni? They are essentially in the nineteenth

and early twentieth century. To them I want to dedicate a whole paragraph in this volume. Interesting, even showy and precious, is their decoration. Here we find a real repertoire of geometric, floral and animal motifs, some derived from the classical world, others from local reality. But we are all surprised by the personal elaboration of the artist in his finesse and even more so in his originality.

The *Calendario 2011* [the calendar supplement to 'Il Castello'; *En*], showed beautiful aerial photographs of our territory shot from aboard a helicopter, looking at Panni as in a swallow's flight, and as we had never seen it before. It was so right to admire these "terrestrial" panoramas, from every cardinal point, the richness of our land, after lying around our monuments, artistic portals, flower balconies, and country fountains.

The view from above is disorienting at first sight. One must look for reference points and create strong visual appeal then look at the rest of the landscape. The first consideration of the photographer when shooting from above must be to not flatten the town. It reduces but does not cancel spaces as would be expected. Such is the effect of the arrangement of houses on Mount Sario, resulting from the ever-changing altitude. This particular constellation of the village with its graded stairs gave the inhabitants of the neighboring mountains the pretext of defining Panni, with a pinch of unconcealed irony, as a town looking like a washboard due to all of its steps. However, it was a very happy intuition of our ancestors, because the town is exposed to the south and the gradient layout of the houses guarantees sunlight, healthy air and prospective views of the surrounding nature to all. Pannese people say: "*In Panni every balcony is an overlook!*"

Living in our town means feeling free, our heart pulsing in unison with nature, enjoying the full range of seasonal events and atmospheric phenomena.

Unusual views do not escape our vision: the geometric regularity of the buildings, the forthright simplicity of the space, the pale light of the calcined walls, the discreet charm of the roofs which cloak the houses with shallow sloping layers mostly of one or two sloped roofs. One can capture the eye-catching farmland between the green and the mountainous landscape of Panni, of this town, a singular

civilization, as *Dauni*³ or *Irpinian*⁴: Daunian because of lineage and political-administrative aspects, Irpinian for the geographical situation and for millennial traditions.

The work of the Daunian-Irpinian people is readily readable in the territory, as in the fields of Panni, in those fields worked and enriched with olive trees, vineyards, and orchards. Farmers adapted to mountain life, yet their character remained in tact.

From the town, except for the overhang of Mount Sario in the north, the fancy carriageways lead to the surrounding villages, towards *Bovino* and the Sanctuary of the *Madonna del Bosco* to the east, towards *Mount Crispignano* and *Accadia* to the south, towards the railway and State road 90 to the west. To these we can add the neighboring roads, yesterday's mullets, now asphalted, which innervate the territory. Admiring our village from above, it comes to mind what is said of some beautiful places in Campania, that the Lord, after the creation, wanted to ennoble that land by spreading pearls, which became islands, mountains, lush valleys, and enchanting coasts.

It's to be said, therefore, that from the hands of the Lord, hanging above these parts, some pearls also fell here and ... were the Dauni Mountains!

³ "Dauni" is from the Greek hero *DAUNO*, son of *LICAONE* (XI century B.C.) and friend of *ULISSES*. These people were settled in the area around today's Foggia.

⁴ "Irpinian" is from *hirpus* that means *wolf* in ancient Oscan language (Osci people were a branch of the Samnites, VI century B.C.).

INTRODUCTION *by RDM*

Dear Reader,

This is a trip to town, a kind of guided walking tour that I imagine taking with you. The village is located on one of the solitary mountains of Southern Italy, embossed on the Dauni Mountains, the Apennins in the inner province of Foggia.

Let's go because it's worth it. Trust me; I'll guide you.

Until recently this town was known only by its inhabitants and its emigrants, a destiny common to many southern Italian towns. It is not a touristy place; therefore, it is not famous for any particular reason, special feature, or important event. No. This town is beautiful, just beautiful, and it deserves to be known. Its beautiful features are not just the visible ones; there are so many other things, hidden, well hidden, which, if known, would end up enriching the same history of Daunia, the Apulian land of Dauno, hero from the Trojan war.

"Panni è 'nu bellu pajése: ce vuo'no accide e ce vuo'no bene..."

["Panni is a beautiful town: they want to kill us and to love us"] says a local song. It relates to the double bond that the inhabitants have among themselves. These bonds often raise strong and contrasting feelings, difficult to tame, seemingly light, but often involving their entire ancestral families. They are stories of love or rivalry but, mind you, never become violent.

One small characteristic of the Pannese is that he is hot-blooded. Other features are to be discovered, linked to these places, and, like every respected town in Southern Italy, to family nicknames, being themselves documents of the 'hot' character of southern people.

All Pannesi are united in a stable equilibrium, but also in eternal motion, as in a round dance where each one pulls on the opposite side, but each one needs the other to be standing.

Many other characteristics are evident: honesty, humility and spontaneity, coupled with an extraordinary work ethic and always a

fruitful artistic creativity, in fact, musicians, poets, writers, painters, sculptors, as well as valuable professionals in many fields of work are prevalent. No one is mediocre! It can also be said that the true Pannesi are not those who do, or are, only one thing.

What's missing in the town? Well, without unbalancing me too much, I can say that there is no guide, in the sense of tourism. And so this reasoned guide - history, art and traditions - is also meant to combine scattered contributions from various authors for a systematic, though partial, collection of what is known today about our town. This means that much remains to be written by those who want to work on it, and that this writing does not in any way expect to be the last word on its history, in the absence of further documentation. The same shortage of written texts prevents me from going into detail regarding historical facts and their interpretations. I sincerely apologize. In fact, the effort is to recapture and reconstruct over these few narratives, a plausible historical meaning and its consequence.

It is a duty to confess that I am not a 'noble' historian, but a modest narrator who, in search across years of ideas for his stories, has come upon "first-hand" information on all the ages in question; so I have been careful to mention all the sources. The many notes are a kind of excuse for my 'incompetence'; therefore, please accept them for what they are and with much patience!

*The FIRST PART, the historical part that precedes the real and true guide, is a modest continuation of the work of GIUSEPPE PROCACCINI, who early in the last century laid the foundations for a history of this town in his book *Cenni storici sulla terra di Panni*⁵ [*Historical Notes on the Land of Panni*]. You can skip this First Part if you do not have much time. You can easily read it after visiting places, even though there are some really intriguing things about the life of the old Pannese ones!*

⁵ The book, dated 1924, was published posthumously in 1981 by his son GENEROSO in Naples; see bibliography. Much mentioned in this study, the book is available in PDF format, at the address: <http://storiaemitidipan.altervista.org/download.html>, which also contains a biography of the Author and his Publisher son. Although in the form of notes, the book is an indispensable source for the study of Pannese traditions.

The SECOND PART describes artworks and monuments in the town. It starts from the high area, 'Capammonte', and goes down to the bottom, 'Capabbascio'. This serves a practical purpose since the town is on a slope, and therefore, makes the tour more comfortable. In addition, the upper borough is also the oldest one and should therefore be seen as a kind of document archive to enhance the understanding of the history of the whole town.

The THIRD and FOURTH PARTS recount all aspects of traditions: art, culture, religion, myths, cults, and songs about this town that are both humble and rich.

The FIFTH PART is a Memorandum that synthesizes the main notices about Panni.

A final BIBLIOGRAPHY summarizes the major publications about the town over the years.

This English Edition contains ten new paragraphs compared to the Italian version: five of them are dedicated to Pannese emigration abroad and its history; the other ones to new monuments and new tales. In addition, other paragraphs have been extended, such as those relating to the Madonna del Bosco.

Now, so you are not alone, I will accompany you as you discover the places that I have chosen for you. The writing of this guide was, in fact, a sort of discovery of signs and designs that made me see new and old things at the same time. Things suddenly emerged and created connections while many other things emerged without an explanation. We'll talk about all these things as we go.

The monuments and the artworks that we come upon together are not all that you can visit in Panni. There are many intriguing elements of the scenography in which the story of a Pannese comes to be revealed. The emotional warmth of her people, their past and present stories, can only be known by their own voices and songs.

And so, with this journey, I want to try to show you the animus loci of the town, its soul, its essential personality, the sense of its complex cultural, historical, and figurative roots, united to a nature that prospers. Landscapes, like paintings, becoming more and more rare, yet aligned with each other, create a magical color gallery. It is a corridor illuminated by that genuine atmosphere increasingly far

*away from the chaotic life of large urban centers; from megamarkets;
from consumerism; from the most strange, cold and hasty contacts.
Distortions have nothing to do with what you can smell and feel here.
You can walk around and feel as if belonging to a story, learning and
absorbing, a breath and a taste of your own home. Come, see and feel
Panni as we stroll her streets arm in arm.*

*Well now,
Let's Go
Up To
Panni!*



Panni**A compact boundary***by RDM and VP**I'm glad to be pannese.**Oh! One day I will return forever on those mountains, on my mountains,
to be closer to the stars, closer to God!**[Leonardo De Luca, professor of art and life]*

Panni is set on Mount Sario, in the *Dauni Mountains*, the *Apennins* inside the province of Foggia, on a slope ranging from 2362 to 2628 feet at sea level (a.s.l.) and has 858 inhabitants (*Istat, State Statistical Inst.* 2011). Today there are even fewer; few but good.

From the top of Mount Sario, on the opposite side, opens a rugged cliff named *Ammerse re Sario* (dialect form for *Inverse of Sario*) almost 500 feet above the *Cervaro* river valley.

Its 20.2 square miles of territory, located on the border between Puglia and Campania, are placed between the seabed of the *Avella* torrent with the town of Savignano Irpino (Av, Avellino) to the west, and east of the Iazzano stream with the town of Bovino (Fg, Foggia). Both streams are on the right-hand side of Cervaro, which separates it to the north from the town of Montaguto (Av). The southern border is with the municipalities of Monteleone di Puglia (Fg) and Accadia (Fg), separated by some mountainous reliefs, including *Mount Crispiniano* (3622 feet a.s.l.), in the territory of Panni.

The village is crossed at *Taverna* by Sp 121 Panni-Bovino [X-J23]. This road connects on one side to the Montaguto-Panni train station and on the other to Bovino. The route to the station was designed and built between 1833 and 1856 by Luigi Oberty. After about 4.3 miles from Panni is the Montaguto-Panni railway station with a stone bridge at the 27th mile (km 44) of the State route 90, from where one can reach Foggia or Naples.

The same Sp 121 route, on the opposite side of *Taverna*, connects Panni to Bovino [X-W25], crossing the *Iazzano* stream in the valley; it is 11 miles long and unfortunately, in some respects, disagreeable.

There is another route, the Sp 138 Panni-Limitoni [X-P27], which connects on the south section. One side leads to Accadia and Candela, and the other leads to Monteleone di Puglia, Anzano and Vallata. By this, one can reach the A16 Naples-Bari motorway via the tollbooths of Vallata, Lacedonia or Candela, in the direction of Bari; and to those of Vallata or Grottamina (via State route 90), in the direction of Naples.

The official site of Panni is: www.comune.panni.fg.it/



Panni. West Panorama (Im 2002).

Part 1

HISTORICAL PROFILE

1.1. Origins of the name

Despite the lack of ancient historical or literary information, Panni, in good and unfailing legendary tradition, is considered a village born in ancient times, risen perhaps in one of the Greek colonizing waves towards Puglia, and perhaps in that led by the hero DIOMEDE in the eleventh century before Christ. The same tradition speaks of a town hosting Pan's worshipers. Whether it be truth or legend, it is difficult to say because of that little bit of truth that can be found in each popular tale.

The Greek root linked to the myth of the half goat/half man god seems undeniable, if only for the musical tradition linked to an artisanal and archaic version of *Pan's syrinx*, an Italian musical wind instrument, unique in the world. As different as it is from the others, a *zampogna daunia* is still made today, without interruption since ancient times, in a workshop that would have very few reasons to exist except for the fact that it is a direct derivation from the Greek myth of PAN.⁶

One also wonders why the pagan cult of the rural god, no longer practiced today, has survived undeterred for so many centuries. In 1720 the bishop of Bovino, ANGELO CERASO I, felt obliged, with no historical respect, to order the destruction of the tower including the effigy of the god and the Virgilian inscription, "*Pan curat oves oviumque magistros*" [*Pan takes care of the flock and shepherds of*

⁶ Ref. ANGELO CAPOZZI, ANTONIO MAURIELLO, *La Zampogna di Panni (The Bagpipe of Panni)*, Foggia 2004. We will deal with the myth of Pan in other parts of the volume (2.10 and 4.1).



the flock”],⁷ placed at the *Portella*, the ancient east entrance, of which today only the name remains.

Moreover, today’s banner of Panni [see figure] still shows the god above a dog armed with a *lagobolon* (a shepherd’s stick) and a *syrinx* (flute), though eliminated from the *Portella*. At the cross on the road at the entrance of the village, dated 1590, there remains today the unmistakable evidence, the word *PAN’ [X-Q10]*.

Later in this volume we present a chapter by Vito Procaccini related to the myth in question.

With regard to the historical and documented origin of the name, some previous authors of local history have referred to Strabo and Pliny the Elder or to an on-site deportation of the Ligurian Apuans; but these traces have unfortunately proved to be decidedly wrong.⁸

Recently, however, an interesting clue linked to the discovery of the ancient Arcadian name of Pan himself has emerged: *Paoni* (VI century B.C.).

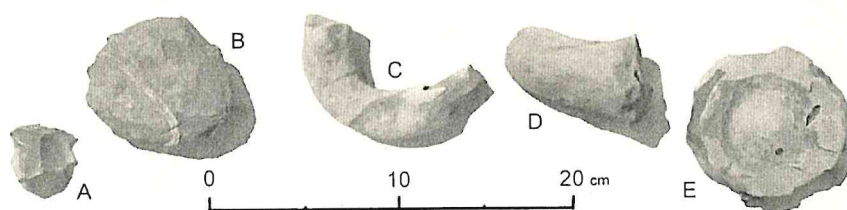
Of course, we can certainly affirm that since the twelfth century AD, the name Panni is found among the written and preserved documents (an act of donation by the Norman Count of Loretello in 1118). Apart from a *Castrum Pandi* of the eleventh century, all

⁷ GIUSEPPE PROCACCINI, *in bibl.*, pp 70 and 116, reports this information, also confirmed by C.G. NICASTRO, but questioned by A. RAINONE (2018), *in bibl.*. The Latin verse is that of PUBLIO VIRGILIO MARONE, in *Bucolics*, Eclogue II, 33.

⁸ STRABO (*Geographica*, book V, ch. IV,11) writes of the destroyed city of ‘Pauna’ (in Molise) and not of ‘Panna’, erroneously reported by the translators from 1800 onwards. PLINY THE ELDER (*Naturalis Historia*, book VI) referred to a ‘city of gold consecrated to Pan’, the one of *Berenice-Pancriasia*, whose ruins have been identified in the north-eastern Sudan, Africa (!). Also denied is the trace that speaks of a community of Ligurian Apuans in the second century B.C. There is no confirmation that these populations had been deported in these lands in 180 B.C. by the Roman consuls BEBIO and CORNELIO. On the contrary, their archaeological traces have been found near Benevento, much farther away [see GIANLUCA TAGLIAMONTE, *I Sanniti*, Longanesi & C., Milan 1996].

the variants in the following documents - *Panna*, *Panno*, *Panci* (as reported in the Vatican Museums in the Gallery of Geographical Maps), *Panda*, *Pando* - present a constant root: *Pan-*. It is not by chance that the dialect name itself, indifferent to all the variations, is exactly the pronunciation of the single root, as the 'n' is doubled and with a final toneless vowel, as in the Neapolitan language (its mother-tongue of reference).

1.2. Archaeological traces around Panni.



Five surface fragments in Bosco Vallone (Panni, Avella Valley, photo and find: rdm, 2009).

A - Flint scraper, Levallois technique [Middle Paleolithic - Middle Mousterian period: 200,000-40,000 years ago. Homo Neanderthalensis or first Homo Sapiens].

B - Approximately spherical pebble with tempered edges. Probably David's slingshot or a Magdalenian propeller [18,000-2,500 years ago].

C-D - Two jug handles of Daunian origin [VIII-VI cent. B.C.].

E - Cup base enamelled in black on both sides with lathe [Roman origin, I-III century A.C.].

Panni and its territories have been inhabited since prehistoric times, giving back various findings from the Neanderthal era to the Dauni, from the Roman period to the Middle Ages, through the Renaissance and various dominations, arriving at the present.

Pottery and coins from the second century B.C. to the eighth century A.C. were found during the period 1998-2006 by GAD, *Gruppo Archeologico Daunio*, in the locality of *Serra*, north-east of Panni,



and most are now at the Archaeological Superintendence of Foggia.

To these we must add those found in *Pagliara*, [near *Bosco*] III-I sec. B.C., by GAD in 1998.

Thanks to this group, seminars and conferences on archaeological themes were held between 1998 and 2006 where public presentations were made of these finds.

Unfortunately, no archaeological or scientific study has yet been published, nor any systematic excavations carried out. It is hoped that such studies will be realized soon and that Panni's finds can be gathered within the town in a stable place suitable for public exhibition.

The novel *Orme di Panda*⁹ tells of the 1998 discovery of a site, probably Samnite *pagus*, III-I century B.C., on the eastern slopes of Mount Crispiniano.

1.3. The early history of the *Castrum Pandi*

The pre-Christian traces show references to three ethnic groups: *Dauni* (and Greek-Arcadic), *Samnites*, and *Romans*. We know for certain that the relative ages are:

- before the sixth century B.C., Osci, Dauni and ancient Greek stocks;
- fifth to first century B.C., Samnites, who pushed the Dauni towards the Gargano promontory; and
- first century B.C. up to the fifth A.C., the Romans, who subjugated the Greeks and Samnites.

⁹ By RENATO DE MICHELE, Apadi Ed., Panni 2004.

The history of these three most important ethnic groups was affected by the main events reported in the classic history of Irpinia.¹⁰

It is important to note that the Samnites and Greek communities have had unclear borders along northern Apulia and Basilicata, at the limits along ancient *Samnium* and *Magna Grecia*, very close to Panni. With these conditions it's not difficult to imagine that many skirmishes occurred in the neighborhood.

There are details¹¹ that HANNIBAL, the Carthaginian leader from the end of the third century B.C., during the Second Punic War, settled for several years in Puglia near Giardinetto (a fraction of Orsara), waiting for reinforcements from the Carthaginian motherland that never came. On that occasion Hannibal first crossed the Cervaro valley in the conquest of Campania, then besieged Bovino after a furious battle on the Iazzano torrent, then stopping on Mount Castro, one of the three hills around Bovino. He also built an aqueduct of which traces can be seen today near Mount Castro.

The entire territory, after the defeat of the Carthaginian commander, was given to the veterans of Scipio, not trusting the Romans of the fidelity of the Italic peoples.

In turn, the Roman legionnaires of SILLA carried out massacres against the Italic populations, the Samnites in particular (89 and 82 B.C.), a true genocide never sufficiently narrated in the official history of Rome.¹²

With caution and consideration for information in a later chapter on the *Graffiti of the Bell Tower*, and according to documents in the Episcopal Diocese of Bovino dating back to the eleventh century, the

¹⁰ Such as in E.T. SALMON, *Samnium and the Samnites*, Cambridge University Press, New York USA 1967.

¹¹ From the institutional site http://www.comune.orsaradipuglia.fg.it/cms/cms_art.php?idart=95. Apr2017.

¹² In *Orme di Panda*, *cit.work*, the shameful atrocities of Silla are listed. You could also see the ruins of a Samnite village on Mount Crispiniano if there were today a more determined will to protect the heritage! The history of this village leads RDM to hypothesize that today's ritual of the procession towards the Convent (in the Eastern Forest) can be traced back to the Samnites' era, third to first century B.C., honoring their own dead.

so-called *Bibles of Bovino*, now *Cod.Vat.Lat. 10510-10511*, it seems reasonable that the ancient Roman name of the town could have been *Castrum Pandi*.

In the field of hypothesis, always in Roman times, according to the constructive rules of *castella* (or *castra*), the village could have had an area more than double that of the medieval one described by Giuseppe Procaccini. This hypothesis was born because today's urban structure of Panni, upper and lower, closely follows, by area and layout, that of the Roman castles: with Corso Vittorio Emanuele as a central *decumano* with side quarterings, such as the layout of the *Fossi* district to the east, corresponding typically to those of the *equites*. The strong presence of Latin names of the streets around the *Taverna* (lower *cardo*) could be another significant indication.

Around the time of Christ's coming, it is therefore likely that the lower strata of the population were Samnites (the most dangerous enemies of Rome); the intermediate strata were the Greeks, while the dominant class, of course, was Roman.

In the two following centuries, the II and III A.C., in times of persecution against Christians, we must emphasize that the name of *Pan* acted as a Latin acronym for *PAter Noster* among all Christians, not just locally. So the Christians of Panni, prudently, could certainly take advantage of a more than credible coverage against Roman vexations.

It is important to note that when the emperor Constantine granted the freedom of worship to the Christians in 313, the Roman hatred against them continued throughout the fourth and fifth centuries. It was in 380 that the emperor THEODOSIUS issued the *Edict of Thessalonica* with which he declared Christianity to be a unique and obligatory (!) state religion. This fundamentalist position sparked atrocious conflicts, alleviated only by blood. In 391, with the *Theodosian decrees*, the emperor himself reiterated the prohibition of paganism, under penalty of death or heavy fines for transgressors, and imposed the construction of Christian buildings of worship, or the transformation of existing temples. It was from this era, in all probability, that the dedication to the Christian religion of the Roman tower, today's *Bell tower*, occurred (for entry to the town?)

Precisely these last religious conflicts were likely the origin of the strange arrangement of paleochristian graffiti on the wall of the bell

tower of the Mother Church of *Santa Maria Assunta in Cielo* which are among the oldest artistic testimonies, as well as documents, present in the town. Please refer to the section on the *Graffiti of the Bell Tower* of the Mother Church for the hypotheses on these traces.

1.4. The High Middle Ages between the Longobards and the Byzantines

For more than a century the Italian peninsula, and consequently the village of Panni, withstood the barbarian invasions (from 476) of the Eruli and the Visigoths with their related looting.

Chronicles report that during the Gothic-Byzantine war (535-553) in the Cervaro valley, important battles took place between the Goths of TOTILA¹³ and the victorious Byzantines of JOHN THE BLOOD.

So it was that the Longobards (from 568) conquered Bovino subdividing it into fiefdoms and duchies.¹⁴ It was the beginning of the age-old rivalry between the Byzantines and the Longobards in our territories. Therefore, the fate of Panni was linked to the struggle between these two peoples, no longer to that between Roman paganism and the Christian religion. This rivalry lasted more than five centuries and saw Panni in the forefront of the defense of Christian values with frequent episodes of heresy.

During these centuries the Duchy of Benevento became a buffer between Panni and the independent Duchy of Naples, effectively preventing communications with the Tyrrhenian Sea and influencing the Pannese culture with that of Puglia, through Bovino, and on the other side from the Irpino-Samnite one of Benevento. This type of influence lasted until the 11th century.

The Christian religion to which the Longobards were first converted was linked to the heresy of ARIUS, and thus to the Diocese of Bovino, to whom Panni belonged.¹⁵ The Longobards then converted to

¹³ A surname 'Totilo' is still present in Panni!

¹⁴ See CARLO GAETANO NICASTRO (1909), *Bovino. Storia di un popolo, vescovi, duchi e briganti*, Amministrazione Provinciale di Capitanata, Foggia 1984, p 71.

¹⁵ *ibid*, p 72.

canonical Christianity in 603, in alliance with the Papacy against the Byzantines.

Since 663, after the total destruction of Bovino and its territories by the Emperor of the East, the Greek-Byzantine CONSTANT II attempted an invasion against the Longobards. Along with a poverty of crops, this threw the territory into deep misery.

In 667 Pope VITALIANO transformed the Diocese of Bovino into a Bishopric, but in 668 the same diocese was incorporated into the Church of Benevento, and its bishopric was suspended.

The Greek-Byzantine emperor LEO III ISAURO published an edict¹⁶ in 726 in which the destruction of all the holy icons and Christian libraries was ordered in an attempt to reduce the flow of pilgrims and riches to the holy places of the eastern Mediterranean controlled by the papacy. This had an effect mainly in the Eastern Roman Empire. It had much less effect between the Western Papacy and Italy, in general, where some Christian icons were still hidden by the population and the clergy at the sight of possible fanatics or Saracen invaders.

In 774, after the defeat of ADELCHI against CHARLEMAGNE, the Longobards were subjected to the Franks and forced to ally with the decadent Byzantines. They divided the territories among themselves, and Panni became a Longobard part of the St. Sofia Diocese of Benevento.

The foundations were laid for a baronial and opportunistic division of the territories of Benevento, including the Bovinese and Pannese areas, with one feudal boundary.

1.5. The change of climate and the Saracen fury

From a climatic point of view, throughout the high-medieval period (6th to 9th century), Daunia and Tavoliere went through a period of drought and frequent famines. Long winters, warm summers, scarce and violent rainfall, and sparse population prevailed. The landscape

¹⁶ It must be said that today's historians have never found a single trace of this edict. There are only a few references from contemporaries and later historians.

was barren, cold and beaten by strong winds. The Tavoliere and its hills were little less than desert regions.¹⁷

In this period, as in the Middle Ages, the Saracens periodically raided the scarce resources of the territory, not without opportunistic complicity of the Byzantine Greeks.¹⁸ Following their rejection, “*in the division between Radelchi and Siconolfo [in 849; En], Panni was under the dominion of Montillare*”.¹⁹

In one of these raids, shortly after the year 900, the Saracens razed to the ground numerous towns among which was the nearby village of Greci. Could the escaped fugitives have taken refuge in the ruins of Panni and reconstructed it? This would explain the orientation of the Castello tower towards the rebuilt Greci. Their extraordinary topographical similarity should also be noted.²⁰

1.6. The end of iconoclasm. The Byzantines and the medieval walls of Panni

Once the iconoclasm was defeated in the middle of the ninth century, the re-appearances of the statues of the saints who survived the danger began. In Italy the phenomenon was absolutely ridiculous, as demonstrated by frequent initiatives for the welcome of religious orders expelled from the East during these persecutions.²¹

¹⁷ CHRISTIAN PFISTER, *I cambiamenti climatici nella storia dell'Europa. Sviluppi e potenzialità della climatologia storica*, in LUCA BONARDI (*cit.book*, pp 19-59).

¹⁸ In G. Procaccini, *cit.book*, p 12. As evidence of the Turkish presence in the town, there is still a significant nickname: *Cangiàrr*, which stands for *Kandjâr*, the curved Turkish dagger with the same pronunciation.

¹⁹ *Ibid.* ‘Montellare’ is the height opposite to Bovino on the left-hand side of the Cervaro.

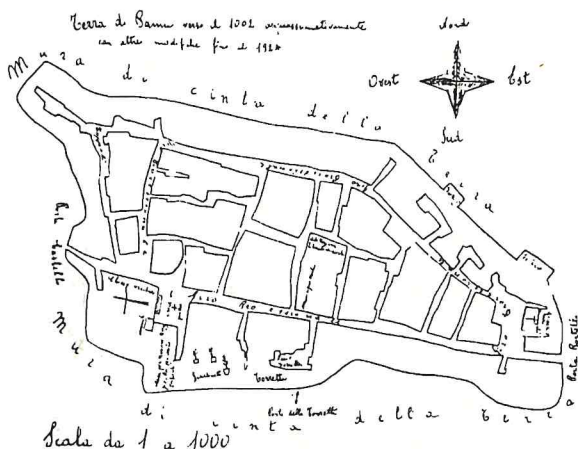
²⁰ All the hypotheses of the close relationship between the towns of Panni and Greci around the 10th century were exposed by RDM in the conference of 22.08.2011 in Panni. In the following centuries the tower was probably reinforced or rebuilt, if not by the Normans, then by the Spaniards, in 1534-35 (see Giuseppe Procaccini), at the disposal of the Spanish Viceroy PEDRO DE TOLEDO. These ruins are visible today at/as the ‘Castle’.

²¹ The historian Giuseppe Procaccini, *cit.book* p 43, hypothesized, improbably,

The new Bishop of Bovino, JOHN, appointed in 969, definitively abolished heresy by reaffirming the Christian canonical rite throughout the Diocese.

So the Byzantines dominated these lands (982-1041) and established the figures of the magistrates *Catapani* and the province of *Capitanata* (first called *Puglia Daunia*) with the capital Troia.²² At this time the defensive walls around the towns controlled by them,

including Panni, were constructed [see map of the year 1002, corresponding to the current 'Capamonte' area, hypothesized and designed by Giuseppe Procaccini himself, *cit.book*, p 8, 1]. Today we can still see traces of these walls along Via Toppoli.



In the feudal period (10th-13th century) the climate throughout Europe underwent a radical change. The 'Medieval Warm Period' began, as defined by climatologists. Warm winters and hot summers allowed a luxuriant growth of vegetation, game, crops and, consequently, of the human population itself. It is estimated that due to favorable conditions in Europe, the population tripled during the eleventh century [Pfister, *cit.book*].

that the discovery of the statue of the *Madonna del Bosco*, then elected as protector of Panni, might date back to this time. However, as we shall see, the Convent was erected in 1503 following the discovery of the statue of the Madonna at that time.

²² Troia is a town 15 miles south-west of Foggia.

1.7. The Norman presence. The first documents written about the town

The rivalry between the Byzantines and the Longobards, which lasted almost five centuries, ended with the arrival of the Normans (about 1041). Of Nordic and Viking origins, these rough warriors were called by the Neapolitan duke Stefano to defend Naples from the Saracens and from the Longobards themselves. This was a strategic error that led to the end of Naples' independence and of all of Southern Italy. However, the south of the peninsula found itself unexpectedly unified from that moment on, until the Unification of Italy; and the fate of Panni was linked to that of Naples.

The Byzantine walls in Panni probably had a short duration because they were demolished by the Normans during the same 11th century [Giuseppe Procaccini, *cit. book*, p 53].

In the following century the first known documents on Panni appeared; they concerned three donations of land to the Bishops' Episcopate by the Norman counts:

- one was from 1118 and concerned a donation of land to the Diocese of Bovino made by ROBERTO DI BASVILLE, Count of Loreto, who was confirmed in 1126;²³
- another donation was from 1179 and concerned the territory of "*S. Maria in Nebula between Iazzano and Montecastro, on the way to Panni*";²⁴

²³ In ALESSANDRO DI MEO [1805, pp 397-398, *see bibl.*]. The authenticity of the document had previously been questioned by F. UGHELLI (1722, *see bibl.*), but its value was restored by di Meo himself. This donation was, in fact, confirmed in 1126 by another document (reported in G. CAPPELLETTI, 1864, *see bibl.*, p 207).

²⁴ In CONSALVO DI TARANTO, *La Capitanata al tempo dei Normanni e degli Svevi*, edited by Antonio Ventura, in "I Quaderni del Rosone", Foggia 1994, p 75. See also CARLO GAETANO NICASTRO (1909), *Bovino. Storia di un popolo, vescovi, duchi e briganti*, Prov. Admin. of Capitanata, Foggia 1984, p 126, where ROBERTO III (1179) is mentioned: "*Primus finis incipit a Jazzano, et vadit per viam venientem a Panno, et vadit usque ad Montem Castrum...*".

- another donation dating back to 1181 was made by ROBERTO III, Norman Count of Loretello.²⁵

1.8. The crusades and the pilgrim paths

The era of the crusades preached that Jerusalem had to be freed from the Muslim presence; however, without pretense of 'liberation', storytellers were already singing it. They favored the spread of legends, myths, beliefs, as well as entire popular visions and interpretations of the same religion.

Caravans of '*Palmari*' pilgrims traveled all day through Italy along the canonical routes: the *Via Francigena* (to the west, the Tirreno side, through Rome and Campania, towards Puglia), and the *Via Langobardorum* (to the east, along the Adriatic sea).

On their own the pilgrims constituted one of the most important commercial engines of their time. Puglia was located at the crossroads of the two holy paths conveying the caravans, one to the Gargano's Cave of St. Michael, and the other to the many ports embarking to Jerusalem (Mattinata, Manfredonia, Giovinazzo, Barletta, Bari, Brindisi and others). The path through Cervaro, a variant of the one of Troia, constituted a marvelous opportunity for development and connection with the world. A rural village like Panni saw history pass under its balcony!

Elsewhere in Europe monastic orders arose at that time, including *The Order of Knights of the Hospital of St. John of Jerusalem*, the *Teutonic Order*, the *Order of the Holy Sepulcher* and, of course, the *Knights of the Order of the Temple*, simply called *Templars*, or *Knights Templar*. These orders, often in conflict with each other, had the task of defending the Christians and the holy places in Palestine against the "infidel" Muslims. Little by little they extended their function to that of protecting the pilgrims from marauders and bringing them to

²⁵ In FERDINANDO UGHELLI, *Italia Sacra*, Vol. 8, columns 255-256-257, Coleti, Venice, 1717-22 [at Biblioteca Nazionale di Napoli, Fonti Storiche (National Library of Naples, Historical Sources), 14]. In the Latin document *Panni* appears in the genitive (possessive) case: *Panni*, in fact.

safety in the Holy Land, to conquering Jerusalem with the crusades launched by the popes, or simply to 'convincing' the various Lords to participate.

The Duchy of Bovino provided food and troops to the more or less improvised armies of crusaders.

The European nations, however, were separated by language, degree of civilization, and style of command. They were united only by the aspiration to conquer Jerusalem, the most important city of Christianity and commerce in that era; today we would say to rob Jerusalem.

What was narrated in 1966 by Comencini's film, *L'Armata Brancaleone* [*The Brancaleone's Army*], was the comic version of small armies at the service of improbable local Lords impatient with a lack of a central command, presumptuous of their image with their subjects, rather than dedicated to a unitary religious objective. The Crusades were a jumble of large or small unruly teams in search of war booty, the main reason for their failures. The monastic orders represented the most organized elite to varying degrees of reliability and greatness of ideals. But the absence of a central command, and of any strong or true motivation always turned out to be what limited them against the powerful strength of the united Muslims in strenuous defense of their lands. Indeed, one can certainly say that it was precisely the weakness of the Crusaders that heightened the enormous power of the Muslims who would soon threaten Europe and reach the gates of Vienna.

1.9. The Capitanata and the hinterland under Frederick II

It was from 1220 that the most intense phase of the Apulian history began: the reign of FREDERICK II of the Swabian dynasty, a king who chose Puglia as the main seat of his reign. Here is an excellent description of the Capitanata of 1200 by MAURO MASULLO, a scholar of Frederick II:

«In the Tavoliere Frederick II found a strategic position as well as a landscape that allowed him to make his life a hymn to the joy and pleasure of living.

Due to his hedonistic personality and the pleasures of which he liked to surround himself, it is well known that he found the

potential of the landscape perfect to create his imperial residence, his “Mohammedan Paradise” (...).

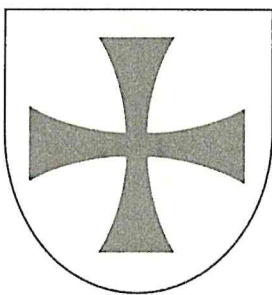
*Here is a phrase attributed to Frederick II: “If the Lord had known this plain of Puglia, the light of my eyes, he would have stopped and lived here”.*²⁶

The development of the entire Capitanata in the Middle Ages was such that Frederick II worked hard to populate the area with centers loyal to him, to enjoy the fruits of these lands and, not least, to militarily oppose the papacy. It was he who here and nearby offered hospitality to the Waldensians who settled mainly in Monteleone (*mon Lion*, my Lyon, founded by them, fleeing Lyon, the French city of PIETRO VALDO, their founding father, and from Lombardy), to escape the bloody persecutions of the same papacy against heretics.

There was no shortage of opponents of the clergy and of the papacy among the inhabitants of the village, some of them even of Saracen origin. In a poor village like Panni, even a certain sensitivity to the charm of simple life of the Waldensians was born and developed.

It was precisely the Swabian presence in Italy from the end of the 12th century that pushed the papacy to more strongly defend the areas they controlled.

1.10. The Templars in Panni



As we will see later, it was the presence of the Templars in Panni and its loyalty to the papacy that led to a certain distance of the town from the Federician hegemony and from the Waldensian attraction with all the conflicts that this entailed.

Without dwelling too much on this phase of history, we would like to note that in Panni

²⁶ IN MAURO MASULLO, *Architettura residenziale Federiciana, i Loca Solaciorum e San Lorenzo in Pantano*, 2009, <http://www.medievale.it/articoli/architettura-residenziale-federiciana-locasolaci>. Internet web, September 2016.

the square called 'Taverna', not surprisingly, carries the name of *Largo Crociate* [Crusades]. In the village from the established presence of the Templars and from what the traces of Romanesque art tell us of them, we can say that these knights began to operate here from the second half of the twelfth century, probably also gathering soldiers for the crusades.

In the village the presence of the Templars, the crusaders on the direct orders of the pope, has been recently documented. In fact, some sculptures and graffiti can be dated to the end of the twelfth century, such as the biblical quote "*Terribilis est locus iste. Gn 28,17*" on the doorway frame of the Mother Church in Largo Senerchia, also found written in many other Templar churches.

To confirm definitively, on the inner part of the only window of the bell tower, another clear Templar sign was found (by NICO MOSCATELLI, GAD 2009), a *double magic square* drawn on a stone. In 2014 other traces emerged in the town; *baphomets* or sacred heads such as sculptures, small bas-reliefs, and graffiti were found. A narrated and more extensive treatment is made in the novel *Cronaca di un Agosto Templare*²⁷ which also relates the existence, in a secret place of the territory, of an entire commandery buried by a landslide.

In another part of this volume, the one about the portals, we will also discuss the presence of the legendary crusader monks-knights.

Under the aegis of the Angevins of Naples and the papacy, combined with an objective independence that had already been consolidated in the previous period, the territory was considerably enriched.

The flourishing climate of the Pannese territory and their choice of the Cervaro valley, led the Templars to reactivate the secondary arm of the ancient *Erculea Route* for the transit of pilgrims coming from the *Francigena Route* because the territory was very rich in agricultural products, farms and game of the supply of the crusader warriors in the Holy Land, as well as for the pilgrims themselves.

The Templars, although strenuous defenders of the papacy, were, however, productively declared heretics in 1312 by Pope CLEMENT V

²⁷ (*A Templar August Chronicle*) by R. De Michele, Ed. LuoghInteriori, Città di Castello 2014.

himself after being arrested en masse in 1307 by the French king PHILIP IV THE BEAUTIFUL for seizing their enormous fortunes. When the knights were arrested and sentenced to death, most of the documents and signs of their presence were literally destroyed and erased, not only here, but in most of the places they guarded. This documentary absence, unfortunately, contributed to the birth of legends and mysteries about them, for the most part devoid of any real validity. We have to say, for the sake of completeness, that the Templars celebrated particular rituals at increasing levels of secrecy, depending on the height of the hierarchical rank occupied by the single knight.

Finally, in our opinion, the presence of images like *baphomets*, and above all the Holy Grail, not properly spread elsewhere, argues in favor of Panni as a non-secondary location of the Templar presence.

1.11. Floods and earthquakes: continuous threats. The Angevins

The 'Warm Medieval Paradise', which lasted four centuries or so, changed toward its end. From a climatic point of view, another period of great lean followed starting from around 1300; climatologists identified it with the name 'Little Ice Age'. The Apulian climate quickly returned to critical situations.²⁸ Over 50 years of intense cold drastically reduced the crops, and the landscape returned to dry and inarable land with epidemics of black plague continuing until late 1500. In addition to the floods, the area was devastated by earthquakes and calamities,²⁹ and in the second half of the fourteenth century the territory was reduced to its limits.

²⁸ CHRISTIAN PFISTER, *cit. book*, pp 19-59.

²⁹ Not all earthquakes have been annotated by historians. We mention only those known of the last centuries in this area: 1343, 1456 (2), 1627 (with a tsunami in central Adriatic sea), 1688, 1694, 1702, 1731, 1732, 1736, 1805, 1806, 1851, 1853, 1857, 1875, 1877, 1910, 1930, 1962, 1980. Some earthquakes were very ruinous, such as those of 1456 and 1627 that razed the town almost to the ground, and those ruinous of 1732, 1857 and 1930. To these, over the centuries, floods must be added: cholera (1837, 1855, 1867), black plague, bubonic plague (1636, 1656) and even the abundant ashes of Vesuvius (1631, 1906, 1944).

Probably during this period the entire valley of the Avella was devastated by an imposing flood or earthquake (that of 1343?), and the ancient village of Monteleone collapsed downstream. In the stories of the historians of that town, the fact is reported only vaguely but insistently. Certainly the Avella torrent slightly diverted its seabed. The presence of the *Grotta dei Morti del Diluvio* [*Cave of the Deluge Dead*] on the western slopes of the Crispiniano, in the territory of Panni, the one facing Monteleone, might confirm this catastrophic event which also collapsed many other ridges in the same valley downstream significantly changing its topography.

In the documents of the Diocese of Bovino, at that time Panni was one of the eleven regions of Bovino still under the name of *Castrum Pandi*.³⁰

The town did not take long to recover; Nicastro tells us so: “*In that epoch [sec. XIV; En] the houses of the proper Bovinese territory, or suburban ‘oppidoli’ [little villages; En], no longer existed; and for its settlers the city of Bovino was the usual residence. (...) Panni, (...) from an eminently pastoral village, became, passing the years, a ‘castrum’, and became independent from mother town [from Bovino, En]”*”.

The history of these lands became confused and intertwined with very different events (Saracens, continuous wars, calamities, pestilences) and with rather inaccurate legal documents of which only a few were saved from destruction. The very name of *Panni* underwent mutations due to the swirling succession of languages of the various invaders.

While the Renaissance began to flourish in the rest of Italy, the Southern territories remained at the stake of feudalism, agricultural rent and baronial power, thus beginning a slow and progressive separation from the bourgeois and commercial development of Northern Italy.

³⁰ In CARLO GAETANO NICASTRO, (1909), *cit. book*, p 89.

1.12. The Aragonese Spaniards. The failed Renaissance: time for contrasts.

The dukes Guevara

After the conquest of Naples by ALFONSO OF ARAGON (1441), the fief of Panni passed under the direct control of the Aragonese dynasty, near the Royal Court of King FERDINAND I of Aragon, better known as FERRANTE I. After the ruinous earthquake of 1456 and the failed *Conspiracy of the Barons* (1458), the town assisted the passage of the troops of the King himself unharmed in 1462. From the indomitable Orsara, Ferrante I went to Accadia conquering and sacking it for its loyalty to the Angevins, and then returned to Orsara and conquered it.

At the end of the 15th century, the repopulation of some centers like Greci began due to the emigration of the Albanian people after the death of SCANDERBEG, the hero of the defense against the advance of the Ottoman Turks toward Western Europe.

From 1494 Panni was owned by the nobles PERROTTO DE PONTE and GIOVANNA OREGA. Then TOMMASO CARAFA, Duke of Maddaloni and Lord of Panni, in support of the Diocese of Bovino, in the figure of the Augustinian father Felice da Corsano, first financed the construction of the *Convento del Bosco* (*Convent of the Wood*), completed and delivered in 1503, under the papacy of Julius II who granted the request.³¹

With the Spaniards, Southern Italy practically became a colony of Spain with a government that assumed the form of a *vicerealty*, forced to produce food rather than development. Nevertheless, the capillarity of the Spanish presence brought clearly visible, beneficial effects, even if limited mainly to the agricultural sector.

Even though baronial power continued in the nearby territories, the Duchy of Bovino seemed to remain somewhat sheltered from the Neapolitan vicissitudes. In fact, Panni was the seat of Counts of higher rank (Procaccini, Rainone, for example).

³¹ Benigno van Luijk, *L'Ordine agostiniano e la riforma monastica*, pp 637-701, *see bibl.*

Around 1535 the lookout tower, the so-called 'Castle', was (re-) built under the viceroyalty of Don PEDRO DE TOLEDO through the Duke TROYLO DE SPES.

Panni then underwent a series of changes of ownership, returning in 1547 to FERRANTE CARAFA, son of the most famous Tommaso.

In 1573 Panni was bought by JOHN II DE GUEVARA, Duke of Bovino, who started a long dynasty (until the end of the 19th century) although through lieutenants.

In the countryside, protected from the great devaluations and the noble outbursts of the Neapolitan viceroyalty, both great art works and great poverty arose. In fact, a period of great contrasts was inaugurated, a rebirth of the urban structure on the one hand and an impoverishment of the countryside to the advantage of the noble landowners on the other.

In the second part of this century, some Waldensian influences from neighboring towns (Orsara, Montaguto, Monteleone di Puglia) soon were turned out.

Upon the death of Duke JOHN II (1582), various donations were made to the Bishop's residence of Bovino and consequently to the village and the reconstructed church of Panni, likely by his wife GIULIA BONCOMPAGNI, Duchess Carafa of Sora, who survived him for a long time. The baptismal font, dated 1586, was also donated to the mother church.

Even Giuseppe Procaccini notes the discovery in the bell tower of the probable portrait of Giulia "*being this benefactor in different parts and also in Valleverde, and still alive during the bell tower reconstruction under the bishop Calderisio*" [cit.book, p 74] later destroyed by incompetents.

We must also note the expansion of the town beyond the walls that at the time reached the actual *Monument to the Dead of the two Wars* as attested by Giuseppe Procaccini.

The *Road Cross* ("*Croce Viaria*") dated 1590 was removed from Purgatorio and abandoned for a long time at the *Church of St. Peter* to allow space for the construction of a new group of houses in Largo Crociate. In 1900 it was finally restored and relocated further downstream.

1.13. The complex 1600's in Panni

Although we do not have abundant documentation, we cannot fail to notice the many other events and art works of the 17th century. The *Fountain of Sant'Elia* – the most important of the town, located half a mile from the beginning of the road to Iazzano and Bovino (Sp 121, km.17) – was restructured and enlarged in the early 1600s.³² The Church of the Assumption was rebuilt after the 1627 earthquake by GALDERISIO, Bishop of Bovino, also Regent Bishop of Monopoli, as was written on the bell tower of the Assumption. In 1631 JOHN III DE GUEVARA, from a magnanimous family, died. In 1633 the *Sanctuary of the Madonna del Bosco* was rebuilt after its collapse six years before. The *Congregation of the Ss. Sacrament and St. Mary Lauretan*³³ was allocated at the ducal house, rebuilt in 1636 from the previous house of the local feudal lord [Procaccini, *cit. book*, p 70]. Perhaps the celebratory statue of the Lauretan Virgin built in Puglia was brought to Panni sometime between 1630 and 1644, perhaps a gift from the Congregation of the same name?

During the 17th century under the Guevara dukes, the village of Panni assumed its present appearance to a large extent. Many roads were redone especially in the countryside. Subdivisions and cartographic structures of the lands were systematized, and civic numbering of the families in the streets was begun for more rational controls and taxation.

But the growing taxes on the lower classes were asphyxiating. The *large, landed estates* grew³⁴ and sharecropping was inaugurated, a system that remained in force until 1974. The Guevara dynasty did everything not to oppress the county, but nothing could confront the pressure of the central vicerealty for a subdivision between a parasitic urban nobility devoted only to appearances and an increasingly poor plebeian town.

³² It was consolidated in 1673 as written on the key of the arch, now increasingly less visible! It was still rebuilt in the first half of 1800 in a neoclassical style, as it still appears today.

³³ There were three congregations of sisters in Panni: *Ss. Sacramento and St. Maria Lauretana*, *Ss. Rosario*, *Vocationists*.

³⁴ Many fields took the names of *Serra* in memory of the Spanish *Sierras*.

Paradoxically, and perhaps thanks to the Guevara, the town remained around 4,000 inhabitants, at least until the first quarter of 1600 when a series of negative events struck Panni. The earthquake of 1627, the eruption of Vesuvius with abundant ash in 1631, the bubonic plague of 1636; the repercussions, albeit reflexively, of the failed revolt by Masaniello of 1647, and again the plague of 1656, all aggravated the situation of the countryside and led to a bottomless fall. The number of inhabitants dropped to 1,500.

Robbery and plunder of the *Brigandage*,³⁵ an endemic phenomenon since immemorial time, underwent a sharp surge in that period. Panni contributed several brigands to the infamous *Vallo di Bovino*, a narrow of land dangerous until the end of 1800, despite the setbacks in 1685 under the hard viceroy Don GASPARE DE HARO, Marquis del Cappio, and in 1809 under the French.

1.14. Austrian intrusion and settlement of the Bourbon dynasty

INIGO II GUEVARA was Duke of Bovino from 1700 until his death in 1748. He was a feudal lord and owner of the vast territory between Bovino, Castelluccio dei Sauri, Panni, Montaguto, Orsara and Troia. This mostly wooded territory was called the *Caccia dei Guevara* (*Hunting of Guevara*).

Beginning in July 1707, the Spaniards of Naples were replaced by the Austrians, with little hostility, after the Habsburg's conquest of Spain.

But even the vicerealty of the Austrians passed without any particular glory, after a brief interregnum, except that they kept the intrusive pro-Spanish clergy at bay.

³⁵ The "Brigandage" [in Italian language *Brigantaggio* means a robbery in a countryside made by bandits called "Briganti", *Brigands*] is a historical phenomenon involving all the regions of Central and Southern Italy from many centuries ago until the early 20th century. After 1860 (the Unification of Italy), as we will see later, the Brigandage became a revolt against the Piedmontese invaders coming from Northern Italy.

In Panni, following the 1728 rebuilding of the Convent of Bosco, a terribly disastrous earthquake occurred in 1732. The earth opened up by almost three feet below the Spanish tower called the 'Castle'; however, it claimed no victims perhaps because the entire population was on alert following a long period of aftershocks from the 1731 earthquake in Foggia.

In 1734 the Habsburg domination ended in Naples.

CHARLES OF BOURBON, later named *CHARLES III of Spain, headed another Spanish dynasty, but quite different in nature.*

Thus was born the *Kingdom of Naples*, then called 'of the Two Sicilies'. Quietly the independence of Naples was reconquered after seven centuries.

Panni did not suffer any particular repercussions in these alternations: its people were busy easing themselves from the calamities of the previous century.

A major boost to the territory came from the construction of an efficient road network. The Ss 90 route, more commonly called 'Strada Nazionale delle Puglie', was rebuilt in 1743 thanks to the love of Charles III for the Cervaro valley. In the *Hunting of Guevara*, this valley was considered a beautiful and natural reserve.

From a political point of view, the Bourbons dominated the kingdom in an almost anarchic manner, with a disarming *laissez-faire policy*, which, nevertheless, produced its economic results: greater liberalism and expansion of entrepreneurial development.

Modern and innovative textile industries were born (S. Leucio, Caserta); the first railway (Naples-Portici) was built; architectural masterpieces such as the palazzo *Reggia di Capodimonte* in Naples and that of Caserta were constructed as well as dozens of leisure sites for the royals themselves. Neoclassicism flourished. Churches and monasteries were embellished including that of *Santa Chiara* in Naples in 1739-43.³⁶ This period generated works of art in all fields: music, theater, painting, sculpture, and archeology (Pompeii,

³⁶ Among the sketches and scenes of social life of the Naples of that time, paintings on the majolica that adorn the central area of the Majolicate Cloister of the Santa Chiara Monastery, RDM was able to discover a representation of Panni's *Zampogna daunia* (see TAB.19 and §3.5. about Pannese bagpipe).

Herculaneum discoveries were made in this period). National Libraries were founded. The first Astronomical observatory in Naples, Capodimonte, was inaugurated.

This activity of exterior modernization created broad consensus among the people, though completely excluded from it, despite the pure exhibitionism of it. The State still created jobs; banks produced huge business; and the prestige of the Bourbons climbed vertically in the European states.

The barony and local lords were strengthened, but the popular lower classes continued to live in a state of deep poverty despite numerous appeals by enlightened intellectuals and despite the growth of forms of popular self-defense, such as libertarian associations of Carbonari³⁷ and Freemasonry.

Unfortunately, the Bourbon policy, blind to any request from the bottom, inevitably favored the development of alternative forms of power for the state. Thus the pre-unitary Brigandage, distinct from the following, also generated the Mafia and the Camorra. Due to this absence of the State, the Bourbons collapsed causing a further fracture with the rest of Italy, and polarizing social conflicts in the aftermath continuing to the present day.

In the the duchy of Bovino, and in the village of Panni, the Guevara dynasty continued. On a marble stone of Naples at no.1 *Banchi Nuovi* road and dated July 1773 is engraved: “*Joannes Maria IV Guevara-Suardo*”, and among other titles, “*Dominus Panni*”.



Spanish marble notice in Naples, 1 Banchi Nuovi Road (rdm 2004)

³⁷ The ‘Carbonari’ (the ‘Coalers’), fighting at first for the approval of the Constitution, was a secret political association born in Italy in the early 1800 and dissolved in the 1970s’.

1.15. The Neapolitan Republic of 1799

The French Revolution of 1789 brought a wave of popular republican and libertarian hope throughout the Kingdom of Naples. This wind was translated into the *Neapolitan Revolution* of 1799 supported by the French army. It was precisely the terror of a revolution that unleashed the revolution itself.

FERDINAND IV, Charles' successor, became a dull and ferocious persecutor of any progressive idea, fueling the movement of intellectuals toward jacobinism (radical revolutionary societies; *En*) and republican ideas.

Among the ongoing struggles and changes in 1799, the royals were driven out and the Neapolitan Republic was proclaimed. Unfortunately, it had an ephemeral life of less than six months. The people of the so-called *lazzaroni* were fragmented and far from the concepts of reason and freedom of the chiefs and publicans; so in the end, people sided against the French troops and in favor of the restoration of the King and the Papacy.

The revolution ended in a bloodbath with the disappearance of an entire generation of great thinkers. And the people, betrayed by the Bourbon blindness, swelled the ranks of the Camorra and Brigandage.

In Capitanata the republic settled down for only three months before continuous revolts and fierce shootings against the French began again. Reflecting the events in Naples, state officials changed constantly, and priests, with changes of flag and tunic, gave rise to a truly indecorous chameleon show. As always, arrests and convictions only plagued the agricultural and peasant class who yearned for liberation from the oppressors still lurking in the barony and occult powers.

The libertarian breath had a longer life in Daunia. A series of peasant uprisings from Orsara lands arose between 1797 and 1802, expanding to the neighboring towns. The first forms of self-management of the fields were born. But these revolts, inflaming the farmers more and more, ended up in violent repression.

The Brigandage had easy play of popular discontent. In a short time the *Vallo di Bovino* became hell to the caravans connecting with Campania. There were clear episodes of collusion between bandits

and corrupt officials, both engaged in criminal enrichment, often at the expense of the same, armed escorts.

1.16. The return of the French and the brief interlude of Murat

In 1806 when the French returned to Naples guided by JOSEPH BONAPARTE, the disappointed *lazzaroni*³⁸, who some years before had thwarted them, now, without even blinking, observed the Bourbons being cast out.

In his two years of government, Bonaparte impacted ecclesiastical power with a frontal struggle, positive in the cities and negative in the rural areas. In fact, the lands of the Tavoliere were privatized by a disgraceful law in 1806 which effectively sanctioned the end of transhumance.³⁹ This was a severe blow to sheep farming as well as to the traditions and ancient customs of Puglia.

JOACHIM MURAT, Napoleon's brother-in-law, who rose to King of Naples in 1808, left a positive mark in all fields despite the short duration and military misfortune of which he was a victim. He was the first in history to appeal for a unitary republican struggle of all the Italian people from north to south. Shortly thereafter, Garibaldi and the Piedmontese army would implement just such a struggle for a monarchical and Savoyard⁴⁰ Italy.

Divorce, civil marriage and adoption were introduced by the French. Public education improved, and the influence of the clergy was reduced. Feudalism was finally abolished, and many public works were completed in Naples, as well as the *Borgo Nuovo* ("New Neighborhood") in Bari and the port of Brindisi.

The Brigandage suffered a major setback for its fierce, central repression.

³⁸ Italian term for young, idle beggars, or 'scugnizzi'. *But the Lazzaroni were much more organized.*

³⁹ Transumanza' is the moving livestock from one grazing pasture to another warmer, in fall and back in spring.

⁴⁰ Piedmont (in Northern Italy) was under the King Vittorio Emanuele of the Savoia's family in 1860 (Unit of Italy).

Murat wanted to participate in the French war campaigns; unfortunately, however, he remained linked to the Kingdom of Naples.

In the areas of Calabria, they continued the riots and massacres, most of the time fed by the Bourbons through foraging the local crime. This sowed the seeds for the encroachment of the Mafia in politics. In turn, the French power responded with blind violence against the population, a serious error of assessment.

1.17. The return of the Bourbons

The Bourbons, whose army was still standing and secretly loyal to the King as well as supported by the various mafias and the European powers, amused themselves with the weak Murat who was arrested and shot in 1815.

When the Bourbons were re-established, the period between 1815 and 1860 was under the banner of great popular revolts such as the one led by MORELLI and SILVATI in 1820. Sudden political upheavals caused the granting and revoking of a Constitution, with armed interventions by the Hapsburgs, and with martyrs like ROSAROLL and ANGELLOTTI, the BANDIERA brothers, SETTEMBRINI, POERIO, PISACANE; all that under heavy European interference. The inflammation of the tempers and the disappointments of this epoch could fill entire novels. Even a short-lived (1820-21) *Federative Republic of Daunia* was constituted.

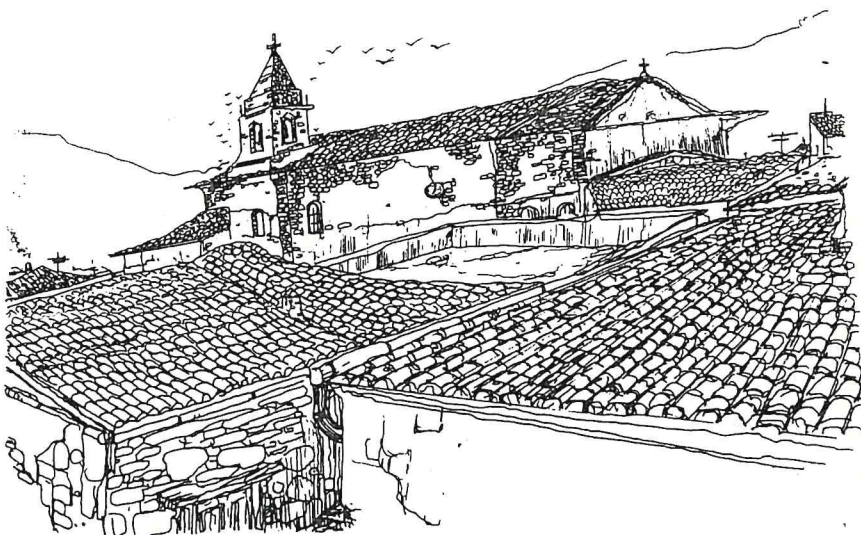
As noted by numerous historians, on paper the Bourbons would have had all the means to manage a unitary struggle for Italy, especially on the wave of the 1848 movements. Rather than amplifying and directing the popular energies, their blindness pushed them to repress, at all costs, any movement of liberal rebellion, going so far as to direct their cannons first against the people of Palermo and then against Naples, the same capital of the kingdom.

After the French intrusion, the Brigandage resumed their force and used the Bourbon policies in exchange for local power extracted from the central one. Pannese brigands such as PEPPE DE FURIA and SABATO became famous.

The social differences returned and were overwhelmingly arrogant.

In Panni they started reconstruction of the buildings in the upper zone that became a place of power for the local aristocracy. This can be seen, for example, in the distribution of the portals and in the dimension and the airiness of the architectural solutions.

The clergy strengthened its power. The church of St. Vito was built in 1827. In 1835 the Assunta's mother church was rebuilt by a great architect, LOUIS OBERTY, and was richly adorned [see *Serigraph 2, Im 2002, the Church of the Assunta seen from the roofs*].



Strong sympathies towards the republican ideals began to be glimpsed in the town. The Carbonari and secret associations began to be located here as well.

But loyalty to the Bourbons was never substantially doubted. On March 18, 1859, the day before the collection of taxes, after years of vineyard diseases, floods, rising taxes and local corruption, the Pannese people revolted.⁴¹ But its wrath, to the cry of “*Long life to the King!*”, made victim of only one unfortunate official. The Bourbon

⁴¹ See Alfonso Rainone, *Miseria, religiosità e ribellione nelle scritture di repertorio*, 2018, p 211-223.

gendarmerie easily suppressed the rioters and imprisoned them. On this occasion the officials were obviously seen as a corrupt bourgeois class betraying the Bourbon organization to whom the people had always sworn allegiance. Despite this harassment and their chronic poverty, the Pannese people once again demonstrated solid unity.

In the lower part of the town⁴², the housing condition of the peasant family was so miserable that his house-type consisted of only two rooms, a bedroom with adjoining kitchen and a barn for pack animals with an entrance door and window side by side.

Infant mortality was in double-digit percentages.

This was the people who were preparing to welcome Garibaldi and the Piedmontese army in 1860.

1.18. The Unification of Italy, or the Piedmontese⁴³ and monarchical conquest. Popular revolts

Coming from Quarto (Genoa, Liguria) and landing in Marsala (Sicily), with the economic help of the Piedmont, GIUSEPPE GARIBALDI found himself facing a strong Bourbon army led by generals who had already been corrupted by British agents. Even the Mafia did not resist because it was bought off and convinced by English spies that nothing would change regarding the pact.⁴⁴ So the landing immediately appeared to be easier than expected.

The illusion of the Sicilians being liberated by the Bourbon oppressors soon turned to disappointment due to the cruelty of Garibaldi's officers in search of loot and easy conquests. The hope of at least being defended by the Bourbon troops against Garibaldi was useless. Everything conspired against Sicilian and Southern people:

⁴² In that time the peasant houses, now largely restored, were spread all over the town; but in *Capabbascio* they were more concentrated because of the proximity to the country roads.

⁴³ "The South, more than liberated, was conquered", said Gaetano Salvemini.

⁴⁴ See Giuseppe Tomasi di Lampedusa, *Il Gattopardo*, Feltrinelli Ed., Milano, 1958. See also the homonym famous film of Luchino Visconti (1963).

Garibaldi's army carried out ruthless massacres.⁴⁵ Many occurred in Campania, Basilicata and Puglia as well.⁴⁶

The inhabitants of the towns and villages of Southern Italy began to defend themselves against these unexpected invaders by mounting a harsh resistance to the cry of "Long live the Bourbons!". Even the Bourbon officers who had not bent to the corrupt generals joined the rebels. Thus the "Brigandage" after 1860 must be distinguished from the previous one because it assumed the role of rebellion against the invaders.

This great revolt did not have a name. The Piedmontese called the rioters *Briganti* just as if they were thieves and robbers. Giuseppe Procaccini himself [*cit. book*, p 70], while siding against the Brigandage, tells us that they passed as many as 800 [*sic!*] *Brigands* through the Pannese prisons.⁴⁷

The Piedmontese troops of King VITTORIO EMANUELE overtook Garibaldi with other major massacres and destructions. The uprising lasted almost five years with the victory of the Piedmontese army. Italy was united, but much blood was shed! Sources speak of 100,000 or even 1,000,000 deaths with entire towns burned or razed to the ground.

The referendum proposed for the constitutional approval of the new unitary state saw Panni reject Unity!⁴⁸ But it only happened here in practice. Here, as in the whole Kingdom, the public vote in two different urns was clear.

⁴⁵ Such as those in the Sicilian villages of Bronte, Polizzi, Tusa, Biancavilla, Racalmuto, Nicosia, Cesarò, Randazzo, Maletto, Petralia, Resuttano, Castelnuovo, Montemaggiore, Capaci, Castiglione, Collesano, Centuripe, Mirto, Caronia, Alcara li Fusi, Nissoria, Cerami, and Mistretta.

⁴⁶ Such as those of Roseto Valfortore, Dugenta, Frasso Telesino, Pontelandolfo, Casalduni, Campolattaro, Auletta, and Monteleone di Puglia.

⁴⁷ Procaccini, in fact [*see the story reported in Part 4*], reports the arrest in 1860 of 800 people involved in the 'lynching' of Dr. Vovola [*but it happened in 1859, before Italy's Unit, as documented by A. Rainone, 2018*]. As it were so impossible an event (800 people for a single homicide!?), in all evidence the events were two, and well separated from each other: the revolt against Vovola in 1859, and the 800 arrests for the Southern revolt after 1861 [like happened in some neighboring villages].

⁴⁸ With 457 votants. 'YES' 136 (29.8%). 'NO' 321 (70.2%).

The capitals and the gold reserves of the Southern banks, double those of the rest of Italy (!), were transferred to the Northern ones, but a part was reserved for the Mafia and the Camorra, already enriched under the Bourbons. The alliance, undaunted and strengthened, continued to thrive in the following decades.

The streets of the cities were immediately named for the victorious “heroes” of the Unity: their names still exist today.

At that time a new phenomenon began for these Southern lands and for all of Italy, that of an unprecedented *emigration*. This phenomenon lasted, with several spurts, from 1860 to the present day. An exodus of poor masses has always had the same motivation, the despoiling of any sign of wealth.

Panni abundantly exceeded the 4000 inhabitants; but in the course of a single century, from 1861 to 1961, its inhabitants declined to a little less than two thousand (fewer than 800 today). Abroad, today, there are more Pannesi emigrants, or natives, than in Panni or in all of Italy.

1.19. The arrest of growth and the impoverishment of the South.

The first years of the Unity

In the South the ruling classes also suffered an impoverishment of commerce, the peasant economy, and the very meaning of life. The price of crops collapsed due to the widespread introduction of those from the North. There was no counterpart but an economy of subterfuge, of tax evasion, of crumbling power that literally also struggled to govern resources on which taxes were higher than actual incomes.

The great landed agricultural estates soon became abandoned. From 1883 the Guevara dynasty ceased to demand the crops or even to be squeezing the peasants. Sometimes these same peasants found themselves with the property of lands not quite knowing what to do with them. Just as a war among the poor, they were often fighting for a few square meters of earth. In any case, Panni resisted the first wave of emigration, the post-unitarian wave from 1871 to 1885 which mostly affected the regions of the North-East of Italy. But it was not so with the subsequent Southern wave between 1885 and 1900. This

is the era of the first Pannesi families registered in America: in the United States around 1885 and in Canada 1895.

The historical facts that affected the rest of Italy and Europe, like the right or left governments that followed each other in the decades up to 1900, passed only as a distant echo on the town of Panni which was only looking to rediscover a sense of its own existence. And it was not at all comforting to know that it was not the only town with this destiny.

The Bourbon time that saw the growth of the buildings, of the chiselling of the art, of the carpenters, of the restructuring of the urban landscape, had definitely passed. The town no longer saw portals dating back to 1860, nor did it any longer have the pride of noble belonging or the serenity and calmness of rural life. Even before the Piedmontese invasion, the stability of the South's mostly agricultural economy received hard blows from the speed of the trades, maritime activity and the railway lines.

In the meantime Italy was losing more and more international credibility under the blows of lost wars and workers' revolts sedated in the blood by cavalries and bombardments.

What remained of the Brigandage and the revolt against power was finally eradicated from the *Vallo di Bovino* with the construction of the Naples-Foggia railway line.⁴⁹

1.20. The early twentieth century and the First World War

On the wave of the war and the enormous costs incurred, emigration, in ever-increasing waves, became the only possible solution to a grave existence. Making survival even more problematic was the largely unsold grain and the impossibility of even replacing work tools.

Maritime communications became faster and faster making emigration to the Americas increasingly sustainable. In the early twentieth century the main destinations of the emigrants of Southern Italy and of Panni were the United States, Canada, Argentina, Brazil,

⁴⁹ The railway Napoli-Foggia was completed on May, 26 1870.

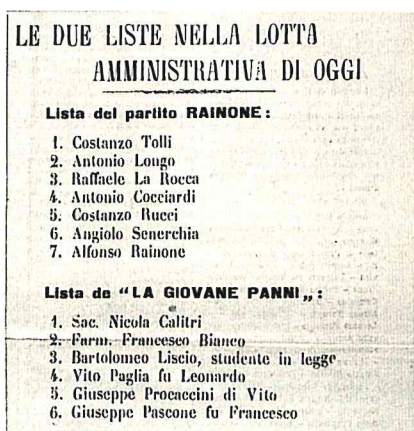
Uruguay, Chile, Venezuela, England, and even Australia. Few returned. Among these early emigrants were also some 'seasonal' emigrants who worked part of the year then returned to their families in Italy. This allowed the non-emigrant children to study and establish family at home while first-generation families established themselves abroad.

In 1905 in New York, USA, the *Order Sons of Italy in America* (OSIA) was born; in 1909 the *PS, Pannese Society*, and in 1912 the *YPSC, Young Pannese Social Club*, both in Providence R.I., USA, were established due to the work of GIUSEPPE ANZEVINO. The writer ANTONIO CALITRI was a leading figure helping and assisting immigrants.

Parallel to emigration, popular and idealistic movements developed in Italy, the result of a maturation of the social conscience aimed at liberation from the near-slavery of the regime in which the peasant masses were struggling.

The political parties and the *Chambers of Labor* were born; more and more liberal, republican and socialist ideas spread. In Panni

the *Società Operaia di Mutuo Soccorso*⁵⁰ [*Worker Society of Mutual Aid*] was born too; and so too a Chamber of Labor and a Republican newspaper: in March 1910 *La Giovine Panni* [*The Young Panni*] started its publication. Directed by law student BARTOLOMEO LISCIO (of which little is yet known) the newspaper ceased publication in 1911 after only ten issues. An electoral list was also



presented, *La Giovane Panni* [see photo], which did not win at the administrative offices of 1910, but which gathered within it significant 'notables' including a priest, the pharmacist, and Giuseppe Procaccini, the future author of *Cenni storici sulla terra di Panni* [*Historical Outline on the Land of Panni, see bibl.*].

⁵⁰ It was a continuation of *Monte Frumentario*, a religious institution of the past aimed at guaranteeing the wheat for the sowing of the poorest peasants.

But Italy was stubbornly looking for war victories, and in 1911 it aimed at the colonization of Libya. The conquest succeeded easily and galvanized the popular illusions preparing the ground for *the Great War*. Only one Pannese was counted among the victims, the Major Corporal FRANCESCO RUCCI.

The tragedy of the First World War left 49 Pannesi dead. In addition to the names of the fallen immortalized on the tombstones of Largo Senerchia and the Monument of Corso Vittorio Emanuele [see the following paragraphs], and to the many left disabled by the war, we recall the acts of heroism of: LEONARDO DE LUCA, Infantry Soldier, who was wounded several times but did not abandon until his death on July 19, 1915; GERARDO MANUPPELLI, Bersaglieri Second Lieutenant, who was seriously wounded on September 22, 1916, because he wanted to continue to the front; GIUSEPPE BIANCO, Infantry Second Lieutenant, who took command on November 1 and 2, 1916, after the commander was wounded; ANTONIO GRASSI, Infantry Second Lieutenant (later General), who was the author of a heroic assault on January 8, 1917; CARLO RAINONE, Infantry Lieutenant, who was wounded and immediately resumed service at the front, March 23, 1917; LUIGI MANUPPELLI, Infantry Aspiring Officer, who was always on the front line with contempt of danger, May 24-27, 1917; NICOLA PAGLIA, Military Chaplain, who comforted the wounded with contempt of danger from June 1915 to September 1917; MICHELE GESUALDI, Infantry Corporal, who was wounded several times on March 22, 1918, and never abandoned the battle; GIUSEPPE SAVELLA, Infantry Vice Lieutenant, who was wounded in a victorious assault on May 11, 1918; and ROSARIO COCCIARDI, Infantry Soldier, who was wounded but resisted on October 27 to 31, 1918, before being helped. [Source: *interculturale.it*]

1.21. The Fascist era, the Second World War and the post-war period

This avoidable and politically treatable world war turned out to be a terrible illusion, like a Pyrrhic victory. It was soon defined as a *mutilated victory* because of the few rewards obtained and the scarce international consideration given to Italy. The war spilled much blood driving the general economic situation into an abyss.

Liberal ideas never managed to turn into truly winning movements; on the contrary, they favored the reaction of the middle class.

The Chambers of Labor were destroyed by the newborn fascist hordes praising the rebirth of a great Italy in words and songs but little else. Panni was no exception.

The history of Fascism can be learned from history books, but over twenty years little was determined in Panni. It was yet another gigantic illusion. In fact, Fascism provided Panni with the continuation of the semi-feudal *status quo*; instead of the mayors, a long series of *Podestàs*, the delegates of Fascist Command, and Prefectural Commissioners, directed Panni from 1926 to 1944 in exchange for many speeches and sacrifices. However, some improvements took place, more the result of technological developments or self-sufficiency than particular popular policies or even simply employment. Some of the improvements were: the sewage system, public electricity, the aqueduct,⁵¹ the Panni-Stazione bus service to the train station, the bridge over Cervaro,⁵² the maintenance and reinforcement of the Provincial roads, some new foods from Italy's colonies, as well as a lot of rationed food. If this was too much or too little, it is not up to us to say.

Remarkable, in the long run from 1918 to 1963, were the moralizing work and the great social support led by Monsignor GIOVANNI SENERCHIA (1883-1976), Archpriest of Panni, to whom the Largo in front of the Mother Church was dedicated. Before him the Pannese ecclesiastical apparatus had not shone with honesty and clarity towards the population.⁵³

⁵¹ The aqueduct, in fact, was built in 1935 thanks to the Military Engineership under the command of the then Major LEONARDO DE MICHELE [see photo below], but fascism claimed it for itself. Note that in Italy the national Army was distinct from the Fascist one.

⁵² *The Panni-Stazione bus service* ran from 1922 to 1924 and was completely private (Calabrese-Tavano-Montecalvo; see the cover of this book). After the previous wooden *bridge over the Cervaro* built in 1867 had collapsed in 1900, the connections between the banks were entrusted to the river's tantrums, without the subsequent administrations ever having provided for them. The crossing could only take place at a shallow point. The stone bridge is still the current one.

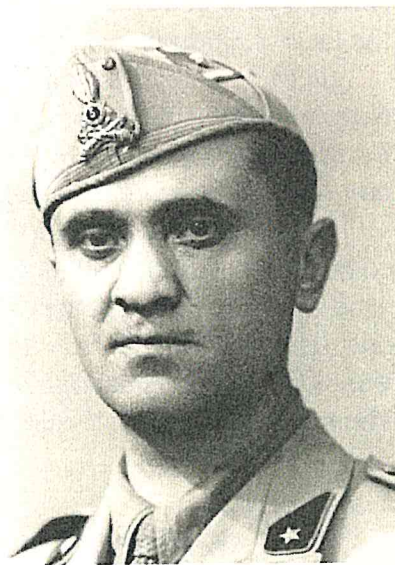
⁵³ See, for example, the episodes exposed by A. Rainone, (2018) in *Miseria, religiosità e ribellione*, cit. book.

Certainly the Second World War turned out to be too hard of a thanksgiving for a laborious population like the Pannese with 47 fallen. Given the burning defeat of fascist illusion, it was a catastrophe redeemed in part by the Resistance against fascism and nazism. In the village there was no shortage of heroism with the hospitality shown towards fleeing soldiers and the help to the Americans to be hidden. There were also several heroic deeds on the battlefields. Many prisoners endured untold suffering in foreign lands like Russia and Africa causing many disabilities and subsequent deaths.

For direct testimonies we report important episodes of heroism.

Lieutenant FRANCESCO DE MICHELE [see photo above] was killed in Albania on November 4, 1940, the day before his twenty-first birthday while acting as a shield for a soldier during an unfulfilled curfew. A street of the village has been dedicated to him.

The participation of two Pannese women, LUIGIA DE ROSA and CONCETTA MELCHIONDA, at the still little known historic revolt of Monteleone di Puglia on August 23, 1942 was, in fact, the first in Italy during the fascist period. The women, then called 'lionesses', rose up against the local mayor who was imposing the seizure of wheat on the peasants, even that wheat destined for daily survival.



Other episodes, with direct testimonies of survivors and relatives,⁵⁴ concerned the Knight Colonel LEONARDO DE MICHELE [see photo below], father of the author, who a few days before September 8, 1943 (the signing of peace with the Americans) saved the lives of 4 fellow soldiers who had been sentenced to death by the Fascist command, awaiting the signal of the regime, and delivered them to safety. According to the accusations, they had 'escaped' after the sinking of their two ships in the Strait of Messina on August 15 and 16, 1943, following the American landing in Sicily (July 10, 1943). Without clear commands, however, they had returned on foot to Panni experiencing many, many dangers and misfortunes. The Commander Leonardo was later the author of a resounding arrest of 12 German soldiers and 4 collaborators in Sardinia contravening the confused orders subsequent to the same September 8. He then participated in the War of Liberation as one of the 30 Italian Volunteer Commanders. At the end of the war, he suffered an unfair investigation due to insubordination in relation to the facts of Sardinia, meanwhile his career was unjustly ended.

Still to be recorded is the crash of an American bomber plane on November 22, 1944 which, avoiding the village, fell in the area of *Iazzano*. The entire crew of 10 soldiers perished in this incident [see par. on its monument with their names].

The second post-war period was the beginning of the demographic collapse of Southern Italy, and the village of Panni was not spared. The American wheat, three times more profitable, followed by the Russian one, devastated the already dramatic situation, and the *Marshall Plan* was of little help.⁵⁵ One sign alone can summarize the phenomenon. The numerous historical bakery ovens of the village, a dozen at least,

⁵⁴ In particular, reference is made to the testimony of GERARDO MIEOLA, son of one of the four survivors.

⁵⁵ The *Marshall Plan* (USA, 1947, "European Recovery Program") was an American aid for European economic recovery consisting of 30.3 billion dollars (594 mil to Italy). This was useful to the industry but much less to agriculture. In that period in Italy, the agricultural employees were more than double those in industry (8.9 million against 3.8 in 1947). And the bread in the South and in Central Italy cost double that in the North [Cfr. Paul Ginsborg, *Storia dell'Italia dal dopoguerra a oggi*, 1989, p 104, see bibl.].

closed one after the other until there were two, and then finally one, today's DE COTIIS' oven.

Post-war emigration, another gift from a wrong war, descended with a devastating force never before seen. The population declined from 4,145 in 1951, to 1,755 in 1971, to 1,083 in 1991, more than the effect of pestilences and earthquakes combined.

Paradoxically, this would be comic if it were not for the product of migratory tragedies. The residents opened a new branch of the local economy: the economic remittances of emigrants. This substantial component is necessary to understand today's events.

The Pannese people who emigrated abroad or relocated to other parts of Italy have continued to maintain strong bonds with their land of origin often spending part of the summer period in Panni. So too did their young children who went on to have, more or less, large families of their own. Two historic groups arose among Italian emigrates: *CARP* (*Pannese Rebel Friends Comitite*) in the '50s and '60s, and the *DISTRATTI* (*Distracted Friends*) in the '60s and '70s. These groups brought waves of life each summer to Panni, and these waves continue.

1.22. The town today...

by RDM and VP

The heroic efforts of the resident population against the aggression of external policies have led a Pannese scholar, as was GIOVANNA PROCACCINI, to respond to an emigrated man with such bitterness: «*What are we doing in the village? We keep it open for you!*»

Various mayors and administrations have endeavored to implement important changes from the post-war period to today, sometimes heroically. We mention some of the works after 1960: the improvement of lighting, both public and private; the launch of territorial policies in conjunction with neighboring Dauni towns; the arrangement and repaving of roads; the capillary expansion of the water network; the paving at the Castle with its reconstruction; the consolidation and renovation of many of the dilapidated houses, especially with the

effects of the 1962 Irpinia earthquake; a fixed telephone network; and the reinforcement of the roads connecting with the neighboring towns.

However, some events and public works, with negative implications, have constituted a strong element of impoverishment, such as the construction of the A16 Napoli-Canosa Highway in the 60s which bypassed the Route 90; the progressive abandonment of the Naples-Foggia railway line, still today with a single track (!); the earthquakes of 1962 and 1980, which did not cause great damage, but many reflex ones; the imposing landslide of Montaguto at km 43 of the Route 90, between 2006 and 2010; and the continuous, stressful and costly securing of a territory with many hydrogeological risk factors.

A great element of positive change was the struggle against Italian illiteracy that was completely defeated by national and local policies.

The *mezzadria* [sharecropping] was abolished in 1974 giving rise to a slow but progressive modernization of the means of agricultural production.

On the side of public works in Panni, in more recent times several works were completed: the connection of the local aqueduct to that of Puglia; the connection to methane gas; wind energy; and efficient maintenance of local urban planning. A vigorous defense of the territory was implemented against heavy attempts to construct landfills from Campania at the borders of the territory.⁵⁶

A service policy has started with the opening of an important community for the elderly, the RSSA (Assisted Sanitary and Social Housing) *Santa Maria Stella* managed by the new services company *PAN s.r.l.*, and of a mental health hospice structure, *SIR* (Intermediate Residential Structure) *Il Castello*, managed by the coop. *Anteo* of Biella. Also for assistance services, the soc. coop. *Delta* was born.

⁵⁶ Memorable, in 2004, was the resistance of the Mayor LEONARDO DE LUCA and Pannesi against the attempt, with violent means, of installing a landfill in the *Rifiuto* area in Pannese territory. The Mayor was literally dragged into the mud by the assault of the police and the bulldozers. The fight was successful and the landfill was then built several miles further from the Apulian border.

The surveillance and the fight against the anti-smoking policies in the direction of the large urban concentrations has been constantly active, with attention paid to the defense of the territory and its resources. So many companies and small businesses have arisen: the *Saura Prosciutti s.r.l.* (active since 1950); the Coop. *La Rosa s.r.l.* (pres. Angelo Gesualdi, '*Le Delizie di Panni*'); the Agricultural Companies '*Gli Alimenti di Pan*' ('*The Foods of Pan*') by Giovanni Calitri and the one by *Francesco De Luca*; *Pietro Cocciardi* for the breeding of trout; the *Rucci Liquors* by Elio Rucci, producer of the now famous Italian digestive '*AL.BA.NO.*'⁵⁷ the nascent company *Giovanni Rainone*. To these are added the restaurants *Old Garden* (Michele Lapolla), *Carpe Diem* (Carmela Colacone), and *Locanda di Pan* (Rucci's); the *Chalet 'Al Castello'* (Giuseppe Pascone & Anna Amato); the rented rooms of *La Residenza di Pan* (Rucci's); the *Riding School* (Rocco Cimino); as well as various bars, shops and markets.

The realization of the project of the *Panni Zip Line*, the flight of the angel between the *Niviera* area (at *Via Castello a Levante*) and the *Serra* hill, signed by ROBERTO BECCAGLIA, could start a hoped-for and long awaited economic and tourist recovery.

With the exception of the *Pro-loco*, established in 1979, it has been roughly from 2000 onwards that various associations dedicated to cultural and sporting promotion have been born in the town: *La Zampogna del Capricorno* (2004); *ASCD Panni* (2009); *Armonia Pannese* (2010), *A.S.D. Panni* (2013), and *Odysseus* (2019).

Outside Panni, the aforementioned organizations such as OSIA of New York (1905); and *PS* and *YPSC* of Providence, R.I., USA (1912), are important associations of emigrants along with those such as the *ASCP* of Montreal, CA (1977); the *ACAP* of Prato, Tuscany IT (1979, ended in 2016); and the *ACAP* of Foggia, Puglia IT (1994, merged in 1996 in the periodical *Il Castello*). These have duplicated the main celebrations of the mother town, and more and more exchanges and mutual visits of courtesy are made by delegations or ancient migrants.

⁵⁷ The news on the companies mentioned up to now have been taken from the pamphlet *Le eccellenze di Panni (The Excellences of Panni)*, Panni, 2015), edited by the same ones, under the patronage of the Municipality of Panni.

In the meantime, as many as 3 newspapers have emerged:

- *Il Castello (The Castle)*, I ed., born in 1980 and ceased in 1983, founder and director MICHELE RAINONE from Prato;

- *Il Castello*, II ed., from 1996 to today, founder and director PIETRO DE MICHELE, co-founder RENATO DE MICHELE, then LUCA DE MICHELE since 2012, on-line;

- *Nel Cuore di Panni (In the Heart of Panni)*, from 2012 to today, founded by the Municipal Authority, Mayor PASQUALE CIRUOLO, Dir. MICKY DE FINIS, Editor-in-Chief VITO ALFONZO ZELANO.

Among recent initiatives we include the 2007 event when Panni was elevated to the national news: the *RAIUNO* (First Italian State TV), with the transmission *Il Treno dei Desideri (The Train of Desires)*, granted the request that the little COSTANZO PIO DE LUCA had addressed to his father (then prematurely disappeared), for the construction of a playground. For the occasion a boulder was sculpted by CARLO CROCE, a sculptor from Panni, who recited: *'In memoria del suo amato papà dott. agronomo Michele Carmine De Luca, grazie al Treno dei Desideri, 2007' (In memory of his beloved father, dr. agronomist Michele Carmine De Luca, thanks to The Train of Desires, 2007).*

At the level of journalistic communication, attempts have also arisen of WebRadio (*Radio 801*) and WebTv (on *montaguto.com* or on *ScaloTi*).

Significant were the two *twinning*s with towns in the United States: with *Rowley* (Massachusetts), with an *'International Municipal Leadership Compact'* (between the two Mayors, 2002), and with *Johnston* (Rhode Island, 2016, with a plaque erected in the Municipality). On the latter occasion, an illustrative CD on Panni was produced by the Mayor PASQUALE CIRUOLO.

These initiatives, magazines, web and twinings are turning out to be fundamental tools to strengthening ties with the grandchildren and great-grandchildren of the first emigrants who today only know Panni in the stories of their ancestors, and can thus be encouraged to satisfy their personal curiosity, rediscovering their 'roots' even remotely and contributing, at the same time, to revitalizing the social and economic fabric of the town.

Finally, *online* communications in *social networks* are widely used thanks to the setting up of public and private *Wi-Fi* stations.

This cultural ferment has contributed to an increase in seasonal tourism from emigration lands. And certainly among these positives must be included the efforts of local, private initiatives (catering, agricultural products, local crafts, receptivity).

1.23. The town tomorrow...

by RDM and VP

Despite all the positive aspects mentioned above, today the town is faced with serious problems among which the most serious is the depopulation and the lack of job opportunities. Today, fewer than 800 inhabitants (858 inhabitants in the 2011 census), whose average age is ever increasing, are living in a town reduced to 20% of the housing capacity. Panni is having to make radical policies or watch the growing decline helplessly. We must underscore that this has no local cause; it is not due to particular deficiencies of the administrators. It is due to global economic policies and choices: regional, Italian as well as European.

The future imposes strategic choices whose energies can be harnessed if favoring higher objectives of common interest as compared to those fueled by a sterile and incessant quarrelsomeness.

In the agricultural field we observe that activity can no longer be based on an intensive cultivation system but must meet European standards. We must develop the quality and value of our local products. The aim is to improve both the current family production structure



for a certified niche production⁵⁸ and to encourage the creation of production and biodiversity cooperatives [*Serigraph 3, Farmers working in the fields, Im 2002*].

Although set in a fairytale landscape, Panni shows a tourism based almost entirely on summer holidays and 'return' emigrants. The flow needs to be de-seasonalised. For this purpose a fundamental role must be assumed by inter-municipal road communications and between the town and the capital. Returning to the Panni-scalo track, as mentioned in the introduction, it is clear that today the Pannese community gravitates towards Foggia. It would therefore be useful for the economy of the entire community to reduce the travel time, creating a connection that uses the same *SP 121 (Panni-railway – Bovino)*. This would avoid having to wander backwards in Campania starting from the valley of Iazzano that was grafted directly onto the *SS 90*.

It would also be interesting to prepare the documentation necessary to obtain the 'Orange Flag', the symbol with which the TCI (*Touring Club Italy*), trying to promote sustainable development, rewards small, inland communities far from the coast having fewer than 15,000 inhabitants. In Puglia in 2016, there were 13 tci flags assigned; of these 7 are in the Province of Foggia: Alberona, Bovino, Orsara di Puglia, Pietra Montecorvino, Rocchetta Sant'Antonio, Sant'Agata di Puglia, and Troia. Panni would have the qualifications to obtain this tourist-environmental designation that could usefully exhibit in the context of the Monti Dauni, arranging, among other things, adequate dining and accommodation facilities.

In August 2016, the headquarters of the 25 Environmental Zoophilic Guards of *FareAmbiente* were inaugurated on the premises of the Municipality, an important garrison for the protection and guarding

⁵⁸ In this regard, research could be directed to obtain an adequate recognition of *Pannese Garlic* due to its peculiar organoleptic properties widely appreciated but not so well known; to the *Limongella Apple*, a typical small apple grown only in Panni (pending PGI mark, *Protected Geographic Indication*); the particular *Tomato* with a typical elongated shape and a pointed finish, and a particularly intense flavor; to the *Peredde*, a kind of sweet little pear; to the *Pannese Lentil*; and to at least another ten typical products.

of the great zoophilous (favorable to animals) and environmental heritage of our territory.⁵⁹

Finally, the quality of life of the resident is quite low. In the past when the population was larger, socializing and mutual helping compensated for the lack of infrastructure. If today the beauty of the place and the purity of the air are still a solid selling point, then the winter solitude of the resident and the lack of meeting places for the few young people are problematic points encouraging the tendency to emigration.

1.24. Human, professional and artistic resources for a rebirth

Originary or resident, the Pannese is rich in resources and culture.

The Pannesi, even if forced to emigrate, have asserted themselves in all professional fields. We can include well-known physicians, magistrates, generals, colonels, engineers, architects, bank managers, school and post office managers, teachers, and railway workers as well as craftsmen such as cabinetmakers, blacksmiths, restorers, surveyors, master-bosses, bakers, and barbers.

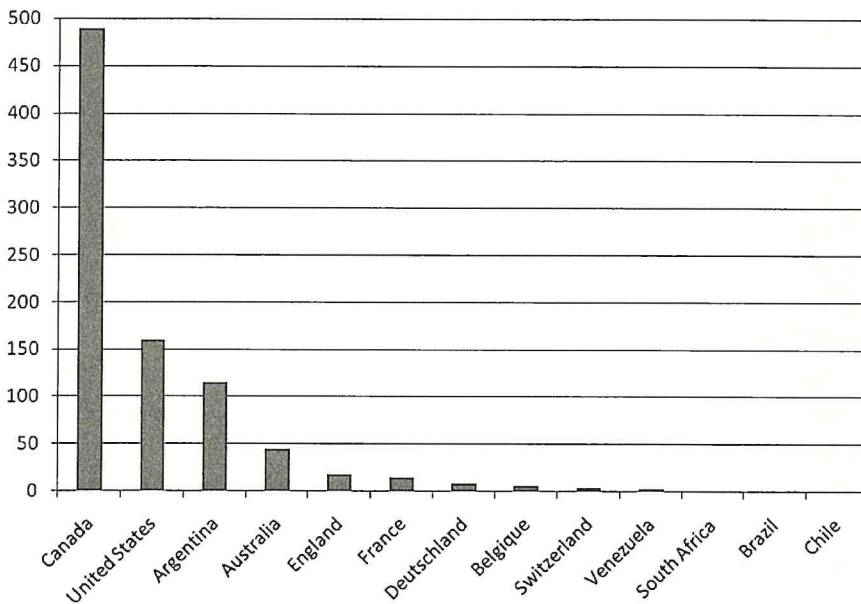
We cannot fail to mention the field of art, which comes here to freshen up with young energy in profusion: MUSIC, with the *Gerardo Rainone* Band in the 'Armonia Pannese' Association and other fine individual musicians; THEATER, with *La att 're zì Acciupreut'*, a renowned and esteemed company throughout Daunia; POETRY, with numerous poets, some nationally known with many publications; LITERATURE, with numerous scholars of art, writers and publishers; PAINTING and SCULPTURE, with prestigious exhibitions by Pannese artists, in Foggia and elsewhere, as well as in the village, a town that has always boasted renowned master stonemasons.

Ten books would not suffice even for the art produced; therefore, we refer you to the final *Bibliography* that reflects only a portion of cultural influence that Panni deserves.

⁵⁹ In addition to the foxes and hawks now rooted and resident, the reappearance of some animal species that seemed to have disappeared from the territory, such as wolves and wild boars, have been recorded.

1.25. Pannese emigrants abroad and in Italy

From the beginning of the 20th century, and perhaps even earlier, there were many Pannese emigrants, almost a thousand, to the rest of the world. Most of these went to the Americas. It was Canada that welcomed the largest number of them. Below is a graph of emigrants up until the year 2000. Unfortunately, it is not complete because of the Americas' freedom of internal immigration movements; however, it communicates the flow of emigration towards the Americas and in the rest of the world [Source: *Archive of the Municipality of Panni, 2000*].



Graph of emigrants up until the year 2000 (Source: *Archive of the Municipality of Panni, 2000*).

Here we want to call attention to each of the official Pannese Associations in the world: Ps and Ypsc (*The Pannese Society and the Young Pannese Social Club*) of Providence R.I., USA; and Ascp (*Panni Social and Cultural Association*) of Montreal, Quebec, CA.

Alongside the emigration to the Americas, there was also that towards Italy itself after World War II when over 2,000 Pannese,

especially from 1950 onwards, headed for the rest of Italy itself (Prato, Foggia, Turin, Milan, Naples, Bari, and Rome in particular).

This internal emigration generated two associations with the same name: ACAP (*Cultural Association Amici di Panni*) of Prato (1977) and of Foggia (1994).

1.25.1. Pannese Immigration into the United States

by DDMC

As previously mentioned there were several waves of emigration from Italy to numerous other countries, among them the United States. During the 1880's about 300,000 Italians boarded ships for the United States. By the 1890's that number had increased to 600,000. By 1920 the number of Italians who had immigrated to the United States totaled over 4 million people. Among this group were hundreds of Pannesi who settled in various states across the United States.

By 1920 there was a sizeable community of Pannesi in the state of Rhode Island (for purpose of example we will use *R.I.*). This Pannese community continued to grow well into the 1960's because family members in R.I. spread information about their new home to relatives and friends back in Panni.

A small number of Pannesi arrived in R.I. prior to 1890, and additional relatives and friends continued to arrive over the next couple of decades. By August 9, 1909 there was a large enough community in and around the capital city of Providence that a *Pannese Society* was begun. Originally it was a social organization, a place to meet other Pannesi, maintain friendships with other Pannesi, and share news of home.

Many of these early immigrants who were raising families of their own in R.I. sent money back to Panni to parents, sisters and brothers and their families.

It was also fairly common for these early immigrants' fathers, brothers, fathers-in-law and brothers-in-law in Panni to make the voyage to R.I. to work during the warmer summer months then return to Panni when their jobs terminated. One might come one year, another the next year, bolstering their families in Panni with financial support. The large grounds of the Newport mansions offered one such opportunity for the employment of many in their gardens.

The Pannese Society was not unlike the many other Italian-American organizations that sprouted up across America in the early 1900's. The largest and most well known of these organizations was *Order Sons of Italy in America* (OSIA) founded in New York City on June 22, 1905. It was created as a support system for all Italian immigrants to assist them in becoming American citizens, to provide health and death benefits, to offer educational opportunities, and to offer assistance with assimilation in America. They established orphanages, homes for the elderly, life insurance and mortuary funds, credit unions, welfare societies and scholarships. By 1930 there were a number of "lodges" throughout R.I. (and throughout the United States) in cities and towns with large populations of Italian immigrants.

Some of the Pannese surnames that were and are still prevalent in R.I. are: CALITRI, RAINONE, SPREMULLI, MANSOLILLO, DE COTIS, DE SANTIS, LOMBARDI, PASCONE, NARDELLA, NOTARANGELO, DE LUCA, and MONTECALVO.

The early male immigrants were often introduced to Pannese daughters, sisters and nieces of marriageable age already living in the R.I., Massachusetts and Connecticut area. These new Pannese couples settled all over the state of R.I. Often an elderly father or mother after the death of a spouse in Panni also immigrated to R.I. to be with their son or daughter's family; in other cases both parents joined their children in R.I. when their children who had remained in Panni had married and had families of their own.

Some early immigrants briefly returned to Panni to marry; however, they did not remain in Panni very long because they had left jobs, family members and friends back in R.I.

These large, extended R.I. families passed on their love of Panni and their Italian culture to their first generation American born children and then to their grandchildren through old letters, photographs, family recipes, occupations, traditions, etc.

ANNANTONIA DE SANTIS sailed to America in 1909 following her two brothers who had come in 1899 and 1905. She was instrumental in bringing a piece of Panni tradition to R.I. when she organized the building of a Chapel in the Woods to mirror Panni's annual Madonna in the Woods festival.

Previously in 1909 GIOVANNI ANZEVINO had returned to Panni and brought back a statue of the Madonna del Bosco which was placed

in the recently erected Holy Ghost Church, built to serve the growing Italian community. Giovanni went on to found *The Pannese Society* in Providence in 1909.

Unfortunately, the one thing that these early immigrants did not pass on very well was the Italian language. Those early immigrants wanted their children to assimilate. Most did not teach their children Italian. Those who learned the language did so by listening to their parents speak to each other in Italian.

Many of these early immigrants never returned to Panni, first because of the expense and second because of the wars. They did, however, instill in their future generations a desire to know and see Panni. It is the elderly children, the grandchildren and the great-grandchildren of these early immigrants who have inspired the popularity of genealogical research and exploratory trips to Panni to find information and distant and not so distant relatives.

Rhode Island is a tiny state. Imagine the repetition of stories such as these throughout the entire United States of America.

1.25.2. Pannesi in Canada and the ASCP Association⁶⁰

Half of the Pannesi abroad, almost 500, moved to Canada during the 20th century. They settled mainly in Montreal and Toronto.

The first two families were those of ANTONIO COCCIARDI in 1895, and the one of MICHELE CALABRESE in 1913-14, the latter probably coming from the USA.

However, it was not until after the Second World War that the bulk of immigration to Montreal occurred. The families of PIETRO PASCONE, ARCANGELO CIRUOLO, GIUSEPPE PAGLIA, ANTONIO MORENA, GIUSEPPE SAVELLA, CARLO LONGO, and MICHELE LA ROCCA arrived between 1948 and 1950. Some of these families settled for work reasons in other parts of Canada, but the main nucleus remained in Montreal.

The Pannesi's initial jobs were varied and modest and forced a hard solitude upon them. ANTONIO DE LUCA writes: "... *they were nothing*

⁶⁰ The information and quotations in this paragraph are taken from the official ASCP magazine in Montreal which bears the same name of the Association, in particular those published in 1992, 1994, and 2002.

more than work contracts in the fields for a dollar and fifty cents a day. The government paid for food and lodging”.

ANTONIO MORENA writes: *„We arrived in Halifax with only fifteen dollars in our pockets, headed towards Montreal. We went to pick apples in St. Paul Ermite. Afterwards I went to do the lumberjack, but that job ended too. I went to Sudbury, Ontario, where I found so much cold and so much unimaginable snow, without either knowing the language, or what to do. (...) After three months of suffering, I found work in a mine. My friends were no longer with me. (...) The years have passed, but it has been very hard.“*

And MICHELE LA ROCCA: *„We stayed in Montreal for 17 days, but unfortunately the work was scarce and they did not pay much. Without knowing anyone, nor a word of English, we left Montreal and headed to Northern Ontario to work in the railways until summer; after which everyone took their own path“.* Michele then found a stable job at the *Toronto Transit Commission* and worked there for 39 years. Giuseppe Savella and Carlo Longo also entered the railways, the latter also working in construction in the city of Etobicoke.

The Canadian Pannesi lost their mother tongue for the benefit of English and also French, but they kept in great contact with each other. Their families gave birth to a Community that doubled in number after half a century. In fact, in 1977 they founded an Association in Montreal, the *ASCP (Associazione Sociale e Culturale di Panni)*; its first President was GIUSEPPE DEL SONNO. By 2002 the Association's membership had reached 210 members, almost half of all Pannesi immigrants in Canada.

The *ASCP* has duplicated the main Pannese traditions. It replicated the statue of the Madonna and the related processions towards the Bosco in August of each year. The adoration and the first processions took place initially at the church of *Notre-Dame-de-Pompei*, then at the *Chapelle de la Réparation*.

The Pannesi have also repeated the traditional annual games and the reunion of the families on Christmas Day, giving enormous strength to the membership of the Pannese people.

The Association has also given energies to numerous cultural exchanges, inviting the representatives of the Italian Municipality of Panni and the local Church to visit the Pannese Community in Canada

several times. And so their members now often travel overseas visiting Panni, their homeland.

Among the proponents of the ASCP we must undoubtedly include MICHELE SAVELLA and his wife GRAZIELLA SULLO. The work of TONY COLANNINO, ANTONELLA SAVELLA, MICHELE BIANCO, FRANCO COLACONE, ROCCO MORENA, CARLO and LUIGI LAPOLLA, SAVERIO CALITRI, LUIGI MORENA, ANTONIO RUSSO, ANTONIO DE LUCA and ANTONIO MONTECALVO has also been remarkable.

1.25.3. Pannese Emigration in Italy: the ACAP of Foggia, in Puglia

The Pannese emigration in the first half of the twentieth century was directed towards the Americas, thanks to the economic boom of the 1960s. In the post-war period, emigration towards industrial Italy, or at least towards the cities, occurred, first to all of Foggia, then towards Naples and Rome. Jobs and functions of Pannesi within state services and public institutions spread. But it was above all a move to the industrial cities of Northern Italy such as Prato, Bologna, Turin and Milan that most attracted the Pannese labor force.

Since many Pannese families moved to the nearby town of Foggia, the links between these emigrants and the mother town have always been very strong. Foggia is only 30 miles from Panni, and the families who moved there have kept their roots very close. In Panni they have maintained relatives, homes and emotional ties. Even their children attend the life of the village in a significant and constant way. In addition to the residents, the Pannese August festival is mainly animated by the Foggia emigrants.

Foggia is also and above all an agricultural and commercial point of reference. It is a center for sorting goods since its railway station has always been a nerve center, not only of commerce, but also of logistics and population movements. From the tourist point of view, Foggia is easy to reach. Visitors can easily reach the splendid promontory of the Gargano, the religious and tourist destinations of S. Giovanni Rotondo, the *Grotta di S. Michele*, the coast of Puglia to the south, and those of Molise and the rest of the Adriatic to the north.

It is in Foggia where today's Pannesi children are born because that is where the nearest Gynecology Department and the region's hospitals are located. It is here where one will be admitted in the event of any serious health problem.

In 1994 the Foggia ACAP (*Friends of Panni Cultural Association*) was founded by PIETRO DE MICHELE, its first President. The Board was composed of LAURA LABATE, MASSIMO ALLAMPRESE, LORENZO MANSILLA, CATERINA VALESIO; other members included LUIGI DE MICHELE, MICHELE CAPOBIANCO, FRANCESCO RUCCI, LUIGI RUCCI, GRAZIA CROCE, and VITO PROCACCINI. The Association accounts for the birth of the important periodical *IL CASTELLO* in 1996, founded by PIETRO and RENATO DE MICHELE. After the death of its founder Pietro in 2012, *Il Castello* has continued to the present day due to the dedication of his son LUCA DE MICHELE who took over the newspaper's management and expanded it into the more dynamic forms of blog and website (*www.ilcastellodipanni.it*).

1.25.4. Pannese Emigration in Italy: the ACAP of Prato, in Tuscany *by Nicola Longo and RDM*

A substantial part of the emigration went to Prato, a city that had, and still has today, a strong concentration of textile industries. From the second post-war period it was enormously enlarged from the demographic point of view. Thanks to the strong emigration from the southern regions, Prato saw its population double in the second post-war period, and today it has over 190,000 inhabitants.

The Prato emigrants from Panni since 1950, today around 3,000, were at first viewed with suspicion, like all southerners, but they immediately distinguished themselves with their industriousness in all work tasks.

Here is what Nicola Longo expressed: „*For too long in their land they had quietly accepted, in spite of themselves, serious and incomprehensible facts, sometimes not entirely democratic events. (...) Prato, the new city, was from this point of view their promised land. (...) Even if at first it was possible to witness some attitude of rejection towards the Pannese community, this was of short duration. They suffered an initial discrimination, but, little by little, acceptance and respect for these real workers were bestowed on these southerners.*“⁶¹

⁶¹ In *Il Popolo con Due Terre. Panni-Prato*, by Nicola Longo, p 7, Edit by own, Prato, Italy 2018.

Over the years the Pannesi in Prato also came to occupy significant political positions within the Municipal and Regional Administrations: "... RINALDO INNACO, Regional Councilor, NICOLA LONGO Municipal Councilor, MICHELE GUERRIERO Deputy Mayor, ANTONIO LONGO Municipal Councilor." [ibid]

The replication in Prato of the Madonna del Bosco's Feast was strongly desired, and a wooden copy of her statue was created and kept in the *Chiesanuova Parish (Santa Maria dell'Umiltà)*. Pioneer par excellence and financier of the first initiatives was ANTONIO CIRUOLO, building contractor. Antonio had moved from Panni with his wife and four children, bringing a painting of the Madonna del Bosco that served as a model for the wooden copy. The statue was then made in Panni by the sculptor CARLO RAINONE "*who felt honored and proud.*" [ibid, p 15].

In 1979 the ACAP (Associazione Culturale Amici di Panni) was founded on the initiative of NICOLA LONGO, MICHELE RAINONE (lawyer), NATALINO MONTECALVO, and nine other founders. The Presidents who succeeded each other over the years were: NICOLA LONGO, CARLO LONGO (surveyor), CARMINE CIARCIELLO, MICHELE MONTECALVO, MARCO CIARCIELLO, MICHELE RAINONE (lawyer), ALFONSO LAPOLLA (doctor), AGOSTINO MAZZELLA (accountant), and ANTONIO LONGO (doctor).

MICHELE RAINONE, a talented music teacher, first founded the CAM (*Friends of Music Club*) and then in 1980 inaugurated the first edition of the periodical *IL CASTELLO* that he continued until 1983 when his health no longer allowed. The paper enjoyed an enviable distribution not only in Prato but in Panni as well.

The name of Panni was brought up also thanks "... *to the commitment and the works of our members and friends in the fields in which they are used to operate. There are painter friends, musicians, others who engage in social work, politics, entrepreneurship.*" [ibid, p 17]

There have been numerous initiatives undertaken in many social, cultural and artistic sectors.

A heavy toll on the economy following the economic crisis of 2008 and the globalization process itself brought fierce competition from the eastern textile market. We are not here to investigate these issues. The fact is that, starting in 2016, the ACAP ceased its activities as an Association. However, the commitment to keep alive the memory and

belonging to the Pannese origins has not ended. The main religious celebrations and the related customs have been maintained.

Today there is no lack of good summer and winter tourism interchange from and to their place of birth.

A substantial volume has also been published – *Il Popolo con Due Terre. Panni-Prato*, edited by Nicola Longo [see bibl.] – dedicated to the synthesis of experiences and images of 40 years of association life.

The narrative of our history, of the town and of Pannese people all around the world, ends here, but we strongly desire it to continue so that future generations, even in a globalized and interconnected world, will thrive by nurturing a dignified sense of belonging.

Part 2

GUIDED ITINERARY

[from *Castle* to *Taverna*, and nearby Panni]

LET'S DISCOVER PANNI

2.1. The structure of the village: *Capammonte* and *Capabbascio*

Unofficially, and in a local, narrow fashion, the Pannesi roughly divided the town into two main districts without a precise border, *Capammonte* and *Capabbascio*. Because of the depopulation of the first one, these two sides are now stored in their past.

Before the migratory wave of the 50s and 60s of the last century, which literally depopulated the town taking it from over 4,000 to a little more than 800 inhabitants, social life took place mainly in the upper part, *Capammonte*. Today this has moved to the lower part, *Capabbascio*, which serves as the current urban center.

For convenience, our walking tour will begin from the upper part which contains many important artworks of history and tradition such as: 'il Castello', the 'Castle', and the Mother Church, 'St. Maria Assunta in Cielo' [X-JK11] and will end at the lower part called *Piano*, or *Taverna* (Largo Crociate [X-Q22]), but certainly not any less historically or traditionally rich in artwork.

To be complete we want to list Panni's areas: *Castello* and *Ariella*, *Porta*, *Piazza di Sopra* and *Piazza di Sotto* (C.so Umberto and C.so Margherita), *Annunziata*, *Portella*, *Torretta*, *Bervellino*, *Via Nova* (E. Toti), *Mercato*, *Fossi*, *Corso Vittorio Emanuele*, *Voccolicchio*, *Brecciarra*, *Monumento*, *Purgatorio*, *Calvario*, *Taverna*, *La Croce*, *Cupone*, *Piano*, *San Vito*, and *Cimitero*.

Also of note are the nearby areas and neighborhoods: *Ammerse re Sario*, *Bacino*, *Bosco*, *Convento*, *Cotizzi*, *Crispiniano*, *Iazzano*, *Avella*, *Bosco Vallone*, *Cervaro*, *Alambicco*, *Piscilo*, *Valli*, *Fontana Armata*, *Serra*, and other minor ones.

But in this book we will consider only the two as did its people: *Capammonte* and *Capabbascio*, to which we add their neighborhoods ("re Terre").

CAPAMMONTE

The ancient village, which was enclosed by walls in the Byzantine era, makes up the upper part of the town where there are two master streets: the 'Piazza di Sotto' and the 'Piazza di Sopra', respectively *Corso Margherita* [X-LP11] and *Corso Umberto* [X-KO9-10] [see *Serigraph 4: 'Panni. La Chiazza'*, by Luca Muscio].

Why Pannesi called them 'squares' and not 'streets' is unknown. Perhaps it is because they were ancient *squares of arms*? The fact is that the two parallel streets, especially *Corso Margherita*, or simply, 'la Chiazza' [pron.: ,lah Kiahtz'] were the meeting place of most of the population

,that counted', that of the notable residents.

The square begins on the church side with an austere, main marble fountain that since the 1930's has brought water to the upper part of the village. It was the street of the 'struscio' (the strolls back and forth) at the exit from Mass. It was the place

to parade one's new clothes: the peasant's trousers of dark green velvet, the caps. It was the location of repeated greetings every ten minutes at each crossway. It was where children gathered in groups; where the boys launched glances of agreement to the girls under parents' arms; where important news and information was exchanged; where recipes were shared; where the clay pipe was smoked; where residents exchanged news on their state of health; where in the evening the elderly in the bars bet on card games of 'tressette', 'briscola', and 'passatella'; or where they clashed during election periods.

Here in this street the life of the town rustled and flowed like a river.

But one cannot have a complete idea of the Capammonte district without knowing the 'Castle', the meeting place par excellence at



evening's twilight; eternally fun for kids in droves on the ‚Murge‘ (see explanation below); but also for reflection, meditation, reading, and cultural exchanges.

2.2. The Castle, strolling on the *Vallo di Bovino* and on the *Avella* [X-FG7] by RDM and VP

Now let's go and make our first stop, that of the so-called ‚Castle‘, on the highest and most open part of the town [X-F6].

The ruin in front of you [see TAB. 2] has a very imprecise history. In local dialect it is affectionately called *lu Zitomelone*. Due to the risk of collapse after the earthquake of 1962, an induced and controlled demolition was executed. The Castle was rebuilt as you see it today [see lower ancient photo, fl 1950, as it was before reconstruction].

The rocks around the ruin consist of an amalgam of rounded stones mixed with crumbly sulfurous earth, the result of great and ancient geological upheavals. The Pannesi call them *Murge*.



Please start by walking around the road that surrounds the Castle; it was built in 1985 by the then mayor ERCOLE RAINONE. Previously it had been a dirt track, redone several times due to the periodic sliding of the land. The walk around the Castle is about half a mile long. One cannot be considered Pannese if one does not take this walk at least once a day, in pensive solitude or pleasant company, breathing pure air and entertaining oneself with the most varied of topics.

On this walk one can enjoy authentic bucolic views with lots of greenery. Looking southward you can see Mount Crispiniano [in the background of the ancient photo]. On the west side, the eye can see a

southern stretch of the Apennines as well as a glimpse of the *Partenio*, *Montevergine* and part of the *Matese* massif, as well as the towns of *Monteleone*, *Ariano Irpino* and *Greco*. On the *Ariella* (the north-west hairpin bend of the walk) [X-A1] you can see the village of *Montaguto*. Behind you, on the bend, there is also an open space reserved for children's games.

Looking east you can see Foggia in the distance, the profile of Bovino, and on clear days, the promontory of the Gargano with the blue line of the Adriatic.

Around the Castle the sun shines the entire day from the first light of dawn to the burning sunsets that always offer new shows gilding the sky and playing with the clouds. Moreover, the walk on the top of Mount Sario is always protected from the winds; you just have to choose the correct side. Since the winds are free, there is nothing but the embarrassment of choice. Hang-gliders and paragliders know this very well, but they still wish to realize the ancient dream of man to twirl lightly in the air enjoying the exceptional panorama.

On the north-east side (the Foggia side) [X-F5], in front of the rift rock called 'spaccazza' – a local tectonic fault – a statue of the Madonna, similar to that of Lourdes, was placed in 1961 by the Archpriest Mons. Giovanni Senerchia. The statuette appears appealing surrounded by climbing plants and steps carved into the rock.

2.2.1. The ,stories' of the Castle

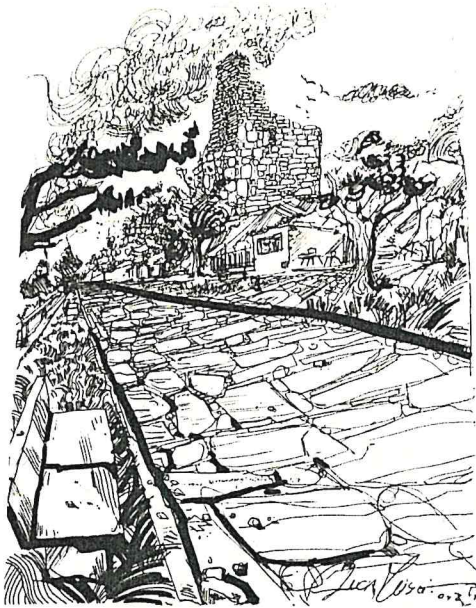
So come now and hear about the Castle.

The tower was built or rebuilt during the Spanish period (1441-1707).

What better description of its origins if not that of Giuseppe Procaccini [*cit. book*, p 50] in his early 1900s style: „*In the viceroyalty of Pedro de Toledo, square towers were built around the sea and in the interior so that the guards, with fire signals, could warn the populations about the incursions of the Turks. Each tower had its own knights with horses, and in 1534 a perpetual income was established for the maintenance of them.*“

And further on [pp 71-73]: „*The ruin, as it now appears, has a base of 30 palms (26 feet) and is about 50 palms high (more than 40 feet). It has only one wall, the north wall, with a window. Perhaps there could*

also have been a bell. From the remains that can be seen on the rock, the tower appears to be squared and could have contained four floors, from the existing beams in the wall. On every face there was a window to observe from all sides. The mezzanines and the floors were made of wood not stone. The entrance door was at midday and, to access it, one climbed a dozen stairs carved into the rock itself, which you can still see [behind the big electric housing ed]. (...) While admitting that it was built at the time of the Normans, its purpose was to guarantee the survival of the castles of Ariano and others, and there were several of these towers to protect the Beneventan Valley, but always only as lookouts.



(...) In 1567 the tower passed into the possession of Dianora Carafa with all its appurtenances. The destruction of this tower occurred in 1732 between the night of November 29 and 30. That night a very strong earthquake was felt throughout the Capitanata and here, in Panni, felled the tower, except for what remains, also dividing the rock that we now see cracked, where the winds go to bump, and birds of prey go to lay their eggs."

In the following centuries the Castle [see screenprint 5, Panni. *The walk to the Castle*, Im 2002], shaped like a hand with the forefinger to the sky, became the very symbol of the village. Various legends arose around it; two of the most important are: the rivalry between Panni and Montaguto, and that of the 'Scazzamatiedde', which we report in the final part of this volume.

The same Procaccini tells of two other legends: „Other things are said: that from the castle across the Ferrara [from Monteleone, En] were fired cannon shots to tear down the tower, but it is a lie. And

finally, to intimidate children from not moving away from home, it is said that under the Murge appears Charon.“ (the ferryman of Hades)

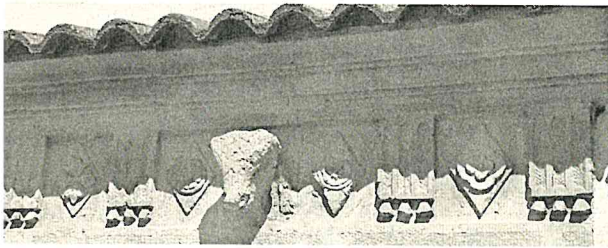
In this regard because the rock opened up along the local fault, this proved to be a narrow, dangerous and unhealthy place, especially for children who found it very amusing to cross from one side to the other on the ridge of the hill.

The tale of *Scazzamatiedde* was born for this purpose of keeping the children away.

After the tour of the Castle area, take-in the mother church, ,Santa Maria Assunta in Cielo‘, which is about a two minute walk from the beginning of the castle walk.

Go along Via XX Settembre, uphill, from the west side. A couple of ancient works are waiting for you on this path. If you cannot find the way, as good *ciceroni* (guides) we suggest you ask someone in Pannese: “*Andò jé ca stace la Chiesa r' l'Assunta?*” (pron.: “*Undoh yeah kab stuch lah Keejes (a)r lah soont*”. Where is the Chiesa dell'Assunta?).⁶²

2.3. The architrave of the Ox (*Bucranium*) [X-H9] [photo rdm, 2017]



In the direction of the mother church, on Via XX Settembre, stop on the right at number 10 and admire a beautiful doorway consisting of a main beam with four

triglyphs and a *Bucranium*, the carved head of an ox. These are the first signs of the ancient presence of the Templars among the structures of Panni!

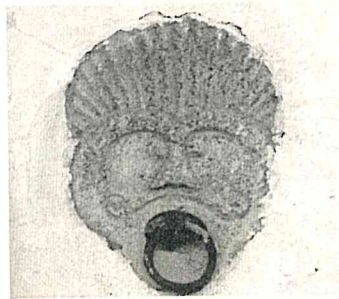
⁶² To those who want to test themselves in a deeper knowledge of the dialect, we recommend *Vocabolario Dialettale Pannese* (the *Pannese Dialectal Vocabulary*), edited by Giovanna Procaccini and Palmira Volpe, *see bibl.*).

The origin of the sculpture is probably templar (XII-XIII century) given that the subject is one dear to the famous monks-knights and also given the choice of the floral decorations that accompany it (a cross of 4 French lilies and flowers with 8 and 4 petals).

A Roman origin is decidedly less probable when the bas-relief image of the animal was preferred.

2.4. The *Mascherone* (Big Mask) of Via XX Settembre 17 [X-I10] *[photo rdm, 2014]*

In the same street at number 17, ten feet from the ground, there is an astonishing stone face. The mask was likely the mouth of an ancient fountain. Then it was turned into a support with a ring for pack animals, and finally set there decoratively.



It is very similar to the three faces on the *Fontana del Giardino* as well as that of the *Fontana Salaconi* (two fountains around Panni). The subject and the age are not identifiable.

2.5. The Mother Church of *Santa Maria Assunta in Cielo*

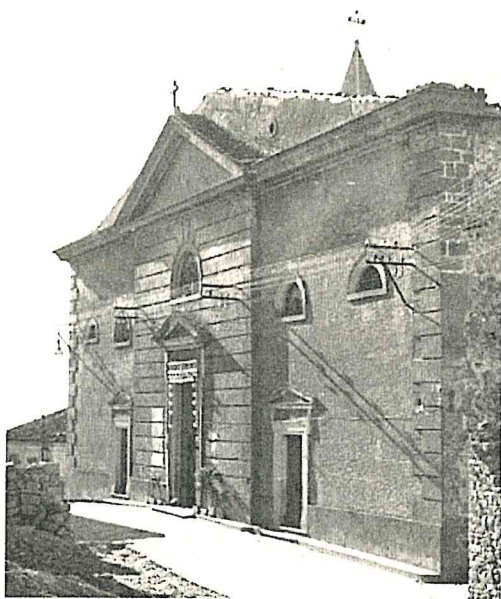
(St. Mary of the Assumption in Heaven; made by Luigi Oberty)
[X-JK11]

Thanks to the collaboration of Father MIMMO GUIDA

The Mother Church is not only the most important church in Panni, but, from the historical point of view, it is rich in both written and artistic documents. We will visit it starting from the inside, then we will observe it from the outside.

2.5.1. How it was and how it looks today

by R. De Michele, A. Caracozzi, L. De Luca [photo fl, 1970;
seedlings: State Archives, Foggia 1835]



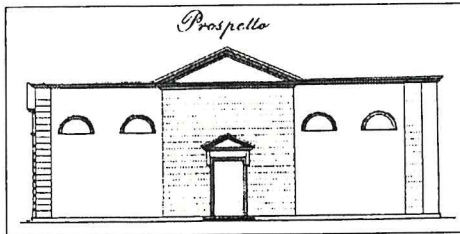
Formerly the Mother Church was one volume, oriented to the north with a bell tower to the left. Sources place the (re-) construction of the previous Church (VI-VII century) in the year 1050.⁶³ After much damage due to inevitable earthquakes like that of 1830, it was decided to rebuild it bigger and safer.

Antonietta Caracozzi, an architect in Foggia, describes it as follows: “*In 1835 the engineer Sabaudo [or Piedmontese, Luigi*

Oberty, Ed] was called [by the “*Congregazione Ss. Sacramento e S. Maria Lauretana*” and by the Municipality of Panni, *Ed]* to design the new church, Panni’s matrix [see plant]. Trained in the Neapolitan technical-cultural environment, he was aware of the most advanced neoclassical experiences. (...) The church, set on an area bound by pre-existing structures, presents an unusual quadrangular plan that fuses a longitudinal and central scheme. (...) The prospect, from the linear profile, proposes a compositional scheme that, although already exceeded, reflects the new French models. (...)”

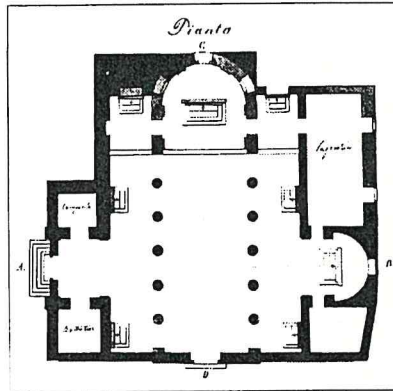
⁶³ Source: Pompeo Scopece, *Dalle Origini...*, see *bibl.*, p 372. Referring to the sources indicating 1050 as the date of construction of the previous church, we would like to express some doubts, since this seems to refer to the graffiti with the inscription “M·L·C·”. If this is the reference, this cannot be a date, as the year 1050 would have been written „ML“ simply. As we will see later, the writing appears to be a Roman Imperial Seal, acronym of „*Monumentum Legavit Caesar*“ (The Emperor Built the Monument) dating back to the 4th century AC.

Oberty, in charge of the works in 1837, directed the construction site until 1839, leaving to others [the constructor Petrosillo from Foggia, Ed] the task of finishing the construction that was completed four years



La Chiesa madre di Panni
S. M. Assunta in Cielo

Arch.: Luigi Oberty
Archivio di Stato, Foggia 1835



later in 1843“ [from *La Chiesa madre. Il contributo di Luigi Oberty a Panni*, in ‘Il Castello’, Panni, April 2001, p 27. *The map is included in the article*].⁶⁴

The total cost was 14,000 ducats. But due to the litigation on the payment or non-payment, the work ended with an agreement in 1850. However, from then on numerous maintenance interventions were necessary.

Leonardo De Luca, former Director of the Lucera Museum, tells us:

„... it was a place of convergence for all the people, for baptism, marriage, funerals and Holy Mass. The present-day church of Panni presents itself on the exterior according to the version and the enlargement desired by Luigi Oberty, the architect of many prestigious monuments such as the Pronaos of the Villa Comunale and the ‘Umberto Giordano’ theater in Foggia. Oberty was a neoclassical artist, an exponent of a style preferring the simplicity and elegance of classical Greek-Roman forms as opposed to the grandiosity of

⁶⁴ It should be pointed out that if Oberty has used *an area bound by pre-existing structures*, as he wrote, this implies that the area has not been modified in its width and in the square structure, which excludes total renovations, at least in the last centuries, if not for the orientation of the entrances and internal aisles (from EW to NS).

the baroque. The church has, in fact, a Greek temple tympanum (a vertical recessed triangular space forming the center of a pediment) at the entrance while the perimeter wall structure, in perfect shape, limits the area that includes the sacred place.

In short, the interior spaces cannot be identified from the outside: the Apses of the Baptistery, of St. Costanzo, of the Madonna del Rosario and of St. Gerardo. Even the Bell Tower has precise volumes.

*Inside the church Oberty adopted the longitudinal system with three naves without a transept and compensated the horizontal development with the lateral apsidal spaces, each other in axis, giving the temple an unsuspected volumetric extension and also transversal perspectives. The longitudinal flight is thus halted and finds an epilogue in the main apse. It is precisely the occurrence of these spaces, that recall the Roman exedras (rooms open on one side), that provide the novelty and singularity of our church. Oberty linked the centric and longitudinal spatiality among them here in Panni. Neoclassical elements remain such as the clear volume of the outer wall, the beautiful lunar windows, the marble balustrades and the majestic columns made with the particular stone of Panni and formed by overlapping boulders, assembled with such expertise, with such joints, to challenge earthquakes and perhaps also the biblical Samson. The columns are of Tuscan style, not unlike those of the Pronaos of the Villa of Foggia. The decorations on the doorways and under the vaults are in theme with Neoclassicism, and both the festoons and the panels recall the Lacunars of ancient Rome.” [from *La Chiesa Madre, in Panni com'era*, Suppl. no.1 to *Il Castello*, January 2008, p 3].*

*The Mother Church was decorated with fine frescoes by Stefano Soro (circa 1935) depicting the four Evangelists. Furthermore, to understand the richness of the original decorations [from G. Procaccini, *cit. book*, p 76]: “(...) we must also take note of other comforts – furnishings, artifacts, apparatuses and works in general – new saints introduced by the parish priest, Don Giovanni Senerchia, as well as the Cross on the door”. There were also a whole series of precious objects such as “(...) the Pergamum, built by Luigi Amorosi from Apice in 1865; the Choir in solid walnut by Michele Varracchio from Foggia in 1855; the Wardrobe in the sacristy by the carpenter Vito De Luca in 1794; the worked stone Washbasin, built in 1847; and the Organ from around 1890.” [ibidem]*

The last, long restoration begun in 1972 finally ended in 1985. It was entrusted first to the company *Marseglia* then to that of the *Botticelli Bros* directed by Eng. *Giuseppe De Rosa*.

2.5.2. The lintel of the entrance: the epigraph 'Terribilis est locus iste, Gn 28,17' [photo rdm, 2010]

In addition to the Mother Church of the Assumption in Panni, the inscription '*Terribilis est locus iste*' is also present in more than twenty churches of Templar origin in Europe. In Bible Genesis it is the exclamation of Jacob upon awakening from the dream in which, after having reached heaven at the end of a stairway, God communicates the destiny of Israel to him.



In Christian spiritual reflection St. Augustine indicates Jesus as the ladder that unites God to Man. The *locus terribilis* is the consecrated place; the ladder also marks the path that men of humility and faith must face in order to reach God.

This biblical quote was a constant in the dedication of new churches built or rebuilt by the Templars (see Rennes Le-Chateau in France, St. Michael's Church in Monte S. Angelo on the Gargano, and other twenty churches in Europe). The epigraph is also linked to a series of subsequent, mysterious considerations on which much has been written in a more or less fantastical and fictional manner.

The presence of corrections in the text endorses the hypothesis that it was pre-existing to the rebuilding of Oberty, or perhaps 'copied' from a previous inscription.

2.5.3. The interior of the Mother Church

During most of the summer, the Mother Church [TAB. 3] keeps the statues of the patron saints within the church, those of the Madonna del Bosco and San Costanzo, on the sides of the main altar. Other

important saints are also venerated here in summer like the vice-patrons San Vito and San Rocco.

We report in a subsequent paragraph the description of the cults and rituals related to these statues.

2.5.4. The Lauretan Virgin [*Unknown author, XVII-XIX century, photo rdm 2013*]

An authoritative statue of white marble of the Virgin of Loreto is placed in a top niche at the end of the right aisle of the Mother Church.

The celebratory elements, such as the dalmatic cape with three crowns of precious stones, the pendants, a pearl necklace, the crown on the child's head, the papal tiara, the stiff posture, and the angels facing the (acclaiming?) people, make it a celebratory statue, a real "triumph", a word that could also give the statue its title.



The style, life-size, appears Renaissance, therefore under the Duchy of the Guevara.⁶⁵ As the story of the Madonna of Loreto tells, her House was transported from Nazareth to Loreto, Italy, by angels in the clouds that appear just above her hips, here represented by two little children-angels with wings on their feet. These, together with the child Jesus, have twin faces to say that Jesus is of the same substance as the angels.

⁶⁵ From Giuseppe Procaccini, and then unfortunately from others, the statue was erroneously considered a donation of the Norman Count Loretello (XII century) due to the similarity of the names 'Loreto' and 'Loretello'. But the Madonna of Loreto appeared, and was so named, only in 1291 (XIII century), a century after compared to the last of the Loretellos.

The Madonna has a papal tiara on her head.⁶⁶ A Templar cross⁶⁷ appears in the center of the statue beneath the third crown above her dalmatic cape.

The statue's origin has not been clarified since the original documents have not been traced. Maybe it had been a donation for a solemn event, perhaps after the reconstruction due to the disastrous earthquake of 1627 or some such subsequent occasion. This is implied in the inscription facing the top of the bell tower which was inscribed under the bishopric of Galderisio who, at that time, was also the Vicar of Monopoli.

2.5.5. The Sacristy

Next to the niche of the Virgin Lauretana is the Sacristy with antique furniture and gifts of the faithful from various eras. Today the Sacristy is preceded by an exhibition of ex-voto to the Madonna del Bosco, well cared for by Don Domenico Guida and by emigrants. Before the restoration of the Convent, these offerings, with exciting tales of miracles and graces, were brought to the Sacristy for safety.

Also inside the Sacristy are the record books of the births of all Pannese inhabitants from 1591 onwards deposited and rearranged by the same parish priest. There are also many other precious documents and testimonies, but many are in need of serious restoration interventions.

⁶⁶ It is recalled that the papal tiara was introduced in the early fourteenth century by Pope Clement V, the same who condemned the Templars. It became a three-crown ('trireign') like this of Panni, only from the fifteenth century. It is precisely from the study of this tiara that it is possible to determine the rough date of the statue: XVII - XIX century. It tells us that the most ancient design of the Congregation „Ss. Sacramento e S. Maria Lauretana“ was constituted between 1630 and 1644 and that this Congregation was the regent of the Mother Church of the Assumption. From the mid-seventeenth century onward, the original Madonna, the one in Loreto, appeared with a golden Spanish crown on her head.

⁶⁷ This cross is in opposite position to the papal tiara on the head of the figure. Is this a reference to the struggle between Clement V and the Templars?

25.6. The Altarpieces of the Convent [now in the Church of the Assumption]

25.6.1. The first Altarpiece - Unknown Author [left aisle - TAB. 4]
by LDL [in *Del Santuario della Madonna del Bosco*, in *Il Castello*, April 2005]

“The painting depicts the *Mother of the Wood*, not from the Panni forest, but from that of the Cervaro, a wood that today is identified with the *Incoronata of Foggia*. (...) The iconography (images and/or symbols) of our large painting is singular and complete according to the dictates of tradition and therefore is very valuable.

(...) Tradition reports that on an April day, the last Saturday of the month, the Count of Ariano, on his white horse, was hunting in the woods of the Cervaro near where the shepherd Strazzacappa grazed his herd. The Count, sighting a fallow deer, hit him with an arrow, but the little animal, though wounded, moved far away to stop under a big oak tree. At the same time the shepherd was following some cows that seemed attracted to bright light. So it was that the shepherd and the Count found themselves at the foot of the same tree on which appeared the Madonna announcing that she was the Mother of God and asking the nobleman that a small church be built in that place.

The vision dissolved. On the tree was found the statue of ebony wood, the ‘brunette’ Madonna, a statue that is still venerated in the Sanctuary of the *Incoronata*. Strazzacappa ran to the farm and returned with an oil ‘caldarella’ with which she made a lamp and hung it from an oak branch. The lamp was not only indestructible but held a tremendous amount of healing oil for those anointed with it. Later the Count of Ariano financed the construction of the chapel on that spot.

In light of the story of the tradition, we understand the presence of the *Nobleman* with his horse, the Servant of God *Strazzacappa* with *two cows*, as well as, on the left, the flight of the *little angel* with the pitcher who will refill the oil in the lamp.“

25.6.2. The second Altarpiece - Unknown author [right aisle - TAB. 5]
by LDL [in *Il Castello*, Jan 2007]

„This Altarpiece was restored in 2004. This painting represents the Madonna and Child surmounted by the Holy Spirit between St. Augustine, St. Nicholas of Tolentino and various angels. The theft of

two cut-outs around 1950 affected the entirety of the Virgin's image and the complete upper half of that of St. Augustine.

The iconographic layout is typical of the late Baroque style: a pyramidal structure composed of the Virgin and Child between angels and saints and a painting within the painting. Considering other contemporary altarpieces, it is likely that the half a bust of the Madonna and Child is iconographically similar to that of the Virgin of Good Counsel.

On the left, as can be deduced from the remaining figural fragments, St. Augustine stands in bishop's vestments, cape, miter and pastoral book bearing the rule of the monastic order that he founded on which we can read *AUGUSTINUS*.

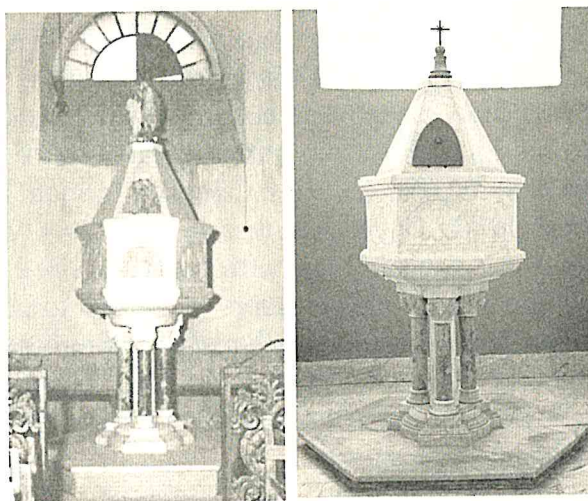
On the right is depicted St. Nicholas of Tolentino who in his right hand bears the open leafed book of rules on whose pages we can read *PRAECEPTA PATRIS MEI SEMPER SERVAVI (I always observed the teachings of my preceptor)*. In his left hand he holds a lily.“

Moving on to the left aisle, we find the *Apse of the Baptistry*.

2.5.7. The Apse of the Baptistry [photo left: fl, 1960s; right: ml, 2017]
by LDL [in *Panni com'era*, Suppl. 1 to *Il Castello*, Jan. 2008, p 3].

„The elegant marble baptismal font is set on beautiful columns on which the hexagonal basin with its arched door rests. In its other spaces Greek crosses are set in arcs. On the basin there is a truncated pyramid, also in a hexagon, and as ornament there are statuettes of John baptizing Christ“.

On the base of the *Baptismal Font* was written the year of construction: 1586. The statuettes, the



dated base, and the original door of the source were ,lost' after the 1985 re-establishment [*see photos*] and replaced as documented in the figure.

25.8. The other statues of the Mother Church

In the mother church, especially in the right side chapels, there are various other statues and icons, the result of donations, depicting a Crucified Christ, a Deposed Christ, a Risen Christ, a Christ of the Sacred Heart, the Immaculate with the shepherdess Bernadette, St. Anthony, St. Joseph, SM Sorrows, SM Assumption, SM Annunziata, SM Immaculate, St. Augustine, St. Anne, St. Lucia, St. Gerard, St. Michael the Archangel (statuette in the Chapel of Adoration), and St. Rita of Cascia (painting). In a silver casket is the relic of the arm of St. Costanzo Martyr, Patron of Panni, authenticated in the first half of 1700 by the Bishop of Bovino, Blessed Antonio Lucci.

25.9. The interior of the Bell Tower

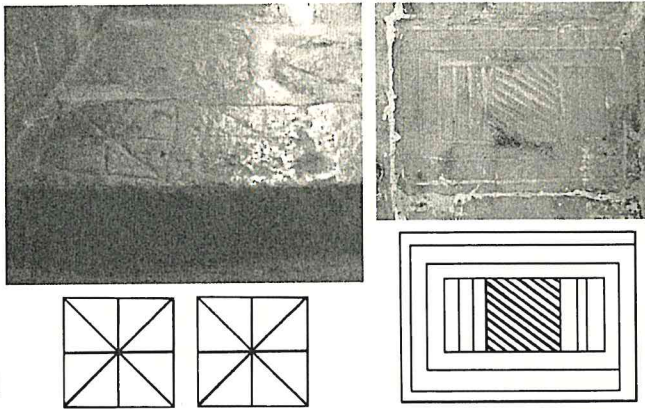
Continuing beyond the baptismal font, next to the chapel of St. Costanzo, through a small passage, we access the small room at the base of the Bell Tower.

We are in the oldest part, not only of the church, but of the whole town. These few square meters hold a special energy; it is a place with a magical atmosphere. If you look around, you will see many stones of ancient arches and gothic vaults embedded in the walls. These walls were built and rebuilt several times, and a window with long, thin yellow glass was added. This was the entrance hall to the ancient church through which all the main actors of Panni's Christianity passed, and not only of Christianity but from the Romans to the Protochristians, from the followers of Arius to the Templars, from the Waldenses to the Catholics. In short, here passed the history of the town. Under your feet there are over two thousand years, and an excavation would unearth many surprises!

The first two lower floors of the bell tower and part of the third seem to have resisted earthquakes and re-constructions. Let us pause to observe the windowsill. If you look carefully at the base and on the left wall (the one with the window), you will see some graffiti that we will talk about shortly.

2.5.9.1. *The double magic square and the enigmatic rectangle*

The *double magic square* [identified by Nico Moscatelli, *photo rdm 2013*], a very common figure among the Templars, is engraved on the internal base of the window. In all likelihood it was the fast *Tris* game, played guards on patrols.



The other rectangular figure on the same internal wall as the double square is perhaps also a game, but difficult to understand. Someone [R. De Michele, *Cronaca ...*, *cit.book*] hypothesizes, fantastically, that it could be a route with a partially concentric itinerary.

2.5.9.2. *The bells*

The stone steps beginning at the right side of the window lead to the top of the bell tower. The staircase is not accessible for obvious security reasons. To visit the highest part, one must make arrangements to accompany the parish priest. The view from the top is quite breathtaking; one can admire the spectacle of the whole town and the facing valley.

Above there are various bells decorated with really fine engravings that date from between the first half of the 1800s to the beginning of the 1900s. The large bell, called *della Madonna*, is dedicated to the Virgin of Loreto. The middle bell is that of *St. Costanzo*.

Other bells have various names including the two called *of the clock* and *of the school*.

2.5.10. *The Adoration Chapel*

From the base of the bell tower, through another small door, one can access the suggestive *Adoration Chapel* [TAB. 6]. It is a serene and silent environment that inspires recollection and deep meditation. It has a disarming simplicity: a few square meters enclosed by four local

stone walls and a dozen benches facing a suspended crucifix on a chain descending from the barrel vault to the altar between two tall stained glass windows.

Prior to 1985, this space was a sort of depository, then it was vacated and adapted to give a space to the local Catholic Action Group.

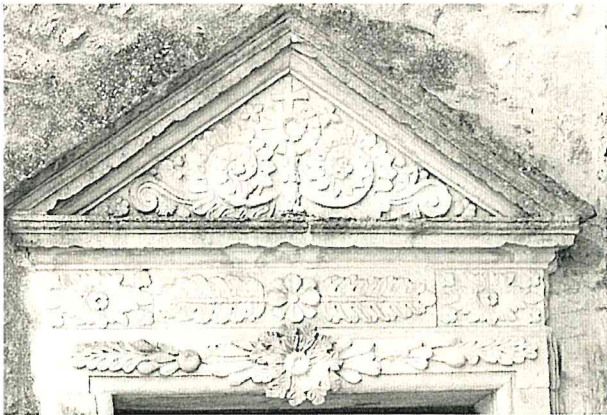
In 1998 the Community of *St. Mary Star of Evangelization*, active in Panni between 1985 and 2016, raised funds from the faithful for architect Michele De Cotiis to restructure the chapel and return it to a place of worship with the same name.

Above the inside, superior exit door-jamb is a graceful statuette of St. Michael the Archangel defeating a devil with the same features of the god Pan.

2.6. The external architrave of the Adoration Chapel

Just outside the secondary door you'll find yourself in Largo Monsignor Senerchia at the base of the bell tower. Look over your head and marvel at the beauty of the external architrave [photo ml, 2017]. The decoration could be from the late 1600's contemporary

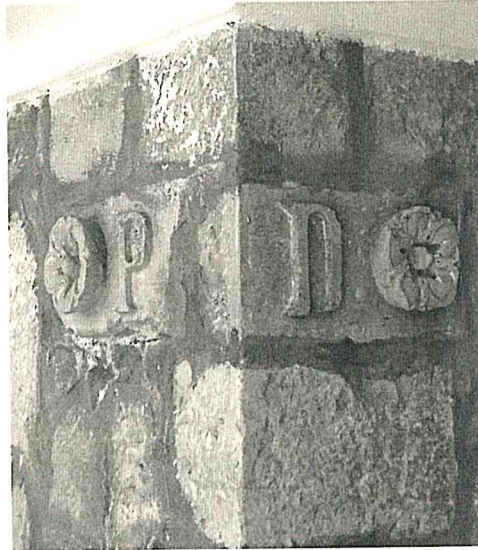
with the building of the old canonical house next door built at the wish of Giovanni III de Guevara. But there is some doubt to that since the use of beams with cornice and tympanum are too similar to that of the main entrance of the church. Therefore, the façade may be from the Oberty era (first half of 1800s).



Now you must also notice that the wall under which this architrave is set presents a previous all-around arch from a more ancient era, perhaps Porta Castello. Did this offer access to the town or to the ancient church?

2.7. The ancient and the new canonical house

If you go down to the corner of nearby Via Roma, passing in front of the engraved stones set in bulk in the support wall of the ancient canonical house due to an ancient earthquake, you will find at an angle and six feet high, two initials, 'P' and 'D', very beautifully sculpted in relief with two five-petal roses which indicate the *Presbyteri* (or *Praeceptoris*) *Domus* [photo rdm, 2016]; in fact, it is the *Casa del Parroco* or the Priory. This inscription is probably from the 1600s, the Guevara era.



Today, following a relatively recent period of building, the new canonical house faces to the left of the main entrance of the Mother Church.

Since you are here, outside and under the bell tower, you can face what was until recently one of the most enigmatic and intriguing mysteries, not yet entirely resolved: the *Graffiti* of the Bell Tower.

[We apologize for the length of the explanations, but the topic is of crucial importance, this being the first publication in English on this issue].

2.8. The bell tower of the Mother Church

The Bell Tower presents a goldmine of historical information. Over the centuries graffiti and icons were sculpted and painted on its front wall. This provides us with evidence of an intense cultural life, a social intertwining of conflicts, struggles, defeats, rebirths and victories.

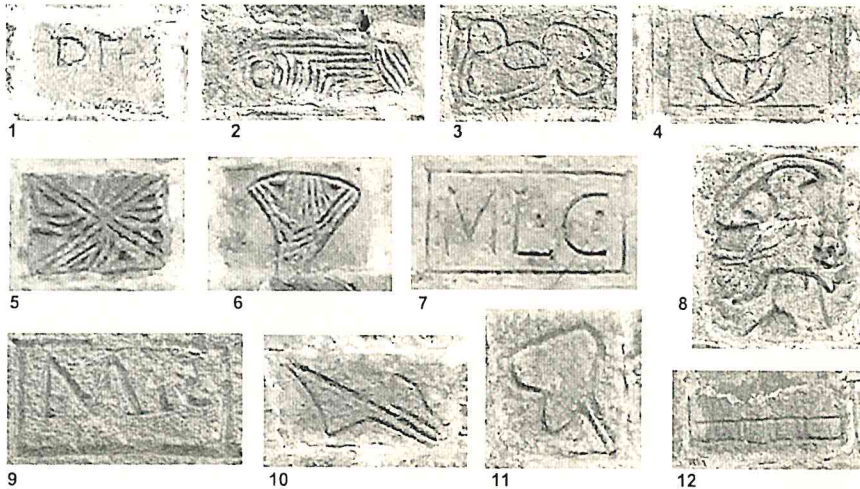
These 'encrypted' markings serve as testimony from the first century BC onward of the most



important ancient history of the town. These mysterious drawings were minimized by the historian Giuseppe Procaccini simply as ‚hieroglyphics‘.

2.8.1. Graffiti and external inscriptions

[The 12 main graffiti of the bell tower, rdm, 2015].

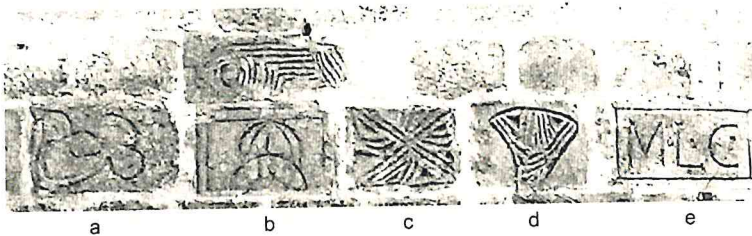


Key to the photos, from top to bottom and from left to right: 1. D.I.P. ('Dormit In Pace', Sleep In Peace: commemorative, or of catacomb origin) - 2. Upside-down silhouette of a FISH (ancient symbol of Jesus), whose tail is the graffiti no. 6 - 3. DOVE, symbol of the Holy Spirit - 4. Seal of the BREAD BASKET (in upside-down position; a symbol of God, probably the oldest sign of the Christian Pannesi) - 5. Particular symbol of a KI-RHO (Christ monogram) - 6. FISH TAIL, see graffiti no. 2 - 7. M·L·C (Monumentum Legavit Caesar, Imperial seal) - 8. The 'STONE OF MATTHEW' (the only one in bas-relief where the dove and the snake surrounding it are clearly visible) - 9. MR ('Memoriae', to the Memory, of catacomb origin) - 10. and 11. Fragments likely of a GREEK MUSICAL PIPE (is it an ancient Pannese Zam-pogna?) - 12. Upside-down fragment of another likely BREAD BASKET.

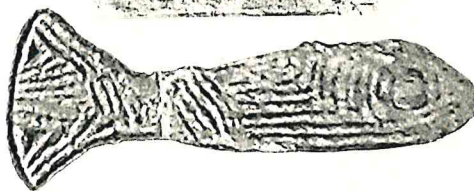
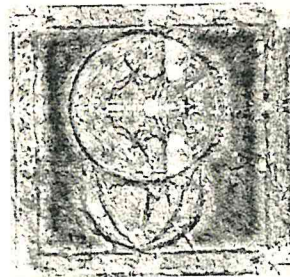
The dozen graffiti outside the bell tower appear to be mostly of early Christian origin [IV century AD] based on the subjects and style with the exception of the 'M·L·C' inscription, an Imperial Roman seal

[see below]. They demonstrate, first of all, the existence of a local resident population since the Roman Imperial Age.

There are 5 graffiti [photo rdm, 2015] in line just above the *bull* (that dark stretch of linear stone separating the first and second floors). These represent respectively from the left:



- a) a DOVE with an olive branch [see Bible, Genesis 8:11, episode of Noah's Ark, then Christian representation of the Holy Spirit];
- b) a BREAD BASKET [see below: computer reconstructed image], an ancient Christian symbol of God [The stone is upside-down and broken; the icon in the next image has been here 'rebuilt' on a computer. It was probably the symbol of the early Pannese Christians given the double frame];
- c) the archaic symbol of the 'KI-RHO', the Christogram constituted by the first two Greek overlapped letters 'XP' of Christ;
- d) the upside-down TAIL OF A FISH [which is completed with the other graffiti, as in the reconstructed image], another symbol of Jesus for the Christians of the first centuries [photo rdm, 2015];
- e) the inscription 'M·L·C' [Monumentum Legavit Caesar = 'Caesar Raised the Monument'],⁶⁸ an Imperial seal.



⁶⁸ On abbreviations, *M·L·C* like the following ones, *D.I.P.* and *MR*, compare Adriano Cappelli, *Dizionario delle abbreviature italiane e latine*, Hoepli, Milan 1912.

The succession of icons (the Trinity and the Fish) appears to be an edict addressed by the Empire to the people: '*Christians now no longer have to hide; this temple is theirs. Signed: the Emperor*'. The Emperor referred to is probably Theodosius – or his successor appointed by virtue of the Tetrarchy – who with his laws, in the fourth century BC, made the Christian religion obligatory (!) by transforming or rebuilding the pagan temples into Christian churches. It is not by chance that behind the Church of the Assumption there is, and there has been for centuries a street named after him.⁶⁹ Note again that the central 'Ki-Rho' appears overlapped three times as if it were a prayer ('*Christe, Christe, Christe ...*', like the ancient Kyrie? Both the Greek words *Christe* and *Kyrie* begin with an 'X').

The placement of these graffiti on one side represents the Trinity in an orderly manner; on the other it appears strangely 'disordered' in orientation. In fact, the symbols of the bread basket and the Fish are upside down and the fish is also broken. It is hypothesized that the stones were placed by the pagan Romans in this way for spite when they were obliged to affix the symbols on the tower. Christians, in fact, considered the upside-down bread and the clean cut of the fish a curse as some Christians still do today.

Compared to the five main graffiti, there is another that appears more defiled on the right [see *Graffiti no. 8*]; it depicts a Dove surrounded by a Snake. It refers to the famous passage from the Gospel of Matthew (10:16), "*I send you as sheep among wolves: be prudent as snakes and simple as doves*", an allusion by Jesus to the future preaching of the Apostles. It is a small masterpiece, a stone cameo, the only bas-relief on the wall; the others are all engravings or frescoes. It is a graffiti that amplifies prudence and celebrates victory over Roman paganism. In the plumage another animal appears, the Fish, making the dove the bearer of Christ, a *Christophora*.

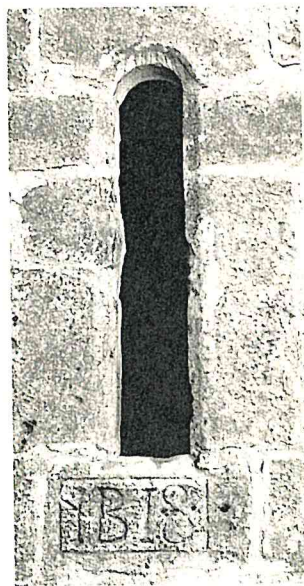
Other graffiti are present on the wall in random order. On two of these the letters '*D.I.P.*' and '*MR*' appear [see *Graffiti no. 1 and*

⁶⁹ It should be noted that there are only three routes with the name 'Teodosio' in Italy: in Milan, in Canosa di Puglia and in Panni.

9] representing the Latin words *'Dormit in pace'* and *'Memoriae'*, perhaps commemorative of the first local martyrs or from catacombs not yet identified.

Unlike other early Christian icons in the rest of Italy, these Panni icons appear 'softer'. Balanced in the center of the mass, almost like jewels, reveals the existence of a local handicraft. Furthermore, just as bread is defined *'epiusion'* (meaning outside and inside) in the *Pater Hemon*, the Greek version of *Pater Noster* in the text of Matthew, the bread basket presents two projections in the same figure, in profile and from above; this could further confirm the Greek origin of the ancient Pannesi.

An exception, with regard to the dating, is the inscription *IBI-8'* [photo rdm, 2013] under the window at the base of the Tower. The writing seems to be Templar [13th century, see R. De Michele, 2014, cit. book] for the analogy with the presence of the internal graffiti of the *Double Magic Square*. The meaning of the symbol *'8'* is mysterious, certainly not a number, perhaps the symbol of the Pannese Bread Basket, perhaps a stylized Grail, or perhaps the duality of earth and sky (*that then became, horizontally, the sign of infinity in mathematics*), or perhaps, finally, a little of all of these meanings.



The window may not have been present originally given the signs of restructuring inside the Bell Tower.

Other graffiti appear less significant.

2.8.2. The hidden frescoes of the bell tower

[visible only in high contrast]

In addition to the graffiti on the wall of the Bell Tower, some fragments of paintings with religious content from successive epochs to the early Christian ones can be glimpsed, but their dating is difficult. There are traces of a CHRIST PANTOCRATOR, half-face, with relative incision of an *IC-XC*, another Christ monogram, but very faded [TAB. 7a].

In addition to this, a MADONNA appears [TAB. 7b].

Among other traces there is a left profile of a Roman legionary probably from the first century B.C. judging by the kind of helmet: an *Agen-Port*, late Republican period [TAB. 7c].

One can photograph the wall and using a computer, contrast the individual blocks to find the images shown here, and other ones as well.

Due to the elements, a restoration and a glass protection of these unique, open-air documents is necessary to prevent their disappearance.

2.9. The marble plaque to the fallen of the First World War [X-K11]

On the wall next to the bell tower in Largo Mons. Senerchia, there is a marble plaque in memory of the 50 Fallen (one in Libya in 1911) of the First World War. Every year this event is commemorated in the square, often concurrent with the event at the Victory Monument in Corso Vittorio Emanuele (see below). It was placed in 1923.

There is a moral obligation to mention their names:

BIANCO GIUSEPPE, BISACCIA GIUSEPPE, CALITRI ANTONIO, CAPOBIANCO CARLO, CAPOBIANCO MICHELE, CAPPELLUZZI LORENZO, CIARCIELLO COSTANZO, CIRUOLO GIUSEPPE, CIRUOLO NICODEMO, CIRUOLO TEODORO, COLACONE SAVERIO, COTOIA ALFONSO, COTOIA PAOLO, CROCE VINCENZO, DATTOLI COSTANZO, DATTOLI MICHELE, DE COTIIS GIOVANNI son of Donato, DE COTIIS GIOVANNI son of Michele, DE COTIIS LUIGI, DE LUCA ANTONIO son of Donato, DE LUCA ANTONIO son of the dead Antonino, DE LUCA LEONARDO, DE STEFANO ANTONIO, DEL VICARIO MICHELE, GESUALDI MICHELE, GESUALDI PAOLO, GESUALDI SAVERIO, IACOVIELLO COSTANZO, IACOVIELLO DONATO, LAPOLLA VITO, MANSOLILLO ANTONIO, MANUPPELLI ERACLIO, MASTRANGELO ANTONIO, MASTRANGELO DOMENICO, MELINO ANTONIO, MEOLA SEBASTIANO, MONTECALVO COSTANZO, MONTECALVO VITO, MORENA MICHELE, PAGLIA ALFONSO, PETRONELLA GIUSEPPE, PROCACCINI ORAZIO, PROCACCINI ZEFFERINO, RAINONE ANTONIO son of the dead Carlo, RAINONE ANTONIO son of Giovanni, RAINONE DOMENICO, RAINONE PAOLO, RUCCI FRANCESCO (Libya 1911), RUSSO GIUSEPPE, SAVELLA GIUSEPPE.

If you look up now, you will see the church clock that usually marks the precise time. At every quarter of an hour, it warns you of the succession of time, counting hours and quarters of an hour. The internal mechanism is from 1905, built in Rovato, to which an electronic control was applied.

2.10. The bust of Pan *(anonymous photo) [X-J9]*

Opposite the exit of the Mother Church, proceed up Via Toppoli a short way and you will find, visible from the street, the garden of the Villa Montecalvo. There in the garden you will see the concrete bust of Pan on a pedestal. It is, perhaps, from the early twentieth century.

The myth of Pan was forgotten after a thousand years of harsh, Christian censorship. Beginning in the fifth century AD, the half man/half goat god even became a symbol of the devil himself on the basis that *ugly* equated with *bad*. This debasing of Pan continued into the next Inquisition and witch hunt. Eventually the myth of Pan emerged in Italy during the age of Humanism and then exploded to dominate the Romantic era, especially in England. Finally the myth spread, capturing the fire of the remaining European cultures.⁷⁰

So this proud and combative bust of Pan, similar in appearance to that of the Moses of Michelangelo, with the due differences of artistic value, seems to belong to a more secular century. It is bourgeois, libertarian and closer to our times than to the god with that shameless, more outspoken but terrifying aspect of ancient Greek times.

Now let's begin to admire Panni Portals beginning from Margherita Corso, the *Piazza di Sotto*.



⁷⁰ See also par 4.1.1.

2.11. Panni Portals [*Serigraph 7. Panni. Corner of the Church and the Canonical House, Im, 2002*]



In practice, there is no road without a portal or bow keystone worthy of admiration. It will not be difficult for you to identify the most beautiful ones. For example, on Margherita Corso is the entrance hall of *Palazzo Procaccini* [X-L11], a rich site to visit.

Here we present photos of some of these.

Respectively, from left to right, from top to bottom: Via Carlo Alberto (the first two) [X-M10], Via Petrarca [X-L9], Traversa Procaccini [X-L10]. In the latter's shield, according to some, is the Pannese tower of the 'Castle' as it was prior to its 1732 collapse. The first, with a nine-pointed crown, indicates the title of Count.

For a detailed study on portals, refer to the book cited in the note.

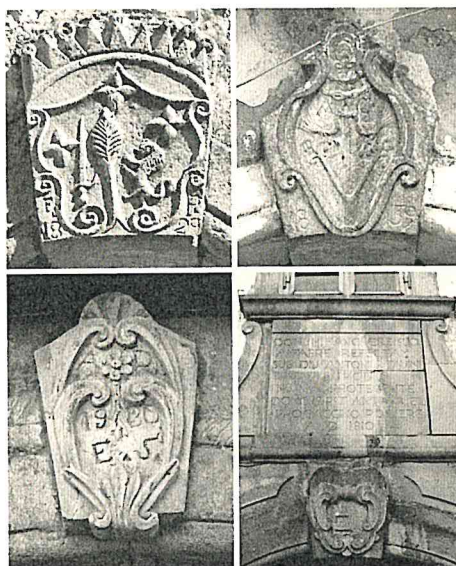
2.11.1. The Portals: a stone village by LDL [*from Il Castello, n.1, p 2-3, Panni, 2011, photo rdm, 2016*]

"The functional and decorative Panni Portals form the structural aspect of the entrance of houses and decorate the buildings of the town. The portal, in local stone, rests on the threshold of the door; it consists of bases and jambs, often with capitals and an architrave or arch. The lack of movement is achieved by the precise squaring of the stone segments and not with the use of mortar.

The arched portals with friezes, frames or gables are elegant, such as the no.1 Via Metastasio [X-L12] whose lintel shows a block of squared stone with a cartouche in the center bearing an inscription similar to the many keys of arched portals. The portal is a reference point for the *Clarus Vir Dominicus Procaccini* ['Famous Sir D.P.'] who built this artifact in 1799.

Portals with arches, mostly with decorative areas and cornices, were made for churches to offer more decorum to the House of the Lord through classic simplicity. This is also true for the Sanctuary of the *Madonna del Bosco* whose portal is set on a beautiful, functional and evocative staircase.

(...) Panni Portals are usually made of smooth stone, but there are also portals with rustic stone-like blocks, like those in Via Campo Sportivo.



(...) The Pannesi Cutters, besides adhering to absolute technical expertise, knew the repertoire of classical forms and decorations. They knew how to model and, above all, how to enhance with solutions of personal creativity. These enjoyed great appreciation in the town, even for dismissal of certain engineering practices, which still arouse amazement.

Mostly the memory of these stonemasons has been lost. The elders remember ALFONSO CROCE, active in the 1950s with his team, including his son CARLO *[who also died some years ago; Ed]*. They made artistic compositions strictly in local stone including stoops for churches and some home furnishings.

The portals were the subject of research by Accadia's CRSEC FG/33, initiated by Dr. RACHELE MARINACCIO for a photographic exhibition in the «Agosto Pannese» [*Pannese August*] 1999, set up by the diligent industriousness of GIOVANNA PROCACCINI.⁷¹

⁷¹ Some years later, in fact, at the behest of Mayor LEONARDO DE LUCA *[cousin of the author of this paragraph; En]* and his administration, it was decided to make a richly illustrated publication by GIOVANNA PROCACCINI, *Forms and Decorations in the Portals of Panni*, CRSEC FG/33, Puglia Region Education Department, Foggia 2003 *[see bibl.]*. It was realized

There was no lack of comments and analysis even in the pages of the local magazine *Il Castello*. Its director, Pietro De Michele, adorned the edition of the *2004 Calendar* with some of the most striking images of the Panni Portals.“

2.12. The Griffins' Portal and the three Grails. Some medieval bas-reliefs and the enigma of the Templars [X-N11]

The *Griffins' Portal* on 17 Margherita Corso is definitely the most beautiful portal in Panni [see *TAB.* 8].

There are five sculptures including two mirror image lions, two griffins and a bow keystone with a winged female figure. This work deserves special attention as it is possible to obtain a huge amount of symbolic elements.

One must not be deceived by the initials and dating – ,P.R. 1847' – on the key of the arch. They were placed in a time period following the creation of the work [see also *Giuseppe Procaccini, cit.book, Tavv. XII-XIII*]. The epoch can be deduced first of all from the Romanesque style typical of the Middle and High Middle Ages as well as from the study of the symbols illustrated below.

2.12.1. The key to the bow and the symbolism of the Resurrection

The key to the bow on the arch represents the history of the Apostles after the Resurrection.

Starting at the top: The *female face* with a crown of flowers spreading her wings to protect the scene is the face of the Holy Spirit in the form of an angel with long hair, according to the Romanesque symbology. She protects the work of the Apostles in union with Jesus represented by the *great central leaf* at the angel's throat. It represents the re-union of the two equals in a great flower, with a large ,V' shape, containing the Holy Spirit and Jesus in the upper afterlife. In fact, the leaf has no tip, and connects to the chin of the superior figure.

in appreciable typography, thanks to the laudable diligence of ANTONIO RAINONE, Chief Accountant of the Municipality of Panni.

Ten leaves bloom from the chalice, five to the left and five to the right. This chalice is that of the Eucharist (traditionally the Grail!). From it the blood-wine converts the world to Christianity, to the East (right) and to the West (left) by ten Apostles. You will note that the Margherita Corso is perfectly oriented from east to west [photo rdm, 2013].

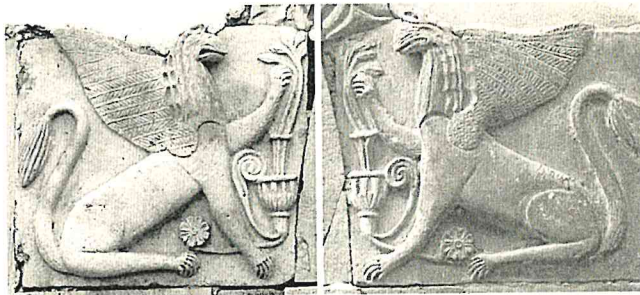


The two larger leaves at the bottom, curved upwards, represent the roots of the Church on earth, the founders Peter and Paul.

2.12.2. The Griffins: the symbolism and the theme of the Grail

[photo rdm, 2013].

Griffin figures in medieval times indicated the Church (see Dante, *Purgatorio*, XIX). The uniqueness of these particular griffins consists in their being constituted by the synthesis of three animals (and not the usual two): a dragon, an eagle, and a lion. The head is of a dragon, probably referencing the miracle of St. George who defeats a dragon in Africa in 1160, according to *The Golden Legend* [*Legenda Aurea*] in vogue in the Middle Ages. The wings are of an eagle; the body is that of a lion. They celebrate a triple kingdom of water (dragon), air (eagle), and earth (lion).



The 8-petal flower in the strange position under (the protection of) their body is connected to various possible recurring meanings in Templar and in Federician art. Three of these meanings are: *Jerusalem*, the *Grail* seen from above, or a *double cross*.

The vase in front of the griffin is that of the Grail (as in the key of

the arch). It is the chalice of the Eucharist and of the Resurrection with a plant that ends with five leaves; these refer to the five wounds of Jesus which, in fact, become the seed of life.

An 'astronomical' reading of the Griffins was also proposed [by R. De Michele, 2014], linked to the constellation of Leo which would be at the base of the arrangement of the various figurative symbols.

If three Grails in a single portal seem to you to be few, remember that these representations are an example unique in the world: the most clearly preserved figures of the sacred and unobtainable Chalice of Christ!

2.13. The Graffiti of the *Trasommola* [photo ml, 2017 and rdm, 2013] [X-M11]

Between no. 21 and no. 31 Margherita Corso opens a seemingly anonymous portal that leads to a small covered cross street; it is called *Trasommola* in local dialect. On the right-hand internal support of the door is a piece of graffiti, visible in oblique light or with special lighting conditions, depicting two vertical crosses: one inscribed in a pentagon, the other atop the apex. There are similar graffiti, of Templar origin, in the church of St. Agostino in Andria, as well as in the basement of the Church of St. Maria Maggiore in Naples. The one you see here is only a little bit different; they are quite similar.

Here they could be indicating Mount Calvary and the Holy Sepulcher. It should also be noted that the double-cross was one of the symbols of the last Templars.



2.14. The Church of the Annunciation, in *Annunziata* Square

[Extract from the information provided by Alfonso Rainone] [X-P10]

[Photo: *Annunziata* Square with the church on the right and the Ducal House with a pyramid roof on the left as they appeared around 1940 (fl, 1940s)]



An ancient church, now deconsecrated, the Church of the *Annunciation* was at the crosspoint of the

two *Piazza-Corso*: Margherita and Umberto I. The square has the same name '*Annunciation*' (*Annunziata*).

A transcription of 1412, certainly relating to an older document, mentions the existence of the *Annunciation* Church in Panni among the benefits of the Bishop.

In a 1599 notarial deed, the church is still mentioned as an ecclesiastical benefit under the plural title of the *Annunciation*, *St. John*, *St. Angel*, and *St. Maria della Libera*. The document in question makes reference to a previous Bishop's Edict (1598).

The description in the document also makes reference to the state of the building. It references its re-building and its location under the walls in the vicinity of the feudal Lord of Panni's palace (the Guevara's *Ducal House*?). The epigraph makes reference to death and the transience of life which affects us all. The skull and crossbones refer to the church as a welcome destination for burials of the dead, as indeed says its inscription in some ancient documents: '*Eccl(esi)a S(anctae) Mariae Annunciationis, et mortuorum.*'

The excessive number of bodies during the plague, as noted in the 1656 register of the dead, warranted two burial sites indicated as the *Parish Church* and the *Sacellum of the Annunciation*.

The date on the lintel of the entrance door below an inscription reads as follows:

“VIR INSIPIENS NON INTELLIGET HAEC M(emento) MORI/
OH MORS BONUM EST IUDICIUM TUUM / A.D. 1753”⁷²

The year refers to its reconstruction. In that same year, on the election of the new bishop, the *pro-tempore* archpriest refers to some notices about the type and status of its structures.

The Mother Church was renovated between 1836 and 1864. At that time this chapel still hosted the burials of the clerics, so it was restored to its previous use.

Towards the end of the 1800s, the building again underwent more work financed by a rich devotee of Panni. In this same period the *sacellum* was chosen as a place of celebration for the friars of the *Franciscan Third Order* since their functions had been hindered in their original location.

After years of neglect and indiscriminate use, and due to the unavailability of the Church of the Assumption during the last twenty years of the twentieth century, this small church was used for all religious celebrations. Unfortunately, in the following years it returned to abandonment.

After the deconsecration it became the home of the Pro-loco and later of a cultural association.

In front of the church, to the side of the staircase, there is a fountain that has quenched the thirst of *Capammonte* people for decades.

2.15. The Ducal House (*former religious Asylum, photo ml, 2017*) [X-P10]

The reconstruction of the Ducal House in Piazza Annunziata can be traced back to 1636 or even earlier to the time of John III de Guevara, Duke of Bovino according to Giuseppe Procaccini [*cit.book, p 70*]. More anciently, according to the historian SCOPECE [*see bibl.*], it was the

⁷² Translation: *The foolish man does not know the saying ,remember that you must die.’ O death, how good your judgment is. Lord’s Year 1753.*

mansion of the local feudatory. It has been reconstructed several times [see also previous ancient photo]. At one time it had also been the seat of the congregation of Vocationist Nuns.

Over the following centuries the house became a barracks, a prison, and in 1900, a religious Asylum run by nuns, a mental health family house called “Il Castello” in 1990s. Since 2015 it has been a community for the elderly.



2.16. The *Portella* (Via Portella) [X-Q10]

Let's move to the area of *Portella* in the street of the same name. It can be reached from Piazza Annunziata by continuing eastward of Corso Margherita. Here, if you look up, you will see the remaining part of an arch. It was one of the two secret secondary doors of the *castrum*. The word *Portella*, in fact, derives its name from the Latin *Postierla* which identified a secondary or secret access.

Above the two doors stood a tower that marked the limit of the upper part of the town until 1720. It is said [G. Procaccini; see bibl.] that it was then destroyed by the Bishop of Bovino, Mons. Ceraso I, because at the top it exhibited an effigy of the god Pan along with the Virgilian quote, „*Pan curat oves oviumque magistros*“.

Via Portella connects the extremity of *Via Castello a Levante* with the lower area of the *Fossi* district. From *Via Portella* and from the charming little cross-streets, you can enjoy glimpses of breathtaking views of the Iazzano Valley above the cliff of the *Ammerse re Sario*.

Now we can go back to the center of Corso Margherita; from here we will go to Corso Vittorio Emanuele II [X-N11] towards *Capabbascio*.

But before we start to descend along this course, it must be said that this is not the only road that descends towards the lower part of

the town. Naming these from east to west, they are: *Via Padre Segneri*, *Corso Garibaldi*, *Corso Vittorio Emanuele II*, *Via Stabile*, *Via Roma (Brecciara)*, *Via Camporeale*, *Via Galileo Galilei*, and *Via Enrico Toti*.

2.17. The *Stone Mask* at 139 Corso Vittorio Emanuele [X-N11] [photo rdm, 2013]



A bas-relief of a strange face was recently discovered (2005) during the renovation of this building.

It is probably a Templar *Baphomet*⁷³ (sacred face, 12th-13th century) based on the contours of the sculpture. These contours coincide with those of the face of the man on the Shroud. This characteristic (the reference to the Shroud or to the face of Moses) is precisely one of the elements that constitutes that of the Templar Baphomets.

Being at human height, it should perhaps be better protected with a plexiglass protection.

2.18. *Palazzo Grimaldi* at *Torretta* [X-M12] by LDL

Continuing on Corso Vittorio Emanuele II, and after about 30 feet at number 112, there is a large building called *Palazzo Grimaldi*. This was the ducal seat of the branch of the noble family of Genoese origin to which Andrea Grimaldi, the owner, belonged.

The area is called *Torretta* because it was here where the entrance gate of the town in medieval times was located. It stood until 1924.

⁷³ This is the hypothesis suggested in *Cronaca di un Agosto Templare* (cit. book), in which the same face is signed M-1.

The emblem of the arch key bears a series of vertical decorations surmounted by the ducal crown with the inscription *'Deo Iuvante 1925'*.

To appreciate this monumental construction, observe its façade from below and note that it is divided into two upper floors and embellished with stuccoes. From its balconies it dominates the straight and downhill stretch of the Corso Vittorio Emanuele.

2.19. Largo Indipendenza [X-N13]

Finding yourself in front of Palazzo Grimaldi, there is a small alley on the front-left, a few feet downhill through which you can reach *Largo Indipendenza* square, the ancient *Largo Mercato*. In this area, out and under the ancient medieval walls, a large ancient market took place.

Move towards the railings of the lookout, passing in front of an ancient fountain. This *Terrazza (Terrace)*, as this square was also called, allows you to observe a magnificent panorama of the town.

During the summer it is a tradition that the theatre company called (in vernacular dialect) *La att' r' zì Acciupreut'* performs.

On your left, the area of that parallel road is called *'i Fossi'* [*the Ditches*].⁷⁴ In front and below you is the descent of *Corso Garibaldi*. Right below your feet was the ancient home of the Pannese writer ANTONIO CALITRI who emigrated to the USA in the late 1800s, working hard in Providence R.I. to help the early Pannese immigrants there. His son CHARLES later published his memoirs within the autobiographical novel *Father* [1962, see *bibl.*].⁷⁵ The places described in the book are the ones you see around you.

⁷⁴ The 'Fossi' were the grain stores where food and other seed reserves were kept in case of calamity or conflict.

⁷⁵ Antonio Calitri had narrated his and Pannese's life before he left Italy calling Panni "Montefumo". In this beautiful novel his son Charles, a Jew with a Jewish mother, 'discovers' that his father Giunio [alias Antonio] had been a Catholic priest before his departure to the States. He discovers it because he has to return to Montefumo (Panni) to attend the dedication of a School in the town to his father. On this occasion he finally reads his father's manuscript and the human and existential drama lived in his homeland.

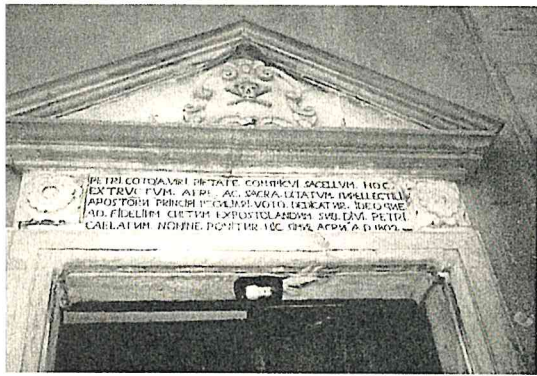
Now look to your right in the square. You will see a suggestive portico which will take you back to Corso Vittorio Emanuele II to begin your descent again.

Don't forget to admire the other portals with arch keys of ancient noble families as you walk along the Corso.

CAPABBASCIO

2.20. The little church of St. Peter [X-018]

by AR [photo rdm, 2010]



The small church of St. Peter, an example of simple architecture, is a destination for meditation and reflection. Preceded by an internal garden, the church itself is surrounded by an elegant wall that is interrupted by two frontal columns and a gate.

It is located at the end of the steps of Vittorio Emanuele II Corso, on the left, at the

intersection with Garibaldi Corso.

This is how Alfonso Rainone explains its origins [in *Il Castello*, n.3, p 21, Panni 2009] also offering us a glimpse of Pannese life at the beginning of that century:

[... At the beginning of the 1800s] together with population growth, poverty and destitution increased which sporadically favored the occurrence of unpleasant episodes of malpractice. Thefts, murders, exposures of infants, quarrels, immorality of clerics livened up the village life and fed the curiosity of the community.

Several documents recorded, in detail, serious situations even at the limits of turpitude. Even the material state of things was affected by the poverty of the time. Several times the *pro tempore* bishops, during their reconnaissance on the occasion of the holy visits, complained about the bad conditions in which the ecclesiastical structures and the

sacred furnishings found themselves, and told the persons in charge to intervene for the provisions of the case.

However, in response to the miserable state of existence, the wealthiest, as long as they were alive, provided for the salvation of their own soul through testamentary dispositions and *inter vivos* donations.

In this regard, innumerable notarial deeds clearly showed how strong and widespread this practice was, especially in the 18th century in Panni.

(...) Pietro, a man known for his devotion, brought to fulfillment what his father [Domenico Cotoia, ndR] had desired. At his own expense he built the new temple, dedicating it to the Prince of the Apostles. To finally open it to the worship of the faithful, he endowed it with sacred furnishings, placing a wooden statue of the saint inside it:

PETRI COTOJA VIRI PIETATE CONSPICVI SACELLVM HOC
EXTRUCTUM AERE AC SACRA DITATVM SVPELLECTILI
APOSTO(LO)RU(M) PRINCIPI PECVLARI VOTO DEDICATVR IDEOQVE
AD FIDELIVM CVLTVM EXPOSTOLANDVM SVB DIVI PETRI
CAELATVM NOMINE PONITVR HIC SIMVLACRV(M) A.D. 1802

*This small church, built by Pietro Cotoia, a man with a great devotion,
and in this place furnished with sacred furnishings,
is given by special vote to the Prince of the Apostles,
and because of demanding the worship of the faithful, is placed here
under the name of St. Peter, in the Year of the Lord 1802*

The chapel *de jure patronato* became the burial place *se spectante* of the Cotoia family and of all those related to it, including the Procaccini. (...)“

2.21. The Victory Monument to the Fallen of the two World Wars [X-019]

The statue of Victory [TAB. 9] in Corso Vittorio Emanuele, shortly after the Chiesa di S. Pietro, was dedicated to the Pannesi Fallen in the First World War. It was placed in 1924 by the Pannese emigrants of North America. It is in bronze, of excellent workmanship, about

six feet high, placed on an obelisk nine feet above the ground. It is protected by an enclosure built in 1932 with four angular stone columns and with two original 105mm field guns inside, remnants of the First War. The list of the 50 Fallen is reported on the four sides of the stone pedestal at the base of the statue, as well as on the plaque of Largo Mons. Senerchia, on the outer eastern wall of the Mother Church.

After the Second War, in 1949, the plaque was added with the names of the 47 Fallen of this one. Here they are:

BIANCO FRANCESCO, BIANCO GIOVANNANGELO, BIANCO MICHELE, BOCCHICCHIO ANTONIO, BOCCHICCHIO GERARDO, BOCCHICCHIO GIOVANNI, CACCHIOTTI ROCCO, COCCIARDI PIETRO ACHILLE, DATTOLI GIOVANNI, DE CHIARA COSTANZO, DE COTIIS ANTONIO, DE COTIIS LUIGI, DELLI CARRI GIUSEPPE, DE ROSA PAOLO, DEL VICARIO MICHELE son of Donato, DEL VICARIO MICHELE son of the dead Antonio, DEL VICARIO SANTO, DE MICHELE FRANCESCO, DE MICHELE GIUSEPPE, GESUALDI ANTONIO, GESUALDI MICHELE son of the dead Costanzo, GESUALDI MICHELE son of Raffaele, LAPOLLA DONATO, LAPOLLA VITO, LAROCCA DOMENICO, LAROCCA GIUSEPPE, LONGO GIOVANNI, MASTRANGELO DOMENICO, MASTRANGELO MICHELE son of Francesco, MASTRANGELO MICHELE son of the dead Raffaele, MASTRANGELO NICOLA, MONTECALVO ARCANGELO, MORENA COSIMO, PASCONE LUIGI, PARISANO IMMACOLATO, PETRONELLA FRANCESCO, PETRONELLA NICOLA, PROCACCINI ALCIBIADE, PROCACCINI GIUSEPPE, RIZZO ALBERICO, ROBERTO DONATO, SAVELLA NICOLA, SULLO LUIGI, TAVANO CARLO, TAVANO VIOLANTE, TOTILO GIOVANNI, TOTILO NICOLA.

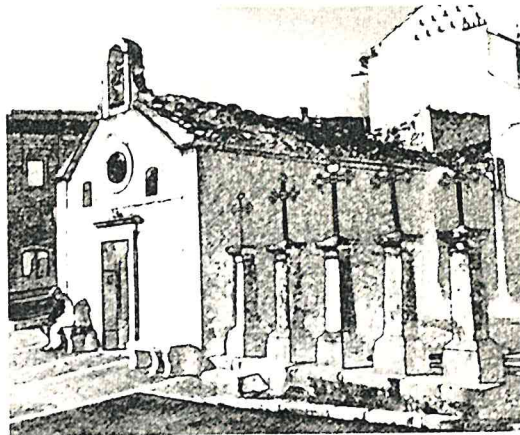
Every year, on several occasions, such as November 4 *Armed Forces Day* or April 25 *Liberation Day* or June 2 *Republic Day* or during the August festivities, a civil and military commemoration is held in front of the monument to honor the fallen.

In front of the fence is the '*Fontana del Monumento*' (*Fountain of the Monument*) from which an excellent water flows.

2.22. The Church of *Calvary* or *The Five Crosses* [X-P20]

On your descent of Vittorio Emanuele II Corso, when the steps cease and you pass by the small church of St. Peter, after about 50 yards, still

on the left side, you will come to the small Church of *Calvario*, or *the Five Crosses* [drawing, rdm 2016], at the beginning of Largo Crociate. It can be recognized from the five obelisks with crosses aligned next to its façade representing the five wounds of Jesus. The façade has two angled pillars and a simple rectangular portal surmounted by an elliptical window with two side niches. At the top is a small open arch where a bell is positioned. On the two sides of the portal are two small stone benches where one can rest and sunbathe.



Until a few years ago it housed the statue of *Our Lady of Sorrows* now in the Mother Church. It measures 5 by 10 yards, like the *Mary of Nazareth's Home* (that is today in Loreto, Italy).

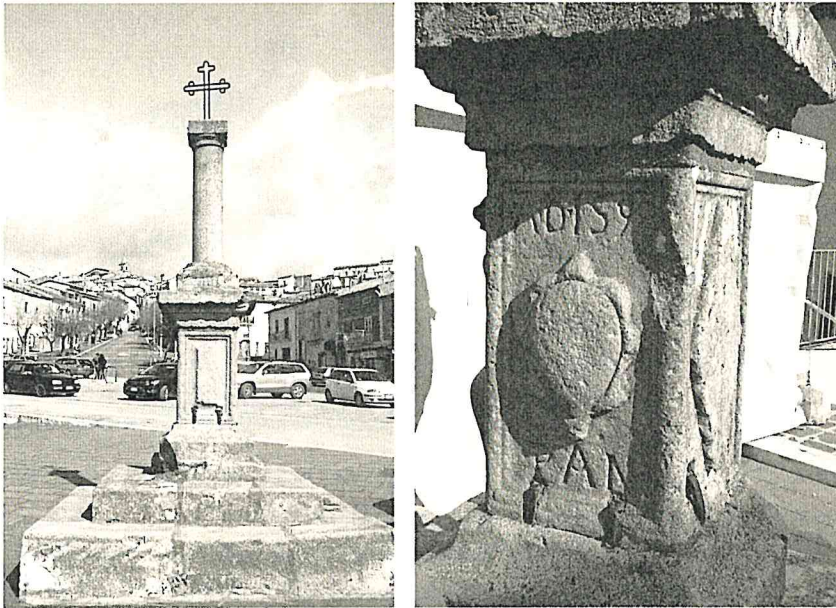
According to the ever more faded date on the entrance architrave, it was built in 1862 by the artist MICHELE CIRUOLO, or perhaps reconstructed on that date. The five obelisks with crosses were created around 1950 by the sculptor DONATO PROCACCINI, creating a very evocative corner.

2.23. 'La Croce' (The Cross) [X-Q23]

by AR [in *Il Castello*, Panni July 2008, p 4, photo pdm, 2008]

In the lower part of the town towards the left margin of the large Piazza della Taverna, you will come across a small stone monument, better known as *La Croce* (The Cross). The work in local carved stone consists of a column resting on a powerful, uneven parallelepiped base, in turn placed on a quadrangular base, at the top of which stands a simple Latin cross in wrought iron.

Its unity of composition and the classical appeal of its column and molded base suggests the work of the Renaissance period. On the left side in a diamond shape is written abbreviated, *RISTAU*, as a reference to a restoration operation in 1900. The front shows clear Arabic numerals above a stylized coat of arms with a date of construction of 1590.



Below, the PAN graphic reduction is an allusion to the place name ,Panni'. The reading is clear; in the early 1900s the cross underwent a significant restoration. The proof is in *Cenni Storici sulla Terra di Panni* (p 91) by GIUSEPPE PROCACCINI (1886-1931), a direct witness at the time of the facts in question: *This first cross was fixed near the Church of Purgatory [St. Peter, En]. The town having grown and enlarged, the cross was removed and remained abandoned for several years. Around 1900 it was thought to be put in its current place.*

Similar monuments were placed at the entrance of built-up areas, and over time, due to urban needs, they were repositioned elsewhere to protect those who were starting a voyage (from which the Latin *Crux Viatoris*), or in memory of a recent physical danger (famines, epidemics, earthquakes, floods ...) or of heresy, or simply as a reminder of the total dedication of the Pannese community to Catholicism, of which the cross represents the symbol of victory against evil.

2.24. The *Concettina Senerchia* School building

Located in the former *Largo Piano* [X-PQ23-24], where the sports field stood in the 1960s, stands the school building, built in the 1970s. It houses the primary and secondary schools in the Comprehensive Institute *Concettina Senerchia*.

The building also houses various other town associations: the *Pro-Loce* Association, the Theater, the *Gandhi* Cultural Center, and the *Armonia Pannese* Association. The Post Office and the Pharmacy are also located here.

It has an open space intended for various sports [see below].

Here the glorious musical band of *Gerardo Rainone* rehearses and performs, and the theater company *La Att, re Zi Acciupreut* [*The Uncle Archipriest's Cat*] presents its comedies. During the summer many cultural initiatives take place here.

The School building plays a very important social role as an inexhaustible source of sociability, debate, and cultural exchange at all levels. It is a multi-purpose center open to all of the Pannese community for cultural expression.

2.25. Sports

Some sports activities are practiced in Panni. In an area that is on the Piano, next to the Tavern, there is an equipped gym [X-O24] attached to the School building. There one can practice basketball, volleyball, participate in free gymnastics, and use the gym equipment.

Within the same area where the School building is located, a little five-a-side soccer field is set up where children can enjoy themselves outside school hours. For them, but also to give an outlet to this sport, a professional five-a-side soccer field is under construction alongside the largest *Soccer Field*, both in the *Square of Rimembranza* [X-Y25], just outside the town, on the Sp 121 direction Bovino, just before the Cemetery.

The Soccer Field is equipped with a small grandstand, changing rooms and artificial lighting. The field was inaugurated in 2003, and had as its sponsor a special guest, Marco Tardelli, who won the soccer

World Cup in 1982 with the Italian national team. We all remember his breathless race across the field to shout his irrepressible joy! A marble plaque affixed to the wall of the changing rooms recalls the day of the inauguration. Our young players, gathered in the *A.S.D. Panni*, are proudly present in the Italian Amateur Category Championship.

Until the 1960s the Soccer Field was located on the Piano in the area where the School building now stands. In the following decade it was moved to *Fontana Vecchia [X-N28]*.

Inside the grove overlooking the Soccer Field, a designated path was created in 2015 for fitness lovers. A picnic area and a small playground were also installed. The work was financed by F.E.S.R., European Regional Development Fund, 2007-2013 for the Puglia Region.

2.26. The Statue of Pan at the entrance to the town [X-R25] [photo rdm, 2018]



On August 25, 2018 a *Statue of Pan* was placed at the entrance to the town at the intersection between the Schools and the New St. Vito district where the ancient *Fountain of the Pilone* stood. It was paid for with urban redevelopment project funds. Surrounded by a green garden with white stones, it represents the god Pan among the houses of Panni. The design elements were taken from the official Banner of the Municipality of Panni. This banner has been the identifying symbol of the town for centuries, and therefore it has been placed at the entrance of the town to welcome the traveler. The statue is of white marble and is the work of the sculptor I. Fiore from Ariano Irpino. Previously, a copy of a statuette of the god Neptune had been in this place; however, it was of little value.

A poem by R. De Michele is engraved on the back of the statue's base:

A Pan

Al luogo desti il nome
e a noi pastori,
ai dubbi, alle ferite e alle paure,
a selve, all'acque, ai venti
ed agli amori.
Coi nostri fiati e affanni
qui danzasti;
per boschi, monti,
ripe e valli oscure,
in questa nostra vita
poi sfinisti

To Pan

*To this place you gave the name
and to us pastors,
to doubts, wounds and fears.
to these forests, waters,
winds, and loves.
With our breaths and worries
here you danced;
through woods, mountains,
slopes and dark valleys,
in this life of ours,
then exhausted you fell.*

2.27. The two Masks of 13 Via Campo Sportivo [X-Q26] [photo rdm, 2013]

These two faces are unique in that they appear to be the result of molds made from a lost medium.

Signed as M2 and M3 in the novel *Cronaca di un Agosto Templare*, at first sight they appear to be Greek masks. Instead they are two real Baphomets (deities), perhaps Templar



sculptures. According to the author, they appear to be two attempts at reconstructing the real face of the man on the Shroud.

2.28. The Community *Il Castello* [X-R27]

The *Il Castello* Psychiatric Rehabilitation Community is a residential facility for the rehabilitation of community members with mental disease.

After a period in Piazza Annunziata, the Community is now located at 5 Via Gramsci, just before and further down from the City Hall, behind the bakery.

Today the structure, intended for eight guests, employs at least four professional personnel from the town and some others from neighboring towns.

2.29. The New Neighborhood of San Vito

Many years ago along the slope that climbs the hill in front of Panni – the one where the little church of St. Vito stands – the threshing of wheat took place from July through August with great excitement and popular festivities.

This happened before the great emigration of the fifties and sixties of the last century. Since the 1960's, an entire district made up of modern buildings has emerged; we call it *Nuovo Rione San Vito*.

Here we find, in addition to the church of St. Vito, the new Town Hall, the Pavilion of the Coronation, the Residence for the Elderly (RSSA), and the Monti Dauni complex. From here several roads begin: one goes towards the Convent and the Sanctuary of the Wood, one goes to Mount Crispiniano (3622 ft. a.s.l.), and one goes to the area called *I Valli*.

2.30. The City Hall [X-S28]

The municipal building, with two floors and a basement, is located in Piazza Matteotti, a little up towards the Largo Piano, near the Church of St. Vito.

It has enough space to accommodate not only the daily tasks of each municipality with its offices, but it is also a place open to wider

cultural activities. Every Mayor has always made the great Council Chamber available for many initiatives.

From its windows and balconies one can admire a beautiful view of Panni. *

The City Hall was formerly located in the upper part of the town, first on Corso Umberto n.22 [X-M9] ⁷⁶ then on Vico Municipio n.8 [X-N10].⁷⁷

Official website of the Municipality of Panni: <http://www.comune.panni.fg.it/>.

2.31. The Pavilion of the Coronation of the Madonna del Bosco [X-T28]

Just above the Town Hall there is a small, religious gazebo in art nouveau style. This wrought iron pavilion with a striking celestial roof is called „Chiosco“ [TAB. 11]. According to G. Procaccini [cit.book, p 85], it was built in 1900 with American funds from Pannesi immigrants in the United States.

In 1894, on the anniversary of the miracle of 6 July, the archpriest, don GIUSEPPE BIANCHI and the clergy of Panni addressed a plea to the Vatican for the Coronation of Madonna del Bosco. The respectable canonical ministers of St. Peter in Rome, having accepted the request, delegated the Bishop of Bovino, Mons. MICHELE DE IORIO, to celebrate the sacred rite. This coronation was solemnly made official on August 27, 1894.

⁷⁶ At the corner of the Vico Rainone, the portal is recognizable by the key direction of the Procaccini arch: five-pointed crown, rampant lion, sun, two patent crosses, two palm trees and two crossed swords, helmet and vertical sword.

⁷⁷ This last ancient building of Vico Municipio, once renovated, will be used for cultural activities, including an *Antiquarium* and a *Zampogna Museum*.

2.32. The little Church of St. Vito [X-U30]

This little church [TAB. 10] is located, like the City Hall and the Pavilion, on the slope that rises beyond the Taverna towards the south. Until the last century it stood secluded. In summer, wheat threshing took place around it.

At the entrance there's the inscription "*Alla devozione del popolo A.D. 1827. Restaurata 1956*" (*To devotion of the people 1827. Restored 1956*).

This is the home of San Vito, Panni's deputy patron.

Every June 15th there is a festival at the site consisting of running around the church with the statue before entering with the face turned towards the town. In the afternoon and evening the faithful organize a picnic in front of the churchyard.

On August 25th his statue is taken to the Mother Church until the 28th.

A curiosity: the two churches of Calvario (The Five Crosses) and St. Vito are placed exactly opposite each other on the two opposite sides of the Taverna, three hundred yards away as a virtual line, almost to greet each other.

2.33. The social and health residence for the elderly: *Santa Maria Stella*

The building that houses the RSSA in Largo Piano [X-UV33-34] is in a truly enviable position; from here one can enjoy the whole panorama of the town and the valleys that surround it.

This safeguarded facility is a large, residential, social and health facility managed by the PAN limited society. It is designed to accommodate both self-sufficient and non-self-sufficient elderly. It offers 24-hour nursing service, medical assistance, health exercises, and physiotherapy activities. It has 44 beds. It offers opportunities for community life, services for help with daily activities, occupational therapy and recreational-cultural activities. It is an open structure where guests, their families and friends have the freedom of access and exit.

The structure also represents an important place of employment: a large number of professionals from the specialist care sector are employed. This added value is a sort of guarantee for Panni from various points of view. For the present it offers a service for the elderly of the entire Daunia area; for the future it offers the possibility of developing the quality of life sector, the ecology of resources, and a sustainable development. It offers an alternative to urban concentrations in contrast to the current condition of progressive depopulation.

2.34. The Monument to the ten American aviators who fell in 1944 in Panni [Internet]

Thanks to the 2014 research of ALFONSO RUCCI in collaboration with TOMMASO PALERMO, an interesting episode was discovered: the crash of a bomber at Iazzano in 1944.

On November 4, 2017, at the intersection of the road that leads to the Bosco with the one that goes to the aqueduct, a marble obelisk three meters high displaying a propeller like that of the bomber that crashed was erected.

The carved text reads: *"In memory of the crew of the B-24J bomber of the 15th Air Force, serial number 42-51747, that sacrificed itself at 8:30 am on November 22nd, 1944, by steering the out of control aircraft loaded with bombs far away from our town, avoiding a massacre."*

The ten Fallen were: TEALL, ARTHUR J., *Pilot*; WALTER, RAIMOND S., *Copilot*; JACOBSEN, RALPH G., *Navigator*; BALES, WARREN H., *Pointer*; OXFORD, WELFORD, L., *Motorist*; YOUNT, DANIEL H., *Radio Op.*; SULLIVAN, WILLIAM L., *Machine-gunner*; HASER, JOSEPH F., *Machine-gunner*; DISKIN, JAMES J. Jr., *Machine-gunner*; and GULLEDGE, JOSEPH F., *Machine-gunner*.



2.35. The *Monti Dauni* complex [X-XY35-36]

The *Monti Dauni* tourist complex is a small tourist village situated on the southern slope, higher than the *Santa Maria Stella* Community, up towards the local aqueduct basin. It is immediately recognizable for its secluded position with spectacular views of the whole town. Its construction is quite recent (1990s).

It is, or rather it was, a restaurant and a hotel. Following management problems and economic issues, the complex was abandoned a few years ago. Now the building is under renovation. There are new investment projects to restart this potential base for development and employment opportunities of which the town is in dire need.

In its proximity there is, fully functioning, a horseback riding school run by Rocco Cimino.

OTHER AREAS AROUND PANNI

2.36. The Cemetery

From the last post-war period, the location of the Cemetery has been on the Via Fontana Nuova, a stretch of the Sp 121 that leads to Bovino, at 600-700 yards east of the *Taverna* [X-Y26].

There have been several locations of Pannesi cemeteries throughout history, according to customs. In historical memory, in fact, these have been identified as: below the Mother Church (or under the churches in general); downstream of the *Rione Fossi* (behind the Church of S. Pietro); on the Piano (S. Vito, in mass graves); in the square formerly known as *Rimembranza*, and today in a sports field next to the current cemetery.

2.37. The Fountains of Panni

More than any other town, Panni has a large number of fountains. Thanks to the presence of Mount Crispiniano and the various surrounding hills, the presence of water has always been guaranteed in past centuries.

Thus prof. Leonardo De Luca writes [*in Pannese Calendar 2005, suppl. to Il Castello, n.4, Panni 2004, p 2*]: *“Water has contributed to enriching Pannese economy by irrigating numerous horticultural oases, allowing the production of vegetables, many to be exported, and forage grasses, and favoring the culture of the vine and of various species of fruit trees.*

Panni's water has activated mills and crushers, it has quenched flocks and herds, it has filled the capacious laundry tanks to industrious laundresses.

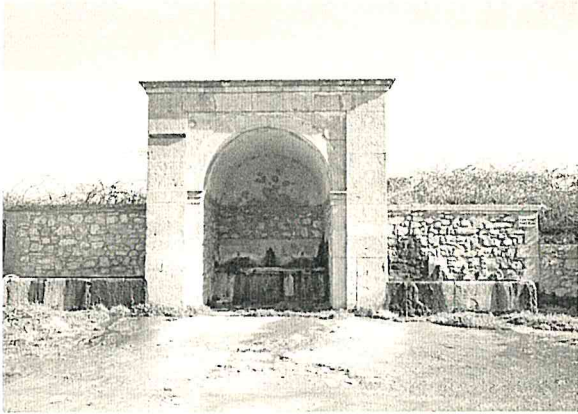
(...) The territory of Panni, therefore, can be considered a peninsula, surrounded as it is on three sides by rivers. But all the Pannese agro is lined with big and little streams, from the Sciarreglia, already bubbling in the onomatopoeia, to the ruinous Marchetto with the deep canyon gorges, the Vaddone del Bosco with impetuous rivers, to the rippling Salaconi as well as the many gullies and rivulets which come to life at the first rains and in winter are activated by snow-covered mountain yokes.

(...) You could find wells where there are no sources, wells of a few meters, which are often true endogenous sources, so abundant as to overflow from the puteal. Even in the built-up area, there are plenty of fresh, pure, abundant water wells”.

Paradoxically, however, water scarcity was felt heavily after the installation of a widespread water network in the village, starting from the last post-war period, due to a shortage induced by the greater needs and hygienic conditions.

For some decades the connection to the *Apulian Aqueduct* has made the supply of water to the entire town more than sufficient because the ancient springs have never been abandoned.

The fountains in the village are mostly functioning. For more information refer to the text of Giovanna Procaccini [*Forme e decori ...*, see.bibl.], and to the beautiful publication, the *Pannese Calendar*

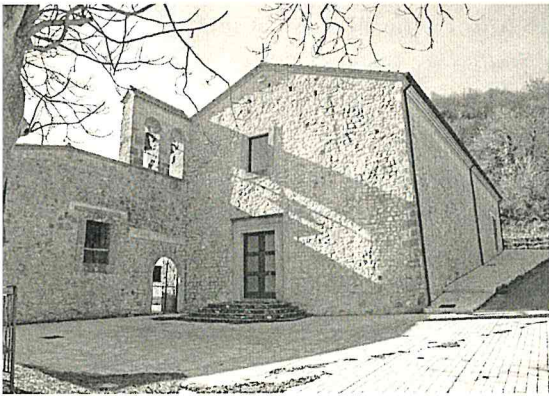


2005 [cit.book], dedicated to these fountains. We want to list the most famous and easily accessible: *Fontana Nuova, Sant'Elia*,⁷⁸ [photo ml, 2017] Pescara, *Fontana Armata* or *Re Mata* (with ancient inscriptions), all along the Sp 121 towards Bovino. Other fountains: *San Nicola* or *Piscilo* or *di Sario* (where it is said

that cholera victims in the past used to drink), *Fontana Vecchia, Ngiegno, Lammicco, Valli, Bosco, Calitri, Macchioni, San Marco, San Pietro, Acqua Sauza, Alvanello, Giardino* (with three stone masks), *Moscarello, Abbeveratoio, Salaconi* (with a stone mask), and others.

2.38. The Convent and the Sanctuary of the Madonna del Bosco

[X-2.5 miles route from Y29]
[photo ml, 2017]



At a distance of about two and a half miles to the east, at the eastern foot of the Crispiniano, along the road that branches off from the Largo Piano, stands the Sanctuary and the Convent dedicated to the Madonna del Bosco.

⁷⁸ This fountain is facing the Sp 121, shortly after the Cemetery. Opposite the fountain, on the other side of the road, there is an ancient, very particular washhouse. It has a small channel on the external edges dedicated to a pre-wash of the dirtiest clothes which allowed not to pollute the cleanest water before the immersion in the larger tub. It was an all Pannese invention and is not found in any other Daunia washhouse [the news is from prof. Leonardo De Luca].

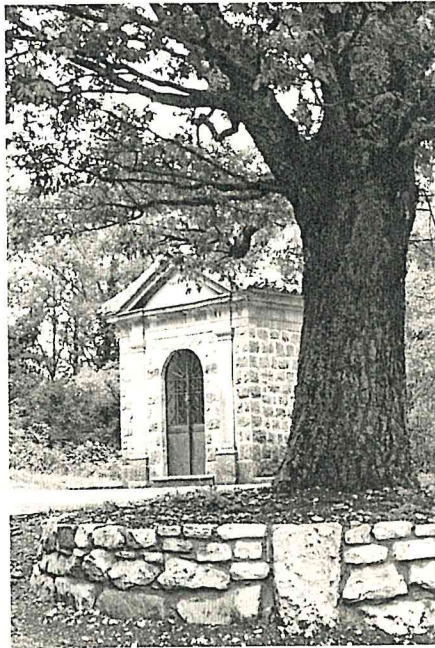
Today the Sanctuary houses the statue of the Madonna from August 28 to June 24 of the following year; in the other period the statue resides in town inside the mother church of S. Maria Assunta.

About fifteen hundred feet before the Sanctuary, there is a small, sacred shrine under a cerro tree [photo Jeffrey Anzevino, 2015]. This little chapel was erected in 1903 on the fourth centenary of the Convent. The architrave of the door bears the inscription:

A M.SS.D.B.

OFFRE RUCCI RAFFAELE COI SOCII AMERICANI
- 1903

[To Maria Ss. Del Bosco Rucci Raffaele
Offers with American Partners - 1903]



This tree indicates the exact place where a shepherdess found the sacred icon of the Madonna with child among its branches. It is said that the Madonna herself expressed the wish that in that place, at the edge of the woods, a church should be built in her honor.

The shepherdess brought the news of the apparition to the shepherds and to the parish priest who immediately ascertained that the image was similar to that of the *Madonna delle Grazie*. Later the Bishop assigned her the name *Maria Ss. del Bosco* (more simply *Madonna del Bosco*) in honor of the place of the discovery.⁷⁹

⁷⁹ The original icon, says the scholar Procaccini, was later replaced in 1800 because it was moth-eaten and fragile. The pastor of that time, Innocenzo Morena, should have destroyed it. Did he do it? Didn't he destroy it? The fact is that the statue was replaced by another and another, up to the present; but the traces of the original were lost. In the *Pinacoteque* of the *Civic Museum* of Foggia, there is a moth-eaten wooden statue that could be the original one [see separate paragraph, in the Fourth Part of this volume].

This probably occurred at the turn of the fifteenth and sixteenth centuries. The dating of the Sanctuary's construction is 1503, as we stated before [§ 1.12].

The Sanctuary and its linked Convent, built in 1633, hosted the monks of the *Eremitan Order of St. Augustine* in the Diocese of Bovino from 1503 to 1737. Control then passed to the Archpriest of Panni.

The Sanctuary and the square-plan Convent have a large square in front of the churchyard. Two bells for the call of the faithful rise above the doorway that leads to the internal cloister. On one side of the courtyard is an iron railing overlooking the Iazzano valley where the faithful can stop to pray or stand if there is insufficient space inside the church.

The church has four steps in front plus one of access. Today the inside is quite bare, but it once housed the paintings of the two altarpieces that are now displayed in the Mother Church. Some fragments of ancient decorations and writings on the walls are slightly hidden; they have been barely saved by the various more or less competent restorations.

The interior of the cloister has a flowery courtyard. On the first two sides of the inner courtyard are windows of the cells for spiritual retreat. On the third side there is a two-story building with upper rooms and windows. The rooms on the ground floor lead to the sacristy of the church. The fourth side is the wall of the church itself.

Other rooms and cellars are present in a basement which is accessed from the outside of the main building to the east. In reality these spaces were derived from the buttress built on the order of Bishop Ceraso (early 1700) to save the Convent from the danger of continuous landslides.

The Convent has caused many problems for Panni's archpriest because of the continuous maintenance required. Despite this, it was in a pitiful and unsafe condition until the end of the last century. The Convent was then reborn with a collective effort from the Puglia Region, the Diocese and the population. It is now a pride of the town. But it always demands continuous and costly repairs.

Some of the main ex-votos, as already mentioned, are exhibited in the Mother Church in front of the Sacristy.

2.39. Mount Crispiniano

If you want to experience a breathtaking excursion around Panni, we suggest that you hike or drive to the top of *Mount Crispiniano* (also called *Crispignano*) at 3,625 feet above sea level. The view from the top is wonderful.

The mountain, rich in rivulets and fountains, has always quenched the thirst of the lands and villages all around. It gives rise to the two streams *Avella* and *Iazzano*.

On foot one can set out on the slope that climbs over the new Rione San Vito. First you will pass the complex of *Monti Dauni* then the Basin of the old aqueduct. If you continue along the dirt road to the antenna that signals its summit, you can move slowly and easily to the top of the mount.

By car there is a longer but paved route that starts from the road of the *Valli (The Valleys)*. But a tip before you set off: before you start driving, ask about the state of the road and check the condition of your car. The road is narrow and does not allow easy maneuvering! There is another alternative by car, and it is a more peaceful route; it is the one that departs from Accadia (Sp 138) following the signs to the *Carmelite Sanctuary (Santuario Carmelitano or del Carmelo)* that is, precisely, on the southern slope of the Crispiniano area.

On these slopes there are often regional model aircraft competitions given the favorable winds and the large landing areas.

2.40. The choice of wind energy

In the field of renewable energies, the choice of wind power in this and nearby areas was dictated by general policies for the sustainability of alternative energy supply sources to hydrocarbons. The strong, initial government incentives heavily favored the choice of installing a large, wind farm. It has been realized by the *IVPC Group, Italian Vento Power Corporation*. In the whole of Daunia and in the Preappennino, this development has had a positive impact, not yet well quantified from an economic point of view, but has also had landscaping and ecological effects of dubious validity including a push to abandon the

agricultural goal of large parts of the territory. Perhaps solar will be considered.

In any case, this development is also to be counted among the laborious paths, economic or occupational, for a revaluation of resources against depopulation.

Part 3

RELIGION, TRADITIONS, MUSIC AND CULTURE

3.1. The Madonna del Bosco between legend and history

Thanks to the collaboration of Father MIMMO GUIDA.

The town has its patron saint in the Madonna del Bosco [TAB. 12 left]. Her history is closely linked to the Convent of the same name outside Panni [treated in § 2.38; En].

The current statue is not the original one⁸⁰ which was used until 1800 when it was replaced because it was ruined. Even the subsequent statues were rebuilt several times.

As we have written several times, the statue resides in the Sanctuary of the Woods (Bosco) for most of the year except for the summer months. On June 24 the faithful carry the statue to the village and place it in the Mother Church until August 28 when they bring it back to the Sanctuary in an important procession.

Legend and historical hypothesis:

In the exact place of the discovery, today there is a Turkey oak tree (a *Quercus cerris*, to be precise) that replaces the original tree that had become old: it was felled in 1855 on order of the Archipriest Don CLEMENTE MANUPPELLI. The branches of the original Turkey oak were preserved as relics by the inhabitants themselves.

The legend does not speak about dates, but we know for certain that the Sanctuary was built just beyond the precise place, and that it was completed in 1503 (documents in the Diocese of Bovino). There are no official documents of the discovery of the statue nor verbal testimonies of the faithful themselves. In the village there are no

⁸⁰ See the references of Giuseppe Procaccini about the original statuette, cit. book, p 88, and our paragraph dedicated to the probable identification of the original finding in Part Four of this volume.

documents prior to 1591. There are no traces of the cult prior to the sixteenth century in the Diocese of Bovino.

Giuseppe Procaccini advances the hypothesis that the statue was found at the end of the period of the iconoclastic struggles (9th-10th century) when the cult of images was allowed throughout the Christian world. However, we contest this hypothesis because the phenomenon of iconoclasm in Italy was very marginal.

The most probable hypothesis is anchored to the fact that the Convent was surely built in 1503. In addition, it is recorded that the oldest statuette of Ss. Maria del Bosco, exhibited in the Civic Museum of Foggia, is probably that of Panni (*or a copy; see photo in the specific next paragraph § 3.1.3.*). It has been independently dated by experts to the 15th-16th century, ie. exactly to the period of construction of the Convent. Therefore, it is likely that the statue appeared at the turn of the 1400s and the beginning of the 1500s, and that the Convent was built immediately afterwards.

From the documents:

It was built thanks to the Augustinian Father FELICE DA CORSANO and financed by TOMMASO CARAFA (see paragraph 2.38), Lord of Panni.

In 1633, a convent was built next to the church and was entrusted to the same Augustinian Friars who kept it until 1737. Once the Augustinians left the complex, it was managed by the Parish of Panni whose priests took care of enlarging the church, neglecting the convent. So it became a place of accommodations for settlers and shepherds, and that caused its decline.

From a Parish Manuscript:⁸¹

«In the Diocesan Assistants' Week held in Rome in October 1938, the

⁸¹ This text is anonymous, but it was perhaps written by Mons. G. Senerchia. It has been photographically reported by Pino Mastrangelo in a PDF file in his website 'Montesario' entitled "Memoria e Miracoli della Vergine Incoronata del Bosco", Panni 2018: http://montesario.altervista.org/santa_maria_assunta/PDF/storia_miracoli_%20madonna_del_bosco1_0.pdf. On the same site you can refer to the photos of the various Graces received. The following code O.E.S.A. is that of the Augustinian Order "Ordo Eremitarum Sancti Augustini".

Archpriest Monsignor Giovanni Senerchia, in the Library of the General House of the Eremitani di Sant'Agostino, succeeded in finding the following historical note [by the Bishop of Bovino G.A. GALDERISI, En]:

„Report presented to Innocent X in 1650 (Arch. O.E.S.A., 6,404)“
“The monastery of the land of Panni of the Eremitan Order of St. Augustine of the Dulcetana Congregation of Puglia in the Diocese of Bovino was founded and erected by Tomaso Caraffa, Lord of that land, in the year of the Lord 1503 with the consent and authority of the f.m. of Pope Julius 2nd. The church is under the title and invocation of S. Maria di Miglia;⁸² it has a square structure and a tight space; there are nine rooms for friars' habitation with refectory, cellar, kitchen and other workshops for the comfort of wood and horses, nor was there a prefixed number of religious, because much income and alms were enough to keep them. At present, eight friars, four priests and four seculars live in this family.“

Maybe the processions to the Sanctuary began in the early 1700s after the first documented miracles (including that of the earthquake of November 29, 1732, in which there were no dead). Here are the main dates of the subsequent miracles (reported in the next paragraph 3.1.1):

- July 6, 1794: Grace for the end of an incessant rain with many landslides;
- July, 1797: Grace for the end of a long drought; and
- July 29, 1837: Grace for release from cholera.

In 1800, the statue was completely worm-eaten. It broke and was no longer repairable. It was replaced with another on the image of the previous one by the parish priest INNOCENZO MORENA.⁸³

⁸² The Madonna del Bosco has had various names in her history, such as *S. Maria di Miglia*, *S. Maria delle Grazie*, *S. Maria della Sanità*, *S. Maria in Nemore*. The name *S. Maria del Bosco* was a popular name, then officially accepted at the time of the Coronation (1894).

⁸³ Giuseppe Procaccini, *Cenni storici ...*, cit.book, p 88.

On August 27, 1894, the Madonna del Bosco was officially crowned by the Bishop of Bovino, MICHELE DE IORIO, after the favorable opinion of the Vatican following the Archpriest's appeal for coronation in recognition of these miracles.

Main celebrations concerning the Madonna del Bosco and the Saints:

- Monday *in Albis* (Easter Monday): traditional tribute to the Madonna at the Convent;
- June 23: preparatory party at the Convent for the transfer of the Madonna del Bosco to Panni. Prayer Vigil;
- June 24: preceded by lanterns beginning at dawn, the Madonna is carried on residents' shoulders from the Convent in the Woods to the Mother Church in the town;
- July 6: see also above, thanks to the end of an incessant rain;
- July 22: night procession for the 1930 earthquake;
- Last Saturday of July: procession for the liberation from cholera in 1837;
- August 15 in the morning: „*Festa delle Salme*“ with processions in honor of the Madonna del Bosco and of the patron saints;
- August 25: transfer of the statue of St. Vito from the church of the same name to the Mother Church in homage to the Madonna (it returns on the 28th);
- August 26: feast in honor of St. Costanzo, patron martyr, with procession together with the Madonna, St. Vito and St. Rocco;
- August 27: patronal feast in honor of the Madonna del Bosco with procession together with St. Costanzo, St. Vito and St. Rocco;
- August 28, 8.00 a.m.: procession for the return of the Madonna del Bosco to the Convent.

3.1.1. The Miracles of the Madonna del Bosco⁸⁴

In 1794 a rainy season prevented the growth of crops. The dismayed citizens turned to the graces of the Madonna del Bosco. On

⁸⁴ From the Italian text by Giuseppe Procaccini, in cit.book, p 84; see also note 5.

July 6 they went to the sanctuary through Mount Crispiniano, down to *Rascagatti [a locality about a half a mile from the Sanctuary]*. The usual road was all muddy and impassable due to the uninterrupted and abundant rains. The faithful were all wet and full of mud. After just a few prayers, lightning struck the church, lit up the sky, and pushed the clouds away. But a crevasse was created in the church, and it remained open for more than a century, despite numerous interventions. In the opinion of many, it happened because the terrain was susceptible to landslides.

That memorable year produced such an abundant harvest because the rain ceased. The abundance was so great that the people never forgot the Madonna's intervention. Today, July 6th is celebrated as a devotion for this miracle.

Three years later in 1797, there was another miracle. The sky had been stingy with rain and the fields suffered; so the faithful went to the convent to ask for grace. A refreshing rain came down and a good harvest followed.

Another miracle occurred in Panni in 1837. Cholera was claiming victims. It was the night between the last Saturday of July and Sunday. The people of Panni went to church at 3 am, took the statue of the Madonna and carried it in procession through the streets of the town. As early as the next day there were no more victims. In the following days the cholera passed. The bells rang out and the Rosary was recited in the following weeks. Every year, to the present day, this ritual continues during the last week of July.

Other miracles are documented by the numerous and wonderful votive offerings displayed in the left nave of the Mother Church before the Sacristy.

The graces received in America:

Important are the images of graces received from the Pannesi, documented within the same parish manuscript mentioned above. Among the images of graces found in this manuscript are those received in America. In particular, three received graces are represented with these related captions [see *TAB. 14*]:

a) *"On the night of June 22, 1891 at 1.30 am, railway worker Vito De Luca, son of the deceased Giuseppe, was working on the railway route*

Brih Mont (America)⁸⁵ and was hit by a train. The train reversed and Vito was struck down. At the invocation of the Madonna del Bosco, the train stopped when the last carriage with its wheel struck De Luca slightly to the side. His brother Costanzo, who was with him, gave first aid and brought him to the hospital.“

b) *„To devotion of Luigi Bianco, son of the deceased Domenico, that on June 12, 1901, in San Clindon, America, [see previous note] fell from a cart along with the derailed locomotive and remained unharmed among the wheels of the train.*“

c) *„For the devotion of Antonio Rainone, son of Giuseppe, that on October 26, 1902, near Providence, R.I., America, fell from the train; at the invocation of the Virgin, he remained unscathed among the wheels.*“

3.1.2. The Coronation of the Madonna del Bosco ⁸⁶ *[Visit the website with photographic report <http://notizie.comuni-italiani.it/foto/46120>]*

The request of the Coronation of the Madonna del Bosco, presented by the Bishop of Bovino MICHELE DE IORIO to Pope Leo XIII on the occasion of the first centenary of the miracle of 1794, was accepted by the Vatican on June 21, 1894. The ritual had to take place on August 27, 1894. There were only two months to collect funds for the crowns.

The period preceding this event was a period of great famine because of a terrible hailstorm that had destroyed the harvest. It was the time of the first great emigration to the Americas. For this reason

⁸⁵ The original texts have been written by hand in an ancient Italian language, so the names of the towns “Brih Mont” [Brighton, Fremont?] and the next “San Clindon” [Clinton, CT?] are probably based on the ‘sound’ of these names. Unfortunately, we don’t know their correct names.

⁸⁶ The rite of the Coronation of icons in the Catholic Church has the meaning of recognizing miracles to the people who requested it, and therefore represents, on the part of the Church, an official acknowledgment of the sacredness that that simulacrum plays for that particular place. The rite is officiated by the Bishop himself after hearing the opinion of the Vatican. A crown is placed on the icon, or two if the icon also includes a child. Built at the expense of the same people, these crowns must be worn in every public outing.

it was very problematic to collect funds for the purchase of the gold crowns necessary for the ritual, as requested by the Vatican to the Pannese people. But the real miracle was the mobilization of this people. They visited home by home, accepting even the smallest offer, not only money, but also anything that could be sold to get the necessary money needed. A conspicuous and decisive donation by emigrants in the United States was obtained in record time.

Thus on August 27, the day of the Coronation, overcoming much anxiety, the two gold crowns had been crafted and were ready. The crowns were even larger than one could have imagined at the beginning of the collection of funds.

In memory of this event, bearers of the statue now linger for a long period in front of this gazebo in every annual procession through town.

The real ceremony actually takes place on the morning of June 24th when the statue is brought back to the town from the Santuario del Bosco. It is preceded by a prayer vigil, and a traditional musical meeting at the Sanctuary on the 23rd. Once in Piazza Matteotti, the statue is placed in the Pavilion where the actual ceremony begins in the presence of an applauding crowd, town authorities, and the town's band. After the traditional speeches by the parish priest and the Mayor, the ritual of the Dressing of the Statue begins. The Madonna is draped in a veil woven of gold,⁸⁷ both she and the child are adorned with gold crowns amid colorful flowers. The statue is returned to a pedestal inside a throne canopy richly strung with necklaces and precious stones that over the years have been donated by the faithful. The ritual ends with daytime fireworks. At the conclusion of the Dressing, the band strikes up and the procession begins walking towards the town. A double-row of women leads the procession followed by the

⁸⁷ The Veil that the Madonna wears is of transparent silk tulle, hand-embroidered, quilted with threads and pure gold stars. Its manufacture and custody was entrusted to the Procaccini family. In the 70s, ANNA PROCACCINI DE MICHELE, who had been commissioned for a new one, had it produced by the cloistered nuns „*Figliuole dell'Arte della Seta*“ in Naples. The previous and more modest veil, but patched and in poor condition, is now used in emergency, or when the Madonna is stationary in the church and is not in procession.

remainder of the town. As the procession proceeds around the town, colorful flower petals are tossed. One can also admire the display of each family's most precious linens (tablecloths, bed covers, drapes) that hang across balconies or from windowsills – a moving Panni tradition. The procession concludes at the Church of the Assumption where the statue is placed to the left of the main altar.

Unfortunately, the crowns were both stolen in February 2019. In 2020 the thief was found and convicted, but the two gold crowns have not been found. The investigation is ongoing.

3.1.3. Is that the original statue of the Madonna del Bosco?

The ancient icon of the Madonna del Bosco, according to tradition, was found by a shepherdess above a Turkey oak tree in the Bosco which is about 2.5 miles southeast of the town. Now we asked ourselves, are there traces of where the original statue was found, and where it was later abandoned?

Giuseppe Procaccini, the Pannese historian of the last century, gives us some illuminating information to help us trace the history of this statue. As we already knew, the current statue is not the original, but then he tells us literally that „... *the ancient icon, the one that was found* [on the Turkey oak tree, En], *was made by the parish priest Morena and was destroyed around 1800, because it was worm-eaten with age. However, he may have kept it in a glass urn for antiquity. Another statue was made which is the current one (...)*“.⁸⁸ And further on: „*The image that was found* [the original one, En] *was in wood and in the likeness of the Madonna delle Grazie. The bishop and the prelates of the time imposed it the name of the place of discovery, so it was called Maria Ss. Del Bosco.*”

In this regard a very interesting statuette was recently reported by Alfonso Rainone in 2013. It is exhibited at the *Pinacothèque* of the *Civic Museum of Foggia* [photo fp, 2016] and bears the inscription “S. MARIA DEL BO...”, in worm-eaten wood and without the child, at the inventory number 1425.⁸⁹

⁸⁸ In *Cenni storici sulla terra di Panni*, cit. book, p 88.

⁸⁹ The writing recalls the ancient marble one on the building facade at 4, Largo Mons. Senerchia: “S. MARIA D. B.^{CO}”.

Is this the statue that the parish priest had to replace?

The statuette is no more than 15 inches high. It was probably a miniature copy ordered by some local lord, or by Tommaso Carafa himself, as the same Rainone has speculated.

It presents the broken left arm (probable cause of the abandonment of the statue) and would fully correspond to the constituent elements of the icon with all relative characteristics both to the Madonna of the Graces and to the actual Madonna del Bosco: the blue starry mantle, the red dress, the long loose hair, the cloud under the feet with the cherubs, the right hand extended downwards. In short, there is a fully comparable formal and symbolic structure. But even more surprisingly, the workmanship was attributed by the museum experts to the 15th-16th century, perfectly compatible with that 1503 year of construction of the Sanctuary of the Wood. The probable extended name is also specified in the accompanied museum sheet: "*S. Maria del Bo(sco)*" (indeed!).

Inv. 1425
Ignoto
S. Maria del Bo(sco)
XV-XVI secolo
Legno scolpito e colorato



3.2. The cult of St. Costanzo and his relic (arm)

There is no information on how the statue and cult of San Costanzo [TAB. 12 right] came to Panni, but its celebration is ancient.⁹⁰ A relic of the Saint, martyred in 175 AD, is also kept. The saint was greatly revered by the Byzantines, opponents of the Lombards; these latter are linked to San Vito. Beyond the parochialism between saints, the cult could be the result of the diffusion of his relics in the eighteenth century, perhaps coming from Perugia, where the saint is patron.

⁹⁰ In the Births Archive of Panni (sacristy of the mother church) the first names of Costanzo appear in the late 1700s.

In any case, the relic of the arm bone was authenticated by Blessed ANTONIO LUCCI (Bishop of Bovino, 1729-1752).

Giuseppe Procaccini [*cit. book, p 76*] tells us: “*There is the statue of the patron San Costanzo martyr, who once owned land, and bulls with silver bells, as well as the sword. Where did these things go? There is also his arm bone embedded in a silver arm*“. In this regard, the ritual of exposing the arm to the popular cult along the walk to the Castle, suspended for many years, was restored by the current parish priest Don MIMMO GUIDA beginning April 25, 2017.

3.3. Saints Vito and Rocco

After S. Costanzo, two other important saints are always present in the Pannesi recurrences: the Vice patrons, San Vito and San Rocco.

3.3.1. San Vito

Martyred in 303, San Vito [*TAB. 13 left*] is the protector of dancers and people suffering from tremors and delusions, (famous is the pathology of the chorea, or “Saint Vitus’ dance”), or of those affected by rage, having healed a child torn apart by two dogs (those that appear at his feet).

He was a “Lombard” saint, celebrated in Cilento, Irpinia and Daunia, widespread especially in southern Italy. He lived for a long time in the Sele Valley and was buried at Eboli. His feast is celebrated every June 15 with a procession, mass and blessing of *maccarelle*, the typical sweet, spiral taralli (a pretzel type snack). On August 25, he is transferred from his church to the Mother Church for a few days. St. Vito’s statue is returned to his small church on August 28. The statue of the saint is ritually turned three times around the chapel (in Pannese: the „Torre r’ Santu Vito“) to release energy out of any sick body, before being taken inside in reverse, facing the village so as to protect it.

3.3.2. San Rocco

San Rocco [*TAB. 13 right*] is the protector of plague victims, of the suffering and of the hungry. He is revered for his work during the

plague epidemics that afflicted the region between the fourteenth and seventeenth centuries. Beside him is the dog that saved his life by bringing him a piece of bread every day during the period in which he himself was infected by the plague victims that he was helping in Piacenza, around 1370.

He is famous for his infinite humility. Deformed by the plague, he refused to be seen and recognized by his powerful and wealthy relatives and chose to remain in prison.

His principles were to console the weeping orphans, to assist the sick, and to feed the hungry.

He died during the night between August 15 and 16, 1377.

In Panni, San Rocco is celebrated on August 15th, *Festa delle Salme*.

3.4. The *Festa delle Salme*, or *delle Spighe*

This is one of the most important events of the year [TAB. 15-16]. It takes place on the day of the Assumption, August 15th. It marks the termination of the ancient, medieval land tax and the offer of tithes to the clergy, as well as the occasion to celebrate the abundance of crops. The festival begins in the early morning with choreographed rides and costume parades, accompanied by sounds of the band, by tarantellas and folk dances. The party approaches the limit between the sacred and the profane. It is a procession of mules laden with bales of wheat (spighe), knights, choreographed carts, masked dancers, often with the participation of groups of dancers from neighboring villages. Each mule, each load of wheat, bears the sign of one of the main saints, to indicate the recipient of the offering.

It is celebrated throughout the village with a procession that begins at the Taverna. Around noon they parade towards the upper part of the village, up to the Mother Church, where the gift of wheat to the Assumption is celebrated with the blessing of the harvest. Over time the boys of the village introduced a gift of a little bunch of wheat tied with a red and white ribbon and gave them to the villagers.

From Giuseppe Procaccini [cit. book, p106,107]: „On August 15, the proprietors of the fields, gathering many crops, instead of giving the donation of a few sheaves, they donated the whole ones, and of these,

in good years, there were up to forty. (...) The loads on the mules, called in dialect „Salme“, started moving from the Piano, preceded by a drum, while mother church announced it with the bells. (...) The „Salme“ were accompanied by four or five people: who led the beasts for the leash, someone keeping the tail and others at the sides. (...) The wheat was sold at public auction. By competing in obtaining good prices, on the other hand it was worth putting some extra money, because the quality was excellent.“

3.5. The *Zampogna Daunia*, the bagpipe of Panni

*by Angelo Capozzi*⁹¹



Two Daunie bagpipes held by Francesco Capobianco and Tonino Mauriello during a meeting with Eugenio Bennato, a famous Italian traditional singer, in the center [photo tm, 2016]

Italian folk music scholars had resigned themselves to the idea that Puglia had no *Zampogna* (bagpipe). Publications should be corrected because Puglia, but more particularly the Capitanata, in the town of Panni, has an indigenous bagpipe which left the sector scholars in disbelief and astonishment. It is very different from the Molise bell-shaped one from Sicilian bagpipes and is similar to the northern bagpipes because it does not have the *'bordone'* (drone) and the *'chanter'* inserted in the same cylinder block as the head, but grafted in two different points of

⁹¹ Ethnomusicology expert. The article is taken from the magazine *Il Provinciale*, Ed. Del Rosone, Foggia, October 2002.

the skin. It is a primitive tool. We can define it, without fear of being contradicted, as rudimentary. At the same time, however, it has a very high ethnological value.

(...) The musicality of this *Zampogna Daunia* seems to imitate the flock, the bleating of the sheep. Most likely the long (male) reed mimics the bleating of the ram, the representation of the celestial ram, the male divinity, while the small female reed (*calamita*) imitates the sheep's bleating and represents the female divinity. From their union would derive a sacred sound which we can define as „cosmic“ and „universal“.

(...) The *Zampogna Daunia* is an exclusively Pannese phenomenon.⁹²

Many years ago, from November 25, St. Catherine's day, until Christmas, groups of ten to fifteen people met in different areas of the town to build, in a rudimentary way, bagpipes and flutes: instruments used in Christmas festivities.

The flute also had three holes [*like the small reed of the bagpipe; En*]. Often the skin of a sheep just killed was used as the bag for the bagpipe.

During the Christmas Eve Mass, seventy-eight pipers played in the procession of the Child and the Monstrance. These unusual bagpipes created very suggestive sounds, arousing considerable emotions. They would also play on the morning of the 25th and at the Epiphany when the Baby was brought in procession back to its place.

But why does the town of Panni have these bagpipes? Because Panni was the town of the god Pan, inventor of the bagpipe and one of the main Greek gods. Most probably it is an instrument imported from Arcadia, an internal Greek land from which the Pannesi and others came.

The advertising of Panni's bagpipe is due to Antonio (Tonino) Mauriello,⁹³ Panni's ethno-cultural researcher and instruments player.

⁹² In 2016, RDM identified a painting on ceramics [*see TAB. 19*] in the central part of the Majolica Cloister in the Monastery of Santa Chiara (by Domenico Vaccaro, 1739-42) in Naples. It is a tarantella scene to the sound of a Daunia Bagpipe (which can be recognized by the high edge of the drone with the final pumpkin). In this version the bagpipe has two chanter.

⁹³ Musician, scholar of the Pannesi musical traditions, co-author with Angelo Capozzi, of the volume *La Zampogna di Panni*, Foggia, 2004 (*see bibl.*).

A prototype of Panni's new bagpipe was built by Piero Ricci, a world-renowned *bagpiper* who enhanced the bagpipe in new musical style and technique, giving it a future and an expressive dignity equal to, or certainly superior to, its important past.

3.6. The legendary *Banda di Panni*

Notes taken from Giuseppe Procaccini (1924), Michele Rainone (1983) and updated by Renato De Michele (2016)

“It was a fortuitous event that gave birth to the BANDA DI PANNI. This happened in 1842 when MICHELE PANZA, a native of Mirabella Eclano, encouraged the young people of the town to learn how to play instruments. Michele, a tailor making good profits from his trade, was passionate about band music. Although he was not knowledgeable about the language of music, he encouraged the prominent people of the town to form a band.

Nothing happened until, fortuitously, a certain FRANCESCO PROCACCINI of Panni, having played the lottery, won 80 ducats and gave Panni the chance to have the much desired musical band.

Procaccini and Panza, unbeknownst to all the Pannesi, went to Naples and bought the necessary musical instruments for the entire Band. The astonishment and joy of the Pannesi was great for this unexpected gift. Thus, the 1st Panni Musical Corps was formed. In the early years, the band was sponsored by the *Congregazione del Ss. Sacramento* and later by the Municipality itself, which also assumed the burden of keeping a Music Director and Conductor.

The first Band Director was EMANUELE SENERCHIA, a native of Panni, graduate in counterpoint, a composer of various works, and friend of the famous musician Pietro Mascagni. The Master Senerchia had little luck. Having to provide for his large family, after a few years he was forced to emigrate to the Americas in search of a better future. Senerchia was succeeded by other masters including Master RAFFAELE SERPICO from Naples and Master PASQUALE FERRANTE from Bitonto (Bari, Puglia).

In 1898 the Municipality of Panni, to the great displeasure of all the people, could no longer bear the band's maintenance costs, and the Band Corps was dissolved.



*Young Pannese
Musical Club of
Philadelphia 1905
[photo from PS]*

*Pannese light music
orchestra of the 1950s
[photo fl, 1950s]*



*The ancient
'Banda di Panni'
[photo fl, 1965 ca.]*

In the same year, however, VITO PROCACCINI of Panni [*father of Giuseppe, author of the Historical notes "Cenni storici..."*, see *bibl., En*], a whimsical man full of many initiatives, again bought all of the instruments at his own expense, and on St. Vito's Day, the Banda di Panni played again. Unfortunately, this only lasted a few years because party intrigues, jealousy, and the emigration of various musicians caused the Band to be dissolved again.

The inactivity of the Banda di Panni also lasted for a short time because, at that time in Panni, there were two leaders, GIUSEPPE MORRA and VITO SENERCHIA, who were in contention for the baton. The direction of the band was entrusted to Master Vito Senerchia who directed the Band Corps until 1956, because Maestro Morra, with his whole family, emigrated to the United States. Morra happily continued his musical activity as a musician in the United States also introducing his sons to this art. One of these sons, EGIDIO, continued his studies professionally with his baritone flugelhorn and performed numerous and acclaimed concerts in many venues in the United States without interrupting his work as a music teacher in Brooklyn, New York's public schools.

In 1957 Master GERARDO RAINONE of Panni took command of the band. He had been a baritone flugelhorn soloist in the best Italian bands from 1932 to 1953. From 1955 he was a music teacher in state schools, a talented composer (...)⁹⁴



Master Gerardo Rainone [photo 1980s] passed away on March 14, 1998, and in his place, the Masters GIOVANNI MASTRANGELO and ALFONSO MANSOLILLO took over; this last died prematurely in 2011. The current Master remains Giovanni Mastrangelo, and the band leader is MICHELE LISCIO. In 2010, under these last directors, the "Associazione Bandistica, Folkloristica, Musicale e Culturale ARMONIA PANNESE" (Pres. AMEDEO DE COTIIS) was formed. In

2015 this Band recorded its first musical CD entitled *Sinfonia di un ricordo* (*Symphony of a Memory*) containing 13 of the most famous songs from the band's past and present repertoire. The band also appeared on the Rai1 Italian National Broadcasting show *Mezzogiorno in famiglia* in December 2016.

⁹⁴ The report on the Band so far is from the late Michele Rainone (in *Il Castello*, 1st edition, Prato, April 1983), which in turn was based on the notes of Giuseppe Procaccini (in *cit. book*, p 97-98).

The band has, on average, always consisted of 30 to 50 musicians, a quite impressive number in such a little town. It has become the symbol of Panni's pride. It is the living testimony of the town's attachment to musical and artistic traditions. In fact, the absence of this tangible, cultural reality is unimaginable today for the Pannesi.

Around this band revolves a real school of music for the continuity of tradition which, together with the bagpipes, guitars, tambourines and traditional dances, places Panni in a prominent position in the field of music and the art of the whole of Daunia.

3.7. "Panni jé nu bellu pajese" [*Panni is a lovely town*],

Traditional Song

Music by A. Mansolillo; Text by T. Croce; [Translation by R. De Michele]

Panni je nu bellu pajese

A. Mansolillo - T. Croce

The musical score is written in 3/4 time and consists of six staves of music. The melody is written in a single treble clef. The chord accompaniment is indicated by letters F, C, G7, and C7 below the staff. The piece begins with a treble clef and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment starts with a half note F3 and a quarter note C4. The piece ends with a double bar line and repeat dots.

I

Panni jé nu bellu pajese, ce vunno accide, ce vunno bbene [2 volte]
Panni is a lovely town, they want to kill us and they want to love us [2 times]

Nisciuno sape li fatte r' ogni pannese; / nisciuno sape li fatte r' ogni paisano
There is no one who knows the Pannesi's business; / no, no-one who knows the villager's business

Po' a la rumeneca rint' a la chiesa / tutte sanne li cazz' r' ogni pannese
But you can find that on Sundays in Church / everyone knows all things about Pannesi's business

Quann' hanno 'a piglià tutti la pensiona, / vicino a 'da Posta: che prucessiona!
When they all are collecting each one their pension, / all standing in line at the post office, what a procession!

Quedda rice: 'Cummà, n'agghio avuto pahato!' / 'A me che me ne freca?
 M'hanno aumentato!
And the old lady says: 'I didn't get mine!' / 'But now what do I care? I just got an increased one!'

II

Panni jé nu bellu pajese, ce vunno accide, ce vunno bbene [2 volte]
Panni is a lovely town, they want to kill us and they want to love us [2 times]

Tutti vanno truanno la carna bbona; / tutti vanno truanno la tacca bbona
Everyone goes in search of some tasty meat; / everyone goes in search of some lovely piece

Peperusce s'arraggia cu li clienti / 'Tu t'abbuschi quist'uosso o nunn' hai niente!
Peperusce (a Butcher) gets angry with his customers / and says: 'Take this piece or now you get nothing!'

Nen ce putimo sbaglià: é la Banda re Panni! / sempe sta chi sona, e chi corre annant'
We cannot mistake: it is Panni's Band / there's always someone who plays in, or keeps running ahead

Quidd rice: 'Necò, i' agghio sempe sunato' / Po' senza sapé ca s'é sempe grattato!
There's someone who says: 'Nick, I've always played in' / Without ever noticing that he has always run away!

III

Panni jé nu bellu pajese, ce vuonno accide, ce vuonno bbene [2 volte]
Panni is a lovely town, they want to kill us and they want to love us [2 times]

A Panni ce sta nu tiratore: /se tratta r'Antonio Veggia, lu cacciatore
In Panni there is, there is a hunter: / he is called Antonio Veggia, a big super hunter

tira na mazzata cu la scuppetta / e freca na punta r' aurecchia a Scavett
who can kill his prey with one loud bullet / and catches the tip of the ear of the poor Skavett (the barman)

A aùst' ce stann tanti paisani / stanno tutti a Prato, Bologna e Milano
In August the natives of Panni they all return here / they live in Prato, Milan, and Bologna

Tutti stanno cuntent' pe' San Custanz' / pecché n'ze ne puonno scurdà: so' tutte re Panne
They all are happy for San Costanzo's feast / they cannot forget this: we all are from Panni!

IV

Panni é nu bellu pajese, ce vuonno accide, ce vuonno bbene [2 volte]
Panni is a lovely town, they want to kill us and they want to love us [2 times]

A l'Amereca stanno assai pannise / Boston, Providence, Johnston e Canadise
There are lots of Pannesi who live in America / Boston, Providence, Johnston, and so Canadians

Qua a Panni tutti v'arrecurdamo / pecché cu tuttu lu core nuje v'amamo!
Here in Panni we have you all in our mind / ,cause here with all the heart we're loving you all!

Mon', cari paisani, avimmo scherzato / ma ogni pannese jé sempre unurato
Now dear all paisà, we have joked around you / but every Pannese will be always beloved

Mo scusatece tutti pe' questa canzona! / Nuje sime pannise: che cunsulaziona!
Please will you forgive us, we're sorry for this song! / It's only a poor consolation for being Pannesi!

FINALE

Panni jé nu bellu pajese, ce vuonno accide, ce vuonno bbene [2 times].
Panni is a lovely town, they want to kill us and they want to love us [2 times].

A song in the vernacular like this, on Panni and composed by Pannesi, is like a mirror in which are reflected a sometimes ironic, sometimes sly, sometimes symbolic and very often joyful perspective, all the faces of a village: every external aspect, which emerges, which leaps to the eye, but also all that patrimony of habits, behaviors, explicit or implicit relationships, voices, looks, chatter, continuous and mutual criticisms, often experienced as a sort of soundtrack of the experiences of each villager. And what is village if not all this? The not always malevolent fiction of an apparent privacy then disavowed by gossip at the first corner of the road, the exaltation of adventures of villagers transformed into heroic characters, magnified by word of mouth, the echo of the Band that crosses the festive air of streets and alleys, and the whisper in the ear of small or large misdeeds in front of the post, the oven, the butcher or in front of the "universal" meeting place which is the entrance to the Church where eternal loyalty is sworn, and they marry very much in love, prayer and slander and smile and confidence. Except that in this mirror there are also other luminescences: love and adoration for their patron saints, cement of hearts and spirit, mutual solidarity and brotherly and melancholic nostalgia for those who dream of childhood and return from afar, of who closely witnesses the effort and at the same time the beauty of belonging to one's home land. (I'm leaving this pretty much as it is even though my tendency is to shorten the sentences, but I do not want to lose its style.)

Review by GDM

3.8. Love traditions: Engagement, Marriage, and Baptism rituals⁹⁵

Pre-engagement

Young engaged couples who wanted to „enter the home“ had to respect certain rules. First of all, the future boyfriend, once introduced to the family of his future girlfriend, asked permission to visit their home. The girl's parents, in turn, asked the young man to bring his parents to the home in order to arrange the engagement.

Engagement

The boy's parents, together with their son, brought a gold ring as a gift to his girlfriend, a symbol of loyalty and love.

„Lu Cumbenà“ (The Combining)

For the purposes of the agreement between the two families on the marriage to be arranged, „*si jeva a cumbenà*“ [they went and combined]. This phase consisted of agreeing on what was to be given to the son and daughter. Each of the two families decided how many items of linen, or clothing, to donate to their children, with the typical phrase „*Tu che ce rai?*“ [What are you going to give them?]. „*Ije ce rache pann 'a quatt*“ [I'll give them a linen service, four pieces each (or six, eight, ten pieces each)]. This was undoubtedly a very critical phase since the success or failure of the marriage depended on its outcome. In fact, if families did not reach an agreement, the future marriage would have failed (and how many failed!). After this „*cumbenà*“, the wedding date would be decided upon that same evening.

The Palm Sunday

On Palm Sunday the boyfriend brought a gold item tied to the „*Palma Penta*“ [woven palm] as a gift to his girlfriend, after he had it blessed in church. The girlfriend, in turn, on Easter day, gave her boyfriend a shirt.

⁹⁵ From the Review „*Associazione Sociale e Culturale di Panni*“, p 16-20, Montreal, Canada, 2002. Original text in Italian.

Christmas

On Christmas evening, the boyfriend went to the girlfriend's home to spend the evening together with her family, bringing her „lu Ciòcchero“ [a log, firewood], and lighting it in the fireplace. The boy stayed in the girl's home until the log was consumed. Therefore, it was in his interest to bring the largest possible log so that he could stay in his girlfriend's home for the longest possible time.

The Promise

On the morning of the Thursday before the wedding, the future bride „*Ammassava*“ (made bread) in the home of the future groom. This would be the first time that the girlfriend/bride entered the home of her future in-laws. Together they all made large quantities of bread: mother, mother-in-law, comare (godmother) and the closest relatives, because it was used for the reception.

When finished preparing the bread, they made breakfast with „*Pupàini' a l'acìto, aulive e vino*“ [peppers with vinegar, olives and wine]. Then the raw, baked „loaves“ were placed on a long table.

In the afternoon all the closest women relatives went to prepare the bed in the future spouse's home, each carrying on their head a basket with linen. Arriving at the home, the linen was counted to verify the correspondence as to what had been „combined“; then they began to prepare the bed. Two sheets and a blanket were used daily, an embroidered sheet and a silk blanket. Once completed, they proceeded to „*caccià li sold*“ (put the money), respecting this order: first the mother of the boyfriend, then the mother of the girlfriend, and so on, the comare, and finally all the other women, performing almost a race to see who put the most money. This provided much gossip!

That same evening the boyfriend started sleeping in the new house for fear of defilement or theft.

The Wedding

On the day of the long-awaited wedding, the relatives of the bride and groom went to the groom and the bride respectively. The bride's dress was brought by her mother-in-law, put in a basket carried on her head. The bride's mother put the petticoat, the mother-in-law the

dress, and the comare the veil.

Meanwhile, the groom's arrival with his relatives was expected. Once there, the procession began towards the church, distributing confetti in a cup. The bride was paired with the „compare“ (godfather), the bridegroom with the relative closest to the compare. Following, in order, the bride's family (to represent their belonging), the bridegroom's relatives, and all the others.

In the street, from time to time, one could see someone sitting near a simple table giving orange flowers to the spouses in exchange for a little money or confetti.

Having arrived at the groom's home, confetti, biscuits, *taralli* (round savory biscuits with a central hole) and wine were offered, and the reception began. Those who got married in the morning had lunch and danced; those who married in the afternoon, instead of lunch, had a little refreshment. [RAFFAELE MANSOLILLO was one of the famous cooks.]

Dances followed. The Compare was required to pay for the „sounds“ (the players) and for the good performance of the party. He was responsible for everything! In the first half of the first dance, the bride had to be paired with him, and the groom with the Comare; in the second half, instead, the couples „regularized“.

Once the party was over, the bride and groom returned to their new home where they found „*lu Ruoto cu r' patane*“ (baked potatoes) prepared by the groom's mother. At the same time outside the home,



A marriage in Panni in 1965: The father accompanies the bride to the church, with the procession and the children [photo fl, 1965]

the musicians accompanied the „dinner“ of the spouses with their music.

The next morning the bride and groom, before opening the door, had to wait for their mothers and the comare to arrive. On that morning the couple went to Mass with the same procession as the day before, and the same reception was repeated with the dances.

Baptism

On the day of a Baptism, the child was taken to church by a young lady followed by two little girls; one carried a towel, and the other carried bread and water. The water was used by the pastor to wash his hands at the end of the baptism, and the bread was used to dry himself.

The child was taken to the baptistery where the baptism took place. Later, in the arms of the godmother, the child was taken to the altar by crossing the entire nave, and at the same time the Creed was recited. At the altar the child was given to the mother.

At the end, whoever had the chance, offered refreshments with biscuits and *rosolio* (sweet and precious liqueur based on rose petals).

Part 4

ANCIENT TALES: STORIES, MYTHS AND LEGENDS

4.1. The myth of god Pan in Literature

The myth of god Pan in Greece originated in Arcadia (central Peloponnese) from the 6th century BC onwards. Certainly more ancient, the myth had come from the African countries and the East Mediterranean, probably following the Persian wars. Pan was the quintessence of the 'double' in nature and beyond nature: half man and half divinity, man and animal, male-female hybrid sexuality, lover of quietness and sweet sound of the flute, as, on the contrary, of the fear (panic fear), of intoxication, of sexual power and frantic music; a perfect artistic model.

We want to report a brief chronology (not complete) on the myth of Pan. HOMER (*To Pan*, Homeric Hymn, IV-V century BC); PLATO (*Prayer of the Philosopher*, 4th-5th century BC); VIRGIL (*Bucolics*, 1st century BC); PHAEDRUS (279B4-C8, 1st century AD); PLUTARCH (*The Great Pan is Dead*, 1st century AD); LUCIAN OF SAMOSATA (*Dialogues of the Gods*, XXII, 2nd century AD); ORPHIC HYMN (2nd-3rd century AD). After a long jump, at the end of the Middle Ages, we have LORENZO DE' MEDICI (*Apollo and Pan*, unfinished poem of 1464-65). More recently: L. MESCOLINO (*Il trionfo di Pan, dio de' pastori*, 1546); J. MILTON (*Paradise Lost*, 1667); J.W. VON GOETHE (*Satyros oder Der verg terte Valdeufel*, 1773); W. WORDSWORTH (*Composed by the side of Crasmere lake*, 1819); E.B. BARRETT BROWNING (*A Musical Instrument*, 1859); G. CARDUCCI (*A Satana*, 1863); the 'accursed poet' A. RIMBAUD (*Soleil et chair*, 1870); the magical S. MALLARMÉ (*L'après midi d'un faune*, 1876, which will inspire the famous music of *Prélude à l'après-midi d'un faune* by his friend C. DEBUSSY); R.L. STEVENSON (*Pan Flutes*, 1878, the same author as *Jack the Ripper* and *The Strange Case of Dr. Jekyll and Mr. Hyde*); R. BROWNING (*Pan and Luna*, 1880); W.B. YEATS (*Pan*, 1880-1889); G. D'ANNUNZIO (*L'Annunzio*, 1889; *Il gran Pan non è morto!*, 1904); A. MACHEN (*The Great God Pan*, 1890); A.C. SWINBURNE (*The Palace of*

Pan, 1893); K. HAMSUN (*Pan*, 1894); R. SCHICKELE (*Pan. Sonnenhopper der Jugend*, 1902); G. PASCOLI (*Sileno*, 1904; *Psyche*, 1905); A. CROWLEY (*Hymn to Pan*, 1913); F. PESSOA (*O deus Pan*, 1914); A. SIKELIANÒS (*Pan*, 1914); D. FORTUNE (*The Goat-foot God*, 1936); K. FALDBAKKEN (*Pan in Oslo*, 1985).

It is a veritable explosion of a secularism that no longer suffers from processes of Inquisition and Victorian Puritanism.

4.1.1. On the trail of the god Pan - The search for meaning

by VP

On the origin of the name of our town, there is no uniformity of opinion among the experts. We read, for example, in the *Dictionary of Italian Geographical Names*⁹⁶ that Panni was derived from “pando”, a medieval personal name, or of a people of Germanic origin. The etymology could, however, also have been derived from the Latin “pandus”, curved, re-folded, with geographical reference to the shape of the territory.

The uncertainty of these explanations gives way to a fascinating and remote origin, to Greek mythology, to Pan, god of the woods, of the fields, of the flocks, of nature. Thus, we return to the boundless repertoire of Greek myths in which the pleasure of narrating a tale, of exalting inventiveness, imagination, expression of a taste, of a culture, lurks.

Therefore, the rural god in the coat of arms of our town is not reproduced by chance, framed in a shield surmounted by a crown and completed by the usual decorative elements. We find him in an upright position, conscious of his natural physicality, in a watchful attitude of those who look into the distance. The name of the god is also engraved at the base of the Stone Cross at the Largo Crociate.

But who is our Pan? He is a rural god, half man and half goat. He is not Olympic in the sense that he does not live on Olympus, which hosts only the twelve main deities. Humble and with few pretensions, his environment is the Arcadia countryside, a mountainous region of Greece in the middle of the Peloponnese. Expression of a visceral

⁹⁶ *Dizionario dei nomi geografici italiani*, 1992, see bibl.

connection with nature, he wanders through his mountains to graze herds and hunt for amorous adventures.

On his genealogy, disparate legends have flourished, so much so that Roscher⁹⁷ – a German scholar – wrote a specific text on the subject. Among the various hypotheses, he is said to be the son of Zeus and the hunter Callisto, or of Hermes and the nymph Driope (or Penelope, or Persephone).

All sources agree, however, on his ugliness, so much so that his scared mother abandoned him. His own parent, Hermes, is the protagonist of a tasty dialogue with Pan, told by Luciano di Samosata, a witty Greek writer of the second century (*Dialogues of the Gods, XXII*), when Pan introduces himself calling him father. Hermes finds it difficult to recognize himself as such, considering the appearance of his son. But Pan tells him of his mother's story, according to which Hermes showed up at his appointment with her in the shape of a goat. The god finally accepts paternity but with a recommendation: "*Come to me, and embrace me too; but be careful not to call me father facing others*".

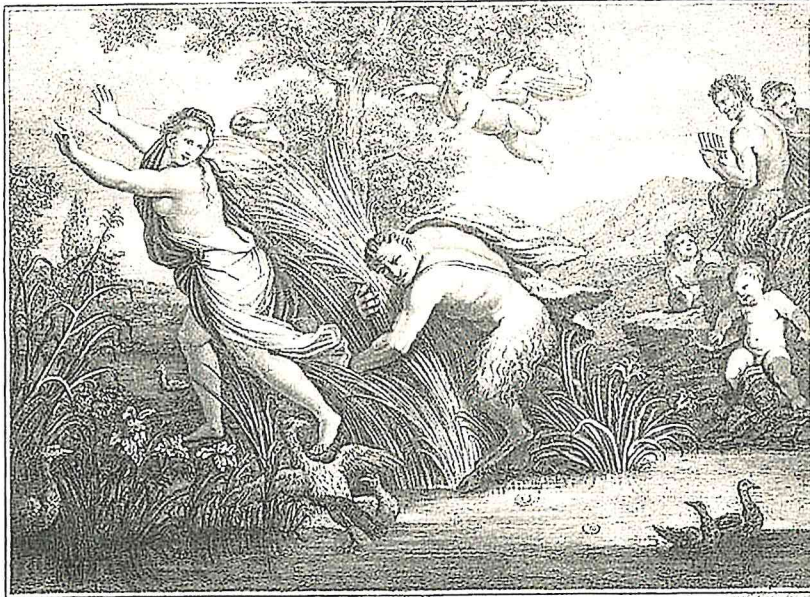
As if to confirm this dialogue, however, it is said that Hermes himself picked up the baby abandoned by his mother, wrapped him in a hare skin and took him to Olympus. The gesture is not without meaning because in this way Hermes associates him in his own universe made of symbols and of hidden messages.

Pan was well received by the other gods; particularly benevolent was Dionysus, god of wine, considered as a means of overcoming pain and entering into communion with God and nature. It was inevitable that Pan should be welcomed as a follower of Dionysus, also because he was associated by the common condition of children abandoned by mothers and saved by Hermes himself.

In the animal skin that welcomed Pan, the tenderness of love manifested itself, but the soft coat hid the roughness of instinct and his wild character.

In this image [see *Illustration by G.B. Cecchi, 1784, The God Pan and Syrinx*, internet] the etymology of Pan is well summarized in

⁹⁷ In Wilhelm Heinrich Roscher (1845,1923), *Ausführliches Lexikon* , see bibl.



Tit. e Dio pan e Armonia
Stato nel Palazzo dell'Art. del. e Pitt. e Scult. e Pitt. e Scult. e Pitt. e Scult. e Pitt. e Scult.

the sense that this god, from the Greek *pân*, means *everything*, as an incarnation of the universe, a representation of the life of nature in all its manifestations. It is no coincidence that Plato in the *Prayer of the Philosopher (Fedro, 279 B4-C8)* relates how Socrates turns to Pan in search of a condition of superior harmony: “O dear Pan, and you other gods who dwell in this splendid place, allow me to become beautiful inside, and that everything I have outside be in harmony with what I’m carrying inside me”.

Another etymology derives *Pan* from the Greek verb *paein*, „to graze“, and this also fits well with our wandering god who led the flocks to ever new pastures. Virgil reminds us of this in the second Eclogue of his *Bucolics*: „Pan cares for the flock and the shepherds of the flock“ (*Pan curat oves oviumque magistros*).

In this wandering Pan also had a way of giving free rein to his marked sensuality, tempting nymphs and maenads, taking care, however, to reserve an important space for afternoon rest. That is why, when someone disturbed him, he could not refrain from launching a terrifying scream from which we then derived the expression of panic fear or simply panic.

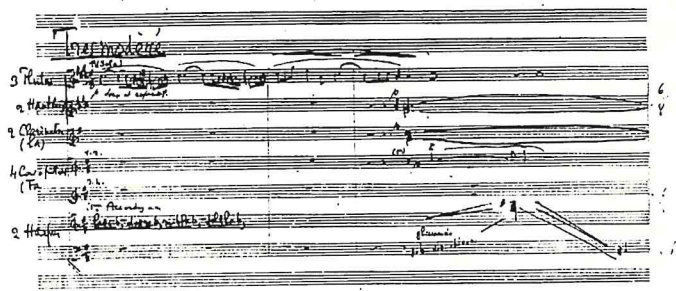
4.1.2. *Pan and music*

by VP

The „sacredness“ of the siesta evokes a splendid composition, *Prelude to the Afternoon of a Faun* (*Prélude à l'après-midi d'un faune*) [score image from internet], with which Claude Debussy set to music in 1894 the homonymous poem by Stéphane Mallarmé.

It tells of a fawn resting in the shade of the fronds, barely moved by the wind that ripples the surface of a pond. He reawakens from a dream in which two nymphs appeared, one with „cold eyes as a source full of tears“, the other as „breath in the midday fire“.

He begins a sort of interior monologue that reminds him of having immersed himself in the springs of the Naiads and of



having created the reed flute, from which he now draws melodious and sensual sounds that ignite his sensitivity. He imagines engaging in a skirmish of love with the Naiads, who however, one after the other, flee from his embrace and disappear.

The fawn takes up the flute, and on the sinuous course of the notes that flood the air, before a deep sleep falls on the heavy eyelids, a sweet torpor keeps him suspended between dream and reality. Is he certain that he only imagined that game of love with the nymphs?

It's not so diffused that poetry and music (to which one could also add the painting of Manet) have created such a perfect synthesis in which we can perceive vibrant anxieties ranging from a dense body to the abstraction of the transcendent in an allusive alternation between dream and reality.

It is, indeed, a small masterpiece that combines literary symbolism with musical impressionism very well.

4.1.3. Syrinx, the „Pan flute“

by VP



Nymphs, therefore, were Pan's favorite prey. They were minor divinities linked to nature and places of which they personified the eternal vitality, for example, the Nereids, nymphs of the sea, the Oreads of the mountains, the Stigie of the underworld, and the Naiads, nymphs of the rivers [*In illustration: Pan and the nymphs, anonymous sketch*].

There are those who attribute to them a singular almost incorporeal nature; they would be the personification of banks of fog that are formed in the valleys or along the mountain slopes. According to others, they would instead have the physical consistency

of adolescents who have overpassed childhood.

Pan's "conquests" occupy a very broad literature. We now stop, for brevity, on Syrinx, a Naiad, daughter of the river divinity Ladone.

Ovid tells us [*Metamorphosis, first book*] that one day Pan, coming down from Mount Liceo, saw her and fell madly in love with her. Syrinx escaped from his love advances, running away through impassable paths, always pursued by Pan.

The frantic race led her right into the "quiet currents of the sandy Ladone" that prevented her from going any further. To escape Pan, she invoked the nymphs of the water, begging them to change her shape.

So it happened that Pan, „when he believed he had seized Syrinx by now, was squeezing, instead of her body, a tuft of marsh reeds, and so he melted into sighs. Then the wind, vibrating in the reeds, produced a delicate sound, similar to a lament, and the god, enchanted by the all-new sweetness of that music: «So, so I will continue to talk to you», he said, and welded together with wax some unequal canes, kept the instrument the name of his maiden“.

As we can see, the story rested on a poignant delicacy, played on

the tension between modesty and passion in which, for once, Pan, the overwhelming force of nature, succumbed.

Syrinx almost falls into his hands, while the hissing winds through the reeds remove the pitfalls, allowing Pan to identify his beloved through the sweet music. The impetuous force of his ever victorious nature assists his surrender in front of a somewhat unexpected metamorphosis that springs from a feeling of fearful modesty and of little sociability that unites Syrinx to the goddess Diana of whom she was a follower.

Unable to ascertain where Syrinx has hidden, he has no choice but to cut seven reeds in decreasing measure, tie them and create a new instrument.

In the relationship between Pan and Syrinx, the wind was inserted as a third protagonist, that rustling among the rushes had produced seductive sounds.

But the wind is an unpredictable, inconstant element. That's why Pan, creating that instrument with canes, almost manages to „imprison“ it so that he can dispose of it at will to crystallize the enchantment of those moments. His sigh will be enough to draw that melodious music that would remind him of his love.

Pan continues on his way, always carrying the instrument he had invented, the „Pan Flute“, to which he gave the name of his beloved Syrinx.

Every time he plays it, the sweet notes that twirl in the air touch his sensibility, and it is as if he joins the nymph, not with raw and tumultuous force, but with the spirit of music and singing.

This is the underlining meaning with which Ovid presents us the god „enchanted by the all-new sweetness of that music“. Love transforms its natural instinct by educating it to a different and delicate perception of Syrinx, conveyed through the slight grace of music and dance.

Today the syrinx resounds in many parts of the world. In South America, on the Cordillera of the Andes, it is called *zampoña*, bagpipe. It is perhaps a coincidence (but maybe not) that precisely in our town, thanks to the generous commitment of some, the „Panni Bagpipe“ is back in vogue, with absolutely peculiar characteristics compared to the bagpipes of other places.

It is a different instrument from the Syrinx, but it happens like this when the tongue plays with words ...

4.2. The Tale of *Scazzamatiedde*

told by RDM

[... dedicated to his daughter Serena]

[illustration anonymous a goblin]

Once upon a time, a long time ago in Panni, lived a gnome called *Scazzamatiedde*.



From a dark and endless cave of rock that opened like a mouth engulfing a castle leaving other caves and underground galleries in unknown darkness, from this ditch that goes by the horrendous name of *Spaccazza*, appeared this little, strange, hairy, ugly, old – of biblical age – creature with a tobacco-colored cloak and a wide, red hat to hide him from the sight of passers-by.

But I ask: How does a getup like that hide one from passers-by? Mah!

Please don't be afraid now.

Oh well, let me change the tone.

So – I told you – he is there, and sometimes comes out of his hiding place – yes from that 'Spaccazza' – waiting for the absent-minded person, the solitary man, the unaware passerby. Why? Who knows? Maybe just to scare him to death or to laugh lustily at his flaws!

Flaws? As if the gnome didn't have any of his own!

No, you're wrong, because you have to know that this plug shaped creature would never laugh at your physical defects. Absolutely not! Maybe he would get angry ... what do I know? ... for your lack of dignity, or courage, for example, or for those flaws ... I don't know

how to say ... that you have more flaws inside that you try to hide, as he tries to do with his face, but that others see well; well, maybe not seeing their own. But this is not true for everyone, but only for those who are more ... What a mess! For Pan, Bacchus and tobaccus!

But wait, don't laugh, let me finish telling my story.

It is not that Scazzamatiedde always appears at every hour. No. And we must never look for him; it would be useless. He would never come out again. Under that Spaccazza there is a labyrinth of caves much longer than our fears. He is able to wait crouched for days, weeks, months, years, before pouncing barefoot, stealthy like a cat, and with that shrill, piercing voice, with a voice that sounds like a goat, like our Pan's old bagpipe, in short, a cry to bring frost to our veins!

Years ago this gnome struck a guy – I knew him, he was a very stingy one – who slept at the Castle. Scazzamatiedde started to hop on his stomach and said to him: „*Take off your shoes, damn you! I want your shoes, understand? And fill them with stones!*“

The poor man, sweating from fear, had to take off his shoes and fill them with stones, while he saw the dwarf laughing on the floor, belly in the air!

I have heard so many stories that I'd be hard pressed to tell them all.

But don't think that Scazzamatiedde is always so unpleasant. No.

A girl, now grown up and married, told me that her mother had trouble with domestic chores. She lived below in our square. What are you saying? Yes, I know, it's not a square, but a street; but let me continue.

Suddenly, when the mother had gone out shopping, none less than Scazzamatiedde knocked at the door of the house! He cleaned the whole house in one fell swoop, faster even than Superman! This left the daughter with time to take a walk at the Castle in a wonderful dress, which at the sight of, the mother broke out with envy!

It was then that the daughter found a handsome young man and got married to him.

Do you want to hear another one?

There was a lonely orphan boy whose parents had died from the terrible 'Spanish' fever, the one that killed so many in Panni. He had heard that story about the shoes of the miserly gentleman who slept at the Castle, and from that moment he decided to leave his one, poor pair of shoes every night near the front door, both full of pebbles.

The boy had done it for fear of Scazzamatiedde, certainly; he couldn't imagine what was going to happen to him!

He did so for several nights. But one morning, with great amazement, instead of shoes, he found a very fragrant tobacco-colored jute bag tied with a beautiful red bow. Could the terrible gnome have left it?!

What wonder when he opened it! Two new shoes in which every stone had turned to gold!

Did the gnome exchange the boy's fear for sensitivity?

But as it was, or as it was not, the boy found himself rich!

Even the graves of his mother and his father became rich with flowers.

The legend of Scazzamatiedde spread by mouth throughout Puglia.

And so it was learned that from many other parts, gnomes with similar names had appeared: *Scazzamuridde*, *Scazzamurrieddhu*, *Mazzemarillo*, *Scarcàgnulu*, and so on – all friends of his. He called them *brothers* because, he said, "When we love each other, it is possible, that we all share blood."

It is said, in fact, that they have now appeared here, now there, also through caves and ravines, under the Murge, always frightening the grown-ups and doing the children so much good.

One day the story ended. The gnome, or better, the gnomes, appeared no more. It ended when the adults began listening to the witch Jealousy and her sister Envy and spread lies: that the gnomes ate children, that he frightened the girls, that we should shut ourselves up at home and only go out accompanied, that we should carry useless stones in our pockets, or unbearable burdens of anxiety and fear, to throw at him as soon as we met him, etc., etc.

Adults are like that. They often say: „Why does he get everything and I get nothing?“ Then they start sowing the evil plants of the other two witches, Discord and Revenge, cousins of Jealousy and Envy.

«The great Scazzamatiedde is dead!» said the usual envious men.

«He doesn't have the courage to come out!» said some coward pretending to be strong.

This was how the Scazzamatiedde was made to cry by the adults and by Nera Superbia, the Bad Witch, grandmother of all four of those hags.

You must know, my girl, that the darkness of the Spaccazza is never as black as the evil of certain men!

But those guys who met him just don't forget it. No, no.

And I, like them, know that he is still under the caves and that he will come back, sooner or later; maybe with his „spiteful little brothers“!

Eh, eh. Yes. They will come back!

I think he is also agreeing with his many friends scattered around here. It won't take long before they understand that in union there is strength, and that the strength of courage is in the basket of truth.

Give time to time and you will see, my daughter!

But now you sleep, never be afraid, and every night put a few small stones in your shoes.

This I recommend!

Scazzamatiedde: the gnome, the spiteful goblin, the red hat and that strange and crooked profile that every once in a while someone sees or senses to move inside the Spaccazza, when the black of the night is not the blue of the sky, when the blue of the sky becomes the thick black of the night; it's a sort of rapid appearance, a quick flash of a cap, an imperceptible gesture that shakes eyelashes and hearts, and then it's fear and fear, sometimes terror. It is expected above all. Waiting for what can happen, waiting for the unknown, waiting for any danger always around the corner, always crouched to strike inside the unexpected, inside the unexpected and within the crushing of every bit of happiness. That's where he really is; that's where his color darts, in these fears – ancestral tremors – of losing what you have, the little things won with effort, the too received without any merit. He is there. And he laughs and sneers into the future that is unknown and

sips the anguish of all and sucks in the hopes of all; and when the dark is about to fade into the mist of the dawns of every very holy day, he retreats into the rock, at the bottom of the bottom, to sleep. But not before having won the daily game in which he bet, together with the Destiny, the Unknown of each one. The rare times he loses, only then, he gives to a cautious passerby of the Castle a gold coin. And a hope.

Review by GDM

4.3. The rite of the *Quarantana*

[photo anonymous from S. Giovanni Rotondo, 2016]

The *Quarantana* is a suggestive penitential rite that takes place during Lent. A black doll made of rags (the wife of Carnival) is hung between two opposite balconies 40 days before Easter. Six black feathers plus a white one for Easter – the seven deadly sins to be eradicated – are strung on a potato. Each week before Easter one of these is extracted as a sign of penitence.



The rite is very ancient and is practiced in the same way in a few other places: southern Molise, some villages on the coast of Salento.

Like all authentically popular rites, it contains in itself a religious aspect and a secular equivalent. Here atonement and sin are found.

The thought goes to the Carnival party and, even further back, to the ancient *Atellane*, a primitive type of theatrical show (5th & 4th century BC), playful and licentious; or to the prohibition of bacchanal and orgiastic rites (2nd century BC); or to *Saturnalia* liberating rites, the festival of ancient Rome where, for a week, there were suspended social differences, even with slavery. There reigned freedom at all levels, as anything could really happen. But if the *Saturnalia* occurred

at the December solstice (Christmas), the penitential rites had to take place at the beginning of the following season (before Easter, in fact) in order to be reborn pure.

Quarantana behaves like an ugly peacock that loses its feathers (black feathers radiating in the potato, even if the feathers are of chicken or rooster); she is dressed in black rags due to the death of her husband (Carnival); she is a sinner and that's the very cause of her own death, maximum expiation of her sins. All that for the consequent rebirth, hopefully, of a new and colorful mantle, as for the peacocks, in fact.

The symbolism of rebirth was transferred on par into Christianity. The peacock itself was anciently represented by the early Christians as a symbol of Christ in the passage from death to the Resurrection. Rags become woolen clothes, a symbol of the Lamb of God. In Panni the robe becomes monastic with a rosary in her hands.

But the Quarantana, in truth, isn't reborn, indeed she dies definitively. Precisely in this she betrays her ancient and primitive pagan origin: the sinful widow atones for her sins with death. She is hung by a thread with public contempt, even cruelty, because, in the end, she is burned.

In a beautiful article from the Italian newspaper *Il Messaggero*, dated 1956, PIETRO MASTRANGELO, a native of Santa Croce di Magliano, in Molise wrote: *"Removing the last feather represents a death. Passing into the hands of the children, the unfortunate doll is subjected to a real lynching and ultimately shrinks into a pile of small rags. This happens to some Quarantanas; for others – the luckiest ones – something more reasonable and more humane happens: they are placed in a chest of drawers, or in a closet, only to reappear the following year more beautiful than ever ..."*.

It comforts us to know that for many centuries until today, this was not just a feminist phenomenon, but fell between witchcraft and desecration, between jealousies and betrayals. This was a cathartic rite mainly promoted by the women themselves!

4.4. A Tale of Two Villages: Panni and Montaguto

told by Renato Mansolillo

Once upon a time there were two small villages, Montaguto and Panni, respectively 2,133 feet and 2,628 feet above sea level. They stood across from each other not more than a rifle shot away and were separated by the Cervaro Valley and its river [see TAB. 20].

The former was lying on the right-side slope of the valley and from a distance looked lazy and sleepy with its chimneys puffing a white smoke which designed gentle figures against the green meadows in the background and up into the blue skies. The latter, instead, was set on the left, on the top of Mount Sarius, and from its towering position, seemed to command and demand respect from the neighbouring hamlets and valleys, and even from the very river that meandered its way to the distant sea.

But Montaguto, among others, turned a deaf ear to this sense of superiority on the part of Panni, and, therefore, its denizens went about their daily slow life completely oblivious of lofty Mount Sarius, its menacing high cliffs and sideswiping twin winds, Favonious and sister Bora.

An old proverb says that indifference is the best piece of spite, and maybe this is the reason why the Pannesi got very annoyed with their across-the-valley neighbors.

In fact, it happened that one winter day, because they had nothing to do in their farms and were loitering in the Tavern Square, shooting the breeze between a visit or two to Angela's canteen around the corner, they brought up in their talk the "indifference" of Montaguto toward the superior status of their town.

The discussion, at first, was nonchalant, but slowly it became more and more heated until somebody suggested that they do something about it. It was decided that they would all parade to town hall to lodge an official protest with the mayor's office. The lack of respect on the part of Montaguto toward their superior township had to be punished somehow.

The mayor asked his secretary to call a meeting of the town council open to the general public for the following Monday at 10 a.m, sure that nobody would show up.

In fact, in the hamlet everybody knew that on Monday mornings, if people were not busy tending the animals they raised and the crops they cultivated, they were either shopping and chit-chatting at the Tavern open market or gossiping their time away at the doctor's office while waiting their turn. But that Monday morning everybody in town forgot about their business and flocked to town hall to follow the proceedings of the protest.

By 9:00am the city council room was jammed, and to calm the people outside who were still trying to hustle their way in, the mayor promised that he would have a town crier on the balcony to keep the citizens informed about the discussion and proposals of the council in session.

When the meeting was called to order, it became a hubbub as everyone was shouting his proposal to punish the insulting impudence of Montaguto. After hours of shouting and yelling, three proposals were on the table.

- 1) Catapulting fireballs over Montaguto from the towering area called "Ariedda".
- 2) Building a 30° sloping bridge to be used by Pannesi to roll stone balls over into the rebel town.
- 3) Building a huge stone wall to block the sunlight so that, in Montaguto, it would always be dark and cold.

After serious consideration of the pros and cons of each proposal, the last was voted by acclamation with one man voting against, the mayor. Everybody looked at each other and grinned.

It was no secret to anyone that just outside Montaguto, on a small farm and in a warm cottage, lived a widow with her five year-old son. She had lost her husband right after the child's birth. Her husband and the mayor had met and become close friends while they were comrades in one of the wars that was waged in the territory.

One night, while both were keeping watch, they promised to each other to be best-man at each other's wedding. And so when they got married, they became "compari". Now, one should know, that in those days, being "compari" meant that the relationship was thicker than blood, and so when his buddy suddenly passed away, it fell upon the mayor to take care of his family.

And so, it was no secret to anyone, that once a week, when darkness fell, with his black boots, mantel and hat on, a long stick in hand, a shotgun on his right shoulder, a knapsack full of goodies on his left and with his faithful German shepherd called Fido wagging its tail ahead of him, the mayor took to the steep sloping trails that led to the widow's cosy house.

There, around the small crackling fireplace, eating roasted chickpeas and drinking wine, he would tell his godson tales of ghosts and werewolves until the boy fell asleep, and he stayed on to keep the woman company until well into the night.

Everybody inside and outside of town hall was mute waiting for the mayor to say something or make a decision. But he was silent and kept on scratching his head. All of a sudden, the stillness was broken by the building inspector's deep voice. He suggested to build the wall, but to leave an opening or window in its centre to allow the sun to shine on the widow's cottage and give light to her small farm. The mayor smiled and everybody burst into laughter then started to clap their hands. The applause, they say, was so loud that it was heard in Montaguto, whose villagers started to wonder what the hell was going on across the valley.

In no time at all, the wall went up with the window in its center. Everyone in Panni was happy that "revenge" had taken place; happy also was the mayor for respecting his duties as a "compare", and happy was the widow with her son, who kept on growing her vegetables, raising her two pigs, chickens and hens and hosting her "benefactor" regularly.

The score was one to nothing in favour of Panni. The question now was whether Montaguto would or could suffer such a wrong and remain idle.

The answer was obviously negative. In fact, no sooner had the purpose of the wall been uncovered than the mayor of Montaguto called a meeting of the town council with just one point on the agenda: how to retaliate against the "villains" across the valley.

The discussion started at dawn and went on for hours on end through yelling and shouting. Nobody seemed to have a plan that could hurt Panni, simply because of its upper position. By 4:00 in the afternoon, silence had settled in the council room with every alderman, exhausted and weary, tired of shouting and being shouted at.

The silence was suddenly broken by five clear tolls of one of the church bells announcing to the village and nearby territory that it was 5 o'clock. Suddenly, someone got up and shouted, "Eureka! I've got it! We'll install wooden church bells! In Panni, they will no longer know the time of day."

People should know that in those days, the life of villagers was marked by the ringing of the church bells. When a baby was born, a festive bell would announce the arrival of the newcomer; a grave bell preceded daybreak announcing another fatiguing day in the fields; two different bells rang every 15 minutes, one marking the hour, and the other the quarter of the hour, 24 hours a day; a more resounding bell would announce midday and the long-awaited break from work; another bell, submissive in sound, preceded sunset announcing the end of the hard-working day; and... a mournful one would tell the town the passing away of a soul.

Thus, while in Montaguto the replacement of the heavy bronze church bells with wooden ones was welcomed with fireworks, street dancing and band playing. In Panni villagers thought their life would go completely haywire. But it did not because, in the end, common sense prevailed.

Montaguto had scored its goal and the game was now even. Did the feuding stop there? Of course not, but it must be said and underscored that the rivalry between these two villages has never caused any bloodshed. In fact, after soccer was invented, the highlight of the week in these two villages was the Sunday game, Montaguto vs Panni, and vice versa.

What's the situation today? Unfortunately, most of the feuding vanished with the early fog that accompanied the denizens of both towns on their way to the "shared" railroad station a few decades ago, but I hear that when Pannesi and Montagutesi meet, they still pick at each other, with the former offhandedly saying, "Why don't you turn your headlights on?" and the latter replying, "You still don't know the time of the day, do you? It's not sunset yet."

There can be no village that does not have a counterpart, an antagonist, a real, or not real, reason for conflict, or a reason purposefully built. It is a refrain that has been repeated for centuries in several alleys and districts of the world.

Panni does not escape this and the victim is there, on the hill a few steps away: a „ribald village“, Montaguto, which acts as a facing neighbor. A neighbor with not an easy character, who does not want to subordinate himself to the arrogance of the higher Panni. So this last one goes to the attack and, with authoritative deliberation of the Town Council, decides to erect a beautiful wall of rough and high and solid rock, to obscure the sun to the neighbor. But in the center he leaves them a nice hole to allow the same sun to illuminate the Montagutese house of a widow. She is a woman not so legal partner of the Pannese Mayor, who frequents the enemy assiduously just for this not only charitable reason. An unforgivable outrage. The answer is ready: the bronze bells of Montaguto by enchantment become of wood, so that Panni cannot hear the canonical hours, fundamental for work and for daily life, and without which life is as if it stopped.

Legend? Permanent oral tradition over the years? A dream? The answer is perhaps, perhaps only, in the parochialism that often prevails between villages for economic reasons or supremacy, for ambition to overcome the levels of the other. Or perhaps the answer is in the jealousies that are often triggered between nearby places; or maybe it lies elsewhere, far away, in the ever-alive and ever-present dream of every town, and so this town, of standing up to its specific diversity to walk faster and finally feel city ... Who knows it! Today ... or long ago ...

Review by GDM

4.5. The poor Dr. Vovola

by Giuseppe Procaccini [1924, p 100, see bibl.]

In 1860⁹⁸, while the Bourbons still ruled, there was a tax collector in Panni, a certain Dr. Liberatore Vovola from nearby Orsara.

Since the taxes were many and burdensome, the citizens were suffering for paying so much. Vovola in turn said: „*You must not*

⁹⁸ In reality the revolt took place on March 18, 1859, well documented by Alfonso Rainone (2018, p 211; see bibl.).

complain now because there will come a day when you will even pay the tax on hens." This phrase was repeated several times; but since it was distressful to tax payers, it became the spark of a revolt.

These peasants went to work every day to the various landowners. During one particular day, they were whispering inciteful things to each other. They often repeated Dr. Vovola's phrase among their various comments, so someone suggested that he be eliminated because, according to them, he was the one who put so many taxes on them. The comment passed from mouth to mouth, increasingly serious, until it became a conspiracy in the house where they gathered.

The alarm started on the evening of March 18, 1860 [1859, *see previous note*]. A man near the Portella called the conspirators together using a basin like a tambourine. These men, armed with hoes, sickles, clubs, hatchets, billhooks and other work tools, joined together and went straight to the tax collector Vovola's home. Once they brought him outside, they began to beat him. With an abrupt move he freed himself and ran away. He lived in one of the alleys between the streets Margherita and Umberto. Having freed himself from the assaults and beatings, he entered the road that was under the Torretta. He was so afraid that when he exited the arch, he slammed into the edge of the opposite corner. Stunned by the beatings, by the fear, and by the wound on his forehead, he fell to the ground almost lifeless. His moans were heard by a woman passing by, a certain Maria Concetta, nicknamed d'Addicco, who, having pity on him, loaded him on her shoulders and led him to another woman, a certain Carmela Calitri. Finally, she laid him onto a bed. While crossing the short stretch of road going from the arch under the Torretta, vico Metastasio and via Brecciara, where Calitri lived, a six-year-old rascal boy spied them, and ran off to tell the furious crowd.

The dark night increased the fear of the good citizens, especially the women, and they continued to desire his demise. Having lost their prey, the rioters turned their anger towards other people. They went to the chancellor's house, a certain Angelo Senerchia, but the latter, aware of everything, had fled beforehand and was not found. He hid in the sewer, staying there for three days; then he went to Montaguto, thus escaping certain death. Then the rumor was passed to go and get the archpriest Don Clemente Manuppelli. They went to his home, found him, and he was taken away.

Meanwhile, the rascal boy arrived saying that he knew where Dr. Liberatore was, and he invited the angry crowd to follow him.

When they arrived at Calitri's home, they removed the tax collector from the bed and carried him dangling by his feet. They continued to beat him. The parish priest, following the dying man from behind, tried to urge everyone to calm down, for the love of God. His prayers were worthless, and he too, pale in the face and full of fear, had to lower his eyes to such agony and be silent because someone also threatened him.

Vovola's body was taken to church where it was placed near the altar of St. Joseph, and everyone returned home.

The next day everyone acted as if nothing had happened; everyone went to mass as usual.

If someone asked what was up, he received the answer: „*It was St. Joseph*“.

On that same day a troop of gendarmes on horseback arrived from Bovino and Foggia and arrested about eight hundred people, but all of them repeated the usual verse: „*It was St. Joseph*“.

Forced to speak, many ended up telling all and blaming each other.

The people arrested were all massed in that building near the church which we commonly call the „Asylum“ [*in Annunziata Square, En*].

The gendarmes, lodged at *Taverna* near the corner where Vovola had slammed into the wall, were managed by Domenico De Furia, nicknamed *Struscio*.

While the trial was taking place, Garibaldi arrived in Sicily [*May, 1860, En*] to drive away the Bourbons. The words of Vovola became clear. The phrase he repeated was intended to be taken as a warning for tax escalation by the future government and not a threat to the peasants.

This phrase, misunderstood by the people, cost the life of poor Doctor Vovola, and many rioters were punished. The sons of the tax collector demanded justice for themselves and damages for their suffering of the loss of their parent.

4.6. Some Pannese Tales

told by Grazia Croce⁹⁹

4.6.1. *Giovanni at Sant'Elia*

Giovanni has gone to the countryside to fill a basket with figs. When he returns to the Sant'Elia fountain, sunset has arrived.

He stops to drink at the fountain but looks fearfully towards the nearby cemetery. As Giovanni bends down to drink, he sees a shadow that does the same.

Then he says, *"Madonna mia! Hey, you. What do you want? To drink?"*

Nobody answers. Giovanni is afraid and sees that the shadow continues to move: *"Maybe you want figs? I understand, maybe you want more! ... Madonna! Not enough? I'll give you five, ten ... Madonna! But what do you want from me? ... Hold on, I'll give you the basket with all the figs."*

And so Giovanni escapes to the village, running wildly, arriving half dead at his home.

After listening to him, his Mom bursts out laughing and says: *"My son, you are really stupid! Didn't you notice that it was your own shadow?"*

4.6.2. *One hundred sheep*

Once upon a time in Panni there was a shepherd who had one hundred sheep.

His sheep were the most beautiful: large, fat and with a wonderful woolen coat!

All the women of the village asked him for wool for the mattresses that they were to give to their daughters who were to marry.

One day the shepherd changed the field for the pasture because he noticed that the grass was much taller and greener on the other side of the bridge, so he decided to move his sheep over there.

⁹⁹ The tales are from the *Calendario Pannese 2005*, Suppl. n 4, *Il Castello* publ., Panni, October 2004.

The journey began, and the shepherd walked and walked the sheep to the bridge. But, what happened? The bridge was so small and narrow that the poor shepherd had to push the sheep across one at a time.

And so, one at a time, first the head, then a paw, then the other paw, then the belly, and then the back paw and the other one again; and the first sheep passed ...

[Waiting. The narrator stops speaking].

After a while someone says: „... and the fable, aren't you going to finish the story?“

The narrator: „Wait. All the sheep have to pass first!“

4.6.3. Mastro Serafino to hell

The best blacksmith was Mastro Serafino. He had a home near the Alambicco and he worked there. All the villagers took him pots, pans and many other things to fix.

One day a devil arrived and told him that the doors were broken in hell.

Mastro Serafino understood that it was an excuse to take him forever and take all his money. He said, „All right. Let me prepare my tools. Sit down, I'll be back in a minute“.

So, after a while, he came back with his tool box: „Well, now we can leave.“

The devil went to get up, but the chair had stuck to his back. Mastro Serafino, watching him walk away with the chair attached, took a stick and struck him with it: „*Sona mazza: ca t' pag'!*“ *[Take that! That's how I'll pay you!]*

The devil, with his back in pieces, returned to hell.

Beelzebub became angry, so two days later he sent another devil.

Mastro Serafino, who realized this, said to him: „Boy, don't you want to sit down? No? Are you sure? Climb the tree then and have a meal of my wonderful figs while I prepare my tools“.

When Mastro Serafino returned and said that they could leave, the devil couldn't move because he had eaten so many figs! And so he also said to this one: „*Sona mazza: ca t' pag'!*“

Beelzebub could not believe it, so he sent Nasone, the most cunning devil in hell.

When he arrived, Naso did not want to sit or eat. So Mastro Serafino took the tools and together they went to hell. When he arrived, he saw the black iron door completely broken and immediately took nails and hammer and started hammering.

After a while he told Nasone that he had finished the inside and had to work outside but that he needed some help. He went out and said to Naso, „Look through the hole in the door because I have to see if it's too big.“

Nasone looked out. When Mastro Serafino saw his big nose in the hole, he nailed it to the door so neither Naso, nor anyone else, could leave hell.

Naso began to scream.

Mastro Serafino could hear Beelzebub asking Naso who he was.

Mastro Serafino ran away shouting, *“Catch me if you can!”*, and he returned to work at his home at the Alambicco.



Serigraph 8. A view of Panni [photo lm, 2002]

Part 5

MEMORANDUM

5.1. Events and Anniversaries

- **Every Monday:** market at the Taverna.
- **January 6:** procession in honor of baby Jesus. Children's band.
- **Shrove Tuesday:** Carnival parade through the streets of the town.
- **March 19:** bonfire of St. Joseph for the whole town; the main one at the Taverna. Rite of cooking potatoes in bonfires. The ashes are then scattered on the ground for the auspiciousness of a good harvest.
- **40 days before Easter:** the *Quarantana* is a penitential rite of Lent. One or more black potato rag dolls are hung on balconies with seven feathers inserted in her potato body; as the weeks pass, the feathers are extracted one by one.
- **From Palm Sunday to the Easter of Resurrection:** typical sweets are distributed and a whole series of traditions occur:
 - **Holy Thursday:** evening and night worship.
 - **Good Friday:** procession of the dead Christ and of Our Lady of Sorrows followed by a band concert.
 - **Saturday morning:** the sound of bells and the eviction of the devil from all the houses: „*Jesce riavule maleritto, che ha da trasi Gesù beneritto*“ („*Damn devil, get out! Blessed Jesus must come in!*“). At one time this was recited by boys on the streets, striking doors with sticks.¹⁰⁰

¹⁰⁰ The custom, that ancient Christians had been purified by all the pagan and prosaic elements, recalls that of the ancient *Lupercali* rite, which Plutarch tells us about in 'Opuscoli' [XX, 68, I-II century AC]. The *Luperci* (wolves), the followers of Pan and Mercury, naked and in their underwear, armed with sticks, beat anyone they met, to purify the roads from the "dogs", the enemies of the sacred wolf. The rituals are also documented by tombstones found in Irpinia [ref. : F.M. Pratilli, *see bibl.*, Book IV, Chapter IV, p 463].

- **Afternoon:** blessing of the parish priest in all the houses of the faithful; as a gift he receives eggs following the tradition of an old town joke; and a secular request is played by the band.
- **Easter Sunday:** big party with Mass and band concert.
- **Monday in Albis, Easter Monday:** picnic at the Convent and traditional tribute to the Madonna del Bosco.
- **April 25:** Italian Liberation Day, Commemoration of the Fallen of the Second World War. Display of the arm of St. Costanzo along the walk to the Castle [restored on April 25, 2017, by parish priest don Mimmo Guida after many years.]
- **June 1 in the evening:** the party of the following day (Corpus Domini) is announced by a firecracker. It follows a procession lit by hand torches and the sound of the musical band.
- **June 2: Corpus Domini.** For many years this celebration has been sponsored by the Congregation of Ss. Sacramento and S. Maria Lauretana.
 - **Morning:** solemn Mass, procession, and blessing of the sick and the elderly.
 - **Afternoon and evening:** games and celebrations.
- **June 13:** procession in honor of St. Anthony.
- **June 15:** procession and Mass in honor of St. Vito at his little church on the Piano.
- **June 23** (St. John's Vigil) Preparatory Day for the transfer of the Madonna del Bosco to Panni.
 - **Afternoon and evening:** Musical Festival at the Convent.
 - **Night:** Prayer Vigil.
- **June 24:** preceded by lanterns at dawn, the Madonna is carried on shoulders from the Convent of the Bosco up to the village. Arriving at the "Chiosco" [Kiosk] in Piazza Matteotti (at the Piano), the Madonna is dressed in her gold and escorted to the Mother Church.
- **July 6:** anniversary of the grace of 1794 for the end of an incessant rain, and that of July 1797 for a long drought. A Fair is held in the village; at noon a procession of the Madonna up to the Piano and her return to the Parish.
- **July 22:** night procession for the 1930 earthquake.
- **The last Saturday in July:** fasting and procession for the miracle of the liberation from cholera on July 29, 1837.

- **August 15**, Feast of the „Spighe“ (wheat) or of the „Salme“.
 - **Morning**: procession from the Taverna to the Mother Church where mules and floats are decorated with ears of corn, and white and red ribbons.
 - **Afternoon**: procession in honor of the Madonna del Bosco.
- **From August 16 to 25**: 10 days of cultural, recreational and lay events: games, fairs, festivals, cycling races, motorcycle and vintage car parades, art exhibitions, seminars, conferences, book presentations and poetry readings, outdoor music and dancing, and a singing competition for children.
- **25 August**: the moving of the effigy of the Patron St. Vito, martyr from his homonymous church of the Plan to the Mother Church.
 - **Evening**: the Band's Grand Concert in Independence Square.
- **August 26 e 27**: patronal religious festivals in honor of St. Costanzo, martyr (26), and of the Madonna del Bosco (27).
 - **Morning**: Walk-about of the „Gerardo Rainone“ Band.
 - **Late afternoons of 26 and 27**: processions of the patron saints San Costanzo and Maria del Bosco and of the Patrons S. Vito and S. Rocco. Later: Solemn Mass. **Evenings 26 and 27**: celebrations and music at the Piano with rides for children.
 - **26 morning**: fair/market at the 'Taverna'.
 - **26 evening**: after the Holy Mass, blessing of the town with the sacred relic of the arm of St. Costanzo, Martyr.
 - **27 evening**: final concert at the 'Taverna' and, later, a great fireworks display.
- **August 28, 8.00**: procession for the return of the Madonna del Bosco to the Convent. St. Vito's statue back to his small church.
- **October 16**: procession in honor of St. Gerard.
- **October, November**: Autumn festivals.
- **November 2**: commemoration of the Dead with the presence of emigrants from all over Italy.
- **December 4**: commemoration of the Fallen of the two Great Wars.
- **December 8**: feast of the Immaculate Conception and choirs in the Mother Church.
- **December 13**: procession of Saint Lucia.
- **December 24**: traditional Christmas Vigil.
- **December 31 night**: special lighting in honor of the new year.

5.2. Associations and Pannese realities in the world and on the web

During the last century, after the great post-war emigration, various associations formed in cities where concentrations of Pannese emigrants were high. Due to space, we cannot list all of these, so we limit ourselves to the main ones and include websites where you can find news of these organizations:

ACAP of Prato Tuscany, IT: <https://www.facebook.com/ACAP.di.Prato/>
ASCP of Montreal Quebec, CA: <https://www.facebook.com/ascpdimontreal>

YPSC of Providence R.I., USA: <https://www.pannese-society.com/>

To these we must add the websites edited by local Panni residents and non-residents (in alphabetical order):

ARMONIA PANNESE [Band of Panni]: <http://armoniapannese.it/>

IL CASTELLO DI PANNI [Periodical Magazine]: <https://www.facebook.com/ilcastellodipanni/>

LA LOCANDA & IL RIFUGIO DI PAN [Hotel & Restaurant]: <https://www.facebook.com/locandadipan>

LA ZAMPOGNA DI PANNI [Pannese Bagpipe & news]: <http://zampognadipanni.altervista.org/home/>

MONTESARIO [Panni Art & Literature]: [on Facebook too] <http://montesario.altervista.org/>

NEL CUORE DI PANNI [Periodical Magazine]: <https://www.facebook.com/Nel-Cuore-di-Panni-283629735075499/>

PANNI E PANNESI [News from Panni]: <https://www.facebook.com/groups/52216099501/>

PANNI IN BIANCO E NERO [Ancient b/w photographs]: http://carminelapolla.altervista.org/Panni_in_bianco_e_nero/

STORIA, ARTE E MITO DI PAN [History, Art, & Myth of Pan]: [on Facebook too] <http://storiaemitidipan.altervista.org/>

SANTA MARIA ASSUNTA PANNI [the Mother Church]: <https://www.facebook.com/santa.mariaassunta.90>

5.3. Resources for Genealogical Research

While in Panni, one may visit the Comune and request genealogical information. The office is open to the public Monday through Friday from 9:00 am to 12:00 noon. Check opening hours during holidays and festivals.

One may also make a request to Don MIMMO (Don Domenico Guida) at S. Maria Assunta Church. Church records go back to 1591.

You may also e-mail the Comune to request genealogical information at: *demografici@comune.panni.fg.it*.

5.4. Local Products

Local cheeses, like Caciocavallo, Cacioricotta, Nodini of mozzarella, Provoletta; Tomato *Col sole di Panni* ("With Sun of Panni") *DE.Co.* (Controlled Denomination); Local sauces; Ham; Bread of durum wheat and of soft wheat; Taralli (*tarallo* is a kind of round shaped savory biscuit) and Taralli with eggs; Bread-tarallo; *Pizza-focaccia* with local tomato or with '*Ciambotta*' or with onions; *Casatielli* and *Scaldatielli* (Typical derivatives of bread); Durum wheat and burnt wheat *Pasta*; typical Legumes (lentils, beans, grass peas, *spulichini* beans, green beans); *Lambasciune* (a local sweet onion) in oil; sweet and bitter peppers; pumpkins; Panni oregano; Extra Virgin Olive oil; *Limongelle* apple vinegar; *Aglianico* wine; Apple juice liqueur; Various fruit juices; Digestive *AL.BA.NO.*; Local *Nocino* (walnut liqueur); *Limongelle* apples (*meledde*); Pears small (*peredde*); white and red Grapes; Cherries; Figs; black or white Plums.

5.5. Typical Pannese Cooking

(thanks to *Giuseppina De Michele*, and *Michelina Procaccini*)

Cauzune' cu la cepodda (fried onion pizza); *Cauzuncieddi* (fried dessert stuffed with chickpeas and vegetables); *Ciambotta* (mixed fried peppers, potatoes, eggplant or zucchini); *Casatieddo* or *Piccelatieddo* (a Pannese Easter cake made with flour dough, whole boiled eggs,

puff pastry, ricotta cheese, and “Strega” or lemon liqueur); *Cicatieddi e acciaio, o con rucola e patate* (a type of hat-shaped pasta cooked with celery, or with rocket and potatoes); *Crespelle* (fried crepes with powdered sugar); *Fave crure uoglio e sale* (broad beans with raw oil and salt); *Laganedde ‘a lu sanghe* (flat pasta, pig blood, and liquid chocolate); *Laganedde e fasule* or *cicere*, or *lenticchie*, or *chichierchie* (flat pasta, beans or chickpeas or lentils or grass peas); *Maccaredde* (sweet taralli at St. Vito’s feast, June 15); *Péttele* (puffed fritters); *Pezzotte e ghiete* (large pasta, beets, and cherry tomatoes); *Ravioli con ricotta e zucchero* (Ravioli stuffed with ricotta cheese and sugar); *Risotto cu la zucca* (rice with pumpkin); *Sanguinaccio* (sweet sauce with pig blood [no longer prepared], sugar, half-solid chocolate); *Suffritto* (fried meat, peppers in vinegar, and potatoes).

5.6. Mayors of the Municipality of Panni since 1884

1884	PROCACCINI Giuseppe
1885	STABILE Antonio, <i>Acting</i>
1885	CALITRI Pietro, <i>Acting</i>
1885	RAINONE Michele
1911	PROCACCINI Ferdinando
1912	RAINONE Michele
1913	TOMAIOLI, <i>Prefectural Commissioner</i>
1913	RAINONE Ercole
1917	DE MICHELE Antonio
1920	CIRUOLO Giuseppe
1923	... <i>Prefectural Commissioner</i> (19.01.1923)
1923	MANUPPELLI Luigi
1926	FUSCO Giuseppe, <i>Podesta</i>
1928	CIRUOLO Giuseppe, <i>Podesta</i>
1933	COLANGELO, <i>Prefectural Commissioner</i>
1934	SENERCHIA Francesco, <i>Podesta</i>
1940	TOLLI Luigi, <i>Prefectural Commissioner</i>
1941	PROCACCINI Giuseppe, <i>Podesta</i>
1943	CARCHIA Nicola, <i>Prefectural Commissioner</i>
1944	ROBERTO Francesco Antonio

- 1946 SPREMULLI Alberto, *Prefectural Commissioner*
- 1946 LAPOLLA Giorgio
- 1952 CIRUOLO Raffaele (deceased on the day of the oath)
- 1953 CARCHIA Rosina
- 1956 GRASSI Antonio
- 1960 BIANCO Francesco
- 1964 SAVELLA Saverio
- 1969 NINNO, *Prefectural Commissioner*
- 1970 CALITRI Pietro
- 1975 FORMICOLA Enrico, *Prefectural Commissioner*
- 1975 CALITRI Vito
- 1985 RAINONE Ercole
- 1993 DI BARI, *Prefectural Commissioner*
- 1994 CIRUOLO Antonio
- 1998 DE LUCA Leonardo
- 2007 MAZZIA Sergio, *Prefectural Commissioner*
- 2007 CIRUOLO Pasquale (third term: 2017 to 2022)

5.7. Parish Priests since 1591

- 1591 PALANDRA Giovanni
- 1598 DE ANGELIS Leone
- 1600 DE LUCA Petruzzo
- 1617 DE NARDIS Paolo
- 1622 GRAZIANO Marco Antonio
- 1624 FERRARIO Tullo
- 1626 ANZANO Lelio
- 1657 CIANCIARIELLO Giovanni
- 1688 MORRA Ambrogio
- 1702 GESUALDO Carlo
- 1723 COTOIA Salvatore
- 1727 DE COTIIS Angelo
- 1780 MORENA Innocenzo
- 1804 COTOIA Daniele
- 1830 SENERCHIA Nicolangelo
- 1836 MANUPPELLI Clemente

1888 BIANCO Giuseppe
1905 TOLLI Bonifacio
1916 SENERCHIA Vincenzo
1918 SENERCHIA Giovanni
1963 LONGO Antonio
1979 DE MICHELE Michele
1995 SARACENO Antonio Maria
2016 GUIDA Domenico

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¹⁰¹ The Bibliography presented here is not intended to be exhaustive, nor complete, of all the existing publications on Panni. It just wants to give a sense of cultural ferment and provides traces of the historical references used for this volume. We apologize, therefore, if someone or many, unintentionally, have been neglected.

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To the TEACHERS of the Elementary and Middle Schools of Panni who strive beyond measure to transmit to the young the values of a simple life, the local history and popular Pannese traditions.

To the magazine of the Municipality "NEL CUORE DI PANNI" and to VITO ALFONSO ZELANO, editor-in-chief, for the numerous articles and historical indications, together with all the collaborators on the editorial staff.

The contributions of the disappeared Pannesi should not be forgotten: BARTOLOMEO LISCIO, director of the first newspaper 'LA GIOVINE PANNI', 1910-11. GIUSEPPE PROCACCINI and his son GENEROSO, first great historians of Panni. FLORIO LAPOLLA for his photos on Panni's life which constitute a rich historical archive. MICHELE RAINONE from Prato (Tuscany, IT), for the first edition of the periodical 'Il Castello', 1980-83. PIETRO DE MICHELE, for 'IL CASTELLO' Second Edition, from 1996 to the present; he gave life to an enormous effort of information and culture, over many years of work collecting Pannese stories and traditions, many of which are reported in this volume; the newspaper 'Il Castello' is today online, and LUCA DE MICHELE, an awarded photographer, is carrying it out with great difficulty. The archpriest Mons. GIOVANNI SENERCHIA who dedicated his life to his people. The historian, journalist and writer NEMO CANDIDO D'AMELIO. The former Mayor LEONARDO DE LUCA, the professor's namesake, for the stories of his youth. The dear GIOVANNA PROCACCINI, for her fundamental studies in dialect and portals. The amiable CONCETTINA SENERCHIA, teacher and archeology enthusiast. And

the dear Master ALFONSO MANSOLILLO, for the development of the Pannese musical culture.

A dutiful thanks goes to the populations that over the centuries, over millennia, have given their imprint to our historical identity: Dauni and Greeks, Samnites, Irpini, Romanians, Heruli, Goths, Visigoths, Byzantines, Lombards, Normans, French, Aragonesi, Bourbons, Austrians, and Americans, of course. Some invaders remain off the list. These have come to our lands, have plundered and impoverished them. The Saracens left. Other invaders have been imposing everything on us, even the names of the streets that all the subsequent administrations have not had the possibility or the strength to change! Savoyards first; autocratic fascists, fake industrialization and finally globalization, have given rise to the dispossession, emigration and depopulation of Southern Italy, in front of which we are now only witnesses or almost impotent spectators.

But, if we talk about real history, how can we fail to mention, then, the victims of the popular and libertarian revolts unjustly called 'Brigandage', followed by those during the two great wars, with the tribute given by Pannesi to the Italian people, more or less blameless? Some paragraphs of this book, in addition to the Pannesi gravestones, are dedicated.

Not only along its history, but in all fields, Panni did not have yesterday, and has nothing today, to envy of other communities in an Italy populated by sailors, heroes, poets and saints. At the most, we should ask ourselves: what are we doing today to protect and transmit this heritage to the new, sometimes too distracted and pro-virtual generations?

To our recent past, as well as to the present, special thanks must go to the Administrations of good will, which have succeeded one another in the battles against a very ungenerous historical and economic fate. The thought naturally goes to the various mayors, including those I knew in person: ERCOLE RAINONE, FRANCESCO (CICCILLO) BIANCO, ANTONIO CIRUOLO, LEONARDO DE LUCA, and the current Mayor PASQUALE CIRUOLO.

RENATO DE MICHELE

Born in Foggia in 1949 to a family originally from Panni, Renato now resides and works in Naples as a musician, music therapist, and since 1983 in psychosocial rehabilitation.

Together with Pietro De Michele, who was its Director, he founded the periodical "Il Castello" in 1996.

Together with Pino Mastrangelo, Grazia De Michele and Vincenzo Franco De Michele, he edited the volumes of poems *Voci al Castello* [2003] and *Panni è ...* [2007].

He is the author of two historical novels set in Panni: *Orme di Panda* in [2004] and *Cronaca di un agosto templare* [*Chronicle of a Templar August*, 2014], as well as the Italian version of this book *Sali che ti porto a Panni* [2017].

He held two historical conferences in Panni: in 2011 about the presence of the Templars, and in 2015 on early Christian graffiti in the village. Thus was born the idea of writing a history about the town.

He has more than 60 articles and books of a scientific and artistic nature to his credit.

DIANE (DE SANTIS) McCAFFREY (*translator and collaborator for this English version*)

Born in Newport, Rhode Island (USA) in 1946 to the De Santis family, her grandfather Michele De Santis and grandmother Giovannina Carchia were both born in Panni.

She was a high school educator for thirty-eight years.

She first visited Panni in 2003 after serendipitously discovering that Renato and Pietro De Michele were her cousins. Their grandmother and her grandfather were sister and brother.

She is an active member of the Forum Lodge, Order Sons and Daughters of Italy in Newport and is also the Chairperson of the local civic organization, *Newport Festa Italiana*, which annually presents two weeks of events celebrating Italian culture prior to Columbus Day each October.

She is also an avid traveler.

Why does Panni have so many musicians and talented artists?

Does the myth of Pan have anything to do with art and this earth?

What did 'Pan' really mean, and what link did he have with Christianity?

What is hidden around Panni?

What was its ancient name?

Is the Christian history the one written in graffiti and on the hidden frescoes of the bell tower?

Why exactly are there traces of the famous Grail in Panni?

Do you know the tale of the shepherdess?

Do you know where the original statue of the Madonna is?

Who were the Guevara?

What was the bitter history of peasant revolts and plundering?

How devastating was the Piedmontese invasion?

Who were the heroes of the two wars?

What have Pannese people created today?

What horizon awaits Panni in the near future?

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