

## Church of St. Bernardino of Siena



Text Franca DiGiorgio (Google translation corrected by L.F. Dell'Osso)

In 1497 with the dismemberment of the estate of the County of Montescaglioso Camarda, Bernardino De Bernaudo, now legitimate possessor dell'antecedente Bernalda, directed the reconstruction of the settlement, which probably had been destroyed during the French invasion of 1501 or 1528, referring as handed down by Philip Ambrosiano in his History of the Civic.

The town began to take shape in the early decades of the sixteenth century, while its population decided to name it Bernaudo, in gratitude to their feudal lord. So although there exists the old Chapel of St. Donato, in the defense of the same name about a mile from the dwelling, it was necessary to build a church that was closer and even more worthy of the new duke. And in 1530, according to a statement from the local clergy in 1726, the Duke Bernardino De Bernaudo with zeal of his people built the Church Madrice, who decided to dedicate it to San Bernardino

of Siena, also adopted as the patron of the country instead of the previous S. Donato.

It was placed in front of the castle. From the manuscript that describes the pastoral visit of Archbishop Saraceno of 1544 shows that the Mother Church had over the main altar dedicated to St. Bernardino, three altars with their chapels dedicated to St Mary Magdalene, Annunziata and San Giovanni Battista in addition to the Baptistery. In this first document from which one can deduce information about this church the plant is not made explicit or the size of the same, nor are there traces of the tower that currently exists.

In 1726 the Bishop Giuseppe Maria Positano said that an inventory of the parish was prepared. From this, we learn that at the time the Duke's Land was the Baron Francesco Bernalda Navarrete, who lived in baronial building site opposite the church itself, and both buildings overlooking the old square (today's Piazza di San Bernardino da Siena).

The church had two aisles, a central, which is accessed by a large door and a side aisle that had another, smaller secondary entrance; above the main door there was a circular window in memory of the traditional Romanesque rose window. The ceiling was a gabled roof of wood, while the choir, to the east, the roof was "Lamm". At the bottom there was a picture of the choir, with a gilt frame, depicting the Virgin Mary of La Scala, San Pedro and San Bernardino of Siena. In the choir, chairs were arranged for about twenty-two priests and four deacons and clerics.

In total, the church had seven chapels and eight altars on the east side there were the chapels with their altars, to the west of the Chapel of the Rosary and Purgatory in line with the bell tower, which prevented the formation of a third aisle. On the left side and next to the bell tower was the cemetery made by and at the expense of the rev. Joseph Bellantuono, but never completed. However under the church, there were two cemeteries, which as stated in some scattered archive papers of the Bernalda Parish, one was under the Chancel choirs in the middle and the other was now the Baptistery, and restricted to baptized infants who died within the seventh year of life.

The "fatiscienza" of the Church and its modest size, with which had to

serve a population of about 2,000 souls in 1600, then 7000 souls in 1800, had forced the clergy to undertake continuous work of transformation. Most of the interventions, plus more visible, has been made in the nineteenth century contributed to the Church a number of additions and superstructures, all derived from the sole aim of making it a bit wider, but being constantly forced to work in limited economic hardship. A comprehensive folder kept in state power, collects documents and letters from the time that goes from 1819 to 1860, which are given exactly the disputes between the settlers and the stewards of Basilicata, which ultimately determined the fate of the Church of St. Bernardino ordering reconstructions and abatements with the help of the technicians in charge of various projects, and complaints of citizens interested in their parish.

The story said, regarding the Mother Church and for precisely the nineteenth century, began in 1815 with the arrival of missionaries in Bernalda some bogus monks who, with zeal and fervor, were able to convince bernaldese people to construct a new church because the existing one was reduced to a hut and inadequate for a large population of more than 4,000 souls.

The intention of the monks was to be disguised contribute an annual sum of 1,000 ducats, **entrusting the deputation to the Bursar curator at that time, Don Giamberardino Dell'Osso**. The people excited about the project of being fitted with a more beautiful and large church were swayed to break even a third, the best part, the only great Chapel of the Rosary. Meanwhile, the donations collected for the assistance and managed by the Bursar and some of his friends, a portion, that is 80 ducats, was used to pay for an engineer friend of theirs, who did a draft of the new church and the remaining one is known only to the Bursar Curator, and the companions of the Almighty.

When the missionaries returned the following year, with the intention of completing their project, they were thanked and sent away due to the difficulty of being able to get more money from the people.

Later, when the need to get the repairs to the Church was rerun, there were disputes over economic authorities of the clergy and the City. People continued to follow the sacred offices nearly crumbling in places,

while the pastor longs for municipal funds for repairs and Mayor Philip Ambrosiano refused to remember the events that led to the collapse of the Church. The neglect of the priest, who was still in charge of collecting the contributions of citizens for the new church, had led to the demolition of the Chapel initially and then, the dismantling of the roof, not sure in advance the need for such measures and do not even require consent under the authorities. The refusal of the mayor obviously was circulated as an opposition to the reconstruction of the Church, unleashing the citizen's fervor. Nonostante expertise without the work was not started because in the meantime it reinforces the idea of contravening the inability of the old Church building a new one. In fact, the Archbishop of Matera Acerenza and intervened with the steward Under the proposal to build a new church because of the increasing number of population in the thirties had reached 5,000 souls.

The country already in the eighteenth century had undertaken an expansion just outside the walls, creating the Rioni S. Rocco (around the church of the same name) and Carrera (around the church of St. Cajetan) and right in the early nineteenth century expansion had affected not only the districts of Giardino (at the Convent of the PP. Reformed), but a decree Law of King Ferdinand II in 1830 had granted permission to build a new village, continue towards the North. From this state of affairs, some believed that it would be better to build the new church in the area to which the country is stretched, and for greater ease of citizens living in the new villages, either because the old neighborhood would not be possible to adapt a soil This project, being saturated housing and being inconvenient break though the old houses to rid the soil.

The Decurionate just met in plenary on March 12, 1836 had decided that holding the idea to renovate the old Church of St. Bernardino provision has also repeatedly requested the extension, buying for 700 ducats a warehouse adjacent to the Church, Mr. Anthony Padula, who already was willing to sell it. In this way they would set up a church with the appropriate size of 105 spans the length of the aisle for width and 37 palms, 48 palms with the choir and presbytery, and more with the killing of the three chapels at 40 palms length and width ratio of the other space would be provided on the opposite side of the aisle to churn out other altars, containing costs, including the purchase of inventory cited

in an amount less than the 10,000 ducats. In this way, keeping the same site and using the waste materials produced by the killing, he could make a saving compared to the figure, which was necessary for the purchase of a new soil and other materials, given not less than 12,000 ducats. Moreover, it saw no need to build a new church in the village due to the existence in it not only the nearby church of S. Rocco S. Gaetano, but also that of S. Antonio belonging to the Convent of the PP. Reformed.

In later years he was ordained dall'Intendente of Basilicata to prepare the project for repairs to be made to the Church and for its expansion, the engineer in charge was so during the work, setting of 13,700 ducats total expenditure for the works to be performed, include costs for the expropriation of some homes adjacent to the planned ampliamento. Solo in 1847 after a survey done by local masons, showing that for 2244.84 ducats could think or renovate or rebuild the old church, it requested permission to undertake the most urgent renovation work.

But the events of 1848 forced the bernaldese people and, not only to forget for a while 'time the history of the Church which emerged in 1853. In fact once again the Church's problems to the attention of bodies, Engineer Director of Public Works of Basilicata, whereas not appropriate to base assistance on projects of simple experts, entrusted the task of drafting comprehensive renovation and expansion Cathedral Church of the architect Antonio Ferrara.

After the designation of February 4, 1853, the architect Ferrara went immediately on the spot for a relief of the current state of the Church and style so the new project, which was approved by the engineer of public works director Basilicata August 12 1854. From comparison of various descriptions and plants listed in the latest plans with the state of the Church today, it appears that in reality the intentions of an extension thereof were never realized.

Surely, then, in the need to obtain space for the expansion of the use by the faithful, the chorus was the environment that lent itself more to a reduction, which occurred at least partly during the fragmentary works of the early nineteenth century, which have simply created a more usable open space.

While a more significant intervention was commissioned by Don Pedro Stigliano in the '20s of the century, when the parish priest arranged the retreat of the altar beneath the arch of the choir and the construction of the railing marking the boundary of the presbytery. The same Stigliano ordered local painter Sampietro a panel with a painting that would be placed in the apse to cover a more ancient and original fresco, but surely already in a bad state, which however is still visible on the back wall of the apse. Sampietro is always the picture of Saint Lucia made do to the altar placed in the right side of the same name Chiesa. A latter period of work would also match the changes on the entire right side of the Church, which is detected by pastoral visits were always there are the three altars of S. John the Baptist, he said, the Santissima Annunziata and Santa Maria Magdalene, while the back of the Church, throughout the length of the choir, the sacristy was prepared. In reality, while at the time of design by Ferrara in 1853 from the plant of the state in fact the described arrangement is even confirmed, with the retreat of the altar, which occurred just in this century, the local vestry was reduced and this was obtained a room that still contains a permanent crib, and another altar transported on site deleted from the Convent of the Reformed. While the sacristy was built by expanding on the left side of the church, occupying a part of the old cemetery, where more and next to the left aisle the Baptistry was also built, united to the bell tower.

Later in the '50s the priest in Don Fumarola, using the funds arranged by a specific law for the damages of war, gave rise to other jobs but mainly interested in the outside of the Mother Church. Arriving just after the new parish priest Fr Joseph Eufemia could be completed the work undertaken, which involved the renovation of the main facade of the Church, to which the tympanum was raised and obscured the rose window, having drawn at the space for the pipe organ and, adding another level to the bell tower which also ended with a spire.

The troubled story of the Mother Church can be found, but even more disconcerting was the lack of fruitfulness of the disagreements that we have been through, fortunately it was not completely destroyed or in the distant 1815 or later as a result of extravagant ideas of renewal. It is certain that his experiences have stimulated the curiosity of those who still try to discern the signs of past ages or origins for some still obscure,

volendole attributed to the centuries preceding the sixteenth, finally left the image of his Chapel, which can continue to be just an image formed by the documents that tell us about it, although it could also in part its likely glimpse of foundations.

## Church of Our Lady of Caramel



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On the main street (Corso Italy today), which led to the castle door, which no longer exists, there is the Chapel of Our Lady of Mount

Caramel, which was built in 1544 and still without coverage. It was a fraternity head, while belonging to the Chapter parish. The Church of the "Carmine" had a bell tower with a bell and a single altar. But in 1726 the inventory prepared for the parish of Bernalda, we learn that there had been the works necessary for its expansion is not yet completed at the end of that century. In the second half of 1800 for the Church of Our Lady of Mount Caramel were again undertaken restoration **under the direction and expense of the Cantor Don Domenico Dell'Osso, belonging to a noble bernaldese family**, so it was built a crypt for the high altar and modified the bell tower, which assumed the current appearance.

## Remaking Clock Castelletto

BERNALDA - The past "is in the bell." Back the sounds of tradition. The Municipality of Bernalda announces the passing of the hours as they did over a century ago.

By noon on Wednesday, in fact, the two return to their nineteenth-century clock bells municipal, after nearly two decades of silence. In 1986 were removed because of the danger of falling and because one of the two supports had corroded. The "castle" for the bells in the last three months has been fully rebuilt, like the original, the city employee Torraco Francis, with the help of other colleagues dell'Autoparco municipality, under the direction of the head area Donato Viggiano.

Their skill, combined with experience, has filled a void. From many years now in the Piazza Plebiscito the elderly, who spend their afternoons sitting on benches, they had felt orphaned by something they knew they had lost awareness of time. To mount the castle, the company 'Lucana Spurghi "has made available its telescopic crane with a maxi-door basket persons.' It reappeared as a piece of bernaldese history. **The bells were cast, at the behest of Mayor Cavalier Luigi Dell'Osso**, awarded to Foundry "Carmine Capezzuto" in Naples in 1890.

In the council meeting of 18 January 1900 it was decided to install the clock tower. The overall expenditure paid in installments, was of 2464 lire. The construction was entrusted to watch Lagonegrese Michelangelo



Canonico. In 1968, after the work on masonry clock structures, the bells were "returned" to the people, as evidenced by an incision. The current city administration has done to reset the system clock your company "Canon" for over 120 years specializing in the manufacture and installation of tower clocks.

Than before the bells stop ringing at 22 to resume at 7. Their sound has led Early Christmas atmosphere, along with lights that surround the City and palms in Corso Umberto I. The year 2005, a new watch mechanism will also be given to Corso Italy. There, the clock still seems a long time for them to say: "We are here, rest well, we think that the time flies."

Giampaolo Palace (Article appeared in "The newspaper of Basilicata" Friday, December 17, 2004) (Google translation corrected by L.F. Dell'Osso)