



Montegabbione

tourist informations





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MONTEGABBIONE	3
The Tower	6
Santa Maria Assunta in Cielo	6
Madonna delle Grazie	8
Sant'Anna	9
Madonna del Carmine	9
 FAIOLO	10
Santa Maria delle Rose	10
 CASTEL DI FIORI	11
The Village	11
The Tower	12
San Michele Arcangelo	12
Santa Maria Maddalena	13
Sant'Antonio	13
Acqua Alta Abbey	13
 POGGIO DELLA CROCE	14
Necropoli and Castelliere	14
 MONTEGIOVE	15
Medieval Castle	15
La Scarzuola	16
Madonna di Lourdes	18
San Lorenzo	18
Madonna del Cammino	18



Montegabbione

Although the year of the founding of the fort of Montegabbione is not known, it can be probably dated between the 10th and the 11th century. In this period early medieval settlements in our region were fortified. The area has been inhabited since ancient times, testified by the presence of the Torricella fortification, in close proximity to Montegabbione, of the Murale hillock, in the vicinity of Montegiove, and of the hillock of the cross at Castel di fiori. These are settlements that, according to some archaeological studies conducted, can be dated to the Bronze Age.

Finds from Etruscan, Roman and Late Imperial times are indicative of continuous habitation of our area. Researchers mark the beginning of the occupation of Montegabbione at the end of the first millennium, for reasons still unknown for certain but assume the displacement of the population for defensive reasons to higher points like the tops of the hills of Montegabbione, Montegiove and Castel di Fiori.

However, there is no certain information about the date of the foundation of the castle and the fortified village of Montegabbione, but it is likely to be dated to the 11th century. Its history in the first centuries of the second millennium is closely linked to that of the Bulgarelli family, of the Montemarte family and more in generally to the municipality of Orvieto, the territory of which was Montegabbione part. In the second half of the 13th century Orvieto enjoyed a large territory in the countryside, subdivided into fortified villages such as Montegabbione as written in the cadastre of Orvieto of 1292 with the name "Castrum Montis Guabionis". In the cadastre the land and properties of the inhabitants are described; commonly people owned "silvate, vineate, rufinate, cum olivis, cum quercubus, cum arboribus" meaning woods, vineyards, steep lands, olive groves, oaks and trees.

On the occasion of the Holy Year or Jubilee of 1300 called by Pope Bonifacio the 8th, troops from Orvieto were sent to Rome (as today we would call this the Orvietan service of order, or police), the cavalry of the Commune for the security of the city and of the Pope himself, and still many more infantrymen from the castles: Ficulle 100, Monte Gubiano (Montegabbione) 20, Carnaiola 6, Montegiove 6. In 1339 the custody of Monteleone and Monteleone castles was given to Nerio di Nardo di Bulgaruccio, of the Bulgarelli family or counts of Marsciano with fifty experienced soldiers. To follow the events that link Montegabbione to the Bulgarelli family but especially to that of the counts of Montemarte it is necessary to refer to the chronicle sources and the papers of the family. From the archive of the Montemarte family comes a note of 1378 by Pope Gregory XI, in which the Pope recognized the fidelity, particularly appreciable in those difficult times, of the beloved sons of Montegabbione and Monteleone, and which urged them to be equally obedient to Francesco Montemarte conte di Corbara.



In general the history of Montegabbione of the second half of the 14th century and the first half of the 15th century is marked by the continuous power struggles that involved Orvieto and all of the countryside between the Bulgarelli with the various branches, the Muffati, the Monaldeschi, the Melcorini, the Montemarte, and from time to time those who supported the various interests of the different factions. In 1443 captain Nicolò Piccinino, who had fought alongside Braccio di Montone, in support of the Pope and the city of Orvieto, besieged the castles of Montegabbione and Monteleone, defended by Ugolino di Montemarte. The siege was a success, with the besieged forced to retreat and the Montemartes to leave the castles. The situation was resolved shortly after with the return of the two castles to the possession of the Montemartes, together with other Orvieto possessions and the possibility to return to Orvieto. This all in return for obedience to the Pope and to the Church of Rome.

The possession of the Montemartes of the castle of Montegabbione ended in 1478 when Pope Sixtus IV cedes the castle to his nephew Bartolomeo della Rovere. Della rovere sells the castle to Orvieto in 1480, with an act signed by himself in Montegabbione. From this moment the dependency of Montegabbione on the state end definitively, forever to be part of the castles subject to the city of Orvieto. Even, compared to 1292, the communities subject to Orvieto decrease their dependence and bind themselves to the more important castles like Montegabbione, which are in strategic positions.

In the sixteenth and seventeenth century Montegabbione was dependent on Orvieto and the Papal State in a political quagmire from which it came out only after the first Roman Republic and above all after the annexation of our territories to the Napoleon empire in 1809. With the fall of Napoleon, and following internal demands, Pope Pius VII initiated a series of innovative reforms and, most importantly, put an end to the centuries-old feudal rights over the municipalities.

Montegabbione and Castel di Fiori, to be part of Montegabbione at least since 1824, depended on the feudal jurisdiction of the Municipality of Orvieto, which on November 12, 1816 gave up Benasso, Civitella d'Agliano, Collelongo, Montegabbione, Monteleone, Palazzo Bovarino, Ripalvella, San Venanzo and San Vito.

In the successive wars of independence that led to the Unity of Italy, some volunteers departed from Montegabbione to fight for the unification cause. With the referendum of 1860 the 285 Montegabbionesian voters expressed themselves unanimously for the annexation. With the Unification of Italy, and precisely in 1868, the municipality of Montegiove was abolished and included to that of Montegabbione.

After the World War I, the fascists violently seized power. This was also the fate of Montegabbione, which was taken with violence from the socialists. In World War II and the War of Liberation in the Peninsula on June 16, the British of the 5th Northamptonshire regiment, supported by Wiltshire Yeomanry from the artillery division, and 4.2-inch mortars of the 1st Kensingtons, attacked Montegabbione.

Nowadays demographic stability is secured by those who have chosen Montegabbione as an immigration destination, from the flow of Germans in the eighties, up to the most recent migrations from the countries of Eastern Europe and the Balkan Peninsula. These people who have been able to integrate and be part of the Montegabbione community deserve full credit.

The tower of Montegabbione probably dates back to the 14th century. It is clearly of a military architectural setting and has a truncated pyramid as a base. It is built with hammered, squared “pietra viva”, with narrow slits. On the top of the tower, a series of isolated battlements seem to reveal the existence of a projecting pediment, which has now disappeared. However, the height and crenellation of the tower are probably not the original ones, as they reveal a restoration carried out in the early 1900s.

The mortar used for its construction is very hard, chisel-proof, not only because of the normal chemical process of dehydration of the lime. In recent years the tower has had an external and internal restoration, which allows a visit through a metal staircase. A deep cavity, filled in time with debris, was found in the ground beneath the tower. It could have been a cistern for the recovery of rainwater or, but at the time less likely hypothesis suggests a secret underground passage out of the castle walls.



The Santa Maria Assunta in Cielo Church

The church was inaugurated in 1876, built on the ancient cemetery and the ancient castle church. All the inhabitants contributed carrying every Sunday most of the stones needed in their own hands, and paying their own contribution to the construction of the church. It was built in three years 1873-1876, to the designs of the architect Nazzareno Biscarini from Perugia, using bricks from the furnace of Francesco Biscarini and Raffaele Angeletti. The church, with three naves, rises on the top of the hill of Montegabbione, beautiful and majestic with a severe and grave façade. It is all adorned with precious relief work in terracotta, executed with exquisite taste and refined precision. The twenty mullioned windows and round windows, originally had all the stained glass connected in lead. The attached bell tower was built in terracotta in 1998, with the contribution of the whole population.

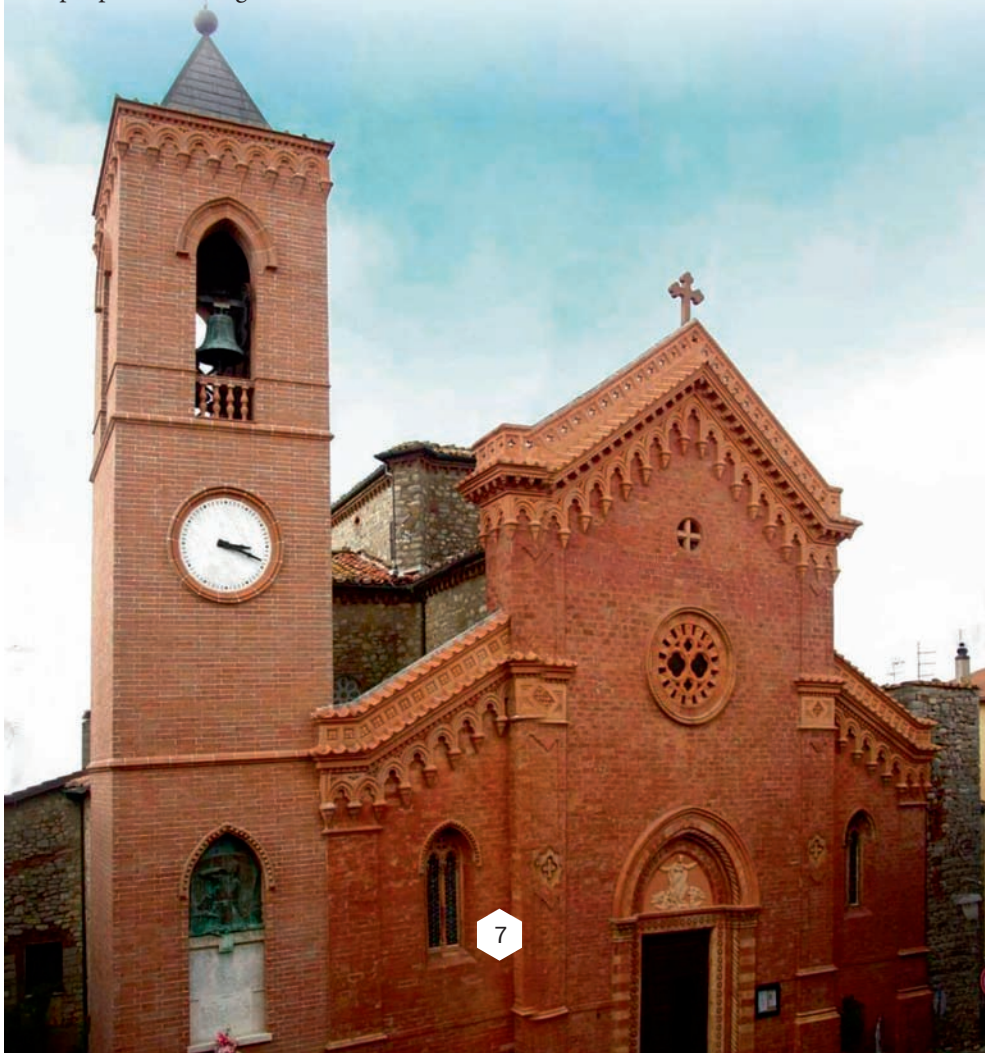
Inside the church there are three altars in terracotta, with a stone “mensa”. Above the main altar, isa crucifix at humab dimensions, is dedicated to the Assumption. Above the altar on the left is a painting on canvas depicting the crucifixion of Jesus. In the painting, at the foot of the Cross, where tradition would have placed the Mother and John, the unknown artist has placed three persons created by popular devotion of the time (17th or 18th century?):

1. Saint Joseph, the putative father of Jesus, invoked as patron of the dying (in Montegabbione there was the Confraternity of the Good Death);
2. Saint Francis of Assisi because the Franciscan influence on this region was great;
3. Saint Biagio, bishop and martyr of the fourth century, invoked as protector in case of a sore throat.

Saint Biagio holds in his hand the symbol of his martyrdom: a sharp iron brush, similar to the one used to carding wool. In the painting, while the putative father assists the son in passing, the "poor man" hugs "sister death" and Biagio seems to pick up a message of salvation.

In the restoration phase, however, it was discovered that hidden under the figure of Saint Biagio, was actually the image of a cardinal, probably Saint Charles Borromeo while under the figure of Saint Joseph there is the image of Saint Peter. In fact it is strange in the classical iconography to see a Saint Joseph holding a book, characteristic however of the Doctors of the church such as Saint Peter. In addition, the latter should have held keys instead of the lily of Saint Joseph. St. Peter and St. Charles Borromeo are the subjects of the typical framework of counter-reform, the movement within the Catholic Church initiated by the Council of Trento (1545-63) to counter the development of Protestant doctrines. Evidently the citizens of Montegabbione did not much like the subject of this painting and an anonymous hand replaced the Cardinal and Saint Peter with Saint Biagio and Saint Joseph.

The pulpit of special artistic value is, raised in the right aisle, a real jewel in terracotta, in Renaissance Gothic style, awarded with a silver medal at the Umbrian exhibition of 1879. On the 125th anniversary of the foundation of this church the cav. Lodovico Vergari had it restored "as an act of thanksgiving to the Lord and generous gift to the Bishop of Orvieto-Todi Lucio Grandoni, to the parish priest Giovanni Ermini and to all the people of Montegabbione. October 2001".





The Santa Maria Assunta in Cielo Church

It is said that, towards the end of the 15th century, a 15-year-old girl, most devoted to the Madonna, was descending from the village to a spring at the foot of the hill to draw water, when she suddenly saw a beautiful Woman who, smiling, advised her to publicly worship in that place. The young woman ran home and, fearful and amazed, told the priest and everyone what had happened. No one believed her. She returned to the place of the apparition and told the unknown but beautiful Lady that everyone laughed at her. "Fill the jug with the spring water - said the Woman – and put it upside down on your head". The girl did so, and to everyone's surprise she did not spill a drop of water.

This miracle convinced the parish priest and the inhabitants of the village, who went in droves to the spring, praising and praying to the Lady of Heaven, Mary, and invoked her with the title of Our Lady of Graces. Then a chapel was raised near the spring, later enlarged, which became in time a Sanctuary of reference for the whole population.

Originally it measured a few square metres, but over time it was enlarged and modified, as evidenced by the periodic pastoral visits, documented from 1573. Only through a careful reading of them is it possible to reconstruct in part the history of Our Lady of Grace. Moreover, it did not have a leading role, except that of votive Sanctuary, because of the presence of numerous other churches and chapels in the territory of the municipality. The fresco placed above the high altar is of considerable artistic interest, representing what the scholars call "the Madonna of milk" that is, a Madonna nursing the baby Jesus. It is believed that the painting can be attributed to students of Perugino. Some monograms and crosses engraved in the brick frame of the main door suggest the use of the church by pilgrims passing through the territory.



Erected in the middle of the 19th century, the parish priest Don Luigi Galli wrote in 1886: this abandoned and almost derelict chapel was restored by the parish priest Galli in 1861. There is a small canvas painting in mediocre state, representing Sant'Anna. In 1879 Galli had the altar built there, and by faculty obtained from Mons. Riganti, Diocesan bishop, blessed on the day 26 July 1879.

On the day of St. Anna the Sacred Mass is celebrated there every year, and in the evening there is a similar function. The altar is missing up to now and lacking all the necessary. Later the chapel suffered the incursions so much, that about



twenty years after, the new parish priest of Montegabbione, Don Policarpo Baldini, had to restore it again. At the beginning of 1985 there was the latest of the substantial complete restoration, including the bell tower and the roof. The work, a donation, was carried out by Antonio Montagnolo, Giuseppe Montagnolo and Mechelli Edoardo. On the day of St. Anne in the same year, during the feast of old age, the baptism of a child of Montegabbione was celebrated there.

Madonna del Carmine

Built on the plain of Faiolo, now deconsecrated, there was a hermitage attached to the church. The hermit was entrusted with the custody of the sacred place and the care of three small plots of land that were to benefit the church. It was a place of pilgrimage. It should be remembered that St. Benedetto Giuseppe Labre (who died in 1783) stopped there several times as a pilgrim and was a guest of the hermit Fra' Francesco da Ficulle. On 16 April 1783, during the night, Fra' Francesco saw his friend appear going straight to the church passing by the staircase.



The hermit prepared some dinner for the guest, and when he did not return he went looking for him. But the church was empty and the doors locked from the inside. The astonishment was great, but increased in the following days when it became known that Guiseppe Labre had died in Rome that same evening.

Faiolo



Maria delle Rose Church

It is the title of the ancient church of Faiolo, which is of beautiful workmanship, built in a wooden-beamed internal structure. In the last century the patronage of the church was entrusted to the family Caravaggi and two small plots of land were donated by them. Inside there is only one altar topped by the fresco of a Madonna. On the right, just outside the apse, there is another fresco of Maria that can be traced back to the 15th century.



Castel di Fiori

The village



The charming village of Castel di Fiori has a resident population of a few dozen people to which, in the summer season and other festivals, numerous Italian and foreign families are added. The skillfully restored village has kept intact its medieval charm. It is surrounded by walls with the dominant presence of the Castle (now in a state of ruin) and the medieval tower. In the lovely central square the Baronial Palace of the village faces the Church of Santa Maria Maddalena. There have been various archaeological finds in the area, including the necropolis of Poggio della Croce. Its use can be traced back to the Bronze Age extended up to the sixth or seventh century A.D., and is evidence of the use of the area around the hill of Castel di Fiori since ancient times. The first definitive reference to Castel di Fiori is reported in the "Ephemerides Urbevetanae" edited by Luigi Fumi: *de castro aquae altae, quod praeter conscientiam urbevetani communis, murature t aedificatur norite et vocatur Castrum Florae* (the Castle of Acqualta which, by decision of the Municipality of Orvieto, is constructed and built anew and is called Castle of Flowers).

Acqua Alta. The Castel di Fiori was originally called Villa Acqua Alta, from the name of the abbey of Acqua Alta, which probably stood at the foot of the hill of Castel di Fiori. On July 13 1350 the Castle of Castel di Fiori was attacked by a small army of knights and foot soldiers, one for each Orvieto family, armed to destroy, moving from the city of Orvieto towards north-West. This was the will of the wise men from Orvieto: "... Let the castle of Brandetto, in which the Bulgarian himself withdrew to carry out his evil deeds, be destroyed, so that he can do so no longer, nor can another be welcomed there. The same system applies to the castle of Acqualta, which, without the town of Orvieto knowing, surrounded by walls and built again, is called Casteldifiore: it must be treated like Brandetto".

Disputes between families in the 14th century. In 1380 the castle was the object of a dispute between the Montemarte, the Monaldeschi of the Vipera on one side and the Monaldeschi of the Cervara on the other. At the dawn of 1200 there were two emerging families in the Orvieto territory: the Monaldeschi and the Filippeschi. The first supporters of the pope, the second supporters of the empire. But the powerful Monaldeschi came into disagreement with each other and were divided into four families: Della Cervara, Dell'Aquila, Del Cane and Della Vipera, who were united in two factions, Buffati and Malcorini, whose names were then converted into Muffati, followers of the emperor and Melcorini, followers of the pope.

The castle owners in the 15th century. The castle was later the property of the famous soldier of fortune il Gattamelata who in the mid 15th century also owned the castle of Montegiove. On an unspecified date the castle passed to the ownership of the family of the commander and by inheritance to Todeschina Gattamelata, his daughter. She married the Bulgarian Antonio Conte di Marsciano (1429-1483), and from the marriage were born three sons, Lodovico, June 13, 1471, Antonio and Ranuccio. After the division of the fraternal property of the counts of Marsciano, Lodovico came into the possession of the castle of "flowers" and so, by the female line, the Castel di Fiori returned to the ancient owners. The Counts of Marsciano kept the property even after the passage, at the end of the 16th century, to the Papal State. The Marocchi family were the last established owners until shortly after the war when the last heir "La Signorina" left the patrimony to the Church, which was divided up and purchased by private individuals.

Modern history has shown that Castel di Fiori followed the fortunes of Montegabbione on which it depended. The community, at least in the eighteenth century, had its council for the management of the furnace, the slaughterhouse and the payment of feudal taxes which had to be paid to the Municipality of Orvieto which boasted its jurisdiction. With the "motu proprio*" (*in Catholic canon law, it refers to a document issued by the pope on his own initiative and personally signed by him.) of Pius VII the Municipality of Orvieto renounced the feudal rights on the Feud of Montegabbione in 1816 and therefore on the village of Castel di Fiori.

The sculpture is a copy of San Michele placed in a shrine above the portal of the Sanctuary in Gargano. This original sculpture is inspired by the statue of the cave of the sacred place, made by Ferdinando the Catholic, in 1507. The Archangel of Castel di Fiori, like the Apulian one, is the warrior angel with his right arm raised in action to strike with the sword, now destroyed, keeping the devil on the ground with his left foot. On the bottom of the pedestal are the date 1937 and the inscription: “QUIS/UT/[DEU]S/SANCTE MICHAEL/ARCANGELE DEFENDE/NON SIN PROELIO/UT NON TE PE[REA]MUS/IN T[R]” This is the reduced formula of the prayer to Saint Michael instituted by Pope Leo XIII (1878-1903) as a prologue to the exorcism against Satan and the rebel angels, included in the Roman Ritual of 1903, which was to be recited at the end of Mass after a prayer to Our Lady. On the back of the statue the material, ROCCIA MONTESANTANGELO, and the name of the artist, PERLA MICHELE SCULTORE are engraved. Michele Perla, who died in the 1980's, was the last of the “statuary” or “sammichelari” artists of the image of the Saint. These artists had the privilege granted by Ferdinand I of Aragon in 1475, to be the only ones to be able to sculpt the statues of the Archangel throughout the Kingdom of Naples.



The Tower

The tower of Castel di Fiori, is part of the castle complex, and is thought to date back to the early 1200's. Because of its position on the boundaries of the Orvieto territory, it was built and used as a watchtower, also probably because originally the tower was much higher. In fact, it had to have two other parts on top that were connected and went narrowing upwards, from the largest down to the smallest up. A first attempt at restoration was carried out around 1930, while a good conservative restoration, begun in the 80s, restores the artifact.





Santa Maria Maddalena Church

When The Church of Santa Maria Maddalena was built is not known, but it is assumed to be between the seventeenth and eighteenth century, probably on the ruins of the ancient castle church. The church dedicated to Saint Mary Magdalene penitent, is located inside the walls of Castel di Fiori and was a popular rural parish until the exodus from the countryside after the second post-war period. It is a building built of stone, with a single nave, covered by a pitched roof supported by wooden trusses, separated from the presbytery by a triumphal arch in brick, raised on a semicircular step. The apse is covered by exposed brick barrels vaults; in the niche on the back wall is a wall painting of Maria. Other elements worth to be noted are the wooden choir on the opposite face and the shrine of Santa Teresina along the left wall.

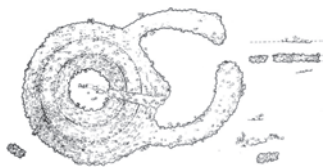
Sant'Antonio Church

The church of Sant'Antonio Abate located outside the walls of the village near the cemetery, was built as a private chapel by the Counts of Marsciano. They became lords of Castel di Fiori from the 8th century and other neighboring castles such as those of Montegiove, Parrano and Carnaiola. It remained in use for over 150 years until the family left the village. It fell into disuse and was deconsecrated in the middle of the 19th century because of its deplorable state.

Acqua Alta Abbey

One of the oldest structures of the Montepulciano territory is the remains of the Abbey of Acqua Alta. It is assumed, without any archival evidence, that it was erected in the tenth century during a period of Catholic rebirth. The next information has been retrieved from the historical bibliography of our territories. In 1139 Bernardino denounced the abbot of San Pietro di Acqua Alta and demanded he gave back all things unjustly stolen. Thus wrote Ughelli: "You can see up to today the remains of this Abbey [San Pietro di Acqualta] at the roots of Castel di Fiore .." Some believed that the Church of San Lorenzo di Monte Giove was built by this Count Bernardino.

Poggio alla Croce



Necropolis and Castelliere

After an archaeological discovery in 1987, some young people from Montegabbione reported the area of Poggio della Croce. The Poggio della Croce is a hilly relief between Castel di Fiori and Montegiove. Excavations carried out on the eastern summit brought to light some stone tombs built by slabs placed both vertically to form the walls, and horizontally for the bottom and the roof. So far only three graves have been surveyed. One of them contained only one human skeleton, another four, the third nine individuals, among them some children. They are surrounded by a funerary enclosure, originally covered with bricks, whose doorstep and access steps are still visible. The most interesting finds found in the necropolis are five rather deteriorated bronze coins in the first tomb and in the second fragments of a greyish ceramic olla pot with its lid and a crushed lamp with a disc decorated with petals and cross on the spout, which dates these findings to the fifth and sixth century A.D.. In the third tomb came to light a bronze earring, small coins and fragments of a lamp similar to the previous ones.

Not far from the necropolis, on the western summit of the hill there is a large circular fence formed by stones classified as a castle used since the Bronze Age. There are other castles in the territory of Montegabbione in visual contact with each other: in particular those of the Torricella (Piazzone), in Montegabbione, Poggio Murale near Montegiove and the aforementioned Poggio della Croce. The castles were fortified enclosures, which usually stood on top of the hills and were distributed in such a way as to control large areas and dominate the communication routes. The best known and studied castles are located in northern Italy and can date back, according to some experts, to the end of the Bronze Age or the first Iron Age, however not beyond the protohistoric era.

The fortified enclosures may have been abandoned by primitive men when the improvement of the environmental conditions and the evolution of sheep farming towards agriculture favored the settlement in the surrounding plains.

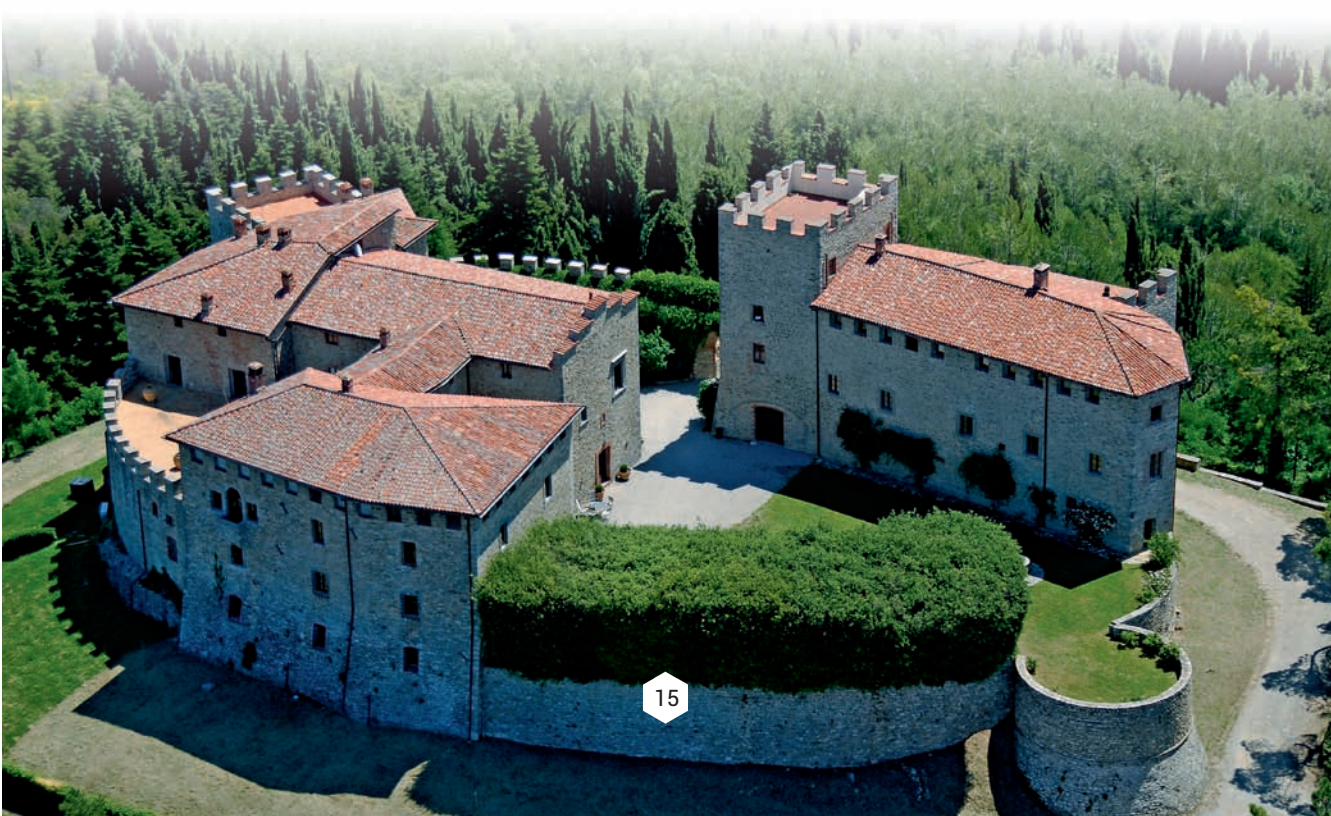
In the Etruscan-Roman period and in the early Middle Ages, Castelliere were again inhabited for mainly defensive purposes. The fortified enclosure on the Poggio della Croce, the only one investigated by the Soprintendenza (government department responsible for monuments and other treasures) of those in the area, appears as a huge accumulation of stones. However, its circular shape can already be clearly identified as an interesting archaeological document. Studies have shown that the enclosure is 25 m in diameter, with calcareous stone walls superimposed on a dry surface for a thickness of about 4 m and with a height presumably of 7/8 m on the eastern side. Two walls are stretched in a hemicycle with a characteristic pincer form. The entrance to the enclosure, about two metres wide, opens on the right towards the necropolis, which was probably joined by a paved road still partly visible.

Montegiove

The Medieval Castle

The castle of Montegiove stands on a wooded hill in the heart of green Umbria, on the border between Orvieto and Perugia and is one of the oldest castles in the region. Its construction dates back to the medieval period of the city state (12th century) and has been preserved with care and attention, representing today one of the best examples of preserved fortresses of the time. Nestled in the lush Umbrian countryside, the castle enjoys a fabulous view over the surrounding countryside, while being a short distance from Rome and Florence. The castle owes its name to the existence of a Roman temple dedicated to "Iuppiter elicius", confirmed by the discovery of two terracotta votive heads of the divinity. It was erected around 1280 by the Bulgarian Family, Counts of Parrano and Marsciano. Over the centuries the property of the castle had various owners, becoming among other things the residence of Beata Angelina, of the Monadelschi della Vipera family - mentioned in Dante's Purgatory- and of the famous warlord Gattamelata. Since 1780 it has belonged to the Misciattelli Mocenigo Soranzo family who unified the ancient manor and the property of the castle, adapting it for agricultural purposes. At the end of the nineteenth century the restoration was begun, with nineteenth-century criteria, to transform it into a residential residence. Today the Castle of Montegiove, after the restoration, is very well preserved: massive, severe, with walls and moat, and a circular corner watchtower. Above the entrance door to the castle is the coat of arms of the Misciattelli family, inside is a large courtyard with a central well.

The palace is embattled with crenellations in the Guelph style and there is a chapel dedicated to the blessed Angelina. The territory surrounding the castle owned by the family Misciattelli Mocenigo Soranzo is rich in numerous hectares of vineyards, olive groves, a barley field and cedar woods, producing excellent quality products. For example the Orvieto Rosso, a DOC wine (district of Orvieto) whose production is permitted in the province of Terni, IGT Umbria Rosso and extra virgin olive oil DOP (Colli Orvietani).



In the 8th century, there existed a niche or “maesta” at a crossroads, in which was painted a poor quality Crucifixion. Today remains the sinopia of this painting, which experts dated to the beginning of 1200. A pious tradition says that in 1218, St. Francis of Assisi, passing through those parts and finding the place suitable for solitude, built a meagre hut (scarza). Tradition has also handed down the existence of a spring of water made by him to spring miraculously. On the place of the hut, Nerio di Bulgaruccio dei Conti di Montegiove erected a church in 1282 with an octagonal oratory, of modest size. The church was called Scarzola and was entrusted to the Friars Minor, who enlarged it and dedicated it to SS. Ma Annunziata, but they proclaimed the annexation of the church and erected a Convent. Below this church were buried: Count Nerio (1290), many of his descendants, and also the younger daughter, Todeschina (1428), of the captain of Ventura Erasmo da Narni called the Gattamelata and the wife of Ranuccio of the counts of Marsciano.

The ideal city of Buzzi: from 1958 to 1978, the architect Buzzi designed and built, in the valley behind the convent, a grand theatrical stageset that he defined as “an anthology in stone”, which has been left deliberately unfinished, that allows the rediscovery of visual experiences of the past. Villa Adriana for the gym, swimming pool, spa etc.. Villa d'Este (Tivoli) for the architect-archaeologist Pirro ligorio, the seven buildings in the Acropolis (Parthenon, Colosseum, Pantheon, Pyramid, Tower of the Winds, Temple of Vesta, Bell Tower). Bomarzo for the effect of play and wonder (boat, Pegasus, monster).





Only in a theatrical setting is it possible to justify buildings of the past, false ruins, ideal cities. The engagement in a narrative theme is that of the Renaissance models of Andrea Palladio, Vincenzo Scamozzi and Sebastiano Serlio. The complex develops an internal spiral formed by a series of pergolas. Inside these there is a vertical axis that from the skeletal statue of the Pegasus, through a system of terraces, leads to an amphitheater, to an agnostic theatre, to a grassy theatre, to end at the broken column tower. The horizontal axis is bounded to the left by the bee theatre, to the center by the stage with a musical labyrinth, and to the right by the city Buzziana with the Acropolis at its climax. A initial contradictory relationship is established between the ancient conventions and the intellectual fabric of the theatre, overloaded with symbols and secrets, references and quotations. From references to both pagan and christian deities, to the memories of the Villas of Pliny, to the "AB OLIMPO" of the Mountain, to the polyphiliac of Frate Colonna, to the unconnected ideas of Francesco Borromini and Filarete. The style that best interprets Buzzi's license to disturb is the neo-mannerism that he also identifies in the use of stairs and ladders in all sizes, elongations of architectural limbs, variety of rustic forms, a few monsters, disproportional volutes of some parts, green statues of the Archemboldi, bundling together of the buildings, of monuments, that of the labyrinthine that reaches a certain surrealism, evocative, sinuous, anthropomorphic, geometric, astronomical, magical.



Madonna di Lourdes

The Madonna of Lourdes rises on the plain of Borgone, and has been recently restored. It was erected by a nurse named Leonilde Frascarelli, born in Montegiove, in 1884. Relics and memorabilia brought back by the nurse in her wanderings cover the interior walls. On the bottom of the apse stands the statue of the Virgin of Lourdes, inside a cave made with small rocks collected in the surrounding streams.



Madonna di Lourdes



S. Lorenzo

San lorenzo Church

Ughelli Albero and the historian of the family of the counts of Marsciano, Ferdinando Ughelli, (1667) writes: “this Bernardino in MCXXXIX (1139) gave up to the abbey of S. Pietro in Acqualta all things unjustly usurped by him. You can see up to today the remains of this Abbey at the roots of Castel di Fiore, which many years later, as we will say, by the successors of Bernardino was built, and to the present is possessed by count Lorenzo di Marsciano. Some believed that the church of S. Lorenzo di Monte Giove was built by this Count Bernardino.” Bernardino or Bernardo can be considered as the founder of the family. He is identified as Bernardo di Bulgarello who in 1118 was the first to receive the castle of Parrano, the first Umbrian settlement, in feud by the Bishop of Orvieto. From there his successors spread gradually and quickly in the range up to Marsciano, occupying all the intervening manors, including Montegiove, thus forming a strategic “pillow” between the two powerful municipalities of Orvieto and Perugia. According to Ughelli, the church of Montegiove dedicated to San Lorenzo was built in the second half of 1100 by count Bernardino of the Bulgarelli family. Restored several times it preserves the last traces of its ancient origin in the beautiful doorway with a pointed arch in light alabaster and dark stone with a graceful diamond-pointed curve at the tip. It is flanked by a bell tower that the architect Misciattelli at the beginning of this century very well matched with the primitive style of the church, that was restored in 1951. In the restoration due consideration was given to all that could remain of the ancient church. The portal is preserved with care, the apse and the chapels in the background were restored, in the facade a mullioned window in place of the eye was reopened of which not even a stone remained, the four bulky crumbling altars and without artistic interest were abolished. It was not possible to find the two pointed arches that constituted the structure of the ancient apse.

Madonna del Cammino

The Madonna del Cammino stands on the foot of Montegiove, at the Greppolischieto junction. Already entitled to the “Visitation of Mary”, it was restored at the end of this second millennium, after it was in a state of complete degradation and abandonment, by the will and with the contribution of the population that traditionally celebrates the Easter precept here. She owes her current title to her position on the road.



The territory of our municipality is historically dedicated to the cultivation of vines and olive trees. It was the norm for every family to produce their own wine and their own oil. The hills, the climate, the soil, together with the tradition supported by technical knowledge, allow you to taste high quality products. The oil characterized by very low acidity and intense taste, denotes a good content of phenolic substances, antioxidants, which come from the cultivars Leccino, Frantoio and Moraiolo. The wine, with its captivating aromas, is dominated by the black grape varieties of Sangiovese, accompanied by Cabernet, Pinot Noir. For the white grapes we find Trebbiano, Sauvignon and Grechetto.

Agriturismo Il Gattogiallo, Extra Virgin Olive Oil and Wine, 347.1045059

Agriturismo Podere Le Olle, Extra Virgin Olive Oil, 0763.837581

Azienda Agricola Lorenzo Cecchetelli, Extra Virgin Olive Oil and Wine, 335.5837799

Casa Rondini, Extra Virgin Olive Oil and Wine, 349.8792728

Giannò Wolfgang, Extra Virgin Olive Oil, 339.1452091

Lamberto Piselli, Extra Virgin Olive Oil. 335.493098

Paola Chiappini, Meson Nardì, Extra Virgin Olive Oil and Wine, 338.8612024

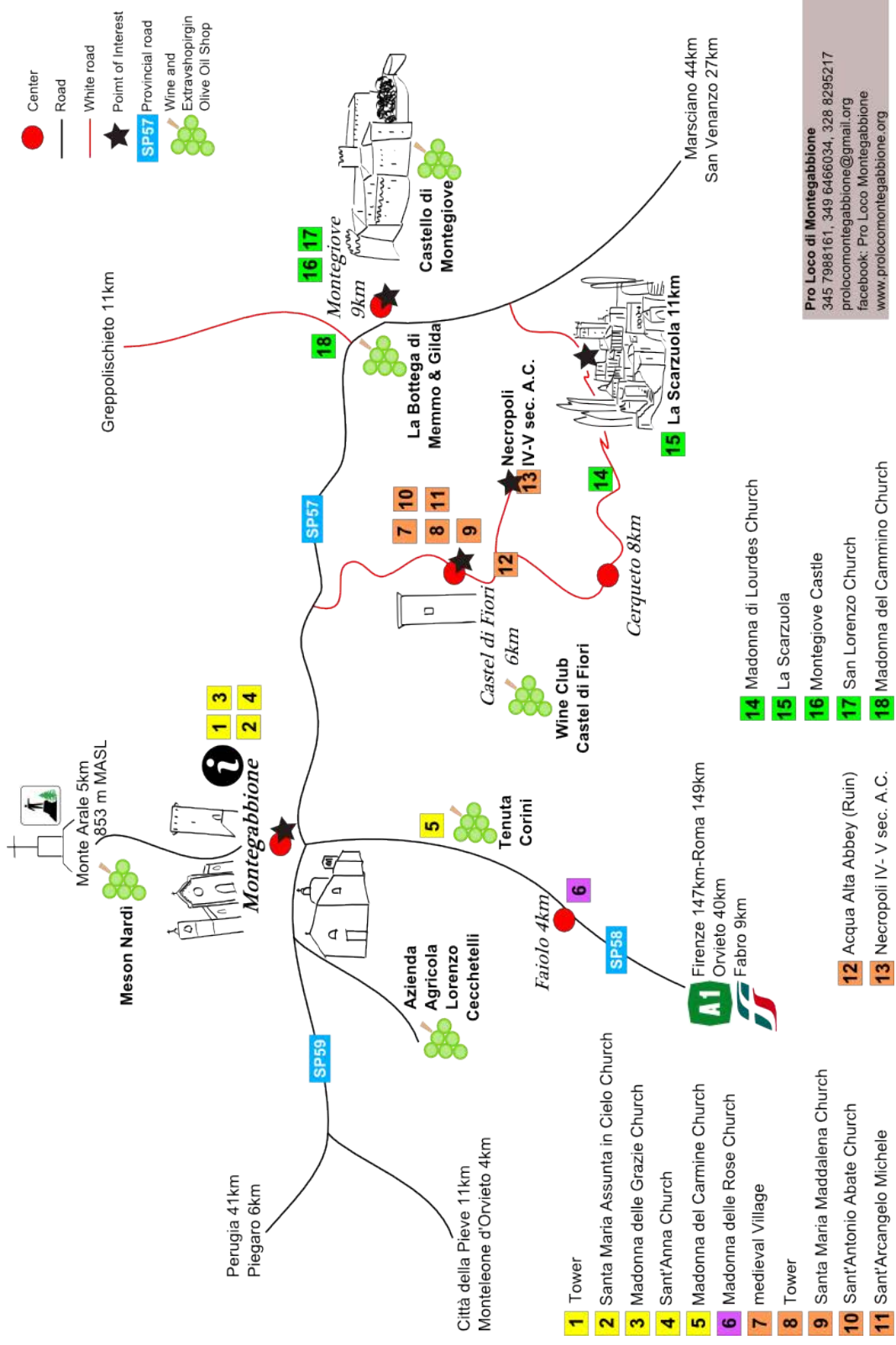
Società Agricola F.lli Pietrini, Extra Virgin Olive Oil, 0763.837411

Tango Alexander, Wine, 339.7163173

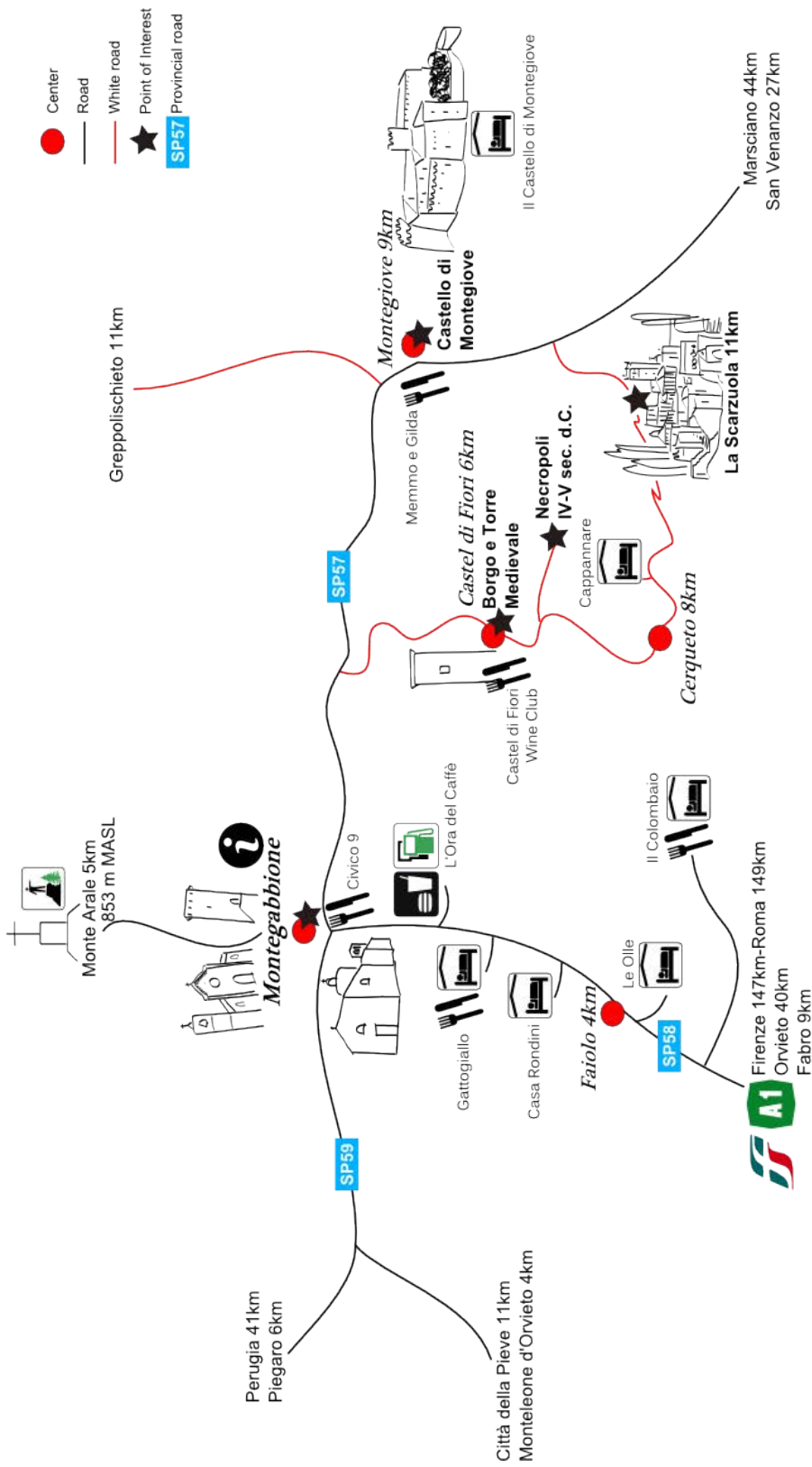
Società Agricola Marchino & C., Extra Virgin Olive Oil, 339.8010931

Tenuta Corini, Extra Virgin Olive Oil and Wine,, 331.7811366

Tenuta di Montegiove, Extra Virgin Olive Oil and Wine, 0763.837473



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Where to Eat

Ristorante "Il Peperoncino" 0763 837038
Agriturismo "Gatto Giallo" 0763 837546
Agriturismo "Il Colombaio" 0763 838495
Agriturismo "Le Ollie" 0763 837581
Wine Bar "La bottega di Memmo e Gilda" 338 8612024
Castel di Fiori Wine Club 339 7163173

What to Visit

La Scarzuola (Visite su prenotazione)
 0763 837463 o 331 6742260
Il Castello di Montegiove
 (Visits by reservation)
 0763 837473

Where to Sleep

Agriturismo "Casa Rondini" 076 3837 031
Agriturismo "Gatto Giallo" 0763 837546
Agriturismo "Il Colombaio" 0763 838495
Agriturismo "Le Ollie" 0763 837581
Il Castello di Montegiove 0763 837473
Country House "Cappannare" 0763 838515

Road assistance 0763 837553

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