

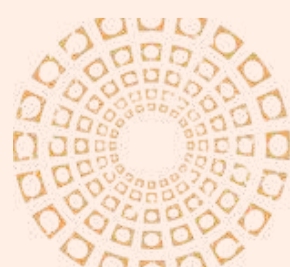


COMUNE DI SASSARI

CITY PALACE

WEST WING

Entrance from
Corso Vittorio Emanuele II



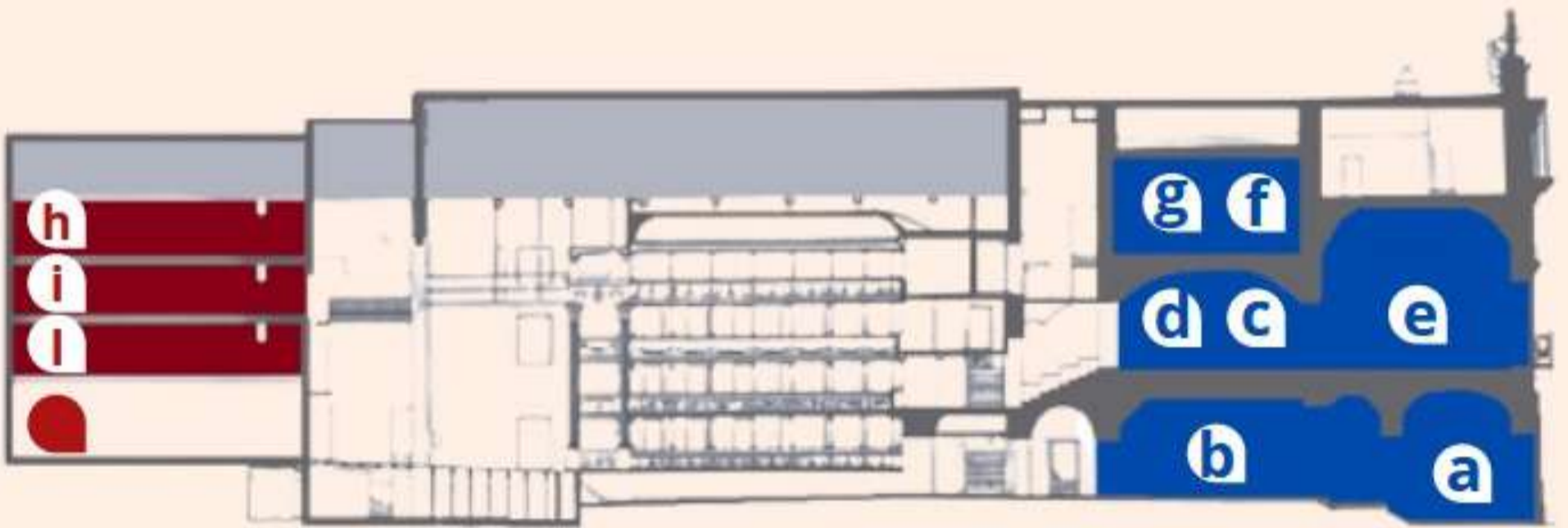
thamus



COMUNE DI SASSARI

CITY PALACE

THE EXHIBITION










EAST WING

ENTRANCE FROM VIA SEBASTIANO SATTA

-  MUSEUM BOOKSHOP
-  SASSARI:
CITY AND COUNTRYSIDE
-  SASSARI:
CITY AND COUNTRYSIDE
-  SASSARI:
SACRED AND PROFANE

WEST WING

ENTRANCE FROM CORSO VITTORIO EMANUELE II

-  SASSARI:
MEMORY AND IDENTITY
-  SASSARI:
SHAPE AND IMAGE
-  SASSARI:
RAPRESANTATION AND PERFORMANCE
-  ROOM OF MAYORS
-  INTREGU'S ROOM
-  THE DESCENT OF CANDELIERI
-  PROJECTION'S ROOM

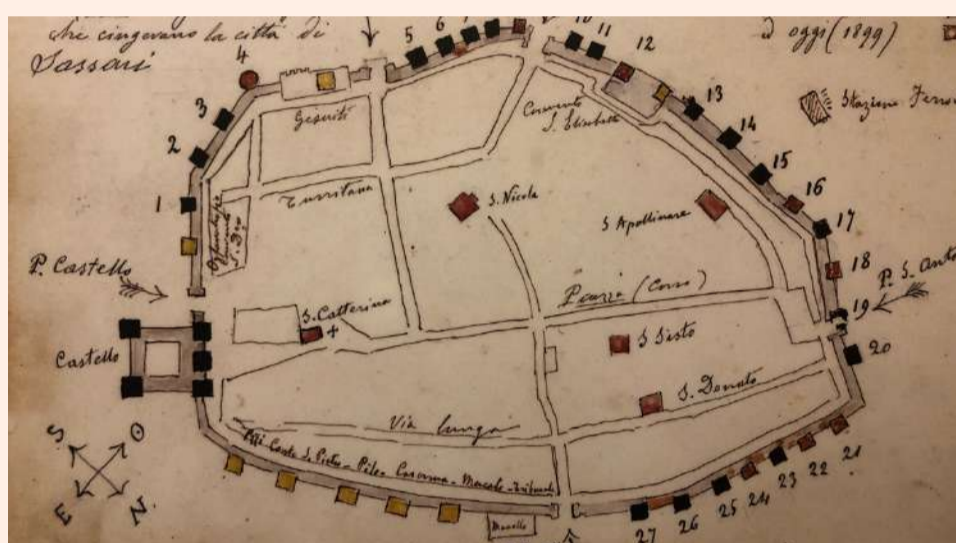
WEST WING



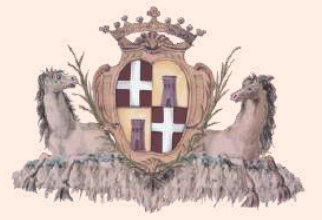
SASSARI

MEMORY AND IDENTITY

a | SASSARI MEMORY AND IDENTITY

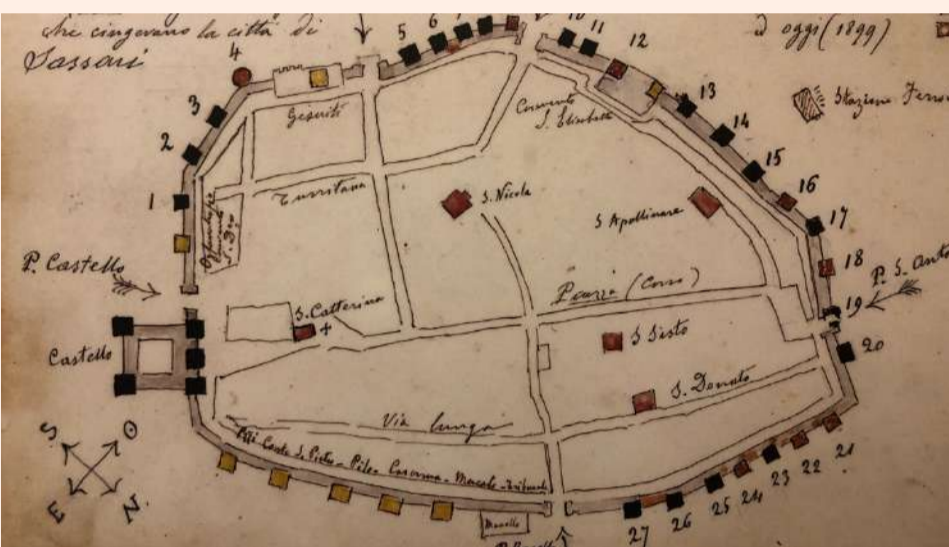


For centuries the identity of Sassari has been marked by the line of its walls, erected during the 13th century, which divided the city from the countryside. Yet already in the 12th century, when it was only a village of the Giudicato of Torres, Sassari (Tathari) played an important role in the territory, since it housed the parish church of San Nicola, a church with the rights of baptism and burial.



COMUNE DI SASSARI

a | SASSARI MEMORY AND IDENTITY

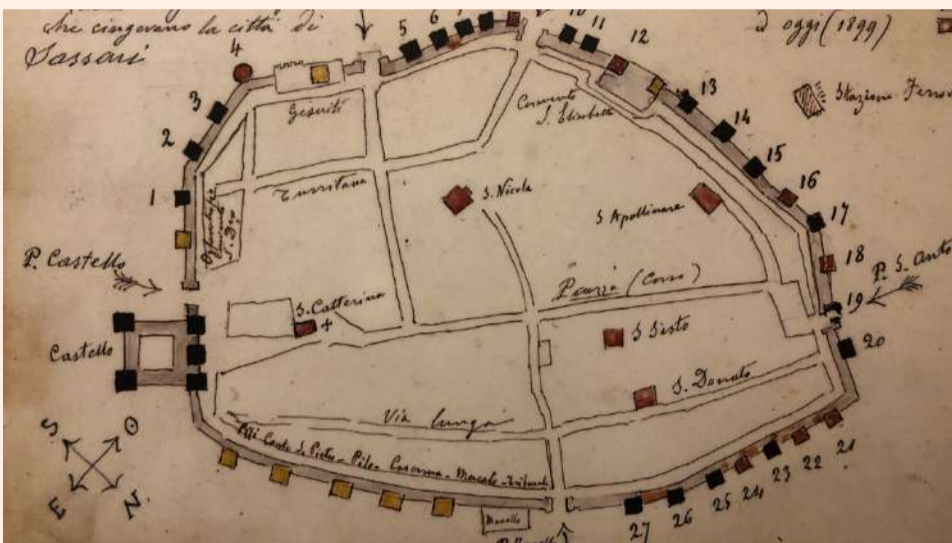


The inhabitants of the villages of the countryside contributed to populating the new city, also characterized by the widespread presence of Tuscans, Ligurians, Corsicans and Sardinians. The Sassarese dialect itself was in fact and subsequently Catalan and Castilian.

Also in the 13th century, just outside the walls, in front of Porta Utzeri, the Franciscan convent of Santa Maria di Betlem was built, destined to soon become one of the most important places in the city, destination of the procession of the Candelieri starting from the 16th century.



a | SASSARI MEMORY AND IDENTITY



In the Aragonese period, the construction of the castle in the highest part of the city, between 1326 and 1330, represented the passage of Sassari from municipal autonomy to the status of a Royal City, i.e. subject to the government of a veguer (vicar) appointed by the sovereign of Aragon.

If the castle is the symbol of military power, the Rosello fountain, built at the end of the 16th century, aims to enhance the image of Sassari, rich in water and immersed in the greenery of a luxuriant countryside, marrying utility and aesthetics. With the official insignia of Sassari crowned by San Gavino's equestrian statue, the fountain became the main symbol of the town.

IX

Torres kingdom
 Viillage of Thathari
 Parish church of San Nicola

XII

XIII

Municipality of Sassari
 City walls
Sassari under the domination of Pisans
 Palazzo di Città
Sassari under the domination of Genoeses
 Statutes

XIV

Santa Maria di Betlem Church
 Five parishes
Aragonese Royal City
 Castle

XV

San Nicola's Cathedral
Spanish Royal City

XVI

Candelieri
 Rosello's Fountain

XVII

University
 Canopoleno Boarding School

XVIII

Sassari under the domination of Austrians
Sardinian- Piedmontese reign

XIX

Cominotti's city map
 City wall demolition
Reign of Italy
 Demolition of the Aragonese Castle

XX

a | SASSARI MEMORY AND IDENTITY



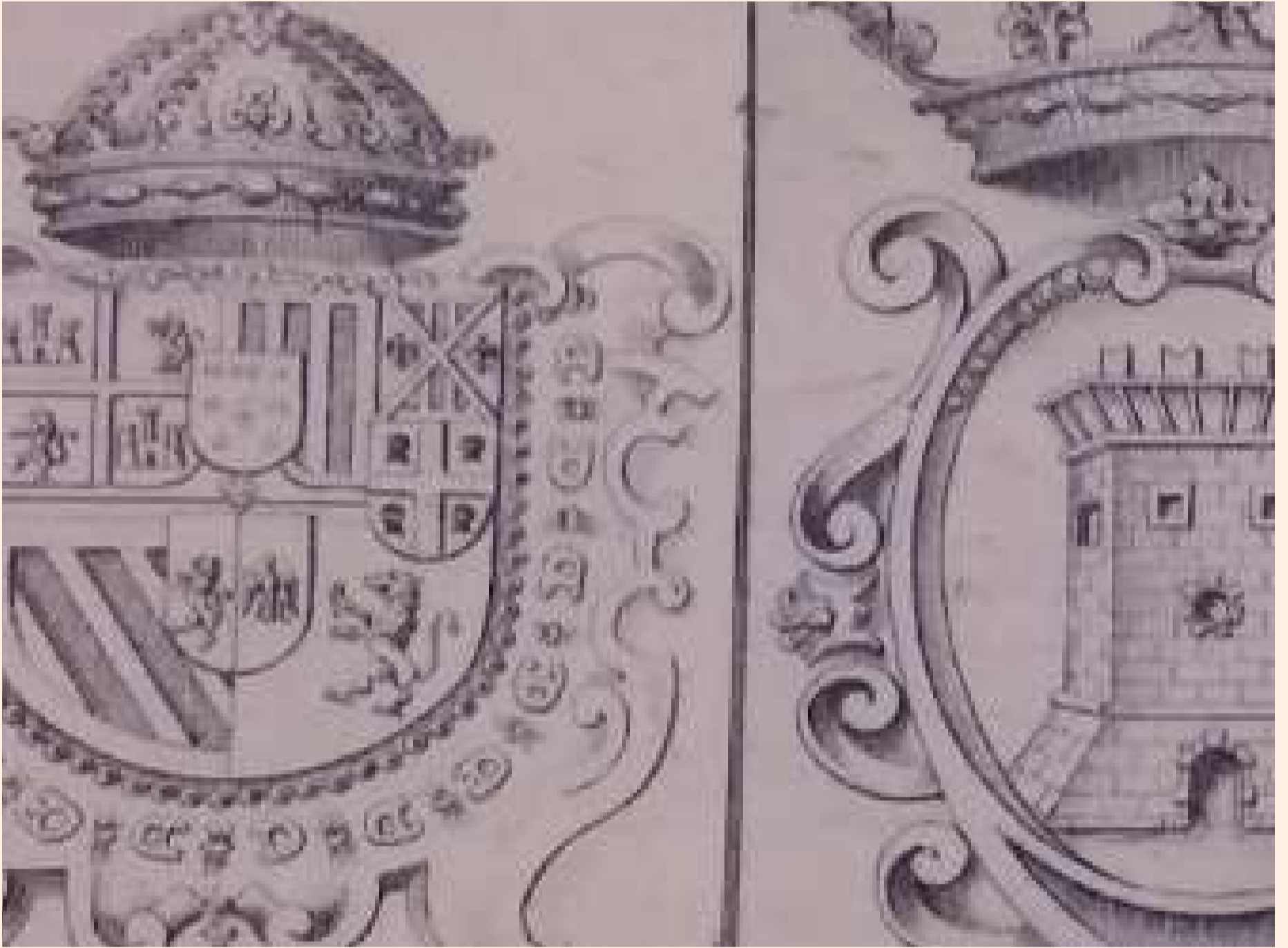
a - 001

Sassari's Coat of Arms

Since ancient times, the tower has always been Sassari's "founding" symbol. According to Enrico Costa, the Coat of Arms was conceived during the Middle Age and its first use goes back to the late 13th century.

Burin-etched bronze shield kept in an engraved tempera frame, anonymous artist, late 16th century – early 17th century.

a | SASSARI MEMORY AND IDENTITY



a - 002

Slabs depicting Spain's Coat of Arms and the tower, emblem of Sassari

According to Enrico Costa, they were placed on the facade of the ancient town hall, which was demolished in 1825.

Marble, anonymous artist, early 18th century. Reproduction, the original one is preserved in Ducal Palace's hall, seat of Sassari's Municipality.

a | SASSARI MEMORY AND IDENTITY



a - 003 / 004

CIVIC MACES

Emblems of the municipal power, the silver maces were held by mace-bearers when they preceded the Municipality representatives. Their number shifted between two and five.

Today's maces are characterised by a cylindrical stem, an hexagonal head divided in two orders, one of which presented turrets at the corners, while the other presented thin buttresses. Both of them are held by a cup-shaped support adorned with crawled wedges and an apical turret.

Furthermore, they're engraved with Martyrs' effigies, Sassari and Logudoro's patrons.



COMUNE DI SASSARI

a | SASSARI MEMORY AND IDENTITY



a - 003 / 004

The first one [a003] was made in 1670 by the silversmith Giovanni Battista Oddo, while the second one [a004] was forged in 1720, once Sardinia went under Piedmont's control. Both of them were created in a similar way due to Piedmont's will to symbolise the continuity in changing.



a | SASSARI MEMORY AND IDENTITY



a - 005

Enrico Costa. *"Archivio pittorico della città di Sassari"* / Sassari's notebook of drawings (diplomatic, heraldic, epigraphic, monumental, artistic, historical)

The artistic archive of Sassari, a precious hand-written masterpiece by Enrico Costa, was produced between 1898 and 1904 and it precisely testifies Sassari's history.

Drawings, realised with pens and pencils, are often water coloured and historical notes grant a reconstruction and sometimes the discovery of a forgotten and long-gone Sassari.

a | SASSARI MEMORY AND IDENTITY



a - 005

Enrico Costa. *"Archivio pittorico della città di Sassari"* / Sassari's notebook of drawings (diplomatic, heraldic, epigraphic, monumental, artistic, historical)

The masterpiece includes three albums bound in canvas (cm 23 x cm 13,8), which count almost a thousand drawing painted by the author during his work as an archivist at Sassari's Municipality.

Ms 1989-1904

Reproduction, the original manuscript is preserved in Sassari's Library



COMUNE DI SASSARI

a | SASSARI MEMORY AND IDENTITY

a - 007

Town plan of the city of Sassari with drawings of the main buildings

G. Cominotti and E. Marcheri

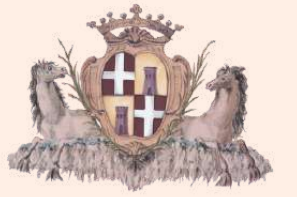
Engraving on copper and lithography by Stanislao Stucchi, Turin, 1833

a - 008

View of the city of Sassari in Sardinia
Island

Giacinto Maina.

Engraving from Italian Chorography. Sardinian States – Artistic views, tab. 2 1835-1845



COMUNE DI SASSARI

a | SASSARI MEMORY AND IDENTITY



a - 009

SASSARI, ARAGONESE CASTLE MODEL

The edification of the castle represented the shift of Sassari from the status of Independent Municipality to the status of Royal City.

During the Spanish domination, as a military power symbol, the castle hosted the Court of Inquisition.

The fort was demolished in 1877 and was replaced by the "Lamarmora" barrack.

1326-1330 demolished 1877

A.Marongiu for Domos 2007

Expanded plastics



a | SASSARI MEMORY AND IDENTITY

Fig. 3 - 10

Rosello's Fountain.

In Sassari's Statutes of 1316, Rosello's fountain appears with the title of "*de Gurusele*", which refers to Gurusele's Valley.

Between 16th and 17th century, after the late-renaissance styled renovation, the fountain with the equestrian statue of the martyr San Gavino and the civic and royal insignias, become the symbolic monument of the city of Sassari.

White and grey marble, anonymous artist, 1595-1606.

Reproduction, the original statues are preserved in Sassari's Library

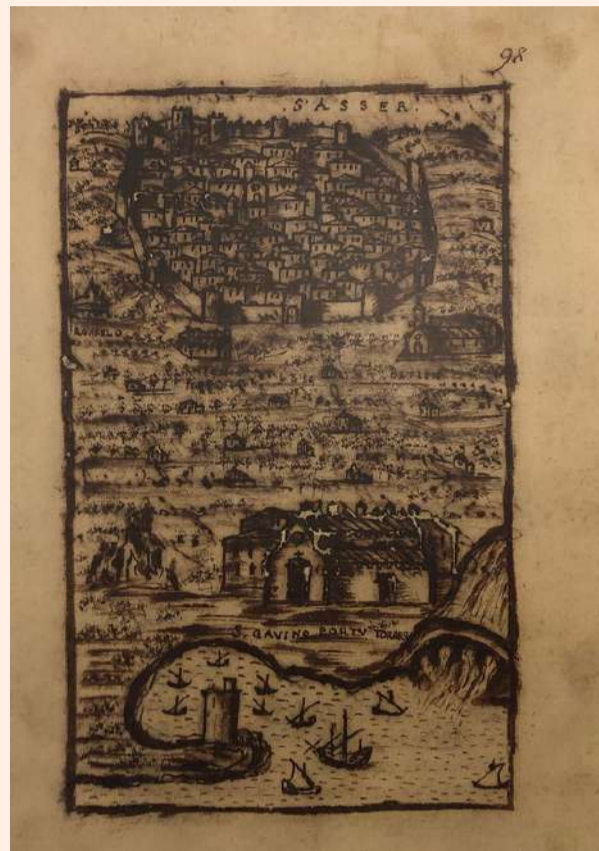
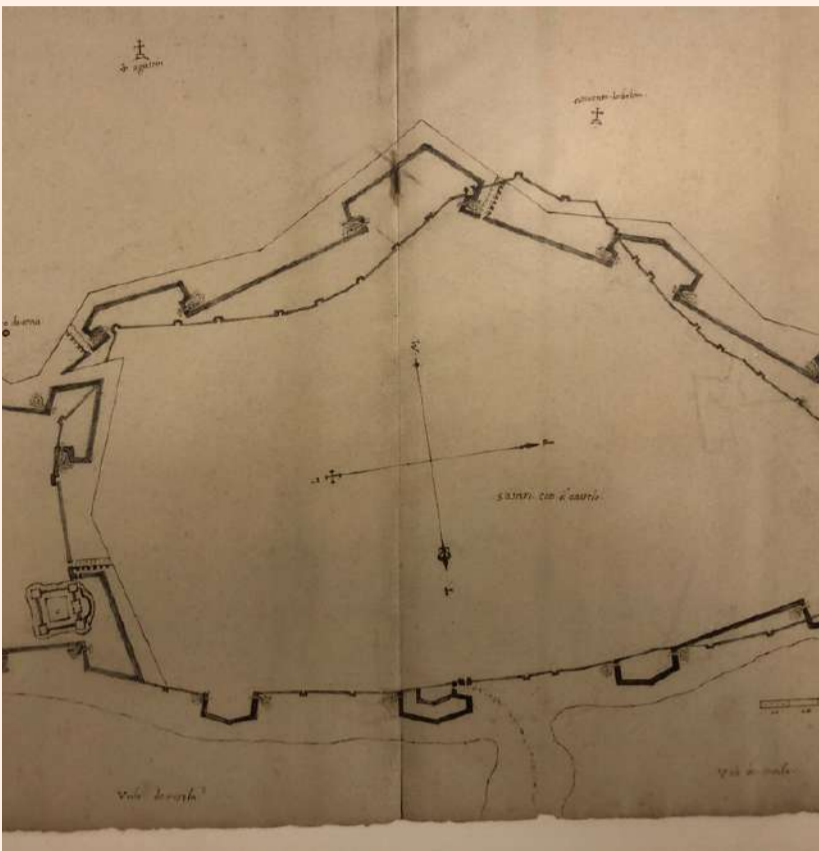


WEST WING



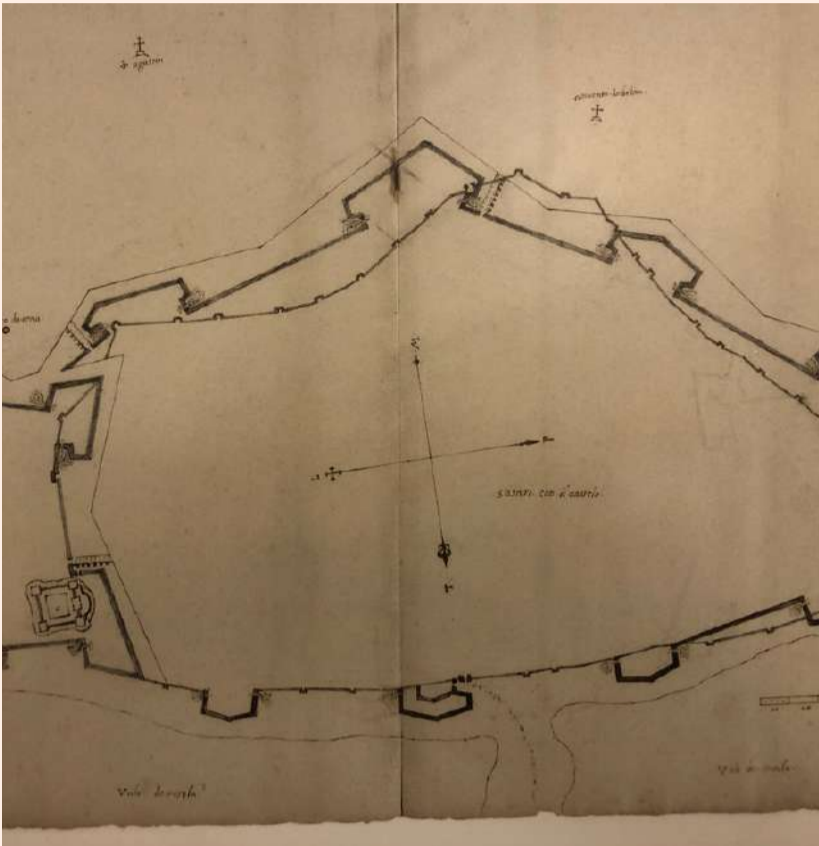
SASSARI SHAPE AND IMAGE

b | SASSARI SHAPE AND IMAGE



The pentagonal shape of the city included inside the walls, spaced out with the quadrangular towers and grown up for 600 years, was sketched out for the first time in 1577 by the military architect Rocco Capellino [Fig. 1], who was commissioned by the Spanish king to design a new fortification system that remained unrealized.

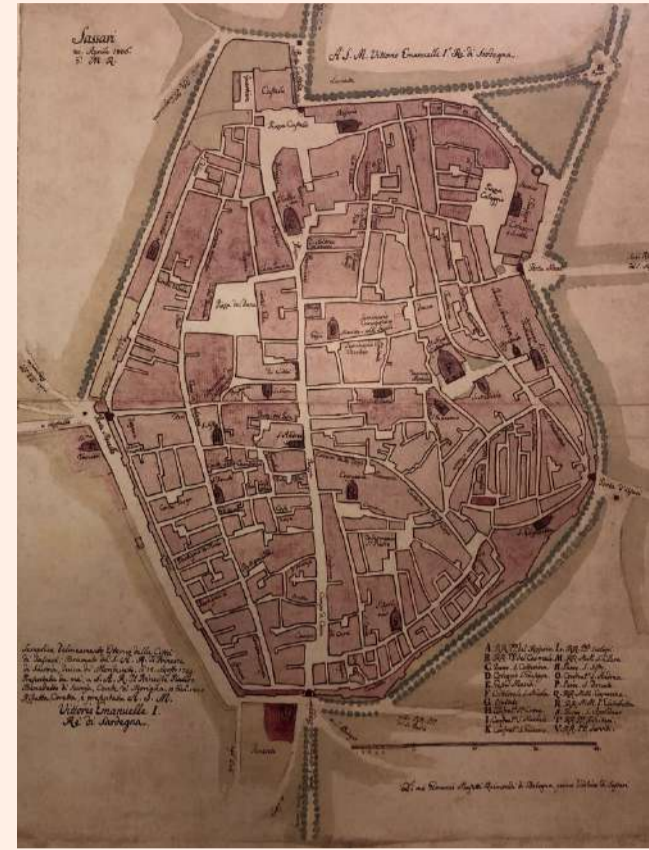
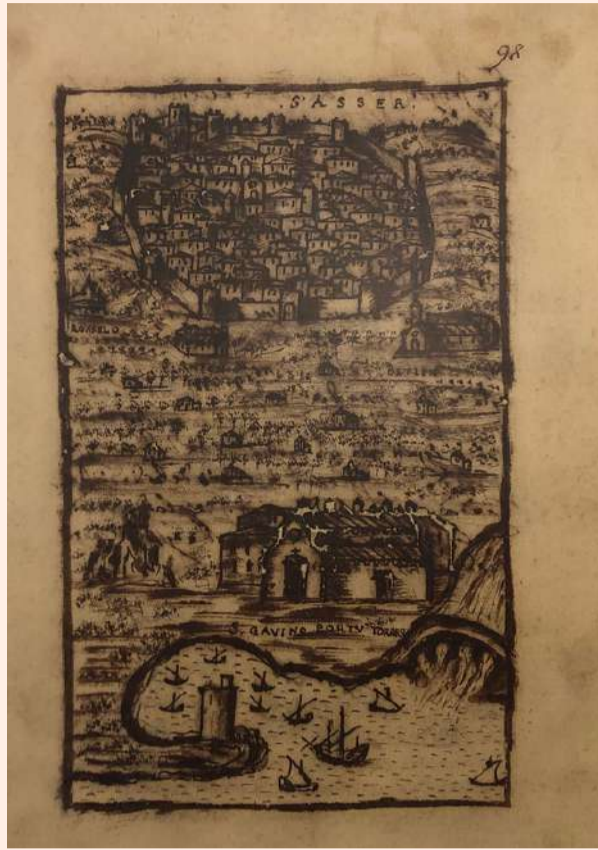
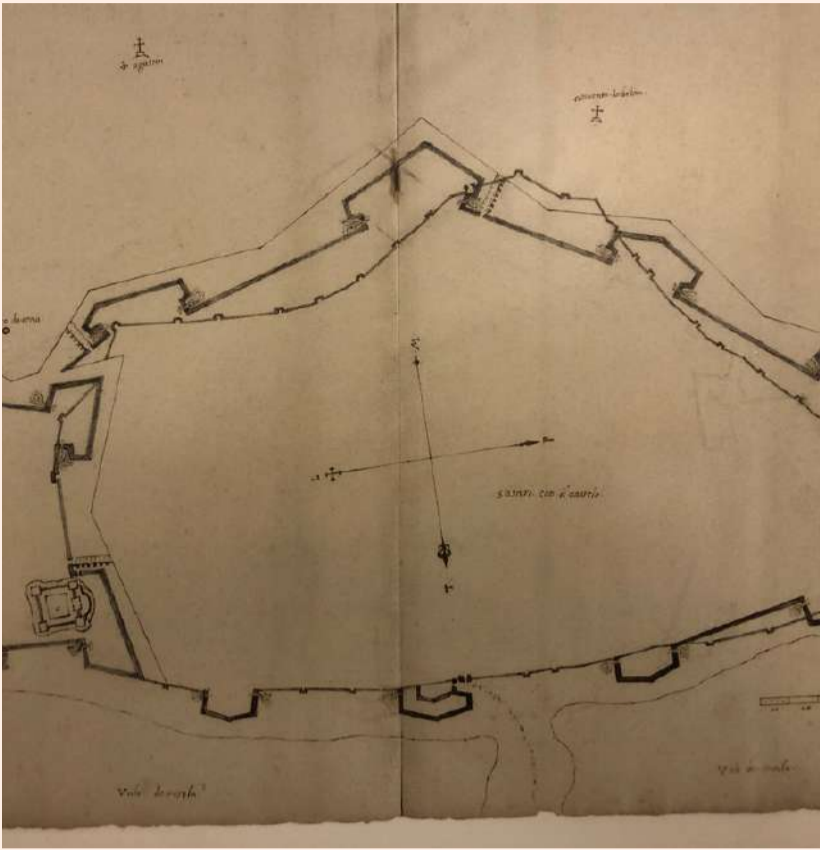
b | SASSARI SHAPE AND IMAGE



The most ancient representation is contained in a small book focused on the Saints of Sardinia written by Francisco Carmona in 1631 [Fig. 2].

On the residential area, we find its most important and representative elements: the Aragonese castle, the church of Santa Caterina situated on the top of the "*Platha*"; the bell tower and the dome of the S. Nicola Cathedral; the door of Rosello with its fountain; the door of Sant'Antonio and the Convent of Serviti and, finally, the church of Santa Maria di Betlem with its Franciscan Convent.

b - 001



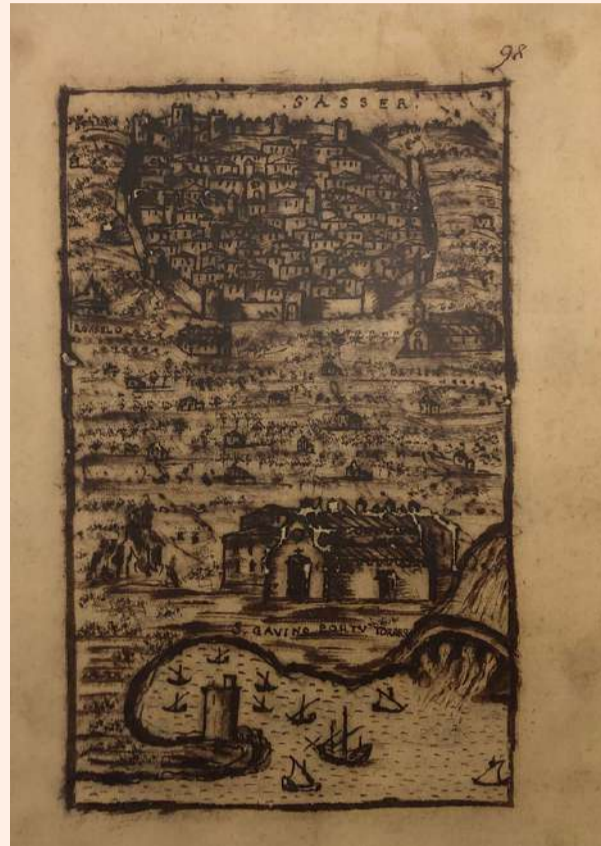
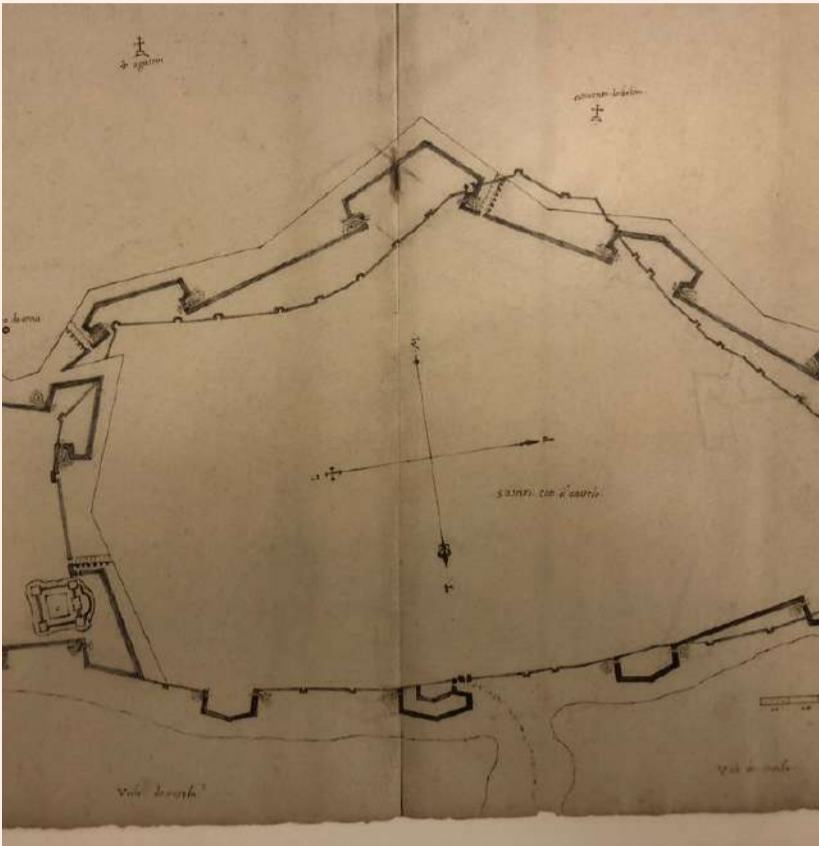
The map designed by the concert master Giovanni Masetti Raimondi [Fig. 3] at the end of 18th century, revised and donated to Vittorio Emanuele I in 1808, confirms the continuity of the shape of the city and the compactness of the residential area built between the walls, whose tight streets and the few widenings reveal its medieval origins.

Giuseppe Cominotti (a/007) the architect in charge, will redraw the map putting together the enlargement situated outside of the walls with the embellishment of the city, starting from the rebuilding of Palazzo di Città with the annexed Civic Theatre. Getting back a trend in use in the 19th century, also Giovanni Pietrasanta drew a view of the wide valley of Rosello in 1893 (b/025).

b |

SASSARI SHAPE AND IMAGE

b - 001



Pietrasanta is also remembered for being the clerk of the organising committee involved in the realization of the historical monument to Vittorio Emanuele in Piazza d'Italia and for the Sardinian Artistic Exposition that took place in 1896 in Sassari.

The views of the city illustrated in the picture postcards realized at the end of 19th century, show the result of the city planning transformation from a Spanish style city to a Piedmontese modern one.



XIII

District of Torres (since XI century)
Village of Thathari
Parish church of San Nicola
City hall of Sassari

XIII

Walls
Sassari under the
domination of Pisans
Palazzo di Città
Sassari under the
domination of Genoese

XIV

Statutes
Santa Maria di Betlem
Five parishes
Aragones Royal City
Castle

XV

San Nicola's Cathedral
Spanish Royal City

XVI

Platha Mayor is paved
Closure of the colonnades of the Platha
with the exception of those of Palazzo di Città
Cappellino's map
Candelieri (votive candle-trees)
Renovation and realization of the second floor
of Palazzo di Città
Rosello's Fountain

TIME - LINE

b | SASSARI SHAPE AND IMAGINE

XVII

University
Boarding school of Canopoleno
Carmona's map

XVIII

Sassari under the
domination of the Austrians
Sardinian – Piedmontese reign

XIX

Raimondi's map
Deliration of the construction of the new
Palazzo di Città
Grand opening of the Civic Theatre
Cominotti's map
Visit made by the King Carlo Alberto
Beginning of the renovation of the Civic Theatre
Demolition of the walls
Reign of Italy
Piazza d'Italia
Demolition of the Aragonese Castle
Palazzo di Città becomes the headquarter
of the Musical Institute
Foundation of the newspaper La Nuova Sardegna
Sardinian Artistic Exposition
First edition of Cavalcata Sarda (sardinian horse riding)
Reopening of the Civic Theatre and Palazzo di Città

XX

Renovation of the Civic Theatre made by Vico Mossa
Reopening of the Civic Theatre

b | SASSARI SHAPE AND IMAGINE

Fig. 1

Fortification project of the walls of the city of Sassari

Rocco Cappellino

ms. 1577, copy.

Original saved in the Vatican Apostolic Library

Fig. 2

View of Sassari

Fancisco Carmona

Alabanças de los santos de Serdeña,

ms. 1631, copy.

Original saved in the Academic Library of Cagliari.

Fig. 3

Simple external delineation of the city of Sassari

Giovanni Masetti Raimondi

(concert master of Sassari)

1806, copy.

Original saved in the State Archives of Torino.

b | SASSARI SHAPE AND IMAGINE

b - 001

Sassari - Pisan Castle and Procession of Candelieri

Cagliari, Artistic property of G. Dessì, [1900]
mailed original postcard
90x140 mm.

b- 002

Sassari. Piazza Castello

Sassari, S. Porcù, [1922]
mailed original postcard
88x136 mm.

b- 003

Sassari. Piazza Castello and Largo Cavallotti

Sassari, Porcu Salvatore, [1910]
original postcard
89x138 mm.

b | SASSARI SHAPE AND IMAGINE

b - 004

Sassari. Largo Cavallotti

Sassari. G. B. Briasco, A. Dallay. [1921]
mailed original postcard
89x140 mm.

b - 005

Sassari. Piazza Azuni

Sassari, Ed. Secchi Chiudeddu [1910]
original postcard
76x137 mm.

b - 006

Sassari. Piazzetta Azuni

Sassari, Artistic property of G. B. Briasco, [1910]
mailed original postcard
90x140 mm.

b | SASSARI
SHAPE AND IMAGINE

b - 007

Sassari. Corso Vittorio Emanuele

Sassari. Edition G. Dessì [1931]

mailed original postcard

90x140 mm.

b - 008

**Sassari. Square and monument dedicated
to Pasquale Tola**

Sassari, Copyright G. B. Briasco, [1916]

mailed original postcard

88x137 mm.

b - 009

Sassari. Corso Vittorio Emanuele

Sassari, G. Secchi, [1922]

mailed original postcard

88x137 mm.

b | SASSARI
SHAPE AND IMAGINE

b - 010

Sassari. Corso Vittorio Emanuele

[S.I.], Garami, [1930]

original postcard

88x138 mm.

b - 011

**Sassari. P.zza S. Antonio and
Corso Vittorio Emanuele**

Sassari, Edition Dallay Company, [1927]

mailed original postcard

89x139 mm.

b - 012

Church of San Nicola (Duomo of Sassari)

Sassari, Edition Porcù, [1920]

mailed original postcard

89x138 mm.

b | SASSARI SHAPE AND IMAGINE

b - 013

Sassari. Rosello's Spring

(From a watercolor made by Cav. S. Manca Isolero)

[S.I.], Establishment of G. Dessì, [1902]
mailed original postcard
90x139 mm.

b - 014

Sassari. Rosello's Door

Sassari. G. B. Briasco [1910]
original postcard
88x138 mm.

b - 015

Sassari. A view from the Station

Sassari, Edition Giosuè Cugnolu's Company, [1935]
mailed original postcard
89x138 mm.

b | SASSARI
SHAPE AND IMAGINE

b - 016

Sassari. Station FF.SS

Sassari, Ed. ris. Salvatore Angotzi e Sorella [1940]
mailed original postcard
90x138 mm.

b - 017

Sassari. Rosello's Door

Sassari. G. B. Briasco [1910]
original postcard
88x138 mm.

b - 018

Sassari. S. Maria and Procession of Candelieri

Sassari, Publishing Company Cartoline Postali
Illustrate
Luigi Tanossi, [1900]
mailed original postcard
90x138 mm.

b | SASSARI
SHAPE AND IMAGINE

b - 019

Sassari. Church of Santa Maria

Sassari, Ed. Secchi Chiudeddu, [1928]

mailed original postcard

87x137 mm.

b - 020

Sassari. Piazza d'Armi and San Giuseppe

Sassari, G. B. Briasco [1900]

original postcard

88x137 mm.

b - 021

Sassari. Public Park. Main entrance.

Sassari, G. B. Briasco, [1910]

mailed original postcard

88x136 mm.

b | SASSARI
SHAPE AND IMAGINE

b - 022

Sassari. Provincial Palace

Sassari, Ed. G. Secchi, [1920]
mailed original postcard
87x135 mm.

b - 023

**Sassari. Piazza Italia
(Branch of Banco di Napoli)**

Sassari, Ed. Secchi Chiudeddu, [1930]
mailed original postcard
86x136 mm.

b - 024

Sassari. Viale Italia

Sassari, Secchi and Chiudeddu's Company
[1938]
mailed original postcard
104x149 mm.



b | SASSARI SHAPE AND IMAGINE

b - 025

View of Sassari from the eastside
Sketch done on May 1st, 2nd and 3rd
in March 1897.

Giovanni Pietrasanta

Watercolor on paper cm. 37X 217

Copy. Original saved in Ducal Palace, headquarter
of City Hall of Sassari

b - 026

Sassari, three-dimensional model
of the city wall

A. Marongiu for Domos, 2007

Expanded plastics, scale 1:500

WEST WING



SASSARI REPRESENTATION AND PERFORMANCE

c | CITY PALACE

REPRESENTATION AND PERFORMANCE



In 1830 Giuseppe Cominotti had already finished the work of City Palace, which was commissioned by Sassari's administrators to be built in the place of the ancient town hall [Fig. 1].

However, during the building appraisal, Cominotti worryingly admitted that it has been difficult to describe a palace that embodied two different souls: "*place of representation*", and "*place of performance*".

c | CITY PALACE REPRESENTATION AND PERFORMANCE



The original space of the palace became wider thanks to an area belonging to an old building that the Municipality had bought.

Therefore, the Piedmontese architect divided the enlarged space into a section designed for the new theatre; and then, he worked for the section conceived for the municipal deliberative bodies, the Mayor and Treasurer's offices, furthermore, the secretariat in the attic, the post office and the guardhouse on the ground floor.

c |

CITY PALACE

REPRESENTATION AND PERFORMANCE



The theatre had structural and ornamental standards from the 19th century: a horseshoe plant, a sequence of three tiers of boxes and the gallery, a representative stage for the authorities, then a small coffee shop and a coatroom.

Inspired by Carignano Theatre of Turin, the Civic Theatre was able to accommodate about 500 spectators, even if it was smaller than the Italian and European models.

Moreover, the Civic Theatre turned into the fashionable life centre of the town with its decorated little boxes, the chandelier composed of 100 globes, the neoclassical frescoes and finally the small stalls, occasionally used as a dancehall.

c | CITY PALACE REPRESENTATION AND PERFORMANCE



The City Palace was the object of some restoration works and extension, including the acquisition of the edifice next to Satta Street, which aimed at making the building more functional and welcoming.

Nevertheless, the rooms were too narrow to carry out their original double function: for that reason the Municipality decided to look for a new headquarters. In 1848, the members of the council proposed to build another office to host the Municipality.

c | CITY PALACE

REPRESENTATION AND PERFORMANCE



In 1878, the town hall definitely moved to the prestigious Palace of Asinara's Duke that the Municipality bought in 1900.

On the other hand, the empty rooms of the City Palace hosted the office of the Music Institute "Luigi Canepa", which would be a Music School later.

At the end of the century, the Mayor Mariotti intensely required an important restoration work to fix the theatre, since the building had become condemned. Those necessary works finished in 1900.

c | CITY PALACE

REPRESENTATION AND PERFORMANCE



In 1947, because of their bad condition, the previous wooden structure and the ornaments dating back to the early twentieth century [Fig. 3 - 4], were firstly demolished and then replaced with a modern setting-up.

Currently, the Palace can be admired in its current form thanks to the latest restorations, which have brought to light some traces of the original frescoes by Pietro Bossi, dating to 1851.

[Fig.5 - 6].

XIII

District of Torres (since XI century)
Village of Thathari
Parish church of San Nicola
City hall of Sassari

XIII

City walls
Sassari under the domination
of Pisans
Palazzo di Città
Sassari under the domination
of Genoese

XIV

Statutes
Santa Maria di Betlem
Five parishes
Aragones Royal City
Castle

XV

San Nicola's Cathedral
Spanish Royal City

XVI

Platha Mayor is paved
Closure of the colonnades of the Platha
with the exception of those of Palazzo di Città
Cappellino's map
Candelieri (votive candle-trees)
Renovation and realization of the second floor
of Palazzo di Città
Rosello's Fountain

REPRESENTATION AND PERFORMANCE

XVII

University
Boarding school of Canopoleno
Carmona's map

XVIII

Sassari under the domination
of the Austrians
Sardinian – Piedmontese reign

XIX

Raimondi's map
Grand opening of the Civic Theatre
Cominotti's map
Visit made by the King Carlo Alberto
Reign of Italy
Piazza d'Italia
Palazzo di città becomes the
headquarter of the Musical Institute
Foundation of the newspaper
La Nuova Sardegna
Sardinian Artistic Exposition
First edition of Cavalcata Sarda
(sardinian horse riding)

XX

Restoration work of Civic Theatre by Vico Mossa;
Reopening of the Civic Theatre

XXI

Restoration work of City Palace

CITY PALACE THE THEATRE



The courtyard of the ancient municipal house situated in the "*Ruga de Cotinas*", the current Corso Vittorio Emanuele, since long ago also played the role of place of the ephemeral, used for performances of comedians and acrobats that occasionally came to Sassari.

In the second half of the eighteenth century, in Sassari and in the rest of Europe, there was the need for a fixed construction designed for theatrical production. In 1775 in an anonymous pamphlet printed by Piattoli, a Sassari's printing works, the theatre was represented as a fundamental asset in a city full of many valuable treasures.

CITY PALACE

THE THEATRE



The opening of the musical theatre took place in April 1831 with a season edited by Pietro Ansiglioni, the then manager of Cagliari's Regio theatre. In Sassari the theatre company proposed the same plays presented in Cagliari: *The Elisa and Claudio* by Saverio Mercadante, *The barber of Seville*, *the Matilde* by Shabran and *the Cinderella* by Gioacchino Rossini.

However, it wasn't the first entrance of the music in the theatre.

The Civic had already hosted the performance of two commemorative compositions written by Francesco Vegni, the kapellmeister of Sassari's Cathedral, a *Hymn* (1829) and a *Cantata* (1830) composed in honour of Maria Cristina di Borbone and in both cases played in a stage form.

CITY PALACE THE THEATRE



Starting from this season and until 1884 when the Politeama, the other theatre of Sassari, opened, the Civic Theatre became the natural headquarters of almost all the melodramatic shows. The theatrical production was interrupted only for three seasons, as in 1855-56 during the epidemic of cholera.

In Enrico Costa's opinion, between 1831 and 1884 in the Civic were represented more than 300 music plays [Fig. 8]. Some of the most represented works were *The barber of Seville* by Rossini and some works of Gaetano Donizetti and Vincenzo Bellini.

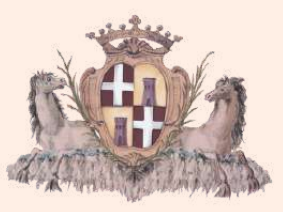
The 1878-79 season was a special case because a group of Sassari's citizens asked the master Luigi Canepa (1849-1914) [Fig. 8] to conduct the six plays scheduled in the playbill; among these the first two works written by the composer for Milano's theatres the *David Rizio* and *The Beggars*. [Fig. 7-9-10]

CITY PALACE THE THEATRE



After the radical restoration decided by the mayor Mariotti, in 1900 the theatre hosted its last opera season.

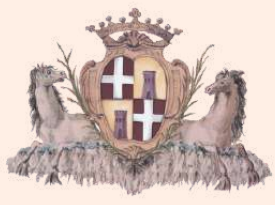
In concomitance with the musical production, the spaces of the theatre hosted other forms of performance and entertainment typically of the nineteenth-century: tableaux vivants (*living paintings*) in 1865, *talking animals* in 1876 and many types of conjurers; spiritistic dramaturgy, magnetism and crystal glass music performed in 1882.



CITY PALACE THE THEATRE



However, the Civic keeps playing the role of a *drama theater* very famous in Sassari; except for some special cases like Vittorio Alfieri and William Shakespeare's plays, they performed fun comedies or dark plays. The tradition of the prose was reborn in a new way recently; starting from 1975 the Civic became the place dedicated to represent the theatre played in Sassari dialect theatre whose most important performers are Battista Ardaù Cannas and Cesarino Mastino.



XIII

District of Torres (since XI century)
Village of Thathari
Parish church of San Nicola
City hall of Sassari

XIII

Walls
Sassari under the domination of Pisans
Palazzo di Città
Sassari under the domination of Genoese

XIV

Statutes
Santa Maria di Betlem
Five parishes
Aragones Royal City
Castle

XV

San Nicola's Cathedral
Spanish Royal City

XVI

Platha Mayor is paved
Closure of the colonnades of the Platha
with the exception of those of Palazzo di Città
Cappellino's map
Candelieri (votive candle-trees)
Renovation and realization of the second floor
of Palazzo di Città
Rosello's Fountain

CITY PALACE
THE THEATRE

TIME - LINE

CITY PALACE THE THEATRE

XVII

University
Boarding school of Canopoleno
Carmona's map

XVIII

Sassari under the domination
of the Austrians
Sardinian – Piedmontese reign

XIX

Raimondi's map
Grand opening of the Civic Theatre
Cominotti's map
Visit made by the King Carlo Alberto
Reign of Italy
Piazza d'Italia
City Palace become the seat
of Musical Institute
Foundation of the newspaper
La Nuova Sardegna
Sardinian Artistic Exposition
First edition of Cavalcata Sarda
(sardinian horse riding)
Reopening of the Civic Theatre
and Palazzo di Città

XX

Restoration work of Civic Theatre by Vico Mossa;
Reopening of the Civic Theatre

XXI

Restoration work of City Palace

CITY PALACE

THE INTREGU



The representatives of the city, which had many lustrous treasures, needed to show their social status in the heart of the city. For this reason authorities that came from outside the city were welcomed in City Palace's boardroom by Municipality members dressed in council clothes; the lights had the same function other than highlight important public events.

From the second half of 19th century, City Palace was not the seat of the Municipality anymore, but it kept its role of Sassari's symbolic place, especially during the Candelieri festival the 14 August. In fact, in the middle of this heartfelt fest, the guild members give a gift to the authorities, giving birth to the so-called *intrègu*.



COMUNE DI SASSARI

CITY PALACE

THE INTREGU



The iconic moment is when the Massai's chandelier arrives at City Palace, which symbolise the ancient identification of this corporation with the city itself and its centuries-old agricultural vocation.

Inside the room called of the *intrègu*, which was the old council room, takes place the symbolic ritual of the exchange of emblems: the Major gives the gremio's flag to the old leading-bearer of the Massai's chandelier; then, the old leading-bearer entrusts Sassari's banner to the new leading-bearer [Fig. 13].

This stop inside City Palace renews the boundary between Sassari and its history, its traditions, its institutions through the ceremony. Usually this renewal is enforced by the typical blessing a *zent'anni*. [Fig. 12]



XIII

District of Torres (since XI century)

Village of Thathari

Parish church of San Nicola

City hall of Sassari

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CITY PALACE
THE INTREGU

TIME - LINE

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Restoration work of Civic Theatre by Vico Mossa;
Reopening of the Civic Theatre

XXI

Restoration work of City Palace



WEST WING



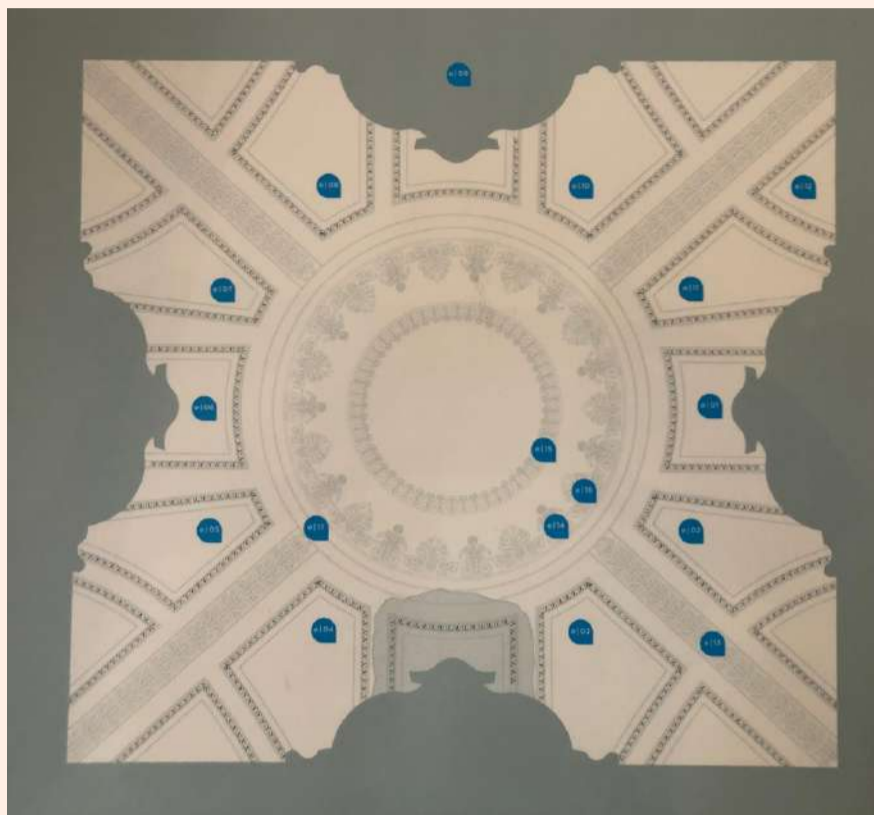
SASSARI INTRÈGU'S ROOM

e |

CITY PALACE INTRÈGU'S ROOM

(PREVIOUSLY COUNCIL CHAMBER)

e - 001



Alongside, graphic reconstruction of the geometric partition of the vault of the Council Chamber.

Vault decorated by Pietro Bossi in 1851, with grisaille and coloured allegorical figures.

In lower panels, fragments of allegorical figures, inserted in the panels and segments of the vault, together with some ornamental motifs in neoclassical style.

At the bottom right, some details of the neoclassical ornamental motifs used in the geometric partition of the vault.



e | CITY PALACE
INTRÈGU'S ROOM
(PREVIOUSLY COUNCIL CHAMBER)

e - 001



BOSSI'S ORIGINAL FRESCOES IN THE VAULT OF THE COUNCIL CHAMBER

In 1899, during the restoring operations of the frescoes made on the ceiling of the original Council Chamber, under the direction of the painter Andrea Marchisio, previous frescos made in 1855 by the painter and scenographer Pietro Bossi reappeared. Those frescos represented civic virtues, liberal arts and trade.

The vault (delimited at the bottom by a classical frame painted in *grisaille* with blue background) used to be geometrically divided by a big oval frame in the central part, and a series of squares.

e | CITY PALACE INTRÈGU'S ROOM (PREV. COUNCIL CHAMBER)

e - 001



BOSSI'S ORIGINAL FRESCOES IN THE VAULT OF THE COUNCIL CHAMBER

In the main squares there were four coloured allegorical figures, on a light blue background.

In smaller squares there were paintings in *grisaille*, with symbolic elements referred to the Arts: War, Painting, Sculpting, Architecture, Trade, Agriculture, Sailing and Music, followed by Law and Civil Justice, then Religion and Divine Justice.

Due to a decision of storic-coservative nature, restoration of the more recent frescos was privileged. Anyway, Bossi's pre-existing fresco (linked with the original function of this room and aimed at exalting the virtues proper to the civic spirit and the civic identity) has been documented by pictures and graphic reconstruction.



COMUNE DI SASSARI

CITY PALACE

EAST WING

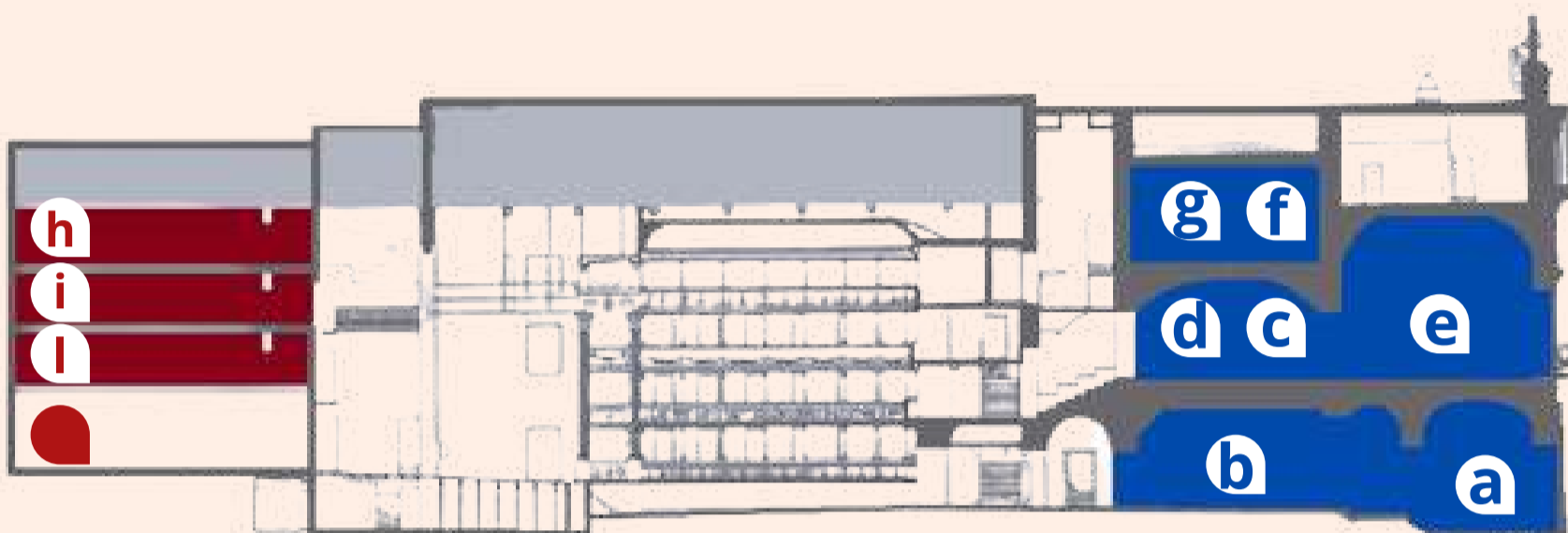
Entrance from
Via Sebastiano Satta



thàmus

CITY PALACE

THE EXHIBITION



EAST WING

ENTRANCE FROM VIA SEBASTIANO SATTA

- MUSEUM BOOKSHOP
- i** SASSARI:
CITY AND COUNTRYSIDE
- i** SASSARI:
CITY AND COUNTRYSIDE
- h** SASSARI:
SACRED AND PROFANE

WEST WING

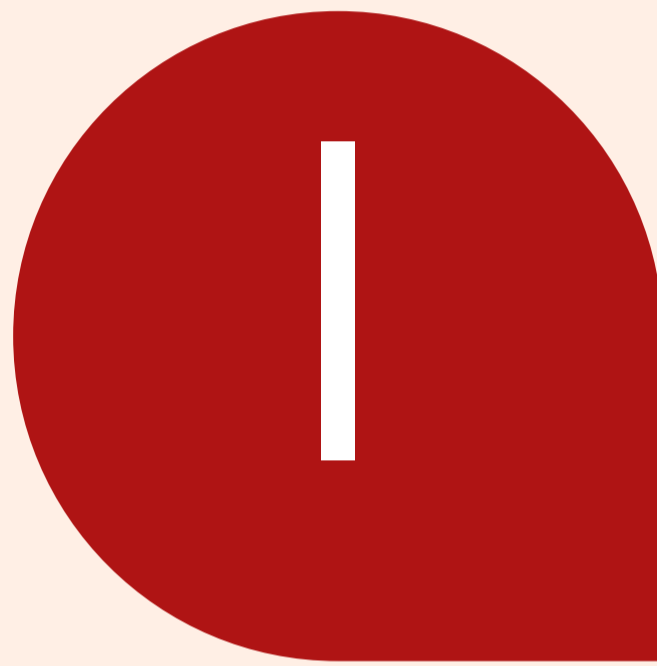
ENTRANCE FROM CORSO VITTORIO EMANUELE II

- a** SASSARI:
MEMORY AND IDENTITY
- b** SASSARI:
SHAPE AND IMAGE
- c** SASSARI:
RAPRESANTATION AND PERFORMANCE
- d** ROOM OF MAYORS
- e** INTREGU'S ROOM
- f** THE DESCENT OF "CANDELIERI"
- g** PROJECTION'S ROOM



COMUNE DI SASSARI

EAST WING



SASSARI CITY AND COUNTRYSIDE

SASSARI

CITY AND COUNTRYSIDE

“SARDINIAN” BUTTONS

Several documents attest the use of characteristic locally-made jewels by the popular classes of the early 19th century. Alongside other golds even of mainland origin, the “Sardinian” buttons produced by local workshops and made of gold and above all silver, were particularly popular.

The buttons, used to close the sleeves of the jackets and the collar of the shirts of both men and women, were more elaborated in terms of number, size and weight when intended for festive occasions and for the wealthiest commoners. Nobles and bourgeois, instead, completed their “civilian” clothes with jewels inspired by the current European fashion trends.

Description: Buttons in burnished silver, gilded silver and glass beads.

First half of the 19th century.

Reproductions



COMUNE DI SASSARI

SASSARI CITY AND COUNTRYSIDE

NINETEENTH-CENTURY SCENERY

In the first quarter of the 19th century in Sassari, close to the exponents of the nobility and high bourgeoisie, merchants and clerical workers, it was possible to observe the colorful world of the popular class: small landowners, laborers, peddlers and domestic servants. Despite the presence of various craft and commercial activities the city economy was still mainly rural. Many inhabitants of Sassari who practiced farming and agriculture, still wore traditional Sardinian costumes, while rich people generally followed the European trend.

SASSARI CITY AND COUNTRYSIDE

BETWEEN EUROPEAN TREND AND SARDINIAN TRADITION

Around 1825 the widespread use of scarlet, an expensive imported red cloth, and of showy silver buttons marked the "festive costumes" of women and commoners belonging to the class of landowners farmers, *li massai*, almost all faithful to "Sardinian" style of 18th century ancestry.

The richer male commoners wore *lu cugliettu*, an overcoat in fine yellow leather, derived from the bourgeois and elegant trend of the 17th century still in use at the beginning of the 19th century by a great majority of Sardinian peasants. Nevertheless, in that period Sassari is particularly influenced by "the trendy" Piedmontese and French styles.



COMUNE DI SASSARI

SASSARI CITY AND COUNTRYSIDE

GIUSEPPE COMINOTTI'S WATERCOLOR PAINTINGS

The Piedmontese architect Giuseppe Cominotti, who worked in Sassari between 1825 and 1826 as an official of the state-owned enterprise "Ponti e Strade", is the author of a watercolors collection preserved at the University Library of Cagliari. Nowadays it represents an important document of the urban and rural environment, life and customs of Sassari in the 19th century.

TIME - LINE

IX

Giudicato of Torres,
Thatari village,
The Pieve of San Nicola

XII

XIII

Municipality of Sassari
City Wall
Pisan's control over
Sassari City Palace
Genoese's control over Sassari
Statutes

XIV

Santa Maria di Betlem
Five parishes
Aragonese Royal city
Castle

XV

San Nicola Cathedral
Spanish royal city

XVI

Candelieri
Rosello fountain

XVII

University
Canopoleno College

XVIII

Austrian control over Sassari
Sardinian - Piedmontes Kingdom

XIX

Cominotti's map
City Walls removal
Kingdom of Italy
Castle destruction

SASSARI
CITY AND COUNTRYSIDE

SASSARI CITY AND COUNTRYSIDE

I - 001

Agricoltore benestante in abito festivo

Wealthy farmer in festive garment

Cotton clothes, orbace, scarlet cloth, fabric, leather.

Silver and gilded silver jewelry. First half of the 19th century.

I - 002

Popolana benestante in abito festivo

Wealthy commoner in festive dress

Scarlet cloth, silver and gilded silver jewelry. First half of the 19th century.

I - 003

Popolana benestante in abito festivo

Wealthy commoner in festive dress

Cotton cloth, scarlet cloth, Piqué, gold pendant. First half of the 19th century.



| | SASSARI
CITY AND COUNTRYSIDE

I - 004

Agricoltore benestante in abito festivo

Wealthy farmer in festive garment

Cotton cloth, scarlet cloth, orbace, leather.
Silver and gilded silver jewelry. First half of
the 19th century.

I- 005

Bambina

Little girl

Printed cloth, cotton bandage, velvet. First
half of the 19th century.

I - 006

Studiante

Student

Cotton cloth, fabric and cotton batiste.
First half of the 19th century.



COMUNE DI SASSARI

| | SASSARI CITY AND COUNTRYSIDE

I - 007

Aristocratico

Aristocratic

Satin silk, velvet.

First half of the 19th century.

I - 021

La Carità

The Charity -

Enrico Murtula Sassari 1836-1910

Oil Painting

Cm 169x 98



COMUNE DI SASSARI

SASSARI CITY AND COUNTRYSIDE

GIUSEPPE COMINOTTI'S WATERCOLOR PAINTINGS

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COMUNE DI SASSARI

SASSARI CITY AND COUNTRYSIDE

I - 008

Il giorno della neve

Snowy day

March 1826

I - 009

Pizzinnu a piglià eba

Pizzinnu vindendi finociu

Uniforme de' ragazzi del popolo a

Sassari nell'estate

from dialect:

Child taking water

Child selling fennel

Uniform of commoners boys in Sassari
during summer

August 1825

I - 010

Vende - erbaggi a Sassari

Selling herbs in Sassari

September 1825

|| SASSARI
CITY AND COUNTRYSIDE

I - 011

Vendiola di pesciu

Frigitrice di pesci in contrada Rosello

from dialect:

Fishwife

Fish fryer in the Rosello district

October 1825

I - 012

Taille parfaite

Perfect size

January 1826

I - 013

Cucina Sassarese

Sassari cuisine

October 1826



COMUNE DI SASSARI

SASSARI CITY AND COUNTRYSIDE

I - 014

Agricoltura
Agriculture

April 1826

I - 015

Cavallante delle vendemmie
Man of the harvests on horseback

October 1825

I - 016

Cucina Sassarese
Sassari cuisine

October 1826

|| SASSARI
CITY AND COUNTRYSIDE

I - 017

Le donne al Rosello in Sassari

The women at the
Rosello fountain in Sassari

January 1826

I - 018

Gli utili mulenti (asinelli)

The useful donkeys

May 1828

I - 019

Sassaresi alle lattughe

Sassari citizens at work
among the lettuces

March 1826



COMUNE DI SASSARI

EAST WING



SASSARI CITY AND COUNTRYSIDE

i | SASSARI CITY AND COUNTRYSIDE

TRADITIONAL COSTUME

The clothing of the less wealthy commoners, particularly among laborers, water salesperson, maid and women who carried out small businesses, still around 1825 remained faithful to the canons of the north-western *Sardinian costume* because it was functional to agricultural and domestic work.

The commoners women, generally wore headgear and a typical rigid corset, tied with ribbons under the breast. The men wore the characteristic *berrittas*, *ragas* and *orbaceous jackets* in dark colors that marked the *poor*.

In women's clothing is remarkable the use of cheap imported fabrics, offered by city shops and peddlers who replaced orbace and linen clothes, starting a transformation process of "continental" styles acquisition.

TIME - LINE

- XI Giudicato of Torres
Thatari village
The Pieve of San Nicola
- XII
- XIII Municipality of Sassari
City Wall
Pisan's control over Sassari City
Palace
Genoese's control over Sassari
Statutes
- XIV Santa Maria di Betlem
Five parishes
Aragonese Royal city castle
- XV San Nicola Cathedral
Spanish royal city
- XVI Candelieri
Rosello fountain
- XVII University
Canopoleno College
- XVIII Austrian control over Sassari
Sardinian - Piedmontes Kingdom
- XIX Cominotti's map
City Walls removal
Kingdom of Italy
Castle destruction

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SASSARI
CITY AND COUNTRYSIDE



SASSARI

CITY AND COUNTRYSIDE



COMUNE DI SASSARI

i - 001

Mendicante

Beggar

Linen and cotton cloth, wool twill.
First Half of the 19th century.

i - 002

Bambino

Child

Linen cloth, wool jersey.
First half of the 19th century.

i - 003

Venditrice di pesci

Fishwife

Linen and cotton cloth.
First half of the 19th century.

i | SASSARI
CITY AND COUNTRYSIDE

i - 004

Popolano

Commoner

Linen cloth, fabric, orbace.

Buttons in gilded silver.

First half of the 19th century.

i - 005

Serva

Servant

Linen cloth, cotton cloth, silk taffeta. Silver buttons and coral necklace.

First half of the 19th century.

i - 006

Donna del popolo in abito quotidiano

Female commoner in daily dress

Linen and cotton cloth, cotton gauze, velvet silver buttons.

First half of the 19th century.



SASSARI

CITY AND COUNTRYSIDE



COMUNE DI SASSARI

i - 007

Portatore d'acqua

Water bearer

Linen cloth, fabric, orbace, leather, silver buttons.

First half of the 19th century.

i - 008

Anziana devota

Devout old woman

Woolen cloth, fabric, cotton cloth.

First half of the 19th century.

i - 009

Vita dei campi

Life in the fields

Gavino Tilocca, Sassari 1911-1999

Skated chalk 1940-1943

Cm 90,5 x 75,5



COMUNE DI SASSARI

i | SASSARI CITY AND COUNTRYSIDE

i - 011

Ritratto del pescivendolo Francesco Furesi

Portrait of the fishmonger

Francesco Furesi

Enrico Murtula, Sassari 1836- 1910

Oil Painting

Cm 70 x 55,5

i - 012

Tra i sugheri

Among the corks

Giuseppe Magnani,

San Benedetto Po, 1913-2007

Oil Painting, 1959

Cm 120x185

EAST WING



SASSARI SACRED AND PROFANE

h |

SASSARI

SACRED AND PROFANE



THE INFLUENCE OF THE IBERIAN WORLD

Still today, the Processions that take place during the Holy Week in Sassari, represent one of the most important events in the mass worships that were typical of the religious life in the city of the Ancient Regime.

Even in Sassari, the rituals of the Holy Week are based on the Spanish popular traditions. Not coincidentally, their development in Sardinia is strictly related to the greatest moment of the Spanish influence both from the political and the cultural point of view.

h |

SASSARI

SACRED AND PROFANE



THE CONFRATERNITIES

There are many agreements between these two worlds as a result of stratified contaminations that involve every aspect of the popular religious activities carried out by local confraternities based on the Spanish model called *Confradías*.

Thanks to the Council of Trento, these *Confradías* became laic organizations bound to religious aspects that contributed to the spread of a popular religiousness through the organization of the Processions that took place during the Holy Week.

TIME - LINE

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h |
SASSARI
SACRED AND PROFANE

h | SASSARI The Holy Week

TUESDAY

The procession of Mysteries



The traditional rituals of the Holy Week take place in the town from Tuesday with the procession of Mysteries, organised by the homonymous confraternity that is located in the Cappuccine Nun's Church.

The religious procession starts from the Church with the guide of the confreres dressed in a violet tunic and carrying around the old town centre five Christ's simulacrum, represented in the Stations of the Cross, the statue of Our Lady of Sorrows and the big crucifix.

In the end, the procession comes back to the Cappuccine Nun's Church.

According to history, the procession of *Santissimi Misteri* derives from a legacy left by a devout woman called Maddalena Salvagnolo, since 1685.

h |

SASSARI

The Holy Week



WEDNESDAY

The procession of Our
Lady of Sorrows

On the Holy Wednesday, there were not any popular events in Sassari, not so long ago.

Currently, the procession of Our Lady of Sorrows is an event that is renewed on this day.

From the S. Andrea Church in Vittorio Emanuele Street, the religious procession carries the big crucifix and the Virgin Mary's statue in a black dress through the heart of the old town.

The confreres dressed in a white and red tunic belonging to Santissimo Sacramento organise the procession.

They are the heirs of the ancient *confradria* of foreigner merchants, from Corse and Genoa in particular, that did everything possible to give greater splendour to the procession.

h | SASSARI The Holy Week

THURSDAY

The “Sepulchres”



According to an ancient tradition, which is over 500 years old, in all the churches of the town it is usual to adorn the shrine, in which there is the Holy Host on the altar, with a profusion of flowers and candles, after the religious service on Holy Thursday.

This shrine is also called Sepulchre and its most particular ornament was made of a large number of dishes, in which wheat or other legumes grew up just using water and darkness in order to maintain a light yellow colour during the growth.

h |

SASSARI

The Holy Week



FRIDAY

The Rituals

Historically in Sassari, the Holy Friday is full of popular events: it is the most solemn and characteristic day of the entire liturgy in which the Church is in mourning because of its founder's death.

Once, before 7:00 in the morning, the "procession of the Dawn" used to come out from San Giacomo's Church silently and almost secretly with the Philippines' Congregation that used to organise it and carrying the simulacrum of Piety.

However, that particular procession has been suspended for many decades.

h | SASSARI The Holy Week

OUR LADY OF SEVEN SORROWS



The traditional procession of Our Lady of Seven Sorrows is still alive.

During the morning, Our Lady of Seven Sorrows comes out from the S. Antonio Abbate Church.

The confreres of the Arch-confraternity of Servant of Mary, who are the preeminent figures, dressed in white tunic and black scapular head the religious procession.

According to a popular interpretation, the simulacrum of Our Lady with seven swords in her chest wanders through seven churches in the town to look for the Body of Christ, in front of the sepulchres.

The traditional *gosos* (devotional songs) of Our Lady of Sorrows and the *Stabat Mater* go along with the steps of the procession.

h |

SASSARI

The Holy Week



COMUNE DI SASSARI



L'ISCRAVAMENTU

The rite of *iscravamentu* took place for the first time in the middle of the evening of the Good Friday, inside Santissima Trinità Church: it consists in the Descending of the Christ from the Cross. The ritual is carried on by Santa Croce and Gonfalone's Archconfraternity, also known as the White Disciplined Confraternity.

Four confreres from Santa Croce dress up as the so-called Judeans (Joseph of Arimathea, Nicodemus and two assistants) and depose Christ's simulacrum.

The representation of the *iscravamentu* (or Descending of the Christ from the Cross) dates back to the second half of the 16th century.

h | SASSARI The Holy Week

PROCESSION OF THE DEAD CHRIST



During the evening of the Good Friday, the procession of the Dead Christ starts from Santissima Trinità Church. It is organized by Santa Croce and Gonfalone's Archconfraternity, also known as the White Disciplined Confraternity.

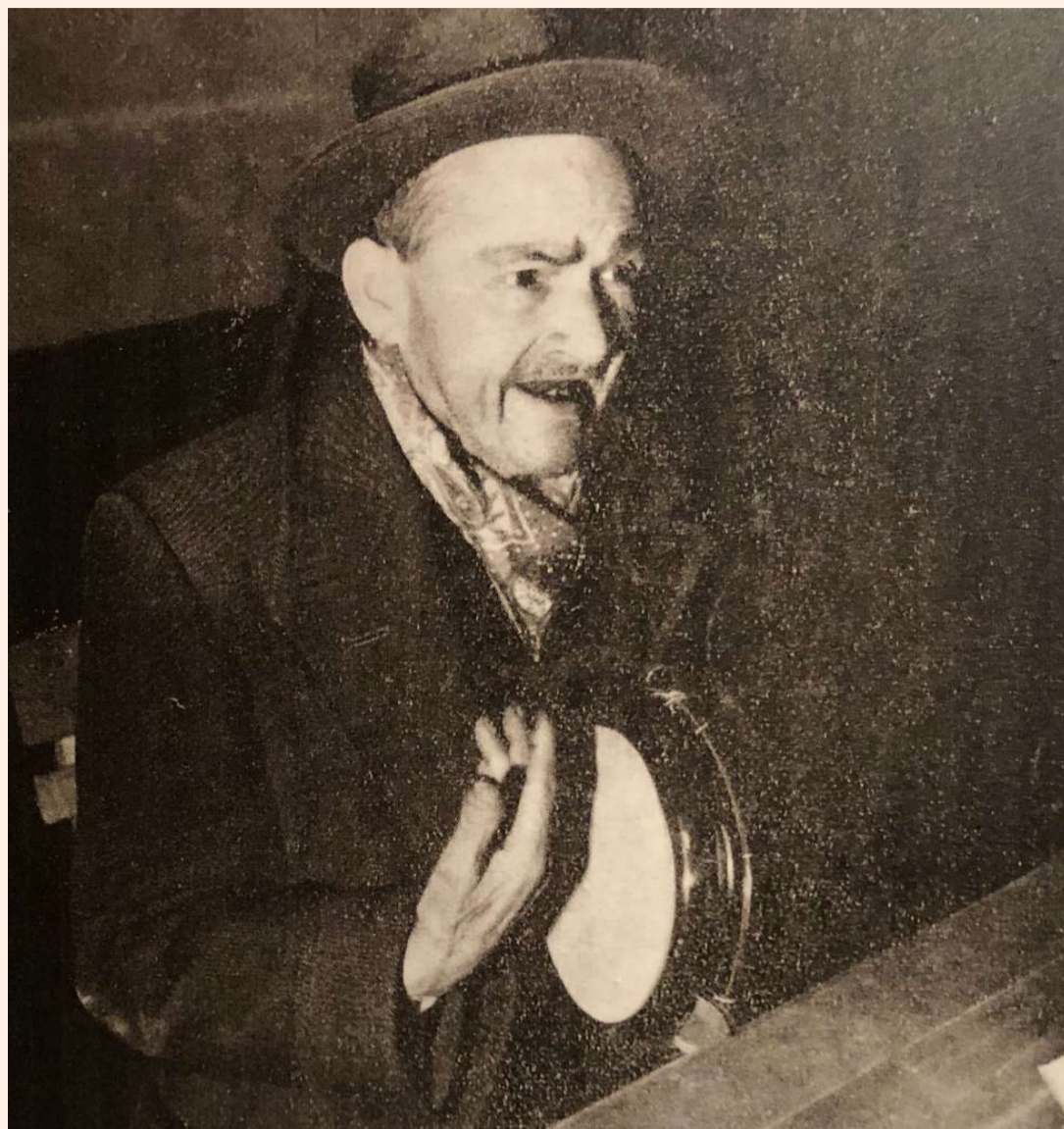
The order each figure of the procession is disposed was established in 1762, through a formal act written by a notary: at the head of the procession there's Santa Croce Confraternity, followed by the cantors and the clergy; behind them, there's the statue of Saint John; then Christ's funeral urn, surrounded by the four Judeans, which deposed Christ's body; going on, there's Our Lady of Sorrow's simulacru; at the end of the procession there's the priest.

Thousands of people follow the procession, until it goes back to Santissima Trinità Church, accompanied by the light of thousands of candles. There, the final rite of Christ's burial is performed.

h | SASSARI LI GOBBURI



Until the early 20th century on the Eve of Epiphany, which was the beginning of Carnival, it was customary to walk around from house to house to sing the song "A li tre Re" with the accompaniment of the tambourine (trimpanu), or performing loudly a *gobbura* that the band and its leader used to repeat verse by verse.



The *gòbbura* was a genre of expression born in a real tradition.

It concerned poetical compositions or folk songs, probably from the ancient Catalan literal tradition of *coblas*, in which a satirical and sly soul came out, but also the biting spirit of Sassari's citizens.

The *gòbbura* was the outcome of an exchange between the literary culture and the oral one. Furthermore, the *gòbburi* were jovial compositions that were sung and played on occasion of some celebrations. The Gobbura bloomed mostly during Carnival time.

h | SASSARI
LI GOBBURI



Goodnight, Madame
Goodnight if you're healthy
I've heard you want
Your daughter to be married
Come on! It's a mortal sin to leave her alone
Carnival is going to arrive
It's time to be happy

[Gòbbura di lu matrimoniù, P. Sassu; the gobbura from Sassari in oral and written tradition, Rome 1968]

h |

SASSARI LI GOBBURI



The Gòbburi of Carnival were more biting than those of the Epiphany and than the New year's Eve ones. Probably, it depended on the period in which the gobbure were written: there was a relevant difference between the songs of alms belonging to the New year's Eve, and the other compositions destined to Carnival time.

h | SASSARI LI GOBBURI



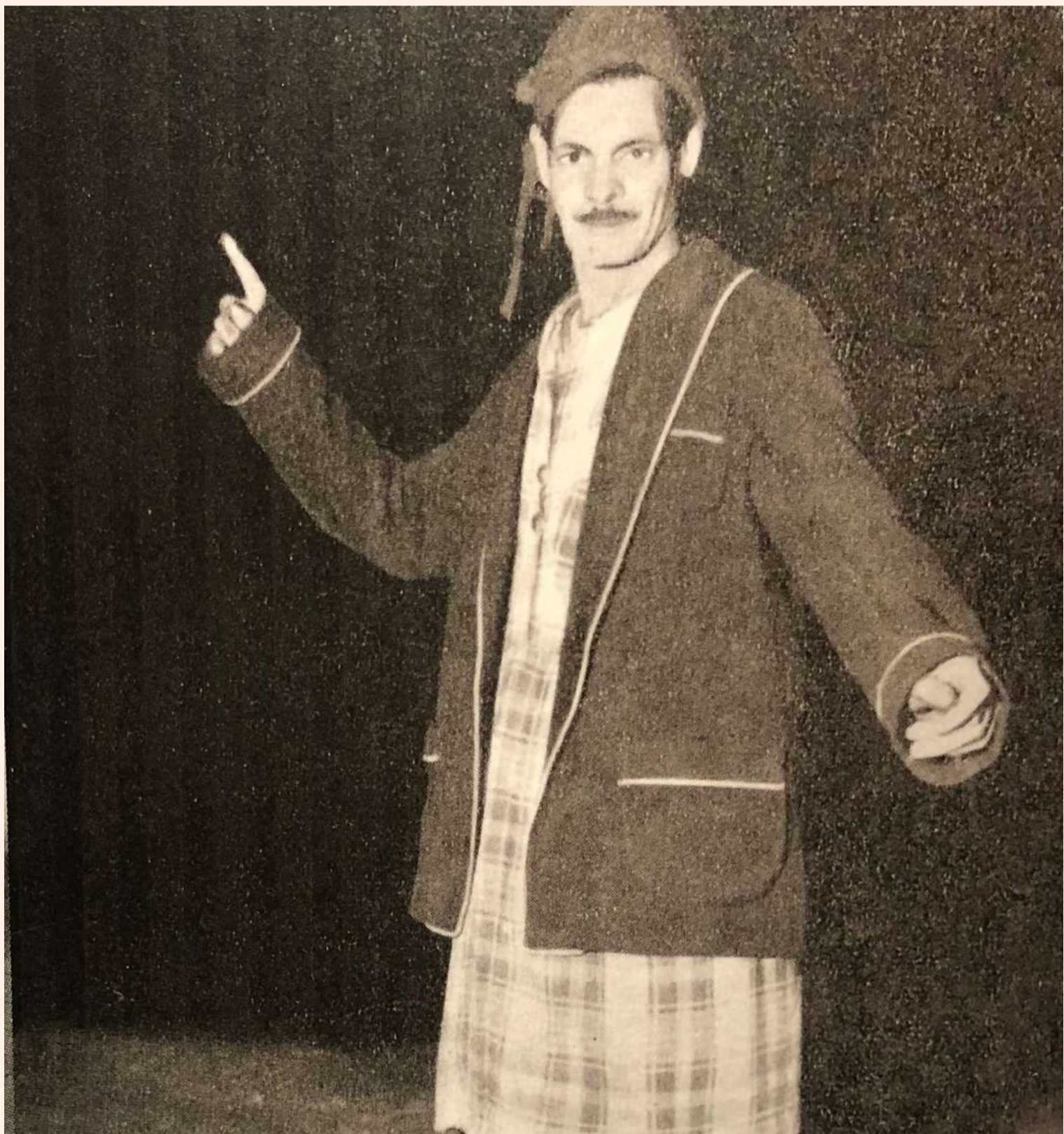
Sometimes the *gòbbura* was the instrument to sketch out a cruel satire, which was inspired by shocking events that occurred in the town.

For example, in 1780 there were some *gòbbure* related to the so-called "bread riot", which had as target the governor and marquis Allì de Maccarani who was considered the responsible for the shortage of goods in the town, due to private management of public supplies.



COMUNE DI SASSARI

h | SASSARI LI GOBBURI



The provisions of fish, meat and bread
Have finished
If Maccarani keeps ruling
He'll sell the sacraments

h | SASSARI MUSICAL INSTRUMENTS

SÈGHEDE - SÈGHEDE



Enrico Costa reports the hypothesis according to which the inventor of this musical instrument called *Sèghede* – *sèghede* was a butcher of Sassari. Also called Zanzarra, it is made of an exiled pig's bladder, bloated and then attached to a cane stick. The effect of the vibration of a string rubbing on the bladder produces a grave and indefinite sound.

The making up of this musical instrument is very simple: a strong aged cane approximately 120 to 200 cm long; an exiled pig's bladder, dried and then bloated like a balloon; two wooden knobs, one fixed and one rotating.

The knobs keep the bress wire tight in order to modify the sound and produce a musical note. Lastly, a little bow made with a lentiscus branch and horsehair covered with pitch.

h | SASSARI MUSICAL INSTRUMENTS



SÈGHEDE - SÈGHEDE

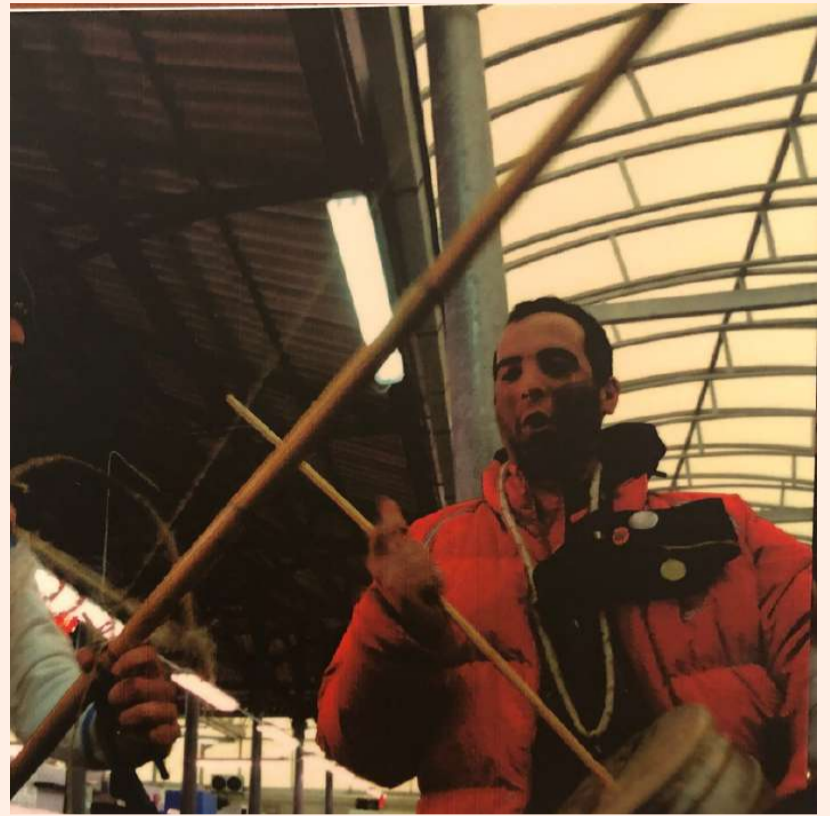
“The musical instrument they played was a primitive tool: it was made of a long wooden stick, on the top of which there was a bladder, floated and filled with air. On this bladder, lays a tight large string and a big gut. On this gut, the player rubbed a bow as if he was playing a cello or a double bass. It seems that the inventor of that instrument was a butcher, because originally butchers used to organize those ancestral masked parades.

The tight rope and the rubbed bow produced a shrill and disappointing sound: Commander Garzia suggested that a similar sound seemed to imitate the voice of the Tax Collector shouting <<pay, pay, pay>>.”

Enrico Costa

h | SASSARI MUSICAL INSTRUMENT

LU BOTTU



Lu bottu is one of the tools and typical musical instruments used during the Carnival days in Sassari.

It is a drum that works by friction, it has a case made with a metal container covered with a goat skin membrane.

From the center of this membrane comes out a wooden stick.

This stick is rubbed with a damp sponge, in order to make a grave and cavernous sound.

A similar musical instrument is used in the balearic islands as well, named *cimbomba* or *zambomba*.

About Italy, a similar drum is widely used in Campania, where it is known as *putipù* or *cacavella*.

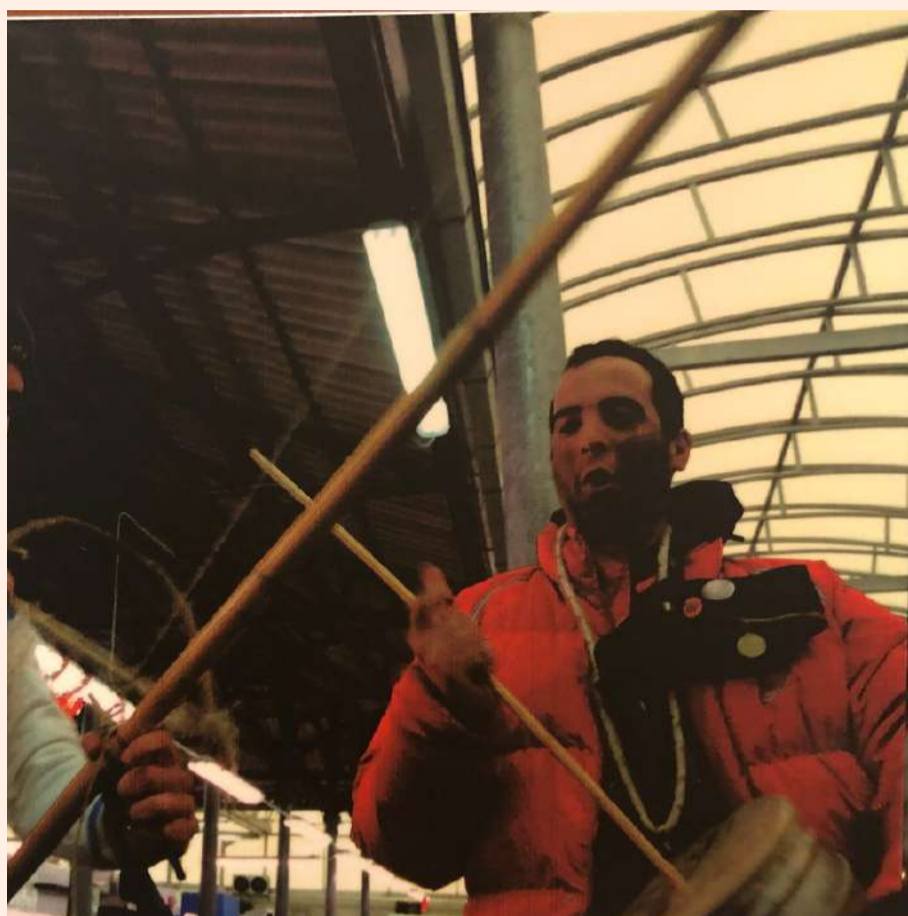
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SASSARI

MUSICAL INSTRUMENTS



COMUNE DI SASSARI



LU BOTTU

The use of this unique instrument of the Sardinian ethnophonic tradition is linked to the profane tradition.

In fact, it is one of the accessories used in Carnival disguises as a typical popular tool and widespread in the Sardinian territory.

In fact not only in Sassari, but also in Alghero there is a similar traditional drum named *buffetta*.

As well in Bosa, there is the *serraggia* drum. In Gavoi during the Thursday celebrations in Carnival time takes place the *tumbarinos* parade.



COMUNE DI SASSARI

h | SASSARI MUSICAL INSTRUMENTS

LU TRÌMPANU



The use of this musical instrument called *Lu trìmpanu* has been forgotten for a long time, and for this reason it's very difficult to find some specimen dated before the 60's.

It is a little drum with some bells: only in recent times came back in use during Carnival parades, thanks to research made by wise cultural operators.



COMUNE DI SASSARI

h | SASSARI MUSICAL INSTRUMENTS



LU TAMBURU

The drums used during the Sassari's carnival parades are completely similar to those played during the Candelieri event, with a small but significant difference: the body of the drum of the carnival is painted in light aluminum instead of the original brass color, and both circles are in red color.

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SASSARI THE BAND



LA BANDA



The participation of brass bands is a constant of Sassari's carnival events as well as other urban carnivals of the island, such as those that animate the towns of Cagliari, Tempio, Alghero and Bosa.

In Sassari the bands play two topics that belong to the classical repertoire of the urban carnival by now: instrumental introduction to recite *"li gòbburi"* and the ballad of the bear, *"la baddadda di l'Ussu"* in the local dialect.

h | SASSARI SACRED AND PROFANE



CARNIVAL DISGUISE

Similarly to other European cities characterized by a highly structured and hierarchical society, even in Sassari the Carnival was a primary source of liberation, thanks to its spontaneous and irregular rhythm: an authentic experience of life free from hierarchies, opposed to the fixed categories of everyday life.

Through the ritual of overthrowing the status was aimed to mitigate the strictness of a structured society and at the same time to instill in the system, at least temporarily, the values of an egalitarian community.

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SASSARI

SACRED AND PROFANE



COMUNE DI SASSARI



NOWADAYS CARNIVAL

It's simple to recognize in nowadays Sassari Carnival how the improvised and in some ways improbable disguises and the ramshackle gait of people "armed" with musical instruments and even pot lids, are still strongly rooted.

h | SASSARI SACRED AND PROFANE



NOWADAYS CARNIVAL

Some of the characteristic properties that help to clearly distinguish Sassari from the rest of the island are the cheeky sense of humor, the taste for the fulminating joke (**fast ones/ one liners/gag**), the heavy sexual innuendo, the sustained rhythms of the drums veined by a subtle sense of sadness that decorate the ancient melodies and the caustic verses of the *gobbule*.

The aesthetic satisfaction is not the main communication vehicle in the Sassari Carnival which is based, vice versa, on the spontaneous participation in a collective event and on the pursuit of pure and simple fun.

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SASSARI

SACRED AND PROFANE



COMUNE DI SASSARI



THE CHARACTERS OF THE SASSARI CARNIVAL

In terms of roles, the Sassari Carnival revolves around the presence of two characters, a bear and a king: Ussu and Giogli.

The character of the bear is a sort of canonical mask of the Carnival not only in Sardinia - where it is re-proposed in the inland residential areas such as Austis and Fonni - but is also popular throughout central southern Italy and the European continent.

h | SASSARI SACRED AND PROFANE



THE CHARACTERS OF THE SASSARI CARNIVAL

In the carnivals popular representations the character of the bear appears covered with fur coats; he is often chained, tied at the waist by a long rope and, in some cases, even caged.

In Sassari *the king of madmen* was not elected as in France, but people got crazy for King George, confidentially called *Giogli*. Much more recent than the bear, even the character of *Giogli*, first carried on the canopy as a sign of homage and submission by the citizens, is then mocked and burned at the stake on Shrove Tuesday. *Giogli* embodies the metaphor of the "world upside down" belonging to the Carnival.

TIME - LINE

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SASSARI
SACRED AND PROFANE

IX Giudicato of Torres,
Thatari village,
The Pieve of San Nicola

XII

XIII

Municipality of Sassari
City Wall
Pisan's control over
Sassari City Palace
Genoese's control over Sassari Statutes

XIV

Santa Maria di Betlem
Five parishes
Aragonese Royal city
Castle

XV

San Nicola Cathedral
Spanish royal city

XVI

Candelieri
Rosello fountain

XVII

University
Canopoleno College

XVIII

Austrian control over Sassari
Sardinian - Piedmontes Kingdom

XIX

Cominotti's map
City Walls removal
Kingdom of Italy
Castle destruction