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Abstracts

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Olivier Christin, Université de Neuchâtel and École pratique des Hautes Études (Paris)

François-Réné Martin, École nationale supérieure de Beaux-Arts de Paris and École du Louvre

Brutus of Jacques-Louis David. Languages of Republicanisms and Figurative Strategies in 1789

Some interpreters have tried to link Jacques Louis David's famous painting *Les licteurs rapportent à Brutus les corps de ses fils* to the most debated political issues at the beginning of the Revolution, either by making the painter a republican *avant la lettre* or by denying that he was clearly political committed. These attempts have resulted in various aporias. To resolve them, one must perhaps be content to explore some of the enigmas and problems that have long been identified in the painting. Why did David not depict the judgement of the two sons, but the arrival of their remains? Why did he choose an apparently intimate or private setting and placed the consul on the side, in semi-darkness, with his back to the lictors? Why did he emphasise the group of women, who are both more animated and more illuminated? By attempting to answer these questions, the authors offer new interpretations of the relationship between the political language of the Revolution and David's "revolutionary" figurative choices.

Keywords: History painting; Sparta and Rome; Jacques-Louis David; Republicanism; French Revolution.

Giacomo Zanasi, Università di Salerno

Political Trials in Livorno in 1849. Recasting Order after the Revolution

The article offers a first survey of the political trials held against the radical-democratic revolutionaries from the port-city of Livorno. Being at the forefront of the revolutionary movement in 1848, Livorno was a prime target for the counterrevolutionary forces. The restored grand-ducal authorities jailed hundreds of former revolutionaries, then held political trials against them following special legislation,

punishing those who dared to create a new political system. The old monarchical order was thus founded anew through political justice, creating a pacified space after it neutralized its opponents. The process was completed with an amnesty for political prisoners in November 1849, enshrining the complete victory of the old political order.

Keywords: Counter-Revolution; Civil War; Political Justice; Grand Duchy of Tuscany; 1848 Revolutions.

Giorgio Ennas, Franklin University Switzerland

Between Revolution and Diplomacy. Giacomo Durando and the Foreign Policy of the Kingdom of Sardinia and of the Kingdom of Italy towards the Balkans and the Eastern Mediterranean, 1856-1862

This article analyses General Giacomo Durando's influence on the Italian foreign policy towards the Ottoman Empire in the Balkans and the Eastern Mediterranean after the death of Cavour. Focusing particularly on Durando's service as Foreign minister in 1862, the article traces back the evolution of his policy to his engagement with the military and diplomatic strategy of the Kingdom of Sardinia in the 1850s. This provides ground to replacing the Mediterranean policy of the Kingdom of Italy in the age of the so-called Historical Right (*Destra storica*) within the broader context of the Eastern Question.

Keywords: Revolution; Nationalism; Foreign Policy; Balkans; Eastern Mediterranean.

Sources

Giancosimo Russo, independent scholar

Garibaldi as a Composer. An Inquiry on the Inno Romano

After the annexation of Venezia to the Kingdom of Italy in 1866, Giuseppe Garibaldi was focusing more than ever on completing national unification by annexing Rome. Among other things, he expressed this political project also in poem, the *Inno Romano* (Roman Hymn). Its main feature was a strong anticlerical feeling. The *Inno* was printed and spread rapidly also in the form of music sheet, with a melody composed by Garibaldi himself, from a Donizetti's original aria. The author of this article discovered a photographic reproduction of the oldest autograph manuscript

of the poem, dated 16 June 1867, on the eve of Garibaldi's last expedition against Papal Rome. The manuscript once belonged to the musician Alfonso Rendano. The discovery marked the beginning of an archivist and philological research, that led to underscore Garibaldi's eagerness to raise public support by using (and composing) poems and patriotic songs.

Keywords: Revolution; Patriotic songs; Political communication; Volunteers; Risorgimento.

Mark Thistlethwaite, Texas Christian University

«Where's George?»: Tracking George Washington's Dollar Bill Image

The article examines how George Washington's face on the US dollar bill has permeated popular visual culture in the early 21st Century and has helped perpetuate national identity. Gilbert Stuart's 1796 portrait of George Washington became a key American image. The author explains how its presence on the dollar bill has itself become iconic. Cartoons, advertisements, and magazine covers used Washington's image not only to embody the dollar, but also to provide a visual synecdoche of the nation, its economy and consumer culture. Such widely disseminated reproductions elevate, humanise, and diminish Washington in ways that seem unique to American currency. Analysing several examples and contextualising them, the author shows how Washington's dollar bill face turned into the personification of the nation's late capitalism.

Keywords: Dollar; Washington; Visual Culture; Identity; United States.