

Wit Caracol, M. K. Lepke

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of many of the drawings, which remained unpublished). This led to a public literary quarrel with Denon's champion Laborde, who published the 'original text', which (by comparison with this version) turns out to have been heavily rewritten and embellished.

There are therefore three versions of the text: the journal published here (incomplete, covering only part of the whole voyage), the adaptation made by Saint-Non, and the rewritten and improved version quoted by Laborde. This makes for a very complicated piece of editing. The new edition does the job superbly well, by using typographical devices of a luxury that is almost unknown in our cost-cutting present. The printing is in three colours – black, blue and red – which are used to elucidate the various strands in the text, as well as for endnotes and page references. Even more luxuriously we have a special typeface, named 'Custodia', that lends a very Dutch elegance to the book. This was commissioned by the Fondation in 2003 from Fred Smeijers, and is now used in their publications and by a few others. Both designer and compositor are properly given a line of credit at the end, for this is a volume that will appeal as much to the bibliophile as to the student of eighteenth-century literature and art. ANTONY GRIFFITHS

**SICILIAN ETCHERS.** The Palermo publishers, Caracol, have launched a series of small publications devoted to works by printmakers and draughtsmen in Sicilian collections, the first of which, written by Diana Malignaggi, concentrates on four Neoclassical etchers (*L'Acquaforte: Vincenzo Riola, Francesco La Farina, Bartolomeo e Luca Costanzo 'Incisori'*, Palermo, Edizioni Caracol, 2008, 80 pp., 11 col. and 14 b. & w. ills., €16). In an introductory chapter the author outlines the history of the teaching of printmaking in the island during the first 40 years of the nineteenth century. For almost all this period Agatino Sozzi was Director of the Regia Università degli Studi, while Vincenzo Riolo headed its Accademia del Nudo from 1828 until his death from cholera in 1837. The latter, after initially studying in his native city moved from Palermo to Rome, where he became a pupil of the French painter and collector Jean Baptiste Wicar between 1792 and 1796. Among his friends there were Felice Giani and the poet and dramatist, Vittorio Alfieri. Back in Sicily, he was the prime figure in the revival of etching, taking his subjects from Classical mythology and Homer's *Iliad*.

Four of Riolo's prints are presented here, together with three preparatory drawings of them. The first of these, *Aristodemus and the Ghost of his Daughter*, an episode from his friend Vincenzo Monti's 1786 tragedy, as Malignaggi notes, is stylistically related to the work of Fuseli, who exerted a powerful influence on Italian as well as British and Danish artists who came into his circle during the Swiss artist's time in Rome. By the time that Riolo made his 1814 etching, *Cornelia, Mother of the Gracchi*, his style had become firmly attached to international Neoclassicism. In his *Pyrrhus Killing Polyxena on the Tomb of Achilles*, a subject taken from Euripides, the Sicilian derived the figure of Polyxena from a then famous painting by Bénigne Gagnereux, a model that, according to Malignaggi, he also used somewhat incongruously in a paint-

ing of *Psyche Transported by the Zephyrs*. It was in his *St Peter Freed from Prison by an Angel*, among the etchings discussed here, that Riolo came closest to the style of Wicar.

By contrast, to judge by the etching *Hercules Punishing the Cercopi*, a subject taken from Seneca, Francesco La Farina was more interested in sixteenth- and early seventeenth-century Italian art than in contemporary Neoclassicism. Half a dozen years junior to his fellow Palermitan, La Farina was another victim of the cholera that swept through Sicily in 1837. The other printmakers, whose work is discussed here, were the brothers Bartolomeo and Luca Costanzo, who executed competent portrait etchings, which, however, did not rise to the quality of Raffaello Morghen. Among their sitters was the famous astronomer, Giuseppe Piazzi. The brothers were also responsible for the illustrations of metopes after the drawings of Giuseppe Scaglione for Barone Pietro Pisani's *Memoria sulle opere di scultura in Selinunte scoperte*, of 1825.

Impressions of Riolo's *Cornelius, Mother of the Gracchi* were sold through the lithographer Gaspare Sconduto, in partnership with Perrotta in the Via Cintorinai, Palermo. Mention of this leads Malignaggi to a digression on lithography and print publishing in Sicily. Sconduto and Perrotta invested some of their money in the Prima Compagnia set up in Palermo in 1813, for which see Rosario Lentini, 'Dal commercio alla finanza: I negozianti-banchieri inglesi nella Sicilia occidentale tra XVIII e XIX secolo', in Antonino Cusumano and Rosario Lentini, *Mazara 800-900: Ragionamenti intorno all'identità di una città* (Palermo 2004, p. 115, n. 59). Malignaggi mentions the lithographic views of Palermo executed by Giuseppe Tresca after Calogero De Bernardis, coloured by his brother Giuseppe, published in 1825, and Tresca's reproductions of Pietro Novelli's paintings and his illustrations of the events of the Palermo revolution of 1821. He also discusses the publications of the Rome-trained *intaglio* printmaker and lithographer, Pietro Waincher (Vaincher), who made small versions of Pinelli's *Costumi dei fuoriusciti di Romagna e del Regno di Napoli*, c. 1825-26. Waincher became a specialist in costume and fashion plates, copying plates sent to him from Paris for *Il Vapore* between 1834 and 1837. Many fashion plates were also published in the journal *Passatempo per le dame* between 1833 and 1837. Other Palermo printmakers who were attracted by the commercial possibilities of this genre were Minnici, Filippone and Sconduto. Waincher also worked in association with the painter Giuseppe Patania on subjects taken from the *Iliad*. In many cases gouache was added to these prints to make them more saleable. We learn too that a print dealer called Silvestro DiIiberto and a printer and bookseller, Filippo Barravecchia, sold etched views of Palermo and its environs by Francesco Zerilli, which were tinted in *chiaroscuro* or colour.

At the eastern end of Sicily, Letterio Subba taught *intaglio* printmaking at the Accademia di Pubblici Studi in Messina, having succeeded Mariano Bovi, but complained in 1822 at the lack of tools and equipment. In 1826 the local authority of the province of Messina sent Tommaso Aloisio Iuvarra to Rome to study both drawing and printmaking. Eventually Ferdinand II decreed the institution of a single school of drawing and *intaglio* printmaking in Messina's Accademia

