of many of the drawings, which remained unpublished.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 age of 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 facsimile, named ‘Custodia’, that lends a very Dutch elegance to the book. This was commissioned by the Fondazione di Roma 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, Caracoli, have launched a series of small publications devoted to works by printmakers and draughtsmen in Sicilian collections, the first of which, written by Diana Malagaggi, concentrates on four Neoclassical etchers (L’Alpino, Vincenzo Rialto, Francesco La Farina, Bartolomeo e Luca Costanzo ‘Incisi’, Palermo, Edizioni Caracoli, 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 Sorzi was Director of the Regia Università degli Studi, while Vincenzo Rialto 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 Rialto’s prints are presented here, together with three preparatory drawings of them. The first of these, Aristodemos and the Ghost of his Daughters, an episode from his friend Vincenzo Moní’s 1786 tragedy, as Malagaggi 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 Rialto made his 1844 etching, Coriolano, 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 Gagneraux, a model that, according to Malagaggi, he also used somewhat incongruously in a painting of Psyche Transported by the Zephyrs. It was in his St Peter Freed from Prison by an Angel, among the engravings discussed here, that Rialto came closest to the style of Wicar.

By contrast, to judge by the etching Hercules Punishing the Cercopii, 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 Palermitian, 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 Moreschi. 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 Baron Pietro Paoli’s Memoria sulle opere di scultore in Selinunte scoperte, of 1825.

Impressions of Rialto’s Coriolano, Mother of the Gracchi, were sold through the lithographer Giuseppe Scudotto, in partnership with Pernotta in the Via Cattarina, Palermo. Mention of this leads Malignaggi to a digression on lithography and print publishing in Sicily. Scudotto and Pernotta invested some of their money in the Prima Compagnia set up in Palermo in 1815, for which see Rosario Lentini, ‘Dal commercio alla finanza: I negozianti-banchieri inglesi nella Sicilia occidentale tra XVIII e XIX secolo’, in Antonio Cusumano e Rosario Lentini, Mercati borghesi: Rinnovamenti interni nell’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 Vainche (Vaincher), who made small versions of Pinelli’s Costumi dei fanciulli di Romagna e del Regno di Napoli, c. 1835, 26. Vaincher became a specialist in costume and fashion plates, copying plates sent to him from Paris for Il vapone between 1834 and 1837. Many fashion plates were also published in the journal Passatempos per la donna between 1833 and 1835. Other Palermo printmakers who were attracted by the commercial possibilities of this genre were Minneci, Filippone and Scudotto. Vaincher 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 DiBiberto and a printer and bookseller, Filippo Barraucchello, 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 Invarro 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