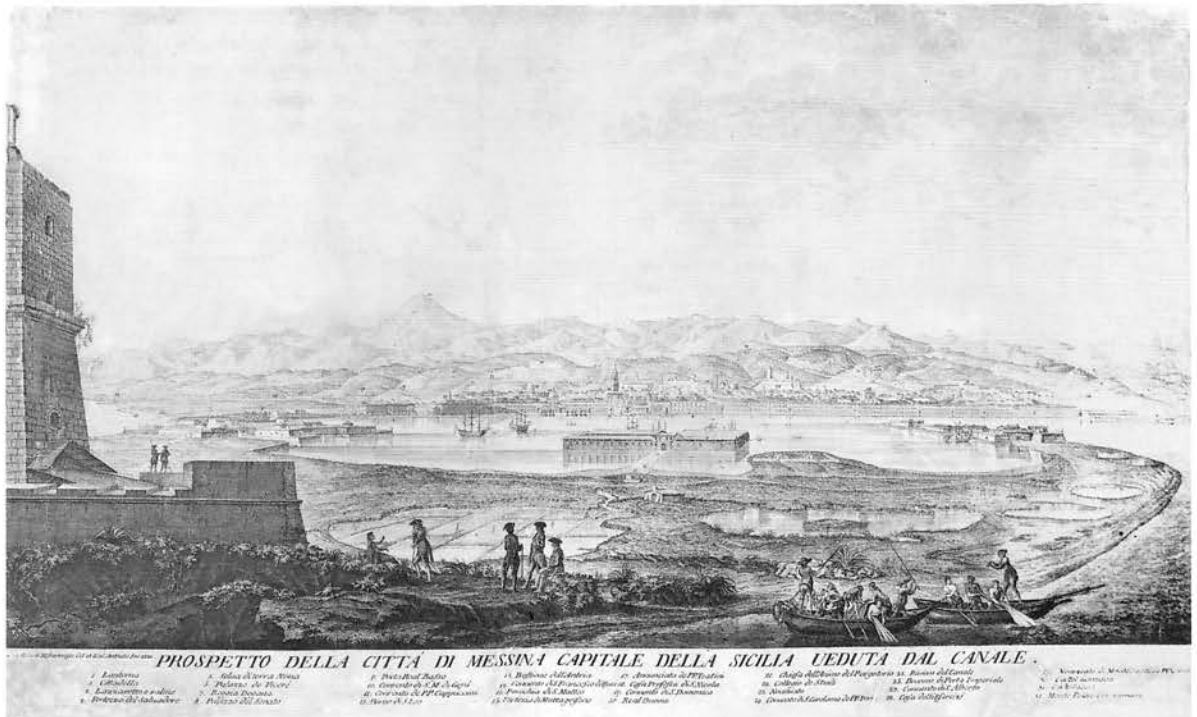


38. Jean-Michel Papillon, *The Printing of Wallpaper*, pen and brown ink and wash over pencil, 1755, c. 160 x 190 mm (whereabouts unknown), from H. Clouzot and C. Follet, *Histoire du papier peint en France* (Paris, 1935).

eleven pence per yard, but Kelly has calculated that this was still more than was paid for both the wallpapers supplied to Mellerstain House in Berwickshire and to Province House in Boston, MA, in that same year (p. 103 and Table 1, p. 141). This demonstrates both how wallpaper was sold at a wide variety of price points in the mid eighteenth century and how even at the top of the market consumers did sometimes economize.

This book could have benefitted from having more illustrations (and illustrations in colour), to emphasize the texture and impact of the wallpapers. Moreover, it can occasionally be a challenge to keep up with the author, as he nimbly dips in and out of his various lines of enquiry, and some additional editing might have made the text more accessible for the general reader. Nevertheless this is a valuable addition to the literature on both printing practices and on wallpaper. One wishes that more art-historical studies would display a similar taste for forensic evidence-gathering. EMILE DE BRUIJN

FRANCESCO SICURO'S VIEWS OF MESSINA. Nicola Aricò's beautiful book on the views of Messina by the little-known engraver Francesco Sicuro (Messina 1746 – Naples 1826) is the first comprehensive study on these rare images (*Una Città in Architettura: Le Incisioni di Francesco Sicuro per Messina*, Palermo, Caracol Edizioni, 2013, 176 pp., 143 ills., €50). Drawn, engraved and printed between 1767 and 1770, these prints seemingly cannot be found outside of Sicily (and, indeed, this is also an appeal to report any unknown impressions). The 23 engravings represent and record Messina before the catastrophic earthquake of 1783 (fig. 39). The plates illustrate the most architecturally prominent secular and religious buildings, as well as the city's main historic piazzas, all of which were destroyed during the earthquake. The book's large, oblong format accommodates full, generously-sized plates, which allow for a better understanding of the prints. The author thoroughly analyses each sheet and reconstructs the history and alterations of the many build-



39. Francesco Sicuro, *View of Messina*, c. 1770, engraving, 453 x 740 mm (Palermo, Palazzo Abbatellis).

ings represented, most of which are no longer extant.

Previous studies always considered these prints as independent sheets, and not as part of a single project. Aricò's merit is to connect them to their original eighteenth-century publishing venture, and to offer a critical reading of the work as a whole. The publication of the series had been promoted and funded by Andrea Gallo (1734–1814), an erudite humanist from Messina. In Gallo's mind, these plates were intended for an atlas meant to highlight the city's new edifices. As pointed out by the author, the project, however, underwent some changes along the way, possibly due to disagreements between Gallo and Sicuro, which might also be the reason why the publication – as envisioned by Gallo – never saw the light of day.

Sicuro's views were the forerunners of a certain type of landscape meant for visitors on the Grand Tour who reached southern Italy. The celebrated *Voyage pittoresque ou description des Royaumes de Naples et de Sicile* by the Abbé Jean-Claud Richard de Saint-Non, and the *Voyage pittoresque des îles de Sicile, de Malte et de Liparie* by Jean-Pierre Laurent Houel, published in the following decades, are indeed along the lines of Sicuro's artworks.

An architect himself, and professor at Università degli Studi di Messina responsible for teaching architectural and urban history, Aricò is steeped in the material. He has researched both sixteenth-century civil and military archi-

itecture, as well as urban history from the twelfth- to the twentieth centuries and has published extensively on the Kingdom of the Two Sicilies. BARBARA JATTA

PRINTING THE NEWS. Andrew Pettegree's *The Invention of News: How the World Came to Know About Itself* is the latest and probably the best of the books offering an overview of the history of news, newspapers and related forms of manuscript and print across an extended period (New Haven and London, Yale University Press, 2014, 451 pp., 65 ills., £25). Its qualities are based on the author's close and thorough reading in a range of secondary sources that have appeared at an accelerating pace over the last twenty years or so. An established historian, Pettegree marshals the material into a clear and dynamic account spanning four centuries, from c. 1400 to c. 1800, taking in the major European nation states as well as venturing a side glance at the United States. This is a substantial achievement considering that writing about news so often breaks down under the sheer weight of the sources.

Pettegree follows a chronological sequence. A few salient issues, such as what news is or how it relates to other kinds of information are swept aside by the momentum of his narrative. This works particularly well in the first two sections of the book, which contain an excellent account of the build-up of a distribution system based on interna-