

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of many of the drawings, which remained unpublished).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 Riola 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

Carolina. Aloisio Juvarra taught the subject at the Regia Università in the same Sicilian city between 1840 and 1844, before becoming Professor of Printmaking at the Accademia di Belle Arti in Naples from 1847, and eventually rising to the post of Co-Director of the Regia Calcografia Romana in 1869. At the far west end of Sicily in Trapani teaching was in the hands of Giuseppe Errante (1760–1821) from 1792, and Michele Laudicina was Director of the Reale Accademia di Belle Arti Trapanese up to 1832. In 1838 a triennial exhibition was set up, with Aloisio Juvarra responsible for awarding prizes for printmaking. We know from a statement of the Luogotenente Generale of the Bourbon King that by 1840 Pietro Waincher, Cavallaro and Lazzaro Di Giovanni were teaching printmaking privately in Palermo. Several lithographic workshops had been opened in the city by this date.

The second of this series of publications is devoted to French engraved portraits presented in 1815 to the Regia Università di Palermo by Giuseppe Emanuele Ventimiglia, Prince of Belmonte (Diana Malignaggi, *Galleria di Ritratti: Stampe di incisori francesi dei secoli XVII e XVIII*, Palermo, Edizione Caracol, 2009, 96 pp., 13 col. and 33 b. & w. ills., €16). The prints by Gerard Edelinck, Roulet, three members of the Drevet family, Michel Dossier and Pierre Michel Alix are not outstanding. Roulet is here called Joan-Louis rather than Jean-Louis. Some of the prints are in poor condition and in one case the photograph is cropped so badly that part of the inscription is omitted. The individual catalogue entries concentrate on the sitters rather than the engravings, apart from a remark on the illusionistic character of the Drevet's frames. This is made in an entry on the one Drevet engraving where no frame is visible in the illustration. The Prince of Belmonte belonged to the more liberal section of the Sicilian aristocracy. He was a friend of Louis Philippe d'Orléans, later to be King of France, who in 1809 married Princess Marie Amalie, daughter of King Ferdinand I of the Two Sicilies. The Prince accompanied him to Paris on the fall of Napoleon, but soon died in the French capital. He had been one of the prime movers in converting the Accademia degli studi in Palermo into the Regia Università, which was founded in 1806. One learns from a brief essay on Belmonte's collection that among the other prints the Prince gave to the new institution were 42 engravings of Raphael's *Logge*, which had been coloured in tempera. This gift also include six of Volpato's engravings of the *Logge*, and two famous prints by Gerard Audran of historical subjects from the life of Alexander the Great. Further engravings by such artists as Nanteuil, Guillaume Vallet, Georg and Philipp Andrea Kilian, Jean Batiste de Poilly and others are recorded in the university museum's 1857 inventory. MARTIN HOPKINSON

**HIROSHIGE.** Hiroshige (1797–1858) is the most widely collected print artist of the Edo period (1615–1868). This is due to the accessibility of his landscape prints in terms of their content and the enormous numbers in which they were issued – tens of thousands of impressions in the case of the most popular designs. His success as a designer of landscape

prints has overshadowed his work in all other genres.

Hiroshige's landscape prints represent an amalgamation of a broad range of influences. He effortlessly employs Western perspective, but it is always fully subordinated to his larger artistic purpose. His treatment of mountainous topography reflects an awareness of the work of the eclectic Edo artist Tani Bunchō (1764–1840). The influence of the 'impressionistic' style developed by Kyoto-based Shijō artists is also evident in many of Hiroshige's prints. It was from the latter that Hiroshige learned to imbue his designs with an intensely atmospheric quality through the use of blocks of colour without outline. He used this technique – so alien to the emphasis on line characteristic of *ukiyo-e* art – with great success in his depictions of mist and rain. Through his fusion of Western perspective with the acute understanding of terrain learned from Bunchō and the atmospheric effects derived from Shijō paintings and book illustrations, Hiroshige was able to create images of places that seemed 'real', that offered plausible spaces for travellers to move through. In addition, he was able to express the time of day, the weather, the season. His images may lack the abstract grandeur of landscapes by Hokusai (1760–1849), such as the latter's *Great Wave*, but they offer the specific, the familiar, the reassuring.

The Impressionists and Post-Impressionists responded with enthusiasm to Hiroshige. Van Gogh paid him the compliment of copying two of his print designs in oils. In 1893, Camille Pissaro declared, 'Hiroshige is a marvellous Impressionist ... these Japanese artists confirm my belief in our vision.' For over a century Westerners have been writing about this artist, and in more recent decades books reproducing the most important of his larger sets have appeared. (Hiroshige's larger sets range in size from 36 to 118 designs.) Two further, contrasting catalogues devoted to the artist have been published in the past eighteen months.

*Hiroshige: Shaping the Image of Japan* is a catalogue to an exhibition held at the SeiboldHuis in Leiden, written by the Dutch dealer Chris Uhlenbeck and Marije Jansen (Leiden, Hotei Publishing, 2008, 112 pp., 163 col. ills., €25, \$39). Through the colour images they provide a survey of the full range of prints designed by the artist. These include prints of warriors, beauties and birds-and-flowers. Hiroshige's landscape prints dominate the book, but it is good to see them in the context of what he could achieve in other genres. Included is a listing by Andreas Marks of prints commissioned from Hiroshige by seven Edo publishers, with brief comments on the nature of each publisher's relationship with the artist. This material reminds us that the rôle of publishers is an aspect of printmaking in Edo-period Japan that requires much more work.

*Utagawa Hiroshige: The Moon Reflected* (Manchester, Cornerhouse Publications, 2007, 100 pp., 66 col. ills., £14.99) is a very different book. It is also a catalogue, for an exhibition curated by the English painter Julian Opie (b. 1958) with the assistance of Timothy Clark of the British Museum. The exhibition was first shown at the Ikon Gallery in Birmingham (28 November 2007–20 January 2008), followed by the Grundy Art Gallery, Blackpool (8 March–26 April 2008).