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HITTORFF

INVENTAR DER ZEICHNUNGEN
VON JAKOB IGNAZ HITTORFF
IN DER UNIVERSITÄTS- UND STADTBIBLIOTHEK KÖLN
BAND 5

„SICILE ANCIENNE“

HITTORFF AND THE ARCHITECTURE
OF CLASSICAL SICILY

MICHAEL KIENE
LORENZO LAZZARINI
CLEMENTE MARCONI

COLOGNE 2017

... les plus beaux jours de ma vie auront passé comme un beau rêve
Hittorff from Sicily (letter XXII)
... the most beautiful days of my life will have passed like a lovely dream

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A SCIENTIFIC ANALYSIS OF THE POLYCHROMY OF TEMPLE B AT SELINUNTE

Lorenzo Lazzarini and Clemente Marconi

Temple B (“of Empedocles”) at Selinunte, the small Doric prostyle of the Early Hellenistic period that played such an important role in Hittorff’s theories concerning the polychromy of ancient architecture, has been properly introduced in the relevant section of the inventory of drawings of *Sicile Ancienne* (inv. nos. 71–72).

Since 2006, Temple B has been the subject of a new study by a mission from the Institute of Fine Arts at New York University (IFA–NYU) on the Acropolis of Selinunte. This analysis allows for a reconstruction of the building and its polychrome decoration that differs significantly from those found in earlier literature, including that by Hittorff himself (figures 3–4). The current state of knowledge concerning the architecture and polychromy of Temple B has been outlined in the introductory paragraphs of the Temple B section of the inventory. The scope of this appendix is the preliminary publication of our most significant findings concerning the polychromy of Temple B. Reference is made here to the archaeometric analysis of a number of samples of the entablature in Selinunte and Palermo, carried out by Lorenzo Lazzarini (Laboratorio di Analisi dei Materiali Antichi, Sistema dei Laboratori, Università IUAV di Venezia) in the summer of 2009; and to the multispectral imaging analysis of fragments of the entablature in Palermo carried out in the summer of 2014 by Caroline Roberts and Lindsay Dobrovolny, two conservators then with the Institute’s mission in Selinunte.

For the opportunity of taking samples of the entablature of Temple B we are particularly grateful to Dr. Agata Villa, the former director of the Museo Archeologico Regionale “Antonino Salinas” in Palermo; we are also particularly grateful to the current director of the Palermo Museum, Dr. Francesca Spatafora, for the opportunity of performing our multispectral imaging analysis. We see no better tribute to Hittorff, who was so interested in scientific analysis also as regards the study of ancient polychromy, than to present these results here. The archaeometric analysis by Lorenzo Lazzarini was focused mainly on the materials and techniques associated with the painted plaster of Temple B. To that end, a number of samples (small in size and taken in correspondence of areas of breakage or near lacunae) were collected from elements of the entablature of the building in both Selinunte and the Palermo Museum. The eight samples analyzed (part of a larger number of samples taken in 2009) are as follows:

SAMPLE SEM 6: White plaster, from a frieze block with triglyph and metope in Selinunte, currently inside the area of the staircase of Temple B

SAMPLE SEM 7: White plaster, from lowest step of krepis on W front (third block from the north)

SAMPLE SEM 8: White plaster with yellow color on top, from lowest step of krepis on W front (third block from the north) (figure 1)



Figure 1: Lowest step of krepis on W front (third block from the north) with white plaster and yellow color on top. Photograph by James Conlon.

SAMPLE SEM 10: Plaster of pinkish color, from pilaster of cella at NW corner

SAMPLE SEM 31: Light blue pigment, from mutule of corner geison–sima block, Palermo, Museo Archeologico Regionale “Antonino Salinas,” inv. 26940 (figure 2)



Figure 2: Fragment of corner geison–sima block, Palermo, Museo Archeologico Regionale “Antonino Salinas,” inv. 26940. Photograph by James Conlon.



Figures 3–4: Temple B at Selinunte. Reconstruction by Clemente Marconi and David Scahill. Digital model by Massimo Limoncelli. © Institute of Fine Arts–NYU.

SAMPLE SEM 32: Dark blue pigment, from the same mutule of corner geison–sima block, inv. 26940

SAMPLE SEM 33: Black pigment from undercutting from the same corner geison–sima block, inv. 26940

SAMPLE SEM 34: Red pigment from epistyle block, Palermo, Museo Archeologico Regionale “Antonino Salinas,” inv. 26943 (figure 5)



Figure 5: Fragment of epistyle block, Palermo, Museo Archeologico Regionale “Antonino Salinas,” inv. 26943. Photograph by James Conlon.

All the samples of plaster were embedded in a cold-setting polyester resin so as to be able to prepare polished (and then some thin) cross sections out of them. Such sections were then examined in reflected (the thin sections in transmitted) light under a polarizing microscope to study their stratigraphy and composition, and under a scanning electron microscope (SEM) coupled with an energy-dispersive spectrometer (EDS) to determine further the composition of the layers and identify the pigments used for the paint. When necessary, the preparatory layers and the other constituent materials were analyzed using X-ray diffractometry (XRD) (rad. $\text{CuK}\alpha/\text{Ni}$ at 40 kV, 20 mA) on powders obtained by grinding the samples in an agate mortar.

The stratigraphic study of the mortars sampled from the temple’s surface (samples 6, 7, 8, 10) has allowed the integration of results obtained previously during a general research study on the plasters of the ancient buildings in Selinunte (Lazzarini 2009). The new results are reported here for some of these samples:

SAMPLE SEM 6: The sample included only a small fragment of what may be defined as the stone support, a yellowish preparatory layer (*arriccio*) made of fine-grained calcite; this was followed by a white plaster (*intonaco*) with a total thickness of 1.5 mm composed of a carbonatic matrix of micritic-colloform aspect with an average porosity around 25%, and abundant aggregate (estimated 30–40% in volume) formed by a mixture of a natural sand of subangular/subrounded clasts of a micrite (microcrystalline limestone, with calcite particles $< 4 \mu\text{m}$) and artificial angular clasts of spatic calcite obtained by crushing a calc-sinter (such as stalactite). This layer is covered by a finer and more compact one that we may call *intonachino* (average thickness = 0.7 mm) formed only by clasts of micrite, and by a very thin (average thickness = 0.1 mm) finishing layer (*finitura*) composed of only a very compact, pure, lime white of micritic aspect. This very final layer may be considered the paint layer (and then the pigment may be called *bianco di San Giovanni*, according to a well-known Late Medieval terminology; see Gettens and Stout 1966: 103–104); it shows a diffused micropitting due to green endolithic algae that may be observed both at its very surface and at the *intonachino–finitura* interface.

SAMPLE SEM 8: The sampling removed a fragment of *intonachino* with a maximum thickness of 0.8 mm and composed of a white lime matrix containing small, rare biocalcarenite clasts, which outcrop in and around Selinunte (Lazzarini in press); it is covered by a yellowish *finitura* formed by a mixture of micrite and a small quantity of yellow ocher (Gettens and Stout 1966: 134) that is present both in single very small particles and in globular aggregates. The average thickness of this paint layer is 0.04 mm: since it appears macroscopically quite eroded, it is very likely that it was originally thicker and then more dark in color. The intimate mixture of micrite and ocher allows us to hypothesize the use of *pittura alla calce*, that is to say a painting technique obtained by mixing the pigment with lime. This technique was also used in the painting of southern Italian tombs from the Classical and Hellenistic periods (Lazzarini 2001: 90).

SAMPLE SEM 10: The sample comprises a fragment of white *intonaco* (originally 1–3 mm thick) and a residue of a pinkish paint layer. The first shows a micritic matrix with an abundant aggregate formed by small fragments of crushed brick and clasts of quartz and silicates. The second shows a mixture of lime and red ochre (Gettens and Stout 1966: 122, 134) of hematitic composition.

The results of the mineralogical and chemical analyses of the pigments present on the surfaces of the entablature’s fragments of Temple B now preserved in the Palermo Museum

(samples SEM 31–34) have confirmed the findings of previous analyses (Lazzarini 2009): the red pigment is red ochre, and the blue is Egyptian blue (Nicholson 2003; Lazzarini and Verità 2015). In addition, it has been possible to collect some further information, summarized below for each of these samples.

SAMPLE SEM 31: The preserved *intonaco*'s fragment contains some artificially powdered calc-sinter (figure 6). The average thickness of the covering blue paint layer is about 50 μm . The pigment is composed of very fine and homogeneous particles of Egyptian blue with a small amount of carbon black, also in fine particles, probably added to intensify the blue color. The technique used is very likely *buon fresco*, since the pigment particles penetrate inside the *intonaco*.

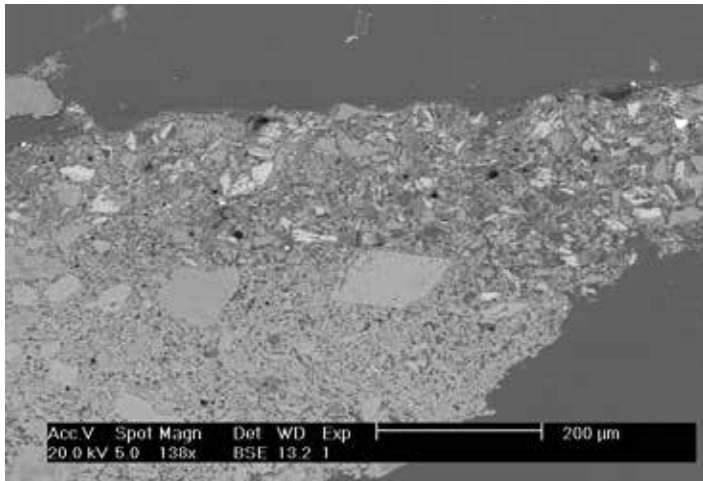


Figure 6: SEM 31: *Intonaco* with two calcite rhombohedra (obtained by crushing a cal-sinter) and fine particles of Egyptian blue (of whitish color) in the paint layer.

SAMPLE SEM 32: The average thickness of the blue paint layer is 60 μm . Here the Egyptian blue shows large particles (sometimes > 150 μm) meaning that the pigment has been

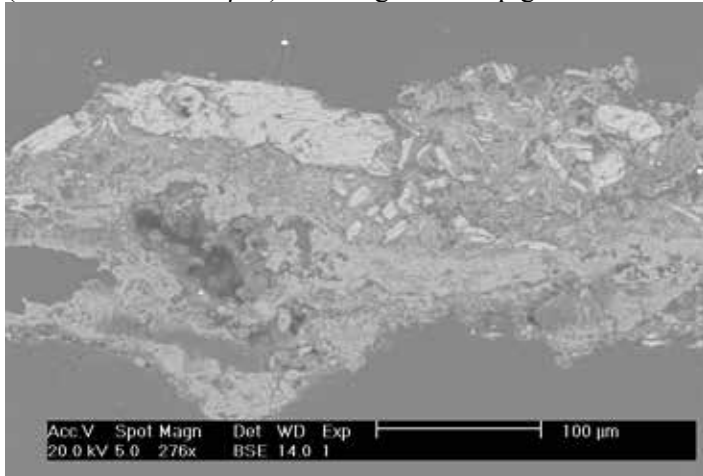


Figure 7: SEM 32: Large Egyptian blue particle (170 μm across) in the paint layer.

coarsely ground on purpose, in order to obtain a dark blue color (figure 7). The pigment appears to have been mixed with lime in a *pittura alla calce* technique.

SAMPLE SEM 33: The black paint layer with an average thickness of 100 μm was made by mixing finely ground carbon black with lime (figures 8–9). It is covering a thin white *intonachino* of some 50 μm composed of micrite with a very small amount of calcarenite clasts.

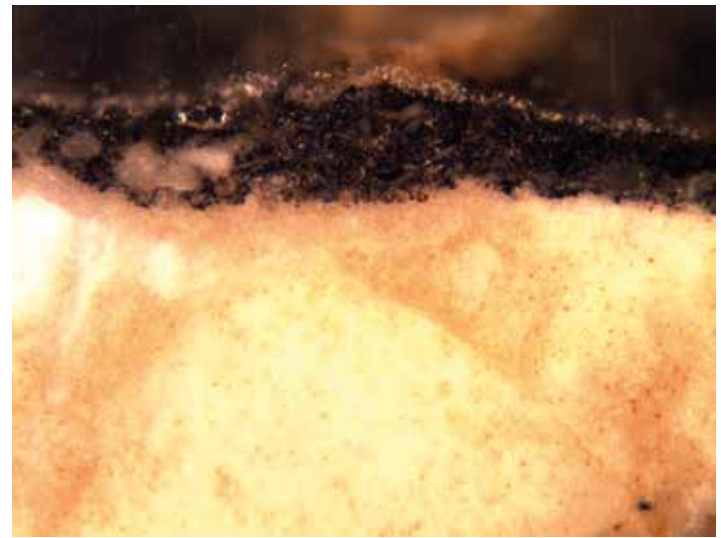


Figure 8: SEM 33: Paint layer composed of carbon black mixed with carbonated lime (*pittura alla calce*).

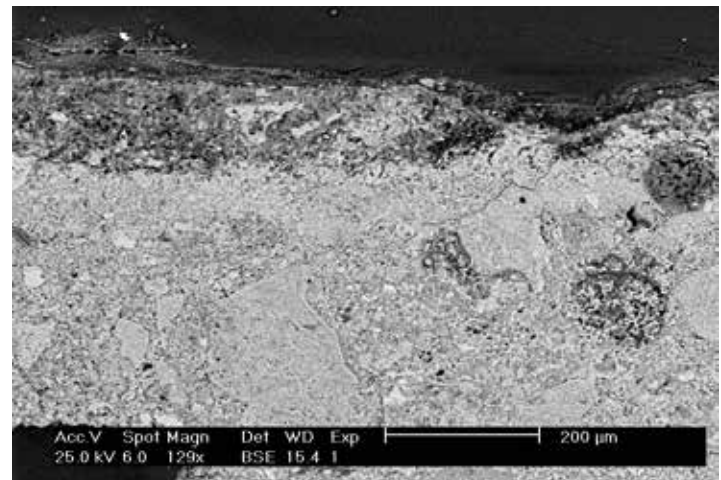


Figure 9: SEM 33: Carbonated lime aggregates mixed with carbon black.

SAMPLE SEM 34: This shows a fragment of a white *intonaco/intonachino* composed of pure micrite with a dark red paint layer above (figure 10). The latter has an average thickness of 50 μm and is made of red hematitic ochre. The fact that this ochre penetrates inside the underlying *intonachino* suggests its application in a *buon fresco* technique. Over this paint layer may be observed a thin film of secondary calcite deposited by percolating waters.

Michael Kiene Appendices

1 Hittorff's Letters on Sicily⁷⁷

Hittorff carefully kept selected letters from Italy and Sicily. He arranged them chronologically, following consequently his itinerary from the North to the South. They were bound and received the spine title *Lettres d'Italie et de Sicile* [LH 469]. This is the expression used in the inventory of books of Hittorff in 1898.

When Hittorff's library arrived in Cologne in 1898/1899, the new neo-Gothic building for the archive and the municipal library at the Gereonkloster had just been finished, almost just in time to receive one of its most prestigious donations ever, the LH. His collection of books and manuscripts was slightly rearranged, upon arrival, with the *Lettres d'Italie et de Sicile* passing from one side of the building, which housed the library, to the other, which held the archive.

Three hundred thousand books of Division I of the Municipal Library passed to the University, abolished in 1798 under French rule, but refounded by the city in 1919. This time the Hittorff's library was relocated to the main University Building at the Albertus-Magnus-Platz, leaving the manuscripts including the letters in the archive.

But this archive itself was also relocated in 1971 to a new, celebrated, state-of-the-art facility in a concrete building on Severinstraße. Although the manuscripts with the letters had "survived" WWII well, they disappeared with the collapse of the whole archive building into a subway construction site in 2009. Of the archive holdings remain at present primarily the security microfilms produced during the cold war, with are digitally transformed. The Municipal Historical Archive of Cologne, once one of the richest of Europe, is currently not available, parts of it can be already consulted in the new reading room of the Digital Archive.

Hittorff's collection of letters is a unique source for many important aspects of art and cultural history of Italy in the early nineteenth century, with its many personal observations gathered on the spot. A significant amount of information contained in the letters has never been included in Hittorff's publications, like his ascent of Mount Etna, his personal experiences at various places (like in Messina) or his analysis and vision of the Temple of Zeus in Agrigento

(letter XIX), referring to his on-site measurements and his almost dreamlike literary and visual *restitution*.

Hittorff's practice regarding his letters changed more than once during his travels. At first, from Paris to Turin, he noted everything in an illustrated diary, ending with La Basilica di Superga near Turin. Simultaneously he composed the twelve reports mentioned therein for his companion Lecointe, repeating, sometimes even verbatim, in his letters what was already dealt with in his diary. Perhaps in order to avoid such repetitions, he then put his diary aside, leaving empty most pages of this pretty booklet and keeping from then on *copies* of his letters. (Actually the letters about Sicily in the frame of the *Lettres d'Italie et de Sicile* are *drafts* of letters, which he corrected before sending them out to the addressees.)

The archivists of the Municipal Historical Archive registered the *Lettres d'Italie et de Sicile* as "Copybook of letters from Italy," and they must have felt entitled to do so: from Turin to Naples (until August 26, 1823) Hittorff stored copies of letters sent and, separately, drawings in all sizes. Back home in Paris he successively brought all he wanted to be bound to the same bookbinder, Alphonse Giroux, Rue du Coq St Honoré no. 7.

The albums containing drawings generally surpass those of letters considerably. But often his drawings can be reconnected to the letters dealing with the same site, although everything else is now scattered in the collections of different institutions. Together, they explain the sites of *Sicile Ancienne* both visually and literally.

In Sicily Hittorff's retaining copies of letters started to fulfill new purposes, perhaps intended for publication as a novel written in letters, a literary genre fashionable at that time. Over time Hittorff, rather than collect all his letters, focused increasingly on a limited number dealing with his central inquiry on polychromy. The letters are also useful documentation about his scientific networking. The reports written to Lecointe in Paris bear the characteristics of precise but short companions to the studied artworks. Information he had once reserved for his private diary is quite often merged

⁷⁷ Michael Kiene would like to thank Madame Louise Detrez, curator of the Musée national de Céramique at Sèvres for her essential help in editing the letters. For the transcriptions in Italian, he would in particular like to thank and to recall Massimo Tirotti, much regretted friend, and altruistic fellow of so many editorial projects.

into the correspondence with Lecoite as well, reflecting their personal acquaintance. Quite often Hittorff coined expressions in his letters, which he reproduced in his published writings (sometimes reduced to their essence). As noted, these letters are corrected drafts—predecessors, not copies, of sent letters. Different layers of revision in Hittorff's beautiful, educated, French early nineteenth-century handwriting made the editing of letters in this appendix a real challenge, and it was possible only thanks to the generous support of friends reading, comparing, and correcting difficult sections. In order to keep the texts fluent, without too many explanations, we have employed three dots for a missing or illegible word and inserted the occasional "(sic)." The first letter from Sicily was written in Palermo on September 1, 1823. Hittorff abridges times and places. He hardly mentions any of the stopovers on the northern Sicilian coast, although he and his team made a few drawings for the album there. After Palermo, Messina follows immediately. There is a particularly rich and complete collection of surveys of *modern* buildings in Messina (see *inv. S. M.*, nos. 1–87, 205, and 227), more than from all the other art centers in Italy, even more than from Turin, Milan, or Rome, judging from the mere number of drawings selected for the album in the LH.

Hittorff kept his letters to a limited group of recipients, such as Lecoite, Percier, and Politi—that is, friends and professional fellows. These letters reflect his research and sometimes attain the size of bona fide research reports. Letter xxviii to Percier is one of the longest: a beautifully and carefully handwritten specimen that may be classified as a final report completing his studies in Sicily.

After his return to France Hittorff continued his correspondence with specialists, mainly on Sicily, up to the end of the 1830s. A consequence of this extension of the *Lettres d'Italie et de Sicile* was of course that he kept up with new research on selected sites of interest. In December 1830, six years after his return and between his publication of the various issues of *Architecture antique de la Sicile* and that of *Architecture moderne de la Sicile*, he inserted the last letter into his collection.

Thus in these letters the reader follows the discoveries of and first attempts at general analysis by Hittorff through 1830—the year in which he published his article on polychromy and originally hoped to finish his volume on polychromy in classical Greek architecture. But in 1830 Charles X died, and Louis-Philippe succeeded to the throne, generously selecting Hittorff for a large number of commissions that would shape his reign and the image of Paris to this day.

I.

A Son Excellence Monseigneur le Marquis [Alexandre-Jacques-Bernard Law] de Lauriston [1768–1828], Ministre secrétaire d'État de la Maison du Roi.

Paris le 10 Août 1822

Monsieur le Marquis,

douze années d'études Académiques et d'architecture pratique, couronnées de succès et la direction des nombreux travaux, dont j'ai été chargé, avec mon collègue M. [Jean-François-Joseph] Le Cointe [Lecointe] depuis le retour de Sa Majesté, ne m'ayant pas permis (*sic*) d'entreprendre le voyage d'Italie, si nécessaire au développement des connaissances et du talent des artistes en général et surtout des architectes, je désirerais, pour me rendre plus digne de la confiance de Sa Majesté, entreprendre cet utile pèlerinage et obtenir, à cet effet, de vos bontés un Congé d'une année et demie ; c'est le délais (*sic*) le plus court pour pouvoir visiter, examiner et étudier avec fruit une partie des chefs-d'œuvres (*sic*) dont ce beau pays est si riche. [...]

J'ose espérer que Votre Excellence, daignera m'accorder ce congé sans me priver de mes appointements qui me sont indispensables pour pourvoir aux dépenses que mon déplacement m'occasionnera.

Comme les travaux ordinaires de notre administration ne souffriront aucunement de mon absence, par la présence de mon collègue dont l' [...] redoublera de zèle et que je laisserais un artiste pour me remplacer en cas d'urgence j'ose espérer, Monseigneur, que la haute protection que vous accordez aux arts me fera obtenir une réponse favorable à ma demande.

Je suis, avec le plus profond respect,

Monseigneur, de Votre Excellence, le très humble et très obéissant serviteur

Hittorff Architecte du Roi pour les fêtes et cérémonies

Summary | Hittorff writes to his employer asking for permission to leave his office of the Menus-Plaisirs for a sabbatical of a year and a half. His busy job had prevented him from pursuing his basic inquiries into the sources of the arts during the past twelve years.



Gérard (the recipient of letter XIX) portrayed the Marquis de Lauriston, the director of the Menus-Plaisirs, in his engraving of the coronation of King Charles X. He appears as a supporter of the monarchy, surrounded by exalted representatives of the Aulic Council.

Source: GÉRARD 1829

© National Gallery of Art Library, Washington, DC

II.

A M.^{re} [Anna Maria] Buti⁷⁸ [Rome, Via Sistina 48–51]. 1.^{er} Settembre 1823

Stimatissima Signora Buti, Buonissime Signore Elena, Vittoria, Olympia, quando stesso non sono stato abbastanza fortunato per ricevere amabilissimi biglietti di tutte le Signore Buti, non posso far altrimenti che ringraziare per il gran piacere che hanno fatto al Signor Luigi [Ludwig von Zanth]. Aveva un poco di gelosia nel primo momento della tanto sua buona fortuna e non pensava per la minima cosa quanto era ingiusto questo cattivo sentimento. Anche me sono ricordato ben presto e me sono rallegrato moltissimamente della gioia ch'aveva prodotta al buon Signor Luigi l'espressione della vostra amicizia e la brama che loro facevano per la Sua salute. Credo veramente che tutti questi vostri sentimenti hanno avuto una felicissima influenza; ben che non sta meglio di apparenza che diminuiva piuttosto, fin ad ora non stava nessuna volta di guardia e per aver lasciato in Roma tutto il cattivo umore. Non so se i bagni ch'egli prende gli saranno favorevoli, già non possono fargli male e spero in somma che faremo il viaggio della Sicilia insieme e che tutto andrà felicissimamente. Credo partire alla fine del mese corrente per evitare il gran caldo e per esser più sicuri potere riuscire dei nostri progetti. Dopo, verremo a ritornare fra loro colla maggiore diligenza. Questa benedetta città di Napoli [*N.B.: Added in the left margin: ma sarebbe bene di non avere né occhi per vedere l'immensa quantità di polvere che empisce continuamente l'aria, né un naso per salvarlo dai mille puzzi fatti per rendere confuso il più bravo dei nasi, né orecchi per non essere assordito dei orribili strilli e gridi del popolo lazzaronico, nemmeno un corpo per non vederlo sempre esposto di rilevarlo sotto i gambi dei cavalli o le rote delle carrozze. Questa città di Napoli lo ripeto*] non mi piace niente a fatto. Per godere della sua bellezza bisogna stare fuori, veduta da lontano niente di più bello niente di più grande e più aggradevole che il suo aspetto; della parte del golfo colle sue numerose fabbriche che principiano al mare e che coprono tutte le montagne fino alla cima, e poi il bel mediterraneo fiancato, d'una parte delle isole di Procida e d'Ischia, dall'altra parte, di quella di Capri; poi tutti questi villaggi all'intorno, per prospettiva il Vesuvio e la bellissima catena di monti che vanno a perdita di vista seguendo il lido di quel maestoso elemento. Tanto per scappare dalla città che per godere del fresco di questi belli prospetti andiamo di tempo a tempo per sentire l'ave Maria del mare, che si trova allora coperto da gran numero di navicelle e di barche. Spesso parliamo in questi momenti di loro e pensiamo alla piccola tavola della Casa Buti. Se la mia voce poteva farsi sentire al di là di 150 miglia avranno potuto loro capire le mia buona notte che non manco mai di mandare via a loro. Dopodomani andrò ancora per otto giorni a Pompeia ove eravamo il giorno di nascita del Signor Luigi e a Torre dell'Annunziata facendo il nostro pranzo non si è dimenticato il bere alla vostra cara salute. Non parlerò del mio stato, mi da grandissimo fastidio la mia crescente corpulenza, ma ci vuole pazienza diceva sempre la graziosa Signora Olympia l'avrò io, l'avranno loro ancora con il chiacchieronaccio vostro servitore per il mio cattivo scrivere nella loro tanto bella lingua. Non ne posso rimediare che domandando perdono per il piacere che trovo a scrivere a tutte loro a terminando la troppo lunga mia lettera. Al fine dunque mille e mille grazie alla Stimatissima Signora Buti per le sue amabilissime notizie e la pronta spedizione delle nostre corrispondenza, alla Signora Elena per il suo amicale biglietto e alle Signore Vittoria e Olympia della loro graziosissima memoria.

Summary | During a stopover while heading South, Hittorff writes to his previous landlords in Rome, with whom he had made friends. He wants to return with Ludwig von Zanth on the way back.

78 Anna Maria and Camillo Buti had already welcomed Wilhelm von Humboldt (1767–1835) in their “Casa“ or “Villa” Buti in 48–51 Via Sistina during 1818–1819. (The building still exists today and houses high fashion shops.) Mrs. Caroline Humboldt was not so fond of the accommodations and remembered them as quite worn. Hittorff visited Wilhelm von Humboldt at his family castle in Berlin-Tegel in 1820–1821, shortly before leaving for Italy: HITTORFF 1857, 22.

The daughters of the Buti, mentioned in the very first line of this letter, married artists from the north of the Alps: Olympia (1804–?) the painter Heinrich Lengerich (1790–1865), Vittoria (1801–?) Julius Troschel (?–1863); Elena to Rudolf / Ridolfo Schadow (1786–1822), who died before his marriage to her was officially consummated (NOACK 1878–1879).

Berthel Thorvaldsen (addressee of letter XLVIII) lived in the Casa Buti, where he kept his own museum. The second floor housed the Butis who regularly invited to their own literary Salon, a kind of meeting point for discussions, music or poetical gigs. On the third floor was Charles Joseph Bégasse, addressee of letter XI (cfr. letter VI). Hittorff and Zanth lived in the attic, with a unique view onto the “merveilles de l'ancienne et de la moderne Rome” (“marvels of Old and New Rome”, quoted from HAMMER 1968, 49).

III.

Alla Signora Vallentin. Napoli il 10 di settembre 1823

Stimatissima protettrice delle belle arti, Celeberrima artista, Stimatissima e amabilissima Signora Vallentina. Essendo il umilissimo suo servitore dal punto d'abbandonarsi alla volontà e al capriccio del maestro nostro mare mediterraneo per andare viaggiare nel bellissimo e rinomato paese dell'unica Sicilia, crederebbe di mancare alla onoratissima amicizia di vostra Signoria se non giudicasse il suo dovere nel dargliene notizia. Dolcissima in verità mi sembra questa occupazione e grandissimo e il mio piacere nello scrivere queste righe a vostra Signoria. Al golfo già sta aspettando il nostro bellissimo bastimento e domani dobbiamo lasciare questo paradiso sopra terra nostra cara animata e stupendissima città di Napoli. Presto mi mancherà l'aria sua odorante, gli strilli pieno di vivacità dei nostri lazzaroni lo spettacolo imponente delle nostre ricchissime carrozze e la vita dilettevole delle nostre belle Napolitane, sembrante altrettanto astri brillanti e le nubi di polizie che le circondano sempre. La nostra società composta dei primi soggetti ballanti e dei più rinomati virtuosi del mondo essendo tutti italiani forse mi farà dimenticare quello che lascio, e spero per questo che le prime donne non proveranno la nausea del mare che spesso da più fastidio al bel sesso che i salti mortali che fanno al nostro primo teatro di S. Carlo. Ah! quanto mi riviene che la vostra Signoria, tanto degna di sentire il bello del bello, non abbia potuto assistere a una delle nostre rappresentazioni della Donna del lago, stupendissima opera del Maestro del Secolo il nostro tanto rinomato Rossini. L'accademia di Musica a Parigi non è niente in paragone della nostra numerosa orchestra e delle brave voci che possediamo. Già il teatro nostro [Teatro di San Carlo], fabbricato [1816–1819] del celeberrimo architetto il cavaliere [Antonio] Nicolini, e più grande assai di quello di Parigi e non di meno mai si perde una sillaba d'un aria di bravura o del recitativo. So ben che i forestieri che vengono fra noi per cercare la loro istruzione, dicono che la nostra orchestra non va mai insieme coi cantanti, e che i nostri soggetti strillano invece di cantare, ma tutte queste parole non servono che per scoprire la loro gelosia e le prerogative del nostro merito. Ma basta così e ritorniamo al mio viaggio, che spero fare fortunatamente e con tutta prontezza quanto sia possibile. L'amore della mia bella arte mi farà, colla grazia di Dio, vincere le numerose fatiche e sopra tutto i balzi delle montagne che avremo da passare nel mese di novembre procurare d'essere di ritorno a Napoli per riveder la mia cara città di Pompei, meravigliosa testimonianza della antica nostra grandezza, e per trovarmi in Roma prima del fine del anno. Sarebbe per me un grandissimo regalo e goderei infinitamente se vostra Signoria, fin a questo tempo si degnasse gratificarmi di qualche righe della spiritosa sua penna, e darmi qualche notizia della sua amabilissima Società. E per fine le bacio con ogni rispetto le belle sue mani, pregando Iddio di concedere a lei e alla sua famiglia tutte la prosperità più desirabile e protestandomi con tutto il cuore il suo umilissimo servo e amico.

Don Carlo Giacomo Di Napoli.⁷⁹

Summary | Report from Naples, where Hittorff attended a performance of *La donna del lago* by Gioacchino Rossini at the Teatro San Carlo. This opera fulfilled in part Rossini's contract with impresario Domenico Barbaja (1777–1841) to deliver two operas a year: this was the seventh of nine operas which Rossini wrote for that house between 1815 and 1822. Hittorff did not hesitate to praise the superiority of the bel canto singers compared to the opera singers in Paris.

79 At this time Hittorff called himself not yet "Jacques-Ignace," but "Charles Ignace" (in Italy "Carlo Ignazio")—cf. *inv. It.*, 11–12.

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