

SALON DU DESSIN 2026
Palais Brongniart, Paris
From the 25 – to 30 March 2026

A selection of works



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Jean-Achille BENOUVILLE

Paris, 1815 – 1891

Ruins of the 'Villa dei Gordiani', Rome

Watercolor on paper, mm 250 x 514.

Signed and dated lower left: *Ach. Benouville Rome 1858.*

For another drawing with the same subject,

See : M. M. Aubrun, *Achille Benouville – Catalogue raisonné de l'Oeuvre*, 1986, cat. D.56bis.

Our watercolor depicts the ruins of the so-called “Villa of the Gordians,” named after the imperial family of the 3rd century AD, to whom ownership of the entire complex is generally attributed.

It is also known as “Tor de’ Schiavi.”

The remains are located along the Via Prenestina, which in Benouville’s time was still open countryside. On the left side of the view, the *Cistern* can be identified, while at the center rises the *Octagonal Hall*, containing a medieval pillar inside. In the 13th century, a tower was erected there, supported by the large cylindrical pillar on which the staircases leading to the various floors rested.

The tower (known as *Tor de’ Schiavi*) was used in the Middle Ages as a watchtower.

Further in the background, the *Mausoleum of the Gordians* is depicted—the largest and best-preserved structure—used as a burial place for members of the family. The circular funerary building, made of brick, stands 17.72 meters high with a diameter of 19.05 meters and dates to early 4th century AD.



The Tower today



The Mausoleum of the Gordians today



George Jules CLAIRIN

Paris, 1843 – Pouldu, 1919

Study of a lady wearing a 'chasuble', presumed portrait of Sarah Bernhardt

Black pencil on brown paper, mm 435 x 250.

Bears the stamp of the artist's signature (L.448), lower right.

Provenance : Galerie Paul Prouté, Paris ;

Private collection, Paris

Georges Jules Victor Clairin was a French Orientalist painter and illustrator.

He was influenced by Eastern imagery Moorish architecture, and visited North Africa many times, in particular Algeria, Morocco and Egypt.

In Paris he led the life of a socialite, which among other things led him to befriending the glamorous actress Sarah Bernhardt, his friend for 50 years.

Clairin was apprenticed in the workshops of Isidore Pils and François-Édouard Picot.

In 1861 he entered the École des beaux-arts de Paris, and in 1866 first displayed his work.

He travelled to Spain with Henri Regnault and to Italy with François Flameng and Jean-Léon Gérôme.

He also met the Catalan painter Mariano Fortuny in Morocco, and they visited Tétouan together.

In 1895, he travelled to Egypt with the composer Camille Saint-Saëns.

He is best known for the portraits of his friend Sarah Bernhardt, whom he depicted in costume for several of her roles, including as *The Queen in Ruy Blas* (1879), *Mélanide* in *La Princesse Lointaine* (1895 and 1899), *Cleopatra* (1900), *Theodora* (1902) and *Saint Teresa of Avila*.



Giovanni COLACICCHI

Anagni 1900 –Florence 1992

Study for “Three Graces”, 1964

Red chalk on paper, 660 x 480 mm.

Signed lower right: *Colacicchi*

Set in a natural environment, the scene is occupied by three nude female figures, characterized by an ethereal grace and a free, serene attitude.

Variations of this compositional scheme can be found, with differences in pose and spatial arrangement, in other works such as *Bathers I* (1948), *Three Nudes Outdoors* (1969), and *Three Women* (1971).

The subject may also recall *Girls by the Seaside* (1879) by Puvis de Chavannes, the French artist particularly admired by Colacicchi.

The act of undressing can be interpreted not only in a practical sense but also metaphorically, as a form of liberation allowing for a deeper connection with nature.

There are no substantial differences between our drawing and the final oil version which was exhibited in the artist's solo show in 1966 at Galleria La Barcaccia in Rome, attended by Carlo Levi, Renato Guttuso, and Giorgio de Chirico.

Bibliography : Petroni 1972, p. 20.





Giovanni COLACICCHI

Anagni, 1900 – Florence, 1992

Study for 'Psyche', 1939

Charcoal on paper, 585 × 530 mm.

Signed lower right: *Colacicchi*

The present drawing constitutes a preparatory study for the painting *Psyche*, first exhibited at the *Premio Ussi* organized by the Accademia del Disegno in Florence in 1939.

The work can be placed within the period of Colacicchi's return to Florence following his Roman experience and was most likely executed in his studio on Via Martelli.

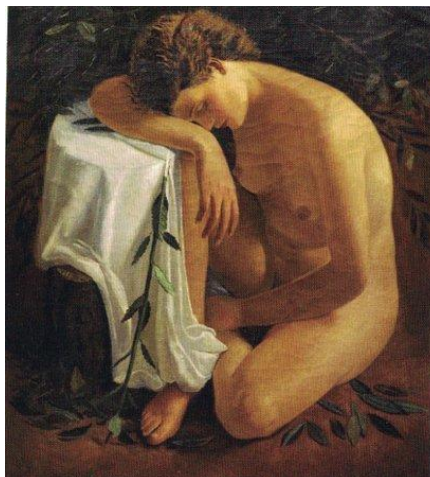
The drawing and the finished painting share the same compositional conception, particularly in the pose of the young woman depicted in an introspective attitude with her head gently lowered.

The principal variation concerns the position of the crossed legs.

In the painted version, the figure rests against a cut tree trunk draped with a white cloth, whereas in the drawing she is represented while reading a book, suggesting a more intimate and contemplative dimension.

Bibliography: G. Petroni, *G. Colacicchi*, Rome, 1972.

Giovanni Colacicchi. Figures of Rhythm and Light in Twentieth-Century Florence, exhibition catalogue, ed. M. Ruffini and S. Ragionieri, Florence, Villa Bardini, 2014.



FIVE WATERCOLOURS BY SALOMON CORRODI

FROM A ROMAN PRIVATE COLLECTION

Salomon Corrodi was born in Fehraltorf, Switzerland, in 1810.

He began his artistic training in Zurich, where his talent was recognized by the painter Johann Jakob Wetzel, who introduced him to landscape painting. In 1832, after traveling through Northern Italy with his master, Corrodi moved to Rome, where he quickly entered the circles of foreign artists and gained the support of figures such as Bertel Thorvaldsen.

He collaborated with the renowned painter Franz Ludwig Catel and deepened his study of landscape painting, eventually choosing watercolor as his primary medium in order to capture the delicate light of Rome and southern Italy. From 1835 onward, he regularly exhibited in Rome, achieving international recognition in 1845 when Tsar Nicholas of Russia purchased several of his works.

Rome became his main residence and a gathering place for Swiss artists. His reputation as a leading watercolorist grew, leading to commissions from European courts, including Queen Victoria of England. In 1853, he was appointed president of the *Künstlerverein*, a position he held until 1856.

A prominent member of the Società degli Acquerellisti Romani, Corrodi continued to exhibit widely throughout Europe. He retired from public life in 1882 but remained artistically active. In 1888, he was named an Honorary Member of the Accademia di San Luca. In 1888, he was awarded the title of 'Honorary Member' of the Accademia di San Luca.

During a stop on one of his journeys to his beloved Switzerland, the painter died near Como. Traveling with him was his son Hermann (1846–1905), who followed in his father's footsteps, pursuing an artistic career that was equally important to that of his distinguished parent.

His watercolors are held in major collections, including the Accademia Nazionale di San Luca in Rome, the Thorvaldsens Museum in Copenhagen, the Kunsthaus in Zurich, and the Hermitage Museum in Saint Petersburg.

He is buried in the Non-Catholic Cemetery of Testaccio in Rome.



Salomon CORRODI

Fehraltorf (Switzerland) 1810 – Como 1892

On the Appian Way (Via Appia Antica)

Watercolour on paper, 335 × 500 mm.

Signed lower right: *Sal. Corrodi. Rom. 1867*

Provenance: private collection, Rome

The enchantment of the Via Appia Antica is rendered with great mastery by the brushes of Salomon Corrodi. A work from the full maturity of the Swiss artist, the scene depicts the Appian Way with clarity yet imbued with a vein of romanticism—hallmark traits of his style.

The ruins lining the ancient consular road seem to go unnoticed by the few travelers making their way along it. On the right, in the foreground, the remains of the Temple of Jupiter can be discerned, also documented in a watercolour by Carlo Labruzzi, while the remnants of the Claudian and Sistine aqueducts trace a line almost parallel to the road. In the distance, the dome of St Peter's dominates the landscape.

On closer inspection, the tomb of Cecilia Metella can be glimpsed, partially concealed, and farther away the twin domes of Santa Maria Maggiore.

The profile of the Eternal City, barely suggested in the distance, appears enveloped in the golden light of sunset.



C.Labruzzi, *Remains of the so called 'Tempio di Giove'*, sepia on paper.



Salomon CORRODI

Fehraltorf (Switzerland), 1810 – Como, 1892

View of Tiber Island with the Broken Bridge (Ponte Rotto)

Watercolour on paper, 300 × 470 mm,
Signed lower right: *Corrodi. fec. Rom. 1840*

Provenance: private collection, Rome

Salomon Corrodi's watercolour depicts Tiber Island with its two bridges, the Cestio and the Fabricio, and the buildings that once stood upon it. For centuries, this site represented a point of passage between the Trastevere district and the ancient Jewish quarter.

On the left, the "Ponte Rotto," the ancient Pons Aemilius, is clearly visible, still showing the arches that once connected it to Trastevere and prior to the construction of the late nineteenth-century metal footbridge. On the right side of the scene appear the various landings that once allowed access to the river, together with a water mill; it was from this riverbank that the painter chose his vantage point, near the nearby 'Temple of Vesta.'

The view, precise and meticulous, animated by the colors typical of Corrodi's palette and dated "1840", constitutes an important addition to the artist's early catalogue, having arrived in Rome in 1832.



Salomon CORRODI

Fehrltorf, 1810 – Como, 1892

View of Rome from the Baths of Caracalla

Watercolour on paper, 372 × 545 mm.

Signed and dated lower right: *Sal. Corrodi. Rom. 1865.*

Provenance: private collection, Rome

In this unusual and luminous view, Rome is portrayed from the heights of the ruins of the Baths of Caracalla.

In this work, Corrodi succeeds in combining great precision in the rendering of monumental details with the warm, golden Roman light.

From these elevated and unconventional vantage points for a painter, the artist depicts the Eternal City at sunset, looking southwest. Beyond the ruins of the mighty arches of the imperial baths, upon which he set up his easel, the remains of ancient Rome and the buildings of Baroque Rome can be discerned. On the left, rising in austere isolation, stands the complex of Santa Balbina, while in the background the dome of St Peter's appears in backlight, seemingly dominating the domes of Baroque Rome.

Beyond the valley of the Circus Maximus, the true protagonists are the ruins of the Palace of the Caesars on the Palatine Hill and the convent of San Bonaventura.

On the right, lower down, one can recognize the complex of San Gregorio, the Torre delle Milizie, and, in the distance, the *Torrino* of the Quirinale.



Salomon CORRODI

Fehraltorf (Switzerland) 1810 – Como 1892

The Tiber and the Roman Campagna Seen from Monte Mario

Watercolour on paper, 500 × 740 mm.

Signed and dated lower left: *Sal. Corrodi Roma 1873.*

Literature: P. A. De Rosa – P. E. Trastulli, *Il Tevere Dipinto*,
Newton Compton, Rome 2010, pp. 154–155, pl. 65.

Provenance: private collection, Rome

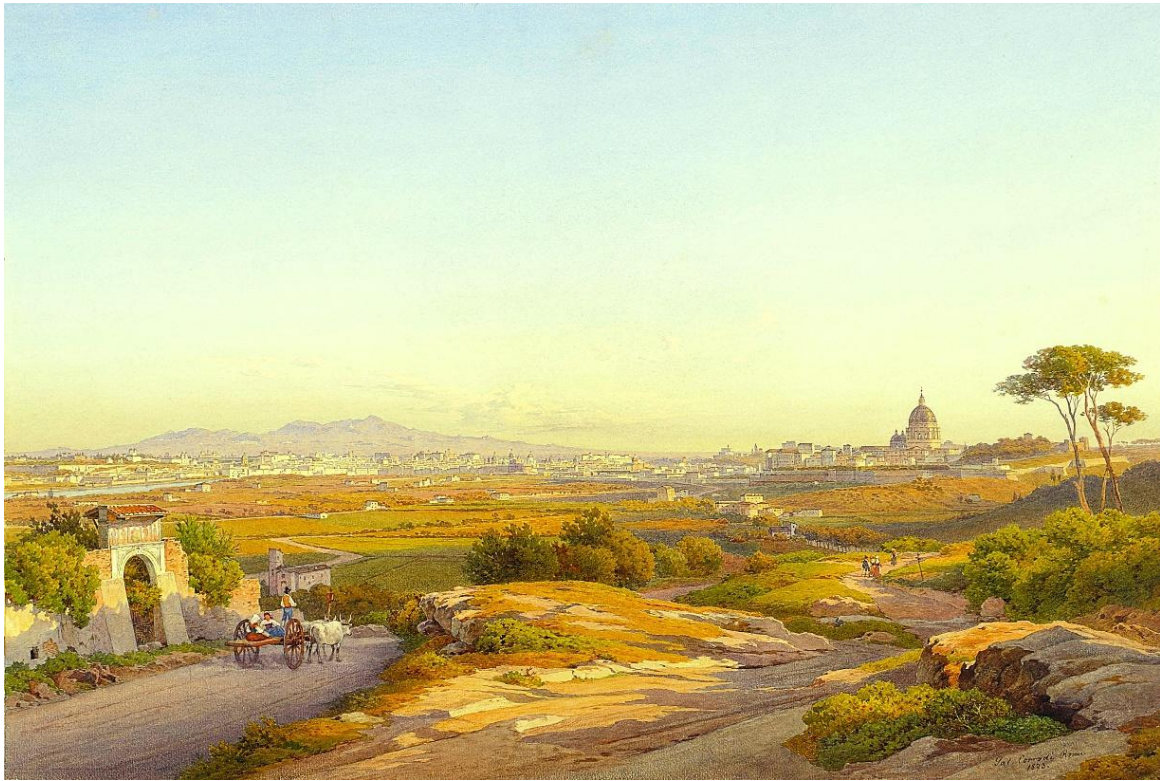
In this view of the Roman Campagna observed from Monte Mario, the river Tiber and the ancient Ponte Milvio assume a central compositional and iconographic role.

Descending from the slopes of Monte Mario along a rural path, the viewer is led to the right bank of the Tiber, depicted with an unusually intense blue tonality.

Placed at the centre of the composition, Ponte Milvio connects the two riverbanks and is framed by the gently undulating meadows of the surrounding hills.

The straight course of the Via Flaminia—an ancient access route to Rome for travellers arriving from the north—extends toward the city.

In the background, Mount Gennaro, part of the Lucretili mountain range, dominates the landscape, closing the composition and lending depth to the valley.



Salomon CORRODI

Fehraltorf (Switzerland) 1810 – Como 1892

View of Rome from Monte Mario

Watercolour on paper, 490 × 730 mm

Signed and dated lower left: *Sal. Corrodi Roma 1873.*

Provenance: private collection, Rome

The view of Rome painted by Salomon Corrodi is taken from Monte Mario, along the route of the ancient Via Trionfale, the road followed by travelers arriving in Rome from the north. This was probably the first view of the Eternal City encountered by Corrodi himself in 1832, when, still very young and after a long journey, he finally reached the long-desired Rome.

From this vantage point, the panorama unfolds in its full breadth, masterfully captured by Corrodi thanks to his exceptional skills as a *vedutista*.

On the right, the dome of St Peter's Basilica rises prominently above the Vatican palaces below. With remarkable precision, the artist delineates the silhouettes of the city's most distinguished monuments: Castel Sant'Angelo, the Quirinal Palace, the Baroque domes, the Capitoline Hill, the Colosseum, extending as far as Trinità dei Monti and Villa Medici. In the foreground, the road—still unpaved—descends toward the city, gradually disappearing into the wide plain.



Ferdinand-Victor-Eugene DELACROIX
Charenton-Saint-Maurice (France), 1798 - Paris, 1863

Studies of cats

Pen and brown ink on paper, mm 130 x 204.
Atelier stamp lower left 'E.D' (Lugt 838a).
Inscribed lower right : *jambe de derriere droite*.

Provenance :
Sotheby's New York, 23rd January 2008 lot. 21.
Rome, private collection.

Eugène Delacroix was a French artist and painter who is considered the leading light of the Romantic movement in his country.

In contrast with the Neoclassical perfectionism of his chief rival, Ingres, Delacroix sought his inspiration in the style of Rubens and of the Venetian Renaissance artists, thus placing the emphasis on colour and movement rather than on clarity of silhouette. Dramatic and romantic content characterized the central themes of his artistic maturity, when he travelled in North Africa in search of the exotic. A friend and the spiritual heir of Thèodore Géricault, Delacroix also drew his inspiration from Lord Byron.

According to Baudelaire, "Delacroix was passionately in love with passion, but coldly determined to express that passion in the clearest possible manner".

His use of expressive brushwork and his study of the optical effects of colour profoundly shaped the style of the Impressionists, while his passion for the exotic inspired the artists of the Symbolist movement.

A sophisticated lithographer, Delacroix illustrated various works by William Shakespeare, Walter Scott and Wolfgang Goethe.



*Iyayasu Tempel in Nikko
Japan*

A. Rickmanns 1. May 1900.



*Tempel der heiligen Tanagerinnen
Iyayasu Tempel
Nikko (Japan)*

A. Rickmanns 1. May 1900.

Japanese art, late 19th century

The Tōshōgū Shrine in Nikkō, Japan

Pair of watercolours on paper, each 310 × 480 mm.

One signed in the lower right corner: *S. Suzuki*.

Annotations appear on the two *passe-partouts* in German:
Tempel der heiligen Tanzerinnen Iyeyasu Tempel Nikko (Japan),
and *Iyeyasu Tempel in Nikko Japan.*

Both bear the inscription and date on the *passe-partout*: *ARickmers 1 May 1900.*

Provenance : Pierre Cardin succession, Paris.

The shrine depicted in these watercolors is the complex dedicated to Tokugawa Ieyasu, located in Nikkō, Japan, built to honor and venerate the founder of the Tokugawa shogunate, Tokugawa Ieyasu (1543–1616).

After his death, Tokugawa Ieyasu was deified as a protective deity, and the shrine was erected according to his wishes and later expanded by his family.

Originally built in 1617, it was greatly enlarged and lavishly decorated by the third Tokugawa shogun, Iemitsu, and completed around 1636.

The complex was subsequently named *Tōshōgū*, meaning “Shrine of the Ruler of the Eastern Light.”

The site comprises over one hundred buildings of great historical, artistic, and spiritual value, all richly decorated. One of the most famous symbols is the *Yōmeimon Gate*, adorned with carvings depicting mythical animals, legendary figures, and symbolic motifs.

Other celebrated elements include the sculptures of the “Sleeping Cat” (*Nemuri-neko*) and the “Three Wise Monkeys” (*Mizaru, Kikazaru, and Iwazaru*: see no evil, hear no evil, speak no evil).

Within the complex lies the actual mausoleum of Tokugawa Ieyasu, located beyond a path of two hundred steps leading to the sacred inner area known as *Okumiya*.

Here, the great shogun is venerated as a deity by worshippers and visitors.

Tokugawa Ieyasu (1543–1616) was one of the most important figures in Japanese history: he was the founder of the Tokugawa shogunate, the military regime that ruled Japan for over 250 years (1603–1868). A patient and highly skilled strategist, after decades of alliances and political maneuvering he succeeded in establishing himself as the supreme arbiter of power in Japan.

In 1603, the emperor bestowed upon him the title of shōgun, effectively making him the ruler of the country (although the emperor formally remained a symbolic figure).

He established the capital in Edo (present-day Tokyo) and imposed a long period of peace, stability, and social control.

Upon his death in 1616, Ieyasu was deified according to Shinto tradition as *Tōshō Daigongen*. His mausoleum in Nikkō, within the magnificent *Tōshōgū Shrine*, was built by his heirs to celebrate the founder of the dynasty.



Jean-Marie Oscar GUÉ
Bordeaux, 1809 – 1877

The Roman Forum with the Senatorial Palace

*

*The Roman Forum with the Arch of
Septimius Severus*

Watercolour on paper; each 230 × 290 mm.

The first signed and dated lower left: *Oscar Gué, Rome 1834*

The second signed and dated lower right: *Oscar Gué, Rome 1834*

Provenance: private collection, Rome

In the watercolour depicting the Arch of Septimius Severus, noteworthy is the presence of scaffolding, which can be associated with the restoration works carried out during those years on the attic of the arch. These interventions are also documented in a photograph by Giacomo Caneva.

Jean-Marie Oscar Gué trained under the painters Jean Alaux, known as “il Romano” (1786–1864)—with whom he collaborated on several decorative paintings for the Palace of Versailles—and his uncle Julien-Michel Gué (1789–1843), a painter of historical and genre scenes. Upon returning to France, he settled permanently in Bordeaux in 1848, where he was appointed Director of the School of Painting and curator of the city’s museum. Between 1833 and 1859 he regularly exhibited at the Paris Salons. His works are today held in the collections of the museums of Bordeaux, Rennes, Aurillac, Lisieux, Brest, and Versailles. During his early years, in the second quarter of the nineteenth century, Gué travelled to Italy to complete his artistic education.

These watercolours date from his Roman sojourn and bear witness to his direct engagement with the monuments of ancient Rome.



Anonymous, *Palazzo Senatorio*, 1870 c



G.Caneva *Restaurations at the Arco di Settimio Severo*, 1850 c



Louis HAGHE

Tournai, 1806 – London, 1885

Romans at the Portico of Octavia

Watercolour and tempera on paper, 620 × 480 mm

Signed lower left: *L. Haghe 1861*

Provenance: private collection, Rome

Our watercolour depicts a scene of everyday life in papal Rome during the 19th century. Near the ruins of the ancient 'Portico of Octavia', the fish market used to take place. The work vividly and with great immediacy portrays common people busy around the marble market stalls while a group of *pifferai* (pipe players) play a melody before an image of the Madonna (*Madonnella*). Beneath the supporting arches of the ancient Roman portico, one can glimpse the gate that once closed off the Jewish Ghetto, and in the background the houses of the ancient Ghetto can be seen. This is a rare testimony of a vanished Rome, documenting places and customs of a bygone era.

Louis HAGHE Tournai, (then in the First French Empire) 17 March 1806 – London, 9 March 1885.

Haghe received early training in drawing and watercolour painting. He began his career in the then-emerging art of lithography, working at the first lithographic press established in Tournai. In 1823 he moved to England, where he settled permanently.

Around 1830, together with William Day (1797–1845), he founded the renowned firm Day & Haghe, which became one of the most important and influential lithographic establishments of early Victorian London. The studio produced a wide range of subjects, including hunting scenes, architecture, topographical views, and genre depictions.

In 1838, the firm was appointed *Lithographers to the Queen*. Among Haghe's most ambitious projects was the production of over 250 plates for David Roberts' monumental work *The Holy Land, Syria, Idumea, Arabia, Egypt, and Nubia* (1842–1849).

From the mid-1850s, Haghe increasingly focused on watercolour painting, gaining a reputation for his architectural views of Europe. His works were acquired and exhibited by the Victoria and Albert Museum. He also worked in oil, exhibiting at the British Institution, and served as President of the New Society of Painters in Water Colours from 1873 to 1884.

He died at Stockwell Road, South London, on 9 March 1885, and was buried at West Norwood Cemetery.



Joseph Theodor HANSEN
Randers (Denmark), 1848 – 1912

View of the Basilica of Maxentius

Watercolour on paper, 220 × 300 mm.
Signed and dated lower right: *H.T. Hansen, Basilica Costantino, Roma, 1907.*

Provenance: private collection, Rome.

Our watercolour depicts the three main surviving arches of the *Basilica of Maxentius*, also known as the *Basilica of Constantine*.

The basilica, begun by the emperor Maxentius (306–312) in 308, was completed, with some modifications, by Constantine (306–337), who altered its orientation by opening a monumental southern entrance consisting of a *Portico* with four large porphyry columns, preceded by a staircase that overcame the difference in level between the *Via Sacra* and the *Velia*.

Joseph Theodor Hansen was born in Denmark, in Central Jutland. As a young man he apprenticed as a painter with his uncle, the decorator Lindstrøm. Still in his teens, he moved to Copenhagen, where he was employed at the terracotta factory of P. Ipsen, while at the same time attending the Technical School and the Academy of Art between 1869 and 1876.

Thanks to a scholarship from the Academy, in 1881–82 he undertook a journey that took him to Paris, Italy, and Greece. He returned to Italy again around 1887.

This experience of travelling throughout Europe proved fundamental to his artistic inspiration: his preferred subjects became interior architecture and city views. He soon became popular among tourists eager to acquire views of the cities they had visited, and his works were in great demand, especially his Italian views.

Within Italy, Venice and Rome attracted his attention, as did the wonders of southern Italy. His works in oil and watercolour are distinguished by their richness and precision of detail.



André LHOTE

Bordeaux 1885 – Paris 1962

Nu assis

Pencil on paper mm 340x240.

Signature lower right: *A.L.HOTE*

Authenticity confirmed by Madame Dominique Bermann Martin

André Lhote (Bordeaux, 1885–Paris, 1962) was a French painter, theoretician, critic, and art teacher who was closely associated with Cubism.

Lhote's artistic training was grounded in decorative arts, which he pursued at the *École des Beaux-Arts* in his native Bordeaux from 1898 to 1906, before turning his full attention to painting. He moved to Paris in 1906 and immediately began submitting work to the *Salon d'Automne* and *Salon des Artistes Indépendants*. Initially influenced by Paul Gauguin, Paul Cézanne, and the Fauves, by 1910 Lhote had gravitated toward Cubist artists, among them Fernand Léger, Albert Gleizes, and Jean Metzinger.

At the 1911 *Salon d'Automne*, Lhote's large-scale *Port of Bordeaux* (1911; private collection), a harbor scene that was typical subject matter for the artist, hung alongside Cubist paintings by those artists. This large-scale composition was acquired from the artist at the time of the exhibition by the Swedish painter, collector, and friend of the artist Georg Pauli. Two years later, Pauli organized a one-man show of Lhote's work in Stockholm.

In 1912 Lhote joined Section d'Or (also known as the Puteaux Group, 1912–14), a short-lived association of Cubist artists spearheaded by brothers Jacques Villon and Raymond Duchamp-Villon. Lhote's paintings were included in the association's large group exhibition, *Salon de la Section d'Or*, which was held at Galerie de la Boétie in Paris from October 10–30, 1912.

After World War I, Lhote gained the attention of Léonce Rosenberg and became one of the artists the dealer promoted during the early 1920s. Lhote also contributed to the development of Cubism through theoretical writing and art criticism. His texts appeared regularly in the prestigious periodical *La nouvelle revue française* (1909–present) until 1940.

He also taught at the *Académie Notre-Dame des Champs* (1918–1922) and beginning in 1922 at his own *Académie André Lhote*.



Antonio MANCINI

Rome, 1852 – 1930

Double portrait
(The Sisters-in-Law)

Pastel on paper, mm 440x350
Signed lower right: *Mancini*

Antonio Mancini was born in Rome and showed precocious ability as an artist. At the age of twelve, he was admitted to the Institute of Fine Arts in Naples, where he studied under Domenico Morelli (1823–1901), a painter of historical scenes and Filippo Palizzi. Mancini developed quickly under their guidance, and in 1872, he exhibited two paintings at the Paris Salon.

Mancini worked at the forefront of the Verismo movement, an indigenous Italian response to 19th-century Realist aesthetics. His usual subjects included children of the poor, juvenile circus performers, and musicians he observed in the streets of Naples. His portrait of a young acrobat in *Il Saltimbanco* (1877–78) captures the fragility of the boy whose impoverished childhood is spent entertaining pedestrian crowds.

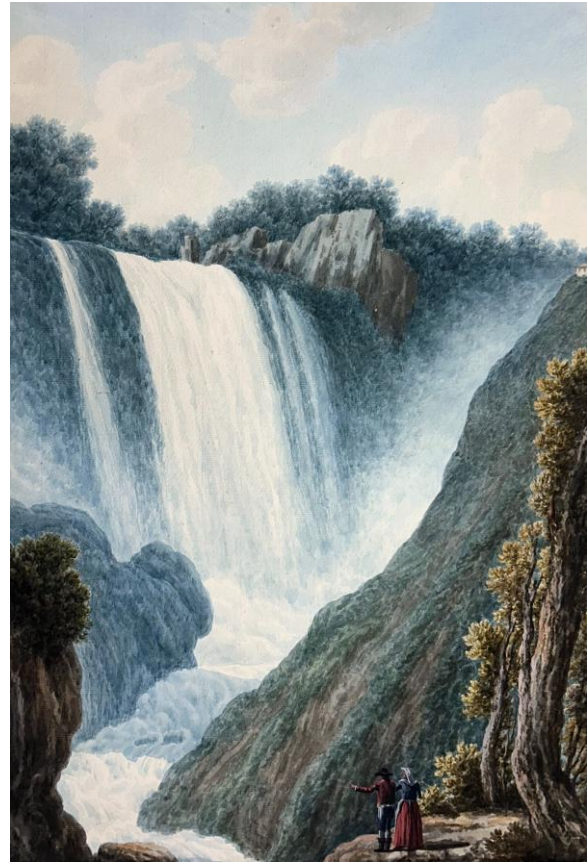
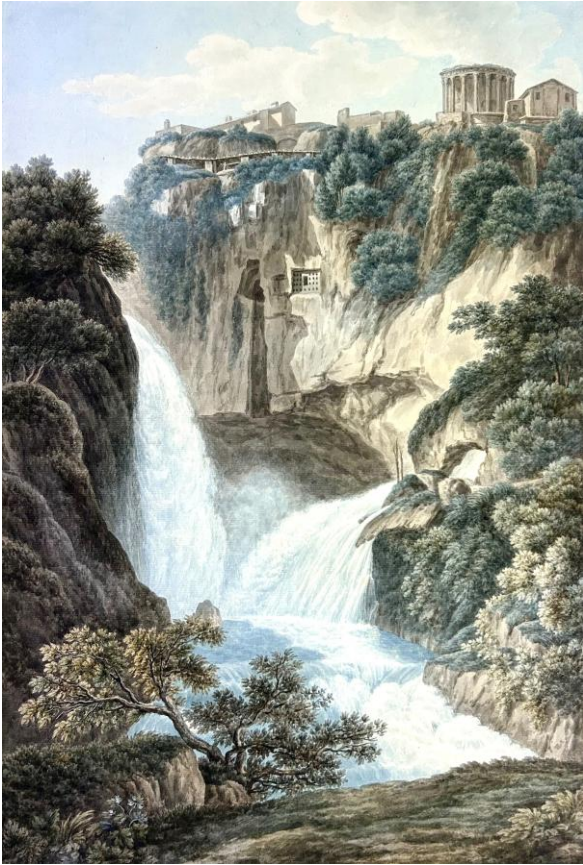
When in Paris in 1877-78, Mancini met the Impressionist painters Edgard Degas and Edouard Manet. He became friends with John Singer Sargent, who famously pronounced him to be the greatest living painter. His mature works show a brightened palette with a striking *impasto* technique on canvas and a bold command of pastels on paper.

He settled in Rome in 1883 for twenty years, then moved to Frascati where he lived until 1918. During this period of Mancini's life, he was often destitute and relied on the help of friends and art buyers to survive.

After the First World War, his living situation stabilized and he achieved a new level of serenity in his work. Mancini died in Rome in 1930 and was buried in the Basilica Santi Bonifacio e Alessio on the Aventine Hill.

His painting *The Poor Schoolboy*, exhibited in the Salon of 1876, is in the Musée d'Orsay of Paris.

Paintings by Mancini also may be seen in Galleria Nazionale d'Arte Moderna e Contemporanea in Rome.



Pietro MARTORANA
Palermo 1760 – 1812

View of the Marmore Waterfalls in Terni
*

View of the Waterfalls of Tivoli

Watercolour on paper, 630 × 425 mm.

Inscribed and signed on the reverse of the first:
Veduta della Celebre Cascata del fiume Velino a Terni signed P. Martorana Pittore

Inscribed on the reverse of the second:
Veduta della Grotta di Nettuno e il Tempio della Sibilla in Tivoli Pittore P. Martorana

Pietro Martorana (1760–1812) belonged to one of the most important families of Sicilian artists active in the eighteenth century, a dynasty that maintained close artistic ties with the Italian mainland, particularly with Rome.

His father Gioacchino Martorana travelled to Rome at the age of eighteen and likely found support there with the celebrated engraver and fellow Sicilian Giuseppe Vasi.

In 1756 Gioacchino married Vasi's daughter Domenica, who later became the mother of Pietro Martorana. In 1760 Gioacchino returned to Palermo, where Pietro was born in the same year.

Pietro also moved to Rome at a young age and like his father before him, he benefited in Rome from the support of his grandfather Giuseppe Vasi. During these years the *vedutista* Luigi Mayer was also active in the city, and his manner can be compared with certain works by Martorana, for example in their respective depictions of the Temple of Segesta.

Martorana's first Roman sojourn, probably a formative period of apprenticeship, may have ended with the death of Giuseppe Vasi in 1782.

Five small gouaches depicting Roman monuments (19 × 31 cm) can likely be attributed to this early phase; these already bear the artist's signature and inscriptions on the reverse, a practice he would continue throughout his career.

Shortly after 1782 Martorana may have moved to Naples, facilitated by family connections and by contacts with the Bourbon court. His brothers-in-law, the painters Alessandro and Olivio D'Anna, were active in the Neapolitan capital, as Martorana had married a daughter of the painter Vito D'Anna. It was King Ferdinand IV of Bourbon who took an interest in the artist and encouraged him to undertake a second and extended stay in Rome.

A pair of watercolours by Martorana bears inscriptions on the reverse attesting that in 1795 the artist was in Rome and travelled into the surrounding countryside to depict celebrated landscapes directly from life. These pendant views of Tivoli were inspired by prints by the German artist Wilhelm Friedrich Gmelin, who resided in Rome between 1787 and 1820.

Our two previously unpublished watercolours discussed here—*View of the Marmore Waterfalls at Terni* and *View of the Waterfalls of Tivoli* (63 × 42.5 cm)—demonstrate Martorana's continued interest in these celebrated sites.

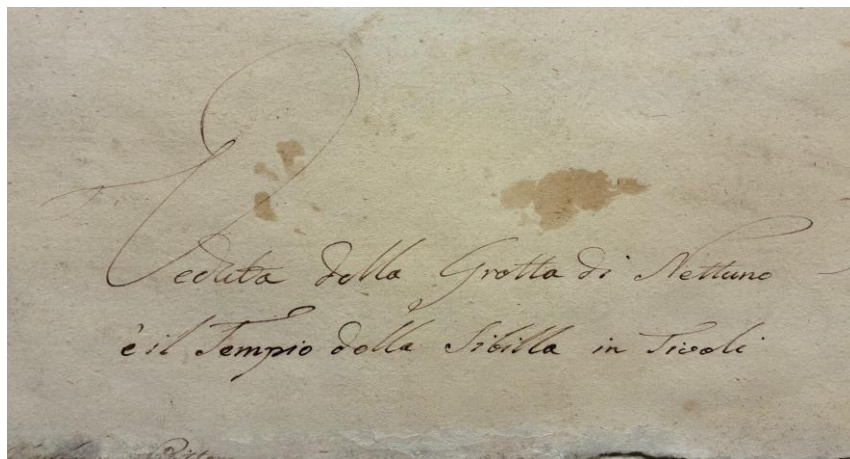
The Tivoli composition is derived from Gmelin's 1793 engraving *Die Grotte des Neptuns mit den Tempeln der Vesta und Sybille in Tivoli*, although Martorana transforms the scene into a purely natural landscape by omitting the human figures present in the print.

By contrast, in the *View of the Marmore Waterfalls* Martorana does not follow Gmelin's later engraving of the subject, instead relying on his own observation and knowledge of the site. His viewpoint is similar to that of a painting by Jacob Philipp Hackert (1779) and also to that of another painting by Claude-Louis Châtelet (both in private collections).

Biographical evidence together with stylistic considerations suggests that the present works were executed around 1795, during Martorana's second Roman residence.

The refined execution and careful finish also suggest that they may have been intended for a distinguished patron, possibly King Ferdinand IV of Naples himself.

The delicate and densely worked brushstrokes, rich in tonal variation and colour, reveal the artist's remarkable technical skill and make these gouaches among the most vivid and accomplished examples of his work.



Around 1800 Martorana likely returned to Naples, where he produced views of classical archaeological sites in the Kingdom of Naples and Sicily for Grand Tour travelers. Documentary evidence indicates that he was in Sicily around 1802–1803 in the service of the Bourbon court. Among the works associated with this period is a signed view of the *Casina Cinese* in the Villa della Favorita, now in the Royal Palace of Palermo, datable to about 1801.

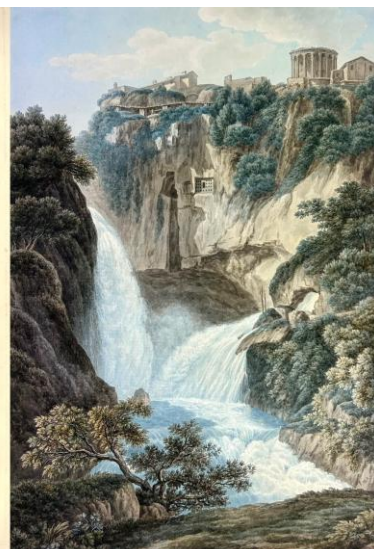
Eleven gouaches executed for the Crown Prince Francis of Bourbon in 1803 (one dated 1802) further attest to Martorana’s activity for the Bourbon court. An inscription on one of these works records their delivery in July 1804, indicating that by that date the artist had returned to Naples. Although no works dated after 1807 are currently known, Martorana certainly continued to reside and work in Naples until his death in 1812.

While the work of Wilhelm Friedrich Gmelin, Jacob Philipp Hackert and Abraham Louis Rodolphe Ducros formed important artistic references for Martorana—alongside his early training with Luigi Mayer—the artist developed a distinctive and elegant pictorial language of his own. His refined and technically accomplished works, always autograph rather than workshop productions, appealed to the taste of the Bourbon court and of the cultivated aristocratic patrons who collected them.

Excerpt from an essay by Dr. Gianluca Vecchio.



Gmelin



Martorana



Hackert

Martorana

Chatelet



Friedrich Wilhelm MORITZ

St. Gallen (Switzerland) 1783–1855

The Cascine Park in Florence

Pencil and watercolor on paper, 259 x 347 mm.

Signed lower left: *F. W. Moritz*.

In this watercolor, certainly painted *en plein air*, the Swiss painter depicts the Cascine Park, which stretches along the right bank of the Arno in Florence.

His viewpoint is located near a small landing stage, where a young man is ferrying a boat across the river with the help of a rope.

On the left, partially hidden by trees, one can glimpse the *Palazzina Reale* dating from the late eighteenth century.

In the foreground are portrayed a lady strolling with a child and two peasants intent on carrying various household goods. It is interesting to note the range of figures represented: the “elegant” visitors walking in the park while others are busy with their daily occupations.

On the right, beyond the Arno, one can distinguish the dome of Chiesa di San Frediano in Cestello, Forte di Belvedere, and the hill of San Miniato al Monte.

In the center of the river, the various ancient bridges spanning it are depicted, while in the background, among the trees, appear the dome of Florence Cathedral, Giotto's Campanile, and the tower of Palazzo Vecchio.

Cascine Park was originally an ancient hunting estate of Cosimo I de' Medici.

At the end of the eighteenth century, Grand Duke Pietro Leopoldo of Habsburg-Lorraine commissioned the architect Giuseppe Manetti to transform it into a model agricultural estate, with the *Palazzina Reale* at its center, inaugurated in 1791. Thanks to Elisa Bonaparte Baciocchi, the park became public in the early nineteenth century; the Grand Duchess of Tuscany later entrusted the architect Giuseppe Cacialli with further renovation works.

The Municipality of Florence became the owner of the area in 1869, and additional restoration works were then carried out.



Philibert d'AMIENS de RANCHICOURT

Béthune (France), 1781 – Rebreuve-Ranchicourt (Hauts-de-France), 1825

The Coffee Roaster

Black chalk with white chalk and gouache heightening on beige paper, 575 x 430 mm.

Bearing at lower left the stamp of his sale, reproducing his signature twice.

Study for a large canvas intended to depict a market in Lille (present location unknown).

Provenance: private collection, Paris.

Philibert d'Amiens de Ranchicourt was a French artist and painter born in 1781 and died in 1825. He belonged to the nobility of Ranchicourt and lived in northern France on the family estates at Rebreuve-Ranchicourt.

He is chiefly known for his drawings and studies in black chalk and white chalk on tinted paper. One of his works, *Fashionable Couple Seen from Behind* (c. 1810), is preserved at the National Gallery of Art in Washington.

Ranchicourt received medals and local recognition for his artistic production. He was a compatriot of Louis Léopold Boilly (1761–1846), twenty years his senior, whose lessons he followed. He also worked with François Watteau of Lille (1758–1823).





Henry Meynell RHEAM
Birkenhead, Great Britain, 1859 – Penzance, 1920

Night Nymph

Watercolour on paper, 745 × 330 mm
Signed lower left: *HENRY M. RHEAM. 1895*

Provenance: private collection, Rome

Henry Meynell Rheam was born in Birkenhead (Great Britain), on 13 January 1859.

He was a painter and illustrator active between the Victorian and Edwardian periods, whose artistic inspirations were closely aligned with the second Pre-Raphaelite movement, particularly its interest in fairy tales and fairy painting.

He refined his technique in Paris at the *Académie Julian*, also attended by Henri Matisse, devoting himself primarily to watercolour painting.

Later, probably around 1890, he moved to Newlyn, a coastal town where a distinctive school of painting was then emerging. Formerly a fishing village in Cornwall.

At the opening exhibition of the Newlyn Art Gallery (1895), a reviewer remarked: “Among watercolourists who choose figure subjects, Mr Rheam is conspicuous; his *Belle dame sans merci*, which was sold, is as complete a realisation of the heroine of Keats’s poem as any artist is ever likely to give us.”

In the same year, at the Sketch Exhibition, he exhibited seven works and sold them all, becoming the show’s top seller.

Henry Meynell Rheam is considered one of the last true romantics of the nineteenth century. His choice of watercolour, with its vivid colours, was perfectly suited to his magical and dreamlike subjects, clearly influenced by Pre-Raphaelite themes and English mythology.



Lilian ROWNEY

London 1867 – 1960 Surrey (UK)

Night Encompasses

Watercolour on paper, 740 x 540 mm

Signed and dated lower right: *Lilian Rowney, 1911*

On the reverse, a label from the *Society of Women Artists* bearing the title *Night Encompasses*, the price (£15), the ownership “Lilian Rowney,” and the address: *9 Fellow Rd, Hampstead*.

Provenance: private collection, Rome

Lilian Rowney born in St. Pancras, London, on May 18, 1867, and deceased in Surrey, England in 1960.

She was the daughter of Frederick William Rowney (1821–1902), founder of the renowned art supply company still active today, and Emily Goodall (daughter of the artist Edward Goodall).

Her works were exhibited at the *Royal Institute of Watercolour Artists* and at the Royal Academy in the early 1900s.

She also exhibited with the *Society of Women Artists Association*, founded in 1855 as the *Society of Female Artists* to provide women artists with an opportunity to exhibit and sell their works at a time when the art world was dominated by men. The society later became known as the *Society of Lady Artists*, and finally, in 1899, as the *Society of Women Artists* as we know it today.

Throughout its history, the society has counted among its members many significant figures from the British art world and has championed the visibility of women within the art system.



Walter SAUER

Brussels 1889 – Algiers 1927

Portrait of a Seated Girl

Pencil and charcoal on waxed paper, 465 × 350 mm.
Signed, monogrammed and dated “1920”

Provenance: private collection, Rome

Born in Saint-Gilles (Brussels) on 12 February 1889, **Walter Sauer** died in Algiers on 6 September 1927. He was a Belgian draughtsman, painter, and printmaker whose work occupies a distinctive place within early twentieth-century decorative and figurative art.

Sauer began his artistic training in 1903 at the Academy of Fine Arts in Brussels.

Between 1906 and 1907, he studied under Constant Montald, winning first prize for decorative composition while simultaneously attending life-drawing classes.

By 1908–1909, he had already been granted a personal studio at the Academy, where he worked extensively from live models.

In June 1911, he received a scholarship of 1,000 gold francs from the Charles Buls Foundation, a sum doubled by his father to support his travels. That year was largely devoted to travel in France—Paris, Lyon, Marseille, and the French Riviera—followed by a journey to Italy, experiences that proved formative for his artistic development.

In 1914, Sauer exhibited at the *Salon de La Libre Esthétique* and at the *Triennial Salon* of Brussels, where he was awarded second prize in the *Godecharle* competition for *L'Atlantide*. The outbreak of the First World War ushered in a difficult period for artists; however, Sauer was exempt from military service due to his fragile health.

In July 1917, he presented several works at the Salon of Painters and Sculptors of the Nude, organized by Isy Brachot, with whom he had recently entered a contractual relationship. Throughout his career, the female figure remained central to his artistic vision, explored in its many psychological and emotional states—from dream and laughter to sensuality and intoxication, from the nude to moments of introspection.

A distinctive technical feature of Sauer's drawings lies in his use of waxed paper, often prepared by the artist himself to impart a warm, ivory-toned surface to the figures. From 1923 onwards, he increasingly incorporated gold and silver leaf into his work, employing two principal methods: either applying metal leaf as a ground onto which a previously cut-out drawing was mounted, or framing the drawing within a metallic background.

The year 1923 marked a decisive turning point in Sauer's career, signaling both a deepening of the decorative dimension of his art and the achievement of national and international recognition. He exhibited no fewer than 82 works at the *Cercle royal gaulois artistique et littéraire* in Brussels (Waux-Hall), an occasion honored by a visit from Queen Elisabeth.

Between April and October 1925, Sauer represented Belgium at the International Exhibition of Modern Decorative and Industrial Arts in Paris. In 1926, he spent two months in Brittany, a period of notable creative productivity.

In 1927, he received a major commission from the banker Baron Allard to decorate a Byzantine-style room with five panels depicting episodes from the life of Christ. This project prompted a journey undertaken for research purposes: leaving Belgium at the end of June, Sauer traveled through Spain before reaching Algeria. Tragically, the journey proved fatal. After suffering food poisoning following a long walk under the sun, he died at the Mustapha Hospital in Algiers on 6 September 1927.



Alexandre Théophile STEINLEN
Lausanne, 1859 – Paris, 1923

Angry Woman

Charcoal and black chalk with heightening in chalk on white paper, mm 335 x 235.
Signed lower right "Steinlen".

Provenance: Private collection, Paris

Théophile Alexandre Steinlen (Lausanne, 10 November 1859 – Paris, 13 December 1923) was a Swiss painter and printmaker.

After finishing high school, he enrolled in the Faculty of Letters at the Academy of Lausanne but soon had to go and work for a relative in Mulhouse (Germany) in a linen textile factory, where his talent proved useful in designing decorative textile elements.

In 1881 he moved to Paris with his wife and settled in Montmartre, where he frequented and worked within the entire artistic and anarchist milieu of the district.

Gifted and prolific, he was at once a painter, engraver, illustrator, and poster artist.

His first poster was *Trouville-sur-Mer* (1885).

He loved drawing from life, with a rapid and confident line, portraying working-class figures encountered in the streets and markets.

Rodolphe Salis opened the artistic café *Le Chat Noir* in rue Victor Massé. Salis gave many artists and poets the opportunity to present their works to the public. He owned several works by Steinlen, including a decorative painting depicting a concert of cats on the rooftops of Montmartre; the famous sign of *Le Chat Noir* (1896), displayed at the entrance of the cabaret, was also painted by Steinlen.

In 1900, following his acquaintance with Émile Zola, who had written *L'Assommoir*, Steinlen painted a work bearing the same title.

In 1914 he experienced the outbreak of war with horror, and from that moment until the end of the conflict he devoted his art to the service of suffering populations, depicting daily life of civilians and soldiers in the streets and at railway stations.

To document the war, in mid-August 1914 he first went to Soissons, near the fighting, and then, in May 1915, to the Somme department and the trenches near Roye.

At the end of that year, he exhibited fifteen lithographs from the series *Actualités* dedicated to the war.

Among his most significant collaborations with periodicals were those with *L'Assiette au Beurre* and especially with *Gil Blas* (from 1891), for which over a ten-year period he produced more than 700 drawings depicting the daily life—poised between misery and poetry—of the Parisian underworld.

The most recent exhibition dedicated to him was held at the Musée de Montmartre on the occasion of the centenary of his death in 2023.



Graham Vivian SUTHERLAND

London, 1903 – Menton, 1980

Beach Fire, 1979

Watercolour and chalk on paper, mm 400 x 325.
Signed and dated lower right: *Sutherland 1979*.

Graham Vivian Sutherland was a prolific English artist. Notable for his paintings of abstract landscapes and for his portraits of public figures, Sutherland also worked in other media, including printmaking, tapestry and glass design.

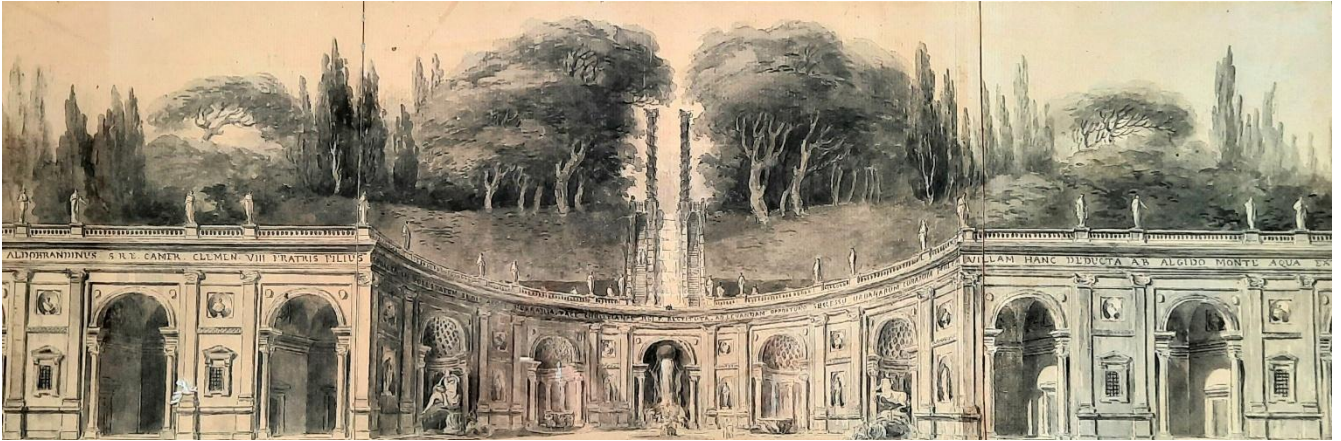
Printmaking, mostly romantic landscapes, dominated Sutherland's work during the 1920s. He developed his art by working in watercolours before switching to using oil paints in the 1940s. A series of surreal oil painting depicting the Pembrokeshire landscape secured his reputation as a leading British modern artist. He served as an official war artist in the Second World War, painting industrial scenes on the British home front. After the war, Sutherland embraced figurative painting, beginning with his 1946 work, *The Crucifixion*. Subsequent paintings combined religious symbolism with motifs from nature, such as thorns. Such was Sutherland's standing in post-war Britain that he was commissioned to design the massive central tapestry for the new Coventry Cathedral, *Christ in Glory in the Tetramorph*.

Several portrait commissions in the 1950s proved highly controversial.

Winston Churchill hated Sutherland's depiction of him and subsequently Lady Spencer-Churchill had the painting destroyed.

During his career, Sutherland taught at a number of art colleges, notably at Chelsea School of Art and at Goldsmiths College, where he had been a student. In 1955, Sutherland and his wife purchased a property near Nice. Living abroad led to something of a decline in his status in Britain. However, a visit to Pembrokeshire in 1967, his first trip there in nearly twenty years, led to a creative renewal that went some way toward restoring his reputation as a leading British artist.

There were major retrospective shows at the Institute of Contemporary Arts in 1951, the Tate in 1982, the Musée Picasso, Antibes, France in 1998 and the Dulwich Picture Gallery in 2005.^[23] A major exhibition of rarely seen works on paper by Sutherland, curated by artist George Shaw, was shown in Oxford, in 2011–12.



French artist of the late 18th century

Nymphaeum of the Villa Aldobrandini at Frascati

Grey wash on three sheets of white paper, 510 x 160 mm.
 Inscribed on the beige paper mount, early 19th century: *Hubert Robert.*

Provenance: private collection, Paris

At the end of the 16th century, the land that today forms the park of the Villa, together with a few modest buildings, was purchased by Cardinal Pietro Aldobrandini, the conqueror of Ferrara, as recalled by a long inscription running beneath the balustrade of the Nymphaeum, that can be seen in our drawing, one of the most beautiful Nymphaeum in Italy.

He commissioned the construction of a magnificent residence with fountains, whose image appeared in prints, paintings, and reproductions distributed throughout Europe. The building was designed by the distinguished architect Giacomo Della Porta. The works were later directed by Carlo Maderno, who completed St. Peter's Basilica, while the fountains were created by Domenico Fontana.

After the extinction of the Aldobrandini family, the Villa was contested among its Borghese and Pamphili heirs, eventually remaining with the junior branch of the Borghese family, which resumed the surname Aldobrandini.

It was visited and praised by Goethe, as well as by many travelers on the Grand Tour, who unanimously described it as the "Queen of Villas."

Hubert Robert visited the villa several times during his stays in Rome.



The Nymphaeum today



Antoine-Jean-Baptiste THOMAS
Paris, 1791 – 1834

Young Commoners in a Roman Tavern

Sepia watercolor on paper, 120 × 150 mm
Signed lower left: *Thomas*

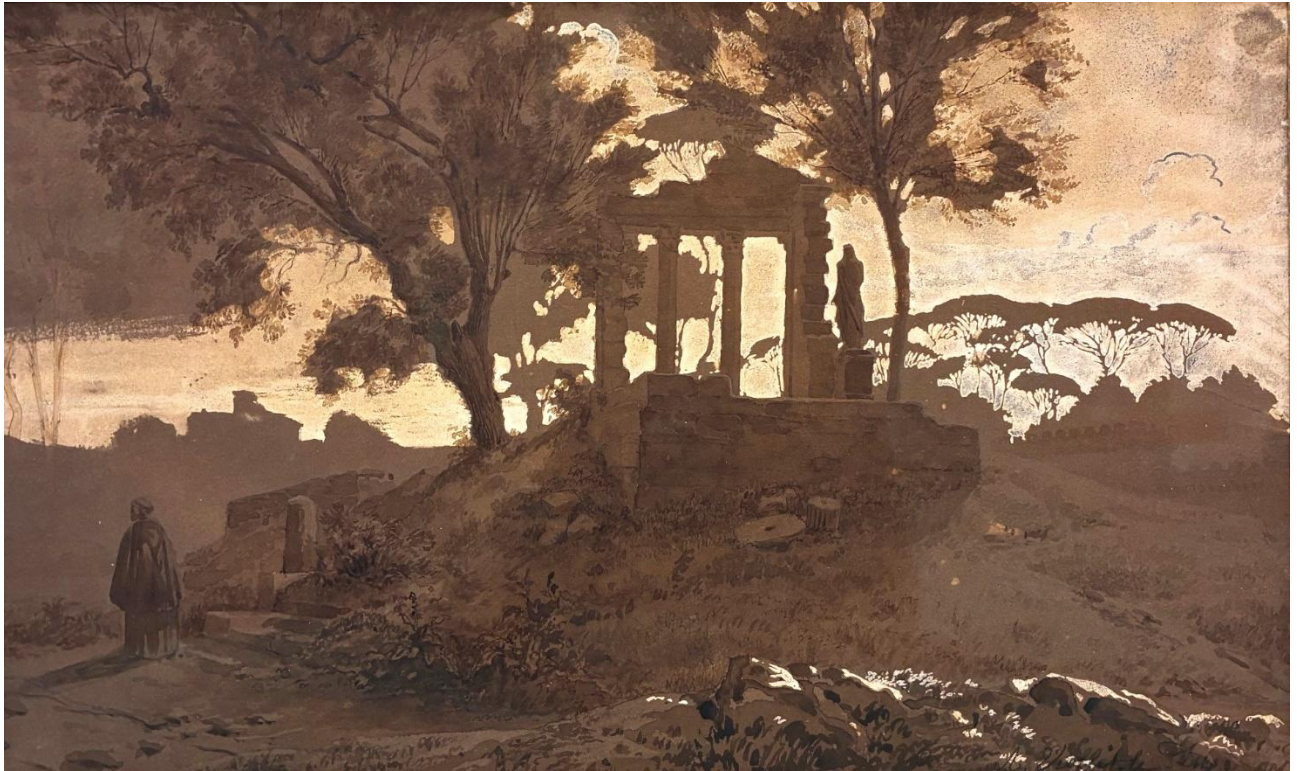
Antoine-Jean-Baptiste Thomas (Paris, 1791 – Paris, 1834) was a French painter.

In 1816 he won the Prix de Rome for painting and was consequently admitted to the Académie de France à Rome, where he resided from November 1816 to December 1818.

From his stay in Rome, Thomas drew inspiration for his celebrated folio volume *Un an à Rome et dans ses environs*, published in Paris in 1823.

Un an à Rome et dans ses environs consists of 46 pages of text and 72 color lithographs depicting scenes and costumes of Rome during the reign of Pope Pius VII, the period in which the artist lived there.

The 71 subjects addressed are arranged according to the progression of the year (from the “Blessing of the Child at Aracoeli” on January 1st to the “Befana,” marking the close of the Christmas festivities). Each chapter is accompanied by a lithograph.



Adolphe VIOLLET-le-DUC

Paris 1817–1878

The Temple of Antoninus and Faustina at Villa Borghese

Pen and brown ink, white gouache highlights on brown paper, 280 × 450 mm.

Signed lower right: *A. Viollet.le.Duc*

Our watercolour, executed in an unusual technique, employs brown paper as its ground, over which the artist applied delicate washes of light tempera to define and bring forth the contours with a refined luminous effect.

The work depicts the celebrated “artificial” ruin of the *Tempietto of Antoninus and Faustina* at Villa Borghese. A solitary monk wanders among the ruins of the little temple, heightening the contemplative and suspended atmosphere of the scene. On the background rise the majestic pines of the Villa, while at the far left one discerns one of the rural houses that once dotted the vast Borghese estate.

Situated at the end of the alley leading to *Casino Nobile*, the mock temple in ruins formed part of a grand project conceived by Marcantonio IV Borghese, who entrusted its execution to Cristoforo Unterperger. Completed in 1792, the small temple is composed of fragments of ancient architecture from the Roman Forum, combined with modern elements deliberately fashioned to simulate a ruin.

Behind the *façade*, upon a pedestal, stands an ancient statue of Faustina.



Adolphe Viollet-le-Duc was born in Paris on 7 November 1817 and died there on 13 March 1878. A landscape painter and art critic, he belonged to a family deeply immersed in culture: the son of the poet Louis Viollet-le-Duc and the younger brother of the architect Eugène Viollet-le-Duc, he received a rigorous classical education.

Raised in an environment that fostered artistic pursuits, he also cultivated literature with dedication and studied painting under the guidance of Léon Fleury. A landscape painter whose taste has been described as “pure” and whose style as “delicate,” he made a highly acclaimed debut at the 1844 Exhibition with a group of landscapes that already attracted attention within the debate between Neoclassicism and Romanticism.

A great traveller, he undertook numerous sojourns in Italy and in the south of France—regions that deeply fascinated him and from which he drew impressions and studies later transformed into works such as *The Shores of Lake Nemi*, *Memory of Villa Borghese*, and *Memory of Sicily*, as well as views of Antibes, the Îles Sainte-Marguerite, the Îles d’Hyères, and Cannes. Yet he did not confine himself to the sunlit locales favoured by many artists of his time: he also painted the farmsteads along the Norman coast and the Vallée de Joux, where he spent part of each year. Nature wholly absorbed him; from his attentive observation emerged vivid impressions, rendered with charm and accomplished mastery.

