

## A Wider View

### 16th century Italian drawings in the Kupferstich-Kabinett

A cataloging project on the Italian drawings of the 16th century, which is being subsidised by the Getty Foundation within "The Paper Project: Prints and Drawings Curatorship in the 21st Century" initiative, is currently taking place at the Kupferstich-Kabinett. In addition to works appearing in the exhibition "Anselmi to Zuccari", individual sheets, with the current state of research, will be presented on a rotating basis.

## Fill your Frame

Around the mid-sixteenth century, some collectors began decorating their drawings by adding a drawn frame; they then kept the sheets in albums and folders, or behind glass on the wall. Besides providing hints to the attribution history thanks to artists' names, which are often inscribed in cartouches, these drawn frames offer insights into the provenance, as well as the appreciation of the drawings. Here, we present three examples of such historical mounts from the Dresden holdings. One drawing is also mounted on an old museum mount, which is usually replaced before exhibitions. This sheet will be examined after the presentation and then receive a new passepartout.

Other drawings in the exhibition come with collector's mounts, too. The most famous and elegant one was developed by Pierre Jean Mariette (Paris 1694–1774) and can be seen around the *Fluvial Landscape* by Annibale Carracci (III.1). With its black lines, the gilt fillets, and the blue cardboard, Mariette's design played a significant role in the storage and presentation of drawings for a long time.



UNKNOWN

### Kneeling Monk (Saint Francis Receiving the Stigmata?)

16th or 17th century

Graphite pencil on grey prepared paper, heightened with white  
Kupferstich-Kabinett, Inv. C 7508 | acquired in 1728 | from the  
collection of Gottfried Wagner (1652–1725), Leipzig

As with many drawings in the Dresden holdings, this one also presents many unsolved questions. A little label, perhaps in 16th-century handwriting, attributes this sheet to Maso da San Friano (Florence 1531–1571). Chris Fischer (2001, passepartout note) suggested Vincenzo Dandini (Florence, 1609–1675). Simonetta Prosperi Valenti proposed Agostino Melissi (Florence 1615–1683), by whom drawings on grey or pink paper are known (email, 2021). Heiko Damm once again spoke in favour of Maso, pointing to his drawings on grey-brown prepared paper (email, 2021). The collector who had the frame painted with black ink and blue-grey watercolour has not yet been identified; technological analysis may be able to provide further insights.



UNKNOWN

**Two Angels Carrying a Key (recto)  
Study of Hands (verso)**

Second half 16th century

Pen in brown ink, heightened with white, on blue-grey prepared paper, partly blue and beige coloured

Kupferstich-Kabinett, inv. C 1937-397 | acquired in 1937 | from the collections of Heinrich Kaspar Lempertz (1816–1898), Cologne · Van Parijs (around 1800), Brussels · Johann Friedrich Lahmann (1858–1937), Dresden

The little scroll underneath the drawing displays the name of Raffaello Motta, also known as Raffaellino da Reggio (Codemondo 1550–Rome 1578), whose name also appears on the recto and on the verso. Nevertheless, Dominique Cordellier rejected the attribution and suggested the name of Biagio delle Lame (active Bologna, 1511–1575) for the hand studies on the verso (Christien Melzer, orally, 2010). The sheet is decorated with a double decorative frame consisting of plain lines in brown watercolour, which can be traced back to the Van Parijs collection (see the collector's stamp in the lower left corner). At the end of the 18th century, the Brussels-based publisher collected prints, paintings, and other objects alongside drawings (Lugt 2531).



PAUL BRIL, Follower (depiction)

**Mountain Landscape with Wooden Bridge Facing a Castle,  
Surrounded by a Drawn Decorative Frame**

17th century (depiction) | 16th century (drawn frame)

Pen in black and brown ink, brown wash

Kupferstich-Kabinett, Inv. C 1980-85 | acquired in 1728 | from the collection of Gottfried Wagner (1652–1725), Leipzig

Despite its tranquil impression, this object is somewhat puzzling. The landscape drawing is pasted onto another sheet, of which tiny stripes are visible on the sides. There is a silhouetted decorative frame with ornamental architectural elements on all four sides; a medallion in the centre attributes the depiction to the Dutch artist Roeland Savery (Kortrijk 1576–1639 Utrecht). On the verso, there are the traces of a further decorative frame that perhaps accompanied a drawing by Masaccio, whose name is written there as well. According to the inventory card, the frame comes from the famous drawing collection compiled by Giorgio Vasari (Arezzo 1511–1574 Florence) known as *Libro dei Disegni*, but this will have to be verified. Perhaps Vasari collected his over 500 drawings, now dispersed in several public collections, to illustrate the different styles of the artists he discussed in his biographical work *Le Vite* (1550).

Silvia Massa

Illustrations, bibliographical references, and further drawings with decorative frames can be found in the Online Collection of the Staatliche Kunstsammlungen Dresden:

<https://skd-online-collection.skd.museum/>

**Read more?**

<https://kupferstich-kabinett.skd.museum/forschung/>

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