

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

XI

Missing drawings

Introduction and
catalogue entries

**Pre-release
version**

**Staatliche
Kunstsammlungen
Dresden**



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XI. Missing drawings

Gudula Metze

The following list, presented with artists' names in alphabetical order, includes drawings assigned to the Italian 16th century that have been missing since 1945 (see also \$\$\$ [Essay Sammlungsgeschichte]). The first of the portfolios containing Bolognese drawings existent at that time was particularly affected, with six sheets now lost (cats. XI.2–6 and XI.9). The same is true for five works from the first portfolio of Venetian drawings (cats. XI.18–22). Where available, reproductions are provided, though no photograph is known to exist in most cases.

Lorenza Melli's catalogue raisonné of Italian Quattrocento drawings in the KKD (Melli 2006), as well as the catalogue of early Italian drawings and paintings in the SKD collections (Exh. Cat. Dresden 2014), do not include any missing drawings. Consequently, the lost sheets pertaining to this part of the holdings – eight drawings attributed to Leonardo da Vinci and Luca Signorelli – have been incorporated into the present catalogue (cats. XI.10a–f, XI.11 and XI.17).

Beyond the works recorded here, an unknown number of 16th-century Italian drawings were lost during or shortly after the Second World War. These had never been inventoried and can therefore not be quantified. They include sheets from the «Zweite Garnitur» (second tier) as well as entire missing albums of drawings (Wätjen 2024, nos. I.7, I.12 and III.3). Since many of the drawings in question – especially those kept in albums – most likely bore no collection stamps or other distinctive markings, their loss is especially severe.

In the SKD database and [Online Collection](#), inventory numbers of missing objects from the KKD holdings are marked with the suffix «vermisst» (i.e. C 452 vermisst).



XI.1

Attributed to PAOLO CALIARI

Allegorical scene with seated woman and putti in clouds

16th century

Pen, brush and black-brown ink; framing line in pen and brown ink; loss made up at upper centre.

126 × 134 mm.

Provisionally recorded in the database as «[C ohne Inv. vermisst#89](#)».

Watermarks: None known.

Inscriptions: Recto: at lower left, in pen and brown ink (?) «P. Caliari», at lower right «Veronese»; verso: at centre, in red chalk «1» (all inscriptions derived from photographs).

Stamps: Verso: stamp KKD (Lugt 693b).

Provenance: Early holdings. Missing since 1945. Offered for sale by the Tatyana Gallery, New York, in 1985 and

1990.

Archival sources: Possibly Cat. 1 (1738), p. 84 (part of «2. P. Veronese»).

References: Dittrich 1987a, no. 1304 (Paolo Caliari); Christian Dittrich in Exh. Cat. Dresden 1998a, under no. 1 (Paolo Caliari).

According to Christian Dittrich (1987), this is one of the two drawings listed as «2. P. Veronese» in the 1738 inventory. While this assumption cannot be verified, the collection stamp indicates that the sheet belongs to the KKD's holdings. By the end of the Second World War, it was presumably among the drawings of the «Zweite Garnitur» that had not yet been inventoried. In the course of purchase offers made in 1985 and 1990 by the Tatyana Gallery in New York, which did not result in the return of the work to Dresden, low-quality photographs of the drawing's recto and verso were added to the curatorial dossier.

XI.2

AGOSTINO CARRACCI

Ruin of a large building

16th century

Pen and brown ink.

Dimensions unknown.

Inv. [C 452](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Early holdings, documented in the collection since 1865. Missing since 1945.

Archival sources: Cat. 64 I (1865), no. 452 (Agostino Carracci: «Ruine eines großen Gebäudes»).

References: Dittrich 1987a, no. 157 (Agostino Carracci).

XI.3

ANNIBALE CARRACCI

Lamentation of Christ

16th century

Pen and brown ink.

135 × 150 mm (max. dimensions, judging from the former mount).

Inv. [C 456](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Early holdings, documented in the collection since 1865. Missing since 1945.

Archival sources: Cat. 64 I (1865), no. 456 (Annibale Carracci: «Der Leichnam Jesu im Schooß der Mutter, welche am Kreuzestamm sitzt, Magdalena küßt des Herren Füße, daneben die beiden Josephs»).

References: Dittrich 1987a, no. 158 (Annibale Carracci).

According to the description in the 1865 inventory, the drawing depicted the body of Jesus in his mother's lap, seated at the foot of the cross, with Magdalene kissing Jesus' feet, beside them «die beiden Josephs» (the two Josephs, i.e. Joseph of Arimathea and Nicodemus or John?). The 19th-century mount, which includes the drawing [C 457](#) (outside the present catalogue), has been preserved. It contains a note by Giovanni Morelli indicating that the attribution is doubtful.

XI.4

ANNIBALE CARRACCI

Study of a nude seated man (recto)

16th century

Pen and ink, red chalk.

Verso: Cimon and Pero (Roman Charity).

Dimensions unknown.

Inv. [C 458](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Early holdings, documented in the collection since 1865. Missing since 1945.

Archival sources: Possibly Cat. 1 (1738), p. 117 (part of «2. Carache»); Cat. 64 I (1865), no. 458 (Annibale Carracci: «Actstudie eines sitzenden Mannes. Auf der Rückseite Cimon und Peres»).

References: Dittrich 1987a, no. 159 (Annibale Carracci).

According to Christian Dittrich (1987), this is one of the two drawings listed as «2. Carache» in the 1738 inventory. This assumption cannot be verified. In the 1865 inventory, the drawing is recorded as a work by Annibale Carracci.

XI.5

ANNIBALE CARRACCI

Study of a reclining child and a head

16th century

Pen and brown ink.

Dimensions unknown.

Inv. [C 459](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Early holdings, documented in the collection since 1865. Missing since 1945.

Archival sources: Cat. 64 I (1865), no. 459 (Annibale Carracci: «Studie eines liegenden Kindes und eines Köpfchens»).

References: Dittrich 1987a, no. 160 (Annibale Carracci).

It is not clear from the description of the work in the 1865 inventory whether the secondary motif («Köpfchen») is a child's head or a small head.

XI.6

ANNIBALE CARRACCI

Female figure seated on the ground

16th century

Pen and ink.

Dimensions unknown.

Inv. [C 463](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Early holdings, documented in the collection since 1862. Missing since 1945.

Archival sources: Cat. 64 I (1865), no. 463 (Annibale Carracci : «Eine auf der Erde sitzende weibliche Figur»).

References: Gruner 1862, p. 43, tableau XLVI, no. 6 (Annibale Carracci: «Eine auf der Erde sitzende weibliche Figur»).

This pen-and-ink drawing, recorded in the 1865 inventory as a work by Annibale Carracci, was identified with cat. \$\$\$ [C 8016] during the revision of the holdings after their return from the Soviet Union. In view of the barely Carraccesque character of cat. \$\$\$ [C 8016], the attribution in the entry was crossed out and replaced with a reference to the style of Luca Cambiaso at an unknown later date. However, the depiction of a seated woman in ink and wash, now registered under inv. C 8016 as a copy after Cambiaso, is evidently not the work in question. This conclusion is based not only on the incongruous attribution and the differing technique, but more importantly on the upright rectangular format of the Carracci drawing, as documented in Gruner's 1862 publication. Inv. C 463 has thus been classified as lost since 2022.

XI.7

GHERARDO CIBO («Matthijs Bril»)

Landscape with a fortress on a high rock in the centre and a castle on the right in the distance

Second half of the 16th century

Pen and ink, heightened with white, presumably on blue paper.

104 × 282 mm.

Inv. [C 853 a](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Presumably acquired in 1728 with the collection of Gottfried Wagner (1652–1725), Leipzig. Missing since 1945.

Archival sources: Cat. 64 I (1865), no. 853 a (Mathijs Bril: «Landschaft, in der Mitte eine Festung auf dem hohen Felsen, rechts in der Ferne ein Schloss. Friesform.»).

References: None known.

According to the 1865 inventory, the KKD owned a group of four similar frieze-shaped landscapes, then attributed to Mathijs Bril (invs. C 850 to C 852 and C 853 a). Three of these still survive, now under Gherardo Cibo's name (cats. \$\$\$ [C 850–C 852]). The 19th-century mount, on which the drawing listed in the inventory as C 853 a was originally placed alongside cats. \$\$\$ [C 851] and \$\$\$ [C 852], has also been preserved. At the time, cat. \$\$\$ [C 850] was kept separately as part of the KKD's permanent exhibition, receiving a new mount before its return to storage.

In his 1987 catalogue of missing drawings, Christian Dittrich did not include inv. C 853 a. It seems he assumed it to be identical with cat. \$\$\$ [C 850]. However, due to light exposure or a chemical reaction, the shapes of the three drawings formerly mounted together are still clearly visible on the 19th-century backing. The outlines of the missing drawing, measuring 104 × 282 mm, do not match those of cat. \$\$\$ [C 850], ruling out the possibility that they are the same.



XI.8

DANIELE DA VOLTERRA

Standing old man holding a scroll (prophet?)

16th century

Black chalk on red prepared paper. Pasted on remains of unidentified collector's mount, with framing line in black ink and embossed strips of paper in gold.

10 ½ × 6 Zoll (see references; ca. 275 × 157 mm).

Inv. [C 136](#)

Watermarks: None known.

Inscriptions: Recto: at upper left, in pen and ink «Di Danielle volterra» (derived from the photograph).

Stamps: None visible on the photograph.

Provenance: Acquired at sale: Dresden, Sieber, 8 May 1854, lot 173. Missing since 1945.

Archival sources: Acc. 1852–72, 1854, fols. 26v–27r (Daniele da Volterra: «Ein Prophet»); Cat. 64 I (1865), no. 136 (Daniele da Volterra: «Stehende Figur eines Alten; anscheinend ein Opferpriester»).

References: Sale Cat. Dresden, Sieber, 8 May 1854, lot 173 (Daniele da Volterra; «Ein Prophet mit grossem weiten Gewand eine Bandrolle haltend. Schwarze und weisse Kreide, roth Papier. 10 ½ Z. h. 6 Z. br.»); Dittrich 1987a, no. 1416, ill. (Daniele da Volterra).

This is one of the few missing 16th-century Italian drawings for which a pre-1945 photograph has survived (reproduced here; Dresden, Deutsche Fotothek, negative no. [0151221](#)). As the photograph shows, the sheet was pasted onto the remnants of a collector's mount, in line with several other drawings purchased at the same auction (cf. cats. \$\$\$ [C 450, C 504, C 505]). Particularly similar – down to the pattern of the embossed strip of paper – is the mount of a drawing by Guercino (inv. [C 465](#); outside the present catalogue).

XI.9

PIETRO FACCINI

Seated man with a large hat

16th century

Pen and brown ink.

Dimensions unknown.

Inv. [C 466](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Early holdings, documented in the collection since 1865. Missing since 1945.

Archival sources: Cat. 64 I (1865), no. 466 (Pietro Faccini: «Ein sitzender lesender Mann, mit großem Hut auf»).

References: Dittrich 1987a, no. 391 (Pietro Faccini: «Ein sitzender, schlafender Mann mit großem Hut»).

In the 1865 inventory, the depicted figure was described as reading, whereas Christian Dittrich referred to a sleeping man in his 1987 catalogue of missing drawings.

XI.10a–f

LEONARDO DA VINCI

Six drawings of male heads and one of a nude elderly woman

15th to 16th century

Pen and ink.

Dimensions unknown.

Invs. [C 25](#), [C 26](#), [C 27](#), [C 28](#), [C 29](#), [C 30](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Early holdings, documented in the collection since 1865. Missing since 1945.

Archival sources: Cat. 64 I (1865), nos. 25–28 and 30 (Leonardo da Vinci: «Männliche Köpfe») and C 29 (Leonardo da Vinci: «Halbfigur einer nackten Alten»).

References: Presumably Woermann 1896–98, portfolio 1, p. XI («die fälschlich Leonardo da Vinci zugeschriebenen Köpfe», number not specified).

According to the information provided in the 1865 inventory, the five drawings of male heads and one drawing of a half-length female nude were mounted together on the same mat. In the literature on Leonardo da Vinci published before the Second World War, these sheets – like cat. \$\$\$ [C 13] – appear not to be mentioned, suggesting that they were no longer attributed to the artist by that time. In fact, in 1896 Karl Woermann referred to a group of heads erroneously attributed to Leonardo da Vinci, which had been acquired at the August Josef Ludwig von Wackerbarth sale in 1850, presumably alluding to part of the missing group. However, the sheets cannot be identified with certainty in the archival records relating to the 1850 acquisition, even though works by Leonardo da Vinci are mentioned in Cat. 136 (1778–1852), 1850, fol. 222r, batch 3, nos. 58–60 and Acc. C 1828–51, 1850, pp. 278–279. Given the very general description in the 1865 inventory, it remains possible that they are still present in the collection, unrecognised under a different attribution. Christian Dittrich may have omitted the sheets from his 1987 catalogue of missing drawings for this reason.

XI.11

LEONARDO DA VINCI

Horses attacked by lions and horses in a fight

15th to 16th century

Pen and brown ink.

Dimensions unknown.

Inv. [C 31](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Early holdings, documented in the collection since 1865. Missing since 1945.

Archival sources: Cat. 64 I (1865), no. 31 (Leonardo da Vinci: «Pferde von Löwen überfallen. Wüthende Pferde

im Kampf [... erased]»).

References: Dittrich 1987a, no. 695 (Leonardo da Vinci).

XI.12

BERNARDINO LUINI

Adoration of the Magi

16th century

Pen and brown ink.

Dimensions unknown.

Inv. [C 358](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Early holdings, documented in the collection since 1865. Missing since 1945.

Archival sources: Cat. 64 I (1865), no. 358 (Bernardino Luini: «Die Anbetung der Könige»).

References: Dittrich 1987a, no. 740 (Bernardino Luini).

XI.13

GIROLAMO MUZIANO

Boy Jesus at the temple

16th century

Pen and brown ink.

Dimensions unknown.

Inv. [C 323](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Early holdings, documented in the collection since 1865. Missing since 1945.

Archival sources: Cat. 64 I (1865), no. 323 (Girolamo Muziano: «Jesus als Knabe im Tempel»).

References: None known.

Addendum to Christian Dittrich's 1987 catalogue of missing drawing.

XI.14

«After PARMIGIANINO» (after Nicolò dell'Abate?)

Charity surrounded by children

16th century

Oil on paper.

Dimensions unknown.

Inv. [C 378](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Early holdings, documented in the collection since 1865. Missing since 1945.

Archival sources: Cat. 64 I (1865), no. 378 (after Parmigianino: «Die Charitas von mehreren Kindern umgeben; nach einer Malerei zu Parma»).

References: Dittrich 1987a, no. 916 (Parmigianino).

This drawing was presumably based on an invention by Nicolò dell'Abate, recorded in a drawing by the artist in London (BM, inv. 1900,0611.6). In any event, Niccolò's composition was the model for another drawing in the KKD with the traditional attribution to Francesco Primaticcio (inv. [C 438](#); outside the present catalogue). A note signed «AEP» (A. E. Popham?) on the mount of the «Primaticcio» sheet invites the viewer to compare an oil sketch kept under Parmigianino's name. Obviously, this note refers to the now missing work, suggesting it depicted a similar group of figures.

XI.15

PERINO DEL VAGA

Male figure on a chariot and two women

16th century

Pen and brown ink, brown wash.

6 × 10½ Zoll (see references; ca. 157 × 275 mm).

Inv. [C 214](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Acquired at sale: Dresden, Sieber, 8 May 1854, lot 482. Missing since 1945.

Archival sources: Acc. 1852–72, 1854, fols. 26v–27r (Perino del Vaga: «Pluto und Proserpina»); Cat. 64 I (1865), no. 214 (Perino del Vaga: «Rechts Pluto auf seinem Wagen, links Venus und in der Mitte Proserpina»).

References: Sale Cat. Dresden, Sieber, 8 May 1854, lot 482 (Perino del Vaga: «Pluto will Proserpina rauben, mit Bister getuscht. 10½ Z. br. 6 h. Geistreiche Composition in Raphaels Styl.»); Dittrich 1987a, no. 1277 (Perino del Vaga: «Neptun, auf seinem Wagen, links Venus, in der Mitte Proserpina»).

This drawing was sold at auction in 1858 as a «witty composition» by Perino del Vaga, depicting Pluto attempting to abduct Proserpina. The 1865 inventory described the sheet as «Pluto on the right in his chariot, Venus on the left, and Proserpina in the middle». Later annotations, added by an unknown hand, suggest alternative identifications: «Jupiter» and «Neptune?» for the male figure, and «Europa?» for the woman in the middle. From today's perspective, these conflicting interpretations make it difficult to determine the scene depicted. In his 1987 catalogue of missing drawings, Christian Dittrich named the three main characters as Neptune, Venus and Proserpina. [*Descriptions translated from the German; see above for the original wording.*]

XI.16

GIULIO CESARE PROCACCINI

Three figure studies

16th to 17th century

Red chalk.

Dimensions unknown.

Inv. [C 397](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: August Josef Ludwig von Wackerbarth (1770–1850), Niederlößnitz | Acquired at the Wackerbarth sale: Dresden, Amts-Auctions-Expedition, 7 October 1850. Missing since 1945.

Archival sources: Acc. 1828–51, 1850, pp. 278–279 (Camillo Procaccini: «Drei Figurenstudien»); Cat. 136 (1778–1852), 1850, fol. 222r, no. 9 («Procaccini»); Cat. 64 I (1865), no. 397 (Giulio Cesare Procaccini: «Drei Studienfiguren»).

References: None known.

Addendum to Christian Dittrich's 1987 catalogue of missing drawings. The drawing was acquired in 1850 as a work by Camillo Procaccini and inventoried in 1865 as attributed to Giulio Cesare Procaccini.

XI.17

LUCA SIGNORELLI

Head of a youth with long hair in profile to the right

15th to 16th century

Black chalk (lower right corner made up).

228 × 203 mm.

Inv. [C 19](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Acquired 1860 in London by exchange from an unknown source. Missing since 1945.

Archival sources: Acc. 1852–72, 1860, fols. 70v–71r (Luca Signorelli: «Studienkopf»); Cat. 64 I (1865), no. 19 (Luca Signorelli: «Kopf eines jungen Mannes»).

References: Morelli 1880, p. 264 (Luca Signorelli; «Richtig bezeichnet dagegen ist der Profilkopf eines Knaben von Luca Signorelli. Charakteristisch für den Meister ist die Form des Ohres»); Dittrich 1987a, no. 1211 (Luca Signorelli).

This sheet was acquired by Director Ludwig Gruner in 1860, along with other works, in exchange for a copy of the Dresden «Galeriewerk». Giovanni Morelli (1880) confirmed it as an original by Luca Signorelli. However, a later addition to the accession inventory suggests that it was, in fact, a copy.

XI.18

JACOPO TINTORETTO

Sheet of studies of five female heads

16th century

Black chalk.

Dimensions unknown.

Inv. [C 295](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Early holdings, documented in the collection since 1865. Missing since 1945.

Archival sources: Cat. 64 I (1865), no. 295 (Jacopo Tintoretto).

References: Dittrich 1987a, no. 1261 (Jacopo Tintoretto).

XI.19

TITIAN

Waterside landscape with two stags in the foreground (recto)

16th century

Pen and brown ink; lined with paper.

Verso: Knee-length figure of a female nude (visible in transmitted light).

5 × 8 Zoll (see references; ca. 131 × 209 mm).

Inv. [C 277](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Acquired at sale: Dresden, Sieber, 8 May 1854, lot 494. Missing since 1945.

Archival sources: Acc. 1852–72, 1854, fols. 26v–27r (Titian: «Landschaft mit See»); Cat. 64 I (1865), no. 277 (Titian: «Umrisse einer Landschaft, im Vordergrund zwei Hirsche am Flusse. Auf der Rückseite eine nackte weibliche Figur in Umrisse. Kniestück»).

References: Sale Cat. Dresden, Sieber, 8 May 1854, lot 494 (Titian: «Kleine Landschaft mit einem See, am Fuss vom Gebirge, wo vorn zwei Hirsche. Einfacher Federumriss. Auf der verdeckten Rückseite erblickt man gegen das Licht eine weibliche nackte Figur in Umriss. 8 Z. br. gegen 5 h.»); Dittrich 1987a, no. 1268 (Titian).

According to the historical descriptions, both sides of the drawing only showed the outlines of the subject.

XI.20

TITIAN

A doge consulting with senators

16th century

Red chalk.

Quarto format.

Inv. [C 279](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Acquired at sale: Dresden, Bautzmann, 25 January 1858, lot 1271. Missing since 1945.

Archival sources: Acc. 1852–72, 1858, fols. 51v–52r (Titian: «Der Senat von Venedig»); Cat. 64 I (1865), no. 279 (Titian: «Ein Doge in Berathung mit Senatoren»).

References: Sale Cat. Dresden, Bautzmann, 25 January 1858, lot 1271 (Titian: «Der Senat von Venedig um den Dogen versammelt, geistreiche Zeichnung in Rothstein, 4^o.»); Dittrich 1987a, no. 1270 (Titian).

XI.21

TITIAN

Christ presented to the people (Ecce Homo)

16th century

Pen and brown ink; arched top.

Dimensions unknown.

Inv. [C 280](#)

Watermarks: None known.

Inscriptions: None known.

Stamps: None known.

Provenance: Early holdings, documented in the collection since 1865. Missing since 1945.

Archival sources: Cat. 64 I (1865), no. 280 (Titian: «Die Ausstellung Christi. Oben rund»).

References: Dittrich 1987a, no. 1271 (Titian).



XI.22

After TITIAN

Saint Jerome in the wilderness, kneeling before a crucifix

16th century

Pen and brown ink, heightened with yellow.

Dimensions unknown.

Inv. [C 278](#)

Watermarks: None known.

Inscriptions: At lower right, in pen and ink «[...] di Titiano» (derived from the photographs).

Stamps: Presumably with dry stamp Sir Thomas Lawrence (Lugt 2445).

Provenance: Sir Thomas Lawrence (1769–1830), London (cf. Lugt 2445) · Samuel Woodburn (1786–1853), London (cf. Lugt 2584) | Acquired at the Woodburn sale: London, Christie's, 4 June 1860, part of lot 879. Missing since 1945.

Archival sources: Acc. 1852–72, fol. 73v (Titian: «Der heil. Hieronymus in der Wüste»); Cat. 64 I (1865), no. 278 (Titian: «Der heilige Hieronymus in der Wüste, vor dem Kruzifix kniend»).

References: Sale Cat. London, Christie's, 4 June 1860, part of lot 879 (Titian); Braun 1874, no. 62 (Titian); Crowe and Cavalcaselle 1877, vol. 2, p. 333, note (Titian); Morelli 1880, pp. 261–262 (after Titian); Habich and Morelli 1893, col. 55, no. 62 (not Titian); Ricci 1907, p. 60 (possibly after Titian); Wethey 1969–75, vol. 1, under no. 105 («probably an error»); Dittrich 1987a, no. 1269 (Titian).

A carbon print reproduction of this drawing by the company Adolphe Braun & Cie was available from the early 1870s, and a pre-1945 photograph has also survived in the Deutsche Fotothek Dresden (reproduced here; negative no. [0095397](#)). The drawing, acquired at the Woodburn sale in 1860, was originally attributed to Titian himself. However, Morelli (1880) declared it a copy after the master's painting, formerly in the Church of Santa Maria Nuova in Venice, today in Milan (Brera, inv. 81; Arrigoni and Maderna 2010, no. 1462).

IMAGE CREDITS

Works of art from the Kupferstich-Kabinett (SKD)

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