



Giovanni Battista Tiepolo (attributed to)
Head study

Ink wash on paper, 249 x 196 mm
on recto, upper right, inscribed in pencil: [illegible]

Provenance:

(...)

Roger Delapalme, Paris (per Cornelius Gurlitt Papers)

Acquired after February 1941: Hildebrand Gurlitt, Hamburg (per Cornelius Gurlitt Papers)

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Primary sources:

Business records Hildebrand Gurlitt – possible references:

Sales ledger 1937–?: 17 November 1943 [no. 1822a VII]
23 December 1943 [no. 1822a VII]

Imports and exports ledger: 17 November 1943 [fol. J 84]
23 December 1943 [fol. J 84]
18 February 1944 [fol. 85]
18 March 1944 [fol. 85]

Correspondence Hildebrand Gurlitt – possible references:

2 April 1957 and 4 November 1959 [vol. 5, fol. 104ff.]

Cornelius Gurlitt Papers, Salzburg:

Appraisal François Max-Kann, no. 12_1227 [25 February 1941]

Supplement List François Max-Kann ["Betr. Dr. Gurlitt"], reference no. in process [n.d.]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 41/057

Further sources consulted:

Vigni, Giorgio. *Disegni del [Giambattista] Tiepolo*. 1st ed., Padua: Le Tre Venezie, 1942; 2nd ed., Trieste: Libreria, 1972.

Morassi, Antonio, and Leopold Zahn. *G. B. Tiepolo*. Cologne: Phaidon, 1955.

Shaw, James Byam. *The Drawings of Domenico Tiepolo*. London: Faber and Faber, 1962.

Rizzi, Aldo. *L'opera grafica dei Tiepolo: Le acqueforti*. Venice: Electa Editrice, 1971.

Mostra del Tiepolo: Disegni e acqueforti. Exh. cat., Villa Manin di Passariano, Udine, 27 June–31 October 1971.

Giambattista Tiepolo (1696–1770), Domenico Tiepolo (1727–1804), Lorenzo Tiepolo (1736–1776). Exh. cat., Galerie Cailleux, Paris, 4 June–12 July 1974.

Pignatti, Terisio. *Tiepolo Disegni*. Florence: La Nuova Italia, 1974.

Knox, George. *Giambattista and Domenico Tiepolo: A Study and Catalogue Raisonné of the Chalk Drawings*. Vol. 1. Oxford: Clarendon Press, 1980.

Gemin, Massimo, and Filippo Pedrocchi. *Giambattista Tiepolo: I dipinti: Opera completa*. Venice: Arsenal editrice, 1993.

Thiem, Christel. *Ein Zeichnungsalbum der Tiepolo in Würzburg: Erkenntnisse zur Praxis und Funktion des Porträtzeichnens im Tiepolo-Studio*. Munich: Hirmer, 1996.

Tiepolo und die Zeichenkunst Venedigs im 18. Jahrhundert. Exh. cat., Staatsgalerie Stuttgart, Stuttgart, 7 December 1996–16 February 1997; Wallraf-Richartz-Museum, Cologne, 12 March–11 May 1997.

Tiepolo nero: Opera grafica e matrici incise. Exh. cat., M.a.x. museo, Chiasso, 2 February–14 October 2012.

Tiepolo: I colori del disegno. Exh. cat., Musei Capitolini, Rome, 3 October 2014–18 June 2015.

Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume

Database "Central Collecting Point München"

Database "Kunstsammlung Hermann Göring"

Getty Provenance Index, German Sales Catalogs

Lootedart.com

Lost Art

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Witt Library

Note:

The drawing is not included in the catalogue raisonné by George Knox.

The first known owner of this work was Roger Delapalme (1892 Paris–1969 Paris), the son of the public notary Pierre-Marie Delapalme. Roger Delapalme was professionally employed in the management of the Compagnie des Courtiers Jurés d'assurances, an insurance company, where he served first as Treasurer and then as Deputy Director. His wife Yvonne was the daughter of Henry Chabert, the director of the Banque de Paris et des Pays-Bas. The couple lived in Paris at 92, rue de Richelieu.

The extant papers of Cornelius Gurlitt contain an inventory of art works said to belong to Roger Delapalme of Paris, 65, rue La Boétie, as appraised by the art expert François Max-Kann in early 1941. This appraisal itemizes 40 lots (comprising a total of 44 artworks), including this Tiepolo drawing.

While the exact circumstances of the transaction are not yet known, it is most likely that Gurlitt acquired these works after February 1941, possibly through Max-Kann who may have acted as intermediary.

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