

**Jacques-André Portail****Deux gentilshommes dans un interieur (Interior with two gentlemen)**

Sanguine and pencil on paper, 290 x 218 mm

on verso, handwritten restaurant bill [fragment]; upper left, inscribed in pencil: "232"; lower right, inscribed in blue pen: "11"

**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:**

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 41/143

**Further sources consulted:**

Salmon, Xavier. *Jacques-André Portail: 1695–1759*. Paris: Galerie de Bayser, 1996.

Business records Hildebrand Gurlitt  
Correspondence Hildebrand Gurlitt  
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:**

Roger Delapalme (1892 Paris–1969 Paris) was 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 Portail 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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