



Hubert Robert

Les lavandières (The Laundresses)

Pencil and ink on paper, 149 x 183 mm

on verso, upper centre, inscribed in pencil: "Hubert Robert"

Provenance:

Maurice de Fleury, Paris

Sale: Vente Fleury, Hôtel Drouot, Paris, 25 June 1931, lot 73, ill.

Acquired at the above sale: Roger Delapalme, Paris (per Archives de Paris)

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

Bibliographical references:

Catalogue de dessins des XVIIIe et XIXe siècles: Aquarelles – Gouaches: Succession de M. le Docteur Maurice de Fleury. Auct. cat., Hôtel Drouot, Paris, 25 June 1931. [lot 73, ill.]

Primary sources:

Archives de Paris:

Procès-verbal de la vente Fleury, no. D48E3 119

Business records Hildebrand Gurlitt – possible references:

Sales ledger 1937–41: 26 November 1942 [no. 140]

4 January 1943 [no. 170]

Imports and Exports ledger: 29 October 1943 [no. J. 79]

Current (checking) account: 1 November 1943 [no. 79]

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.]

Correspondence Hildebrand Gurlitt – possible reference:

3 January 1948 [vol. 6, fol. 218]

Witt Library, London:

Folder Hubert Robert

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 41/115

Further sources consulted (selected):

Leclère, Leon. *Hubert Robert et les paysagistes français du XVIIIe siècle*. Paris: Henri Laurens, 1913.

Hubert Robert, Louis Moreau: Exposition du cent-cinquantième de leur mort. Exh. cat., Galerie Cailleux, Paris, 26 November–20 December 1957.

Hubert Robert: Drawings & Watercolors. Exh. cat., National Gallery of Art, Washington, D.C., 19 November 1978–21 January 1979.

Le Louvre d'Hubert Robert. Exh. cat., Musée du Louvre, Paris, 16 June–29 October 1979.

Die französischen Zeichnungen 1570–1930. Exh. cat., Staatliche Kunsthalle, Kupferstichkabinett, Karlsruhe, 10 September–20 November 1983.

Hubert Robert: The Pleasure of Ruins. Exh. cat., Wildenstein & Co., New York, 15 November–16 December 1988.

Dubin, Nina L. *Futures & Ruins: Eighteenth-Century Paris and the Art of Hubert Robert*. Los Angeles: Getty Publications, 2010.

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”)

Note:

The first known owner of this work was Dr. Maurice de Fleury, a French physician specializing in neurology and psychiatry. His collection was dispersed by Hôtel Drouot on 25 June 1931, following his death in the same year. This work, then titled *Deux femmes lavant et pregnant de l'eau à la fontaine*, was offered at that sale, together with a second watercolor, *Jeune femme avec son enfant, à la fontaine*. The Schwabing Art Trove also contains this second sheet (Lost Art ID 478158), now titled *La jeune mère*.

According to the protocol of the Fleury sale, the Hubert Robert pair was purchased by Roger Delapalme for the sum of 15,500 francs.

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 both Robert drawings.

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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