



**Hubert Robert**

**La fontaine égyptienne**

**(Architectural capriccio: colossal architecture with Egyptian sculptures and a fountain), 1760**

Sanguine on paper, mounted on cardboard, 599 x 398 mm

on recto, centre, signed and dated on the pedestal: "H. ROBERTI. ROMAE [?] 1760"

**Provenance:**

(...)

Roger Delapalme, Paris (per Cornelius Gurlitt Papers)

Acquired after February 1941: Hildebrand Gurlitt, Hamburg

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 1937–41: 26 November 1942 [no. 140]

4 January 1943 [no. 170]

Sales ledger 1937–?: 26 November 1942 [no. 1718]

4 January 1943 [no. 1718]

Imports and exports ledger: 29 October 1943 [fol. J. 79]

11 November 1943? [fol. 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.]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 32/012

#### Further sources consulted:

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

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

*France in the Eighteenth Century*. Exh. cat., Royal Academy of Arts, London, 6 January–6 March 1968. [related to cat. no. 596]

Corboz, André. *Peinture militante et architecture révolutionnaire: À propos du thème du tunnel chez Hubert Robert*. Basel: Birkhäuser, 1978.

*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.

*Französische Zeichnungen im Städelschen Kunstinstitut 1550 bis 1800*. Exh. cat., Städtische Galerie im Städelschen Kunstinstitut, Frankfurt am Main, 14 November 1986–1 March 1987.

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

Held, Jutta. *Monument und Volk: Vorrevolutionäre Wahrnehmung in Bildern des ausgehenden Ancien Régime*. Cologne: Böhlau, 1990. [related to pl. 73]

*Hubert Robert (1733–1808) und die Brücken von Paris*. Exh. cat., Staatliche Kunsthalle Karlsruhe, 14 December 1991–8 March 1992.

Rosenberg, Pierre, and David Mandrella. *Gesamtverzeichnis Französische Gemälde des 17. und 18. Jahrhunderts in deutschen Sammlungen*. Bonn: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, 2005.

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

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 Robert 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.

**Disclaimer:**

The research of the Taskforce Schwabing Art Trove focused exclusively on the provenance of the artwork described in this report. This report does not purport to make pronouncements on any legal claims and legal positions. The head of the Taskforce Schwabing Art Trove is responsible for the contents and the publication of this report.

The Taskforce endeavoured to ensure the accuracy and reliability of the information provided. No liability will be accepted for the accuracy of the used sources; the facts, and conclusions contained therein; the exhaustiveness of research and evaluation of the available source material; any analyses or conclusions drawn from the sources in the course of research; the findings on the subject of the report and how they were derived; the authenticity of the artwork, its attribution to a particular artist, or its monetary value; and/or conclusions drawn by third parties based on this report.

This report is based on the sources available at the time it was written. It is an interim report that may be revised and updated, should additional relevant material be discovered. The Taskforce Schwabing Art Trove welcomes any information that may augment or clarify the provenance of this work.