



Traditionally attributed to François Boucher

La présentation au temple (Presentation of Jesus at the Temple)

Brown ink on paper, 286 x 187 mm

Provenance:

(...)

By June 1932: Roger Delapalme, Paris (per exh. cat.)

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

Exhibition:

Exposition François Boucher. Exh. cat., Fondation Foch, Hôtel Charpentier, Paris, 9 June–10 July 1932. [no. 9]

Primary sources:

Business records Hildebrand Gurlitt – possible references:

Sales ledger 1937–41: 23 July 1942 [no. 152]

23 July 1942 [no. 139]

Sales ledger 1937–?: 23 July 1942 [no. 1620]

note, n.d. [no. 42]

Imports and exports ledger: 18 February 1944 [no. 85]

18 March 1944 [no. 85]

Current (checking) account: 23 July 1942 [W. 38]
3 August 1942 [J. 58]

Cornelius Gurlitt Papers, Salzburg:

Appraisal François Max-Kann, 12_1227 [25 February 1941]
Supplement List François Max-Kann ["Betr. Dr. Gurlitt"], reference no. in process [n.d.]
Photographs, no. 12.1_F1248 [10 June 1942]

Correspondence Hildebrand Gurlitt – possible references:

2 April 1957 [vol. 5, fol. 104ff.]
3 January 1948 [vol. 6, fol. 218]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 31/066

Further sources consulted:

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

Jaccottet, Philippe. *Le dessin français au XVIIIe siècle*. Lausanne: Éd. Mermos, 1942.

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

Ananoff, Alexandre. *L'œuvre dessiné de François Boucher (1703–1770)*. Paris: De Nobele, 1966.

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 Pedrocco. *Giambattista Tiepolo: I dipinti: Opera completa*. Venice: Arsenal editrice, 1993.

Tiepolo und die Zeichenkunst Venedigs im 18. Jahrhundert. Exh. cat., Staatsgalerie Stuttgart, Stuttgart; Wallraf-Richartz-Museum, Cologne, 7 December 1996–11 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:

In 2014, this drawing was stylistically attributed to Giovanni Domenico or Giovanni Battista Tiepolo. The Taskforce's subsequent research showed that the work had been traditionally attributed to François Boucher.

The drawing is not included in the catalogue raisonné of Tiepolo works by George Knox (1980) or in the Boucher catalogue raisonné by Alexandre Ananoff (1966).

The first known owner of this work, 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 Boucher drawing.

The Taskforce was able to confirm Roger Delapalme's ownership by latest 1932, when he loaned this work to a Boucher exhibition. 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.

Among the personal papers found in Cornelius Gurlitt's Salzburg home is a collection of about 2400 photographs of artworks. Photograph no. 12.1_F1248, is a reproduction of this work; inscribed on verso, a statement of authenticity by François Max-Kann, dated 10 June 1942.

A reference to this Boucher drawing, *Darstellung im Tempel*, can be found in the correspondence of Hildebrand Gurlitt. It was sent to a restorer in January 1948.

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