



**Pierre-Paul Prud'hon**

**Adam et Ève chassés du paradis terrestre (Adam and Eve Expelled from Paradise)**

Oil on canvas, 38.5 cm x 46.4 cm

on recto, on frame, lower centre, on a metal plate: "PRUD'HON"

on verso, on frame, upper centre, handwritten label: "2006/3"; typewritten label: "Regal 248" [with correction: 238]; centre right, printed orange label: "EXPOSITION d[...]"; that label annotated: "Amsterdam", "101" [?]; lower right, small handwritten label: "10036"

on stretcher, centre right, on orange label "Prudhon[?]; that label pasted over, partially concealing an oval label with red border: "[...] 5, Rue de la Terrasse. PARIS", on which has been written in pencil: "[...] Rue Rivoli"; lower right, inscribed in pencil: "Vente Rouart 1913"

on vertical stretcher bar, label stamped: "DOUANES FRANÇAISES PARIS, SERVICE DES EXPOSITIONS"; handwritten label: "Laperlier 1867 / Prud'hon/ No 43. Adam et Eve [chassés du paradis terrestre?]; that label annotated in pencil: "Fot."

on canvas, centre right, black stamp in oval: "BELOT / rue de Larbre-Sec / N.º 3."

**Provenance:**

Charles-Boulanger de Boisfremont, Paris, bequest from the artist

Thence by descent to Mme Veuve Power, née Boisfremont

Sale: Vente après décès de Mme Veuve Power, Hôtel Drouot, Paris, 15–16 April 1864, lot 53 (per Goncourt)

Acquired at the above sale: Laurent Laperlier, Paris and Mustapha, Algeria

Sale: Vente Laperlier, Hôtel Drouot, Paris, 11–13 April 1867, lot 43

Acquired at the above sale: Adolphe Ducléré, Paris

Sale: Vente Ducléré, Hôtel Drouot, Paris, 11 June 1884, lot 32

Henry Rouart, Paris

Sale: Vente Rouart, Galerie Manzi-Joyant, Paris, 9 December 1912, lot 64

Acquired at the above sale: Jacques Baudrier, until at least 1926 (per *Gil Blas* and exh. cat.)

(...)

Roger Delapalme (per Gurlitt Papers)

Acquired after February 1941: Hildebrand Gurlitt, Hamburg  
1945–1950 Central Collecting Point Wiesbaden, no. WIE 2006/3  
From 15 December 1950: Hildebrand Gurlitt, Dusseldorf  
Thence by descent to Cornelius Gurlitt, Munich/Salzburg  
From 6 May 2014: Estate of Cornelius Gurlitt

**Exhibitions:**

*Exposition des œuvres de Prud'hon au profit de sa fille.* École de Beaux-Arts, Paris, 4 May–4 July 1874. [no. 49]  
*Exposition P. P. Prud'hon.* Palais des Beaux-Arts, Paris May–June 1922. [no. 121]  
*Exposition rétrospective d'art français.* Musée de l'État [Rijksmuseum], Amsterdam, 3 July–3 October 1926. [no. 90, as property of J. Baudrier]

**Bibliographical references (selected):**

Goncourt, Edmond de. *Catalogue raisonné de l'œuvre peint, dessiné et gravé de P. P. Prud'hon.* Paris: Rapilly, 1876. [p. 81]  
*Catalogue de tableaux anciens et modernes [...] le tout dépendant de la succession de M. Adolphe Ducléré [...].* Auct. cat., 11 June 1884. [no. 32]  
Alexandre, Arsène. *La collection Henri Rouart.* Paris: Goupil & Cie., 1912, p. 62.  
Ricci, Seymour de. "La fin de la vente Rouart," pp. 1–2. In: *Gil Blas*, 12 December 1912.  
*Catalogue des tableaux anciens (...) et des tableaux modernes (...) composant la collection de feu M. Henri Rouart.* Auct. cat., Galerie Manzi-Joyant, Paris, 10–11 December 1912. [p. 35, lot 64]  
"Exposition Prud'hon," p. 333. In: *La Renaissance de l'art français et des industries de luxe*, vol. 5, no. 1 (January 1922).  
Guiffrey, Jean. *L'œuvre de Pierre-Paul Prud'hon.* Vol. 10. Paris: Colin, 1924. [p. 97, no. 270]  
*Annuaire de la Curiosité et des Beaux-Arts et de la Bibliophilie*, vol. 1934 [ref. to Jacques Baudrier, p. 33]

**Primary sources:**

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Delapalme Files: BArch, N 1826/49. Appraisal François Max-Kann, 25 February 1941  
Ibid. Supplement List François Max-Kann ("Betr. Dr. Gurlitt"), n.d.

Photographs: BArch, N 1826 Bild-0880 [=7.1\_F7104], [10 June 1942]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV (Part 2)/108

National Archives, College Park, Maryland:

M1947, Wiesbaden Central Collecting Point, Property Card no. WIE 2006/3  
[www.fold3.com/image/231953359](http://www.fold3.com/image/231953359) (3 December 2015)

Rijksbureau voor Kunsthistorische Documentatie, The Hague:

Photograph of the painting

Witt Library, London:

Folder Henri Rouart

**Further sources consulted:**

Guiffrey, Jean, and Pierre Marcel, eds. *Inventaire général des dessins du Musée du Louvre et du Musée de Versailles*. Vol. 1 of *École française*. Paris: Librairie Centrale d'Art et d'Architecture, 1907.

Guiffrey, Jean. *P. P. Prud'hon: peintures, pastels et dessins*. Paris: Morancé, 1924.

Leporini, Heinrich, ed. *Prud'hon*. Vienna: Manz, 1925.

Michel, Édouard. *La peinture au Musée du Louvre: École flamande*. Paris: Illustration, 1929.

Scheffler, Karl. *Die grossen französischen Maler des 19. Jahrhunderts*. Munich: Bruckmann, 1942.

Muehsam, Gerd. *French Painters and Paintings From the Fourteenth Century to Post-Impressionism*. New York: Ungar, 1970.

Lauts, Jan. *Französische Bildnisse des 17. und 18. Jahrhunderts*. Staatliche Kunsthalle Karlsruhe, 1971.

*Kunst in Frankreich 1800–1870: von Prud'hon bis Puvis de Chavannes*. Exh. cat., Galerie Arnold-Livie, Munich, May–June 1976.

Eisler, Colin, ed. *European Paintings Excluding Italien: Complete Catalogue of the Samuel H. Kress Collection*. Oxford: Phaidon, 1977.

Laveissière, Sylvain, ed. *Pierre-Paul Prud'hon*. Exh. cat., Metropolitan Museum of Art, Galleries Nationales du Grand Palais, Paris, 23 September 1998–5 January 1998; Metropolitan Museum of Art, New York, 10 March–7 June 1998.

Rosenberg, Pierre. *La peinture française*. Paris: Place des Victoires, 2009.

Vogtherr, Christoph Martin. *Französische Gemälde I: Watteau, Pater, Lancret, Lajoüe*. Berlin: Akademie, 2011.

Archives de Paris

Archives Nationales, Paris

Bibliothèque nationale de France, Paris (Bibliothèque numérique "Gallica")

Bildarchiv Foto Marburg (Bildindex)

Bundesarchiv, Berlin; Freiburg; Koblenz

Centre Pompidou, Bibliothèque Kandinsky, Paris

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

Heidelberger Digitale Bibliothek (Auktionskataloge; Heidelberger Historische Bestände)

Institut national d'histoire de l'art (French sale catalogues)

Lootedart.com

Lost Art

Ministère des Affaires étrangères, Archives diplomatiques, Paris

Politisches Archiv des Auswärtigen Amtes, Berlin

Répertoire des Biens Spoliés

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Zentralarchiv für deutsche und internationale Kunstmarktforschung, Cologne

**Note:**

This work was bequeathed by the artist to Charles Boulanger de Boisfremont (1773?–1838), one of the pages of Louis XVI. The work was subsequently owned by collectors Laurent Laperlier (1805–1878), Adolphe Dugléré (1805–1884), Henry Rouart (1833–1912), Jacques Baudrier (1872–?), and Roger Delapalme respectively.

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 resided in Paris, first at 17 Rue du Général-Foy, and from 1929/30 at 65 Rue La Boétie. Delapalme's business address was 92 Rue de Richelieu. It seems likely that the former owner of this work, Jacques Baudrier, and Delapalme were acquainted as they both worked as notaries, Delapalme's wife and Baudrier frequented the same amateur actor group and Baudrier's office was situated opposite the Delapalme home. A direct sale from Baudrier to Delapalme is thus a possibility.

The extant papers of Cornelius Gurlitt contain an inventory of art works said to belong to Roger Delapalme, as appraised by the art expert François Max-Kann in early 1941. This appraisal itemizes 40 lots (comprising a total of 58 artworks), including this Prud'hon painting. While the exact circumstances of acquisition are not yet known, it is most likely that Gurlitt acquired this work after February 1941, possibly through Max-Kann who may have acted as intermediary.

The personal papers found in Cornelius Gurlitt's Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 7.1\_F7104 is a reproduction of this work; inscribed on verso, a statement of authenticity by Max-Kann, dated 10 June 1942.

The label "Regal 248" [corr. 238] (on frame verso) indicates the painting's specific location in the storage facilities of the Central Collecting Point Wiesbaden in the immediate post-war period.

The black stamp on canvas verso refers to Belot, a famous French supplier of fine arts materials. The oval label with red border from the art shipping company Chenue Emballeur, 5, Rue de la Terrasse, Paris.

The original report on the provenance of this work, as submitted to the Task Force Schwabing Art Trove, was made accessible online at [www.taskforce-kunstfund.de](http://www.taskforce-kunstfund.de) as of 14 January 2016. That report was updated by the Gurlitt Provenance Research Project on 4 April 2018.

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