



**Giovanni Battista Tiepolo**

**Head study**

Ink wash on paper, 249 x 196 mm

on recto, upper right, inscribed in pencil: [illegible]

**Provenance:**

(...)

Roger Delapalme, Paris (per Gurlitt Papers)

Acquired after February 1941: Hildebrand Gurlitt, Hamburg

Thence by descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

**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-0951 [=9.1\_F938], [10 June 1942]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 41/057

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible references:

Correspondence: BArch, N 1826/172, fol. 217 [=vol. 5, fol. 104 f.]. Antonio Morassi to Helene Gurlitt, 4 November 1959

Imports and exports ledger: 17 November 1943 [fol. J 84]  
23 December 1943 [fol. J 84]  
18 February 1944 [fol. 85]  
18 March 1944 [fol. 85]

Sales ledger 1937–?: 17 November 1943 [no. 1822a VII]  
23 December 1943 [no. 1822a VII]

Università Ca' Foscari, Venice (Archivio Fototeca di Antonio Morassi):  
01SN021a. Antonio Morassi journal (taccuino), 28 November 1955, item no. 4  
Photograph, no. 25654 [1955]

**Further sources consulted:**

*Annuaire de la Curiosité et des Beaux-Arts et de la Bibliophilie*, vols. 1911–1914, 1920, 1922, 1924–1940.

Lugt, Frits. *Les Marques de Collections de Dessins & d'Estampes*. 1st ed., Amsterdam: Vereenigde Drukkerijen, 1921; supplement, The Hague: Martinus Nijhoff, 1956.

Vigni, Giorgio. *Disegni del [Giambattista] Tiepolo*. 1<sup>st</sup> ed., Padua: Le Tre Venezie, 1942; 2<sup>nd</sup> ed., Trieste: Libreria, 1972.

Morassi, Antonio. *Tiepolo*. Bergamo: Istituto Italiano d'Arti Grafiche, 1943.

*G. B. Tiepolo: 150 disegni dei musei di Trieste*. Exh. cat., Palazzo Strozzi, Florence, 1953.

Morassi, Antonio, and Leopold Zahn. *G. B. Tiepolo*. Cologne: Phaidon, 1955.

*Über venezianische Zeichenkunst des 18. Jahrhunderts*. Exh. cat., Wallraf-Richartz-Museum, Cologne, October 1959.

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

*Mostra del Tiepolo: Disegni e acqueforti*. Exh. cat., Villa Manin di Passariano, Udine, 27 June–31 October 1971.

Rizzi, Aldo. *L'opera grafica dei Tiepolo: Le acqueforti*. Venice: Electa Editrice, 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.

Thiem, Christel. *Ein Zeichnungsalbum der Tiepolo in Würzburg: Erkenntnisse zur Praxis und Funktion des Porträtzeichnens im Tiepolo-Studio*. Munich: Hirmer, 1996.

*Tiepolo und die Zeichenkunst Venedigs im 18. Jahrhundert*. Exh. cat., Staatsgalerie Stuttgart, Stuttgart, 7 December 1996–16 February 1997; Wallraf-Richartz-Museum, Cologne, 12 March–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.

Archives Nationales, Paris

Archives de Paris

Bildarchiv Foto Marburg (Bildindex)

Bundesarchiv, Koblenz

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"  
Franz Koenigs Collection, Amsterdam  
Getty Provenance Index, German Sales Catalogs  
Heidelberger Digitale Bibliothek (Auktionskataloge; Heidelberger Historische Bestände)  
Lootedart.com  
Lost Art  
Ministère des Affaires étrangères, Archives diplomatiques, Paris  
Monuments Men Foundation  
Musée du Louvre, Paris (Département des Arts graphiques)  
National Archives, College Park, Maryland  
Répertoire des Biens Spoliés  
Rijksbureau voor Kunsthistorische Documentatie, The Hague  
Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")  
Witt Library, London  
Zentralarchiv der Staatlichen Museen zu Berlin – Preußischer Kulturbesitz

**Note:**

The first known owner of this work was Roger Delapalme (1892 Paris–1969 Paris), 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.

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 Tiepolo 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.

The personal papers found in Cornelius Gurlitt's Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 9.1\_F938 is a reproduction of this work; inscribed on verso, a statement of authenticity by Max-Kann, dated 10 June 1942.

In 1955, the well-known Tiepolo scholar Antonio Morassi (1893 Gorizia–Milan 1976) visited Gurlitt in Dusseldorf. On the occasion of that visit, Morassi noted this work in his journal and took a photograph of the original, now preserved at the Archivio Morassi.

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 8 November 2017.

**Rights:**

All rights to this report belong to the German Lost Art Foundation under whose administration the Gurlitt Provenance Research Project operates.

**Disclaimer:**

The Gurlitt Provenance Research Project, as the successor to the Task Force 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. Where individuals are referred to as descendants, this term is not legally binding. No liability will be accepted for conclusions drawn by third parties based on this report.

The Gurlitt Provenance Research Project endeavoured to ensure the accuracy and reliability of the information provided in this report. No liability will be accepted, in particular, for the accuracy of the used sources; the facts, analyses 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, and/or its monetary value.

The conclusions drawn in this report may be revised, should additional relevant material be discovered. The Gurlitt Provenance Research Project welcomes any information that may augment or clarify the provenance of this work.