

APPENDIX

The following is a checklist of works excluded from the present catalogue, on the compiler's judgement (see p. of the preface). They were acquired by Dr Clowes unless otherwise stated.

Paintings

Attrib. to	Jan Breughel I	<u>A Lady and her Retinue</u>
	Jan Breughel and H. van Balen	<u>Rest on the Flight into Egypt</u>
	Pieter Breughel the Elder	<u>Landscape with Hermit</u> (Ind., 1959, no.11)
	Paul Cézanne	<u>Figures in a Landscape</u>
	François Clouet	<u>Francis II (?)</u>
	Marcellus Coffermans	<u>Holy Family with Angels</u>
	John Constable	<u>The Cornfield</u> (Ind., 1959, no.15)
		<u>Harnham Bridge, Salisbury</u> (Ind., 1959, no.16)
	Albrecht Dürer	<u>Portrait of a Man, said to be Dr Christopher Scheurl Jnr.</u> (Ind., 1959, no.22)
?	French school, XVith c.	<u>Abbess at Prayer</u> (Ind., 1959, no.26)
	Francesco Goya	<u>The Game of Bars</u> (Ind., 1959, no.28)
	Francesco Guardi	<u>Two Venetian Canal Scenes</u> (Colln. Edith Clowes)
	Master of Winter Landscapes	<u>Winter Landscape</u> (Ind., 1959, no.40)
	Pierre-Auguste Renoir	Supposed study for <u>Bal de Bougival</u>
	School of Reynolds	<u>Mrs Charles James Fox</u>

Appendix, cont.

Attrib. to	Peter Paul Rubens	<u>Portrait of a Man (with ru</u>
	Paolo Uccello	<u>Head of a Young Man</u>
	William van de Velde	<u>Seascape</u> (Colln. Edith Clowes)
	Adam Willaert	<u>Seascape with Ruins</u> <u>of a Cliff</u>

Drawings

Attrib. to	Mary Cassatt	<u>Mother and Child (pastel)</u>
	François-Hubert Drouais	<u>Portrait of a Lady (pastel)</u> (Colln. Edith Clowes)
	Jean-Honoré Fragonard	<u>Figure of a Woman on</u> <u>Clouds</u>
	Francesco Goya	<u>Holy Communion</u>
	Jean François Millet	<u>Gleaner</u>
	Hubert Robert	<u>Italian Garden Scene</u>
	Paolo Veronese	<u>Self-Portrait</u>
	Antoine Watteau	<u>Three Studies of a Seated</u> <u>Woman</u> <u>Five Standing Female Figures</u> <u>Four Ladies</u>

Sheets of comments on these paintings and drawings have been deposited by the compiler in the Clowes Fund archives, and are available for consultation on request.

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PIETER BREUGHEL the Elder, attrib. to

Landscape with a Hermit

oil on panel, $19\frac{1}{2} \times 10\frac{1}{2}$ ins.

Condition

Blisters were laid down by the Newhouse Galleries, New York, Jun. 1966.

Technically examined and X-rayed at the Fogg Museum, Sept. 1966. The panel is made up of ~~masonite~~ a first layer of oak, a second of masonite and a third of walnut veneer.⁽¹⁾ Scattered repaint was found over the varnish, and one large area of repaint in the center. Beyond the design area, on the wood ~~at~~ the left side, are dots which presumably represent repaint applied with an airbrush. Much of the angel goes over the crackle. Beard round the edges shows that the work had an attached frame when painted. The azzurite was tested and found to be a pigment not used in Europe before the seventeenth century. The crackle is not typical of Flemish net-crackle. In the blues, the pigment particle-size is quite uniform.

Provenance

Alfred Strauss (Heimanⁿ and Strauss). Acquired by Dr Clowes in 1949.

Literature

G. Glück, "Pieter Breughel the Elder and the Legend of St Christopher in Early Flemish Painting", Art Quarterly, 13, 1950, pp. 36ff. and figs 1-3.

Exhibited

Holbein and his Contemporaries, John Herron Art Museum, Indianapolis, Oct.-Dec. 1950, no. 10, ill. ; Ind., 1959, no. 11.

Certified as a work of Pieter Breughel by G. Glück and W.R. Valentiner (1948)⁽²⁾ and subsequently published by Glück (1950) with a suggested date of 1552-53⁽³⁾, this is an old painting, probably sixteenth century, which has been completely done over⁽⁴⁾ (see condition report).

Notes.

1. It is not on pine, as stated by Glück (see lit.)
2. Undated MS., Clowes archives ; and doc. of Dec. 30, 1948.
3. Glück believed it to have been the left wing of a triptych representing a legend of St Christopher.
4. The only remotely comparable work attrib. to Pieter Breughel is a panel of a Hermit in a Mountainous Landscape, inscr. "BRUEGEL 1568", which was in the colln. of M.W. Frilling (16½ × 19 cm.) sold Valérie Groux, Brussels, Mar. 1-2, 1957).