

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.

✓ JOHN CONSTABLE, attrib. to (cont.)

The Cornfield

oil on canvas,  $8\frac{1}{2} \times 12\frac{1}{2}$  ins.

Condition

Technically examined at the Fogg Museum, Sept. 1966. The white surface coating of varnish has pigment added to it, possibly in order to give the effect of age.

Provenance

George Eames, Boston<sup>(1)</sup>; Alfred Eames. Acquired by Dr Clowes in 19 .

Exhibited

Early British Masters, John Herron Art Museum, Indianapolis, Mar.-Apr. 1941, no. 3, ill. ; Ind., 1959, no. 15.

This painting purports to be a study for the Cornfield of 1826 in the National Gallery, London<sup>(2)</sup>. In the opinion of G. Reynolds<sup>(3)</sup>, with which the compiler concurs, it is to be taken as a pastiche of around 1880, possibly by W.W. Warren.

Notes.

1. According to information given at the time of acquisition, it was previously in a private colln. in London.
2. No. 130 ; National Gallery Illustration, British School, London, 1936, p. 15.
3. Given orally to the compiler, 1966.