

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

British school, 1776 - 1837

Harnham Bridge, Salisbury

oil on canvas,  $21\frac{1}{2} \times 30\frac{1}{2}$  ins.

Provenance

A.P.Fletcher, Oxford ; Marjorie Fletcher, London ; Col. M.H.Brandt, London ; John Nicholson, New York (1947). Acquired by Dr Clowes in 19 .

Exhibited

Nicholson Gallery, New York, Feb.1947, no.5, ill. ; Ind., 1959, no.16

Acquired as a Constable ; W.G.Constable (1955) confirmed this attribution<sup>(1)</sup>. In the opinion of G.Reynolds<sup>(2)</sup>, though the topography here is partially accurate (one can compare an 1821 watercolor by Constable of Harnham Bridge<sup>(3)</sup>), this is a pastiche of Constable motifs. The compiler concurs in this view. The handling bears some resemblance to the work of John Dunthorne Jnr. (1798-1832) in the manner of Constable<sup>(4)</sup>.

Notes.

1. Letter of June 13, 1955 (Clowes archives)
2. Given orally to the compiler, 1966.
3. Victoria and Albert Museum ; G.Reynolds, Catalogue of the Constable Collection, London, 1960, no.240.
4. E.g. a version of Salisbury Cathedral in the colln. of Edward Fisher in 1949 (photo in the Victoria and Albert Museum, Dept. of Prints and Graphics). I am grateful to Mr Reynolds for suggesting this attribution as a possibility.