

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.

* ALBRECHT DÜRER, attrib. to
German school, 1471 - 1528.

Portrait of a Man (said to be Doctor Christoph
Scheurl, Jnr.)

oil on panel, 36 x 24 ins.
inscr. across top, 1504. ALT 23

Condition

Technically examined at the Fogg Museum, Sept. 1966. Very extensive overpaint, over heavily fluorescent varnish. Repaint in the mouth, over crackle, did not appear under ultra-violet -- implying it is under the varnish. The structure of the support is very much like that in the Landscape with Hermit attributed to Pieter Breughel (q.v.).

Provenance

x Private colln., Hungary ; Silberman Galleries, New York (1935). Acquired by Dr Clowes in 19 .

Literature

G. Glück, "Ein neu gefundenes Werk Albrecht Duerers", Belvedere, 7-8, 1934-36, pp. 117ff., ill. ; H. Tietze, Meisterwerke Europaischer Malerei in Amerika, Vienna, 1936, pp. 338f., no. 202, ill. ; H. Tietze and E. Tietze-Conrat, Kritisches Verzeichnis der Werke Albrecht Duerers, 2 vols., Bale-Leipzig, 1937-38, II, pt. 2, pp. 77f., cat. no. 193 and p. 217 ; E. Panofsky, Albrecht Duerer, 2 vols., Princeton, 1945, II, p. 19, no. 92.

Exhibited

~~Exhib.~~ ^{Exhibition} of Painting, Sculpture and Graphic Arts, Dallas Museum of Fine Arts, Jun.-Nov. 1936, Gallery of Primitives, no. 12 ; Holbein and his Contemporaries, John Herron Art Museum, Indianapolis,

cont.

Oct.-Dec.1950, no.24, ill. ; Ind., 1959, no.22.

The sitter here was identified as Dr Christoph Scheurl Jnr by Suida. He holds in his left hand a sprig of eryngium, a common European weed included in betrothal and other pictures of the Renaissance, because the male plant was supposed to be irresistible to women and the female plant to men ; because at the same time no one knew how to distinguish between the male and female plants, the root was regularly concealed, as here.

This portrait was certified as a work of Dürer's, whose monogram AD appears on the shirt, by G.Gluck and W.Suida (1935), and attribution was accepted by Tietze (1936). Subsequently, however (1938), Tietze expressed a modified view, stressing the lack of parallels in Dürer's work of 150305 and seeing the work as more related to the portraiture of Hans Baldung Grien ; and Panofsky analogously (1945) considered the work upper Rhenish in character and somewhat reminiscent of portraits by Baldung. The condition of the work ^(see above) obscures its original character to such an extent that it is difficult to make any firm attribution ; but it is doubtful if the inscription or monogram can be original.

Notes.

1. According to Mrs Clowes (orally, 1966) the cradling was done for Dr Clowes by the Newhouse Galleries, New York.

2. See below, n.4.

3. See A.Marquand, Bull. of the Garden Club of America, 7, 14, March 1941, p.23.

4. Docs. of Mar. 28 and 29, 1935, Clowes archives.

Notes, cont.

5. The work bears some kinship, in physiognomy and handling, to a Portrait of a Man, attr^d to Durer, which was in the Gindele sale, Baden-Baden, Jan.24-26, 1935, no.121 (24 x 28 cm., inscr. upper right AETATIS SUAE QXXVIII / 1515 ; photo in Witt Lib.)