

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.

FRANCESCO DE GOYA, attrib. to

The Game of Bars

oil on panel, 24½ X 27½ ins.

Provenance

Acquired by Dr Clowes in 19 .

Literature

M.S.Soria, Catalogue of Spanish Paintings done between 1550 and 1850 in the United States and Canada, Cambridge, Mass. , 1947, p.384, no.328 ; J.Gudiol, "Paintings by Goya in the Buenos Aires Museum," Burl.Mag., 107, 1965, p.16.

Exhibited

Inaugural Exhibition, Fort Worth Art Center, Texas, Oct. 1954, no.37, ill.

Certified as a Goya by S.Bourgeois (1943) and J.Lopez-Rey (1944)⁽¹⁾. Soria⁽¹⁹⁴⁷⁾ attributed the work to Eugenio Lucas (1824-1870), dating it around 1860-65. Gudiol (1965) discussed it as being by Goya himself, and subsequently (19) catalogued it as by him.

In the opinion of X.de Palas⁽²⁾--with whose view the compiler concurs -- this is a later imitation of Goya, done around 1900. It may perhaps be by Eugenio Lucas de Villemil (1863 ? -1918), son of the elder Lucas.⁽³⁾

Notes.

1. Docs. of May 3, 1943 and Sept.21, 1944, Clowes archives.

Notes, cont.

2. Given orally to the compiler, Madrid, 1966.

3. For a work signed by this artist, see J. Babelon, Les Deux Lucas, cat. of exhb. at Galeries des Beaux Arts, Paris, ¹⁹³⁴1936, no.48, ill. p.10 (La Fête du Village) ; and ¹⁹⁶⁷for information about him, E. Lafuente Ferrari, Antecedentes, Coincidencias e Influencias del Arte de Goya, Madrid, 1947, pp.234ff. A painting which has been attributed to both Goya and Lucas the Elder and appears to the compiler to be by the same hand as the present work is the Revolutionary Scene in the Budapest Museum, acquired in 1912 (Katalog der Gemäldegalerie alter Meister, ed. G. von Terey, 1913, no.328g ; E. du Gué Trapier, Eugenio Lucas y Padella, New York, 1940, pl.28).