

A Note From A Reader

Mr. Dean Walker, 101 West 78th Street, New York City, has written to Anthony Lacy Gully concerning his article published in *Phoebus 2* entitled "An Unpublished Rowlandson Sketchbook". Mr. Walker's letter reads, in part,

... Your Figure 8 caught my eye because the central group, labelled Rape of Proserpine, is after the marble group of that subject at Versailles by Francois Girardon (1628-1715) on whom I am writing a doctoral dissertation. The other figures can also be identified. The ones at the bottom left and right are, I think, two views of the same group of Nessus and Deianira known from bronzes after a model by Giovanni Bologna. The horse and lion piece is based on a Greco-Roman sculpture now in the garden of the Palazzo dei Conservatori in Rome. However, both groups of battling animals were treated on a small scale in bronze by Giambologna. The wrestlers at top, again two views of one group, are after the much-admired marble at the Uffizi. What all the drawings have in common is that they show the sculptures in reverse. This raises the question of Rowlandson's source in prints for these pieces. The sculptures were all famous in the 17th and 18th century, and they must appear in many prints. I do know that they all can be found as one sees them here in the series of prints of Girardon's collection which contained ancient sculptures and Renaissance and 17th cen-

ture bronzes in addition to his own works ... (Most of the prints and a number of the details are illustrated in *Gazette des Beaux-Arts*, LXXXII, July-August, 1973.)

