

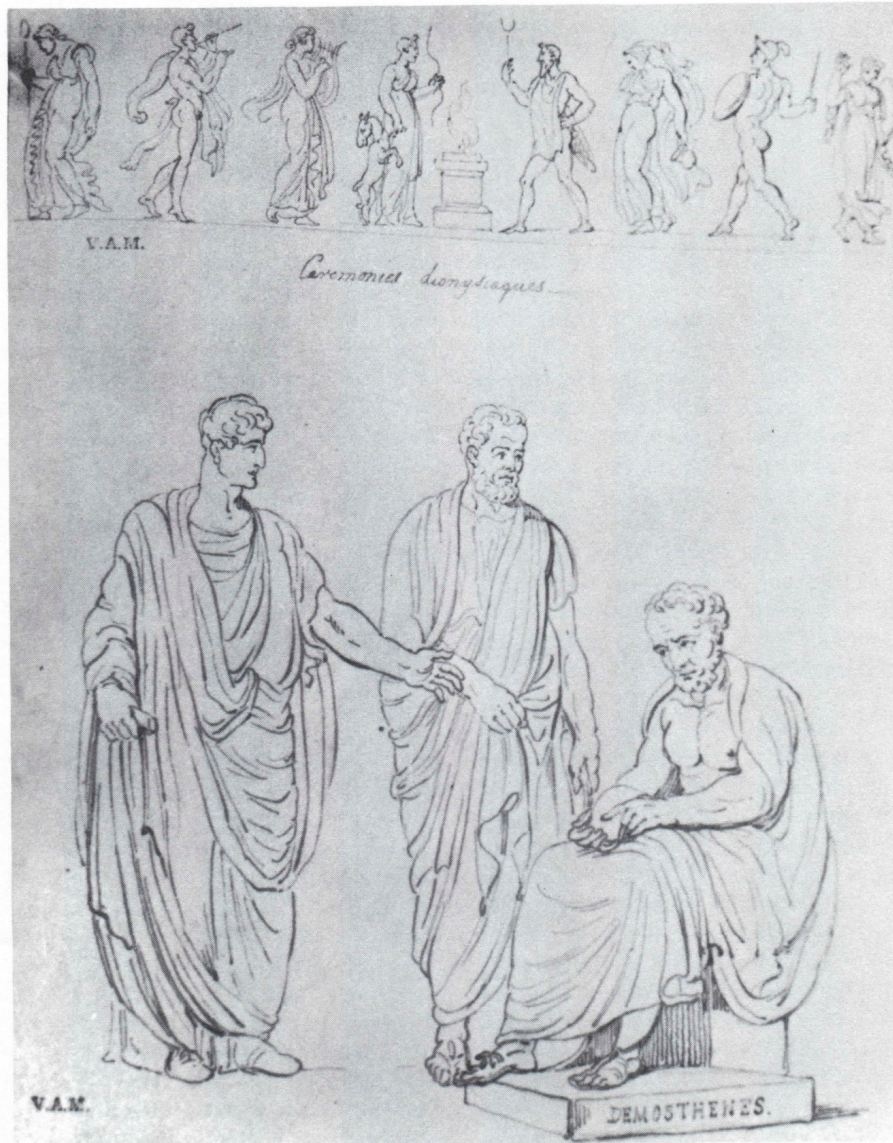
AN UNPUBLISHED ROWLANDSON SKETCHBOOK

Anthony Lacy Gully

Thomas Rowlandson (1756-1827) is best remembered today for his humorous drawings and prints, and as a book illustrator of merit and originality! The comic and gently satiric are associated with his art. For this reason a discussion of an unpublished sketchbook in the drawing collection of the Victoria and Albert Museum, London, is important to draw attention to an ignored aspect of Rowlandson's art, his interest in and understanding of the art of the past.²

The album in the V&A contains 180 pencil and pen and ink drawings, some with grey or brown watercolor wash.³ Though titled *Sketches from the Antique*, several of the drawings reveal Rowlandson's interest in Italian Renaissance and Baroque art and contemporary scenes of Italian life. The V&A album differs from five other recorded "scrapbooks" of antique subjects in that it is the only one in which drawings were done directly onto the pages of the sketchbook; of the 130 pages, 92 are drawn directly into the album, 28 drawings have been pasted into the album and 8 pages are filled with text in the artist's hand or are blank.⁴ Two drawings on pages 110 and 124 are not by Thomas Rowlandson. The remaining scrapbooks consist of small drawings of varying sizes glued to the albums' pages. The V&A album is unique in that the artist has inscribed much information on its pages which indicates that Rowlandson travelled in Italy sometime in the early 1820's when most of these "classical" studies appear to have been executed. None of the drawings in any of the six albums carries a signature or date. Watermarks on the individual sheets provide approximate dates. The V&A album is made from paper carrying the watermarks Stains and Co, 1820 and I&M, 1820.

The numerous drawings of antique subjects that Rowlandson executed late in his life, he was 64 in 1820, have long puzzled scholars. They are among the artist's last productions; serious illness in 1825 left him incapacitated and he died in London in 1827. The V&A album, like the remaining five scrapbooks, is not unlike a student's copybook.



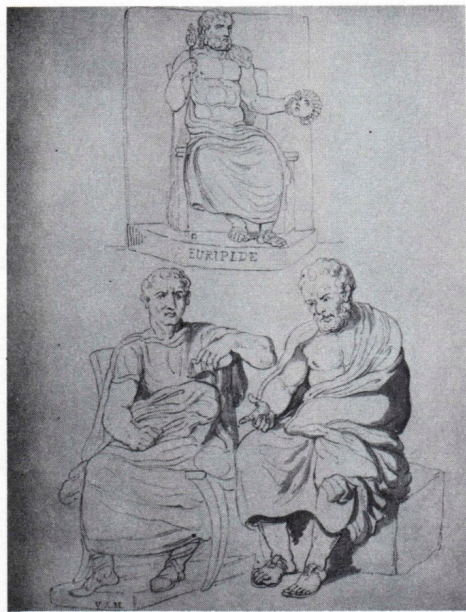
1 Thomas Rowlandson, 'Three Philosophers,' *Sketches from the Antique*, p. 13. Reproduced by courtesy of the Trustees of the Victoria and Albert Museum, London.

The V&A album is the only one in which the artist has created his own classical narratives and genre scenes.⁵ Though these compositions are often loosely based on antique sculpture, many are the artist's own invention, and demonstrate his interest in turning classical images into a form of personal expression as did so many of his neoclassical contemporaries.

Rowlandson, unlike so many of his peers, did not publish theories. We find no lucid discourses like those of Reynolds, penetrating lectures such as those delivered by Constable, the occasional aphorisms by Fuseli and certainly not the mystic diatribes of William Blake. All these men were Rowlandson's contemporaries; all responded either positively or negatively to the official stance of the Royal Academy. Intellectual hypothesizing held no appeal for Rowlandson. We deduce all we can from his drawings and prints, and the scattered remarks found in the pages of the V&A album may help to clarify his response to the art of the past.

There has existed for many years general confusion on just what sources Rowlandson turned to for his studies of the antique. In the catalogue of the Rowlandson drawings in the Henry E. Huntington Art Gallery Robert Wark determined that the drawings in the two scrapbooks in the British Museum were derived from line engravings that Thomas Piroli executed for the four-volume, illustrated catalogue of the Musée Napoleon, *Les monumens (sic) antique de Musée Napoleon*.⁶ Wark wrote that the majority of such sketches were "copied from engravings rather than actual objects."⁷ John Hayes in 1972 argued conversely that, though many of the drawings were apparently derived from book illustrations, it is "unlikely the majority" were.⁸ Baskett and Snelgrove in their recent catalogue of the Rowlandson drawings in the Mellon Collection (British Art Center, Yale University) erroneously suggested that Rowlandson may have made his antique studies while visiting the Musée Napoleon in Paris in 1814.⁹ There are, however, no drawings after the antique of the type found in the recorded albums which carry a watermark earlier than 1817.¹⁰ Of all the suggestions put forth perhaps John Hayes most accurately suggests the probable sources employed by Rowlandson. Wark chooses to focus his attention exclusively on the British Museum albums, ignoring the V&A album, and Hayes, interested in its unique character, quite correctly assumes that a number of the drawings were not merely copied from an illustrated folio. The sources Rowlandson depended upon were, however, far more wide-ranging than has hitherto been acknowledged.

Les monumens antique du Musée Napoleon, produced between 1804 and 1806, was one of several books published in Paris in the early years of the century to record the works appropriated by Napoleon from European collections to form the Musée Napoleon.¹¹ Wark is correct about the drawings in the British Museum scrapbooks; many are simple line drawings after the Piroli engravings. Rowlandson even frequently duplicated the double border used by Piroli and included the French titles in *elaboraté script*. The drawings in the British Museum, like those in the British Art Center album or a single drawing at the Huntington, often repeat very faithfully Piroli's designs. The V&A album has only one drawing, on page 107 glued into the book, which duplicates Piroli's line technique and border arrangement found in the two British Museum albums. The subject is the "Hermaphrodite" from the Borghese Collection.¹² The short Appendix at the conclusion of these pages clearly shows that though a good number of the drawings in the V&A album are based upon illustrations found in *Les monumens antique*, a good number are not, and it must be assumed that Rowlandson actually visited a number of important art collections in Italy near the end of his life. Rowlandson may have begun to copy Piroli's designs as early as 1817, judging from watermarks on some of the British Museum drawings. It seems more likely that he produced the vast majority, if not all, after 1819; the greatest percentage of drawings in the V&A album and in the British Museum scrapbooks have watermarks of 1820 and 1821.



2 Thomas Rowlandson, 'Euripedes':
'Menander and Demosthenes,' *Sketches
from the Antique*, p. 23. Reproduced by
courtesy of the Trustees of the Victoria and
Albert Museum, London.



3 Thomas Rowlandson, 'Roman
Couple,' *Sketches from the Antique*, p. 7.
Reproduced by courtesy of the Trustees
of the Victoria and Albert Museum,
London.



4 Thomas Rowlandson, 'Scene of Domestic Betrayal'; 'Juno, Jupiter and Venus Relief from Turin,' *Sketches from the Antique*, p. 25. Reproduced by courtesy of the Trustees of the Victoria and Albert Museum, London.

One of the perplexing problems related to the studies after the antique is what prompted Rowlandson to produce multiple copies of the individual Piroli designs. The V&A album explains, in part, this peculiarity and demonstrates what Rowlandson often did with the Piroli compositions. For example, Napoleon took from the Vatican a group of marbles traditionally identified as famous philosophers and writers of antiquity. On page 68 of the V&A album is a drawing of Menander, Possidippus and Demosthenes.¹³ Demosthenes is repeated twice again in the V&A album. On page 13, (fig. 1) we see Demosthenes listening to two robed men!¹⁴ Rowlandson slightly altered the drapery and pose of the hands. Rowlandson, by casting Demosthenes in this little narrative scene, is engaging in a form of simple genre drama much favored in the V&A album. Demosthenes is found again on page 23 (fig. 2) again in the company of Menander. This drawing is typical of many in the V&A sketchbook in which Rowlandson carefully worked up the forms and emphasized modeling through the use of watercolor wash. This attention to the plastic qualities of the original sculpture is in contrast to the relatively flat engravings by Piroli. At the top of the page is a sketch of a small marble relief of Euripides from the collection in the Villa Albani.¹⁵

Page 7 (fig. 3) is yet another example of Rowlandson having taken a Piroli design as a departure for a little vignette. The pen and ink drawing at the bottom of the page shows a young woman reclining on a couch listening in rapt attention to a handsome youth. She and the furnishings are lifted from Piroli's engraving of Bacchus and Icarus, a bas-relief panel from an antique sarcophagus in the Villa Albani Collection!¹⁶ In addition to eschewing all references to mythology, Rowlandson further reduces the original scene into something casual by making subtle changes in the three legs which support the table. In the original relief, and more especially in Piroli's elegant neoclassic engraving,



5 Thomas Rowlandson, 'Nereid Sacrophagus' (Capitoline); 'Birth or Triumph of Venus,' *Sketches from the Antique*, p. 114. Reproduced by courtesy of the Trustees of the Victoria and Albert Museum, London.

6 Thomas Rowlandson, 'Italian Peasant Girl,' *Sketches from the Antique*, p. 92.
Reproduced by courtesy of the Trustees of the Victoria and Albert Museum, London.



7 Thomas Rowlandson, 'Two Dancing Girls,' *Sketches from the Antique*, p. 46.
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8 Thomas Rowlandson, 'Rape of Persephone' (Bernini) and Other Antique Studies, *Sketches from the Antique*, p. 12. Reproduced by courtesy of the Trustees of the Victoria and Albert Museum, London.



9 Thomas Rowlandson, 'Triton Fountain' (Bernini), *Sketches from the Antique*, p. 21. Reproduced by courtesy of the Trustees of the Victoria and Albert Museum, London.

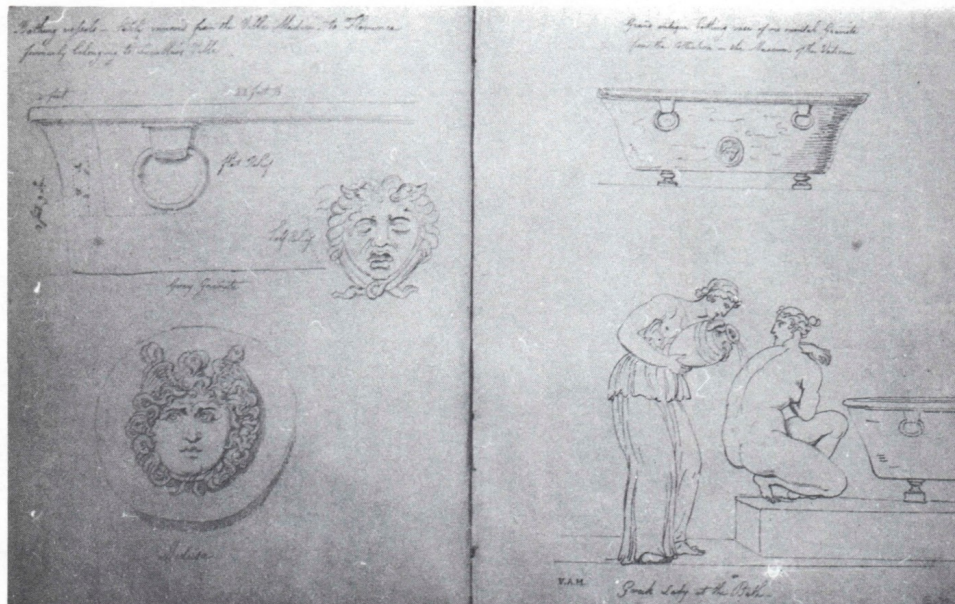
10 Thomas Rowlandson, 'Sketches after Raphael,' *Sketches from the Antique*, p. 72. Reproduced by courtesy of the Trustees of the Victoria and Albert Museum, London.



11 Thomas Rowlandson, 'The Statuary Yard,' Ashmolean Museum, Oxford. Reproduced by courtesy of the Trustees of the Ashmolean Museum.

the table is supported by three slender hooved legs. Rowlandson replaces these with bulbous, paw-like supports, which literally animate the scene. On several of the pages of the V&A sketchbook, unlike other scrapbooks, are detailed drawings after the Piroli engravings, juxtaposed to classical designs of Rowlandson's own invention. On the lower half of page 25 (fig. 4) is a drawing of a marble relief of Jupiter flanked by Juno and Venus from Turin, which was for a time in Napoleon's collection.¹⁷ Above this is a dramatic scene, the subject and composition having no parallel in the illustrated or written catalogues of the Musée Napoleon. Similarly, on page 114 (fig. 5) the lower half of the page is filled with a lovely drawing of the birth or triumph of Venus, rendered as a shallow bas-relief. It recalls Rowlandson's rococo elegance of the 1780's and 1790's. Though closely resembling several artists' handling of this theme, the composition appears to be original. The drawing is not based on any works illustrated in *Les monuments antique*. Above this composition, clearly related in spirit, is a finely worked drawing of the Nereid Sarcophagus taken by Napoleon from the Capitoline Museum in Rome and placed in the Hall of the Emperors of the Musée Napoleon.¹⁸

The sources for the drawings in the V&A album are diffuse. There are five notations in Rowlandson's hand which suggest that he was taking a sketch in a particular collection.¹⁹ There is a revealing note on page 55 in which the artist remarks that he is disturbed with a restorer who was working on a relief of the Oceanides. Rowlandson claimed that his own sketch more accurately reflected the antique original and conformed to the last act scene in Aeschylus' *Prometheus Bound*.²⁰ Ten pages carry small pencil sketches, some touched with ink accents, of sites in Italy. John Hayes has noted such a drawing, on page 80, of the Rialto Bridge in Venice. There is only one drawing, on page 61, in the V&A album of an art work in Venice, an antique sarcophagus relief of the *Suovetaurila* (sacrificial offering of a bull), from the library of San Marco. This object had been in the Hall of Apollo of the Musée Napoleon and was illustrated, too, by Piroli.²¹ As Rowlandson's drawing exactly accords with Piroli's engraving, it seems safe to assume that Rowlandson knew the work from *Les Monuments antique* and did not seek it out in



12 Thomas Rowlandson, 'Bathing Vessel, Villa Medici'; 'Medusa Relief' (Chateau Richelieu), *Sketches from the Antique*, p. 66. Reproduced by courtesy of the Trustees of the Victoria and Albert Museum, London.

Venice. There are no suggestions that Rowlandson was attracted by the sensual painting tradition of Venice in the V&A album. The remaining nine drawings of buildings or piazzas illustrate locations in Rome. On page 21 is a faithful rendering of Bernini's Triton fountain in the Piazza Barberini, on page 30 a view of St. Peter's from Bernini's colonnade; page 70 shows Trajan's Column, and on pages 50, 64, 74 and 106 are various churches or squares of Rome all suitably identified in Rowlandson's hand²²

Four pages in the album are not based on the art of antiquity but suggest contemporary scenes Rowlandson may have encountered in Italy. On page 92 (fig. 6) is a pen and ink drawing over pencil of a young Italian girl in picturesque costume. Three young peasants, who are perhaps gambling, are sketched on page 102. Their attire is very close to that of a young shepherd piper found at the bottom of page 127 who plays for the amusement of a dancing peasant girl and an elegantly robed maenad. On page 46 (fig. 7) there is a small line drawing of two girls in flowing gowns dancing. The drawing, glued to the page, carries no watermark. As reproduced one can see that immediately following the drawing of the dancers is a portrayal of two equally elegant Greek musicians. The lyricism of these musicians, in their complicated costumes, recalls Attic red figure painting. The drawings complement one another. Rowlandson's frequent habit of pairing drawings or prints for contrast or accent is found throughout the V&A album. Only in this album does one find the careful juxtaposition of drawings which complement one another thematically or compositionally.

That the drawings of places and persons which Rowlandson encountered in Italy are scattered randomly in the album is not surprising. In none of the albums, particularly in those at the British Museum and at the British Art Center which depend so heavily on the Piroli engravings, does Rowlandson duplicate the order of the plates of *Les monumens antique*. In the V&A album, as well, those designs based upon Piroli's work are not found in a sequence which agrees with the order in Piroli's four-volume work.

On six pages there are drawings of the art of Italy in the sixteenth and



13 Thomas Rowlandson, 'Agamemmon and Cassandra,' *Sketches from the Antique*, pp. 84-85. Reproduced by courtesy of the Trustees of the Victoria and Albert Museum, London.

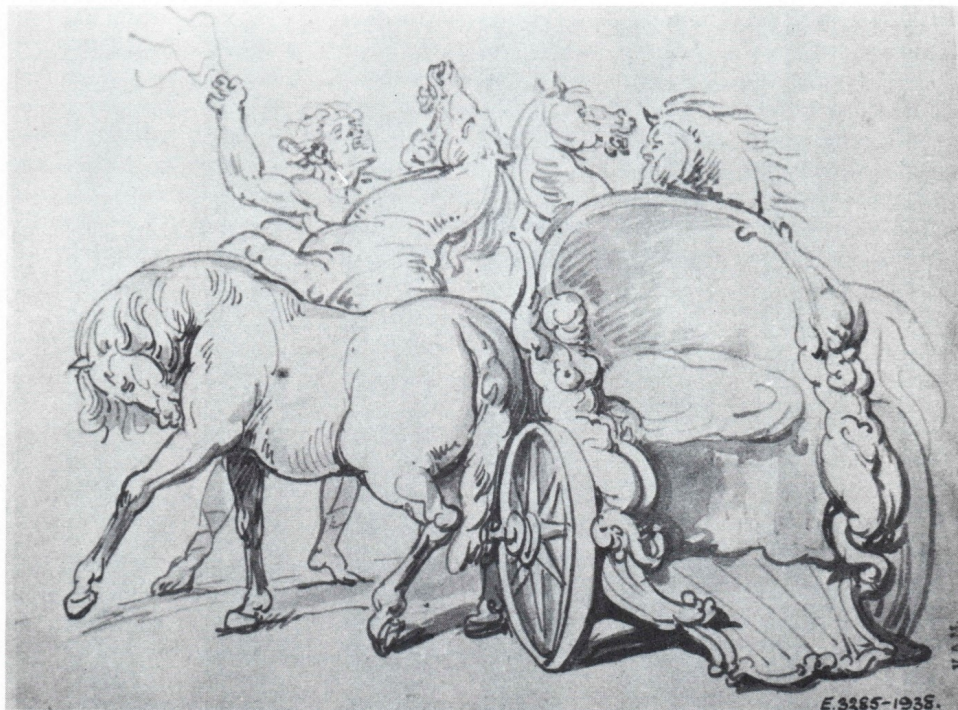
seventeenth centuries. On page 5 are two views of a family group, based upon one of Michelangelo's pendentive paintings of the "Ancestors of Christ" on the Sistine ceiling.²³ Rowlandson adds a child to the original group and turns the three figures to the right in a profile study at the bottom of the page. On page 12 (fig. 8) is a sheet composed of seven sculptural groups; composite drawings of this sort are frequently found in the V&A album and not the other scrapbooks.²⁴ In the center of the page is a free adaptation of Gianlorenzo Bernini's Pluto and Persephone group from the Borghese Collection. Rowlandson adds a female figure near the base and alters Persephone's pose. The purpose of the drawing seems to be a study of complicated contrapposto; the Wrestlers, Lion and Horse, Panther and Bull, and the Lapith and Centaur group all exhibit complicated twisting forms in space. Page 21 (fig. 9), is a straightforward rendering of Bernini's Triton Fountain in the Piazza Barberini. Rowlandson paid particular attention to the dolphins at the base, especially attracted by the grotesque character of their heads. It is interesting that this album, which appears to predate Rowlandson's comic study of the grotesque, *Comparative Anatomy*, should contain such a large number of grotesque studies.²⁵ At the top center of page 41 is a correct drawing of Giovanni da Bologna's "Rape of the Sabine" in the Loggia dei Lanzi, Florence. It is flanked by a rough sketch of the "River Tiber" and the "Ariadne" from the Vatican Collection.²⁶ Below in two horizontal registers are five different Venuses and a nude Apollo.²⁷ The page is concerned with symmetry and monumental nude forms. Lastly, on page 72, are a series of sketches connected with Raphael and his school. (Fig. 10) shows a detail from the upper left; it is a re-working of a group from Raphael's "Fire in the Borgo" from the Stanze del Incendio. In the Raphael the figures represent Aeneas carrying his father Anchises from the flames of Troy. Rowlandson, with characteristic license, has changed Anchises to a rather lumpy female. The remaining studies on this page are taken from Raphael's Sala di Psyche.

Rowlandson in his own hand in the V&A album tells of two other literary sources which contributed to the sketches in the album. On page 104 Rowlandson says that the drawing was based upon "Sommes *Travels*." I have been unable to trace this volume in the British Museum or National Art Library at the Victoria and Albert Museum, but since the figure the artist refers to is ancient Egyptian, it might be the source for the thirteen pages which illustrate Egyptian antiquities. Similar Egyptian subjects are common in the other scrapbooks. Only one work from Egypt is illustrated in *Les monumens antique*, an alabaster idol from the Villa Albani Collection. This colossal statue was placed in the Hall of Apollo of the Musée Napoleon and had by 1815 been returned to Rome. Rowlandson's drawing of this cult statue is found on page 105 of the V&A album.²⁸

A reference to a second literary source is on page 120. Below a drawing of two wrestlers entitled by the artist "Olympic Games," Rowlandson has written "page 416, vol I Potter's Antiquities of Greece." The artist is referring to John Potter's *Archaeologia Graeca or The Antiquities of Greece* first published by Potter when he was a fellow at Lincoln's College, Oxford, in 1619. A classical scholar of renown, Potter was later to become the Archbishop of Canterbury. The text of the book is a description of Greek social, military and religious life drawn from extracts of ancient texts. The earliest edition was illustrated by an unknown wood engraver, and the 1813 edition, much revised and enlarged, was embellished with engraved plates by W. and D. Lizars of Edinburgh. None of the editions which Rowlandson could have known from the seventeenth through the early nineteenth century possesses illustrations which accord with Rowlandson's composition. In fact, the artist seemed to base his drawing on a careful reading of Potter's text which describes the Olympian contests from extracts of Milo's *Epigrams* and the writings of Plutarch.²⁹

Rowlandson could not but be touched by the neoclassic movement, which had even in his student days at the Royal Academy already asserted itself. The V&A album and other scrapbooks are rare in the artist's *oeuvre* because of the serious manner with

which classical imagery is handled.³⁰ However, there are two important exceptions to this generalization in the V&A album. On page 80 we find in light pencil a caricature of two cognoscenti ogling with glasses an Egyptian mummy who stares back at them in alarm and disgust. Ronald Paulsen, in his provocative *Rowlandson, A New Interpretation* (1972), devotes a short section to “people looking at things,” and certainly Rowlandson often portrays individuals peering openly or secretly at people or at works of art.³¹ What Paulsen does not note is that Rowlandson often uses the comic device of having an art work stare back at the human participants. This occurs on page 80 of the V&A album and superbly in Rowlandson’s drawing, “The Statuary Yard,” (fig. 11) in the Ashmolean Museum, Oxford. A mason and his clients inspect copies after the antique and one identifiable modern work, Bernini’s Borghese “Apollo and Daphne.” The humor of this drawing comes from the erotic interplay of the statuary contrasted to the deadly earnest and pedantic behavior of the humans. Many of the statues smile knowingly at those below them. Rowlandson saw more vitality in the ample nude forms than in the intellectual musings of the customers. As the young woman at the left, accompanied by an old gouty gentleman, glances up slyly at a young Apollo’s genitals, a nude Venus on the opposite side of the drawing bends forward to inspect a nude youth, and a quotation of the Vatican’s “River Nile” smiles benignly at the antics of a nymph and satyr group; a lovely torso of a Venus lies atop (surely not accidentally) a leering satyr. One feels that Rowlandson found aesthetic speculation foolish in comparison with life, here represented by the supposedly inert sculpture. This same device of contrast between the unashamed sexuality visualized through works of art, especially ancient classical art, and the foolish constraints and taboos of polite society frequently emerge in Rowlandson’s art. His comic prints of the artist/aesthete Joseph Nollekins or his well-known “Exhibition Stare



14 Thomas Rowlandson, ‘Groom Struggling with a Team of Horses,’ *Sketches from the Antique*, p. 52. Reproduced by courtesy of the Trustees of the Victoria and Albert Museum, London.

Case” are good examples. Another example with devastating success is Rowlandson’s satirical print of Lord Horatio Nelson and Lady Emma Hamilton secretly embracing in her husband’s collection of antiquities. The mummies, statues and vases all delight in this scene of infidelity.

On pages 66 and 67 (fig. 12) of the V&A album are several related sketches. Page 66 illustrates, complete with measurements, a “bathing vessel” which Rowlandson notes had been “lately removed from the Villa Medici to Florence.” Below this is a drawing of a marble relief of Medusa from the collection in the Chateau Richelieu and illustrated by Piroli.³² On the opposite page is a second “bathing vase” which Rowlandson states is of “red Oriental granite from the Collection in the Vatican.” Below this is a small comic scene entitled “Greek Lady at the Bath.” A very startled nude looks back in dismay as a servant girl pours water on her back. The arms and head of the nude are rather awkwardly drawn and, if removed, she closely resembles the “Crouching Venus” or Venus of Vienna in the Louvre. Without the small human interlude these two pages would appear to be the work of a diligent tourist.

Two final pages demonstrate the two contrasting drawing styles found in the V&A album. Most of the drawings reproduced here and in the sketchbook have the wiry outline typical of the neoclassic movement, and not infrequently found in Rowlandson’s late work. Typical of such drawings in the V&A album is the only drawing to cover two entire pages, pages 84-5 (fig. 13), a fine line drawing of the triumphant return of Agamemnon with the captive, ill-fated Cassandra sharing his chariot. The flatness of the design and linear patterning are reminiscent of Greek vase painting, or the work of such contemporaries as Flaxman. Very different in character is a spirited drawing of a groom trying to manage a team of unruly horses who pull a richly decorated chariot (fig. 14). This drawing, on page 52, displays that ebullient energetic line which has always made Rowlandson’s drawings so appealing. The contrast of these two works clearly shows how much restraint Rowlandson was striving for in the majority of these “antique studies.”

Though classical subjects are often considered atypical of Rowlandson the large number of drawings of classical subjects directly derived from *Les monumens antique* or freely invented by Rowlandson during his last sojourn to Italy clearly reflect that, though he may have had suspicion of the theoretic pronouncements of his contemporaries on antique art, an encounter with classical art sparked a sincere appreciation of its beauty. Thomas Rowlandson’s unique sketchbook in the Victoria and Albert Museum is a singularly important document in attesting to Rowlandson’s serious regard for the art of the past.

Appendix

Description of V&A Album titled: *Rowlandson: Sketches from the Antique*. Album of 130 pages. 178 drawings drawn or mounted on cream wove paper. Pages are bound between marbled boards measuring 23.5 x 19.1 cm. The accession number of the volume is E 3242-3340-1938. Provenance: Gilbertson Collection; acquired by Victoria and Albert in 1938.

All measurements are given with height preceding width. All drawings measuring 23.3 x 19.0 cm. are drawn directly onto the album’s pages. Titles set off with quotation marks indicate titles indicated in the artist’s hand. Titles are marked with an asterisk if dependent upon *Les monumens antique*.

Page No.	Title of Drawing	Measurements	Accession No.
1.	Five Urns. Aescapalus, Hercules and Telephylos	23.3 x 19.0 cm.	E 3242
2.	Nine Ancient Vases	20.0 x 15.9 cm.	E 3243
3.	* Meanads, Meleager, * Apollo Belvedere	23.3 x 19.0 cm.	E 3244
4.	"Vase in the Vatican Collection"	18.3 x 11.5 cm.	E 3245
5.	Family Group after Michelangelo's 'Ancestors of Christ'	23.3 x 19.0 cm.	E 3246
6.	(a) Three Ancient Vases <i>verso</i> : Apollo in Chariot	8.1 x 15.0 cm.	E 3247
	(b) Four Ancient Vases	7.8 x 15.2 cm.	E 3248
7.	Apollo and Diana (?); * Roman Couple	23.3 x 19.0 cm.	E 3249
8.	(a) Three Ancient Vases <i>verso</i> : columns of numbers; artist's accounts.	7.9 x 15.0 cm.	E 3250
	(b) Three Ancient Vases	11.5 x 8.2 cm	E 3251
9.	* "Vase de Sosibius" and other Ancient Vases	23.3 x 19.0 cm.	E 3252
10.	Sixteen Ancient Vases	23.3 x 19.0 cm.	E 3253
11.	Three Greek Maidens	23.3 x 19.0 cm.	E 3254
12.	"Rape of Persephone" and Other Studies of Antique Sculpture	19.5 x 16.8 cm.	E 3255
13.	* "Ceremonies Dionysiaques" and * Three Philosophers	23.3 x 19.0 cm.	E 3256
14.	* "Euterpe and Melpomene"	23.3 x 19.0 cm.	E 3257
15.	* "Sarcophagus, Museum Capitoline"	23.3 x 19.0 cm.	E 3258
16.	* "Tersichore" (sic)	23.3 x 19.0 cm.	E 3259
17.	* "Clio, Calliope, Thalia and Urania"	23.3 x 19.0 cm.	E 3260
18.	* "Autel de Mars"	17.5 x 11.5 cm.	E 3258
19.	* "Cippe D'Amenptus"	23.3 x 19.0 cm.	E 3259
20.	"Cineraire"	16.8 x 11.7 cm.	E 3260
21.	Bernini's Triton Fountain	16.8 x 19.0 cm.	E 3261
22.	* Cere's Throne, Vatican Coll.	15.9 x 11.4 cm.	E 3262
23.	"Euripides," Menander and * Demonthenes	23.3 x 19.0 cm.	E 3263
24.	* Chair of Bacchus, Vatican Coll.	15.9 x 11.8 cm.	E 3264
25.	Scene of Domestic Betrayal; * Juno, Jupiter and Venus Relief from Turin	23.3 x 19.0 cm.	E 3265
26.	Three Egyptian Mummies	19.7 x 15.4 cm.	E 3266
27.	Ceremonial Chariot	23.3 x 19.0 cm.	E 3267
28.	Egyptian Antiquities; Three Grotesque Heads	23.3 x 19.0 cm.	E 3267 (verso)
29.	<i>Identical to page 26</i>	23.3 x 19.0 cm.	E 3268
30.	St. Peters, Rome	23.3 x 19.0 cm.	E 3268 (verso)
31.	(a) "Victorious Warrior descended from his Car," (b) "Various Grecian Helmets"	23.3 x 19.0 cm.	E 3269
32.	(a) Three Female Musicians * (b) Choeurs Musicaux Relief	10.1 x 14.1 cm. 11.1. x 9.1 cm.	E 3270 E 3271

Page No.	Title of Drawing	Measurements	Accession No.
33.	"Amour" a Relief; Bacchic Procession	23.3 x 19.0 cm.	E 3272
34.	Blank		
35.	"Marble Chair of Potaman, The Lesbian Rhetorician"	23.3 x 19.0 cm.	E 3273
36.	Grotesque Studies	21.9 x 17.1 cm.	E 3274
37.	* "Trepid" and "Siege"	23.3 x 19.0 cm.	E 3275
38.	Grotesque Masks	20.6 x 17.5 cm.	E 3276
39.	Altar Base and Circular Relief	23.3 x 19.0 cm.	E 3277
40.	Classical Male Figure	23.3 x 19.0 cm.	E 3277 (verso)
41.	"Rape of the Sabines," and other sculptural groups.	23.3 x 19.0 cm.	E 3278
42.	* Sarcophagus of the Muses from the Capitoline, Rome	10.2 x 18.4 cm.	E 3279
43.	Hercules (?)	23.3 x 19.0 cm.	E 3280
44.	Blank		
45.	Text only.		
46.	Two Dancing Girls	18.3 x 12.8 cm.	E 3281
47.	Two Greek Musicians	23.3 x 19.0 cm.	E 3282
48.	Blank		
49.	* Aesculapius, Telephylos and Hygeia	23.3 x 19.0 cm.	E 3283
50.	* "Marriage Grec," View of two unidentified churches in Rome (?)	23.3 x 19.0 cm.	E 3283 (verso)
51.	* "Achille e Scyros," Birth of Bacchus Relief	23.3 x 19.0 cm.	E 3284
52.	Groom Struggling with Team of Horses	15.0 x 19.7 cm.	E 3285
53.	* "Andromache" (Actually the 'Ariadne' in the Vatican Coll.)	23.3 x 19.0 cm.	E 3286
54.	"Diomedes"	23.3 x 19.0 cm.	E 3286 (verso)
55.	"The Ociannitide," extensive descriptive text.	23.3 x 19.0 cm.	E 3287
56.	Painter "EBKPATHE" with maidservant	18.4 x 15.1 cm.	E 3288
57.	Polynices and Etocles borne from the field of battle	23.3 x 19.0 cm.	E 3289
58.	Execution Scene	11.2 x 15.6 cm.	E 3290
59.	Two Larvae Vessels	23.3 x 19.0 cm.	E 3291
60.	* "Naissance de Bacchus"	10.8 x 15.9 cm.	E 3292
61.	* "Sacrifice à Minerve"	23.3 x 19.0 cm.	E 3293
62.	Blank		
63.	Death of Brutus' wife, Portia; extensive descriptive text.	23.3 x 19.0 cm.	E 3294
64.	"Sta. Maria del Popolo"	23.3 x 19.0 cm.	E 3294 (verso)
65.	Antique Altar; The Judgement of Paris	23.3 x 19.0 cm.	E 3295
66.	"Bathing Vessel," Villa Medici, * Medusa Relief, Chateau Richelieu	23.3 x 19.0 cm.	E 3295 (verso)
67.	"Grand Antique Bathing Vase;" * "Greek Lady at her Bath"	23.3 x 19.0 cm.	E 3296
68.	* "Demosthenes, Posidippe and Menandre"	15.0 x 20.6 cm.	E 3297

Page No.	Title of Drawing	Measurements	Accession No.
69	* Relief of a Libation; * "Choeurs Musicaux"	23.3 x 19.0 cm.	E 3298
70.	Trajan's Column, Rome	23.3 x 19.0 cm.	E 3298 (verso)
71.	A Renaissance Fountain (unidentified)	23.3 x 19.0 cm.	E 3299
72.	Sketches after Raphael	19.9 x 16.2 cm.	E 3300
73.	* Three Fauns	23.3 x 19.0 cm.	E 3301
74.	"Fontane di Ponti Sisto," "Sta. Maria Martyrs," Rome	23.3 x 19.0 cm.	E 3301 (verso)
75.	* "Erato et Socrates" (relief); * "Calliope et Homere" (relief); * "Cineraire de Claudius Heracles"	23.3 x 19.0 cm.	E 3302
76.	* "Monument de deux femmes"	23.3 x 19.0 cm.	E 3302 (verso)
77.	Sea Gods relief	23.3 x 19.0 cm.	E 3303
78.	(a) Judgement of Paris relief; descriptive text (in French); (b) Classical Nude with Soldiers	22.1 x 16.0 cm.	E 3304
79.	* "Laocöon;" lengthy text.	10.9 x 16.0 cm.	E 3305
80.	Ponte Rialto, Venice; Heracles (?)	23.3 x 19.0 cm.	E 3306 (verso)
81.	Etruscan Tomb, River Nile (?), Vatican Collection	23.3 x 19.0 cm.	E 3307
82.	* "Candelabre"	15.1 x 7.0 cm.	E 3308
83.	"Biga in the Vatican" (a ceremonial chariot)	23.3 x 19.0 cm.	E 3309
84.	Agamemnon and Cassandra	23.3 x 38.0 cm.	E 3310
85.	Agamemnon and Cassandra		E 3310
86.	Young Man Mourning	23.3 x 19.0 cm.	E 3310 (verso)
87.	Roman armor	23.3 x 19.0 cm.	E 3311
88.	"Candelabre"	15.5 x 6.9 cm.	E 3312
89.	Bacchanalian relief; "Egyptian Capitals and Base of Column"	23.3 x 19.0 cm.	E 3313
90.	"Bacchus et Silene" (relief); * Comedien ou Historien"	23.3 x 19.0 cm.	E 3313 (verso)
91.	Birth of Bacchus (?); Dionysiac * Suppliant	23.3 x 19.0 cm.	E 3314
92.	Italian Peasant Girl	20.6 x 15.5 cm.	E 3315
93.	* "Menander"	23.3 x 19.0 cm.	E 3316
94.	"Old Man's Head placed on Young Shoulders"	23.3 x 19.0 cm.	E 3316 (verso)
95.	Theatrical Roman Masks	23.3 x 19.0 cm.	E 3317
96.	Greek Warriors	23.3 x 19.0 cm.	E 3317 (verso)
97.	* Menelaus and Four Helmets	23.3 x 19.0 cm.	E 3318
98.	Three Egyptian Statues; extensive descriptive texts.	23.3 x 19.0 cm.	E 3318 (verso)
99.	* Sphinx	23.3 x 19.0 cm.	E 3319
100.	"Musical Instruments"	23.3 x 19.0 cm.	E 3319 (verso)
101.	Procession; Classical Head, Four Daggers	23.3 x 19.0 cm.	E 3320
102.	Italian Peasants Gambling	23.3 x 19.0 cm.	E 3320 (verso)
103.	Three Maenads	23.3 x 19.0 cm.	E 3321
104.	Egyptian Antiquities; caricature	23.3 x 19.0 cm.	E 3321 (verso)

Page No.	Title of Drawing	Measurements	Accession No.
105.	of two cognoscenti with mummy * "Idole d'Albâtre;" Three Egyptian Statues	23.3 x 19.0 cm.	E 3322
106.	"St. Paul XIV," "S. M. Egizziaca" (Rome)	23.3 x 19.0 cm.	E 3322 (verso)
107.	* (a) Dying Gaul, Vatican Collection * (b) "Hermaphrodite" (Borghese Coll.)	11.1 x 8.0 cm. 11.4 x 17.7 cm.	E 3323 E 3324
108.	Five Grotesque Heads	21.7 x 17.8 cm.	E 3325
109.	Two Seated Classical Women	23.3 x 19.0 cm.	E 3326
110.	Three Classical Dancers (NOT BY ROWLANDSON)	25.5 x 16.1 cm.	E 3327
111.	"Vertumnus"	23.3 x 19.0 cm.	E 3328
112.	Text defining a caduceus.		
113.	"Scenic Masks"	23.3 x 19.0 cm.	E 3329
114.	* Nereid Sarcophagus (Capitoline); Birth of Venus	23.3 x 19.0 cm.	E 3330
115.	"Hercules and Apollon;" * "Choeurs Musicaux"	23.3 x 19.0 cm.	E 3331
116.	Blank		
117.	Blank		
118.	Two Greek Warriors	23.3 x 19.0 cm.	E 3332
119.	"Grecian Warriors"	23.3 x 19.0 cm.	E 3333
120.	"Olympic Games"	23.3 x 19.0 cm.	E 3333 (verso)
121.	"Grecian Warriors"	23.3 x 19.0 cm.	E 3334
122.	Two Wrestlers	23.3 x 19.0 cm.	E 3334 (verso)
123.	* "Hermaphrodite;" * Venus d'Medici, Bathing * Venus (Louvre); Bathing * Venus (Vatican)	23.3 x 19.0 cm.	E 3335
124.	A Philosopher (?) (NOT BY ROWLANDSON)	20.5 x 16.1 cm.	E 3336
125.	Greek Man and Woman	23.3 x 19.0 cm.	E 3337
126.	"Antique Bronze" (M. Mitchell Collection)	17.8 x 11.3 cm.	E 3338
127.	An Ancient Vase; Shepherd Piper and Dancing Peasant and Maenad	23.3 x 19.0 cm.	E 3339
128.	Monkey-headed Man with Dogs and Serpents	23.3 x 19.0 cm.	E 3339 (verso)
129.	Reclining Woman Fountain; "Egyptian Headresses"	23.3 x 19.0 cm.	E 3340
130.	Blank		

FOOTNOTES

¹Grateful acknowledgement must be made to Arizona State University for a sabbatical leave granted the spring of 1979 which made the following research possible and to the Mabel McLeod Lewis Foundation which sponsored my initial investigations of the art of Thomas Rowlandson.

²For their assistance and permission to reproduce works from their collections the author thanks the staffs of the Print and Drawing Rooms of the Ashmolean Museum, Oxford, the British Museum, London and the Victoria and Albert Museum, London.

³The Victoria and Albert Album (referred to in the text as the V&A album), measures 23.5 x 19.1 cm; it consists of 130 pages of cream wove paper bound between marbled boards. The accession number is E-3242-3340-1938. Acquired in 1938. Provenance: Gilbertson Collection.

⁴The other known scrapbooks of antique subjects are:

- (a) British Museum, Album BM 201.a.14.
Sketches of the Antique, acquired 1885. Accession number BM 1885-7-11-1-145. Provenance: Gilbertson Collection. 145 drawings in pen and ink.
- (b) British Museum, Album BM 201.a.15.
Sketches of the Antique, acquired 1885. Accession number BM 1885-7-11-146-208. Provenance: Gilbertson Collection. 63 drawings of antique busts in pen and ink.
- (c) British Art Centre, Yale University, Catalogue No. 345. of John Baskett and Dudley Snelgrove, *The Drawings of Thomas Rowlandson in the Mellon Collection*, (London, 1977), 87. Titled: *Drawings from the Antique*. Provenance: H.D. Lyon Collection, Paul Mellon Collection. 35 drawings in pen and ink.
- (d) Gilbert Davis Collection
Location of album unknown at present. Davis records a scrapbook in his possession with 60 drawings, Gilbert Davis, *Watercolours and Drawings by Thomas Rowlandson*, (London, 1950), p. 2.
- (e) An album, location unknown. Recorded sale of album of "antique studies" at Christies, London, July 25, 1938, lot 45. Lit: Robert Wark, *Drawings by Thomas Rowlandson in the Huntington Collection*, (San Marino, California), 1975, p. 117.

There are also a very large number of drawings not bound in volumes which regularly appear on the market. A sizeable collection of drawings of antique vases is in the possession of G.D. Lockett, Clonterbank Trust, Cheshire, England.

⁵The only known exception to this generalization is a small drawing in the British Art Center album. In the Baskett and Snelgrove catalogue is reproduced a drawing entitled "Woman at Well," Cat. no. 345/35. This small work, the last in the scrapbook, is similar in spirit to the narrative scenes found in the V&A sketchbook.

⁶Wark, *Rowlandson in Huntington*, 117. Wark cites J.G. Schweighaeuser as the author; actually he wrote the text only for volume I (1804); the remaining three volumes were written by Louis P. Radel. Volume III (1805) is the major source for the albums in the British Museum; its subject is illustrious Romans.

⁷*Ibid.*

⁸John Hayes, *Rowlandson Watercolours and Drawings*, (London, 1972), p. 62.

⁹Baskett and Snelgrove, *Rowlandson in Mellon Collection*, p. 86.

¹⁰In the British Museum album 201.a.14 five drawings carry a watermark with the date 1817. They are: 1885-7-11 - Numbers 100, 107, 124, 132 and 136; In British Museum album 201.a.15 there are eight drawings with a watermark of 1817. They are: 1885-7-11 - Numbers 147, 149, 162, 163, 170, 178, 187 and 191. The V&A album has one

drawing, page 32, Catalogue E3270, with this early date. Baskett and Snelgrove record no watermarks in the British Art Centre album probably because all drawings are glued firmly to pages of album.

- ¹¹The official guidebook *Notice des Statues, bustes et bas-reliefs de la galerie des antiques du Musée*, (Paris, 1814) is very dependent upon *Les monumens antique* as is an anonymously written English guidebook entitled *A Descriptive Catalogue of the Antique Statues, Paintings and other Productions of the Fine Arts that existed in the Louvre at the Time the Allies took possession of Paris in July 1815*, (Edinburgh, 1816). Both volumes are helpful in reconstructing which works were included in Napoleon's museum and their location in the Musée Napoleon. The English guidebook is particularly valuable as it, with decided partisan enthusiasm, states from which collections Napoleon appropriated works of art, and when and how the various sculptures were returned to their original owners.
- ¹²Illustrated in *Les monumens antique*, Vol. II, plate 49.
- ¹³The three works were placed together in the Hall of Illustrious Men in the Musée Napoleon, *Descriptive Catalogue*, pp. 22-3. Illustrated in *Les monumens antique*, Vol. II, pp. 69, 70, 77.
- ¹⁴The robed figure to the far left is very close to the statue of Tiberius from the Vatican Collection. Illustrated in *Les monumens antique*, Vol. III, plate 12.
- ¹⁵The marble relief 6 dm. high is illustrated in *Les monumens antique*, Vol. II, plate 68.
- ¹⁶Illustrated in *Les monumens antique*, Vol. II, plate 3.
- ¹⁷Illustrated in *Les monumens antique*, Vol. I, plate 4.
- ¹⁸*Les monumens antique*, 91; illustrated Vol. II, plate 43.
- ¹⁹These notations occur on pages 4, 15, 42, 67 and 83.
- ²⁰This inscription was noted by Hayes, *Rowlandson Watercolours*, p. 62. The comments by Rowlandson clearly suggest he is familiar with Aeschylus' play, and that he is copying from an original work of art.
- ²¹Illustrated in *Les monumens antique*, Vol. IV, plate 16.
- ²²On page 71 is a fine drawing of a fountain of sixteenth century or seventeenth century design which has remained unidentified.
- ²³This group can be found between Daniel and the Libyan Sibyl. In the profile study the woman's body position is very close to the figure of Jeremiah from the Sistine ceiling.
- ²⁴Similar groupings can be found on pages 41, 72 and 123. The latter, not illustrated in these pages, shows the Vatican Hermaphrodite, the Venus de' Medici, and the Bathing Venuses from the Capitoline and the Louvre.
- ²⁵Grotesque studies occur on pages 10, 36, 59 and 128. Also, the many pages devoted to Roman theatrical masks and actors display a fascination with the misshapen (pages 38, 59, 93, 94, 100 and 113). The drawing closest to the bestial studies in *Comparative Anatomy* is a drawing entitled "Old Man's Head Placed on Young Shoulders" (p. 94).
- ²⁶On page 53 Rowlandson chooses to identify a figure as Andromache though it is the Ariadne from the Vatican and he elsewhere identified her properly. The drawing is accompanied by a long inscription relating Andromache's sad history. Throughout the V&A album Rowlandson lingers over the stories associated with the Trojan War.
- ²⁷On p. 126 is a drawing of a semi-nude young woman. Rowlandson inscribes that the drawing is based on a work owned by his patron from Cornwall, Matthew Mitchell. It is the only work in the V&A album which can be linked to an English collection and to one of Rowlandson's close associates.
- ²⁸Illustrated in *Les monumens antique*, Vol. IV, plate 56.
- ²⁹It may be that a number of drawings near the end of the V&A album may be derived from Potter's text. They illustrate "Grecian Warriors" (pages 118, 119, and 121); and "The Wrestlers" on page 122 may also be dependent upon Potter's lively descriptions.
- ³⁰Rowlandson throughout his career often made rather free copies of the work of other artists such as his sketches based on the works of Clodion and Guerin in the Huntington, the sheet of figures after Boucher, Maratta, and Romano in the Whitworth Art Gallery, or the drawing with figures based upon Salviati in the Widener Collection, Harvard University.
- ³¹Ronald Paulsen, *Rowlandson, A New Interpretation*, (London, 1972), p. 82.
- ³²Illustrated in *Les monumens antique*, Vol. II, plate 50.