



Rowlandson Drawings at Princeton: Introduction and Checklist

BY O. J. ROTHROCK

COUNTING three rather slight pen and pencil sketches on verso, one hundred and nine drawings under the name of Thomas Rowlandson reside at Princeton. Of these, just one has entered the literature, more particularly the recently growing literature in appreciation that there was not only Grego's public Rowlandson, the caricaturist, illustrator, and printmaker, but also a more personal Rowlandson, the tireless, often brilliant draftsman.¹ There is irony in this, for it was the Princeton art historian, Frank Jewett Mather, Jr., who sixty years ago, when Grego's view prevailed, re-introduced the drawings. His article appeared in 1912 in the *Print Collector's Quarterly*² and no doubt influenced the very gentlemen who assembled the extraordinary collections of Rowlandson drawings that today enable our more comprehensive view. There is irony, too, in the fact that not one of the drawings so sumptuously reproduced in color in Mather's article is now at Princeton.

¹ Most recently, among others, John Hayes, *Rowlandson Watercolors and Drawings* (London and New York: Phaidon [1972]), Robert A. Wark, *Rowlandson's Drawings for The English Dance of Death* (San Marino: The Huntington Library, 1966) and *Rowlandson's Drawings for a Tour in a Post Chaise* (San Marino: The Huntington Library, 1963). Also, Adrian Bury, *Rowlandson Drawings* (London: Avalon Press [1949]), Arthur W. Heintzelman, *The Watercolor Drawings of Thomas Rowlandson from the Albert H. Wiggin Collection in the Boston Public Library* (New York: Watson-Guption, 1947), A. P. Oppé, *Thomas Rowlandson. His Drawings and Water-Colours* (London: Studio [1923]), and Joseph Grego's two-volume catalogue of the prints and illustrations, *Rowlandson the Caricaturist* (London, 1880). This article was first read at the symposium on Rowlandson's drawings organized by Sinclair Hitchings at the Boston Public Library in April, 1973.

² "Some Drawings by Thomas Rowlandson," Vol. II, No. 4, pp. 388-406. Re-introduced in the sense that the drawings were much admired and collected in Rowlandson's lifetime.

For the publication of the one drawing, *Death Seizing the Nabob in His Harem*, we owe our thanks to Robert Wark. In spite of its exotically non-English setting and of its being merely one among so many drawings on the general theme, he recognized by its style and format that it was unpublished fallout from the artist's creative implosion of 1814 to 1816, *The English Dance of Death*.³

The drawing published by Wark is one of forty-six in the Art Museum, Princeton University. They comprise a miscellany of Rowlandson subjects and techniques. A notable number, some sixteen, are comparatively large, fully tinted compositions. All were gifts, beginning in 1942 and continuing through 1970, of various donors, among them Mather and Dan Fellows Platt.

Meanwhile, shelved in the Department of Rare Books and Special Collections in the Princeton University Library—and totally unexplored so far as I know—are sixty-three additional Rowlandson drawings. Almost all are laid down in a mid-nineteenth-century album acquired from Scribner's on July 13, 1920 and donated to the Library in 1933. Its leaves, without watermarks or identifiable collectors' marks, measure 9 1/8 by 12 1/2 inches. The drawings themselves are on both wove and laid papers with various watermarks. A light-table reveals on the reverse of many of the drawings one pen sketch, a variety of inscriptions and money accounts, and that the backs of several were used as watercolor palettes. It also reveals residues of blue paper fibers from former mounts. Many of the drawings have been trimmed.

The album was part of a major gift to the Princeton University Library of Rowlandson's illustrated books and of around two thousand prints by Rowlandson, Bunbury, Woodward, and Gillray. Well over half the prints are by Rowlandson and include many of his earliest etchings as well as numerous proofs, proofs delicately hand colored, and prints not listed in the estimable Grego. But more important are the illustrated books, the collector's primary interest. Surely no future Rowlandson bibliography can be complete without consulting this array of titles and multiple editions, some unlisted either by Grego or Falk.⁴

The collector was Dickson Q. Brown, Princeton Class of 1895. Brown donated most of the material in 1928 and continued to aug-

³ Wark, *op. cit.*, Cat. No. 100.

⁴ Bernard Falk, *Thomas Rowlandson: His Life and Art* (London: Hutchinson [1949]), "Supplement. Rowlandson's Coloured Plate Books," pp. 209-222.

ment it until his death in 1939. A survey of this important collection, except for the album of drawings, was published in 1940 in the *Princeton University Library Chronicle* by Professor E.D.H. Johnson, who remains today an ardent devotee of Rowlandson and the Cruikshanks.⁵

Since so little has been done with the Princeton drawings, I can hope to do no more here than to offer a come-hither sampling. At the same time, because they are virtually unknown, they offer an opportunity to see afresh the problems peculiar to so prolific an illustrator, printmaker, and draftsman. I have therefore adopted a very methodical approach. First, I shall discuss in more or less chronological order some of the Princeton drawings that correspond to Rowlandson's prints and book illustrations. Second, some that do not correspond exactly but nonetheless do clearly relate to prints and illustrations. Third, and without chronology, some that relate, so far as I can determine, only to other Rowlandson drawings. Finally, some that possibly are unique. Concerning the latter, however, I must interject here my newly found reservations.

I confess that after touring the incredibly rich Boston area collections, I find myself convinced, that at least one copy exists of any given Rowlandson drawing, either as a field sketch, studio study, free-hand copy, counterproof, tracing, copy with grid, copy after the etching, copy made for friends, copy made for other friends much later, variant, imitation, or as a school copy. Nor have I suggested among all these counterparts the probability of counterfeits. But as an object lesson, let me point out my dismay at discovering in Boston that no less than three of the ten Princeton drawings I thought possibly unique are in fact not unique.

Perhaps the earliest drawing at Princeton, in the Library's album (A36) (Fig. 1), is a sketch—it is little more than half the size of the print—for *Slugs in a Sawpit*, published October 28, 1791 (Grego, I, 296). The subject has to do, then as now, with squabbles between the army and navy for appropriations. The hourglass—an allusion to the continental menace?—has been exchanged in the print for debris from past skirmishes. Stylistically the drawing resembles another sketch of military types, *The Long John, A Cannon at Gosport*, reproduced and dated by Hayes around 1790 (*op. cit.*, Pl. 85).

⁵ "Special Collections at Princeton V. The Works of Thomas Rowlandson," Vol. II, No. 1, pp. 7-20.

By far the majority of Princeton drawings corresponding to prints and illustrations, however, date from after 1800. A fully tinted composition in the Art Museum (Accession 47-193), *A Monkey Merchant*, was published in 1806 (Grego, II, 63). This robust, brightly colored image seems without doubt by Rowlandson's hand; traces of freely plied pencil run throughout. Nor are we put off by the differences; the behavior of the monkey on the leash is emphatically more decorous in the print. Yet questions about counterproofing, and copying, are raised. The drawing is not only the same size but also in the same direction as the print.

The album contains a number of drawings pertaining to Beresford's comforting compilations of human miseries. One (A57) is distilled Rowlandsoniana—revellers—in this case the narrator's miserable complaints at having to attend a besotted hunt supper, "an anniversary meeting of choice spirits. . . ." The corresponding print was first published separately on January 1, 1807, and then gathered in the fifty-plate compendium of the *Miseries of Human Life* issued by Ackermann a year later (Grego, II, 124).

But the other drawings on the theme of miseries are hardly so uncomplicated with respect either to their bibliographical identities or to their reappearances later with different meanings. The invention behind one (A12) inscribed in pen, *Doctors Differ*, may date from as early as 1785, as Grego (I, 170) records a print of that title, which I have not seen, published by S. W. Fores in that year. The drawing does correspond, however, both in size and detail to a print, signed in the copper by Rowlandson and dated 1806, issued by Berigo as Plate 4 of *Scenes at Brighton, or More Miseries of Human Life* on February 16, 1808 (Grego, II, 84), with the following caption: "Suffering under the last symptoms of a dangerous malady, you naturally hope relief from medical skill and practice, but flying perriwigs, brandished canes and clysters, the fear of a random cuff, etc. intrude and produce a climax in the Miseries of Human Life." Ten years later this mild medical jeremiad took a sinister turn as an illustration in *The English Dance of Death* with the slipping of grinning Death behind the invalid's chair: "When Doctors three the labor share, No wonder Death attends them there" (Grego, II, 351). Now, there are not less than three other drawings of this composition: another of the benign 1806 Princeton version in the possession of Dr. Morris Saffron, and two of the malignant, 1816 version, a superior sketch in the Hunting-

ton Library in San Marino and one formerly in the collection of Frank T. Sabin.⁶ As Wark remarks, repetitions of drawings related to *The English Dance of Death*, sometimes as many as five, are not unknown, nor are permutations of earlier inventions, as this Princeton drawing, besides Dr. Saffron's, reaffirms.

Two other drawings in the album pertain to *Scenes at Brighton, or More Miseries*. . . . Plate 2 of the May 3, 1807 issue (Grego, II, 71) corresponds to the drawing (A17) (Fig. 2) of a handsome young blade entering the dressing room of two lovelies, much to the consternation of the *senex* already there: "Jealousy, rage, disappointment . . . afford an old Lover a high-seasoned taste of the Miseries of Human Life." The drawing is charming in Rowlandson's style of that period: simplified but still rococo in feeling and tinted with warm local colors. Equally charming is the conversation piece (A2) corresponding to Plate 1 of the same issue: "Beauty, Music, a few thousand and opportunity given by card tables often feather the adventurer and prove an easy introduction to the Miseries of Human Life." The scene is an elegant Georgian drawing room. A young man lounges on the right; on the left a beauty plucks the harp; in the background, a gaming table.

What Grego does not clarify is that both compositions were later reused. Plate 1 reappeared in Combe's *Dance of Life*, published by Ackermann in 1817 (Grego, II, 361), with a new caption that utterly sublimates its former meaning. It now illustrates, gaming table and all, not "Beauty, Music and a few thousand . . ." but a scene of domestic concord, a musical evening in a new mansion: "How sweet is the voice whose powers can move, and call the vagrant heart to love."

The volume in which Plate 2 reappeared is not recorded either by Grego or Falk. It is a miniature book of twelve exquisitely etched and aquatinted plates, located in the Dickson Q. Brown Collection (R1800.2), each with a one-word caption: "Introduction," "Recreation," "Inattention," and so on, hardly uncommon Rowlandson titles and recollective in their treatment here of his and Woodward's comical travesties of "Expression" in LeBrun's

⁶ Wark, *op. cit.* Cat. No. 68 mentions all three and reproduces the Huntington Library drawing. The Sabin drawing, Wark, Cat. No. 68b, is reproduced in F. Gordon Roe, *Rowlandson. The Life and Art of a British Genius* (Leigh-on-Sea: F. Lewis [1947]), Pl. 43.

pompous treatise. The foot stamping jealousy of the old Lover now expresses "Introduction." At the same time, the album includes a drawing (A16) in the same charming style for another of the plates in this unrecorded Rowlandson bibliographical item, that for "Devotion."

Grego was not very thorough either about inventorying Rowlandson's part in Tegg's "lurid chromatic daubs," the Cheapside caricatures (I, 34). He does not list the frontispiece of the eighth issue, dated March 12, 1812, of the *Prime Jest Book*, wherein we encounter an amorous scene, a young buck and an unlovely lady surprised by a maid with a candle: ". . . What flames, what darts, what anguish I endured. But when the candle entered all was cured." The drawing from which this ribald picture derived, though in somewhat more horizontal format, is in the album (A6).

Romantic emotion in the nineteenth-century sense is portrayed by several drawings in the album, that is, by one of Rowlandson's favorite subjects, sea storms and shipwrecks. One of these (A30), the discovery of the body of a sailor washed ashore, was published in reduced scale by Ackermann in issue number 3 in 1816 of *Rowlandson's World in Miniature*. Grego (II, 312) lists some of the plates of this production, but he does not list this one.

Finally, there is in the album a beautiful small sketch (A44) (Fig. 3) which reinforces what we may safely surmise was the free borrowing of inventions among the English caricaturists, in this instance between Rowlandson and Bunbury. The composition was invented by Bunbury for *Rural Sports*. More than twenty-five years later, fifteen after Bunbury's death, Rowlandson redid it for the title page of a new, diminutive edition of Gambado's *Academy of Grown Horsemen*—"Walking, Trotting, Cantoring, Galloping, Stumbling and Tumbling"—published by Ackermann in 1825 (D. Q. Brown R1787.33; edition unrecorded by Grego and Falk) (Fig. 4). Let us note that while Rowlandson lent his own direct energy and, typically, deeper space to the composition, he was careful to preserve its Bunburian visual puns: the play on forms between the riding master's betailed perriwig and his horse's tail, and again between his nearly abstract perfection of equestrian control and the chaos of stumbling and tumbling going on around him.

In the Museum's *The Nabob Seized in His Harem* (Acc. 47-196)

we have already seen one example of a Princeton drawing for which there is no exactly corresponding print or illustration but which can be correlated nonetheless with published work. Another, and one that indicates how not only compositional inventions circulated but also ideas, the texts themselves, as it were, is a drawing in the album (A18). Bearing the same caption inscribed in pen, it is apparently Rowlandson's private version of one of Bunbury's illustrations for Gambado's *Academy*: "How to pass a wagon or other tremendous equipage . . .," in which a tremendous farm wagon forces a gentleman rider into the ditch. Stylistically it seems to be from 1805 to 1810, or roughly around the time of the new 1808 edition of Bunbury's illustrations, which Rowlandson himself had once etched for the editions of 1791 and 1798.

A last example is the Museum drawing (Acc. 47-190) of a morose husband leaving at the door the hideous caricature of his scolding wife. This drawing is surely a contemporary version of, or perhaps more accurately a sequel to, the print published in May, 1821, *A Smokey House and a Scolding Wife* (Grego, II, 368).

Problems become more acute as we turn our attention to the third category, drawings related only to other drawings. I shall restrict my remarks more or less to specific points of comparison, but the problems of dating, of situating the copies within Rowlandson's working procedures, and, yes, of connoisseurship, should be kept in mind.

Copies of some of the Princeton drawings can be found among those already reproduced in the scholarly literature. To juxtapose one of a prize-fight formerly in the Sabin Collection (Bury, *op. cit.*, No. 55) with a slightly smaller copy in the Library album (A23) is to note that the pervasive energy in both is surely Rowlandson's, perhaps from around the time, as Bury suggests, of Tegg's 1811 series on *Rural Sports*. But of the two, Princeton's must have followed. Its details are less sharp and its modelling rather careless. On the other hand, subtle changes make its composition much more forceful. The boxers on either side with their trainers are better united by a single sweeping groundline and by a new emphasis on the central group in the brawling crowd behind them. It is the kind of compositional clarification one expects in a copy or even more, the kind of schematicization one expects in the composition for a print. The Princeton copy does bear an inscription:

"Who first shake hands before they box/Then give each other plaguy knocks,/with all the kindness of a brother—Game Cocks."⁷

In the Museum are two handsome, fully tinted, Rowlandson street scenes, the *Hotel de Flandre* and the *Woolpack Inn* (Acc. 43-56 and 54-60). A copy of the former was in the Phipson Collection (Oppé, *op. cit.*, Pl. 74) and of the latter in the Dyson Perrins Collection (Oppé, Pl. 80). While each pair is remarkably similar, each varies enough to establish the sequence. In both cases the Princeton copies followed. In the Princeton *Hotel de Flandre* figures and details are less spontaneously achieved, and so suffer in artistic quality. Yet the composition, with its considerably broadened perspective, revised and elaborated architectural background, and more carefully harmonized figure groups, has acquired strength. The sequence between the *Woolpack Inn* copies is more difficult, but here again the Princeton drawing reveals a loss of vigor in details while gaining control and completeness in composition.

Some evidence has been brought forward in support of the nineteenth-century account of how Rowlandson made copies by re-touching and tinting counterproofs of the wet original sketch.⁸ Now the Museum possesses a fully tinted drawing of a *Village Fair* (Acc. 54-70) (Fig. 5) which matches in reverse a drawing in the Wiggin Collection of the Boston Public Library (Heintzelman, *op. cit.*, p. 97). Dimensions match; the numerous figures match. When we find differences, they are in the quality of execution. Details in the Wiggin copy seem comparatively mechanical and in places suggest over-drawing, for example, the face and hands of the country fiddler. Differences are more pronounced in the background, as, however, we have learned to expect. In the Wiggin copy a gothic tower has been added in the far distance. We may have here, then, further evidence of counterproofing, although I think less for the purpose of multiplication of copies than for compositional or "mirror" study. We cannot of course confirm it until the drawings or very much better photographs of them are put side by side. Even so, the proof must have been very light. Pencil traces appear throughout both.

Still more insight into Rowlandson's use of reverse images for study might be gained by comparing a fine sketch of a peddler and

⁷ Hayes's comparisons of Rowlandson's copies are very helpful, *op. cit.*, pp. 36-41.

⁸ Wark, . . . *English Dance of Death*, p. 24 *passim*, and Hayes, pp. 41-43.

surrounding figures in the album (A42) with the same group in reverse in a somewhat larger composition of a village fair also in the Wiggin Collection (Heintzelman, p. 65).

The marvellous pen and wash sketch of a boat race in the album (A54) (Fig. 6) carries an inscription, partly trimmed, that reads: "First of August. Rowing for Coat and B. . . ." While no copy of this drawing may exist, its sequel does. It is a sketch, similar in style and technique, in the British Museum inscribed "Finish of the Race for Doggett's Coat and Badge" (Bury, No. 26).

As a last example of a Princeton drawing related to another drawing known through the literature there is a handsome, fully tinted drawing from the album (A7) of *A Gamester Cleaned Out*. He emerges unhappily at dawn from a gambling house. Another version of it, called *The Unlucky Gambler*, was once in the collection of Henry Reitlinger, in London, and is reproduced by Sacheverell Sitwell in *Narrative Pictures*.⁹ But yet another version is in the Wiggin Collection, where it is named *The Gulled Gamester*. Still another, very similar drawing of a Georgian facade and street scene with sleepy figures and the same masterful evocation of first light atmosphere is in the Wiggin Collection, reproduced and dated by Hayes between 1800 and 1805 (Pl. 123). So it goes.

Both the Library album and the Art Museum possess numbers of drawings that fall under the heading of caricature and comparative physiognomy. I mean those particular genres, dating back to Leonardo and Giovanni Battista della Porta, of physical distortions, comic figural confrontations, and of curious pairings of humanoid and animal heads with which Rowlandson was especially preoccupied from around 1820. Fifteen of these drawings in the Art Museum (Acc. 48-1662-67) actually comprise an album, and I was scarcely surprised to find two similar albums in the Houghton Library. Another such is in the British Museum. Also in the Houghton is a copy in reverse of the Museum drawing (Acc. 48-245) comparing human with reptilian forms.

But I was surprised, as I think I have sufficiently indicated, to discover in Boston so many relatives to Princeton. In the Library album are several drawings that can be construed to make up Rowlandson narratives. One such narrative can be linked into a cycle of four drawings (titles are mine): *Storm and Shipwreck*

⁹ New York, Scribner's, 1938, Pl. 15.

(A33), with a rearing horse on an overlooking cliff, *The Sailor Saved* (A31), *Discovery of the Drowned Sailor* (A30), the latter published as we have noted in *World in Miniature*, and *Discovery of the Drowned Lady* (A35). Because of their fairly cohesive style, technique, and format, these four drawings seemed somehow exclusive to the album. In the Augustus Loring Collection is, however, a slightly larger rendition of *The Sailor Saved*.

The other cycle is of the death and burial of a husband: *Coffin Arriving* (A3), *Hearse Receiving the Coffin* (A56) (Fig. 7), and *Widow at the Tomb* (A28). In this case, the iconography is even more cohesive, though the style, techniques, and dimensions are not. The drawing of the *Hearse Receiving the Coffin*, more accurately a spontaneous pen, brush, and wash sketch in blacks and greys, is superb; that it could have been copied or even carried out in a finished drawing is hardly thinkable. With its oblong, processional format of shadowy grey and black accents, it is Rowlandson at his best not only with pen and brush but also in his mastery of the Renaissance tradition of expressive composition. But while that one drawing may be unique, the cycle is not; a version of the *Coffin Arriving* is at Harvard.

Also rather lugubrious in content is another drawing in the album (A13). An old man in a churchyard stands precariously at the edge of an open grave from which he is mockingly addressed by a clownish gravedigger with a skull on his spade. A mattock lies nearby. Behind them, a young woman, reaching out to the old man, is led away by the young lecher inevitably found near Rowlandson's widows. Perhaps the drawing belongs to the category of unpublished drawings related to published iconography, that is, to *Syntax Meditating on the Tombstones*. On the other hand, if one can accept the conflation of Syntax with Hamlet, the Shakespearean parallel is difficult to avoid: "In youth when I did love, did love, . . . But age with his stealing steps/Hath clawed me in his clutch, . . ." sings the First Gravedigger. And Grego (II, 427) tells us that Rowlandson did do a series of drawings of Shakespearean subjects to illustrate the Ages of Man. In any case, similarly problematic variations on the theme of the graveyard are also at Harvard and the Boston Museum of Fine Arts.

Indeed, copies of Rowlandsons are everywhere. No sooner had I shown one of the Museum drawings (Acc. 47-192), *Murder and Robbery of the Miser*, to Miss Katherine Nicholson of the Boston

Public Library than she recognized it as a version of one formerly in the collection of C. K. Norman—in Florence.¹⁰

Finally, we come to two or three Princeton drawings that may well be unique. In the Library's Graphic Arts Collection is a fully tinted scene along a river, signed and dated 1810 and entitled on its nineteenth-century mat *State Barge, City of London* (Fig. 8). It is large and magnificently done, comparable in quality and style to the *Road to Fairlop Fair* landscapes (Hayes, Pl. 141), though I fear it is somewhat faded from exposure to sunlight. Experts in English local history could no doubt identify the event.

But I would venture that it is in the Library album we will find most of the unique Rowlandsons at Princeton, for it contains several of those small, playful sketches which we know the artist did but which have not survived in great numbers. For example, there is a miniature, but fully tinted, drawing (A50) of a parade of comic figures, fat and thin, caught in the windy rain: skirts, wigs and hats flying, umbrellas exploding, dogs barking. The idea may have been Bunbury's, but Rowlandson's artistry allows no mere file of outlines. Despite its diminutive size, it is monumental in its spatial and atmospheric totality. And then there is a tiny figure sketch (A51) (Fig. 9) of a seated, corpulent man with a slimmer, aproned servant standing beside him. The subject is perhaps *Serving Soup*, but the specific action is not that important. It is, both in terms of drawing and of engaging narrative suggestion, a Rowlandson masterpiece.

I hope that in discussing just thirty of the one hundred and nine Princeton drawings I have launched the Library and Museum collections sufficiently far into the broad Thames of Rowlandson's art and scholarship. Certainly not all of the one hundred and nine are by Rowlandson. Few date from before 1800. Fewer still seem to be field sketches. Yet in their range of subjects and techniques they offer an important addition to our studies. And I assure you I have neither exhausted their connections with Rowlandson's illustrations, prints, and other drawings, nor have I mentioned all that are of exceptional quality.

I hope, too, that in presenting this trove of drawings I have underscored our main methodological weakness. Grego, laudable

¹⁰ She also provided bibliography: Antonio Mariani, "Alcuni Acquarelli Inediti di Thomas Rowlandson," *Dedalo*, I, 476-485, reproduced on p. 480, signed and dated 1790.

though his volumes are as a collective survey and as thoroughly amusing, readable prose, is not adequate. What we need first is a more complete, better organized grasp of Rowlandson in his public world, a better catalogue and bibliography of his prints and illustrations. With that, a parallel, chronological overview of his drawings in relation to published work, and of how they related to published work, might be possible. From there we might then see the personal Rowlandson more clearly, the indefatigable draftsman of landscapes, street scenes, little figure groups, and caricatures that were essentially ends in themselves.

CHECKLIST OF ROWLANDSON DRAWINGS, PRINCETON UNIVERSITY LIBRARY
DEPARTMENT OF RARE BOOKS AND SPECIAL COLLECTIONS

General MS 20706, album with drawings laid down.

Gift of Dickson Q. Brown '95 in 1933.

- A1. A Lawyer and a Sawyer (lower center in pen).
H. 8 1/8 x W. 10 5/8 inches (20.5 x 27 centimeters); wove paper; partial watermarks with date 1804.
Pen, black ink, watercolor.
Lawyer in mouth of monstrous crow.
- A2. [Gambling Scene]
Rowlandson 1806 (lower left in pen).
4 3/4 x 7 1/8 (12 x 18.1); wove.
Pencil traces, pen, brown ink, watercolors.
Room, lady plays harp on left, young man and ladies lounge on right; gamblers at table in background.
- A3. [Coffin Arriving]
7 1/8 x 5 3/8 (18 x 13.7); wove.
Pencil traces, pen, brown ink, watercolors.
Two men carry coffin into room; woman mourns over man in bed.
- A4. [Dice Players]
You must come home immediately and bring my cup with you (verso in pen).
8 7/8 x 7 3/8 (21.6 x 18.8); laid paper.
Pen, black ink, watercolors.
Two men with dice cup at table.

- A5. [Confronting Caricatures]
 $5 \frac{1}{4} \times 6 \frac{1}{8}$ (13.4 x 15); wove.
 Pencil traces, pen, red ink, red and grey washes.
 Female scolds male.
- A6. An Ugly Old Woman in the Dark (upper left in pen).
 Whilst in the dark on thy soft hand I hung . . . (1st of 4 lines,
 lower center in pen).
 $6 \times 4 \frac{5}{8}$ (15.1 x 11.8); wove.
 Pen, black ink, red and grey washes, flesh tints.
 Maid with candle on right enters room in which ugly woman,
 young man on adjacent chairs.
- A7. A Gamester cleaned out (l.l. in pen).
 $8 \frac{1}{8} \times 6 \frac{3}{8}$ (20.2 x 16.2); wove.
 Pencil traces, pen, brown ink, watercolors.
 Man leaves building on right, sedan-chair team, other figures in
 street.
- A8. [Domestic Scene]
 $2 \frac{1}{4} \times 3 \frac{5}{8}$ (5.8 x 9.1); wove.
 Pencil, flesh tints, pen and brown ink on one figure.
 Room, women, children, on right a man shaves.
- A9. [Swing]
 $2 \frac{7}{16} \times 4 \frac{3}{16}$ (6.6 x 10.5); wove.
 Pencil traces, pen, black ink, flesh tints.
 Yard, woman in rope swing, other figures.
- A10. [Park Scene]
 $2 \frac{1}{8} \times 3 \frac{9}{16}$ (5.3 x 8.8); wove.
 Pencil traces, pen, black ink, flesh tints.
 Park promenade of various figures afoot and on horse.
- A11. [Lady and Gentleman]
 $8 \times 4 \frac{1}{4}$ (20.5 x 10.6); laid; partial watermark: crown with
 three lilies.
 Pencil traces, pen, black ink, watercolors.
 Strolling couple, young woman with umbrella up, obese older
 man with umbrella down.
- A12. Doctors Differ (l.l. in pen).
 $5 \frac{1}{4} \times 8 \frac{1}{16}$ (13.3 x 20.5); wove.
 Pencil traces, pen, brown ink, watercolors.
 Invalid on right in chair, 3 men and nurse brawl in center; on
 left man flees room; figure on stairs in background.

- A13. A Grave Subject or Meditations among the Tombs (u.l. in pencil).
 6 x 8 (15.3 x 20); wove.
 Pencil traces; pen, brown ink, brown and grey washes, flesh tints.
 On left gravedigger in open grave with spade and skull, mattock beside grave, old man at grave's edge, churchyard with young woman, young man, priest.
- A14. The Captive (l.r. in pen).
 4 3/4 x 7 3/8 (12 x 18.8); wove.
 Pencil traces, pen, red ink, red and grey washes.
 Ancient prison with 2 chained men.
- A14. Verso. Pen sketch of various figures.
- A15. Dotage (u.l. in pencil).
 5 x 7 1/4 (13 x 18.3); wove.
 Pencil traces, pen, brown ink, red and brown washes.
 Caricature of seated old man.
- A16. [Devotion]
 5 1/4 x 7 1/4 (13.4 x 18.5); wove.
 Pencil traces, pen, brown ink, watercolors.
 Nun prays beneath gothic window on right, in background woman in bed.
- A17. [Jealousy]
 Rowlandson 1806 (l.l. in pen).
 4 7/8 x 5 7/8 (10 x 15); wove.
 Pencil traces, pen, black and brown ink, watercolors.
 Young man with friend enter room on right, in center old man protests; 2 young women in left background.
- A18. In passing a wagon or any other tremendous equipage . . . (1st of 7 lines l.c. to u.r. in pen in margins).
 4 7/8 x 5 7/8 (10 x 15); with margins: 5 5/8 x 8 3/8 (14.2 x 21.3); wove; partial wm.: JOHN . . . 180 . . .
 Pencil traces, pen, black ink, watercolors.
 Landscape, farm wagon on left; rider on rearing horse on right.
- A19. [Cottage Full of Children]
 5 3/4 x 9 1/8 (14.7 x 23.1); wove; partial wm.: J W . . .
 Pencil traces, pen, black and brown ink, grey and brown washes, flesh tints.
 Landscape, rural cottage, 9 little children on left, old woman, girl on right, yard with dog, cat, pigs, chickens.

- A20. [Driving Scene]
 4 $\frac{5}{8}$ x 6 (11.8 x 15.4); laid; partial wm.: crown with lily and flowers.
 Pencil traces, pen, black ink, watercolors.
 Gig on left passes highway coach.
- A21. [Reckoning the Tavern Bill]
 3 $\frac{3}{8}$ x 4 $\frac{1}{4}$ (8.6 x 11.5); laid; partial wm.: crown with lily and flowers.
 Pencil traces, pen, brown ink, watercolors.
 Two seated men, one winks, reckons bill, another man stands on left.
- A22. [Monks and Dying Man]
 6 x 8 $\frac{1}{2}$ (15.5 x 21.8); wove.
 Pencil traces, pen, brown ink, red and brown washes, flesh tints.
 In cave 2 monks pray over prone man, on left another monk enters cave.
- A23. Who first shake hands before they box . . . Game Cocks (1st and last of 3 lines, l.l. to l.c. in pen).
 4 $\frac{1}{4}$ x 7 (11 x 17.7); wove; partial wm.: J W . . .
 Pencil traces, pen, black and brown ink, watercolors.
 Boxers with trainers on left and right, brawling crowd in background.
- A24. [Street Scene]
 3 $\frac{3}{8}$ x 5 (8.6 x 13.5); laid.
 Pencil traces, pen, black ink, grey wash, flesh tints.
 Gathering of men and horses outside building.
- A25. Checkmate (l.r. in pen).
 3 x 2 $\frac{7}{8}$ (7.6 x 7.1); wove.
 Pen, brown ink, brown washes.
 Room, man and woman play chess at table, one figure stands.
- A26. [Dissection Room]
 2 $\frac{3}{8}$ x 3 $\frac{1}{2}$ (6 x 9); wove.
 Pencil traces, pen, black ink, flesh tints.
 Young and old man in room with jars, human and animal skeletons.
- A27. Miseries of Games and Sports. In hunting—while you are leading the field . . . to be suddenly . . . in the ditch (excerpts from 4 lines, bottom margin).

4 $\frac{1}{8}$ x 5 $\frac{1}{8}$ (10.5 x 13); with margin: 5 x 5 $\frac{1}{8}$ (12.6 x 13);
wove.

Pencil traces, pen, black ink, watercolors.

Landscape, hunt scene, right foreground rider and horse fallen
in ditch, observed by rider in middle ground.

A28. [Widow at the Tomb]

7 $\frac{5}{8}$ x 6 $\frac{1}{8}$ (19.3 x 15.5); laid.

Pencil traces, pen, black ink, watercolors.

Widow, 2 children, woman friend at tomb in churchyard en-
scribed "A Loving Husband," soldier in background.

A29. [Horse Trade]

4 $\frac{3}{4}$ x 6 (12 x 15.2); wove.

Pen, red ink, blue, red, grey washes.

Man holds open horse's mouth for inspection of young man on
right who resembles horse.

A30. [Discovery of the Drowned Sailor]

5 $\frac{5}{8}$ x 8 $\frac{1}{2}$ (14.3 x 21.5); wove.

Pencil traces, brown and black ink, watercolors.

Seascape, man, 2 women, girl on left finds sailor on sandy shore,
rocks, stern of boat left middleground.

A31. [The Sailor Saved]

5 $\frac{3}{4}$ x 8 $\frac{1}{2}$ (14.5 x 21.5); wove.

Pencil traces, pen, brown ink, watercolors.

At sea, men in sailboat rescue sailor from broken mast.

A32. Punishments of Nero (u.l. in pencil).

5 $\frac{1}{2}$ x 8 $\frac{1}{4}$ (14.1 x 21.1); wove.

Pencil traces, pen, brown and black ink, watercolors.

Ancient prison, 10 near-nude men chained, etc. in very uncom-
fortable positions.

A33. [Storm and Shipwreck]

6 $\frac{1}{4}$ x 9 $\frac{1}{8}$ (16 x 23.2); wove.

Pencil traces, pen, brown ink, watercolors.

Man with rearing horse on cliff overlooking sea storm with ship-
wreck.

A34. How to become Chop fallen or fell timber on your own estate
(u.c. in pen).

5 x 7 (12.5 x 17.6); laid.

Pen, black and brown ink, watercolors.

Rider through woods struck in neck by tree branch.

- A35. [Discovery of the Drowned Woman]
 7 $\frac{1}{8}$ x 9 $\frac{7}{8}$ (18.2 x 25); wove.
 Pencil traces, pen, brown ink, watercolors.
 Seascape, 2 men carrying body of woman on rocky shore foreground, shipwreck and man climbing from sea in middle-ground, background of sea, rocks, castle, another shipwreck.
- A36. [Slugs in a Sawpit]
 4 $\frac{3}{4}$ x 7 $\frac{3}{4}$ (11.9 x 19.8); wove.
 Pencil traces, pen, black ink, red and grey washes, flesh tints.
 Soldier and sailor in sawpit aim muskets at one another.
- A37. [Wounded Soldier]
 5 $\frac{3}{4}$ x 8 (14.7 x 20.2); wove.
 Pencil traces, pen, brown ink, red and brown washes.
 Room, bed with young soldier visited by two young and one older woman, boy brings tray with bowl, soldier kneels by bed, another stands guard.
- A38. A Negro Boy of the River Gabon on the Coast of Africa receiving punishment for stealing chickens (u.l. in pencil).
 8 $\frac{3}{4}$ x 7 $\frac{3}{8}$ (22 x 18.3); laid; partial wm.: lily.
 Pencil traces, pen, brown ink, flesh tints.
 Woman with whip beats caricature of Negro boy tied to pole.
- A39. Old Beans (u.l. in pencil).
 6 $\frac{5}{8}$ x 3 (17 x 7.7); laid; partial wm.: crown Britannia.
 Pen, black ink, flesh tints.
 Caricature of thin, old man.
- A40. [Visit to Prisoner]
 6 $\frac{3}{4}$ x 5 $\frac{1}{4}$ (17.3 x 13.4); wove.
 Pencil traces, pen, red ink, watercolors.
 Contemporary prison and costumes, woman admitted by jailor to prison chamber, chained man in foreground, another in background.
- A41. Dr. Simpson Richmond Yorkshire (l.r. in pencil).
 Drinking water is . . . [?] for a fever (u.l. in pencil).
 5 x 5 $\frac{5}{8}$ (12.9 x 14.2); laid; partial wm.: Pro Patria.
 Pencil traces, pen, black ink, watercolors.
 Fat man in chair drinks from jug.
- A42. [Peddler at Village Fair]
 5 x 5 $\frac{1}{8}$ (12.9 x 14.2); wove.
 Pencil, pen and brush, brown ink, brown and blue washes, flesh tints.

Village street fair, on left peddler displays wares to man, woman, and child.

- A43. Too many Children and too little Charity (l.r. in pen).
8 $\frac{1}{4}$ x 6 $\frac{3}{8}$ (21 x 16); wove.
Pencil traces, pen, brown ink, watercolors.
Man with walking stick and 9 children pass nuns in door of convent.
- A44. [Academy of Grown Horsemen]
3 $\frac{1}{4}$ x 5 $\frac{7}{16}$ (8.4 x 13.8); laid.
Pencil traces, pen, black ink, flesh tints.
Horsemen inside riding academy.
- A45. [Military Parade]
2 $\frac{3}{8}$ x 3 $\frac{1}{4}$ (5.6 x 8.4); laid.
Pen, black ink, flesh tints.
Comic file of military figures.
- A46. [Three Fleeing Men]
2 $\frac{7}{8}$ x 3 $\frac{7}{8}$ (7.4 x 9.7); laid.
Pen, brown ink and washes, flesh tints.
Fat man, arms outflung, flees face forward, 2 others behind.
- A47. Convers[ation] (l.c. in pen).
3 $\frac{1}{8}$ x 5 $\frac{3}{8}$ (7.5 x 13.9); laid.
Pencil traces, pen, black ink, flesh tints.
Semicircle of seated ladies and gentlemen.
- A48. [Argument]
4 x 5 $\frac{3}{8}$ (10 x 13.2); wove.
Pencil traces, pen, brown ink, red, brown, grey washes.
Caricatures of man and woman shouting.
- A49. Mirth Extinguished (l.l. in pen).
7 $\frac{7}{16}$ x 5 $\frac{7}{8}$ (18.9 x 15); wove.
Pencil traces, pen, black ink, watercolors.
Death puts dunce cap on head of seated clown.
- A50. [Rainstorm]
2 x 3 $\frac{1}{2}$ (5 x 9); wove.
Pen, black ink, watercolors.
Comic street scene of figures caught in storm.
- A51. [Serving Soup]
2 $\frac{1}{4}$ x 2 $\frac{5}{8}$ (5.5 x 6.5); laid.
Pen, black ink, grey washes, flesh tints.
Man standing with bowl beside man seated with bowl.

- A52. [Riding]
 $2 \frac{3}{8} \times 3 \frac{3}{8}$ (6 x 9.6); wove.
 Pen, black ink, flesh tints.
 Two men and a lady riding horses.
- A53. [Dancing]
 $2 \frac{1}{4} \times 2 \frac{7}{8}$ (5.6 x 7.1); laid.
 Pen, black ink, flesh tints.
 Ballroom, lady and gentlemen dancing, other figures.
- A54. First of August, Rowing for Coat and B[adge] (l.r. in pen).
 $3 \frac{1}{16} \times 7 \frac{3}{4}$ (7.7 x 19.7); wove.
 Pen, black and brown ink, brown washes, flesh tints.
 Boat racers on river accompanied by other boats with waving figures.
- A55. Melancholy Madness (l.c. in pen).
 $7 \frac{1}{4} \times 5$ (18.5 x 12.9); wove.
 Pencil, pen, brown ink, watercolors.
 Seated half-nude man.
- A56. [Hearse Receiving Coffin]
 $3 \frac{3}{8} \times 7 \frac{3}{4}$ (8.6 x 19.7); laid.
 Pen, black ink, grey washes, flesh tints.
 Front of building, on right coffin being loaded into hearse, on left widow and mourners.
- A57. Miseries of Social Life. Dining and passing the whole evening with a party of fox hunters . . . (1st 2 of 5 lines, bottom margin).
 $3 \frac{1}{2} \times 5 \frac{7}{8}$ (9.5 x 14.8); with margin: $4 \frac{3}{4} \times 5 \frac{7}{8}$ (12 x 14.8); wove.
 Pencil and stylus traces; pen, brown ink, watercolors.
 Inebrious hunt supper.
- A58. [Soldier with His Family]
 $3 \frac{15}{16} \times 6 \frac{1}{8}$ (10 x 15.6); laid.
 Pen, black ink, watercolors.
 Soldier holds boy, woman beside him, cottage behind with other figures at door.
- A59. Beauties (u.c. in pencil).
 $6 \times 4 \frac{13}{16}$ (15.3 x 12.2); laid; partial wm.: R.
 Pencil traces, pen, brown ink, watercolors.
 Two male caricatures meet.

Dickson Q. Brown extra-illustrated volume R1820.90.

Pavilion, Brighton 1820 (u.r. in pen).

5 3/4 x 9 3/8 (14.6 x 23.7); laid.

Pencil.

View of pavilion with street figures.

Graphic Arts Collection. Gift of Edith Wetmore in 1941.

State Barge, City of London (on mat).

Rowlandson 1810 (l.r. in pen on drawing).

11 1/4 x 17 1/4 (28.5 x 44); wove.

Pencil traces, pen, black ink, watercolors.

Crowd along river, barge loaded with figures, landscape background.

Graphic Arts Collection. Gift of Dickson Q. Brown.

[Portrait from life of unidentified man]

Mr. Haydns (verso in pencil; also another illegible name in pen).

8 1/2 x 5 7/8 (21.5 x 15); wove.

Pen, brown ink, flesh tint in red chalk.

Man with walking stick seated beside tree with dog; landscape in right background.

ROWLANDSON DRAWINGS IN THE ART MUSEUM, PRINCETON UNIVERSITY

Compiled with the kind assistance of Barbara T. Ross, Custodian
of Prints and Drawings.

1942 and 1947 accessions, gift of Professor Frank Jewett Mather, Jr.

1943: Dickson Q. Brown Collection

1948: Dan Fellows Platt

1950: Mrs. George Carey

1952—1954: Everett E. Rogerson

1970: Mr. and Mrs. Ralph Spencer

42-119 Blowing out the Rush Light (l.l. in pen).

Rowlandson 1819 (l.r. in pen).

10 5/8 x 8 3/8 (27.2 x 21.4); wove.

Pencil traces, pen, brown ink, watercolors.

Bedroom, old couple, young woman, cat.

42-120 [Death Leading an Old Man]

Row Dr. 331 (verso in pen).

5 3/4 x 4 5/16 (14.5 x 11); wove.

- Pencil, pen, brown ink, watercolors.
Death, old man, city in distant background.
- 42-121 The Wisdom's in the Wig (l.l. in pen).
T. Rowlandson (l.c. in pen).
Cave Cha . . [?] (l.r. in pen).
11 $\frac{3}{4}$ x 9 $\frac{3}{8}$ (29.8 x 24); wove.
Pen, ink, watercolors.
Gentleman fitted with wig, two wigmakers, dog wears wig.
- 42-122 [Picnic]
Row Dr. 327 (verso in pen).
4 $\frac{7}{8}$ x 7 $\frac{5}{8}$ (12.6 x 19.4); wove.
Pencil, pen, ink, watercolors.
Trees, gentleman, 3 ladies.
- 42-123 [Scene in Church]
7 $\frac{1}{4}$ x 11 $\frac{1}{4}$ (18.5 x 28.7); laid.
Pen, black ink, watercolors.
Gothic interior, kneeling priest and others; dog sits up in chair, man sleeps in chair.
- 42-124 [Chorus of Cats, Monkeys, and Owl]
Row Dr. 112/Fol. 117 (verso in pen on earlier mount).
5 $\frac{3}{4}$ x 9 $\frac{1}{4}$ (14.8 x 23.6); wove.
Cats singing from book conducted by owl on top round table; on floor 2 monkeys with horn; old woman looks in through window.
- 43-56 Hotel de Flandre (on sign in drawing).
11 $\frac{1}{4}$ x 7 $\frac{5}{8}$ (28.5 x 19.4); wove.
Pencil traces, pen, brown ink, watercolors.
Urban street scene; the hotel on left.
- 43-65 [Shepherd with Sheep and Cattle]
T. Rowlandson (l.l. in pen).
8 $\frac{1}{4}$ x 7 $\frac{1}{4}$ (21 x 18.4); laid.
Black chalk, pen, brown ink, watercolors.
Sheep and cow by fountain, shepherd; ruins in background.
- 43-66 [Preparing for Market]
T. Rowlandson (l.l. in pen).
5 $\frac{3}{4}$ x 10 (14.8 x 25.6); wove.
Pen, brown ink, watercolors.
Rustic house; outside a man, woman, 3 children, horse with loaded baskets.

- 47-190 A Smoking Chimney and a Scolding Wife: the Plagues of a Man (on tablet over door in drawing).
T. Rowlandson (l.l. in pen).
10 $\frac{3}{4}$ x 8 $\frac{1}{8}$ (27.5 x 20.8); wove.
Pencil traces, pen, ink, watercolors.
Man walks away from scolding wife at door.
- 47-191 Man Traps in these Grounds (on sign in drawing).
T. Rowlandson (l.r. in pen).
7 $\frac{3}{4}$ x 10 (19.7 x 25.6); wove.
Pencil traces, pen, brown ink, watercolors.
Two clergymen walk beside wall; 3 young women on right; one catches coat-tail.
- 47-192 [Murder and Robbery of the Miser]
Rowlandson (l.l. in pen).
11 $\frac{3}{8}$ x 9 $\frac{3}{4}$ (28.5 x 25); laid.
Pencil traces, pen, brown ink, watercolors.
Interior; old man with throat cut on left; thief on right with gold coins in apron.
- 47-193 [Monkey Merchant]
11 $\frac{7}{8}$ x 9 $\frac{1}{8}$ (30.3 x 23); wove.
Pencil traces, pen, brown ink, watercolors.
Man with 3 monkeys on left; old man, young woman on right.
- 47-194 [Death and the Mirror]
T. Cawie-Sidick [?] (l.l. in pen).
12 $\frac{3}{8}$ x 9 $\frac{3}{8}$ (31.5 x 24); wove.
Pen, brown and black ink, watercolors.
Death holds mirror for lady at toilet; on right a monster with skull head, long ears.
- 47-195 [Confession]
Rowlandson 180 [?] (l.r. in pen).
7 $\frac{1}{4}$ x 9 $\frac{3}{8}$ (18.5 x 23.9); wove.
Pen, brown ink, watercolors.
Young woman enters church past two monks; beggar woman and old man on left.
- 47-196 [Nabob Seized in His Harem]
Row Dr. 330 (verso in pen).
5 $\frac{1}{2}$ x 8 $\frac{7}{8}$ (13.9 x 22.2); wove.
Pen, brown and black ink, watercolors.
Death seizes Nabob in center; harem figures around.

- 47-197 Evening or The Man of Feeling (l.c. in pen).
T. Rowlandson (l.l. in pen).
7 1/2 x 12 (19.1 x 30.5); wove.
Pencil, pen, ink, watercolors.
Interior; boy pulls off boot of gentleman on left; other figures.
- 47-198 [Dressing Scene]
Rowlandson (l.r. in pen).
5 1/2 x 8 1/2 (14 x 21.7); wove.
Pencil traces, pen, brown ink, watercolors.
Rustic interior; man, woman dress while seated on bed; two children, one with bellows at hearth.
- 48-244 [Momento Mori]
Results of Intemperance (verso in pencil).
7 1/8 x 7 7/8 (18.1 x 20.3); wove.
Pencil traces, pen, brown ink, watercolors.
Old woman at table with book, bottle, box, spectacles, and skull.
- 48-245 [Reptile Caricatures]
Rowlandson (l.r. in pencil).
8 1/2 x 7 (21.7 x 18); wove.
Pen, brown ink, watercolors.
At top 3 reptiles, one on its back; below a comparison both facing left of reptilian with human face.
- 48-246 [Butcher]
T. Rowlandson 1789 [?] (l.r.).
13 1/2 x 10 (34.3 x 25.3); laid.
Pen, black ink, watercolors.
Interior; butcher eviscerates sheep; another butcher in right background.
- 48-1662 [Album containing 15 drawings laid down of caricatures,
to physiognomical comparisons, antique style grotesques, and
48-1676 studies of facial expressions.]
- 50-30 [Departure Scene]
Rowlandson (l.r. in pencil).
5 3/4 x 9 3/8 (14.6 x 23.8); wove.
Pencil traces, pen, brown ink, watercolors.
Street with figures; inn on left; soldier helps lady into coach at right.

- 52-124 Charming [?] Well Again (l.c. in pen).
 10 1/2 x 8 1/2 (26.8 x 21.6); wove.
 Pen, black ink, watercolors.
 Old man seated at table of food; portly servant at right,
 other servants in left background.
- 52-124 Verso. Faint pencil sketch of seated man, servant.
- 52-125 Pepper Alley (in drawing).
 T. Rowlandson (l.l. in pen).
 10 1/4 x 9 1/8 (26.1 x 23.2); laid.
 Traces of pencil grid; pen, brown and grey ink, watercolors.
 City street; crowd around fist fight.
- 53-59 [Elephant and Castle Inn, Newington]
 T. Rowlandson (l.l. in pen).
 10 3/8 x 16 1/4 (26.6 x 41.2); laid.
 Pen and ink, watercolors.
 Street intersection; many little figures.
- 53-60 South Side of Putney Bridge (l.r. in pen).
 T. Rowlandson (l.l. in pen).
 9 5/8 x 13 1/8 (24.5 x 33.2); wove.
 Pen, ink, watercolors—incomplete.
 Bridge, figures, church in right foreground.
- 53-60 Verso. Pencil and pen drawing of landscape with stream,
 bridge, boat, figures, and manor house.
- 54-60 [The Woolpack Inn]
 7 1/4 x 11 1/2 (18.4 x 29.3); wove.
 Pen, brown ink, watercolors.
 Village street; figures, horses, carts, pigs, cows, dogs.
- 54-70 [Village Fair]
 T. Rowlandson (l.l. in pen).
 5 3/4 x 9 1/4 (14.6 x 23.3); wove.
 Pencil, pen, brown ink, watercolors.
 Country crowd around fiddler and songstress in front of rustic house.
- 70-130 [Landscape with Castle]
 Rowlandson (l.l. in brush).
 6 1/2 x 9 3/4 (16.6 x 25); laid.
 Pen, ink, watercolors.
 River, castle, bridge, little figures in left foreground.



Figure 1. Thomas Rowlandson. *Slugs in a Sawpit*.



Figure 2. Thomas Rowlandson. *Jealousy or Introduction*.
Dickson Q. Brown Collection, Princeton University Library



Figures 3-4. Thomas Rowlandson. Drawing and illustrated title page in etching and aquatint for Gambado's Academy of Grown Horsemen,



Figure 5. Thomas Rowlandson. *Village Fair*.
The Art Museum, Princeton University.
Gift of Everett E. Rogerson



Figure 6. Thomas Rowlandson. *First of August. Rowing for Coat and Badge.*
Dickson Q. Brown Collection, Princeton University Library



Figure 7. Thomas Rowlandson, *Hearse Receiving the Coffin*.
Dickson Q. Brown Collection, Princeton University Library

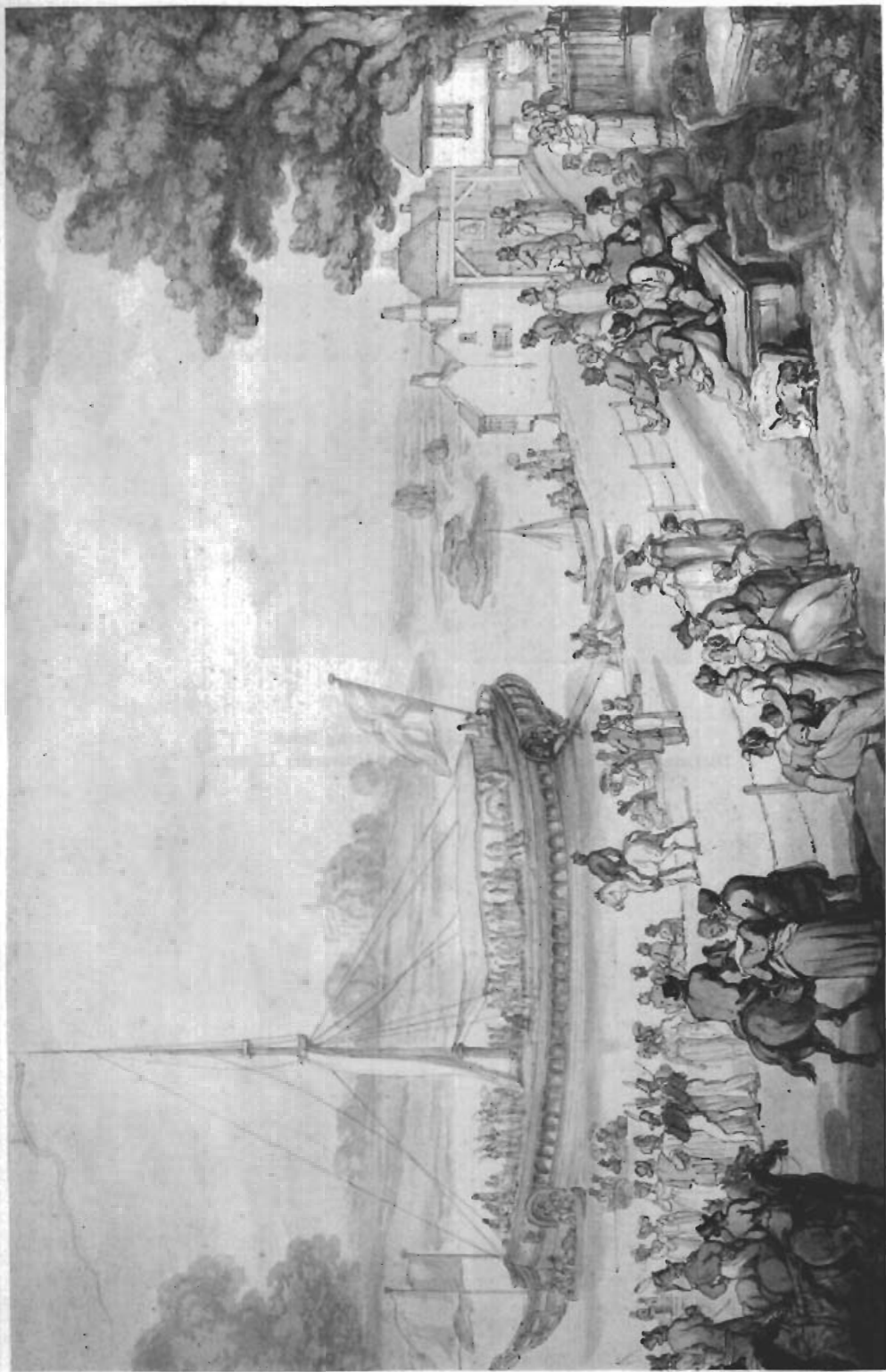


Figure 8. Thomas Rowlandson. *State Barge, City of London*.



Figure 9. Thomas Rowlandson. *Serving Soup*.
Dickson Q. Brown Collection, Princeton University Library