In the year 1747 he married Isabella, only daughter of William Lumsden, son of Bishop Lumsden ; and soon after his marriage he went to France, where with the most ar­dent application he prosecuted his studies, chiefly at Paris, under the direction of the celebrated Le Bas, who engraved many excellent prints from the Dutch painters. It was from Le Bas that he had the first hint of the use of the instru­ment commonly called the *dry needle ;* but which he after­wards greatly improved by his own genius, and which has added such superior beauties to his engravings.

In the year 1751 Mr Strange removed with his family from Edinburgh, and settled in London, where he engraved several fine historical prints, which justly acquired to him great reputation. At this period historical engraving had made little progress in Britain, and he may be properly con­sidered as its father. The admiration which he always had for the works of the great Italian painters made him long de­sire to visit Italy, the seat of the fine arts ; and the farther he advanced in life, he became the more persuaded that a journey to that country was essential to an artist who had the laudable ambition to excel in his profession. He therefore undertook this journey in the year 1760. In Italy he made many admirable drawings, several of which he afterwards engraved. In Italy singular marks of attention were every­where bestowed on Mr Strange, not only by great person­ages, but by the principal academies of the fine arts in that country. He was chosen a member of the academies of Rome, Florence, and Bologna, and professor in the royal academy at Parma. To show the estimation in which his talents were held at Rome, we cannot but record the fol­lowing anecdote. The ceiling of the room of the Vatican library, in which the collection of engravings is kept, is elegantly painted by Signor Roffanelli. It represents the progress of engraving ; and the portraits of the most emi­nent artists in that line are there introduced, among which is that of Strange. Under his arm he holds a portfolio, on which his name is inscribed. In France, where he resided many years at different periods, his talents like­wise received every mark of attention that could be bestow­ed on a foreigner. He was chosen a member of the royal academy of painting at Paris. Nor was he undistinguished in his own country. He received the honour of knight­hood on the 5th of January 1787.

Such was Sir Robert Strange as an artist ; nor was he less distinguished by his truly amiable moral qualities, which endeared him to all who had the happiness to know him. With regard to his works, he left fifty capital plates, which have been carefully preserved in his family. They are en­graved from pictures by the most celebrated painters of the Roman, Florentine, Lombard, Venetian, and other schools. They are historical both sacred and profane, poetical, alle­gorical.

From his earliest establishment in life, Sir Robert care­fully preserved about eighty copies of the finest and most choice impressions of each plate he engraved ; which, from length of time, have acquired a beauty, mellowness, and brilliancy, easier seen than described. He did this with a view of presenting them to the public at a period when age should disable him from adding to their number. These he collected into as many volumes, and arranged them in the order in which they were engraved. To each volume he prefixed two portraits of himself, on the same plate, the one an etching, the other a finished proof, from a draw­ing by John Baptiste Greuse. This is the last plate which he engraved, and is a proof that neither his eyes nor hand were impaired by age. It likewise shows the use he made both of aquafortis and the graver. Each volume, besides a dedication to the king, contains an introduction on the progress of engraving, and critical remarks on the pictures from which his engravings are taken. These volumes were ready to be given to the public, when Sir Robert’s death

delayed this magnificent publication. He died at London, 5th July 1792.

The following is an authentic catalogue of his works. Plate 1. Two Heads of the Author, one an etching, the other a finished proof, from a drawing by John Baptiste Greuse ; 2. The Return from Market, by Wouvermans ; 3. Cupid, by Vanloo ; 4. Mary Magdalen, by Guido ; 5. Cleo­patra, by the same ; 6. The Madonna, by the same ; 7. The Angel Gabriel, by the same ; 8. The Virgin, holding in her hand a book, and attended by angels, by Carlo Maratt ; 9. The Virgin with the Child asleep, by the same ; 10. Liberality and Modesty, by Guido ; 11. Apollo rewarding Merit and punishing Arrogance, by Andrea Sacchi ; 12. The Finding of Romulus and Remus, by Pietro da Cortona ; 13. Cæsar repudiating Pompeia, by the same; 14. Three Children of King Charles I. by Vandyke; 15. Belisarius, by Salvator Rosa; 16. St Agnes, by Dominichino; 17. The Judgment of Hercules, by Nicolas Poussin ; 18. Ve­nus attired by the Graces, by Guido ; 19. and 20. Justice and Meekness, by Raffaello ; 21. The Offspring of Love, by Guido ; 22. Cupid Sleeping, by the same ; 23. Abraham giving up the handmaid Hagar, by Guercino ; 24. Esther a Suppliant before Ahasuerus, by the same ; 25. Joseph and Potiphar’s Wife, by Guido ; 26. Venus blinding Cupid, by Titian; 27. Venus, by the same; 28. Danae, by the same ; 29. Portrait of King Charles I. by Vandyke ; 30. The Madonna, by Correggio ; 31. St Cæcilia, by Raffaello ; 32. Mary Magdalen, by Guido ; 83. Our Saviour appearing to his Mother after his Resurrection, by Guercino ; 34. A Mother and Child, by Parmegiano ; 35. Cupid Meditating, by Schidoni ; 36. Laomedon, king of Troy, detected by Neptune and Apollo, by Salvator Rosa; 37. The Death of Dido, by Guercino ; 38. Venus and Adonis, by Titian ; 39. Fortune, by Guido; 40. Cleopatra, by the same; 41. Two Children at School, by Schidoni ; 42. Mary Magda­len, by Correggio ; 43. Portrait of King Charles I. attend­ed by the Marquis of Hamilton, by Vandyke ; 44. Queen Henrietta, attended by the Prince of Wales, and holding in her arms the Duke of York, by the same ; 45. Apothe­osis of the Royal Children, by West ; 46. The Annuncia­tion, by Guido ; 47. Portrait of Raffaello Sancio d’Urbino, by himself ; 48. Sappho, by Carlo Doici ; 49. Our Savi­our asleep, by Vandyke ; 50. St John in the Desert, by Murillo.

STRANRAER, a seaport and royal borough, is situat­ed on the southern shore of Lochryan, Wigtonshire, nine miles north-east of Portpatrick, and fifty south of Ayr. The town constitutes a distinct parish, and is the seat of a presbytery. It formerly belonged, in nearly equal parts, to the neighbouring parishes of Inch and Leswalt, from which it was disunited and formed into a separate parish in 1617, at which period also it was erected into a royal borough. But the town now exceeds the limits of the royal borough, and stretches into the two parishes just mentioned. Stran­raer is a thriving place, and forms the emporium for the Rhyns, or western division of Wigtonshire. In 1835 there were 37 vessels belonging to it, the aggregate tonnage of which, per register, was 1789. A steam-boat has for 15 years plied weekly between Stranraer and Glasgow, and sometimes there are two or three on the passage. A high- water stone pier was built 25 years ago. The public build­ings are, an elegant parish church, recently erected, four dissenting chapels, a town-hall, and a jail, which latter was formerly one of the residences of the noble family of Stair. Sir John Ross, the celebrated navigator, has a residence within the parliamentary bounds of the borough, appropri­ately called North-West Castle. The population in 1831 amounted to 3329, but including the suburbs, about 3800. There are no fewer than eight schools in the borough, of which six are unendowed. Stranraer has a weekly market, and several annual fairs. It unites with Whithorn, Wigton,