

by Carter, for the Library" (figure 1) while the other, in which Walpole's arms have been sketched in to the shield, is inscribed by George Harding "Taken from a Sketch by Carter for the Library at Strawberry Hill." These triangular designs have not been previously recorded, though there is a reference in Walpole's *Strawberry Hill Accounts* under 22 October 1789 "for painting Triangles in the library £6-6-0," the relevance of which has not previously been clearly understood.¹⁷ If the painted triangles were realized, we do not know when they were painted over, but they would have represented Carter's only known design contribution to the building, as opposed to watercolors and drawings recording it. In any event, if one looks at any of the surviving views of the interior of the Library one can see how a succession of shields on trefoils running around the room, immediately beneath the armorial fantasy of the painted ceiling, would have enriched its heraldic impact.¹⁸

Three of the remaining images are wash drawings of chimney pieces. A number of the chimney pieces at Strawberry Hill were designed by Richard Bentley (1708–82), son of the great classicist of the same name, who with Walpole and John Chute (1701–76) made up the Committee that was responsible for the developing design of the house in the 1750s. Bentley's contributions are marked by a creative excess of decorative Gothic and rococo detail. One of the drawings of chimney pieces designed by Bentley, pasted into the endpapers of the book, appears to be by George Harding and is inscribed "Chimney in Red Bedchamber" by Kirgate, who has added measurements. More important, though, is a wash drawing facing page 15, which is inscribed in Walpole's own hand "Chimney piece of the little parlour at Strawberry hill, taken from a tomb in Westminster Abbey" (figure 2). It is a design drawing with the left jamb of the chimney piece only outlined, and with a plan of the base of the right jamb and measurements given for the opening. It also shows mantling around the shield, which is not present in the surviving chimney piece, or in the similar but finished drawing in Bull's copy of the *Description*. The text of the *Description* does not specify the designer, but the image relates in the use of wash and looseness of line to the Bentley chimney piece designs at the Lewis Walpole Library, both stylistically and in the paper used, though the paper on which those designs are drawn has been given a brown wash.¹⁹ And on closer inspection the mantling consists of writhing serpents' heads, a conceit that Bentley was also to use in the charged and disturbing fantasy known as *A Prospect of Vapourland* of 1759.²⁰ Apart from the mantling and the Walpole's family crest of a Turk's head above the shield, the drawing is virtually indistinguishable from the chimney piece as built. Walpole's inscription does not mention Bentley's name any more than does the text of the *Description*, but the drawing provides a strong case for Bentley's being responsible for the design.

17. *Strawberry Hill Accounts: A Record of Expenditure in Building Furnishing, &c. Kept by Horace Walpole From 1747 to 1795*, ed. Paget Toynbee (Oxford: Clarendon Press, 1927), 18 and 175, note 9.

18. See Snodin, *Horace Walpole's Strawberry Hill*, 37, figure 52 for Edwards's watercolor of the Library and 234, figure 260 for Carter's watercolor.

19. Lewis Walpole Library, Yale University, Bentley Album, 49 35 85.

20. Yale Centre for British Art, Paul Mellon Collection, accession no. B1975.3.188. It is discussed in Loftus Jestin, *The Answer to the Lyre: Richard Bentley's Illustrations for Thomas Gray's Poems* (Philadelphia: University of Pennsylvania Press, 1990), 196–198, and illustrated at figure 62, and also illustrated in Snodin, *Horace Walpole's Strawberry Hill*, 335, figure 360.