

Noble Authors, an eight-page pamphlet listing the authors' portraits and the pages on which they appeared, providing the print collector with a checklist to work against. (A similar checklist for another title much favored by illustrators, *A Copious Index to Pennant's Account of London*, was produced for the burgeoning army of illustrators by Thomas Downe in 1814.) The Hardings appear to have shared access to Strawberry Hill with Silvester and Edward senior's brother-in-law, the engraver William Bawtree, and such access seems to have been continued to be afforded to them when after Walpole's death the house was occupied by Anne Damer, who was there until 1811. It has long been known that Kirgate operated with increasing autonomy at the end of Walpole's life (hence his reprinting Strawberry Hill Press items in the year of Walpole's death, presumably for his own benefit), and he is the essential link in enabling the Hardings to accumulate the images they needed to satisfy the demands of their print collector customers.

III

Kirgate had originally been employed by Walpole for five months in 1765 to finish off printing the second edition of the *Anecdotes of Painting*, and was then discharged when Walpole left for Paris. He was re-engaged in April 1768 and stayed with Walpole until Walpole's death nearly thirty years later, working as printer, secretary, and general factotum. Much has been written on his role in re-printing earlier Strawberry Hill pamphlets at the same press in the year of Walpole's death, and the extremely modest sum of £100 left him in Walpole's will.¹⁰ What is quite clear is that before leaving Strawberry Hill in 1797, Kirgate printed an address card for himself, "Thomas Kirgate, Late Printer at Strawberry-Hill, Print and Bookseller, N^o 127, Pall-Mall"—that being the address of Silvester Harding's shop. He subsequently moved to a house in Vine Street, Piccadilly, where he sold books and curiosities. Kirgate's role in satisfying the needs of collectors and extra-illustrators cannot be better summarized than in an undated letter he wrote to Charles Bedford which has been quoted elsewhere, but merits repeating here:

George Harding had not finished the Drawing of the Duc de Nivernois till this morning, nor could I get Sir Kenelm Digby before yesterday, or I should have sent sooner. The late and present Sales afford nothing but what is extravagantly dear. A Guinea is a low price now for a scarce Print—upwards of *Forty* was given for one of a Duke of Norfolk, t'other day at Richardson's. Five, Ten, nay Twenty Guineas, is readily given for a Print, that has no other value but scarcity. Illustrators of Granger, and other books, care less for Money than Portraits; the Rage for which increases—'tis a Madness which I hope will not reach Brixton [Bedford's address]. The few Ladies you want for p. 16 & 17, I do not think you will ever get; I bid upwards of a Guinea for one, the Duchess of Somerset, but she scorned such a paltry offer. Tis lucky, Sir, you want but such a few Prints to complete your Book; had you just begun to collect for it, you would soon quit the pursuit. I despair of finishing my Strawberry which I have now in hand.

10. See Lewis, *The Forlorn Printer*; A. T. Hazen, *A Bibliography of the Strawberry Hill Press* (New Haven: Yale University Press, 1942), 12–14; Barker, *Horace Walpole's Description of the Villa*, 99; and Clarke, *The Strawberry Hill Press & its Printing House*, 47–53.