

Walpole's *protégée* Lady Diana Beauclerk. In 1793 they published six plates to illustrate Walpole's *The Castle of Otranto*, and these are often seen in those copies that had not already been sold and bound up of the sixth edition printed for Dodsley and Bodoni's edition printed in Parma (both 1791). Sometime before 1798 the partnership dissolved, Silvester moving along the street to 127, while Edward moved to 98 Pall Mall until in 1803 he was appointed librarian to Queen Charlotte, for whose amusement he grangerized a number of historical works.

Silvester Harding had two artist sons; Edward, who died young, and George Perfect Harding (1779/80–1853). George exhibited as a miniaturist at the Royal Academy from 1802 until 1840—in 1839 submitting “The Library at Strawberry Hill, Seat of the Earl of Waldegrave,” current whereabouts unknown. For about forty years, from 1804, he travelled the country copying portraits, carefully recording dates and signatures. His watercolors are precise, finished, and compact, with sparing use of gold for rules and signatures. His notebooks of these travels survive at the National Portrait Gallery, four bound volumes of his “List of Portraits, Pictures, in Various Mansions of the United Kingdom,” the fourth volume containing a list of manuscripts and printed books illustrated by him, with a list of pictures in the possession of the Crown. The second volume, a 358-page manuscript to which a table of contents and index are added, records the pictures he inspected at 141 properties, mostly country houses, but also universities, livery companies, and Inns of Court. At the foot of the title page is the note “Those that are mark'd thus X, have been copy'd by G. P. Harding.” In that volume as in the others, most entries are of one page per property, a few extending to four or even five pages: for Tottenham Park in Wiltshire, for example, the seat of the Marquis of Ailesbury, Harding listed 101 portraits over five pages, of which six were marked with a cross as having been copied by him. But this, and all the other properties in the volume, is eclipsed by Strawberry Hill. In a list extending over twenty pages, with headings for the different rooms, Harding lists 433 portraits, of which he notes with his cross that he had copied sixty-four. Where he adds commentary to the name of the sitter, he takes or adapts the text from the *Description*. And this wealth of images is in addition to the numerous portraits that his father had copied there.⁹

The watercolors and prints by the Hardings of portraits and other items from the collection at Strawberry Hill run from Silvester Harding's introduction to the house in the early 1780s to George's watercolor of the library, noted above, of 1839. Of their published works, twenty-three of the 151 plates in the *Biographical Mirrour* are from portraits at Strawberry Hill, while in 1803 Silvester Harding published *A Series of Portraits, to Illustrate the Earl of Orford's Catalogue, of Royal and*

9. NPG MS47. George Perfect Harding was the subject of a display at the National Portrait Gallery, “The Tudors Reimagined: George Perfect Harding c. 1779–1853” (2015). See also W. S. Lewis, *The Forlorn Printer: Being Notes on Horace Walpole's Alleged Neglect of Thomas Kirgate* (Farmington: Privately printed, 1931), and Stephen Clarke, *The Strawberry Hill Press & its Printing House: An Account and an Iconography* (New Haven: Lewis Walpole Library, Yale University, 2011), 51 and 86–91.