

A Cast in Plaister of Miss Farren, from a bust in marble, executed by Mrs. Damer

Of these, three are Walpole silver, presumably acquired through family piety, and two come from sales of 1791 and 1794. One is a gift, and one a plaster bust of the actress Elizabeth Farren by his admired cousin. The portraits by Rosalba are curious—it would be surprising that they only came into Walpole's possession in the 1790s, over fifty years after his Grand Tour, and some years after all the other persons mentioned had died; or perhaps they were existing possessions that had not previously been listed. And the portrait on glass of his correspondent, the antiquary William Cole, who had died in 1782, is intriguing. Some of the Rosalbas are at The Vyne (John Chute's house), the carved ivory cup is in the Derby collection at Knowsley Hall, and the mounted coconuts are in a private collection: the rest have disappeared, but the group of items do display the still dedicated collector, adding to his treasures and adorning his house to the last.

There are, however, three topics that constitute by far the largest number of Kirgate's annotations. The first of these is the cost of items—what Walpole had paid for them. These can be treated anecdotally, as in Kirgate's note at the foot of page 72 of the painting over the chimney piece of the Great North Bed-chamber: "the Picture of Henry 8th. and Children, which Mr. Walpole bought for 80 Guineas, was formerly sold on London Bridge for 5 Pounds." Of the bust of Vespasian in the Gallery described at page 50 he comments "it was reckoned the 7th Bust in Rome, and cost under 20£," while the Boccapadugli eagle in the Gallery "Cost but 50£. Mr. W. has been offered 1000£ for it. The pedestal cost 25£." Mostly, though, he simply notes the price paid by Walpole in the margin against objects, doing so for about fifty-five of them.

The other two series of annotations bring us back to Kirgate as dealer in prints of the collection. They are notes as to whether there are available prints of items in the collection, and descriptions of the poses of portraits. There are over 130 notes querying whether a print or drawing exists, or if there is a print, by whom it is engraved. At the foot of page 24 of the book, for example, the text lists three portraits in the Green Closet, of Henry Carey, Earl of Monmouth, Pope Benedict XII, and Lady Newburgh: against the first two Kirgate has noted "Engraved by S. Harding," but against the third he has written "Q, if engraved by Harding?" and added "No. But I have a copy by Harding." On the preceding page, against Scott's view of Pope's house in Twickenham, he asks "See if Sayer has not a Print like this"—a reference to the printseller Robert Sayer (1725–94). There are page after page of such entries, many just noting that there is a mezzotint, or an engraving by Harding, or noting a print's scarcity: as a random selection, of the Maid of Honour Mrs. Trevor "No Print in that name in Bromley [Bromley's *Catalogue of Engraved British Portraits* (1793)] Q, was She married? Drawing of her by G. Harding"; various notes as to whether antiquities that Walpole had bought from Conyers Middleton were engraved in his *Antiquities* (1745); and of an antique silver figure of a seated muse in the Tribune Kirgate writes "Beg a Drawing of it," to remind himself to ask (presumably) Mrs. Damer for permission to have it copied. But especially revealing is his comment on the ancient oak chair in the Holbein Chamber that Walpole believed to have come from Glastonbury Abbey: "Engraved by Captn. Grose, Prints of which may be had of T. Kirgate."