

tive, and largely relate to those sections of the proof that were cancelled so that corrected text could be printed. Sections D, E, L, and O are cancels, and in the case of section O there are two variant cancels: in one Kirgate has noted the need to add "A small whole length of Dryden, in oil, by Maubert" as the third line of "More Additions" on page 93, and in the other he has marked a change to the heading of page 94. It is possible that some of the minor typographical corrections on these pages may be by Walpole rather than Kirgate, but certainly Walpole wrote the notes on page 26, crossing through in ink an entry for James 5th and Mary of Lorraine his Queen, a watercolor by Wale, adding the instructions "This is now in the Holbein Room, where you must insert it," and adding against a Flemish picture of Boors reading "it was in Sir R. Walpole's collection"—which note duly appears in the printed text of the corrected sheet.

There are notes by Walpole adding anecdotal details and provenance information to the printed text, while his correction on page 24 of Benedict 13th to Benedict 14th has Kirgate's marginal note "worked so." That is Kirgate speaking as printer, and another, later example appears on page 92, which concludes the Appendix: "The small 4to. Edit [that is, the original edition of 1774] was printed as far as here, but the Preface was not, I believe, printed for it." This must have been written by Kirgate as an older man, as he himself had printed the preface in 1786.

There is a sense of conversations overheard, as in Kirgate's note on page 67, on the famous silver bell in the Tribune attributed to Cellini, "Mr. W called it, as Madame de Montbazou was called, 'La Belle des Belles.'" Similarly, there is his note at the foot of page 56, devoted to the cabinet of miniatures in the Tribune: "This Collection cost Mr. W upwards of 1300£" immediately followed by "Columb [Walpole's manservant] says under 1200£," while of the cameo of Tiberius in onyx in the box of antique rings in the Tribune he adds "Mr. W. says, very fine." Some notes serve as an aide memoire, as on page 34, against the account of a brass padlock in the shape of a hand, he writes "ask Carter for this" [that is, for a drawing of it]. Again, against the footnote on page 65 describing a table of polished pebbles at Chiswick House, he notes "Go to Chiswick to see it."

We also get a sense of items in the collection moving around and out of the house, as in Kirgate's comment on page 73 that the whole-length portrait of Henry Vere, Earl of Oxford, in the Great North Bedchamber was "Now on the back Stairs" and a landscape by Müntz after Gaspar Poussin had been moved to the Little Parlour, while Vanloo's whole-length portrait of Sir Robert Walpole was "Removed, and given I think to Mrs. Keppel."

For some items in the collection Kirgate provides supplemental information. Of the Turkish dagger (now lost) believed by Walpole to have belonged to Henry VIII and displayed in the Tribune he notes that "on one side of the Blade are Arabic Characters in Gold. The Handle and Case have on them, 127 Rubies and 6 Diamonds." He also notes the verses written by Walpole on the back of Lady Craven's picture and the verses on the stand of the Sevres figure of Cupid, both in the Breakfast Room.

Kirgate's entry on page 3, "The Staircase and Hall were repainted, in 1793, by Mr. Cornelius Dixon, in a much more accurate and picturesque Stile, tho from the same model, and cost 250-12-6," supplements the entry in the Strawberry Hill Accounts and (within two shillings) confirms the cost, while the final blank leaf of the book has Kirgate's note identifying the builder and cost of the offices that