

Almost as frequent, though, are Kirgate's annotations as to the poses of portraits at Strawberry Hill. There are approximately one hundred of these, carefully written out in pencil. A good example of this is provided by the nineteen heads in oil from the Court of Charles II, copied by Jarvis, and hung by Walpole in the Beauty Room. Kirgate has numbered these from 1 to 19 and written out descriptions of them on the facing interleaved blank sheet. There is, for instance, King William when Prince of Orange, "In armour, truncheon in right hand, left on a helmet, point cravat, dog's head looking up, battle in the background," and Frances Stuart, Duchess of Richmond, "Standing in a wood, leaning on left arm on bank, right cross'd to ditto, mantle tied with pearls over left breast, curl on ditto." For a number of the portraits, Kirgate's notes seek to distinguish between the Strawberry Hill picture and other similar prints: from the same group of nineteen, there is Henry, Earl of Ogle (with in his case an additional note in ink "No Print of him"), described as "Standing, full faced, flowing hair, point cravat, left hand in robe, right hand pointing with fore finger, Curtain behind." A print of Sir Thomas Isham, Bart (D. Loggan exct.) is exactly like this of Ogle, except the face. A ditto of Sir [blank] Fielding is also, the face excepted, more so." He is followed in the list by Lady Elizabeth Percy, later Duchess of Somerset "Sitting on a bank, supported by right hand, left pointing to a parrot in an orange tree in a vase, lock of hair on left breast, column at left": this has two additional notes on the text page "Mezzo[tint] Print of her, sold by Browne," and "A Print of Madam Lucy Loftus is much like the Dss. of Somerset."

What these notes represent is Kirgate's index for identifying prints from Strawberry Hill portraits when he did not have the originals in front of him. If he were to see in the London print trade a mezzotint of a Lady Elizabeth Percy, he could turn to his notes to see if the print showed her pointing to the required parrot in an orange tree, and if so it could be added to stock for his Strawberry Hill customers. There is even a memorandum to himself "remr. to describe this" against the Van Dyck of Soldiers at Cards, in the manner of Teniers, in the Tribune. The notes serve a similar function of identification to the briefer summaries of poses that appear in some of the entries in Granger's *Biographical History*.

It is no surprise that Kirgate kept the book until his death, for the function of this copy had been transformed. What had started as a proof copy with his master's corrections had been interleaved, and become a repository for information and anecdote, opening a window onto Walpole's last thirteen years at Strawberry Hill. It had then become the essential reference source for Kirgate's later career as book and printseller and purveyor of illustrations of the house and its collections. This was a cottage industry by which—as the three copies of the *Description* discussed in this paper illustrate—he and the Harding family not only helped to support themselves, but disseminated to a wider audience Walpole's vision of Strawberry Hill. The second and third of these volumes provide a wealth of supplemental information and some previously unknown design drawings for Strawberry Hill—but all three together also give us an unusual opportunity to see extra-illustration and annotation from the perspective of the booksellers, printsellers and artists who facilitated the leisured amusement of a generation of collectors.