

the wealth of extra-illustrated examples of the *Description* at Farmington. But Probasco's copy has stayed at the Newberry and has never been fully described.

The book is half-bound in mid nineteenth-century red morocco, with the Newberry's label dated 1890 identifying it as part of Probasco's collection. Many of the illustrations are annotated by Kirgate, but none of his notes are on the sheets of the bound volume, which would have been bound up after his death. The annotations consist of two notes in ink by Walpole, one recording the price he paid for Reynolds's painting of the Ladies Waldegrave in the Refectory, the other mentioned below; twenty-two notes in ink on the prints and drawings by Kirgate; two images inscribed by G. P. Harding; pencil numbers by an unidentified hand, giving the page numbers of the text in which the items illustrated are described; and a few pencil notes in an unidentified hand, identifying the illustrations, and in one case mentioning the 1842 sale of the collection, so possibly made by whoever is responsible for the present binding.

As for the illustrations, these break down as thirty-four miscellaneous engravings; twenty-five portrait prints in stipple after drawings by Silvester Harding and published by the Hardings, nine of which also appear in the Huntington copy; three portrait prints by the Hardings but published by others; four watercolors by George Harding of items at Strawberry Hill, including two drawings of chimney pieces at the house; eight drawings unsigned but I believe by the Hardings, mostly of seals, but including a watercolor of the oaken Gothic bench in the Chapel in the Woods mentioned on page 81 of the *Description*; five signed colored drawings by or prints colored by Kirgate; seven unsigned drawings by Kirgate; and twelve other drawings.

The combination of prints, of drawings by Kirgate and the Hardings, and of Kirgate's notes on them, make this a volume of real interest: but the excitement lies in the last group, the twelve other drawings, as this is where the book has most to tell us about the creation of Strawberry Hill, displaying the potential for extra-illustrated copies to illuminate their subjects. Some are alternative versions of known images, such as a watercolor by Edwards of the south front of the house that was subsequently engraved in etching and aquatint by Jukes, and a copy colored by Edwards of the etching by Jukes of the Printing House; there is an unsigned pencil sketch of the Gothic lantern in the hall, similar to the finished watercolor in Bawtree's copy of the *Description*; an unsigned wash drawing, perhaps by Kirgate or one of the Hardings, of the couvre-feu in the library, of which Carter's drawing is in Bull's copy; and a finished wash drawing, perhaps by George Harding, of the urn erected by Walpole to commemorate the actress Kitty Clive, related to the drawing in Walpole's own copy of the *Description*.¹⁶

Of the seven other images, two (facing page 32) are drawings of a previously unrecorded design by Carter of a series of shields each impaled over a trefoil so as to form an inverted triangle that would have provided a series of inverted triangles to fill the areas above the Gothic arched arcading over the bookshelves in the Library. One of these drawings, with the shield blank, is inscribed by Kirgate "Sketch

16. For the two Edwards views see Clarke, *The Strawberry Hill Press & its Printing House*, plates 28 and 25; for the urn to Mrs. Clive, see the frontispiece to *Horace Walpole's Fugitive Verses*, ed. W. S. Lewis (New York and London: Oxford University Press and Humphrey Milford, 1931).