

watercolors in Bull's copy; the copy of Charles Bedford (1742–1814), Walpole's Deputy in the office of Usher of the Exchequer; and two copies of his printer Thomas Kirgate (1734/5–1810).<sup>5</sup>

These issues have been discussed and analyzed in detail by Nicolas Barker in his edition of Charles Bedford's copy of the *Description* printed for the Roxburghe Club.<sup>6</sup> Barker summarizes the history of extra-illustration and Walpole's involvement with James Granger and the Strawberry Hill Press and the print collectors Bull and Anthony Storer (1746–99). He points out what an appealing subject the *Description* offered, with an increasing number of engraved images of Strawberry Hill becoming available on the market from the 1790s.<sup>7</sup> These engravings were accessible to collectors outside Walpole's circle—and for them the essential providers were the Harding family of booksellers and artists, at their shop in Pall Mall.

## II

Silvester Harding (1745–1809) trained as a miniature painter and exhibited at the Royal Academy from 1776. In 1786 with his younger brother Edward (1755–1840) he opened a book and printseller's shop in Fleet Street, moving in 1792 to 102 Pall Mall. They specialized in theatrical and historical portraits, and in 1789–93 published in numbers *Shakespeare Illustrated by an assemblage of Portraits and Views*, and in 1793 an edition of Anthony Hamilton's *Memoirs of Count Grammont*, also illustrated with portraits. In the meanwhile Silvester Harding had been introduced to Strawberry Hill in the early 1780s by the merchant and art collector Nathaniel Hillier (c. 1707–83) and became a great friend of Walpole's printer Kirgate.<sup>8</sup> From 1795 the Hardings published *The Biographical Mirrour*, a series of historical portraits with supporting text, and also in 1796 Bürger's *Leonora* and in 1797 Dryden's *Fables*, both with engravings after drawings by

5. Bull's copy is at the Lewis Walpole Library, Yale University, 33 30 copy 11; Carter's copy is at the Huntington Library, San Marino, 130368; Bedford's copy is in the possession of Lord Waldegrave of North Hill; and two copies that had belonged to Kirgate are at the Lewis Walpole Library, 33 30 copy 6 and 33 30 copy 29.

6. *Horace Walpole's Description of the Villa at Strawberry-Hill: A facsimile of the copy extra-illustrated for Charles Bedford in the collection of Lord Waldegrave of North Hill*, ed. Nicolas Barker (London: The Roxburghe Club, 2010). This discussion has recently been extended by Peltz in Parts I and II of *Facing the Text*.

7. It is significant that lot 300 of the second part of the sale catalogue of the print collection of Sir Mark Masterman Sykes in 1824 was "a valuable collection of prints and drawings, in colours &c. ... to illustrate Lord Orford's Seat at Strawberry Hill, uniformly mounted, and arranged for the purpose of binding, in a Russia Portfolio, lettered Strawberry Hill, and Museum." This was bought by the print dealer Woodburn for £47-5-0, a ready-made collection of images which Woodburn's eventual customer could no doubt take out of its portfolio and bind up in a copy of the *Description*. Similarly, lot 314 on the third day of the sale in 1825 of prints and drawings of George Baker, collector and bibliographer of the Strawberry Hill Press, consisted of views of the house and contents, including many proof impressions of the portraits, ripe for use in extra-illustration.

8. Nathaniel Hillier to Walpole, 19 October 1780, *Yale Edition of Horace Walpole's Correspondence*, 16: 95–97.