

of the projecting canopy above, and a note at the side “a. looking glass / no back. from the canopy / to the glass / Canopy projects,” that appears to be in Bentley’s hand, though the drawing (as opposed to the design) is not immediately recognizable as Bentley’s. The design consists of a projecting arched and pierced canopy over a mirror of quatrefoil shape with pointed projections, and the pierced canopy closely relates to the pierced canopy of the chimney piece in the Refectory as designed by Bentley. It seems most likely that the drawing, whoever it is by, is of an unrealized Bentley design, and I am indebted to Michael Snodin for the suggestion that it may have been an early design for the mirrors on either side of the window in the Refectory. The proportions of the sections of wall on either side of the Refectory window are consistent with the area of wall shown in the drawing, and the overall size of the mirror as shown in the drawing is broadly similar to that of the mirrors actually commissioned for these positions, which are arched and with Gothic moldings and a portrait roundel beneath the top of the arch.<sup>21</sup>

The Newberry volume shows how a selection of the Hardings’ prints and drawings could be supplemented and enhanced from Kirgate’s extensive stock, and enriched by drawings of unexecuted designs so as to convert that extra-illustrated copy into a living part of the unfolding story of the development of Walpole’s house and collection. But that sense of immediacy with the creation of the house and its collection is, if anything, only strengthened with the last of our three copies of the *Description*.

## VI

The third copy of the *Description* differs most immediately from the other two in that with the exception of two unsigned drawings, and six small pencil sketches probably by Kirgate, it has no illustrations—not even the twenty-eight plates that Walpole commissioned for the 1784 edition. It is a proof copy, interleaved, and bound in early nineteenth-century half calf. Now in the collection of Charles Sebag-Montefiore, it more than makes up for its lack of plates by its wealth of additional material and annotation. It opens with a transcription dated 6 February 1780 by Kirgate on one folded leaf of the sixth and last of Walpole’s fantastical *Hieroglyphic Tales*, “A True Love Story,” tipped into the front endpapers. Walpole had written the *Tales* by 1772, but they were not printed by Kirgate at the Strawberry Hill Press until 1785, and then in only seven copies. This holograph therefore pre-dates the first printing and was presumably copied from Walpole’s manuscript. A comparison with the text as first printed five years later shows that the printed text did not follow Kirgate’s capitalization or repeat one spelling error, and it expanded some abbreviations (presumably it would have been taken from Walpole’s manuscript), but the differences are not significant.<sup>22</sup>

Also among the preliminary pages at the front are a drawing pasted down of Walpole’s coat of arms resting on three of the books he had written, with Strawberry Hill in the distance; and a pencil drawing of an ossuary from the Armoury. There are in addition two separate lists compiled by Kirgate both

21. Snodin, *Horace Walpole’s Strawberry Hill*, 36, figure 51.

22. See *Hieroglyphic Tales*, Kenneth W. Gross (London: Pallas Athene, 2011).