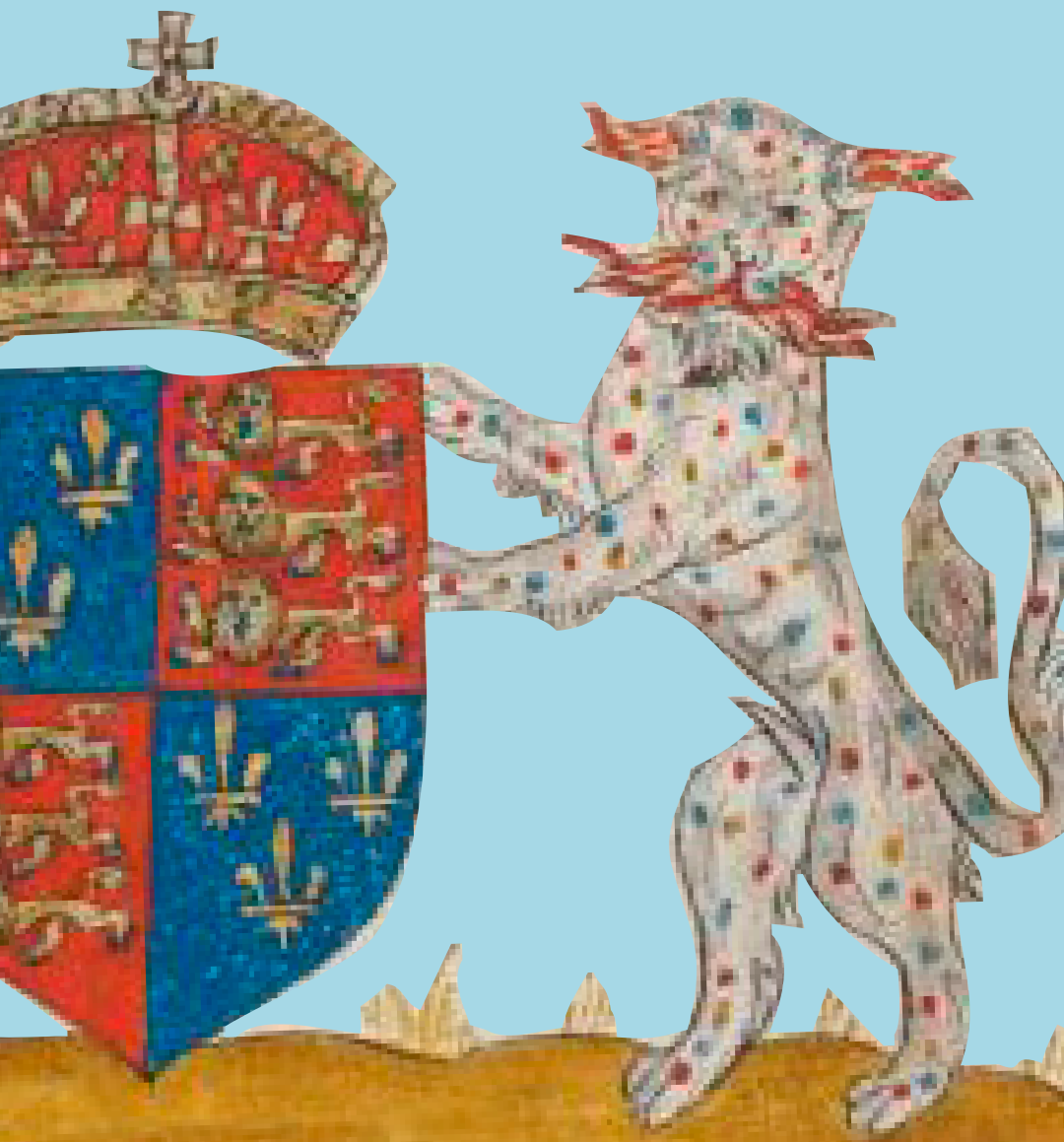


# A COLLECTION'S PROGRESS

*The Lewis Walpole Library, 2000–2014*



# A COLLECTION'S PROGRESS

## *The Lewis Walpole Library, 2000–2014*

*An exhibition at The Lewis Walpole Library, Yale University*

*14 April through 3 October 2014*

*Curated by Margaret K. Powell, W.S. Lewis Librarian & Executive Director*

Yale UNIVERSITY LIBRARY



Philip Dawe (1745?–1809?), *Can you forbear Laughing*  
 London: Printed for R. Sayer and J. Bennett, 14 June 1776  
 Mezzotint, hand-colored

YALE UNIVERSITY'S LEWIS WALPOLE LIBRARY is the happy result of the life's work of two collectors who lived several centuries and a broad ocean apart: Horace Walpole (1717–1797) and Wilmarth Sheldon ("Lefty") Lewis (1895–1979).

Horace Walpole, the third son of Sir Robert Walpole, the powerful Whig politician often called the first "prime minister," was a collector of note. Strawberry Hill, his "little gothic castle" outside London in Twickenham, was stuffed full of all manner of books, manuscripts, ceramics, paintings, prints, and curious objects. He was an instigator of the Gothic revival in architecture (Strawberry Hill) and fiction (*The Castle of Otranto*), a memoirist, and an early historian of British art. He served in Parliament and was an admirer of America. He was also a remarkably prolific and self-conscious correspondent; some of his epistolary relationships endured for more than forty years of his long life and give us an extraordinarily broad yet intimate picture of the world he inhabited.

W.S. Lewis grew up in northern California, where, he writes in several autobiographical accounts, even as a young boy he was an enthusiastic collector of stamps, coins, and butterflies. But, he writes, "My first collection was of house flies. It was kept in a discarded cigar box that was thrown out one day without my knowledge or consent. A year later, at the age of six, I collected shells at Santa Cruz, California. This collection was also thrown out without my knowledge or consent. It was thus brought home to me early on that one must be on one's guard against non-collectors" (*Collector's Progress*, 1). He came east to attend Yale, and it was during his undergraduate days (he was Class of 1918) that he started to collect books, but in those early forays he was quite indiscriminate. Not until his late twenties, after a brief fling with the works of John Masefield, did he encounter what would become the lifelong object of



Seventeen titles in twenty volumes from Walpole's library have been added to the LWL's collections in the past fourteen years.

his collecting: Horace Walpole and the eighteenth-century British world in which he lived.

By the time of his death in 1979, Lewis, with the wholehearted help of his wife, Annie Burr Lewis (1902–1959), had amassed an exceptional collection of books, manuscripts, prints, paintings, furniture, and decorative arts, all having at their center the life and writings of Horace Walpole, and housed in the Lewises' eighteenth-century home in Farmington, Connecticut. Lewis went after Walpole's letters and other manuscripts, books from his library, copies of his works, and the productions of his printing press at Strawberry Hill. Walpole's collections and the other contents of Strawberry Hill had been dispersed

through a great sale in 1842 that went on for a month; catalogs for that sale exist in six editions and in many copies, some annotated and some even extra-illustrated. Lewis hunted down association copies and items with significant provenance, material relating to Walpole's friends and associates, and anything connected to the refashioning and "gothicizing" of Strawberry Hill. In the mid-1950s, relatively late in the game, he and Annie Burr set an ambitious program to acquire eighteenth-century satiric prints as well as engraved portraits and topographical views from the period.

As the years went by, Lewis embraced the implications of his initial commitment to Walpole, in his bibliographic enthusiasm even embarking on what he referred to as "Lewis's Folly": a plan to acquire every book published in Britain between 1751 and 1800 not already in the Yale Library. This ambitious scheme was modified after several years to exclude books on subjects already strongly represented at Yale; he did allow himself, however, to acquire "little-known books that throw light on the daily lives of eighteenth-century men and women and that are particularly needed for the study of Horace Walpole" (*Collector's Progress*, xviii–xix). He also went beyond strictly "library" materials (books and manuscripts) to gather up other "Bits of the True Cross": paintings, prints, furniture, and decorative objects from Strawberry Hill, and even the front door from Walpole's London town house in Berkeley Square. (Characteristically, Lewis just happened to be on the spot when the building was being demolished in the 1930s to make way for modern offices.)

This collection, the house and its furnishings, the extensive grounds and related historic buildings, and endowment funds to support that gift were all left to Yale as the Lewis Walpole Library with the expectation that the University would accept the gift and realize the Lewises' vision

of a center for eighteenth-century studies located in Farmington. There, under Yale's aegis, Lewis intended that the collection would continue to grow, that more and more scholars would visit to consult the library's treasures, and that significant publications would result from their work. These three elements – collections, scholars, publications – made up the “learned process,” as Lewis's early mentor, Yale professor Chauncey Brewster Tinker, had defined it to his receptive student. After spending more than fifty years developing his collection, Lewis did not want that development to end with his death. He seems not to have thought of the Lewis Walpole Library as a completed monument but rather as a living thing that required growth and change lest it become, in his words, “static and moldy” (*One Man's Education*, 469).

When the University formally accepted the Lewis bequest in 1980, it was not at all clear what it would take to manage and care for this most individual of facilities forty miles from New Haven, with its trove of eighteenth-century materials and its small devoted staff, its circle of interested and opinionated Walpolian scholars, and its donors' loyal friends and neighbors. Indeed, the years immediately following Lewis's death proved to be lean ones for the acquisitions budget. But after a period of inactivity, a succession of librarians and curators have continued the Lewises' work, acquiring materials for the LWL as the vagaries of the antiquarian market and the fortunes of the library's funds have allowed. The LWL's current collection development policy follows Lewis's priorities for the most part, although there are some differences. Unless they are books, manuscripts, or prints, “Bits of the True Cross” are not as ruthlessly pursued as they were by Lewis. Growing attention is being paid to “little-known [materials] that throw light on the daily lives of eighteenth-century men and women,” and there has been a steady increase in the variety of visual materials considered for acquisition.

This exhibition provides a selection of the materials acquired by the LWL in the fourteen years since 2000. Its display cases suggest the surprising number of Walpole's books and letters captured in those years; provide a representative sample of the variety and scope of the many additional printed books, manuscripts, and ephemera that document the “daily lives” of Walpole's contemporaries; and show off several volumes of significant visual interest and importance. On the walls are prints and drawings that similarly demonstrate a collecting strategy that builds on strengths such as visual satires, supports programs such as exhibitions and master classes, and moves to develop parts of the collection that had not before been a particular focus. This rather routine description does not do justice to the objects themselves, each of which speaks to us of another time and of the men and women who lived then. Together they demonstrate a committed continuation of Lewis's “hot pursuit,” his determination to keep his library alive and growing. As Geoffrey Waldegrave, the twelfth earl, wrote to Lewis in 1955: “I do see how this collecting business can be the most exciting thing in the whole world and beat detective stories into a cocked hat.”

### *Further reading*

Hazen, Allen T. (Allen Tracy). *A Catalogue of Horace Walpole's Library*. New Haven: Yale University Press, 1969.

Lewis, W.S. (Wilmarth Sheldon). *Collector's Progress*. New York: Alfred A. Knopf, 1951.

\_\_\_\_\_. *One Man's Education*. New York: Alfred A. Knopf, 1967.

\_\_\_\_\_. *Rescuing Horace Walpole*. New Haven: Yale University Press, 1978.



## Exhibition checklist

### CASE ONE

*The English Baronage from William I to James I* [detail: cover]

Seventeenth or eighteenth century  
Folio 49 3499

Horace Walpole (1717–1797)  
*A Catalogue of the Royal and Noble Authors of England: With Lists of Their Works.* The second edition, corrected and enlarged  
London: Printed for R. and J. Dodsley..., and J. Graham..., 1759 [i.e., 1758]. Two volumes  
49 2978B

Andrea Palladio (1508–1580)  
*The Architecture of A. Palladio; in Four Books... Revis'd, Design'd, and Publish'd by Giacomo Leoni* [above]

The third edition, corrected. With notes and remarks of Inigo Jones  
London: Printed for A. Ward, 1742.  
Two volumes  
Folio 49 3593

*Picturesque Views of the Principal Seats of the Nobility and Gentry, in England and Wales*

London: Harrison & Co. No. 18, Paternoster Row, 1786–88  
Quarto 49 3849



William Melmoth (1710?–1799)  
*Letters on Several Subjects by the Late Sir Thomas Fitzosborne, Bart.*  
London: Printed for R. Dodsley, 1748–49. Two volumes  
49 1442

John Beale (1608?–1683)  
*Herefordshire Orchards, a Pattern for All England: Written in an Epistolary Address to Samuel Hartlib, Esq.*  
London: Printed by Roger Daniel, 1657  
49 2333

*Catastrophe Mundi: or, Merlin Reviv'd, in a Discourse of Prophecies & Predictions, ... With Mr. Lilly's Hieroglyphicks Exactly Cut... By a Learned Pen*  
London: Printed by John How, 1683  
49 2352

Lucan (39–65)  
*M. Annaei Lucani Pharsalia cum notis Hugonis Grotii, et Richardi Bentleii...*  
Strawberry Hill: Strawberry-Hill Press, 1760  
Quarto 33 7 Copy 12

George Herbert (1593–1633)  
*The Temple: Sacred Poems and Private Ejaculations by Mr. George Herbert...* Together with His Life with Several Additions  
London: Printed by W. Godbid, for R.S., 1674  
496 2013

Miguel de Cervantes Saavedra (1547–1616)  
*Les principales aventures de l'admirable Don Quichotte, représentées en figures par Coypel, Picart le Romain, et autres habiles maitres: avec les explications des XXXI planches de cette magnifique collection, tirées de l'original espagnol de Miguel de Cervantes*  
A La Haie [The Hague]: Chés Pierre de Hondt, 1746  
Quarto 49 3081

John Dryden (1631–1700)  
*Fables Ancient and Modern; Translated into Verse, from Homer, Ovid, Boccace, and Chaucer; with Original Poems.* 2d ed.  
London: Printed for Jacob Tonson, 1713  
49 1849

Aeschines Socraticus (4th century B.C.)  
*Aeschini Socratici dialogi tres: Graece et Latine, ad quos accessit quarti Latinum fragmentum vertit et notis illustravit Joannes Clericus. Cuius & ad calcem additae sunt Silvae Philologicus, cum omnium indicibus necessariis*  
Amstelodami [Amsterdam]: Apud Petrum de Coup Bibliopolam, 1711  
49 2207.3

Thomas Smith (1638–1710)  
*Vitae quorundam eruditissimorum et illustrium virorum: Quorum nomina exstant in pagina sequenti*  
Londini [London]: Apud Davidem Mortier in via dicta de Strand ad insigne Erasmi, 1707  
49 860

Sir William Dugdale (1605–1686)  
*The Baronage of England, or, An Historical Account of the Lives and Most Memorable Actions of Our English Nobility...*  
London: Printed by T. Newcomb, 1675–76. Three volumes in two  
Quarto 49 590

Thomas Weaver (1616–1662)  
*Songs and Poems of Love and Drollery*  
London: Printed in the year 1654  
49 1992

Thomas Cox (1655/6–1734)  
*Magna Britannia et Hibernia, antiqua  
and nova. Or, a New Survey of Great  
Britain...* Collected and composed  
by an impartial hand  
London: In the Savoy, printed by  
E. Nutt, and sold by M. Nutt [etc.],  
1720–31

One volume only, identified on the  
spine as “Maps to Magna Britan”  
49 621

Doubtfully attributed to Charles Leslie  
(1650–1722)  
*Memoirs of the Lord Viscount Dundee,  
the Highland Clans, and the Massacre  
of Glenco: with an account of Dundee’s  
officers after they went to France.* By an  
Officer of the Army  
London: Printed for Jonas Browne,  
1714  
49 1565

Horace Walpole (1717–1797)  
*Letter to Charles Lyttelton* [right, top]  
King’s College, [Cambridge],  
22 May 1736

Horace Walpole (1717–1797)  
*Letter to Thomas Pitt*  
Strawberry Hill, 5 June 1764

James Granger (1723–1776)  
*Letter to Horace Walpole*  
Shiplake, [England], 24 July 1764

Catherine Douglas, Duchess of  
Queensberry (1701–1777)  
*Letter to Horace Walpole*  
Monday, 177[?]

Horace Walpole (1717–1797)  
*Letter to Sir William Hamilton*  
[detail: right, bottom]  
Arlington Street, 18 February 1776

Horace Walpole (1717–1797)  
*Letter to Charles Burney*  
Strawberry Hill, 6 July 1786

Horace Walpole (1717–1797)  
*Letter to Lady Diana Beauclerk*  
Written between 1782 and 1790

Horace Walpole (1717–1797)  
*Letter to Hannah More*  
Strawberry Hill, 17 August 1788

Horace Walpole (1717–1797)  
*Letter to Joseph Walker*  
Strawberry Hill, 4 April 1791

Horace Walpole (1717–1797)  
*Letter to Bertie Greatheed*  
Berkeley Square, 22 February 1796

Dear Charles

I have been at Oxford; how could you  
possibly leave it? after seeing that charming place, I can hardly  
ask you to come to Cambridge. But when will you? I long to  
talk it all over with you. I just saw Sir Edw. Norb. there, but  
had hardly time to exchange a syllable with him; he looks  
just what he always was; I wanted mightily to shake him into a  
fat goodnatured laugh. Maudlin Walks please me most; I felt  
a pensive joy in some occasion'd by thinking two Lytteltons had  
been drowned in the adjoining stream; if another had so often  
walked there.

The foolish Boy, unfortunately gay,  
Too near the current wight his little play;  
The yielding Bank beneath his feet retir'd,  
And his soft soul absorb'd by Waves inspir'd.  
The Pious youth (ah! ignorant of the flood  
Why vainly pious, why unkindly good?)  
Plung'd after him pre capitata; & try'd  
To save his Brother; but in trying, dy'd.

You will find Park place still augmented in beauty. Mr Conway is  
gone thither on an alarm of a crack by the late terrible frost in  
his own Bridge, but I do not doubt but his skill will repair it.  
I advise Lady Hamilton to beg, buy, or steal all the Plumes from all  
the Theatres on her road: She will want them for a single fashionable  
head dress, nay, & gowds & melons into the bargain. you will think  
like William the Conqueror that you must march forests.



X Henry Briggs	Alnwick	4	4	10, 9, 7, 2	Husband on the Station
X Henry Robinson					Refuge to Mr. Daines
X John Hardwick					Wife ill - has 3 boys but no milk
X Anne Brown	Alnwick	3	2	11, 5	Widow
X Lisa Imbleton &					Sister Indebtedness & Poor
X Bobi York	Shillbottle	1	2	10, 8	
X Jane Bruce					Husband left her
X Lancel W. Ellis	Castle	2			Daughter & Child
X Bobi Wilson	Lotherton	2			
X Thos M. Dougal					
X Isabel Greenhead	Alnwick	3	1	10, 4, 1	Widow & Son & Widow
X Ralph Hunter	Alnwick	3/6	2	7, 2	
X Thos. Scott	Woodhorn	1/3			Very ill & Poor
X Betty Shepherd	Alnwick	15			Widow
X Ann Dawson	Alnwick	5	2	6, 3	
X Mary Snowball	Alnwick	18			About 60 Spent
X Robert Withinson	Alnwick	5	4	7, 6, 5, 2	Widow & 3 Children
X Richard Willoughby					Widow
X Thomas Swinton					Widow
X Anne Brown	Shillbottle	3/6			Mother & 2
X Mary Dawson	Shillbottle	18			Mother & 2
X Mary Thomson	Shillbottle	18			Mother & 2
X Mary White	Shillbottle	18			Mother & 2
X Elizabeth Hudson	Shillbottle	2/6			Mother & 2
X William Pierce	Shillbottle	2/6			Mother & 2
X James Boyd	Shillbottle	2/6			Mother & 2
X John Boyd	Shillbottle	2/6			Mother & 2

## CASE 2

List of persons needing assistance,  
Pottergate, Narrowgate, and Balegate,  
Winter of 1795 [detail: above]

Eshott Papers, LWL Mss 2 Box 14,  
Folder 12

A selection of eight receipts from 1810 for  
a variety of goods

Eshott Papers, LWL Mss 2, Box 59,  
Folder 4

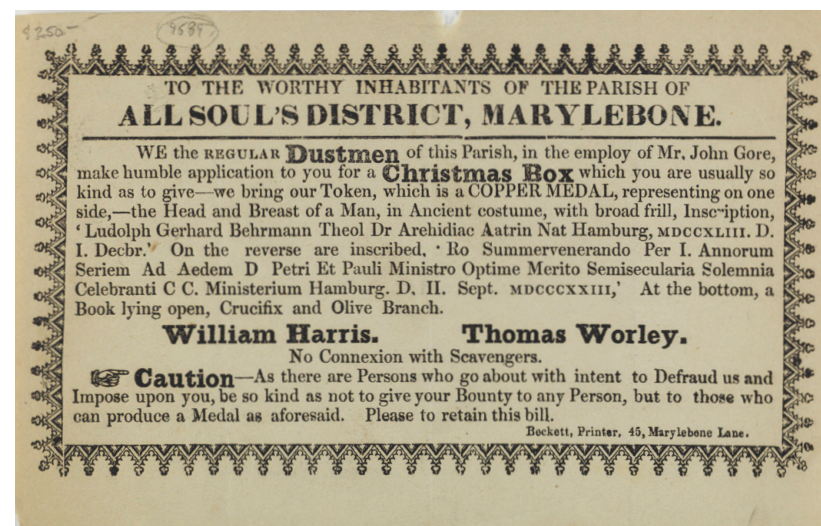
The "Royal Briton" Ship's Book  
1762–85  
LWL Mss Vol 197

Catalog of Pictures at Raynham Hall  
177[?]  
LWL Mss File 28

A True and Perfect Inventory of [the]  
Goods, Shattells, Rights and Creditts of  
Sam. Twissell... Weaver  
Bisley, [England], 27 March 1728  
LWL Mss File 111

A True and Perfect Inventory of the  
Goods and Chattles of Robert Clark...  
Blacksmith  
Arlingham, [England], 26 September  
1738  
LWL Mss File 95

A True and Perfect Inventory of All and  
Singular the Goods and Chattels, Rights  
and Credits, of Richard Clark... Yeoman  
Frampton-upon-Severn, [England],  
1 November 1765  
LWL Mss File 92



William Harris  
To the worthy inhabitants of the Parish  
of All Soul's District, Marylebone: we the  
regular dustmen of this parish... make  
humble application to you for a Christmas  
box... [above]  
London: Beckett, Printer,  
45 Marylebone Lane, 1823  
Handbill  
File 63 823 H317

Seven Bills from a Collection of Twenty  
Printed Bills from English and Welsh Inns  
1784–1804  
LWL Mss File 85

Joseph Shepperd  
John Andrews's Circulating Library  
Calcutta: The Library, 1774  
Bookplate  
File 66 774 J65  
Mrs. Newsham the White Negress  
London, 1795  
Copper token  
3 cm (Diam.)  
File 66 795 M94

Foundling Fields 1795  
London: J. Burton, 1795  
Copper token  
3 cm (Diam.)  
File 66 795 F771





Sieur Legros (active 1760s)

*The Ladies Toilet; or the Art of Head-Dressing, in Its Utmost Beauty and Extent* [above, left]

By the Sieur Le Groos, the inventor, and most eminent professor of that science in Paris...

London: Printed for George Bickham, 1768

657 768 L44

*A Lecture on Wigs Illustrated by a Man Who Does Not Wear One: Addressed to All the Wig Wearers and Wig Makers in the United Kingdom* [above, right]

London: Gold and Walton, 1818

657 818 L43



### CASE 3

Ebenezer Forrest (1700?–1793)

*An Account of What Seemed Most Remarkable in the Five Days Peregrination of the Five Following Persons, viz. Messieurs Tothall, Scott, Hogarth, Thornhill, and Forrest...*

[right, top]

London: Printed for R. Livesay, 1782

Folio 75 H67 782 Copy 2

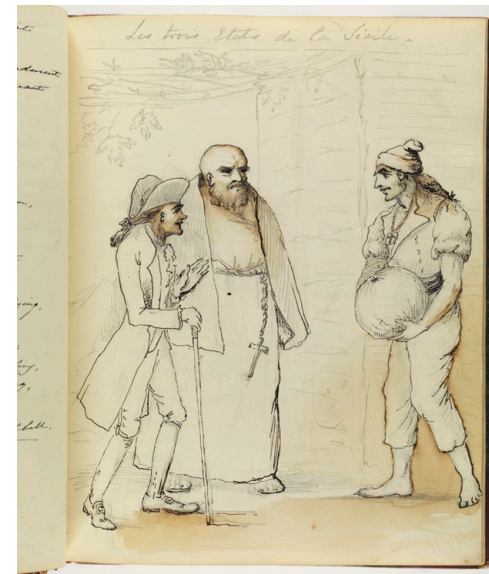
Sir Henry Edward Bunbury

(1778–1860)

*Omnium Gatherum* [right, bottom]

ca. 1815–52

LWL Mss Vol 194







Arthur Pond (1701–1758)

*Soixante et dix estampes qui imitent les desseins* [above]

London: Publié par Jean Boydell, graveur, rue de Cheapside, à Londres, [after 1773?]

Folio 724 734P

John Pearson (1777–1813)

*Sketchbook of Views, Landscapes, Ruins, Castles*

Yorkshire, England, between 1799 and 1805

Folio 75 P359 805

NORTH WALL

William Dent (active 1783–93)

*French Flight, Or, the Grand Monarque and the Rights of Kings Supported in a Sublime and Beautiful Manner*

London: Published by William Dent, 26 June 1791

Etching, hand-colored

39 x 12 cm (plate), 48 x 25 cm (sheet)

791.06.26.01+

Robert Cruikshank (1789–1856)

*Reflection. To be, or not to be?* [right]

London: Published by S.W. Fores, 11 February 1820

Etching, hand-colored

34 x 23.3 cm (plate)

820.02.11.01



James Gillray (1756–1815)

*Visiting the Sick*

London: Published by H. Humphrey, 28 July 1806

Etching and aquatint, hand-colored  
29 x 41 cm (mount)

806.07.28.01+

Charles Williams (active 1797–1830)

*A Great Stream from a Petty Fountain; — or — John Bull swamped in the Flood of new-Taxes: Cormorants Fishing in the Stream* [above]

London: Published by S.W. Fores, May 1806

Etching, hand-colored

24.8 x 35.4 cm (plate), 27 x 40 cm (sheet)

806.05.00.09+





## EAST WALL

Robert Cruikshank (1789–1856)

*The Flying Privy*, from *Westmoreland*

[right]

London: Published by G. Humphrey,  
June 1827

Etching, hand-colored

34.5 x 23 cm (sheet)

827.06.00.06+

C. J. (Charles Jameson) Grant  
(active 1830–52)

*Quite Unbearable* [left, bottom]

London: Published by S. Gans, 1831

Lithograph, hand-colored

29.2 x 37.5 cm

831.02.00.11+

C. J. (Charles Jameson) Grant  
(active 1830–52)

*The Striking Likeness*

London, between 1830 and 1852

Pen and ink with wash

27.9 x 21.7 cm (sheet)

Drawings G761 no. 1 Box D123

## SOUTH WALL

Artist Unknown

*The French King's Scheme for an Invasion*

London: Sold in May's Buildings

Colour'd, 1756

Engraving

22 x 33 cm (image), 23 x 38 cm (sheet)

756.02.00.01



Thomas Rowlandson (1757–1827)

*An Architectural Inspection* [left, top]

England, 180[?]

Pen and ink and watercolor

13.7 x 21.5 cm (sheet),

23 x 30 cm (mount)

Drawings R79 no. 12 Box 113

Thomas Rowlandson (1757–1827)

*Italian Picture Dealers Humbugging*

*My Lord Anglaise*

London: Published by T. Rowlandson,

30 May 1812

Etching, hand-colored

35.4 x 25 cm (plate), 38 x 27 cm (sheet)

812.05.30.01 Impression 2





Samuel Alken (1756–1815)  
*Bookseller & Author*  
 London: Published by I.R. Smith,  
 25 September 1784  
 Etching and aquatint, hand-colored  
 34.5 x 40.6 cm (plate), 37 x 44 cm (sheet)  
 784.09.25.01+

#### WEST WALL

G. M. (George Moutard) Woodward  
 (1760?–1809)  
*Six Old Women Discussing Their Cats*  
 [above]  
 England, ca. 1792  
 Pencil, ink, and wash  
 26.3 x 24 cm (sheet)  
 Drawings W87 no. 34 Box D204

Artist Unknown  
*Slight of Hand by a Monkey—or the  
 Lady's Head Unloaded*  
 London: Printed for Carington Bowles,  
 25 October 1776  
 Mezzotint  
 35.3 x 25.2 cm (plate), 36 x 26 cm (sheet)  
 776.10.25.01+

Philip Dawe (1745?–1809?)  
*Can you forbear Laughing* [p. 2]  
 London: Printed for R. Sayer and  
 J. Bennett, 14 June 1776  
 Mezzotint, hand-colored  
 35.4 x 25.6 cm (plate),  
 38.9 x 28.9 cm (sheet)  
 776.06.14.01+



Artist Unknown  
*The Coach of Safety* [above]  
 London, ca. May 1789  
 Etching with engraving and aquatint  
 with elaborate watercolor, and body  
 color, heightened with silver and areas  
 of shellac or gum arabic  
 30.1 x 50 cm (plate),  
 35.9 x 55.9 cm (sheet)  
 789.05.00.01+

#### LONG HALL WALL

Antwerp School  
*The Rest on the Flight into Egypt* [p. 22]  
 Netherlands, first half of seventeenth  
 century  
 Oil on copper  
 62.2 x 85.5 cm (frame)  
 Art Object 1  
 Henry William Bunbury (1750–1811)  
*Scene from the Merry Wives of Windsor,  
 Act 4, Scene 2*  
 England, ca. 1790?  
 Pencil and pen and ink with watercolor  
 51.6 x 64 cm (frame)  
 Drawings B87 no. 1



Antwerp School, *The Rest on the Flight into Egypt*  
Netherlands, first half of seventeenth century

### *Acknowledgments*

Many collaborations have made progress possible at the Lewis Walpole Library over the last fourteen years. I am grateful to the following colleagues whose particular contributions to the work and life of the LWL are represented in the descriptive labels they generously agreed to write at very short notice for a number of objects in this exhibition. My thanks for their participation in this collaborative project will serve, I hope, as a modest payment on large debts owed.

John M. Clegg, Building Operations and Security Manager, LWL

Ellen Cordes, Head of Technical Services, LWL

John Gambell, University Printer, Yale

Sarah Kinkel, Managing Editor, *Eighteenth-Century Studies*

Brian Maidment, Professor of the History of Print, Liverpool John Moores University

Rachel Mihalko, Catalog Assistant, LWL

Laura O'Brien Miller, Conservator, LWL

Joseph Roach, Sterling Professor of Theater and English, Yale

Kevin Rogers, Associate, Peter Inskip + Peter Jenkins Architects, Ltd.

Cynthia Roman, Curator of Prints, Drawings, and Paintings, LWL

Michael Snodin, Chairman, Strawberry Hill Trust

Susan Odell Walker, Head of Public Services, LWL

Cover: Detail, *The English Baronage from William I  
to James I*, seventeenth or eighteenth century

Designed and set in Yale typefaces by  
Rebecca Martz and edited by Lesley Baier  
Office of the Yale University Printer  
Printed by GHP in West Haven, Connecticut





