

cease to be a minister. The former is a reward due your profession and services, the latter is a degradation. You know the haughtiness of my spirit; I give you no advice but what I would follow.

I sent Lady A. *The Orpheline léguée*;¹⁵ a poor performance; but the subject made me think she would like to see it.¹⁶ I am over head and ears at Count Caylus's¹⁷ auction, and have bought half of it for a song¹⁸—but I am still in greater felicity and luck, having discovered, by mere accident, a portrait of Count Grammont,¹⁹ after having been in search of one these fifteen years, and assured there was no such thing.²⁰ Apropos, I promised you my own: but besides that there is nobody here that excels in painting skeletons; seriously, their painters are bitter bad, and as much inferior to Reynolds and Ramsay, as Hudson²¹ to Vandyck. I had rather stay till my return. Adieu!

Yours ever,

HOR. WALPOLE

15. A three-act comedy in *vers libre* by Bernard-Joseph Saurin (1706–81), first performed 5 Nov. before the King and Queen at Fontainebleau, and introduced the next day at the Comédie-Française. HW had seen the Dumesnil in it on 13 Nov., and sent a copy of it also to Lady Hervey (MORE 77 and nn. 7, 8). For the play's reception and critical comments, see Martin Mühle, *Bernard-Joseph Saurin: Sein Leben und seine Werke*, Dresden, 1913, pp. 176–84.

16. The real subject of the play is *l'anglomanie*, 'notre admiration excessive pour les anglais et pour tout ce qui vient d'eux' (Louis Petit de Bachaumont, *Mémoires secrets*, 1780–9, ii. 257). HW wrote to Lady Hervey 28 Nov. 1765 that the play's 'intended name was the *Anglomanie*; my only reason for sending it' (MORE 77; see also Petit de Bachaumont, op. cit. ii. 256).

17. Anne-Claude-Philippe de Tubières (1692 – 5 Sept. 1765), Comte de Caylus; patron of artists, and author of the seven-volume *Recueil d'antiquités égyptiennes, étrusques, grecques et romaines*, published 1752–67 (*Dictionnaire de biographie française*, 1933–, vii. 1518–22). HW attended the auction 14 and 26 Nov., according to 'Paris Journals' (DU DEFFAND

v. 271, 275). See also William Cole, *Journal of My Journey to Paris in the Year 1765*, ed. Stokes, 1931, pp. 243–4.

18. Miniatures of the Duc de Vendôme, the Princesse Palatine, and the Duchesse de Montpensier, by Petitot; 'Michael Angelo's Bacchus, made in the china of the Comte de Lauragais'; 'a bottle of purple glass,' 'clouded ewer of polished earth,' 'German pitcher and cover,' etc.; and a bronze inkstand, are listed as 'from the collection of the Comte de Caylus' in HW's 'Des. of SH' (*Works* ii. 408, 422, 499–501, 510). According to Cole, op. cit. 244, HW had intended also to bid for miniatures of the Duke d'Épernon, M. Barbesieux, Madame la Connétable Colonna, and the Duchesse de la Vallière, and for 'an ancient writing box or *écritoire*.'

19. Philibert (1621–1707), Comte de Gramont.

20. HW discovered the portrait 28 Nov. at the convent of the Grands-Augustins (MORE 77–8 and n. 11). He had been searching for a portrait of Gramont for the edition of Anthony Hamilton's *Mémoires du Comte de Grammont* that was finally printed at SH in 1772 with this portrait as frontispiece (*ibid.* n. 10).

21. Thomas Hudson (1701–79), portrait painter.