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Finding Aid For The Set Of George Streynsham Master's Albums At George Eastman House

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FINDING AID FOR THE SET OF GEORGE STREYNHAM MASTER'S ALBUMS
AT GEORGE EASTMAN HOUSE

By

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An Applied Thesis Project

Presented to Ryerson University and

George Eastman House International Museum of Photography and Film

in partial fulfillment of the
requirements for the degree of

Master of Arts

in the program of

Photographic Preservation and Collections Management

Toronto, Ontario, Canada

and

Rochester, New York, United States of America

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Finding Aid for the Set of George Streynsham Master's Albums
at George Eastman House

Master of Arts, 2009

Jennifer Givogue

Photographic Preservation and Collections Management

Ryerson University / George Eastman House

Abstract

This thesis is an applied project in which a finding aid was created for the set of George Streynsham Master's albums held in the Richard and Ronay Menschel Library at George Eastman House International Museum of Photography and Film. The collection consists of twenty-one travel and autobiographic albums compiled by the English clergyman George Streynsham Master (1823-1900). The albums range in date from the 1850s through the 1890s, and include tipped-in albumen prints, lithographs, paintings, drawings, newspaper clippings, correspondence and hotel receipts. The museum acquired the albums in 1953 as part of the Alden Scott Boyer (1887-1953) collection.

My thesis is divided into two parts, the first part describing the process and development of the finding aid, and the second comprising the finding aid itself, which is divided into ten sections: 1) The Creation of the Albums, 2) Provenance of the Collection, 3) Chronology, 4) Scope and Content of the Collection, 5) Album Inventory of Autobiographic Albums, 6) Album Inventory of Travel Albums, 7) List of Photographers and Their Biographies, 8) Master's Use of Nineteenth-Century Guidebooks, 9) Bibliography of George Streynsham Master's Published Writings, and 10) References. The finding aid is accessible to researchers in the Menschel Library at George Eastman House.

Acknowledgements

I would like to thank my thesis advisor David Harris for his support, guidance, knowledge and patience throughout this entire project, and to my second reader Vid Ingelevics for his encouragement and knowledge. Also, I would like to thank Rachel Stuhlman and Alison Nordström for their time and generosity of knowledge. Thank you to Sue Drexler and Alana West in the Menschel Library for supporting and accommodating my project.

For their love, support and encouragement, I would like to thank my family. Also, for their friendship and laughter, I would like to thank Cath Cain and Kate Watson. Finally, a special thank you to Arron Lowe for everything.

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Introduction

For my thesis I created a finding aid for the set of George Streynsham Master's albums held in the Richard and Ronay Menschel Library at George Eastman House International Museum of Photography and Film. George Streynsham Master (1823-1900) was an English clergyman who compiled the twenty-one albums with written accounts of his life and travels; also included are tipped-in albumen prints, lithographs, drawings, newspaper clippings, correspondence and hotel receipts. The albums range in date from the 1850s through the 1890s. Sixteen albums are devoted to his travels in England and Europe, and five are autobiographic albums. All of the albums, with their photographs and ephemera, open up new avenues of research into nineteenth-century travel, culture, photographers, and the activity of collecting photographs and album making.

When Master died in 1900, he left his albums to his nephew Charles Onslow Master (1860-unknown), with whom the albums remained for an undetermined period of time until the set was broken up, and sold at an auction in London. In 1949, the albums were acquired by Chicago collector Alden Scott Boyer (1887-1953), and remained in his collection until his death in 1953, at which time they were bequeathed to George Eastman House. Since their acquisition, the albums have not been catalogued into the museum and library database, and consequently have not been accessible to researchers.

My thesis is divided into two parts: the first part describes the process of researching and developing the finding aid; while the second comprises the finding aid itself. The finding aid for the set of Master's albums will be accessible as a separate document to researchers in the Menschel Library at George Eastman House.

Part I: Process and Development of Finding Aid

Methodology and Literature Survey

Having decided to create a finding aid for the set of Master's albums, which would be available to researchers at the Menschel Library, I needed to do two things: first, determine the best way to structure the finding aid, and second, familiarize myself with the material. On advice from Rachel Stuhlman, Librarian and Curator of Rare Books at the Menschel Library, I began preliminary research into the organization of the finding aid by researching those already in use at the library, in order to establish an appropriate format for this material. The finding aids, for example, for the Leopold Godowsky, Jr. Papers and the Southworth and Hawes Manuscript Collection provided information on the basic structure, including sections on the provenance of the collection and biographical information on the creator. From these, I noticed recurring formats in the finding aid structure, and decided to search for a definitive finding aid standard.

My general research began with reading books written about building and maintaining archives, and those books stressed the importance of archival arrangement and description. The arrangement of archival materials is the process of physically and intellectually organizing archives, records and manuscripts, largely based on two principles: provenance and original order. Provenance means that "materials created or assembled by a person, family, organization, or other single source"¹ are kept together; original order means that archivists retain the "original organizational pattern or structure"² of materials. Likewise, the Master albums are housed side by side in the

¹ Mary Lynn Ritzenthaler, Gerald J. Munoff and Margery S. Long, *Archives & Manuscripts: Administration of Photographic Collections* (Chicago: The Society of American Archivists, 1998), 71.

² Ibid.

Menschel Library, and are not separated by subject or photographer, as such researchers will benefit from seeing the albums as Master used them.

Archival description is used to establish administrative and intellectual control over material through the preparation of finding aids structured in a consistent format. The end result of archival arrangement and description is to make historical records available and accessible to researchers. Finding aids are access tools that describe collections, and provide “information on the contents and context of the records, and a physical description of the materials.”³

Most books I researched on building archives followed guidelines established by the Society of American Archivists (SAA). Consequently, further research focused mostly on SAA-approved and published books. I consulted the SAA’s *Describing Archives A Content Standard (DACS)* published in 2004. The book described in detail the standards for archival processes, arrangement and description through findings aids, and provided thorough explanations of terms and procedures. It discussed the differences and merits of using either Encoded Archival Description (EAD) or Machine-Readable Cataloging (MARC 21) for electronic finding aids. The Library of Congress’ (LOC) website states, “The Encoded Archival Description is an international standard for encoding archival finding aids. The Library of Congress maintains this standard in partnership with the Society of American Archivists.” Although *DACS* was clear and provided a glossary of terms and examples of records, it lacked the conversational style of Gregory S. Hunter’s *Developing and Maintaining Practical Archives: A How-To-Do-It Manual*. Hunter’s book was the culmination of twenty-five years of education and

³ Deborah Wythe, “Description,” in *Museum Archives An Introduction*, ed. Deborah Wythe (Chicago: The Society of American Archivists, 2004), 44.

professional activity, and is used as a textbook by archival educators. As a how-to-do-it manual, the language was simple and concise, and standards are explained using case studies. Also, Hunter mentioned the importance of providing a context for and understanding of where the records come from, and the circumstances under which they were created.⁴ Accordingly, I began researching the provenance of the collection. Furthermore, Hunter's *Developing and Maintaining Practical Archives* clarified SAA standards described in *DACS*, and the two books together helped provide the structure for the finding aid for the Master albums.

Since the albums are held in Menschel Library's rare books collection, they needed to be described using proper rare books terminology. Consequently, two books were consulted to establish the controlled vocabulary, John Carter and Nicolas Barker's *ABC for Book-Collectors*, and Matt T. Roberts and Don Etherington's *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology*. Carter's book was co-published with the British Library, and is listed on the International League of Antiquarian Booksellers' website as a book collecting resource.

In *The Golden Age of British Photography 1839-1900*, editor Mark Haworth-Booth contextualized photography within English society in the nineteenth century. He discussed the rise of commercial photographers after the invention of the wet-collodion process in 1851, which author Alan Thomas also discussed in his book, *Time in a Frame: Photography and the Nineteenth-Century Mind*. Both Haworth-Booth and Thomas described the concurrent rise of photographers and travel in Victorian England. They discussed travellers wanting to 'possess' the sites they visited at home and abroad,

⁴ Gregory S. Hunter, *Developing and Maintaining Practical Archives: A How-To-Do-It Manual* (New York and London: Neal-Schuman Publishers, Inc., 2003), 135.

returning from their trips with photographs of monuments, architecture and local dress. These books helped contextualize the photographers' work whose albumen prints are included in Master's albums. Moreover, I consulted John Hannavy's *Encyclopedia of Nineteenth-Century Photography*, which offered much background information regarding lesser-known nineteenth-century Italian, German, Swiss, and Norwegian photographers whose work appeared in the albums. In most books about archival description, the authors stressed the importance of consistency in vocabulary, and I used the Getty's Union List of Artist Names, accessible online, to confirm the correct spelling of photographers' names and dates of their photographic activity. Likewise, I consulted the Library of Congress Authorities' Name Authority Headings for proper spelling and dates.

In Jan Palmowski's essay "Travels with Baedeker—The Guidebook and the Middle Classes in Victorian and Edwardian Britain," he coined the term "middle classification"⁵ of travel, to describe the growing popularity of travel for Victorian middle class families. Palmowski argued that the development of train and steamship travel greatly reduced the cost of travelling throughout England and Europe, and consequently opened travel up to the middle class. Also, Palmowski suggested a connection between the rise of middle class travellers and the sudden popularity of travel guidebooks. Reading through the sixteen travel albums, I noted that Master often made references to guidebooks that he used, most often those from Murray's series of handbooks for travellers, as well as the Baedeker guides and Black's guides. In an effort to contextualize Master's travels, I consulted an original copy of one of Murray's

⁵ Jan Palmowski, "Travels with Baedeker—The Guidebook and the Middle Classes in Victorian and Edwardian Britain," in *Histories of Leisure*, ed. Rudy Koshar (Oxford and New York: Berg, 2002), 105.

handbooks from 1858, *Murray's Hand-Book to Northern Germany*. The opportunity to study an actual guidebook gave me a better understanding of how Master would have organized his travels, since Murray provided suggested itineraries that Master most likely followed.

Album making in Victorian England rose in popularity with the rise of travel in the 1850s and 1860s, as more and more people returned home from their trips with photographs. In the introduction to their book *Photographs Objects Histories: On the Materiality of Images*, editors Elizabeth Edwards and Janice Hart argued that photographic albums were “made to look like precious books, religious books, such as Victorian albums with heavy embossed covers with gold tooling and gold edged pages,”⁶ much like those compiled by Master from the 1850s through the 1890s. In Alison Nordström’s essay, “Making a Journey: the Tupper Scrapbooks and the Travel They Describe,” from the same publication, she argued that most Victorian travel albums housed the same commercially produced albumen prints purchased while travelling; however, it was the personal captions of the album that “domesticated” them.⁷ This essay offered insight into early photography collecting, allowing a glimpse into what Victorians did with their photographs. Nordström discussed the narrative sequence within albums, and how they were arranged to replicate the travel itinerary. Her article shed light on Master’s albums and their narrative sequence.

⁶ Elizabeth Edwards and Janice Hart, “Introduction Photographs as Objects,” in *Photographs Objects Histories on the Materiality of Images*, ed. Elizabeth Edwards and Janice Hart (London and New York: Routledge, 2005), 11.

⁷ *Ibid.*, 14.

Process of Creating the Finding Aid

The ideas, theories, and procedures set out in the above publications developed my understanding of Master's albums, and helped me to formulate the configuration and content of the finding aid. In particular, information gathered from *Describing Archives A Content Standard (DACS)* helped to structure my finding aid so that it reflected the standards set out by the SAA. After much research, I finally decided that the finding aid would be divided into ten sections: 1) The Creation of the Albums, 2) Provenance of the Collection, 3) Chronology, 4) Scope and Content of the Collection, 5) Album Inventory of Autobiographic Albums, 6) Album Inventory of Travel Albums, 7) List of Photographers and Their Biographies, 8) Master's Use of Nineteenth-Century Guidebooks, 9) Bibliography of George Streynsham Master's Published Writings, and 10) References.

The most valuable source of information were found in the albums themselves; I spent close to six weeks reading through the twenty-one albums, making detailed notes that would form the basis of my finding aid, specifically the sections 5) and 6) that describe the content of the albums. The nature of the information to be included in these notes had been determined in advance by understanding who would be consulting the collection, and for what research reasons. Known for its photography collection and books on photography, George Eastman House arranges its catalogues and archival materials by photographers' names; the emphasis on photographers led me to believe that researchers would primarily be interested in the nineteenth-century commercial and amateur photographers included in the albums. Knowing the albums' potential users, I

decided to highlight the photographers' with a short biography in the finding aid, which became section 7) List of Photographers and Their Biographies.

The finding aid was prepared with the goal of making information easily accessible to researchers. Items in the finding aid were organized so that they could be cross-referenced to other sections, thereby helping researchers find the information quickly. Four sections, 1) The Creation of the Albums, 2) Provenance of the Collection, 4) Scope and Content of the Collection, and 8) Master's Use of Nineteenth-Century Guidebooks, were written in a narrative style in order to provide researchers with contextual facts about Master, his albums and Victorian travel. As Hunter explained in his book *Developing and Maintaining Practical Archives*, "The proof of the finding aid is in the finding."⁸ Accordingly, the finding aid was prepared with specific researchers in mind, knowing what was of value in the albums, and determining the best way to present the information. Therefore, I decided that sections 3) Chronology, 5) Album Inventory of Autobiographic Albums, 6) Album Inventory of Travel Albums, 7) List of Photographers and Their Biographies, 9) Bibliography of George Streynsham Master's Published Writings, and 10) References would be best organized as lists detailing the information in a succinct and systematic way, making it easier for researchers to find what they wanted quickly.

Once this was decided, a basic inventory was made for each album as I read each one; the inventory included the album's physical dimensions, its title, inclusive dates, George Eastman House accession number and call number, travel itineraries, page count, general index, parishes where Master worked, and the names of photographers whose

⁸ Hunter, *Developing and Maintaining Practical Archives*, 154.

work is included and credited in the albums. At the same time, biographical notes were recorded along with any familial information about his parents or siblings.

First, I reviewed the five volumes of Master's autobiography, in order to understand who he was, before beginning to read and interpret his sixteen travel albums. In reading the autobiographical volumes, I learned that Master was the eldest of nine children, and his life spanned the reign of Queen Victoria from 1837 to her death in 1901, which helped to contextualize Master within a very specific time frame. He attended Oxford University, and upon graduation in 1845 he was ordained as a priest and became a clergyman within the Church of England. In 1848, he married Harriet Susannah Hunt, and together they often travelled throughout England and Europe; such biographical information was used to put together the two sections on 1) the Creation of the Albums, and 3) the Chronology of Master's Life.

Master recorded his life and travels in notebooks that he later copied into his albums; his interest in archaeology and history led him to write the histories of the different parishes where he worked, as well as his own family history, all of which he published in the form of articles. Moreover, in four of his autobiographic volumes, he included copies of these writings, and upon research on *WorldCat*, one of the world's largest networks of library content and services online, I was able to identify nine of his publications, which were listed in libraries in England and the United States of America. Given the rarity of these publications, having them in the albums is an asset to researchers, and needed to be highlighted in the finding aid. These are found in section 9) Bibliography of George Streynsham Master's Published Writings.

The finding aid was structured so as to offer concise information about the albums in the clearest way possible so that researchers could determine quickly and easily whether the albums offered relevant information or not. Finally, it was the goal of the finding aid to provide researchers with some contextual information about Victorian England, travel and guidebooks, as well as nineteenth-century photographers.

Conclusion

George Streynsham Master and the twenty-one albums he compiled from the 1850s through the 1890s offer valuable information about Victorian England, as well as about photographic commercial studios operating from the 1850s through the 1890s, and the rise in travel by the middle class. The goal of creating a finding aid for the set of albums was to make this collection available to researchers for the first time. The finding aid was conceived with the specific aim of highlighting parts of the collection that would be of most interest to researchers. In researching books on Victorian England, travel and guidebooks, topographical photographers, collecting photography and album making, I was able to contextualize the albums and better define and interpret the information found in them. From reading guides and publications on archival arrangement and description, I was able to create a finding aid that followed the standards set out by the SAA. The finding aid for the set of Master's albums will be available to researchers in the Menschel Library at George Eastman House.

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Collecting Photographs and Album Making:

Edwards, Elizabeth and Janice Hart. "Introduction Photographs as Objects." In *Photographs Objects Histories on the Materiality of Images*, edited by Elizabeth Edwards and Janice Hart, 1-15. London and New York: Routledge, 2005.

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Part II: Finding Aid

A Finding Aid for the Set of George Streynsham Master's Albums

George Eastman House
International Museum of Photography and Film
Rochester, NY

Prepared by Jennifer Givogue
As part of a Master of Arts thesis project for
Photographic Preservation and Collections Management
2009

Title: Finding Aid for the Set of George Streynsham Master's albums

Location: Rare Books Collection at the Richard and Ronay Menschel Library, George Eastman House International Museum of Photography and Film, Rochester, NY

Author: Jennifer Givogue, MA Photographic Preservation and Collections Management, Ryerson University, 2009

Date Completed: July 20, 2009

Primary Subject Material: Mixed Material (photographic albums)

Subject Description: Twenty-one albums with tipped-in albumen photographs, lithographs, newspaper clippings, drawings and correspondence.

Subject Organization: Housed separately, but under one call number 04.1 M42. Individual albums may be requested by asking for the album by the title on album housing, or all twenty-one albums by requesting to see the George Streynsham Master albums.

Subject History: Bequeathed by Elizabeth Boyer as part of the Alden Scott Boyer collection in 1953. See Section 2, *Provenance of the Collection*, for complete information.

Notes to the Reader

This finding aid has been created to facilitate research and provide supplemental information about the group of twenty-one albums compiled by the nineteenth-century English clergyman George Streynsham Master (1823-1900). It has been divided into ten sections:

1. *The Creation of the Albums* contextualizes Master's life at the time of the albums' creation.

2. *Provenance of the Collection* provides information about the albums' history from Master's death in 1900 through their purchase by Chicago collector Alden Scott Boyer (1887-1953) in 1949, to their donation to George Eastman House in 1953, and finally to the creation of this finding aid in 2009.

3. *Chronology* outlines the chief events of George Streynsham Master's life, including the dates of his travels, albums, published writings, and parishes where he worked, as well as dates pertaining to his extended family members.

4. *Scope and Content of the Collection* provides a physical description of the twenty-one albums, with an explanation of the albums' constituent parts and their general layout including frontispiece, title page, general index, texts and illustrative material (including their photographs).

5. & 6. *Album Inventory* is divided into two sections: the first provides a description of the contents of each of the five volumes of Master's autobiography; and the second provides a comparable description for each of his sixteen travel albums. Each autobiographic volume has been organized and summarized with the following information: 1) titles, 2) dates covered in album, 3) George Eastman House accession

number, 4) physical dimensions of the album, 5) general index, 6) index of illustrations, 7) number of pages, 8) copies of Master's writings, 9) parishes where he worked, 10) photographers whose work is included and credited in the album, and 11) notes. Each travel album has been organized and summarized with the following information: 1) titles, 2) dates of trip, 3) George Eastman House accession number, 4) physical dimensions of the album, 5) skeleton routes, 6) general index, 7) number of pages, 8) hotel receipts, 9) photographers whose work is included and credited in the album, and 10) notes.

7. *List of Photographers and Their Biographies* provides a list, organized alphabetically by last name, of all the photographers whose work appears and is credited in the albums. Each entry is accompanied by a short biography and the title(s) of album(s) in which their work appears.

8. *Master's Use of Nineteenth-Century Guidebooks* discusses and contextualizes Master's use of Murray's series of handbooks for travellers, which were the guidebooks that he primarily used in his travels.

9. *Bibliography of George Streynsham Master's Published Writings* provides a list of Master's publications in publication date order, and cross-references these to the autobiographic volumes in which copies are inserted.

10. *References* provides bibliographical information for sources used in the finding aid.

1. The Creation of the Albums: George Streynsham Master (1823-1900)

In 1837, King William IV died, leaving no male heir; consequently, his eighteen-year-old niece Victoria (1819-1901) became queen of the United Kingdom.⁹ The reign of Queen Victoria from 1837 to 1901 was known as the Victorian age in Great Britain. When Queen Victoria took the throne, the majority of England's people lived in the countryside and few travelled from the place where they were born.¹⁰ However, by the time of Queen Victoria's death in 1901, England had transformed from an agricultural society into an industrial one. Technological advances, most notably in the context of this thesis, the invention of photography, railways, and steamships, effected how Victorians viewed and interacted with the world. It was during this period of massive industrial and technological revolution that George Streynsham Master (1823-1900) lived, travelled and assembled the set of albums.

Master was born into a family of clergymen; his great-grandfather, grandfather, and father were each successively rectors of Croston, Lancashire. It was common for parishes to be passed from one generation to the next, as such occupations were determined by birth and family connections. In Victorian England, class did not depend on the amount of money that a person had, but on the source of their income,¹¹ and Church of England clergymen, such as those in the Master family, were considered upper middle class. Coming from such an ecclesial lineage and privileged upbringing, Master studied at renowned public school, Eton College, Windsor, Berkshire before graduating with his B.A. and M.A. from Brasenose College at Oxford University. Oxford excelled

⁹ Sally Mitchell, *Daily Life in Victorian England* (Westport, Connecticut and London: Greenwood Press, 1996), ix.

¹⁰ *Ibid.*, xiii.

¹¹ *Ibid.*, 17.

in classical studies and it is here that Master developed his interest in antiquities and archaeology—he was an active member of the Somersetshire Archaeological and Natural History Society and became its Treasurer in 1897. Though not a seminary in the modern sense, Oxford retained close connections with the Church of England, and by the “1850s, up to half their undergraduates were preparing to become clergymen.”¹² Master continued the family’s lineage within the Church of England by becoming a clergyman upon graduating from Oxford. Throughout his studies and after, as was common to such an upper-middle class clergyman, Master cultivated interests in antiquities, drawing, collecting, literature and travel.

Beginning in the 1850s, Victorians began travelling more often, largely through the development of railway networks. In England, the great railway expansion came in the 1840s,¹³ and it revolutionized how people interacted with the world, transforming many aspects of daily life. “Before the railways, most people never travelled more than ten or twenty miles from home; all their work, shopping and recreation were done within walking distance,”¹⁴ but by the 1850s lower and middle-class Victorians travelled regularly to seaside resorts, and wealthier ones, such as Master and his wife Harriet, travelled throughout England and Europe.

In 1851, the introduction of Frederick Scott Archer’s (1813-1857) wet-collodion process,¹⁵ in which a glass plate negative freshly coated with silver salts in collodion was exposed and developed, caused the number of practicing amateur and commercial photographers to rise and coincided with the growing demand by the middle-class tourist

¹² Ibid., 183.

¹³ Ibid., 73.

¹⁴ Ibid., 74.

¹⁵ Alan Thomas, *Time in a Frame: Photography and the Nineteenth-Century Mind* (New York: Schocken Books, 1977), 14.

market for photographic views of the local and foreign sites they visited. From the 1850s photographers established themselves in such cities as Madrid, Rome and Istanbul (formerly Constantinople), and published photographic prints that rivaled and gradually superceded the production of lithographs and engravings for the tourist market;¹⁶ they sold albumen prints of street scenes and landscapes, local people, ancient Roman sites, architecture and art. These photographs changed how Victorians were able to remember their travels, and on returning home with photographs of their trip, they compiled travel albums for themselves and to share with others.

From the 1850s through the 1890s, Master and his wife Harriet travelled to the English Lake District, Scotland, France, Italy, Switzerland, Germany, and Norway. He compiled travel albums shortly after each trip, comprising sixteen in total, later writing “for many years, I have been in the habit of writing journals of the tours I have made at home and abroad, and of illustrating them with lithographs or photographs purchased at the times and places to which they refer” (Vol. I, page 1). In Master’s albums the photographs were the same mass-produced albumen prints as are found in other travel albums at this time, but it was his written observations that defined and personalized the photographs.¹⁷ Master never recorded where he purchased the albumen prints, and rarely mentioned the photographs themselves, but he does mention using travel guidebooks frequently. Murray’s series of handbooks for travellers and Baedeker guides were two prominent nineteenth-century guidebooks that Master used, and “the Baedeker guides list

¹⁶ Mark Haworth-Booth, *The Golden Age of British Photography 1839-1900* (New York: Aperture, 1984), 82.

¹⁷ Alison Nordström, “Making a Journey the Tupper Scrapbooks and the Travel They Describe,” in *Photographs Objects Histories On the Materiality of Images*, ed. Elizabeth Edwards and Janice Hart (London and New York: Routledge, 2005), 92.

a variety of places where photographs were for sale.”¹⁸ Master visited local markets and bookshops where commercial photographers sold their products. While the work of more than fifty commercial photographers is included in Master’s albums, there are many more photographs that are as yet uncredited. The photographs in the albums range in subject from art reproductions, through architecture, landscapes, street views, interiors and exteriors of churches and cathedrals, to monuments and ancient Roman sites.

In 1875 Master began writing his autobiography, stating “it has occurred to me, at the mature age of 52, to desire to commit to paper some reminiscencies [sic] of my Life, so far as I am now able to rescue them from fast increasing oblivion” (Vol. I, page 1). Master explained that his autobiography came “from a series of pocket diaries, in which for the last thirty years I have been wont to take note of my doings, and from an earlier one of my dear Mother’s, kept by her from the period of her marriage, I am enabled to ascertain with accuracy dates and other particulars. My memory must do the rest” (Vol. I, page 8). In his five autobiographic volumes, Master included many cartes-de-visite and cabinet-sized albumen photographs of his friends and family, along with photographs of his different parishes and homes. In his fifth and final volume, he included photographs taken by his nephew and heir, Charles Onslow Master, one of the rare times that Master included photographs taken by an amateur. In 1899, a year before his death, Master had his portrait taken by his nephew, which forms the frontispiece of that volume.

Master’s albums with their photographs are invaluable pieces of material culture, representative of Victorian society and customs; they provide evidence of one of the social contexts in which photographs were used and valued by Victorians. Master recorded his observations and thoughts about the places he visited and his life in general,

¹⁸ Ibid., 83.

and these personal reflections offer insight into the values of an upper-middle class clergyman.

2. Provenance of the Collection

After Master's death in 1900 at Bourton Grange, Flax Bourton, Somerset, his estate passed to his nephew and heir, Charles Onslow Master (1860-unknown), who along with his wife Wilhelmina (née Franken; unknown dates) and two sons George Gilbert (1894-unknown) and Charles Francis (1897-unknown), had moved in with Master the year before in 1899. They continued to live at Bourton Grange after his death, and their daughter Penelope Wilhelmina (1902-unknown) was born there two years after his death. Master's nephew knew and cared about his uncle's albums, as he wrote the final entry in the fifth and final volume of the autobiography, explaining his uncle's death; on the very last page, he pasted in a newspaper clipping of Master's obituary, and had it bound in the same manner as the other albums. After 1900, the history of the albums remains unknown for close to fifty years.

It seems likely that the albums remained in his nephew's possession, but eventually they were sold at a public auction in London. At this sale the group of twenty-one albums was broken up, and purchased by two separate London booksellers. In 1949, the albums resurfaced when a partner in the firm David Low (Booksellers) Ltd., at 17 Cecil Court, Charing Cross Road in London,¹⁹ discovered eleven of the twenty-one albums in a bookshop, and purchased them on behalf of Alden Scott Boyer (1887-1953).²⁰ A Chicago photography collector, Boyer acquired many of the items in his collection through correspondence with booksellers all over the world. He had an arrangement with David Low to purchase photographically illustrated books on his

¹⁹ For more information on David Low and other English booksellers, consult the book by David Low, *With All Faults* (Tehran: The Amate Press, 1973).

²⁰ Most information regarding Boyer and the Master albums come from handwritten notes by Alden Scott Boyer found in the information file on Boyer in the Registrar's Office at George Eastman House.

behalf. The eleven Master albums were shipped to Boyer who was immediately intrigued with them, and requested that Low look for others that might complete the set. Low enquired into the whereabouts of the remaining albums from the bookseller who had sold him the first eleven, who reportedly told Low that the ten remaining albums were still in the possession of the second bookseller at the original auction. Presumably, Low purchased the final ten albums in two separate orders and shipped them to Boyer; the last five to arrive in Chicago were the five volumes of Master's autobiography.

Boyer was intensely interested in the history of photography, and had assembled a large collection of historical photographs, apparatuses, photographic ephemera and books on photography. He had been collecting coins and curiosities for many years before deciding in 1940 that he would focus his efforts on the history of photography. In an abandoned bank building in Chicago, Boyer maintained his own museum "The Boyer Museum of American Curiosities" where he kept his extensive collection of photography,²¹ as well as his other collectibles, such as "wooden merry-go-round horses, a cigar store Indian, a huge and brand new 11 x 14-inch Deardorff studio camera, Hollywood spotlights on huge booms..."²²

Prominent photography historian, Beaumont Newhall initially contacted Boyer to further his research on daguerreotypes, thus beginning a "lasting correspondence and friendship."²³ In 1947, after years of exchanging leads on photographic materials, Newhall, accompanied by his wife Nancy, finally visited Boyer's bank building in

²¹ "The Boyer Collection," *Image: Journal of Photography of the George Eastman House*, 2, no. 7 (October 1953): 41.

²² Beaumont Newhall, *Focus: Memoirs of a Life in Photography* (Boston, Toronto, London: A Bulfinch Press Book, 1993), 202.

²³ Sheila J. Foster and Rachel Stuhlman, "Portrait of a Library," in *Imaging Paradise: The Richard and Ronay Menschel Library at George Eastman House, Rochester* (Rochester, New York, Göttingen, Germany: Steidl, 2007), 13.

Chicago. Newhall spent three days researching Boyer's collection, and in particular his daguerreotypes by Southworth and Hawes of Boston.²⁴ In 1948, Newhall became curator of George Eastman House and continued corresponding with Boyer and other collectors as he sought out new acquisitions for the museum; his goal was to establish a research facility on the history of photography.²⁵

In 1950, Mrs. Boyer's unexpected death prompted Boyer to write Newhall, "I have decided to quit collecting photography & now is the time to talk if you want the Collection or the Photo Library,"²⁶ and after only a decade of collecting photography, Boyer donated a large part of his collection, including cameras, photographs and books, to George Eastman House.²⁷ In particular, Boyer's books, periodicals and albums, numbering more than 3,000 items, helped form the core of the museum's comprehensive research library.²⁸

Boyer's collection of books illustrated with actual photographs was one of his special areas of interest, along with manuals written by early scientists and practitioners in photography. These primary sources often guided Boyer's collecting, since unlike many collectors, he read and re-read his books and albums, often scribbling comments and notations in the margins.²⁹ These peculiar marginal comments are now known as "Boyerisms,"³⁰ and offer much insight into the material and collection; Boyer signed and

²⁴ Newhall, *Focus*, 202.

²⁵ Sheila J. Foster and Rachel Stuhlman, "Portrait of a Library," 14.

²⁶ Newhall, *Focus*, 203.

²⁷ "The Boyer Collection," 41.

²⁸ Rachel Stuhlman, "It Isn't Sanity, But It Sure Is Fun," *Image: Journal of Photography and Motion Pictures of the International Museum of Photography at George Eastman House*, 34, no. 1-2 (Spring/Summer 1991): 23.

²⁹ *Ibid.*, 25.

³⁰ In conversation with Grant Romer, Director of ARP and of the Conservation Department at George Eastman House.

dated all his comments for posterity. Boyer believed the Master albums to be important to the history of photography as the group showed an early use of photographs and offered insight into Victorian travel and culture.

After Boyer's sudden death in 1953, his second wife Elizabeth (Betsy) Boyer, bequeathed to George Eastman House the rest of his collection,³¹ which included the set of Master's albums among other photographic ephemera. After the albums were acquired in 1953, they were re-housed by the museum's archivist, and stored in the archive collection until 1989. That same year, the archive moved to its present location, and it is thought that at that time the Master albums were transferred to the Menschel Library's Rare Books Collection. However, the Master albums had not been catalogued into the library database, and consequently remained inaccessible and unavailable to researchers until the creation of this finding aid in 2009.

³¹ "The Boyer Collection," 48.

3. Chronology: Chief Events of George Streynsham Master's Life and Travels Including Notes on the Extended Master Family

Introductory Note: This section provides a chronology of Master's life and travels, and his larger extended family. Biographical information about Master's life and travels was gathered from the five volumes of his autobiography; additional familial information and dates were gleaned from two publications, *Visitation of England and Wales* (1898) edited by Joseph Jackson Howard, and *Some Notices of the Family of Master* (1874) written by George Streynsham Master.

- | | |
|------|---|
| 1766 | June 10: Master's paternal grandfather Streynsham Master is born; at an unknown date, he becomes rector of Croston, Lancashire, until his death in 1864 |
| 1770 | Master's paternal grandmother Elizabeth Mosley is born |
| 1790 | August 26: Streynsham Master marries Elizabeth Mosley at Rolleston, Staffordshire |
| 1794 | February 12: Master's father Robert Mosley Master is born |
| 1822 | April 30: Robert Mosley Master marries Frances Mary (née Smith; unknown-August 4, 1867) at St. Mary-le-bone Church in London, England |
| 1823 | March 19: George Streynsham Master is born at Croston, Lancashire, the eldest of nine children
April 20: Master is baptized at Croston, Lancashire |
| 1824 | September 7: his sister Frances Mary Master is born at Chorley, Lancashire |
| 1825 | April 13: Master's future wife Harriet Susannah Hunt is born |
| 1826 | June 15: his brother Robert Edward Master is born at Chorley, Lancashire; at an unknown date, he joins the Madras Civil Service and serves in India |
| 1828 | April 6: his brother Oswald Master is born at Burnley, Lancashire; at an unknown date, he becomes a clergyman in the Church of England |

- 1829 October 8: his sister Georgiana Penelope Hannah Master is born at Burnley, Lancashire
- 1831 July 21: his brother John Henry Master is born at Burnley, Lancashire; at an unknown date, he joins the Madras Civil Service and serves in India
- 1833 Attends grammar school at Winwick, Lancashire
November 8: his brother Charles Gilbert Master is born at Burnley, Lancashire; at an unknown date, he joins the Madras Civil Service and serves in India
- 1835 September 8: his brother Alfred Master is born at Burnley, Lancashire; at an unknown date, he becomes a clergyman in the Church of England
- 1836 December 26: his maternal grandfather George Smith (unknown birth date) dies at Selsdon, Surrey
- 1837 Attends public school at Eton College, Windsor, Berkshire
November 3: his sister Emily Master is born at Burnley, Lancashire
- 1839 September 25: his brother Edmund Mosley Master is born at Burnley, Lancashire
- 1840 May 18: his brother Edmund Mosley Master dies
- 1841 Attends Brasenose College, Oxford University
- 1842 May 18: his sister Augusta Sybella Master is born at Burnley, Lancashire
- 1844 July 5: his maternal grandmother Mrs. George Smith (unknown birth date) dies
- 1845 Receives B.A. from Oxford University
July 9-October 16: travels through Germany, and compiles his first travel album *Journal of a Tour in Germany, in the Months of July, August, September, and October, 1845*
- 1846 Ordained deacon and priest
Appointed curate of the Vicarage of Ellesmere, Shropshire, where he remains until 1848
- 1848 May 4: marries Harriet Susannah Hunt at West Felton, Shropshire

May 5-June 8: travels to Scotland on their honeymoon; begins to compile his second travel album *Four Trips to Scotland in the Years 1848, 1852, 1854, 1871*

Receives M.A. from Oxford University

Appointed vicar of Welshampton, Ellesmere, Shropshire, where he remains until 1859

1852 June 10-July 2: travels to Scotland; the trip appears in his second travel album *Four Trips to Scotland in the Years 1848, 1852, 1854, 1871*

1853 Publishes *A Plea for the Faithful Celebration of the Occasional Services of the Church of England: Two Papers, Read Before the Ruri-Decanal Chapter of Ellesmere, in the Country of Salop*

March 7: his paternal grandmother Elizabeth Master dies

1854 August 7-September 14: travels to Scotland; the trip appears in his second travel album *Four Trips to Scotland in the Years 1848, 1852, 1854, 1871*

1857 November 25: his brother Charles Gilbert Master marries Emma Caroline Onslow (unknown dates) in Guntoor, India; they have eight children: Frances Emma (December 24, 1858-unknown), Charles Onslow (June 4, 1860-unknown), Streynsham Robert (November 14, 1861-unknown), Thomas Mosley (May 24, 1865-unknown), Arthur Gilbert (June 6, 1867-unknown), Alfred Edmund (January 9, 1869- unknown), Oswald Ernest (October 7, 1870-December 18, 1871), and Elizabeth Octavia (July 21, 1873-unknown)

1859 Appointed vicar of Twickenham, Saint Mary Church, Middlesex, where he remains until 1865

1861 August 12-September 21: travels to Switzerland, and compiles his third travel album *Six Weeks in Switzerland in August & September 1861*

1862 August 25-October 9: travels to Switzerland and through northern Italy, and compiles his fourth album *Six Weeks in Switzerland, The Italian Lakes and Venice, in the Autumn of 1862*

- 1863 August 18-September 9: travels through the English Lake District, and compiles his fifth travel album *A Ramble Among the English Lakes in August-September 1863*
- 1864 January 1-April 7: travels to the South of France and Italy, and compiles his sixth travel album *Journal of a Tour in the South of France, and Italy, in the Months of January, February, March, & April 1864*
January 18: his paternal grandfather Reverend Streynsham Master dies at Croston, Lancashire
- 1865 Appointed rector of West Dean, Salisbury, Wiltshire, where he remains until his retirement in 1885
April 20: his sister Augusta Sybella Master marries Lieutenant Montague Poyntz Ricketts (unknown dates) of the Bengal Staff Corps at Croston, Lancashire
October 12: his brother John Henry Master marries Gertrude Emma Begbie (unknown dates) at St. James's Church, Tunbridge Wells, Kent; they have daughters Mildred Master (unknown dates), Gertrude Ada (July 22, 1866-April 5, 1867), and Mabel Louisa (May 31, 1872-unknown)
- 1867 July 1: his father Robert Mosley Master dies at Blackpool, Lancashire
August 4: his mother Frances Mary Master dies at Croston, Lancashire
- 1868 June 8-July 19: travels through the Tyrol, and compiles his seventh travel album *Journal of a Tour in the Tyrol, in the Months of June and July 1868*
- 1869 October 4-15: travels to the English seaside, and begins compiling his eighth travel album *Seaside Trips, Etc. in 1869, 1870, 1875, 1876, 1878, 1888*
- 1870 March 8-26: travels to the English seaside; the trip appears in his eighth travel album *Seaside Trips, Etc. in 1869, 1870, 1875, 1876, 1878, 1888*
Publishes *On Roman Remains Found at Holbury, Near Dean*
- 1871 July 3-August 12: travels to Scotland; the trip appears in second travel album *Four Trips to Scotland in the Years 1848, 1852, 1854, 1871*
April 13: his brother Oswald Master marries Alice Elizabeth Mosley (unknown dates) at Loughborough, Leicestershire

- 1872 July 16-September 7: travels through the valleys of the Engadine, Switzerland, and compiles his ninth travel album *Journal of a Tour in the Engadine, in the Months of July and August 1872*
- 1873 March 31-May 14: travels through the Pyrenees, and compiles his tenth travel album *Journal of a Tour in the Pyrenees in the Months of April and May 1873*
- 1874 Publishes *Some Notices of the Family of Master, of East Langdon and Yotes in Kent, New Hall and Croston in Lancashire, and Barrow Green in Surrey With Appendices of Abstracts of Parish Registers, Monumental Inscriptions, Original Documents, and Wills. Together with Notices of the Families of Streynsham, Wightman, Launder, Hoskins, and Whalley, Now Represented by that of Master*
- January 27-April 2: travels in the South of France and Italy, and compiles his eleventh travel album *Journal of a Second Tour in the South of France, and Italy, in the Months of February, March and April 1874*
- June 18: his brother Robert Edward Master marries Florentia Sale Wynch (unknown dates) at St. James' Church, Westminster, London; they have one daughter Ella Master (unknown dates)
- 1875 Begins writing the first of five volumes of his autobiography, *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life by George Streynsham Master, Vol. I, from My Birth in 1823 to My Departure from Welshampton 1859*
- June 15-July 17: travels to Germany and Switzerland, and compiles his twelfth travel album *Schlangenbad & Mürren, a Continental Holiday, in the Months of June & July, 1875*
- February 22-March 6: travels to the English seaside; the trip appears in his eighth travel album *Seaside Trips, Etc. in 1869, 1870, 1875, 1876, 1878, 1888*
- 1876 February 21-March 17: travels to the English seaside; the trip appears in his eighth travel album *Seaside Trips, Etc. in 1869, 1870, 1875, 1876, 1878, 1888*

- 1877 Completes the second volume of his autobiography, *Fragmina Vitae Meae, or Some Reminiscencies of My Life by George Streynsham Master, Vol. II, Containing My Experiences as Vicar of Twickenham, from 1859 to 1865, and as Rector of West Dean, from 1865 to 1869*
July 9-August 30: travels to Hamburg, and compiles his thirteenth travel album *Journal of a Tour to Homburg, and Switzerland in the Months of July & August 1877*
- 1878 Begins the third volume of his autobiography, *Fragmina Vitae Meae, or Some Reminiscencies of My Life by George Streynsham Master, Vol. III, Containing My Experiences as Rector of West Dean, from 1870-1885*
February 18-March 2: travels to the English seaside; the trip appears in his eighth travel album *Seaside Trips, Etc. in 1869, 1870, 1875, 1876, 1878, 1888*
August 13-23: travels to the English seaside; the trip appears in his eighth travel album *Seaside Trips, Etc. in 1869, 1870, 1875, 1876, 1878, 1888*
- 1879 August 5-September 13: travels to Norway, and compiles his fourteenth travel album *A Visit to Norway, in the Months of August and September 1879*
Publishes *Notes Relating to the Family of Streynsham, of Feversham, Kent*
- 1880 February 3-April 15: travels to the Riviera, and compiles his fifteenth travel album *Nine Weeks on the Riviera di Levante & Ponente, in the Months of February, March, & April, 1880*
November 2, 1880-April 26, 1881: travels to Italy, and compiles his sixteenth and final travel album *The Riviera, Italy, Sicily, & Capri, a Tour for Health, from November 1880, to April 1881*
Publishes *Notices of the Family of Hunt of Lyndon, Co. Rutland; Stoke Daubeney and Wadenhoe, Co. Northampton; Longnor and Boreatton, Co. Salop; and Lanhydrock, Co. Cornwall*
- 1885 Resigns as rector of West Dean, Salisbury, Wiltshire, and retires to Bourton Grange, Flax Bourton, Somerset, where he will live until his death in 1900

- Publishes *Collections for a History of West Dean*
- 1886 Begins the fourth volume of his autobiography, *Fragmina Vitae Meae, or Some Reminiscencies of My Life* by George Streynsham Master, Vol. IV, *Containing My Experiences at Bourton-Grange, Flax-Bourton, from 1886-1893*
- 1888 November 27 to December 6: travels to the English seaside; the trip appears in his eighth travel album *Seaside Trips, Etc. in 1869, 1870, 1875, 1876, 1878, 1888*
- 1892 July 27: his sister Georgiana Penelope Hannah Master dies
- 1893 April 14: his wife Harriet Susannah Hunt dies at Bourton Grange, Flax Bourton, Somerset
- Publishes *Collections for a Parochial History of Flax Bourton*
- 1894 Begins the final volume of his autobiography, *Fragmina Vitae Meae, or Some Reminiscencies of My Life* by George Streynsham Master, Vol. V, *Containing My Experiences at Bourton-Grange, Flax-Bourton, 1894-1900*
- 1898 Publishes *Collections for a Parochial History of Backwell*
- 1899 Names nephew Charles Onslow Master as heir to his estate, and nephew and his family move to Bourton Grange, Flax Bourton, Somerset
- 1900 Publishes *Collections For a Parochial History of Wraxall*
- November 8: dies at Bourton Grange, Flax Bourton, Somerset
- Nephew Charles Onslow Master finishes his uncle's fifth and final volume of his autobiography, and pastes in George Streynsham Master's obituary from the local newspaper on the very last page of the volume
- 1903 March 9: his brother Charles Gilbert Master dies

4. Scope and Content of the Collection: Physical Description of Albums

Each quarto volume is bound in leather, with the title printed direct on the spine in gilt;³² the travel albums, unlike the autobiographic albums, have decorative lines and patterns stamped in gilt on the spine as well as the title. The five autobiographic albums are similarly bound in brown leather, whereas the sixteen travel albums are all bound in blue leather; all twenty-one have book corners for protection in the same material used for the spine, which is a darker shade from that used for the covers. There are lines of gilt delineating the different material of the spine and corners from the material of the front and back covers, which are otherwise plain (Figures I and II). Each album opens to reveal a square binding, and pastedown and free endpapers that are marbled (Figure III).³³

Given the unusual organization of the Master albums, which contain not only photographs, but also lithographs, drawings, hotel receipts, and correspondence, I debated on how best to identify them. I considered two separate terms: albums and scrapbooks. The Library of Congress' website describes photographic albums as "accounts accumulated over time, often private and personal, preserved on blank pages in a book format,"³⁴ whereas "scrapbooks have been a common way of preserving not only photographs, but also newspaper clippings, pamphlets, documents, and other assorted items."³⁵ Furthermore, George Eastman House describes an album as typically containing photographs and possibly short captions describing each image. Though the

³² John Carter and Nicolas Barker, *ABC for Book-Collectors* (New Castle, Delaware: Oak Knoll Press, 2004), 141.

³³ Matt T. Roberts and Don Etherington, *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology* (Washington: Library of Congress, 1982), 84.

³⁴ Library of Congress Preservation, "Preservation of Scrapbooks and Albums," Library of Congress, <http://www.loc.gov/preserv/care/scrapbk.html>.

³⁵ *Ibid.*

material content of the Master albums resembles that of a scrapbook, their binding and book format far more resembles that of a Victorian album; consequently, for the sake of this thesis project, I refer to the collection as the Master albums.

Each album opens with a photographic or lithographic frontispiece, title page and general index. The frontispiece was often chosen to reflect the content of the album, for example his autobiographic albums often open with albumen photographs of Master, or of his home or church where he was living and working during the period of time covered by the album (Figure IV). Likewise, his travel albums open with a lithograph or albumen photograph of a monument or landscape of the country visited in the album; one album in particular, *Engadine 1872*, opens with a frontispiece of pressed flowers from the region (Figure V). The title page was hand written in Master's elegant script, and some are decorated further with illustrations. Master compiled each general index, deeming it an essential part of every album, and listing the subjects alphabetically by the name of persons, buildings, cities and events with the page number where the subject appears (Figure VI). Throughout the album the subjects from the general index are also written in the margins of the page on which they appear. Many of his travel albums also contain a skeleton route, which appears at the start of his travel albums, before the general index, and outlines his itinerary on a day-to-day basis, and specifies the mode of transport—steamship, train, horse, carriage, foot—by which he travelled (Figure VII). After the last page of text in most of his travel albums, Master pasted in all his hotel receipts from that particular trip, and arranged them by date (Figure VIII).

All the albums used the same paper watermarked with “Joynson Superfine,” made at an English paper mill company based in St. Mary Cray, Kent run by William

Joynson.³⁶ Master filled each page with lengthy descriptions and anecdotes pertaining to his life and travels, and illustrated his text with tipped-in albumen photographs (Figure IX), lithographs, drawings, newspapers clippings, and correspondence.

³⁶ Peter Heinecke, "St. Mary Cray Paper Mill," Learning Centers at Ancestry.com, <http://freepages.genealogy.rootsweb.ancestry.com/~barrowsr/Stories/JoynsoslPaperMill/St.Mary%20Cray%20Paper%20Mills%20by%20Peter%20Heinecke.htm>.

5. Album Inventory: Description of Five Autobiographic Albums

Introductory Note: In this section, each of the five autobiographic volumes is summarized and briefly described. In the entries:

Titles provides three different titles: the first is the title that appears on the album's housing, the second is the title that appears on the spine of the album, and the third is the title that appears on the title page of the album. Titles are transcribed, as they appear with capitalization, punctuation, and spelling maintained. Line breaks in titles are indicated by back slashes.

Dates covered refer to the inclusive dates that are covered in the album.

Accession Number is the number that was given to each album when George Eastman House accessioned it in, or shortly after, 1953. Each accession number is unique, unlike the call number 04.1 M42 that was assigned at the time to the entire group of twenty-one albums.

Dimensions are of the album. These are given in centimeters and refer to height by width by depth.

General Index is an index of subjects including places, names and events that Master provided for the volume. It appears immediately after the title page and is usually, although not always, numbered in Roman numerals. It indicates the page on which the subject appears in the album.

Index of Illustrations is an index of images (photographs, lithographs, and drawings) that Master provided for the volume. It appears after the general index, and not all volumes have this index.

Pages refers to the numbered pages in the album; Master only numbered the pages starting from the first page of the first chapter of his written text.

Copies of Master's published writings provides a list of the titles of publications included in the volume.

Parishes listed are those where Master worked during the years covered in the volume.

Photographers comprises a list of both commercial and amateur photographers whose photographs appear and are credited in the volume; however, often there are more photographs in the album that are not credited. The photographers' names are listed alphabetically by last name. Brief biographies for each photographer are provided in section 7, ***List of Photographers***.

Notes summarize the album's contents, and include brief information on material (images and texts) pasted and inserted into the album. The five autobiographic albums are referred to as volumes I through V.

Volume I of the Autobiographic Albums

Title on album housing: *Mea Vita\ Vol. I\ 1823-1859*

Title on album spine: *Mea Vita.\ Vol. I.\ 1823 to 1859.*

Title on title page: *Fragmina\ Vitae Meae\, or\ Some Reminiscencies [sic] of\ My Life,\ by\ George Streynsham Master,\ Vol. I.\ from my birth in 1823\ to\ my departure from Welshampton\ in 1859.*

Dates covered: 1823 to 1859

Accession Number: 6388

Dimensions: 28.5 cm x 24 cm x 7.5 cm

General Index: I-XVII

Pages: 1-275

Parishes where Master worked during the time covered by this album:

- Curate of the Vicarage of Ellesmere, Shropshire, 1846-1848
- Vicar of Welshampton, Ellesmere, Shropshire, 1848-1859

Photographers whose work appears and is credited in the album:

- King, Walker
- Stant, W.

Notes: This album is the first of five volumes comprising the autobiography of nineteenth-century clergyman George Streynsham Master. He began writing his autobiography in 1875 (Figure X); starting with his birth in 1823 and continuing through his school years, start of his clergy years and his marriage to Harriet Susannah Hunt in 1848. Album includes lithographs, correspondence, albumen photographs, drawings and newspaper clippings.

Volume II of Autobiographic Albums

Title on album housing: *Mea Via [sic]\ Vol. 2\ 1859-1869*

Title on album spine: *Mea Vita\ Vol. 2.\ 1859 to 1869.*

Title on title page: *Fragmina\ Vitae\ Meae,\ or\ Some Reminiscencies [sic] of\ My Life,\ by\ George Streynsham Master,\ Vol. II,\ containing my experiences\ as Vicar of Twickenham,\ from 1859 to 1865,\ and as Rector of West Dean,\ from 1865 to 1869.*

Dates covered: 1859 to 1869

Accession Number: 6386

Dimensions: 28.8 cm x 23.5 cm x 7.8 cm

General Index: I-XVI

Pages: 1-388

Copies of Master's published writings:

- *On Roman Remains found at Holbury, near Dean.* Devizes, Wiltshire: H. F. & E. Bull, Printers and Publishers, 1870.

Parishes where Master worked during the time covered by this album:

- Vicar of Twickenham, Saint Mary Church, Middlesex, 1859-1865
- Rector of West Dean, Salisbury, Wiltshire, 1865-1885

Photographers whose work appears and is credited in the album:

- De Mouxy, Joseph

Notes: This album is the second volume of his autobiography, and discusses Master's time as vicar of Saint Mary's Church, Twickenham, Middlesex. He restores the parish church, builds a new church at Whitton, and discusses his day-to-day dealings with the parish. Master writes about his parents' death, and his role as executor to his father's will. Album includes correspondence, lithographs, and albumen photographs.

Volume III of Autobiographic Albums

Title on album housing: *Mea Vita\ Vol. 3\ 1870-1885*

Title on album spine: *Mea Vita\ Vol. 3.\ 1870 to 1885.*

Title on title page: *Fragmina\ Vitae Meae,\ or Some Reminiscencies [sic] of\ My Life,\ by\ George Streynsham Master,\ Vol. III,\ containing my experiences\ as Rector of West-Dean,\ from 1870 to 1885.*

Dates covered: 1870 to 1885

Accession Number: 6387

Dimensions: 28.7 cm x 24. 5 cm x 7.4 cm

General Index: I-XXVI

Pages: 1-453

Copies of Master's published writings:

- *Collections for a History of West Dean.* Devizes, Wiltshire: H. F. Bull, Printer, 1885.

Parishes where Master worked during the time covered by this album:

- Rector of West Dean, Salisbury, Wiltshire, 1865-1885

Photographers whose work appears and is credited in the album:

- Hooper, Colonel Willoughby Wallace
- Latchmore, Thomas Benwell
- Ward

Notes: In this third volume of his autobiography, Master reflects on family gatherings, and includes two family group photographs. Master discusses the famine in India (1876-7), and the work of his brother John Henry Master in helping the famine victims. His brother sent Master photographs of the devastation, one of which was taken by Colonel

Willoughby Wallace Hooper (See entry in section 7, *List of Photographers*). The volume ends with Master resigning as rector of West Dean in 1885. Album contains correspondence, newspaper clippings, lithographs, cartes-de-visite and cabinet sized portraits of friends and family, as well as albumen photographs of his house and parish at West Dean, Wiltshire.

Volume IV of Autobiographic Albums

Title on album housing: *Mea Vita\ Vol. 4\ 1886-1893*

Title on album spine: *Mea Vita\ Vol. 4.\ 1886 to 1893.*

Title on title page: *Fragmina\ Vitae Meae,\ or\ Some Reminiscencies [sic] of\ My Life,\ by\ George Streynsham Master,\ Vol. IV,\ containing my experiences\ at\ Bourton-Grange,\ Flax-Bourton,\ from 1886 to 1893.*

Dates covered: 1886 to 1893

Accession Number: 6264

Dimensions: 28.3 cm x 24.5 cm x 6 cm

General Index: The general index precedes the index of illustrations

Index of Illustrations: The index of illustrations comes after the general index

Pages: 1-452

Copies of Master's published writings:

- *Collections for a parochial history of Flax Bourton.* Bristol: Lavars & Co., 1893.

Photographers and/or agencies whose work appears and is credited in the album:

- Frith's Series
- Hills and Saunders
- Kirby, J. G.
- Noack, Alfred
- Pettitt's Series
- Price, G.
- W., G. W. (George Washington Wilson entry in section 7, *List of Photographers*)

Notes: This fourth volume of his autobiography opens with Master living at Bourton Grange in Flax Bourton, Somerset where he and his wife Harriet have retired in 1885. Master describes his participation in Queen Victoria's Golden Jubilee celebrations in his small town in 1887. Also, Master discusses the many visits he and his wife receive from friends and family (Figures XI and XII), and recounts three separate trips to Paris, Cannes, Nice, Mentone and Genoa in the years of 1888 (February 3-May 8), 1890 (January 5- April 16), and a final trip in 1892 (January 27-June 2), all of which do not form the subjects of albums. Unfortunately, a year after that last trip in 1893, his wife Harriet dies unexpectedly from pneumonia at Bourton Grange (Figure XIII). Album includes newspaper clippings, correspondence and albumen photographs.

Volume V of Autobiographic Albums

Title on album housing: *Mea Vita* \ Vol. 5 \ 1894-1900.

Title on album spine: *Mea Vita* \ Vol. 5. \ 1894 to 1900.

Title on title page: *Fragmina* \ *Vitae Meae*, \ or \ *Some Reminiscencies [sic] of* \ *My Life*, \ by \ *George Streynsham Master*, \ Vol. V, \ containing my experiences \ at \ *Bourton Grange*, \ *Flax-Bourton*, \ 1894-1900

Dates covered: 1894 to 1900

Accession Number: 6265

Dimensions: 29 cm x 24.5 cm x 5 cm

General Index: I-VI

Pages: 1-289

Copies of Master's published writings:

- *Collections for a parochial history of Backwell*. Bristol: Lavars & Co., 1898.

Photographers whose work appears and is credited in the album:

- Amateur photographers including his nephew Charles Onslow Master and niece Hilda Master, Augusta Steward, and Reverend W. A. Woodward

Notes: This album is the final volume of his autobiography (Figure XIV), which Master begins by lamenting his life as a widower. Master names his oldest nephew, Charles Onslow Master, as heir to his estate, and in 1899 the nephew, his wife Wilhelmina and two sons move from South Africa to Bourton Grange, Flax Bourton, Somerset. A year later, Master dies from pneumonia on November 8, 1900. His nephew writes the final page of the volume explaining his uncle's death, and pastes a copy of Master's obituary

from a local newspaper. Album includes newspaper clippings, correspondence, albumen photographs and silver gelatin prints.

6. Album Inventory: Description of Sixteen Travel Albums

Introductory Note: In this section, each of the sixteen travel albums is summarized and briefly described. In the entries:

Titles provides three different titles: the first is the title that appears on the album's housing, the second is the title that appears on the spine of the album, and the third is the title that appears on the title page of the album. Titles are transcribed, as they appear with capitalization, punctuation, and spelling maintained. Line breaks in titles are indicated by back slashes.

Dates of trip refer to the inclusive dates of the travel described in the album.

Accession Number is the number that was given to each album when George Eastman House accessioned it in, or shortly after, 1953. Each accession number is unique, unlike the call number 04.1 M42 that was assigned at the time to the entire group of twenty-one albums.

Dimensions are of the album. These are given in centimeters and refer to height by width by depth.

Skeleton Routes is a list of Master's itinerary on a day-to-day basis, and specifies the mode of transport by which he travelled. It appears immediately after the title page, and is usually, although not always, numbered in Roman numerals. However, not all travel albums have skeleton routes.

General Index is an index of subjects including places, names and events that Master provided for the volume. It appears immediately after the skeleton route and is usually, although not always, numbered in Roman numerals. It indicates the page on which the subject appears in the album.

Pages refers to the numbered pages in the album; Master only numbered the pages starting from the first page of the first chapter.

Hotel Receipts refers to the pages after the final page of text, where Master includes in date order the receipts from all of his hotels during the trip described in the album.

Photographers comprises a list of both commercial and amateur photographers whose photographs appear and are credited in the album; however, often there are more photographs in the album that are not credited. The photographers' names are listed alphabetically by last name. Brief biographies for each photographer are provided in section 7, ***List of Photographers***.

Notes summarize the album's contents, and include brief information on material (images and texts) pasted and inserted into the album. The sixteen travel albums are referred to as albums one through sixteen.

First Travel Album

Title on album housing: *A Tour in Germany\ (part of a set of travel manuscripts)\ 1845*

Title on album spine: *A Tour\ in\ Germany.\ 1845.*

Title on title page: *Journal\ of a Tour in\ Germany,\ in the months of\ July, August, September,\ and October,\ 1845.\ with map showing route\ and\ Alphabetical Index*

Dates of trip: July 9 to October 16, 1845

Accession Number: 6259

Dimensions: 28.8 cm x 23.5 cm x 2.6 cm

General Index: The general index in this album precedes the start of Chapter I

Pages: 1-183

Notes: On holiday from his studies at Oxford University, Master records his first foreign tour through Germany with his friend Thomas-Robert-Charles, son of Baron Dimsdale of Camfield Place, Hertfordshire. They travel along the Rhine, visiting many cathedrals and churches in Frankfurt, Nuremburg, Dresden, Prague and Vienna. The album includes lithographs and engravings, but no albumen photographs. The frontispiece of this album is a map outlining his travel route in Germany.

Second Travel Album

Title on album housing: *Scotland\ 1848, '52, '54, '71*

Title on album spine: *Scotland*

Title on title page: *Four Trips\ to\ Scotland\ in the years\ 1848, 1852, 1854, 1871.*

Dates of trips: May 5 to June 8, 1848

June 10 to July 2, 1852

August 7 to September 14, 1854

July 3 to August 12, 1871

Accession Number: 6385

Dimensions: 28.7 cm x 24.5 cm x 5.3 cm

Skeleton Route: The skeleton route precedes the general index

General Index: The general index comes after the skeleton route

Pages: 1-336

Photographers whose work appears and is credited in the album:

- Valentine, James

Notes: This album compiles four separate tours through Scotland. The first tour in 1848 records his and his wife Harriet's honeymoon, and includes lithographs, Master's drawings, and albumen photographs of church interiors, landscapes, Glasgow Cathedral, and the tomb of Sir Walter Scott. On their second tour of Scotland in 1852, he purchased no photographs, and used sketches only to illustrate the trip. In 1854, they took a third tour of Scotland for a summer holiday, and toured the Island of Arran, of which he includes a map on page 102 of the album. Master includes sketches from his pocketbook, lithographs, and albumen photographs. In 1871, Master and his wife made their fourth

tour of Scotland, for which he used one of the editions of Murray's *Handbook for Travellers in Scotland*; the edition and publication date are unknown. Also in this album, Master recounts his encounter with Mr. Thomas Cook, the tour guide who organized European tours for British travellers.

Third Travel Album

Title on album housing: *Switzerland*

Title on album spine: *Switzerland*

Title on title page: *Six Weeks\ in\ Switzerland\ in\ August & September,\ 1861.*

Dates of trip: August 12 to September 21, 1861

Accession Number: 6258

Dimensions: 29.4 cm x 24 cm x 3 cm

Skeleton Route: The skeleton route comes after the title page

Pages: 1-155

Notes: This album recounts a holiday to Switzerland. He and his wife Harriet visit cathedrals, churches and monuments, but mostly they hike in the mountains of the Swiss Alps. Album includes lithographs of Basel-and Lucerne, as well as landscape views of mountains, glaciers and springs. There are no albumen photographs in this album.

Fourth Travel Album

Title on album housing: *Italian Lakes\ Venice*

Title on album spine: *Italian Lakes\ Venice*

Title on title page: *Six Weeks in\ Switzerland,\ The Italian Lakes and\ Venice,\ in\ the Autumn of 1862.*

Dates of trip: August 25 to October 9, 1862

Accession Number: 6254

Dimensions: 29.5 cm x 24 cm x 3.7 cm

Skeleton Route: The skeleton route comes after the title page

Pages: 1-212

Notes: In August 1862, Master and his wife leave Twickenham for six weeks in Switzerland, and northern Italy. Their journey begins in Paris from where they take a train to Geneva. They begin their tour through the Swiss Alps, making their way from Geneva to Lausanne, and down to the Italian Lakes, by train, donkey, horse and carriage. They visit Lake Lugarno, Lake Como and Lake Maggiore, before travelling to Milan, Verona, and Venice. Master mentions using *Murray's Handbook for Travellers in Switzerland* that includes entries on the Italian Lakes, but for which the edition and date of publication are not known. Album includes lithographs of Lausanne, Arona on Lake Maggiore, the Milan Cathedral, and albumen photographs of monuments and sites in the larger cities visited, including Milan, Verona, Paris and Strasbourg.

Fifth Travel Album

Title on album housing: *English Lakes\ 1863*

Title on album spine: *English Lakes*

Title on title page: *A Ramble among\ the\ English Lakes\ in\ August & September\ 1863*

Dates of trip: August 18 to September 9, 1863

Accession Number: 6384

Dimensions: 29.3 cm x 23.7 cm x 2.5 cm

Skeleton Route: The skeleton route comes after the title page

Pages: 1-105

Notes: In this album, Master describes a holiday that he and his wife Harriet start in Carlisle, Cumbria, touring through the Lake District. Master describes the beauty of his surroundings, and his enjoyment of strolling through countryside. He and Harriet visit churches and cathedrals, whose architecture Master describes in detail. They visit the graves of William Wordsworth and Hartley Coleridge, as well as Wordsworth's house Rydal Mount on Rydal Water. Album includes lithographs, engravings, albumen photographs and floral specimens. The frontispiece of this album is a fold out map of the Lake District of Cumberland, Westmorland and Lancashire, on which Master has outlined in red his travel route through the Lake District.

Sixth Travel Album

Title on album housing: *South of France, \ Italy, Rome, \ Naples. 1864*

Title on album spine: *South of France, \ Italy, Rome, \ Naples.*

Title on title page: *Journal \ of a Tour in \ The South of France, \ and \ Italy, \ in the months of \ January, February, \ March, & April \ 1864.*

Dates of trip: January 1 to April 7, 1864

Accession Number: 6263

Dimensions: 29.3 cm x 25 cm x 8.5 cm

Skeleton Route: The skeleton route precedes the general index

General Index: The general index comes after the skeleton route

Pages: 1-567

Hotel Receipts: 533-567

Photographers and/or agencies whose work appears and is credited in the album:

- Altobelli and Molins
- Baldus, Édouard
- Degoix, Celestino
- Fratelli D'Alessandri
- Goddard, A.
- Quinet, Achille
- Sommer & Behles

Notes: In 1864, Master and his wife travel south from Paris, France to Rome, Italy. He describes the churches, cathedrals, amphitheatres and other architectural structures that they visit, and describes the towns they pass through. They travel by train, steamship,

horse, foot and carriage. In Master's sixteenth travel album (see below), which covers a trip through Southern Italy and Sicily, he mentions using an 1864 edition of *Murray's Handbook for Travellers in Southern Italy and Sicily*; this edition was most likely purchased for this trip to Italy. In Italy, they visit the Tower of Pisa, and the Vatican and the Coliseum in Rome. Master describes the art, sculptures and architecture of Rome and the Vatican (Figure XV). Album includes lithographs, engravings and albumen photographs of the sites visited.

Seventh Travel Album

Title on album housing: *Tyrol\ 1868*

Title on album spine: *Tyrol*

Title on title page: *Journal of a\ Tour in the\ Tyrol,\ in the months of\ June and July,\ 1868.*

Dates of trip: June 8 to July 19, 1868

Accession Number: 6251

Dimensions: 29 cm x 24 cm x 4.5 cm

Skeleton Route: The skeleton route precedes the general index

General Index: The general index comes after the skeleton route

Pages: 1-206

Hotel Receipts: 181-206

Photographers whose work appears and is credited in the album:

- Bisson Frères and Emile Placet
- Böttger, George
- Moosbrugger, P.
- Walch, M.

Notes: The tour through the Tyrol takes Master and his wife through the mountainous region on the border between Austria and Italy. Master uses *Murray's Handbook for Travellers in Southern Germany* that includes entries on the Tyrol, but for which the exact edition and date of publication are not known. Also, he refers to Joseph Churchill and G. C. Gilbert's 1864 *The Dolomite Mountains*. Master enjoys long rambling walks through the countryside and the mountains. He describes the architecture of the many

cathedrals and churches they visit. The frontispiece of this album is a map outlining in red Master's travel route from England through the Tyrol (Figure XVI). Album includes lithographs, drawings, albumen photographs and floral specimens.

Eighth Travel Album

Title on album housing: *Seaside Holidays*

Title on album spine: *Seaside Holidays*

Title on title page: *Seaside Trips, Etc.\ in\ 1869, 1870,\ 1875, 1876, 1878, 1888.*

Dates of trips: October 4 to 15, 1869

March 8 to March 26, 1870

February 22 to March 6, 1875

February 21 to March 17, 1876

February 18 to March 2, 1878

August 13 to August 23, 1878

November 27 to December 6, 1888

Accession Number: 6257

Dimensions: 28.5 cm x 24 cm x 4 cm

General Index: I-V

Pages: 1-311

Photographers and/or agencies whose work appears and is credited in the album:

- Bedford, Francis
- Frith's Series
- Wells, W. H.

Notes: This album is a compilation of seven separate trips to the English seaside that Master and his wife took from 1869 to 1888. Their first trip in 1869 took them from West Dean, Salisbury, Wiltshire to Seaton, Exeter, Newton and finally to Torquay in Devon. Their second trip in 1870 was spent only in Torquay, Devon (see Figures XIX

and XX). On their third tour in 1875, they visited Sidbury and Ladram Bay, both in Devon. Their fourth trip the next year took them to Plymouth, Devon and Penzance, Cornwall visiting Land's End and Logan Rock. In the spring of 1878, they took another trip to the coast of Devon, passing through Exeter and Exmouth and Budleigh Salterton. In August of that same year, they toured through south west Wales, visiting Tenby, Giltar Point, Lydstep Bay, and Penally. Their final trip to the seaside in 1888 was to Langland Bay, in south Wales. Album includes albumen photographs, lithographs and Master's own drawings.

Ninth Travel Album

Title on album housing: *Engadine\ 1872*

Title on album spine: *Engadine*

Title on title page: *Journal of a\ Tour in the\ Engadine,\ in the months of\ July and August,\ 1872.*

Dates of trip: July 16 to September 7, 1872

Accession Number: 6256

Dimensions: 28.6 cm x 23.5 cm x 3.3 cm

Skeleton Route: The skeleton route precedes the general index

General Index: The general index comes after the skeleton route

Pages: 1-144

Hotel Receipts: 121-144

Photographers whose work appears and is credited in the album:

- Braun, Adolphe
- Richard, T.

Notes: “My wife & I resume with pleasure a style of holiday-making which has become almost a passion with us both,” writes Master at the start of this album. Master and his wife begin their journey in Folkstone, Kent taking the steamship to Boulogne, France and then by train to Paris, where Master bemoans the changed aspects of the city after the revolution of 1871, writing “that the Palais Royal and Palais de Justice, since last we saw them in integrity, now changed to ghastly ruin, with the words, ‘Republique Française’ ‘Liberté, égalité, fraternité’ painted in grim satire upon the mutilated facades” (*Engadine*, page 5). From Paris, they travel to Zurich and Pontresina in Switzerland, touring through

the mountain passes and alpine valleys of the Engadine. The album includes a map of Switzerland that outlines in red Master's travel route through the Engadine; it is taken from *Murray's Handbook for Travellers in Switzerland and the Alps of Savoy and Piedmont*, for which the edition and date of publication are not known. Album includes lithographs, albumen photographs and floral specimens (see Figure V).

Tenth Travel Album

Title on album housing: *Pyrenes* [sic] \ 1873

Title on album spine: *Pyrenees*

Title on title page: *Journal\ of a\ Tour\ in the\ Pyrenees Etc.\ in the months of\ April and May,\ 1873.*

Dates of trip: March 31 to May 14, 1873

Accession Number: 6383

Dimensions: 28.8 cm x 23.5 cm x 4 cm

Skeleton Route: The skeleton route precedes the general index

General Index: The general index comes after the skeleton route

Pages: 1-176

Hotel Receipts: 161-176

Photographers whose work appears and is credited in the album:

- Pacaulz, M.
- Provost, J.
- Soulé, G.

Notes: In this album, Master and his wife leave England during the winter months, because Harriet suffers alternately from chills and fevers, and is advised by her doctor to seek warmer weather in the south. Master uses *Murray's Handbook for Travellers in France, Alsace, and Lorraine* that included entries on the Pyrenees, but for which the exact edition and date of publication are not known. They visit Tours, Poitiers, and Bourdeaux on their way down to the mountainous region of the Pyrenees; there they stop

in Pau, Luchon, Toulouse, and the Grotto of the Blessed Virgin in Lourdes, a small town in the foothills of the Pyrenees. Album includes lithographs and albumen photographs.

Eleventh Travel Album

Title on album housing: *South of France, \ Italy, Rome and Naples \ 1874*

Title on album spine: *South of France \ Italy Rome \ & Naples*

Title on title page: *Journal \ of a Second Tour \ in \ the South of France, \ and \ Italy, Etc. \ in the months of \ February, \ March, \ and \ April, \ 1874.*

Dates of trip: January 27 to April 2, 1874

Accession Number: 6253

Dimensions: 28.8 cm x 23.5 cm x 6 cm

Skeleton Route: The skeleton route precedes the general index

General Index: The general index comes after the skeleton route

Pages: 1-300

Hotel Receipts: 277-300

Photographers and/or agencies whose work appears and is credited in the album:

- Aleo & Davanne
- Braun, Adolphe
- Fotografia dell'Emilia
- Fratelli Alinari
- Garcin, Auguste

Notes: On January 27, 1874, the Masters leave their home in West Dean, Wiltshire for a three-month tour beginning in Dover, from where they take the steamship to Calais, France. From the port town they proceed by train to the French capital before making their way south to Nimes, Marseilles, Cannes and Nice. From the coast of southern France, they journey through Italy, from San Remo and Genoa, stopping in Rome,

Naples, Pompeii and Florence. They return to England travelling through Bologna, Turin in Italy and Geneva, Montreux and Lausanne in Switzerland. In the different cities, they visit the churches, cathedrals, museums, and ancient ruins, and Master comments on the architecture and local peoples. Throughout the trip, Master uses Murray's series of handbooks for travellers, for which the edition and date of publication are not known; it is possible that Master was consulting more than one handbook. Album includes albumen photographs, some of which are panoramas of Cannes, France.

Twelfth Travel Album

Title on album housing: *Schlangenbad and Muren [sic] 1875*

Title on album spine: *Schlan\genbad\ and Mürren\ 1875*

Title on title page: *Schlangenbad,\ &\ Mürren,\ a Continental Holiday,\ in the months\ of June & July,\ 1875.*

Dates of trip: June 15 to July 17, 1875

Accession Number: 6261

Dimensions: 28.8 cm x 23.3 cm x 2.5 cm

General Index: The general index precedes the skeleton route

Skeleton Route: The skeleton route comes after the general index

Pages: 1-100

Hotel Receipts: 89-100

Photographers and/or agencies whose work appears and is credited in the album:

- Braun, Adolphe
- Frith's Series
- Gabler, A.
- Garcin, Auguste
- Leuthold, R.

Notes: For their summer holiday, Master and his wife Harriet accompany her cousin, Helen Malony, on a thirty-day continental tour to the baths of Schlangenbad, a small health resort town situated in the valley of the Taunus mountain range in the Hesse province of Germany. They travel by train from London to Dover, and from there, by steamship to Calais, France. From there, they take the train to Brussels, Eltville, and on

to Schlangenbad, Germany. After spending a week in the baths of Schlangenbad, they head to Frankfurt for a few days before stopping in the Mürren Alps in Switzerland, where Master collects floral specimens and butterflies. From the town of Mürren, he ascends Mount Schilthorn. Album includes albumen photographs.

Thirteenth Travel Album

Title on album housing: *Homburg and Switzerland\ 1877*

Title on album spine: *Homburg\ and\ Switzerland\ 1877*

Title on title page: *Journal\ of a\ Tour\ to\ Homburg,\ and\ Switzerland\ in the months of\ July & August\ 1877.*

Dates of trip: July 9 to August 30, 1877

Accession Number: 6255

Dimensions: 28.5 cm x 24 cm x 3.2 cm

Skeleton Route: The skeleton route precedes the general index

General Index: The general index comes after the skeleton route

Pages: 1-153

Hotel Receipts: 134-153

Photographers and/or agencies whose work appears and is credited in the album:

- Frith's Series
- Garcin, Auguste

Notes: In July 1877, due to health reasons, Master and his wife take themselves to Hamburg, Germany for two months at the Elizabeth Spring. They leave Dover by steamship to Calais, France from where they take the train to Hamburg, passing through Antwerp. On the train, Master comments on the weather, train travel itself, the scenery and other passengers. In Antwerp, they visit churches, cathedrals and local markets. They leave Hamburg by train taking Arth-Rigi Railway through the Black Forest to Switzerland, where they visit the Great Glacier D'Aletch. Album includes albumen photographs, newspaper clippings, correspondence, and lithographs.

Fourteenth Travel Album

Title on album housing: *Norway\ 1879*

Title on album spine: *Norway\ Etc.\ 1879.*

Title on title page: *A Visit\ to\ Norway, Etc.\ in the months of\ August and September,\ 1879.*

Dates of trip: August 5 to September 13, 1879

Accession Number: 6260

Dimensions: 29 cm x 24 cm x 4.5 cm

General Index: The general index precedes the skeleton route

Skeleton Route: The skeleton route comes after the general index

Pages: 1-136

Hotel Receipts: 114-136

Photographers whose work appears and is credited in the album:

- Knudsen, Knud
- Ranch, Wilhelm
- Selmer, Marcus

Notes: Master and his wife Harriet leave West Dean on August 5, 1879 for a two-month tour of Norway, accompanied by his brother John Henry Master. They begin their tour in Dover, from where they take a steamship to Calais, France, and make their way by train to Brussels, then Cologne before taking the train to Hamburg. From there, they take a steamship to Copenhagen, Denmark and Oslo (formerly Christiania), Norway. In Copenhagen, they visit churches, and museums and Master comments on the birds, the landscape, the villages and locals they encounter. Their journey through Norway is done

mostly by horseback, pursuing a commonly travelled route through the Norwegian valleys and mountains. Master uses *Murray's Handbook for Travellers in Norway*, for which the edition and date of publication are not known. At the start of the album, Master includes a fold out map of Norway. Album includes albumen photographs.

Fifteenth Travel Album

Title on album housing: *Riviera\ 1880*

Title on album spine: *Riviera\ 1880*

Title on title page: *Nine Weeks\ on the\ Riviera\ di Levante & Ponente,\ in the months of\ February, March, & April,\ 1880.*

Dates of trip: February 3 to April 15, 1880

Accession Number: 6252

Dimensions: 29.5 cm x 24 cm x 3.7 cm

General Index: The general index comes after the title page

Pages: 1-130

Hotel Receipts: After the end of the text from page 130

Notes: Due to his wife's illness from bronchitis, her doctor orders her south, and Master organizes a trip to the French Riviera. They leave Dover for Calais by steamship and arrive in Paris by train where they stay for a few days. From Paris they travel south by train through Turin, Pegli, Rapallo, Mentone, Cannes, Nice, and Marseilles. In Rapallo and the Riviera di Levante while his wife Harriet recovers her health, Master takes long walks, visits churches, cathedrals, and comments on the architecture and sculptures.

Album includes albumen photographs, but no photographers are credited. There is a drawn map of the Peninsula of Porto Fino on page 33 of this album.

Sixteenth Travel Album

Title on album housing: *Riviera, Italy, Sicily, Capri*

Title on album spine: *Riviera, \ Italy, Sicily, \ Capri \ 1880-1*

Title on title page: *The Riviera, \ Italy, \ Sicily, & Capri. \ A Tour, for health, \ from November 1880, \ to April 1881.*

Dates of trip: November 2, 1880 to April 26, 1881

Accession Number: 6262

Dimensions: 29 cm x 25 cm x 8.5 cm

Skeleton Route: I-II

General Index: III-XIV

Pages: 1-294

Hotel Receipts: 251-294

Photographers and/or agencies whose work appears and is credited in the album:

- Mr. Chamier
- Lombardi, Paolo
- Mauri, Achille
- Sommer, Giorgio
- A. & T. Tagliarini

Notes: In November of 1880, his wife Harriet's doctor advises that she not endure another English winter, and Master and Harriet leave on a six-month tour of the French Riviera, Italy, Sicily and Capri. They leave West Dean for Dover, taking a steamship to Calais and the train to Paris; from there they head south by train to Marseilles, Cannes, Mentone, and San Remo. They spend the New Year in San Remo, before making their

way to Genoa, Pisa and finally Rome where they spend ten days. From there they move to Messina, Taormina, Catania, Syracuse and finally to Palermo, Sicily. They make their way back through Messina again, Naples, Pompeii and Sorrento to Capri, where they spend a month before moving gradually north through Naples, Rome, Siena, Florence, Milan, Turin, and Paris and finally home. As usual, they visit churches and cathedrals, and Master writes enthusiastic descriptions of geography, culture, cities, landscapes, weather, tourism, antiquities and excavations of Roman ruins. On page 113 of this album, Master wrote, "Judging of it [Palermo] from our own impressions, as compared with the description given by Murray in his Handbook of 1864, we are sure that a great improvement has in the interval between that time and this been effected (...)." This passage reveals that Master is using an older edition of *Murray's Handbook for Travellers in Southern Italy and Sicily* from 1864, when he and Harriet first travelled to Italy (see the sixth travel album). Also, he mentions using a Baedeker's guide, but he does not specify its title or publication date. Album includes drawings, gouache paintings, lithographs and albumen photographs.

7. List of Photographers and Their Biographies

Introductory Note: This section provides biographical information on the nineteenth-century commercial and amateur photographers whose works appear in Master's albums. The Master albums contain many photographs by as yet unidentified photographers, and this list represents only those photographers whose work is credited in the albums.

The list is organized alphabetically by photographers' last name (i.e. Baldus, Édouard) or name of the photographic studio under which they practiced (i.e. Aleo & Davanne). The *Encyclopedia of Nineteenth-Century Photography* (2008) edited by John Hannavy and the Getty's Union List of Artist Names Online were used to establish the names, birth and death dates. Each entry provides biographical information on the photographer or photographic studio with emphasis on what is relevant to the work found in the album(s), and the title of the relevant album(s) are cited.

—A—

Fratelli Alinari

The Fratelli Alinari firm was founded in 1854 by brothers Leopoldo (1832-1865), Giuseppe (1836-1890), and Romualdo (1830-1891) in Florence, Italy.³⁷ Leopoldo Alinari had apprenticed for several years with engraver Luigi Bardi (unknown dates), and learned the new art of photography from him. The brothers' shop sold photographic views to tourists, concentrating on views of monuments and panoramas of cities in Tuscany, in particular of Florence, Pisa, Siena, and Arezzo. In 1865, Leopoldo died, leaving his two brothers in charge of their growing business. Five years later the Alinari

³⁷ Silvia Paoli, "Alinari, Fratelli," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 25.

brothers had opened two more shops, another in Florence and one in Rome.³⁸ Giuseppe and Romualdo ran the shop until their deaths in 1890 and 1891 respectively, at which time Leopoldo's son, Vittorio Alinari (1859-1932), took over and ran the business until he sold it in 1920. The Alinari Archives exists still today in Florence, Italy.

Photographs of Florence, Italy by Fratelli Alinari appear in *Journal of a second Tour in the South of France and Italy, in the Months of February, March, and April 1874*.

Aleo & Davanne

Louis-Alphonse Davanne (1824-1912) was a chemist, teacher, and innovator of photographic processes, and a founding member of the Société Française de Photographie in 1854.³⁹ In 1868, Davanne entered into a partnership with photographer Miguel Aleo (unknown dates) who had recently moved from Nice, where he had specialized in landscape photographs; together they sold views of Menton and environs under the name "Aleo & Davanne."⁴⁰

Photographs of Menton, France by "Aleo & Davanne" appear in *Journal of a second Tour in the South of France and Italy, in the Months of February, March, and April 1874*.

Aleo, Miguel (unknown dates)

See Aleo & Davanne

³⁸ Ibid., 26.

³⁹ Johan Swinnen, "Davanne, Louis-Alphonse (1824-1912)," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 386.

⁴⁰ Olivier Loiseaux, "Des Dons Spontanes," Tresor Photographiques Societe de Geographie, <http://expositions.bnf.fr/socgeo/reperes/03.htm>.

Altobelli and Molins

The firm of Altobelli and Molins was made up of Gioacchino Altobelli (1814-1879) and Pompeo Molins (1827-ca. 1893) who had both originally studied portrait painting before turning to photography. They operated a studio in Rome from 1860 to 1865, and sold views of Rome that they signed “Altobelli e Molins.”⁴¹ They produced albumen prints of St. Peter’s in Rome that Master purchased when he travelled there in 1864. Though the partnership dissolved in 1865, both Altobelli and Molins continued to photograph independently.

Photographs by Altobelli and Molins appear in *Journal of a Tour in the South of France and Italy, in the Months of January, February, March & April 1864*.

Altobelli, Gioacchino (1814-1879)

See Altobelli and Molins

Amateur Photographers

Master credited many of his photographs to amateur photographers, either family or acquaintances. The pursuit of photography was mainly a “gentlemanly” activity, pursued by those with the education, time and money to take it up. Often these included those practicing in the professional fields of science, medicine, law, and religion.⁴² Seven such photographers are found in three of Master’s albums.

⁴¹ Alistair Crawford, “Altobelli, Gioacchino (1814-1879) and Molins, Pompeo (1827-c. 1893),” in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 30.

⁴² Becky Simmons, “Amateur Photographers, Camera Clubs, and Societies,” in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 32.

Mr. Chamier is credited to photographs in *The Riviera, Italy, Sicily, & Capri. A Tour, for Health, from November 1880, to April 1881.*

W. Stant and Walker King are credited to photographs in *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life by George Streynsham Master, Vol. I, From My Birth in 1823 to My Departure from Welshampton in 1859.*

Rev. W. A. Woodward, Master's niece Hilda Master and nephew Charles Onslow Master, and Augusta Steward are credited to photographs in *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life, by George Streynsham Master, Vol. V, Containing My Experiences at Bourton-Grange, Flax-Bourton, 1894-1900.*

—B—

Baldus, Édouard (1813-1889)

Édouard Baldus arrived in Paris to study painting in 1838, just a year before the announcement of the daguerreotype in 1839.⁴³ From 1850, Baldus worked as a photographer, and became known for his photographs of architecture, and sold his work through merchants in Paris, as well as in Italy, England and Germany.⁴⁴ In the 1860s, Baldus marketed his work to tourists, selling small-format albumen prints, such as those that Master purchased of the Roman theatre, the Cloisters of the Cathedral of St.

Trophime, and the church of St. Honorat, Aliscamps in Arles, France. See Figures XVII and XVIII for illustrations of Baldus' photographs.

Photographs by Édouard Baldus appear in *Journal of a Tour in the South of France and Italy, in the Months of January, February, March & April 1864.*

⁴³ Malcolm Daniel, "Baldus, Édouard (1813-1889)," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 107.

⁴⁴ *Ibid.*, 109.

Bedford, Francis (1816-1894)

Lithographer and water colorist by training, Francis Bedford became an accomplished architectural and landscape photographer. As many others, Bedford likely took up photography as a profession in 1851 or 1852, opening a photographic business in London, which ran until his death in 1894.⁴⁵ Much of his work focused on Wales and West England, with series on Somerset, Devon, and Stratford-on-Avon. In 1880, Bedford retired from photography and signed his business over to his son William, who died in 1893. Bedford followed a year later in 1894.⁴⁶ See Figures XIX and XX for illustrations of Bedford's photographs.

Photographs by Francis Bedford appear in *Seaside Trips, Etc. in 1869, 1870, 1875, 1876, 1878, 1888*; the photographs in the album are not signed by Bedford, but are identified as his, because the same images also appear in Francis Bedford's publication *Photographic Views of Torquay*.⁴⁷

Behles, Edmondo (1841-1921)

See Sommer & Behles

Bisson Frères

Louis-Auguste (1814-1876) and Auguste-Rosalie (1826-1900) Bisson were equally successful photographers, each running his own studio in Paris, France.⁴⁸ In 1852, they forged a partnership to combat the rising competition of various portrait studios around

⁴⁵ John Hannavy, "Bedford, Francis (1816-1894)," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 135.

⁴⁶ Ibid., 136.

⁴⁷ Francis Bedford, *Photographic Views of Torquay* (n.p., [1860s]).

⁴⁸ Milan Chlumsky, "Bisson, Louis-Auguste (1814-1876) and Auguste-Rosalie (1826-1900)," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 161.

Paris. They collaborated on many photographic projects, including their famous expeditions to the Swiss Alps, and Mont Blanc. However, these treks into the Alps, as well as other travels in France, Germany, and Italy increased the brothers' debt as opposed to their income; in 1863 the Bisson studio went bankrupt and Louis Auguste Bisson formed a partnership for a short time with French photographer Emile Placet (unknown dates).⁴⁹ Master purchased an albumen print of Reims Cathedral, and on its card mount is printed "E. Placet" and "Bisson Frères," indicating that the photograph was produced during the brief collaboration between Louis August Bisson and Emile Placet; the photograph appears in *Journal of a Tour in the Tyrol, in the Months of June and July, 1868*.

Bisson, Auguste-Rosalie (1826-1900)

See Bisson Frères

Bisson, Louis-Auguste (1814-1876)

See Bisson Frères

Böttger, Georg (1821-1901)

Originally trained as an engraver and lithographer, German photographer Georg Böttger practiced portrait photography in Nuremberg and Erlangen in 1850. In 1852, he moved to Munich, where he specialized in architectural images of monuments, and taught photography as well as sold photographic equipment. In 1872, he was named photographer to the Bavarian royal family, and became well known for his landscape and

⁴⁹ Ibid., 164.

city views of Germany and Austria.⁵⁰ Albumen prints of Munich are included in one of Master's album from 1868, *Journal of a Tour in the Tyrol, in the Months of June and July, 1868*.

Braun, Adolphe (1811-1877)

Adolphe Braun began his career as an artist-draughtsman designing floral patterns for textiles in his native region of Alsace in France.⁵¹ In 1850, he opened his first photography studio and publishing firm in Dornach, in the Haut-Rhin in Alsace, France. Braun employed his son Gaston, with whom he opened a second photographic studio in Paris around 1868.⁵² The photographic company also produced portraits, as well as stereographic views and panoramas of the Alsace region, Lausanne and Linthal in Switzerland, Mt Mürren in the Swiss Alps, and Germany—many of which appear in three of Master's albums, *Journal of a Tour in the Engadine, in the Months of July and August, 1872*; *Journal of a second Tour in the South of France and Italy, in the Months of February, March, and April 1874*; and *Schlungenbad & Murren, a Continental Holiday in the Months of June & July 1875*.

—C—

Mr. Chamier

⁵⁰ Stefanie Klamm, "Böttger, Georg (1821-1901)," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 195.

⁵¹ Naomi Rosenblum, "Braun, Adolphe (1812-1877)," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 203.

⁵² Getty Union List of Artist Names Online, "Braun, Adolphe (French photographer, 1811-1877)," The Getty, http://www.getty.edu/vow/ULANFullDisplay?find=braun&role=photographer&nation=&prev_page=1&subjectid=500016067.

Mr. Chamier is an amateur photographer whose work appears in *The Riviera, Italy, Sicily, & Capri. A Tour, for Health, from November 1880, to April 1881*. See the entry for amateur photographers for more information.

—D—

Fratelli D'Alessandri

In 1851, Antonio D'Alessandri (1818-1893) took up photography, and in 1856, opened a studio in Rome, working closely with his brother Paolo Francesco (1827-1889) and specializing in portraiture.⁵³ From 1858, Father Antonio D'Alessandri worked as the first official photographer to the Pope and the Vatican during the later years of the turbulent reign of Pope Pius IX (1792-1878).⁵⁴ Fratelli D'Alessandri had many distribution facilities in Paris, Vienna and Naples, and the firm was most active between the years 1860 and 1880. In Master's album *Journal of a Tour in the South of France and Italy, in the Months of January, February, March & April 1864*, he included an albumen print of the "Benediction of the World" by the Pope from the balcony of St. Peter's in Rome taken by Fratelli D'Alessandri.

Davanne, Louis-Alphonse (1824-1912)

See Aleo & Davanne.

De Mouxy, Joseph (unknown dates)

In 1862, Joseph De Mouxy was listed in the "Annuaire Commercial et Industriel Des Français en Angleterre" as a French photographer working at 19 Strand in London,

⁵³ Alistair Crawford, "D'Alessandri, Fratelli (1818-1893)," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 375.

⁵⁴ *Ibid.*, 374.

England.⁵⁵ Portraits taken by De Mouxy appear in Master's second volume of his autobiography *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life* by George Streynsham Master, Vol. II, Containing My Experiences as Vicar of Twickenham, from 1859 to 1865, and as Rector of West Dean, from 1865 to 1869.

Degoix, Celestino (unknown dates)

Celestino Degoix was active in the 1860s and 1870s in Genoa, Italy where he produced photographic views of the city. His name appeared most often on the backs of cartes-de-visite as "C. Degoix."⁵⁶ In 1864, Master travelled to Genoa, Italy and there he purchased an albumen print taken by Degoix of Genoa Cathedral, which appears in *Journal of a Tour in the South of France and Italy, in the Months of January, February, March & April 1864*.

—F—

Fotografia dell' Emilia

See Poppi, Pietro (1833-1914)

F. Frith & Co.

Perhaps most famous for his early views of Egypt and the Near East, Francis Frith (1822-1898) travelled there between 1856 and 1860. The success of his Near East photographs allowed him to establish his own company F. Frith & Co., which published scenic views

⁵⁵ Alfred Hamonet, *Annuaire Commercial et Industriel Des Français en Angleterre* (London: W. Jeffs, 1862), 40.

⁵⁶ Anne Cartier-Bresson, *Vu d'Italie: 1841 - 1941: la Photographie Italienne dans les Collections du Musée Alinari; [Pavillon des Arts, Paris, 10 Novembre 2004-6 Mars 2005]* (Florence: Alinari, 2004), 236.

of Great Britain as well as exotic places and monuments.⁵⁷ Soon after the founding of his company in 1859, Frith made photographs of the British landscape, such as those of Cheddar Gorge, Cheddar, Somerset and Culbone Church, Culbone, Somerset, that are included in Master's fourth volume of his autobiography. F. Frith & Co. employed many photographers, who made photographic views of foreign lands including Switzerland, Scandinavia, and the Rhine valley in Germany. The company became the largest photographic printing company in England, and Frith was an active photographer until his retirement in the 1880s, and his sons, Eustace and Cyril, took over the company.⁵⁸ Photographs by F. Frith & Co., published as "Frith's Series," appear in four of Master's albums: *Seaside Trips, Etc. in 1869, 1870, 1875, 1876, 1878, 1888*; *Schlangenbad & Mürren, a Continental Holiday in the Months of June & July 1875*; *Journal of a Tour to Homburg and Switzerland in the Months of July & August 1877*; and *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life, by George Streynsham Master, Vol. IV, Containing My Experiences at Bourton-Grange, Flax-Bourton, from 1886 to 1893*.

Frith, Francis (1822-1898)

See F. Frith & Co.

Frith's Series

See F. Frith & Co.

—G—

Gabler, Adam Johann (1833-1888)

⁵⁷ Maxim Leonid Weintraub, "Francis Frith & Co.," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 558.

⁵⁸ *Ibid.*, 560.

From 1860, Adam Johann Gabler operated a photographic studio in Interlaken, Switzerland where he sold photographic views to tourists of the alpine areas of the country.⁵⁹ He made albumen prints of the Mürren Alps, some of which are included in Master's album *Schlangenbad, & Mürren, a Continental Holiday, in the Months of June & July, 1875*.

Garcin, Auguste (1816-unknown)

Auguste Garcin was a commercial photographer in Geneva, Switzerland practicing from the 1860s to the 1880s.⁶⁰ He produced views of Geneva and Montreux, as well as mountain views of Mont Blanc and the Dents du Midi. Photographs by Auguste Garcin appear in *Journal of a second Tour in the South of France and Italy, in the Months of February, March, and April 1874*; *Schlangenbad & Mürren, a Continental Holiday in the Months of June & July 1875*; and *Journal of a Tour to Homburg and Switzerland in the Months of July & August 1877*.

Goddard, A. (unknown dates)

Goddard was a commercial photographer in Genoa, Italy practicing in the 1860s, and selling albumen prints of the city to tourists. A view of Genoa appears in Master's album *Journal of a Tour in the South of France and Italy, in the Months of January, February, March & April 1864*.

—H—

Hills and Saunders

⁵⁹ Sylvie Henguely, "Switzerland," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 1370.

⁶⁰ Ibid.

In 1856, Robert Hills (1821-1882) opened a photographic studio, "Oxford Photographic Gallery," specializing in portraits.⁶¹ However, in 1860 the increasing volume of photographic work led Hills to seek a partner; his former assistant John Henry Saunders (1836-1890) joined the studio and together they formed the photographic firm of Hills and Saunders.⁶² Established in Oxford, Oxfordshire, they did much work for the colleges there, including photographing Queen Victoria's visit to Oxford in 1863, earning them an invitation to photograph the Royal family in Windsor, Berkshire. Consequently, in 1867 they were awarded the Royal Warrant, allowing for the "Photographers to Her Majesty, Oxford & Cambridge" to be printed on the backs of their prints.⁶³ They opened studios in London and Cambridge. Hills died in 1882, leaving his share of the firm to his widow and son, Henry James Hills (1857-1899), who continued to run the firm after Saunders' death in 1890.⁶⁴

Photographs by Hills and Saunders appear in *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life, by George Streynsham Master, Vol. IV, Containing My Experiences at Bourton-Grange, Flax-Bourton, from 1886 to 1893.*

Hills, Robert (1821-1882)

See Hills and Saunders

Hooper, Colonel Willoughby Wallace (1837-1912)

Colonel in the 7th Madras Cavalry in 1858, Willoughby Wallace Hooper was also an amateur photographer. Realizing Hooper's potential, the army released him from his

⁶¹ David Webb, "Hills, Robert and John Henry Saunders," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 663.

⁶² Ibid.

⁶³ Ibid.

⁶⁴ Ibid.

military duties in 1862 to devote his time to photographing the peoples of the Indian state of Madhya Pradesh (formerly Central Provinces and Berar of British India). Hooper continued to market images of Indian life throughout the 1860s, publishing his photographs in Britain.⁶⁵ He also photographed the victims of the great Madras Famine of 1876-1878, of which one albumen print appears in Master's album *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life, by George Streynsham Master, Vol. III, Containing My Experiences as Rector of West-Dean, from 1870 to 1885*. Master wrote that his brother, John Henry Master, "sent me the two mournful photographs here inserted" (Vol. III, pages 204-205). At the time of the famine his brother was resident Magistrate at Bellary, Karnataka.

—I—

Itinerant Photographers

Itinerant photographers were photographers who travelled with their studios, chemicals and camera equipment, going from place to place and offering their services for sale or barter. However, by the 1900s, with the growing interest in camera clubs and amateur photographers, the itinerant photographer became scarce.⁶⁶ In Master's album *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life, by George Streynsham Master, Vol. III, Containing My Experiences as Rector of West Dean from 1870 to 1885*, he mentioned in or around 1870 hiring "Ward, an itinerant photographer" to take

⁶⁵ Kathleen Howe, "Hooper, Colonel Willoughby Wallace (1837-1912)," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 713-714.

⁶⁶ Phillipe Maurice, "Itinerant Photography," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 759.

photographs of his house at West Dean, as well as his Roman pottery collection, which are included in the album.

—K—

King, Walker (unknown dates)

Walker King was an amateur photographer whose work appears in *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life by George Streynsham Master, Vol. I, From My Birth in 1823 to My Departure from Welshampton in 1859*. King photographed the vicarage in Welshampton, Ellesmere, Shropshire in 1858 when Master was vicar there. See the entry for amateur photographers for more information.

Kirby, J. G. (unknown dates)

Kirby was a commercial photographer in Upper Heyford, Oxfordshire, England and was active in the 1880s and 1890s. His photograph of the Waterstock Rectory in Oxford appears in Master's fourth volume of his autobiography *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life, by George Streynsham Master, Vol. IV, Containing My Experiences at Bourton-Grange, Flax-Bourton, from 1886 to 1893*.

Knudsen, Knud (1832-1915)

Knud Knudsen was born in Odda, Norway, and initially worked as an assistant to one of Norway's most important early photographers, Marcus Selmer (1818-1900) from 1857 until Knudsen opened his own studio in Bergen in 1864.⁶⁷ Knudsen specialized in Norwegian landscape, and rural life and customs. In 1898, Knudsen retired and left his photographic studio to a relative.

⁶⁷ Hanne Holm-Johnsen, "Knudsen, Knud (1832-1915)," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 801.

Photographs by Knud Knudsen appear in *A Visit to Norway, Etc. in the Months of August and September 1879*.

—L—

Latchmore, Thomas Benwell (1832-1908)

Thomas Benwell Latchmore set up a photographic business in Hitchin, Hertfordshire in 1870. Latchmore and his son Thomas William (unknown dates) documented the town of Hitchin through the 1870s.⁶⁸ His photograph of Walkern Rectory in Hertfordshire is included in the third volume of Master's autobiography *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life, by George Streynsham Master, Vol. III, Containing My Experiences as Rector of West Dean from 1870 to 1885*.

Leuthold, R. (unknown dates)

Leuthold was a commercial photographer in Interlaken, Switzerland in the 1870s. His views of Interlaken are included in Master's album *Schlangenbad, & Mürren, a Continental Holiday, in the Months of June & July, 1875*.

Lombardi, Paolo (1827-1890)

In 1858, Lombardi opened a photography studio in Siena, Italy where he photographed the city's cathedral and architecture, and sold albumen prints to tourists. His studio remained active until 1889.⁶⁹

⁶⁸ Hitchin Museum and Art Gallery, "Latchmore Collection," North Hertfordshire District Council, http://www.north-herts.gov.uk/index/discover_nhdc/art_museums_and_heritage/hitchin_museum_and_art_gallery.htmover_nhdc/art_museums_and_heritage/hitchin_museum_and_art_gallery/photography_collection/latchmore_collection.htm.

⁶⁹ Getty Union List of Artist Names Online, "Lombardi, Paolo (Italian photographer, 1827-1890)," The Getty,

Photographs by Paolo Lombardi appear in *The Riviera, Italy, Sicily, & Capri. A Tour, for Health, from November 1880, to April 1881.*

—M—

Master, Charles Onslow (1860-unknown)

Charles Onslow Master was Master's nephew and heir who came to live with him at Bourton Grange, Flax Bourton, Somerset in the last year of Master's life in 1899. At Bourton Grange, Charles Onslow made many photographs of his uncle, wife and sons using his own camera. He took the last portrait of Master in 1899 at his home in his greenhouse that forms the frontispiece of his fifth volume of his autobiography. Many of Master's nephew's photographs appear in his last album *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life, by George Streynsham Master, Vol. V, Containing My Experiences at Bourton-Grange, Flax-Bourton, 1894-1900.* Please see the entry for amateur photographers for more information.

Master, Hilda (unknown dates)

Hilda Master was Master's niece who made photographs with a Kodak camera in 1899 (Vol. V, page 257); she photographed her uncle at his home Bourton Grange, Flax Bourton, Somerset. Master included her photograph in his fifth volume of his autobiography *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life, by George Streynsham Master, Vol. V, Containing My Experiences at Bourton-Grange, Flax-Bourton, 1894-1900.* Please see the entry for amateur photographers for more information.

http://www.getty.edu/vow/ULANFullDisplay?find=lombardi&role=photographer&nation=italian&prev_page=1&subjectid=500020161.

Mauri, Achille (unknown dates)

Achille Mauri moved from Foggia, Italy to Naples in the late 1860s where he opened a photographic studio, and was active from the late 1860s to 1895.⁷⁰ He made views of the ruins of Pompeii, and city views of Naples, some of which appear in Master's album *The Riviera, Italy, Sicily, & Capri. A Tour, for Health, from November 1880, to April 1881*.

Molins, Pompeo (1827-ca. 1893)

See Altobelli and Molins

Moosbrugger, P. (unknown dates)

Moosbrugger was a commercial photographer whose views of Merano, Italy appear in Master's album *Journal of a Tour in the Tyrol, in the Months of June and July, 1868*.

—N—

Noack, Alfredo (1833-1895)

Born in Dresden, Germany in 1833, Alfredo Noack moved to Rome in 1856, and four years later to Genoa where he opened a photographic studio. He specialized in views of Genoa and the surrounding landscape, and works of art in the city's museums and churches. His albumen prints were widely circulated among the tourists visiting northern Italy from the 1860s through to the 1890s.⁷¹ It was in Genoa where Master purchased photographs by Noack taken of Bordighera, a small town on the Riviera di Ponente, which appear in *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life, by*

⁷⁰ Getty Union List of Artist Names Online, "Mauri, Achille (Italian photographer, active second half of 19th century)," The Getty, http://www.getty.edu/vow/ULANFullDisplay?find=mauri%2Cachille&role=&nation=&prev_page=1&subjectid=500003968.

⁷¹ Silvia Paoli, "Noack, Alfred (1833-1895)," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 1008.

George Streynsham Master, Vol. IV, Containing My Experiences at Bourton-Grange, Flax-Bourton, from 1886 to 1893.

—P—

Pacaulz, M. (unknown dates)

Pacaulz was a commercial photographer in the 1870s, whose photograph of the village of Biarritz on the Bay of Biscay in the region of the Pyrenees is included in Master's album *Journal of a Tour in the Pyrenees in the Months of April and May 1873*.

Pettitt's Series (unknown dates)

Pettitt's Picture Gallery operated in Keswick, Cumbria in the English Lake District, selling albumen prints tourists in the 1880s.⁷² Master included two albumen photographs from Pettitt's Series of Furness Abbey in Cumbria in his fourth volume of his autobiography *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life*, by *George Streynsham Master, Vol. IV, Containing My Experiences at Bourton-Grange, Flax-Bourton, from 1886 to 1893*.

Placet, Emile (unknown dates)

See Bisson Frères.

Poppi, Pietro (1833-1914)

Pietro Poppi was a commercial photographer in Bologna, Italy who was active from the 1870s and published his images under the name "Fotografia dell' Emilia." He produced

⁷² M. J. B. Baddeley, *The Thorough Guide to the English Lake District* (London: Dulau & Co., 1880), 99.

albumen prints of Bologna and its architecture and churches, marketing them to tourists,⁷³ such as the ones that appear in Master's album in *Journal of a second Tour in the South of France and Italy, in the Months of February, March, and April 1874*.

Price, G. (unknown dates)

Price was an English commercial photographer practicing in Chew Magna, Somerset. Master included two of Price's photographs, which Master had commissioned in 1885, of Bourton Grange, Flax Bourton, Somerset, at the start of his fourth volume of his autobiography *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life, by George Streynsham Master, Vol. IV, Containing My Experiences at Bourton-Grange, Flax-Bourton, from 1886 to 1893*.

Provost, J. (unknown dates)

Provost owned a photographic studio at 23 Lafayette Street in Toulouse, France in the 1870s.⁷⁴ He sold albumen photographs of the Grotto of the Blessed Virgin Mary in Lourdes, some of which are included in Master's album *Journal of a Tour in the Pyrenees in the Months of April and May 1873*.

—Q—

Quinet, Achille (1831-1900)

From 1863, Achille Quinet operated a studio in Paris, France specializing in photographs of Paris' architecture and monuments. In Master's album of his trip to France and Italy in 1864, he included an albumen print of the Seine River in Paris by Quinet. His studio

⁷³ Silvia Paoli, "Italy," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 755.

⁷⁴ As per information on stamp on back of print in Master's album.

also marketed a series of views of major cities in Italy including Rome, Venice, Milan, Naples, Pompeii, Florence, and Bologna. These photographs were albumen prints mounted on blue card stock, with a red rubber stamp of his name.⁷⁵

Photographs by Achille Quinet appear in *Journal of a Tour in the South of France and Italy, in the Months of January, February, March & April 1864*.

—R—

Ranch, Wilhelm (1828-1906)

Wilhelm Ranch was born in Copenhagen, Denmark, but moved to Gothenburg, Sweden where he worked with the commercial photographer Aron Jonason (unknown dates) beginning in 1864.⁷⁶ Ranch's views of Gothenburg are included in Master's album *A Visit to Norway, Etc. in the Months of August and September 1879*.

Richard, T. (unknown dates)

Richard was a Swiss commercial photographer whose albumen print of Mount Glärnisch in the Glarus Alps, Switzerland appears in Master's album *Journal of a Tour in the Engadine, in the Months of July and August, 1872*.

—S—

Saunders, John Henry (1836-1890)

See Hills and Saunders

Selmer, Marcus (1818-1900)

⁷⁵ Sarah Kennel, "Quinet, Achille Léon (1831-1900)," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 1181.

⁷⁶ Par Rittsel, "Sweden," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 1367.

In 1852, Danish pharmacist Marcus Selmer moved to Bergen, Norway and established a portrait studio. He photographed people in local dress as well as Norwegian landscapes, and marketed them to tourists.⁷⁷

Photographs by Marcus Selmer appear in *A Visit to Norway, Etc. in the Months of August and September 1879*.

Sommer & Behles

Giorgio Sommer (1834-1914) was born in Frankfurt, Germany where he apprenticed as a photographer before moving to Naples, Italy where he opened a studio in 1857.⁷⁸ From 1860 until 1872, Sommer operated the studio with German photographer Edmondo Behles (1841-1921).⁷⁹ During their partnership, Sommer and Behles travelled throughout Italy producing photographic views of landscapes and monuments. In 1863, they photographed in Pompeii producing albumen prints of the ruins that Master purchased on his trip there in 1864. After 1872, Sommer remained in Naples, whereas Behles worked independently in Rome until 1878.⁸⁰ In 1880, Sommer photographed the monuments and architecture in Sicily, including the Catania Cathedral, some of which Master purchased during his trip there in 1881.⁸¹

⁷⁷ Hanne Holm-Johnsen, "Norway," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 1009.

⁷⁸ Silvia Paoli, "Sommer, Giorgio (1834-1914)," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 1310.

⁷⁹ Getty Union List of Artist Names Online, "Sommer, Giorgio (Italian or German photographer, 1834-1914, active in Italy)" The Getty, http://www.getty.edu/vow/ULANFullDisplay?find=sommer&role=&nation=italian&prev_page=1&subjectid=500030461.

⁸⁰ Silvia Paoli, "Behles, Edmund (1841-1921)," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 137.

⁸¹ Getty Union List of Artist Names Online, "Sommer, Giorgio."

Photographs by “Sommer & Behles” appear in *Journal of a Tour in the South of France and Italy, in the Months of January, February, March & April 1864*; and photographs by Giorgio Sommer appear in *The Riviera, Italy, Sicily, & Capri. A Tour, for Health, from November 1880, to April 1881*.

Sommer, Giorgio (1834-1914)

See Sommer & Behles

Soulé, G. (unknown dates)

Soulé was a commercial photographer specializing in views of the Pyrenees, whose image of Luchon was included in Master’s album *Journal of a Tour in the Pyrenees in the Months of April and May 1873*.

Stant, W. (unknown dates)

W. Stant was an amateur photographer whose work appears in *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life by George Streynsham Master, Vol. I, From My Birth in 1823 to My Departure from Welshampton in 1859*. Stant photographed in Welshampton, Ellesmere, Shropshire in 1858 when Master was vicar there. Please see the entry for amateur photographers for more information.

Steward, Augusta (unknown dates)

Augusta Steward was an amateur photographer whose platinotype of her home and gardens in 1894 appears in Master’s album *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life, by George Streynsham Master, Vol. V, Containing My*

Experiences at Bourton-Grange, Flax-Bourton, 1894-1900. See the entry for amateur photographers for more information.

—T—

A. & T. Tagliarini (unknown dates)

A. & T. Tagliarini was a photography firm practicing in Sicily in the 1870s and 1880s. They produced views of Messina in Sicily, and of the Castle of Zisa in Palermo, some of which are included in Master's album, *The Riviera, Italy, Sicily, & Capri. A Tour, for Health, from November 1880, to April 1881.*

—V—

Valentine, James (1815-1879)

James Valentine had worked in his father's printing firm in Dundee, Scotland from 1832, before setting up his own publishing company in 1840. Valentine produced engraved notices and topographic prints of local scenes, before expanding into photography in the mid-1850s.⁸² In the early 1860s, Valentine's son, William Dobson, joined his father's photo-publishing firm, and encouraged him to produce topographic photographs to compete with their Aberdeen rival, George Washington Wilson (see entry below). In 1867, James Valentine was commissioned to produce a series of Scottish Highland views for Queen Victoria, leading to his appointment as "Photographer to the Queen." After 1867, another son, George Dobson, joined the firm and focused mainly on photographic portraiture. By the 1870s, Valentine's photographs were widely available, and Master purchased some of his views of the tomb of Sir Walter Scott in Dryburgh Abbey, as well

⁸² Orla Fitzpatrick, "Valentine, James and Sons," in the *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York and London: Routledge, 2008), 1433.

as of Kelso Abbey and Melrose Abbey on a trip to Scotland in 1871 (July 3 to August 12). In 1878, the company changed its name from James Valentine to James Valentine and Sons, a year before James Valentine died leaving the company to his sons.⁸³

Photographs by James Valentine appear in *Four Trips to Scotland in the Years 1848, 1852, 1854, 1871*.

—W—

Walch, M. (unknown dates)

Walch was a German photographer whose studio in Berchtesgaden produced albumen prints of the town, and of Königsee and Obersee in Germany, some of which Master included in his album *Journal of a Tour in the Tyrol, in the Months of June and July, 1868*.

Ward (unknown dates)

In Master's album *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life, by George Streynsham Master, Vol. III, Containing My Experiences as Rector of West Dean from 1870 to 1885*, he included photographs by "Ward, an itinerant photographer" (Vol. III, page 11), whom Master had commissioned to photograph the church and rectory at West Dean, as well as his Roman pottery collection.

Wilson, George Washington (1823-1893)

George Washington Wilson was born in the North East of Scotland, but moved to Aberdeen to open his photographic studio in 1852 that eventually rivaled the established Dundee firm of James Valentine and Sons (see entry above). Like Valentine, Wilson had

⁸³ Ibid.

trained as a portrait miniaturist in Edinburgh before developing an interest in photography in the 1850s.⁸⁴ He focused mainly on landscape photography, and photographed all over Great Britain. He photographed the Holy Trinity Parish Church in Stratford-Upon-Avon, Warwickshire, the burial place of William Shakespeare, and this photograph is included in the fourth volume of Master's autobiography *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life*, by George Streynsham Master, Vol. IV, *Containing My Experiences at Bourton-Grange, Flax-Bourton, from 1886 to 1893*.

Wells, W. H. (unknown dates)

Wells was a British commercial photographer whose albumen prints of the mouth of the River Otter in Budleigh Salterton, Devon appear in one of Master's travel albums from his trip to the English seaside from August 13 to 23, 1878. See *Seaside Trips, Etc. in 1869, 1870, 1875, 1876, 1878, 1888*.

Woodward, Reverend W. A. (unknown dates)

Reverend Woodward was an amateur photographer whose photographs of the yucca trees in Master's garden at Bourton Grange, Flax Bourton, Somerset in the early 1890s appear in Master's album *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life*, by George Streynsham Master, Vol. V, *Containing My Experiences at Bourton-Grange, Flax-Bourton, 1894-1900*. See the entry for amateur photographers for more information.

⁸⁴ University of Aberdeen Photographic Archive, "The George Washington Wilson Collection," University of Aberdeen. <http://ibase.abdn.ac.uk/>.

8. Master's Use of Nineteenth-Century Guidebooks

Master, as did most nineteenth-century English travellers, carried a guidebook with him during his travels and relied heavily on its recommendations; he used the guidebooks from Murray's series of handbooks for travellers, which were published by John Murray III from 1836.⁸⁵ In Master's album describing a tour in the South of France from 1864, for example, he mentioned a visit to St. Peter's in Rome writing, "With Murray's excellent and careful description in our hands, by this means nothing escaped us" (262). Master often referenced "Murray" in his journals, sometimes questioning Murray's selection of hotels or commenting on his descriptions. In his album of a second tour in the South of France and Italy in 1874, to take another instance, Master found himself in Montreux, Switzerland without a "Swiss Murray." Knowing nothing of the hotels, he picked one, the "Beau Sejour au Lac," which turned out, once Master had visited a bookseller's shop to glance at a "Swiss Murray," was the only one Murray advised against, to which Master lamented, "It is too late to profit by this counsel" (237-38). Murray's series of handbooks for travellers provided valuable hints for travelling, including information on language, money, passports, luggage and dress, inns and innkeepers, and where to find an English Church while abroad. Master approached the local English Church in whatever city he was visiting and offered his preaching skills to the English minister.

It is difficult to know with certainty whether Master followed the exact route set out by Murray in his different handbooks. Murray outlined at the start of all his handbooks several different routes that he called "skeleton tours" to aid the traveller in

⁸⁵ Jan Palmowski, "Travels with Baedeker—The Guidebook and the Middle Classes in Victorian and Edwardian Britain," in *Histories of Leisure*, ed. Rudy Koshar (Oxford and New York: Berg, 2002), 105.

planning his or her itineraries. Each tour was listed with “an approximate statement of the time required to travel from place to place, and of the duration of the halts to be made at the most remarkable spots,”⁸⁶ including various side trips that could be incorporated. Master began many of his travel albums with his itinerary outlined in what he called a “skeleton route,” much like Murray’s “skeleton tours,” which listed places visited and on which day. Travelling in the Dolomite Mountains of Tyrol in 1868, Master commented that the “excursions recommended by Murray [were] long and fatiguing,” (110) and “the heat was great, and Murray’s 3.5 miles grew nearer to ten” (75). Murray wrote the first non-scientific description of the Dolomite Mountains of the Tyrol in his first edition of *Murray’s Handbook to South Germany*, stating “I explored those scenes of grandeur in company with a geological friend in 1831-32. Thousands of my countrymen now follow my advice and my foot-steps yearly.”⁸⁷

Armed with their guidebooks, Victorians toured Britain, Europe and the Near East, gathering knowledge of the world and collecting photographic souvenirs to create a travel account as Master did with his sixteen albums. It is possible that Master fashioned his own albums after Murray’s series of handbooks for travellers; both recorded their reflections on architecture, antiquities, churches, cathedrals and monuments. Master, like Murray, referred and quoted from British authors, and romantically described nature, birds, flowers and insects. Master was an English gentleman, well-educated and well-versed in literature, religion, antiquities, art and architecture, and like Murray, reflected these tastes and interests in his travel accounts.

⁸⁶ John Murray, *Murray’s Hand-book to Northern Germany* (London: John Murray, Albemarle Street, 1858), xxx.

⁸⁷ John Murray, *Murray’s Magazine, a Home and Colonial Periodical for the General Reader Vol. VI (July-December 1889)* (London: John Murray, Albemarle Street, 1889), 627.

9. Bibliography of George Streynsham Master's Published Writings

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Note: There is a copy of this writing in the third volume of Master's autobiography *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life, by George Streynsham Master, Vol. II, Containing my Experiences as Rector of West-Dean, from 1870 to 1885.*

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Note: There is a copy of this writing in the fifth volume of Master's autobiography *Fragmina Vitae Meae, or Some Reminiscencies [sic] of My Life, by George Streynsham Master, Vol. V, Containing my Experiences at Bourton Grange, Flax-Bourton, 1894-1900.*

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Illustrations

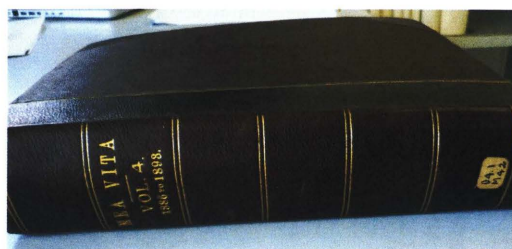
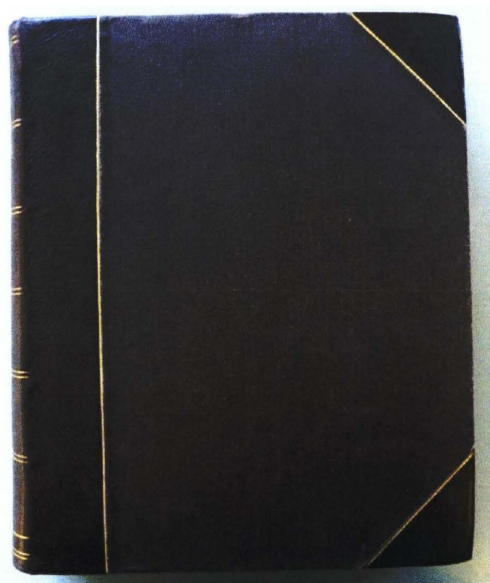


Figure I: Cover and spine from *Mea Vita* Vol. 4 1886-1893



Figure II: Cover and spine from *Engadine* 1872

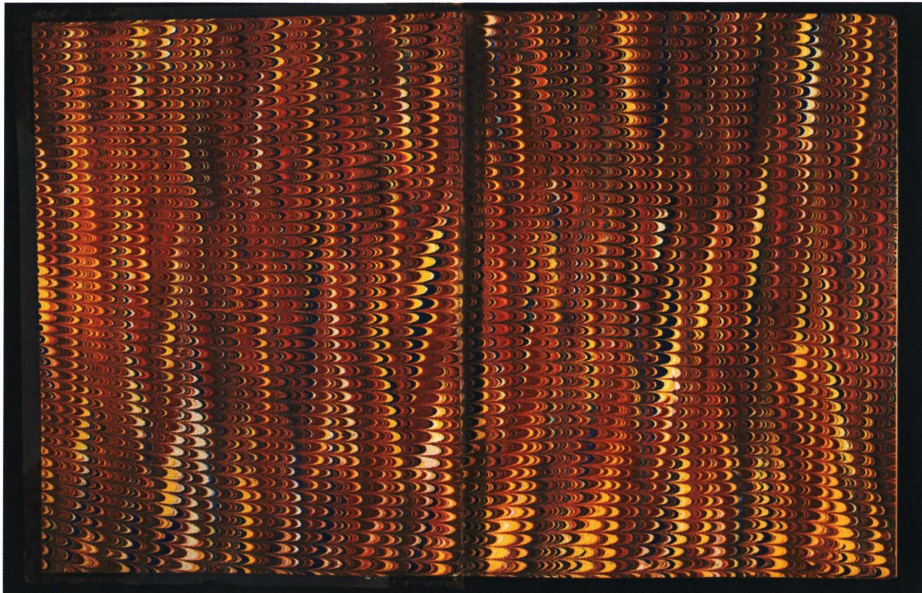


Figure III: Marbled endpapers from *Tyrol* 1868

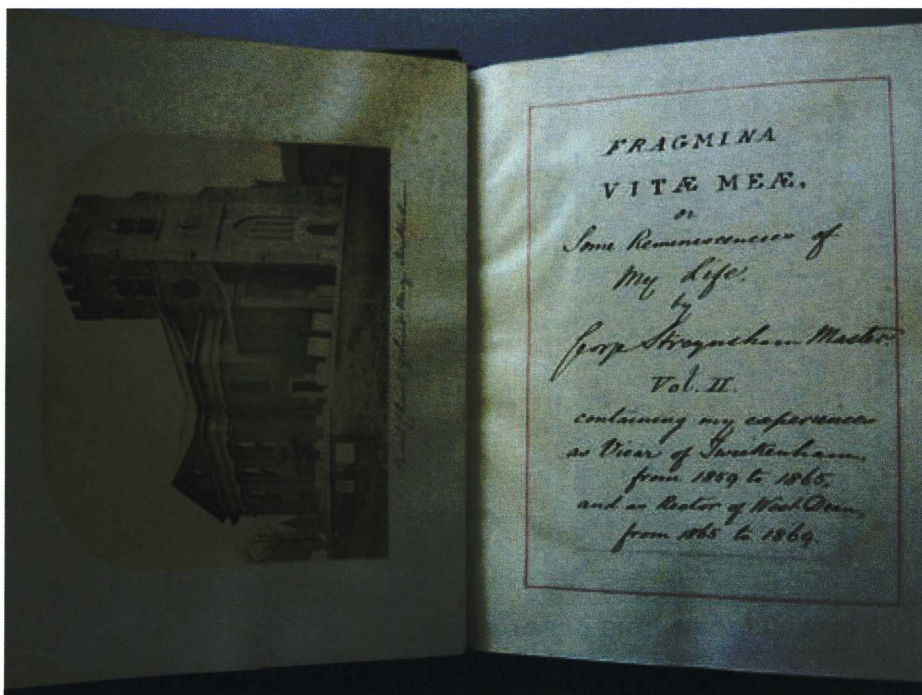


Figure IV: Unknown photographer, "Parish Church of Saint Mary, Twickenham," 1859-65, mounted albumen print; frontispiece and title page from *Mea Vita* Vol. 2 1859-1869

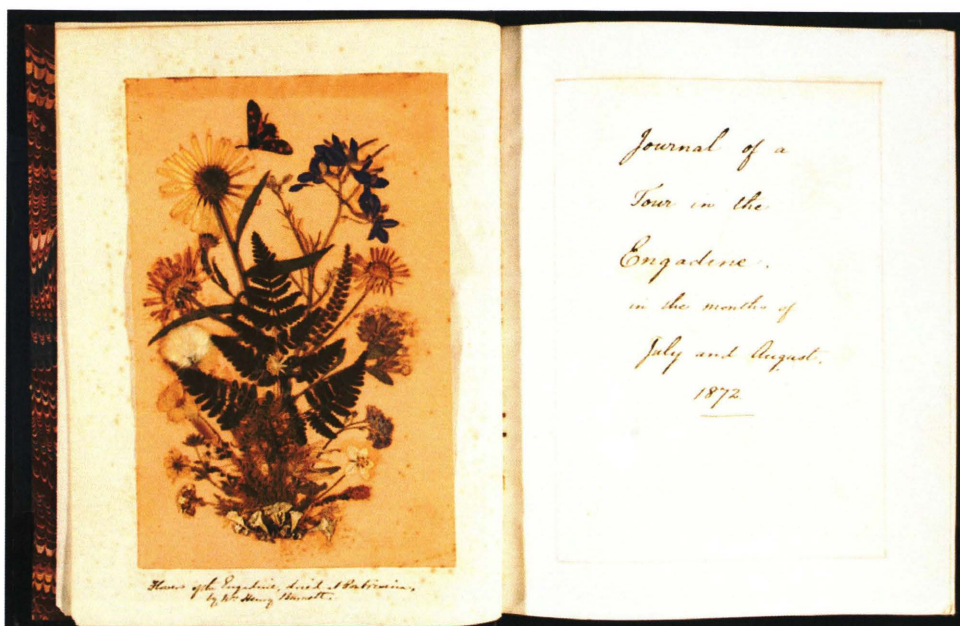


Figure V: “Flowers of the Engadine, dried at Pontresina, by Mrs. Henry Barnett,” pressed flowers and insect; frontispiece and title page from *Engadine 1872*

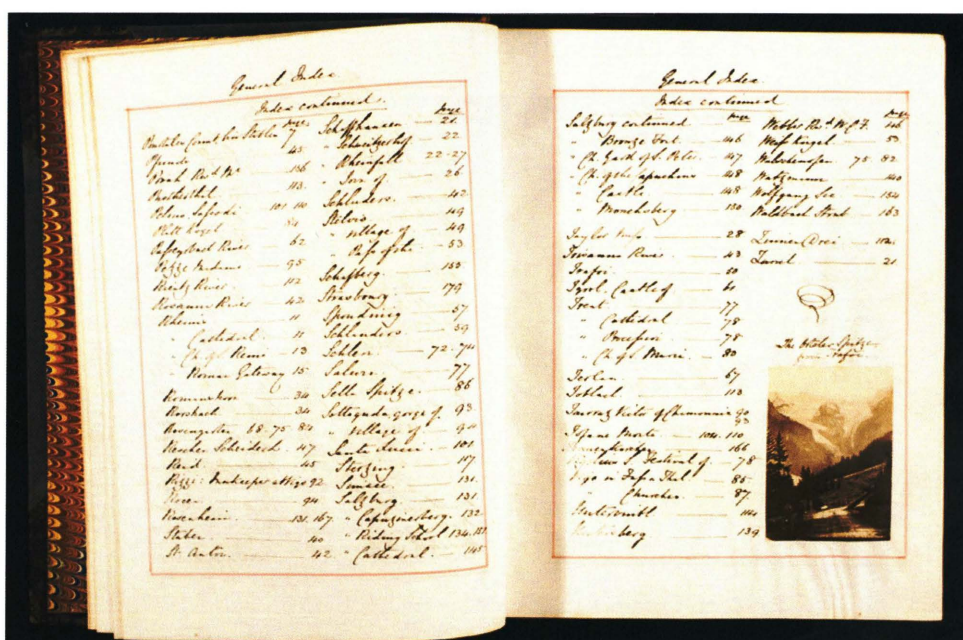


Figure VI: General index with mounted uncredited albumen print, from *Tyrol* 1868

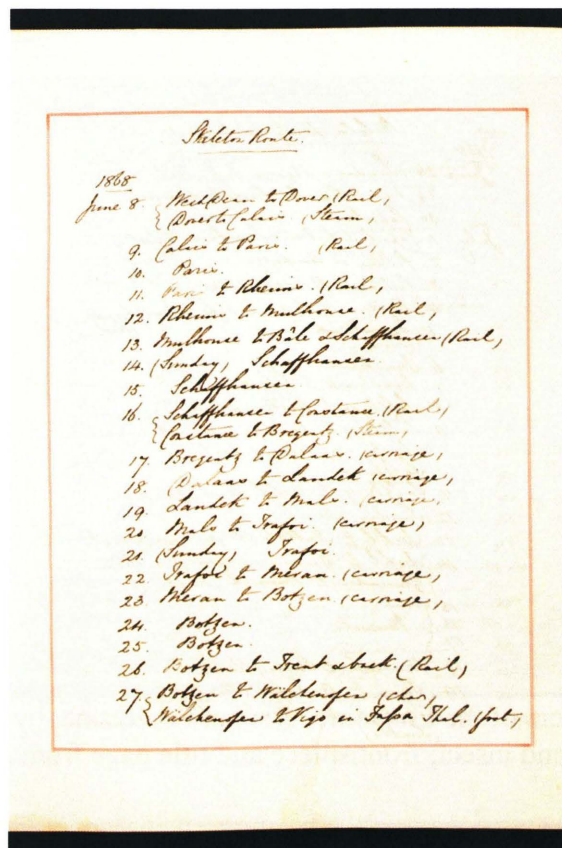


Figure VII: Skeleton route from Tyrol 1868

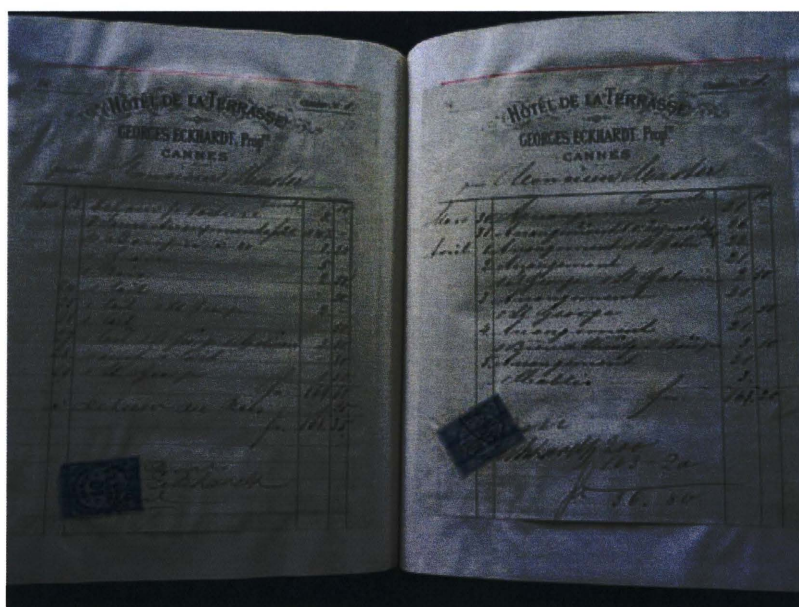


Figure VIII: Example of hotel receipts, after page 130 from Riviera 1880

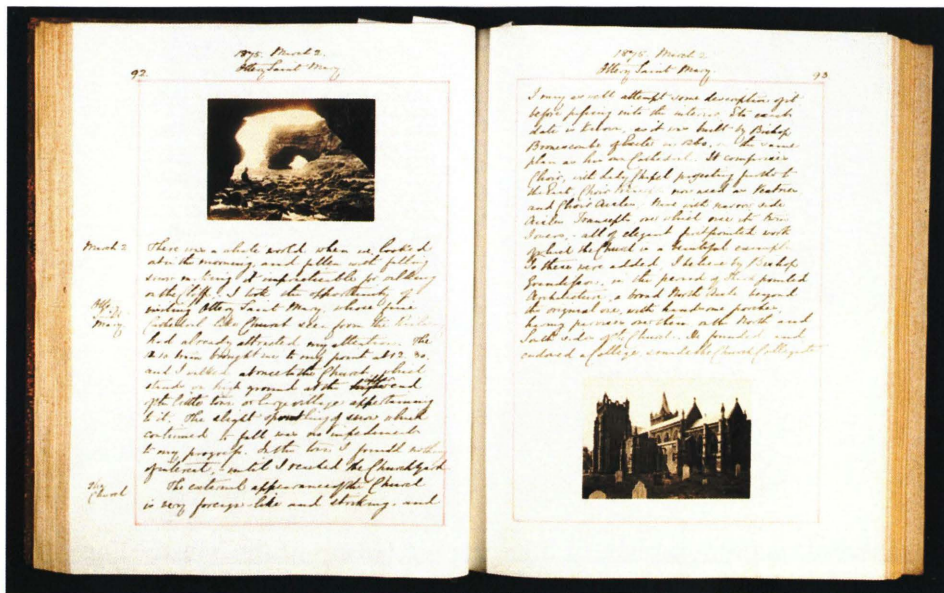


Figure IX: Text and mounted uncredited albumen prints, pages 92-93 from *Seaside Holidays*

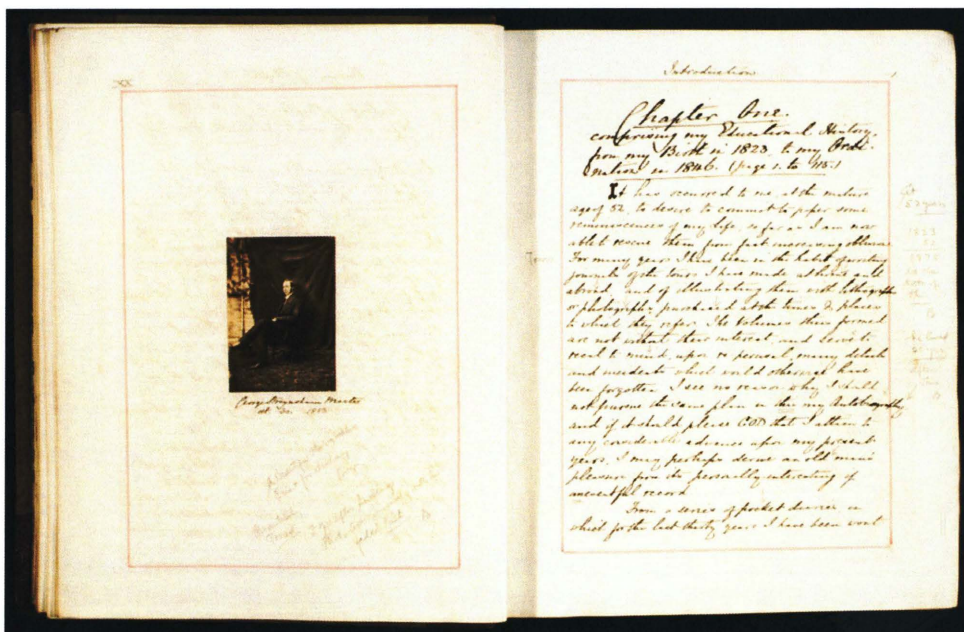


Figure X: Unknown photographer, "George Streynsham Master at 30 1853," 1853, mounted albumen print and introduction, pages xx and 1 from *Mea Vita Vol. 1 1823-1859*



Figure XI: Unknown photographer, "Photographic Group of the Master Family, taken at Southport, Aug. 13 1890, desc. p. 271," 1890, mounted albumen print from *Mea Vita Vol. 4 1886-1893* [Master and wife are seated in centre]

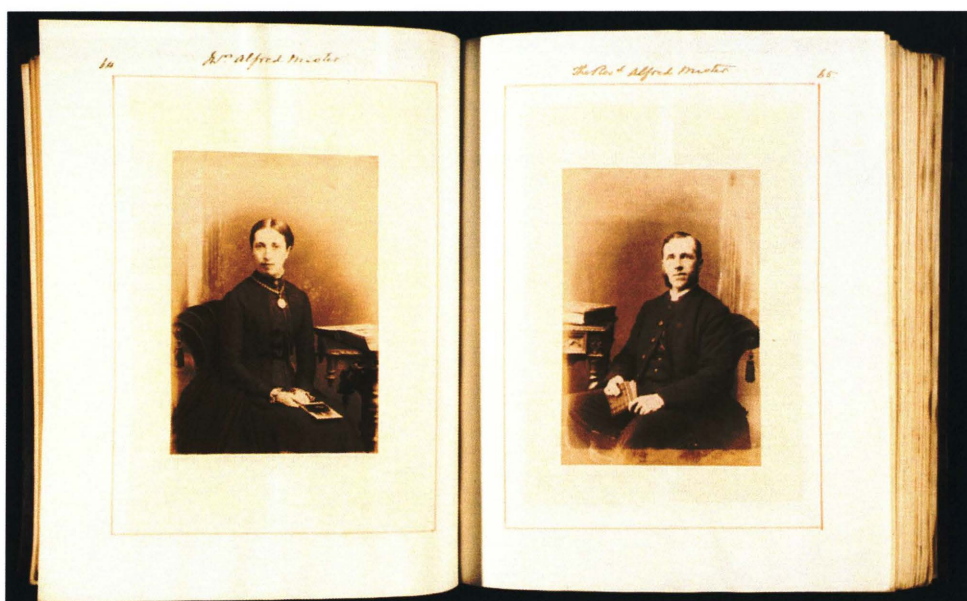


Figure XII: Unknown photographers, "Mrs. Alfred Master" and "The Revd Alfred Master," unknown dates, mounted albumen prints, pages 64-65 from *Mea Vita Vol. 4 1886-1893*



Figure XIII: Unknown photographer, "Mrs. George S. Master (The last photograph taken of her)," 1893, mounted albumen print and text, pages 422-423 from *Mea Vita Vol. 4 1886-1893*

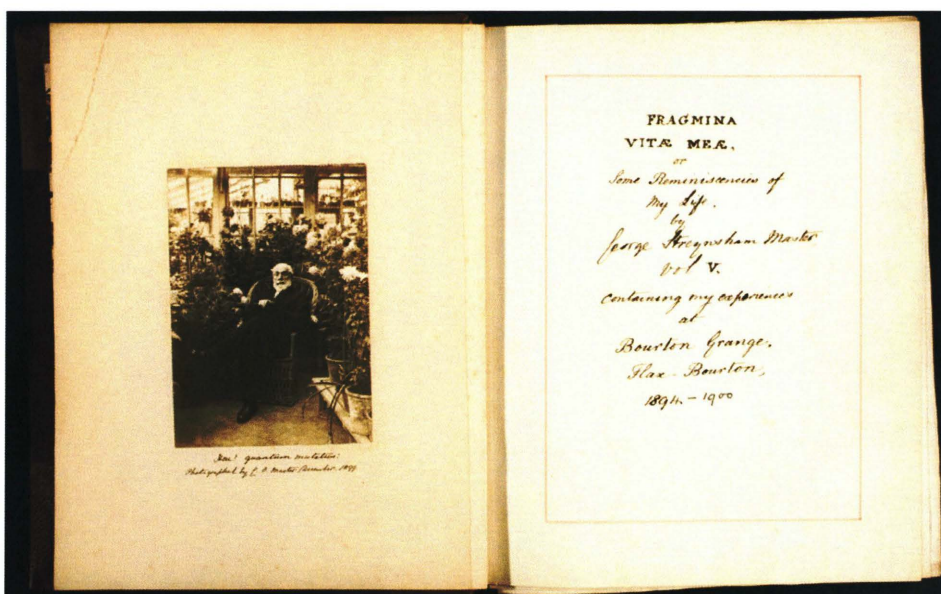


Figure XIV: Charles Onslow Master (1860-unknown), [Last Photograph of George S. Master], 1899, mounted silver gelatin print; frontispiece and title page from *Mea Vita Vol. 5 1894-1900*

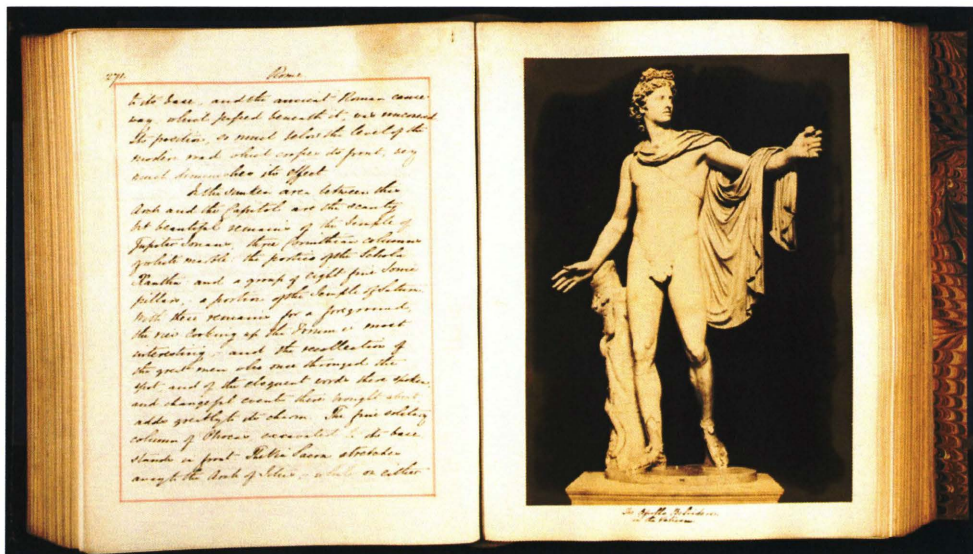


Figure XV: Unknown photographer, "The Apollo Belvedere in the Vatican," unknown date, mounted albumen print and text, pages 271-272 from *South of France, Italy, Rome, Naples 1864*

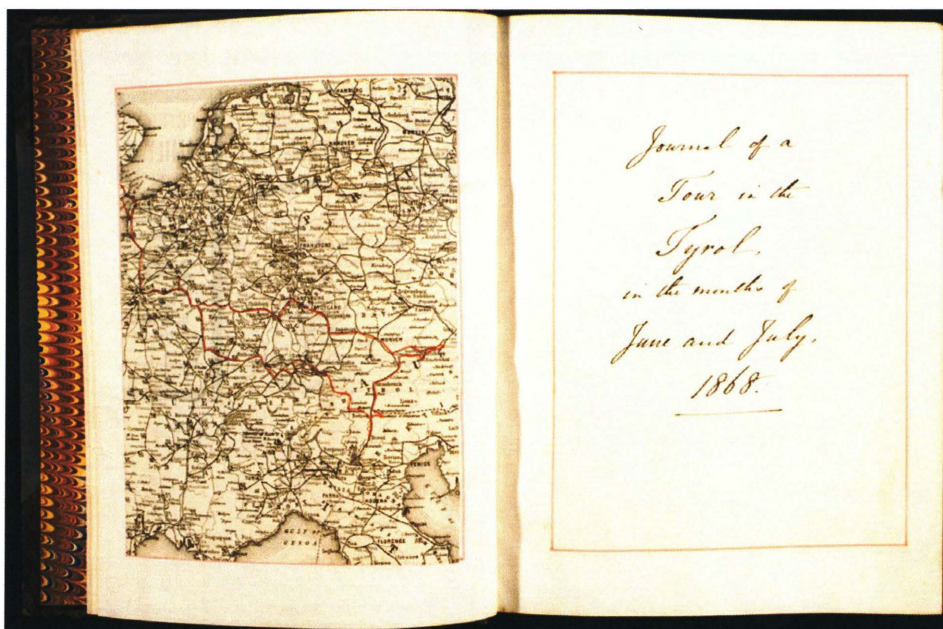


Figure XVI: Map of Master's travel route from England through the Tyrol; frontispiece and title page from *Tyrol 1868*

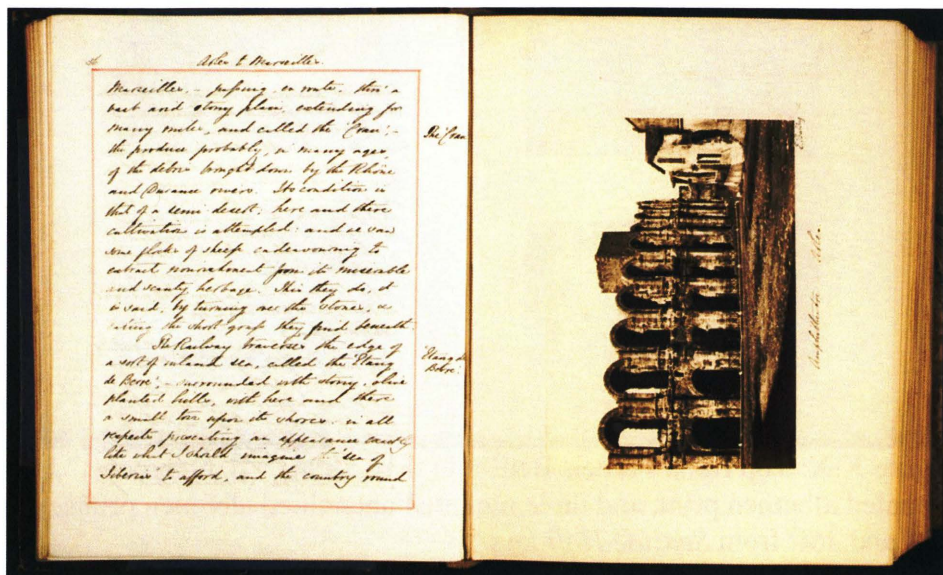


Figure XVII: Édouard Baldus (1813-1889), "Amphitheatre, Arles," 1860s, mounted albumen print and text, page 56 from *South of France, Italy, Rome, Naples* 1864



Figure XVIII: Édouard Baldus (1813-1889), "Roman Theatre, at Arles," 1860s, mounted albumen print, from 56 *South of France, Italy, Rome, Naples* 1864

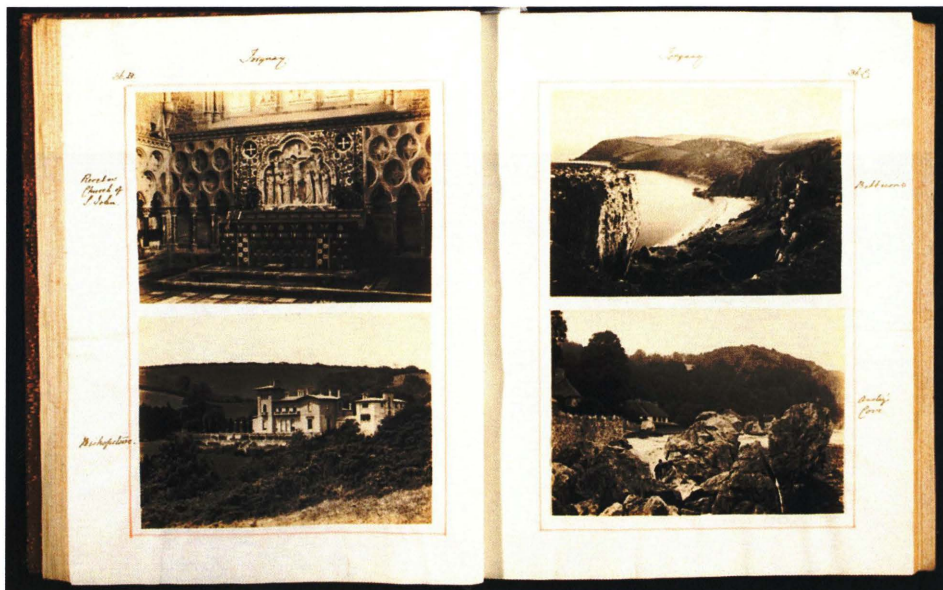


Figure XIX: Top right: Francis Bedford (1816-1894), "Babbicombe," 1870s, mounted albumen print, and three mounted uncredited albumen prints, pages 36B and 36C from *Seaside Holidays*

note: The same photograph also appears in Francis Bedford, *Photographic Views of Torquay*, "64. Torquay, Anstis Cove, From the Downs," 1870s, mounted albumen print

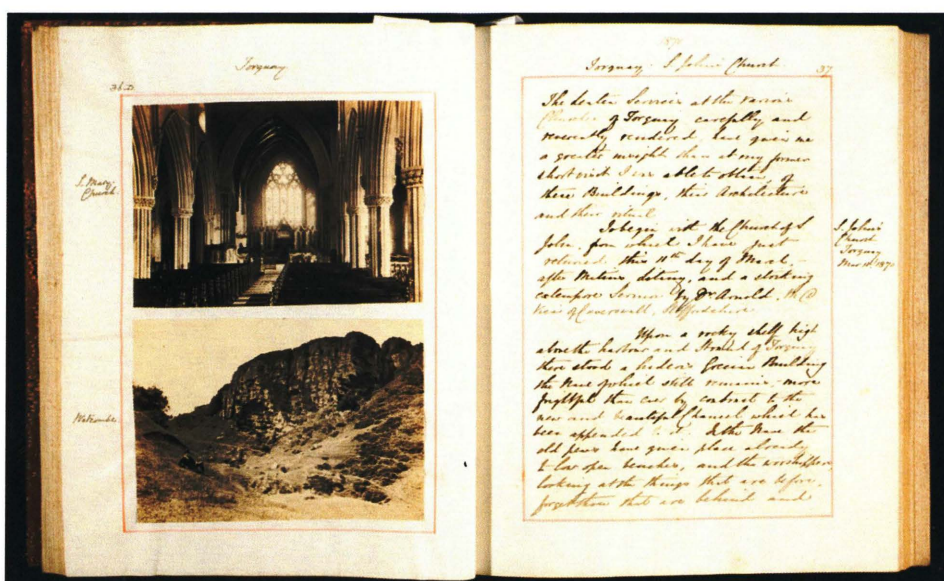


Figure XX: Bottom left: Francis Bedford (1816-1894), "Watcombe," 1870s, mounted albumen print, and one mounted uncredited albumen print and text, pages 36D-37 from *Seaside Holidays*

note: The same photograph also appears in Francis Bedford, *Photographic Views of Torquay*, "152. Torquay, Watcombe, The Giant Rock, No. 2," 1870s, mounted albumen print