

# Third Census of H. Fox Talbot's *The Pencil of Nature*

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This article presents the third census of H. Fox Talbot's *The Pencil of Nature* (1844–46), the first commercially published photographically illustrated book. The first census was published in the *Introductory Volume* to the 1989 *Anniversary Facsimile of The Pencil of Nature*, the first complete examination of this seminal work. The publication of that census provoked the discovery of a number of new copies, and an updated census was published in *History of Photography* in 1993. Since that time, additional copies have emerged and quite a few changes of ownership have come about, leading to this third census. Since the original copies of *The Pencil of Nature* were assembled by hand, variations occurred, and defects in the original binding and later owners' actions led to bibliographic confusion about what constituted an authentic copy. This question is considered in a brief bibliographical summary and analysis. Potential copies and known missing copies are enumerated in the hopes of promoting their discovery in future.

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In the period between 1844 and 1846, William Henry Fox Talbot undertook a pioneering and bold attempt to bring photography on paper into greater use. Confident that the new art could supplement or even supplant traditional forms of illustration such as lithography, he set out to demonstrate what was possible with photography. Since photomechanical reproduction was impossible at the time (a problem that Talbot himself tackled for the last third of his life), his resulting book, *The Pencil of Nature*, was illustrated with tipped-in original photographic prints. Looking back through the reverse telescope of history, with eyes tinted by our own interest in the art, we are tempted to think that surely everybody must have been familiar with photography by 1844, five years after it had been made public. But Talbot soon found it necessary to insert a 'Notice to the Reader' slip in fascicles of his book: 'The plates of the present work are impressed by the agency of Light alone, without any aid whatever from the artist's pencil. They are the sun-pictures themselves, and not, as some persons have imagined, engravings in imitation'. So radical an idea was *The Pencil of Nature* that the late photohistorian Beaumont Newhall proclaimed 'its importance to the history of photography is comparable to that of the Gutenberg Bible in printing'.<sup>1</sup> Indeed, copies of *The Pencil of Nature* were once thought to be more scarce than those of the *Gutenberg Bible*, a situation happily proven untrue, but it remains a scarce and very valuable book, with each copy to be treasured.

1 – Beaumont Newhall, 'Introduction', in *William Henry Fox Talbot. The Pencil of Nature*, New York: DaCapo Press 1969, n.p. Newhall observed: 'Today, *The Pencil of Nature* is extremely rare. I have been able to trace the whereabouts of only twenty-four copies; of these, at least eleven are incomplete [. . .] not one copy which I have seen contains good prints of all twenty-four plates'.

This new census of Talbot's seminal publication updates the one published in this journal in 1993, which in turn was based on the census first published in the 1989 *Anniversary Facsimile*, whose enumeration represented the most complete assessment of *The Pencil* ever undertaken.<sup>2</sup> A major goal of these censuses was to trace long-forgotten copies. Perhaps more importantly, the 1989 census established for the first time just what was an authentic *Pencil of Nature*, as originally issued by Talbot. Most past assessments were generalised from the attributes of a single copy and in many cases that copy has been demonstrated to have been exceptional.

Talbot originally conceived of *The Pencil of Nature* as comprising fifty plates, issued in groups at intervals as part books, a common mode of publishing at the time. This method is often undetected today, for while some original purchasers left these in part form, more often individuals and libraries bound their fascicles together sometimes soon after completion, sometimes years later, making a whole book. Authors such as Charles Dickens took advantage of this system to hurry blocks of text into print as fast as they wrote them. Publishers enjoyed the lowering of advance investment. The emerging middle-class customer for such works often found their purchase less painful if acquired on an instalment plan. These factors affected Talbot, but he faced another very special one. All of the plates in *The Pencil of Nature* were original photographic prints, each made by hand on a specially coated sheet of paper and exposed by contact in the sun. Spreading out the publication made this hand-production more feasible, especially in the face of notoriously variable British sunshine.

Nicolaas Henneman (1813–98), Talbot's Dutch-born valet and early photographic assistant, left his employ in 1843 to establish the first dedicated photographic facility in the market town of Reading, on the newly-built rail line halfway between Lacock Abbey and London. Commonly but erroneously referred to as 'The Reading Establishment', this was Henneman's own business – not Talbot's – although his former employer expected to be the supporting customer. It was started in a spirit of optimism, for Talbot had grown immensely in his personal artistry and the advantages of negatives with their corresponding paper prints were beginning to be realised. The very impressive Daguerreotype nonetheless was limited by its costly metal base and its one-off character. When Talbot could make prints at his leisure at Lacock Abbey, with few cost restrictions, ample water and no time pressures, the results were beautiful and stable. If the sun did not shine on a particular day, there were always other scientific activities to pursue. However, when Henneman attempted to take this fledgling art and scale it up to industrial proportions, the technology collapsed. Forced to turn out hundreds of prints per week, regardless of the vagaries of the sun, variably supplied with water of dubious quality, and crippled by fuel costs to heat this water to a temperature adequate for washing, some of Henneman's prints began almost immediately to fade. Production of *The Pencil of Nature* declined with each fascicle, and the publication was doomed after less than half its production, with only 24 plates issued in six fascicles.

The part-book format, hand production and declining sales all were factors that would complicate later bibliographic assessments of the book. Another major source of confusion stemmed from Talbot's employment of a new, high-tech method of binding, one that would allow the pages to lay flat. The perversely mis-named 'perfect binding' was based on Caouchouc, a natural rubber used to glue the edges of the pages, much like some modern paperbacks. Flexible at first, it dried out over time, releasing the pages. Confronted with jumbled stacks of pages and plates that were lacking page numbers or even signature markings, later binders had to make their own judgements.

The evidence within Talbot's archives, taken in conjunction with the examination of many copies, makes it possible to re-construct a proper copy, as originally issued. As with any production largely assembled by hand, minor variations were introduced, and Talbot and his family sometimes made gifts of portions of the book. In an authentic copy, the title page and chromolithographed covers will be uniformly

2 – The preliminary remarks here are largely abstracted from L. J. Schaaf, *Introductory Volume to H. Fox Talbot's The Pencil of Nature, Anniversary Facsimile*, New York: Hans P. Kraus, Jr. Inc. 1989. Substantial additional details on the production, distribution and later history of *The Pencil of Nature* are in this volume. The publication of this facsimile brought so much attention to the work that an updated census was soon called for: 'Henry Fox Talbot's *The Pencil of Nature*; a Revised Census of Original Copies', *History of Photography*, 17:4 (Winter 1993), 388–396.

dated 1844; the binder filled in the part number and price with a pen as the copies were made up. The parts were first issued thus:

No. 1	24 June 1844	12s.	Plates I–V
No. 2	29 January 1845	21s.	Plates VI–XII
No. 3	14/29 May 1845	7s. 6d.	Plates XIII–XV
No. 4	21 June 1845	7s. 6d.	Plates XVI–XVIII
No. 5	13/22 December 1845	7s. 6d.	Plates XIX–XXI
No. 6	before 23 April 1846	7s. 6d.	Plates XXII–XXIV

Further confusing things, some of the photographs in *The Pencil of Nature* were sold on mounts identical to those employed in the publication, and some of these have become associated with original copies. An original *Pencil* plate will be drum-mounted on a card ruled in pale brown ink. The plate number (in Arabic numerals) will be in generally darker brown ink in the lower right, between the print and the ruling. The existence of a 'Patent Talbotype' stamp or label is a certain indication of a print sold separately, either by Henneman in Reading or London, or by a bookseller. Of course, subsequent owners may have applied their own stamps and markings. Plate numbers lacking entirely, or in pencil, indicate that the print was never issued in a published copy. Any 'LA numbers' derive from the labelling system for prints at Lacock Abbey, based on Harold White's sorting and later formalised by Eugene Ostroff in the early 1960s. Prints with such a number may have left the Abbey since (or may have had this reference number added by a recent owner); in any case, they are highly unlikely to be authentic plates from a published *Pencil*. A three-line 'Notice to the Reader' slip was bound into most copies of No. 2. An expanded five-line 'Notice' appeared in most copies of Nos 3–6 and in a few late issues of No. 1. These notices are frequently missing or have been re-located by binders.

*The Pencil of Nature* was freely available through booksellers and was not sold by subscription (as was Talbot's *Sun Pictures in Scotland*). Consequently, no owner lists were ever compiled and the number of copies originally circulated cannot be determined with certainty. The first part was reprinted for the sake of its letterpress, especially since Talbot's mother, Lady Elisabeth Feilding, found it a useful accompaniment to the text-less *Sun Pictures*. Numerous fascicles and volumes were assembled later from components left over at Lacock Abbey. While nearly three hundred of the first part were made up, subsequent production was irregular, and the potential number of authentic complete sets was always fixed at well under a hundred.

The legitimate question of which is the best surviving copy of *The Pencil of Nature* comes up often and is a challenging one, invoking so many complex factors that any reply is bound to be subjective. Is it better to have a copy just as a customer would have first seen it, in its original fascicles replete with their splendid chromolithographed wrappers? Alternatively, one could argue that binding them into a single volume was the final product that was envisioned all along. If the choicest fascicles are gathered together from various sources, is that the best copy? More than forty years of research has revealed no *bona fide* complete original copy that even approaches a uniformly good condition, and it would be a futile hope to seek one. Virtually all plates bound in published copies of *The Pencil* have faded; consequently, plate condition as a qualitative factor is rendered meaningless. A few unmounted prints made by Talbot from the same negatives survive in pristine condition and are invariably the best way to fully experience the original visual thrill of these photographs. Some of the better documented original *Pencils* have been kept in libraries, but often handled heavily and savaged by bookbinders and restorers. Perhaps a newly

discovered copy will emerge some day, but at present there is only one set that I can say with some confidence originated with one owner and is complete in the original fascicles. It was formerly owned by Talbot's cousin, Charlotte Traherne, and has been kept intact by the National Museum of Wales since 1928 (No. 11). Comparison with others makes it appear that everything about it is original and in its original place. It is not the most attractive copy possible and is not in pristine condition. That being said, I still find its authenticity quite appealing, and it remains my personal bibliographic standard.<sup>3</sup>

Questions of quantities and ownership raise substantial interest in both the scholarly and the collecting communities. Newly discovered and re-discovered copies continue to emerge. A simple generalisation of the presently known copies is that there are eighty-seven distinct holdings spread among sixty-six owners. These include 328 parts (many combined in volumes). There are forty substantially complete copies of *The Pencil* known to be extant, with eleven of these still in their original part form. These figures can be quite misleading. Given the freedom to mix and match different holdings, quite a number of complete copies could be made up, and the normal volatility of the art market encourages this sort of consolidation. Several of the incomplete copies are missing only one part and may someday become whole. Loose plates can be added. The fact that *The Pencil of Nature* was originally issued as a part-book encourages owners to restructure theirs, readily understandable and probably doing little harm. After all, most sets would have been made up from parts purchased over the counter from a bookseller, with the individual numbers in a set linked only by common ownership. While many copies in the past fell victim to breakers, the wider appreciation of the value of this book today will hopefully discourage that practice in the future. The general migration is towards institutional collections, usually protected, although some de-accessioning continues.

If *The Pencil of Nature* was to be identified with one chief advocate in modern times, it would have to be the late Harrison D. Horblit (1913–88), a textile merchant and boat captain better known in bibliographic circles for his extraordinary collection of books, primarily in the history of science. One of his favourite figures was the madcap book and manuscript collector, Sir Thomas Phillipps (1792–1872), who was a friend of Talbot's. It was the unplanned acquisition of some Talbot photographs in a group of Phillipps's material that first inspired Horblit to take interest in the history of photography; and once this interest had been engaged, it was insatiable. *The Pencil of Nature* became a special quest, and his collecting and subsequent philanthropic efforts infuse many of the holdings below.<sup>4</sup>

The identification numbers below are arbitrary, having been assigned in the second census. The unique number has remained with its copy, regardless of changes in ownership, and will be maintained in any future census. In the categorisation below, a copy is classified as 'Substantially Complete' if it has most of all six parts; it may lack the odd plate or a bit of letterpress, and such deficiencies are noted for those who wish to apply a different definition. Copies known to have been assembled later have been identified; they have been counted as copies if the majority of their makeup is authentic (i.e. original plate mounts and complete letterpress). The most open-ended category is that of 'significant Miscellaneous Collections'. This contains groups of authentic raw material intended for, but not used for, publication in Talbot's day.

Neither individual plates on mounts extracted from an original *Pencil of Nature* nor lesser fragments of fascicles have been included in the published census figures. These may, of course, crop up some day as components of a restored copy, and this will partially compensate for past dismemberments. Some uncut letterpress and unmounted original prints are known to have survived. Provenance has been outlined as completely as it is known (or as much as the owner wishes to have identified). Institutional call marks or collection numbers are in brackets following the owner's name. The arrangement within each category is roughly alphabetical, ranked according to keywords.

3 – An 'idealised' copy of *The Pencil of Nature* was created in 1989 by Maria Morris Hambourg for an exhibition at the Metropolitan Museum of Art. It drew on various original prints and the 1989 Facsimile.

4 – Mr Horblit was a great supporter of the 1989 *Anniversary Facsimile* but sadly lived only long enough to see it in through its early proof stages. I remain greatly indebted to him for his guidance and the ready sharing of both his knowledge and his extensive collections.

While each census has expanded the corpus of known copies, the record is bound to remain incomplete. Private collections, often from country houses, periodically make their way to market. Library records are increasingly available online, revealing copies in unanticipated locations. However, the most productive source continues to be those dedicated researchers who report their discoveries, serendipitous and otherwise. In order to encourage truffle hunting, a listing of missing or potential copies is at the end of this census. A good deal of information can be found in the more than ten thousand letters available online through The Correspondence of William Henry Fox Talbot project.<sup>5</sup>

Many individuals and institutions have contributed to these findings, a generosity for which the author is extremely grateful. I am reminded of Henry Talbot's friend, Sir John Herschel, who observed:

if useful and sensible queries were distinctly proposed, an immense mass of valuable information might [. . .] be collected from those who, in their various lines of life, at home or abroad, stationary or in travel, would gladly avail themselves of opportunities of being useful.<sup>6</sup>

Additional data have been collected on many copies and, subject to any owner's restrictions, will be made available to researchers upon request. Surely in future some of these holdings will change hands, and hopefully they will be joined by fresh discoveries. It is the author's intention to continue to track these copies and any suggestions or new information would be appreciated, and confidentiality can be assured if need be.

### ***Complete and Substantially Complete Copies in Six Fascicles***

1. UNIVERSITY OF CAPE TOWN, Special Collections, Jagger Library. Cape Town, South Africa. [52/4329 B779 TAL] Complete in original wrappers, save for plate XVIII and its text (missing when the *Pencil* was acquired by the Library). Five-line Notice in Nos 2, 4, 5, and 6. Although the wrappers are undoubtedly original, an attempt was made (presumably long ago) to mask the prices; the 12 shillings of No. 1, for example, has been cleverly converted to '912/31' and the seven & sixpence of No. 3 to '117/641'. Formerly owned by Sir Joseph Swan (1828–1914), co-inventor of the electric light bulb. Swan began his career in photographic manufacture with the Newcastle chemist, John Mawson (1815–67), later marrying Mawson's sister. Mawson was one of the last to purchase patent rights from Talbot. In 1864 Swan patented the carbon process, then went on to make important contributions to dry plate manufacture, and in 1879 patented bromide enlarging paper. Like Talbot, he spent much of his later years on research in photomechanical reproduction, and the two men exchanged examples of their experiments.<sup>7</sup> Although Swan had ample opportunity to acquire a *Pencil* in his youth, in a talk given around 1899 he thanked 'the Council of the Royal Photographic Society for the loan of this copy of Talbot's "Pencil of Nature". . . probably the first instance of book illustration by photography'.<sup>8</sup> Fortunately, the Royal Photographic Society Collection (now at the NMeM, Bradford) is not missing a copy, and no record of the loan has been traced. However, it seems likely from the need to borrow a copy in 1899 that Swan acquired his own copy late in life. Presented in 1952 by the heirs of Captain Donald Cameron-Swan, the son of the inventor, and a resident of South Africa.
2. GEORGE EASTMAN HOUSE. Rochester, New York. [RB TR 144 T25/74:043] Lacking text for Plate XIV and part of the text for Plates X and XI. Otherwise complete in original wrappers (now backed in red cloth); five-line Notice in Nos 3 and 5. All but No. 5 were purchased in 1949 by the famous Chicago perfumist and collector, Alden Scott Boyer (1887–1953), on behalf of the Eastman House. This set had been offered by the pioneer London dealer in photographica, Ernst Weil, as lot 305 in his *Catalogue 14*; while regretting the missing part, he noted at that time that it was 'the most

5 – See The Correspondence of William Henry Fox Talbot: <http://www.foxtalbot.dmu.ac.uk>

6 – J. F. W. Herschel, *Preliminary Discourse on the Study of Natural Philosophy*, new edition, London: Longman, Rees, Orme, Brown, & Green 1830, 133–4.

7 – See, for example, Swan's letter to Talbot of 15 May 1867, Fox Talbot Collection, The British Library, London. Talbot Correspondence Project Doc. No. 09227.

8 – Preserved in an undated typescript, 'Recent Progress In Photography', in the Swan Collection of the Tyne & Wear Archives (Ref. 1101). A reference to the 1896 discovery of the X-ray as being three years earlier dates this talk to approximately 1899.

- complete copy offered for many years'. No. 5 was added by a 1951 donation from H. S. Carpenter, a London employee of Kodak.
3. J. PAUL GETTY MUSEUM, Department of Photographs. Los Angeles, California. [84.XZ.571] Complete in original wrappers; three-line Notice in No. 2; five-line Notice in Nos 3, 5, and 6. No. 1 has the later printing of the wrapper indicating a (probably contemporaneous) re-issue. Diverse collection inscriptions in Nos 1 and 5, lacking in the others, presumably indicating more than one origin for the components of the set. Ex-collection Bruno Bischofberger.
  5. HOUGHTON LIBRARY, Department of Printing and Graphic Arts, Harvard University. Cambridge, Massachusetts. [f Horblit TypPH 805.44.8208 (A)] Complete in original wrappers; three-line Notice in No. 2 and five-line in No. 6. Bindings restored, retaining some original leather. Plates XXIII and XXIV and their associated letterpress, while authentic, are from another set; the pages have been further trimmed and their edges gilded. Formerly part of the collection of Sir Thomas Phillipps with his library marking of 'c.13.192'.<sup>5</sup> Phillipps (1792–1872), perhaps the most avid manuscript collector ever known, was a friend of Talbot's and corresponded with him about photography. His residence (and notorious storehouse) of Middle Hill was not far from Lacock Abbey. Ex-collection, Harrison D. Horblit; gift of Jean Horblit, in memory of Harrison D. Horblit, 1992.
  4. METROPOLITAN MUSEUM OF ART, Department of Photographs. New York. [1994.197] Complete in original wrappers; three-line Notice in No. 2 and five-line in No. 6; bindings recently restored. The nucleus of this copy was sold at Christie's South Kensington in October 1984 as Nos 1–5 plus the plates for No. 6. Plates XIV and XV in that copy were sold unmounted and are now on modern mounts. This copy passed from Talbot's daughter 'Tilly', Matilda (later Gilchrist Clark, 1839–1927) to her daughter, Constance Stewart (1863–1944), Miss Matilda Talbot's sister. It remained in the Stewart family until the 1984 sale. Completed with a No. 6 from another source (the wrapper of which has been re-numbered from a No. 4). The wrapper of No. 5 is a rare example from the original red lithographic stone. Formerly in the collection of Harrison D. Horblit, of Ridgefield, Connecticut, this is a 'perfected' copy, a not unexpected state coming from a seasoned bibliophile like Horblit. Plates I, VIII, XX, XII, and XXIV are numbered in pencil, and plates VII and XXIII have no number. Gift of Jean Horblit in memory of Harrison D. Horblit, 1994.
  6. NATIONAL MEDIA MUSEUM, Kodak Museum Collection. Bradford, England. Complete in original wrappers; five-line Notice in Nos 5 and 6. Dr Rolf Schultze, photohistorian and Kodak's former librarian, recorded that the first four parts were acquired from a W. Hannuth sometime prior to 1942. In 1975, while still at the Kodak Museum at Harrow, many of the plates in the first four parts were chemically intensified by the curator, Brian Coe, and re-attached to the original mounts with dry mounting tissue. Nos 5 and 6 were added by donation in 1976 and did not receive this treatment. The Kodak Collection was transferred to the Museum in 1985.
  8. NATIONAL MEDIA MUSEUM, Royal Photographic Society Collection. Bradford, England. Complete in original wrappers; three-line Notice in No. 2, five-line Notice in Nos 3, 5, and 6. Provenance not recorded, but possibly the copy donated to the Photographic Society by Benjamin Brecknell Turner (1815–94) in 1859.<sup>9</sup> This was one of at least two copies Turner owned (see also entry 13), who claimed to have assisted Talbot in producing some of the plates for *The Pencil of Nature*.<sup>10</sup> Part of the 270,000-item RPS Collection that was purchased by the Museum in 2004.
  7. PRIVATE COLLECTION, CONNECTICUT, USA. Complete copy in original wrappers; five-line Notice in No. 5. The wrapper for No. 4 was originally labelled for No. 5. Inscribed 'Mary Lucy Cole' in ink on the wrapper of Nos 1, 2, and 4–6 and 'Lady Mary Cole' on the wrapper of No. 3. Mary Lucy, née Fox Strangways (1776–1855) first married Thomas Mansel Talbot of Margam. She was Henry

9 – 'A Collector', *The Photographic Journal*, 6:87 (15 July 1859), 10.  
 10 – The claim for Turner's involvement in the *Pencil* might have evolved from a citation in the 1876 *Catalogue of the Special Loan Collection of Scientific Apparatus at the South Kensington Museum*, 239: '9546. Photographic Lens with which the pictures of Mr. Fox Talbot's Pencil of Nature were taken. (This is the first publication of photographs printed from negatives on paper). Presented by B.B. Turner' (the Ross lens, #1876–520, is in the Science Museum, London). The idea that this lens was used by Talbot for the *Pencil* plates was repeated in *Photography*, 14 (28 June 1894), 411; and was possibly misinterpreted by John Spiller in his obituary of Turner: 'Long before this date [1855], however, he was actively engaged as an amateur practising the Calotype process, being a friend of Fox Talbot, and contributing some of the illustrations to the now famous original publication known as The Pencil of Nature' (*Photographic Journal*, n.s. 19:6 (26 February 1895), 159). R. Child Bayley repeated the story in his 1898 *Illustrated Catalogue of the Royal Photographic Society's International Exhibition at the Crystal Palace*, 122: 'B. B. Turner was one of the founders of the Royal Photographic Society, and as a friend of Fox Talbot was amongst the earliest calotype workers and a contributor of some of the illustrations to "The Pencil of Nature"'.

11 – Undated letter from Lanely, Fox Talbot Collection, The British Library, London.

Talbot's aunt and the mother of Christopher Rice Mansel 'Kit' Talbot (1803–90). Her second marriage, in 1815, was to Sir Christopher Cole. Writing to her sister and Henry Talbot's mother, Lady Elisabeth Feilding, she reported that she 'had got the Pencil of Nature long before you wrote . . . the Broom seems to be the favourite'<sup>11</sup> This copy was preserved in the family until sale at Sotheby's (London) in November 1987, lot 65 (see also entries 53, 58, and 62). Ex-collection, Hans P. Kraus, Jr.

9. SMITHSONIAN INSTITUTION, Division of Photographic History, National Museum of American History. Washington, DC. [No. 3864] Substantially complete copy in original wrappers, lacking plate XVI; plate XVIII represented by unmounted print; three-line Notice in No. 2, five-line Notice in Nos 5 and 6. The wrapper for No. 1 is from the second printing. The wrapper for No. 5 is a rare example of the original red printing plate employed in a later part. Nos 1–5 were donated by Talbot's granddaughter, Miss Matilda Talbot (1871–1958) in 1928 in response to appeals from Herbert Lambert and A.J. Olmstead of the Smithsonian. No. 6 was added in 1964 by donation from Colonel and Mrs Burnett-Brown.
10. TOKYO METROPOLITAN MUSEUM OF PHOTOGRAPHY. Tokyo, Japan. Virtually complete copy in original wrappers; lacking Notices and page of letterpress affecting plates VII and VIII. Modern restoration of bindings. Nos 1 and 4–6 carry the stamp of 'Sir Walter John Trevelyan, Baronet, High Sheriff of Cornwall, 1906–1907'. Trevelyan was related to Sir Walter Calverley Trevelyan (1797–1879), the naturalist who was a friend of Talbot's since their school days, and whose wife, Lady Pauline, née Jermyn (1816–66), was an amateur calotypist later active in pre-Raphaelite circles. She took a great interest in *The Pencil of Nature* and it is possible that this copy traces back to her.<sup>12</sup> The original No. 2 of Trevelyan's copy is in the collection of Matthew R. Isenburg (see entry 47). Nos 2 and 3 in the present set are from Sotheby's Belgravia March 1981, lots 149 and 150. These were from the estate of Herbert Edward Steinberg (1881–1967), an engineer with an amateur interest in early photographic colour processes; he may have inherited them from his father, George Herbert Steinberg (1841–1911), a solicitor who collected rare things (the fate of Nos 1 and 4 in the same sale is not known). Ex-collection Howard Ricketts. Ex-collection Hans P. Kraus, Jr.
11. NATIONAL MUSEUM OF WALES, The Library. Cardiff, Wales. [26863] Complete in original wrappers; three-line Notice in No. 2, five-line Notice in Nos 3, 5, and 6. Signed on each wrapper 'C.L. Traherne'. Talbot's cousin, Charlotte Louisa Traherne (1800–59), was the sister of Kit Talbot and daughter of Lady Mary Lucy Cole. Early in 1839, her husband, Revd John Montgomerie Traherne (1788–1860), acted as an intermediary to Talbot in Calvert Jones's interest in photography.<sup>13</sup> Because of its clear provenance and undisturbed condition, this copy can be considered as close to a bibliographic standard that exists. Donated in 1928 by Sir Thomas Mansel Franklen (1840–1928), a nephew of Christopher Rice Mansel 'Kit' Talbot, Henry Talbot's Welsh cousin. An archaeologist and public servant, he was described as a 'zealous photographer'. Three albums of his contributions to the *Photographic Survey of Glamorgan* (1890–95) are held in the Museum (see also entries 39, 53, and 58).

12 – On seeing Sir Thomas Phillipps's copy of *The Pencil*, Lady Pauline exclaimed that they were 'splendid calotypes'. See L. J. Schaaf, "Splendid Calotypes" and "Hideous Men": Photography in the Diaries of Lady Pauline Trevelyan', *History of Photography*, 34:4 (November 2010), 326–41.

13 – See Traherne's letter of 8 March 1839, conveying a note from Jones asking for the exact chemical formula. LA39–19, Fox Talbot Collection, The British Library, London. Talbot Correspondence Project Doc. Nos 03834 & 09897.

**Complete or Substantially Complete Copies Bound as One Volume or Presently Disbound**

12. UNIVERSITY OF ABERDEEN, University Library, Department of Special Collections and Archives. Kings College, Aberdeen, Scotland. [Lib R 77 Tal] Bound as one volume in twentieth-century buckram. Lacking wrappers and Notices; binder's errors in the area of plates X–XIII (almost certainly introduced in re-binding) but still complete. University bookplate; purchased with a compensation grant (i.e. post 1836). This copy may have been acquired at the time of publication;

however, the first record of it that has been traced is in the 1873–74 library catalogue.

13. MUSEUM LUDWIG, Agfa-Fotohistorama Collection. Cologne, Germany. [FH2795] Bound in green cloth. Lacking wrappers and Notices but otherwise complete. This particular copy was owned in turn by at least three important figures in the history of photography. *Ex libris* bookplate of Benjamin Brecknell Turner (1815–94). This was one of at least two copies Turner owned (see also entry 8), who claimed to have assisted Talbot in producing some of the plates for *The Pencil of Nature*.<sup>14</sup> Later owner's inscription 'sir William Crookes, D. Sc., F.R.S., No. 26'. Crookes (1832–1921) was an admirer of Talbot, publishing some of his pioneering photoglyphic engravings, and a frequent correspondent.<sup>15</sup> Listed for £5.5.0. as lot 517 in the Grafton & Co. (London) Catalogue 78 (1929) and purchased in London that year by the pioneering photohistorian, Dr Erich Stenger (1878–1957). In 1955, Agfa purchased Stenger's collection for the Agfa-Fotohistorama museum. In 1980, the Agfa Collection was deposited in the Wallraf-Richartz-Museum/Museum Ludwig and was purchased by them in 2005.
14. BODLEIAN LIBRARY, University of Oxford. Oxford, England. [Arch. K c.1,1\*] Lacking Notices, otherwise complete, but with all wrappers preserved in a separately bound volume. Acquired under the Copyright Deposit Act and thus an authentic contemporary issue.
15. BRITISH LIBRARY. London, England. [c.119.g.1] Complete, lacking original wrappers, with one original five-line Notice. Stamped with typical markings establishing this as the original Copyright Deposit copy for the British Museum (before the Library became a separate entity). Helpfully, the actual dates of receipt of the various numbers are recorded – Longmans seem to have been generally prompt in depositing the legally mandated copy: No. 1, 2 July 1844; No. 2, 1 February 1845; No. 3, 12 June 1845; No. 4, 2 August 1845; No. 5, 7 January 1846; No. 6, 23 April 1846. Until recently in a typical nineteenth-century library binding (since discarded), the six fascicles are presently sewn in six separate, temporary, bindings with facsimile covers.
19. BRITISH LIBRARY, Fox Talbot Collection. London, England. Presentation copy bound in full red morocco; complete, but lacking wrappers and Notices. The plates are mostly numbered in pencil and at least one is on a previously used mount. The personal copy of Talbot's granddaughter, Miss Matilda Talbot (1871–1958), who did so much to promote the inventor of photography's name and also to preserve Lacock Abbey; she changed her name from Gilchrist Clark to Talbot when she inherited the Abbey in 1916. Inscribed 'Matilda Theresa Gilchrist Clark, her Book, bound by C.C. Astley and Margaret J. Shaw, May 20<sup>th</sup> 1897'.<sup>16</sup> Connie Astley was a close friend of Matilda's. Ex-deposit, Fox Talbot Museum, Lacock.
16. ESTATE OF ANTHONY MAXWELL BURNETT-BROWN. Lacock Abbey Collection, Wiltshire, England. Complete, bound in full red morocco, lacking wrappers and Notices. Inscribed as a gift to Burnett-Brown (1930–2002) 'from his Godmother, M.T. Talbot, February 3<sup>rd</sup>, 1951'. One of the finest presentation copies made up by Talbot's granddaughter, Miss Matilda Talbot (1871–1958) and long kept within the Talbot family; the majority of the plates are on original mounts but numbered in pencil.
17. CAMBRIDGE UNIVERSITY LIBRARY, Rare Books Department. Cambridge, England. [LE.2.35] Complete but lacking wrappers and Notices. Talbot read mathematics at Trinity College, Cambridge from 1817 until 1821 (no *Pencil* has been traced in the College Library). The first printed catalogue entry for this particular copy is in 1878. Cambridge was entitled to a Copyright Deposit Copy but it is uncertain whether this particular copy is it; none is listed in the (perhaps incomplete) register of accessions for 1844–46. There is a manuscript note preserved dating the present binding to 1869; binding errors occur in the vicinity of plates XI and XII.

14 – See n. 7.

15 – See n. 5.

16 – A photograph of Miss Matilda Talbot holding this copy while standing on the steps of Lacock Abbey was taken by Harold White around 1945. It is illustrated in Schaaf, *Introductory Volume*, 72.

18. EDINBURGH UNIVERSITY LIBRARY, Special Collections. Edinburgh, Scotland. [Df.3.85] Lacking wrappers and Notices but otherwise complete. In 1863, the University awarded Talbot an Honorary Doctor of Laws degree for 'his pre-eminence in literature and science, and the benefits his discoveries have conferred upon society'. There is no record of when or how this volume was acquired. It also carries an earlier shelf mark [Yx.2.27], which is in the style that was used for much of the twentieth century.
20. J. PAUL GETTY MUSEUM, Department of Photographs. Los Angeles, California. [84.XO.1369.6] Bound in modern full gray leather, lacking wrappers and Notices save for a No. 2 wrapper (with a five-line Notice attached verso) bound in at the beginning. The wrapper is a unique example of the replacement printing normally seen only in Nos 5 and 6 and contemporary late issues of No. 1. Plates in No. 1 numbered in pencil and therefore not issued with a published *Pencil*; those in Nos 2–6 are authentic issues and presumably from another source. Plate I, the later variant; plate V, the later, larger variant. Bound (and probably conserved) by Bernard C. Middleton in the 1960s. Ex-collection Arnold Crane.
21. GLASGOW UNIVERSITY LIBRARY, Euing Collection, Special Collections. Glasgow, Scotland. [Photo B33/formerly BD3-c.2] Lacking wrappers and Notices but otherwise complete. This extra-illustrated copy was bequeathed to the Library by William Euing (1788–1874), a Glasgow insurance broker and book collector. Eight additional Talbot prints have been bound in, all stamped or labelled 'Patent Talbotype'. Six of these are of 'Oxford Schools', a favourite subject for Talbot and the name of one of his series of photographs.
22. PRIVATE COLLECTION, VIRGINIA, USA. Complete in one volume, assembled from components from more than one source. Bound in the wrappers for No. 1 (the only ones present); three-line Notice inserted in No. 2; five-line Notice inserted in No. 3. Plate V a scarce example of the larger variant. The page trimming indicates that Nos 1–3 were from one previously-bound set and Nos 4–6 from another. Plates I–IV, VI–XVIII, and XX–XXI numbered in ink; the balance in pencil. Plate XIX has 'Patent Talbotype' label. Plates XX–XXIV have *LA numbers* on verso. Major portions of this volume are from the firm of Robinson Brothers (the booksellers who acquired the residue of Sir Thomas Phillipps's collection). Much of the 'sophisticating' of this copy was done by Harrison Horblit, with additions made subsequently. Ex-collection Harrison D. Horblit. Ex-collection, Hans P. Kraus, Jr. Acquired from Simon Finch Rare Books in 1998.
24. KONGELIGE BIBLIOTEK. Copenhagen, Denmark. [1968–425] Complete with wrappers; bound in modern full gray leather. Five-line Notice in Nos 2 and 4–6. The wrapper for No. 1 does not have a price or number filled in, indicating that it was a leftover sheet rather than an issued wrapper (compare with entries 69 and 74). Plates I–VIII are variously numbered in pencil or not numbered; plate IV bound before plate III. Plates IX through XXIV appear to be original. The Royal Library acquired this copy in 1968 from Caroline Ostroff, a Maryland dealer who distributed some of the holdings of Lacock Abbey in the 1960s. Her husband, Smithsonian curator Eugene Ostroff, catalogued significant parts of the collection at Lacock during this period
83. LEWIS LEHR. New York. Bound in modern tan cloth. Inscribed 'to Herbert Lambert by M.T. Talbot, Aug. 1921'. Talbot's granddaughter, Miss Matilda Talbot (1871–1958), was long a friend of Herbert Lambert (1881–1936) FRPS and a noted photographer based in Bath, England. Also inscribed 'N.D. Larkin'. Sold at Sotheby's Belgravia, 21 December 1971, lot no. 315, in Holland backed boards, lacking three plates. Purchased by Anthony d'Offay for £2,500, then a record price for a *Pencil*, nearly double the pre-sale estimates. Presently complete, with a five-line notice behind the front end paper. Plate II, 'View of the Boulevards of Paris', is a substitute. Plate XII, 'The Bridge of Orleans', is inscribed 'LA12'; plate XIV, 'The Ladder', is inscribed 'LA14'; plate XVIII, 'Gate of Christchurch', is inscribed 'LA18' – these three are untrimmed and unmounted.

25. LIBRARY OF CONGRESS, Rare Book and Special Collections Division. Washington, DC. [TR144.T2 Office] Complete in half morocco over marbled boards; wrapper for No. 6 only (bound at the end); three-line Notice in No. 2; five-line Notice tipped in after the title page, and one each in Nos 3 and 5. The title page carries a stamp dated 1870. A complete copy is listed in their *Catalogue of Books Added to the Library of Congress from December 1, 1869, to December 1, 1870*, but without further provenance. Rebound by the Library's conservators in 1986.
26. NATIONAL MEDIA MUSEUM. Science Museum Collection, Bradford, England. [1937–396] Bound as one volume, with wrapper for No. 1 only; three-line Notice in No. 2 and five-line in No. 6. Later, larger variant of Patroclus for Plate V (approximately 17.5 cm square). Plate XIV is substituted by an original print on a newer mount with a pencilled number. Presented to the Science Museum, London, by Talbot's granddaughter, Miss Matilda Talbot (1871–1958) in 1934.
33. NATIONAL MEDIA MUSEUM, Royal Photographic Society Collection. Bradford, England. Bound in cloth, complete but lacking wrappers and Notices. Signature and stamp of John Traill Taylor (1827–95) a friend of Talbot's and long-time editor of the *British Journal of Photography*.<sup>17</sup> Taylor died during a vacation trip to Florida in late 1895. On 11 February 1896, the minutes of The Royal Photographic Society recorded: 'The Assistant Secretary stated that he had purchased a copy of Talbot's "Pencil of Nature" at a recent sale for 30/- [shillings]. The purchase was agreed to'. Part of the 270,000-item RPS Collection that was purchased by the Museum in 2004.
34. NATIONAL MEDIA MUSEUM, Royal Photographic Society Collection. Bradford, England. Reasonably complete disbound copy, missing plates IX, XII, and XVIII; plate XVI represented by two unmounted original prints of the Cloisters; lacking wrappers; five-line Notice in No. 5. Most plate numbers in pencil. Noted as 'from Col. Llewelyn', with no further identification or dating. This almost certainly was Sir Charles Michael Dillwyn Venables Llewelyn (1900–76), 3<sup>rd</sup> Bt. He was a great grandson of Talbot's Welsh cousin, Emma Thomasina Llewelyn, née Talbot (1806–81), and her husband John Dillwyn Llewelyn (1810–82). Both of them were photographers and Sir Michael was known to have donated extensively to the RPS. Part of the 270,000-item RPS Collection that was purchased by the Museum in 2004.
27. NEW YORK PUBLIC LIBRARY. New York. [\*KF+1844 Talbot]. Modern library binding; wrappers preserved at end; three-line Notice in No. 5 (unlikely to be the original location) and five-line Notice in No. 4. Stamped 'Lenox Library, New York' on verso of title page; in 1895, the private James Lennox Library, whose prize holding was a Gutenberg Bible, was merged with the Astor and the Tilden to form the NYPL. This copy appears to have been derived from two sources, perhaps different libraries or different section of the library. The wrappers for Nos 1 and 6 are more scuffed than the others and are still marked in pencil with old call numbers: No. 1 was 'Talbot MFC' and No. 6 was 'MDG (+) Talbot'. Nos 2–5 lack call numbers and seem uniform with each other. Bound in 1971.
28. PIERPONT MORGAN LIBRARY. New York. [76014] Recently bound in full red morocco; complete with one five-line Notice; lacking wrappers. Plate XXIV has pencil number and an LA number on verso; other plates original. Gift of Harrison D. Horblit in 1979.
29. NORSK MUSEUM FOR FOTOGRAFI – PREUS FOTOMUSEUM. Horten, Norway. Complete in nineteenth-century half-cloth over paper boards; lacking wrappers and Notices. Stamped 'Birmingham and Midland Institute. Sold by Order of the Council' (the Institute was founded in 1854). Additionally stamped 'Birmingham Library' throughout. De-accessioned and sold at Sotheby's Belgravia, 1 July 1977, lot 101.

17 – In 1881, reviewing a current photographic exhibition, Taylor said: 'we possess a copy of the earliest work ever produced by means of photography, Talbot's *Pencil of Nature*, and of it we can affirm that not only in technical photographic merit but in *artistic treatment* it contains many examples that are not surpassed by anything to be seen in the exhibition'. J. T. Taylor, 'Art in a Bygone Era', *The Photographic Times and American Photographer*, 11:121 (January 1881), 299.

18 – See Talbot's letter to his mother, Lady Elisabeth Feilding, 31 October 1832, Fox Talbot Collection, The British Library, London and *passim*.

19 – 'A Library at Last. – Mr. Aspinwall's Gift to the Camera Club, N.Y.', *Camera Notes*, 5:1 (July 1901), 57.

30. PRINCETON UNIVERSITY LIBRARY, Graphic Arts Collection. Princeton, NJ. Bound in full calf, complete save for wrappers and Notices. Bookplate of William Twopeny: 'Virtute et Industria'. Twopeny (1797–1873) was an antiquarian draughtsman and printmaker. He met Talbot and drew Lacock Abbey in the 1830s.<sup>18</sup> Title page stamped from the New York 'Camera Club Library. Catalogued & Indexed 1930 by Hal D. Bernstein, Librarian'; similar stamp at end of text. John Aspinwall, President of the Camera Club, purchased and donated about one thousand volumes from the collection of former club member and author, Charles W. Canfield.<sup>19</sup> Talbot's *Sun Pictures in Scotland* was part of this collection; perhaps the *Pencil* was as well. Purchased at an unidentified auction by the Vermont collector and dealer, Mrs Lorraine Dexter, in the early 1950s. Acquired from her or her estate by the dealer and collector, George R. Reinhart. Purchased by Princeton in 1963.
31. PRIVATE COLLECTION, SCOTLAND. Mostly complete, bound as one volume, but lacking plates IX and XII, the letterpress for plate IX, and all wrappers and Notices; plate XVI is a substitute, entitled 'The Fruit gatherers'. This copy is of particular interest as it was made up by Henry Talbot for his daughter 'Tilly', Matilda Caroline (1839–1927). In 1859 she married John Gilchrist-Clark (1830–81), a Scottish JP, and moved to his home of Speddoch, Dumfries. Given her age at the time of publication and the fact that most of the plates are numbered in pencil, this copy was likely made up in later years from remaining original components.
32. PRIVATE COLLECTION, CONNECTICUT, USA. Complete save for wrappers and Notices; bound in full black morocco. Extra-illustrated with variant of plate XIX, bromide copies of the design for *The Pencil of Nature* cover and of an Antoine Claudet daguerreotype portrait of Talbot. Inscribed: 'Harold White with warmest regards from M. T. Talbot, January 1945'. Miss Talbot had the highest respect for the photographer and amateur historian Harold White (1902–83). He was responsible for helping her organise the Lacock Abbey collections, an endeavour that greatly facilitated more recent scholarship on Talbot. This presentation copy is made up of fine examples of original Talbot prints and letterpress (mostly never issued in a contemporary *Pencil*). Because of the late selection from the archive at Lacock Abbey, the plates are stronger overall than in any other copy. Most of the plates either have numbers in pencil or lack numbers; two have 'Patent Talbotype' labels. Many have been dry mounted on original mounts, and one was intensified by Harold White. His collection was used by Beaumont Newhall to produce the famous 1969 facsimile of *The Pencil of Nature*, which explains why some of its plates are variants of the ones Talbot selected for publication. Ex-collection, Hans P. Kraus, Jr.
84. SAFFRON WALDEN LIBRARY, Essex County Council. Saffron Walden, England. [No. 91126/Accession No. 31004] Complete in one volume, lacking wrappers and Notices. With bookplate 'Presented to the Saffron Walden Library. Miss Gibson. 1922'. Mary Wyatt Gibson (1855–1934) was the only child of George Stacey Gibson (1818–83), FLS, JP, of Saffron Walden, a Quaker banker, bibliophile, botanist and philanthropist. He took up photography himself in 1856. The early provenance of this volume is not known. It is not listed in the printed 1877 catalogue of his library, so it is possible that he obtained it after that, or that Miss Gibson acquired it herself before donating it to the library.
35. ST. ANDREWS UNIVERSITY, Library, Rare Book Collection. St. Andrews, Scotland. [rfTR144.T2/SR] Bound as one volume in blue buckram in 1939, preserving wrappers in original locations; complete save for plate XI; three-line Notice in No. 2; five-line in Nos 3, 5, and 6; text for plates VII–VIII and X–XII present but mis-bound. Sir David Brewster wrote to Talbot on 18 April 1844, 'I have watched all the advertisements of the Pencil of Nature with great interest and have ordered a copy for our University Library'. Brewster's advice to acquire No. 1 is recorded in the Library's manuscript 'New Recommendations' for

- 1844.<sup>20</sup> An early manuscript catalogue entry is in the hand of James MacBean, Librarian from 1839 to 1863.
36. SCIENCE MUSEUM LIBRARY, Wroughton, England. Complete in nineteenth-century calf over marbled paper binding; lacking wrappers and Notices. Extra-illustrated with a French photomechanically printed John Moffat portrait of Talbot, printed by Chardon. Pencil inscription on flyleaf 'Charles Crawley' followed by a partially legible Latin phrase, roughly translating as 'puts me to shame'. This was possibly Revd Charles Crawley-Boevey (1780–1856), Vicar of Hartpury, Gloucestershire, for either he or his wife Catherine (b. 1789) photographed around 1846. Later inscription by 'I. [or J.?] D. Pohl'. Presented to the library by Donald Alexander Macalister in June 1938 and the title page stamped '22 July 38 SML'. Macalister (b. Scotland, 1876), a military man, geologist and porcelain collector, was the son of the noted librarian and library historian, Sir John Young Walker Macalister (1856–1925), and this book may have been in his father's collection. Contemporaneous Science Museum Library bookplate on front pastedown.
  37. SHEFFIELD CITY LIBRARY, Arts & Social Sciences Library, Rare Books Collection. Sheffield, England. Complete, bound in library-style binding, page edges trimmed and speckled; lacking wrappers and Notices. Believed to be a donation but no records have been traced.
  23. THE UNIVERSITY OF TEXAS AT AUSTIN, Gernsheim Collection, Harry Ransom Humanities Research Center. [964:309:001–024] Complete in contemporary dark green buckram binding; lacking wrappers, five-line Notice inserted following title page. This copy has the bookplate of Charles Douglas-Compton (1816–77), 3<sup>rd</sup> Marquess of Northampton, who was known as Lord Compton until his father's death in 1851. Lady Elisabeth planned to give Lord Compton the first four parts (see her *Cadeaux* listing at the end). It is likely that this set derives from her largess, but it is also possible that Compton inherited it from the library of his father, Spencer Joshua Alwyne Compton (1790–1851), 2<sup>nd</sup> Marquess and President of the Royal Society from 1838 to 1849. He took a personal interest in early photography and displayed Talbot's and others' works at his soirees. Purchased by Helmut Gernsheim at Sotheby's on 20 January 1958 (lot 214) for £90, then a record price for a *Pencil of Nature*.
  38. TRINITY COLLEGE LIBRARY, University of Dublin. Dublin, Ireland. [Press F.11.186] Complete, half calf over marbled boards; lacking wrappers and Notices. Bound in a library binding in February 1853, very possibly this is the copy that was legally mandated under the Copyright Deposit Act; however, no records have been traced on this.
  39. VICTORIA & ALBERT MUSEUM, National Art Library. London, England. [R.C. R.1. Talbot/X.591] Complete in one volume, with wrapper for No. 3 bound at the beginning, lacking other wrappers and all Notices. Signed on wrapper 'John M. Traherne' and later 'Alfred Watkins'. Watkins (1855–1935) was a Hereford antiquarian, author and photographer, best known for his Bee exposure meter. John Montgomery Traherne (1788–1860) was the husband of Charlotte, Talbot's cousin (see also entries 11 and 58). Purchased in 1939.

20 – It was ordered on 10 May. Brewster's letter is in the Talbot Collection, 1937–4935, National Media Museum, Bradford, England. Talbot Correspondence Project Doc. No. 04986.

### **Multiple Part Holdings**

40. BOWDOIN COLLEGE LIBRARY, Special Collections Department. Brunswick, Maine. [TR:T 139/P39] Nos 1–4, bound in nineteenth-century cloth with green leather spine and corners; lacking wrappers; three-line Notice verso Plate I. This is one of only two copies known to have originally been in the United States, the other being the Frazer copy (see entry 55). Bookplate of the Peucinian Society, an exclusive literary society at Bowdoin. The eighteen donors listed on the bookplate were all members of Bowdoin's Class of 1848. This Bowdoin class evidenced a special interest in photography; all thirty-four members sat for their daguerreotype portraits, which were then mounted together in a frame (the only Bowdoin class known to have so done). An additional printed line on the bookplate 'Bowd.

- Coll. 1845' suggests that they acquired this *Pencil* upon publication. One possible source was William Vaughan, a London merchant known to have purchased books for the College in the 1840s; William Manning Vaughan, his great-nephew, was a member of the Class of 1827. This copy is listed in the 1859 Peucinian catalogue and became part of the College Library when the Society was dissolved.
42. BRITISH LIBRARY, Fox Talbot Collection. London, England. Two copies of No. 3 and one of No. 4, all in pristine original wrappers, each with a five-line Notice. Ex-deposit, Fox Talbot Museum, Lacock Abbey.
  41. GEORGE EASTMAN HOUSE. Rochester, New York. [RB TR 144.T25a/74:046] Nos 1 through 3, received bound in one volume, but currently as separate sheets for conservation reasons. An untrimmed plate XXI affixed recto to plate I; stab holes indicate it was once sewn in another volume. Disbound in 1988 for conservation reasons, the three parts were bound together in a bespoke nineteenth-century binding of black calf over marbled boards (the original binding has been preserved separately); armorial bookplate of Holland House, the Kensington home of the Earls of Ilchester. While Holland House itself was heavily damaged in the Blitz, the contents had been removed to safety. The noted Chicago collector Alden Scott Boyer purchased this copy in June 1948 from Ernst Weil (London), who had acquired it just a month before as item 440 in Hodgson's auction. Originally owned by Talbot's uncle, William Thomas Horner Fox Strangways (1795–1865), the 4<sup>th</sup> Earl of Ilchester, a frequent correspondent with Henry on the subject of photography and a vocal supporter of his work (see Lady Elisabeth's *Cadeaux* listing at end). This volume was donated to Eastman House in 1954 by Boyer's widow, part of a 4.5-ton donation. The binding has been preserved separately, and is a fancy bespoke one, embellished with the Fox Strangways armorial seal.
  43. J. PAUL GETTY MUSEUM, Department of Photographs. Santa Monica, California. [84.XZ.572] Nos 1–4 bound as one volume in purple-brown leather, gilt stamped and decorated; lacking wrappers but with one five-line Notice. Originally owned by Lady Dunraven, Carolyn (née Windham, d. 1870), the wife of the Irish Peer Windham Henry Wyndham-Quin, 2<sup>nd</sup> Earl of Dunraven and Mount-Earl, An inserted note, dated 22 June [1845] from Lady Elisabeth, conveys Nos 2–4 of *The Pencil* to Lady Dunraven just a day after the fourth part was issued. This copy is also cited in Lady Elisabeth's *Cadeaux* listing (reproduced at the end of this survey). Later inscription 'To Hilda Perry/from Uncle J./May 24<sup>th</sup> 1918'. Lot 60 of Sotheby's Belgravia sale, October 1978 (unsold). Ex-collection Bruno Bischofberger.
  44. HÖHERE GRAPHISCHE BUNDES-LEHR-UND VERSUCHSANSTALT. Vienna, Austria. [No. 865] No. 1 complete, with wrapper in black linen binding, supplemented by significant fragments of a No. 2, including plates X–XII and the text for VIII–X and XII. Bookplate of 'Bethune of Balfour'. This was an extended family, and the bookplate is not dated, but a likely candidate is Adm. Charles Ramsay Drinkwater Bethune of Balfour (1802–84), born and largely resident in England, but who assumed the name of Bethune from his mother's family in 1837. Purchased in this state from Harrwitz (Berlin) in 1891.
  45. HOUGHTON LIBRARY, Department of Printing and Graphic Arts, Harvard University. Cambridge, MA. [f Horblit TypPH 805.44.8208 (B)] Nos 1 and 2 complete in original wrappers, leather spines replaced; three-line Notice in No. 2. Gift of Harrison D. Horblit, 1982.
  46. HUNTINGTON LIBRARY. San Marino, California. [RB 350321] Nos 1–5 bound in one volume, lacking wrappers and Notices; mid-nineteenth-century English binding, half olive morocco over marbled boards. Purchased in 1961 by their librarian (and noted Scottish photographic collector) Dr Robert Ormes Dougan (1904–99) from John Grant Booksellers in Edinburgh through David Magee of San Francisco.
  47. MATTHEW R. ISENBURG. Hadlyme, CT. Nos 1 and 2 in original wrappers, lacking only plate X. Cover stamp on No. 2 of 'Sir Walter John Trevelyan, Baronet and

High Sheriff of Cornwall, 1906–1907'. Trevelyan was related to Sir Walter Calverley Trevelyan (1797–1879), the naturalist who was a friend of Talbot's since their school days, and whose wife, Lady Pauline, née Jermyn (1816–66), was an amateur calotypist later active in pre-Raphaelite circles. She took a great interest in *The Pencil of Nature* and it is just possible that this copy traces back to her.<sup>21</sup> The original Nos 1 and 4–6 of Trevelyan's copy are in the collection of the Tokyo Metropolitan Museum of Photography (see entry 10). No. 1 ex-collection La Placa Productions. No. 2 ex-collection William and Estelle Marder, who bought it in the 1970s from an antiques dealer who reportedly spotted the book in a miscellaneous container load of house clearances from England.

21 – See n. 10.

48. HANS P. KRAUS, JR., INC. New York. Nos 1 and 4, in original wrappers, complete save for one sheet of letterpress in No. 1; Plate III has an LA number on verso; plate XVII represented by an unmounted Talbotype of Patroclus, with LA number on verso. No. 4, ex-collection E. A. Leach (who has not been further identified).
51. HANS P. KRAUS, JR., INC. New York. Nos 1, 3 and 4, lacking wrappers, five-line Notice Nos 3 and 4; half bound in red calf with gilt lettering on the spine: 'sun pictures. H. Fox Talbot. 1844'. This was listed in the 1966 Francis Edwards (London) Catalogue 895, with six inserted 'sun pictures', described as 'perhaps the most important development of book illustration since the invention of engraving'. Inscribed on rear pastedown 'E.R. Pratt' and 'rebound 1898'. Edward Roger Murray Pratt (1847–1921), JP, probably inherited these from his father, Revd Jermyn Pratt, of Ryston Hall, Downham, Norfolk, England, who had received Nos 1, 3, and 4 from Lady Elisabeth (see her *Cadeaux* listing at end). He promised to get the other numbers in London as he was 'much interested in the working of the system which is as curious as it is extraordinary'.<sup>22</sup> Acquired from George Rinhart for the Miller-Plummer Collection of Photography, Fort Washington Pennsylvania. Sold at Christies (New York), 8 October 2009, lot 552.
50. JAMES METHUEN-CAMPBELL OF CORSHAM COURT. Wiltshire, England. Nos 3–6, bound as one volume, lacking wrappers but with a five-line Notice. This volume also gathers in an early Talbot calotype of Corsham House (17 April 1841) and a complete copy of Talbot's *Sun Pictures in Scotland*. Corsham Court, two miles from Lacock, was the home of the 1<sup>st</sup> Baron, Paul Methuen (1779–1849), a friend of Talbot's and fellow MP. This is probably the copy given to Lady Methuen mentioned in Lady Elisabeth's *Cadeaux* listing (reproduced at the end). After a visit in which she and Talbot's mother discussed the destructiveness of the railway pioneer, Brunel, Lady Methuen promised to buy a copy of *Sun Pictures in Scotland*: 'I have already some of the Numbers of 'Nature's Pencilling which are lovely'.<sup>23</sup>
54. UNIVERSITY OF MINNESOTA, Special Collections & Rare Books, Wilson Library. Minneapolis, MN. Nos 1 and 2 in original wrappers, loosely gathered in a blue leather binding; five-line Notice. Part of the Joseph S. Mertle Collection of Photomechanics, donated by the 3M Corporation. Joe Mertle, a consultant for 3M in reproduction technology, amassed a considerable collection of historic photography. He reportedly worked with another consultant, Lloyd Varden, to acquire this copy from Prof. Karl Albert (b. 1878) of Vienna, a biographer of Karl Klič (1841–1926), the Viennese inventor of photogravure.<sup>24</sup> Talbot spent the last three decades of his life inventing and perfecting photogravure and it was commercialised shortly after his death under the name of the Talbot-Klič Process.
82. MÜNCHNER STADTMUSEUM, Fotomuseum. Munich, Germany. [93/390] Nos 1–2, cloth bound, one volume, in slipcase, lacking wrappers. Letterpress complete but only plates IX and XII are original. Plate XII, 'Leaf of a Plant', appears to be a substitute. Stamped 'Received Jan 23, 1929, Library, The Chemists Club' (New York). Another stamp effaced and replaced with the stamp 'Received

22 – Letter, Jermyn Pratt to Lady Elisabeth, 25 October 1845, Fox Talbot Collection, The British Library, London.

23 – Undated letter, LA45–58, Fox Talbot Collection, The British Library, London.

24 – Mertle's days at 3M were recalled by James Dozier, a former consultant to the collection, supplemented by Don Kimble, a 3M employee and friend of Mertle's.

Dec 5, 1947'. Purchased by Uwe Scheid from an unidentified antiquarian in Stuttgart in 1980. Acquired by the museum with Scheid's collection in 1983.

52. MUSÉE NICÉPHORE NIÉPCE. Chalon-sur-Saône, France. [M.N.N. 82.117] Nos 1–4 and fragmentary No. 6, in original wrappers, lacking plates XVII and XIX – XXIII; plate XXIV with a 'Patent Talbotype' label; three-line Notice in No. 2, five-line Notice in No. 3. Inscribed 'W.V. Hardwich' on wrappers for Nos 1–3 and on a mutilated label on No. 4. Perhaps this set belonged to a relative of Revd Thomas Frederick Hardwich, who was appointed in 1856 the first lecturer in photography at King's College, London. He would have been only fifteen years old when the *Pencil* was first issued. Purchased with the above noted defects by the noted librarian and book collector, Philip Hofer, from an unknown source in England in 1944. This remains the only known copy in France; it was acquired from Lucien Goldschmidt (New York) in 1982.
56. PRIVATE COLLECTION, GERMANY. Nos 1–4 complete. Contemporary full green cloth with cut-out original wrappers mounted front and back. Printed label 'Estcourt Library'; flyleaf inscribed 'The Photographs in this Volume were given to me by my Schoolfellow and Friend Talbot of Lacock Abbey; when I resided at Bowden Park, and he at the Abbey, only a mile distant. These fine images were amongst the earliest results of the Art now called Photography, of which Talbot was undeniably the Inventor. In France he would have been décoré – in England all the world enjoys the Benefits of his scientific Discovery, and the Inventor is unknown – unhonoured, utterly neglected. Future Times perhaps will do him Justice'. The writer was Thomas Henry Sutton Bucknall Sotheron (born Estcourt, 1801–76), the Tory MP for Wiltshire who was, like Talbot, educated at Harrow, and the two were frequent correspondents.<sup>25</sup> Sotheby's Belgravia, 18 November 1977, lot no. 53. Ex-collection Bruno Bischofberger.
57. PRIVATE COLLECTION, IRELAND. Nos 2–5 in original wrappers; five-line Notice in Nos 3 and 5; No. 2 is lacking a price and is also inscribed in ink on the flyleaf: 'Horatia Feilding given me by Henry'. Written in the hand of Talbot's half-sister Horatia Feilding (later Gaisford, 1810–51). Although only No. 2 is inscribed, it seems likely that the entire set came from Horatia's collection.
58. PRIVATE COLLECTION, WALES. Nos 3–6 in original wrappers; five-line Notice in Nos 3, 5 and 6. No. 4 inscribed Lady Mary Cole and John M. Traherne, the latter overwritten by John L. Traherne. Mary Lucy, née Fox Strangways (1776–1855) first married Thomas Mansel Talbot of Margam. She was Henry Talbot's aunt and the mother of Christopher Rice Mansel 'Kit' Talbot (1803–90). Her second marriage, in 1815, was to Sir Christopher Cole. Her daughter 'Charry', Charlotte Louisa Mansel Talbot (1800–80) married the antiquarian, Revd John Montgomerie Traherne (1788–1860) (for Cole, see also entries 7, 53, and 62; for Traherne, see also entries 11 and 39).
59. UCLA RESEARCH LIBRARY, Boni Collection, Department of Special Collections. Los Angeles, CA. [\*TR 16.3 T142p] Nos 1–4 in original wrappers (edged in red cloth); wrapper for No. 2 originally numbered for No. 3 by the binder; cancelled and re-numbered in blue fountain pen at a later date (probably mid-twentieth century); three-line Notice in No. 2; lacking text for plates VII–XII. The plates of Nos 3 and 4 are stamped on verso 'Gernsheim Collection', but these were considered by Helmut Gernsheim (1913–95) to be duplicates and therefore were not included in the main collection acquired by Texas. He donated them in 1963 to his friend Alfred Boni (1892–1981), the noted photographic bibliographer, out of gratitude for Boni's recent assistance in placing the Gernsheim Collection at Texas. (see entry 65). UCLA bookplate noting 'Gift of Albert Boni'.
85. VICTORIA & ALBERT MUSEUM, National Art Library. London, England. [Forster L 4<sup>to</sup> 8615] Nos 1 and 2, bound together in leather quarter binding, retaining original covers. Collected by John Forster (1812–76), editor and essayist, and a close friend and biographer of Charles Dickens (1812–70). Many of Dickens's manuscripts

25 – See n. 5.

became part of Forster's extensive collection, along with eighteen thousand books. He left this to his widow for her lifetime, but she immediately donated the entire collection to the South Kensington Museum (later the V&A) upon his death.

53. NATIONAL LIBRARY OF WALES. Aberystwyth, Dyfed, Wales. [PB9968/N.L.W. Album 252/CN 589–90, Coll KMB] Nos 1 and 4–6, in original wrappers, lacking plate XXIV and wrapper to No. 5; supplemented with plate VI from No. 2; three-line Notice verso plate VI. Nos 1 and 4 were purchased from the estate of Lady Mansel Franklen in 1938 (see entry 11); her husband was a nephew of Christopher Rice Mansel Talbot, Henry's Talbot's Welsh cousin. Nos 5 and 6 from Mary Lucy Cole's holdings purchased at Sotheby's as lots 53 and 54 in April 1988. The fact that these two acquisitions stem from related family holdings confers an increased integrity to this compiled set (see entries 7, 58, and 62).
49. YALE CENTER FOR BRITISH ART. New Haven, CT. Nos 1–4 in original wrappers; three-line Notice in No. 2 and five-line in No. 3. Each with the bookplate of Lord Vernon (George John Warren, 1803–66), a Derbyshire reform MP, botanist, and Dante scholar. Part 5 of this set is in the Paget Toynbee Collection at the Bodleian Library (see entry 63). This copy, formerly owned by Elizabeth Foulkes in London, was presented to her relative in Mexico, Roberto L. Mayer, becoming for several years the only known copy in that country before it was sold on. As a young employee in the Takeley, Essex bookshop of Elkin Mathews, Mrs Foulkes became intrigued with the offering of this *Pencil* in the 1943 Ernst Weil Catalogue No. 4 (lot 257). She was forming an interest in the history of photography and planned to build a collection of books on the subject. Unfortunately, in spite of this excellent beginning, army service intervened, and Mrs Foulkes did not return to the antiquarian trade after the war. Ex-collection, Hans P. Kraus, Jr, Inc. Acquired by Yale in 2010.
55. YOKOHAMA MUSEUM. Yokohama, Japan. Nos 1–3, bound together in quarter-calf over marbled boards, lacking wrappers and Notices. Bookplate of John Fries Frazer (1812–72), who translated Daguerre's first instructions for the *Journal of the Franklin Institute*, and was later to become their director.<sup>26</sup> In addition to his 'special library' of 2,500 volumes, he accumulated 'a large miscellaneous library, which filled one of the most extensive rooms in his house . . .'.<sup>27</sup> Frazer's grandson recorded (in a now-missing letter) that this must have been a presentation copy specially bound by Talbot in an effort to promote the calotype. This story cannot be verified and there is no inscription. Would Talbot have removed the covers and notices? Traces of glue indicate that they were once present. Perhaps this is an early American copy acquired by Frazer through commercial channels, as was Bowdoin's (see entry 40). He exhibited a copy at a meeting of the Franklin Institute in Philadelphia in March 1849. Another possible clue comes from the Langenheim Brothers of Philadelphia, who were to purchase the calotype patent rights for America. Introducing themselves to Talbot on 5 February 1849, they explained: 'for the last four years ever since we have seen the specimens accompanying the first numbers of your "Pencil of Nature" we employed a great deal of our spare time to study your Calotype process . . .'.<sup>28</sup> Perhaps they consulted Frazer's copy, or perhaps he acquired this copy from them at a later date? Purchased from Frazer's grandson in the 1950s by Harry Gross, an Oregon collector of photographica. Purchased from Gross by Ken Heyman in 1979. Acquired by Thurman F. Naylor, Chestnut Hill, MA, in 1984. The Naylor Collection, comprising more than thirty-thousand items, was purchased by the Museum in 1994.

26 – L. J. M. Daguerre, 'Practical Description of the Process called the Daguerreotype', trans. J. F. Frazer, *Journal of the Franklin Institute*, 24:5 (November 1839), 303–11.

27 – John L. LeConte, 'Biographical Memoir of John F. Frazer', *National Academy of Sciences, Biographical Memoirs*, Washington, DC: The Home Secretary, 1877, 1, 245–56.

28 – Letter 1937–4971/1/2, National Media Museum Bradford, England. The envelope is in the Fox Talbot Collection, acc. 20132, The British Library, London. Talbot Correspondence Project Doc. No. 06210.

### Single Parts

67. AUER FOUNDATION. Michèl et Michèle Auer. Hermance, Switzerland. No. 1 in original wrappers. Purchased by the Metropolitan Museum of Art in 1941 from E. P. Goldschmidt & Co. Catalogue 60, lot 251A (a five-line Notice was listed in the catalogue but is no longer present). Sold as a duplicate at Sotheby's

New York on 2 October 1996, lot 8, to Hans P. Kraus, Jr, Inc. Acquired by the Foundation in 1998.

29 – Letter LA 42–16, Fox Talbot Collection, The British Library, London. Talbot Correspondence Project Doc. No. 04458.

30 – This single part was reproduced in a reduced-size facsimile in 1976 by Mycron, s.r.l., Florence.

60. BIBLIOTECA NAZIONALE CENTRALE. Florence, Italy. No. 1 in modern binding, preserving the original wrapper. Inscribed on the flyleaf (in a flourishing hand unlike Talbot's customary one) 'A sua Altezza Imple e Rle Leopoldo II<sup>o</sup> Gran Duca di Toscana omaggio dell' Autore'. Talbot visited the Duke in 1842 and on 20 March of that year, his half-sister Horatia Feilding (1810–51) wrote to him from Florence: 'even the G. Duke asked Caroline yesterday evening if you were not coming, & spoke with admiration of your invention . . . Mind when you come to bring several new & beautiful specimens for the G. Duke & Amici . . . & some of the descriptions of the process, which they are all so anxious for'.<sup>29</sup> The inscription is most probably in the hand of Horatia or Talbot's other half-sister Caroline Mount Edgcumbe (1808–81), a Lady-in-Waiting to Queen Victoria. One of only two authenticated presentation copies from Henry Talbot, this one has the price of 12 shillings already applied, indicating that it was drawn from commercial stock (compare with the Fizeau copy, entry 69). It has been reproduced in facsimile.<sup>30</sup>
61. BIRR SCIENTIFIC AND HERITAGE FOUNDATION. Birr, County Offaly, Ireland. No. 1, lacking wrappers and letterpress to Plate II, with a second set of letterpress for Plate III. Birr Castle was the home of the 3<sup>rd</sup> Earl of Rosse (William Parson, 1800–67), the famous astronomer and President of the Royal Society. His wife Mary, née Field (1813–85), the Countess of Rosse, was an enthusiastic photographer. This fragment miraculously survived nearly a century under a sink in Mary Rosse's old darkroom at Birr Castle. It is almost certainly the residue of a complete copy. Extensive interest in her photographic activities make it less likely that other fragments may yet be discovered in the recesses of the Castle, but perhaps they have survived somewhere.
62. BRUNO BISCHOFBERGER. Zurich, Switzerland. From the collection of Talbot's aunt, Lady Mary Lucy Cole, née Fox Strangways (1776–1855). No. 3 in original wrappers with five-line Notice. Lot 52, Sotheby's, April 1988 (see also entries 7, 53, and 58).
63. BODLEIAN LIBRARY, University of Oxford. Oxford, England. [Paget Toynbee Collection; Arch. K c. 2] No. 5, in original wrappers, with a five-line Notice. Bookplate of Lord Vernon (George John Warren, 1803–66). Nos 1–4 of this copy are in the collection of Roberto L. Mayer (see entry 49). Vernon, a Derbyshire reform MP, spent his whole life devoted to Dante. It is likely that this *Pencil* went directly from his library to the noted Dante scholar Paget Jackson Toynbee (1855–1932), and hence to the Bodleian.
81. NATIONAL LIBRARY OF CANADA, Rare Books Collection. Ottawa, Canada. [Reserve TR144 T2 1844 fol] Extra-illustrated No. 1, bound in a calf and marbled paper binding. Complete save for wrappers and Notices; extra-illustrated. Bound with eight extra plates, each priced at 3 shillings, many with patent Talbotype labels or stamps; two of these plates have labels from Brooks Brothers, a London printseller who distributed Talbot's photographs. Re-discovered in late 1988 in materials transferred sometime since 1953 from the Library of Parliament. In 1854 a fire in Quebec destroyed nearly half of the Parliament's library. In order to rebuild it, the librarian, Alpheus Todd, was sent on a book purchasing expedition to Europe in 1855. A shrewd and active buyer, he soon amassed a tremendous collection in various fields. The *Pencil of Nature* that he purchased (for four and sixpence) was one of several works on photography, probably supplied by the bookseller, Henry Bohn.<sup>31</sup>
87. HARRIS LIBRARY, LANCASHIRE COUNTY LIBRARY. Preston, England. No. 1, rebound, lacking cover but otherwise complete. Although this carries a library accession stamp from 1975, it is thought to have been in the collection much earlier, but no other details on the provenance have been traced thus far.
64. HOUGHTON LIBRARY, Department of Printing and Graphic Arts, Harvard University. Cambridge, MA. [f Horblit TypPh 805.44.8208 (C)] No. 1 in a

31 – 'Talbotype, the Pencil of Nature 4<sup>to</sup> 1844' entered in his manuscript 'List of Works Purchased in England & France by Mr. Alpheus Todd in the Year 1855', Z883. L53.1855, The Library of Parliament, Ottawa. Todd took a special interest in the history of chromo-lithography and was presented materials by Vincent Brooks, the prominent lithographer. See Todd's report in the *Journals of the Legislative Assembly of the Province of Canada*, 14 (Session 1856), 8–22.

- nineteenth-century pebbled cloth binding, spine stamped 'The First Talbotypes' [sic]. No part wrapper or Notice. Ex-collection Harrison D. Horblit; gift of Jean Horblit, in memory of Harrison D. Horblit, 1996.
86. STEVEN F. JOSEPH. Brussels, Belgium. No. 3, in its original wrappers, with ink stamps on front and rear pastedown of A. Tarrant, Binder, 16, Gt. Queen Street. Five-line notice tipped to verso of plate XIII. This was lot 1 at Christies South Kensington, 16 November 2004, where the provenance was indicated as 'From the artist; to his half-sister, by descent to the present owner'. Talbot had two half-sisters: Lady Caroline Augusta Edgcumbe, née Feilding (1808–81), and Henrietta Horatia Maria Gaisford, née Feilding (1810–51). Caroline outlived her husband and her effects largely stayed at Mt. Edgcumbe, Cornwall, which was heavily damaged during World War II. Horatia died an early death and her husband took most of her effects to his home of Howth Castle, Ireland.
  66. LONDON LIBRARY. London, England. [Mod., 4to.] No. 2, clothbound by the Library, preserving the original wrapper; three-line Notice. Presented by a Miss Little in 1926; she was not a member of the Library at the time and nothing further has been traced of her identity. It is possible that she was related to the historian Andrew George Little (1863–1945), who was a life member of the Library.
  68. NEW YORK PUBLIC LIBRARY. New York. [\*KF+ p.v. 56 Fizeau Collection] No. 1 in original wrappers. Inscribed by Talbot on the front wrapper: 'à M. Fizeau de la part de l'Auteur'. Hippolyte Fizeau (1819–96), a member of the French Academy, a regular correspondent with Talbot, is best known for his gilding process for daguerreotypes but also shared an interest with Talbot in photo-mechanical processes. This is the only intact presentation copy known. No price or part number has been filled in on the wrapper, indicating that Talbot selected it before it entered commercial channels. The only other unmarked wrappers are in the Victoria & Albert Museum (see entry 74) and the Kongelige Bibliotek (see entry 24), but they lack dedications and at least the latter was a leftover at the Abbey. The only other confirmed presentation copy (numbered and priced) is the Duke of Tuscany's in the Biblioteca Nazionale Centrale (see entry 60). The Fizeau presentation copy was part of 'A Unique Collection of Photogenic Drawings, Calotype Photos, and Photographic Engravings' purchased in its entirety from the London bookseller E.P. Goldschmidt & Co. in 1938.
  69. PRIVATE COLLECTION, ENGLAND. No. 1 in half-calf and marbled paper binding, lacking wrappers. Purchased for his personal collection by the late photohistorian and Kodak librarian, Dr Rolf Schultze, from David Low, a London bookseller, in 1950.
  70. JOHN RYLANDS UNIVERSITY LIBRARY OF MANCHESTER. Manchester, England. No. 1. Mount for plate I lacking plate number. Acquired in 1950, formerly in the Bebington Free Library, retaining their bookplate. This library (near Liverpool) was founded by Joseph Mayer (1803–86), FSA, a jeweller in Liverpool, philanthropist and book collector. He founded a 'Museum of Antiquities' and possibly had direct contact with WHFT.<sup>32</sup>
  71. SMITHSONIAN INSTITUTION, Division of Photographic History, National Museum of American History. Washington, DC. [1940A 1–5 Talbot/Accession No. 56462] No. 1 in original wrappers (second printing). Presented by Talbot's son, Charles Henry, in 1911 in response to appeals from Henry Snowden Ward (1865–1911), editor of *The British Journal of Photography*, and Professor Thomas Smillie of the Smithsonian.
  65. THE UNIVERSITY OF TEXAS AT AUSTIN, Gernsheim Collection, Harry Ransom Humanities Research Center. [964:340:001–005] No. 1 complete in original wrappers, with five-line Notice. On 2 November 1950, Helmut Gernsheim (1913–95) wrote to Talbot's granddaughter, Miss Matilda Talbot (1871–1958): 'unfortunately I have not got a complete copy but only Parts 1, 3, and 4 . . . several years of advertising have failed to produce an offer of the three missing parts . . .'.<sup>33</sup> His purchase of the Marquis of Northampton's complete

32 – See Talbot Correspondence Project Doc. No. 08636.

33 – Lacock Abbey Collection.

34 – A list in Lady Elisabeth's hand, 'gave The Duke of Devonshire 7<sup>th</sup> February 1846', details seventeen calotypes along with numbers one and three of the *Pencil*. National Media Museum, Bradford, England.

35 – Alfred Brothers, *Photography: Its History, Processes, Apparatus, and Materials. Comprising Working Details of All the More Important Methods*, London: Charles Griffin and Company 1892, 14.

36 – *Catalogue of the Valuable Library of Fitzedward Hall, Esq., D.C.L., to be sold by Auction, on Tuesday, February 5, 1867 and the following Days, by Leonard & Co., at their Rooms, No. 50 Bromfield Street, Boston*, Albany: Munsell, Printer 1867. The collection was described as being made in England over a span of fifty years (thus at least partially pre-dating Fitzedward Hall) and having been stored in India.

37 – See A.E. Marshall, 'Some Byways in Photographic History', *American Annual of Photography*, 60 (1946), 26.

38 – 'Proceedings of the Photographic Section of the American Institute, May 6, 1873', *Transactions of the American Institute* (1874), 34, 558.

39 – 'Photographic Section of the American Institute', meeting of 6 March 1886, *Anthony's Photographic Bulletin*, 17:8 (24 April 1886), 251.

40 – LA45-54, Fox Talbot Collection, The British Library, London. Henry Talbot had met with Lady Davy in France in the 1820s and they had a warm friendship. See Talbot Correspondence Project Doc. Nos 01051 and 01939.

41 – Cecilia Anne, née Windham (1803–74), second wife of Henry Baring (1776–1848), of Buckenham, Norfolk. On 28 October 1845 she wrote to Lady Elisabeth that 'The specimens you have sent me of the "Pencil of Nature" are really very beautiful'. Fox Talbot Collection, The British Library, London.

42 – Richard Berens, DCL (1782–1849), Fellow and Bursar of All Souls College, Oxford.

43 – On 16 July 1845, Lady Anne Charlemont, née Bermingham (1780–1876) wrote to Lady Elisabeth that she had 'examined "The Pencil of Nature"' with very great interest . . . I can appreciate & admire the clever and extraordinary discovery M<sup>r</sup> Talbot has made . . . LA45–102, Fox Talbot Collection, The British Library, London.

44 – Field Marshal John Colborne, 1<sup>st</sup> Baron Seaton of Seaton (1778–1863). On 30 October 1845, Lord Colborne wrote Lady Elisabeth from Westharding: 'many thanks to you for sending me the three numbers of the Pencil of Nature . . . I look upon myself as in debt for the fresh numbers, & thankfully accept the others as your present'. LA45–141, Fox Talbot Collection, The British Library, London.

45 – Charles Compton (1816–77), after 1851 the 3<sup>rd</sup> Marquess of Northampton, styled Lord Compton until 1851. His father, Spencer Joshua Alwyne Compton, 2<sup>nd</sup> Marquess of Northampton (1790–1851), was President of the Royal Society of London from 1838 to 1848.

copy (see entry 23) in 1958 ended this search. Parts 3 and 4 were then donated to Albert Boni (1892–1981) (see entry 59).

72. TOKYO FUJI ART MUSEUM, Photographic Center. Tokyo, Japan. No. 1, bound in full red morocco, lacking wrappers. Purchased from Stephen White as part of his fifteen-thousand-item collection in 1990.
73. VICTORIA & ALBERT MUSEUM., National Art Library. London, England. [R.C. R.2 Talbot/X.593] No. 1, clothbound, preserving the original wrapper. One of few un-priced and unnumbered wrappers (see also the Fizeau presentation copy entry 69, and the late-assembled copy entry 24). Stamped 'science and Art Library/National Art Library' with an 1871 receiving date.

### Significant Miscellaneous Collections

74. ART INSTITUTE OF CHICAGO. Chicago, IL. [RX8559 1972.354/32] Complete set of unbound text (mostly uncut); wrappers for No. 6; two mounted plates and nine unmounted prints of photographs used in the *Pencil*. The text was acquired from a private source in 1972. The photographs were added in 1995–97, ten from Joel Snyder and one from the David Magee Bookshop.
75. NATIONAL GALLERY OF AUSTRALIA. Canberra, Australia. [83.3157.1–24–y] Unbound (certainly never bound), complete text and plates, with original wrapper for No. 2 and a three-line Notice on a separate sheet. This appears to be the 'sophisticated' version originally offered by Colnaghi's in 1976. Purchased by Uwe Scheid in 1980. It remained unsold at Christie's East in November 1982. In 1983 it was acquired privately by Rudolf Kicken and hence to the Gallery. Twenty-one of the twenty-four plates are numbered in pencil, indicating that they were not part of original copies. All of the plates have LA numbers, indicating that this copy was assembled sometime after Eugene Ostroff's numbering of the Lacock Abbey Collection in 1965.
76. DEVONSHIRE COLLECTIONS. Chatsworth House, Bakewell, Derbyshire, England. On 7 February 1846, Lady Elisabeth gave the Duke of Devonshire a group of calotypes, along with Nos 1 and 3 of the *Pencil*.<sup>34</sup> A richly decorated red morocco album in the Collections contains thirty-two calotypes by Talbot; of these, ten are mounted and numbered in typical *Pencil* style and include the plates from Nos 1 and 3. Sadly, no letterpress is present. Four letters from Lady Elisabeth to the 6<sup>th</sup> Duke of Devonshire (William George Spencer Cavendish, 1790–1858) are also pasted in the front of this album. Because of the provenance and near certainty that the album's prints are from authentic numbers of the *Pencil*, this set may be reclassified at a future date; Chatsworth's collections are enormous and there is reasonable hope that the missing letterpress may yet emerge.
77. HOUGHTON LIBRARY, Department of Printing and Graphic Arts, Harvard University. Cambridge, MA. [f Horblit TypPh 805.44.8208 (D) & f Horblit TypPh 805.44.8208 (E)] Miscellaneous components of the *Pencil*, including a full set of letterpress (some uncut) and an original wrapper for No. 1. Missing plates II, IV–VI, X, and XIV. Some plates unmounted or with various labels and stamps. Mr Horblit drew on long traditions in the book world in 'perfecting' his copies, adding and replacing components to bring the volumes closer to an original unblemished state. For modern conservation reasons, this complicated reservoir of resources is presently divided into several physical locations within the Library. Ex-collection Harrison D. Horblit; gift of Jean Horblit, in memory of Harrison D. Horblit, 1996.
78. NATIONAL MEDIA MUSEUM, Science Museum Collection. Bradford, England. Unbound copy. Among their considerable holdings of Talbot prints and negatives are many components of *The Pencil*. These could form a substantially complete copy, generally with two sets of text, and often with multiple copies of prints, some on original mounts. Lacking some plates. Presented to the Science Museum, London, by Talbot's granddaughter, Miss Matilda Talbot (1871–1958) in 1934.

79. NATIONAL MUSEUMS OF SCOTLAND (formerly, Royal Scottish Museum). Edinburgh, Scotland. [Fox Talbot Collection NMS T1937.92] Unbound, complete save for plate XVIII (represented by an unmounted print), lacking wrappers and Notices. Letterpress represented by uncut sheets. Many plates on original mounts, with numerous unmounted and extra plates. Presented by Talbot's granddaughter, Miss Matilda Talbot (1871–1958) in May 1937.
80. SEAVER CENTER FOR WESTERN HISTORY RESEARCH, Museum of Natural History. Los Angeles, CA. [A–4100] Unbound but virtually complete copy, lacking plate XVIII and wrappers; plate V the larger variant. Text represented by original letterpress sheets, cut but never bound. Seventeen plates mounted (three with ink numbers, the balance in pencil); six plates represented by unmounted prints. With extra unmounted and mounted plates. Presented by Talbot's granddaughter, Miss Matilda Talbot (1871–1958) in November 1936.

### Selected Untraced Copies

This list is representative rather than comprehensive and is primarily meant to suggest avenues of exploration. Since there were no subscriber or purchaser lists for the freely-sold *Pencil of Nature*, many times ownership can be established only through institutional records, subsequent publications, auctions, and bookseller offerings. The growth of Internet-based book texts and online catalogues of institutional collections seems to promise that more references will be found in future.

AUCKLAND INSTITUTE AND MUSEUM, Auckland, New Zealand. Miss Matilda Talbot put them down for a copy in an undated list in the Lacock Abbey Collection but it is unclear that one was ever sent. The Institute has no record of any correspondence about this.

BIBLIOTHEK DES BÖRSENVEREINS DER DEUTSCHEN BUCHHÄNDLER, Leipzig. The Association of German Booksellers established a reference library in Leipzig in 1841. In the second volume of their *Katalog der Bibliothek*, published in 1902, they listed a No. 2 of *The Pencil of Nature* with plates 6–12, acquired sometime between 1885 and 1901 (p. 756). Much of this library was destroyed in World War II, with its remaining collection transferred after the war to the Deutsche Nationalbibliothek in Leipzig; this volume may have been preserved elsewhere.

ALFRED A. BROTHERS. A Manchester-based photographer, astronomer and author, Brothers (1826–1912) took an early interest in books and was initially apprenticed to a bookseller. In 1892 he observed 'many of the plates in this "Pencil of Nature" in the writer's possession are apparently in the same state as when issued, others are much faded'.<sup>35</sup>

FITZEDWARD HALL LIBRARY, Boston, MA. Sold by Leonard & Co., Boston, in February 1867. In the *Catalogue of the Valuable Library of Fitzedward Hall, Esq. D.C.L.*, lot 2383 is 'Talbot (H. Fox, Esq., F.R.S.). The Pencil of Nature. 5 Photograph Plates with Text. 4to, paper, morocco back. London, 1844'.<sup>36</sup> Hall (1825–1901), a native of Troy, NY, entered Harvard in 1846, but almost immediately was sent to India in search of a runaway brother. He began to master the languages there and stayed for 15 years. Settling in England, he became a member of the Philological Society (possibly meeting Talbot through this), worked in the India office, and finally became a leading contributor to the *Oxford English Dictionary*. His *Pencil of Nature*, apparently collected from England, was sold in Boston, but its whereabouts after that are unknown.

KÖNIGLICHEN TECHNISCHEM HOCHSCHULE, Berlin. The library of the Royal Technical College had one volume containing five parts listed in their 1900 *Katalog der Bibliothek der Königlichen Technischen Hochschule zu Berlin*, No. 16689, p. 657. Which five parts was not specified, nor was the provenance. Much of this library, particularly the rare books section, was damaged or destroyed in World War II, with the remainder transferred to the library of the Technische Universität Berlin, after the war. They have no record of it in their present catalogue, but the hope remains that it might have been salvaged and preserved elsewhere.

46 – Nicholas Mathews Condy (1818–51), an artist who published views of the ancient Edgcombe house of Cotehele. Talbot's half-sister, Caroline Mt Edgcombe, actively tried to persuade her brother to hire Condy to advise him in his photography. The results of this, if any, have yet to be traced.

47 – Elizabeth Emma Cunliffe-Offley, née Crewe (1780–1850), of Madeley Manor, Newcastle, Staffordshire. See LA45–53, Fox Talbot Collection, The British Library, London.

48 – Mary Georgiana Emma (Minnie), née Payne (1798–1848), wife of Col. George Dawson Damer, of Came House, near Dorchester. She was also a subscriber to *Sun Pictures in Scotland*.

49 – Lady Jane Davy, née Kerr, first m. Apreece (1780–1855), socialite widow of the scientist Sir Humphry Davy (1778–1829).

50 – Theresa Anna Maria Digby, née Fox Strangways (1814–74), WHFT's cousin, On 8 April 1839 she showed the Queen a crude photogenic drawing made by Talbot's half-sister, Caroline. On 13 April 1839 she reported to Henry Talbot on the 'drawing which I showed to the Queen yesterday evening after dinner, they met with universal admiration from a large party'. LA39–29 and LA39–32, Fox Talbot Collection, The British Library, London. Talbot Correspondence Project Doc. Nos 03769 and 03863.

51 – Lady Augusta Emily Wyndham-Quin (d. 1877), later to marry Sir Arthur Pendarves Vivian (1834–1926).

52 – Charles Somers, 3<sup>rd</sup> Earl Somers, Viscount Eastnor (1810–83). In an undated note, Eastnor thanked Lady Elisabeth 'very much for your kindness in sending me the Pencil of Nature. I have never before seen such beautiful specimens of calotype and had no idea, that the art had already been brought to such perfection. I happen to have a very fine Daguerreotype instrument; I am trying to find out whether it will be of equal use in the manufacture of calotypes'. LA45–63, Fox Talbot Collection, The British Library, London.

53 – Compte Auguste Charles Joseph Flahaut de la Billarderie (1785–1870), a former aide-de-camp to Napoléon. In a letter thanking Lady Elisabeth for her present, dated only 'saturday', he promised to 'get what has been published & make a present of it to Prince Metternich'. LA45–52, Fox Talbot Collection, The British Library, London. In 1930 in Vienna, Josef Maria Eder saw 'a rather large collection' of original Talbot items sent to the Count, then in the collection of Count Egon Corti; their fate is presently unknown.

54 – Hon Emily Jane Mercer-Elphinstone-de Flahault, Baroness Nairne (1819–95), 2<sup>nd</sup> wife of Sir Henry Petty Fitzmaurice, Lord Shelburne, 4<sup>th</sup> Marquess of Lansdowne (1816–66), MP and WHFT's cousin.

55 – Louisa Charlotte Frampton (1808–85), author, a relative of Talbot's.

56 – Rev John Guthrie (1792–1865), Vicar at Calne, near Lacock Abbey, from 1835 to 1865, and from 1858, Canon Residenciary of Bristol Cathedral.

57 – Lady Maria Hamilton, née Parker (d. 1861), wife of Thomas Hamilton, 9<sup>th</sup> Earl of Haddington (1780–1858).

58 – Vernon Heath (1820–95), author and camera lucida artist and avid early photographer, who claimed to have attended the first showing of Talbot's photogenic drawings at the Royal Institution on 25 January 1839.

59 – Jane Dorothea Methuen, née Mildmay (1789–1846), wife of Paul Methuen, Baron Methuen (1779–1849), MP, of Corsham Court, near Lacock Abbey.

60 – Thomas Montgomerie (1788–1855), brother of the Revd George Stephen Molyneux Montgomerie (1790–1850), close friend of Talbot family, artist, Rector of Garboldisham, near Thetford, Norfolk. Revd Montgomerie probably influenced some of Talbot's work and also attempted to make photography more widely known. See, for example, his letter of 21 February 1845 to Lady Elisabeth, LA45–25, Fox Talbot Collection, The British Library, London.

61 – Amelia Matilda Murray, 'Emily' (1795–1884), Maid of Honor to Queen Victoria; social reformer; traveller; author. On 6 January 1845, writing from Melbury, Lady Elisabeth informed her son: 'I gave Emily Murray a N<sup>o</sup>: 1 Pencil of Nature the day she went away'. LA45–4, Fox Talbot Collection, The British Library, London. Talbot Correspondence Project Doc. No. 05150.

62 – Talbot had corresponded earlier with William Henry Ord, jnr (1803–38), MP, Lord of the Treasury & barrister, and Lady Feilding may have been unaware of his early death.

63 – Lady Emily Lamb Palmerston (1787–1869).

64 – Emma Agnes, née Howard (1803–61), second wife of William Henry Francis Petre, 11<sup>th</sup> Baron Petre (1793–1850), of Buckenham, Norfolk. See LA45–56, Fox Talbot Collection, The British Library, London.

65 – Lady Grace Caroline, née Lowther (1792–1883), wife of William John Frederick Vane Powlett, 3<sup>rd</sup> Duke of Cleveland (1792–1864). On 20 September 1845, writing from Downham, Lady Elisabeth informed Henry, 'I have given Lady W<sup>m</sup>. Powlett the first N<sup>o</sup> of the Pencil of Nature, because she was craving for explanation, having had the Sun Pictures in Scotland to which she was a subscriber'. LA45–129, Fox Talbot Collection, The British Library, London. Talbot Correspondence Project Doc. No. 05396.

66 – Revd Jermyn Pratt (1798–1867), of Ryston Hall, Downham, Norfolk, England.

67 – These have not been located in the Royal Archives and the fact that they were crossed off this list might mean that they were never tendered.

68 – Maria Susannah Liddell, née Simpson (d. 1845), wife of Thomas Henry Liddell, 1<sup>st</sup> Baron Ravensworth (1775–1855), of Ravensworth Castle.

ROBERT SHELTON MACKENZIE. An Irish-born author and literary editor, based in Oxford, England, he was a correspondent of Talbot's, who sent him at least one part, and probably more, of *The Pencil of Nature* for review. Mackenzie moved to the United States in 1852 and died in Philadelphia on 30 November 1880. See Talbot Correspondence Project Doc. No. 08381 and *passim*.

ALBERT E. MARSHALL. Nos 1–4, plates I–XVIII, bound in green half morocco in matching slipcase, no wrappers.<sup>37</sup> Listed in the Swann auction catalogue of *The Important Collection of the Late Albert E. Marshall of Providence, R.I.*, 14 February 1952, lot 326. Later in *Richard S. Wormser* catalogue 240, item no. 270.

OSCAR G. MASON. New York. Dr Mason (1830–1921) was a radiographer and photographer at Bellevue Hospital in New York. Prior to that, he had been a daguerreotypist, working as the chief camera operator for the Meade Brothers in New York. In 1873 he exhibited his copy of *The Pencil of Nature* at a meeting of the American Institute of the City of New York.<sup>38</sup> He exhibited it again in 1886 before the same society, where his books and pictures 'were examined with more than usual interest, and led to a multitude of questions, which were affably and expertly answered by the lucky owner of the above named antiquities'.<sup>39</sup>

NATIONAL LIBRARY OF SCOTLAND. A copy of *The Pencil of Nature* was listed in the 1878 printed catalogue of the Library of the Faculty of Advocates. This was their mandated copyright deposit copy and if so was likely complete but probably bound as one volume with its wrappers stripped. The Library was transferred to the Nation in 1920 and became part of the collection of the National Library of Scotland when it opened in 1925. A 'missing' annotation was added at some point to the Advocate's catalogue and the copy was officially designated as missing in 1960. It had the pressmark of 'A1.3' and probably had some form of stamp or handwritten designation for the Advocates Library, typically abbreviated 'Adv. Bib'.

PHOTOGRAPHIC CLUB, LONDON. Nos 1–4. See their *Annual Report for 1892*. From Lady Davy's Collection, presumably the copy cited in Lady Elisabeth's *Cadeaux* list (reproduced at the end). Sir Humphry's widow had long been a friend of Lady Elisabeth: in June 1845, she thanked Henry Talbot's mother for the parts, adding, 'it is a pleasure to me to know how successful my old Botanical & astronomical friend of Nice days has been in his inquisitive scientific discoveries'.<sup>40</sup>

ROYAL INSTITUTION OF CORNWALL. Truro, England. In their 1890–91 *Journal*, v. X, they reported the gift within the last year of 'The Pencil of Nature. H. Fox Talbot, Pts. I and II.' by 'Mrs. Sharp, Kensington'. Mrs Sharp was a continuing donor to the Institution, giving items as diverse as a model gondola, fossils, an ibis, and a wall plaster from Pompeii. The donor was the Scottish-born Agnes Sharp, née Farquharson (1834–1910), the London based widow of another Scot, Thomas Sharp (1826–74), a muslin manufacturer who was in London at least by 1871. One of her sons was living with her at the time of the donation of *The Pencil*, Robert Farquharson Sharp (1864–1945), an author, then an assistant and later the distinguished Keeper of Printed Books at the British Museum. In 1896 this copy was recorded in the Institution's handwritten library catalogue. By the time of World War I, the Institution's collections were part of the Museum, Art Gallery and Library. A single caretaker had to move the entire collection in 1918, under wartime conditions, and no inventory was taken. It was not specifically reported in the second move, in 1972. Perhaps it is still there, yet to be discovered, or perhaps it was separated from the Institute sometime after the 1896 catalogue.

STAATSBIBLIOTHEK ZU BERLIN. Misplaced or destroyed during World War II (hopefully the former!). Their historical catalogue records six parts of *The Pencil of Nature*, with twenty-four plates, indicating a complete copy. It was in the 'Libri Rari Impressi', the original rare book collection, first under the class mark 'impr. rari. qu. 175' and later under '4° Os 1030'. This implies that it was acquired early, probably at the time of publication, but additional records about it were destroyed in the war. There is no evidence of *The Pencil* itself being destroyed, but equally, no sign of it surviving.

H. WELTER, LIBRARIE FRANÇSE ET ÉTRANGÈRE, 59 Rue Bonaparte, Paris. He advertised 'Talbot's Pencil of Nature. 6 pts. 1846' in *The Bookseller*, 9 October 1896, p. 1105. Welter promoted himself as a 'Purchasing agent for many American Libraries, Colleges, Academies, Schools, and Professors' and as an 'Export Agent and Dealer in Second-Hand Books'.

### Other Possibilities

Various letters and manuscript lists preserved in Talbot archives identify original owners of the *Pencil*. These presentation copies provide special clues, of course, since the ownership of those sold through ordinary commercial channels would not have been recorded (these gifts also tended to be made to gentry and nobility, the fate of whose libraries is more likely to be traceable). In order to encourage further searching by those with opportunities to do so, two key lists are reproduced below. They record Lady Elisabeth's efforts in 1845 to raise subscriptions for Talbot's *Sun Pictures in Scotland*. Entitled 'Cadeaux of 1<sup>st</sup> N<sup>o</sup>. Pencil of Nature' and (the later) 'Pencils of Nature, cadeaux from me', their content has been integrated and alphabetised in the following list. Both manuscripts are in the Talbot Collection of the National Media Museum, Bradford, England.

- M<sup>rs</sup>. H. Baring N<sup>o</sup>. 1.3.4.<sup>41</sup>  
 M<sup>r</sup>. Berens 3.4.<sup>42</sup>  
 Lady Charlemont N<sup>o</sup>. 1.3.4.<sup>43</sup>  
 Lord Colborne N<sup>o</sup>. 1.3.4.<sup>44</sup>  
 Lord Compton N<sup>o</sup>. 1.2.3.4 (see entry 23).<sup>45</sup>  
 M<sup>r</sup>. Condy N<sup>o</sup>. 1.2.<sup>46</sup>  
 M<sup>rs</sup>. Cunliffe N<sup>o</sup>. 2.3.<sup>47</sup>  
 Minnie Damer N<sup>o</sup>. 1.<sup>48</sup>  
 Lady Davy N<sup>o</sup>. 1.3.4 (see the now-missing Photographic Club of London copy, above).<sup>49</sup>  
 Theresa Digby N<sup>o</sup>. 1.<sup>50</sup>  
 Lady Dunraven N<sup>o</sup>. 1.2.3.4 (see entry 43).<sup>51</sup>  
 Lord Eastnor N<sup>o</sup>. 1.2.3.4.<sup>52</sup>  
 M. de Flahaut N<sup>o</sup>. 1.<sup>53</sup>  
 Madame de Flahaut N<sup>o</sup>. 2.3.4.<sup>54</sup>  
 Louisa Frampton N<sup>o</sup>. 1.<sup>55</sup>  
 M<sup>r</sup>. Guthrie N<sup>o</sup>. 1.<sup>56</sup>  
 Lady Haddington N<sup>o</sup>. 1.<sup>57</sup>  
 M<sup>r</sup>. Heath N<sup>o</sup>. 3.4.<sup>58</sup>  
 Lady Methuen 3.4 (see entry 50).<sup>59</sup>  
 M<sup>r</sup>. T.M. Montgomerie N<sup>o</sup>. 1.<sup>60</sup>  
 Emily Murray N<sup>o</sup>. 1.<sup>61</sup>  
 M<sup>r</sup>. Ord N<sup>o</sup>. 1. 2. 3. 4 query?.<sup>62</sup>  
 Lady Palmerston N<sup>o</sup>. 1.2.3.4.<sup>63</sup>  
 Lady Petre N<sup>o</sup>. 1.<sup>64</sup>  
 Lady Will<sup>m</sup> Powlett 1.3.4.<sup>65</sup>  
 M<sup>r</sup>. Pratt N<sup>o</sup>. 1.3.4 (see entry 51).<sup>66</sup>  
~~The Queen N<sup>o</sup>. 1.2.3.4.<sup>67</sup>~~  
 Lady Ravensworth N<sup>o</sup>. 2.4.<sup>68</sup>  
 M<sup>r</sup>. Scrope N<sup>o</sup>. 1.<sup>69</sup>  
 Lord Seymour N<sup>o</sup>. 1.2.<sup>70</sup>  
 Duchess of Somerset N<sup>o</sup>. 1.3.4.<sup>71</sup>  
 M<sup>r</sup>. Stanley N<sup>o</sup>. 2.4.<sup>72</sup>  
 William Strangways N<sup>o</sup>. 1.3 (see entry 41).<sup>73</sup>  
 L<sup>y</sup> Suffield N<sup>o</sup>. 1.3.4.<sup>74</sup>  
 Lord Suffolk N<sup>o</sup>. 1.2.3.<sup>75</sup>  
 Sir R. Throckmorton. query?<sup>76</sup>  
 Lady Sophia Windham 1.3.4.<sup>77</sup>

- 69 – George Julius Duncombe Poulett Scrope (1797–1876), geologist, magistrate & MP; of Castle Combe, near Lacock Abbey.  
 70 – Revd Sir John Hobart Culme-Seymour, 2<sup>nd</sup> Bt. (1800–80), Rector at Northchurch, Hertfordshire, Chaplain-in-Ordinary to HM Queen Victoria. In a letter to Lady Elisabeth from Spring Gardens, dated only 'Monday', he offered 'many thanks for the two numbers of the Pencil of Nature: some of them are wonderfully successful. I think the haystack one of the most curious I ever saw, every blade can be discriminated. It is a subject to which I never before gave any attention, except to laugh at some hideous likenesses, from which it seemed that the sun had been amusing himself with caricaturing the people on earth'. LA45–64, Fox Talbot Collection, The British Library, London.  
 71 – Margaret, née Shaw-Stewart (d. 1880), second wife of Edward Adolphus St. Maur (1775–1855), 11<sup>th</sup> Duke of Somerset.  
 72 – This was probably Edward Stanley (1780–1870) of Cross Hall, Lancashire, with a residence in Grosvenor Square, London. In 1845, he responded to Lady Elisabeth's request to become a subscriber to *Sun Pictures in Scotland* (see LA45–57, Fox Talbot Collection, The British Library), and by September was on Rodwell's list of subscribers. One daughter was the Hon. Eleanor Julian Stanley (1821–1903), a Lady in Waiting to the Queen at the same time as Talbot's half-sister, Caroline Mt. Edgcombe (1808–81), was a Lady of the Bedchamber. In 1860 Eleanor reported to her sister: 'I have been writing to all the fine ladies in London, for theirs or their husband's photographs, for the Queen; . . . I believe Miss Skerrett is right when she says "she (the Queen) could be bought, and sold for a Photograph!"'. Beatrice Erskine, *Twenty Years at Court, from the Correspondence of the Hon. Eleanor Stanley, Maid of Honour to Her Late Majesty Queen Victoria, 1842–1862*, London: Nisbit and Co., 1916, 377.  
 73 – Talbot's uncle, William Thomas Horner Fox Strangways (1795–1865), the 4<sup>th</sup> Earl of Ilchester.  
 74 – Lady Emily Harriet, née Shirley (d. 1881), second wife of Edward Harbord, 3<sup>rd</sup> Baron Suffield (1781–1835), of Blickling Hall, near Norwich, Norfolk. In thanking Lady Elisabeth, she hoped that Talbot would consider taking some sun pictures at her own home (none are known). LA45–142, Fox Talbot Collection, The British Library, London.  
 75 – Charles John Howard, 17<sup>th</sup> Earl of Suffolk and Berkshire (1804–76).  
 76 – Sir Robert George Throckmorton, 8<sup>th</sup> Baronet (1800–62), MP, Coughton Court, Warwickshire.  
 77 – Lady Sophia Elizabeth Caroline, née Hervey (1811–63), wife of William Howe Windham (1802–54), MP, of Felbrigg Hall, Norfolk.