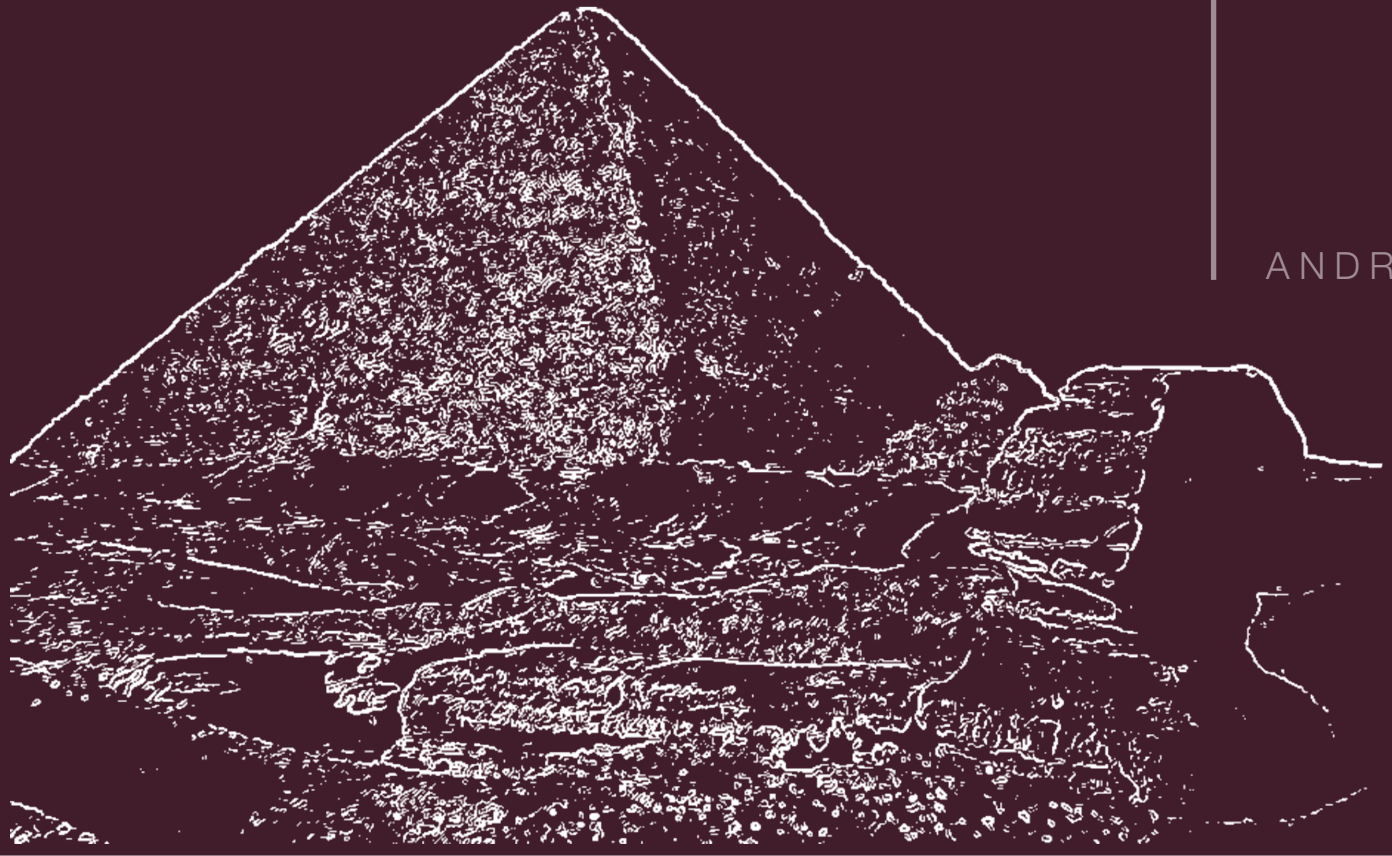
Stereoscopy History Series

Countries & Cities

Ancient Egypt



ANDRÉ RUITER

Ancient Egypt

Francis Frith photographed Ancient Egypt in three dimensions in the 1850s. His stereoviews reflect both photographic innovation and physical endurance.



The *Stereoscopy History Series* explores the history of stereoscopy in Europe between 1850 and 1930, unveiling the stories of the people, companies and their remarkable instruments and images that captured the imagination of an era.

Early photographs of Ancient Egypt

In 1798, Napoleon Bonaparte's army invaded Egypt. The invasion ultimately ended in failure, but 167 scholars, scientists and artists followed Napoleon's army. They observed and documented the country, and the results were published between 1809 and 1821 in a series of books entitled *Description de l'Égypt*. The books sparked great interest in Ancient Egypt, which was considered the "Cradle of Western Civilisation".

The first images of Ancient Egypt consisted of drawings and paintings. A collection of drawings by David Roberts (1796–1864) in the late 1830s became well known. Roberts' sketches and drawings were published as lithographs.

On 19 August 1839, François Arago announced the invention of the daguerreotype photography process at a joint meeting of the Académie des Sciences and the Académie des Beaux-Arts in Paris. During his speech, Arago referred to Ancient Egypt:

> To copy the millions of hieroglyphs that cover the exterior of the great monuments of Thebes, Memphis, Karnak, and others would require decades of time and legions of draftsmen…. With daguerreotype, one person would suffice.

Not long after the introduction of daguerreotype, the first photographers travelled to Egypt. Daguerreotypes could only be depicted in books or newspapers if they were reproduced through engraving or other reproduction techniques. With the calotype process, it was possible to create a paper negative with the camera, which could be used to make a print on paper. The prints could be published in a book.

Maxime Du Camp (1822–1894) left for Egypt in 1849 to photograph the ancient monuments. Du Camp used the wet waxed paper negative process, a variant of calotype. After his return, his photographs were printed by Louis-Désiré Blanquart-Évrard (1802–1872) on salted paper and published in 1852 in the album *Egypt, Nubie, Palestine et Syrie*. The album contained 125 photos and is considered the first travel album of its kind.

Félix Teynard (1817–1892) was a civil engineer who travelled to Egypt from 1851 to 1852. He created more than 160 calotype negatives. His photos were published in 1858 in two volumes with the title *Egypte et Nubie*.



Plate 193 – *Lateral View of the Typhoaem at Dendera*

David Roberts, 13.5 x 18.5 cm lithograph



Ruines du Temple de Koum-Ombou

Maxime Du Camp, 20 April 1850

17 x 22 cm albumenised salted paper print

Francis Frith

Francis Frith was born on 7 October 1822 in Chesterfield, England. He was raised in a family of Quakers[1]. He spent his school time at Camp Hill Quaker Boarding School outside Birmingham. After leaving school, he spent five years working as an apprentice in a cutlery workshop in Sheffield. He did not like his apprenticeship, and he developed what would probably be called a burnout today. He left the workshop and recuperated while travelling within the United Kingdom.

After his recovery, he started a grocery wholesale business with a partner in Liverpool. The company provisioned ships and was very successful. After a few years, Frith continued the company alone, and around 1855, he sold the business. The sale of the company made him a wealthy man, and he retired at the age of 34. This gave Frith the freedom to focus on new adventures.

Frith probably turned to photography in the early 1850s. In 1853, he was one of the founders of the Liverpool Photographic Society. Frith decided to travel, and in 1856 he embarked on his first trip to Egypt for an ambitious photo project. Two more journeys to the Near East would follow in 1857 and 1859. The photographs that Frith took in Egypt, Palestine, Lebanon and Syria became a great success and were published in many different forms. After returning from his last trip, Frith married Mary Anne Rosling in 1860. The couple had eight children.

The commercial success of his published photos inspired Frith to set up his own photographic publishing company. The company started as a partnership with the London print seller Hayward. The company grew and moved to Reigate. From 1862, Frith continued the company independently as F. Frith & Co. The company became the first publisher in England to produce and distribute images on a large scale. F. Frith & Co published pictures for framing, prints for books, postcards, and stereoviews. Frith embarked on a large and ambitious photo project, capturing every town, city and other landmarks in the United Kingdom and other countries.

After 1870, Frith devoted more time to his religion. Frith became a Quaker minister and wrote several publications about his faith. The publishing house was run by two of his sons in the 1880s. Frith died on 25 January 1898 in Cannes, France.

Travels to Egypt and the Holy Land

In late October or early November 1856, Frith left for his first journey to Egypt. He was accompanied by Francis Herbert Wenham (1824–1908), a naval engineer with knowledge of photography and optics, who assisted Frith with his project. Arriving in Egypt, Frith rented a dahabieh (a traditional sailboat) with crew and sailed upstream on the Nile to Upper Egypt, the southern part of the country. They followed the Nile to the Second Cataract[2] in the region Nubia. In Nubia, Frith started his photo project. Many photographs were made in and around Luxor (ancient Thebes) with its high concentration of ancient monuments. The last photographs were made in Cairo at the pyramid complex of Giza.

Frith continued his journey with a boat trip to Jaffa, Palestine. He visited Jerusalem and travelled to Syria and Lebanon. He returned to England in late June or early July 1857.

In November 1857, Frith embarked on his second journey—this time without Wenham. He spent several months in Cairo before setting out on 12 March 1858 with a camel caravan across the Sinai Desert to Palestine. After spending a number of weeks in Jerusalem, he travelled via Jaffa to Alexandria. He returned to England in May 1858.

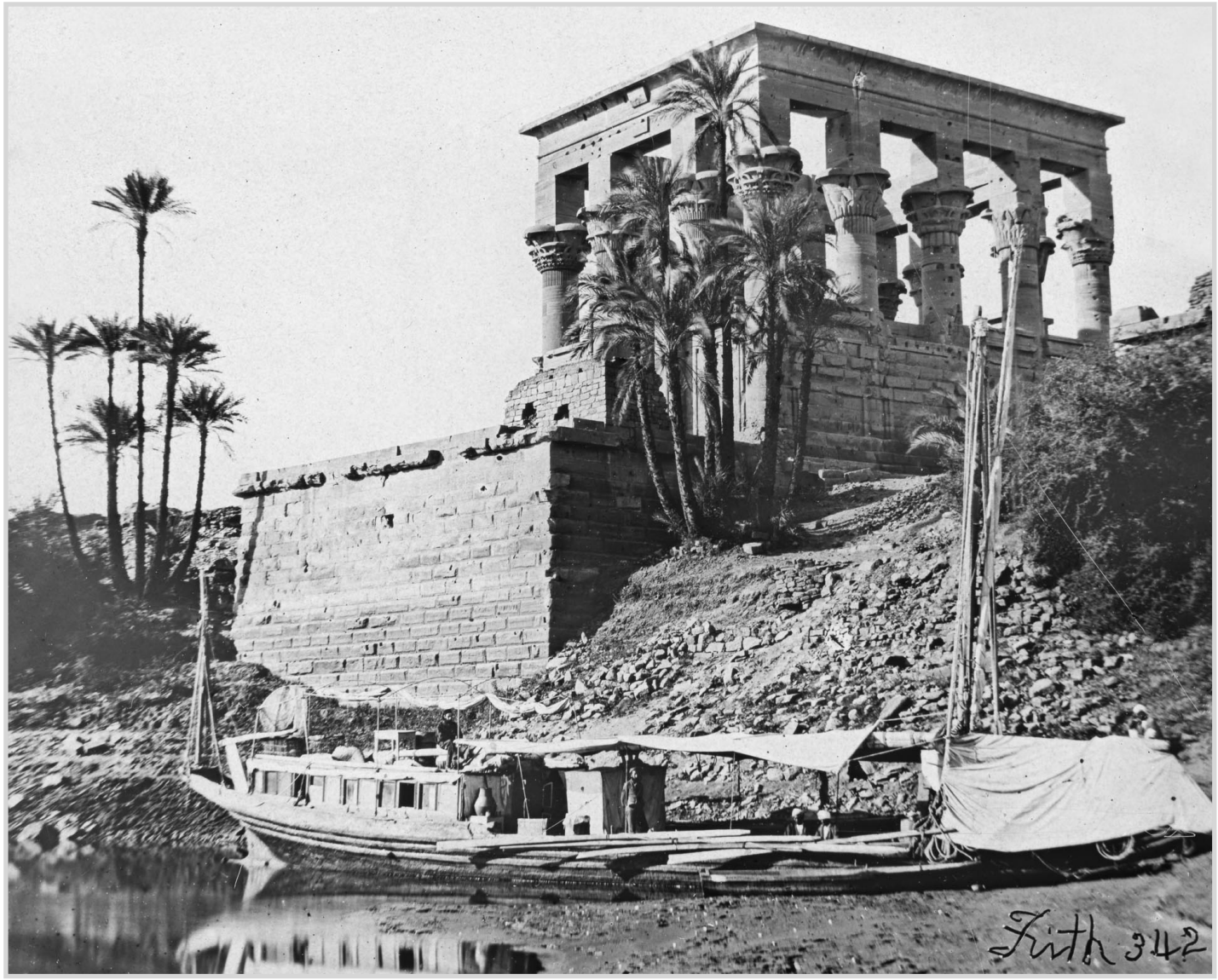
In the summer of 1859, he set out on his third and final journey to Egypt. He arrived in Alexandria in June 1859. This time, he travelled again with Wenham, and this journey would become the most ambitious one. Frith explored new locations and rephotographed monuments that he had visited before. He reached the Third Cataract and travelled farther south than any photographer had ever done before. In January 1860, an 18-day trek through the desert by camel brought him to the Temple of Soleb, whose location was at that time considered Ethiopia. He returned to England in the summer of 1860.



Francis Frith in a Turkish summer costume, c. 1859. Source: Wikimedia Commons.



Egypt - Map XVIII from the *Classical Atlas to Illustrate Ancient Geography*, 1857



Frith's sailing boat, a traditional Egyptian dahabieh, in front of the Temple of Philæ.

Half-stereo of stereoview no. 342.

A challenging project

Frith had brought three cameras for his travels: a large mammoth-plate camera (41 x 51 cm), a whole-plate camera (20 x 25 cm) and a stereo camera. Together with a large collection of glass plates and the necessary chemicals for sensitising and developing the glass plates, his project was a huge logistical expedition.

Frith's photographs were made using the collodion process, which was introduced in 1851 by Frederick Scott Archer (1813–1857). The process became a success and replaced the daguerreotype and calotype processes. Collodion negatives offered a very good sensitivity, which allowed for shorter exposure times. The negatives contained fine details, which resulted in high-quality prints on paper or glass. The downside was that collodion was a cumbersome process. The process required that the photographic material remain more or less wet during the sensitising, exposing and development of the plate. This was not a problem in a studio, but when photographers were shooting outdoors, they had to take their entire darkroom with them. For Frith, this meant developing the negatives in the hot and dry Egyptian desert. This made Frith's project a perilous undertaking, as it was unknown how collodion would react to the climatic conditions of the desert. Frith states,

> The difficulties which I had to overcome in working collodion, in those hot and dry climates, were also very serious. When at the Second Cataract, one thousand miles from the mouth of the Nile, with the thermometer at 43 °C in my tent, the collodion actually boiled when poured upon the glass plate, I almost despaired of success.

Nevertheless, Frith succeeded and produced almost 500 negatives during his three travels. He had brought a carriage for the large mammoth-plate camera, which could also serve as a mobile darkroom for developing the negatives. The mammoth-plate camera was not taken on the camel trip to the Temple of Soleb. Frith photographed the monuments with his three cameras from different camera positions. With this approach, he was the first photographer to systematically capture the monuments of Egypt. Frith took stereo photos on all three journeys. They were published in three series.

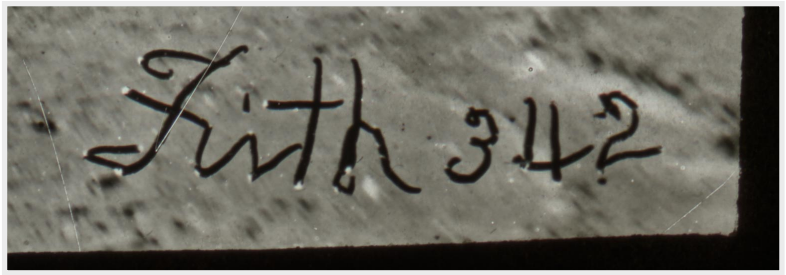
First series

While Frith was still in Egypt on his first trip, he sent 100 stereo negatives to the publisher Negretti and Zambra in London. Frith's choice to bring a stereo camera was undoubtedly due to immense popularity of stereoscopy in England in the 1850s. It turned out to be a good choice because the stereoviews became a great success.

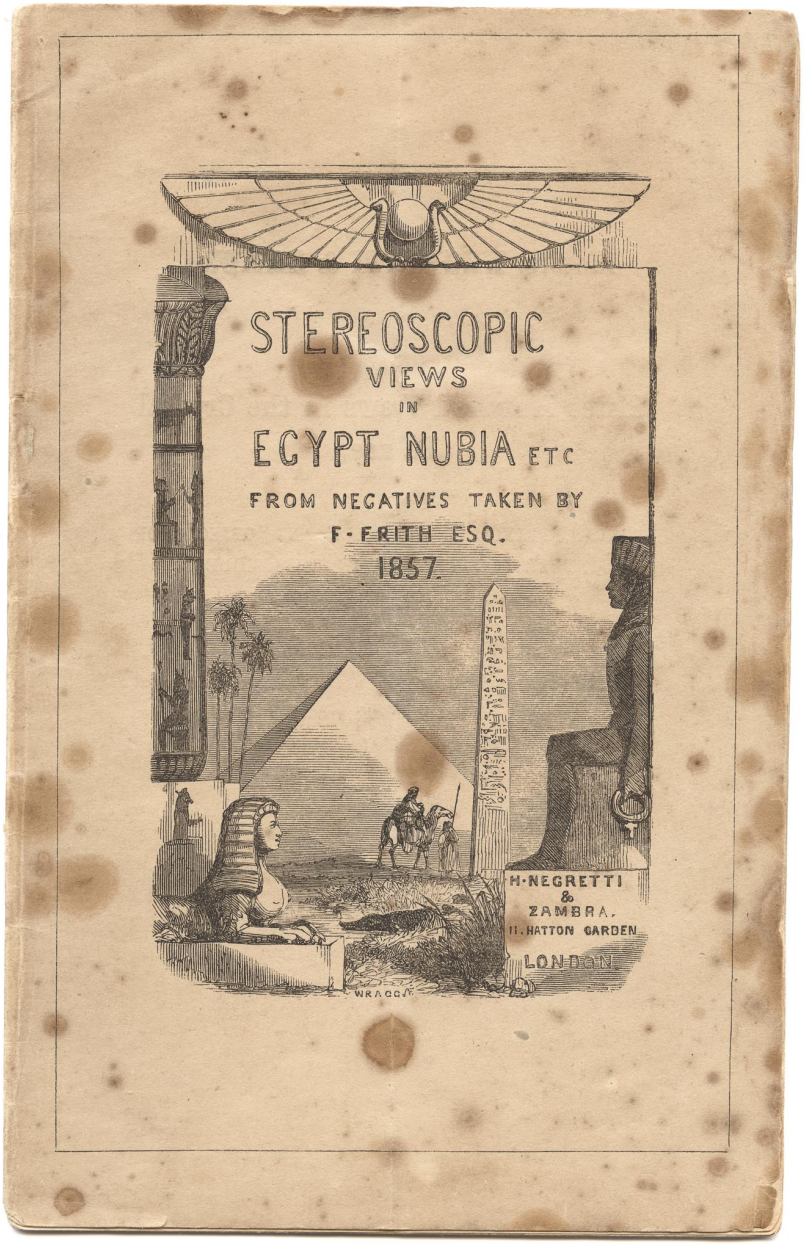
The first stereoviews with images of Egypt were published by Negretti & Zambra in 1857 and appeared in the catalogue *Stereoscopic Views in Egypt Nubia etc. from Negatives Taken by F. Frith*.

The first 100 images were published as glass stereoviews and paper stereoviews. The images in both series were identical. The glass stereoviews were not published until the end of 1857 because the publisher was afraid of image piracy. It was indeed easy to make a copy of the high-quality positive images, but it is more likely that the publisher wanted to pique curiosity and create momentum for the exclusive images on glass. The stereoviews were numbered from 300 to 399[3]. Frith scratched the numbers in the negatives. After returning from his first trip, a collection of 58 stereoviews of the Holy Land was published in June 1858. These views were numbered from 400 to 457[4].

Frith's glass stereoviews were also published by Claude-Marie Ferrier in France. Ferrier was renowned for his own high-quality stereo photos, and his glass stereoviews were sold by Negretti & Zambra in England. This contact probably resulted in Ferrier obtaining the rights to publish Frith's glass stereoviews of Egypt in France through the purchase of a set of copy negatives in 1858[5].



Frith scratched his name and a number in the negative.



364, 366, 367. Views of the principal ruins of Karnak from various points at the eastern side, near the unfinished pylon of Necta Nebo.

In the foregrounds of 364 and 366 are seen two Osiride pillars of a very early temple, but little of which now remains.

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365. General view of Karnak, from near the granite pylon.

The small temple in the foreground, with the square pillars, is peculiar, and is of the early time of Thothmes III., 3300 years ago.

366, 367, *see* **364.**

368, 369. The two Obelisks, and part of the Hall of Columns, at Karnak.

There are five or six obelisks still standing in Egypt, the larger one here represented being the finest. The fellow (of which the broken apex appears in No. 369) was of similar proportions. They were each of one block of granite. The sculpture upon them is exceedingly beautiful, and as sharp as when first cut—about the time that Joseph was sold into Egypt.

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370. Remains of the Granite Pylon, and the two Alabaster Colossi at Karnak.

This Pylon was the grand entrance to the group of Temples, and was approached from Luxor through a broad avenue, of a mile and a half in length, of colossal sphynxes, placed side by side only a few feet apart. They are now very much shattered or entirely decayed.

Stereoscopic Views in Egypt Nubia etc. from Negatives Taken by F. Frith

Negretti & Zambra, 1857

Glass stereoviews



No. 327 - *Wady Kardassy in Nubia*
Southern Egypt, 1857
8.5 x 17 cm glass stereoview, Negretti & Zambra

The glass stereoviews were printed using the albumen-on-glass process. The slides have a size of c. 8.5 x 17 cm and consist of two glass layers bound together by black paper binding tape. The two black-and-white images of the stereo pair have the shape of flat-arched windows and are surrounded by gold fillets and a black passepartout.



342. HYPÆTHRAL TEMPLE at Philæ, usually called "PHAROAH'S BED."

It is built (as are most of the temples of Egypt) of a beautiful sandstone, and although it has stood some 2000 years, looks literally as clean and fresh as though it had been finished but yesterday. Number 339 is taken from one of the ruins in the interior of the island

[Ent. Sta. Hall.

No. 342 - *Hypaethral Temple at Philae*

Philae, 1857

8.5 x 17 cm glass stereoview, Negretti & Zambra

On the reverse side of the glass stereoviews, a paper strip with the number, title, and description was affixed.



No. 2307 - *Façade du grand temple d'Abou-Simbel*
Abu Simbel, 1857
8.5 x 17 cm glass stereoview, Claude-Marie Ferrier

The style of the stereoviews that were published in France by Ferrier was the same as Negretti & Zambra's. Ferrier used the same numbers but prefixed them with the number 2. The paper strip on the reverse side contained the title and description translated into French[6]. Ferrier later introduced a transparent label on his stereoviews, displaying the number and title. This type of label also appears on some of Frith's stereoviews issued by Ferrier.



No. 310 - *Facade of the smaller Rock Temple of Abou Simbel*

Abu Simbel, 1857

8.5 x 17 cm glass stereoview, Negretti & Zambra



No. 2304 - *Vue du temple dans le rocher à Derr, métropole de la Nubie*

Southern Egypt, 1857

8.5 x 17 cm glass stereoview, Claude-Marie Ferrier



No. 337 - *View from Philae*

Philae, 1857

8.5 x 17 cm glass stereoview, Negretti & Zambra



No. 2332 - *Portail sculpté dans l'Île de Philoe*

Philae, 1857

8.5 x 17 cm glass stereoview, Claude-Marie Ferrier



No. 2362 - *Avenue des Sphinx près Karnak, no. 1*

Luxor, 1857

8.5 x 17 cm glass stereoview, Claude-Marie Ferrier



No. 363 - *The Approach to Karnak, with the Avenue of Sphinxes, and the beautiful Ptolemaic Pylon*

Luxor, 1857

8.5 x 17 cm glass stereoview, Negretti & Zambra



No. 372 - *Portion of the Great Hall of Columns at Karnac*

Luxor, 1857

8.5 x 17 cm glass stereoview, Negretti & Zambra



No. 2369 - *Les deux Obélisques et partie de la salle des Colonnes à Karnak, no. 2*

Luxor, 1857

8.5 x 17 cm glass stereoview, Claude-Marie Ferrier



No. 379 - *View of the Memnonium at Thebes*

Luxor, 1857

8.5 x 17 cm glass stereoview, Negretti & Zambra



No. 383 - *View of Medeenet Haboo, the Temple Palace of Rameses III*

Luxor, 1857

8.5 x 17 cm glass stereoview, Negretti & Zambra



No. 386 - *Views of Medeenet Haboo, the Temple Palace of Rameses III*

Luxor, 1857

8.5 x 17 cm glass stereoview, Negretti & Zambra



No. 387 - *The Valley of the Tombs of the Kings at Thebes*

Luxor, 1857

8.5 x 17 cm glass stereoview, Negretti & Zambra



No. 377 - *The Colossi of the Plain*

Luxor, 1857

8.5 x 17 cm glass stereoview, Negretti & Zambra



No. 2349 - *Vue du Sphinx et de la Grande Pyramide à Gizeh, no. 1*

Giza, 1857

8.5 x 17 cm glass stereoview, Claude-Marie Ferrier



No. 2355 - *Le Temple d'Edfou de la période Grecque, no. 1*

Edfu, 1857

8.5 x 17 cm glass stereoview, Claude-Marie Ferrier



No. 399 - *View of the Tombs of the Memlook Kings at Cairo*

Cairo, 1857

8.5 x 17 cm glass stereoview, Negretti & Zambra



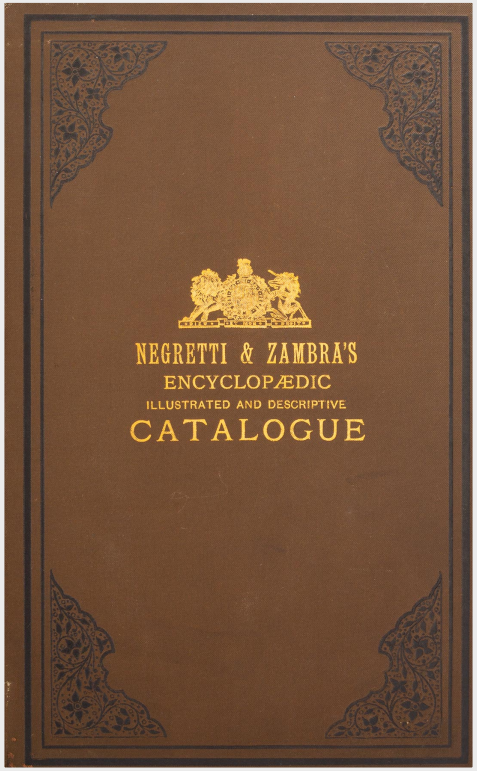


Stereo graphoscope for 8.5 x 17 cm paper and glass stereoviews
Negretti & Zambra, c. 1870

Negretti & Zambra

Negretti & Zambra was established by Enrico Angelo Negretti (1818–1879) and Joseph Warren Zambra (1822–1897). The London company was specialised in the manufacture of meteorological instruments, but during the heydays of stereoscopy in the 1850s and 1860s, the company was best known as a publisher of stereoviews and they also manufactured stereoscopes. The company published the photographs from Frith's first and second journeys as paper and glass stereoviews.





Negretti & Zambra's Encyclopaedic Illustrated and Descriptive Catalogue
1886

NEGRETTI & ZAMBRA'S
ENCYCLOPÆDIC
ILLUSTRATED AND DESCRIPTIVE
REFERENCE
CATALOGUE
OF
OPTICAL, MATHEMATICAL, PHYSICAL, PHOTOGRAPHIC,
AND
STANDARD
METEOROLOGICAL
INSTRUMENTS,
MANUFACTURED AND SOLD BY THEM.

NEGRETTI AND ZAMBRA,
Opticians and Scientific Instrument Makers to
HER MAJESTY THE QUEEN;
H.R.H. THE PRINCE OF WALES;
THE ROYAL OBSERVATORY, GREENWICH; THE ADMIRALTY; BOARD OF TRADE;
THE ROYAL BRITISH METEOROLOGICAL SOCIETY; THE
OBSERVATORIES, KEW, TORONTO, WASHINGTON, VICTORIA; AND CAPE OF GOOD HOPE.
HOLBORN VIADUCT, E.C.,
45, CORNHILL, E.C., and 122, REGENT STREET, W.,
PHOTOGRAPHERS TO THE CRYSTAL PALACE, SYDENHAM.
LONDON.

PRICE FIVE SHILLINGS AND SIXPENCE.
Revised and Corrected Edition.

		Each. £ s. d.	Each. £ s. d.
773	Stereoscope, with extra Lenses for Short Sight, in Mahogany or Walnut wood (fig. 773) . . .		2 2 0
774	Ditto ditto in Papier Maché, divided form, covered with leather and ornamental mounts of various forms	2 10 0	3 3 0

NEGRETTI AND ZAMBRA'S PATENT MAGIC STEREOSCOPES.

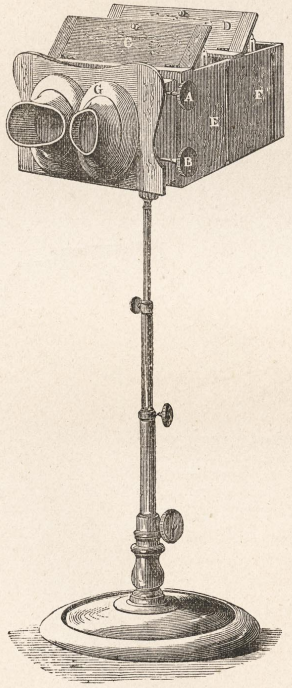


FIG. 775.

The great advantage offered by the "Magic Stereoscope" over all other descriptions of the instrument is its power of enlarging the slides seen through it to such an extent as to render them perfectly real in appearance, as though the scenes themselves were actually presented to view.

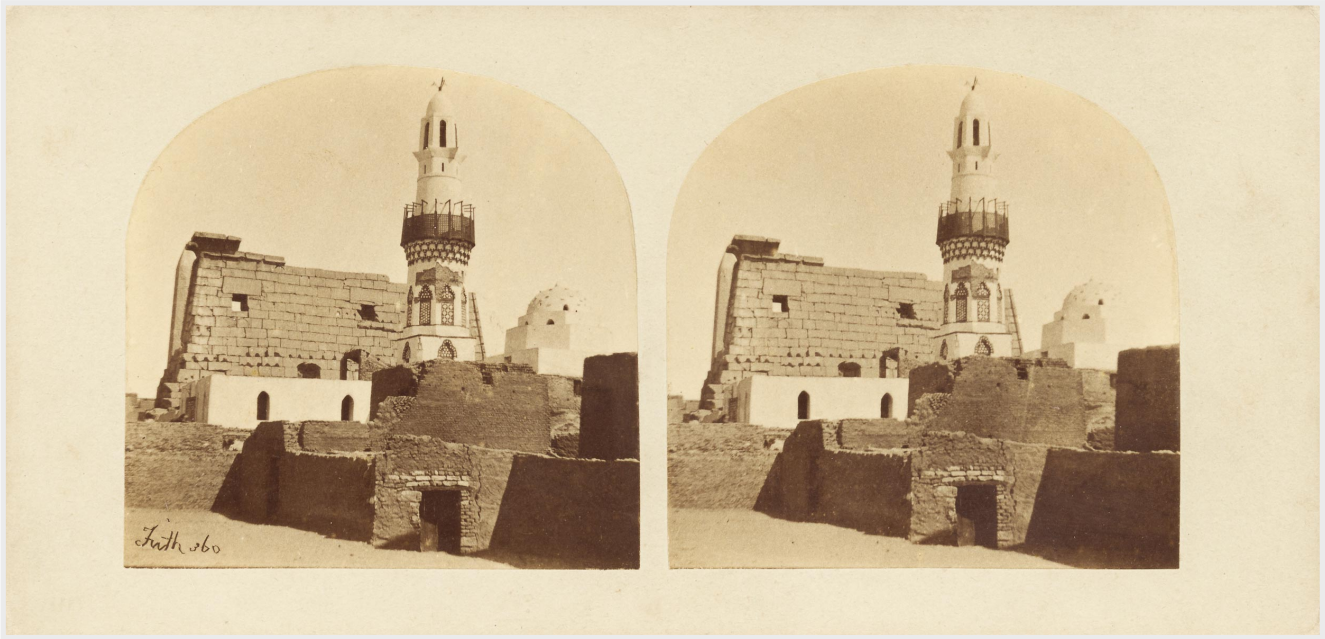
Speaking of the Magic Stereoscope, the writer in the *Art Journal* says:—"This instrument possesses advantages over every modification which we have yet examined. After a careful examination of all the conditions of the Magic Stereoscope, we are bound to state that it is by far the greatest improvement which has been made in this most interesting instrument."

The prominent position the Magic Stereoscope has now for more than twenty-five years held, the favourable opinion expressed of its merits by its numerous purchasers, and the steady and increasing demand, not only in Great Britain, but in all our Colonies, in America, and on the Continent, and, moreover, the entire absence to the present time of any competing instrument of higher pretensions,—all combine to establish its great superiority, and to confirm the opinion concerning it expressed in the critique in the *Art Journal* quoted above,

Messrs. NEGRETTI AND ZAMBRA are the Sole Manufacturers of Mr. COOK'S Patent Magic Stereoscope.

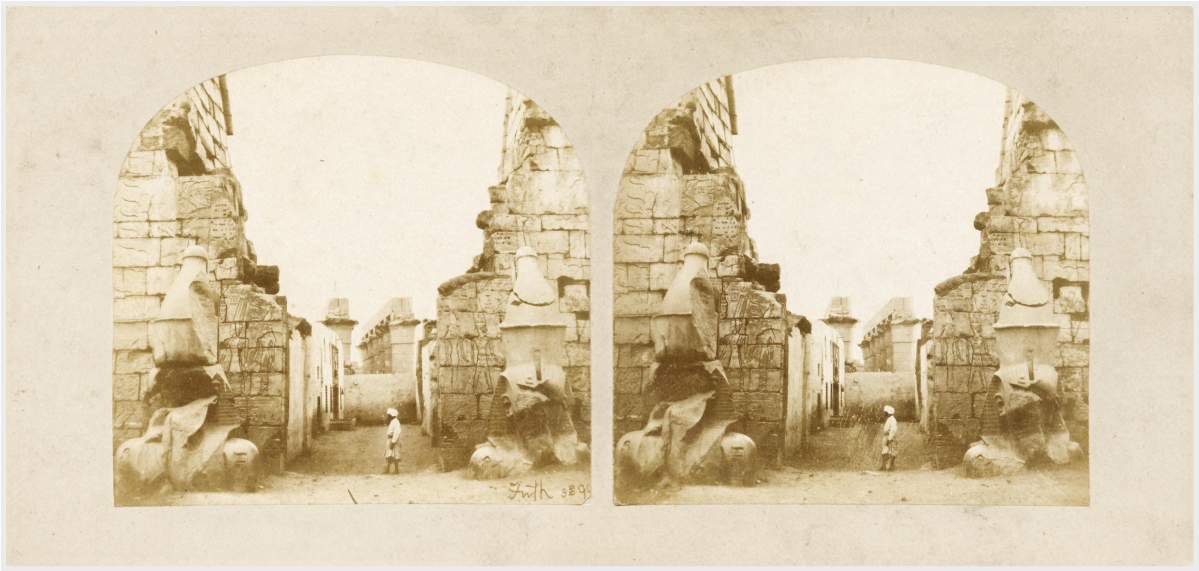
774* **Patent Magic Stereoscope**, in Walnut, with Achromatic Lenses, on sliding telescopic stand (fig. 774*), with rackwork adjustment for focussing 10 10 0

Paper stereoviews



No. 360 - *View at Luxor*
Luxor, 1857
8.5 x 17 cm paper stereoview, Negretti & Zambra

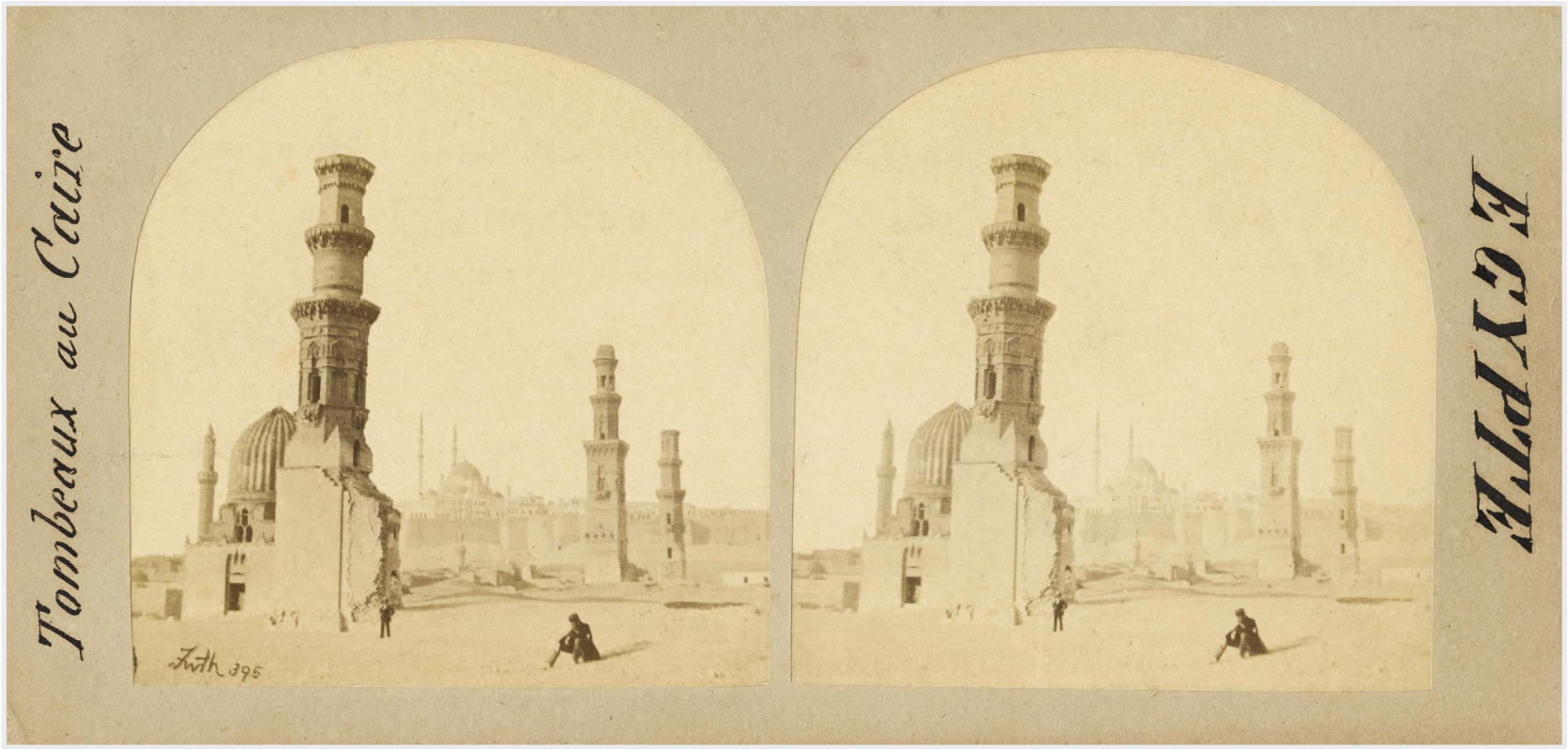
The paper stereoviews have a size of c. 8.5 x 17.5 cm. The two photos of the stereo pair are printed on thin paper using the albumen process. The paper is mounted on cream-coloured cardboard. Like the glass stereoviews, the images have the shape of flat-arched windows and have a brown/yellow tone.





No. 390 - *The Entrance to the Great Temple at Luxor*
Luxor, 1857
8.5 x 17 cm paper stereoview, Negretti & Zambra

On the back of the cardboard, the number, title and description are visible in a window that is decorated with ornaments.



No. 395 - *Tombs of the Memlook Kings at Cairo*
Cairo, 1857
8.5 x 17 cm paper stereoview, Negretti & Zambra

The presentation style of the paper stereoviews published by Negretti & Zambra was consistent, however, variants with a different style do exist.



No. 349 - *The Spynx and the Great Pyramid*

Giza, 1857

8.5 x 17 cm paper stereoview, Negretti & Zambra

Some paper stereoviews were hand-coloured.



No. 315 - *Le Temple de Dakkeh en Nubie*

Southern Egypt, 1857

8.5 x 17 cm paper stereoview, unknown publisher

Frith's stereoviews were also published by other publishers, though it is not always clear whether these were authorised editions or instances of piracy. Shown here is an example from an unidentified French publisher.

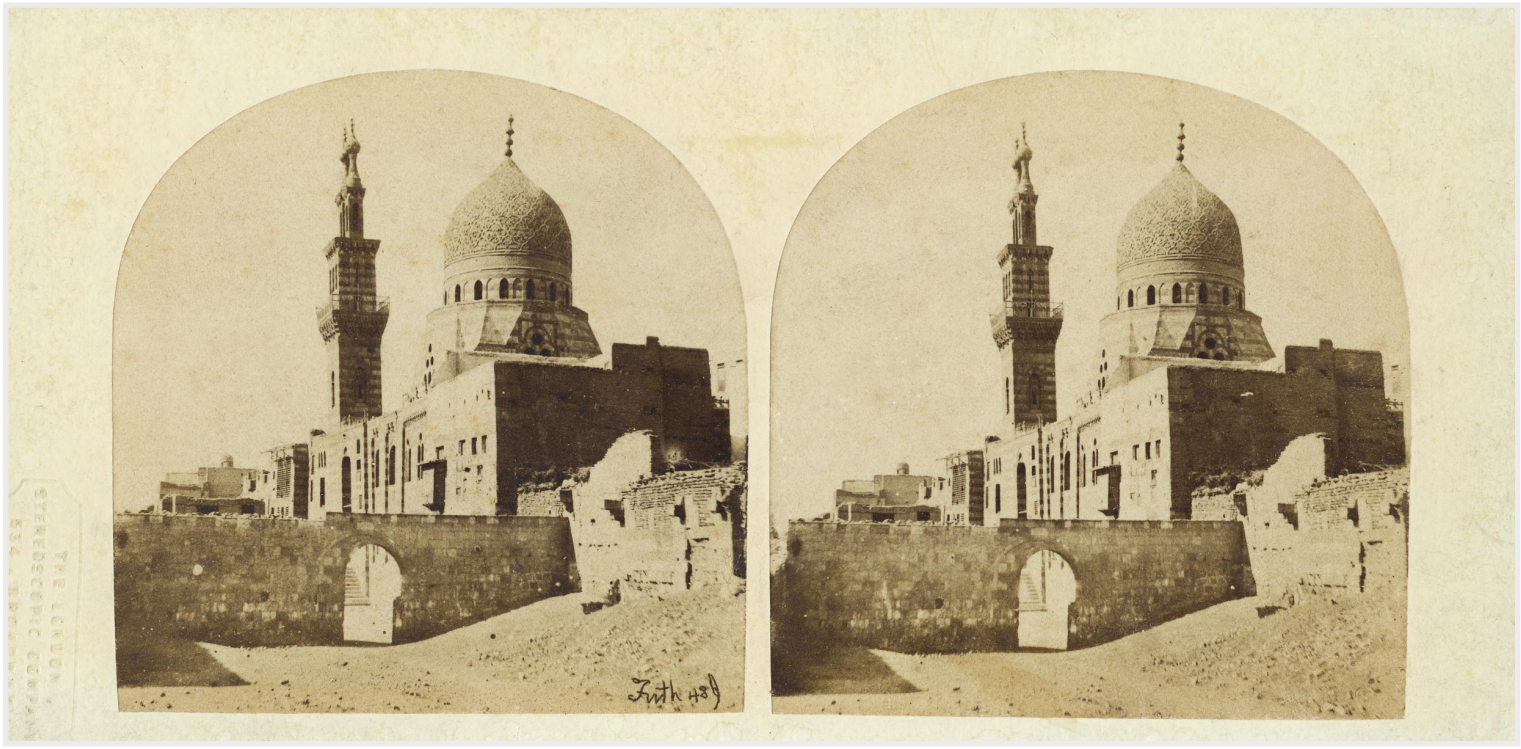


Hall of Columns - Temple of Memnon
Luxor, 1857
8.5 x 17 cm paper stereoview, American Stereoscopic Company

The American Stereoscopic Company formed part of the business established by William and Frederick Langenheim in the United States. They issued Frith's stereoviews with alternative captions and without the original numbering. The view shown here corresponds to Frith's no. 379.

Second series

The stereoviews from Frith's second journey were also published by Negretti & Zambra, in both paper and glass formats. Views from this second series are considerably rarer —particularly the glass images. This may be due to the waning of the initial hype. Unlike the first series, the second set of glass views was not published by Claude-Marie Ferrier. The views of the second series were numbered from 458 to 523[7]. On the reverse of the paper stereoviews, the title, number, and description appear together with the indication "Second Series".



No. 489 - *The Mosque of Emwer Akhór*
Cairo, 1857–1858
8.5 x 17 cm paper stereoview, Negretti & Zambra



Achromatic Stereoscope
8.5 x 17 cm paper and glass stereoviews
R & J Beck, c. 1865

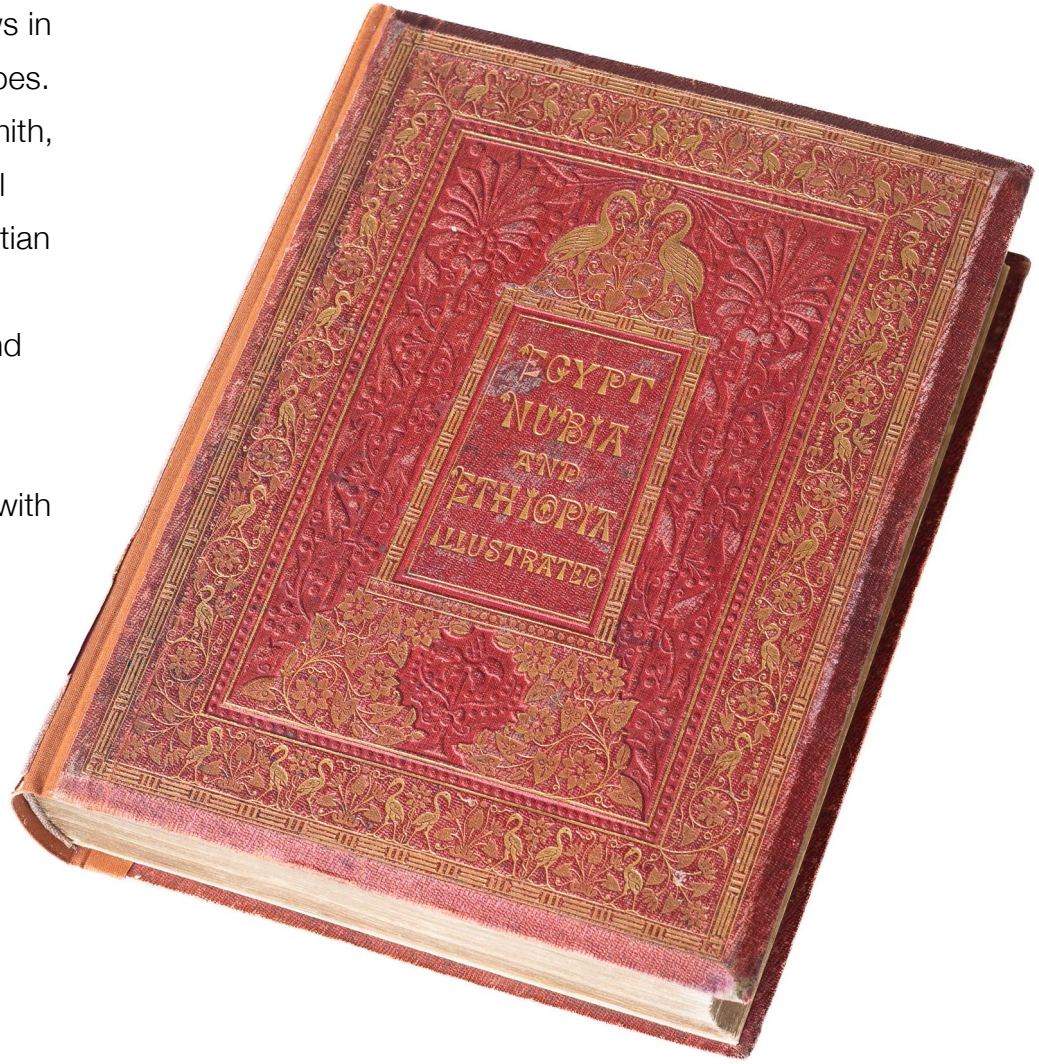
In 1847, James Smith entered into a partnership with his former apprentice, Richard Beck. Richard's brother, Joseph Beck, later joined the enterprise, and from 1857 the firm operated under the name Smith, Beck and Beck. While the company specialised in the manufacture of microscopes, it also produced stereoscopes and engaged in the publishing and sale of stereoviews. Smith retired in 1865, after which the business continued under the direction of the Beck brothers as R & J Beck.

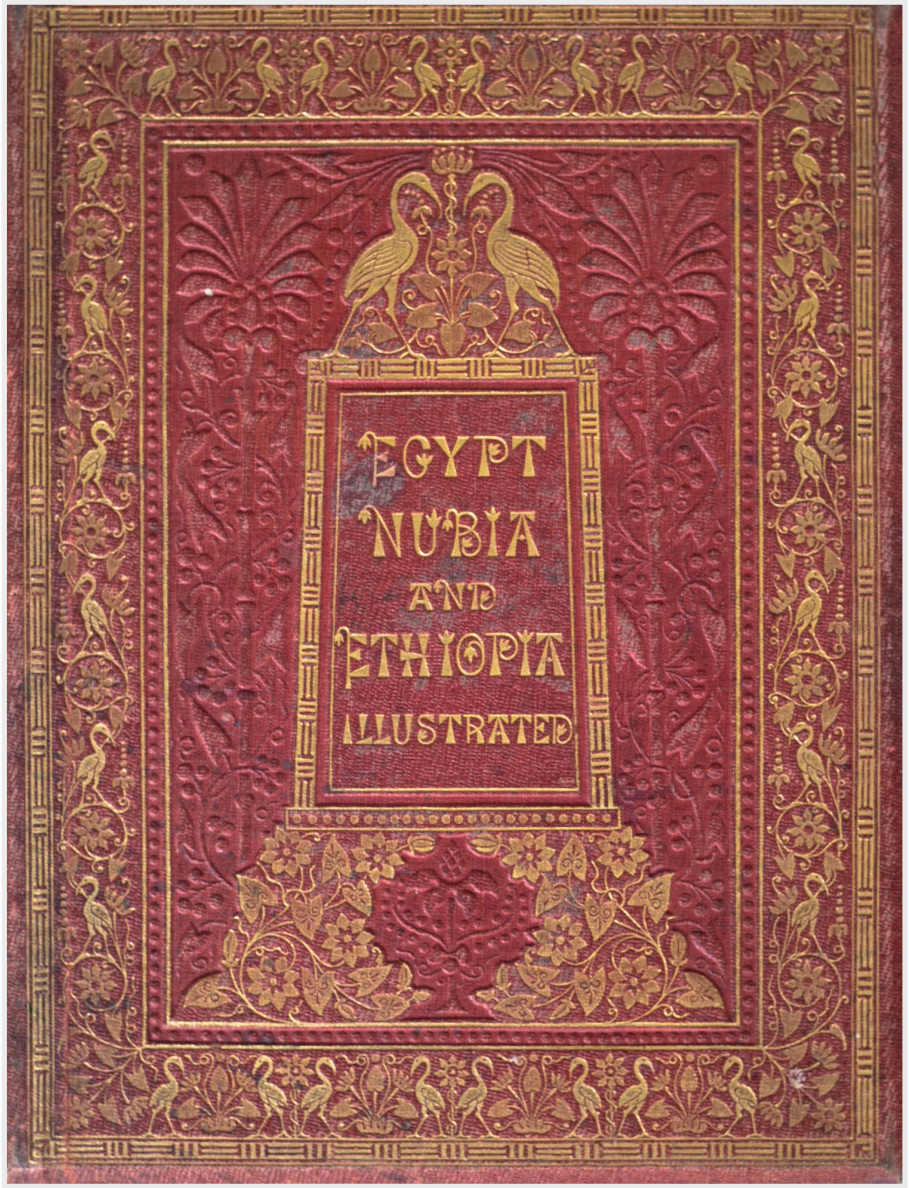
Third series

The stereoviews of Frith's third journey were published in the book *Egypt, Nubia, and Ethiopia. Illustrated by One Hundred Stereoscopic Photographs*. Books with stereoviews flourished in the second half of the 19th century. Tipped in stereoviews in a book could be viewed with specially designed stereoscopes.

Egypt, Nubia, and Ethiopia was published in 1862 by Smith, Elder and Co. of London. The texts were written by Samuel Sharpe (1799–1881), who authored several works on Egyptian history. The texts were illustrated with wood engravings by Joseph Bonomi (1796–1878), an English sculptor, artist, and Egyptologist.

The book comprises 238 numbered pages and 100 stereoviews. The red cover and spine are richly decorated with floral and ibis ornaments.





EGYPT, NUBIA,

AND

ETHIOPIA.

ILLUSTRATED BY ONE HUNDRED STEREOSCOPIC PHOTOGRAPHS,

TAKEN BY

FRANCIS FRITH FOR MESSRS. NEGRETTI AND ZAMBRA;

WITH DESCRIPTIONS

AND NUMEROUS WOOD ENGRAVINGS,

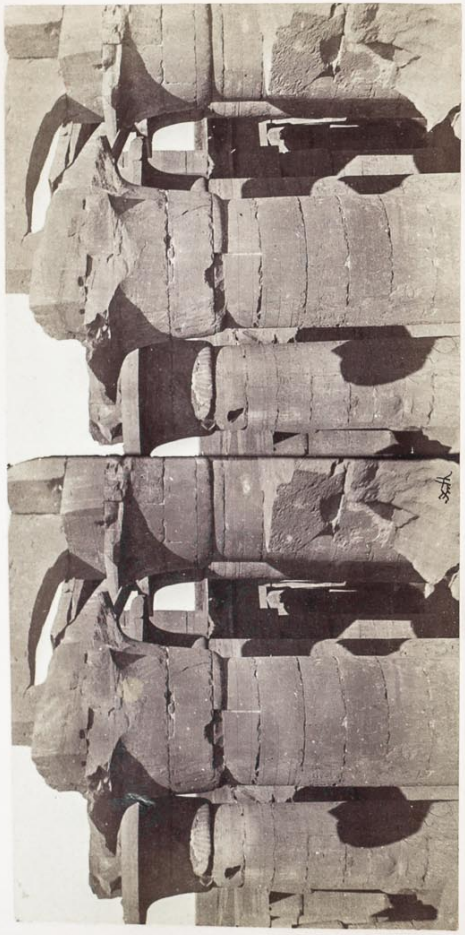
BY JOSEPH BONOMI, F.R.S.L., AUTHOR OF "NINEVEH AND ITS PALACES;"

AND NOTES

BY SAMUEL SHARPE, AUTHOR OF "THE HISTORY OF EGYPT."

LONDON:
SMITH, ELDER AND CO., 65, CORNHILL.

M.DCCC.LXII.



THE TEMPLE OF KARNAC_THEBES.

Columns with Capitals in imitation of the full-blown Papyrus.

XXXV

PLATE XXXV.

Temple of Karnak.—Columns with Capitals in Imitation of full-blown Papyrus.

Two of the same columns appear in this view that were described in the last; but here, in the more distant one, we have almost a geometrical delineation of the beautiful curve which the Egyptian architect has given to the profile of this capital, as well as further details of the ornament engraved on its surface; namely, the leaves at the base of the capital, and the ascending filaments terminating in flowers and buds. All these significant ornamental lines were likewise adorned with their proper colours, adding a grace and richness to the architecture that it is impossible to conceive without having seen. Stretching from the abacus of one column to the other in the direction of the avenue is one of the two architrave stones. Its length is twenty-five feet; its width, five; and depth, ten feet. The curved form of the under surface is the effect of accident or violence. The roof-stones that stretched across the central avenue resting on these architrave blocks, must have measured more than thirty feet, but none of these are *in situ*. How these immense blocks were raised seventy feet above the floor of the temple, we have no conception, for in none of the blocks is there any trace of the means employed to raise them, such as lewis holes or semicircular furrows, as there are in the blocks of the temples of Greece and Sicily.

J. B.

Note.—The late Mr. Robert Stephenson, the eminent engineer, who had been much in Egypt, was of opinion that the stones of these temples were moved on rollers, up inclined planes of sand, and thus placed in their proper



COLUMNS & PART OF THE OBELISK OF THOTHMOSIS II_KARNAC_THEBES

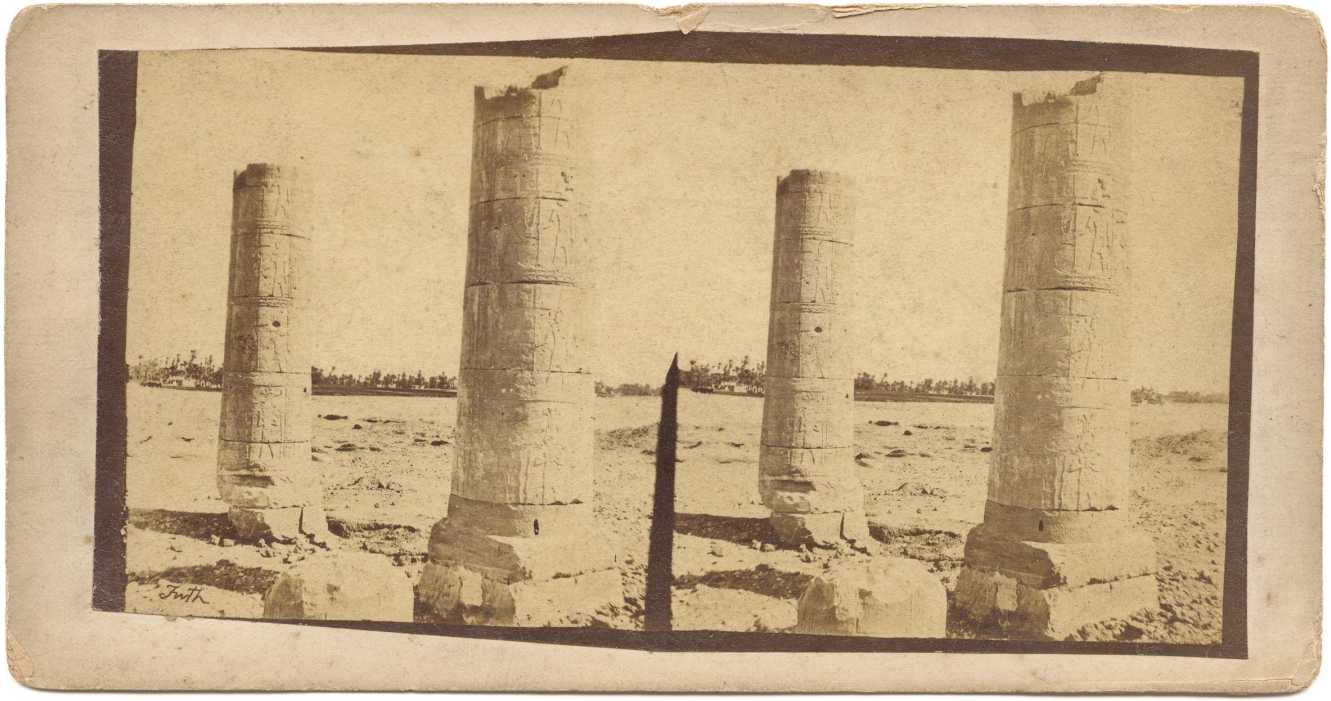
XXX



Mirror Stereoscope
8.5 x 16 cm paper stereoviews
R & J Beck, c. 1860

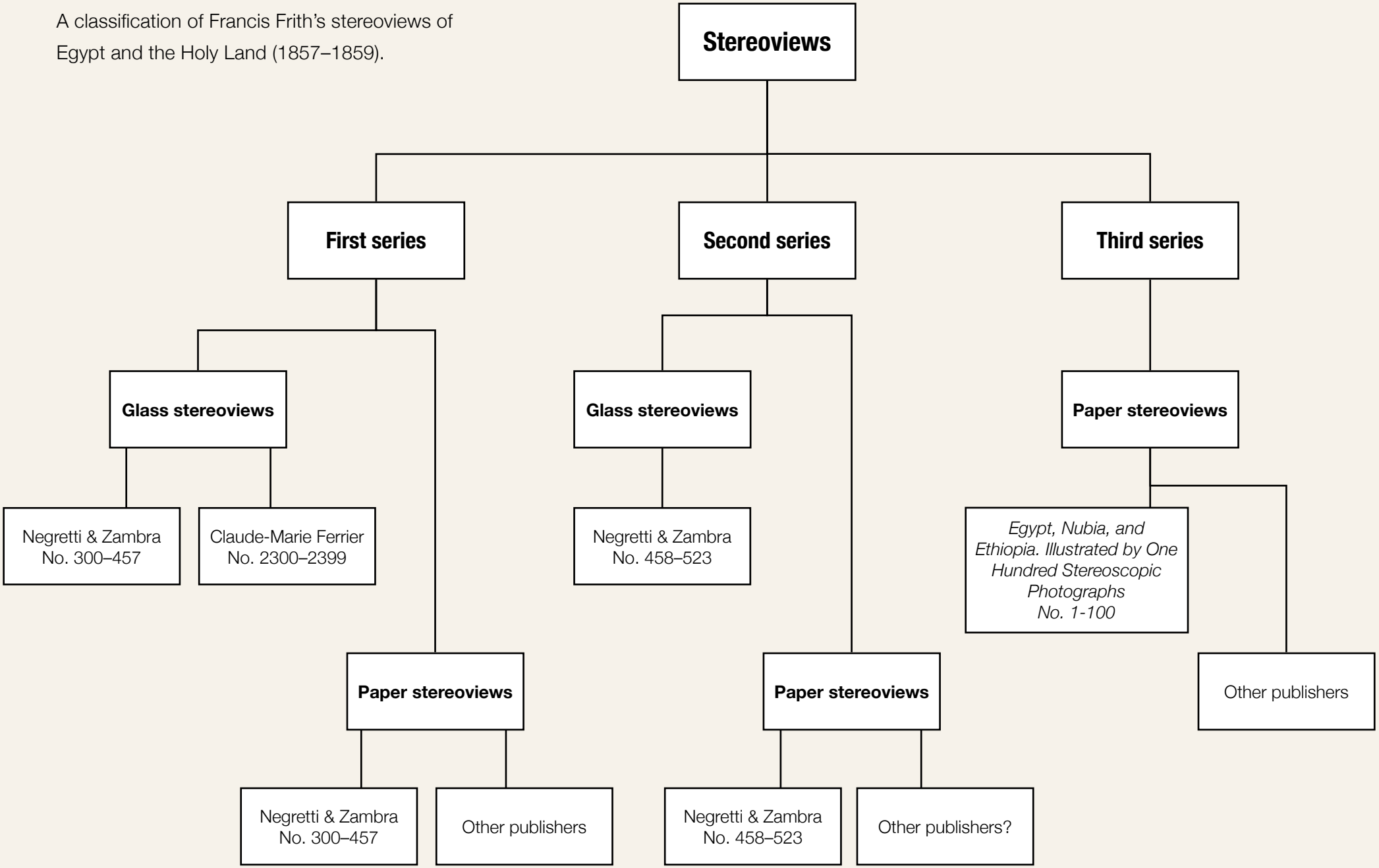
The Mirror Stereoscope was specifically designed for viewing paper stereoviews that were tipped in a book. Its design was patented in 1859 by Joseph Beck of Smith, Beck and Beck (later R & J Beck). The viewer was named after the mirror positioned on its base. Two achromatic lenses, housed in adjustable brass tubes, allow the stereoview to be brought into focus.

Unlike the images from Frith's first and second journeys, the stereoviews of the third journey were not published by Negretti & Zambra as paper or glass stereoviews. They only appeared in *Egypt, Nubia, and Ethiopia. Illustrated by One Hundred Stereoscopic Photographs*. Nevertheless, paper stereoviews from the third journey do exist. They have been encountered fairly often and are also found in museum archives. Given their inferior quality and careless finish, they appear to be unauthorised copies produced by an unknown publisher.



8.5 x 17 cm paper stereoview with an image from Frith's third journey.
The image appears with number XCV in *Egypt, Nubia, and Ethiopia*.

A classification of Francis Frith's stereoviews of Egypt and the Holy Land (1857–1859).



Notes and references

1. Members of the Religious Society of Friends, a Christian movement.
2. Cataracts are shallow lengths of the Nile river.
3. *Descriptive Catalogue of Stereoscopes and Stereoscopic Views manufactured and published by Negretti and Zambra* (1859), pp. 6-8.
4. Ibid, pp. 8-10.
5. John B. Cameron and Schimmelman, J.G. (2016) *The glass stereoviews of Ferrier & Soulier 1852–1908*, p. 49.
6. Some sources claim that Ferrier abandoned the use of paper labels on the reverse, but no evidence supports this. In both Ferrier's views and those of Negretti & Zambra, the paper strips are sometimes missing simply because they have come loose.
7. List second series by Paul Burford

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Website: stereoscopyhistory.net