

THE "KEYSTONE TOUR OF THE WORLD 400 SERIES." STEREOGRAPHIC
IMAGES OF AFRICA AND AMERICAN SELF-REPRESENTATION

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ABSTRACT

MEGAN CLAIRE HALSBAND: The “Keystone Tour of the World 400 Series:”
Stereographic Images of Africa and American Self-Representation
(Under the direction of Carol L. Magee)

As significant objects of visual culture produced in the late nineteenth and early twentieth centuries, stereographic images represent a great deal more than their self-styled subjects. Stereographic images provided America a means of self-representation that functioned by constructing the rest of the world in varying degrees of ‘otherness.’ Images of Africa, particularly from the numerous world tour series published by the Keystone View Company, provided a direct visual contrast in order to represent America as civilized, worldly and modern by comparison with primitive African people. These images were used as a tool for American self-imagination, for imagining the ‘other’ of Africa and, rather than developing beyond historic representations of Africa, continued to fix Africa as a-historical and savage.

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CHAPTER I.

INTRODUCTION

In the early twentieth century, Americans that craved the adventure and excitement of travel, but who could not afford its expense, might purchase a virtual experience in the form of the “Keystone Tour of the World 400 Series.” This set of 400 images took the viewer from New York to Tokyo and everywhere (that Keystone determined to be important) in between. Marketed as providing “...better knowledge of the everyday activities of humanity everywhere...[and] appreciation of other peoples...”¹ this series of stereographic images purports to show viewers the world.

Approximately halfway through the “Keystone Tour of the World 400 Series” the tour brings the viewer to Africa via “The Native Market at Port Florence” [Fig. 1], ostensibly providing the at-home viewer with an experience they could have if they were themselves on tour in Africa— an ‘authentic’ native encounter. An additional seven images complete the tour of sub-Saharan Africa, displaying African ivory [Fig.2], indigenous peoples’ activities and villages [Figs. 3 and 4], local scenic landscapes [Fig. 5] and wildlife [Figs. 6 and 7], as well as local trade [Fig.8].

These generalized images provide the viewer with deceptive information. The eight stereographs of Africa superficially represent the continent through display of a

¹Burton Holmes, *A Trip Around the World through the Telebinocular in Three Dimension Pictures* (Meadville, PA: The Keystone View Company, 1936), III.

small fraction of its countries, relying on imprecise separation of cultural and biological information. These images draw on negative historic visual tropes and the conflation of photography and science, accompanied by text that contains factual inaccuracies (See Appendix I), resulting in the creation of misleading sources of information. By rereading both the stereographic images and their accompanying text, I demonstrate that the Africa shown within the eight stereographic images of the “Keystone Tour of the World 400 Series” was the result of attitudes and biases of the publisher² as well as the American culture in which they were produced. Early twentieth century American culture was engaged in redefining itself; it did so in relation to other countries, particularly around expanding international events. The “400 Series” forms a desired projection of an idealized American self in relation to the negative image of Africa portrayed in the stereographs. I demonstrate this by comparing the images of Africa in relation to the other stereographs, both of America and other countries, from the “400 Series.” In this thesis, I argue that these stereographic images reveal a visual self-fashioning of America as significant, both culturally and economically; that the stereographs “...circulated as a medium of exchange, [and functioned as] a site of visual appropriation, a focus for the formation of identity.”³ These stereographs can be examined critically to discuss the American role in the acceptance and dissemination of colonialist thought as well as colonialism’s role in the development of capitalist economic success. Before continuing a discussion of the images of Africa and how they fashion ideas about America, a brief

²Photographic theory has unpacked the notion of the publisher as not a single individual, but as the combination of the photographer, printer, and editor (among others).

³W.J.T. Mitchell, “Introduction,” *Landscape and Power*, 2nd ed. (Chicago: University of Chicago Press, 2002), 2.

commentary on stereographic history and the previous scholarship to date will provide the context in which this thesis will explore the visual relationship between Africa and America through the “Keystone Tour of the World 400 Series.”

CHAPTER II.

STEREOGRAPHIC IMAGES AND THE KEYSTONE COMPANY

The stereograph⁴ was introduced to Europe during the 1840s and survived as a popular art form for almost 100 years. Though present in America by 1851, the stereograph's popularity did not reach its crest until closer to the turn of the century. The Keystone Company, started in 1892, was not the first publisher of stereographic images in the United States, but it became the largest. By 1910 the Keystone View Company had purchased its major competitors, Underwood and Underwood, H.C. White and Company, and the B.W. Kilburn Company, assimilating the various collections of images together under a single imprint.

In fact, for over fifty years - approximately 1890 to 1940, the stereograph held sway as the most popular mass photographic medium – and then, swiftly and silently – stereography faded into oblivion. But before it did so, the stereograph had a very particular life as marketed and sold by the Keystone View Company. In this context it was an educational tool, a pleasurable diversion, a new technological phenomenon that rendered formerly distant places and objects visible from home. A social object to be shared with friends and family, the stereograph provided the owner with proof of world knowledge and consequently proof of higher economic and educated status. Between

⁴There are numerous variations on the name for these photographic objects: 'stereo,' 'stereoview,' 'stereocard,' 'stereoptic.' For consistency, the term 'stereograph' or the adjective 'stereographic' will be used throughout this text.

approximately 1900 and 1930, the Keystone View Company sold hundreds of thousands of stereographic cards to the American consumer: both individual cards as well as carefully designed card sets – “World Tour” Sets, “Sentimental and Comic Scenes”, “Religious Subjects”, and “Science and Technology.” And it was not just images that worked to create knowledge and status – the stereographic images were accompanied by captions and small sections of text on the back of the four by seven inch cards – text that taught and directed the viewer towards the significance of the subject represented in the image. In addition, Keystone provided various guidebooks, teachers’ guides and catalogues that served as both marketing material and context. Although images of people, places and things from all over the world could be purchased, the majority of Keystone’s image series were of America – its historic places and figures, its natural wonders and technological marvels. Through the stereograph, America was documented and rendered visually significant; the stereograph thus provided a means for self-comparison with the world.

America was not the only subject of stereographic images; according to William Darrah, publishers like the Keystone View Company would have “ten thousand titles in print at any given time.”⁵ Keystone produced and reproduced hundreds of stereographic images of Africa and Africans during the early twentieth century. Given both the production of individual sets of 50 and 100 cards of South Africa, as well as the inclusion of images of Africa in “World Tour” and “Educational” sets, images of Africa would

⁵William Darrah, *The World of Stereographs* (Gettysburg, Pennsylvania, 1977), 52.

have been numerous.⁶ Sub-Saharan and Northern African images appear in every World Tour set produced by the Keystone View Company; five main set types (categorized by size of the tour – 72, 200, 400, 600 and 1200) existed, but these sets were published numerous times, in numerous variations, during the lifetime of the company.⁷ These stereographs provided ‘proof’ of Africa, as well as the rest of the world, to thousands of Americans in a highly palatable, easily shared form. Stereographs were carefully produced, coordinated images, despite their construction through means of photographic technology which has long been associated with scientific ‘fact’ or as a ‘record.’ However, because the stereograph functioned not only as a form of entertainment but also as an educational tool, the nature of production of the stereographic image becomes further complicated. The popularity of the stereograph as an entertainment and form of education declined, and the Keystone Company ceased active publication of stereographic sets in the 1939.⁸

⁶Upon examining the contents of the University of California at Riverside Keystone-Mast collection, a conservative estimate of the number of negatives made of Africa would be ~1,000. Numerous circumstances make calculating the exact number difficult: poor recordkeeping, purchase of negatives from competing companies which may have been issued with multiple numbers, destruction of negatives when Keystone ceased production of stereographic images in 1939, etc.

⁷In addition there were individual “Tour of Africa” sets, in sets of 50 and 100 (See the *Keystone Stereograph Catalogue 21*), as well as “Tours of South Africa” (See the *Keystone Stereograph Catalogue 19*).

⁸Before their ultimate donation to the UC Riverside in 1977, the materials were stored in a vault until 1963, at which time they were purchased by the Mast family. In 1979 the Keystone-Mast Archive was established and contains company records, the collection of extant negatives and other information here. For more information about the Keystone-Archive, see the “Perspective and the Past: The Keystone-Mast Collection”, *CMP Bulletin*, Volume 1, Number 2 1982; see also the California Museum of Photography at the University of California, Riverside website, www.cmp.ucr.edu.

The majority of extant published information about stereographs resides in four texts; *Stereoviews: A History of Stereographs in America and their Collection* (ca. 1964) and *The World of Stereographs* (1977) by William Culp Darrah; *Wonders of the Stereoscope* (1976) by John Jones; and *Points of View, the Stereograph in America: A Cultural History* (1979) edited by Edward Earle. The texts by Darrah are especially useful for their lists of stereograph photographers, publishers, and materials, arranged in chronological format. He also offers a description of the periods within stereographic history (Appendix II), which provides context in which to understand the production of stereographic images.⁹ Darrah also points out that:

From this date [1862] onward the number of views produced is almost unbelievable – running into many, many millions. Estimates of the number of different views produced in the United States alone range from two million to five million...By 1875 there were more than 100 American photographers maintaining trade lists of more than 1,000 different views...¹⁰

The research conducted by Darrah provides the information necessary to understand some of the specific contexts within which stereographic images were produced. Numerous advances in technology during the late nineteenth and early twentieth century allowed the mass production of stereographic images,¹¹ resulting in the publication of thousands of stereographic cards in America.

⁹Darrah notes on page 9 of *Stereoviews* that: “The popularity of views fluctuated considerably, partly because of national events, partly because of cost and partly due to ingenious marketing methods. The history of stereographs may be considered in five periods or six if we consider their decline as a separate phase.”

¹⁰Darrah, *Stereoviews*, 8-9.

¹¹For a discussion of photographic technology in America, see Reese V. Jenkins, *Images and Enterprise: Technology and the American Photographic Industry, 1839 to 1925*, (Baltimore: Johns Hopkins University Press, ca. 1975).

These two texts by Darrah, however, written in 1964 and 1977 respectively, are out of date, particularly in regard to critical analysis of the images. He offers:

...at present [1964] there is no manual in any language that deal comprehensively with the history of the stereo view and with the types of views that have educated and amused generations of Americans...This book is an attempt to record the history of the stereograph, to provide a guide to their identification and interpretation and to suggest areas of potential interest to collectors, libraries and scholars.¹²

Darrah himself states that his purpose is not to engage the images at all, but that his texts should merely serve as an identification tool. He argues that his "...brief comments on approximately forty categories of stereo views currently popular among collectors...merely serve to suggest what types of cards are available or to call attention to noteworthy sets or issues..."¹³ Darrah does not situate the images within a broader context of visual imagery or provide a discussion of what resulted from stereographic image use as visual aids or educational tools. Darrah's two texts do provide subject descriptions of the images, generally consolidating the various image sets and topics produced into categories such as "Transportation" or "World War I."

The 1977 text, *The World of Stereographs*, provides some information on individual sets or subjects; there are sections on Africa in Chapter 12, "The Near East, Africa, Asia, Australia, Latin America and Atlantic Islands" (pages 130-134). In contrast, Europe and Great Britain have individual chapters, and the United States has two. I believe this reflects not only Darrah's emphasis, but also the material available

¹²Darrah, *Stereoviews*, vi.

¹³Darrah, *Stereoviews*. 145.

from Keystone. Beyond a cataloguing of general subjects, however, there is no real engagement with the images themselves. Darrah mentions potential future uses of stereographs when discussing his own intentions for writing on stereographs, as mentioned above: “Curiously, the future may find a great interest in views formerly considered merely travel, native peoples, large game and natural habits and use them as sources of scientific data, especially anthropological.”¹⁴ His statement seems to indicate skepticism in the idea that the images might serve as a research resource, a view which historically has been shared by others, as demonstrated by the lack of additional scholarship. Examination of individual images or series of images, such as the “400 Series” which I will examine in this thesis, is one of many possible methods with which to counter this skeptical position and re-introduce the stereograph into contemporary discourse.

Edward Earle’s text, *Points of View*, is particularly useful for its chronology, situating the stereograph within a larger context of both American cultural events and technological advances, as well as including an introductory essay that verges on a discussion of interpretation of the images, unlike Darrah’s two texts. Its publication in 1979, however, provides little ‘new’ information in comparison with the texts by Darrah, aside from the attempts at subject matter engagement, and to initiate the concept that stereographs might serve as resources for the study of American visual culture.

The primary focus of the Earle and Darrah texts are the images of America, as well as the production of stereographic images within America. As the texts by Darrah and Earle demonstrate, stereographic images were produced in large quantity as a

¹⁴Darrah, *Stereoviews*, 183.

commodity, and so they were a mass media. As mentioned earlier, the main texts on stereographs function more as cataloguing records for collectors than intellectual engagements with the images themselves. Ignoring stereographic images as part of the visual culture of the period seriously limits an understanding of how this type of visual imagery functioned in shaping understandings of the world.

In addition to these more general texts, there are two primary sources on stereographic images of Africa specifically. They are two articles, both from 2007: Rick VanderKnyff, "Parlor Illusions: Stereoscopic Views of Sub-Saharan Africa," in *African Arts* and Godfrey Muriuki and Neal Sobania, "The Truth Be Told: Stereoscopic Photographs, Interviews and Oral Tradition from Mount Kenya," in *Journal of Eastern African Studies*. These articles focus on two specific image groups: images of the Congo and of the Kikuyu near Mt. Kenya, respectively. Rick VanderKnyff rightly argues that, for the art historian, the stereograph presents a challenge: "It is seen as gimmicky and constrained by a formulaic approach that emphasizes the quality of the stereo effect over aesthetic concerns...it is a largely anonymous form with few identifiable individual practitioners to canonize."¹⁵

In fact, there are many challenges faced by researchers of stereographic images. There is little recorded information about each set produced except for the sales catalogues, and the later educational texts that accompanied the sets of images. The Keystone-Mast Archive at the University of California at Riverside has four catalogues that show the range of the items sold: Keystone's *Key to the 72 Travel Tour of the World*

¹⁵Rick VanderKnyff, "Parlor Illusions: Stereoscopic Views of Sub-Saharan Africa," *African Arts* (Autumn 2007), 52.

Through the Stereoscope (1914), *Stereograph Catalog Number 19* (no date) and *Stereograph Catalog Number 21* (no date); as well as Underwood and Underwood's *Original Stereographs Catalogue No. 25* (1905), *Original Stereographs Catalogue No. 26* (no date), and *Catalogue 29* (no date). Additional educational materials were produced, such as the two editions of the *Guide to the Keystone '600' set*, a visual education tool marketed by Keystone,¹⁶ and *The Stereograph and the Lantern Slide in Education* (1939) by G.E. Hamilton. The text, *A Trip Around the World through the Telebinocular in Three Dimension Pictures* (1936 and 1942) by Burton Holmes, writer and lecturer for the Keystone View Company, accompanied later "Tours of the World."¹⁷

My research at the archive, conducted in October 2007, in addition to demonstrating the lack of primary documents, revealed another difficulty in researching the Keystone images: the different numbering systems in use by the Keystone Company. Keystone assigned image numbers to negatives made by their photographers as well as new numbers to images that were purchased from other companies, such as Underwood and Underwood. Keystone would reissue sets of purchased negatives using their own numbering system, as well as altering the content of the sets of images. In doing so, they

¹⁶Douglas C. Ridgley, *Teachers Guide for the use of the "'600 Set" of Keystone Stereographs and Lantern Slides for visual instruction*. (Meadville, Pa: Keystone View Company, 1911) and also *Visual Education: Teachers' Guide to Keystone "600 Set"* (Meadville, Pa: Keystone View Company, ca. 1922).

¹⁷See *Burton Holmes Travelogues (1910 and 1914-1917)*, *The Man Who Photographed the World* (1977) and *The Greatest Traveler of His Time* (2006). Burton Holmes gave numerous travel lectures, many of which were advertised in the *New York Times*. Lectures were advertised by Daly's Theatre, as early as 1898 and up until at least 1908. (See the *New York Times Historical Newspaper*.) Possibly that's why he was selected by Keystone to 'narrate' their education series and other catalogues. His network of connections possibly provided the various 'official' experts who wrote the information on the back of the stereographic images.

changed the order, inserting new images into the sets when either new negatives were made or when old negatives were destroyed or no longer usable.

Keystone's practice of re-issue, along with the various substitutions that accompanied new publications, resulted in many variations even within a single series title. Consequently, the study of stereographic images is complicated by the existence of identically titled image sets that vary in content. In fact, the Keystone-Mast Collection has only one complete 'set,' a version of the '400 Series,'¹⁸ which was owned by the previous holder of the Keystone collections. Without an authoritative source to provide information on the variations that existed for the '400 Series', the discussion that follows relies on this single version and the accompanying text from the archive. However, the conventions in constructing the sets and the commonalities between them indicate that content and organization of this '400 Series' may serve as a representative example of additional versions; representative not only of versions that were purchased and viewed in the early twentieth century, but also the stereographic project of representing reality as a whole. It is to this latter that I now turn.

¹⁸This specific set was likely produced sometime after World War I, as the text on the verso of "House-building by Masai Women..." states that: "We are in one of several villages in that part of East Africa which was a German colony before the Great War..." See Appendix I.

CHAPTER III.

STEREOGRAPHIC REALITIES

The stereograph presents objects with vividness of first-hand vision. It is a scientific duplication of human sight. It is the most perfect reproduction method that science has yet produced.¹⁹

The image, “House Building by Masai Women, their Husbands Looking on, East Africa” [Fig. 3], evidences this sentiment, written by Burton Holmes in 1936, by reproducing the perspective of the subject for the viewer. Repeating the visual angle of the male figures within the image, positioned as if among the men crouching in the foreground who are watching the women in the background work on the wood and grass structures, the viewer of this stereographic image explicitly repeats the action within, thereby experiencing the ‘reality’ of the life of the Masai people. This association of reality and photograph capitalized on the scientific associations of photography to conflate perceived truth and constructed reality within the stereographic image series. Indeed, one of the main selling points of the stereograph was its ‘reality,’ but they held appeal for other reasons as well. In fact, before one can understand the way they generated meaning through images of Africa, one must explore the history of stereographs, and the development of this photographic medium during the last half of the nineteenth century.

¹⁹Holmes, B., *Trip Around the World*, XI.

One of the first advocates for the stereograph was the writer Oliver Wendell Holmes. His article, "The Stereoscope and The Stereograph" was published in the June 1859 issue of *The Atlantic Monthly*, where he states:

The first effect of looking at a good photograph through the stereoscope is a surprise such as no painting ever produced. The mind feels its way into the very depths of the picture...the stereoscopic figure spares us nothing, --all must be there.²⁰

For Holmes, the stereograph was simultaneously a universal and an individual experience: universal, in that it provided formerly exclusive experiences of remote places in the world to thousands of people, individual because the stereograph provided a simulation of personal vision. Underlying the idea of experience, whether universal or individual, is always the consciousness of reality. Holmes' original construction of the stereograph as simultaneously truthful and fantastic continued well into the twentieth century.

Though it was Oliver Wendell Holmes' articles for *Atlantic Monthly* that introduced American audiences to the 'stereograph',²¹ it was Sir Charles Wheatstone who discovered the stereographic 'effect' in 1838.²² That this coincided with the

²⁰Oliver Wendell Holmes, "The Stereoscope and The Stereograph," *The Atlantic Monthly* 3, no. 20 (June 1859): 745.

²¹O.W. Holmes is historically credited with coining the term 'stereograph,' as well as developing the stereograph viewer that was widely used and distributed. For Holmes' additional discussions of the stereograph see: "Sun Painting and Sun Sculpture" *Atlantic Monthly* 8, no. 45 (July 1861): 13-30 and "Doings of the Sunbeam," *Atlantic Monthly* 12, no. 69 (July 1863): 1-16.

²²See Wheatstone's *Contributions to the physiology of vision: On some remarkable, and hitherto unobserved, phenomena of binocular vision*. (1838-1852); see also Brewster and Whetsone on Vision (1983).

announcement of photography meant that stereographic images were some of the first to be produced – in fact stereo daguerreotypes were sold at the 1851 Crystal Palace Exhibition in London. This initial introduction of the stereograph at the first of what would become huge events of spectacle, events that would later display people from colonial territories as education enterprise, served to tie the stereograph with the idea of spectacle, long after the popularity of the Exposition Universelle (or the World's Fair as it was known in America) faded.²³ But it was Holmes that first truly romanticized, and in doing so popularized, the stereograph. “The *stereograph*,” he commented “as we have called the double picture designed for the stereoscope, is to be the card of introduction to make all mankind acquaintances.”²⁴ Interestingly, one of the first areas that utilized photography's ability to ‘reproduce’ and make acquaintances via the visible world was the calling card – or the *Cartes-de-visite*. *Cartes-de-visite*, popular during the 1850s and 1860s (concurrent with the rise in popularity of the stereograph), allowed individuals to give away their own image (to have their image travel) as well as the opportunity to own images of notable names of the period (to possess some aspect of other people); these cards also functioned within Victorian social constraints of propriety, operating as legitimate means of social interaction. These concepts of travel and the ownership of others through their image are particularly relevant when considered alongside Holmes’

²³For discussions of Worlds’ Fairs and Expositions see: Paul Greenhalgh *Ephemeral Vistas: The Expositions Universelles, Great Exhibitions and World’s Fairs, 1851-1939* (Manchester: Manchester University Press, 1988); Robert W. Rydell, *All the World’s A Fair* (Chicago: University of Chicago Press, 1984); Robert W. Rydell and Nancy Gwinn, *Fair Representations: Worlds Fairs and the Modern World* (Amsterdam: VU University Press, 1994); Robert W. Rydell, John E. Findling and Kimberly D. Pelle, *Fair America: World’s Fair in the United States* (Washington: Smithsonian Institution Press, 2000).

²⁴Holmes, O. W., *Stereoscope and Stereograph*, 744.

construction of the stereograph as a method for the creation of social relationships with foreign countries. The how and the why of this acquaintance production, particularly with regard to the African continent, will be the subject of this paper's later discussion.

O.W. Holmes assumed the stereograph was a tool that would be used by everyone, creating a very specific image of the stereograph as miraculous, a 'fixer' of truth, a 'mirror with a memory'²⁵; an object whose truth (synonymous with fact) was emphasized by its relation to science and scientific discovery and was constructed as an essential mode of viewing. This association of the stereograph, as a type of photograph, corresponds with the general discussion of photography of the period as a new form scientific technology. To quote Holmes:

A stereoscope is an instrument which makes surfaces look solid. All pictures in which perspective and light and shade are properly managed, have more or less of the effect of solidity; but by this instrument that effect is so heightened as to produce an appearance of reality which cheats the senses with its seeming truth.²⁶

...By means of these two different views [contained within the stereographic image] of an object, the mind, as it were, feels round it and gets an idea of its solidity. We clasp an object with our eyes, as with our arms, or with our hands...and then we know it to be something more than a surface.²⁷

Through the stereograph, the viewer could experience the dizzying heights of the Grand Canyon, the grandeur of the Eiffel Tower, the pleasures of the landscaped plantations of Ceylon (India). As Jib Fowles comments, "Stereography offered a new canon for truth,

²⁵Holmes, O. W., *Stereoscope and Stereograph*, 739.

²⁶Holmes, O. W., *Stereoscope and Stereograph*, 742.

²⁷Holmes, O. W., *Stereoscope and Stereograph*, 743.

and Americans seemingly could not purchase enough instances of that truth.”²⁸ In this manner, in purchasing images of Africa, American audiences excused the concept of image construction and, in a small way, repeated the colonial ownership of other people.

This continued conflation of truth and fantasy, reality and fiction, long after O.W. Holmes had written his article in 1859, is especially important in regard to the stereographic images of Africa. The images physically reveal how the West has historically understood Africa – as both a real place and a place of fantasy.²⁹

Stereographic images present an extensive resource representing the visual perception of the world at an historic moment, but their status as common objects resulted in lack of documentation or retention for historic value. O.W. Holmes himself describes this nature of the stereograph: a source of infinite variety and delight, the stereograph was simultaneously an image with inexhaustible factual details (owing to the technology of photography) that the viewer could muse over forever. The “Keystone Tour of the World 400 Series,” when owned by the middle-class or upper-middle-class American, would have provided countless hours of entertainment, and served as an educational tool to be used by the children of the family. This use would have continued past the initial generation that purchased the “Tour,” creating a stagnant vision of the world, particularly Africa: while world events and knowledge changed, the visual representations did not.

²⁸Jib Fowles, “Stereography and the Standardization of Vision.” *Journal of American Culture* 17, no. 2 (Summer 1994): 91.

²⁹Numerous authors have addressed the concept of “The West,” particularly since the publication of *Orientalism* by Edward Said, in particular Homi Bahbha and Gayatri Spivak, For an introduction to this topic, see Ania Loomba Colonialism/Postcolonialism 2nd ed. (New York: Routledge, 2005).

CHAPTER IV.

REPRESENTING AFRICA AND AMERICA

The purpose of the “Keystone Tour of the World 400 Series” was to provide a ‘truthful’ yet wondrous experience for the at-home viewer. All of the sights and spectacles from around the world are delivered to the viewer at home, educating the viewer with facts about the places and peoples shown. The concept of education through travel was not new; rather, it grew out of the European “Grand Tour,” which provided gentlemen with an understanding of international politics and history as well as culture and manners. Technological development, both photographic and in the realm of transportation, as well as the rise of the middle class meant that education through travel was no longer the exclusive right of the wealthy gentleman, but could now be experienced by the populous at large.³⁰

Given the accessibility of travel to a larger portion of the population, it is not surprising that stereographic imagery both created and performed to popular taste. The ultimate ‘goal’ of the stereographic images was to render the three dimensional subject represented in as convincing a manner as possible, by presenting a sense of depth that

³⁰For an interesting discussion of the association of gentility and the colonization of Africa, see Philip J. Stein, “‘Rescuing the age from a charge of ignorance’: gentility, knowledge, and the British exploration of Africa in the later eighteenth century,” in *A New Imperial History: Culture, Identity, and Modernity in Britain and the Empire, 1660-1840*, ed. Kathleen Wilson (New York Cambridge University Press 2004), 115-135.

replicated normal human perceptions of space. In these images, the stated subject is a “Tour” of “Africa,” defined primarily by depicting selected African people and geographic features. However, the images elide both the people and land of sub-Saharan Africa, constructing a biased and imbalanced idea of an entire continent by only including a few countries.³¹ The images representing Africa in the ‘400 Series’ conform to ‘typical’ categories of images: people/bodies, animals, destination/landscape, cities/villages. These images serve as a counterpoint to popular images of America – representations of spectacular events such as the Worlds Fairs, images of cities such as Washington D.C., or tourist destinations such as Niagara Falls. As discussed before, both of William Darrah’s texts provide typical categories found in production, commenting on the specific subject category, why it may have been popular and the extent to which it was circulated. Darrah mentions images of Africa in only two of the categories, the “Boer War”, which explicitly mentions South Africa, and “Educational Stereo Views,” which mentions Egypt and the “...Congo ivory trade...recreated in stereographs.”³²

However, though the Boer War and the Congo were particularly popular subjects in stereographs, the Keystone-Mast Archive contains images of numerous other subjects. The collection contains approximately four file drawers of images specifically relating to Africa containing approximately 400-500 images, organized by the subject groupings originally assigned by the Keystone View Company staff. These groupings include such

³¹By Darrah’s calculation, there was a set of 100 images of Africa, first issued by Underwood and Underwood in 1912, and later reissued by Keystone in 1914 and 1922. See table, pg. 115-116 of *Stereoviews*. It is important to note that separate sets for Egypt, also published in sets of 100 images and published earlier in 1905, were issued, marking a clear distinction between Northern Africa and the Southern part of the continent.

³²Darrah, *Stereoviews*, 155-156.

sub-headings as: “General Views,” “Architecture,” “People,”³³ “Transportation,” “Warriors,” “War Dancing,” and others.³⁴

Approximately one quarter of the images are devoted to the Boer War; images of African people form the other primary subject within the drawers. There are very few images of animals (there is a set of images taken from the Johannesburg Zoo), which is surprising given the number of books of the period that focused on the African Safari: books such as Theodore Roosevelt’s *African Game Trails, an account of African wandering of an American hunter-naturalist* or Arthur Radclyffe Dugmore’s *Camera Adventures in the African Wilds: being an account of a four months' expedition in British East Africa, for the purpose of securing photographs of the game from life*, both of 1910. Additionally, the files contain representations of colonial cities and various colonial construction projects, railroads, etc. It is unclear, however, which of these images were actually published, and in which set, without additional catalogue lists.³⁵

A comparison of the five catalogues at the Keystone-Mast collection showed the most reissued African images in the various sets to be images of mining and “Kaffirs”

³³Often this larger category was separated out further into specific groupings such as: “Men,” “Women,” “Women and Children,” “Warriors” or “Prominent People.”

³⁴An interesting aspect of these drawers is the fact that they consist of ‘print file images,’ in other words, the drawers contain prints from all of the negatives made, both those that were chosen for publication (often marked “Good” or “Very Good”) and those not published (marked “Medium” or “Poor”). It is unclear whether this classification related only to the three-dimensional quality of the image, the subject, or a combination of both. The selection of images for publication and a discussion of the print files should be the topic of another essay, as it is too large to approach in this thesis.

³⁵As discussed before, the common practices of reissue, as well as the purchase of other companies and the lack of existing records make the Keystone images incredibly difficult to track.

from South Africa. Several images contained within the 400 set were reproduced elsewhere, particularly the ‘Native Market’ (Fig.1), the ‘Penguins on Dassen Island’ (Fig. 6) and the ‘South African Gannets’ (Fig.7).³⁶

Furthermore, there are key differences between the “Keystone Tour of the World 400 Series” Africa images and general conventions of stereographic imagery. There are no images of the ‘picturesque’³⁷ from Sub-Saharan Africa, unlike some of the other countries represented in the “Tour.” In addition, indigenous architecture and urban spaces, such as Timbuktu, the Great Mosque at Jenné, Mali, or the walls at Great Zimbabwe, failed to be represented in this series. These exclusions are in strong contrast to the abundance of images depicting the Pyramids and other tombs in Egypt, or the Igazu Falls in Argentina that is described as ‘One of Nature’s Grandest Spectacles,’³⁸ or the “Radiant Splendor of an Equatorial Sunrise off the Coast of Java.”³⁹

The ‘Africa’ presented in the stereographic set relies on a different body of pictorial precedents, in particular hundreds of years worth of illustrated travel literature, as well as paintings and drawings providing images of Africa for European consumption. As discussed by Jan Neverdeen Pieterse in *White on Black: Images of Africa and Blacks*

³⁶These three images are specifically repeated in 1922 Keystone Teachers Guide and “Visual Education: Teachers Guide to Keystone ‘600 Set’” of 1920.

³⁷For discussions of the picturesque, see John Taylor, “The alphabetic universe: photography and the picturesque landscape,” in *Reading Landscape: Country, City, Capital*, ed. Simon Pugh (New York: Manchester University Press, ca.1990); John Jakle, *The Visual Elements of Landscape* (Amherst, Mass.: University of Massachusetts Press, 1987); *Aesthetics and the picturesque, 1795-1840*, ed. Gavin Budge (Bristol: Thoemmes, 2001).

³⁸Image #54 from the “Keystone Tour of the World 400 Series.”

³⁹Image #266 from the “Keystone Tour of the World 400 Series.”

in Western Popular Culture, (1992) and Hugh Honor in *The Image of the Black in Western Art IV: From the American Revolution to World War I – Volumes I and II*, (1989), visual conventions have crystallized into standardized depictions of Africa as a savage/dark continent, a strange exotic locale or as resource (source of exploitable products). According to Honor and Pieterse images of Africa and African people transformed from that of admiration in the Middle Ages to that of wary mistrust and outright disgust as historic events in Europe, along with political and commercial concerns, shaped ideas about culture and science. The evolution of the image of the black in Western representation, and the analyses by Honor and Pieterse provide a useful context in which to discuss the images of Africa present in the ‘Keystone Tour of the World 400 Series.’

Hugh Honor’s texts are the fourth part of a multi-volume series aimed at tracing the evolving meanings conveyed by visual representations of black people in western art. The first chapter in Honor’s second volume, “Studies,” serves as a foundation from which to build a discussion of stereographic images. Honor identifies a number of image ‘types’ that were common to painting and drawing in the late eighteenth and nineteenth centuries: ‘black men’ and ‘black women’--images that would otherwise be considered portraits if depicting a white person; ‘scientific’--what would later be termed ‘ethnographic’ images that explored the topics of race and evolution; images of “Savagery as Spectacle;”⁴⁰ and the sexually charged subtexts that accompanied these images. Though these subjects are separated within Honor’s text, they must be

⁴⁰Hugh Honor, *The Image of the Black in Western Art IV: II Black Models and White Myths* (Cambridge, Mass: Harvard University Press, 1989),138-144.

understood as inter-related, and as part of the formation of the European mentality of superiority over the colonized ‘other.’ This hierarchical construct of Europe as superior was circulated by numerous well-known artists, who participated in constructing (or perpetuating) the image of the black body as ‘other.’⁴¹ Honor provides additional relevant contextualization for the stereograph images in the “Keystone Tour of the World 400 Series,” from the early twentieth century when he states that:

...the majority of visual images of Africa dating from this period[the late the nineteenth century], apart from views of colonial cities, are either ethnographic studies or wide prospects of wild country in which human figures are inconspicuous – depictions of people or land awaiting cultivation...⁴²

As a compliment to Honor’s analysis, Jan Nederveen Pieterse discusses European literary and visual formation of a Western concept of Africa; in particular, how European notions of race and religion influenced image production as well contributing to European empire building, both of which relied on and reinforced negative imagery. Like Honor, Pieterse also introduces image types, or subjects, common to the popular imagery discussed within the text: the iconography of savageness, as characterized by absence (of clothing, civilization);⁴³ and the idea of nativeness as exotic and primitive, allied with

⁴¹Honor reproduces images by the following artists, which range over a one hundred year time period and demonstrate the widespread representation of blacks as ‘other’: Joshua Reynolds, John Singleton Copely, Eugene Delacroix, Antoine-Jean Gros, Anne-Louis Girodet, Theodore Gericault, Paul Gauguin, Winslow Homer, Henri Rousseau. This list could include numerous other artists as well.

⁴²Hugh Honor, *Image of the Black in Western Art IV: I Slaves and Liberators* (Cambridge, Mass: Harvard University Press, 1989), 299.

⁴³Jan Nederveen Pieterse, *White on Black: Images of Africa and Blacks in Western Popular Culture* (New Haven: Yale University Press), 35.

nature and animals; and finally, a lack of development, defined in comparison to European technological and religious development. And, although Honor and Pieterse focus mostly on European examples, they can easily be adapted to America, which shares a strong cultural and economic history with Europe. These ideas and Pieterse's discussion of the 'savageness' of Africans, as related to both the 'science of race' and the interaction between African people and animals,⁴⁴ provides the platform from which I will be analyzing the '400 Series' stereographs of Africa.

⁴⁴See Pieterse, *White on Black*, Chapter Two, "Savages, Animals, Heathens, Races," 34-39.

CHAPTER V.

THE “KEYSTONE TOUR OF THE WORLD 400 SERIES”

I begin with “The Native Market at Port Florence, Lake Victoria Nyanza, Africa” [Fig. 1] at Port Florence – dozens of people congregate in the open air space, standing or sitting on packed earth. This type of marketplace might not be familiar to most American viewers: there are no stalls with mounds of produce, or butchers with glass cases. Many of the sellers sit next to banded baskets that here function as symbols of ‘native authenticity,’⁴⁵ an association derived from the Western discipline of anthropology, which coincidentally developed during the same period as photography. Association with anthropology served as an indicator of ‘other,’ further reinforcing the savagery/ ‘otherness’ of Africa and the civilization/ideal-ness of America. Many of the figures wear waistcloths, and thus expose backs, arms and shoulders to the viewer. The bare back operates as one of the most noticeable elements of the image: the majority of the people sit or stand with their backs to the camera. The predominance of the exposed backs and

⁴⁵Pieterse, *White on Black*, 37. For a discussion of anthropology and photography, see Elizabeth Edwards, *Anthropology and Photography 1860–1920* (New Haven: Yale University Press, 1992); also Melissa Banta, and Curtis M. Hinsley. *From Site to Sight: Anthropology, Photography and the Power of Imagery* (Cambridge, MA: Peabody Museum Press, 1986) and Joanna Scherer, “Historic al Photographs as Anthropological Documents: A Retrospect,” *Visual Anthropology* 3, (1990): 131-155.

arms in this image directs the viewer to read the people represented not as individuals, but as body parts. This objectification of the bodies is reinforced not only by the composition – the bodies snake across the frame, crossing and then re-crossing, moving the viewer’s eye towards the background, where numerous people cluster, moving about the market⁴⁶ – but also by the text; the title, “The Native Market at Port Florence, Lake Victoria Nyanza, Africa” emphasizes the ‘otherness’ of the image by specifically qualifying the scene with the term ‘Native,’ common terminology of the period which suggested that the ‘Native’ was not civilized and therefore not fully human. The text on the verso of the card creates a dismissive and derogatory image of those pictured, a single group not worthy of individuation, incapable of producing desirable products and garish in personal adornment. For the ‘natives’ are “...mostly of the Swahili tribe who are here offering for sale their several articles of produce...along with non-descript native products.”⁴⁷ The text rationalizes the depiction of the people, objectified and likely objecting to being photographed, by stating that:

On account of the presence of the camera many are submitting only a reverse view, but that does not necessarily disparage their facial aspect, and their raiment does not offer much for description. Sometimes a wrap, grimy and stenchful, is placed about the waist or hung over the shoulder mocking the Roman toga. There is an abundance of jewelry – always the measure of savagery...and in tribes more savage than the Swahilis, in still greater quantities and variety.

⁴⁶Arguably this method of composition, with a strong emphasis on the contrast from foreground to background, is a trope used in stereographic images to heighten the sense of depth (and reality) of the image when viewed through the stereoscope.

⁴⁷Text from verso of card #240 from the “Keystone Tour of the World 400 Series.” See Appendix I.

The adjectives applied are meant to distinguish these people from the American, whose appearance in comparison must be attractive, as standards in portraiture dictate facing the camera, with clean clothes and a sense of taste and elegance. As mentioned earlier, Jan Neverdeen Pieterse argues that this ‘lack’ of clothing indicated ‘savageness,’ and the method of negative comparison or “superior condescension”⁴⁸ used in discussing the people was well established. Moreover, the comparison with the Roman toga implies that the viewer possesses this civilized knowledge, forging a link between the viewer (assumed American) and European history, solidifying the position of Americans (and therefore America) as civilized. In providing this description, the stereograph constructs the appearance and identity of the American viewing the image as much as it demonstrates an assumed African identity.

The pungent introduction of Africa by this text, which simulates reality not only through its three-dimensional rendering of the market but also through its evocative text, is reinforced by the following images of Africa. It seems no coincidence that the series as a whole would introduce Africa by beginning with this image that reinforced the status of Africa and Africans as exotic or ‘other.’⁴⁹ For the early twentieth century American viewer, this image likely reflected their

⁴⁸Pieterse, *White on Black*, 34.

⁴⁹As discussed earlier, the images included in each set or ‘World Tour’ would have varied, not only between the different sets but also from the publication of one set to its next reprinting (the 400 set would have been printed and re-issued numerous times). Image 17011 was included in other sets (or constructions of the World via Keystone tour), significant in that it remained representative of ‘Africa’ when other images failed to do so.

primary understanding of Africa: the people wear little clothing in the bright light of the equatorial sun; there are few buildings or landscape elements; and there is “...No European in Sight.”⁵⁰ The primary American experience of Africa until this point would have been through postcard or text and illustration, such as the previously mentioned texts by Roosevelt and Dugmore, or the earlier *Travels into the Interior Districts of Africa in the years 1795, 1796 and 1797* (ca. 1799) by Mungo Park’s) or *Livingstone’s Africa: Perilous Adventures and Extensive Discoveries in the Interior of Africa* (ca. 1872).⁵¹ These illustrated travelogues served as a readers’ ‘guide’ to Africa, as truthful accounts made by men like David Livingstone and Henry Morton Stanley who undertook the exploration of ‘darkest Africa.’ This exploration was necessary not only for the benefit of the ‘savages’ they would encounter, who would be ‘saved’ by the Christian explorers, but also for the benefit of the white Americans and Europeans, who would be protected from the unknown savagery through colonization.

In “Native Market...” [Fig.1] the figures, black and mostly nude, predominate; these exotic figures would be highly incongruent with American images of themselves, thereby retaining the status of ‘other.’ Indeed, many ethnographic photographs problematically depict African people as objects.⁵² Implied in the critique of the

⁵⁰Text from verso of card #240 from the “Keystone Tour of the World 400 Series.”

⁵¹See also numerous additional texts by Henry Morton Stanley and David Livingstone.

⁵²As discussed, for example, in the October 1991 issue of *African Arts*, in articles by Christraud Geary and John Mack, among others.

objectified people in the image is their inferiority as non-American foreigners, and that the viewer is not foreign, that is to say American or white.⁵³

In the following image, “Ivory on the way from Africa to America,” [Fig. 2] the ivory represented does not resemble the ivory products the American viewer might purchase or own. Here ivory is depicted in its raw form: close to a dozen whole tusks, often taller than the figures holding them, punctuate the crowd of anonymous men. The spectacle of the men, holding massive curved tusks, either upright or overhead, as they stand in the middle of an urban street – displaying the portion of ivory labeled “New York” or “America” – provides a complement to and builds on the prior image’s construction of Africa. In this image the raw materials of Africa are on display, those objects or items of interest to Americans, who will receive these exotic resources and in turn, produce commodities to sell. This image, even without the text, shows a view of Africa as a location of extraction of natural resources to foster American participation in the capitalist market. By depicting the products that will in turn become commodities, the image illustrates Marx’s formulation of capitalist production in stereographic form.⁵⁴ Not only are the raw materials necessary for production of commodities represented, but the exploited labor is shown as well. Two white men stand off to the side, supervising the movement of African products as well as the numerous laborers; this indicates that the white men supervise this movement of goods, rather than performing the work themselves. Their position in the frame, staring at the camera aware of the spectacle

⁵³Based on an assumption that American heritage is primarily European based; this is specifically true of the heritage of visual imagery.

⁵⁴Marx, Karl. Capital Volume 1. ElecBook, 2001.
<http://site.ebrary.com/lib/uncch/Top?id=2001687&layout=document>

being photographed, addresses the viewer directly and implies equality between the two: the viewer is therefore white.

Ironically, holding the ivory tusk is the closest that the laborers will ever be to the wealth that results from the raw materials. The text on the card states “About \$12,000 worth of ivory is in sight...”⁵⁵ According to the U.S. Bureau of Labor Statistics inflation calculator,⁵⁶ inflation rates between 1913 and 2008, would make the stated \$12,000 worth of ivory valued at over a quarter of a million dollars today, approximately \$255,855. Though this number is a generalization, for there is no indication of the date of this image, it provides an indication of the value of the represented objects, which contemporary viewers would have known. The implication of an American role as intermediary in the production of commodities in this image is interesting, considering that America in fact had no official role as colonizer in Africa. Yet the image still situates America as relevant, if not central, to the benefits of colonization: wealth and prestige from the production and sale of commodities, which were the by-products of acquisition of raw materials from Africa.

The series now returns to more ethnographic images.⁵⁷ The viewer next experiences “House Building by Masai Women, their husbands look on,” [Fig. 3] an image discussed previously. Unlike the first two images (or any of the images that follow) the perspective of the photograph is not from above; the viewer must believe in

⁵⁵Text from verso of card #241 from the “Keystone Tour of the World 400 Series.”

⁵⁶www.bls.gov/cpi

⁵⁷Imagery similar to that found in Travel Writing and European/American imaginations. See *The Image of the Black in Western Art*, or literature such as Joseph Conrad’s *Heart of Darkness* (1899 and 1902) or Rudyard Kipling’s *The White Man’s Burden* (1899).

the reality pictured in the stereographic image of the Masai.⁵⁸ The text on the card treats the image as such, for it begins by assuming that the viewer is in the scene represented: “We are in one of several villages in that part of East Africa which was a German colony...”⁵⁹ And again, as in the image of the “Native Market,” the text contributes negative insinuations about the people pictured. In this instance, it is the women who are ridiculed for their appearance. “All these women are matrons...As young girls, some of them were probably comely after a fashion, but their life now is a hard one...At twenty they are old and ugly.”⁶⁰ The women are allowed the possibility of attractiveness, though it is promptly negated by the description of their life, which would present a strong contrast to the life of the American viewer. Again, the emphasis within this image is on the differences (assumed negative) of the people represented, and contrasts with the ‘civilized’ life of the American. The rest of the text is relatively complimentary, praising the men, emphasizing that the viewer is intended to relate more closely with the men, as discussed in relation to the perspective of the first image.

After the intimate view of life with the Masai, the viewer is then exposed to a different type of village, as embodied by “Turumu Village and people in a Clearing, near Yakusa, Congo Free State” [Fig. 4]. In this image, three women and seven children stare up into the camera, in various states of posed stillness; the stance of the people, hands on

⁵⁸Another reading of the image (as well as the entire set) could dissect the concept of the gaze, particularly in relation to the photographer, the audience and those depicted. Catherine Lutz and Jane Collins discuss the multiplicity of the gaze, and its numerous types, in “The Photograph as an Intersection of Gazes,” Chapter 7 of *Reading National Geographic* (Chicago and London: University of Chicago Press, 1993), 187-216.

⁵⁹Text from verso of card #242 from the “Keystone Tour of the World 400 Series.”

⁶⁰Text from verso of card #242 from the “Keystone Tour of the World 400 Series.”

their hips, creates a sense of confrontation - like those represented in “Native Market,” they do not seem pleased to be photographed. This image makes an interesting contrast with the previous image, which allows an intimate experience of housing with the Masai. Here, the distance of the photographer/viewer from the figures, renders the people as tiny shapes in the foreground so that they do not become the subject of the image, and thereby minimize the potential confrontation. The role of distance in the images, and the context insinuated by the distance – or lack thereof – is in fact repeated by the text accompanying the image. The title of the image emphasizes the focus on the village, however the perspective chosen, overlooking the buildings and diminishing their size, makes visually separating the houses from the landscape (the clearing) difficult.⁶¹ This lack of specific cultural information, along with lack of proximity, informally repeats the viewer’s understanding of Africa as “The Dark Continent” – an unknowable place populated by savages, not worthy of individuation, and meant to be viewed from a safe distance.

On the verso of the card, the first sentence begins by orienting the viewer to Africa as “The Dark Continent.” (See Appendix I) The text as a whole focuses primarily on raw materials and wealth to be extracted, going into great detail even though they are not actually represented. The availability of raw materials, implied due to the lack of use by the natives, suggests the lack of civilization within “Turumu Village...” This lack of civilization is reinforced by the text, which tells the viewer that:

⁶¹For discussions of the depiction of landscape, in particularly its relationship to power, see W.J.T. Mitchell, *Landscape and Power*, 2nd e.d. (Chicago: University of Chicago Press, 2002), particularly Joel Snyder’s essay “Territorial Photography.” See also: Rosalind Krauss, “Photography’s Discursive Spaces: Landscape/View,” *Art Journal* 42, no. 4 (Winter 1982): 311-319; Simon Schama, *Landscape and Memory* (New York: Vintage, 1996); Neil Evernden, “The Ambiguous Landscape,” *Geographical Review* 71, no. 2 (April 1981): 147-157.

...To-day travelers can safely visit regions which were closed to white men a generation ago. Such as place is the village before which we are standing, a small clearing in the great forest, huts that are scarcely more than sheds...

This sentence diminishes the significance of the people living in the forest even further than the previous paragraphs that focused on the raw materials. In fact, it is not until the last sentence that the people represented are mentioned – where we are informed that, “The Turumu are one of the Bantu group of tribes inhabiting the Congo.”⁶² By minimally describing the people depicted as individuals, the text insinuates that specific knowledge of African people is unnecessary, that these African people are inferior to not only other African peoples but also to the viewer (assumed white).

This lack of individualization is reinforced by the fact that we cannot see their gaze – the image is too blurry or too old to see the eyes of the people represented. However we ‘know’ that, in this image, we are witness to the gaze of those pictured – but what is this gaze? Catherine Lutz and Jane Collins describe multiple versions of this gaze under the general description of the “Non-Western Subjects Gaze.”⁶³ The gaze of the subject, or in this case object, of the image confronts the camera, and thereby the viewer. Lutz and Collins offer a number of different possibilities for understanding this interaction, ranging from indifferent acknowledgement to intimate communication. They discuss the relationship of the orientation of the body of the subject to the viewer as influencing the perception of the image. They do acknowledge that whatever the viewer’s perception, the perception of the subject is still rarely voiced.⁶⁴

⁶²Text from verso of card #243 from the “Keystone Tour of the World 400 Series.”

⁶³Lutz and Collins, *Intersections of the Gaze*, 197-207.

⁶⁴Lutz and Collins, *Intersections of the Gaze*, 198.

The last five images of Africa from the “Keystone Tour of the World 400 Series” change their subject from people, and therefore there is no need to voice the viewpoint of those represented; the images, though, still maintain the convention of representing the exotic shown in the first three images. We next view “Victoria Falls, Rhodesia, South Africa,” [Fig. 5] a massive natural feature that might normally be understood as ‘picturesque.’⁶⁵ Like the previous images, the text on the back of the card makes a comparison between America and Africa, however this time much more explicitly. For though the subject of the image (Victoria Falls) is outlined in greater detail than in the text of the other stereographs – the majority of the text is actually dedicated to situating the viewer geographically and describing the Falls themselves - the last sentence clearly subordinates Africa to America by comparing Victoria Falls with Niagara Falls. “In its actual dimensions Victoria Falls exceeds Niagara, but there is more variation here and, moreover, the confined space below the falls makes it less impressive than Niagara where the grandeur of the view is open and unobstructed.”⁶⁶ This minimizing is repeated in the mismatch between the title and the text of the card. In contrast to the title “Victoria Falls Making a One Hundred Foot Plunge, Rhodesia, South Africa,” the text on the back states that the waters “...make the awful plunge of 343 feet.”⁶⁷ This image of Victoria Falls might excite admiration on the part of the viewer or desire to travel to visit the place itself. However, the accompanying text once again situates the image into the creation of

⁶⁵See footnote 36.

⁶⁶Text on verso of card #243 from the “Keystone Tour of the World 400 Series.”

⁶⁷Text on verso of card #243 from the “Keystone Tour of the World 400 Series.”

a desirable image of America, while deconstructing and negating any positive independent African image.

The following two images show hundreds of birds isolated in remote landscapes; “South African Gannets in Countless Numbers near Cape Town, South Africa” [Fig. 6] and “Penguins on Dassen Island near Cape Town, South Africa” [Fig. 7] create further visual wonders, reinforcing the exoticism and difference of Africa that began with the image of the native market. Though the text accompanying the image of the “South African Gannets” situates the animals in a context comprehensible to American audiences – by comparing them to geese – it does not provide a context for their inclusion in this set. The text of the image is deceptively factual, and situates this particular stereographic image squarely in the educational realm by detailing the color, growth and methods of survival (by fishing) of the bird. This educational grounding blurs the ability to differentiate fact and fiction within the images, creating an image and text that is ‘truthful’; by relating this image to the others, it would be easy to affect the same reading of truth onto the other images.

The seventh image, “Penguins on Dassen Island...” does little to contradict the situation previously described. In fact, the text includes small ‘witty’ remarks on the sound of the penguins pictured, charming the viewer – entertaining and educating at the same time. Other than various statements that stereographic images should include only those things that are novel and astonishing for viewers, this image has no clear purpose in this series, until viewed in abstract relation to the other images. By depicting nature, both its land formation (as in the image of Victoria Falls) and the animal inhabitants (the penguins and dassens) as equally weighty subjects with the people of Africa, the viewer

is subtly guided to an association of the people with the land, as well as the people with the animals. It is an association of the people as natural, not civilized, like their American viewers.

This subtle reinforcement of Africa's lack of cultivation culminates in the final image, "Arrival of Fishing Boats at Cape Town, Union of South Africa" [Fig. 8], which also reinforces the abundance of raw materials. In doing so it returns to the previously emphasized role of African and America in capitalist commodity interaction. Shown is a bustling shoreline, people moving in and around striking white boats that float in the shallow waters just offshore. The buildings in the background inform the viewer that they look upon an urban scene, which is confirmed by the title and the text on the back: "Cape Town is the metropolis of South Africa, a modern thriving city...and capital of the young self-governing dominion of the British Empire..."⁶⁸ The history of Cape Town, and its current state of "...peace and union, and self-government..."⁶⁹ under British control, inform the later discussion of South Africa as a future resource for fish, as "...Recently the government of South Africa has investigated the fisheries and has found some excellent fishing grounds..."⁷⁰ Once again, African raw materials, recognized by the civilized Americans and Europeans, are described in detail, while Africa as a continent and its original inhabitants (the "...native fishermen..." shown in the image) are mentioned only in passing.

⁶⁸Text from verso of card #247 from the "Keystone Tour of the World 400 Series."

⁶⁹Text from verso of card #247 from the "Keystone Tour of the World 400 Series."

⁷⁰Text from verso of card #247 from the "Keystone Tour of the World 400 Series."

The insistent emphasis on the resources to be harvested from Africa throughout this grouping of stereographic images- particularly in “Ivory on the Way...” [Fig.2], “Turumu Village...” [Fig. 4], and “Arrival of Fishing Boats...” [Fig.8] - clearly directs the viewer along a specific mode of thought. Combined with the emphasis of negative aspects of African people and places – “The Native Market...” [Fig.1], “Housebuilding by Masai women...” [Fig. 3], and “Victoria Falls...” [Fig. 5] – the ‘Africa’ shown in the “Keystone Tour of the World 400 Series’ is only positively understood in terms of its relationship to America (and Europe) – as a source of raw materials to support the economic growth of the civilized countries. Use of visual images to emphasize the position of Africa as support to American and Europe is not new; the next section will discuss the history of such representations and its relevance for representations of Africa.

CHAPTER VI.

HISTORIC REPRESENTATIONS OF AMERICA

In the Allegory of the Four Contents, codified by Ripa in his handbook of 1600, Africa is personified by a black woman in a formal sign system...one would expect to find the black in a defined and regular role equal to the other three personifications, but in fact subtle modifications in posture and costume in relation to her sisters assign her to subordinate status, strikingly noticeable in the later period (Figs. 1-4 and 1-5).⁷¹

Conventions in representating the four continents were established by Cesare Ripa in his *Iconologia*, first edition 1593. *Iconologia* was intended to serve as a collection of standardized allegories, described in such terms as to make the visual representation of the allegories uniform across numerous artistic disciplines – such as theater, painting, and writing. According to Edward Maser, most editions of Ripa's *Iconologia* "...consisted primarily of written descriptions with varying numbers of illustrations serving only as amplifications of the text."⁷² Numerous editions of the *Iconologia* were published, but most retained the same elements when representing the four continents: Europe has the

⁷¹Albert Boime, *The Art of Exclusion: Representing Blacks in the Nineteenth Century*, (Washington D.C.: Smithsonian Institution Press, c. 1990), 9-10.

⁷²Edward A. Maser, *Baroque and Rococo Pictorial Imagery, The 1758-60 Hertel edition of Ripa's 'Iconologia'* (New York: Dover Publications, 1971), xi. Interestingly Maser includes a quote from *Meaning in the Visual Arts* (pg. 26-23), where Panofsky strongly associates image classification with racial classification, useful while discussing images of African people. "...iconography is, therefore, a description and classification of images much as ethnography is a description and classification of human races."

tools of civilization, rule, and wealth (mathematical tools, scepters and crowns, horns of plenty); Asia, often associated with camels, is magnificently dressed, accompanied by the commodities of the continent (spices, etc); Africa is an almost nude black woman accompanied by fearsome animals; America too is ‘colored’ and fearsome, often standing or holding a severed human head. A comparison of four editions of Ripa’s *Iconologia* demonstrates the continuation of these standard elements within each representation. The Roman edition of 1603 [Fig. 9], the Parisian Guillemot edition of 1644 [Fig. 10], the German Hertel edition of 1758-1760 [Fig. 11], and the British Richardson edition of 1779 [Fig. 12] each include the aforementioned elements. Significantly Africa and America are nearly always depicted in some form of nudity.

The element of dress, or undress in the case of America and Africa, is significant for the interpretation of the Ripa illustrations, as well as other images such as those in the “Keystone Tour of the World 400 Series.” In their discussion of historic costume, Marilyn DeLong and Patricia Hemmis note:

...how one’s state of dress is inextricably connected with culture and breeding. A series of emblems from Richardson’s *Iconology* (1779) portraying the continents of Europe Asia Africa and America offers an interesting application of clothing...⁷³

As seen in the Ripa illustrations, Europe is the most clothed and America the least, visually reproducing the viewpoint that “...clothing connotes culture, breeding, and

⁷³Marilyn E. DeLong, and Patricia A. Hemmis. “Historic Costume and Image in Emblem Analysis,” *The Telling Image: Explorations in the Emblem*, ed. Ayers L. Bagley, Edward M. Griffin, and Austin J. McLean (New York: AMS Press, 1996), 119.

superiority; nudity here implies...the primitive, the savage, or at best, unbridled opportunity.”⁷⁴

Early representations of America often personified the continent as a naked female Amerindian, as shown in the frontispiece to *Repertorio Americano* of 1826 by Andres Bello [Fig. 13].⁷⁵ “America” sits dressed in a grass or feather skirt and with a crown of grasses or feathers, addressed by Europe/Liberty in classical dress; again, the emphasis of the civilized with Greco-Roman dress, and another image which associates nakedness with savagery.

Albert Boime’s discussion of William Blake’s 1792 “Europe Supported by Africa and America” [Fig. 14] speaks to the longstanding history of the codified visual representation of Africa as subordinate in its position to Europe. In Blake’s image, the figure of ‘America’ (to the right) embraces ‘Europe’, arms encircling her shoulders and a supportive hand on her waist; the figure of ‘Africa’ supports ‘Europe’ through the subservient gesture of hand holding and delicately supporting ‘Europe’s’ back. Images such as this reinforced Europe’s’ reliance on Africa and America for economic support. Both continents provided Europe with commodities such as tobacco from America and ivory from Africa, and often travel images included raw materials or commodities alongside the continents personified in human form.

⁷⁴DeLong and Hemmis, *Costume*, 120.

⁷⁵As shown on page 176 of: Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation* (New York: Routledge, 1990).

Pieterse provides two images of superior Europe, flanked by the other continents that jostle to provide her with their characteristic products, as in this 18th century frontispiece [Fig. 15]:

The continents personified in the frontispiece of an eighteenth-century English book; the caption explains: 'Europe by Commerce, Arts and Arms obtains the gold of Afric, and her sons enchains. She rules luxurious Asia's fertile shores, Wears her bright Gems and gains her richest stores: While from America thro' Seas She brings The Wealth of Mines and various useful things.'⁷⁶

A second image, the frontispiece to a text by eighteenth century artist Reinier Vinkeles, presents a similar idea: "Maiden Amsterdam with the continents offering their wares..."⁷⁷ [Fig. 16] In both images, the four continents are associated with specific products as well as animals. The frontispiece depicts a nude African woman, holding aloft a set of chains, an ivory tusk, and standing next to a shield bearing the likeness of an elephant. The frontispiece shows America in an inferior visual position to Africa; the figure of America, holding a tobacco leaf aloft while sitting next to a beaver, is positioned below the other three, perhaps in testament to her status as 'newcomer.'

Yet, iconographical changes reflect the changing status of America and its position viz. a viz. Africa. Unlike many images of Africa, in Bello's print [Fig. 13] America is distinguished by a crown, which communicates a level of status that was never afforded to Africa. Most important for this analysis, however is Blake's painting. In it, 'Europe' repeats the gesture of 'America', by placing her arm around 'America;' no such reciprocation exists with 'Africa.' Thus, although America is seen as supporting Europe, it moves towards being seen as her equal. And, this image provides an instance

⁷⁶Pieterse, *White on Black*, 21-22.

⁷⁷Pieterse, *White on Black*, 20-21.

of the visual subordination of Africa to America, something that, as I have argued, the stereographic images of the “Keystone Tour of the World 400 Series” also provide. Like these iconographic images of the four continents, the ‘400 Series’ also reproduces this reliance on Africa for raw materials such as ivory as in the image “Ivory on the way from Africa to America.” Including the stereograph of “Ivory on its Way...” within the “Keystone Tour of the World 400 Series” would have been yet another way of situating America as superior; in that America receives the raw materials, rather than standing as a source of raw materials as in the Bello illustration, thereby distancing itself from the historic representation. The frontispieces, like the stereographs visually tell the story of the exploitation of natural resources for imperialist gain. America is inserting itself into the discourse on commodity by visually aligning itself with raw materials of Africa; raw materials that are part of international capitalist exchange.

These historic images of the four continents represent beautiful white Europe reigning as queen while ‘other-ed’ figures of Asia, Africa, and America submissively bring their commodities, capitulating to the authority of civilized Europe. Removing itself from this position of ‘other,’ would thereby allow America to re-insert itself into visual discourse as a powerful, civilized country capable of international leadership in the same manner as Europe.

CHAPTER VII.

CONCLUSION

The burgeoning American middle-class, indeed the country as a whole during the late nineteenth and early twentieth century, sought the ideal of self-improvement and upward expansion by any means possible, particularly through visual representation. The “Keystone Tour of the World 400 Series,” drawing on associations of science and photography,⁷⁸ specifically photography’s use in the newly expanding discipline of anthropology and the field of ethnographic studies, provided a means of visual representation for Americans: visual representations of the ‘scientific’ associations of race and evolution, as well as a visual construction of self in comparison with other peoples. In order to validate the American desire to be considered ‘civilized’ and ‘more advanced’ - similar to Europe - images of other countries, Africa in particular, included specific association with savagery and lack of civilization, which was emphasized through negative comparison. Continuing to situate Africa in a position of submission, while simultaneously removing itself, reveals America’s endeavor to contradict its own historical representation as a land of savages and equation with Africa.

America had previously been envisioned as a vast expanse of territory open for ownership/consumption, similar to the manner in which Africa is depicted through the

⁷⁸For a detailed discussion of the use of photography in science, see Jennifer Tucker, *Nature Exposed: photography as eyewitness in Victorian science* (Baltimore: Johns Hopkins University Press, 2005).

stereograph. By distancing itself from these historic images of America as subject to European authority, American self-visualization emphasized current self-control of resources. America's desire to equate itself with Europe extended into the colonial enterprise, and could now replicate this relationship with other countries such as Africa, having made the key transition from subject to subjugator. Though America held no territory in Africa, it could participate in the global economy that resulted from colonial enterprise in Africa.⁷⁹ The representations of Africa not only served to define America as it wanted to be seen but also to distance itself from the very recent⁸⁰ association of America and Africa within images of the four continents, which drew on the previously discussed standards by Ripa. These stereographic images repeat this particular historic motif of Africa as exploitable for resources, with the exception that America has been removed.

The visual image that the American stereographic publishers constructed of Africa, one that de-emphasized its autonomy/individuality, was reinforced by the text accompanying the images. By failing to detail the specific location represented, or providing accurate names for the countries or people, Africa retains its formation as unknown, as well as its low status: it was not even important enough to name properly. The text of just the 400 series shows there were many versions of country names used.

⁷⁹During the early twentieth century, America did colonize parts of the 'South Pacific'—the Philippines and Guam.

⁸⁰See the sculptural representations of the Four Continents by Jean-Baptiste Carpeaux (1872) and Daniel Chester (1907), as illustrated in Boime, *Art of Exclusion*, Figs. 1-5 and 1-6, 10-11.

One card refers to “South Africa,” while another uses “Union of South Africa.”⁸¹ This lack of appropriately naming a place, or detailing its information, or even a display of care for proper facts about Africa, reveals disdain/ lack of interest/attitude of the producer towards Africa.

The factual inaccuracies also serve to suspend the development of Africa as a group of nations and create an everlasting present for the continent. Suspended, as it were, Africa would never then be able to move forward as America had done, removing itself from a subjected position. Another area of discussion to situate the stereographic images would be America’s position in regard to the “Scramble for Africa,” particularly the socio-political relations between the multiple colonial powers in Africa and America. However, that subject is beyond the scope of this essay.

This thesis has explored the visual relationship of the associations of colonization and subjugation with capitalist economic exchange. There are many ways of expanding this discussion outward, which I do not have the space to address here. Further research at the Keystone-Mast archive, using the print files and negatives to compare the unpublished images with the various series, would provide an even greater example of how “Africa” was constructed within the “Keystone Tour of the World 400 Series.”

⁸¹This is formal indicator of my informal observations made at the Keystone-Mast archive, where the print files have numerous numbers attached to each image – not all of which are adhered to in documentation.

Figure 1. The Native Market at Port Florence. Victoria Nyanza Africa, card #240 in the "Keystone Tour of the World 400 Series." From the Keystone-Mast Archive, California Museum of Photography at the University of California, Riverside.



Figure 2. Ivory on the Way from Africa to America. Main Street, Mombasa East Africa, card #241 in the "Keystone Tour of the World 400 Series." From the Keystone-Mast Archive, California Museum of Photography at the University of California, Riverside.



Figure 3. House Building by Masai Women, their Husbands Looking on, East Africa, card #242 in "Keystone Tour of the World 400 Series." From the Keystone-Mast Archive, California Museum of Photography at the University of California, Riverside.



Figure 4. Turumu Village and People in a Forest Clearing, Near Yakusa, Congo Free State, card #243 in the “Keystone Tour of the World 400 Series.” From the Keystone-Mast Archive, California Museum of Photography at the University of California, Riverside.

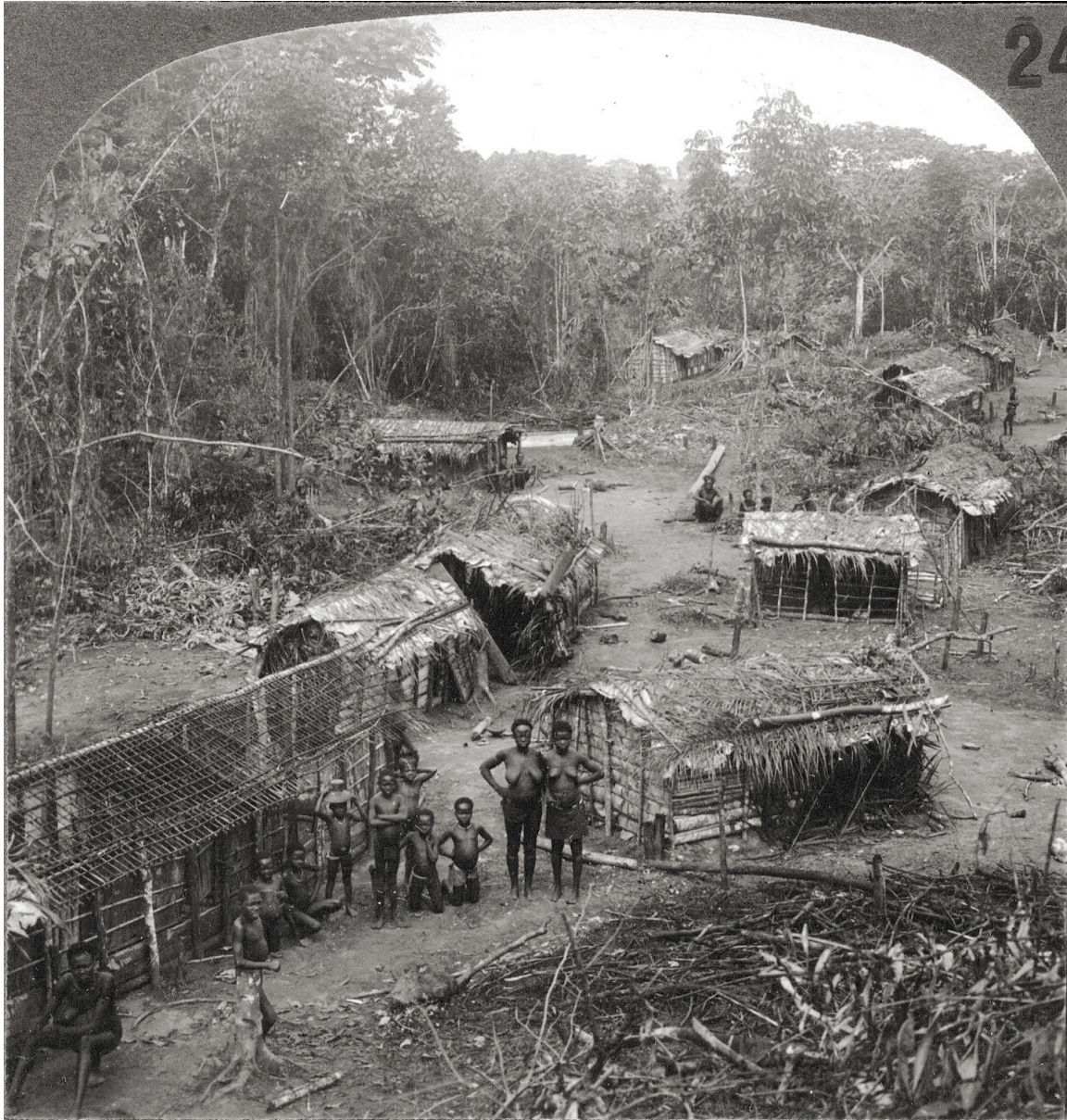


Figure 5. Victoria Falls Making a One Hundred Foot Plunge. Rhodesia, South Africa, card #244 in the “Keystone Tour of the World 400 Series.” From the Keystone-Mast Archive, California Museum of Photography at the University of California, Riverside.



Figure 6. South African Gannets in Countless Numbers Near Cape Town, South Africa, card #245 in the "Keystone Tour of the World 400 Series." From the Keystone-Mast Archive, California Museum of Photography at the University of California, Riverside.



Figure 7. Penguins on Dassen Island near Cape Town, South Africa, card #246 in the “Keystone Tour of the World 400 Series.” From the Keystone-Mast Archive, California Museum of Photography at the University of California, Riverside.



Figure 8. Arrival of Fishing Boats at Cape Town, Union of South Africa, card #247 in the "Keystone Tour of the World 400 Series." From the Keystone-Mast Archive, California Museum of Photography at the University of California, Riverside.



Figure 9. The Four Continents, 1603. Reproduced from pages 333, 335, 336 and 338 of the Olms Edition, *Iconologia*.



Figure 10. The Four Continents, 1644. Reproduced from page 6 of Part II, of the Guillemot Edition, Iconologie.



Figure 11. The Four Continents, 1758-1760 by J.G. Hertel. Reproduced from pages 102, 103, 104 and 105 of Maser, *Baroque and Rococo Pictorial Imagery*.

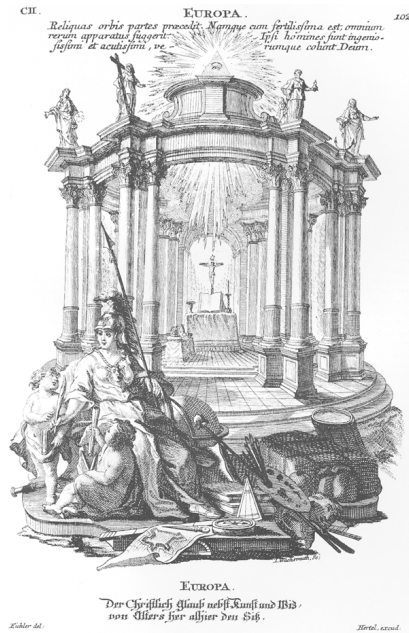


Figure 12. The Four Continents, 1779. Reproduced from George Richardson's *Iconology*.



Figure 13. *Repertorio Americano*, 1826 by Andreas Bello. Reproduced from page 176 of Pratt *Imperial Eyes: Travel Writing and Transculturation*.



Figure 14. *Europe Supported by Africa and America*, by William Blake. Reproduced from ARTstor.



Figure 15. Frontispiece, *Continents Personified*, 18th Century English Book.
Reproduced from page 22 of Pieterse *White on Black*.



Figure 16. Frontispiece, *Maiden Amsterdam*, by Reinier Vinkeles (1741-1816).
Reproduced from page 21 of Pieterse *White on Black*.



APPENDIX I:

TRANSCRIBED TEXT FROM VERSO OF CARDS #240-247 FROM THE

“KEYSTONE TOUR OF THE WORLD 400 SERIES”

#240, “NATIVE MARKET AT PORT FLORENCE, LAKE VICTORIA NYANZA, AFRICA”

“This scene is near the northern shore of Victoria Nyanza at the western terminus of the Uganda Railway, 582 miles from Mombasa on the seacoast. Port Florence, the terminal station, is a new town with a small European population, consisting of government officials, railroad employes, and a few British belonging to the steamship service on the lake. IN this market, however, no European is in sight. A few sheds have been erected to shelter the native market people during the unfavorable weather. These natives are mostly of the Swahili tribe who are here offering for sale their several articles of produce such as mealies, consisting of Indian corn and millet, both ground and unground, and several kinds of beans, roots, peanuts, sweet-potatoes and bananas, along with many nondescript native products.

On account of the presence of the camera many are submitting only a reverse view, but that does not necessarily disparage their facial aspect, and their raiment does not offer much for description. Sometimes a wrap, grimy and stenchful, is placed about the waist, or hung over the shoulder mocking the Roman toga. There is an abundance of jewelry – always the measure of savagery at home or abroad – bracelets, armlets, anklets, necklaces, finger-rings, ear-rings, lip-pegs, nose-pegs, beads, and bead-bands; and in tribes more savage than the Swahilis, in still greater quantity and variety.

There is a comfortable rest-house near the railway about a mile from this market, at which European travelers may lodge and board without discomfort.”

#241, “IVORY ON WAY TO AMERICA, MAIN STREET, MOMBASA, EAST AFRICA”

“It is almost equatorial sunshine that pours down into this narrow street. The ground underfoot is part of the coral island of Mombasa, just off the coast of British East Africa. Mombasa is an important commercial centre, a naval coaling station and the terminus of the Uganda Railway. In 1913 the population was about 30,000, mainly Swahili, but containing some 4600 East Indians and about 300 Europeans and Americans.

The Swahili are a Bantu people with a strong mixture of Semitic blood. They are Mohammedans and differ little from the Arabs in general culture. This oriental influence is at once evident in the general style and structure of the buildings in view. The Swahilis number about 1,000,000. They are able traders and their language is one chiefly used throughout east Central Africa.

These elephants’ tusks come from varying distances up-country, towards the sources of the Nile and the Congo. Part of their journey from the jungle to this port was made on the shoulders of native carriers, but there is a State railway which covers the last 600 miles of the distance down to the coast. About \$12,000 worth of ivory is in sight; it is on its way to be loaded on a vessel for shipment to New York.

Mombasa was visited by Vasco da Gama in 1497 and held by the Portuguese during the greater part of the period from 1529 to 1698. Then followed a century and

more of independence. From 1824 to 1826 it fell to the English, then to Zanzibar, and lastly, in 1891, it once more came under the control of the English.”

#242, “HOUSE-BUILDING BY MASAI WOMEN, EAST AFRICA”

“We are in one of several villages in that part of East Africa which was a German colony before the Great War, about forty miles south-west of Mount Kilimanjaro. The plains in this district are occupied by Masai tribes; some of these lands were formerly occupied by the Wachagga, but the Masai were the better fighters. These men are strong, keen-witted, and able to do splendid execution with their long spears, either when guarding their feeding cattle and sheep or when going out to kill big game.

All these women are matrons; their heavy necklaces of brass wire are marks of distinction assumed on their marriage. As young girls, some of them were probably comely after a fashion, but their life now is a hard one. They do the work of every kind outside the hunting and cattle herding. They do all the house-building, all the planting and cultivating and harvesting, all the milking and cooking, in addition to caring for their children. The ceaseless toil soon wears them out. At twenty they are old and ugly. Few live beyond the age of forty.

The Masai are divided into a number of clans, the symbol of which the warriors paint on their shields. The people live in villages with separate encampments for the warriors. Before going out on their raids the warriors gorge themselves on blood and meat. The villages are set in a circle, within which cattle are herded and the huts, as we see here, are built of bent boughs plastered with cow dung.”

#243, “TURUMU VILLAGE, NEAR YAKUSU, CONGO FREE STATE”

“The Dark Continent, as Africa has been called, has been for centuries a land of mystery, a land of slavery, of polygamy, of base and degrading superstitions, a land of cannibalism and of brutish ignorance. Tales of cruelty almost passing belief have come to us from its shores. Unbounded wealth lies within its borders, gold, diamonds and ivory, rubber from its vast forests, palm nuts and oil.

Almost in the center of this continent lies the Congo State, drained by one of the greatest rivers in the world, the Congo, nearly three thousand miles in length. Ocean steamers can ascend for a hundred miles. Then beyond Stanley Pool, two hundred miles above, lighter craft navigate for an additional thousand miles. The treasures of this region enriched the late King Leopold II of Belgium, who treated it as a personal possession. Conditions were greatly moderated when that typical old monarch of a passing regime was succeeded by King Albert.

In the central zone of Belgian Congo the forests are dense. The lands teem with animal and insect life. The plain has been built up by the decay of ages of vegetable life. In this forest grow the climbing shrubs, which yield the African variety of India rubber, mahogany, ebony, teak, *lignum vitæ*, redwood, palms, bamboo and resin-yielding trees.

To-day travelers can safely visit regions which were closed to white men a generation ago. Such as place is the village before which we are standing, a small clearing in the great forest, huts that are scarcely more than sheds, a framework of sticks thatched with leaves and bark, built at random wherever there happened to be space. The Turumu are one of the Bantu group of tribes inhabiting the Congo.”

#244, “VICTORIA FALLS, RHODESIA, SOUTH AFRICA”

‘Victoria Falls was discovered by David Livingstone in 1855. On an island above the falls is the site of Livingstone’s camp, and his name may still be found carved there on the trunk of a tree, the only case, he claimed, in which he so indulged his vanity. The Zambesi River rise away up in Portuguese West Africa, and crossing Rhodesia and Portuguese East Africa enters the Indian Ocean at a point over 700 miles back of where we stand. The Cape to Cairo Railroad crosses the river just back of us.

Three islands just above those falls divide the waters before they make the awful plunge of 343 feet. That Central Fall has a width of 473 yds. On the east is the Rainbow Fall. This one on the west is the Devil’s Cataract. The mist issuing from the falls can be seen for miles and gives rise to the native name “Roaring Smoke.”

Here is a remarkable example of river erosion. Above the falls the river is more than a mile wide and at the cataract it plunges into that narrow chasm transverse to the course of the river, the only outlet of which is this narrow gorge about 160 feet wide which continues in sharp zig-zags through the hard basaltic lava which the river has eroded to a depth of 400 feet. This is unusual in so hard a rock, and is due to the joint plains, and shows how frequently the topography of a country may be influenced by the faults and joints. In its actual dimensions Victoria Falls exceeds Niagara, but there is more variation here, and moreover, the confined space below the falls make it less impressive than Niagara where the grandeur of the view is open and unobstructed.”

#245, "SOUTH AFRICAN GANNETS NEAR CAPE TOWN, SOUTH AFRICA"

"A glance at this scene may lead one to believe that he was looking over a lake with short waves chopping each other into whitecaps. This is only a small section of a great breeding ground of sea birds called gannets, on the south shores of Africa.

Gannets are a kind of wild geese. They live in colder waters also, in both northern and southern latitudes. Off the British isles they have four or five stations which they visit regularly. In the northern latitudes, these birds come about the first of April and leave in the fall when the young birds are ready to fly. On such a ground as you see here they lay their eggs and hatch them. The mother birds lay one egg apiece, in a hollow place in the sand or among the rocks. Or they may bring sea weed from a long distance and build up a kind of nest.

You will notice that the gannets appear to be bigger than geese. They are, but they are not so heavy. They are built for flying and for diving. The plumage of the South African gannets is white, excepting the wings and tail, which are black. The white is mixed with a tawny colour. The little birds, when hatched, have no feathers. A bit later they are covered with a milk-white down. Their first feathers are of a deep olive-brown.

In the fall the birds start out on fishing trips. They fish in squadrons, one following directly behind the other in their flight. When they see a school of herring, the front bird closes his wings and falls directly down into the water. He seizes his fish, and rises from the water and drops in at the rear end of the flying line. Then the second bird drops likewise, and so on. Order is the first law in a fishing party of gannets."

#246, “PENGUINS ON DASSEN ISLAND NEAR CAPE TOWN, SOUTH AFRICA”

“A small island lying 40 miles north of Cape Town and six or eight miles from the mainland known as Dassen Island belongs to the government and is carefully protected on account of its value in guano and egg production.

It is a small island scarcely more than a mile in length and a half a mile in width and inhabited only by the lighthouse keeper and myriads of penguins. On this small islet area there are estimated to be 360,000 of these seabirds. Their eggs supply the Cape Town market and large quantities are now shipped to the London markets. Upwards of a million eggs are annually obtained from this small island. The birds are flightless and being well protected have become so fearless of man that one can walk amongst their legions and over their burrows without giving them much alarm. Their eggs are laid and their young reared in those shallow burrows to be seen in the picture. They live altogether on fish caught in the sea and it very amusing to see the parent birds waddling homeward with a good-sized fish in their beaks, or standing at the door of their underground domiciles breaking up and delivering bits of fish to the fuzzy penguinettes.

The noise or call of one of these birds sounds like that of the donkey. The writer has passed a night in the lighthouse on this island, and with him it remains a mystery, how the lighthouse keeper and his family ever succeed in getting a wink of sleep with the unceasing noise as of 360,000 donkeys about their dormitory during every minute of the night.”

#247, “ARRIVAL OF FISHING BOATS AT CAPE TOWN, SOUTH AFRICA”

“Cape Town is the metropolis of South Africa, a modern, thriving city of some 200,000 inhabitants, and capital of the young self-governing dominion of the British Empire which chose for its name a phrase with the same initials as the United States of America. The city was founded by the Dutch in 1651. The growth of British interests in India made a foothold here at the Cape exceedingly desirable for England, before the Suez Canal opened that shorter route, and as far back as 1781 an effort was made to establish a waystation here. Gradually this was accomplished, and when the Boer War of 1899-1900 finally ended, all South Africa was under British authority. Then came peace and union, and self-government.

Nowhere in the southern continents have large fisheries been developed. One of the chief reasons for this is that the populations are small and that there is not a great demand for fish. The immense number of sea birds that are found in different parts indicate that the seas are well supplied with fish, as sea birds live almost entirely on them. Here we see native fishermen coming in with a supply of fish for the market. They use small boats and the simplest methods, depending entirely on hooks and lines. All the fish are different from those caught in the seas of the northern hemisphere and have different names. The commonest is a flat fish called a sole, which differs from the true sole.

Recently the government of South Africa has investigated the fisheries and has found some excellent fishing grounds.”

APPENDIX II:

HISTORY OF THE STEREOGRAPH TIMELINE FROM *STEREOVIEWS* BY WILLIAM CULP DARRAH

1. The Pioneers.....1850-1860
2. The Excitement.....1860-1865
3. The Grand Flowering in America.....1865-1873
4. Flooding the Market.....1873-1881
5. Mass Production and Distribution.....1881-1920
6. The Decline.....1920-1935

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