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Preparing An Acquisition Report For The Portfolio, F. Frith's Photo-Pictures Of The Lands Of The Bible Illustrated By Scripture Words

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PREPARING AN ACQUISITION REPORT FOR THE PORTFOLIO,
F. FRITH'S PHOTO-PICTURES
OF THE LANDS OF THE BIBLE
ILLUSTRATED BY SCRIPTURE WORDS

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2009

by

Allan David Phoenix, BA, University of Guelph, 2006

A thesis

presented to Ryerson University &

George Eastman House

In partial fulfillment of the

requirements for the degree of

Master of Arts

in the program of

Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2008

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Allan Phoenix

PREPARING AN ACQUISITION REPORT FOR THE PORTFOLIO F. FRITH'S
PHOTO-PICTURES OF THE LANDS OF THE BIBLE ILLUSTRATED BY
SCRIPTURE WORDS

Master of Arts, 2008, Photographic Preservation and Collection Management, Ryerson
University.

My thesis project centres on an acquisition report written for the Menschel Library at George Eastman House on the nineteenth century photographic portfolio, *F. Frith's Photo-Pictures from the Lands of the Bible Illustrated by Scripture Words*, produced and published by Francis Frith & Co, in the late 1860s or early 1870s. This project provides not only the opportunity to discuss the structure and role of an acquisition report, but also to carry out extensive research on the portfolio so as to add to the institution's knowledge about the portfolio itself.

The thesis consists of three main sections. The first describes the purpose of and main components of an acquisition report, physical description, attribution, titles, dates, provenance, price, and relationship of an object on approval to the rest of the collection. The second section discusses the research carried out on the portfolio and the attribution and dating complexities that arose during that research. The final section consists of the acquisition report itself. The three appendices comprise a catalogue of the photographs in the portfolio, a bibliography of photographs and publications of Francis Frith at the George Eastman House, and a listing of copies of the portfolio in recent public auctions and rare book dealers' catalogues.

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I am also grateful for the assistance of Mark Osterman, Process Historian at George Eastman House; Roy Flukinger, Senior Curator of Photography at the Harry Ransom Research Center for the Humanities at the University of Texas; Steven Evans; Jacqueline Warren, Documentation Officer, Photographs, National Gallery of Canada; Nissan Perez, Senior Curator, Department of Photography, the Israel Museum; Jamie Allen, Curatorial Associate at George Eastman House; and Alison Nordström, Curator of Photography at George Eastman House.

To my parents and Allison Huntley

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Section One

Introduction

My thesis project centres on an acquisition report that I have written for the Menschel Library at George Eastman House (GEH) on the nineteenth century photographic portfolio, *F. Frith's Photo-Pictures from the Lands of the Bible Illustrated by Scripture Words*, produced and published by Francis Frith & Co. during the late 1860s or early 1870s. This project provides not only the basis from which to discuss the structure and role of an acquisition report, but also the opportunity to carry out extensive research on the portfolio in order to add to the institution's body of knowledge about the portfolio itself.

My thesis consists of three main sections. The first describes what an acquisition report is and its role and function within an institution. The second section chronicles my research into the portfolio and the different approaches that I used to examine the portfolio. The third section is the acquisition report itself, which will be submitted to the Head Librarian at the completion of this project for presentation at the acquisition committee meeting to be held at George Eastman House in October 2008.

The Acquisition Report

How is an object or photograph-selected for acquisition? How does an institution determine its aesthetic, historic, and monetary value? Where might it fit within the collection, will it provide a complement to existing holdings, or will it fill out an existing group, helping to round out the holdings? These are some of the questions that are addressed during the acquisition assessment process.

An acquisition report helps an institution's acquisition committee assess how an object on approval will add value to the collection and to decide whether or not to purchase or, in the case of a donation, to accept a work into the collection. The value of an object, in the case of photography, can be assessed in terms of: 1) its historical value, as an example of technical advancement or milestone, or as documentation of some aspect of the past; 2) its aesthetic value, as an art object and its relationship to other art work in the collection and elsewhere; and 3) its economic value, in terms of its monetary worth as well as its potential to generate revenue through loans and public interest. An acquisition report provides a well-researched and informative tool during the acquisition process, to aid in building the connoisseurship and knowledge of both the museum trustees and curatorial staff on the collection as a whole. These reports are usually sent to the members of the acquisition committee for review prior to the acquisition meeting, and are tabled by the department regarding the objects that it regards as important enough to be included into the collection; objects that will fulfill a role by either emphasizing a existing strength or by filling a hole in the collection¹.

Not all objects require the same level of research. Gifts or purchases from living photographers of their work should be clear on many of the sections, and any biographical or other relevant questions that arise can be directed to the photographer or to his or her representative. Current contact information should be included as well in these reports. In the case of deceased photographers, more digging may be necessary in order to provide pertinent biographical and historical data. As research into an object progresses, questions can arise regarding attribution, provenance, and its place in the history of photography, all of which may affect how the item is viewed for acquisition.

¹ Alison Nordström (pers. comm.), July 10th, 2008.

For example, provenance issues can potentially lead to legal problems while, to cite another example, attribution questions can change both the intellectual and financial value of the object on approval.

An important reason for preparing a detailed report is to create a base of knowledge where there has been little or no extant information regarding the photographs under consideration. The value of assembling a firm knowledge base is twofold: firstly, it provides basic catalogue information, helping make the object's transition into the collection smooth and, hopefully, error free; and secondly, it provides a core of information for future researchers to begin or augment their studies.

Every institution has different standards and methods for the organization of its particular reports. Even within departments, the level of detail can vary dramatically from report to report, depending on the historical and cultural significance and the value of the object. If the object is expensive and requires an inordinate proportion of the available funds to purchase, it may require more justification in order to make a case for its inclusion into the collection. The issue of cost is probably the greatest impediment in acquiring objects; and while there are many photographic objects of historical and aesthetic significance that would enhance a collection, there are finite resources to purchase, house, and care for them. Even within a fairly narrow acquisition policy, an institution is frequently forced to carefully triage the number of potential additions to its collection due to such considerations. This economic reality, sadly, can force the rejection of some objects despite their suitability for the collection. Cost sharing between departments for the purchase and the upkeep and care of the object can be viable options

for the acquisition of a desirable, but expensive, object that straddles institutional collection boundaries.

An acquisition report is not merely a sales pitch for the object on approval, but also an affirmation of the knowledge, taste, and judgment of the curatorial section of the department, which is interested in acquiring that object. Such reports reflect the collecting *zeitgeist* of the institution, and general collecting patterns and trends of similar cultural institutions.

Components of the Acquisition Report

No matter what the level of detail of research undertaken to complete a report, there is basic information that is required in all reports. These core elements include: 1) physical description, 2) attribution, 3) dates, 4) titles, 5) provenance, 6) price, and 7) how the object relates to the collection and to the history of the photography in general.

1. Physical Description

This section describes the object as a physical entity, whether a negative, a single photograph, a portfolio, a piece of jewelry, a publication etc., and describes the physical components and dimensions of the object and its support. In the case of a photograph, this includes its medium (albumen silver or carbon, for example), the type of support it is mounted to, and all inscriptions or printed text present on the object and its support. In the case of a portfolio, it also includes the number and dimensions of the prints and their mounts, the types and condition of the binding materials, as well as the overall dimensions of the case. A general report of the condition of the object can also be

included in this section, but generally a detailed condition report is done separately by the registrar's office, when the object is accessioned into the collection.

2. Attribution

This section provides the name, concise biography, and nationality of the photographer(s) responsible for the creation of the work. In the case of living photographers and artists this is generally straightforward, as the institution can contact the artist or his or her representative directly. For historical works this can be a far more complicated process, especially if the photographer is dead and there is no estate or descendants to contact regarding the works. Attribution in these cases relies on published information about the work on approval, comparison with the same work in other collections, and by a thorough examination of the object itself for signatures, stamps, or inscriptions that confirm the identity of the photographer, and in some cases, the printer and the publisher. This process can be further complicated if there is some doubt as to the identity of the photographer. The re-attribution of an object from one photographer to another can affect the object's monetary value as well as altering its place in the history of the medium.

3. Dates

This section provides information regarding the creation and production of an object. In the case of photographs there may be several dates in this section as prints can be made at different time in an artist's career and after he or she has died. There are also other dates that are important to know depending on the type of object being examined. The date of publication is important if the photograph appears in a portfolio, book, or

some other printed form; similarly, the date of compilation is relevant if the photograph is included in an album or scrapbook. The accurate dating of the object is important for both its intellectual and monetary value. Determining, for example, whether or not a print is vintage can greatly affect its intellectual and monetary value; vintage prints, those photographs that have been made by, or under the supervision of, the photographer on or close to the date of the creation of the negative,² are often considered more valuable than later prints as objects, due to both their temporal and physical proximity and direct relationship to their maker. Conversely there could be more historical value in a “later print” if it contains more and clearer detail than an older, vintage print that may be faded, stained, or have the image in some other way obscured by the vagaries of time and nature.

4. Titles

There are a number of different titles that are associated with a photograph or photographic object. A title can be found written directly on an object as a caption or notation, either on the recto or verso. If there is no inscribed title, then a descriptive title may be created to describe the subject and the time and place where the negative was made. If the image has been published or reproduced there may be a further title derived from that publication. It is also important to check into the history of exhibitions and publications to see what variants of the title may exist, and note these within the report.

5. Provenance

Provenance is the history of the object from the point of its creation until the present day; it is a chronological listing of the various owners leading up to its present

² The Collector's Guide: <http://www.collectorsguide.com/fa/fa019.shtml>

one. The provenance of an object needs to be confirmed for legal reasons by the registrar's office prior to it being accessioned into the collection.

6. Price

This provides the cost of the item including appropriate taxes and discounts as applicable. If the item is a gift or donation, its market value should be listed as well.

7. Relationship to the Collection

This is a statement as to why an object should be acquired and added to the collection. It explains how the object fits into and enhances the current collection, either by augmenting and strengthening the present holdings, or by extending the collection's range. Ultimately, the work under consideration has to contribute to the widening and deepening of the collection in a meaningful way.

These are the bare bones of the acquisition report on the object awaiting approval. A more complete report supplies additional historical information in order to contextualize the object in time and place, and discusses its cultural significance.

SECTION II

Research

My introduction to *F. Frith's Photo-Pictures from the Lands of the Bible Illustrated by Scripture Words* came via Rachel Stuhlman, the Head Librarian and Curator of Rare Books at George Eastman House, who had requested the portfolio on approval from Ursus Books in New York City, and invited me to prepare a research report on the suitability of the portfolio entering the Rare Book Collection. I began by making an inventory of the prints by title and the numbers that are printed, or written, on the mount of each photograph in the exact order in which they were found in the portfolio. Since there was very little information that was directly related to the portfolio itself, I also began to research biographical information about Francis Frith (1822-1895) and the history of his publishing company, Frith & Co., which he founded in 1862.³

Once this preliminary work was completed I began to compare the portfolio prints with photographs by Francis Frith that were already in the photographic archive and the Rare Book Collection at George Eastman House. At the suggestion of Ms. Stuhlman, I began by examining the fifty-six albumen prints illustrating the pages of the *Holy Bible*⁴ published by William Mackenzie in 1862-63.⁵ Since the photographs in both publications illustrate places associated with events from the Bible, this seemed a logical place to

³ Frith's photographic publishing history began in 1858 as Frith and Hayworth in London. In 1860 the company moved to Reigate, and by 1862 had become Frith and Co. It remained in operation until 1971, and exists today as the Frith Collection. For further details see Douglas R Nickel, *Francis Frith in Egypt and Palestine: a Victorian Photographer Abroad*. (Princeton & Oxford: Princeton University Press, 2004).

⁴ *The Holy Bible: Containing the Old and New Testaments, Translated out of the Original Tongues, and with the Former Translations Diligently Compared and Revised, by his Majesty's Special Command / illustrated with photos. by Frith*. Glasgow: W. Mackenzie, 1862-1863.

⁵ Helmut Gernsheim. *Incunabula of British Photographic Literature: A Bibliography of British Photographic Literature, 1839-75, and British Books Illustrated with Original Photographs* (London & Berkeley: Scholar Books, 1984). 36.

begin to make comparisons. Frith made the negatives, which appear in this two-volume Bible, between the years 1857 and 1860 during three journeys through Egypt and the Near East. Given the prestigious nature of this publication and the quality of the prints in the portfolio, I anticipated that there would be some overlap of images. As it turned out there were no duplications between the two, but there were a number of prints that were very similar in the composition and viewpoint. The quality of the images, technically and aesthetically, was very different as well, and I began to wonder whether the portfolio photographs might have been made not by Frith himself, but by another photographer.

I then returned to the rare book collection and examined the two-volume set of Frith's *Egypt and Palestine Photographed and Described*, published by James S. Virtue from 1858-60⁶ to see if there were any images duplicated in that publication. Again, there were images that were very similar to the portfolio photographs, as well as images that were identical to ones found in the Bible⁷, but there were no images that were identical to those in the portfolio. This reinforced my earlier assumption that the photographs were not made by Frith during any of his trips to the Near East. This opened up the likelihood that the negatives were either made by another photographer in Frith's employ or purchased by Frith from another photographer.

In the portfolio, there are a number of photographs that have the appearance of a second photographer using the "same tripod holes" as Frith did during his trips to the Middle East. This is an indication that whoever made the negative had copies of the photographs on hand in order to re-photograph the scene so that it resembled as closely as

⁶ *Egypt and Palestine Photographed and Described* by Francis Frith (London: James S. Virtue. 1858-60).

⁷ It appears that the prints in the Bible were made from copy negatives (made by re-photographing prints in order to create a new negative and thereby increase the number of negatives available for printing in order to expedite production), which accounts for the relatively poor quality of those prints when compared directly to other Frith prints and the portfolio's prints.

possible the earlier negative made by Frith. These photographs are very similar in their composition but differ through material changes in the architecture and seasonal changes in the foliage, supporting the hypothesis that they were taken at a later date than the photographs in the *Bible* and Frith's other early publications.

A representative example of this phenomenon can be observed by comparing two images of the town of Nablus. *Nablous: Ancient Shechem* is plate 3, in volume one of the 1862-63 edition of the *Bible* (fig 1.); *Shechem (Nablous), between Ebal and Gerizim*, #590 is from the portfolio, (fig. 2)



fig. 1 "Nablous: Ancient Shechem", mounted albumen print, plate 3 from volume one of the *Holy Bible* (1862-63)."



fig. 2 "Shechem (Nablous), Between Ebal and Gerizim," Mounted albumen print, #590, from *F. Frith's Photo-Pictures of the Lands of the Bible*. (n.d.)

Both images appear to be taken from the same or a very similar vantage point, but clearly were not taken at the same time. This is shown in photograph from the portfolio (fig. 2) by the construction of a second floor on a building located in the middle distance, as well as the completion of a stairwell on another building situated to the right of the foreground tower. Also, the foliage on the trees in the foreground is different in the two

images: it appears fuller in the portfolio, and a stand of trees in the stream valley in the background of the image in the portfolio appears to have been cut down.

The Ursus catalogue listing accompanying the portfolio, referred to Helmut Gernsheim's *Incunabula of British Photographic Literature* 1839-1875 that describes the portfolio as having “50 mounted albumen prints by Francis Frith”⁸, a number which corresponds to the example under review. The *Incunabula* also refers to a title page that is not found in this copy of the portfolio. I discussed this missing page with Roy Flukinger, the Senior Curator of Photography & Film at the Harry Ransom Humanities Research Center, where the Gernsheim collection now resides, and he suggested that Gernsheim may not have been referring to a separate printed sheet, but to the stamped cover of the portfolio itself.⁹

I proceeded next to search for references to the portfolio, as well as for photographs by Francis Frith, on-line. This search led me to Hisham Khatib's 2003 publication, *Palestine and Egypt Under the Ottomans*, a catalogue of his private collection of art, manuscripts, maps and photographs of Egypt and Palestine. The collection contains a copy of the portfolio, but lists it as having only forty-three prints, rather than the fifty prescribed by Gernsheim, and makes no reference to a title page¹⁰. This publication also suggests that the views in the portfolio had not been photographed by Frith, but instead by Frank Mason Good (1839-1928). This reinforced my initial hunch, based on my comparison of Frith prints to the ones in the portfolio, that these photographs were not made by Frith himself.

⁸ Gernsheim, *Incunabula*, no.319.

⁹ Roy Flukinger (pers. com.), March 12th, 2008.

¹⁰ Hisham Khatib, *Palestine and Egypt Under the Ottomans* (London: Taurus-Parke, 2003): 240-241.

Khatib's re-attribution is most likely based on the research by Nissan Perez for his 1988 book *Focus East: Early Photography in the Near East, 1839-1885*, where he writes that

Frank Mason Good's photographic activity in the Near East is closely related, at least in the beginning, to that of Francis Frith; his first trip to the area was commissioned by Frith. Good's early photographs of the Near East appear unsigned in many Frith books. They are easy to recognize because of their very different style and vision¹¹

The Perez book ascribes the later (post 1863) Near Eastern prints published by Frith & Co. to Good or other photographers. This information, combined with the observations of Professor David Harris and conversations with Steven Evans, an architectural photographer and collector of 19th century photography, led me to examine the Good holdings at George Eastman House and the National Gallery of Canada in order to try to clarify the question of attribution. In a recent email exchange Mr. Perez suggested I contact Bertrand Lazard, a collector of Good's photography and the author of a 1991 article on the work of Good in the Middle East¹² Lazard asserts that the all the photographs in the 1876 Frith & Co. catalogue, bearing reference numbers from 521 to 663, are the work of Good.¹³ This article became the primary source of dating Good's travels through the Middle East.

¹¹ Nissan Perez, *Focus East: Early Photography in the Near East, 1839-1885* (New York: Harry N. Abrams in association with The Domino Press, and the Israel Museum, Jerusalem, 1984): 169.

¹² Bertrand Lazard, "Frank Mason Good and His Middle East Photographs," *The PhotoHistorian*, No. 93 (Summer 1991): 46-52.

¹³ A review of Lazard's research needs to be undertaken, as it provides the most concentrated information about the work of F.M. Good. See "Summary and Future Research."

I reviewed the holdings of Good's photography at Eastman House, and found nothing to either confirm or deny the possibility of his authorship of the portfolio prints, as the majority of his holdings are stereo-cards of views of Great Britain and Egypt. The Khatib collection contains a publication entitled *Photographs of Old Jerusalem, Sinai, Petra, etc.* that is dated to the late 1860s¹⁴ and it would be useful to examine this publication in order to see whether any of the images are duplicated there. At the National Gallery of Canada I reviewed a copy of *Holy Land Pictures*¹⁵, a publication with fifty mounted photographs by Good published by W.A. Mansell from 1875 and while there were no direct duplicate images there were a number of photographs from the Mansell publication that were similar in their composition to those in the Frith portfolio, but I believe to have been taken later.¹⁶

Finally I sought other examples of the portfolios. In the last thirty years the copies of portfolio have been offered for sale five times, four times in public auction and once from a rare bookseller.¹⁷ Amongst this group of copies, there have been two variations of the bindings, the first being a full leather binding and the second of cloth. There have also been differences in the number of photographs included in the portfolio¹⁸ and a complete set of fifty has only been on the market once, which sold at Christie's in October 1979. There may be a correlation between the numbers of prints and the type of binding material, but further research needs to be carried out before this can be confirmed.

¹⁴ Khatib, *Palestine and Egypt*, 242.

¹⁵ The National Gallery of Canada accession number for this album is 22353.1-50.

¹⁶ The National Gallery of Canada lists the date for this publication at "before 1868," a date which is contradicted by the information found in Lazard in the Supplement to his 1991 article where a copy of the title page appears and he dates to 1875.

¹⁷ See Appendix C for a detailed list of these sales.

¹⁸ The content of the portfolios ranged between 22 photographs (Christie's South Kensington auction of May 10, 2001, lot 181) and 50 photographs (Christie's South Kensington auction of October 20, 1979, lot 270).

It is difficult at present to know whether this portfolio was sold as a unified set of images or was assembled to order by a client; Lazard asserts that this portfolio was assembled to order¹⁹. There is the possibility that a portfolio of fifty prints may have been only one of several portfolio sizes²⁰ that were available for purchase. In their 1875 catalogue W.A. Mansell & Co., offered prints by Good for sale individually, mounted or unmounted, and in portfolios containing various quantities of prints ranging from a dozen images to the entire catalogue of 137 "Holy Land Views." These prints could also be purchased fully bound in two different styles, one in leather and one in cloth. There were also two versions of "Handsome Presentation Volumes,"²¹ one of twenty-five prints and another of fifty, that were offered for sale in either cloth or leather as well.²² It is possible that Frith & Co. used a similar business model, which would explain the variations both in the portfolio cover materials and in the numbers of prints in the portfolios sold at auction.²³ An examination of the full 1876 Frith sales catalogue would likely to the specifics of how portfolios and albums were produced and marketed.

¹⁹ Lazard, "Good", 52.

²⁰ In the 1892 catalogue, the prints were sold in two sizes, the "Universal" (9 x 7 in.) and the "Cabinet" (7 x 5 in.).

²¹ Bertrand Lazard, "The Middle Eastern Photographs of Frank Mason Good," *The PhotoHistorian* Supplement 93, (Summer 1991): 23 & 25.

²² Lazard, *The PhotoHistorian*, Supplement No.93, (Summer 1991).

²³ The numbers printed under the lower right hand corner of each image in the portfolio correspond to the titles and numbers listed in both the 1876 and 1892 Frith & Co. catalogues. While this titling is similar, it is often not an exact match; it could be that the catalogue titles are merely shorthand for longer titles, however, there appears to be enough variation in them to suggest that the pictures have been re-titled between the time they were made and the printing of the 1876 catalogue.

Summary and Further Research

The greatest difficulty in conducting research on this portfolio and the two photographers is the lack of consistent, verifiable research material. A number of scholars have worked separately on Frith and Good, but there is a lack of coherence in the research, particularly regarding the photographs Good made during the years when they had a business relationship.

One of the critical stumbling blocks that I encountered was the lack of a defined chronology for Good's Middle Eastern work over his four trips to the region. According to Lazard's 1991 article, Good made four trips. The first was made in the winter of 1866-67 to Egypt, Sinai, Petra, Palestine, Jerusalem, Lebanon, and Greece. During his the second trip, in 1868-69, he traveled along the Nile from Alexandria to Abu Simbel, and the first cataract of the Nile. The third excursion he made was in 1871-72 when he returned to Egypt. His last trip, in 1875, saw his return to Palestine, Sinai and the locations he visited during his 1866-67 trip. The photographs made during the first and fourth journeys are the ones that are the most contentious in their dating as they are very similar in their subjects and compositions. There are a number of the same photographs that have been dated to both 1868 and to 1875 in scholarly publications. There were discrepancies in the dating of the photographs in publications by Gernsheim, Lazard, and Kathleen Stewart Howe and in the catalogue records of the National Gallery of Canada.

The other area of research related to accurate dating of the portfolio concerns the re-attribution of the photographs. The traditional attribution of the photographs of the portfolio to Frith, I feel, is no longer convincing; Good was employed by Frith in the

Middle East during 1866-67 as Frith was building his catalogue, and Good later returned to the region as an independent photographer. A review of Bertrand Lazard's research, and his assertion that the portfolio images are Good's, should be undertaken, as this research constitutes the most detailed examination of Good and his work in the Middle East to date, however, there are no images or source references in the article by which to judge his research. A thorough study and biography on Good would be a tremendous aid. There needs to be a far greater amount of work to be done in order to tease out the tangled skeins of Frith's and Good's photographs.

Section III: Acquisition Report for the Rare Book Collection at George Eastman House

1. Physical Description

The portfolio consists of fifty albumen prints, mounted on heavy board and housed in a leather bound portfolio cover. The cover of the portfolio measures 39.5 x 31.7 x 3.9 cm. and is bound in deep blue or indigo morocco, which has become darker, becoming almost black, towards the edges (fig.3). The title of the portfolio is ornately stamped in gold foil on the front cover and reads *F.FRITH'S / PHOTO-PICTURES / FROM THE / LANDS OF THE BIBLE / ILLUSTRATED BY / SCRIPTURE WORDS.*

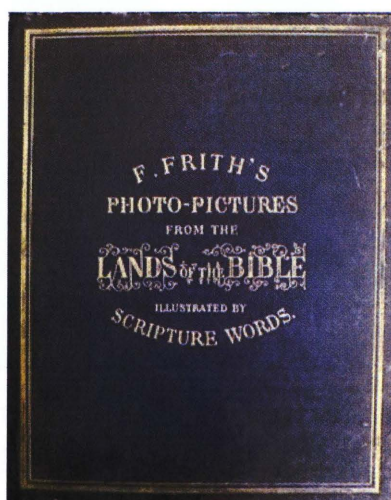


Fig. 3: Front cover of the portfolio

The back board has four gold stamped ornaments but no text. The colour is strongest on the back cover. The spine of the cover has been competently repaired at some time with dark leather, and the over all condition is one of use. The spine thickness appears to be fitted to the number of prints found in the portfolio; it is neither loose nor swelling from being packed with a surfeit of material. The complete portfolio is housed in a modern cloth covered, custom-built, clamshell case with the title F.FRITH –

PHOTO-PICTURES FROM THE LANDS OF THE BIBLE stamped in gold vertically along the spine.

The fifty albumen prints, in both horizontal and vertical orientations, measure approximately 15.5 x 20 cm., in the portfolio. Each print is mounted on an oblong sheet of heavy board 38.2 x 30.6 cm. and of a cream colour. Each of the photographs is framed by a light grey lithographic border 21.2 x 26 cm. wide and is, as the portfolio title states, accompanied by "Scripture Words" printed in letterpress, centred below the print.



fig. 4, Example of a mounted albumen print from the portfolio showing the lithographed border and letterpress text

Below the lower right hand corner of each photograph, printed on the mount, is a three digit number ranging from 522 to 621, which corresponds to the numbers in the 1876 and 1892 Frith & Co. print catalogues. The captioning is consistent throughout the portfolio; however, there are variations in the typefaces used to print the text. Two photographs are not accompanied by a scriptural quotation (nos. 547 and 578) and lack

printed texts; their titles and catalogue numbers are handwritten in pencil on their mounts.
(See Appendix A for a detailed catalogue of the individual prints)

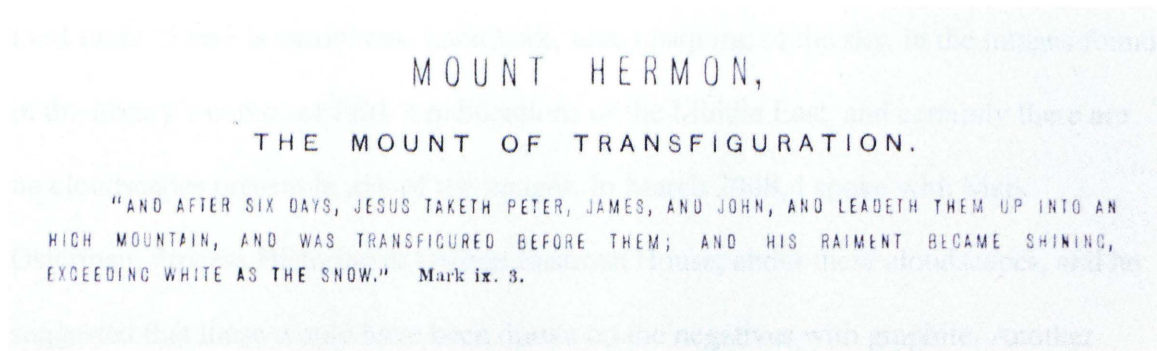


fig. 5 Detail of plate #606, showing the different type faces used in the production of the prints in the portfolio.

Condition

The portfolio cover is in good condition while showing the wear of time and use. The repair of the spine has been done with care in order to blend with the original boards and maintain the integrity of the cover. There are four wear marks on the back cover that seem to indicate that this particular specimen spent some of its life on some sort of viewing or storage stand. The photographs themselves are in very good condition and, while several prints show fading along their edges, the overall the tonality of all the prints is strong, having the "eggplant" colour indicative of well made, well-preserved and gold toned albumen prints. The prints are all evenly adhered to the mounts with no indication of corners lifting or fraying, and there is no staining from the adhesive used to mount them. Some of the prints show "silvering out" along their edges, but this condition is minimal and does nothing to obscure the images where it is present.

These prints show considerable handwork on the negatives, with nineteen of the

prints revealing greater or lesser degrees of manipulation in the sky regions, with depictions of hand drawn cloudscares. It seems probable that these prints were created using two negatives, though if so, it does not appear that the same cloud negative was used twice. There is no obvious handwork, save opaquing of the sky, in the images found in the library's copies of Frith's publications of the Middle East, and certainly there are no cloudscares present in any of the images. In March 2008, I spoke with Mark Osterman, Process Historian at George Eastman House, about these cloudscares, and he suggested that these would have been drawn on the negatives with graphite. Another example of *Cedars of Lebanon* (no. 616) I found on the Vision Gallery website²⁴ shows the hand drawn cloudscape in a slightly different orientation in the photograph, leading me to conclude that the cloudscares were created on a separate plate and then printed in combination with the original camera or copy negative.²⁵

2. Attribution & Biographical Information:

This portfolio was attributed to Francis Frith by Helmet Gernsheim in his 1984 publication *Incunabula of British Photographic Literature 1839-1875*, and in copies appearing on the market; Nissan Perez, in his 1988 book *Focus East*, first suggested that Frank Mason Good was employed by Frith to make photographs of the Middle East in the mid-1860s. Bertrand Lazard in his 1991 article states that Good was the photographer responsible for the majority of the photographs of the Middle East that are listed in the

²⁴ <http://www.visiongallery.com/>

²⁵ Due to the technical limitations of early photographic processes, it was extremely difficult to render both an accurately exposed sky or cloudscape and a landscape on the same negative. If a landscape were exposed properly the sky would often be completely over-exposed. Normally, skies were opaqued in black so that when they were printed they would appear undifferentiated white. This white expanse was not only unreal looking, but it also accentuated flaws in the negatives. In order to create a more balanced image, a separate negative of a cloudscape could be produced, made either by hand or with the camera, and printed into the blank sky areas of the landscape photograph.

1876 and 1892 Frith & Co. catalogues. The photographs in the portfolio have a different aesthetic sensibility than those images known to be Frith's from his early publications. My research leads me to believe that, while the photographs in the portfolio were printed and published by Frith & Co. they were made by Frank Mason Good for Frith & Co. during Good's first trip to the Middle East in 1866-67.²⁶

Francis Frith (1822-1898) was an English businessman and photographer who began a tremendously long-lived publishing enterprise based on photographic illustrations. A shrewd businessman who had already amassed a considerable fortune before the age of thirty in the grocery trade, Frith, then an amateur photographer and man of leisure, undertook a journey to the Near East and Egypt from September 1856 to July 1857 in order to make photographs of the region. Upon his return, his photographs were well received, and buoyed by this success Frith undertook two further trips to the Middle East, one from early 1858 through May of that year, and a final one from July 1859 through September 1860. The resulting photographs appeared in a number of prestigious and now rare publications such as the *Queen's Bible* and several versions of the Holy Bible (including an oversized and ornate two volume version, containing fifty-six of his photographs), as well as numerous books about Egypt, Nubia, Palestine, etc. published by James S. Virtue and later by William Mackenzie. Frith's stereographic views were published in London, by Negretti and Zambra, to much acclaim.²⁷

By 1862, he had established his own photographic publishing company, Frith & Co., in Reigate, which became a prolific and profitable publisher of photographs,

²⁶ There are still questions concerning the relationship between Frith and Good and in establishing a catalogue of the photographs made by F.M. Good during his four trips to the Middle East during the years 1866-67, 1868-69, 1871-72 and 1875.

²⁷ These publications were produced between the years 1857-1863, see Appendix B.

portfolios, and photographically illustrated publications throughout the 19th century and well into the 20th century. Series such as the "Frith's Photo-Pictures," and other publications, covered many geographic regions and subjects from around the world.²⁸ The Frith catalogue was soon filled by staff photographers as well as by images purchased from independent photographers. By the 1870s the company boasted more than 1,000,000 views in its inventory, and had the self-professed goal of photographing every village, town and city in Great Britain.²⁹ Even today there are hundreds of guidebooks to various towns, regions, and architectural monuments of the United Kingdom published by the Frith Collection that incorporate historical photographs as well as modern ones³⁰.

Frank Mason Good (1839-1928), the son of a chemist, was an English photographer and businessman who became involved in photography while in his twenties. Prior to his first trip to the Middle East he had been building his reputation as a photographer; he was admitted into the Photographic Society of London in 1864³¹ and exhibited photographs both in London and Edinburgh in that year and at the International Exhibition in Dublin in 1865³².

²⁸ The *Frith's Photo-Pictures* series included, among other compilations, *The Lands of the Bible*, *English Scenery* (1867) and *the Lake District* (1867), while other geographically diverse publications included *Swiss Views* (1866) and *The Gossiping Photographer on the Rhine* (1864). This sample of publications has been taken from those listed in Gernsheim's *Incunabula*.

²⁹ William S Johnson. *A History of Photography from 1839 to the Present*, eds. Therese Mulligan and David Wooters. (Köln: Taschen, 2005). 165.

³⁰ The Frith Collection, <http://www.francisfrith.com/>

³¹ William S. Johnson. *Nineteenth-Century Photography, An Annotated Bibliography 1839-79*. (Boston: GK Hall & Co., 1990): 262.

³² He exhibited eight prints at the Photographic Society of Scotland, and sixteen in London at the Photographic Society. See Roger Taylor, *Photographs Exhibited in Britain 1839-1865, A Compendium of Photographers and their Works*. (Ottawa: National Gallery and Archives, 2002): 367

In 1866 he made his first photographic trip to the Middle East in order to make photographs and would subsequently return there three more time in the next ten years³³. Not only was he a photographer, but also a manufacturer and retailer of photographic chemicals.³⁴ His successes in photographing the Middle East led to the selling of his photographs to various publishers, including Frith & Co. and W.A. Mansell as well as embarking on his own business as a photographic publisher. Like other topographical photographers of his day, he worked in a variety of camera formats and published work, both in albums and individually, as cartes de visite, mounted prints, and as stereographs. His work was well received during his lifetime: for example, his series of one hundred stereo views of the Middle East was lauded in the *Art Journal* in the Spring of 1868 "...as among the best of the class..."³⁵; Good went on to illustrate several publications including James Redding Ware's *The Isle of Wight* (1869) and his own *Selected Photographs of the Nile and its Scenery including some of its most Ancient and interesting Temples* (1874), *Holy Land Views* (1875)³⁶, and *Glimpses of the Holy Land* (1885)³⁷. However, he has never attained the prestige that other photographers, such as Frith, have received in subsequent years. He died in obscurity in 1928.

3. Titles:

The title of the portfolio is taken from the one printed on its front cover, and the individual titles of the photographs in the portfolio are taken from inscriptions on the

³³ Good's second journey took place 1868-69, his third 1871-72 and his final tour in 1875, when he returned to locales to re-shoot some of the views and scenes from his 1866-67 trip, and when I suspect many of the chronological contradictions involving his photographs arise.

³⁴ Bertrand Lazard, "Frank Mason Good and His Middle East Photographs," *The PhotoHistorian*, No. 93 (Summer 1991): 46.

³⁵ "Photographs of the Holy Land-" *Art Journal*. (New Series) volume VII (January 1. 1868): 18.

³⁶ Helmut Gernsheim. *Incunabula*, 66, 68 and 73.

³⁷ *Glimpses of the Holy Land from Photographs by F.M. Good* (London: Religious Tract Society, 1885)

mounts. There are related titles of the individual photographs found in the 1876 and 1892 Frith & Co. catalogues, which differ only slightly from the inscribed titles in the portfolio. Details of these are set out in the catalogue appended to this report; see Appendix A.

4. Dates of the Negatives, Prints, and the Publication: c.1873

This portfolio has a number of dates associated with it, the dates when the negatives were made, the dates when the prints were made, and the date when the publication was produced and offered to the public. Historically the negatives been dated as early as 1860 and attributed to Francis Frith. The research of Nissan Perez and Bertrand Lazard challenge this by stating that the negatives were made in 1866-67, and are the work of Frank Mason Good. Traditionally, the portfolio has been dated as early 1860 under the assumption that the negatives were made by Frith, which is unlikely given the work of Perez and Lazard and my close comparison of Frith's and Good's photographs, making this early dating of the portfolio impossible. The date of c1873 has been chosen as it allows for the earliest opportunity (1867) for the publication of this portfolio using Good's negatives upon his return from his trip to the Middle East.

5. Provenance:

Almost nothing is presently known about the provenance of the portfolio. It was acquired from another book dealer by Ursus books in New York City.

6. Price:

For reasons of confidentiality, this information is not included in this thesis.

7. Relationship to the Collection

The collection of works by Francis Frith at George Eastman House contains 446 albumen prints, taken and printed between 1858-1868, many of which are mounted within ten photographically illustrated publications³⁸ as well as numerous individual prints and stereographic images, located in both the Rare Book Collection and the Photography Collection. This portfolio is both a good representation of the photographer's art and the publisher's craft, as well as being a cultural artefact revealing how topographical photographs were published and marketed. This portfolio, when placed in the context of earlier Frith publications, forms a link in the evolution of mass photographic publication that was beginning at this time.

The photographs relate well to the GEH collection as a whole in that there is a wide-ranging body of Middle Eastern views from the early 1850s up to the present day. The collection contains representative works by Felix Bonfils, John Shaw Smith, Maxime Du Camp, Frank Mason Good, Francis Frith, and Neil Folberg to name only a few. This portfolio would enhance the strong area of Middle Eastern photographs, particularly of Palestine in the 1860s, by adding fine examples of whole plate albumen prints. While there are a number of Good's photographs already in the collection, they are in the form of stereo-views rather than whole plate prints. As well as being prints being in excellent condition, this portfolio would provide an example of the work of a commercial photographer and later publisher in the journeyman stage of his career before forming a business enterprise of his own. The connection of Good and this portfolio and his

³⁸ See Appendix B for information on Frith holdings at George Eastman House, including photographs and photographically illustrated publications.

subsequent departure from Frith and Co. exemplifies the rapidly expanding commercial photographic market of the mid-nineteenth century and the increase in the number of skilled photographers and publishers.

The portfolio would make a fine addition to the collection as an example of the work of a lesser-known but highly accomplished nineteenth century photographer. As a portfolio, it provides an example of a different form of publication produced by Frith & Co. Since the collection at George Eastman House already holds ten volumes of Frith's early publications,³⁹ this unusual and rare publication, which is in fine condition, presents an excellent opportunity for George Eastman House to expand its collection of Middle Eastern topographical photography.

³⁹ Sheila Foster, Manfred Heiting and Rachel Stuhlman., *Imagining Paradise The Richard and Ronay Menschel Library at George Eastman House, Rochester*. (Steidl: Göttingen. 2007).

Appendix A

The List of Images Contained in this Copy of Frith's Photo-Pictures of Lands of the Bible: Illustrated by Scripture Words

The following is a catalogue of the individual plates in the portfolio. The plate numbers are taken from the letterpress numbers located under the lower left corner of the majority of the images. The order of the plates reflects the order of the catalogue numbers as found in both the 1876 and 1892 Frith & Co. catalogues. There was no definitive list of the contents included in the folio.⁴⁰

Titles are included as well as the image size for each plate. The second title, in *italics*, is the title from the 1876 Frith & Co. catalogue, and the third title in **bold** type corresponds to the 1892 Frith & Co. catalogue. Distinguishing features for each plate, including handwritten titles, variations in typeface and manipulation of the images (such as the addition of clouds either by hand or via a second negative) are included in square brackets.

<u>1876 & 1892 Catalogue #</u>	<u>Titles</u>	<u>Dimensions</u>
522	MARAH (AIN AMARA-THE BITTER WELLS.) <i>Marah: the Isrealitish station</i> Marah-the Israelitish Station	15.5 x 20.5 cm.
	"AND WHEN THEY CAME TO MARAH, THEY COULD NOT DRINK OF THE WATERS OF MARAH. FOR THEY WERE BITTER." Ex. xv. 23.	

⁴⁰ The order of the photographs upon receipt from Ursus Books was as follows: 616, 547, 591, 526, 555, 592, 607, 561, 606, 543, 557, 576, 560, 546, 573, 608, 600, 590, 550, 524, 549, 566, 531, 562, 523, 617, 601, 528, 589, 558, 559, 569, 540, 538, 556, 574, 588, 548, 534, 522, 614, 596, 610, 570, 621, 578, 525, 579, 527, 563.

- 523 ELIM (WADY GHURONDEL). 15.5 x 20.5 cm.
Elim (Wady Ghurondel)
Elim (Wady Ghurondel)
- "AND THEY CAME TO ELIM, WHERE WERE TWELVE WELLS OF WATER THREEScore AND TEN PALM TREES; AND THEY ENCAMPED THERE BY THE WATERS." Ex. xv. 27.
 [Clouds added]
- 524 THE WILDERNESS OF SIN (WADY SHELLAL). 15.5 x 21 cm.
The Wilderness of Sin
The Wilderness of Sin
- AND THEY TOOK THEIR JOURNEY FROM ELIM, AND CAME UNTO THE WILDERNESS OF SIN, WHICH IS BETWEEN ELIM AND SINAI." Ex. xvi. 1. / MANNA AND QUAILS FIRST GIVEN HERE. Ex. xvi.
- 525 THE WRITTEN VALLEY, SINAI (WADY MUKATTEB). 15.5 x 20.5 cm.
The Written Valley (Wady Mukatteb.) A fine artistic view
The Written Valley (Wady Mukatteb)
- CONTAINING THE MYSTERIOUS SINAITIC INSCRIPTIONS IN GREAT NUMBERS.
- 526 INSCRIPTIONS IN THE WRITTEN VALLEY, SINAI. 15.5 x 20.5 cm.
Sinai, Inscriptions in ditto
Inscriptions in the Written Valley, Sinai
- "GRAVEN WITH AN IRON PEN, AND LEAD IN THE ROCK FOR EVER."
 Job xix. 24.
- 527 REPHIDIM, WILDERNESS OF PARAN (WADY FEIRAN). 16 x 20.5 cm.
Rephidim. Wilderness of Paran
Rephidim. Wilderness of Paran
- HERE THE ISREALITES HAD A MIRACULOUS SUPPLY OF WATER; AND IN THIS NEIGHBOUHOOD THEY FOUGHT AN IMPORTANT BATTLE WITH AMALEKITES. Ex. xvii. / "AND MOSES, AARON, AND HUR WENT UP TO THE TOP OF THE HILL. AND IT CAME TO PASS WHEN MOSES HELD UP HIS HAND,

THAT ISREAL PREVAILED, AND WHEN HE LET DOWN HIS
HAND, AMALEK PREVAILED."

- 528 RUINS OF THE ANCIENT CITY OF PARAN. 15.5 x 20.5 cm.
Paran: Ruins of the Ancient City
Paran. Ruins of the Ancient City

"AND HADAD AND THE EDMITES TOOK MEN WITH THEM
OUT OF PARAN, AND THEY CAME INTO EGYPT." 1 Kings xi. 18.

- 531 MOUNT SERBAL, 16 x 21 cm.
*Sinai—Mount Serbal (from Wady Sherah.) Esteemed
the true Sinai in the early Christian ages*
Mount Serbal, from Wady Sherah

FROM WADY SHERAH, SINAI RANGE /
THIS MOUNTAIN WAS ESTEEMED THE TRUE SINAI IN THE
EARLY CHRISTIAN AGES.

[The subtitle in different serif typeface, no biblical quotation]

- 534 MOUNT HOREB (RAS SUSAFEH). 15.5 x 21 cm.
Mount Horeb (Ras Susafeh)
Mount Horeb (Ras Susafeh)

"AND THE MOUNTAIN WAS ALTOGETHER ON A SMOKE,
BECAUSE THE LORD DESCENDED UPON IT IN FIRE." Ex. xix. 18.
[Clouds added]

- 538 DEFILE, NEAR THE RED SEA (WADY EL AIN). 20.5 x 15.5 cm.
Defile near the Red Sea
Defile near the Red Sea

THIS WAS PROBABLY NEAR THE SCENE OF THE SECOND
MIRACULOUS SUPPLY OF QUAILS, WHEN "THERE WENT /
FORTH A WIND FROM THE LORD, AND BROUGHT QUAILS
FROM THE SEA." *Numb.* xi. 31.

[The biblical text is in different serif type face]

- 540 ENCAMPMENT UNDER SHITTIM TREES, WADY EL ITHIM. 15 x 20 cm.
Encampment under Shittim Trees, in the Wady Ithm

Wady El Ithim, Encampment under Shittim Trees

THE WOOD OF THE SHITTIM TREE WAS USED IN MAKING THE ARK OF THE COVENANT. Ex. xxv. 10.

- 543 APPROACH TO EDMOM, FROM THE EAST. 15.5 x 20.5 cm.
The Approach to Edom, from the East, with Mount Hor
Approach to Edom, with Mount Hor

WITH MOUNT HOR / "WHO WILL BRING ME UNTO THE STRONG CITY? WHO WILL LEAD ME INTO EDMOM?" Psalm cvii. 10. / IN VIEW OF SUCH A SCENE AS THIS, MOSES SAID TO HOBAB, AN EXPERIENCED SON OF THE DESERT—"LEAVE US NOT, I PRAY THEE; FORASMUCH AS THOU KNOWEST HOW / WE ARE TO ENCAMP IN THIS WILDERNESS, AND THOU MAYEST BE TO US INSTEAD OF EYES." Numb. x. 31.

- 546 ARCH OVER THE GREAT RAVINE, PETRA. 16 x 21 cm.
Petra—the Arch over the Ravine
Arch over the Ravine

"HE SHALL DWELL ON HIGH: HIS PLACE OF DEFENCE SHALL BE THE MUNITIONS OF ROCKS." Isa. xxxiii. 16.

- 547 El Khusne Splendid Rock Temple Petra (Edom) 21 x 15.5 cm.
Petra—the splendid Rock Temple "El Khusne"
Splendid Rock Temple, "El Khusne"
[No biblical quotation] [hand written]

- 548 BOLD ROCKS, WEST OF THE RAVINE, PETRA. 15.5 x 20.5 cm.
Petra—Bold Rocks. West end of the Sik
Bold Rocks, West End of the Sik

"AND AMAZIAH SLEW OF EDMOM, IN THE RAVINE OF MELACH, TEN THOUSAND, AND TOOK THE ROCK / BY WAR." 2 Kings xiv. 7.
[Clouds added]

- 549 SITE OF PETRA. 15.5 x 21 cm.
Petra—Site of the City—Numerous Antiquities

Site of the City

[The subtitle is in different serif face]

THE ROCK CITY OF EDOM / EDOM SHALL BE A DESOLATION:
EVERY ONE THAT GOETH BY IT SHALL BE / ASTONISHED." Jer.
xlix. 17.

- 550 ROCK CAVES AND TOMBS, PETRA 16 x 20.5.cm.
Petra—Rock Caves, &c., probably tombs
Rock Caves (probably Tombs)

HERE POSSIBLY JOAB BURIED THE SLAIN OF EDOM, AFTER HE
HAD RAVAGED THE CITY. 1 Kings xi. 15.
[Clouds added]

- 555 WESTERN CLIFFS, WITH TEMPLES, PALACES, &C., PETRA. 15.5 x 20.5 cm.
Petra—Western Cliffs
Western Cliffs

"THOUGH THOU SHOULDEST MAKE THY NEST AS HIGH AS
THE EAGLE, I WILL BRING THEE DOWN FROM THENCE, SAITH
THE LORD." Jer. Xlix. 14.

- 556 THE SPLENDID ROCK TEMPLE, EL DEIR, PETRA. 15.5 x 20.5 cm.
Petra—Fine Rock Temple, El Deir
Fine Rock Temple, "El Dier"

"THEIR LAND ALSO FULL OF IDOLS, THEY WORSHIP THE
WORK OF THEIR OWN HANDS, THAT WHICH THEIR OWN
FINGERS HAVE MADE." Isa. ii. 8.

- 557 MOUNT HOR 16 x 21 cm.
Petra—Mount Hor, from "El Deir"
Mount Hor from "El Dier"

WITH THE TOMB OF AARON, FROM EL DIER, / "AND THE LORD
SPAKE UNTO MOSES AND AARON IN HOR, BY THE COAST OF
THE LAND OF EDOM, SAYING, / TAKE AARON AND ELEAZAR
HIS SON, AND BRING THEM UP UNTO MOUNT HOR, AND
AARON SHALL DIE THERE." / Numb. xx. 23-26.
[Clouds added & the subtitle is in a different sans serif type face]

- 558 NEAR KADESH BARNEA-THE HILL OF THE CANAANITES
(EC-SAFEH). 15.5 x 21 cm.
The Hill of the Canaanites, near Kadesh Barnea
Hill of the Canaanites, near Kadesh Barnea
- DOWN THESE SLOPES THE ISREALITES WERE DRIVEN, WHEN
THEY PRESUMED TO GO UP TO THE HILL-TOP, AFTER THEY
REBELLED, / THROUGH THE EVIL REPORT OF THE TEN SPIES. /
"THEN THE AMALEKITES CAME DOWN, AND THE
CANAANITES, AND SMOTE THEM, AND DISCOMFITED THEM,
EVEN UNTO HARMAH." / Numb. xiv. 44, 45.
[Clouds added]
- 559 HEBRON AND THE PLAINS OF MAMRE, WITH MOSQUE COVERING
THE CAVE OF MACHPELAH. 15.5 x 20.5 cm.
Hebron, with Mosque covering the Cave of Machpelah
Hebron, with Mosque with Mosque over the Cave of Machpelah
- THE HOME AND BURYING PLACE OF ABRAHAM AND THE
PATRIARCHS, (Gen. xxiii); AND FOR SEVEN YEARS THE
METROPOLIS OF DAVID. / IT IS ONE OF THE OLDEST CITIES IN
THE WORLD. Num. xiii. 22.
[Clouds added]
- 560 BETHLEHEM, FROM THE LATIN CONVENT. 15.5 x 20.5 cm.
Bethlehem, from the Latin Convent
Bethlehem, from the Latin Convent
- THE SCENE OF RACHEL'S DEATH, Gen. xxxv. 16; OF RUTH'S
ADVENTURES; OF THE BOYHOOD OF DAVID, 1 Sam. xvi.; AND
THE / BIRTHPLACE OF THE SAVIOUR, Luke ii. / "BUT THOU,
BETHLEHEM EPHRATAH, THOUGH THOU BE LITTLE AMONG
THE THOUSANDS OF JUDAH, YET OUT OF THEE SHALL HE /
COME FORTH UNTO ME THAT IS TO BE RULER IN ISREAL;
WHOSE GOING FORTH HAVE BEEN FROM OF OLD, FROM /
EVERLASTING." Micah v. 2.
[Clouds added]
- 561 INTERIOR OF THE CHURCH OF THE NATIVITY, BETHLEHEM. 18.5 x 15.5 cm.
Bethlehem—Interior of Church of the Nativity
Bethlehem, Church of the Nativity (Interior)

THE OLDEST PART OF THIS CHURCH WAS BUILT BY THE EMPRESS HELENA IN THE FOURTH CENTURY, UPON THE SITE OF THE CARAVANSERAI / WHERE THE SAVIOUR WAS BORN.

- 562 VIEW ON THE ROAD FROM JERUSALEM TO JERICO, 15.5 x 20.5 cm.
View on the Road from Jerusalem to Jericho, with the plain of Jordan, North End of Dead Sea, &c.

View between Jerusalem and Jericho, with Plain of Jordan

WITH THE PLAIN OF JORDAN, THE NORTHERN END OF THE DEAD SEA, AND, IN THE DISTANCE, THE MOUNTAINS OF MOAB. / THE SCENE OF THE PASSAGE OF THE ISRAELITES UNDER JOSHUA, Josh. ii.; OF ELIJAH'S TRANSLATION, Kings ii.; OF THE HEALING OF BARTIMEUS, Luke xviii.; / OF THE DEVOTION OF ZACCHEUS, Luke xix.; AND OF THE PARABLE OF THE GOOD SAMARITAN, Luke x. 30-37.
 [Clouds added]

- 563 THE FOUNTAIN OF JERICO, AND PROBABLE SITE OF THE CITY. 15.5 x 21cm.
The Fountain of Jericho healed by Elisha

The Fountain of Jericho

"AND ELISHA WENT FORTH TO THE SPRING OF THE WATERS OF JERICO, AND CAST SALT IN THERE: SO THE WATERS WERE HEALED TO THIS DAY." 2 Kings ii. 19, 20.

- 566 JERUSALEM, FROM THE MOUNT OF OLIVES. 15.5 x 20.5 cm.
Jerusalem, from the Mount of Olives, looking over the Valley of Jehoshaphat

General View from the Mount of Olives

LOOKING TOWARDS THE VALLEY OF JEHOSHAPAHT. / "AND WHEN JESUS WAS COME NEAR, HE BEHELD THE CITY, AND WEPT OVER IT." Luke xix. 41. / "O JERUSALEM, JERUSALEM, WHICH KILLEST THE PROPHETS, AND STONEST THEM THAT ARE SENT UNTO THEE." Luke xiii. 34.
 [Clouds added]

- 569 MOUNT ZION WITH VALLEY OF HINNOM, TOMB OF DAVID, &c., 16 x 21 .cm
 FROM THE HILL OF EVIL COUNSEL.
Jerusalem, with Mount Zion, Tomb of David, &c. From the "Hill of Evil Counsel"

View from "Hill of Evil Counsel," with Mount Zion

"WALK ABOUT ZION, AND GO ROUND HER; TELL THE TOWERS THEREOF." Psalm xlvii. 12. / "MOREOVER AHAZ BURNT INCENSE IN THE VALLEY OF HINNOM, AND MADE HIS CHILDREN PASS THROUGH THE FIRE TO MOLECH." 2 Chron. xxviii. 3

- 570 THE TEMPLE SITE, JERUSALEM, 15.5 x 20.5 cm.
WITH SILOAM AND MOUNT OF OLIVES,
Jerusalem, with Siloam and Mount of Olives, &c.
View with Siloam, and Mount of Olives

EMBRACING THE SUBURBS ON THE NORTH AND EAST. /
"LOOK UPON ZION, THE CITY OF OUR SOLEMNITIES." Isa. xxxiii. 20. / "OUR HOLY AND OUR BEAUTIFUL HOUSE, WHERE OUR FATHERS PRAISED THEE, IS BURNED UP WITH FIRE: AND ALL OUR PLEASANT THINGS ARE LAID WASTE." Isa. lxiv. 11.

- 573 VIEW FROM THE WALLS OF JERUSALEM, LOOKING EAST. 15.5 x 20.5 cm.
Jerusalem—View from the Walls, looking East.
View from the Walls, looking East

"AS THE MOUNTAINS ARE ROUND ABOUT JERUSALEM, SO THE LORD IS ROUND ABOUT HIS PEOPLE, FROM HENCEFORTH, /
EVEN FOR EVER." Ps. cxxv. 2.

- 574 THE VALLEY OF JEHOSHAPHAT, NEAR JERUSALEM, 16 x 21 cm.
WITH THE TOMBS OF THE PROPHETS AND OF ABSALOM.
*Jerusalem—Tombs of the Prophets and of Absalom,
and modern Jewish Tombs in the Valley of Jehoshaphat*
Valley of Jehoshaphat. Tomb of Absalom etc.

"YE BUILD THE TOMBS OF THE PROPHETS, AND GARNISH THE SEPULCHRES OF THE RIGHTEOUS." Matt. xxiii. 29. / "NOW ABSALOM IN HIS LIFETIME HAD TAKEN AND REARED UP FOR HIMSELF A PILLAR, WHICH IS IN THE KING'S DALE." 2 Sam. xviii. 18
[Clouds added]

- 576 THE GARDEN OF GETHSEMANE AND MOUNT OF OLIVES. 15.5 x 21 cm.
*Jerusalem—the Garden of Gethsemane,
Tomb of the Virgin, and Mount of Olives*
The Garden of Gethsemane from the Mount of Olives

“AND WHEN THEY HAD SUNG A HYMN, THEY WENT OUT INTO THE MOUNT OF OLIVES.” “THEN COMETH JESUS WITH THE DISCIPLES / UNTO A PLACE CALLED GETHSEMANE. Matt. xxvi. 30, 36

- 578 Jerusalem, the Pool of Siloam [handwritten] 20.5 x 15.5 cm.
Jerusalem—the Pool of Siloam
Pool of Siloam
 [Clouds added]
 [no scripture]

- 579 THE WALL OF WAILING, JERUSALEM. 15.5 x 20.5 cm.
Jerusalem—the Wall of Wailing
Wall of Wailing

HERE THE JEWS ARE PERMITTED TO APPROACH THE PRECINCTS OF THE ANCIENT TEMPLE, AND BEWAIL THEIR OUTCAST CONDITION AND THE FATE OF THE HOLY CITY. / "O GOD, THE HEATHEN ARE COME INTO THINE INHERITANCE, THY HOLY TEMPLE HAVE THEY DEFILED." Psalm. lxxix. 1.

- 588 BETHEL. 15 x 20.5 cm.
Bethel—a characteristic view of a desolate ancient site
Bethel

IN THIS PLACE ABRAHAM FIRST PITCHED HIS TENT, Gen. xii. 9; FROM HENCE LOT CHOSE THE PLAIN OF JORDAN, Gen. xiii. 10; / HERE JACOB SAW THE VISION OF THE LADDER THAT REACHED TO HEAVEN, Gen. xxviii. 11-15; AND HERE JEROBOAM BUILT AN / IDOLATROUS TEMPLE, 1 Kings xii. 29; WHICH JOSIAH AFTERWARDS POLLUTED AND DESTROYED, 2 Kings xxviii.

- 589 SHILOH (SEILUN). 16 x 21 cm.
Shiloh (Seilun)
Shiloh (Seilun)

THE PLACE OF THE SANCTUARY, FROM THE TIME OF JOSHUA, TILL THE DEATH OF SAMUEL. HERE ELI LIVED AND / DIED, AND SAMUEL PASSED HIS EARLY LIFE." 1 Sam. iii.
 [Clouds added]

- 590 SHECHEM (NABLOUS), BETWEEN EBAL AND GERIZIM. 15.5 x 20.5 cm.
Shechem, (Nablous.) Between Ebal and Gerizim
Shechem (Nablus), between Ebal and Gerizim

THIS WAS ABRAHAM'S FIRST HALTING PLACE, (Gen. xii. 6); AND
HERE JACOB SETTLED AND BOUGHT A PIECE LAND, (Gen.
xxxiii. 19). / HERE JOSHUA ASSEMBLED THE PEOPLE JUST
BEFORE HIS DEATH, (Josh. xxiv); AND HERE THE TEN TRIBES
REBELLED AGAINST REHOBOAM, (1 Kings xii).

- 591 JACOB'S WELL, NEAR SHECHEM. 15.5 x 21 cm.
Jacob's Well, near Shechem—with beautiful group of Arab figures
Shechem, Jacob's Well with Group of Arabs

“JESUS SAID, WHOSOEVER DRINKETH OF THIS WATER SHALL
THIRST AGAIN; BUT WHOSOEVER DRINKETH OF THE WATER
THAT I SHALL / GIVE HIM SHALL NEVER THIRST; BUT THE
WATER THAT I SHALL GIVE HIM SHALL BE IN HIM A WELL OF
WATER, SPRINGING UP INTO / EVERLASTING LIFE.” John iv.

- 592 DISTANT VIEW OF SAMARIA (SEBASTE). 15.5 x 21 cm.
Samaria—Distant view, with Olive Trees
Samaria, Distant View

SAMARIA WAS FOUNDED BY OMRI, THE FATHER OF AHAB, 1
Kings xv.; AND WAS LONG THE CAPITAL / OF THE KINGDOM OF
ISRAEL.

- 596 MOUNT TABOUR 15.5 x 20.5 cm.
Mount Tabour. Where Deborah and Barak assembled their forces
Mount Tabour

OFTEN CONSIDERED TO BE THE MOUNT OF THE BEATITUDES. /
ON THIS MOUNTAIN DEBORAH AND BARAK ASSEMBLED
THEIR FORCES, BEFORE THEY ATTACKED SISERA. Judges iv. 14.
[Subtitle is in a different sans serif typeface]

- 600 TIBERIAS AND THE SEA OF GALILEE. 15 x 20.5 cm.
Tiberias and the Sea of Galilee
Tiberias and the Sea of Galilee

MOST OF OUR LORD'S PUBLIC LIFE WAS SPENT ON THESE
BUSY SHORES, AT WHICH TIME THERE WAS NO LESS THAN
NINE / FLOURISHING CITIES ON OR NEAR THE SEA.

"AND IT CAME TO PASS, THAT, AS THE PEOPLE PRESSED UPON
HIM TO HEAR THE WORD OF GOD, HE STOOD BY THE LAKE OF
/ GENNESARET. AND HE ENTERED INTO A SHIP, AND SAT
DOWN, AND TAUGHT THE PEOPLE OUT OF THE SHIP." Luke v.
[Clouds added]

- 601 SITE OF CAPERNAUM, SEA OF GALILEE, 15.5 x 20.5 cm.
Site of Capernaum and Sea of Galilee, with country of Gadarenes
Site of Capernaum, Sea of Galilee

**WITH THE COUNTRY OF THE GADARENES IN THE
DISTANCE** / HERE CHRIST SUMMONED MATTHEW FROM THE
RECEIPT OF CUSTOM, Matt. ix. 9; HERE RE [sic] CURED THE
CENTURION'S SERVANT, Matt. viii. 5; / SIMON'S WIFE'S MOTHER,
Mark i. 30; THE MAN SICK OF THE PALSY, Mark ii.; AND RAISED
JAIRUS' DAUGHTER TO LIFE, mark v. / ON THIS BEACH WERE
SPOKEN SOME OF CHRIST'S MOST BEAUTIFUL PARABLES. / IN
THE COUNTRY OF THE GADARENES OPPOSITE, HE CURED THE
MAN POSSESSED WITH THE LEGION OF DEVILS. Mark v.
[Clouds added, subtitle is in a different type face]

- 606 MOUNT HERMON, 16 x 21 cm.
Mount Hermon—A charming picture of the snow-topped mountain
Mount Hermon, a charming picture

THE MOUNT OF TRANSFIGURATION /
“AND AFTER SIX DAYS, JESUS TAKETH PETER, JAMES, AND
JOHN, AND LEADETH THEM UP INTO AN / HIGH MOUNTAIN,
AND WAS TRANSFIGURED BEFORE THEM; AND HIS RAIMENT
BECAME SHINING, / EXCEEDING WHITE AS THE SNOW.” Mark
ix. 3.
[Clouds added, subtitle is in a different sans serif typeface]

- 607 DISTANT VIEW OF DAMASCUS. 16 x 21 cm.
*Damascus—Distant view from the hills, embosomed in vast peach
orchards*
Damascus, Distant View

EMBOSOMED IN VAST PEACH ORCHARDS. / "DAMASCUS WAS
THY MERCHANT, FOR THE MULTITUDE OF ALL RICHES; IN THE
WINE OF HELBON, / AND WHITE WOOL." Ezek. Xxvii. 18.
[Clouds added, subtitle is in a different sans serif face]

- 608 DAMASCUS, WITH THE GREAT MOSQUE. 15.5 x 20.5 cm.
Damascus, with the Ancient Great Mosque
Damascus. Ancient Great Mosque

THIS ANCIENT CITY IS FIRST MENTIONED IN *Gen.* xiv. 15;
ABRAHAM'S STEWARD WAS A NATIVE OF DAMASCUS, *Gen.* xv.
2; / NAAMAN, THE LEPER, LIVED HERE, *2 Kings* v.; AND OUTSIDE
ITS WALLS THE GREAT APOSTLE WAS STRUCK DOWN BY
DIVINE / POWER AND CONVERTED. *Acts* ix.
[Clouds added; biblical quotation in a different serif typeface]

- 610 BAALBEC, AND LEBANON RANGE. 15 x 20 cm.
Baalbec—A general view of the Temples and the range of the Lebanon
Baalbec. General View and Lebanon Range

THIS CITY MAY POSSIBLY HAVE BEEN BUILT BY KING
SOLOMON. " AND SOLOMON BUILT BAALOTH (BAALBEC) AND
/ TADMOR IN THE WILDERNESS (PALMYRA)." *1 Kings* ix. 18.

- 614 DISTANT VIEW OF THE CEDARS OF LEBANON. 15.5 x 20.5 cm.
Cedars of Lebanon—Distant view,
with the effect of clouds on the snowy mountains
Cedars of Lebanon, and Lebanon Range

"O INHABITANT OF LEBANON, THAT MAKEST THY NEST IN
THE CEDARS." *Jer.* xxii. 23.
[Clouds added]

- 616 CEDARS OF LEBANON 21 x 16 cm.
Cedars of Lebanon (upright.) Very picturesque
Cedars of Lebanon

"THE TREES OF THE LORD ARE FULL OF SAP, THE CEDARS OF
LEBANON / HE HATH PLANTED." *Psalm* civ. 16.

617

SMYRNA

15.5 x 20.5 cm.

Smyrna—General View

Smyrna, General View

THE SITE OF ONE THE SEVEN CHURCHES OF ASIA, AND THE
SCENE OF A BITTER PERSECUTION AGAINST THE EARLY
CHRISTIANS, TO WHICH THE APOSTLE / JOHN CLEARLY
REFERRED IN Rev. ii. : "FEAR NONE OF THOSE THINGS WHICH
THOU SHALT SUFFER: BE THOU FAITHFUL UNTO DEATH, AND I
WILL GIVE THEE A CROWN OF LIFE."

[Clouds added]

621

ATHENS AND MARS HILL.

15.5 x 21 cm.

Athens—and Mars Hill.

"Paul stood in the midst of Mars Hill"

General View, with Mars' Hill

"THEN PAUL STOOD IN THE MIDST OF MARS HILL, AND SAID,
YE MEN OF ATHENS, I PERCEIVE THAT IN ALL THINGS YE ARE
TOO SUPERSTITIOUS." Acts xvii. 22.

Appendix B

Photographs & Books Illustrated with Photographs by Francis Frith at George Eastman House

The vast majority of the Frith holdings pertaining to the Middle East at George Eastman are contained in the publications and albums residing in the Rare Book Collection. There are 546 photographs (446 albumen prints, taken between 1857 and 1863 and 100 albumen stereographs) located within the publications held in the Rare Book collection. There are over ninety further catalogue records of later photographs made by Frith & Co, which reside in the photography collection and are waiting to be fully catalogued.

Egypt and Palestine: Photographed and Described by Francis Frith. Two volumes. London: James. S. Virtue, [1858-1859].

Egypt, Sinai, and Jerusalem : A Series of Twenty Photographic Views / by Francis Frith ; with descriptions by Mrs. Poole and Reginald Stuart Poole. London: William Mackenzie, 1860.

Egypt, Nubia, and Ethiopia : Illustrated by One Hundred Stereoscopic Photographs / Taken by Francis Frith ; with Descriptions and Numerous Wood Engravings by Joseph Bonomi and notes by Samuel Sharpe. London: Smith, Elder and Co., 1862.

Lower Egypt, Thebes, and the Pyramids / by Francis Frith. London : William Mackenzie, 1862.

Sinai and Palestine / by Francis Frith. London: William Mackenzie, [1862].

Upper Egypt and Ethiopia / by Francis Frith. London: William Mackenzie, [1862].

The Gossiping Photographer at Hastings. Reigate: Frith & Co., [1864].

The Gossiping Photographer on the Rhine. Reigate: Frith & Co., [1864].

The Holy Bible: Containing the Old and New Testaments; Translated out of the Original Tongues, and with the Former Translations Diligently Compared and Revised, by His Majesty's Special Command / illustrated with photos. by Frith. Glasgow, Edinburgh, London: William Mackenzie, 1862-1863.

Dovedale: Frith's Photo-Pictures. England: Ashbourne. Sold by E. Bamford, 1868.

Catalogue of the Principal Series of Photo-Pictures Printed and Published by F. Frith & Co. Reigate: Frith & Co., 1892.

Appendix C:

List of Sales of the Portfolio Since 1979

This appendix provides a description of the four copies of the portfolio that were sold in public auctions and the copy that was offered for sale by a rare book dealer. These are arranged by date, and the information is taken from the publication listings. The present whereabouts of these portfolios are unknown.

- 1) Christie's Kensington, October 25, 1979, Sale number: MPH-2510
Lot 270.
Portfolio 'F. Frith's Photo Pictures from the Lands of the Bible Illustrated by Scripture Words.' A portfolio of 50 photographs including views of Jerusalem, Damascus, Athens, Egypt and elsewhere, albumen prints, 6 x 8 inches, each mounted on card and with printed captions and series numbers, red morocco, worn, gilt title on upper cover, folio, 1860s. Estimate £80-100; Price: US\$ 423.50
- 2) Sotheby's Belgravia, October 29, 1980, Sale number: 0598
Lot 65
'F. Frith's Photo Pictures from the Lands of the Bible Illustrated by Scripture Words'. A Folio containing twenty-four Photographs, Albumen Prints, each approx. 205 x 155mm, mounted on card with printed title and Biblical extract, gilt titled blue cloth folder, small folio, 1860's. Estimate £60/US\$ 80. Price: US\$ 269.24
- 3) Charles B. Woods III, Inc., Antiquarian Booksellers Catalogue 49, 1982
Item 173.
FRITH, FRANCIS. F. Frith's Photo-pictures from the lands of the Bible illustrated by scripture words. n.p., n.d. (London, ca 1860-65)
Folio, orig. flap edged cloth portfolio, with title in gilt printed on front cover. Containing 24 mounted albumen prints (averaging 6 x 8") each on a stiff card, with litho border and printed caption and "scripture words." Fine condition, except for the last print which is foxed. Price: US\$900.00
- 4) Christie's South Kensington October 20, 2000, Sale number: PHT-8913
Lot 87
'F. Frith's Photo-Pictures from Lands of the Bible', c1860s
Forty-nine albumen prints, each approx. 6 ¼ x 8 ¼ in. or the reverse mounted on card, with printed title and Biblical inscription underneath, in red leather folio, gilt title and border, 15 ¾ x 12 ½ in. Estimate £ 1,000-1,500; US\$1,500-2,200. Realized price: US\$5,414.

- 5) Christie's South Kensington, May 11, 2001, Sale number: PHT-9087
Lot 181
Francis Frith (1822-1898) Photo-Pictures from the Lands of the Bible Portfolio containing 22 albumen prints. Circa 1864. Each approximately 6 1/8 x 8 1/8 in. (15.5 x 20.6 cm.) or the reverse. Several titled and numbered in the negatives, each with printed title, number and biblical quotation on the mount, dark red leather. Portfolio size 15 1/2 x 12 1/4 in. (39.4 x 31.1 cm.) Images include landscapes in Petra, ruins in Athens, mosques in Cairo, and mountain landscapes in Palestine.
Estimate £1,200-1,600 / US\$1,800. Realized Price: Not sold

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The Vision Gallery. <http://www.visiongallery.com/>

The Collector's Guide: <http://www.collectorsguide.com/fa/fa019.shtml>