At the turn of the twentieth century viewing 3-D images of scenes from around the world was as popular a pastime as surfing the Internet is today. Millions of stereoview cards were produced and sold in boxed sets designed to resemble library volumes. People were encouraged to engage in ‘mind travel’ whilst observing stereoscopic scenes through a specially designed viewer, or stereoscope, such as the model shown below.

Imitating the way our eyes work together to perceive the world in three dimensions, stereoscopic image-pairs depict the same view at slightly different angles. When the images are converged through 3-D glasses or a stereoscope, the result is a three-dimensional image which exists solely through perception.

References:
This 3-D image of the Jaina Vimala Vasahī, or Ādinātha temple, (1032 CE) at Dilvāḍā on Mount Ābū, is an anaglyphic rendering of the 1902 stereoview card by James Ricalton (1844-1929), which is shown on the preceding page. Enamoured with the marble temples at Mount Ābū, he photographed a series of them in stereoscopic relief. Ricalton's photographs were works of art in their own right, and not purely documentary. At the age of forty-seven, after having been a primary school teacher and headmaster for twenty years in the small American town of Maplewood, New Jersey, he embarked upon a second career as a professional photographer. In 1891 he was hired by Underwood and Underwood to travel throughout Asia to make stereoview cards for library sets. His collected works on India, *India Through the Stereoscope*, was published and produced as a boxed set by Underwood and Underwood c.1907.