

Contents

<i>List of Figures</i>	vii
<i>Notes on Contributors</i>	xvii
<i>Acknowledgements</i>	xix

Introduction	1
<i>Elizabeth Edwards and Christopher Morton</i>	

PART I HISTORICIZING VISUAL ANTHROPOLOGY

1	‘Distempered Daubs’ and Encyclopaedic World Maps: The Ethnographic Significance of Panoramas and Mappaemundi	27
	<i>Alison Griffiths</i>	
2	Anthropology and the Cinematic Imagination	55
	<i>David MacDougall</i>	

PART II INSTITUTIONAL STRUCTURES

3	Salvaging Our Past: Photography and Survival	67
	<i>Elizabeth Edwards</i>	
4	Frozen Poses: Hamat’sa Dioramas, Recursive Representation, and the Making of a Kwakwaka’wakw Icon	89
	<i>Aaron Glass</i>	

PART III FIELDWORK

5	The Initiation of Kamanga: Visuality and Textuality in Evans-Pritchard’s Zande Ethnography	119
	<i>Christopher Morton</i>	
6	‘For Scientific Purposes a Stand Camera is Essential’: Salvaging Photographic Histories in Papua	143
	<i>Joshua A. Bell</i>	

7	Visual Methods in Early Japanese Anthropology: Torii Ryuzo in Taiwan <i>Ka F. Wong</i>	171
8	Theodor Koch-Grünberg and Visual Anthropology in Early Twentieth-Century German Anthropology <i>Paul Hempel</i>	193
PART IV INDIGENOUS HISTORIES		
9	Faletau's Photocopy, or the Mutability of Visual History in Roviana <i>Christopher Wright</i>	223
10	John Layard long Malakula 1914–1915: The Potency of Field Photography <i>Anita Herle</i>	241
11	'Just by Bringing These Photographs...': On the Other Meanings of Anthropological Images <i>Laura Peers and Alison K. Brown</i>	265
	<i>Selected Reading</i>	281
	<i>Index</i>	287