CONTENTS

List of Plates viii
List of Figures ix
Notes on Contributors xii
Preface xv

PART ONE INTRODUCTION 1

1 Between art and information: Towards a collecting history of photographs
   Elizabeth Edwards and Christopher Morton

PART TWO BECOMING COLLECTIONS 25

2 Multiple collections and fluid meanings: Alfred Maudslay’s archaeological photographs at the British Museum Duncan Shields

3 Self assembled: Isabella Stewart Gardner’s photographic albums and the development of her museum, 1902–24
   Casey Riley

4 ‘An invitation to visit Windermere’: Moments of departure and return in the biography of the Bryan Heseltine collection
   Darren Newbury

5 From Private to public: The David MacGregor maritime photographic collection
   Eleni Papavasileiou
PART THREE  SCIENTIFIC DOCUMENTS  99

6 Collecting portraits, exhibiting race: Augustus Pitt-Rivers’s cartes de visite at the South Kensington Museum  101
  Christopher Morton

7 Collecting photographs, constructing disciplines: The rationality and rhetoric of photography at the Museum of Economic Botany  119
  Caroline Cornish

8 Photographs as scientific and social objects in the correspondence of Charles Darwin  139
  Geoffrey Belknap and Sophie Defrance

PART FOUR  SHAPED IN HISTORY  157

9 Revolutionary photographs: The Museo de La Revolución, Havana, Cuba  159
  Kristine Juncker

10 Photography in Jersey under German occupation: The 1940 ‘Order concerning open-air photography’ and photography at the Société Jersiaise Museum  177
  Gareth Syvret

11 From them to us: Changing meanings of photographs of Māori at Te Papa  195
  Athol McCredie

PART FIVE  CURATORIAL PRACTICES  213

12 Unwrapping the layers: Translating photograph albums into an exhibition context  215
  Ulrike Bessel
13  To collect and preserve negatives: The Eli Lotar collection at the Centre Georges Pompidou  231
              Damarice Amao
14  Looking for Bolton in the Worktown Archive  247
              Caroline Edge

Index  265