(at 280 persons, itself an achievement), a bibliography, and two examples of latter twentieth century, linear scientific thinking: a twenty-page tabular summarization of the objects in the Lewis collection by location and, more fascinatingly, by “type,” and a fifty-five-page coded listing of Lewis’s photographs.

Welsch’s two-volume set on the Lewis collection is a scholarly achievement that will set the standard for any future work on past Pacific collections. (Kudos to University of Hawai’i Press, too, for its commitment to publishing so many photographs so well.) From this complex conversation of text, image, and diagram, crossing cultures, paradigms, and eras, we learn about how anthropology and museums have seen, and continue to see, material culture from the Pacific.

ERIC SILVERMAN
DePauw University


Ethnographic artifacts have long played important roles in the developing discipline of anthropology. Their component materials, crafted surfaces, supposed or documented uses within indigenous cultures, and their histories of exchange have in turn been part of the vocabulary of ethnographic study. Artifacts, individually and sometimes collectively, have been seen as proof of theories, as illustration of cultural practices, as debate-starters, as rightful compensation, and as unlawful plunder.

The editors of this important study have collected an impressive array of essays constituting an ethnography of artifact collection in the southwestern Pacific over a period of roughly seventy years. Not content just to discuss objects of wood, stone, and fiber, the essayists have ranged widely over the field, and convincingly include photographs and anthropometric measurements as kinds of artifacts. One essay ironically examines an Australian opportunist’s flaunting of western artifacts (including canned goods, other special foods, medical supplies, hardware, and tools) in a bid to impress other expatriates to offer him a permanent position. Disparate as these essays can be, they are held together by the bookends of Michael O’Hanlon’s substantial and well-designed introduction and an insightful epilogue by Nicholas Thomas, whose 1991 Entangled Objects: Exchange, Material Culture and Colonialism in the Pacific is acknowledged as one inspiration for this volume. Footnotes and bibliographic citations are copious: the bibliography for the introductory essay alone contains forty-eight items.

O’Hanlon, author of the 1993 Paradise: Portraying the New Guinea Highlands, shows how the collecting of artifacts has had changing meanings over the years, tied to issues of representation and local agency.

Helen Gardner explores the juxtaposition of science and religion in
the evangelism-inspired collecting of George Brown, a Methodist mission-
ary to Sāmoa, the Bismarck Archipel-
ago, and later the Trobriands and
d’Entrecasteaux Islands. Brown’s
zealous natural history collecting was
derounced by a Methodist publication
that stated: “the chief object of the
missionary is to spread the gospel,
but he does not forget the claims of
science” (37). As Brown’s collections
expanded into cultural artifacts—at
his death the collection contained
nearly 3,000 items (49)—Brown wrote
a series of anthropological papers and
maintained a lively correspondence
with many prominent scholars of the
day, including Edward B Tylor and
Sir William MacGregor. Some of
Brown’s artifacts helped him and
others advance then-novel theories of
cultural diffusion in the Pacific, typi-
ified by the discussion of artifactual
and linguistic differences between
Melanesians and Polynesians.

Three essays explore the effects of
the “salvage paradigm” on Melanesian
collection. Rainer Buschmann surveys
the commercialization of ethnography
in German New Guinea, chiefly in the
operations of the Berlin Museum, the
Godeffroy Company, the Neu Guinea
Compagnie, and Max Thiel of the
Hernsheim organization. Buschmann
dramatizes these abuses with the
example of the “Matty-Mystery.” Sir
William MacGregor’s official collec-
tion of artifacts from British New
Guinea is the subject of MichaelQuin-
nell’s essay. As fans of New Guinea’s
ubiquitous yellow *Rhododendron*
*macgregoriae* can attest, MacGregor
was an honored naturalist as well as
an indefatigable administrator, who
saw exploration as an “essential tool
to promote the extension of govern-
ment control” (82). The history of his
New Guinea ethnological collection
and its eventual—and complex—
repatriation to Papua New Guinea is
itself an artifact of changing museum
politics. Then, in her essay, Elizabeth
Edwards examines the “dense and
nuanced” relationships between col-
lecting photographic images and phys-
ical objects, as evidenced by a case
study of the 1898 Cambridge Torres
Strait Expedition’s comparative stud-
ies in British New Guinea by Haddon,
Ray, Seligmann, and Wilkin. Edwards
gives helpful background on the
changing styles of photography, and
shows how the two main styles—
“naturalistic, non-interventionist”
and the “more controlled, interven-
tionist scientific photography”—came
together in this expedition’s work. The
resulting tensions and ambiguities are
palpable and informative in this
provocative essay.

Notions of Pygmy mythology that
pervaded the characterization of some
indigenous peoples discovered—almost
always in the highlands—in many
colonial lands receives careful treat-
ment by Chris Ballard. His extensive
work in Irian Jaya has obviously
informed his study of the 1910–1911
British Ornithologists’ Union (BOU)
expedition to Dutch New Guinea.
Like many early scientific forays into
the Dutch New Guinea interior, most
notably the Archbold expedition of
1938–1939, the BOU expedition was
not prepared or equipped for an
encounter with a sizable human popu-
lation: “There is no indication, how-
ever, that the study of local commu-
nities or the collection of artefacts was
intended as anything more than an
incidental bonus to the main collec-
tion of zoological specimens. At least
three of the members (Wollaston, Rawling, and Grant) carried cameras, and Marshall was equipped with a ‘cinematograph camera,’ but none of them had any training in the fledgling discipline of anthropology” (137).

On 3 March 1910, and later, from 8–10 November (140–141), on the southern slopes of the Carstenz range, the expedition encountered people they called Tapiro. On the latter occasion, the expedition members “set about documenting the Tapiro, measuring and taking photographs of their bodies, and trading for those artefacts that the Tapiro were willing to relinquish” (140). Significant to the extension of the Pygmy complex in anthropology, of course, was the subsequent anthropological literature and discussion, much of it by A C Haddon. The resulting suppositions about the diminutive nature of interior New Guinea people would influence the thinking of anthropologists, colonial administrators, and missionaries for many years to come.

Robert L Welsch’s essay analyzes three interrelated artifact collections made on New Guinea’s north coast in August 1908, which were eventually acquired by Chicago’s Field Museum. In discussing this material and its collection by George A Dorsey, Captain H Voogdt, and J F G Umlauff, Welsch employs a perspective that “most collections reflect simultaneously the subtle interplay between the indigenous and collector agendas” (156). He also draws profitably on his considerable experience with the A B Lewis collection, helping weave a story of collecting styles, interactions between collectors, and the sometimes problematic tracing of provenance.

Michael Young offers a sketch of Bronislaw Malinowski’s contradictory life as simultaneous collector and critic of “antiquarian relics,” documenting some of his correspondence with museums and their curators. Another anthropologist of the era, Felix Speiser, led a change of focus from the biological studies then in vogue, to a study of art styles. This shift, and the attendant struggles within the field, are discussed in Christian Kaufmann’s chapter. This discussion echoes to some extent the Pygmy questions raised in an earlier chapter, and also concerns the salvage paradigm. Chris Gosden’s essay on John Alexander Todd examines materialism as it appears among westerners, Todd in particular, and his use of his own culture’s artifacts to gain prestige and power. This well-documented discussion includes shipping lists of canned food and other supplies that Todd imported to New Britain. Finally, Chantal Knowles’s chapter on Beatrice Blackwood examines her narrowing methodological focus and her use of artifacts as gifts to gain respect and consolidate her prestige in several contexts.

This book can be a thought-provoking resource for anthropological researchers in the Pacific, for museum curators, and for serious readers of anthropology who are curious about the complex history of artifacts’ changing roles in the social sciences. The issues and concepts ably discussed in Hunting the Gatherers are relevant far beyond Melanesia.

LARRY LAKE
Messiah College

* * *