

Contents

<i>List of figures</i>	vii
<i>Notes on contributors</i>	ix
<i>Acknowledgements</i>	xi
1 Introduction <i>Tim Barringer and Tom Flynn</i>	1
Part 1 Institution, object, imperialism	
2 The South Kensington Museum and the colonial project <i>Tim Barringer</i>	11
3 Chinese material culture and British perceptions of China in the mid-nineteenth century <i>Catherine Pagani</i>	28
4 China in Britain: The imperial collections <i>Craig Clunas</i>	41
5 Colonial architecture, international exhibitions and official patronage of the Indian artisan: The case of a gateway from Gwalior in the Victoria and Albert Museum <i>Deborah Swallow</i>	52
6 Stylistic hybridity and colonial art and design education: A wooden carved screen by Ram Singh <i>Naazish Ata-Ullah</i>	68
7 Race, authenticity and colonialism: A 'mustice' silversmith in Philadelphia and St Croix, 1783–1850 <i>Rachel E. C. Layton</i>	82
8 Domesticating Uzbeks: Central Asians in Soviet decorative art of the twenties and thirties <i>Karen Kettering</i>	95

9	Keys to the magic kingdom: The new transcultural collections of Bradford Art Galleries and Museums <i>Nima Poovaya-Smith</i>	111
Part 2 Ethnography and colonial objects		
10	Perspectives on Hinemihi: a Maori meeting house <i>Eilean Hooper-Greenhill</i>	129
11	Maori vision and the imperialist gaze <i>Ngapine Allen</i>	144
12	Gathering souls and objects: Missionary collections <i>Jeanne Cannizzo</i>	153
13	Photography at the heart of darkness: Herbert Lang's Congo photographs (1909–15) <i>Nicholas Mirzoeff</i>	167
14	Taming the tusk: The revival of chryselephantine sculpture in Belgium during the 1890s <i>Tom Flynn</i>	188
	<i>Bibliography</i>	205
	<i>Index</i>	217