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# An Access Guide To Nickolas Muray's The Great Tribes Of Africa Collection At George Eastman House

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**FINDING AFRICA**  
**AN ACCESS GUIDE TO NICKOLAS MURAY'S THE GREAT TRIBES OF**  
**AFRICA COLLECTION AT GEORGE EASTMAN HOUSE**

by

Charmaine Bynoe

BFA, Concordia University, 2010

A thesis presented to Ryerson University

in partial fulfillment of the

requirements for the degree of

Master of Arts

in the Program of

Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2012

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**FINDING AFRICA**  
**AN ACCESS GUIDE TO NICKOLAS MURAY'S THE GREAT TRIBES OF**  
**AFRICA COLLECTION AT GEORGE EASTMAN HOUSE**

Master of Arts 2012  
Charmaine Bynoe  
Photographic Preservation and Collections Management  
Ryerson University

**ABSTRACT**

Photographer Nickolas Muray's The Great Tribes of Africa collection consists of approximately seven thousand photographs, negatives and other photographic materials held in the archives of George Eastman House (GEH), International Museum of Photography & Film, Rochester, NY. The collection was created by Muray in 1957 as part of a larger project titled Peoples of The World (1955-60), which is also housed at GEH. Best known for his work as a celebrity portraitist and secondly as a commercial photographer employed by the best-known magazines of the time, Muray's ethnographic project, which he developed in his later years, was left unpublished and did not receive as much attention as his earlier works. This applied thesis project involved the creation of a finding aid for this significant but under-researched collection. It also includes an essay outlining the methodology and rationale for this work completed at GEH over an eleven-month period in 2011-12.

## **ACKNOWLEDGMENTS**

Foremost, I would like to express my sincere gratitude to my advisor and first reader Alison Nordström, for her continuous support throughout the last year of my graduate experience. Her patience, motivation, enthusiasm, and immense knowledge helped guide me throughout my time of research and writing of this thesis. I could not have imagined having a better advisor and mentor for my Masters study.

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## **DEDICATION**

*To my mother -- the source of my inspiration*

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This thesis is in two parts. First is a 40 page finding aid. It is followed by a 13 page analytical essay that includes a discussion of current literature in the field of archiving. This essay establishes the academic foundations of the finding aid arrangement I have developed. It will also identify and explicate the decisions I have made for creating the arrangement as I have. This project was undertaken at George Eastman House working under the supervision and guidance of the staff in the Department of Photographs, including: Alison Nordström, Senior Curator of Photographs, Joe Strube, Archivist, Jessica Johnston, Assistant Curator of Photographs, Jamie Allen, Assistant Curator of Photographs and Barbara Galasso, GEH Photographer, over an eleven-month period in 2011-12.

## **THE FINDING AID**

### **INTRODUCTION**

This is the finding aid for the materials belonging to *The Great Tribes of Africa Collection, created by photographer Nickolas Muray (1892-1965)*. This collection was acquired by George Eastman House, International Museum of Photography & Film, (GEH) in Rochester, NY as a gift from Nickolas Muray's wife, Peggy Muray in 1970.

According to the acquisitions records held at GEH, the full process of acquiring the materials began in September of 1965. Nickolas Muray wrote to Beaumont Newhall, then the Director at GEH, indicating that Muray was revising his will and wanted GEH to house his entire collection of prints and negatives. Muray died later that year, leaving all of the arrangements to Peggy. Four years later, the negotiations continued between Peggy and Newhall, as Peggy was trying to keep Muray's extensive archive in one place. On December 31, 1970, Beaumont Newhall wrote to Mrs. Muray acknowledging the receipt of the entire Muray Collection as a



gift. The cataloguing process was begun for nearly 32,000 photographic objects. This finding aid documents *The Great Tribes Of Africa Collection* while acknowledging the collection's provenance as part of the larger series; *Peoples Of The World*, which may provide integral contextualized particulars that can further assist future researchers and scholarship. The finding aid is comprised of eight components:

**1. BIOGRAPHY:** There has been very little research on an academic level about the life and work of Nickolas Muray. Therefore, this section provides a descriptive survey of Muray's career while highlighting some personal moments. A chronology of Muray's life follows the biography.

**2. PROVENANCE:** This component includes historical details of the original purpose and function of these photographs.

**3. SCOPE AND CONTENT:** This component provides information on the extent of the collection with details on the annotations accompanying some of the work prints, as well as the locations of Muray's studios where the prints were created and once housed.

**4. FINDING AID ARRANGEMENT:** This is the series level arrangement and descriptive list of the collection including the location where the materials can be found in the GEH archives.

**5. CATALOGUE REPORTS:** These are samples of catalogued items created in The Museum System (TMS) database. The records consist of 5 examples of prints and 5 examples of Kodachrome slides.

**6. IMAGES:** Ten prints have been digitized to represent the collection visually in this finding aid. Both the recto and verso of the prints carry valuable contextual

information and therefore, both sides are shown.

**7. NOTES ON MURAY'S DIARIES:** This component is an overview of the diaries attributed to Peggy Muray, who accompanied Nickolas on his trip and was integral to the production of this collection.

**8. CONTINUED RESEARCH:** Sources that may assist researchers for further analysis of the subjects and themes depicted in this collection.

## **NICKOLAS MURAY: BIOGRAPHY**

Miklos Mandl, who would later be known as Nickolas Muray was born on February 15 1892, in the Hungarian town of Zseged but his family soon moved to Budapest in search of a better life. While living in Budapest he began to show an appreciation for the fine arts and studied engraving along with lithography and photography. By the time he moved to New York City in 1913, he was equipped with the International Engravers Certificate along with knowledge and experience in color separation.

### **1910's and 20's**

Muray began to work as a color technician for Condé Nast Publications in 1916 and around the same time, he joined the New York Camera Club and exhibited his work alongside Paul Strand's. But it is not until 1920, four years after his first work with Vanity Fair and a stint in Chicago, that he began to receive wide spread recognition as a photographer. Influenced by Edward Steichen, Muray opened his own studio in Greenwich Village where he photographed celebrities, while developing his own style of portraiture that focused on cultural exploration found in transnational modernism<sup>1</sup>. He also took a serious interest in the world of fencing in where he went on to win several championships. After a portrait of the actress Florence Reed was circulated in *Harper's Bazaar*, Muray's celebrity portraits propelled his career and connection with the international artistic community and he went to portray the Village as a fascinating collective of diverse and creative artists. Muray gained popularity amongst the Harlem Renaissance crowd and hosted parties in his small studio that reflected his enthusiasm for this milieu. Muray was determined to work among artists who shared his philosophy of life, which was to embody self-expression.<sup>2</sup>

1930's and 40's

As documented in Salomon Grimberg's *I Will Never Forget You... Frida Kahlo to Nickolas Muray* (2004) and Kurt Heinzelman's *The Covarrubias Circle* (2004), Muray's travels to Mexico, friendships with Miguel Covarrubias and other Mexican artists and his closeness to Kahlo expressed in his portraits of her, revived his artistic affinities to the modernist approach of the time. Muray collected the works of his Mexican contemporaries and his circle of friends supported and influenced one another. This is evidenced through letters, illustrations and photographs of Muray, which can be found in his own personal collection.

He began to work in the commercial field and perfected the labor-intensive three-color carbro process. He was included in Beaumont Newhall's seminal 1937 exhibition *Photography 1839-1937* at the Museum of Modern Art, validating Muray's influence and contributions to the technical progress of photography despite some criticism against commercial photography being exhibited as art. Muray's work continued to be shown in group and individual exhibitions, but by the time Frida Kahlo died in 1954, Muray's bohemian lifestyle had come to a halt and the exuberance of the past decades had waned.

1950's and 60's

In 1956, Nickolas Muray embarked on one of his last photographic projects, one that would take him around the world in eight months. Commissioned by the Wenner-Gren Foundation for Anthropological Research, Nickolas and his wife Peggy documented people and their culture. This project became the culmination of Muray's career and it is a credit to his study of photography and the understanding of human nature. As part of the commissioned project, *Peoples Of The World*, Muray

left the United States for Africa, where he photographed people, their lives and their landscapes. Muray's talent in constructing celebrity portraiture and portraying the arts is reflected in his photographs of women in this collection, specifically his portraits of Swazi girls bathing and the Zulu family portraits.

On November 2 1965, Muray died, leaving the images of Africa unfinished, un-edited and unpublished. Since his death, there have been a few biographies on Muray's life and career with little mention of his time in Africa. The last exhibition that included Muray's work was *Africas: Photographs From the Eastman House Collection* in 2008 held at the George Eastman House International Museum of Photography and Film.

### **NICKOLAS MURAY : CHRONOLOGY**

- 1892** Nickolas Muray is born in Zseged Hungary.
- 1904-1908** Studies photography, photoengraving and lithography at the Budapest Graphic Arts School.
- 1909-1913** Moves to Berlin and studies photochemistry, color photoengraving and color filter making at the National Technical School. He takes his first photographs in France and England.
- 1913-1916** Moves to New York City and works in color separation.
- 1916-1921** He marries first wife, Illona Fulop. Hired by Condé Nast Publications to work on color separation negatives for *Vanity Fair*. Befriends Edward Steichen.
- 1918 -1920** Becomes an American citizen and begins fencing.
- 1920-1929** Opens a studio in Greenwich Village and begins taking photographic portraits of celebrities. He produces over 10,000 portraits; many are featured in *Vanity Fair*.
- 1921** He marries his second wife, Leja Gorska. His work with *Vanity Fair* popularizes his portraits of dancers.
- 1922** Group exhibition, the *London Royal Philharmonic Society Show* in London.
- 1923** Befriends Miguel Covarrubias.
- 1926-1927** He photographs President Calvin Coolidge for *Vanity Fair* and travels to Europe to photograph prominent actors, artists and writers. Becomes official photographer for the Theatre Guild.
- 1929** He marries his third wife, Monica O'Shea and photographs high profile celebrities like Joan Crawford, Mary Pickford and Greta Garbo for *Vanity Fair*.
- 1930** Due to the market crash of 1929, he begins commercial work for *Ladies Home Journal*.

- 1931** Produces the first color advertisement in a magazine using the three-color carbro process.  
Befriends Frida Kahlo.
- 1935** Begins contract with *McCall's* magazine.
- 1938** Individual exhibition: *Color Prints by Nickolas Muray* at the Royal Photographic Society in London. Begins contract with *Time* magazine.
- 1940-1943** He becomes the Director of Courses in Color Photography at New York University.
- 1942** He marries his fourth wife, Margaret Schwab.
- 1943** Group exhibition: The Color Group of the Royal Photographic Society in London.
- 1945-1946** Continues to take portraits of Hollywood celebrities.
- 1955** Wenner-Gren Foundation for Anthropological Research grants Muray's *Project of World-Wide Archaeological and Ethnographical Photographic Recording*.
- 1956-1957** He photographs Africa and other countries including Samoa, Japan and Ceylon.
- 1960-1963** *Peoples of The World* exhibited at the Chicago Natural History Museum, Penn Museum and the Robert H. Lowie Museum of Anthropology.
- 1962** Closes his studio.
- 1964** Individual exhibition: *New York Coliseum's International Photography Fair* in New York.
- 1965** Individual exhibitions: *Vanities Fair* at The Coffee House Club in New York and *The Twenties Revisited* at the Gallery of Modern Art in New York.  
Production of *The Great Tribes Of Africa* book is dropped.  
Nickolas Muray dies.
- 1967** *The Revealing Eye: Personalities of the 1920's* is published.
- 1974** *Nickolas Muray*, a retrospective of his work is exhibited at George Eastman House, International Museum of Photography and Film.

- 1978** Individual exhibition at Prakas Gallery in New York. Washington's National Portrait gallery acquires many of Muray's portraits.
- 1979** Group exhibitions: *Fleeting Gestures: Dance Photographs* at the International Center for Photography in New York and *Amerika Fotografie 1920-1940* in Zurich.
- 1997** Group Exhibition: *The American Century, Photographs and Visions Part 1 : 1900-1935* in New York and Chicago.
- 2004** Salomon Grimberg's *I will Never Forget You: Frida Kahlo to Nickolas Muray* is published. Kurt Heinzelman's *The Covarrubias Circle: Nickolas Muray's Collection of Twentieth Century Mexican Art* is published.
- 2008** Group exhibition: *Africas: Photographs from the Eastman House Collection*.



## **PROVENANCE**

By the mid 1950's, Muray's ambitions towards his photographic career shifted from collaborative, magazine-driven commissions to his own self-directed projects which involved exploring the human condition through the documentation on non-Western cultures. He took photographs for the American art collector Robert Bliss. The photographs were featured in Bliss's 1957 book, *Pre-Columbian Art*. In 1955, Muray wanted to fulfill his goal of making a difference in civilization<sup>3</sup> and so he proposed a project to Dr. Paul Fejos, the director of The Wenner-Gren Foundation for Anthropological Research Inc. The wealthy Swedish industrialist and owner of the Electrolux Corporation, Axel Wenner-Gren, began the Foundation in 1941. The original purpose of the Foundation was to provide opportunities for scholarly research in the field of anthropology and to further that research with advanced scientific study. This mandate remains the same today and it is well known internationally. Muray's celebrity-status and successful commercial career helped him to secure an initial grant of 10,000 dollars to embark on a six-month project of "world-wide archeological and ethnographical photographic recording".<sup>4</sup> He received another 2,500 dollars soon after his trip began. The project documented the cultural interrelationships of Fiji, Samoa, Japan, Ceylon and various countries in Africa between November 1956 and April 1957, and resulted in over one thousand mounted photographs.<sup>5</sup> The photographs can be found in the *Peoples Of The World* collection held at George Eastman House.

Muray was granted the award on account of his reputation, style and proficient photographic technique. The Foundation perceived Muray's expertise as a platform for scientific advancement and the project was made possible so that Muray's photographs would be accessible to all scholars.<sup>6</sup> Selected photographs were

displayed as "Peoples of the World" in 1960 at the Penn Museum in Philadelphia and The Chicago Natural History Museum. In 1961 his photographs were displayed by The Eastman Kodak Company in New York City. In 1962 at The Robert H. Lowie Museum of Anthropology and The Diablo Valley College Center both located in California.

Because this thesis concentrates on the Great Tribes of Africa collection, it is important to identify the provenance of that body of work. With Muray and his wife as his assistant, Africa was the last location on their itinerary. The Foundation required that Muray write formal reports during his trip, but Muray's training as an artist and not an anthropologist did not meet the proper requirements of scholarly research at first. By the time Muray had made his way to Nairobi on February 26 1957, his first stop on the African continent, he had received feedback from social scientists in the field about the work created on his previous trips. These researchers as well as the Foundation encouraged Muray to refrain from constructing his images as he was so used to doing with his commercial background and rather, allow his images to present the behavior of man.<sup>7</sup> The images of African people that Muray produced were candid, a departure for Muray. They are photographic documentations of cultures that were in a time of social change, a time of political uncertainty and a time of reflection.

The entire *Peoples of The World* project garnered little recognition from either scholars and the general public, however it was the images of Africa that received positive attention, as they were a combination of the Foundation's expectations and Muray's expertise in photography and the human subject. This led to Muray's idea that a book might be realized from this project. *The Great Tribes Of Africa* became a distinctive collection on its own apart from the project as an entity.

The images had extended captions accompanied by Peggy Muray's personal and detailed account of their journey through Africa. The book project was begun under Muray's creative direction, but on November 2 1965, he suffered a fatal heart attack. Dr. Ronald Singer, the editor of the book and Muray's academic partner throughout his trip to Africa, met unfortunate circumstances that prevented his involvement with the book. Subsequently, the exhibitions were beginning to fall under heavy criticism for lacking scientific accuracy in their documentation. The book was never completed.

## **SCOPE AND CONTENT OF THE COLLECTION**

The Great Tribes of Africa collection was produced between 1955 and 1956. A book dummy was produced in 1965, but the book was never published and the project was abandoned. This collection consists not only of photographic materials, but also includes audiotapes, Muray's notebooks, diaries and essays on the project. At George Eastman House International Museum of Photography and Film, the collection is divided between The Richard and Ronay Menschel Library and the Department of Photographs. The photographs document subjects relating to people, everyday life, the environment, wildlife, rituals, ceremonies, and the various cultures in Africa starting in the East through Southern Africa and up to Central Africa. There are also personal photographs of Muray and his wife and of his colleagues who accompanied him on his trip.

The Richard and Ronay Menschel Library holds the book dummy with specifications of the book's intended layout. The publication was planned to include 260 black and white monochrome gravures, taking up 152 pages and including 25,000 words of descriptions. Peggy's unpublished diaries and essay of the trip are also held there.

In the Department of Photographs there are approximately 6,870 pieces of photographic material, including an estimated 2,570 35mm black and white negatives with the accompanying contact sheets. The print holdings consist of 490 gelatin silver 8"x10" prints, 158 gelatin silver 11"x14" prints - a small number of which are toned, 17 matted 16"x20" gelatin silver prints, 11 matted and/or mounted 20"x24" gelatin silver prints and 4 - 22"x28" matted dye transfer prints. The collection also includes 925 35mm Kodachrome transparencies and 135 35mm Kodachrome Stereo transparencies. The text of the book is part of this collection as is

a small notebook containing details of Muray's numbering system for his negatives that correspond to his work prints. The notebook also provides evidence that the negatives were copied from the Kodachrome transparencies. On the backs of most of the mounted 11" x 14" work prints are extended captions, some taken from Peggy Muray's diary entries, give at times more than one description of the image. For example on object# 1974:0237:0046 these three captions articulate the visual image of a single person. In the first caption, Peggy uses a popular Western idiom "the bark is worse than the bite" to possibly get the viewer to relate to the image of a foreign individual. In the second, the caption gives a less subjective description of the individual being photographed and stating the meaning for the subject's adorned appearance. The third is a truncated version of the second editing out the interpretation of the subject's appearance. Throughout the mounted prints in the collection, captions like the ones below are found. They provide a contextual report of Peggy's experience and knowledge with the subject, however at times the report takes on a subjective approach.

*1. They say "the bark is worse than the bite." This Karamojong warrior from northern Uganda belies the saying. His beads proclaim him a ladies' man. His chain decoration saves the cost of a pipe.*

*2. (The Karamojong warriors in Northern Uganda are noted for ferocity in battle, spend hours helping each other achieve elaborate coiffures, with the aid of clay, cow dung, and often decorations of feathers or carved bone.) They vie with each other also in facial ornaments sported in ears, nostrils, or chins. Originality of design is prized above intrinsic value. Bead necklaces indicate wealth and popularity for both sexes.*

*3. The Karamojong warriors in northern Uganda are noted for ferocity in battle, and spend hours helping each other achieve elaborate coiffures.*

The backs of these work prints also include up to five inked stamps indicating Muray's studios:

1. *Photo by Muray*  
*18 E 48th St. N.Y.*
2. *Nickolas Muray*  
*230 East 50th Street New York 22, N.Y*
3. *Mrs. Nickolas Muray*  
*2401 River Rd. PT. Pleasant, New Jersey*
4. *Photograph by Muray*  
*18 E. 48th St. N.Y 17 Murray Hill 8-3030*
5. *Mrs. Nickolas Muray*  
*333 East 49 St. 6R New York 17, N.Y*

The stamps of each studio are evidence of archival material that provides the collection's physical history. The stamps may indicate where the photographs were developed or stored.

A re-organization of the collection reveals that there are eight series, each indicating a country that Muray documented, starting with the first country visited and ending with the last. Within each series are the names of the cities and tribes depicted, in some series no discernible tribes are photographed but rather individual subjects. Series 1 is Kenya with the Kikuyu and Masai tribe. Series 2 is Uganda and the Karamojong. Series 3 is Northern Rhodesia, which is presently known as Zambia, with the Makishi. Series 4 is Southern Rhodesia, presently known as Zimbabwe. Series 5 is Swaziland with the Swazis. Series 6 is South Africa with Zulu, N'debele, Pondo, Xhosa and Fingo tribes. Series 7 is the Belgian Congo, presently known as the Democratic Republic of the Congo. Finally Series 8 is the French Congo, now Republic of the Congo.

This inventory list provides immediate and easy access to the archive while respecting its original order. All prints, negatives and stereo slides are currently stored in boxes and the slides are stored in a metal cabinet. While the physical storage of *The Great Tribes of Africa* collection is consistent, there may be other photographic material belonging to *The People of The World* series present within that storage.

**FINDING AID ARRANGEMENT**  
**NICKOLAS MURAY**  
**THE GREAT TRIBES OF AFRICA ca. 1957**  
**SERIES I. KENYA**

|  |   |
|--|---|
| <b>Cities</b>                            | Nairobi   |
| <b>Tribes</b>                            | Kikuyu<br>Masai   |
| <b>Format</b>                            | 8" x 10" unmounted<br>11" x 14" mounted<br>16" x 20" matted<br>20" x 24" matted/mounted<br>22" x 28" color matted<br>35mm color transparency slide<br>35mm b+w negatives<br>35mm contact prints |
| <b>Medium</b>                            | Gelatin silver<br>Dye transfer<br>Kodachrome slide<br>Black and white negatives<br>Contact prints   |
| <b>Location</b><br><b>8" x 10"</b>       | <b>Box 1</b> 1974:0237:0494-0583<br><b>Box 3</b> 1974:0237:0800-0919  |
| <b>11" x 14"</b>                         | <b>Box 1</b> 1974:0237:0001-0047<br><b>Box 2</b> 1974:0237:0048-0231<br><b>Box 3</b> 1974:0237:0232-1057  |
| <b>16" x 20"</b>                         | <b>Box 1</b>  |
| <b>20" x 24"</b>                         | <b>Solander case</b>  |
| <b>22" x 28"</b>                         | <b>Box 1</b> 1974:0238:0006   |
| <b>Kodachrome Transparencies</b>         | <b>Drawer 2 - Column 3</b><br><b>Drawer 4 - Column 3</b><br><b>Drawer 5 - Column 3</b>  |
| <b>Kodachrome Stereo Transparencies</b>  | N/A   |
| <b>35mm b+w negatives/contact prints</b> | <b>Box -Travel</b><br>1974:0240:0421-0450   |



**FINDING AID ARRANGEMENT**  
**NICKOLAS MURAY**  
**THE GREAT TRIBES OF AFRICA ca. 1957**  
**SERIES 2. UGANDA**

|  |   |
|--|---|
| <b>Cities</b>                            | Moroto<br>Kampala   |
| <b>Tribes</b>                            | Karamajong  |
| <b>Format</b>                            | 8" x 10" unmounted<br>11" x 14" mounted<br>16" x 20" matted<br>20" x 24" matted/mounted<br>22" x 28" color matted<br>35mm color transparency slides<br>35mm color transparency stereo slides<br>35mm b+w negatives<br>35mm contact prints |
| <b>Medium</b>                            | Gelatin silver<br>Dye transfer<br>Kodachrome Transparencies<br>Kodachrome Stereo Transparencies<br>Black and white negatives<br>Contact prints  |
| <b>Location</b><br><b>8" x 10"</b>       | <b>Box 1</b> 1974:0237:0494-0583<br><b>Box 3</b> 1974:0237:0800-0919  |
| <b>11" x 14"</b>                         | <b>Box 1</b> 1974:0237:0001-0047<br><b>Box 2</b> 1974:0237:0048-0231<br><b>Box 3</b> 1974:0237:0232-1057  |
| <b>16" x 20"</b>                         | <b>Box 1</b>  |
| <b>20" x 24"</b>                         | <b>Solander case</b>  |
| <b>22" x 28"</b>                         | <b>Box 1</b> 1974:0238:0014   |
| <b>Kodachrome Transparencies</b>         | <b>Drawer 2 - Column 3</b><br><b>Drawer 3 - Column 3</b><br><b>Drawer 4 - Column 3</b><br><b>Drawer 5 - Column 3</b>  |
| <b>Kodachrome Stereo Transparencies</b>  | <b>Box Uganda 450-454</b><br>1974:0239:0155-0159  |
| <b>35mm b+w negatives/contact prints</b> | <b>Box -Travel</b><br>1974:0240:0451-0511   |

**FINDING AID ARRANGEMENT**  
**NICKOLAS MURAY**  
**THE GREAT TRIBES OF AFRICA ca. 1957**  
**SERIES 3. NORTHERN RHODESIA (Zambia since 1964)**

|  |   |
|--|---|
| <b>Cities</b>                            | Livingstone<br>Victoria Falls   |
| <b>Tribes</b>                            | Makishi   |
| <b>Format</b>                            | 8" x 10" unmounted<br>11" x 14" mounted<br>16" x 20" matted<br>35mm color transparency slide<br>35mm b+w negatives<br>35mm contact prints |
| <b>Medium</b>                            | Gelatin silver<br>Kodachrome slide<br>Black and white negatives<br>Contact prints   |
| <b>Location</b><br><b>8" x 10"</b>       | <b>Box 1</b> 1974:0237:0494-0583<br><b>Box 2</b> 1974:0237:0600-0774<br><b>Box 3</b> 1974:0237:0800-0919                                  |
| <b>11" x 14"</b>                         | <b>Box 1</b> 1974:0237:0001-0047<br><b>Box 2</b> 1974:0237:0048-0231<br><b>Box 3</b> 1974:0237:0232-1057                                  |
| <b>16" x 20"</b>                         | <b>Box 2</b>  |
| <b>20" x 24"</b>                         | N/A   |
| <b>22" x 28"</b>                         | N/A   |
| <b>Kodachrome slides</b>                 | <b>Drawer 1 - Column 1</b><br><b>Drawer 4 - Column 3</b><br><b>Drawer 5 - Column 3</b>  |
| <b>Kodachrome Stereo Transparencies</b>  | N/A   |
| <b>35mm b+w negatives/contact prints</b> | <b>Box -Travel</b><br>1974:0240:0512-0576   |

**FINDING AID ARRANGEMENT**  
**NICKOLAS MURAY**  
**THE GREAT TRIBES OF AFRICA ca. 1957**  
**SERIES 4. SOUTHERN RHODESIA (Zimbabwe since 1980)**

|  |  |
|--|--|
| <b>Cities</b>                            | Bulawayo   |
| <b>Tribes</b>                            | N/A  |
| <b>Format</b>                            | 8" x 10" unmounted<br>11" x 14" mounted<br>16" x 20" matted<br>35mm color transparency slide<br>35mm b+w negatives<br>35mm contact prints          |
| <b>Medium</b>                            | Gelatin silver<br>Kodachrome slides<br>Kodachrome stereo slides<br>Black and white negatives<br>Contact prints                                     |
| <b>Location</b><br><b>8" x 10"</b>       | <b>Box 1</b> 1974:0237:0494-0583<br><b>Box 2</b> 1974:0237:0600-0774   |
| <b>11" x 14"</b>                         | <b>Box 1</b> 1974:0237:0001-0047<br><b>Box 2</b> 1974:0237:0048-0231<br><b>Box 3</b> 1974:0237:0232-1057   |
| <b>16" x 20"</b>                         | <b>Box 1</b>   |
| <b>20" x 24"</b>                         | N/A  |
| <b>22" x 28"</b>                         | N/A  |
| <b>Kodachrome slides</b>                 | <b>Drawer 1 - Column 1</b><br><b>Drawer 1 - Column 2</b><br><b>Drawer 2 - Column 2</b><br><b>Drawer 4 - Column 3</b><br><b>Drawer 5 - Column 3</b> |
| <b>Kodachrome Stereo Transparencies</b>  | <b>Box Bulawayo 466-469</b><br>1974:0239:0385-400  |
| <b>35mm b+w negatives/contact prints</b> | <b>Box -Travel</b><br>1974:0240:0577-0657  |

**FINDING AID ARRANGEMENT  
NICKOLAS MURAY  
THE GREAT TRIBES OF AFRICA ca. 1957  
SERIES 5. SWAZILAND**

|   |   |
|---|---|
| <b>Cities</b>                                   | Bremersdorp (Manzini since 1960)  |
| <b>Tribes</b>                                   | Swazi   |
| <b>Format</b>                                   | 8" x 10" unmounted<br>11" x 14" mounted<br>22" x 28" matted<br>35mm color transparency slides<br>35mm color transparency stereo slides<br>35mm black and white negatives<br>35mm contact prints |
| <b>Medium</b>                                   | Gelatin silver<br>Dye transfer<br>Kodachrome slides<br>Kodachrome stereo slides<br>Black and white negatives<br>Contact prints  |
| <b>Location</b><br><b>8" x 10"</b>              | <b>Box 2</b> 1974:0237:0600-0774<br><b>Box 3</b> 1974:0237:0800-0919<br><b>Box 4</b> 1974:0237:0920-1218  |
| <b>11" x 14"</b>                                | <b>Box 2</b> 1974:0237:0048-0231<br><b>Box 4</b> 1974:0237:1058-1108  |
| <b>16" x 20"</b>                                | N/A   |
| <b>20" x 24"</b>                                | N/A   |
| <b>22" x 28"</b>                                | <b>Box 1</b> 1974:0238:0011   |
| <b>Kodachrome<br/>Transparencies</b>            | <b>Drawer 2 - Column 2</b><br><b>Drawer 5 - Column 2</b><br><b>Drawer 5 - Column 3</b>  |
| <b>Kodachrome<br/>Stereo<br/>Transparencies</b> | <b>Box Swazi 474-492</b><br>1974:0239:0408-0430   |
| <b>35mm b+w negatives/contact<br/>prints</b>    | <b>Box -Travel</b><br>1974:0240:0684-0704   |

**FINDING AID ARRANGEMENT**  
**NICKOLAS MURAY**  
**THE GREAT TRIBES OF AFRICA ca. 1957**  
**SERIES 6. SOUTH AFRICA**

|               |   |
|---------------|---|
| <b>Cities</b> | 1.Johannesburg<br>2.Pretoria<br>3.Mapoch<br>4.Pietermaritzburg<br>5.Durban<br>6. Valley of a 1000 Hills<br>7.Umtata (Mthatha since 1994)<br>8.King William's Town<br>9.Grahamstown<br>10.Port Elizabeth<br>11.Capetown                          |
| <b>Tribes</b> | 1. Zulu<br>2. N'debele<br>3. N'debele<br>4. Zulu<br>5. Zulu<br>6. Zulu<br>7. Pondo<br>8. Xhosa<br>9. Fingo<br>10. N/A<br>11. N/A  |
| <b>Format</b> | 8" x 10" unmounted<br>11" x 14" mounted<br>16" x 20" matted<br>20" x 24" matted/mounted<br>22" x 28" matted<br>35mm color transparency slides<br>35mm color transparency stereo slides<br>35mm black and white negatives<br>35mm contact prints |
| <b>Medium</b> | Gelatin silver<br>Dye transfer<br>Kodachrome slides<br>Kodachrome stereo slides<br>Black and white negatives<br>Contact prints  |

|   |  |
|---|--|
| <b>Location</b><br><b>8" x 10"</b>                          | <b>Box 1</b> 1974:0237:0494-0583<br><b>Box 2</b> 1974:0237:0600-0774<br><b>Box 3</b> 1974:0237:0800-0919<br><b>Box 4</b> 1974:0237:0920-1218   |
| <b>11" x 14"</b>  | <b>Box 2</b> 1974:0237:0048-0231<br><b>Box 3</b> 1974:0237:0232-1057<br><b>Box 4</b> 1974:0237:1058-1108   |
| <b>16" x 20"</b>  | <b>Box 2</b>   |
| <b>20" x 24"</b>  | <b>Solander case</b>   |
| <b>22" x 28"</b>  | <b>Box 1</b> 1974:0238:0023 (Zulu)   |
| <b>Kodachrome</b><br><b>Transparencies</b>                  | <b>Drawer 1 - Column 1</b><br><b>Drawer 1 - Column 2</b><br><b>Drawer 2 - Column 2</b><br><b>Drawer 3 - Column 4</b><br><b>Drawer 4 - Column 3</b><br><b>Drawer 5 - Column 2</b><br><b>Drawer 5 - Column 3</b><br><b>Drawer 5 - Column 4</b> |
| <b>Kodachrome</b><br><b>Stereo</b><br><b>Transparencies</b> | <b>Box Zulu, Durban 493-545</b><br>1974:0239:0491-0515<br>1974:0239:0266-0293<br><b>Box Pondo 546-551</b><br>1974: 0239:0078-0083<br><b>Box Xosa 552-569</b><br>1974:0239:0401-0407  |
| <b>35mm b+w negatives/contact prints</b>                    | <b>Box -Travel</b><br>1974:0240:0658-0683<br>1974:0240:0684-0704<br>1974:0240:0705-0750<br>1974:0240:0751-0759<br>1974:0240:0760-0775<br>1974:0240:0776-0816<br>1974:0240:0817-0822  |

**FINDING AID ARRANGEMENT**  
**NICKOLAS MURAY**  
**THE GREAT TRIBES OF AFRICA ca. 1957**  
**SERIES 7. BELGIAN CONGO**  
**(Democratic Republic of the Congo since 1960)**

|  |   |
|--|---|
| <b>Cities</b>                            | Leopoldville (Kinshasa since 1966)  |
| <b>Tribes</b>                            | N/A   |
| <b>Format</b>                            | 11" x 14" mounted<br>35mm color transparency slides<br>35mm color transparency stereo slides<br>35mm b+w negatives<br>35mm contact prints |
| <b>Medium</b>                            | Gelatin silver<br>Kodachrome Transparencies<br>Kodachrome Stereo Transparencies<br>Black and white negatives<br>Contact prints            |
| <b>Location</b><br><b>8" x 10"</b>       | N/A   |
| <b>11" x 14"</b>                         | <b>Box 2</b> 1974:0237:0048-0231<br><b>Box 3</b> 1974:0237:0232-1057  |
| <b>16" x 20"</b>                         | N/A   |
| <b>20" x 24"</b>                         | N/A   |
| <b>22" x 28"</b>                         | N/A   |
| <b>Kodachrome Transparencies</b>         | <b>Drawer 2 - Column 2</b><br><b>Drawer 5 - Column 3</b>  |
| <b>Kodachrome Stereo Transparencies</b>  | <b>Box LeoVille 570-576</b><br>1974:0239:0401-0407  |
| <b>35mm b+w negatives/contact prints</b> | <b>Box -Travel</b><br>1974:0240:0823-0848   |

**FINDING AID ARRANGEMENT**  
**NICKOLAS MURAY**  
**THE GREAT TRIBES OF AFRICA ca. 1957**  
**SERIES 8. FRENCH CONGO (Republic of the Congo since 1960)**

|  |   |
|--|---|
| <b>Cities</b>                            | Brazzaville   |
| <b>Tribes</b>                            | N/A   |
| <b>Format</b>                            | 35mm color transparency slides<br>35mm color transparency stereo slides |
| <b>Medium</b>                            | Kodachrome Transparencies<br>Kodachrome Stereo Transparencies           |
| <b>Location</b>                          |   |
| <b>8" x 10"</b>                          | N/A   |
| <b>11" x 14"</b>                         | N/A   |
| <b>16" x 20"</b>                         | N/A   |
| <b>20" x 24"</b>                         | N/A   |
| <b>22" x 28"</b>                         | N/A   |
| <b>Kodachrome Transparencies</b>         | <b>Drawer 2 - Column 2</b><br><b>Drawer 5 - Column 3</b>                |
| <b>Kodachrome Stereo Transparencies</b>  | <b>Box BrazzaVille 577-585</b><br>1974:0239:0431-0439                   |
| <b>35mm b+w negatives/contact prints</b> | N/A   |



## **CATALOGUE REPORTS**

**1974:0237:0046**

**Classification:** Photograph

**Original photographer:** Nickolas Muray

**Donor:** Peggy Muray

**Series:** The Great Tribes of Africa

**Dates:** ca. 1957 1952 1962

**Description:** Part of The Great Tribes Of Africa series for the Wenner-Gren Foundation for Anthropological Research.

Nickolas Muray was the official photographer for the project (ca.1957)

This is a portrait of a Karamojong warrior in Northern Uganda.

**Medium:** gelatin silver print

**Dimensions:** Image: 33.6 x 25.9 cm

Mount: 35.8 x 27.9 cm

**Inscription:**

recto(typed label): The Karamojong warrior in Northern Uganda are noted for ferocity in battle, and spend hours helping each other achieve elaborate coiffures.

verso (typed label): They say "the bark is worse than the bite."

this Karamojong warrior from Northern Uganda belies the saying. His beads proclaim him a ladies' man. His chin decorations saves the cost of a pipe.

verso (typed label): ( the Karamojong warriors in Northern Uganda are noted for ferocity in battle, spend hours helping each other achieve elaborate coiffures, with the aid of clay, cow dung, and often decorations of feathers or carved bone.) They vie with each other also in facial ornaments sported in ears, nostrils, or chins. Originality of design is prized above intrinsic value. Bead necklaces indicate wealth and popularity for both sexes.

verso (stamp): Photograph by /Muray / 18 E. 48 ST., N.Y. 17/ Murray Hill 8-3030/

Mrs. Nickolas Muray / 2401 River Road / Pt. Pleasant New Jersey

verso (written): UC17/ 497/ 351/ 492/ D

**Subject:**

african Authorities\Attributes\Objects\GEH\Subject\portrait\  
headdress Authorities\Attributes\Objects\GEH\Subject\dress\  
man Authorities\Attributes\Objects\GEH\Subject\people\  
traditional Authorities\Attributes\Objects\GEH\Subject\dress\  
warrior Authorities\Attributes\Objects\GEH\Subject\portrait\  
RU12-Bynoe 2012-04-06

**1974:0237:0067**

**Classification:** Photograph

**Original photographer:** Nickolas Muray

**Donor:** Peggy Muray

**Series:** The Great Tribes of Africa

**Dates:** ca. 1957

**Description:** Part of The Great Tribes Of Africa series for the Wenner-Gren Foundation for Anthropological Research.

Nickolas Muray was the official photographer for the project (ca.1957) This is a portrait of two blind men at Salama, a training center for the blind in Kampala, Uganda. They are both playing musical instruments.

**Medium:** gelatin silver print

**Dimensions:** Image: 27.2 x 34.6 cm

Mount: 28 x 35.5 cm

**Inscription:**

recto (written in white crayon): Uganda - Kampala - Salama  
For the Blind

verso (typed label): Several hours out of Kampala, Uganda a unique project has been developed. The tireless devotion and zeal of Sir Clutha Mackenzie and his unselfish adherents have created Salama, the world's first rural training center for the blind. Formerly uninhabited acreage has been transformed into fertile fields. Simple barrack-like housing has been erected. Forty-five men, between the ages of 15 and 35, are being taught to till a bit of soil, care for it, and harvest its crop. This agricultural community found a little previous use for its sightless members, who were condemned to a lifeless charity. Now there is hope that the plot of land they traditionally inherit will bring them a livelihood. / Music offers important recreation for all who are blind. At Salama they make their own instruments -- drums, wooden xylophones, crude fiddles, squared maracas, and the flutes shown, which are made of horn-shaped plant stalks. / The incidence of blindness in Uganda is high, possibly higher than anywhere else in the world. We found later in northern Moroto, that 90% of the Karamojong tribe suffer from trachoma at some time during their lives. Here in the south the percentage is also high, if not quite as appalling. The men at Salama come from many tribes, and often their greatest handicap is linguistic, due to the radical variance of dialects.

verso (stamp): Photo by Muray / 18 E 48 ST. N.Y. /Mrs.

Nickolas Muray / 2401 River Road / Pt. Pleasant New Jersey

verso (written): 462

**Subject:**

african Authorities\Attributes\Objects\GEH\Subject\people\  
african Authorities\Attributes\Objects\GEH\Subject\portrait\  
blind Authorities\Attributes\Objects\GEH\Subject\people\  
men Authorities\Attributes\Objects\GEH\Subject\people\  
music Authorities\Attributes\Objects\GEH\Subject\genre\  
RU12-Bynoe 2012-04-06

**1974:0238:0016**

**Classification:** Photograph

**Original photographer:** Nickolas Muray

**Acquisition Source:** MURAY COLLECTION

**Title on Object:** Africa, Zulu Children

**Series:** The Great tribes of Africa

**Descriptive Title:** Adolescent girl holding baby, Africa

**Dates:** 1957

**Medium:** color print, dye imbibition (dye transfer) process

**Dimensions:** Image: 39.9 x 49.1 cm

Mount: 45.8 x 56.2 cm

**Inscription:**

verso (handwritten label): Africa/ Zulu Children/ Dye  
Transfer/ 1957

(stamp): L&W /Dye Transfer/by/ Langen & Wind/ color  
Laboratories Inc/ 420 Madison Ave. Plaza 2-0424/ Job # 3740  
[written in pen] / Date

**Subject:**

african Authorities\Attributes\Objects\GEH\Subject\portrait\  
babies Authorities\Attributes\Objects\GEH\Subject\people\  
girl Authorities\Attributes\Objects\GEH\Subject\people\  
necklace Authorities\Attributes\Objects\GEH\Subject\dress\

**1974:0238:0022**

**Classification:** Photograph

**Original photographer:** Nickolas Muray

**Acquisition Source:** MURAY COLLECTION

**Title on Object:** Africa - Fingo Man, Roadside

**Series:** The

**Description:** Part of The Great Tribes Of Africa series for the  
Wenner-Gren Foundation for Anthropological Research.

Nickolas Muray was the official photographer for the project  
(ca.1957)

**Medium:** color print, dye imbibition (dye transfer) process

**Dimensions:** Image: 40 x 50.8 cm

Mount: 45.6 x 56.2 cm

**Inscription:**

verso (stamp): Photo by Muray/ Mrs. Nickolas Muray/2401  
river Rd./P.T. Pleasant. New Jersey

(written on label in blue ink): Africa/Fingo Man- Roadside/  
Dye Transfer/ 1957

(stamp): L&W /Dye Transfer/by/ Langen & Wind/ color  
Laboratories Inc/ 420 Madison Ave. Plaza 2-0424/ Job # /  
Date

**Subject:**

african Authorities\Attributes\Objects\GEH\Subject\people\  
african Authorities\Attributes\Objects\GEH\Subject\portrait\  
headdress Authorities\Attributes\Objects\GEH\Subject\dress\  
man Authorities\Attributes\Objects\GEH\Subject\people\  
RU12-Bynoe 2012-04-06

**1974:0238:0025**

**Classification:** Photograph

**Original photographer:** Nickolas Muray

**Acquisition Source:** MURAY COLLECTION

**Title on Object:** Africa, Xosa Girls Circumcision Dance

**Series:** The Great tribes of Africa

**Dates:** 1957

**Description:** Part of The Great Tribes Of Africa series for the Wenner-Gren Foundation for Anthropological Research.

Nickolas Muray was the official photographer for the project (ca.1957)

Photograph of Xosa girls dancing for the IntoJane, a circumcision ritual.

**Medium:** color print, dye imbibition (dye transfer) process

**Dimensions:** Image: 36 x 51 cm

Mount: 45.8 x 56.2 cm

**Inscription:**

verso (handwritten label): Africa/ Xosa Girls circumcision dance/ Dye Transfer/ 1957

(stamp): L&W /Dye Transfer/by/ Langen & Wind/ color Laboratories Inc/ 420 Madison Ave. Plaza 2-0424/ Job # 3741 [written in pen] / Date

**Subject:**

african Authorities\Attributes\Objects\GEH\Subject\people\  
dance Authorities\Attributes\Objects\GEH\Subject\event\  
necklace Authorities\Attributes\Objects\GEH\Subject\dress\  
traditional Authorities\Attributes\Objects\GEH\Subject\dress\  
women Authorities\Attributes\Objects\GEH\Subject\people\  
RU12-Bynoe 2012-04-06

**1974:0241:3813**

**Classification:** Transparency

**Original photographer:** Nickolas Muray

**Donor:** MURAY COLLECTION

**Series:** The Great Tribes Of Africa

**Dates:** ca.1957

**Description:** Part of The Great Tribes Of Africa series for the Wenner-Gren Foundation for Anthropological Research.

Nickolas Muray was the official photographer for the project (ca.1957)

35mm mounted Kodachrome transparency of a lioness eating in a field in Nairobi, Kenya.

**Medium:** Kodachrome

**Dimensions:** Image: 2.4 x 3.5 cm

Mount: 5 x 5 cm

**Inscription:**

recto (written in red ink): 779- KENYA/ NAIROBI/ LIONESS

**Subject:**

animal Authorities\Attributes\Objects\GEH\Subject\  
field Authorities\Attributes\Objects\GEH\Subject\landscape\  
lions Authorities\Attributes\Objects\GEH\Subject\animal\big cats\  
RU12-Bynoe 2012-04-06

**1974:0241:3815**

**Classification:** Transparency

**Original photographer:** Nickolas Muray

**Donor:** MURAY COLLECTION

**Series:** The Great Tribes Of Africa

**Dates:** ca.1957

**Description:** Part of The Great Tribes Of Africa series for the Wenner-Gren Foundation for Anthropological Research. Nickolas Muray was the official photographer for the project (ca.1957)

35mm mounted Kodachrome transparency of a Kikuyu child holding a bunch of pink sweet pea flowers.

**Medium:** Kodachrome

**Dimensions:** Image: 3.5 x 2.4 cm

Mount: 5 x 5 cm

**Inscription:**

recto (written in red ink): 3362- KENYA/ KIKUYU

**Subject:**

african Authorities\Attributes\Objects\GEH\Subject\portrait\  
boy Authorities\Attributes\Objects\GEH\Subject\people\  
child Authorities\Attributes\Objects\GEH\Subject\people\  
flowers Authorities\Attributes\Objects\GEH\Subject\landscape\  
RU12-Bynoe 2012-04-06

**1974:0241:3818**

**Classification:** Transparency

**Original photographer:** Nickolas Muray

**Donor:** MURAY COLLECTION

**Series:** The Great Tribes Of Africa

**Dates:** ca.1957

**Description:** Part of The Great Tribes Of Africa series for the Wenner-Gren Foundation for Anthropological Research. Nickolas Muray was the official photographer for the project (ca.1957)

35mm mounted Kodachrome transparency. Portrait of a Masai man in Nairobi, Kenya.

**Medium:** Kodachrome

**Dimensions:** Image: 2.5 x 3.5 cm

Mount: 5 x 5 cm

**Inscription:**

recto (written in red ink): 769- Kenya Masai

**Subject:**

african Authorities\Attributes\Objects\GEH\Subject\people\  
african Authorities\Attributes\Objects\GEH\Subject\portrait\  
man Authorities\Attributes\Objects\GEH\Subject\people\  
traditional Authorities\Attributes\Objects\GEH\Subject\dress\  
RU12-Bynoe 2012-04-06

**1974:0241:3824**

**Classification:** Transparency

**Original photographer:** Nickolas Muray

**Donor:** MURAY COLLECTION

**Series:** The Great Tribes Of Africa

**Dates:** ca.1957

**Description:** Part of The Great Tribes Of Africa series for the Wenner-Gren Foundation for Anthropological Research. Nickolas Muray was the official photographer for the project (ca.1957)

35mm mounted Kodachrome transparency, portrait of a Masai man.

**Medium:** Kodachrome

**Dimensions:** Image: 2.5 x 3.5 cm

Mount: 5 x 5 cm

**Inscription:**

recto (written in red ink) : 762- Kenya Masai

**Subject:**

african Authorities\Attributes\Objects\GEH\Subject\portrait\  
male Authorities\Attributes\Objects\GEH\Subject\people\  
traditional Authorities\Attributes\Objects\GEH\Subject\dress\  
RU12-Bynoe 2012-04-06

**1974:0241:3826**

**Classification:** Transparency

**Original photographer:** Nickolas Muray

**Donor:** MURAY COLLECTION

**Series:** The Great Tribes Of Africa

**Dates:** ca.1957

**Description:** Part of The Great Tribes Of Africa series for the Wenner-Gren Foundation for Anthropological Research. Nickolas Muray was the official photographer for the project (ca.1957)

35mm mounted Kodachrome transparency. Portrait of a Masai man in Nairobi, Kenya.

**Medium:** Kodachrome

**Dimensions:** Image: 2.5 x 3.5 cm

Mount: 5 x 5 cm

**Inscription:**

recto (written in red ink): 764- Kenya Masai

**Subject:**

african Authorities\Attributes\Objects\GEH\Subject\people\  
african Authorities\Attributes\Objects\GEH\Subject\portrait\  
man Authorities\Attributes\Objects\GEH\Subject\people\  
necklace Authorities\Attributes\Objects\GEH\Subject\dress\  
traditional Authorities\Attributes\Objects\GEH\Subject\dress\  
RU12-Bynoe 2012-04-06

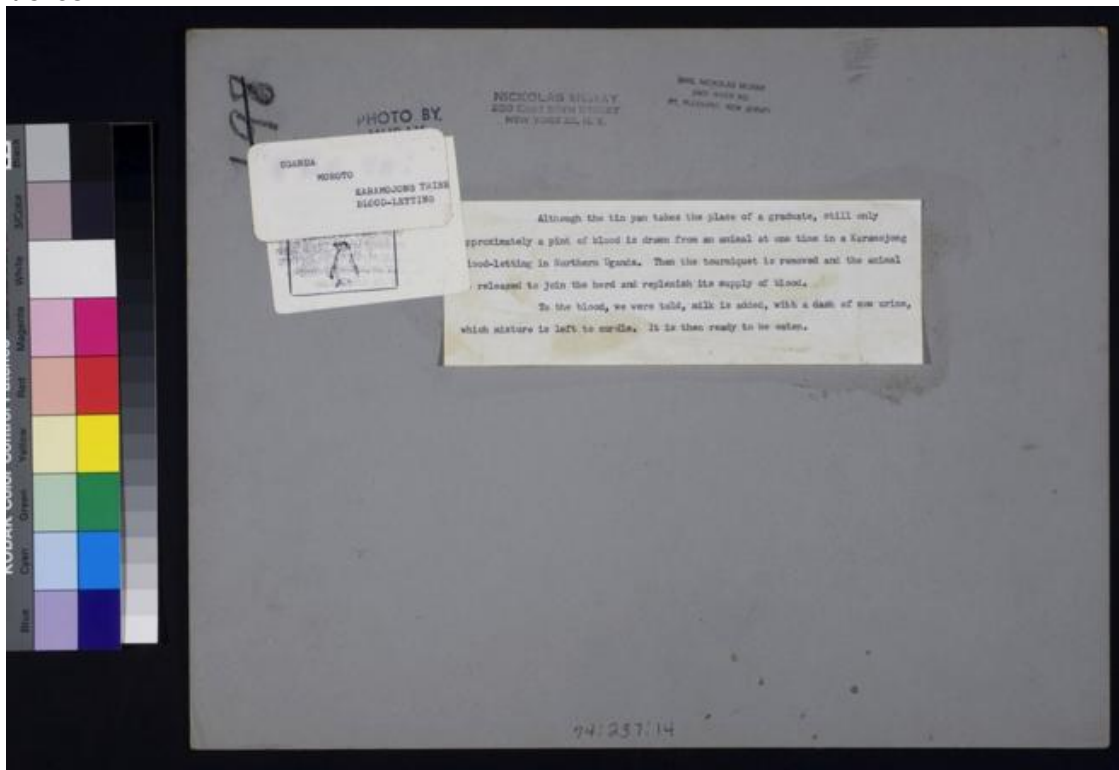
## **IMAGES**

The following images are a selection from The Great Tribes Of Africa collection. For the purpose of this thesis, these images have been digitized at George Eastman House. These select images have been included in the finding aid as a visual support that illustrates the scope of this collection. Both the recto and the verso of the prints are shown indicating the image and the caption that accompanies that image. In figure 1, Muray captures the process of bloodletting in Northern Uganda. Images of rituals are a point of interest in this collection. Figure 3 shows the profile of a Karamojong warrior with attention to the detail of his hair and jewelry. Muray explores the decorative aspects of tribes in full portraits and profiles. Figure 5 is a depiction of three young Kikuyu boys with contrasting facial expressions. In this collection, the representation of children and their behavior is a frequent aspect. Figure 7 shows two blind men playing musical instruments and figure 8 is the extended caption that describes the scene. These images capture the development of an exceptional organization that still operates with significance today. Figure 9 depicts the actions between consumers at a market, which is a common theme in the collection.

**Figures 1 and 2.**  
**Accession# 1974:0237:0014**  
**Recto**



**Verso**



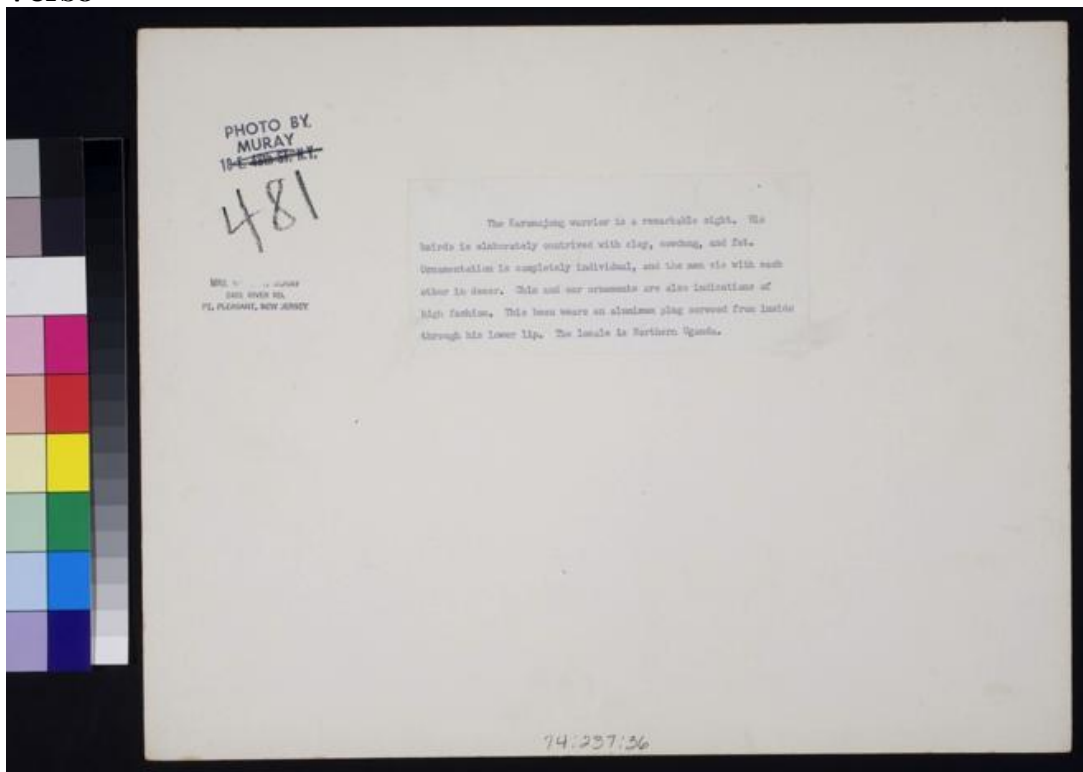
Photographer: N. Muray, Date: 1957, Location: Moroto, Uganda, Copyright: Mimi Muray



**Figures 3 and 4.**  
**Accession# 1974:0237:0036**  
**Recto**



**Verso**



Photographer: N. Muray, Date: 1957, Location: Northern Uganda, Copyright: Mimi Muray

**Figures 5 and 6.**

**Accession# 1974:0237:0066**

**Recto**



**Verso**

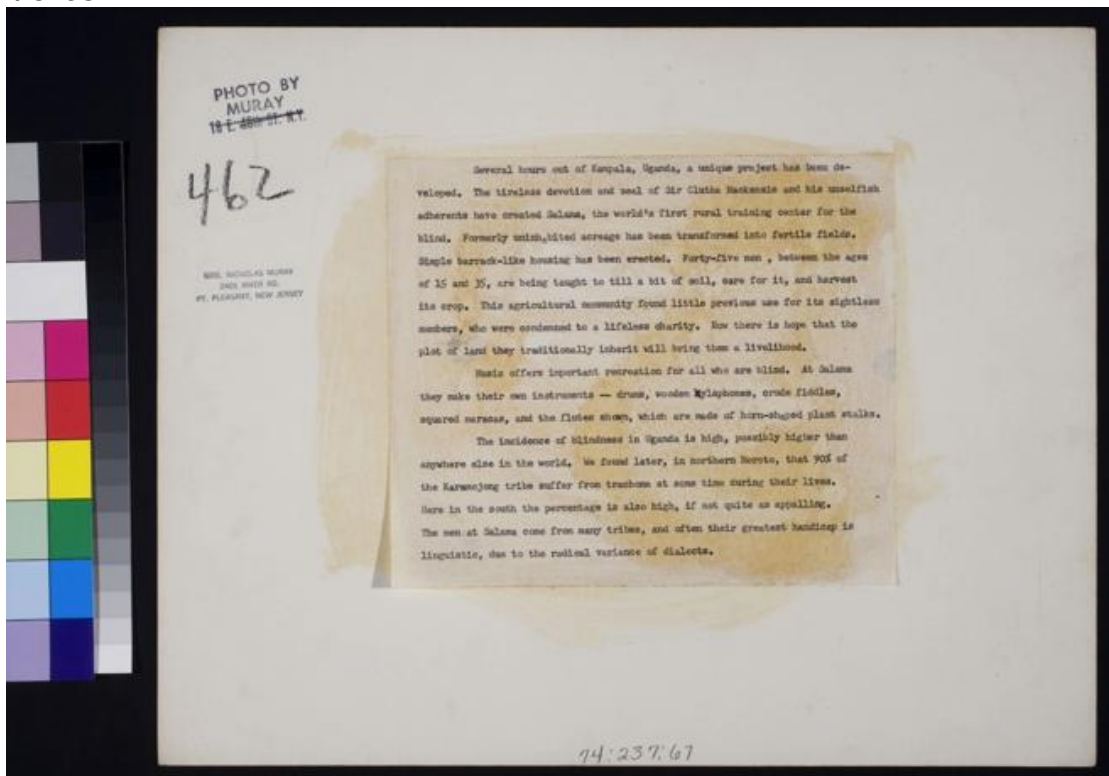


Photographer: N.Muray, Date: ca.1957, Location: Nairobi, Kenya, Copyright: M. Muray

**Figures 7 and 8.**  
**Accession# 1974:0237:0067**  
**Recto**



**Verso**



Photographer: N.Muray, Date: ca.1957 Location: Kampala, Uganda, Copyright: M. Muray

**Figures 9 and 10.**  
**Accession# 1974:0237:0241**  
**Recto**



**Verso**



Photographer:N.Muury, Date:ca.1957, Location:Leopoldville, Belgian Congo, Copyright: M.Murray

## **NOTES ON THE MURAY DIARIES**

The Muray diaries were not originally part of *The Great Tribes Of Africa* collection at The George Eastman House. The diaries are currently housed at the Smithsonian Archives of American Art. The diaries that are reviewed in this finding aid are copies that I received from Mimi Muray, Nickolas Muray's daughter and Salomon Grimberg, Nickolas Muray's biographer.

These diaries consist of 31 entries typed by Mrs. Peggy Muray. The diaries bear no dates. However they suggest by their content and sequential numbering that they follow the Murays' itinerary throughout his trip in Africa, starting in Kenya and ending in the French Congo. There are two individual sets of diaries; the first appears to be a draft, in which Mrs. Muray comments on her own entries with question marks and notes for editing. For instance in the first entry, she questions if a certain belief among the Kikuyu in Kenya is common knowledge. Muray writes that the Kikuyu believed the White Man had spread venereal disease among their tribe and the antidote would therefore be to have sexual relations with a White virgin. In the margin of that text it reads: "I think you should consider deleting this sentence", thus indicating the entry was edited. Of the 31 entries, 19 have bold written notes of specific images and editing comments. The second set of the diaries is some of the final entry revisions that correspond to the annotations found on the work prints. There are 11 entries, each preceded by a studio address.

In addition to the Muray diaries, there is a 7 page undated and unfinished essay titled, *An African Memoir- Passages from Nairobi To Cape Town* and its 52 page draft. Written by Peggy Muray, date unknown, it recounts her memories of the project, impressions of Africa, personal moments of overcoming pre-conceived notions, her husband's enthusiasm and her own as the "female non- scientist".

The diaries and the additional texts have proven valuable in contextualizing the images that Nickolas Muray captured in 1957. They provide insight to the process of publishing photographs not only for anthropological research but the construction of documentary photography and the reasons why these types of photographs are captured and chosen for public viewing. These texts can be found in the Richard and Ronay Menschel Library at the George Eastman House.

## **CONTINUED RESEARCH**

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## **ANALYTICAL ESSAY**

### **INTRODUCTION**

Nickolas Muray's *The Great Tribes of Africa* collection consists of approximately seven thousand photographs, negatives and other photographic materials held in the George Eastman House archives. The collection was produced in 1957 as part of a larger project titled *Peoples of The World*, also presently housed at GEH. Best known for his work as a celebrity portraitist and secondly as a commercial photographer employed by the best-known magazines of the time, Muray's ethnographic project, which he developed in his later years, did not receive as much attention as his earlier works. I have chosen to focus on *The Great Tribes of Africa* as it is an under-researched collection but also because the subject matter was of great personal interest to me and one that I believe will be a useful resource to future researchers from a variety of disciplines.

The second segment of this thesis focuses on the analysis and interpretation of archival representation in contemporary practice in relation to the finding aid arrangement I have made. In this analytical essay, I will begin by examining current literature in the field of archiving. These sources discuss themes such as conventions and standards, the relationship between the archivist and researcher and the complex notion of the evolving archive. The essay will also include my methodology where I will elucidate the decisions I've made by combining the researched literature with the design of the project.

My intention when re-organizing the collection was to establish an intellectual order that would highlight its context, update the previous arrangement and in so doing facilitate access to future users with the objective of supporting accurate research.

## **LITERATURE REVIEW**

The literature considered in this analytical section addresses current approaches to the finding aid. It is analyzed to support and justify my decisions regarding the Great Tribes of Africa collection and the descriptions of the material it contains. This survey confirms that the finding aid at the heart of this project abides by the standards of the field of archiving and demonstrates my understanding of it. A survey of other literature related to the image content of the Great Tribes of Africa has been incorporated into the finding aid itself as it will be of value to researchers accessing the collection.

According to the Society of American Archivists (SAA), the finding aid has been given two separate definitions. The first describes it as "A tool that facilitates discovery of information within a collection of records". The second states that it is "a description of records that gives the repository physical and intellectual control over the materials and that assists users to gain access to and understand the materials."<sup>8</sup> These definitions suggest that a finding aid is a source that focuses on the re-organization of a collection to emphasize an order that contextualizes its material to benefit both its creator and the user. The finding aid is a tool that has been designed for the consumption and dissemination of accurate information but it may also be defined as a process as some studies claim.

In Elizabeth Yakel's 2003 article "Archival Representation", she deconstructs the meaning of archival representation. She notes that records and data change over time, which should be fundamental in the user's knowledge of archives.<sup>9</sup> The representation of records should therefore leave room for descriptive expansion so it may meet the needs of various users in multi-disciplinary studies and for future research. Richard Cox states in his article "Revisiting the Archival Finding Aid" that

the finding aid can be defined in three ways. The first looks at the tool as an artifact; the finding aid itself becomes an object worthy of preservation. The second as Yakel suggests, is a social design tool, implying a level of sophisticated communication between the researcher and the archivist. The third is the authorship of the finding aid; the creation of this search tool is complicated and requires fluidity in its making to facilitate access for its users and to maintain its relevance.<sup>10</sup> The archival evolution as Yakel and Cox describe, is thoughtfully embedded in the design of my finding aid. The analog access tool encourages a community of research that involves scholars both in-house and out. Also by including a segment on continued research that provides a bibliography pertaining to the collection's purpose, I've opened the possibility for subsequent scholarship of varying disciplines.

My finding aid consists of a series-based system arrangement that implements an archival authority that establishes a relationship between the materials and the search tool itself. In the 2007 article "The Role of Archival Authority Records in the Finding Aid System of the Archives of Ontario", Steve Billinton argues that such an arrangement is essential in connecting the descriptions of data and the organization that creates them. The series system arrangement was once defined as the "basic method of classification and arrangement" (*Respect For Authority*, 80) and can be summarized in six points.

1. Descriptions of the creator of the arrangement are kept separate from the descriptions of the materials.
2. Each series created is the highest level of the intellectual order.
3. Arrangement description of past organizations provides information on "agency histories" thereby respecting any preceding order of the collection (*Respect For Authority*, 82).

4. The arrangement acknowledges the possibility of change of creators over time.
5. Provenance may evolve to reflect the changes in the collection.
6. Links between series descriptions and agency histories assist in monitoring provenance changes.<sup>11</sup>

By assigning single items into a grouped unit, as I've done in my finding aid, the series arrangement promotes the importance of the archival collective and encourages practicality for its users.

In chapter four of *Preserving Archives and Manuscripts*, Gerald Munoff's description of archival arrangement posits the antiquated approach that archiving photographs includes the idea of respecting provenance as well as respecting the original order.<sup>12</sup> Unlike Billinton, Munoff does not emphasize the importance of agency history but rather insists on keeping the original order of a collection. This concept is sound to a certain degree but according to Yakel, the gathering of material is inherently de-contextualizing, therefore maintaining an original order is futile.<sup>13</sup> In my opinion, the creation of authority records as seen in a series based arrangement system proves to be a stronger approach to archiving.

Along that same concept, Beth Whittaker reviews the most current manual for archival description titled *Describing Archives: A Content Standard* (DACS), published by the SAA in 2007. In Whittaker's article, "DACS and RDA: Insights and Questions from the New Archival Descriptive Standard", she states that DACS has developed a distinctive archival approach by including the description of creators, thus demonstrating the significance of context and not just material description.<sup>14</sup> I've chosen to acknowledge this approach in my finding aid by providing a provenance segment detailing the collection's history including research on its original purpose and function. This segment therefore confirms the significance of

contextualizing the collection's creation.

When discussing the topic of access tools, many sources analyze the efficiency of digital aids. For the purpose of this thesis I have reviewed many of these materials to determine the most effective way to relate the collection to the user.

The study conducted in "Re-Imagining Archival Display: Creating User-Friendly Finding Aids" (2011) by J. Gordon Daines et al shows that the user results of Encoded Archival Description (EAD) finding aids are inconsistent to what they initially expected. Online finding aids can sometimes require training in order to obtain maximum results. This can therefore lead to the inefficacy of the finding aid.<sup>15</sup> The paper-based finding aid may limit searchability, however it remains traditional in its use. This argument is similar to Cox, who insists that there is a disconnect due to online access, which eliminates or decreases the archivist and researcher relationship. There are significant studies showing that many historians still use traditional analog methods of finding aids.<sup>16</sup> My design is a conscientious effort that understands the current standards for archival representations and implements those standards to a traditional finding aid in the hope of facilitating practical and efficient use.

## **METHODOLOGY**

The purpose of this finding aid is to increase the accessibility of the materials found within the Great Tribes Of Africa collection thus furthering research. This has included a re-organization of the collection on paper although its physical organization is unchanged. As the collection is large it is important to elucidate the methods and the choices I have made in this intellectual re-organization in order to validate my decisions and provide confidence to its user that this document is sound. This finding aid shows my understanding of the rules of archival standards and representation. By following best practices in archiving, the arrangement I have developed is an intellectual organization for the photographic material of the Great Tribes Of Africa found in the George Eastman House archives. The creation of the project can be described in terms of data collection and analysis.

## **DATA COLLECTION**

With the assistance of Joe Struble, the archivist at George Eastman House, I was able to survey the collection. There are 12 boxes of 680 prints, one box of 2,570 35mm negatives with accompanying contact sheets, five drawers holding 925 transparencies and 1 box of 135 stereo transparencies, for a total of 6,880 photographic items. I encountered two main challenges during the survey. The first was to overcome the size of the collection in order to identify and describe the materials in a manageable amount of time. The second was to fill the gaps created by the lack of description of the prints. I began to resolve the challenges by realizing that they were not independent of one another. Identifying and describing the prints individually meant expanding the amount of time surveying. Therefore, I chose 4 boxes of 11" x 14" prints, approximately 200 prints in all, which incorporated the

majority of descriptive information. I then proceeded to inventory those prints at an item-level arrangement to help describe the collection in detail.

A pre-determined categorization system was available in The Museum System (TMS), George Eastman House's current cataloguing database, which I then exported into an Excel spreadsheet. The pre-existing categories were: Object number (accession number), display name (artist), title (which all were pre-entered as The Great Tribes Of Africa), medium, dimensions and inscription; however many entries were either insufficient in their data or erroneous. Having insufficient data meant that the inventory did not reflect the individual items within the collection, resulting in discrepancies in TMS. The importance of the inventory was that it allowed me to update the database by identifying the false entries and correcting them. In addition to the corrections, I applied supplementary categories: Box number, format, copies (to indicate the similar and/or duplicate images), alternate title, city/district, country, tribe, functional type/subject (portrait, landscape, genre etc.), captions (to indicate the number of captions on the object), description, notes and captions inscribed. This was a crucial part of the inventory process. The additional categories that I created formally distinguish themselves from the pre-existing ones. TMS is a museum-guided tool that allows the museum professional to relate to the material. For example, object number may not have much significance to a researcher without the help of a museum specialist. I created collection-specific categories that could translate into descriptive information that a researcher could quickly identify, i.e., country, tribe, descriptions, captions inscribed etc. Creating these additional categories indexes the photographs to emphasize the visual components embedded in the subject. As a result, this inventory list became a practical and efficient organizational tool that combined image descriptions and the details of the

materiality of the photograph. Once the 4 boxes were completed at the item- level description, the survey of the other print formats continued by classifying the images and duplicates into their proper categories, giving priority to the country, tribe, subject, box number, medium and format.

Unlike the prints, the transparencies were descriptively identified on the object (the cardboard slide mount). Written by either Muray or his wife, the slides indicated the location and the subject being depicted while the negatives are placed in acid free sleeves and identified with an object number. Along with the object number, which is given to each row of negatives, Muray also kept a handbook for recording his negatives indicating the region he photographed and the tribe. Using that handbook allowed me to distinguish the country, the people and the numbers Muray assigned to his negatives.

This inventory process was an important method for collecting all the information needed to create the final arrangement. I chose to inventory the collection not only to become more familiar with the material but to create an accurate account of the inventory descriptions, thereby reducing the risk of data errors and detailing the specifics of the collection to assist in my decision making for data analysis and organization, where optimal searchability and functionality is key.

#### DATA ANALYSIS AND ORGANIZATION

The organization of the collection is a series based arrangement. This type of system was once defined as "the basic method of classification and arrangement" (Respect for Authority, 80). According to Billinton in "The Role of Archival Authority Records in the Finding Aid System of the Archives of Ontario" (2007), this system provides the necessary connections between the material and its creators, providing



contextual information that could otherwise be lost without proper organization.<sup>17</sup>

The arrangement consists of eight series identifying the country/region where the photographs were taken. There are five subseries in each series:

1. The city represented in the collection.
2. The tribe being depicted.
3. The format of the photographic material.
4. The medium
5. The location where the objects are housed.

It is important to note that the re-organization of this collection on paper alters its original order, which may seem a disservice in a document that is to promote authenticity. However, according to Elizabeth Yakel in "Archival Representation" (2003), the notion of archival representation is an activity that is formed from the basis of a social environment, therefore the idea of the archive and its representation is never static.<sup>18</sup> It is a socially created entity that is forever changing and can never uphold an order in its originality, specifically when that order has been removed from its primary context. As such, archives are "surrogates"(Archival Representation, 1) that maintain an active authoritative voice that govern a new order in sequencing and relating the material back to the user.<sup>19</sup> The desire for an effective representation of content and context of *The Great Tribes of Africa* collection sustains that voice.

In my finding aid, I have chosen to create a fundamental series based on regions in order to gain an authority over the material and establish a hierarchical order. By choosing to organize the arrangement by geographical sequence, I can distinguish the entities that fall under the said hierarchy and relate the materials with context. For example, in the first series, KENYA, the Kodachrome transparency

#74:241:1676 can be found in the Muray Transparencies Metal Cabinet, Drawer 2 - Column 3. The slide indicates a drawn map of Africa with a rough trajectory of the various locations visited. This slide directly corresponds to the descriptions given in the diaries of Peggy Muray, where she recounts the details of the trip as it progresses. As well, the slide also correlates to evidence found in the acquisition records, denoting the inventory list of the Muray collection and links to the provenance material. The importance of the linkages between the primary materials and supplementary sources, Peggy Muray's diaries, her essay "An African Memoir-Passages from Nairobi to Cape Town" and the Wenner-Gren Foundation grant material, can result in the fluidity of evolving information. This discovery feature in the finding aid was conceived in the archival sense that the arrangement prioritizes the intellectual order of the collection and the secondary concern is the physical order.<sup>20</sup>

## RESULT

The final arrangement consists of eight sections and is a combination of the data arrangement and contextual information.

1. Introduction: this section gives an outline of the finding aid itself and an overview of how the collection was acquired by GEH revealing the details embedded within the acquisition records. The introduction is to establish a foundation of the collection to the researcher.
2. Biography: Nicholas Muray was well known for his celebrity portraits and commercial photography, therefore a biography section highlights Muray's career after his known success, this helps to support the context of the collection.
3. Provenance: this section sets forth the administrative histories of the collection and follows the course of the collection over time.

4. Scope and Content; as stated by Yakel this section emphasizes a trend that describes the collection as a whole rather than characterizing the items within the collection, resulting in a "collection-level synthesis" (Archival Representation, 22).
5. The Finding Aid Arrangement; is the culmination of the understanding of archival conventions and the survey of the collection.
6. The Catalogue Reports; they consist of the details of the inventory list I created which promotes accuracy in object descriptions and is a model for further cataloguing.
7. The Images: as previously mentioned, Muray is known for his commercial work and portraiture. Including some images that have not been publicly viewed will further engage the researcher and illustrate the collection.
8. Notes on Muray's Diaries: this is a review of Peggy's notes through Africa that contextualizes the project as a whole and provides links between the image and the narrative of the collection.

Due to the inherent characteristics of the collection's purpose, that being an attempt at an ethnographic study, the final arrangement is a product that recognizes that purpose and thus, prioritizes the combination of contextual knowledge, image content and the geographical series. It encourages further expansion of information and can be modified as needed based on further research. The arrangement can also be translated to a single level Encoded Archival Description (EAD) if the collection is required for online publishing.

## **CONCLUSION**

As Yakel suggests that archival representation is a "socially constructed practice"<sup>21</sup>, Richard J. Cox in his article "Revisiting the Archival Finding Aid" (2007) supports that idea claiming that archivists and researchers have a growing disconnect due to modern archival access tools.<sup>22</sup> There is insufficient documentation on the relationship between those two types of scholars due to the nature of digital aids and their inherent quality for autonomous research. The traditional finding aid is a document that has been created as a product of its social environment. It is the dynamic between the archivist and the researcher that continues to promote a definitive authority over a collection that is under re-organization.

In creating this finding aid where the focus lies with the intellectual and physical arrangement, my hope is to encourage further scholarship related to photographic documentation of the African peoples and culture in the age of modernity. In my opinion, this collection has great potential as a significant resource for future research in the areas of Ethnic and Racial Studies, Anthropology and African Studies to name a few. Parts of The Great Tribes of Africa collection persists at the Bernice P. Bishop Museum in Hawaii, the Smithsonian Archive of American Art and The Wenner-Gren Foundation for Anthropological Research, all contain significant information including correspondence between Muray, the directors of the Foundation and international directors of academic institutions who supported Muray in his passion for photographic records of the archeological and the ethnographic.

## **ENDNOTES**

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12. Gerald Munoff, "Arrangement and Description" in *Archives and Manuscripts*, ed. Mary Lynn Ritzenthaler (Society of American Archivists, 1993), 71
13. Elizabeth Yakel, "Archival Representation" *Archival Science* 3: (2003), 2
14. Beth Whittaker, "DACS and RDA: Insights and Questions from the New Archival Descriptive Standard" *Library Resources & Technical Services* (2007), 99
15. J. Gordon Daines et al, "Re-Imagining Archival Display: Creating User-Friendly finding Aids," *Journal of Archival Organization* 9 (2011): 21
16. Cox, "Revisiting the Archival Finding Aid." 9.
17. Steve Billinton, "The Role of Archival Authority Records in the Finding Aid system of the Archives of Ontario" in *Respect For Authority: Authority Control, Context Control, and Archival Description*, ed. Jean Dryden (The Hawthorne Information Press, 2007): 91.
18. Elizabeth Yakel, "Archival Representation" *Archival Science* 3 (2003): 4.
19. Ibid., 2
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21. Ibid., 2
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