

Contents

<i>List of figures</i>	ix
<i>Contributors</i>	x
<i>Acknowledgements</i>	xiii
 Material powers: introduction	 1
PATRICK JOYCE AND TONY BENNETT	
 PART 1	
A history of the categories	23
 1 Matter and materialism: a brief pre-history of the present	 25
JOHN FROW	
 2 Locating matter: the place of materiality in urban history	 38
CHRIS OTTER	
 3 The matter of materialism: literary mediations	 60
BILL BROWN	
 PART 2	
Assembling the state	79
 4 The unintended state	 81
CHANDRA MUKERJI	
 5 Filing the Raj: political technologies of the Imperial British state	 102
PATRICK JOYCE	

6	Abstraction, materiality and the ‘science of the concrete’ in engineering practice	124
	PENNY HARVEY AND HANNAH KNOX	
PART 3		
Colonial materialities		143
7	Camerawork as technical practice in colonial India	145
	CHRISTOPHER PINNEY	
8	Exploring the senses and exploiting the land: Railroads, bodies and measurement in nineteenth-century French colonies	171
	NÉLIA DIAS	
9	Making and mobilising worlds: assembling and governing the other	190
	TONY BENNETT	
	<i>Index</i>	209

Figures

5.1	Top page of file 2101/1900	115
5.2	The second page of file 2101/1900	116
7.1	A body in Indian clothes: the camera records, the caption normalises. Salted paper print by Ahmad Ali Khan c. 1856–7	152
7.2	Nawab Raj Begum Sahiba. Salted paper print c. 1855 by Ahmad Ali Khan with watercolour surround	153
7.3	One page from An Illustrated Historical Album of the Rajas and Taaluqdars of Oudh, 1880. Four tipped-in albumen prints by Abbas Ali	155
7.4	‘Malwa Bheels’. Photograph by James Waterhouse 1862, as it appeared in The People of India 1868–1875. Tipped-in albumen print	157
7.5	The presence of paint signifies higher status. Overpainted albumen print, western India, late nineteenth century	160
7.6	The presence of paint signifies lower status. These Svetambara Jain monks’ attendants bear marks of their continuing attachment to the world. Overpainted albumen print, western India, late nineteenth century	161