

# Capturing Africa: Sightseeing through the Tarzan Cycle of the 1930s

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Produced by Metro-Goldwyn-Mayer, the Tarzan Cycle of the 1930s, starring Olympic swimmer Johnny Weissmuller and actress Maureen O'Sullivan, follows the adventures of Tarzan and Jane as they build a life together in the African jungle. Based on novels by Edgar Rice Burroughs and directed by W. S. van Dyke, they gained immense popularity as escapist films during the Great Depression. *Tarzan the Ape Man* (1932) depicts the travels of Jane's father and his business partner during their quest to find ivory. *Tarzan and His Mate* (1934) and *Tarzan Escapes* (1936) reflect the increasing development of Jane and Tarzan's relationship as they encounter her friends and family while warding off confrontations with animals. The final film of the 1930s, *Tarzan Finds a Son!* (1939), develops the idea of a Western family unit when the couple updates their new home and adopts a son called Boy.

Gabe Essoe's book *Tarzan of the Movies* and John Taliferro's *Tarzan Forever* provide information on the production of the films and seek to explain the popular fascination with the Tarzan series.<sup>1</sup> Brady Earnhart's article, "A Colony of the Imagination: Vicarious Spectatorship in MGM's Early Tarzan Talkies" provides a foundation for the cycle's prioritization of fantasy over the real, introducing staged authenticity. This paper adopts this methodology in its central argument along with John Urry's publications, *The Tourist Gaze* and *The Tourist Gaze 3.0*.<sup>2</sup> Urry's and Earnhart's concepts are applied in the paper's analysis of

the film as a visual travelogue, a term not yet used to describe the 1930s cycle. Additionally, this study draws a relationship between films and contemporary print culture. More broadly, it provides a fresh interpretation embedded within an art historical lens, a framework lacking in current scholarship, since the majority of sources focus on summaries of the films.

Three aspects of these four films represent the central foci of this paper: the portrayal of indigenous tribes in a manner comparable to contemporary photographic postcards of landscapes; the development of Tarzan and Jane's jungle tree house as a tourist destination; and the fetishizing of Weissmuller's near-naked body as a symbol for masculinity in the wilderness. This paper applies Urry's concept of the tourist gaze to each aspect. He defines this type of looking as the visual consumption of striking and extraordinary views. Within the framework of the films, the tourist gaze acts as a mode of control, instilling cultural fantasies about Africa.<sup>3</sup> Additionally, these three aspects are the means by which the Tarzan Cycle immerses viewers in the sights of the wilderness. To engage the audience, the filmmakers use the allure of the foreign as a narrative device to facilitate optical authority.

A visual analysis of a map of Cameroon appears briefly near the beginning of *Tarzan the Ape Man* and provides the cycle's first glimpse into the visual travelogue constructed by these films and begins the audience's journey as tourists into the unknown. In the 1930s, the majority of the audience still associated the continent as a faraway land with a mysterious culture; the Tarzan films did not represent the viewer's first introduction to the area. Two years before *Tarzan the Ape Man*, producer Paul Hoefer released *Africa Speaks*, a documentary about the adventures of an explorer's safari in what was then Belgian Congo. Additionally, in early twentieth century an American couple, Martin and Osa Johnson, captured the public's imagination in their documentaries on Central Africa. By means of this trajectory, the Tarzan cycle created a narrative to further build upon the public's apparent fascination with, yet limited knowledge of, the continent, often conjuring elements of fantasy to attract viewership.

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- 1 John Taliferro provides numerical values that exemplify its immense popularity and iconic status, while also accentuating how *Tarzan of the Apes* triggered a cultural and historical phenomenon. In his lifetime Edgar Rice Burroughs created thirty Tarzan titles, all of which were published in over thirty languages, with illustrations and portions of jungle adventure circulated in both magazines and comics. Historians estimate that about thirty million copies of his Tarzan novels were sold during Burrough's lifetime. By 1940, the Tarzan films had grossed more than 100 million dollars; John Taliaferro, *Tarzan Forever: The Life of Edgar Rice Burroughs the Creator of Tarzan* (New York, NY: Scribner, 2002), 13.
- 2 John Urry, *The Tourist Gaze* (New York, NY: Sage Publications, 1960), and John Urry and Jonas Larson, *The Tourist Gaze 3.0* (Los Angeles, CA: Sage Publishing, 2011).

- 3 Tourism occurred in varying forms in the 1930s. Because of the economic downturn, most Americans did not have the resources to travel. As a result, the Tarzan Cycle represents an early form of armchair tourism where people visually experienced cultures from inside their homes. For more information on American tourism, see Annabel Baxter and Linda Pleszek, "Armchair Tourism," in *The Long Tail of Tourism*, ed. Alexis Papathanassis (Berlin, DE: Gabler, 2011).

Upon closer inspection, it becomes clear how the filmmakers depict the continent as an illusionary place with iconic symbols used to quickly establish a locale for the audience, reinforcing how names and symbols evoke the idea of Africa, rather than an actual setting. In the left corner and center right materializes the word, "Cameroon," indicating the film's presumed setting. While the map alleviates some geographic ambiguity, the Tarzan films in fact use an array of shooting locations as far flung as the back lots of Culver City, California, and Silver Springs near Tallahassee, Florida. To situate Cameroon within the popular imagination of the audience, a giraffe appears in the top left corner and an elephant in the right lower corner. Other scattered wording includes, "Unknown," "Cannibals," and "Head-Hunters," thus suggesting messages of violence and aggression. These conscious choices in relation to setting and symbolism reinforce the cycle's deployment of a constructed simulacrum of an imaginary place.<sup>4</sup>

As features of the map gradually fade into the background, an African tribe carrying supplies en route to the elephant burial ground emerges in the foreground. Eventually the screen partially dissolves into a view of a landscape with members of the tribe becoming props or destinations. Like this map, the films detail encounters with African culture that ultimately become attractions on the map to engage and sustain the tourist gaze.<sup>5</sup>

*Exploring the Unknown in the Tarzan Cycle  
and Casimir Zagourski's Postcards*

In *Tarzan Escapes*, the dominance of this type of looking becomes firmly established, accentuating those who possess the power to look and those who receive it. This framework forms a mode of observing that directly impacts the audience's exposure to African culture. A scene where Jane meets the Hymandis tribe for the first time presents a delegation of the tribe as though arranged for a tourist portrait. The still provided by Warner Brothers Entertainment is a more animated and theatrical version (Figure 1), yet the initial introductory scene between Jane and the tribesmen

bore a strong resemblance to photographic postcards made by Polish photographer, Casimir Zagourski. Such scenes in the film and Zagourski's postcards commodify cultures for Western consumption by taking possession of unusual sights. His postcard, *Bakumus of Madula* depicts a group of standing men of then Belgian Congo in tribal dress (Figure 2). Both the postcard and the frame question notions of authority and power and establish Western audiences as the consumers.<sup>6</sup> Urry states that "to have visual knowledge of an object is in part to have power, even if only momentarily, over it."<sup>7</sup> Often this knowledge creates binary oppositions, where tourists become amateur semioticians, linking sights to their own experiences and assimilating difference by categorizing.<sup>8</sup>

A scene capturing the Wakumba tribe's arrival at the camp of the Parker expedition supports Urry's ideas regarding travelers' tendency to categorize and accentuate discrepancies in other cultures compared to their own. In this frame, Jane and her father inspect each tribe as the camera pans across each figure mirroring a microscope's examination of a specimen. Jane points out the group of women whose earrings stretch their earlobes. Her father's business partner, Harry Holt, remarks how some members of the Wakumba tribe possess different symbols of power because they lack shields with distinct markings. Their attributes include spears and body paint. In the background, chants from neighboring tribes permeate the scene, adding a supplementary auditory component that further places viewers within the film. This particular moment comprises a portion of the travelogue because it draws a connection between African people and objects for observation used to elicit a fascination with the unknown.<sup>9</sup>

Another frame also firmly establishes the tourist gaze as the single lens of the scene. For example, Jane and her father repeatedly obstruct the viewer's vision of the group by standing in front of the tribe, reinforcing their elevated status. The use of rear projection, in which the actors perform in front of a pre-filmed sequence, marks a disconnect

4 *Trader Horn*, also directed by W.S. Van Dyke was released one year before *Tarzan the Ape Man* and served as the first non-documentary film shot in Africa. The Tarzan Cycle of the 1930s re-uses footage from the film and follows similar plot lines of white explorers seeking adventure in the African jungle. *Trader Horn* provided the first glimpse of characteristics of the jungle genre of film. In his book, *Africa on Film: Beyond Black and White*, Kenneth Cameron describes the mentality of this genre quite strikingly by questioning, "What better choice than Africa, a continent the public already related more as distant, carnivalesque image than a real place?" Cameron presents an intriguing analysis of European and American projections onto the continent through film through his investigation of ways that Western frameworks portray African culture. He details Western conceptions' mixed legacies of reinforcing racism and imperialism, while also presenting instances that challenge these common associations. Brady Earnhart, "A Colony of the Imagination: Vicarious Spectatorship in MGM's Early Tarzan Talkies," *Quarterly Review of Film and Video* 24, no. 4 (2007): 345, 351.

5 The Tarzan cycle's objectification of humans continues when the porters use the death of the indigenous as mile markers: One porter asks, "How many men have we lost?" Another responds, "Eight." To this numerical value, the porter remarks, "We figured ten for the whole trek!" Ibid.

6 David Prochaska and Jordana Medelson, ed., *Postcards: Ephemeral Histories of Modernity* (Pennsylvania, PA: Pennsylvania State University, 2012), xv.

7 John Urry, *The Tourist Gaze*, 139.

8 Urry, *Tourist Gaze*, 139; Mike Robinson and David Picard, ed., *The Framed World* (Great Britain: MPG Books Ltd., 2009), 98.

9 Postcards crafted by Polish photographer Casimir Zagourski further demonstrate the Western world's fascination with Africa during this time frame. During these years, Zagourski produced hundreds of black and white photographs that were published and circulated as postcards. He used these photographs to reflect notions about the traditional African world desired and dreamed about in Western imagination. Very few postcards of African imagery are found in Africa, emphasizing their function for Western consumption and thus a re-inscription of accepted colonial hierarchies with Africa. Zagourski's working professional years from 1922 to 1941 coincided with a similar time frame for the production and release of the first four Tarzan movies. His project, "L'Afrique Qui Disparait" (Disappearing Africa) contains postcards in the European border style that focus on frontal portraits of peoples, naturalistic landscapes, and animals of the jungle. Christaud M. Geary and Virginia-Lee Webb, ed., *Delivering Views and Postcards: Distant Cultures in Early Postcards* (London, UK: Smithsonian Institution Press, 1998), 45.

with African culture, similar to those viewing postcards of a distant culture. Furthermore, such a cinematic technique instills the imagined location of the films because the actors did not set foot on the continent for the filming of this scene. Additionally, the director borrowed footage from the first non-documentary film shot in Africa, *Trader Horn*. Similar to the Tarzan Cycle, this film shows the journey of a white trader. Notably, *Trader Horn* was filmed in Kenya and Uganda, not Cameroon, suggesting that backdrop in this frame might not apply to Cameroon culture.

This instance of rear-projection, functions as a mode of authority in which the actors control visual accessibility of the portrayed background. Instances of dominance also accompany the titles of the tribes: such categorizing came from the names of the film crew, rather than African culture itself. For example, the Gibonis tribe received its title from the Art Director, Cedric Gibbons, and the Hymandis tribe from the producer, Bernard Hyman.<sup>10</sup> Such misnomers further instill the pervading theme of simulacrum that implies a presence that does not exist, threatening the difference between the true and the false.<sup>11</sup> Portrayals of both the Gibonis and Hymandis facilitate a representational and mythical image that permits the audience to experience African culture as mediated imagery.

The tourist gaze instigates connotations of simulacrum and control that extend to depictions of the landscape. *Tarzan Escapes* often shows white characters looking out towards the land with their backs to the camera, potentially contemplating a way to control the space through the presence of white characters. The backs of Jane and her cousins form the majority of a panorama in which they observe the valley below. Their dominance creates an aesthetic hierarchy privileging their forms over the landscape. Snapshots of elephant burial grounds and sprawling vistas of water occupied by alligators and hippos represent common venues throughout the entirety of the Tarzan Cycle. In these frames, the landscape adopts the same function as the portrayal of indigenous tribes where the sightseers' presence controls the space. Shots of expansive and untamed lands characterize the location of the Tarzan series. Such a connotation associates the land with emptiness, as exhibited in postcards of South Africa where explorers look onto the views of Chapman's Peak Drive in Cape Town (Figure 3). Such a gaze, which has antecedents in late eighteenth- and nineteenth-century landscape painting in America and Europe, draws a connection between land and possessions. Similarly, the land acts like a commodity with the accompanying notion that the landscape adopts the same purpose as an empty entity with its inhabitants as absent or unseen.<sup>12</sup>

10 Earnhart, "A Colony of the Imagination," 345.

11 Jean Baudrillard, *Simulacra and Simulation* (Ann Arbor, MI: University of Michigan, 1994), 25.

12 Jeanne van Eeden, "Surveying the 'Empty Land' in Selected South African Landscape Postcards," *International Journal of Tourism Research* 13, no. 6 (2011): 604.

### *Tarzan and Jane's Jungle Treehouse as a Tourist Attraction*

A close inspection of Tarzan and Jane's home exposes the experiential component commonly associated with a travelogue. Their domain also adopts the role of a tourist destination for observers by connecting leisure and surveillance. By assuming this function, the location becomes a trope for adventure and the beauty of the African jungle, designed to enthrall viewers by treating them as voyeurs. Their home allows visitors to experience the thrilling sights of the African jungle without leaving its safe confines.

By viewing the couple's domain, the audience experiences Tarzan and Jane's daily activities, while also designating the sites of the untamed wilderness below as a stop on their journey in the jungle. Tarzan and Jane's home, which first appears in the final moments of *Tarzan Escapes*, looks similar to an elaborate tree house one might find in a family's backyard. The couple's new home marks a significant change compared to Tarzan's original domain that resembles a large bird's nest in the forest's canopy with scraps of bark and animal fur serving as his bed. Their new tree house contains a thatched roof, a bridge to connect different levels, and interwoven tree branches surrounding the perimeter to prevent one from falling below (Figure 4). Smoke from a fireplace exits the chimney in the kitchen. Located within the depths of the jungle, scenes of wildlife frame the structure.

According to Urry, features of the landscape attract spectatorship because of the anticipation of fantasy that involves different senses and heightened sensitivity to visual elements.<sup>13</sup> For example, elephants freely roam the jungle floor, while apes swing in the forest's canopy. Such views correlate with the function of a hotel called Treetops built in Kenya the same year as *Tarzan the Ape Man's* release.<sup>14</sup> The original hotel consisted of multiple levels, to encourage observation of the events occurring below from a variety of vantage points (Figure 5). W. Ware Lynch compares the view from the hotel to a floorshow for wild game, where the performers differ every night.<sup>15</sup> As such, this stage acted as a simulacrum of wildlife per-

13 This new edition offers an updated version to the original *Tourist Gaze* with three new chapters: photography and digitization, embodied performances, and risks, and alternative futures. John Urry and Jonas Larson, *The Tourist Gaze 3.0* (Los Angeles, CA: Sage Publishing, 2011), 4.

14 Eric Walker, owner of the Outspan hotel in Nyeri, and his wife Lady Bettie funded the Treetops Hotel. In 1952, Mau rebels completely burned and decimated the hotel. However, the new hotel still contains twisting trunks woven throughout the floor, paying homage to the original structure. Its use of English signage, rather than the native language of Swahili stresses its identity as a tourist destination. Such a presence reflects Kenya's past (and present) linking to Britain. Marc Waddington, "Where Princess Elizabeth Became Our Queen," *Coventry Telegraph*, 4 June 2012.

15 To provide the proper amount of light for photography and to combat approaching darkness, hotel staff used specific wattage to replicate moonlight. W. Ware Lynch, "You Won't Forget a Stay in Kenya's Treetops Hotel," *Chicago Daily Tribune*, 16 September 1962.

formativity.<sup>16</sup> When Jane's friends visit her and Tarzan in their new home, they, too, look out at the scenes below with the animals unaware of their directed gaze. Using this framework, locations emerge as tourist destinations where their meaning relies on anticipation and performance on the part of the traveler who applies spectatorship to mold its identity.<sup>17</sup>

In *Tarzan Finds a Son!*, Tarzan and Jane receive visitors in their new home. In this film, the Lancing family travels to Africa to find their lost son, last seen there before a deadly plane crash. As they navigate the space, the audience witnesses a shift in aesthetics and utility compared to Tarzan's original domain. The additions of a lever system used to provide fresh water and an elevator represent instances of increased accommodations.

In a kitchen scene, Jane tells Mrs. Lancing about her life in the jungle, while cooking eggs on a stove. Mrs. Lancing takes on the role of a tourist and by association a surrogate for movie viewers. For example, she makes observations about the very large egg that Jane cracks instead of the more typical chicken egg. She also remarks at the sight of Tarzan's animal friend, Cheeta, eating with Tarzan and Boy at the kitchen table. Their residence becomes a social gathering place where they entertain company and eat together as a family.<sup>18</sup> Other members of the Lancing family also become travelers when meeting Tarzan and Jane for a meal in their home, eating food outside of their usual diet. Additionally, the Lancings sit on both sides of the table with views of the jungle below.

#### *Masculinity and Physicality:*

##### *A Closer Look at Weissmuller as Tarzan*

Portrayals of landscapes and native African tribes only form a portion of this study of the touristic gaze embedded within the Tarzan films. The body of Weissmuller adds yet another layer to this analysis since the physicality of Tarzan strengthens Weissmuller's identity as an attraction of a visual travelogue. Coined the "White Ape," his appearance undergoes the same function as specific animals on a safari trip. Weissmuller only wears a revealing and tenuously fastened loincloth. As a result, his body is constantly on display for other characters in the film and for viewers in the theater. Through Weissmuller, the film becomes a stage for performativity enveloped in action and theatrical corporealities by evocations of movement.<sup>19</sup>

Weissmuller's performance connects his presence with violence and the wilderness and, thus by connotation, an as-

sociation of Africa during the 1930s.<sup>20</sup> For example, he fights with his enemies wielding his knife and swims underwater mirroring a water acrobatic show. These shots highlight the film's reliance on slow panning to accommodate the spectator's lingering gaze on the muscled body similar to film shots featuring indigenous tribes.<sup>21</sup> For Tarzan these activities represent portions of his quotidian life; however, adventure tourism manipulates such scenes into kinesthetic experiences encompassed in a glorious vista that one can trek across.<sup>22</sup>

Using his muscled body, Weissmuller creates sensations of chasing, leaping, or flying that activate movement and the theme of adventure commonly connected to the tourist gaze.<sup>23</sup> The haptic serves as a visual strategy to act out these sensations as skin reveals fluctuations in movement and tension of the body. Throughout the Tarzan Cycle, Weissmuller performs activities that most people could never attempt. As such, his figure accentuates the fantastical connotation with this visual framework, where physicality and athleticism incite impossible feats. In this way the haptic attracts fantasy by drawing in the audience's attention.<sup>24</sup>

The toned body of Tarzan displays no imperfections or bruises of any kind, despite his frequent confrontations with jungle animals and malicious explorers. His tanned skin highlights his proximity to nature, while its shiny exterior parallels a coat of armor. Furthermore, his face, chest, and legs are hairless, thus revealing even more of his skin.<sup>25</sup> Such displays of musculature correspond to Weissmuller's past experience as an Olympic swimmer.<sup>26</sup> The convergence between the body and sports represents the ultimate spectacle of form and function.<sup>27</sup> Similar to his swimming trials in the Olympics, the athlete uses his body to attract the gaze in the Tarzan films, demarcating his physicality as an

<sup>20</sup> MGM released the film, *Trader Horn* in 1931 that, too, was partially filmed in Africa and contains various scenes depicting violent encounters with animals of the jungle. From 1929 to 1931, American documentary filmmakers, Martin and Osa Johnson gathered footage for *Congorilla* (1932). This film followed the couple's journey in the Congo jungle, particularly focusing on their confrontations with threatening animals. For more information on the jungle genre of the 1930s, see Richard A. Maynard, *Africa on Film: Myth and Reality* (Rochelle Park, NJ: Hayden Book Company, 1974), and Jan Nederveen Pieterse, *White on Black: Images of Africa and Blacks in Western Popular Culture* (New Haven, NJ: Yale University Press, 1992).

<sup>21</sup> Robert A. Rushing, *Descended from Hercules: Biopolitics and the Muscled Male Body on Screen* (Bloomington, IN: Indiana University Press, 2016), 175.

<sup>22</sup> Urry, *Tourist Gaze 3.0*, 191.

<sup>23</sup> Rushing, *Descended from Hercules*, 119.

<sup>24</sup> Rushing, *Descended from Hercules*, 103.

<sup>25</sup> *Ibid.*

<sup>26</sup> In 1930, Weissmuller wrote a book entitled *Swimming the American Crawl* in which he details his training exercises for his Olympic games in 1924 and 1928 including his diet regime, breathing methods in the pool, and how he improved certain swimming strokes. This book helped to introduce the swimmer to the public and create an image from which the Tarzan series was able to build.

<sup>27</sup> Additionally, the Olympic games of 1932 and 1936 also brought a great deal of attention to weight lifting and strength sports. 1936 coincided with the release of *Tarzan Escapes*.

<sup>16</sup> Lynch, "You Won't Forget a Stay," G7.

<sup>17</sup> Urry, *Tourist Gaze 3.0*, 119.

<sup>18</sup> Barbara Kirshen-Gimblett applies Jane Desmond's idea of staging live performances in tourism as she discusses folk dances, festivals, and the history of "ethnographic displays." These discussions underscore the importance of the unmediated encounter in order to create the allusion of authenticity. Jane C. Desmond, *Staging Tourism* (Chicago, IL: University of Chicago, 1999), xx.

<sup>19</sup> Urry, *Tourist Gaze 3.0*, 190.

object for observation, admiration, and visual consumption. Author Toby Miller further solidifies the connection between the body and objects, "Bodies are both subjects and objects, active phenomena that are also acted upon the social: people make their bodies through labor, sport, and play. Sports are a privileged site for defining, alerting, and monitoring these subjectivities."<sup>28</sup>

Bob Hoffman's magazine, *Strength and Health*, which began publishing in 1932, the same year MGM released *Tarzan the Ape Man*, highlights Tarzan's body as a symbol for masculinity (Figure 6).<sup>29</sup> This magazine provided a forum for amateur athletes to send in photographs of themselves along with tips for maintaining a healthy body and mind. A cover of the magazine from 1938 shows a fit white man as the focal point with flexed muscles. The cover contains sayings such as "wrestle alligators" and "sons of Hercules." Throughout the series, Tarzan fights with creatures in perilous waters including alligators and hippos. In the same way that native tribes and landscapes acted like snapshots in a touristic journey, the body and actions of Tarzan also stood at the end of the camera lens for the audience to visually consume.

#### Conclusion

This paper asserts that the Tarzan Cycle of the 1930s places viewers directly within the storyline as tourists. As visual travelogues crafted by sightseeing, the films reduced African culture to spectacle and simulacrum. The messages conveyed by these films resonated with viewers: Taliaferro states that by 1940 the Tarzan films had grossed more than ten million dollars, a substantial amount considering their

debut during the Great Depression.<sup>30</sup> Movie reviews of the 1930s further emphasized the success of the films. In a 1932 movie review in the *New York Times*, Mordaunt Hall called *Tarzan the Ape Man*, "a fantastic affair" with thrills ranging from "leopards as villains, apes for comedy relief, and elephants that aroused one's sympathy and admiration."<sup>31</sup> Two years later, Hall wrote a review of *Tarzan and His Mate* that continued his overwhelmingly positive view of the franchise, "Needless to say that Miss O'Sullivan and Mr. Weissmuller acquit themselves in the same favorable fashion they did in their former hectic experiences."<sup>32</sup> Hall's reviews explained the allure of Tarzan and his adventures, emphasizing how the camera acted like a touristic lens, using imagery to convey ideas about Africa. Under the guise of visual travelogues, the imagery and cinematography created by the Tarzan Cycle incited and molded the imaginations of audiences by allowing them to experience a culture outside of their own.

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<sup>28</sup> Toby Miller, *Sportsex* (Philadelphia, PA: Temple University Press, 2002), 16.

<sup>29</sup> Because of its high circulation rate, *Strength and Health* was the most popular fitness magazine of any fitness-training magazine in the 1960s. Other popular magazines geared towards men included *Esquire* and *The Athletic World*. David L. Chapman and Brett Josef Grubisic, *American Hunks: The Muscular Male Body in Popular Culture, 1860-1970* (Vancouver, CA: Arsenal Pulp Press, 2009), 134.

<sup>30</sup> Taliaferro, *Tarzan Forever*, 13.

<sup>31</sup> Mordaunt Hall, "Johnny Weissmuller, Crack Swimmer Makes His Film Debut as a Wild Man of the Jungle," *New York Times* (1932).

<sup>32</sup> Mordaunt Hall, "Tarzan and His Mate," *New York Times* (1934).



Figure 1. *Tarzan Escapes*. Dir. W. S. van Dyke. Art Dir. Cedric Gibbons. Perf. Johnny Weissmuller, Maureen O'Sullivan. Metro-Goldwyn Mayer, 1936. Licensed by: Warner Bros. Entertainment Inc. All Rights Reserved.

►Figure 2. [facing page, top] *L'Afrique Qui Disparait!* 62. Province Orientale. Les Bakumas à Madula, [Oriental Province. Bakumas of Madula], *L'Afrique Qui Disparait!* Series 2, no. 62, Photograph by Casimir Zagorski, c. 1926-1937, Silver gelatin print on postcard stock, EEPA 1987-242062, Zagorski Collection, Eliot Elisofon Photographic Archives, National Museum of African Art Smithsonian Institution.

►Figure 3. [facing page, bottom] South African Railways Publicity and Travel Department, postcard of Chapman's Peak Drive, Cape Town, c. 1940s (copyright: Transit Heritage Library). Meta-data provided by publisher: N46842 Cape Town, 1940. Chapman's Peak Marine Drive.



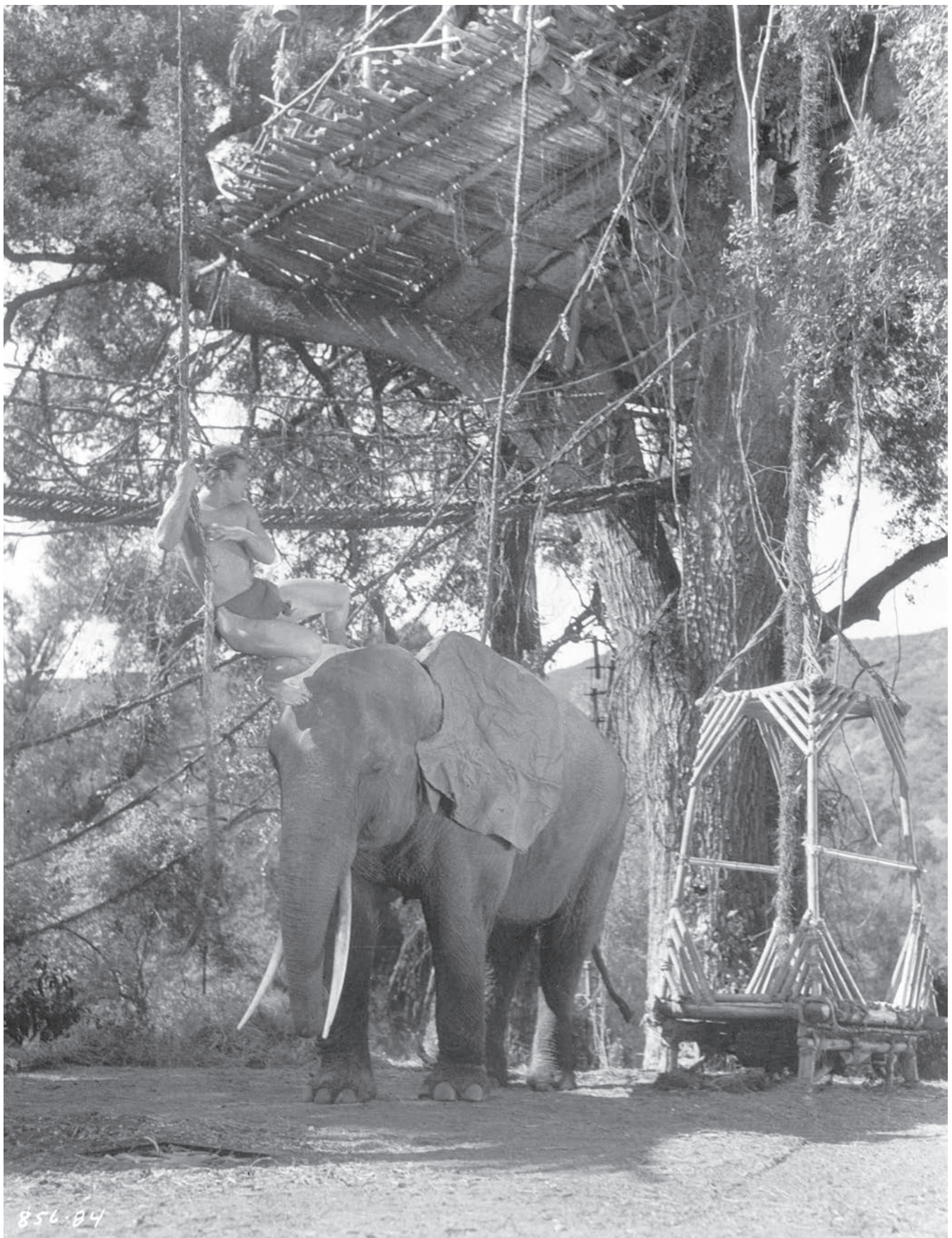


Figure 4. *Tarzan Escapes*. Dir. W. S. van Dyke. Art Dir. Cedric Gibbons. Perf. Johnny Weissmuller, Maureen O'Sullivan. Metro-Goldwyn-Mayer, 1936. Licensed by: Warner Bros. Entertainment Inc. All Rights Reserved.



Figure 5. Illustration by Raymond Sheppard. From Jim Corbett, *Tree Tops* (London, England: Oxford University Press, 1956): 9. Courtesy of Christine Sheppard.

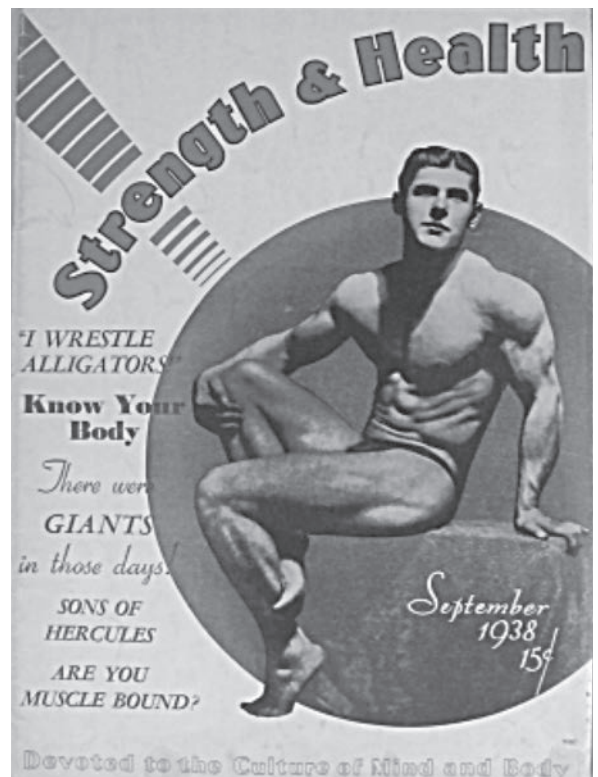


Figure 6. *Strength and Health*, September 1938, from David L. Chapman and Brett Josef Grubisic, *American Hunks: The Muscular Male Body in Popular Culture, 1860-1970* (Vancouver, CA: Arsenal Pulp Press, 2009): 134. Courtesy of Arsenal Press.