

Grave Desire A Cultural History Of Necrophilia

In Germany, Nazi ideology casts a long shadow over the history of archaeological interpretation. Propaganda, school curricula, and academic publications under the regime drew spurious conclusions from archaeological evidence to glorify the Germanic past and proclaim chauvinistic notions of cultural and racial superiority. But was this powerful and violent version of the distant past a nationalist invention or a direct outcome of earlier archaeological practices? By exploring the myriad pathways along which people became familiar with archaeology and the ancient past—from exhibits at local and regional museums to the plotlines of popular historical novels—this broad cultural history shows that the use of archaeology for nationalistic pursuits was far from preordained. In Germany's Ancient Pasts, Brent Maner offers a vivid portrait of the development of antiquarianism and archaeology, the interaction between regional and national history, and scholarly debates about the use of ancient objects to answer questions of race, ethnicity, and national belonging. While excavations in central Europe throughout the eighteenth and nineteenth centuries fed curiosity about the local landscape and inspired musings about the connection between contemporary Germans and their “ancestors,” antiquarians and archaeologists were quite cautious about using archaeological evidence to make ethnic claims. Even during the period of German unification, many archaeologists emphasized the local and regional character of their

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finds and treated prehistory as a general science of humankind. As Maner shows, these alternative perspectives endured alongside nationalist and racist abuses of prehistory, surviving to offer positive traditions for the field in the aftermath of World War II. A fascinating investigation of the quest to turn pre- and early history into history, Germany's *Ancient Pasts* sheds new light on the joint sway of science and politics over archaeological interpretation.

Prehistoric burial practices provide an unparalleled opportunity for understanding and reconstructing ancient civilizations and for identifying the influences that helped shape them.

"Since the 1960s, the occult in film and television has responded to and reflected society's crises surrounding gender and sexuality. In *Desire after Dark*, Andrew J. Owens explores media where figures such as vampires and witches make use of their supernatural knowledge in order to queer what otherwise appears to be a normative world. Beginning with the global sexual revolutions of the '60s and moving decade by decade through "Euro-sleaze" cinema and theatrical hardcore pornography, the HIV/AIDS crisis, the popularity of New Age religions and witchcraft, and finally the increasingly explicit sexualization of American cable television, Owens contends that occult media has risen to prominence during the past 60 years as a way of exposing and working through cultural crises about the queer. Through the use of historiography and textual analyses of media from *Bewitched* to *The Hunger*, Owens reveals that the

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various players in occult media have always been well aware that non-normative sexuality constitutes the heart of horror's enduring appeal. By investigating vampirism, witchcraft, and other manifestations of the supernatural in media, *Desire after Dark* confirms how the queer has been integral to the evolution of the horror genre and its persistent popularity as both a subcultural and mainstream media form"--

This much-needed book provides valuable insights into themes and genres in popular song in the period c. 1600-1900. In particular it is a study of popular ballads as they appeared on printed sheets and as they were recorded by folk song collectors. Vic Gammon displays his interest in the way song articulates aspects of popular mentality and he relates the discourse of the songs to social history. Gammon discusses the themes and narratives that run through genres of song material and how these are repeated and reworked through time. He argues that in spite of important social and economic changes, the period 1600-1850 had a significant cultural consistency and characteristic forms of popular musical and cultural expression. These only changed radically under the impact of industrialization and urbanization in the nineteenth century. The book will appeal to those interested in folk song, historical popular music (including church music), ballad literature, popular literature, popular culture, social history, anthropology and sociology.

In *Queer Attachments*, Sally R. Munt explores the vicissitudes of shame across a range of texts, cultural milieux, historical locations and geographical spaces. This passionately

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argued book is an interdisciplinary synthesis of cultural politics, emotions theory and narrative that challenges us to think about the queerly creative proclivities of shame. *Staging Nation* examines the complex relationship between the theatrical stage and the wider stage of nation building in postcolonial Malaysia and Singapore. In less than fifty years, locally written and produced English language theatre has managed to shrug off its colonial shackles to become an important site of community expression. This groundbreaking comparative study discusses the role of creative writing and the act of performance as actual political acts and as interventions in national self-constructions. It argues that certain forms of theatre can be read as emerging oppositional cultures that contribute towards the deepening of democracy by offering contending narratives of the nation. Jacqueline Lo is Senior Lecturer at the School of Humanities, Australian National University. She has published widely on postcolonial theory, performance studies and Asian-Australian cultural politics. She is the editor of *Theatre in Southeast Asia*, and co-editor of *Diaspora: Negotiating Asian-Australia*.

How remarkable changes in ancient Greek pottery reveal the transformation of classical Greek culture Why did soldiers stop fighting, athletes stop competing, and lovers stop having graphic sex in classical Greek art? The scenes depicted on Athenian pottery of the mid-fifth century BC are very different from those of the late sixth century. Did Greek potters have a different world to see—or did they come to see the world differently? In this lavishly illustrated and engagingly written book, Robin Osborne

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argues that these remarkable changes are the best evidence for the shifting nature of classical Greek culture. Osborne examines the thousands of surviving Athenian red-figure pots painted between 520 and 440 BC and describes the changing depictions of soldiers and athletes, drinking parties and religious occasions, sexual relations, and scenes of daily life. He shows that it was not changes in each activity that determined how the world was shown, but changes in values and aesthetics. By demonstrating that changes in artistic style involve choices about what aspects of the world we decide to represent as well as how to represent them, this book rewrites the history of Greek art. By showing that Greeks came to see the world differently over the span of less than a century, it reassesses the history of classical Greece and of Athenian democracy. And by questioning whether art reflects or produces social and political change, it provokes a fresh examination of the role of images in an ever-evolving world.

Notes from the Sick Room is an investigation into the connections between physical illness and creativity. Although there are a number of books investigating mental illness and creativity, there are very few that concentrate on physical illness - cancer, HIV, tuberculosis and disabilities caused by accidents. Incapacity provides time for contemplation and creativity yet pain and discomfort detract from inspiration. Serious illness confronts the individual with the reality of death, the complacency of being is jolted by the shock of non-being. Does one record these incidences or ignore "art" in order to survive?

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Blending a flair for textual nuance with theoretical engagement, *Theaters of Desire* not only contributes to our understanding of the most influential form of early Chinese song-drama in local and international cultural contexts, but adds a Chinese perspective to the scholarship on print culture, authorship, and the regulatory discourses of desire. The book argues that, particularly between 1550 and 1680, Chinese elite editors rewrote and printed early plays and songs, so-called Yuan-dynasty *zaju* and *sanqu*, to imagine and embody new concepts of authorship, readership and desire, an interpretation that contrasts starkly with the national and racially-oriented reception of song-drama developed by European critics after 1735 and subsequently modified by Japanese and Chinese critics after 1897. By analyzing the critical and material facets of the early song and play tradition across different historical periods and cultural settings, *Theaters of Desire* presents a compelling case study of literary canon formation.

This volume is dedicated to the historiography and analysis of the present state of Estonian archaeology. Part I (articles by Valter Lang and Marge Konsa) provides a review of the general development of archaeological research in Estonia from the 19th century to the beginning of the 21st century, focusing on institutional changes and advances in theoretical thinking and approaches. Part II includes articles by Aivar Kriiska, V. Lang, Andres Tvauri, Heiki Valk, Ain Mõrdesalu, Anton Põrn, Erki Russow and Arvi Haak on the previous research into the prehistoric and historical periods. In Part III, A. Tvauri and Mauri Kiudsoo discuss the formation and present situation of the

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archaeological and numismatic collections, and the establishment and development of archaeological heritage protection. Part IV discusses some more specific areas of research in Estonian archaeology, such as application of methods from the natural sciences in archaeology (A. Kriiska), settlement archaeology (V. Lang), underwater archaeology (Maili Roio), and connections between archaeology and oral tradition (H. Valk).

Blood Matters explores blood as a distinct category of inquiry in medieval and early modern Europe and draws together scholars who might not otherwise be in conversation.

In many forms of discourse, specific parts of the human anatomy may signify the whole body/person. In this volume, scholars from a variety of historical and cultural studies disciplines examine scientific, medical, popular, and literary texts, paying special attention to the different strategies employed in order to establish authority over the body through the management of a single part. By considering body parts that are usually ignored by scholars, these essays render the idea of a single, coherent body untenable by demonstrating that the body is not a transhistorical entity, but rather, deeply fragmented and fundamentally situated in a number of different contexts.

Contrary to his usual portrayal as a disinterested aesthete, Swiss cultural historian Jacob Burckhardt is characterised as an original social and political thinker in Richard Sigurdson's timely book *Jacob Burckhardt's Social and Political Thought*. Burckhardt's

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thinking on a number of ideas - including the relationship between the individual and the mass, the tension between the ideals of equality and human excellence, and the role of the intellectual in the modern state - is the subject of insightful analysis, thus providing a rare investigation into Burckhardt's culture-critique of the nineteenth century. Other important aspects of Burckhardt's life that undoubtedly influenced both his historical and political thought, such as his ambiguous relationship with Friedrich Nietzsche, are carefully scrutinised in this groundbreaking analysis of the Swiss historian. Known primarily as an historian, Burckhardt's historical writings provide not only a powerful critique of his own times, but also a broad ranging political philosophy that can be placed within the larger German tradition of evaluating politics according to the values and standards of art and culture. Although Burckhardt himself expressed his scepticism towards general theories and claimed to be devoid of a personal philosophical position, through an examination of his works Sigurdson argues that both implicit and explicit political reflections and theories are recognisable.

'Culture' and 'violence' have always been regarded as antithetical terms. In *The Culture of Violence*, Francis Barker takes a different view. Central to his argument is the contention that, contrary to post-Enlightenment humanist, liberal and conservative thought, 'culture' does not necessarily stand in opposition to political inequality and social injustice, but may be complicit with the oppressive exercise of power. The book focuses on Shakespearean tragedy and on the historicism and culturalism of much

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present-day cultural theory. Barker's analysis moves dialectically backwards and forwards between these two moments in order to illuminate aspects of early modern culture, and to critique the ways in which the complicity between culture and violence has been occluded. Rejecting the tendency of both modernism and post-modernism to homogenise historical time, Barker argues for a genuinely new, 'diacritical' understanding of the violence of history.

Volume three of *A Cultural History of the Modern Age* finishes a journey that begins with Descartes in the first volume and ends with Freud and the psychoanalytical movement in the third volume. Friedell describes the contents of these books as a series of performances, starting with the birth of the man of the Modern Age, followed by flowering of this epoch, and concludes with the death of the Modern Age. This huge landscape provides an intertwining of the material and the cultural, the civil and the military, from the high points of creative flowering in Europe to death and emptiness. The themes convey multiple messages: romanticism and liberalism opens the cultural scene, encased in a movement from The Congress of Vienna and its claims of peaceful co-existence to the Franco-German War. The final segment covers the period from Bismarck's generation to World War I. In each instance, the quotidian life of struggle, racial, religious, and social class is seen through the lens of the mighty figures of the period. The works of the period's great figures are shown in the new light of the human search for symbolism, the search for superman, the rise of individualism and decline of

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history as a source for knowledge. This third volume is painted in dark colors, a foreboding of the world that was to come, of political extremes, and intellectual exaggerations. The author looks forward to a postmodern Europe in which there is a faint glean of light from the other side. What actually appeared was the glare of Nazism and Communism, each claiming the future.

Though central to contemporary debates over identity, politics, and culture, the concept of tradition often remains unexamined. In a series of readings that transgress cultural and disciplinary boundaries, Daniel Cottom subjects this concept to close scrutiny. He calls into question conventional accounts of tradition, with their reliance on standard oppositions between dogma and reason, animality and humanity, community and society, religion and science, and modernity and its predecessors. Tradition, as Cottom envisions it, is a complex of cultural forces that moves, divides, and undoes those it touches; it ravishes, is ravished, and is centrally etched with acts of ravishment.

Engaging writers from William Shakespeare to John Ashbery and from Phillis Wheatley to Antonin Artaud, Cottom examines literary history within the contexts of war, rape, and slavery; education, technology, and sexuality; repetition, imitation, stereotypy, and travesty; censorship, grief, and ecstasy. He also evaluates the work of various theorists who address questions of tradition, such as Sigmund Freud, Walter Benjamin, Jacques Derrida, and Adrienne Rich. Cottom draws on works in social and cultural history as well as on literary texts from different eras, nations, and genres. At once using and

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critiquing contemporary literary and cultural theory, this eloquent book shows why tradition continues to be of compelling interest and importance.

Many fascinating and important psychological disorders are either omitted from our current diagnostic systems or rarely covered during graduate or medical training. As a result, most mental health students and trainees are never taught to identify, diagnose, or treat them. This lack of attention has real-world consequences not only for patients, but for basic science as well. *Unusual and Rare Psychological Disorders* collects and synthesizes the scientific and clinical literatures for 21 lesser-known conditions. The coverage is broad, ranging from exploding head syndrome and koro to body integrity identity disorder and persistent genital arousal disorder. All chapters follow a uniform structure and introduce each disorder with a vivid clinical vignette. After discussing the historical and cultural contexts for the disorder, authors describe the typical symptoms, associated features, current role in diagnostic systems (if any), and etiologies. Clinically relevant information on assessment and differential diagnosis is also provided. Finally, authors review the treatment options and suggest future directions for research. This unique and engaging volume will not only be a useful resource for researchers and clinicians who already possess expertise in the more well-known manifestations of psychopathology, but it will also be of interest to students and trainees in the mental health professions.

The nineteenth-century travel writer cannibalised other modes of literary, geographical and scientific writing, while simultaneously forging experimental and dynamic forms in the struggle to represent the contingent realities of the road. This collection reveals the variety of literary forms and visual media through which travel records were conveyed in the period, bringing

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together a group of leading researchers from a range of disciplines to explore the relationship between travel writing, visual representation and formal innovation across the long nineteenth century. The first part of the volume combines literary scholarship with art-historical research and explores points of intersection between the print, visual and material culture of travel. The second section investigates how existing literary and historical narratives affected the literary representation of popular sites, and how the material realities of transport impacted upon the formal techniques through which these experiences were represented.

Offering a new understanding of canonical Romanticism, Garofalo argues that Romantic writers critiqued the idea that erotic love enabled one to transcend political and economic realities. William Blake, Lord Byron, Sir Walter Scott, John Keats and Emily Brontë engaged with the period's concern with political economy and the nature of desire, challenging stereotypical representations of women consumers and conceiving of women's desire as a force for radical change.

This essential handbook explores the relationship between the postcolonial critique and the field of archaeology, a discipline that developed historically in conjunction with European colonialism and imperialism. In aiding the movement to decolonize the profession, the contributors to this volume—themselves from six continents and many representing indigenous and minority communities and disadvantaged countries—suggest strategies to strip archaeological theory and practice of its colonial heritage and create a discipline sensitive to its inherent inequalities. Summary articles review the emergence of the discipline of archaeology in conjunction with colonialism, critique the colonial legacy evident in continuing archaeological practice around the world, identify current trends, and chart future directions in postcolonial

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archaeological research. Contributors provide a synthesis of research, thought, and practice on their topic. The articles embrace multiple voices and case study approaches, and have consciously aimed to recognize the utility of comparative work and interdisciplinary approaches to understanding the past. This is a benchmark volume for the study of the contemporary politics, practice, and ethics of archaeology. Sponsored by the World Archaeological Congress “History is always written wrong, and so always needs to be rewritten.” (George Santayana) Enquiries into the relationship between literature and history continue to stir up intense critical and scholarly debate. Alongside the new hybrid categories that have emerged out of this ferment?life-writing, ficto-criticism, “history from below”, and so on?there has been a welter of new literary histories, new ways of tracking the connections between the written word and the historically bound world. This has resulted in renewed discussion about distinguishing the literary from the non-literary, about dialogues taking place between different national literatures, and about ascertaining the relative status of the literary text in relation to other cultural forms. Remaking Literary History seeks to clarify the diversity of issues and positions that have arisen from these debates. Central to the book’s approach is a rigorous and constructive questioning of the past, across disciplinary boundaries. This is carried out through four detailed and engrossing sections that explore the relationship between memory and forgetting; what it means to be ‘subject’ to history; the upsurge of interest in trauma and redemption; and the question of historical reinvention, which demonstrates how the overwriting of history continues to reinvigorate the literary imagination. As well as readers of literature and history, Remaking Literary History will be of interest to students of literary theory, legal studies and cultural and media studies.

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They discover new texts and methodologies, exploring nineteenth-century British women's historiography, their writing of history, often through unexpected sources not previously regarded as historical venues: journalism, travel writing, architectural preservation, and costume balls."--BOOK JACKET.

From Ancient Egypt to True Blood - death, sex and culture.

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In their famous debates, Lincoln and Douglas struggled with how to behave when an ethical conflict like slavery strained democracy's commitment to rule by both consent and principle. What conscience demands and what it can persuade others to agree to are not always the same. Ultimately, this tragic limitation of liberalism led Lincoln to war.

A teacher of working-class and social history, and editor of the Canadian journal *Labour/Le Travail*, Palmer chronicles those who defied authority, choosing to live dangerously outside the defining cultural constraints of early insurgent--and later dominant--capitalism. They include peasants, religious heretics, witches, pirates, runaway slaves, prostitutes and pornographers, frequenters of taverns and fraternal society lodge rooms, revolutionaries, blues and jazz musicians, beats, and contemporary youth gangs. Annotation copyrighted by Book News Inc., Portland, OR

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Welsh Environments in Contemporary Poetry' examines the question of how recent English-language poetry from Wales has responded to the diverse physical environments of Wales. The first volume to offer a sustained assessment of Welsh poetry in English within the context of recent developments in environmental literary criticism, this book also draws on aspects of human geography to explore the rich contemporary poetics of Welsh space and place. Opening with an examination of poets from the 1960s as well as the early work of R.S. Thomas, 'Welsh Environments in Contemporary Poetry' subsequently concentrates on the poetry of writers who have come to prominence since the 1970s: Gillian Clarke, Ruth Bidgood, Robert Minhinnick, Mike Jenkins, Christine Evans, and Ian Davidson. Close reading of key texts reveals the way in which these writers variously create Welsh places, landscapes, and environments – fashioning rural and urban spaces into poetic geographies that are both abundantly physical and inescapably cultural. Far from reducing Wales to mere scenery, the poetry that emerges from this book engages with the environments of Wales, not just for their own sake, but as a crucial way of exploring key issues in Welsh culture – from the negotiation of female identity in a land of masculine myths to the exploration of Welsh space in a global context.

Claire Connolly offers a cultural history of the Irish novel in the period between

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the radical decade of the 1790s and the gaining of Catholic Emancipation in 1829. These decades saw the emergence of a group of talented Irish writers who developed and advanced such innovative forms as the national tale and the historical novel: fictions that took Ireland as their topic and setting and which often imagined its history via domestic plots that addressed wider issues of dispossession and inheritance. Their openness to contemporary politics, as well as to recent historiography, antiquarian scholarship, poetry, song, plays and memoirs, produced a series of notable fictions; marked most of all by their ability to fashion from these resources a new vocabulary of cultural identity. This book extends and enriches the current understanding of Irish Romanticism, blending sympathetic textual analysis of the fiction with careful historical contextualization. Spain's southern city of Seville basks in romantic myths and legends, evoking the scent of jasmine and orange blossom. But there is an ascetic core to its sybaritic spirit. For all their fame as passionate performers, the poet Unamuno called Sevillanos "finos y frios"-refined and cool. Once Europe's most cosmopolitan metropolis, bridging cultures of East and West and hub of a sea-borne empire, Seville was defined by Spain's great seventeenth-century playwright Lope de Vega as "port and gateway to the Indies". The city retains both the swagger of its seafaring heyday, and the sensual flavor of Moorish al-Andalus. Seville produced

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Spain's lowest ruffians, grandest grandees and a seductive gypsy culture that colors our wider perception of Spain. Elizabeth Nash explores the palaces, the mosques, the patios, fountains and wrought-iron balconies of Seville, Cordoba and Granada, cities celebrated for centuries by Europe's finest painters, poets, satirists and travel writers for their voluptuous beauty and vibrant cultural mix. More than 150 alphabetically arranged entries on topics, thinkers, religions, movements, and concepts locate sexuality in its humanistic and social contexts. Fiction and essays inspired by Paris from more than 70 Anglophone writers -- A Moveable Feast for the twenty-first century. "When good Americans die, they go to Paris", wrote the Irish playwright Oscar Wilde in 1894. The French capital has always radiated an unmatched cultural, political and intellectual brilliance in the anglophone imagination, maintaining its status as the modern cosmopolitan city par excellence through the twentieth century to today. We'll Never Have Paris explores this enduring fascination with this myth of a bohemian and literary Paris (that of the Lost Generation, Joyce, Beckett and Shakespeare and Company) which also happens to be a largely anglophone construct -- one which the Eurostar and Brexit only seem to have exacerbated in recent years. Edited by Andrew Gallix, this collection brings together many of the most talented and adventurous writers from the UK, Ireland, USA, Australia and New Zealand to

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explore this theme through short stories, essays and poetry, in order to build up a captivating portrait of Paris as viewed by English speakers today -- A Moveable Feast for the twenty-first century. We'll Never Have Paris includes contributions from seventy-nine authors, including Tom McCarthy, Will Self, Brian Dillon, Joanna Walsh, Eley Williams, Max Porter, Sophie Mackintosh and Lauren Elkin. The annual French XX Bibliography provides the most complete listing available of books, articles, and book reviews concerned with French literature since 1885. This unique book examines the physical, psychological, social, and environmental factors that support or undermine healthy development in American Indian children, including economics, biology, and public policies. • Includes both a subject and author index to facilitate further research This collection traces the unique experiences of nineteenth-century women writers within a celebrity culture that was intimately connected to the expansion of print technology and of visual and material culture in the nineteenth century. The contributors examine a range of artifacts, including prefaces, portraits, frontispieces, birthday books and even gossip columns, in this suggestive exploration of how nineteenth-century women writers achieved popular, critical and commercial success.

"Why do people die and where do they go when they are dead? How should the

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dead be buried and mourned in order to ensure that they continue to work for the benefit of the living? How have perceptions and experiences of death and the ends of life changed over the centuries? In *My Time of Dying* considers these questions from the perspective of African history. In what is the first history of death in Africa, John Parker examines mortuary culture and the ongoing relationship between the living and the dead over a four-hundred year period. Focusing anecdotally on West Africa but with a comparative awareness of comparable practices throughout the continent, Parker highlights how Africans developed the world's most vibrant and recognizable cultures of death"--

Performance and Cultural Politics is a groundbreaking collection of essays which explore the historical and cultural territories of performance, written by the foremost scholars in the field. The essays, exploring performance art, theatre, music and dance, range from Oscar Wilde to Eric Clapton; from the Rose Theatre to U.S. Holocaust museums. The topic includes: * Sex Play: Stereotype, Pose and Dildo * Grave Performances: The Cultural Politics of Memory * Genealogies: Critical Performances * Identity Politics: Passing, Carnival and the Law In the concluding section, 'Performer's Performance', performance artist Robbie McCauley offers the practitioner's perspective on performance studies. Interdisciplinary, thought-provoking and rich in new ideas, *Performance and*

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Cultural Politics is a landmark in the emerging field of performance studies. As the field of Cultural History grows in prominence in the academic world, an understanding of the history of culture has become vital to scholars across disciplines. The Oxford Handbook of the New Cultural History of Music cultivates a return to the fundamental premises of cultural history in the cutting-edge work of musicologists concerned with cultural history and historians who deal with music. In this volume, noted academics from both of these disciplines illustrate the continuing endeavor of cultural history to grasp the realms of human experience, understanding, and communication as they are manifest or expressed symbolically through various layers of culture and in many forms of art. The Oxford Handbook of the New Cultural History of Music fosters and reflects a sustained dialogue about their shared goals and techniques, rejuvenating their work with new insights into the field itself.

This ground breaking new work draws together a cross-section of South African scholars to provide a lively and comprehensive review of the under-researched area of heritage practice following the introduction of the National Heritage Resources Act. Looking at the daily heritage debates, from naming streets to projects such as the Gateway to Robben Island, *Desire Lines* addresses the innovative strategies that have emerged in the practice of defining, identifying

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and developing heritage sites. In a unique multi-disciplinary approach, contributions are featured from a broad spectrum of fields, including the built environment and public culture and education. Showcasing work from tour operators and museum curators alongside that of university-based scholars, this book is a comprehensive and singularly authoritative volume that charts the development of new and emergent public cultures in post-apartheid South Africa through the making and unmaking of its urban spaces. This pioneering collection of essays and case studies is an indispensable guide for those working within or studying heritage practice.

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