



# The Routledge Handbook of Museums, Heritage, and Death

Edited by Trish Biers and Katie Stringer Clary

# THE ROUTLEDGE HANDBOOK OF MUSEUMS, HERITAGE, AND DEATH

This book provides a comprehensive examination of death, dying, and human remains in museums and heritage sites around the world.

Presenting a diverse range of contributions from scholars, practitioners, and artists, the book reminds us that death and the dead body are omnipresent in museum and heritage spaces. Chapters appraise collection practices and their historical context, present global perspectives and potential resolutions, and suggest how death and dying should be presented to the public. Acknowledging that professionals in the galleries, libraries, archives, and museums (GLAM) fields are engaging in vital discussions about repatriation and anti-colonialist narratives, the book includes reflections on a variety of deathscapes that are at the forefront of the debate. Taking a multivocal approach, the handbook provides a foundation for debate as well as a reference for how the dead are treated within the public arena. Most important, perhaps, the book highlights best practices and calls for more ethical frameworks and strategies for collaboration, particularly with descendant communities.

*The Routledge Handbook of Museums, Heritage, and Death* will be useful to all individuals working with, studying, and interested in curation and exhibition at museums and heritage sites around the world. It will be of particular interest to those working in the fields of heritage, museum studies, death studies, archaeology, anthropology, sociology, and history.

**Trish Biers** curates the Duckworth Laboratory (human and non-human primate remains) in the Centre for Human Evolutionary Studies in the Department of Archaeology at the University of Cambridge.

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HANDBOOK OF  
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DEATH

*Edited by Trish Biers and Katie Stringer Clary*

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*This book is dedicated to the named and unnamed individuals who are no longer with us, but whose stories are held here in remembrance.*



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– Trish Biers

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– Katie Stringer Clary





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# INTRODUCTION

*Trish Biers and Katie Stringer Clary*

The boundaries which divide Life from Death are at best shadowy and vague. Who shall say where the one ends, and where the other begins?

– *Edgar Allan Poe*

## Introduction

*Museums, Heritage, and Death* explores connections among the fields of heritage studies, museum studies, art galleries, and historic sites; this volume also provides an examination of death, dying, and human remains displayed as objects. With an increasing public interest in death and its display,<sup>1</sup> this book tethers these activities to new ethical dimensions and best practices. This volume appraises collection practices and offers suggestions in presenting the stories of the dead to the public. As professionals in the galleries, libraries, archives, and museums (GLAM) fields approach new discussions about repatriation and anti-colonialist narratives, these forms of deathscapes are at the forefront of debate. Using a multivocality approach, this volume provides a foundation for debate and a reference for how the dead are treated within the public arena, and galvanises the call for more ethical frameworks and strategies for collaboration, particularly with descendant communities.

This book includes both new arguments about the display of the dead for public intake, whether this be in museums or heritage centres, and the increase in dark tourism<sup>2</sup> globally. With the recent success of conferences such as Death and Culture I, II, and III,<sup>3</sup> Death, Dying, and Disposal,<sup>4</sup> and the widely-popular public events associated with The Order of the Good Death,<sup>5</sup> it is clear that a research community about the various aspects of death in the present and the past is growing exponentially.

While many scholars attached to departments such as sociology, literature, history, anthropology, and archaeology are publishing in various scientific or humanities journals, such as *Mortality* or the *International Journal of Osteoarchaeology*, a wide body of

knowledge from practitioners (and these are not mutually exclusive categories) is also seeing more print, and this includes the myriad of individuals associated with peripheral deathscapes, including indigenous practitioners, cemetery keepers, artists inspired by death and visual culture, and those outside the academy. Other voices are vital components to what can be a deeply philosophical or spiritual conversation – the end of life, and the presentation and interpretation of death as so often seen in museum exhibitions or local history venues has become a highly-debated subject.<sup>6</sup>

Deathscapes represent both tangible and intangible dimensions of death and can carry within them cultural, ideological, socio-political, socio-economic, and meaningful residues that exude a significant influence on the living.<sup>7</sup> The role of the deceased in these spaces is often shaped by deeply held spiritual beliefs, philosophical thought, and social pragmatism; as such, it is a challenge to incorporate the sheer breadth and scope of death heritage in one volume, therefore the topics chosen here reflect the systematic management of death through human remains by those that are stewards for them.

## Background

An embodied perspective in the discussion of death and the dead body between museum studies and heritage studies reveals a deep, interwoven design from which we can see a central theme emerge – that the dead carry on.<sup>8</sup> This volume provides a wide-ranging overview of the roles of curation, narration, and exhibition in death studies associated with museums and heritage subfields, where the dead are a significant part of the main foci. In their groundbreaking volume on the heritage of death, Frihammar and Silverman suggest that while death today is being reconceptualised as heritage, death has always shaped heritage through the expressions of personal, national, and international consequences as well debates over memory and new constructions of identity.<sup>9</sup>

Museums are active agents for exploring the human experience largely in part because of the objects on display highlighting human creativity, ingenuity, and the classification of natural phenomena. A large part of this story, though not necessarily explicit, is death as featured in the hundreds of burial objects behind glass or in cases, or the contemplative memento mori on the gallery wall. From gilded coffins and mummies to Renaissance paintings on mortality and the maiden, death and the dead body are omnipresent in museum spaces.

Heritage sites often have some form of space for displays, storyboards and tours, and even gift shops. These places also offer similar experiences to museums and galleries often delivering high impact within a tightly circumscribed space for education, reflection, and entertainment. Death phenomena has been adapted and “heritagized” to suit the tourism industry.<sup>10</sup> Innovative technologies are making an impact in virtual heritage platforms allowing for more of the public to participate in death-related activities such as immersive experiences, city walking tours with a death focus, and library engagement (see Chapters 23, 27, and 29 in this volume for examples). *Museums, Heritage, and Death* explores these “deathscapes” further by

concentrating on the philosophical and anthropological foundations of the creation, curation, and proliferation of presenting death to the public.

Well-documented themes in historical and modern death studies include: meaning in death and dying, memory and material culture, places of return and transformation from pain to reconciliation, public and political mourning, and the complex relationship between the community of the living and the community of the dead, to name a few.<sup>11,12,13</sup> The convergence of disciplines that speak to these deathscapes represent a vast space for inter- and intra-disciplinary research.

Central to these studies is the role of the corpse, whether present (displayed in a museum case) or absent (bodies of the disappeared) (see Table 0.1). Through osteobiographies or biographies based on historical documentary sources, the dead play an important role for discourse because they carry the power ascribed to them by the living. In heritage studies the deceased can serve as the materialisation of memory, a political component in a broader agenda, the criminal body, the embodied ancestor to be venerated, the disenfranchised who were collected, the medicalised body that was donated, or the victim of genocide. In museums and collections, the corpse represents both object (inventoried acquisition), and subject (exhibition feature) and is seen as fascinating or repulsive depending on the viewer. For example, in April 2021, Cairo hosted the “The Golden Mummies Parade” for the movement of 22 ancient Egyptian mummies from the older Egyptian Museum to the new National Museum of Egyptian Civilization. The celebration was televised and statements were made about the “greatness of the Egyptian people,”<sup>14</sup> with the dead at the centre of it all representing a national identity and cultural change (see Chapter 17 in this volume). For other interested parties, the display of the corpse is often cited as a reinforcement of colonial and institutional authority by Indigenous activists because of the traditional focus on human classification and “the ability of Europeans to obtain control over uncharted worlds.”<sup>15</sup> This imbalance of power, control, and agency are at the core of dialogue galvanising the movement for increased proposals of repatriation and restitution cases across the globe but particularly in Africa, North America, and Australia.

Table 0.1 The role of the corpse in relation to deathscapes as defined for this volume

The Role of the Corpse		
Museums and galleries	Cemeteries, burial grounds,	Mass graves, abandonment of
• Acquisition	formal graves, crypts	dead bodies
• Display	• Sites of manifestation,	• Sites of disappearance,
• Research (archival and	commemoration, return	forgetting, rejection,
scientific)	• Presencing of absence	oblivion, absence
• Commodification		• Warfare, conflict, crime,
• Restitution		epidemic
• Wellbeing		

### Introduction to the Volume

This book is categorised by themes relevant to current discourse in museum and heritage studies. The volume includes a range of perspectives to incorporate those of

local scholars, both junior and senior, from a variety of regions, independent academics, artists who have worked with museum displays or published on death, public engagement, and outreach specialists, and those individuals directly involved with heritage sites. Death academics, artists, students, and practitioners in the death industry will benefit from the resources and context of this volume, particularly those focused on curation and exhibition at museums and heritage sites where death is part of the wider story in regards to objects on display, and local presentation at sites such as catacombs or cemeteries.

With international attention turning towards more transparency associated with museum collections and dark history at heritage sites, the themes of this volume are becoming more essential to museum studies, archaeology, anthropology, ethnic studies, and history educational programmes.<sup>16</sup> The overarching topic of this book about deathscapes is inherently interdisciplinary: not only will public historians or museum professionals benefit from this, but so will individuals in the growing field of death studies, biomedical ethics, and philosophy as well as those doing critical work in public engagement within the field. Globally, dialogue about displaying the dead, decolonial approaches, restitution and repatriation in heritage and museum work is increasing, particularly in regions extrinsically linked to colonialist and imperialist strategies of Western nations.<sup>17</sup> In addition, many heritage sites and museums are also grappling with new ways to talk about death via their exhibitions, memorial sites, and scientific investigations into past lifeways of the bodies they display.

By inviting researchers working on both theoretical and practical levels, with interesting scholarship from around the world, our hope is to encourage discussion about the challenges in interpretation of context, ethical considerations around display and tourism, and active ways we can engage with deathscapes, and how such work contributes to our current understanding of death more broadly. The contributors of the handbook come from several countries and present us with interesting case studies from Australia, Chile, the Czech Republic, Egypt, England, Hungary, Italy, Japan, Lithuania, Mexico, Peru, Scotland, Spain, Russia, the United Kingdom, and the United States.

The main objectives of this volume are to:

- Explore the multifaceted relationship death studies and death work has within the museum and heritage fields to further support the inclusion of death narratives into these fields for public benefit.
- To understand how practitioners and other professionals work with human remains collections and the maintenance of collections' integrity, ethical issues, and display choices for exhibitions.
- Establish new models for curatorial and exhibition design in line with decolonial practice.
- Raise awareness of current issues faced by stewards of heritage sites directly related to death tourism and the challenges they face when dealing with public interest and demand.
- To bring into focus the innovative and creative ways of facing death from personal perspectives in art, libraries, archives, and through public engagement.

## **Volume Structure**

The book is organised thematically around topics such as: presenting death, collecting of the dead, ethics and scientific investigations, decolonisation and shifting perspectives, death and dying in 21st century museums, and public education and engagement. These areas of interest have seen a vast increase in output through conference proceedings, webinars, social media traction, news headlines, and decision-making in collections management for nationally recognised institutions globally. Our intention is to capture the critical architecture of these debates and provide useful and thought-provoking context to build from for a collective of people working within deathscapes.

The handbook hosts a variety of professionals that does not exclude those who do not work in large, national museums. Voices stem from historic house museums, local museums, cemeteries and graveyards, catacombs and churches, and memorial sites. The diversity in authorship goes beyond traditional academia because death is egalitarian in respect to the cessation of life in a body, we believe that this volume should also reflect a similar level of equitable inclusivity in its research breadth.

The volume is divided into six parts, each containing five to six chapters. The parts have distinct themes; however, many do overlap to some degree but this is expected for a publication of this size and thus complements the overall narrative of the handbook. The first part addresses both historical contexts of how museums and heritage sites acquired human remains, as well as modern deposition from commercial archaeology. This is discussed by Katie Stringer Clary, Jelena Bekvalac, Kirsty Squires with Dario Piombino-Mascali. The challenges of curation and conservation of human remains are presented by Trish Biers, Cat Irving, along with a chapter by Guido P. Lombardi, Rubén Buitrón, Lizbeht Tepo, Clide Valladolid, Bradymir Bravo, Susana Arce, Elva Torres, and Sonia Guillén.

The second part of this volume investigates the decisions around public display and the exhibition of human remains and/or images of remains. Here, authors focus on the ethical implications of display from past to present and the challenges curatorial staff face when creating exhibitions. The case studies examine provenance of human remains, see chapters by Denise Donlon and Fiona Gill, Rebecca Redfern and Tom Booth, as well as legal and educational connections as investigated by Paloma Robles Lacayo and Jenny Woodley. Tia Tudor Price and Charles Clary speak to more modern exhibitions about death and display.

No discussion of human remains in museums is complete without addressing the shifting perspectives in museums and heritage around decolonial practice and the politics of housing and displaying human remains in public institutions. Case studies in this part include international examples of displaced heritage and human remains, preservation and reconciliation, and a critical look at approaching archives through a more inclusive lens. The involvement of local specialists in collections management of human remains is discussed by Jason Kariwiga along with co-authors Gabriel Wrobel and Michael C. Westaway, as well as Elifgül Doğan who includes issues about identity. Laura N.K. Van Broekhoven provides insight into cultural collaborations around exhibition display. Heba Abd el-Gawad and Alice Stevenson speak to the importance

of communities of descent and practice, artist Laura Anderson Barbata shares a story of reconciliation, and Evi Numen leads the reader towards a continuum of death care.

The fourth part sees the transition into death heritage and goes beyond the traditional museum sector to include sites of memorialisation and public mourning. Politics and political power play a large role in the story of deathscapes and human remains as relevant in these case studies presented here. This part is an exploration of the roles that governments and socio-political history have in identity (see chapters by Lucy Coleman Talbot and Kelsey Perreault), landscapes of death (see Chapter by Ronald S. Green and Sue Bergeron), and collective memory of the public (see chapters by Joanne Mather, Maria Kucheryavaya, Layla Renshaw, Paola Filippucci and Dacia Viejo-Rose).

The fifth part combines public education and engagement in museums, libraries, and heritage sites around death-related themes. Contributors share the variety of unique and innovative ways that they are working with national and international communities to develop educational programmes around death, dying, and the modern management of death. The chapters in this part cover spaces such as public cemeteries (see chapters by Janine Marriot and Kimberly Bearden), mobile death studies and city tours (see chapter by Ruth Penfold-Mounce), ghost tours and historic houses (see chapter by Katie Stringer Clary and David Hearn) to the virtual realm and the Death Positive Library (see chapter by Stacey Pitsillides, Claire Nally, Anita Luby, Rhonda Brooks, Fiona Hill, Joanne Ghee, Katherine Ingham, Judith Robinson).

The final part showcases death studies and heritage in practice and explores the way the tourism sector has embraced and memorialised death at cultural centres, historic spaces, subject specialist tours (see chapter by Sacha Coward on remembering the LGBTQ+ Deceased), and working with young people (see chapter by Rachel Anisha Divaker and Mary Margaret Kerr). Case studies include catacombs and relics in churches, and the connections these sites have with both their local publics, and tourists who come to these sites for a variety of reasons. Contributors share the various challenges that are faced by institutions that are experiencing an increase in tourist footfall at historic or sacred sites while trying to maintain a space of reflection and sanctity (see chapters by Radka Krejčí, Anita Csukovits and Katalin Forró). Finally, curatorial strategies for dealing with sensitive remains and display using 3D technology to encourage display and interpretation is also discussed (see chapter by Verónica Silva Pinto, Yanis Valenzuela-Sánchez, Ayelén Tonko-Huenucoy, Carlos Montoya, Marcelo Gálvez and Mario Castro).

## **Conclusion**

The chapters in this handbook explore the implications and connections between death and museums, galleries, libraries, archives, and heritage fields. They are a distinctive resource that is comprehensive in both theoretical and historical narratives combined with practical knowledge for how to discuss death in an ethical and meaningful way in less traditional spaces. These discussions are not limited to only museums or only Human Remains, but discussing death ethics, repatriation, and restitution across heritage fields and the crucial overlap with museum studies and exhibitions. It takes a diverse and global approach, including many perspectives, not just those of Western academia. The selected authors and content encompass a

wide-range of voices in death studies and weave between traditional academic rhetoric with alternative scholarship such as thought-provoking text that is timely with the Black Lives Matter movement, ongoing COVID pandemic, decolonial practice, and spaces of memorialisation and public engagement.

In this volume, we argue for an ethical community of practice in the treatment, display, and study of human remains, in interpretation of death studies information in public history fields, and in other heritage and GLAM fields of practice. Any such interactions should include authentic collaboration and community engagement to respect all stakeholders, both past and present, living and dead. *Museums, Heritage, and Death* aims to be a comprehensive and inclusive volume representative of these fields. The editors and contributors have worked to make it so, but we recognise there is still work to be done.

### Notes

- 1 Mattias Frihammar and Helaine Silverman, eds., *Heritage of Death: Landscapes of Emotion, Memory and Practice*, 1st ed. (Routledge, 2017), <https://doi.org/10.4324/9781315440200>; Linda Levitt, *Culture, Celebrity, and the Cemetery: Hollywood Forever, Culture, Celebrity, and the Cemetery: Hollywood Forever* (Routledge, 2018), <https://doi.org/10.4324/9780429466021>.
- 2 Dark Tourism refers to the visitation of sites of death, destruction, and mass disaster; A. V. Seaton, "Guided by the Dark: From Thanatopsis to Thanatourism," *International Journal of Heritage Studies* 2, no. 4 (December 1, 1996): 234–244, <https://doi.org/10.1080/13527259608722178>; M. Foley and J. Lennon, *Dark Tourism: The Attraction of Death and Disaster* (Boston, MA: Cengage, 2001), <https://www.bookdepository.com/Dark-Tourism-Malcolm-Foley/9780826450647>.
- 3 "Death and Culture – Sociology, University of York," accessed November 30, 2022, <https://www.york.ac.uk/sociology/research/death-and-culture/>.
- 4 "ASDS Home Page | Association for the Study of Death and Society," accessed November 30, 2022, <https://www.deathandsociety.org/index.php>.
- 5 "The Order of the Good Death," accessed November 30, 2022, <https://www.orderofthegooddeath.com/>.
- 6 Kirsty Squires, David Erickson, and Nicholas Márquez-Grant, eds., *Ethical Approaches to Human Remains: A Global Challenge in Bioarchaeology and Forensic Anthropology* (Cham: Springer International Publishing, 2019), <https://doi.org/10.1007/978-3-030-32926-6>.
- 7 Benjamin Beit-Hallahmi, "Fear of the Dead, Fear of Death: Is It Biological or Psychological?," *Mortality* 17, no. 4 (2012): 322–37, <https://doi.org/10.1080/13576275.2012.734986>.
- 8 Chris Shilling, *The Body: A Very Short Introduction* (Oxford: Oxford University Press, 2016).
- 9 Mattias Frihammar and Helaine Silverman, eds., *Heritage of Death: Landscapes of Emotion, Memory and Practice*, 1st ed. (Milton Park, Abingdon, Oxon: Routledge, 2017), <https://doi.org/10.4324/9781315440200>.
- 10 *Ibid.*, 24.
- 11 Matthew Spokes, Jack Denham, and Benedik Lehmann, *Death, Memorialization and Deviant Spaces* (Bingley: Emerald Publishing Limited, 2018).
- 12 Tiffany Jenkins, "Making an Exhibition of Ourselves: Using the Dead to Fight the Battles of the Living," in *Archaeologists and the Dead*, by Tiffany Jenkins (Oxford University Press, 2016), <https://doi.org/10.1093/oso/9780198753537.003.0020>
- 13 Paul Edward Montgomery Ramírez, "Colonial Representations of Race in Alternative Museums: The 'African' of St Benet's, the 'Arab' of Jorvik, and the 'Black Viking,'" *International Journal of Heritage Studies* 27, no. 9 (September 2, 2021): 937–952, <https://doi.org/10.1080/13527258.2021.1883715>.



- 14 “Egypt’s Pharaohs’ Golden Parade: A majestic journey that history will forever record,” *Egypt Today*. 2021-04-04. Retrieved 2022-10-05.
- 15 Claire Wintle, “Decolonising the Museum: The Case of the Imperial and Commonwealth Institutes,” *Museum & Society* 11, no. 2 (2013): 185–201.
- 16 Mattias Frihammar and Helaine Silverman, eds., *Heritage of Death: Landscapes of Emotion, Memory and Practice*, 1st ed. (Routledge, 2017), <https://doi.org/10.4324/9781315440200>.
- 17 H. (Eds.). (2020). Fforde, C., McKeown, C.T., & Keeler, *The Routledge Companion to Indigenous Repatriation: Return, Reconcile, Renew*, 2020, <https://doi.org/doi.org/10.4324/9780203730966>.

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## The Cost of Civil Rights

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## Entangled Entitlements and Shuar Tsantsa (shrunken heads)

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## Julia Pastrana's Long Journey Home

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