This thesis presents a study of how museums collect and display burial objects. In particular, it focuses on objects which had been buried with the dead. The case studies which constitute the starting point for this inquiry are Chinese burial objects from the Han Dynasty (206 B.C.-220 A.D.) of the Rewi Alley Collection at Canterbury Museum. In the tomb, Chinese burial objects had a primarily religious purpose, and were intended for the use and appreciation of the dead only. However, they are known in the ‘West’ on account of their having been unearthed, transported, and placed in new cultural contexts, such as on display in museums for contemplation by living audiences. This creates many ontological complexities for the objects, and in this study I address some of the issues which arise as a result of their display in the new cultural context of the museum, and discuss in what ways the objects, as cultural and material entities, acquire new identities and meanings. In particular, I interrogate...
Lindsay Price. Chaucer's classic collection of tales comes to life in a brilliant full-length adaptation. A group of travelers set out for Canterbury on a pilgrimage. To pass the time they entertain each other with a storytelling contest. Best story wins a prize. Each and every performer gets a chance to shine in this spirited, charming script. Great characters, lots of humour, and strong ensemble work. Text uses modern English. So, when he is dead and brought back to life we could re-run those chemical reactions very similar to how a database backup is restored by archive logs. We keep on recording the logs and replay it while restoring. So, even if we are able to revive the person he/she won't be the same person that you knew and the life will be all very different and difficult for him/her. Don't mess with God's plan!!! Claire Jordan. Part I Interpreting objects 1 Museum objects Susan M.Pearce 2 The contextual analysis of symbolic meanings Ian Hodder 3 Things ain't what they used to be Daniel Miller 4 Objects as meaning; or narrating the past Susan M.Pearce 5 Death's head, cherub, urn and willow J.Deetz and E.S.Dethlefsen 6 Behavioural interaction with objects Susan M.Pearce. 15 Cannibal tours, glass boxes and the politics of interpretation Michael Ames. 16 Craft M.Shanks. 17 Towards a material history methodology R.Elliot et al. in the western scheme of things, and that material arrives in museums as a result of practice (or practices) which can be described as collecting. Bringing the dead to life: identification, interpretation, and display of Chinese burial objects in the Rewi Alley collection at Canterbury Museum. (2016). View/Open. The case studies which constitute the starting point for this inquiry are Chinese burial objects from the Han Dynasty (206 B.C.-220 A.D.) of the Rewi Alley Collection at Canterbury Museum. In the tomb, Chinese burial objects had a primarily religious purpose, and were intended for the use and appreciation of the dead only. However, they are known in the 'West' on account of their having been unearthed, transported, and placed in new cultural contexts, such as on display in museums for contemplation by living audiences. First, Chinese emphasized biological continuance through descendants to whom they gave the gift of life and for whom they sacrificed many of life's material pleasures. Moreover, personal sacrifice was not rooted in a belief in asceticism per se but in a belief that sacrificing for one's offspring would engender in them obligations toward elders and ancestors. This may well have been the main factor in the development of beliefs in dual and multiple souls. Late in the Zhou dynasty (1050–256 B.C.E.), cosmological thought was dominated by the yin-yang dichotomy, according to which all aspects of existence were a result of alternation and interplay between passive (yin) and active (yang) forces. Philosophers applied the dichotomy to soul theory.