This dissertation focuses broadly on how groups own a shared history, whether through doing so by legal property rights or by intellectual or cognitive ownership. It uses examples of material that by its nature is an assemblage from a variety of groups, and indeed at the time, different worlds: ships and their associated cargo between the 'Old World' and the
The Midas Touch from the 16th to the 19th century. Because these wrecks carry the material of multiple nations both past and present, and due to their locations in international water, ships offer unique opportunities for stakeholders to emerge beyond the boundary of the nation state, which often defines archaeological ownership. Rather than shipwrecked assemblages or ‘treasure’ representing just one category of value, be it monetary, national, or educational, these ‘amphibious’ pieces link both land and sea, public and private property, and tangible and intangible heritage. Using interviews with curators and experts in the field of underwater cultural heritage, a case study, and two databases of shipwrecks with their associated material and ownership battles, the discussion will reveal the tension of owning colonial cargo, and the need for a solution that calls for co-owning hybridity.

Keywords
shipwrecks, cultural heritage, hybridity

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The audio podcast of the article, The Midas Touch which originally appears on http://thinkthesethings.blogspot.com by Paul and Gerald Graham. The audio podcast of the article, "The Midas Touch" which originally appears on http://thinkthesethings.blogspot.com by Paul and Gerald Graham. Addeddate. 2006-03-06 21:50:22. This ‘Midas Touch’ of colonialism, induced through national rhetoric and confirmed legally, erases ideas of hybrid heritage by placing greater historical value on gold, and then turning all gold to Spanish. Shipwrecks are effective case studies to analyze broader calls for post-colonial repatriations or custodianships given that their locations command a re-imagining of geopolitical borders, and that their material was wrought by a multitude of identities. of capitalistic and cultural value, designating the owners is a complex and yet a high-stakes issue for both economic growth and national pride. To reclaim the material, former colonies must claim the immaterial: i.e., importing less the ‘style’ of a coin, and more so its King Midas of the Golden Touch. In the plays of Shakespeare we have three distinct divisions—three separate volumes. One deals with Tragedy, another with Comedy, a third with History; and a mistake made by the young in their aspect of life is that they do the same thing, and keep tragedy and comedy severely apart, relegating them to separate volumes that, so they think, have nothing to do with each other. But those who have passed many milestones on the road know that "History" is the only right label for the Book of Life's many parts, and that the actors in the great play are i... In time Midas, the son of Gordias, came to inherit the throne and crown of Phrygia. Like many another not born and bred to the purple, his honours sat heavily upon him. Charlotte Williams is a PhD student in the anthropology department at the University of Pennsylvania and holds degrees from Princeton University and the University of Cambridge as a Gates Scholar. Her research interests surround archaeology and cultural heritage of the colonial Andes, with a focus on how people use archaeology in politics and identity today. Upcoming Events. Archaeologists worry that a museum exhibition will encourage exploitation of priceless historical sites. Shipwrecked Heritage and the ‘Midas Touch’ of Colonialism: Owning Hybrid Histories. Charlotte Williams. History. 2018. References. Publications referenced by this paper. A 9th-century Arab or Indian shipwreck in Indonesian waters.