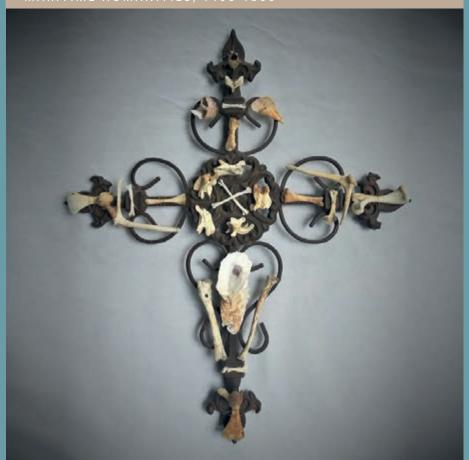Sara A. Rich

Shipwreck Hauntography

Underwater Ruins and the Uncanny

Shipwreck Hauntography

Maritime Humanities, 1400-1800: Cultures of the Sea

Early modern oceans not only provided temperate climates, resources, and opportunities for commercial exchange, they also played a central role in cultural life. Increased exploration, travel, and trade, marked this period of history, and early modern seascapes were cultural spaces and contact zones, where connections and circulations occurred outside established centres of control and the dictates of individual national histories. Likewise, coastlines, rivers, and ports were all key sites for commercial and cultural exchange. Interdisciplinary in its approach, *Maritime Humanities, 1400–1800: Cultures of the Sea* publishes books that conceptually engage with issues of globalization, post-colonialism, eco-criticism, environmentalism, and the histories of science and technology. The series puts maritime humanities at the centre of a transnational historiographical scholarship that seeks to transform traditional land-based histories of states and nations by focusing on the cultural meanings of the early modern ocean.

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Shipwreck Hauntography

Underwater Ruins & the Uncanny

Sara A. Rich

Cover illustration: Hauntograph 6 / *Magdalena 1*: wrought iron cruciform reliquary with bones and shells threaded by gold wire (Sara Rich, 2019)

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For Jeremy, whose love bears with the chaos.

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Preface: Hauntographies of Ordinary Shipwrecks

Abstract

To preface the five chapters and postface to come, the role of shipwrecks in the modern imaginary is explored before examining the common ground between art and archaeology. The term *hauntography* is defined as a creative process that combines the methods of Bogost's alien phenomenology—ontography, metaphorism, and carpentry—to attempt comprehension and communication of an object that is absent and present, bygone and enduring. To encounter a shipwreck underwater is a brush with the uncanny, the eerie, and the weird, but also the sublime and wondrous. Hauntography works to edge closer toward an ontological recognition of an inscrutable entity. Beginning with a personal apologia of sorts, the preface concludes by summarizing the arguments and evidence to follow.

Keywords: alterity; blue humanities; hauntology; nautical archaeology; object-oriented ontology; sci-art

Sometimes, students and colleagues at conferences ask me how a farm girl from rural Kansas grew up to study shipwrecks. It's a reasonable question, but to answer it requires going back in time a little—first a generation, then a geological era. Despite having also grown up on that same farm, my father was a Seabee in the US Navy, and given that I was born on a Virginia Navy base before moving back to my family's homestead in Kansas as a toddler, I spent the first couple years of my life breathing salty air. Maybe this natal exposure to oceanic natrium even led me back to the shores of the Atlantic, on either side of which I've been living for the last several years.[1]

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1   This book was written on occupied Waccamaw territory. My thanks to Waccamaw Chief Harold Hatcher and Vice Chief Cheryl Cail for their friendship, and for tolerating one more settler.

But despite all this skirting of the Atlantic, there's also an undeniable—if latent—oceanic force deep within the prairie. This force silently swells up from the vast flatness of the limestone. Riddled with monstrous fossils, the calcareous limestone was formed in the Mesozoic era when Kansas was an inland sea. Where there once was saltwater and unimaginable creatures in it, there now grow tall grasses and grains that, while concealing more imaginable creatures, undulate against a seemingly infinite horizon. In Kansas, uncannily, the ancient sea is ever-present.

Nineteenth-century settlers were well aware of its lingering conveyance when they constructed wind wagons, propelled by high plains gales instead of oxen, to sail across the long dried-up ocean in contraptions of wood, iron, and cloth. But when the wind wagons wrecked, and surely they did, what happened to their remains? Was the metal cut away and recast, the wood burnt in the fireplace of some sod house, the sailcloth cut into dresses for young settler children? Or was the wreck abandoned to other dissolutive forces of entropy, of which plains people are all too well aware? I like to think of the litters of jackrabbits birthed within an overturned hull, the red-tailed hawks who perched at the crux of splintered mast and yardarm while hunting prairie dogs and field mice, the coyotes who burrowed and denned beneath broken timbers, the termites who slowly devoured the xylem, leaving only metal bolts and scraps of dusty sailcloth beneath undulating waves of switchgrass.

Wrecks, even dry ones, are such fertile things. And they are fertile things to think through and with. Steve Mentz recently wrote something that resonates in part with the way I'm thinking about shipwrecks as more than just failed ships. A shipwreck is that, of course, but because of that failure, it is also a life-affirming encounter with death:

> Being in the world means living inside shipwreck. [...] A shipwreck ecology, however, needn't be a place only of horror or nostalgia. There's ecstasy in the waters too. Not the relief of having survived or the satisfaction of figuring it out: those things don't last. But an intellectual tingle that ripples out into the physical world, a willingness to confront the inhumanity of our environment, and an appetite for experience that doesn't mind getting wet.[2]

As researchers studying vessels of oceanic exploration, global trade, and maritime empire, one of the greatest challenges in nautical archaeology is

2   Mentz, *Shipwreck Modernity*, p. 166.

getting past the water. We have even created algorithmic filters to eliminate the presence of water from photographic images taken down there.[3] But despite physical and mathematical invasions, shipwrecks remain esoteric, as they lie in the dark, sinking further into primeval mud and coarse sand, oceanic currents gradually and violently ripping them limb from limb. Scientific attempts are often made to rescue the wrecks from themselves; yet more often than not, they remain out of reach, inaccessible. Their recalcitrance is haunting, and their ontologies unfathomable.

Shipwreck Hauntography aims to account for the inscrutable ontological realities of watery wreckage by rendering these ruinous places as uniquely capable of dismantling the murky, fluid boundaries between past and present, sacred and secular, 'nature' and culture, and particularly life and death. These quiet, broken vessels that exist both beyond and despite our access are presented as liminal objects that generate a sense (a tingling one at that) of some especially elusive elements of reality that don't seem real but are indeed. A close encounter with a shipwreck in its underwater realm is a brush with the eerie, horrific, and uncanny—but also the wondrous, ecstatic, and sublime. Not surprisingly then, we humans remain simultaneously drawn to and disgusted by shipwrecks, just as we feel so ambivalently about the mysterious oceanic realm in which millions of them reside, with more added to their numbers all the time.

From the Paleolithic to the present day, we have been mesmerized by oceans and, at the same time, terrified of them. Shipwrecks and drowned landscapes are two examples of how oceans tantalize and destroy; yet vast bodies of water also symbolize and even induce human health and liberty. Volatility and vitality are shown to be two sides of the same coin, tossed hopefully into a psychoanalytic wishing well. To more thoroughly explore how shipwrecks can epitomize that longstanding human ambivalence toward oceans and seas, an experimental research approach emerged that, while pursuing negotiations between bodies of water and those of flesh, also establishes a stronger interface between maritime archaeology, critical theory, and art practice.

In methodological terms, archaeology and art share a great deal in common, including an emphasis on materiality; experiential, analytical, and reflexive research practices; experimentation; digital and analogue techniques; and object exhibition in gallery or museum spaces. But exhibition produces a tension in space between public and private that bears down on interpretation. Conceived as underwater cultural heritage, shipwrecks are

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3   CUVI, SeaBetter: https://seabetter.com/; last accessed 14 May 2020.

public secrets harbored in watery beds and pried out to be told, visualized, experienced, supposedly reminding us of further ambiguity, of accessible secrets and mysteries revealed. Yet this prodigal return to the public gaze closes the gap of wonder, and in so doing, demolishes the most valuable of shipwreck treasures: the potential for a profound confrontation with the uncanny.

Moving away from the capitalist networks of heritage and thinking instead of shipwrecks as discrete—if dispersing—objects, the idea of an 'ontograph' comes to mind, as described by philosophers Graham Harman and Ian Bogost. An ontograph depicts, in whatever format, the 'way of being' of a given object, whether cloud, matchstick, or shipwreck; or as Harman puts it, 'ontography maps the basic landmarks and fault lines in the universe of objects'.[4] Bogost further describes ontography as 'embracing messiness', another quality that artistic and archaeological processes share.[5] These broad definitions of a philosophical neologism invite a creative cataloguing of site components that may or may not be aesthetically pleasing in and of themselves but that foster a movement toward a conceptual, imaginative experience of a thing, normally hidden or withdrawn. Etymologically, a 'thing', from the Old English *þing,* is a gathering, a séance of matter or a matter under discussion. Things gather underwater, and underwater things, like shipwrecks, are ghosts in a flooded and forgotten storm cellar. They are secluded to the point that they exist in a kind of ontological void, where the lack of a sense of presence leads to a lack of perceived being—in Derridian terms, they exist hauntologically. As further explained in Chapter 2, and exemplified throughout the following pages, a hauntograph imagines the uncanny spatial and temporal ambiguities and tensions of a liminal object that is both present and absent, both bygone and enduring. Put simply, a hauntograph is an ontograph for the revenant.

Shipwreck Hauntography was developed out of questions that arose as I was researching, illustrating, and writing my two previous books on ships, shipbuilding, and shipwrecks.[6] Over the last couple decades, several scholars have suggested that there is a dire lack of critical theory in the

field of nautical archaeology which contributes to its separation from land-based archaeology.[7] The work of nautical archaeologists, painstaking though it may be, does not tend to factor in to larger discussions within academic archaeology, and vice versa. To illustrate, for the last three years (2017-2019) at the Theoretical Archaeology Group, which is North America's leading conference on cutting-edge theoretical approaches to the study of material culture and past lifeways, there has been a range of one to four archaeologists presenting maritime research compared to 40 to 147 presenting terrestrial archaeology. In 2016, when TAG Europe was held at the University of Southampton (UK), which is home to one of the world's top research programs in maritime archaeology, there were only two papers on nautical archaeology out of a total of 229. The apparent lack of introspection among archaeologists whose work is underwater has contributed to the tapering of the study of shipwrecks so that enquiries are limited primarily to themes of cultural heritage, (re)construction (actual or virtual), and trade routes. This is not to suggest that these are invalid approaches, but the limitations that such narrow pathways present have become all too clear. Although I have been practicing archaeology underwater for twelve years and counting, it was due to my previous academic training in art history and studio art that I began to notice how, ironically, many archaeologists are not digging quite as deeply as they could be. It seems that a more theoretical, more critical perspective on shipwrecks is somewhat overdue and could help the niche disciplines of maritime and nautical archaeology transcend their self-imposed confines while at the same time bring actual, real wrecks into the many important conversations underway in related fields in the humanities and social sciences.

To provide a case in point, a recent issue of the journal *Australian Humanities Review* devoted a special section to 'Uncanny Objects in the Anthropocene', which included several papers devoted to oceanic objects.[8] Despite the very active field of maritime archaeology in Australia and the presence along its coastlines of numerous uncanny shipwrecks with bearing on the Anthropocene, none of the oceanic objects represented in the special issue was a wreck per se. This case is made here not to call out the editors, but to call out maritime archaeologists for not better communicating our

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7   For a recent assessment, see Rich and Campbell, 'Collapse, Cataclysm, and Eruption', in press.

8   The special section, edited by Hannah Stark, Katrina Schlunke, and Penny Edmonds, is found in Issue 63, November 2018. It is freely available online here: http://australianhumanitiesreview. org/2018/12/02/issue-63-november-2018/; last accessed 24 May 2021.

research, fascinating and relevant as it is, more frequently beyond the *Journal of Maritime Archaeology* and the *International Journal of Nautical Archaeology.*

Given the above, it's not altogether surprising that, while there have been recent concerted efforts in Europe and North America to integrate art and archaeology, this integration has not really been extended to archaeology underwater.[9] So in addition to examining critical issues related to shipwrecks and their study, *Shipwreck Hauntography* also explores what else art-making processes can contribute to this kind of research, beyond just illustrating our texts. Science and art have not always been estranged. Increased naturalism in the art of the late Middle Ages was an essential factor that prepared the ground for the emergence of Europe's scientific revolution.[10] European colonial voyages often consisted of a naturalist who catalogued, and thereby came to know, flora and fauna by drawing detailed depictions of specimens.[11] For these naturalists, the communicative value of the illustrated herbarium was of secondary importance to its epistemological value. We still refer to such drawings as floral studies or anatomical studies for this very reason that the act of drawing something is a way of learning it. But contemporary sci-art movements are primarily oriented toward translating scientific truths into aesthetic phenomena via visualization or sonification. Given the historical precedent, I see potential for more diverse kinds of integration. More than merely a method of communicating abstract scientific processes, data, and phenomena, art is in itself a way of thinking, and thinking through. In making each of the hauntographs published here, the aim was first to use the process to work through a problem specific to an Early Modern shipwreck featured in each chapter.[12] Processes included burning and breaking raw bones, overlaying semi-transparent digital images, printmaking with cyanotypes, building reliquaries, and stringing together objects to form a mobile. As will hopefully be clear enough in each chapter, the processes—or what precedes the finished product—mimic the methods

9   For a set of recent examples, see papers in the 2017 special issue of the *Journal of Contemporary Archaeology*, volume 4 (no. 2), edited by Antonia Thomas, Daniel Lee, Ursula Frederick, and Carolyn White, titled: *Forum: Beyond Art/Archaeology.* It is freely available online here: https://journal.equinoxpub.com/JCA/issue/view/1038; last accessed 24 May 2021.

10   E.g., Whitehead, *Science and the Modern World*, p. 15.

11   See, e.g., Smith, 'Art, Science, and Visual Culture', pp. 83-100.

12   Apparently I am in good company because, unbeknownst to me at the time of composing this project, themes of shipwreck have had a recent resurgence in contemporary art practice due to the conceptual relationship between salvage and salvation (Cocker, 'Salvaging a Romantic Trope', pp. 218-233). My gratitude is extended to the anonymous reviewer for drawing my attention to the incredibly helpful edited volume in which this work appears.

of working through the relevant problems exemplified by each specific shipwreck, which in turn mimics the issues raised in each chapter's thesis. While every hauntographic process represents a thinking-through of the problems of each chapter—and each chapter's corresponding wreck—the hauntograph is also meant to act as a representation of the unrepresentable shipwreck itself. This threefold process of making is called simply *hauntography*.

When I say that these hauntographs 'represent' the unrepresentable shipwreck itself, it is admittedly more complicated than that. Unlike Early Modern naturalists and contemporary excavation artists, I'm not drawing the shipwreck or a piece of its cargo, nor am I mapping, *per se*, a particular wreck site. The hauntograph is not meant to render visual likenesses or be recognizable even to someone else on my dive team who knows that shipwreck as intimately as I do, or more so. Hauntography is more akin to Bogost's alien phenomenology, of which ontography, described above, is one method toward creating a secret, speculative window into an object's way of being, and its way of being a part of other objects, while also composed of still other objects.[13]

Bogost's second method—metaphorism—uses weird analogy ('shipwrecks are ghosts in a flooded and forgotten storm cellar') to maximize possible characterizations of object 'experiences', or how nonhuman (or rather, extra-human) objects relate to their environs: in other words, how they exist ecologically. These possible constructions are endless because we cannot know with certitude reality at all, even that of ourselves, let alone Others, and least of all extra-human Others. Reality is ultimately elusive, despite its solid existence.[14] Stating that reality is elusive is not at all the same as stating that reality is subjective. Instead of narcissistically prioritizing subjective experience, recognizing elusive reality gives us all the more reason to edge closer, to sidle up, because these are lessons not in vanity but in humility, leveling supposed existential hierarchies of living over dead, animate over inanimate, human over everything else in existence.

Bogost refers to his third method as carpentry, which 'entails making things that explain how things make their world'.[15] Carpentry moves beyond the confines of language and writing to engender constructions that embody praxis as theory, that manifest the conceptual connections

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13   Bogost, *Alien Phenomenology*; see also Bryant, *Onto-Cartography*, pp. 62-74; and Chapter 2.
14   Prigogine and Stengers, *Order out of Chaos*, pp. 225-226.
15   Bogost, *Alien Phenomenology*, p. 93.

between the real. At its best, hauntography attempts to combine these generative methods of discerning, distorting, and displaying the alien ambitions of things. And my hauntographs in particular are efforts at a thingly reorientation toward 'a world of the dark flux, annihilative transformation, interruptive existence, and perpetual extinction'.[16] Because shipwrecks are so unrepresentable, so inaccessible, so nonhuman despite human origins, they are ideal for testing all kinds of theoretical, practical, and existential limits.

In recalling this near existential void in which shipwrecks reside, there is another overarching attribute of the following pages of which the reader will soon become aware. While my training in art is readily apparent in this book, elements from my doctoral studies in ancient Near Eastern religions also bubble up to the surface at times. And so, having learned from Gilgamesh who learned the hard way, this book might be summarized as a critique of eternity. I am quite comfortable with the conclusion that the eerie hollow of nonexistence is the norm in our universe and that existence—and life in particular—is, to borrow Wittgenstein's word, miraculous.[17] However, seeing existence as the only miracle is not a theistic view but rather one that celebrates uncertainty and coincidence, temporality and finitude, the supernova before the black hole, the minority of measurable matter and energy against the overwhelming and unknowable dark kinds. In researching this book and what I call the 'resurrection model' of shipwreck archaeology, I kept circling back to some troubling aspects of Western theism, particularly in the Protestant branches of Christianity that formed in the Early Modern era with the influence of Martin Luther and John Calvin. Oddly, perhaps, the common thread of the godlike sense of entitlement to eternity has tremendously impacted the academic treatment of shipwrecks, particularly those of the Early Modern era. But as Whitehead and many others since have pointed out, the scientific project of the European Renaissance was a theological project at heart:[18] namely, an attempt to infiltrate the mind of God and to usher in a return to Eden, conjoined endeavors made possible by the divine principle, the glorious gift of having been created in the 'image of God' (*imago dei*). With that in mind, it may not altogether be surprising

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16   Rosen, *Speculative Annihilationism*, p. 87.

17   On Wittgenstein's miracle (*Das künstlerische Wunder ist, daß es die Welt gibt. Daß es das gibt, was es gibt*—something to the effect of 'The only artistic miracle is that the world is; that there is what there is'.), see Wittgenstein, *Notebooks*, p. 86; Zemach, 'Wittgenstein's Philosophy of the Mystical', pp. 38-57; Hepburn, *Wonder*, p. 140.

18   Whitehead, *Science and the Modern World*, pp. 12-14; cf. Taylor, *After God*. This point will be expanded upon more significantly in the first two chapters.

that nautical archaeologists, despite being practitioners of a relatively new discipline, bear along with our science the Early Modern legacies of theological imperialism and patriarchy, even if unwittingly. Along similar—and overlapping—lines, I have lamented previously that the global spread of Judeo-Christian ethics, beginning in the Early Modern period, has been a detriment to our extra-human neighbors composing, at least for the time being, the vast majority of this planet.[19] The divine imperative issued twice in Genesis—once to Adam and once to Noah—for humans to 'fill the earth and subdue it' seems to be well on its way to fulfillment. These concerns with anthropocentric immortality, utopia, and ecocide are very much related and are at the backbone—or the keel, if you will—of each chapter's thesis, each of which is bookended and woven together with a passage carefully selected from Luce Irigaray's collection of watery aphorisms in *Marine Lover of Friedrich Nietzsche.*

But by way of introduction to the individual yet overlapping arguments in the chapters to follow, let us first refer to Derek Walcott's poem, 'The Sea Is History.' This excerpt poignantly metaphorizes each chapter's anti-colonial sentiments, with the recognition that Early Modern shipwrecks are the remains of broken machines formerly harnessed into the ecocidal and genocidal agendas of colonialism.

Where are your monuments, your battles, martyrs?
Where is your tribal memory? Sirs,
in that gray vault. The sea. The sea
has locked them up. The sea is History.
…
Sir, it is locked in them sea sands
out there past the reef's moiling shelf,
where the men-o'-war floated down;

strop on these goggles, I'll guide you there myself.
It's all subtle and submarine,
through colonnades of coral,

past the gothic windows of sea fans
to where the crusty grouper, onyx-eyed,
blinks, weighted by its jewels, like a bald queen;

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19   Rich, *Cedar Forests, Cedar Ships*, p. 88; *contra* Keller, *Political Theology of the Earth*, p. 76.

and these groined caves with barnacles
pitted like stone
are our cathedrals,

and the furnace before the hurricanes:
Gomorrah.[20]

Like Walcott's guide into the deadly depths, I invite the reader to 'strop on these goggles', for even though they distort the view of reality, it's the only way to edge closer to the ruination and wreckage.

To evaluate the extent of the violent Early Modern legacy in nautical archaeology, the first chapter, 'Resetting the Binary Bones', situates shipwrecks within the greater discourse of ruins more broadly. Architectural ruins are popularly configured as places that confound the distinction between 'nature' and 'culture'. But recently, this distinction itself has become increasingly challenged and has been blamed, justifiably, as the ideological basis for justifying all manners of socio-environmental injustices. Drawing on Timothy Morton's theory of agrilogistics, Jason W. Moore's Capitalocene, and Ludwig Feuerbach's critique of Lutheran immortality, this chapter suggests that ruins—especially those underwater—demonstrate the categorical and causal problems with the 'severing' of humanity from the rest of earthly existence, one of which is that the separation of human culture from 'nature' cannot allow for the return of broken anthropogenic objects to some kind of autonomous mode of existence, freed from their creator. Shipwrecks exemplify this capacity for shaking off the *telos* imposed by self-empowered humans onto nearly all things within reach. Attempts to force ruins back within the reign of the anthropos disclose that, in the end, the valuation of certain kinds of 'heritage' is indicative of an unfulfilled Western longing for the restoration of Edenic utopia, where death and decay—signified most egregiously by water—are overpowered at last. The two hauntographs for this chapter focus on the Nissia shipwreck, an example of 'underwater cultural heritage' that has so thoroughly dissipated, and which rests in a liminal state between Turkish and Greek Cyprus, that it has mostly succeeded in shaking off the confines of its anthropogenic function in order to become something else, perhaps seeking autonomy through its material redistribution.

Building on top of the previous chapter's ruins, Chapter 2, 'Broken Ship, Dead Ship', calls into question the archaeological approach toward

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20 Walcott, 'The Sea Is History'.

shipwrecks as though they are dead ships, passively awaiting human intervention to rescue them from oceanic annihilation. Given the long-standing notions of ships as bodies and of seawater as corrupting and demonic, the 'savior-scholar' is deontologically compelled to raise the shipwreck from its watery grave. The presumed ontological rift between the ship and the wreck is reconsidered through a close reading of Heidegger's 'tool analysis' alongside the principle of strange mereology from object-oriented philosophy. With Catherine Keller's concept of 'tehomophobia', the chapter concludes that the ship/wreck rift, as understood by contemporary scholars, is actually a symptom, correspondent to a more primordial fragmentation: in ancient Western mythology from Babylon to the Bible, the separation of salt from fresh water preceded the confinement of oceans so that dry land might triumphantly emerge. The ancient identification of oceans as the feminine, chaotic place of the past and the dead lies in contrast to the masculinized and terrestrial realm of the future and the living. This chapter's hauntographs feature the shipwreck at Yarmouth Roads, which exemplifies the tendency for scientists to focus their resurrective efforts on bodies that have resisted the dissolutive powers of the seas, perhaps a latent manifestation of the Christian idea that the holiest bodies do not decay. Those that have decayed, like the Yarmouth Roads, are susceptible only to periodic interference; even so, scientific instruments like tape measures and scaffolds are left behind like offerings at a shrine.

The third chapter, 'Among the Tentative Haunters', explains the encounter that must occur between the 'savior-scholar' and the shipwreck prior to the latter's resurrection by the former. Diving archaeologists must be willing and able to transcend the limits defined by our own bodies, and this chapter suggests that the motives behind such sacrifice might be found in the Biblical texts that name God as the Divine Architect who confines the oceans only to destroy them altogether before ushering forth the utopia of New Jerusalem. Feminist psychoanalysis further identifies the oceans with the womb, a powerful realm that inverts the logic of the masculine and dry, creating the *Unheimlich* ('uncanny') from the *Heimlich*. In order to overcome the uncanniness of this place, where even sense perception is turned inside out, divers must rely on 'dystopian phenomenology' to make sense from the dangers of nonsense. Compelled to overpower watery depths and deaths alike, scientists delivering the shipwreck from the unholy womb of the earth position themselves in much the same way as the colonizing conquistadors of the Early Modern period, driven by the joint desire to control the oceans and reestablish utopia from dystopia. The contemporary manifestation of such desires can be seen in the deliverance of the wreck

from the sea and its eternal preservation in the microcosm of earthly order that is the museum, thereby fulfilling the Biblical prophecy so deeply rooted in Western science, which is itself a function of Christian theophilosophy. Derived from the philosophy of Michel Serres, the hauntographs of the wrecked galleon at Ribadeo illustrate how oceanic-induced dystopian phenomenology can include alternative senses that more humbly negotiate with the water rather than relying on vain attempts to dominate it through technological prowess.

Chapter 4, 'Vibrant Corpses', explores an alternative to the ship-body metaphor that was so prevalent in Early Modern thought and which I suggest remains so latent in contemporary scientific practice. A Spanish seafarer's assertion of his ship as a wretched city seems to foreshadow Michel Foucault's much later claim that a ship is the ultimate example of a heterotopia. This chapter suggests that the heterotopian, holobiontic qualities of a ship do not change when it becomes a wreck; instead, they become even more pronounced, even while the tragic death blows of shipwreck nurture new lives that colonize the wreckage underwater. This trajectory from entropy to negentropy changes, however, when the shipwreck in question is a modern one, burning and carrying fossil fuels and covered in plastics made from them. When these ships wreck, as they often do, they create undead zones that surreptitiously snuff out the same lives trying to inhabit the ruins—like haunted houses that lure penniless young couples only to destroy them and their progeny. These modern wrecks make it clear that it is not oceans who are the corrupting force but human activity that corrupts oceans, poisoning Earth's generative womb. These shipwrecks now function as distress signals that call on scholars, if we are to insist on acting as saviors, to prioritize modern vessels for purification, before the putrefaction goes too far. The process of entropy before negentropy and putrefaction before purification is represented in the hauntographs of the wrecked *Magdalena*. Each hauntograph is a reliquary consisting of broken, fragmentary objects that recall the certainty of death while signaling a new collective, a persistent transition into another phase of existence.

The fifth and final chapter, 'Macabre Simulacra', identifies the new trend in nautical archaeology of creating 3D and VR tours of shipwreck sites as yet another form of resurrection practiced by the savior-scholar. This practice, however, is particularly insidious in that it is supposed to encourage public engagement with maritime heritage, but ultimately, it gives the user merely another method to rapidly consume the past while promising that 'exploration' can be achieved by oneself and without the expenditure of movement. Gaston Bachelard, Susan Stewart, Paul Virilio,

and Walter Benjamin have all cautioned against the reduction of vastness, or original objects inhabiting specific spacetimes, to easily consumable miniatures, yet archaeologists have not yet heeded their words of caution, enabling a slip from contact with the sublime into shoddy solipsism. And further, as Jean Baudrillard has notoriously exclaimed, virtual shipwrecks are not shipwrecks at all. They are mere simulacra, copies of something that never actually existed as it is being presented. Shying away from the complexity of actual reality, the digital imagery is generally either devoid of the tragic nature of shipwreck, or it commodifies that historic tragedy into clickbait. And in contrast to claims of democratization, popular dry dives on shipwrecks offer to resurrect history, but it is only the history of the 'Great Man' that is really up for reanimation. Hauntographs of the *Bayonnaise*, most of which were created by my students at Coastal Carolina University, offer wonder as an antidote to the gimmicky fetishization of historic tragedy seen in digital shipwreck resurrections. Wonder and its kin, along with the anarchist archaeologist's faith in community, are further explored in the postface for their potential to perceive shipwrecks in new ways that embrace finitude and autonomy, and that, in so doing, defy the Early Modern savior-scholar model of nautical archaeology.

The critiques in these pages are forceful and infused with a sense of urgency. Because, by extension of these arguments, extinction is what is at stake, I had initially conceived of this book as a manifesto of sorts. But as my grandmother used to say, in her warm, viscous drawl, 'You catch more flies with honey than you do with vinegar'. So I have aimed to temper the more volatile sentiments with lyricism and to imbue throughout these pages the very sense of wonder that is explicitly invoked in the concluding chapter as an antidote to the current systems, begun in full force in the Early Modern period, that are now failing us all. As active participants of Earth among all its biogenic, anthropogenic, and geogenic objects, we are now learning the extent to which we continue to collide with increasingly desperate endeavors at survival. Dissolving mirages of resurrection and immortality, existence is the only miracle.

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