

## Keeping Their Marbles: How The Treasures Of The Past Ended Up In Museums And Why They Should Stay There

The Stammheim Missal is one of the most visually dazzling and theologically ambitious works of German Romanesque art. Containing the text recited by the priest and the chants sung by the choir at mass, the manuscript was produced in Lower Saxony around 1160 at Saint Michael's Abbey at Hildesheim, a celebrated abbey in medieval Germany. This informative volume features color illustrations of all the manuscript's major decorations. The author surveys the manuscript, its illuminations, and the circumstances surrounding its creation, then explores the tradition of the illumination of mass books and the representation of Jewish scriptures in Christian art. Teviotdale then considers the iconography of the manuscript's illuminations, identifies and translates many of its numerous Latin inscriptions, and finally considers the missal and its visually sophisticated and religiously complex miniatures as a whole.

The biggest question in the world of art and culture concerns the return of property taken without consent. Throughout history, conquerors or colonial masters have taken artefacts from subjugated peoples, who now want them returned from museums and private collections in Europe and the USA. The controversy rages on over the Elgin Marbles, and has been given immediacy by figures such as France's President Macron, who says he will order French museums to return hundreds of artworks acquired by force or fraud in Africa, and by British opposition leader Jeremy Corbyn, who has pledged that a Labour government would return the Elgin Marbles to Greece. Elsewhere, there is a debate in Belgium about whether the Africa Museum, newly opened with 120,000 items acquired mainly by armed forces in the Congo, should close. Although there is an international convention dated 1970 that deals with the restoration of artefacts stolen since that time, there is no agreement on the rules of law or ethics which should govern the fate of objects forcefully or lawlessly acquired in previous centuries. Who Owns History? delves into the crucial debate over the Elgin Marbles, but also offers a system for the return of cultural property based on human rights law principles that are being developed by the courts. It is not a legal text, but rather an examination of how the past can be experienced by everyone, as well as by the people of the country of origin.

**NATIONAL BESTSELLER** • An up-close portrait of the mind of an addict and a life unraveled by narcotics—a memoir of captivating urgency and surprising humor that puts a human face on the opioid crisis. “Raw, brutal, and shocking. Move over, Orange Is the New Black.” —Amy Dresner, author of My Fair Junkie When word got out that Tiffany Jenkins was withdrawing from opiates on the floor of a jail cell, people in her town were shocked. Not because of the twenty felonies she'd committed, or the nature of her crimes, or even that she'd been captain of the high school cheerleading squad just a few years earlier, but because her boyfriend was a Deputy Sheriff, and his friends—their friends—were the ones who'd arrested her. A raw and twisty page-turning memoir that reads like fiction, High Achiever spans Tiffany's life as an active opioid addict, her 120 days in a Florida jail where every officer despised what she'd done to their brother in blue, and her eventual recovery. With heart-racing urgency and unflinching honesty, Jenkins takes you inside the grips of addiction and the desperate decisions it breeds. She is a born storyteller who lived an incredible story, from blackmail by an ex-boyfriend to a soul-shattering deal with a drug dealer, and her telling brims with suspense and unexpected wit. But the true surprise is her path to recovery. Tiffany breaks through the stigma and silence to offer hope and inspiration to anyone battling the disease—whether it's a loved one or themselves.

It is no accident that you are holding this book right now. Behind the seemingly chaotic unfolding of your life, there exists a harmony where everyone has a special purpose and everything has a perfect moment. But if you're stuck in the "joyless zone"—that place where joy cannot enter and pain cannot leave—you cannot yet see this harmony. You may feel as if you have "lost your marbles."

24 Hours in the Life of Your Brain

How the Word Is Passed

Oil and Marble

The Elgin Marbles

Old Age

Museums and the Battle over Our Ancient Heritage

Who Owns History?

Keeping Their Marbles How the Treasures of the Past Ended Up in Museums - and Why They Should Stay There Oxford University Press

Instant #1 New York Times Bestseller Winner of the National Book Critics Circle Award for Nonfiction Winner of the Stowe Prize Winner of 2022 Hillman Prize for Book Journalism PEN America 2022 John Kenneth Galbraith Award for Nonfiction Finalist A New York Times 10 Best Books of 2021 A Time 10 Best Nonfiction Books of 2021 Named a Best Book of 2021 by The New York Times, The Washington Post, The Boston Globe, The Economist, Smithsonian, Esquire, Entropy, The Christian Science Monitor, WBEZ's Nerdette Podcast, TeenVogue, GoodReads, SheReads, BookPage, Publishers Weekly, Kirkus, Fathom Magazine, the New York Public Library, and the Chicago Public Library One of GQ's 50 Best Books of Literary Journalism of the 21st Century Longlisted for the National Book Award Los Angeles Times, Best Nonfiction Gift One of President Obama's Favorite Books of 2021 This compelling #1 New York Times bestseller examines the legacy of slavery in America—and how both history and memory continue to shape our everyday lives. Beginning in his hometown of New Orleans, Clint Smith leads the reader on an unforgettable tour of monuments and landmarks—those that are honest about the past and those that are not—that offer an intergenerational story of how slavery has been central in shaping our nation's collective history, and ourselves. It is the story of the Monticello Plantation in Virginia, the estate where Thomas Jefferson wrote letters espousing the urgent need for liberty while enslaving more than four hundred people. It is the story of the Whitney Plantation, one of the only former plantations devoted to preserving the experience of the enslaved people whose lives and work sustained it. It is the story of Angola, a former plantation-turned-maximum-

security prison in Louisiana that is filled with Black men who work across the 18,000-acre land for virtually no pay. And it is the story of Blandford Cemetery, the final resting place of tens of thousands of Confederate soldiers. A deeply researched and transporting exploration of the legacy of slavery and its imprint on centuries of American history, *How the Word Is Passed* illustrates how some of our country's most essential stories are hidden in plain view—whether in places we might drive by on our way to work, holidays such as Juneteenth, or entire neighborhoods like downtown Manhattan, where the brutal history of the trade in enslaved men, women, and children has been deeply imprinted. Informed by scholarship and brought to life by the story of people living today, Smith's debut work of nonfiction is a landmark of reflection and insight that offers a new understanding of the hopeful role that memory and history can play in making sense of our country and how it has come to be.

Want to stop losing your car keys? Will a creative idea into existence? Have more productive arguments with your spouse? In *Your Daily Brain*, the team behind *Marbles: The Brain Store*, a chain devoted to building better brains, shows you all the weird and wonderful ways your brain works throughout the day—even when you think it's not working at all, like when you're on the treadmill or picking the kids up from school. Consider this book a wake-up call, a chance to take a closer look at and jump start your brain. From the minute your alarm clock buzzes in the morning until your head hits the pillow at night, your daily activities—everything from doing a crossword puzzle to parallel parking—are part of a process for how you evaluate the world, make choices and decisions, and reach short-term goals while keeping your eyes on the bigger ones. In each, you have the opportunity to use your brain for better or worse, whether it's what to listen to you on your morning commute or avoiding mental traps at the grocery store. Packed with information as well as useful tips and tricks, *Your Daily Brain* is the brain hack you've been looking for!

Whether antiquities should be returned to the countries where they were found is one of the most urgent and controversial issues in the art world today, and it has pitted museums, private collectors, and dealers against source countries, archaeologists, and academics. Maintaining that the acquisition of undocumented antiquities by museums encourages the looting of archaeological sites, countries such as Italy, Greece, Egypt, Turkey, and China have claimed ancient artifacts as state property, called for their return from museums around the world, and passed laws against their future export. But in *Who Owns Antiquity?*, one of the world's leading museum directors vigorously challenges this nationalistic position, arguing that it is damaging and often disingenuous. "Antiquities," James Cuno argues, "are the cultural property of all humankind," "evidence of the world's ancient past and not that of a particular modern nation. They comprise antiquity, and antiquity knows no borders." Cuno argues that nationalistic retention and reclamation policies impede common access to this common heritage and encourage a dubious and dangerous politicization of antiquities--and of culture itself. Antiquities need to be protected from looting but also from nationalistic identity politics. To do this, Cuno calls for measures to broaden rather than restrict international access to antiquities. He advocates restoration of the system under which source countries would share newly discovered artifacts in exchange for archaeological help, and he argues that museums should again be allowed reasonable ways to acquire undocumented antiquities. Cuno explains how *partage* broadened access to our ancient heritage and helped create national museums in Cairo, Baghdad, and Kabul. The first extended defense of the side of museums in the struggle over antiquities, *Who Owns Antiquity?* is sure to be as important as it is controversial. Some images inside the book are unavailable due to digital copyright restrictions.

Elgin's Loot and the Case for Returning Plundered Treasure

High Achiever

Your Game Plan for a Healthy Brain

Imperial Spoils

A Ghost Story

In Praise of the Encyclopedic Museum

The Parthenon Sculptures

**The concept of an encyclopedic museum was born of the Enlightenment, a manifestation of society's growing belief that the spread of knowledge and the promotion of intellectual inquiry were crucial to human development and the future of a rational society. But in recent years, museums have been under attack, with critics arguing that they are little more than relics and promoters of imperialism. Could it be that the encyclopedic museum has outlived its usefulness? With *Museums Matter*, James Cuno, president and director of the Art Institute of Chicago, replies with a resounding "No!" He takes us on a brief tour of the modern museum, from the creation of the British Museum—the archetypal encyclopedic collection—to the present, when major museums host millions of visitors annually and play a major role in the cultural lives of their cities. Along the way, Cuno acknowledges the legitimate questions about the role of museums in nation-building and imperialism, but he argues strenuously that even a truly national museum like the Louvre can't help but open visitors' eyes and minds to the wide diversity of world cultures and the stunning art that is our common heritage. Engaging with thinkers such as Edward Said and Martha Nussbaum, and drawing on examples from the politics of India to the destruction of the Bramiyan Buddhas to the history of trade and travel, Cuno makes a case for the**

encyclopedic museum as a truly cosmopolitan institution, promoting tolerance, understanding, and a shared sense of history—values that are essential in our ever more globalized age. Powerful, passionate, and to the point, *Museums Matter* is the product of a lifetime of working in and thinking about museums; no museumgoer should miss it.

In 1941, ten-year-old Joseph Joffo and his older brother, Maurice, must hide their Jewish heritage and undertake a long and dangerous journey from Nazi-occupied Paris to reach their other brothers in the free zone.

Anyone who has ever had to care for elderly parents will see their own situations reflected in this witty yet, practical guide to surviving the ordeal. You'll feel like you're right by Pam Carey's side as she outlines 49 essential points for navigating the trials of elderly living, Medical issues, and the inevitable loss that eventually comes. She illustrates each point with her own sometimes hilarious and often poignant experiences. Book jacket.

A Smithsonian Book of the Year A Nature Book of the Year “Provides much-needed foundation of the relationship between museums and Native Americans.” –Smithsonian “How did our museums become great storehouses of human remains? What have we learned from the skulls and bones of unburied dead? *Bone Rooms* chases answers to these questions through shifting ideas about race, anatomy, anthropology, and archaeology and helps explain recent ethical standards for the collection and display of human dead.” –Ann Fabian, author of *The Skull Collectors* “Details the nascent views of racial science that evolved in U.S. natural history, anthropological, and medical museums...Redman effectively portrays the remarkable personalities behind [these debates]...pitting the prickly Aleš Hrdlička at the Smithsonian...against ally-turned-rival Franz Boas at the American Museum of Natural History.”

–David Hurst Thomas, *Nature* “In exquisite detail...*Bone Rooms* narrates the rise and fall of racial science in America...This complicated and engrossing story is filled with unexpected twists and significant implications for the history of anthropology...and intellectual history of race in the United States, and American intellectual history more generally.” –Matthew Dennis, author of *Seneca Possessed* “A beautifully written, meticulously documented analysis of [this] little-known history.”

–Brian Fagan, *Current World Archeology* In 1864 a U.S. army doctor dug up the remains of a Dakota man who had been killed in Minnesota and sent the skeleton to a museum in Washington that was collecting human remains for research. In the “bone rooms” of the Smithsonian, a scientific revolution was unfolding that would change our understanding of the human body, race, and prehistory. Seeking evidence to support new theories of racial classification, collectors embarked on a global competition to recover the best specimens of skeletons, mummies, and fossils. As the study of these discoveries increasingly discredited racial theory, new ideas emerging in the budding field of anthropology displaced race as the main motive for building bone rooms. Today, debates about the ethics of these collections have taken on a new urgency as a new generation seeks to learn about the indigenous past and to return objects of spiritual significance to native peoples.

Should They be Returned to Greece?  
Antiquities  
The Stammheim Missal  
Elderly Parents with All Their Marbles  
What Everyone Needs to Know  
A Survival Guide for the Kids  
The Marble Queen

Should They be Returned to Greece?

Antiquities

The Stammheim Missal

Elderly Parents with All Their Marbles

What Everyone Needs to Know

A Survival Guide for the Kids

The Marble Queen

*Museums, Infinity and the Culture of Protocols* enters a dialogue about museums' responsibility for the curation of their collections into an infinite future while also tackling contentious issues of repatriation and digital access to collections. Bringing into focus a number of key debates centred on ethnographic collections and their relationship with source communities, Morphy considers the value material objects have to different 'local' communities – the museum and the source community – and the value-creation processes with which they are entangled. The focus on values and value brings the issue of repatriation and access into a dialogue between the two locals, questioning who has access to collections and whose values are taken into consideration. Placing the museum itself firmly at the centre of the debate, Morphy posits that museums constitute a kind of 'local' embedded in a trajectory of value. *Museums, Infinity and the Culture of Protocols* challenges aspects of postcolonial theory that position museums in the past by presenting an argument that places relationships with communities as central to the future of museums. This makes the book essential reading for academics and students working in the fields of museum and heritage studies, anthropology, archaeology, Indigenous studies, cultural studies, and history. Your brain is the most complex object in the known universe. But, brain health does NOT have to be complicated! This is now an urgent concern for us all. The good news? We can do something about it. We can keep our marbles. We are not helpless victims of brain aging-IF we know what to do. That's exactly what you'll learn in this book.

Developed from celebrated Harvard statistics lectures, *Introduction to Probability* provides essential language and tools for understanding statistics, randomness, and uncertainty. The book explores a wide variety of applications

and examples, ranging from coincidences and paradoxes to Google PageRank and Markov chain Monte Carlo (MCMC). Additional

"From 1501 to 1505, Leonardo da Vinci and Michelangelo Buonarroti both lived and worked in Florence. Leonardo was a charming, handsome fifty year-old at the peak of his career. Michelangelo was a temperamental sculptor in his mid-twenties, desperate to make a name for himself. The two despise each other."--Front jacket flap.

Penny and Her Marble

A Story You Can Read and Live

A Novel of Leonardo and Michelangelo

Athens

Blue Mind

A Novel About the History of Philosophy

Mania, Depression, Michelangelo, and Me: A Graphic Memoir

When he goes to spend the summer with his great-aunt in the family's old house, eleven-year-old Drew is drawn eighty years into the past to trade places with his great-great-uncle who is dying of diphtheria. Reprint.

Forget Thanksgiving. The biggest turkey of all is running around Ella Mentry School--Dr. Carbles, the president of the school board. He is grumpier than ever and wants to fire Mr. Klutz. Will A.J. and his friends be able to save their principals job? Illustrations.

The fabulous collections housed in the world's most famous museums are trophies from an imperial age. Yet the huge crowds that each year visit the British Museum in London, the Louvre in Paris, or the Metropolitan in New York have little idea that many of the objects on display were acquired by coercion or theft. Now the countries from which these treasures came would like them back. The Greek demand for the return of the Elgin Marbles is the tip of an iceberg that includes claims for the Benin Bronzes from Nigeria, sculpture from Turkey, scrolls and porcelain taken from the Chinese Summer Palace, textiles from Peru, the bust of Nefertiti, Native American sacred objects and Aboriginal human remain

Caldecott Medalist Kevin Henkes's award-winning Penny returns in the third I Can Read story about a sweet and curious mouse, perfect for fans of Lilly's Purple Plastic Purse, Owen, and Chrysanthemum. When Penny spots a marble in Mrs. Goodwin's front yard, she picks it up, puts it in her pocket, and takes it home. It's a beautiful marble--it's big, shiny, blue, smooth, and fast, and Penny loves it. But does the marble really belong to Penny? Penny and Her Marble was named a 2014 Geisel Honor book by the American Library Association. This annual award, given to the most distinguished books for beginning readers, is named for the world-renowned children's author Theodor Geisel, also known as Dr. Seuss. Kevin Henkes is a master at creating beautifully illustrated books that resonate with young children. The Penny books are new classics for beginning readers and will appeal to fans of Frog and Toad, Little Bear, and Henry and Mudge. Penny and Her Marble is a Level One I Can Read book, which means it's perfect for children learning to sound out words and sentences. Whether shared at home or in a classroom, the short sentences, familiar words, and simple concepts of Level One books support success for children eager to start reading on their own. Don't miss Penny's newest adventures in Penny and Her Sled!

151 Puzzles, Tips, and Tricks to Blow (and Grow) Your Mind

Wait Till Helen Comes

Keep Your Marbles

The Story of Archaeology

What Museums are Good For in the 21st Century

Bend Your Brain

101 Ways to Play

**From USA Today bestselling author Dani Collins comes this passionate and emotional second chance romance! This Italian billionaire's marriage began with convenience, grew to passion and ended in heartbreak. Now he has the chance to reunite his family again... Can he do it? When Alessandro Ferrante married shy heiress Octavia, it was an unexpected thrill to discover that the chemistry simmering between his convenient bride and himself was all too real! Innocent Octavia was as sweetly sensual as she was beautiful, but when their newborn baby was swapped at the hospital their fragile marriage reached crisis point. Now, with her baby**

safely back in her arms, the revelation that Alessandro's cousin was involved leaves Octavia wanting nothing more to do him. But Alessandro is determined to distance himself from his estranged family's betrayal, and prove that he is a husband Octavia can trust...with her child, body and heart! From Harlequin Presents: Escape to exotic locations where passion knows no bounds. Read both stories in The Wrong Heirs duet by Dani Collins: Book 1 - The Marriage He Must Keep Book 2 - The Consequence He Must Claim This beautiful and thought-provoking reference explores the close relationships among contemporary studio art glass marbles, spheres, and orbs and their predecessors, the marbles of childhood, as well as areas of significant divergence. Over 900 gorgeous color photos display the vast range available today, including handmade and machine-made marbles, edition types, regular stock, open edition production stock, prototypes, limited editions, experimental works, and studio glass. Many rare and historical examples are shown. The thorough and engaging text provides a history of the studio glass movement, manufacturing processes, artists' marks, essential information on building and caring for a collection, and methods of valuing items in a collection. Also included are a glossary, a bibliography, an index, and values in the captions. All glass fanciers will learn about this new generation of modern styles.

The Elgin Marbles, designed and executed by Phidias to adorn the Parthenon, are some of the most beautiful sculptures of ancient Greece. In 1801 Lord Elgin, then British ambassador to the Turkish government in Athens, had pieces of the frieze sawn off and removed to Britain, where they remain, igniting a storm of controversy which has continued to the present day. In the first full-length work on this fiercely debated issue, Christopher Hitchens recounts the history of these precious sculptures and forcefully makes the case for their return to Greece. Drawing out the artistic, moral, legal and political perspectives of the argument, Hitchens's eloquent prose makes The Elgin Marbles an invaluable contribution to one of the most important cultural controversies of our times.

The story of how the museums of the West acquired their fabulous collections, from the Benin Bronzes to Native American sacred objects, and why they should not be returned to the lands -- or the people -- from which they came.

How the Treasures of the Past Ended Up in Museums - and Why They Should Stay There

Bone Rooms

A Bag of Marbles

Your Daily Brain

The Marriage He Must Keep

Ethnographic Collections and Source Communities

From Scientific Racism to Human Prehistory in Museums

A brilliant, glamorous and controversial young archaeologist rekindles the drama of classical Greece for a new readership and traces the history of the Parthenon and the disputed Elgin Marbles. Published to coincide with the Athens Olympics and the parallel cultural campaign for the return of the Elgin Marbles to Greece, this objective and highly readable book by an exceptional young archaeologist tells the story of the Parthenon from its origins to the present day, in a sweeping narrative which combines scrupulous historical and archaeological accuracy with controversy and passion. Wide-ranging, authoritative and fascinating, Dorothy King's book will rekindle the drama of classical antiquity and trace its later history - often highly controversial - right up to the present day. She will develop a strong case against the return of the Marbles to Greece.

A landmark book by marine biologist Wallace J. Nichols on the remarkable effects of water on our health and well-being. Why are we drawn to the ocean each summer? Why does being near water set our minds and bodies at ease? In BLUE MIND, Wallace J. Nichols revolutionizes how we think about these questions, revealing the remarkable truth about the benefits of being in, on, under, or simply near water. Combining cutting-edge neuroscience with compelling personal stories from top athletes, leading scientists, military veterans, and gifted artists, he shows how proximity to water can improve performance, increase calm, diminish anxiety, and increase professional success. BLUE MIND not only illustrates the crucial importance of our connection to water-it provides a paradigm shifting "blueprint" for a better life on this Blue Marble we call home.

Traces the history of the Parthenon, explains how and why its sculptures and friezes were taken to Britain, and discusses the arguments for returning them

Vanity Fair columnist Michael Kinsley escorts his fellow Boomers through the door marked "Exit." The notorious baby boomers—the largest age cohort in history—are approaching the end and starting to plan their final moves in the game of life. Now they are asking: What was that all about? Was it about acquiring things or changing the world? Was it about keeping all your marbles? Or is the only thing that counts after you're gone the reputation you leave behind? In this series of essays, Michael Kinsley uses his own battle with Parkinson's disease to unearth answers to questions we are all at some time forced to confront. "Sometimes," he writes, "I feel like a scout from my generation, sent out ahead to experience in my fifties what even the healthiest Boomers are going to experience in their sixties, seventies, or eighties." This surprisingly cheerful book is at once a fresh assessment of a generation and a frequently funny account of one man's journey toward the finish line. "The least misfortune can do to make up for itself is to be interesting," he writes. "Parkinson's disease has fulfilled that obligation."

Keeping Their Marbles

Marbles

The Return of Curiosity

Museums, Infinity and the Culture of Protocols

The Incredible True Story of One Addict's Double Life

The Surprising Science That Shows How Being Near, In, On, or Under Water Can Make You Happier, Healthier, More Connected, and Better at What You Do

New Museology

Twelve-year-old Molly and her ten-year-old brother, Michael, have never liked their seven-year-old stepsister, Heather. Ever since their parents got married, she's made Molly and Michael's life miserable. Now their parents have moved them all to the country to live in a house that used to be a church, with a cemetery in the backyard. If that's not bad enough, Heather starts talking to a ghost named Helen and warning Molly and Michael that Helen is coming for them. Molly feels certain Heather is in some kind of danger, but every time she tries to help, Heather twists things around to get her into trouble. It seems as if things can't get any worse. But they do—when Helen comes.

A sweeping narrative history of Athens, telling the three-thousand-year story of the birthplace of Western civilization. Even on the most smog-bound of days, the rocky outcrop on which the Acropolis stands is visible above the sprawling roof-scape of the Greek capital. Athens presents one of the most recognizable and symbolically potent panoramas of any of the world's cities: the pillars and pediments of the Parthenon – the temple dedicated to Athena, goddess of wisdom, that crowns the Acropolis – dominate a city whose name is synonymous for many with civilization itself. It is hard not to feel the hand of history in such a place. The birthplace of democracy, Western philosophy and theatre, Athens' importance cannot be understated. Few cities have enjoyed a history so rich in artistic creativity and the making of ideas; or one so curiously patterned by alternating cycles of turbulence and quietness. From the legal reforms of the lawmaker Solon in the sixth century BCE to the travails of early twenty-first century Athens, as it struggles with the legacy of the economic crises of the 2000s, Clark brings the city's history to life, evoking its cultural richness and political resonance in this epic, kaleidoscopic history.

In 1922, Howard Carter peered into Tutankhamun's tomb for the first time, the only light coming from the candle in his outstretched hand. Urged to tell what he was seeing through the small opening he had cut in the door to the tomb, the Egyptologist famously replied, "I see wonderful things." Carter's fabulous discovery is just one of the many spellbinding stories told in *Three Stones Make a Wall*. Written by Eric Cline, an archaeologist with more than thirty seasons of excavation experience, this book traces the history of archaeology from an amateur pursuit to the cutting-edge science it is today by taking the reader on a tour of major archaeological sites and discoveries. Along the way, it addresses the questions archaeologists are asked most often: How do you know where to dig? How are excavations actually done? How do you know how old something is? Who gets to keep what is found? Taking readers from the pioneering digs of the eighteenth century to today's exciting new discoveries, *Three Stones Make a Wall* is a lively and essential introduction to the story of archaeology.

The Parthenon sculptures in the British Museum are unrivaled examples of classical Greek art, an inspiration to artists and writers since their creation in the fifth century bce. A superb visual introduction to these wonders of antiquity, this book offers a photographic tour of the most famous of the surviving sculptures from ancient Greece, viewed within their cultural and art-historical context. Ian Jenkins offers an account of the history of the Parthenon and its architectural refinements. He introduces the sculptures as architecture--pediments, metopes, Ionic frieze--and provides an overview of their subject matter and possible meaning for the people of ancient Athens. Accompanying photographs focus on the pediment sculptures that filled the triangular gables at each end of the temple; the metopes that crowned the architrave surmounting the outer columns; and the frieze that ran around the four sides of the building, inside the colonnade. Comparative images, showing the sculptures in full and fine detail, bring out particular features of design and help to contrast Greek ideas with those of other cultures. The book further reflects on how, over 2,500 years, the cultural identity of the Parthenon sculptures has changed. In particular, Jenkins expands on the irony of our intimate knowledge and appreciation of the sculptures--a relationship far more intense than that experienced by their ancient, intended spectators--as they have been transformed from architectural ornaments into objects of art.

*Three Stones Make a Wall*

*A Reckoning with the History of Slavery Across America*

*Finding My Marbles*

*Losing Your Marbles*

*Time for Andrew*

*The Graphic Novel*

*Museums Matter*

***The Spy Museum, the Vacuum Cleaner Museum, the National Mustard Museum—not to mention the Art Institute, the Museum of Modern Art, and the Getty Center: museums have never been more robust, curating just about everything there is and assuming a new prominence***

in public life. *The Return of Curiosity* explores museums in the modern age, offering a fresh perspective on some of our most important cultural institutions and the vital function they serve as stewards of human and natural history. Reflecting on art galleries, science and history institutions, and collections all around the world, Nicholas Thomas argues that, in times marked by incredible insecurity and turbulence, museums help us sustain and enrich society. Moreover, they stimulate us to think in new ways about our world, compelling our curiosity and showing us the importance of understanding one another. Thomas looks at museums not simply as storehouses of old things but as the products of meaningful relationships between curators, the public, history, and culture. These relationships, he shows, don't always go smoothly, but they do always offer new insights into the many ways we value—and try to preserve—the world we live in. The result is a refreshing and hopeful look at museums as a cultural force, one that, by gathering together paintings, tropical birds, antiques, or even our own bodies, offers an illuminating reflection of who we are.

The destruction of ancient monuments and artworks by the Taliban in Afghanistan and the Islamic State in Iraq and Syria has shocked observers worldwide. Yet iconoclastic erasures of the past date back at least to the mid-1300s BCE, during the Amarna Period of ancient Egypt's 18th dynasty. Far more damage to the past has been inflicted by natural disasters, looters, and public works. Art historian Maxwell Anderson's *Antiquities: What Everyone Needs to Know(r)* analyzes continuing threats to our heritage, and offers a balanced account of treaties and laws governing the circulation of objects; the history of collecting antiquities; how forgeries are made and detected; how authentic works are documented, stored, dispersed, and displayed; the politics of sending antiquities back to their countries of origin; and the outlook for an expanded legal market. Anderson provides a summary of challenges ahead, including the future of underwater archaeology, the use of drones, remote sensing, and how invisible markings on antiquities will allow them to be traced. Written in question-and-answer format, the book equips readers with a nuanced understanding of the legal, practical, and moral choices that face us all when confronting antiquities in a museum gallery, shop window, or for sale on the Internet.

With essays by Charles Saumarez Smith, Ludmilla Jordanova, Paul Greenhalgh, Colin Sorensen, Nick Merriman, Stephen Bann, Philip Wright, Norman Palmer and Peter Vergo. "A lively and controversial symposium . . . thought-provoking"—*The Sunday Times* (*Paperbacks of the Year, 1989*) "The essays are all distinguished by their topicality and lucidity."—*MuseumNews* "A welcome addition to the library of Museology"—*Art Monthly* "The New Museology is essential reading for all those seeking to understand the current debate in museum ideologies."—*International Journal of Museum Management and Scholarship*

Cartoonist Ellen Forney explores the relationship between "crazy" and "creative" in this graphic memoir of her bipolar disorder, woven with stories of famous bipolar artists and writers. Shortly before her thirtieth birthday, Forney was diagnosed with bipolar disorder. Flagrantly manic and terrified that medications would cause her to lose creativity, she began a years-long struggle to find mental stability while retaining her passions and creativity. Searching to make sense of the popular concept of the crazy artist, she finds inspiration from the lives and work of other artists and writers who suffered from mood disorders, including Vincent van Gogh, Georgia O'Keeffe, William Styron, and Sylvia Plath. She also researches the clinical aspects of bipolar disorder, including the strengths and limitations of various treatments and medications, and what studies tell us about the conundrum of attempting to "cure" an otherwise brilliant mind. Darkly funny and intensely personal, Forney's memoir provides a visceral glimpse into the effects of a mood disorder on an artist's work, as she shares her own story through bold black-and-white images and evocative prose.

*Who Owns Antiquity?*

*Introduction to Probability*

*The Encyclopedia of Modern Marbles, Spheres, & Orbs*

*Sophie's World*

*City of Wisdom*

*Dr. Carbles Is Losing His Marbles!*

One day Sophie comes home from school to find two questions in her mail: "Who are you?" and "Where does the world come from?" Before she knows it she is enrolled in a correspondence course with a

mysterious philosopher. Thus begins Jostein Gaarder's unique novel, which is not only a mystery, but also a complete and entertaining history of philosophy.

Freedom Jane McKenzie isn't good at following the rules. She's good at getting into trouble and playing marbles. All she wants is to show the boys in the neighborhood that she's the best player. Set in 1959, "The Marble Queen" is a timeless story about growing up.

Traces the history of marbles and marble making, gives instructions for playing various kinds of games, explains related terms, and suggests further activities.

A Beginner's Guide

The Curious Case of the Elgin Marbles