

# The Brutish Museums The Benin Bronzes Colonial Violence And Cultural Restitution

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## The Anti-aesthetic

When we look at the landscape, what do we see? Do we experience the view over a valley or dappled sunlight on a path in the same way as those who were there before us? We have altered the countryside in innumerable ways over the last thousand years, and never more so than in the last hundred. How are these changes reflected in and affected by art and literature? English landscape painting is often said to be an 18th-century invention. But when we look for representations of the countryside in British art and literature, we find a story that begins with Old English poetry and treads a winding path up to the present day. Spirit of Place offers a panoramic view of the British landscape as seen through the eyes of writers and artists from Bede and the Gawain-poet to Gainsborough, Austen, Turner and Constable; from Paul Nash and Barbara Hepworth to Robert Macfarlane. Guided by these distinctive voices and imagery, and with a sharp eye for an anecdote, Susan Owens elucidates how the British landscape has been framed, reimagined and reshaped by generations. Each account, whether limned in a psalter, jotted down in a journal or constructed from sticks and stones, holds up a mirror to its maker and their world.

## The British Museum

The British Museum is the oldest publicly funded museum in the world. This volume tells the story of the collections, the buildings that house them, and the people who have administered and curated them since its foundation in 1753.

## Archaeology and Photography

This groundbreaking volume examines the extraordinary artistic and cultural traditions of the African region known as the western Sahel, a vast area on the southern edge of the Sahara desert that includes present-day Senegal, Mauritania, Mali, and Niger. This is the first book to present a comprehensive overview of the diverse cultural achievements and traditions of the region, spanning more than 1,300 years from the pre Islamic period through the nineteenth century. It features some of the earliest extant art from sub Saharan Africa as well as such iconic works as sculptures by the Dogon and Bamana peoples of Mali. Essays by leading international scholars discuss the art, architecture, archaeology, literature, philosophy, religion,

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and history of the Sahel, exploring the unique cultural landscape in which these ancient communities flourished. Richly illustrated and brilliantly argued, Sahel brings to life the enduring forms of expression created by the peoples who lived in this diverse crossroads of the world.

### **The British Museums**

If you think art history has to be pale, male and stale - think again. Should museums be made to give back their marbles? Is it even possible to 'decolonise' our galleries? Must Rhodes fall? From the stolen Wakandan art in Black Panther, to Emmanuel Macron's recent commitment to art restitution, and Beyoncé and Jay Z's provocative music video filmed in the Louvre, the question of decolonising our relationship with the art around us is quickly gaining traction. People are waking up to the seedy history of the world's art collections, and are starting to ask difficult questions about what the future of museums should look like. In *The Whole Picture*, art historian and Uncomfortable Art Tour guide Alice Procter provides a manual for deconstructing everything you thought you knew about art, and fills in the blanks with the stories that have been left out of the art history canon for centuries. The book is divided into four chronological sections, named after four different kinds of art space: The Palace The Classroom The Memorial The Playground Each section tackles the fascinating and often shocking stories of five different art pieces, including the propaganda painting that the East India Company used to justify its control in India; the Maori mokomokai skulls that were traded and collected by Europeans as 'art objects'; and Kara Walker's controversial contemporary sculpture *A Subtlety*, which raised questions about 'appropriate' interactions with art. Through these stories, Alice brings out the underlying colonial narrative lurking beneath the art industry today, and suggests different ways of seeing and thinking about art in the modern world. *The Whole Picture* is a much-needed provocation to look more critically at the accepted narratives about art, and rethink and disrupt the way we interact with the museums and galleries that display it.

### **The Lower Niger Bronzes**

The British Museums collection is one of the worlds finest and broadest, ranging from prehistoric times to the present in ancient and modern cultures around the globe. This new and updated edition includes many recent acquisitions and new discoveries, such as Picassos stunning Vollard Suite and the intriguing Vale of York Viking hoard, and showcases a selection of more than 250 of the most beautiful and important objects drawn from across the Museum. Each object is presented with its own fascinating story and is strikingly illustrated in full colour. From the Warren Cup to Dürers Rhinoceros, the Lewis Chessmen to the Aztec turquoise serpent and the Gayer-Anderson Cat, the iconic objects of the British Museum are here presented in an exciting and accessible new way, highlighting the superb craftsmanship and ingenuity of those who created each of these splendid pieces. Grouped into sections based on cross-cultural themes, such as rulers, mythical beasts, dress and the human form, the resulting juxtapositions offer intriguing new insights into these widely varied masterpieces. Introduced by Neil MacGregor, Director of the British Museum, this is a stunning overview of artistic and cultural achievement around the world.

### **Slavery in the Age of Memory**

This book titled: Edo Language Book - Eb'odo, is meant for individuals who wish to learn the language ?do in order to have an easy communication with the great state and the lovely

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people it inhabit. It's meant for those who lives in and outside the country, Nigeria, and has no access to anything Edo language books, as they would like their offspring to learn the language, to enable them communicate with their relatives whenever they talk or visit Edo / Nigeria. Last but not least, this book equipped with over 428 pages, more than 48,000 words and contains almost every aspect (A-Z) of Edo day to day's spoken words. This includes, the Edo Alphabets, Greetings, Animal names, Numeric figures, parts of the human body, Questions and answers, Simple Sentences, words and meanings from English to Edo' etc. This book may be purchase for educational, business, communication or promotional use, and it will help you and your family learns and understands this interesting language Edo, which is also known as "BENIN". So, get it and be glad you did..

### **Epistemologies of the South**

The Cambridge Companion to Historical Archaeology provides an overview of the international field of historical archaeology (c.AD 1500 to the present) through seventeen specially-commissioned essays from leading researchers in the field. The volume explores key themes in historical archaeology including documentary archaeology, the writing of historical archaeology, colonialism, capitalism, industrial archaeology, maritime archaeology, cultural resource management and urban archaeology. Three special sections explore the distinctive contributions of material culture studies, landscape archaeology and the archaeology of buildings and the household. Drawing on case studies from North America, Europe, Australasia, Africa and around the world, the volume captures the breadth and diversity of contemporary historical archaeology, considers archaeology's relationship with history, cultural anthropology and other periods of archaeological study, and provides clear introductions to alternative conceptions of the field. This book is essential reading for anyone studying or researching the material remains of the recent past.

### **'The Garden of the World'**

Between 1890 and 1918, British colonial expansion in Africa led to the removal of many African artifacts that were subsequently brought to Britain and displayed. Annie Coombes argues that this activity had profound repercussions for the construction of a national identity within Britain itself--the effects of which are still with us today. Through a series of detailed case studies, Coombes analyzes the popular and scientific knowledge of Africa which shaped a diverse public's perception of that continent: the looting and display of the Benin "bronzes" from Nigeria; ethnographic museums; the mass spectacle of large-scale international and missionary exhibitions and colonial exhibitions such as the "Stanley and African" of 1890; together with the critical reaction to such events in British national newspapers, the radical and humanitarian press and the West African press. Coombes argues that although endlessly reiterated racial stereotypes were disseminated through popular images of all things "African," this was no simple reproduction of imperial ideology. There were a number of different and sometimes conflicting representations of Africa and of what it was to be African--representations that varied according to political, institutional, and disciplinary pressures. The professionalization of anthropology over this period played a crucial role in the popularization of contradictory ideas about African culture to a mass public. Pioneering in its research, this book offers valuable insights for art and design historians, historians of imperialism and anthropology, anthropologists, and museologists.

### **Pandemonium**

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The 16th century bronze plaques from the kingdom of Benin are among the most recognized masterpieces of African art, and yet many details of their commission and installation in the palace in Benin City, Nigeria, are little understood. *The Benin Plaques, A 16th Century Imperial Monument* is a detailed analysis of a corpus of nearly 850 bronze plaques that were installed in the court of the Benin kingdom at the moment of its greatest political power and geographic reach. By examining European accounts, Benin oral histories, and the physical evidence of the extant plaques, Gunsch is the first to propose an installation pattern for the series.

## The Brutish Museums

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 remains. In *Keeping Their Marbles*, Tiffany Jenkins tells the bloody story of how western museums came to acquire these objects. She investigates why repatriation claims have soared in recent decades and demonstrates how it is the guilt and insecurity of the museums themselves that have stoked the demands for return. Contrary to the arguments of campaigners, she shows that sending artefacts back will not achieve the desired social change nor repair the wounds of history. Instead, this ground-breaking book makes the case for museums as centres of knowledge, demonstrating that no object has a single home and no one culture owns culture.

## Museum Marketing and Strategy

*Empire's Children* looks at works by Rudyard Kipling, Frances Hodgson Burnett, E. Nesbit, Hugh Lofting, A.A. Milne, and Arthur Ransome for the ways these writers consciously and unconsciously used the metaphors of empire in their writing for children.

## Benin Bronze

"This book demonstrates that copper alloy casting was widespread in southern Nigeria and has been practiced for at least a millennium. Philip M. Peek's research provides a critical context for the better known casting traditions of Igbo-Ukwu, Ife, and Benin. Both the necessary ores and casting skills were widely available contrary to previous scholarly assumptions. The majority of the Lower Niger Bronzes, which we know number in the thousands, are of subjects not found elsewhere, such as leopard skull replicas, grotesque bell heads, ritual objects, and humanoid figures. Important puzzle pieces are now in place to permit a more complete reconstruction of southern Nigerian history. The book will be of interest to scholars working in art history, African studies, African history, and anthropology"--

## Benin Kings and Rituals

*Studies in Contemporary and Historical Archaeology 3* This study uses the perspectives of what might be termed the 'empirical tradition' of British landscape archaeology that developed in the 1960s and 1970s, especially in industrial archaeology, to explore the early modern

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history of the 'garden' landscapes formed by British colonialism in the eastern Caribbean, and their place in the world. It presents a detailed chronological sequence of the changing material conditions of these English-/British-owned plantation landscapes during the 17th, 18th and early 19th centuries, with particular reference to the origins, history and legacies of the sugar industry. The study draws together the results of archaeological fieldwork and documentary research to present a progressive account of the historical landscapes of the islands of St Kitts and St Lucia: sketching a chronological outline of landscape change. This approach to landscape is characterised by the integration of archaeological field survey, standing buildings recording alongside documentary and cartographic sources, and focuses upon producing accounts of material change to landscapes and buildings. By providing a long-term perspective on eastern Caribbean colonial history: from the nature of early, effectively prehistoric contact and interaction in the 16th century, through early permanent European settlements and into the developed sugar societies of the 18th and 19th centuries, the study suggests a temporal and thematic framework of landscape change that might inform the further development of historical archaeology in the island Caribbean region. The broader aim of the study relates to exploring how archaeological techniques can be used to contribute a highly detailed, empirical case study to the interdisciplinary study of postcolonial landscapes and British colonialism. In order to achieve this goal, the study draws upon the techniques of what has been called the 'empirical tradition' of landscape archaeology.

### **Indigenous Data Sovereignty**

Walk into any European museum today and you will see the curated spoils of Empire. They sit behind plate glass: dignified, tastefully lit. Accompanying pieces of card offer a name, date and place of origin. They do not mention that the objects are all stolen. Few artefacts embody this history of rapacious and extractive colonialism better than the Benin Bronzes - a collection of thousands of metal plaques and sculptures depicting the history of the Royal Court of the Obas of Benin City, Nigeria. Pillaged during a British naval attack in 1897, the loot was passed on to Queen Victoria, the British Museum and countless private collections. The story of the Benin Bronzes sits at the heart of a heated debate about cultural restitution, repatriation and the decolonisation of museums. In *The British Museum*, Dan Hicks makes a powerful case for the urgent return of such objects, as part of a wider project of addressing the outstanding debt of colonialism.

### **The Whole Picture**

Focusing on the pervasive, deeply entrenched, and wholly unjust system of bonded labor, Kara delves into this ancient and ever-evolving mode of slavery, which ensnares roughly six out of every ten slaves in the world. He provides a thorough economic, historical, and legal overview of bonded labor, describes the violent enslavement of millions, and follows supply chains directly to Western consumers.

### **Sahel: Art and Empires on the Shores of the Sahara**

This innovative history of British art museums begins in the early 19th century. The National Gallery and the South Kensington Museum (now the Victoria and Albert Museum) in London may have been at the center of activity, but museums in cities such as Glasgow, Leeds, Liverpool, Manchester, and Nottingham were immensely popular and attracted enthusiastic audiences. *The People's Galleries* traces the rise of art museums in Britain through World War

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I, focusing on the phenomenon of municipal galleries. This richly illustrated book argues that these regional museums represented a new type of institution: an art gallery for a working-class audience, appropriate for the rapidly expanding cities and shaped by liberal ideals. As their broad appeal weakened with the new century, they adapted and became more conventional. Using a wide range of sources, the book studies the patrons and the publics, the collecting policies, the temporary exhibitions, and the architecture of these institutions, as well as the complex range of reasons for their foundation.

### **ART OF BENIN 2E PB**

An important investigation of the complicated relationship between canonical African art and the practices of contemporary African artists Recognizing the second lives of historical African artworks when they enter museum collections and addressing them in dialogue with the works of six established and emerging African artists, this book represents how today's practitioners are reformulating the continent's artistic traditions to respond to the contemporary landscape. Historically, African art objects such as masks and sculptures were composed of a matrix of materials that included medicine bundles, raffia assemblage, hides, and metal, some or all of which were repurposed: a "second career" for the materials. This practice of transforming materials has wider cultural resonance in Africa today, where electronics, discarded engines, and rubber tires are incorporated by artisans into domestic and personal items. The contemporary African artists featured here--El Anatsui (Ghana), Nnenna Okore (Nigeria), Zohra Opoku (Ghana), Elias Sime (Ethiopia), Tahir Carl Karmali (Kenya), and Gonçalo Mabunda (Mozambique)--reflect these dual traditions, reviving conceptual elements of historical African art by creating work that responds to the evolution of Africa's artistic traditions.

### **Bonded Labor**

Does a photograph freeze a moment of time? What does it mean to treat a photographic image as an artefact? In the visual culture of the 21st century, do new digital and social forms change the status of photography as archival or objective – or are they revealing something more fundamental about photography's longstanding relationships with time and knowledge? Archaeology and Photography imagines a new kind of Visual Archaeology that tackles these questions. The book reassesses the central place of Photography as an archaeological method, and re-wires our cross-disciplinary conceptions of time, objectivity and archives, from the History of Art to the History of Science. Through twelve new wide-ranging and challenging studies from an emerging generation of archaeological thinkers, Archaeology and Photography introduces new approaches to historical photographs in museums and to contemporary photographic practice in the field. The book re-frames the relationship between Photography and Archaeology, past and present, as more than a metaphor or an analogy – but a shared vision. Archaeology and Photography calls for a change in how we think about photography and time. It argues that new archaeological accounts of duration and presence can replace older conceptions of the photograph as a snapshot or remnant received in the present. The book challenges us to imagine Photography, like Archaeology, not as a representation of the past and the reception of traces in the present but as an ongoing transformation of objectivity and archive. Archaeology and Photography will prove indispensable to students, researchers and practitioners in History, Photography, Art, Archaeology, Anthropology, Science and Technology Studies and Museum and Heritage Studies.

## **Glitch Feminism**

The stunning artwork of the Benin kingdom (Nigeria) displayed by expert photography is the main attraction in this revised edition, although Ben-Amos' carefully researched text complements the visual delights. She describes the development of the art, its social and religious significance, and the African and European absorption which influenced but never overshadowed the character of the unique masks, jewelry, pottery, and statuary. Annotation copyright by Book News, Inc., Portland, OR

## **Collecting the World**

### **The Cambridge Companion to Historical Archaeology**

An irresistible journey of discovery, science, history, and myth making, told through the lives and afterlives of seven famous human ancestors. Over the last century, the search for human ancestors has spanned four continents and resulted in the discovery of hundreds of fossils. While most of these discoveries live quietly in museum collections, there are a few that have become world-renowned celebrity personas—ambassadors of science that speak to public audiences. In *Seven Skeletons*, historian of science Lydia Pyne explores how seven such famous fossils of our ancestors have the social cachet they enjoy today. Drawing from archives, museums, and interviews, Pyne builds a cultural history for each celebrity fossil—from its discovery to its afterlife in museum exhibits to its legacy in popular culture. These seven include the three-foot tall “hobbit” from Flores, the Neanderthal of La Chapelle, the Taung Child, the Piltdown Man hoax, Peking Man, Australopithecus sediba, and Lucy—each embraced and celebrated by generations, and vivid examples of how discoveries of how our ancestors have been received, remembered, and immortalized. With wit and insight, Pyne brings to life each fossil, and how it is described, put on display, and shared among scientific communities and the broader public. This fascinating, endlessly entertaining book puts the impact of paleoanthropology into new context, a reminder of how our past as a species continues to affect, in astounding ways, our present culture and imagination. From the Hardcover edition.

## **The People's Galleries**

British photographer Tariq Zaidi presents a fashion subculture of Kinshasa & Brazzaville: La Sape, Societe des Ambianceurs et des Personnes Elegantes. Its followers are known as 'Sapeurs' ('Sapeuses' for women). Most have ordinary day jobs as taxi-drivers, tailors and gardeners, but as soon as they clock off they transform themselves into debonair dandies. Sashaying through the streets they are treated like rock stars - turning heads, bringing 'joie de vivre' to their communities and defying their circumstances.

## **Keeping Their Marbles**

In November 2019, a new strain of coronavirus appeared in Wuhan, China, and quickly spread across the world. Since then, the pandemic has exposed the brutal limits of care and health under capitalism. *Pandemonium* examines how a virus became a crisis along racial, class and gendered borders, shaped by the legacies of colonialism in which deaths are passed off as inevitable. It questions the dangers of capitalist understandings of order and disorder, of health and disease, and of life itself. From the origins of the crisis at the crossroads of the bio-

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pharmaceutical industry, fossil-fueled pollution, and the privatisation of healthcare in China, Mitropoulos follows the virus' spread as governments embraced reckless strategies of containment. The failures of quarantines and travel bans racialised the disease, and the reluctance to expand healthcare capacity deepened already perilous inequalities. Untested pharmaceuticals and right-wing demands to 'reopen the economy' no matter the human cost reveal a world where the very definition of 'the economy' is fundamentally shifting. Pandemonium demands a radical epidemiology--one that is informed by an understanding of the interdependence of living things, involving both the power of combined human agency and the molecular swerve.

### **?do Language Book - Eb'?do**

A new manifesto for cyberfeminism The divide between the digital and the real world no longer exists: we are connected all the time. How do we find out who we are within this digital era? Where do we create the space to explore our identity? How can we come together and create solidarity? The glitch is often dismissed as an error, a faulty overlaying, but, as Legacy Russell shows, liberation can be found within the fissures between gender, technology and the body that it creates. The glitch offers the opportunity for us to perform and transform ourselves in an infinite variety of identities. In *Glitch Feminism*, Russell makes a series of radical demands through memoir, art and critical theory, and the work of contemporary artists who have travelled through the glitch in their work. Timely and provocative, *Glitch Feminism* shows how the error can be a revolution.

### **The Benin Massacre**

This book explores the concept of 'cognitive injustice': the failure to recognise the different ways of knowing by which people across the globe run their lives and provide meaning to their existence. Boaventura de Sousa Santos shows why global social justice is not possible without global cognitive justice. Santos argues that Western domination has profoundly marginalised knowledge and wisdom that had been in existence in the global South. She contends that today it is imperative to recover and valorize the epistemological diversity of the world. *Epistemologies of the South* outlines a new kind of bottom-up cosmopolitanism, in which conviviality, solidarity and life triumph against the logic of market-ridden greed and individualism.

### **Dark Archives**

As the global 'data revolution' accelerates, how can the data rights and interests of indigenous peoples be secured? Premised on the United Nations Declaration on the Rights of Indigenous Peoples, this book argues that indigenous peoples have inherent and inalienable rights relating to the collection, ownership and application of data about them, and about their lifeways and territories. As the first book to focus on indigenous data sovereignty, it asks: what does data sovereignty mean for indigenous peoples, and how is it being used in their pursuit of self-determination? The varied group of mostly indigenous contributors theorise and conceptualise this fast-emerging field and present case studies that illustrate the challenges and opportunities involved. These range from indigenous communities grappling with issues of identity, governance and development, to national governments and NGOs seeking to formulate a response to indigenous demands for data ownership. While the book is focused on the CANZUS states of Canada, Australia, Aotearoa/New Zealand and the United States, much

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of the content and discussion will be of interest and practical value to a broader global audience. 'A debate-shaping book ... it speaks to a fast-emerging field; it has a lot of important things to say; and the timing is right.' — Stephen Cornell, Professor of Sociology and Faculty Chair of the Native Nations Institute, University of Arizona 'The effort ... in this book to theorise and conceptualise data sovereignty and its links to the realisation of the rights of indigenous peoples is pioneering and laudable.' — Victoria Tauli-Corpuz, UN Special Rapporteur on the Rights of Indigenous Peoples, Baguio City, Philippines

### Benin

Since this handbook was first published in 1994, interest in the book as a material object, and in the ways in which books have been owned, read and used, has burgeoned. Now established as a standard reference work, this book has been revised and expanded with a new set of over 200 colour illustrations, updated bibliographies and extended international coverage of libraries and online resources. It covers the history and understanding of inscriptions, bookplates, ink and binding stamps, mottoes and heraldry, and describes how to identify owners and track down books from particular collections via library and sale catalogues. Each section features an evaluated bibliography listing further sources, both online and in print. Illustrated examples of the many kinds of ownership evidence which can be found in books are also shown throughout. Relevant to anyone seeking to identify previous owners of books, or trace private libraries, this title will also support the work of all book historians interested in the history of reading or the use of books and in the book as a material object. An essential handbook for anyone working in provenance research.

### Finding Our Niche

Edited by Barbara Plakensteiner. Foreword by O.J. Eboeime.

### Provenance Research in Book History - a Handbook

"The ancient kingdom of Benin lies in the tropical rain forest of West Africa, in present-day Nigeria. During its classical age, from the fourteenth to the nineteenth century, it produced one of the continent's most glorious artistic legacies. To reflect the splendor of the royal court, the Oba (king) commissioned highly skilled artisans to create rare and beautiful works of cast brass and carved ivory. These included human and animal figures, relief plaques, elephant tusks, pendants, bracelets, life-size commemorative heads of Obas and queen mothers, and ceremonial objects to adorn the royal palace and the altars honoring Obas of the past. The exquisite brass heads were intended to function as objects celebrating ancestors, as war trophies, and as focal points for sacrificial ceremonies." "This volume presents a superb selection of artifacts from the Museum für Volkerkunde in Vienna, home to one of the world's foremost collections of Benin art. Most of these artifacts were acquired at the end of the last century, when the influx of Benin objects into Europe after the destruction of Benin City caused a sensation among art experts and caught the interest of museum representatives and private collectors. Of the more than one hundred works reproduced here in full color, the majority have never been seen as a group in the U.S. Most celebrated are the cast brass sculptures - including the two figures of dwarfs - which have no parallel in sub-Saharan Africa." "A history of the kingdom of Benin up to the British punitive expedition of 1897 provides insight into the politics and culture of one of Africa's greatest civilizations. Further chapters discuss the court hierarchy, the art of brasscasting, the art of Benin and its symbolism, and the history of the

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Benin Collection in Vienna. To interpret the rich symbolism in Benin art, the book furnishes detailed analyses of the works that are reproduced. In his description of myths and ritual observances, the author presents a fascinating cosmology, in which animals were assigned magical and medicinal powers, and the Oba was seen as an intermediary between the earth and the world of spirits."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

### **Spirit of Place**

In *Finding Our Niche*, Philip A. Loring explores the tragedies of Western society and offers examples and analyses that can guide us in reconciling our damaging settler-colonial histories and tremendous environmental missteps in favor of a more sustainable and just vision for the future.

### **Masterpieces of the British Museum**

On bookshelves around the world, surrounded by ordinary books bound in paper and leather, rest other volumes of a distinctly strange and grisly sort: those bound in human skin. Would you know one if you held it in your hand? In *Dark Archives*, Megan Rosenbloom seeks out the historic and scientific truths behind anthropodermic biblioepy—the practice of binding books in this most intimate covering. Dozens of such books live on in the world's most famous libraries and museums. *Dark Archives* exhumes their origins and brings to life the doctors, murderers, innocents, and indigents whose lives are sewn together in this disquieting collection. Along the way, Rosenbloom tells the story of how her team of scientists, curators, and librarians test rumored anthropodermic books, untangling the myths around their creation and reckoning with the ethics of their custodianship. A librarian and journalist, Rosenbloom is a member of The Order of the Good Death and a cofounder of their Death Salon, a community that encourages conversations, scholarship, and art about mortality and mourning. In *Dark Archives*—captivating and macabre in all the right ways—she has crafted a narrative that is equal parts detective work, academic intrigue, history, and medical curiosity: a book as rare and thrilling as its subject.

### **World Archaeology at the Pitt Rivers Museum**

This newly revised and updated edition of the classic resource on museum marketing and strategy provides a proven framework for examining marketing and strategic goals in relation to a museum's mission, resources, opportunities, and challenges. *Museum Marketing and Strategy* examines the full range of marketing techniques and includes the most current information on positioning, branding, and e-marketing. The book addresses the issues of most importance to the museum community and shows how to Define the exchange process between a museum's offerings and consumer value Differentiate a museum and communicate its unique value in a competitive marketplace Find, create, and retain consumers and convert visitors to members and members to volunteers and donors Plan strategically and maximize marketing's value Achieve financial stability Develop a consumer-centered museum

### **The Benin Plaques**

Tantalizing trivia. this Hitler, spoiling everything?"

## The Art of Benin

The touchstone volume for postmodern debate and theory.

## Seven Skeletons

Exploring notions of history, collective memory, cultural memory, public memory, official memory, and public history, *Slavery in the Age of Memory: Engaging the Past* explains how ordinary citizens, social groups, governments and institutions engage with the past of slavery and the Atlantic slave trade. It illuminates how and why over the last five decades the debates about slavery have become so relevant in the societies where slavery existed and which participated in the Atlantic slave trade. The book draws on a variety of case studies to investigate its central questions. How have social actors and groups in Europe, Africa and the Americas engaged with the slave past of their societies? Are there any relations between the demands to rename streets of Liverpool in England and the protests to take down Confederate monuments in the United States? How have black and white social actors and scholars influenced the ways slavery is represented in George Washington's Mount Vernon and Thomas Jefferson's Monticello in the United States? How do slave cemeteries in Brazil and the United States and the walls of names of Whitney Plantation speak to other initiatives honoring enslaved people in England and South Africa? What shared problems and goals have led to the creation of the International Slavery Museum in Liverpool and the National Museum of African American History and Culture in Washington DC? Why have artists used their works to confront the debates about slavery and its legacies? The important debates addressed in this book resonate in the present day. Arguing that memory of slavery is racialized and gendered, the book shows that more than just attempts to come to terms with the past, debates about slavery are associated with the persistent racial inequalities, racism, and white supremacy which still shape societies where slavery existed. *Slavery in the Age of Memory: Engaging the Past* is thus a vital resource for students and scholars of the Atlantic world, the history of slavery and public history.

## Second Careers

In 1953 English infantry officer Johnny Callin is with The Royal West African Frontier Force in Nigeria. Obsessed with rare Benin bronzes, he exploits his position to obtain them. When his term of service expires, he decides to drive home across the Sahara with all he has acquired. In 2012, in Sweden, Magnus Trygg investigates the horrific death of a Nigerian boy at an isolated lake. The murder weapon, a military flamethrower, indicates the involvement of a ruthless big-city gang; and near the body he finds a ju-ju figure which suggests witchcraft. Warned that if he discovers too much he may be in danger, Magnus doggedly perseveres. But when he uncovers a carefully-hidden link between the killing and events in Nigeria fifty-nine years before, one of his family is put in jeopardy. This is the fifth and final novel in the Magnus Trygg series. Some reviews of previous books by Robin Porecky: "A gripping, erudite and highly original journey into the heart of Nordic Darkness." Liz Jensen, author of 'The Ninth Life of Louis Drax' "The scenes in Lapland are superbly eerie; and what Janow finds at the end of his voyage of discovery suitably disturbing." Alexander Lucie-Smith, 'The Tablet' "There are echoes of the great Australian novelist Patrick White's 'Voss'; the same epic feel and sense of inevitability." Piers Plowright, Triple Prix Italia winner and Radio 4's Saturday review critic "A good and surprising read." Bernard Kricheski, TV Drama Producer "A splendid piece of work." Brendan Walsh, Literary Editor 'The Tablet'

## Reinventing Africa

Winner of the Leo Gershoy Award Winner of the Louis Gottschalk Prize A Times Book of the Week When the British Museum opened its doors in 1759, it was the first free national public museum in the world. Collecting the World tells the story of the eccentric collector whose thirst for universal knowledge brought it into being. A man of insatiable curiosity and wide-ranging interests, Hans Sloane assembled a collection of antiquities, oddities, and artifacts from around the British Empire to form the most famous cabinet of curiosities of its time. With few curbs on his passion, he established a network of agents to supply him with objects from China, India, the Caribbean, and beyond. Wampum beads, rare manuscripts, a shoe made of human skin: nothing was off limits. The first biography of Sloane based on his complete writings, *Collecting the World* portrays one of the Enlightenment's most original luminaries. "A magnificent scholarly coup and an enthralling read It conveys the excitement of original research as well as the thrill of tracking exotic curiosities to their source." --Sunday Times "Delbourgo's engrossing new biography situates Sloane within the welter of intellectual and political crosscurrents that marked his times." --New York Times Book Review "A superb biography--humane, judicious and as passionately curious as Sloane himself." --Times Literary Supplement "A superb book, enjoyably written, beautifully illustrated, and based on deep knowledge of the sources." --The Telegraph

## The British Museum A-Z Companion

*World Archaeology at the Pitt Rivers Museum: a characterization* introduces the range, history and significance of the archaeological collections of the Pitt Rivers Museum, Oxford. In 29 newly-commissioned essays written by a specialist team, the volume explores more than 136,000 artefacts from 145 countries, from the Stone Age to the modern period, and from England to Easter Island. Pioneering a new approach in museum studies, this landmark volume is an essential reference work for archaeologists around the world, and a unique introduction to the archaeological collections of one of the world's most famous museums.

## Royal Art of Benin

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## Sapeurs

Walk into any European museum today and you will see the curated spoils of Empire. They sit behind plate glass: dignified, tastefully lit. Accompanying pieces of card offer a name, date and place of origin. They do not mention that the objects are all stolen. Few artefacts embody this history of rapacious and extractive colonialism better than the Benin Bronzes - a collection of

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thousands of brass plaques and carved ivory tusks depicting the history of the Royal Court of the Obas of Benin City, Nigeria. Pillaged during a British naval attack in 1897, the loot was passed on to Queen Victoria, the British Museum and countless private collections. The story of the Benin Bronzes sits at the heart of a heated debate about cultural restitution, repatriation and the decolonisation of museums. In *The British Museums*, Dan Hicks makes a powerful case for the urgent return of such objects, as part of a wider project of addressing the outstanding debt of colonialism.

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