

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

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.

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.

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.

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.

When does a wrong become a right? Danny Samsel has defeated the finest security systems in the world. Interpol wants him, the FBI wants him, the CIA wants him. He is a Master Thief - even the White House could not prevent him from liberating one of their paintings. Now, after a year languishing on Kefalonia, he has turned his attention to his greatest adventure: the heist of the century. In the 19th century Lord Elgin stole pieces of the Parthenon and shipped them to England. In the 21st century Danny Samsel is going to steal them back. He has decided to return the Marbles to Greece. His motives are not entirely altruistic: having enraged and estranged Kastania, his beautiful and extraordinary girlfriend, who just happens to be able to access and overcome any computer system, he wants her back in his life. She never left his heart. And he needs her help to steal the Marbles from the British Museum. With help from old friends worldwide plus a few new, surprising ones, Danny and the Marbles endure a perilous journey across Europe to their Hellenic home. With dire, vicious interventions from Interpol and avaricious underworld art collectors, betrayal from a trusted friend, Danny conquers all obstacles with grit and humour. At great cost to himself and grievous loss to his accomplices, Danny rights an international wrong, settles a few other scores, foxes old foes, and guarantees the future of his chosen career. "Best Damn Thriller of the Year!" James N. Frey Author of the How To Write A Damn Good Novel series. "Danny Samsel is a thief in love with thieving - but that's not the only reason he's determined to pull off the heist of the century. Stealing The Marbles is a bold, daring caper thriller in the tradition of Michael Connelly and Elmore Leonard. Newcomer E.J. Knapp has crafted a fast-paced, edge-of-your seat story guaranteed to keep you reading -- and guessing -- all night!" Karen Dionne Author of Freezing Point "Stealing The Marbles - a thrilling breathless ride with a main character that resonates long after the story ends. Truly entertaining and hard to put down." Cat Connor Author of Killerbyte and Terrorbyte."

For the past two centuries and more, the West has acquired the treasures of antiquity to fill its museums. But all this came at a cost. From the Napoleonic campaigns that filled the Louvre with Egyptian artefacts, to the plunder that accompanied British imperialism across the globe, the amazing collections in the West's great museums were wrenched from their original context by means that often amounted to theft. Now the countries from which they came would like them back. The Greek demand for the return of the Elgin Marbles is only the tip of an iceberg that includes a host of world-historical artefacts, from the Benin Bronzes to the Bust of Nefertiti. For many, these items are looted property - and should be returned immediately. Keeping Their Marbles tells the story of how the West acquired these treasures - and controversially argues that they should not be returned. 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.

Almost two hundred years after they were "purchased" from Greece, the finest and most famous marbles of antiquity still remain a burning issue. This compelling, controversial story of the Elgin marbles re-creates in full and colorful detail "the greatest art theft in history," a steamy tale of obsession, intrigue, adultery, and ruin. As the British ambassador

to the Sublime Porte in Constantinople, Lord Elgin encountered in his endeavors some of the most famous names of nineteenth-century history: Napoleon, Sultan Selim III, Lord Nelson, Lord Byron, and Keats. Drawing on original source material—letters, diaries, official government reports, and memoranda, Vrettos brilliantly brings to life these fascinating stories.

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 1996 discovery, near Kennewick, Washington, of a 9,000-year-old Caucasoid skeleton brought more to the surface than bones. The explosive controversy and resulting lawsuit also raised a far more fundamental question: Who owns history? Many Indians see archeologists as desecrators of tribal rites and traditions; archeologists see their livelihoods and science threatened by the 1990 Federal reparation law, which gives tribes control over remains in their traditional territories. In this new work, Thomas charts the riveting story of this lawsuit, the archeologists' deteriorating relations with American Indians, and the rise of scientific archeology. His telling of the tale gains extra credence from his own reputation as a leader in building cooperation between the two sides.

Understanding what it's truly like to live with bipolar disorder or depression is almost impossible if you haven't experienced it; and yet, that's what *Lost Marbles: Insights into My Life with Depression and Bipolar* does - it shows the unvarnished reality of living with a serious mental illness to help the mentally ill and those who love them understand the inner workings and how to fight these complex disorders. *Lost Marbles* straddles the line between self-help and memoir detailing real-life experiences that drive tips that work when life includes a mental illness. Improve your life or the life of a person you love with informative and experienced new takes on: Thinking like a person with bipolar or depression What the elevated mood of bipolar disorder feels like Medication issues, including detailed information on choosing (or not choosing) a specific medication The realities of suicide and suicide attempts How to live better with a serious mental illness How dealing with mental illness encourages a form of wisdom Called a book that will "certainly save lives," whether you have a mental illness or you love someone who does, *Lost Marbles* will help you fathom the seemingly-impossible world of bipolar or depressive disorder and arm you with the tools to improve quality of life.

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!

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.

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."

Since the late 1970s human remains in museum collections have been subject to claims and controversies, such as demands for repatriation by indigenous groups who suffered under colonization. These requests have been strongly contested by scientists who research the material and consider it unique evidence. This book charts the influences at play on the contestation over human remains and examines the construction of this problem from a cultural perspective. It shows that claims on dead bodies are not confined to once colonized groups. A group of British Pagans, Honouring the Ancient Dead, formed to make claims on skeletons from the British Isles, and ancient human remains, bog bodies and Egyptian mummies, which have not been requested by any group, have become the focus of campaigns initiated by members of the profession, at times removed from display in the name of respect. By drawing on empirical research including extensive interviews with the claims-making groups, ethnographic work, document, media, and policy analysis, *Contesting Human Remains in Museum Collections* demonstrates that strong internal influences do in fact exist. The only book to examine the construction of contestation over human remains from a sociological perspective, it advances an emerging area of academic research, setting the terms of debate, synthesizing disparate ideas, and making sense of a broader cultural focus on dead bodies in the contemporary period.

The theme of lost childhood remains constant in this short fictional narrative of rebellious Annie John's coming of age on the small island of Antigua

A sweeping history of premodern architecture told through the material of stone Spanning almost five millennia, *Painting in Stone* tells a new history of premodern architecture through the material of precious stone. Lavishly illustrated examples include the synthetic gems used to simulate Sumerian and Egyptian heavens; the marble temples and mansions of Greece and Rome; the painted palaces and polychrome marble chapels of early modern Italy; and the multimedia revival in 19th-century England. Poetry, the lens for understanding costly marbles as an artistic medium, summoned a spectrum of imaginative associations and responses, from princes and patriarchs to the populace. Three salient themes sustained this "lithic imagination": marbles as images of their own elemental substance according to premodern concepts of matter and geology; the perceived indwelling of astral light in earthly stones; and the enduring belief that colored marbles exhibited a form of natural—or divine—painting, thanks to their vivacious veining, rainbow palette, and chance images.

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!*

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.

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.

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

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.

*Useful Objects* examines the cultural history of nineteenth-century American museums through the eyes of writers, visitors, and collectors. Throughout this period, museums gradually transformed from encyclopedic cabinets to more specialized public institutions. These changes prompted wider debates about how museums determine what objects to select, preserve, and display-and who gets to decide. Drawing on a wide range of archival materials and accounts in fiction, guidebooks, and periodicals, *Useful Objects* shows how the challenges facing nineteenth-century museums continue to resonate in debates about their role in American culture today.

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.

Ethical and responsible travel is promoted and advocated by campaigns, NGOs and many alternative travel companies. But this message is mixed - few can agree on precisely what does and what does not constitute ethical or responsible tourism, but most agree that there is a need to curb the excesses of the industry and of holiday makers themselves.

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.

Why does the artworld often privilege one cultural form over another? Why does it grant more attention to reviews in, say, *Artforum* over *ARTnews*? And how can an artist once hailed as visionary be dismissed as derivative just a few years later? Exploring the ever-shifting estimations of value that make up the confluence of artists, critics, patrons, and gallery owners known as the artworld, Timothy van Laar and Leonard Diepeveen argue that prestige, a matter of socially constructed deference and conferral, plays an indispensable role in the attention and reception given to modern and contemporary art. After an initial chapter that develops a theory of prestige and the poignancy of its loss, the book looks at how arguments of prestige function in systems of representation, various media, and art's relationship to affect. It considers twentieth-century artists who moved not away from, but toward figuration; looks at what is at stake in the recurrent argument about the death of painting; examines the decline and an apparent return of sensual pleasure as a central attribute of visual art; and concludes with a look at the peculiar function of prestige in outsider art. Illustrated with artwork by David Park, Jorge Pardo, Gerhard Richter, Anish Kapoor, Cecily Brown, Howard Finster, and others, *Artworld Prestige* provides an engaging guide to the changes, debates, and shifts that animate aesthetic judgments.

"Probing, jargon-free and written with the pace of a detective story... [Procter] dissects western museum culture with such forensic fury that it might be difficult for the reader ever to view those institutions in the same way again. " *Financial Times* 'A smart, accessible and brilliantly structured work that encourages readers to go beyond the grand architecture of cultural institutions and see the problematic colonial histories behind them.' - Sumaya Kassim Should museums be made to give back their marbles? Is it even possible to 'decolonize' our galleries? Must Rhodes fall? How to deal with the colonial history of art in museums and monuments in the public realm is a thorny issue that we are only just beginning to address. Alice Procter, creator of the Uncomfortable Art Tours, provides a manual for deconstructing everything you thought you knew about art history and tells the stories that have been left out of the canon. The book is divided into four chronological sections, named after four different kinds of art space: The Palace, The Classroom, The Memorial and The Playground. Each section tackles the fascinating, enlightening and often shocking stories of a selection of art pieces, including the propaganda painting the East India Company used to justify its rule in India; the tattooed Maori skulls collected as 'art objects' by Europeans; and works by contemporary artists who are taking on colonial history in their work and activism today. *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.

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In the bone rooms of the Smithsonian Institution and other museums in the late nineteenth century, a scientific revolution was unfolding, as collectors engaged in a global competition to recover the best human skeletons, mummies, fossils. Study of these remains led to the discrediting of racial theory and the search for human origins and evolution. 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. Recounts how two Jewish boys in France--the author and his older brother--begin an odyssey of pain and terror when their father sent them off to the Unoccupied Zone with the warning that they must never admit that they were Jews.

"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.

*Rolling Along on a Blue Marble Dream* was born from the wildly popular and absurdly simple initiative of marine biologist Dr. Wallace J. Nichols. In the last couple of years, blue marbles have been shared around the world with millions of people in celebration of our beautiful, fragile planet. Now, The Blue Marbles Project has set out to pass a blue marble through every person's hand on earth, with a simple message of gratitude along with it. That's the BLUEGAME part and that's where you come in Join in Become a voice that rises above the fray to connect people to the planet through gratitude, empathy and love, thereby becoming a catalyst for change in a world that desperately needs your voice. Read about the how to play the game, and keep the blue marble rolling, in this simple coloring book illustrated by children. Play the game: Share a blue marble with someone Hashtag #bluemind Recommended for children ages 6-8 Published by Kitania Coloring Books + Games [www.kitania.com](http://www.kitania.com)

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."

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.

*Since Marbles* started helping people play their way to a healthier brain, they've sold, solved, and been stumped by more than their fair share of puzzles. Along the way, they've learned which

puzzles people love, which ones to avoid, and which ones make the neurons downright giddy. Bringing all of that knowledge to bear, as well as their access to the latest developments in neuroscience, the Marbles brain trust has designed this series of logic puzzles and brain teasers (including acrostics and number puzzles) to keep your mind flexible and fit.

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The name of Nelson Mandela is familiar to many, as a warrior against the injustices of apartheid. But many South Africans worked to break the power of the Verwoerd regime: the Black ANC and PAC, but also English and Afrikaans-speaking whites. In *The Vase with the Many Coloured Marbles*, Jacob Singer draws on his personal knowledge and experience to reach out to all South Africans, especially those who left the country because of violence; who live in exile all over the world. Jacob tells the stories of men and women who were harassed and discriminated against, and of politicians in the government who surreptitiously worked against the very regime that had employed them. You'll read about unsung heroes such as Emily Kleintjies, who crossed the apartheid barrier and established a life for herself as a white woman. You don't have to be South African or a student of history to learn from this remarkable book, which shares a wealth of unique experience. Everyone who is concerned with justice and the human condition will be fascinated and enlightened by the tragedies and triumphs shared in Jacob Singer's words.

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