

Chapter 1 : Remarkable treasures from the British Museum's collection on display in Canberra

Remarkable Bindings British Museum Collection Summary: Remarkable Bindings British Museum Collection by Layla Blair Free Textbook Pdf Download posted on September 19 Collection by Erin Takura Pdf Complete Free Download uploaded on September 20

A sip of history: Baked beans to ambergris: Pucker up! Suffragettes and the British Museum 6 February Author and historian Diane Atkinson reveals some of the stories of the women who fought for the vote, and how the British Museum became a target for their efforts. Months of the year 29 December We mark time in many different ways. One unit – the month – has been in use for thousands of years. Take a closer look! Connecting local communities with 4, years of heritage in Egypt 21 December Curator Ilona Regulski reveals how a British Museum research project is using new ways to connect people in Egypt with their incredible past. An introduction to Greek architecture 18 December From pediments to capitals, we take a look at some of the key features of ancient Greek architecture and how it has inspired our own building in Bloomsbury Bettany Hughes on warrior women 7 December From Boudicca to the Amazons, historian, author and broadcaster Bettany Hughes uncovers the truth behind some of the most famous warrior women in history. Assistant Storage Manager Jolyon Drew explains this intricate process. Thoughts on the Sainsbury African Galleries: Melany Rose and Jane Batty talk about how the Museum is engaging kids and their families with some of our special exhibitions. Here, she looks at what Black History Month has meant to her, and how the British Museum can help to tell these stories to the world. Here are a few of the key things you should know about this incredible pilgrimage. Photography at the Museum: In the modern Egypt project was launched to bring the collection into the 21st century. Objects from housewares and everyday items to ephemera and photographs can tell stories about historical, economic and cultural developments in Egypt over the past century. A symbol of pride: A question of interpretation 22 June Head of Interpretation Stuart Frost explains how his team collaborates with colleagues across the organisation to help develop new permanent exhibits and temporary special exhibitions. The Hirayama Studio opened in and continues to use traditional techniques to preserve, protect and display these amazing works. Here, student Matthias Sotiras writes about his five months spent in this unique work environment. Treasure Registrar Ian Richardson introduces the project and outlines how you can vote for your favourite dazzling discovery from the last 20 years! In search of a lost city! and a lost explorer 24 March Inspiration for Indiana Jones? Curators Jago Cooper and Kate Jarvis take a look at some of the objects associated with his expeditions to the Amazon. Giving a voice to ancient Egyptian poetry 15 March How do you capture the ancient resonances of phrases that mean nothing to modern audiences? How do you invest them with meaning and emotion without a set of explanatory footnotes that kill all spontaneity? Oxford University professor Richard Bruce Parkinson worked with actress and writer Barbara Ewing to record a dramatic reading of one of the finest works of Egyptian poetry The Tale of Sinuhe. Your guides are some of the many women curators who are continuing to tell these important stories to the world. From some of the earliest writing from 5, years ago to our favourite fiction, discover the different ways people around the world have shared ideas through books in their many forms! A history of love and lust and sex in 14 objects: Today millions of people across the world are gathering with family and celebrate the Lunar New Year. Here, we highlight a few secrets to delight and surprise even the most enthusiastic Museum fan. Maybe you knew it all already? The British Museum podcast: On display as part of the exhibition Germany: Colourful glass adornments from Egypt: Tattoos in ancient Egypt and Sudan 26 June Due to the nature of human remains from ancient Egypt and Nubia, evidence for tattooing is scarce. However in the Ancient lives, new discoveries exhibition, one of the mummies on display is so well preserved the British Museum has located a tattoo and other marks on her skin. Marie Vandenbeusch discusses the significance of this discovery. He is particularly interested in the problems of understanding the relationship between spelling and sound change in the early Germanic languages, and in the uses and abuses of runes in the twentieth and twenty-first centuries. Michaela Binder and Neal Spencer discuss illuminating new evidence of early human cancer. The earliest human footprints outside Africa 7 February In May a team of scientists led by the British Museum,

Natural History Museum and Queen Mary University of London discovered a series of footprints left by early humans in ancient estuary mud over 500,000 years ago at Happisburgh, Norfolk. From Parthian chicken to flat breads: New discoveries of cave art in the Caribbean 9 July Jago Cooper has just returned from an exploratory research visit to the uninhabited national park on the island of Mona in Puerto Rico. In this blog, Jago details his findings which were rather unexpected. Murder and mayhem in Predynastic Egypt 6 December Using some of the latest imaging technology we now know that about 34,000 years ago about BC the natural mummy known as Gebelein Man was stabbed in the back. Finishing a 3D, 2, year-old Roman jigsaw puzzle: A conservator says goodbye to China 5 January Valentina Marabini has just returned from a year in China, spent studying with the conservators at the Shanghai Museum. What is the role and value of crafts today? The Tomb of the Unknown Craftsman opening in two months, the British Museum has asked contributors from the craft world to share their thoughts on the importance of craft today.

Chapter 2 : Remarkable Museum! - Review of The British Museum, London, England - TripAdvisor

*Remarkable bindings in the British Museum, selected for their beauty or historic interest [Henry Benjamin Wheatley, Joseph Cundall] on blog.quintoapp.com *FREE* shipping on qualifying offers. This is a reproduction of a book published before*

Adrija Roychowdhury Published on: August 15, An apt way to describe the city would be to call it a snippet of a dream carefully plucked out from a history book. For someone who was enthralled by the magnificence of British history, London was everything I had read and heard about all my life. Like any other curious tourist, the Big Ben, the Buckingham palace and a number of other vestiges of the royal British past, were top on my list of stops to be made. But along with these, anyone who makes a first visit to Britain is most definitely advised to take a look at the ornate museums the country has to offer. The exquisite collections of the museums in Britain are deemed to be some of the finest and most reputed in the world. The history buff in me could have never left the isles without paying a visit to its museums. But the problem with loving history is that one is acutely aware of the dark politics behind seemingly innocent displays. We need to understand though, that museum politics is nothing exceptional in case of Britain. But the case of Britain is unique in the sense that the museum visitor, particularly a visitor from a post-colonised country, is suddenly made aware of how his or her past has brutally been ripped away and appended to British history, now on display for tourists from around the world to gloat over. The British museum It would hardly be an exaggeration to say that the moment one steps into this splendid structure, dating back to the 18th century, that he or she realises it to be one grand display of colonial massacre. The British Museum Source: Wikimedia Commons As a visitor from India, I was surprised to feel a strange sort of pride in having extraordinary artwork from my country being exhibited in the British museum with such relish. Not only does the museum have a gallery on exhibits from India, but there is a separate gallery showing off what was perhaps the largest Buddhist shrine in India. The Amravati stupa dating back to 3rd century BC was originally established in the Guntur district of Andhra Pradesh and was an important place of worship there till the 14th century AD. The next time that the stupa came to public view was in the late 18th century when British army officer Colin Mackenzie excavated and recorded it. By , Sir Walter Elliot had removed parts of the sculpture and kept them in the Madras museum from where they were transferred to London in under the pretext that the artifacts would get spoiled in India. Relief from the side of the Amaravati stupa Source: Wikimedia Commons The story of Amravati is just one among the many such art objects that have been transplanted to British museums from India by British colonial officers. These objects were hardly ever carried out in an institutionalised fashion. Anisha Saxena, historian of ancient and medieval Indian art.. The India Office Records in the British Library The loot from India that adorns museums in Britain was not really carried out in the manner that can be called a greed for wealth. Rather, since the late 18th century, there was an obsession that East India Company officials had with old Indian paintings, sculptures and manuscripts. It had more to do with a preoccupation with the discovery than exotic Indian history and culture. This is particularly evident from the way the India Office Records in the British Library came into existence. The British Library Source: Wikimedia Commons By the end of the century most of these officials had returned to England and were actively trying to maintain a collection of the exotic knowledge base they had established in India. A result of this was the India Office Records in the British library. Originally, when the India Office Records was established, the motive was to maintain a collection of Indian manuscripts. In , it purchased its first huge collection of miniature paintings from retired company servants Richard Johnson. Rather what interested him, it seems would be the exotic elements. Hindu deities and religious ceremonies had a special significance for him because of the connection he made between them and Sanskrit literature. Persian literature, depicted as in paintings of Laila and Majnun and depiction of Indian music in paintings, was also of special liking to him. Similar collections were also donated or sold by other British officials like Dr. John Flaming and Dr. The collections of Flaming and Hamilton contained a large number of paintings of Hindu deities and other religious relics. The history of the collection is yet another example of British allure for Indian art. The exhibition was an attempt by Great Britain to impose its

superiority. The Victoria and Albert museum Source: Wikimedia Commons Once the exhibition was over, the collection of Indian art and historical objects put on display were meticulously distributed out to the different museums in Britain. The Victoria and Albert museum was established soon following the success of the Grand exhibition and majority of their Indian collections are remnants of the event. Wikimedia Commons Governments around the globe have hardly remained complacent about the display of their national treasures in British museums. In recent decades there has been much discussion about repatriation of colonial possessions from British authorities, the result of which has been a remarkable change in the tone of museum politics. Speaking about the way the politics of museum language has changed over the years, Dr Dhar says: There is the whole thing of the colony and imperial conquest. However, at present as we hear more and more about repatriation, the whole tone is changing. The idea of a universalised museum is gaining currency. The language is not so much about imperial glory as about the representation of the culture of the world.

Chapter 3 : Museum stories – The British Museum Blog

Remarkable Bindings in the British Museum by Henry Benjamin Wheatley, , available at Book Depository with free delivery worldwide.

Click on the image to zoom in. Copyright Trustees of the British Museum The back of the brass head. Copyright Trustees of the British Museum Map showing where this object was made. The portrait-like realism of Ife heads is unique in African art. This naturalism astonished art historians when the first Ife heads were brought to Europe in 1817. Eighteen heads have been found in total, and their stylistic similarities suggest that they were made by an individual artist or in a single workshop. What was life like in medieval Africa? The kingdom of Ife first emerged around AD 1000. It was one of several competing West African kingdoms that developed during the medieval period. Today Ife is regarded as the spiritual heartland of the Yoruba people of southwest Nigeria. Ife is celebrated as the place of origin of mankind, where the gods descended from heaven to populate the world. Much of the gold used in medieval European and Islamic coins came from West Africa via the trans-Saharan trade routes. The Kingdom of Ife This crowned head of a ruler is a remarkable piece of brass-casting which reflects important aspects of the landmark culture developed in Ife, on the lower Niger River, dating back around 2,000 years and blossoming in the twelfth-fifteenth centuries. The time known in Europe as the medieval period was the golden age of West Africa. Powerful empires controlling vast territories flourished in the West African savannah, with a huge impact on the history and cultures of the whole subcontinent: That regional trade was in turn connected to the considerable trade across the Sahara desert to the north. Diverse local and Mediterranean commodities were traded – woven and dyed cloths, kola nuts, gold, iron, slaves, beads, copper and copper alloys, ivory, embroidered cloths, imported luxury cloths. West Africa was also a major supplier of gold to Europe. Big states and regional powers competed to control the trade which brought enormous wealth and power to them. This trade was a powerful channel for crafts, skills, new ideas and consumer goods, as well as for the spread of Islam. Major cities flourished as places of international trade attracting merchants, artisans, Muslim scholars and clerics from various horizons. In this context Ife grew to become a flourishing cosmopolitan city-state, a commercial and trading centre regarded today as the legendary homeland of the Yoruba-speaking peoples. It established significant political and religious authority in the lower Niger region, in what is now modern Nigeria. Its rulers promoted crafts, particularly copper-alloy casting, weaving, and bead-making. Its legacy includes outstanding naturalistic works of art in stone, terracotta and metal. The metal and abundance of beads represented in this beautiful work tell us about the vital connection of Ife to the regional trade network. These are signs of wealth and the highest authority, for brass and beads were power and luxury materials accessible only to entitled and wealthy dignitaries. From all that it can be concluded that the head was used to perform important and sophisticated ritual ceremonies most likely centred on a sacred ruler. Read more This crowned head of a ruler is a remarkable piece of brass-casting which reflects important aspects of the landmark culture developed in Ife, on the lower Niger River, dating back around 2,000 years and blossoming in the twelfth-fifteenth centuries. Claude Ardouin, curator, British Museum.

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Remarkable bindings in the British Museum: selected for their beauty or historic interest Item Preview remove-circle Share or Embed This Item.

The Collection of Patricia Milne-Henderson: Books on Coins, Medals and Antiquities will be presented in a timed online auction between 8 and 18 July The auction provides a fascinating insight into the history of British book collecting, and takes the reader on a journey through some of the greatest libraries ever assembled. The provenance of these tomes is extraordinary, from Charles II bound specially for his library at St. Many of the books in the collection date to the Italian Renaissance, when there was a craze for excavation and uncovering the glories of antiquity. Archaeological finds in Rome and elsewhere at this time meant that Roman coins existed in substantial quantities and were therefore widely available; they provided genuine and datable images of Roman history, art and culture in a portable form. A generation later, it was understood that images on coins could enhance and clarify historical knowledge, and they were used to help identify statues of Greeks and Romans. Catalogues of coins were also used by artists as sources of images and symbols, particularly for allegorical figures. Giacomo Mazzocchi, 15 November , 8vo Estimate: Venice, , 4to Estimate: Philippe Galle , Estimate: Romanorum principum effigies, cum historiarum annotatione, olim ab Io. The text is edited by Joannes Sambucus, who studied in Strassburg briefly in Imperatorum et Caesarum vitae, cum imaginibus ad vivam effigiem expressis. This work not only made public his collection of coins but also contains references to artists both Renaissance and contemporary, combining his interest in collecting art both ancient and modern he owned a substantial number of drawings by Carracci, for example. Omnium Caesarum verissimae imagines ex antiquis numismatis desumptae This is a reprint of the edition. Emblemata, cum aliquot nummis antiqui operis. De re militari libri. Accedunt Frontini Strategematibus eiusdem auctoris alia opuscula. Omnia emendatius, quaedam nunc primum edita a Petro Scriverio. Cum commentariis aut notis God. Ex officina Plantiniana Raphelengii, Provenance: Andrew Fletcher of Saltoun, inscription on three title-pages A compilation of Classical writings on military matters, comprising Vegetius, Cato, Frontinus, Aelianus, Polybius, Hyginus, Modestus, Ruffus, and other more fragmentary sources. The illustrations from coins are used by the commentator, Stewechius, as supporting evidence for aspects of the Roman army, including ships, triumphs, and legionary standards. Chronicorum mundi epitome, in singulos annos curiose digesta.

Chapter 5 : British museums shine thanks to all the loot from India | The Indian Express

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Chapter 8 : British Museum - Remarkable characters at Mrs. Cornely's masquerade

Remarkable bindings in the British Museum, selected for their beauty or historic interest, and described by Henry B. Wheatley.

Chapter 9 : Henry B. Wheatley - Wikipedia

Wheatley. (Sampson Low and Co.)â€”This is a volume which will interest book-lovers. It contains descriptions, illustrated by photographs, of sixty-two book-covers belonging to the British Museum Library, and remarkable for " beauty or historic interest." The Psalter written for the Princess.