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The Museum András Szántó. The Future of the Museum The Museum The Museum Fungarium Meet Me at the Museum The Museum of Modern Love Botanicum A Day at the Museum Oceanarium Behind the Scenes at the Museum Another Night at the Museum The Personalization of the Museum Visit The Night at the Museum Animalium Historium The Birth of the Museum Sleepover at the Museum Planetarium The Met Lost in the Museum Mayhem at the Museum The Museum Is Open The Museum of Extraordinary Things Behind the Scenes at the Museum The Museum of Whales You Will Never See Women in the Museum Maisy Goes to the Museum Queering the Museum The Museum Experience The Museum Book How the Sphinx Got to the Museum A Visit to the Museum The Book on the Floor Archie at the Museum Museum Matters Museum Movies Centering the Museum Guide to the ... Museum ... Modernity and the Museum in the Arabian Peninsula Sculpture and the Museum

“Art will wake you up. Art will break your heart. There will be glorious days. If you want eternity you must be fearless.” —Heather Rose, *The Museum of Modern Love*

Our hero, Arky Levin, has reached a creative dead end. An unexpected separation from his wife was meant to leave him with the space he needs to work composing film scores, but it has provided none of the peace of mind he needs to create. Guilty and restless, almost by chance he stumbles upon an art exhibit that will change his life. Based on a real piece of performance art that took place in 2010, the installation that the fictional Arky Levin discovers is inexplicably powerful. Visitors to the Museum of Modern Art sit across a table from the performance artist Marina Abramović, for as short or long a period of time as they choose. Although some go in skeptical, almost all leave moved. And the participants are not the only ones to find themselves changed by this unusual experience: Arky finds himself returning daily to watch others with Abramović. As the performance unfolds over the course of 75 days, so too does Arky. As he bonds with other people drawn to the exhibit, he slowly starts to understand what might be missing in his life and what he must do. This is a book about art, but it is also about success and failure, illness and happiness. It's about what it means to find connection in a modern world. And most of all, it is about love, with its limitations and its transcendence. Drawing on Elaine Heumann Gurian's fifty years of museum experience, *Centering the Museum* calls on the profession to help visitors experience their shared humanity and find social uses for public buildings, in order to make museums more central and useful to everyone in difficult times. Following the same format as *Civilizing the Museum*, this new volume includes material written especially for a re-emergent time and relevant public lectures not included in the author's previous book. Divided into six separate content clusters, with over twenty different essays, the book identifies many small, subtle ways museums can become welcoming to more—and to all. Drawing on her extensive experience as a deputy director, senior advisor to high-profile government museums, lecturer and teacher around the world, the author provides recommendations for inclusive actions by intertwining sociological thinking with practical decision-making strategies. Writing reflectively, Elaine also provides heritage students and professionals with insights that will help move their careers and organizations into more equitable, yet successful, terrain. *Centering the Museum* will be an excellent companion volume to *Civilizing the Museum* and, as such, will be a useful support for emerging museum leaders. It will be especially interesting to academics and students engaged in the study of cultural administration, as well as museum and heritage practitioners working around the world. The Henry Moore Institute is a world-recognised centre for the study of sculpture in the heart of Leeds. An award-winning exhibitions venue, research centre, library and sculpture archive, the Institute hosts a year-round programme of exhibitions, conferences, lectures, research, and publications that aim to expand the understanding and scholarship of historical and contemporary sculpture. It is a part of The Henry Moore Foundation, which was set up by Moore in 1977 to encourage appreciation of the visual arts, especially sculpture. *Sculpture and the Museum* is the first in-depth examination of the varying roles and meanings assigned to sculpture in museums and galleries during the

modern period, from neo-classical to contemporary art practice. It considers a rich array of curatorial strategies and settings in order to examine the many reasons why sculpture has enjoyed a position of such considerable importance--and complexity--within the institutional framework of the museum and how changes to the museum have altered, in turn, the ways that we perceive the sculpture within it. In particular, the contributors consider the complex issue of how best to display sculpture across different periods and according to varying curatorial philosophies. Sculptors discussed include Canova, Rodin, Henry Moore, Flaxman and contemporary artists such as Rebecca Horn, Rachel Whiteread, Mark Dion and Olafur Eliasson, with a variety of museums in America, Canada, the UK and Europe presented as case studies. Underlying all of these discussions is a concern to chart the critical importance of the acquisition, placement and display of sculpture in museums and to explore the importance of sculptures as a forum for the expression of programmatic statements of power, prestige and the museum's own sense of itself in relation to its audience and its broader institutional aspirations. We have become familiar with the notion that sculpture has moved into the 'expanded field', but this field has remained remarkably faithful to defining sculpture on its own terms. Sculpture can be distinct, but it is rarely autonomous. For too long studied apart, within a monographic or survey format, sculpture demands to be reintegrated with the other histories of which it is a part. In the interests of representing recent moves in this direction, this series will provide a forum for the publication and stimulation of new research examining sculpture's relationship with the world around it, with other disciplines and with other material contexts.

Larry is a night guard at the American Museum of Natural History in New York City. He is also late for work. In his hurry to get out of the bathtub and to his job, he forgets things. Things like shutting off the faucet. . . . What would happen if Larry's bathtub caused the city to flood? What would become of the museum, particularly the fabulous creatures in the Ocean Room like the blue octopus and giant whale? Join Milan Trenc, the creator of *The Night at the Museum*, for more adventures inside a world that few ever get to experience—the mysterious world of a museum after the lights go out. *It's Another Night at the Museum!* Archie goes on a school trip to the museum. He climbs into displays, annoys the museum staff and plays a naughty trick on one of his friends! Suppose you went to a museum and didn't know what it was. The author muses on the word 'museum', on why and how people collect things, on different kinds of museums, on their contribution to science and on the notion of classification. She examines the Elgin Marbles, famous fakes, the dodo, and some great collectors. Museum science, museum analysis, museum history, and museum theory - all this expanding terminology underscores the growing scholarly interest in museums. A recurring assertion is that as an institution, the museum has largely functioned as a venue for the formation of specifically national identities. This volume, by contrast, highlights the museum as a product of transnational processes of exchange, focusing on the period from 1750 to 1940. *The Personalization of the Museum Visit* examines a fundamental shift in institutional behavior in museums located in the United States and the United Kingdom. Contending that art museums have moved toward a new paradigm of public engagement, it posits that modern museum visitors are treated as self-directed "clients", with the agency to make meaning for themselves. The book then considers how this change has come about, examining factors such as the onset of a new museology, an experience economy, and a marketing revolution. Drawing on extensive research undertaken at Britain's Tate Modern, the book examines a range of issues, including visitor engagement, curatorial practice, and museum management. A visit experience that is customizable to the individual visitor, in which curators and marketers work together with visitor-clients to create an experience of personalized meaning, is, Rodney argues, rising in prevalence in the art museum field, but it is also being stymied by certain structural impediments. This book examines such obstacles, including institutional division of labor, long-standing conceptions, or misconceptions, of the museum's mission, and the orientation of museums toward a certain conceptual model of their visitors. *The Personalization of the Museum Visit* is essential reading for scholars and students engaging with issues of visitor engagement, curatorial practice, and museum management. With a particular focus on the role of business interests and public policy, the book should also be of interest to those undertaking research in fields outside of museum and visitor studies. Packed with stunning imagery and featuring the world's most celebrated cultural institutions, architectural historian and museum curator Owen Hopkins looks at the fascinating

history of The Museum. "On a cold and clear afternoon in January 1865, a roaring fire swept through the Smithsonian Institution. The flames at the Smithsonian, however, were merely an omen of things to come for museums in the United States. Beset by challenges ranging from pandemic and war to fire and economic uncertainty, museums have sought ways to emerge from crisis periods stronger than before, occasionally carving important new paths forward in the process. Hampered by troubling problems, museum leaders made different choices while remaining committed to versions of the museum idea. This book explores the concepts of "crisis" as it relates to museums in the United States, exploring how museums have dealt with challenges ranging from depression and war to pandemic and philosophical uncertainty. Fires, floods, and hurricanes have all upended museum plans and forced people to ask difficult questions about U.S. cultural life. With chapters exploring the First World War and 1918 influenza pandemic, Great Depression, Second World War, 1970 Art Strike in New York City, as well as more recent controversies in U.S. museums, this book takes a new approach to understanding museum history. By diving deeply into the nature of museum changes emerging from these key challenges, historian Samuel J. Redman argues that museums and other cultural institutions can use their history to prepare for challenges lying ahead"-- Published in association with the Royal Botanic Gardens, Kew. This is a book about objects. Stones, ruins, bones, mummies, mannequins, statues, photographs, fakes, instruments, and natural history specimens all formed part of Mexico's National Museum complex at different moments across two centuries of collecting and display. *Museum Matters* traces the emergence, consolidation, and dispersal of this national museum complex by telling the stories of its objects. Objects that have been separated over time are brought back together in this book in order to shed light on the interactions and processes that have forged things into symbols of science, aesthetics, and politics. The contributors to this volume illuminate how collections came into being or ceased to exist over time, or how objects moved in and out of collections and museum spaces. They explore what it means to move things physically and spatially, as well as conceptually and symbolically. *Museum Matters* unravels the concept of the national museum. By unmaking the spaces, frameworks, and structures that form the complicated landscape of national museums, this volume brings a new way to understand the storage, displays, and claims about the Mexican nation's collections today. Contributors Miruna Achim, Christina Bueno, Laura Cházaro, Susan Deans-Smith, Frida Gorbach, Haydeé López Hernández, Carlos Mondragón, Bertina Olmedo Vera, Sandra Rozental, Mario Rufer

Welcome to the Fungarium! Step into the world of fungi and learn all about these strange and fascinating life-forms. Illustrator Katie Scott returns to the Welcome to the Museum series with exquisite, detailed images of some of the most fascinating living organisms on this planet--fungi. Exploring every sort of fungi, from the kinds we see on supermarket shelves to those like penicillium that have shaped human history, this collection is the definitive introduction to what fungi are and just how vital they are to the world's ecosystem. Perfect for fans of *Wellie Wishers* and *Billie B. Brown* books, *The Night at the Museum* is the next adventure book for *Dino Riders*, *Jurassic* fanatics, and Smithsonian superstars! The book that inspired the iconic *Night at the Museum* movies will bring every trip to the museum—to life! Set in New York's Museum of Natural History, Larry, the museum nightguard, soon finds things aren't what they seem. Strange magic has led to the most amazing vanishing act in the museum's rich history—the entire dinosaur collection has disappeared! Could they have come...to life? *The Night at the Museum* masterfully blends mystery and comedy, making it the perfect museum book for teachers and educators. Kids of all ages will love the author's original illustrations on every page. Don't wait to discover what dinosaurs do after dark with *The Night at the Museum*! A deeply moving family story of happiness and heartbreak, *Behind the Scenes at the Museum* is bestselling author Kate Atkinson's award-winning literary debut. National Bestseller Winner of the Whitbread Book of the Year Ruby Lennox begins narrating her life at the moment of conception, and from there takes us on a whirlwind tour of the twentieth century as seen through the eyes of an English girl determined to learn about her family and its secrets. Kate Atkinson's first novel is "a multigenerational tale of a spectacularly dysfunctional Yorkshire family and one of the funniest works of fiction to come out of Britain in years" (*The New York Times Book Review*). Young children will learn everything they need to know about visiting a museum in this fun and engaging picture book. It explains the different types of museums and who works at them, whether touching works of art is allowed, what a museum

catalog is used for, and all the other activities available to visitors. Including a funny comic, a poem with tasks, a large foldout page spread, and a miniquiz, this beautifully illustrated work combines facts and fun to turn the average kid into a wellinformed museum patron. Modernity and the Museum in the Arabian Peninsula is dedicated to the recent and rapid high-profile development of museums in the Arabian Peninsula, focusing on the a number of the Arabian Peninsula states: Bahrain, Kuwait, Oman, Qatar and the UAE. These Gulf states are dynamically involved in the establishment of museums to preserve and , represent their distinct national culture and heritage, as well as engaging in the regional and global art worlds through the construction of state-of-the-art art museums. Alongside such developments is a rich world of collection and displaying material culture in homes and private museums that is little known to the outside world. Museum Studies literature has struggled to keep pace with such developments and Modernity and the Museum in the Arabian Peninsula is the first book to coherently present: a contemporary overview of the ever-evolving landscape of museums and related heritage projects in the Arabian Peninsula a critical evaluation of the nature of these museum projects within the political and cultural conditions in the Arabian Peninsula suggestions for productive ways forward for museum developments in the Arabian Peninsula Museums Studies students and museum professionals now have a book that fills an important gap in the picture of the museum worldwide. Contextualising this study in the history and politics of the region, from a scholar working within the region, this in-depth overview and critical analysis of museums in the Arabian Peninsula stands alone as an entry into this important topic. Take an exclusive tour of the world's most exciting museums and discover their hidden treasures. This behind-the-scenes guide showcases a huge range of incredible artifacts from history and reveals the hard work, care, and effort that goes into collecting, preserving, and storing them. Ever wondered what happens to an astronaut's spacesuit after it's been worn on the Moon? Or how the world's most valuable diamond is looked after? Find out all about how museums work and the people that make it happen - from how historians care for Anne Frank's diary to what it takes to excavate and exhibit a woolly mammoth skeleton. Behind the Scenes at the Museum gives you exclusive access to hidden objects that aren't normally on public display. It lets you into a world of animal specimens pickled in jars, priceless jewelry too valuable to be on display, and fragile papers that must be kept in carefully controlled conditions. Filled with incredible images, step-by-step explanations of exciting techniques, and job profiles of the people that make it happen, Behind the Scenes at the Museum offers unique, behind-the-curtain access to the secret delights of the world's most interesting museums. DIVÂ /div When I see a work of art, something happens in my heart! As a little girl tours and twirls through the halls of the art museum, she finds herself on an exciting adventure. Each piece of art evokes something new inside of her: silliness, curiosity, joy, and ultimately inspiration. When confronted with an empty white canvas, she is energized to create and express herself—which is the greatest feeling of all. With exuberant illustrations by Peter H. Reynolds, The Museum playfully captures the many emotions experienced through the power of art, and each child's unique creative process. UPraise for The Museum/u "Verde and Reynolds deliver a simple premise with a charming payoff... this "twirly-whirly"†? homage to a museum is, on balance, a sweet-natured and handsome celebration." —Kirkus Reviews "Debut author Verde makes an engaging case for understanding art as an experience rather than an object." —Publishers Weekly "The rhymed text captures the excitement of a being sparked by art.†? —Booklist "Communicates a fresh, playful, childlike perspective on art and normalizes childlike responses to it. The idea that posing, laughing, and curious questions are all appropriate museum behavior may be a new one for both children and parents, and knowing this is sure to make for more enjoyable museum visits." —School Library Journal "For parents who have trouble communicating the excitement of art to their children, The Museum can serve as the starting point for a conversation. The book is also a wonderful reminder of visual art's power to encourage and empower self-expression. Children and adults will finish this book excited about their next art experience, and perhaps tempted to dance through the halls of a museum in the near future." —Bookpage "This playful picture book pays tribute to the joyous effect art can have on the viewer." —Shelf-Awareness In 1954, the French writer, politician, and publisher André Malraux posed at home for a photographer from the magazine Paris Match, surrounded by pages from his forthcoming book *Le musée imaginaire de la sculpture mondiale*. The enchanting metaphor of the *musée imaginaire*

(imaginary museum) was built upon that illustrated art book, and Malraux was one of its greatest champions. Drawing on a range of contemporary publications, he adopted images and responded to ideas. Indeed, Malraux's book on the floor is a variation of photographer André Vigneau's spectacular Encyclopédie photographique de l'art, published in five volumes from 1935 on—years before Malraux would enter this field. Both authors were engaged in juxtaposing artworks via photographs and publishing these photographs by the hundreds, but Malraux was the better sloganeer. Starting from a close examination of the photograph of Malraux in his salon, art historian Walter Grasskamp takes the reader back to the dawn of this genre of illustrated art book. He shows how it catalyzed the practice of comparing works of art on a global scale. He retraces the metaphor to earlier reproduction practices and highlights its ubiquity in contemporary art, ending with an homage to the other pioneer of the "museum without walls," the unjustly forgotten Vigneau. Welcome to the museum! There are more than 160 animal specimens to be discovered in Animalium, the first in a series of virtual museums. Wander the galleries - open 365 days a year - and discover a collection of curated exhibits on every page, accompanied by informative text. Each chapter features a different branch of the tree of life, from the simple sponge to the enormous elephant. First published by Big Picture Press, an imprint of Bonnier Books UK, 2021. In a series of richly detailed case studies from Britain, Australia and North America, Tony Bennett investigates how nineteenth- and twentieth-century museums, fairs and exhibitions have organized their collections, and their visitors. Discussing the historical development of museums alongside that of the fair and the international exhibition, Bennett sheds new light upon the relationship between modern forms of official and popular culture. Using Foucaultian perspectives The Birth of the Museum explores how the public museum should be understood not just as a place of instruction, but as a reformatory of manners in which a wide range of regulated social routines and performances take place. This invigorating study enriches and challenges the understanding of the museum, and places it at the centre of modern relations between culture and government. For students of museum, cultural and sociology studies, this will be an asset to their reading list. In 1935, the foundation of the Film Library of the Museum of Modern Art in New York marked the transformation of the film medium from a passing amusement to an enduring art form. Haidee Wasson maps the work of the MoMA film library as it pioneered the preservation of film & promoted the concept of art cinema.

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\viewkind4\uc1\pard\lang2057\fs18 Coney Island, 1911: Coralie Sardie is the daughter of a self-proclaimed scientist and professor who acts as the impresario of The Museum of Extraordinary Things, a boardwalk freak show offering amazement and entertainment to the masses. An extraordinary swimmer, Coralie appears as the Mermaid alongside performers like the Wolfman, the Butterfly Girl, and a 100 year old turtle, in her father's "'museum'". She swims regularly in New York's Hudson River, and one night stumbles upon a striking young man alone in the woods photographing moon-lit trees. From that moment, Coralie knows her life will never be the same. \par The dashing photographer Coralie spies is Eddie Cohen, a Russian immigrant who has run away from his father's Lower East Side Orthodox community. As Eddie photographs the devastation on the streets of New York following the infamous Triangle Shirtwaist Factory fire, he becomes embroiled in the mystery behind a young woman's disappearance and the dispute between factory owners and labourers. In the tumultuous times that characterized life in New York between the world wars, Coralie and Eddie's lives come crashing together in Alice Hoffman's mesmerizing, imaginative, and romantic new novel. \par } Paintings and sculptures come to life when a young girl visits the Metropolitan Museum of Art with her classmates. What starts as just another tour of the museum becomes a joyful parade as the art, which must not be touched, touches the young museum-goers in surprising ways. Images of works in New York's Metropolitan Museum of Art are beautifully illustrated as dynamic characters by Luciano Lozano Raya in this wordless picture book. Famous paintings and sculptures from throughout the museum will be recognizable to adults while the mischievous breaking of the fourth wall will delight younger readers. Imagine having a sleepover at the museum for your birthday! The perfect story for museum lovers and adventure-seekers alike! Mason couldn't wait to celebrate his birthday with a sleepover at the museum of natural history--his favorite place to visit. Armed with headlamps for the dark hallways, a map, and a list of clues, Mason and his two best friends take off on a

scavenger hunt through each hall of the museum. But they aren't just trying to solve the clues. They're scouting for the best place to spend the night. Sleeping next to a T. rex in the Hall of Dinosaurs felt too scary. And sleeping with the monarch butterflies would probably tickle. This decision isn't as easy as Mason thought it would be.... Wherever they end up, the museum at night is the best place for a birthday adventure! A professor in Denmark and a grandmother in England begin a correspondence, and a friendship, that develops into something extraordinary. Showcases dozens of full-color space images in a gallery format, complemented by scientific information and brief descriptions. "Filled with charming illustrations, this delightful book about Iceland's 265 museums is as quirky and mesmerizing as the country's dreamscape itself." —Forbes

Mythic creatures, natural wonders, and the mysterious human impulse to collect are on beguiling display in this poetic tribute to the museums of an otherworldly island nation, for readers of *Atlas Obscura* and fans of the Mütter Museum, the Morbid Anatomy Museum, and the Museum of Jurassic Technology. Iceland is home to only 330,000 people (roughly the population of Lexington, Kentucky) but more than 265 museums and public collections. They range from the intensely physical, like the Icelandic Phallogical Museum, which collects the penises of every mammal known to exist in Iceland, to the vaporously metaphysical, like the Museum of Icelandic Sorcery and Witchcraft, which poses a particularly Icelandic problem: How to display what can't be seen? In *The Museum of Whales You Will Never See*, A. Kendra Greene is our wise and whimsical guide through this cabinet of curiosities, showing us, in dreamlike anecdotes and more than thirty charming illustrations, how a seemingly random assortment of objects—a stuffed whooper swan, a rubber boot, a shard of obsidian, a chastity belt for rams—can map a people's past and future, their fears and obsessions. "The world is chockablock with untold wonders," she writes, "there for the taking, ready to be uncovered at any moment, if only we keep our eyes open." *Queering the Museum* develops a queer analysis of the ways in which museums construct themselves, their core business, and their publics through the, often unconscious, use of inherited ways of knowing and doing. Providing a critique of both the practices and conventions associated with the modern public museum, and the ontological assumptions that inform them, the authors consider recent discourse around inclusion in museums and explore the ways this has been taken up in practice. Highlighting the limits of particular approaches to inclusion, and the failure to move away from a traditional museological paradigm, the book outlines an alternative critical museological approach that the authors refer to as 'queer'. Providing readers with the critical tools necessary for a profound rethinking of museum practice, the book also responds to and problematizes the growing call for social inclusion. *Queering the Museum* will appeal to academics, students, and museum and arts sector practitioners with an interest in critical theory or queer practice. It will be of particular interest to those working in the fields of museum studies, sociology, archaeology, anthropology, cultural studies, media, social policy, politics, philosophy, and history. Discover more than 160 exhibits in this virtual museum, open all hours. Welcome to the museum! There are more than 160 historical artifacts to be discovered in *Welcome to the Museum: Historium*. Wander the galleries of this museum whenever you wish—it's open 365 days a year!—and discover a collection of curated objects on every page, accompanied by informative text. Each chapter features a different ancient civilization, from the Silla dynasty of Korea to ancient Rome. As museums worldwide shuttered in 2020 because of the coronavirus, New York-based cultural strategist András Szántó conducted a series of interviews with an international group of museum leaders. In a moment when economic, political, and cultural shifts are signaling the start of a new era, the directors speak candidly about the historical limitations and untapped potential of art museums. Each of the twenty-eight conversations in this book explores a particular topic of relevance to art institutions today and tomorrow. What emerges from the series of in-depth conversations is a composite portrait of a generation of museum leaders working to make institutions more open, democratic, inclusive, experimental and experiential, technologically savvy, culturally polyphonic, attuned to the needs of their visitors and communities, and concerned with addressing the defining issues of the societies around them. The dialogues offer glimpses of how museums around the globe are undergoing an accelerated phase of reappraisal and reinvention. Conversation Partners: Marion Ackermann, Cecilia Alemani, Anton Belov, Meriem Berrada, Daniel Birnbaum, Thomas P. Campbell, Tania Coen-Uzzielli, Rhana Devenport, María Mercedes González, Max Hollein, Sandra Jackson-Dumont, Mami Kataoka, Brian Kennedy, Koyo

Kouoh, Sonia Lawson, Adam Levine, Victoria Noorthoorn, Hans Ulrich Obrist, Anne Pasternak, Adriano Pedrosa, Suhanya Raffel, Axel Rüger, Katrina Sedgwick, Franklin Sirmans, Eugene Tan, Philip Tinari, Marc-Olivier Wahler, Marie-Cécile Zinsou This book provides a thorough introduction to what is known about why people visit museums, what they do there, and that they learn. It offers recommendations and guidelines to help museum staff understand their clientele and their interactions with them. From woolly mammoths to rocket ships, the marvels of a museum are more fun to explore when Maisy leads the way. (Ages 2-5) On a rainy-day visit to the museum, Maisy and her friends explore everything from dinosaurs to a moon exhibit, from vintage vehicles to a giant dollhouse to the food exhibit. There's always something new (or old) to see at a museum, and for little readers, it's good to have a friend like Maisy along for the adventure. "Women in the Museum explores the professional lives of the sector's female workforce."--Provided by publisher. A visually stunning seek-and-find museum adventure for inquisitive kids. Seven-year-old Stevie is lost in the galleries! She needs to locate a series of artworks to find her way out and back to her family. Can you help her? Follow Stevie as she explores the most exciting and intriguing galleries and exhibitions inside The Met in this beautifully illustrated seek-and-find adventure! As Stevie moves through The Met's galleries of Greek and Roman art, Ancient Egypt, and Modern and Contemporary art, learn about the rarest and most beautiful objects found in the museum's prestigious galleries. Who can you find? What will you discover? © The Metropolitan Museum of Art, New York Time for a field trip -- What to see at the museum -- Picture glossary Within New York City's Metropolitan Museum of Art, the sphinx of the Pharaoh Hatshepsut holds court. But how did this ancient artifact get to the museum? An acclaimed author and illustrator presents this fascinating history of the Hatshepsut sphinx.

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