



Elgin Marbles Should They Be Returned To Greece

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Elgin Marbles Should They Be Returned To Greece:

The Elgin Marbles Christopher Hitchens, Robert Browning, Graham Binns, 1997 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**

Elgin Marbles Christopher Hitchens, 1988 *Law, Ethics, and the Visual Arts* John Henry Merryman, Albert Edward Elsen, Stephen K. Urice, 2007-01-01 This book describes the collisions between the art world and the law with a critical eye through a combination of primary source materials excerpts from professional and art journals and extensive textual notes Topics analysed include the fate of works of art in wartime the international trade in stolen and illegally exported cultural property artistic freedom censorship and state support for art and artists copyright droit moral and droit de suite the artist s professional life and death collectors in the art market income and estate taxation charitable donations and works of art and art museums and their collections The authors are recognised experts in the field who have defined the canon in many aspects of art law *The Elgin Marbles* Christopher Hitchens, 1988 *The Parthenon Marbles Dispute* Alexander Herman, 2023-09-21 Why are we still arguing over the Parthenon Marbles This book offers a fresh take on the history of those famous pieces of ancient sculpture removed from the Acropolis in Athens by Lord Elgin s men in the early 19th century It explains how they became the cause c l bre of the larger debates around cultural heritage and restitution now taking place The subject is one that is currently embroiling museums governments universities and the public at large Herman provides a balanced thorough and critical account of the history of the Marbles while considering the legalities of their initial removal and the ethics of their retention by the British Museum It incorporates the views of curators museum directors lawyers archaeologists politicians and others in both London and Athens It explains why this particular dispute has not been satisfactorily resolved and suggests new ways of seeking resolution for the Parthenon Marbles and for the many other cultural treasures held in museum collections outside their countries of origin The book sets out a way forward for this famously intractable dispute one based on evidence of past practice legal rules around the transfer of cultural objects and the role of museums in negotiating international exchanges **Thinking about the Elgin Marbles** John Henry Merryman, 2009-06-10 The new edition of this insightful work begins with a critical reexamination of the rival Greek and British claims to the Elgin Marbles That case study identifies the questions that continue to dominate the growing international debate about cultural property policy and which are subsequently explored in a newly expanded array of essays

Why are people concerned about cultural property Is cultural nationalism a sound organizing principle for dealing with cultural property questions Or is it a relic of 19th century romanticism kept alive by the power of Byron s poetry How can one rationalize cultural nationalism with the idea that works of art and antiquities are the cultural heritage of all mankind What are alternative ways of thinking about cultural property policy and law The work goes on to pay particular attention to the law and policy relating to cultural property export controls and the evolution and development of the 1995 UNIDROIT Convention on the Return of Stolen and Illegally Exported Cultural Property The second part of this highly regarded book addresses a number of contemporary art law issues in essays on counterfeit art the moral rights of artists the artist s resale right droit de suite the litigation over the Mark Rothko estate and problems of museum trustee negligence conflict of interests and misuse of inside information The author John Henry Merryman is an Emeritus and Affiliated Professor in the Department of Art at Stanford Law School He is a widely respected authority in the fields of international cultural property and art law

The Parthenon Marbles and International Law Catharine Titi, 2023-05-24 The Parthenon marbles case is the most famous international cultural heritage dispute concerning repatriation of looted antiquities the Parthenon marbles in the British Museum s Elgin Collection The case has polarised observers ever since Elgin had the marbles hacked out of the ancient temple at the turn of the 19th century in Ottoman occupied Athens In 1816 a debt stricken Elgin sold the marbles to the British government which subsequently entrusted them to the British Museum where they have remained since then Much ink has been spilled on the Parthenon marbles The ethical and cultural merits of their repatriation have been fiercely debated for years But what has generally not been considered are the legal merits of their return in light of contemporary international law This book is the first in legal scholarship to provide an international law perspective of the cause c l bre of international cultural heritage disputes and in doing so to clarify the new customary international law on the return of cultural property unlawfully removed from its original context The book which includes a foreword by Andrew Wallace Hadrill is a unique reference work on the legal case for the return of the Parthenon marbles and the new normative framework for the protection of cultural heritage

The Parthenon Marbles Christopher Hitchens, 2025-02-04 The most powerful case yet made for the return of the Parthenon Marbles The Parthenon Marbles formerly known as the Elgin Marbles designed and executed by Pheidias to adorn the Parthenon are perhaps the greatest of all classical sculptures In 1801 Lord Elgin then ambassador to the Turkish government had chunks of the frieze sawn off and shipped to England where they were subsequently seized by Parliament and sold to the British Museum to help pay off his debts This scandal exacerbated by the inept handling of the sculptures by their self appointed guardians remains unresolved to this day In his fierce eloquent account of a shameful piece of British imperial history Christopher Hitchens makes the moral artistic legal and political case for re unifying the Parthenon frieze in Athens The opening of the New Acropolis Museum emphatically trumps the British Museum s long standing if always questionable objection that there is nowhere in Athens to house the Parthenon Marbles

With contributions by Nadine Gordimer and Professor Charalambos Bouras *The Parthenon Marbles* will surely end all arguments about where these great treasures belong and help bring a two centuries old disgrace to a just conclusion *The Dead and Their Possessions* Cressida Fforde, Jane Hubert, Paul Turnbull, 2004 Repatriation of human remains has become a key international heritage concern This extensive collection of papers provides a survey of the current state of repatriation in terms of policy practice and theory

Museums and Restitution Louise Tythacott, Kostas Arvanitis, 2016-04-22 This book examines contemporary approaches to restitution from the perspective of museums It focuses on the ways in which these institutions have been addressing the subject at a regional national and international level In particular it explores contemporary practices and recent claims and investigates to what extent the question of restitution as an issue of ownership is still at large or whether museums have found additional ways to conceptualise and practice restitution by thinking beyond the issue of ownership The challenges benefits and drawbacks of recent and current museum practice are explored At the same time the book discusses how these museum practices are received and informed by source communities institutional and governmental agendas and visitors expectations in order to explore issues of authority collaboration and shared or conflicting values between the different communities involved in the process This important book will contribute to the developing body of literature that academics professionals policy makers and students can refer to in order to understand how restitution has been negotiated materialised practiced and evaluated within museums

Imperialism, Art and Restitution John Henry Merryman, 2006-06-05 This book is about whether or not great works of art should be returned

Contested Cultural Heritage Helaine Silverman, 2010-11-02 Cultural heritage is material tangible and intangible that signifies a culture s history or legacy It has become a venue for contestation ranging in scale from protesting to violently claimed and destroyed But who defines what is to be preserved and what is to be erased As cultural heritage becomes increasingly significant across the world the number of issues for critical analysis and hopefully mediation arise The issue stems from various groups religious ethnic national political and others come together to claim appropriate use exclude or erase markers and manifestations of their own and others cultural heritage as a means for asserting defending or denying critical claims to power land and legitimacy Can cultural heritage be well managed and promoted while at the same time kept within parameters so as to diminish contestation The cases herein range from Greece Spain Egypt the UK Syria Zimbabwe Italy the Balkans Benin and Central America

Travel, Discovery, Transformation Gabriel R. Ricci, 2017-09-29 This latest volume in the Culture Civilization series gathers interdisciplinary voices to present a collection of essays on travel and travel narratives The essays span a range of topics from iconic ancient travel stories to modern tourism They discuss travel in the ancient world modern heroic travels the literary culture of missionary travel the intersection of fiction and travel narratives modern literary traditions and visions of Greece personal identity and expatriation Essays also address travel memoirs the re imagining of worlds through travel transformed landscapes and animals in travel narratives diplomacy

English women travel writers and pilgrimage and health in the medieval world The history of travel writing takes in multiple pursuits exploration and conquest religious pilgrimage and missionary work educational tourism and diplomacy scientific and personal discovery and natural history and oral history As a literary genre it has enhanced a wide range of disciplines including geography ethnography anthropology and linguistics Moreover twenty first century interests in travel and travel writing have produced a global framework that promises to expand travel s theoretical reach into the depths of the Internet thus challenging our conventional concept of what it means to travel The fact that travel and travel writing have a prehistory that is embedded in foundational religious texts and ancient narratives of journey like the Odyssey and the Epic of Gilgamesh makes both travel and travel writing fundamental and essential expressions of humanity Travel encourages writing particularly as epistolary and poetic chronicling This is clearly a history and tradition that began with human communication and which has kept pace with our collective development

Exploring European Frontiers B. Dolan, 2000-03-02 The explorations of eighteenth century travellers to the European frontiers were often geared to define the cultural political and historical boundaries of European civilization In an age when political revolutions shocked nations into reassessing what separated the civilised from the barbaric how did literary travellers contemplate the characteristics of their continental neighbours Focusing on the writings of British travellers we see how a new view of Europe was created one that juxtaposed the customs and living conditions of populations in an attempt to define modern Europe against a yet unenlightened Europe

Europe Peter Rietbergen, 2014-11-27 This third revised and augmented edition of Peter Rietbergen s highly acclaimed *Europe A Cultural History* provides a major and original contribution to the study of Europe From ancient Babylonian law codes to Pope Urban s call to crusade in 1095 and from Michelangelo on Italian art in 1538 to Sting s songs in the late twentieth century the expressions of the culture that has developed in Europe are diverse and wide ranging This exceptional text expertly connects this variety explaining them to the reader in a thorough and yet highly readable style Presented chronologically *Europe A Cultural History* examines the many cultural building blocks of Europe stressing their importance in the formation of the continent s ever changing cultural identities Starting with the beginnings of agricultural society and ending with the mass culture of the early twenty first century the book uses literature art science technology and music to examine Europe s cultural history in terms of continuity and change Rietbergen looks at how societies developed new ways of surviving believing consuming and communicating throughout the period His book is distinctive in paying particular attention to the ways early Europe has been formed through the impact of a variety of cultures from Celtic and German to Greek and Roman The role of Christianity is stressed but as a contested variable as are the influences from for example Asia in the early modern period and from American culture and Islamic immigrants in more recent times Since anxieties over Europe s future mount this third edition text has been thoroughly revised for the late twentieth and early twenty first centuries Moreover it now also includes a dossier of some seventeen essay like vignettes that highlight cultural phenomena

said to be characteristic of Europe social solidarity capitalism democracy and so forth With a wide selection of illustrations maps excerpts of sources and even lyrics from contemporary songs to support the arguments this book both serves the general reader as well as students of historical and cultural studies

The Nation and Its Ruins Yannis

Hamilakis,2007-08-02 Publisher description *On-line Virtual Museums: an application of on-line VR Museum for the*

Parthenon Marbles. Internet: a means of cultural repatriation Kleio Tzanaki,2004-12-16 Among the most debated

archaeological problems is the repatriation of cultural objects that have been removed from the country of origin and then

dispersed in Museums around the world The need for the return of cultural objects to their homelands is not only derived

from the people they belong to but also from those they appreciate their value and have archaeological interest in them

However there are a number of problems revolved around most cases which prohibit the cultural repatriation to be achieved

The case of the Parthenon Marbles is one of the best known claims for the repatriation of cultural property as its sculptures

which constitute an integral part of it have been removed from the temple and are stored in different Museums Towards the

problem of cultural repatriation Parthenon Marbles case study is used to research to what extent the Internet can be

introduced as a means of providing a form of cultural repatriation through the idea of a Virtual Museum The argument is

supported by the conception design and construction of a Virtual Museum for the Parthenon Marbles The web site is a pilot

application implementing some sides of the temple while providing guidelines and techniques for completion of the rest The

development of the web site also provided an opportunity for evaluating tools and techniques used in virtual museums Finally

the VR Museum concept as a means of repatriation is evaluated discussing the areas where such an application would be

beneficial and also the level of information that can provide for the specified repatriated object s according to specific user

groups and needs *Greece* ,1999 **Possessors and Possessed** Wendy Shaw,2003-06-12 Possessors and Possessed

analyzes how and why museums characteristically Western institutions emerged in the late nineteenth century Ottoman

Empire Shaw argues that rather than directly emulating post Enlightenment museums of Western Europe Ottoman elites

produced categories of collection and modes of display appropriate to framing a new identity for the empire in the modern

era In contrast to late nineteenth century Euro American museums which utilized organizational schema based on positivist

notions of progress to organize exhibits of fine arts Ottoman museums featured military spoils and antiquities long before

they turned to the Islamic collections with which they might have been more readily associated The development of these

various modes of collection reflected shifting moments in Ottoman identity production Shaw shows how Ottoman museums

were able to use collection and exhibition as devices with which to weave counter colonial narratives of identity for the

Ottoman Empire Impressive for both the scope and the depth of its research Possessors and Possessed lays the groundwork

for future inquiries into the development of museums outside of the Euro American milieu

Confronting Colonial

Objects Carsten Stahn,2024-05-23 The treatment of cultural colonial objects is one of the most debated questions of our time

Calls for a new international cultural order go back to decolonization. However, for decades the issue has been treated as a matter of comity or been reduced to a Shakespearean dilemma to return or not to return. *Confronting Colonial Objects* seeks to go beyond these classic dichotomies and argues that contemporary practices are at a tipping point. The book shows that cultural takings were material to the colonial project throughout different periods and went far beyond looting. It presents micro histories and object biographies to trace recurring justifications and contestations of takings and returns while outlining the complicity of anthropology, racial science, and professional networks that enabled colonial collecting. The book demonstrates the dual role of law and cultural heritage regulation in facilitating colonial injustices and mobilizing resistance thereto. Drawing on the interplay between justice ethics and human rights, Stahn develops principles of relational cultural justice. He challenges the argument that takings were acceptable according to the standards of the time and outlines how future engagement requires a re-invention of knowledge systems and relations towards objects, including new forms of consent, provenance research, and partnership, and a re-thinking of the role of museums themselves. Following the life story and transformation of cultural objects, this book provides a fresh perspective on international law and colonial history that appeals to audiences across a variety of disciplines. This is an open access title available under the terms of a CC BY-NC-ND 4.0 International licence. It is free to read on the Oxford Academic platform and offered as a free PDF download from OUP and selected open access locations.

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