

Sixth Form Entrance 2017

CLASSICAL CIVILISATION

1 hour

Answer on file paper

SECTION A is compulsory

Choose one question from SECTION B

Start each answer on a fresh sheet of paper

Write your name and present school on all sheets of paper used

SECTION A – spend 30 minutes on this question

Sappho was a Greek poet. She lived on the island of Lesbos in Greece and was born c.615 BC. The philosopher Plato called her ‘the tenth Muse’. She wrote love poetry. Not much of it survives; most of it has come to us as tantalising fragments.

- Read the questions first.
 - Now read the article, ‘The problem with Sappho’.
- a) Consider the by-line: ‘*The discovery of two new Sappho poems is a gift to conspiracy theorists*’.
- (i) Explain briefly your understanding of the ‘*conspiracy theory*’ which is presented in the article.
 - (ii) Outline any **THREE** different ‘problems with Sappho’ as described in the article, and rank them in order of importance, giving reasons for your answer.
- b) ‘*As bloggers and tweeters share more and more detailed information and speculation ever faster, collectors will face scrutiny as they have never done before.*’
- (i) What do you think Tim Whitmarsh means by this remark?
 - (ii) After reading this article, what is your opinion of the activities of private collectors?

SECTION B – spend 30 minutes on this question

Answer one question from this section

1. Would you have preferred to have lived in the ancient world as a woman or a man? Explain your answer.
2. Which character from the ancient world do you most admire? Why?
3. What can we learn from archaeology? Discuss with reference to your knowledge and experiences of Greece and/or Rome.
4. Does the ancient world have any lessons to teach the modern world?
5. Which is more appealing to you – Greek art or Greek philosophy? Give reasons for your answer.

CHECK YOUR WORK CAREFULLY

END OF EXAM



Sappho and Alcaeus, Etching, 1857-1882, after Sir Lawrence Alma-Tadema.

THE PROBLEM WITH SAPPHO

The discovery of two new Sappho poems is a gift to conspiracy theorists, says

Tim Whitmarsh

Early in 2014, Dr Dirk Obbink of Oxford University published online a draft forthcoming publication of a fragmentary papyrus of two new Sappho poems. There was no fanfare: a highly specialist, technical, academic pre-print article just appeared in a relatively obscure corner of the Oxford Classics website.

Propelled by social media into the public sphere, however, the event caused a great stir, first across the internet and then in the national press of several countries. What was exciting was not just that the publication promised new material by one of the greatest ancient poets – one of the poems is nearly complete – but also because it filled

in some crucial biographical detail.

In the longer poem, Sappho identifies her brother as 'Charaxus', a name otherwise known only from Herodotus, and long suspected to be a forgery generated by the notoriously unreliable industry of ancient poetic biography.

When a new piece of ancient text turns up, there is always a scramble among scholars to interpret it. Reading a piece of fragmentary verse like this is intricate detective work: you have to make sense of the letters (which are sometimes obscure, faded or even gouged out), reconstruct missing parts, and try to make sense of poetry that was originally designed to be suggestive, metaphorical and

evocative rather than literal.

In the case of this poem, there are a number of words that could be construed differently, and the translation below reflects some suggested emendations of the papyrus text (indicated by {...}). There is, what is more, apparently at least one missing stanza from the start of the poem, and that makes interpretation even more challenging. Whom are we to imagine that Sappho is addressing? What is the context for this wish for her brother to return home?

But the controversy was not just philological. Obbink's preliminary publication made no mention of where he had come across this new papyrus, except to say that it

was in the hands of an 'anonymous London collector'. Anxieties were heightened by multiple reports of looting and resale of antiquities from Egypt and Syria in the aftermath of the political unrest there. According to a 1970 UNESCO convention, to which the UK is a signatory, antiquities should not be exported across national boundaries without official authorisation. Speculation mounted that the Sappho papyrus might have been imported illegally.

Over the next 12 months, the rumours grew. An article in the *Sunday Times* in February 2014 claimed that the owner was an elderly man, and that the papyrus had formerly belonged to a 'high-ranking German officer'. Was it then Nazi loot? Well ... no. That story turned out to be based on a misprision. But it did little to discourage those who thought there might be a scandal lurking beneath the surface.

There was another issue rankling. Obbink's article had also referred separately to a mysterious papyrus collection that was abbreviated to GC, which apparently contained other fragments that originated from the same ancient book as the Sappho papyrus. GC turned out to stand for The Green Collection, a biblically-orientated archive of ancient artefacts endowed by the Christian-fundamentalist millionaire Steve Green, president of Hobby Lobby (who famously issued a legal challenge, on the grounds of religious freedom, to the requirement for employers to offer contraceptive cover under Obama's health-care plans). What was the connection between the papyrus and the Collection?

The Green Collection is highly secretive. It does not publish information on where it has acquired any of its artefacts, despite the USA also being a signatory to the 1970 UNESCO Convention. Eagle-eyed observers of the antiquities market have noted that one of its papyri, a passage from Paul's letter to the Galatians, had been put up on sale

on eBay in 2012 by a controversial Turkish dealer who operates under the name MixAntik, and who has since been banned for dealing in looted artefacts. Was the Galatians papyrus looted? And what did that suggest about the Sappho papyrus? (The Green Collection have claimed in response that the Galatians papyrus has a documented pre-2011 provenance, so the sale in 2012 is irrelevant.)

There has also been considerable anxiety about the Green Collection's practice of destroying ancient mummies in the quest for papyri, and particularly biblically-related texts.

One particularly distressing scene circulated on Youtube, showing former director of the Collection Scott Carroll describing gleefully how his team would prise apart the layers of mummy cartonnage using warm water and Palmolive soap. Scholars would be appalled by his actions, he brags, but 'since we own it, it's ok'.

There were, then, a lot of warning lights flashing over the 'new Sappho'. In January 2015, however, Obbink delivered a paper at the Society for Classical Studies meeting in New Orleans, in which

he finally revealed his side of the story.

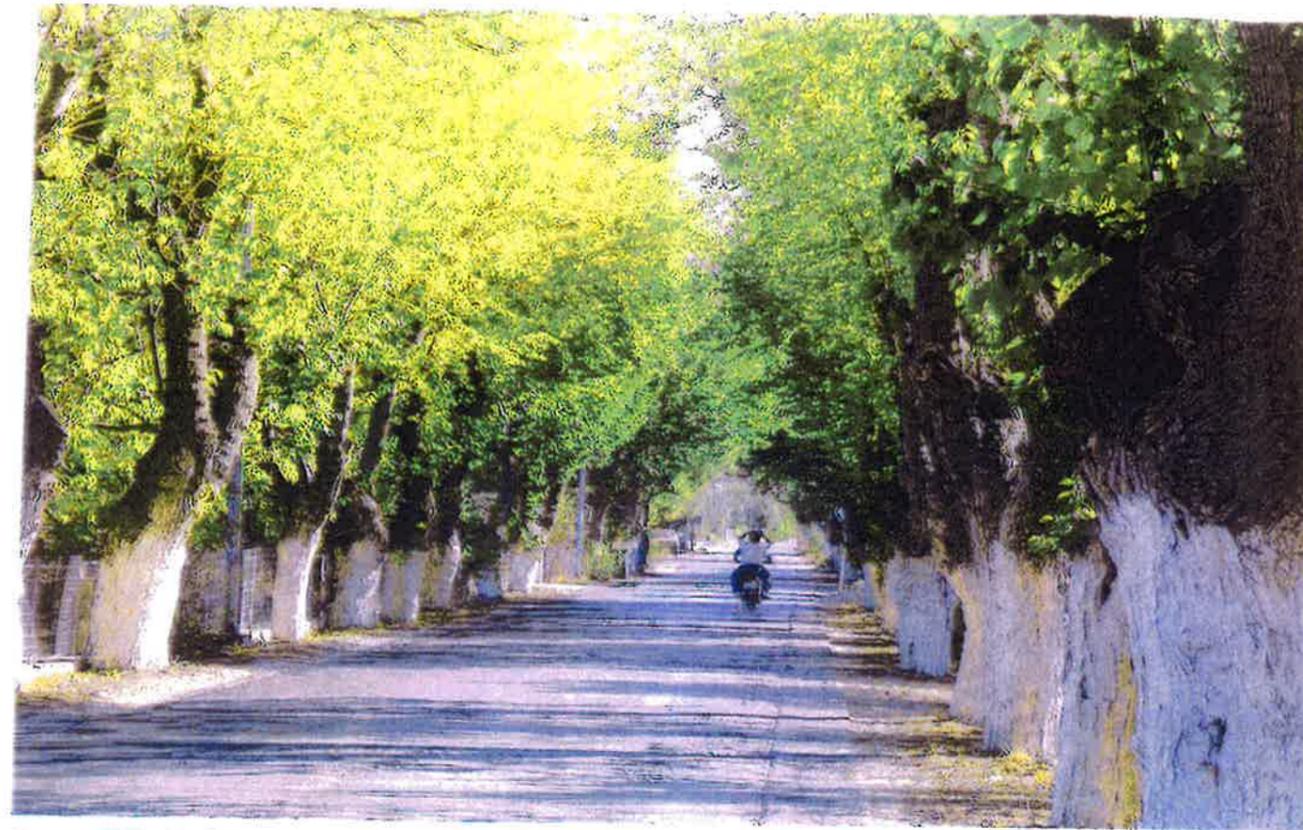
It had, he said, originally been part of a collection assembled by the American scholar David M. Robinson (1880-1958), then gifted to the University of Mississippi, and then sold by lot by the London auctioneers Christie's in 2011. The buyer then used the Palmolive-and-soap method to extract the Sappho papyrus, before selling the rest on to the Green Collection. Since the papyrus was exported from Egypt before 1970, then, there is no problem with its legality.

End of story? Up to a point. While most would accept Obbink's account, there are still grumbles about the length of time it took to reveal the provenance: if it was legally documented, why not reveal that straightaway? Why court controversy unnecessarily? A few recalcitrant sceptics have pointed to anomalies in the official account of the origins of the papyrus (anomalies that, it should be stressed, may very well have an innocent explanation). And, of course, concerns remain about the wider aims and practices of the Green Collection, particularly now that construction is underway for the new \$400m Museum of the



Sappho and Alceus, in a vase painting by the Brygos Painter

© Bobb Seaman, Fot: Wikipedia Commons



Eressos Valley, Lesbos.

Bible in Washington.

The lesson to draw from the story of the new Sappho is that ancient texts are not just repositories for words and ideas, but also physical artefacts with their own cultural, commercial and political significance. As the Middle East becomes more embattled, as efforts to generate funds by selling off antiquities intensify (ISIS in particular have been highly active in this area), and with no sign of western collectors reining in

'A few recalcitrant sceptics have pointed to anomalies in the official account of the origins of the papyrus...'

their acquisitive impulses, questions about the provenance of such artefacts will only proliferate. And, conversely, as bloggers and tweeters share more and more detailed information and speculation ever faster, collectors will face scrutiny as they never have done before.

Dirk Obbink's article on the provenance of the papyrus is published in *Zeitschrift für Papyrologie und Epigraphik* (ZPE) vol. 194 (2015) 1-8.

Tim Whitmarsh's translation of the five legible stanzas:

*But you always chatter that Charaxus is coming,
His ship laden with cargo. That much, I reckon, only Zeus
Knows, and all the gods. But you, you should not
Think these things,*

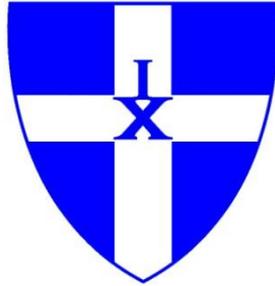
*But just send me along, and command me
To offer many prayers to Queen Hera
That Charaxus should arrive here, with
his ship intact,*

*And find us to be safe. For the rest,
Let us turn it all over to higher powers;
For it is often that calm quickly follows after
A great squall.*

*They whose fortune the king of Olympus wishes
To turn now from trouble
{to the better} are blessed
and lucky beyond compare.*

*As for us, if Larichus should {lift his head}
And at some point become a man,
Certainly we should swiftly be released
From much gloom.*

THE KING'S SCHOOL, CANTERBURY



SIXTH FORM ENTRANCE EXAMINATION

2014-2015

CLASSICAL CIVILISATION

1 Hour

There are four sections. Each question carries the same number of marks.

- Read the questions for each section.
- Then spend about 5 minutes reading the relevant source and planning your response.
- Spend about 10 minutes writing your response.
- 4 x 15 minutes = 60 minutes

Answer on file paper.

Please write YOUR NAME AND THE NAME OF YOUR SCHOOL in CAPITAL LETTERS at the top of your script.

QUESTIONS

Rhetoric can be defined as ***‘the art of persuasive speech designed to win an argument’***.

It was a highly prized skill in the ancient world.

Section 1: Consider SOURCE A (Telegraph article)

a) Bearing in mind the definition of rhetoric, how would you describe the tone of Nick Squires’ view of Amal Clooney’s involvement in the issue of the return of the Elgin marbles? Would you say he was ‘for’ or ‘against’ celebrity involvement? Explain your answer.

Section 2: Consider SOURCE B (Guardian article)

b) What arguments does Jonathan Jones advance to support the view that the marbles should be returned to Athens? Give examples of his use of rhetorical style.

Section 3: CONSIDER SOURCE C (BBC News Channel)

c) What are Dorothy King’s main objections to the repatriation of the marbles?

Section 4: BASED ON THE INFORMATION IN THE ARTICLES YOU HAVE READ AND YOUR OWN OPINIONS

d) Are you ‘for’ or ‘against’ returning the marbles to Athens? Write your response in a rhetorical/persuasive style.

END OF EXAMINATION

SOURCE A

The Telegraph



By Nick Squires, Athens 15 Oct 2014

Amal Clooney: Greece has just cause to claim return of Elgin Marbles

Amal Clooney, the British lawyer who married George Clooney, says the British Museum should be embarrassed about how the friezes have been split between London and Athens

Blame it on an unfortunate choice of footwear, or a late running schedule, or the media circus that shadowed her every move. Whatever the reason, Amal Clooney cancelled a visit to the Parthenon on Wednesday, on the third and final day of her mission to champion Greece's demand that the friezes which once adorned the 2,500 year old temple be relinquished by the British Museum and returned to Athens.

According to her official schedule, the British lawyer was to have climbed up to the Parthenon, which was built on top of the Acropolis in the fifth century BC in honour of the goddess Athena, at 4pm local time, after a press conference at the Acropolis Museum. Mrs Clooney turned up to the museum impeccably dressed in a cream cropped jacket and pencil skirt by Chanel. She was in high heels, prompting speculation among the Greek press that later she perhaps gazed at the dusty, rock strewn path leading up the steep flanks of the citadel and thought better of attempting the climb. The prospect of being trailed by dozens of photographers, cameramen and reporters under a hot autumn sun probably did not appeal very much either. She had, at least, seen the friezes, known in Britain as the Elgin Marbles, during a guided tour of the ultra-modern Acropolis Museum led by its director and Greece's culture minister.



Mrs Clooney arrives at the Acropolis Museum

(Rex Features)

Mrs Clooney said Greece has "just cause" in its fight to reclaim the Elgin Marbles from Britain, blaming the "intransigence" of the UK in the decades-long stand-off over the priceless 2,500-year-old sculptures. Speaking in the shadow of the

Parthenon, where Lord Elgin removed the sculptures 200 years ago, the British lawyer wryly acknowledged the intervention of her new husband, George Clooney, in the seemingly intractable dispute.

He spoke out earlier this year in favour of the marbles returning to Athens while promoting his film, *The Monuments Men*, about a team of American art experts dragooned into recovering art stolen by the Nazis in the Second World War.

"I hope that even at this very early stage of the marriage, I'm wise enough to know that it's up to my husband to decide which causes he chooses to support," she said with a smile, insisting that she would not be enlisting the support of the Hollywood actor in the legal brief she will compile for the Greek government.

Mrs Clooney spoke out after being shown the top-floor gallery of the Acropolis Museum where Greece displays the 40 per cent of the friezes that it retained after Lord Elgin, a British diplomat, took the remaining 60 per cent in the early 1800s. The museum, unveiled in 2009, sits directly opposite the ancient citadel of the Acropolis, which is topped by the Parthenon, the temple dedicated to the goddess Athena. "The Greek government has just cause and it's time for the British Museum to recognise that and return the marbles to Greece. The injustice has persisted for too long," she said.

Mrs Clooney has been greeted with the sort of fanfare normally reserved for Hollywood stars like her husband since landing in Athens. On Wednesday she was mobbed by around 100 cameramen, photographers and reporters when she arrived at the Acropolis Museum, wearing a cream cropped jacket and pencil skirt by Chanel. But she looked every inch the international lawyer when she arrived at the press conference. With a pair of earphones clamped to her head to provide translation of Greek into English, she sat behind a long desk with a heavy black ring-binder file open in front of her, diligently taking notes whenever Greece's culture minister spoke. She and Geoffrey Robertson QC, her boss at London's Doughty St Chambers, were first asked by the Greeks for advice on the contentious issue in 2011.



Mrs Clooney during her visit (Rex Features)

"It is sad to note that today, three years later, one of the most beautiful pieces of art in the world has still not been reunited for everyone to behold," said Mrs Clooney. "The Greek government has the right to ask for the return of the marbles,

200 years after they were taken to the United Kingdom. The fact that individual friezes have been split between London and Athens should be a source of embarrassment to the British Museum." She cited the example of the figure of a horseman, "whose head is in Athens while his body is in London."

Earlier Mrs Clooney, along with Mr Robertson and David Hill, a British-born businessman from Australia who is the head of the International Association for the Reunification of the Parthenon Sculptures, had a meeting with Antonis Samaras, the prime minister. "Greece is not alone in this campaign," said Mr Hill, a former chairman of the Australian Broadcasting Corporation. "Greece has many friends. We will not stop until the marbles are back here, where they belong. This is a noble and just cause. Opinion polls in Britain have shown that an overwhelming majority of people are in favour of their return."

Unesco, the cultural arm of the UN, asked the British government to enter mediation on the issue in 2013, but the UK has so far failed to respond. The deadline for the Unesco request is next March, after which the Greek government may commence legal proceedings against the British government and the British Museum.

"The British Museum has said they will never give back the marbles, so the next step would be to go to an international court, such as the International Court of Justice or the European Court of Human Rights," said Mr Robertson. He said Athens provided the cultural context for the Parthenon friezes and that those held in the British Museum, whose trustees he described as "philistines", were poorly displayed. "They're under bright lights, lit up as if they were corpses in a mortuary. Only 40 per cent are under the blue skies of Athens, where they can best be appreciated." He wore a tie with an Aboriginal dot painting design – a nod to his success in 2007 in getting the Natural History Museum to return indigenous artefacts and remains to Australia.

He had a few choice words for Lord Elgin, who was serving as Britain's ambassador to the Ottoman Empire when he ordered the removal of the sculptures from the Parthenon. "He was a bankrupt. He used his diplomatic position to get a license to take the marbles and to profit personally by selling them to the British Museum. If he did that today, he would be in prison," he said.

Supporters of Lord Elgin have argued that he was just trying to safeguard the friezes, at a time when parts of the Parthenon were being carved off and burned to produce lime by ordinary Athenians.

The British Museum declined to comment to The Telegraph, but reiterated its long-standing position that the sculptures are "a part of the world's shared heritage and transcend political boundaries."

A spokesman for the Department for Culture, Media and Sport, said: "The Parthenon Sculptures are the legal property of the British Museum. They were not

stolen. When Lord Elgin removed them from the Parthenon, he was acting under a licence issued by the Ottoman authorities – the legal government of the day. British law prevents national museums from breaking up and disposing of their collections. Successive governments have believed that this is right in principle, and there are absolutely no plans to change the law in this respect. That said, the British Museum would consider any request for any part of the collection to be borrowed and returned, provided the borrowing institution acknowledges the British Museum's ownership."

Mrs Clooney's high-profile involvement in the dispute has endeared her deeply to Greeks, who see the return of the sculptures as a matter of national pride. Journalists publicly thanked her for her visit and a teenage boy presented her with a bouquet of yellow roses when she arrived at the Acropolis Museum.

"It's a big issue here. It's part of our heritage," said Photis Kostamis, 55, a businessman strolling in central Athens. "With the economic crisis, when pensioners are struggling to survive and unemployment is so high, having the marbles back would lift the spirits of the Greeks."

SOURCE B

theguardian

JONATHAN JONES
ON ART
BLOG



The Parthenon marbles are the world's most beautiful art – and that's why we should give them back

These consummately beautiful sculptures demand a proper setting – and a trip to Athens has convinced me the Acropolis Museum is that place.



The Parthenon marbles – among the world's most luminous, beautiful art.

Photograph: Laurie Chamberlain/Corbis

What can you do with the world's most beautiful art? Where does it belong? How should it be cared for and displayed?

The art in question is the array of sculpture created in Athens in the 5th century BC to decorate the Parthenon, the temple to Athena that still, today, dominates the skyline of the Greek capital.

Notoriously, the best-preserved stone carvings that survived on the temple in the early 19th century were removed by Lord Elgin and brought to London, where they have been a fixture of the British Museum ever since. Equally notoriously, Greece wants the Parthenon marbles (aka the Elgin marbles) back – and in 2009 opened a state-of-the-art museum beneath the Acropolis hill on which the Parthenon stands, to house them.

Where do the Parthenon sculptures really belong? To get to the just, right, sensible answer I have to start from my opening claim: this is the world's most beautiful art. It has only a handful of rivals in the highest rank of artistic achievement – think Leonardo da Vinci, think Michelangelo.

But the sculptures of the Parthenon were created 2,000 years before the masterpieces of the Renaissance. They have a life, energy, calm and grandeur all their own. The figures of reclining goddesses from the east pediment, for instance, are daunting yet yielding syntheses of mass and grace that are more like dreams than objects. The veins that throb on the horse-flanks of a centaur; the pathos of animals lowing at the sky as they are led to be sacrificed; such details add up to a consummate beauty that is, I repeat, rivalled only by the greatest art of the Renaissance.

If the Sistine Chapel frescoes had been detached from their ceiling in the 19th century and hung on the walls of the National Gallery, would we appreciate them as much? No. We'd struggle to imagine the real power of Michelangelo's paintings in their original location. We'd miss the thrill of stretching our necks and the excitement of walking through the Vatican to get to them, even the fuss of queuing. Context is all.

The sad truth is that in the British Museum, the Parthenon sculptures are not experienced at their best. For one thing, they're shown in a grey, neoclassical hall whose stone walls don't contrast enough with these stone artworks – it is a deathly space that mutes the greatest Greek art instead of illuminating it. So if the British Museum wants to keep these masterpieces it needs to find the money to totally redisplay them in a modern way.



Greece's new Acropolis Museum.

Photograph: Stephen Moss

Or, it could give them to Greece, which has already built a superb modern museum to do just that. The great thing about the Acropolis Museum's display of the Parthenon sculptures – which currently includes pieces left by Elgin, plus casts –

is that it makes it easy to see how the sculptures fitted on the building, and how they work as an ensemble. It also has one advantage London can never rival – you can look from the sculptures to the museum's glass wall and see the Parthenon itself, making a sensual connection between the art and its architectural home.

The first time I ever visited the Parthenon I was entranced by its unique lightness and perfection and thought it absolutely obvious that the Parthenon marbles need to be in Athens. Then I found out more about the campaign to return them. It seemed to be too much about national pride, and not enough about art. I don't care about nationalism, only about the best way to show this stupendous art so everyone can feel its power. The way the Elgin Marbles debate has turned art into an ideological plaything is a terrible distraction from looking at the bloody things.

I got so alienated by the rhetoric surrounding the Parthenon marbles that I argued (at the Cambridge Union) against returning them. A lot of the Greek case remains untrue or unfair. At the new Acropolis Museum, for instance, a video denounces Elgin for "carrying off" the sculptures. It's not as simple as that. An honest case for returning this art to Greece has to acknowledge that it has been looked after well by the British Museum. The pieces of the sculpture in London are in superb physical condition. You can see tiny details. That is not true of the examples in Athens – they have suffered severe damage from pollution and many have lost all but their rudimentary form.

But that's in the past. In the 1970s when the Parthenon itself was getting corroded by bad air the sculptures were safer in London. Today, they belong in the Acropolis Museum.

Nationalist or not, Greece has proved it loves this art and sees it for what it is. It is Greece, and not the British Museum, that deserves to be custodian of the world's greatest art, for the world. And for art.



Posted by Jonathan Jones

Monday 18 August 2014 13.32 BST theguardian.com

SOURCE C

BBC
NEWS

BBC NEWS CHANNEL

Last Updated: Thursday, 19 January 2006, 10:49 GMT

Return the Marbles? Forget it By Trevor Timpson BBC News

Archaeologist Dorothy King, who breaks the mould of the dusty academic, is an outspoken critic of Greek demands to take back the Elgin Marbles from the UK.

"I think she sounds fun," Dorothy King says of Melina Mercouri, "I wish I could have been friends with her - a bit of a drama queen, but aren't we all?"

Ms Mercouri was the Oscar-nominated actress and Greek culture minister who demanded that the UK return the Parthenon sculptures - the Elgin Marbles - "in the name of fairness and morality".



Dorothy King at the British Museum

But standing firm against her is Dr King, who argues in her new book against repatriating the Marbles. Like Ms Mercouri, she is a colourful character. She is irreverent and feisty, with a blog called PhDiva, and she speaks her mind on a range of issues in newspaper columns and on TV.

Not that she absolutely rules out the return of the Parthenon sculptures, removed by Lord Elgin in the early 19th Century, although her book keeps up her attack on the Greeks' ability to look after their archaeological treasures properly.

"When the Greeks can demonstrate that they too have done an admirable job of caring for the Marbles in Athens then, perhaps, we can discuss a loan.

"Should Greece ever sort out a suitable museum display, it might be possible to appreciate them [the Marbles] there fully one day," she says in her book.

New home for old treasures

Her stance - that a loan might be possible one day - is not what those who want the Marbles to stay in London want to hear. "I think a lot of the people who want them to stay are not happy because they thought I'd be firmer," she says.

The Greeks are building a new museum in which they want to unite their own Parthenon sculptures with those held in London and around the world at the foot of the Acropolis - within sight of the Parthenon temple itself. And they have been praised for the recent cleaning of the slabs taken down from the Parthenon's west frieze in 1983.



The controversial new museum

So does this mean the Greeks have met the conditions she sets in her book for "perhaps discussing a loan"? Not at all, says Dr King, who hates the new museum.

"I don't think it should have been built," she says, pointing out that distinguished Greek scholars have protested at the destruction of archaeological remains to build the museum.

But the Greek authorities and their supporters insist that the museum's plans have been altered precisely so as to preserve early Christian remains underneath - and to enable them to be seen by visitors through transparent panels in the floor.

This cuts little ice with Dr King, who says there are eight or nine layers of remains under the museum.

And as for the cleaned frieze, she says: "Anyone who saw the condition of the west frieze in Athens next to the Elgin Marbles in London would immediately decide that the Marbles in London should stay there."



But when the museum finally opens, surely we will know then that whatever has happened in the past, the London carvings will be safe in Athens?

"Three months of 'let's look after our Marbles' after 50 years of 'let's ignore them and damage them' does not add up to a good track record," she says.

Parts of the frieze in London, left, and in Athens

Patina or whitewash?

On no subject is she more scornful than what supporters of their return lovingly call the "honey-brown patina" formed on some of the Parthenon carvings in Greece. They say the patina forms naturally as marble ages and it contains precious surface details of the carvings - and lament the fact that it was lost on many of the London sculptures during a controversial cleaning in the 1930s with metal tools.

Dr King calls it "brown sludge", and says it is almost certainly a whitewash that the Ottomans applied to the Parthenon when they turned it into a mosque, and which has turned brown over time.

“ I like Athens so if they did go back it would just be an excuse to go. ”

Dorothy King

As for the 1930s cleaning, the Greeks used similar techniques for much longer, she says: "It happened a long time ago and I think it's very hypocritical of the Greeks considering how white and shiny their own sculptures are."

Her book is wide-ranging, with many insights into the history of Athens and the temples of the Acropolis - particularly interesting for those who like all periods of Greek history and don't like to read about the classical age alone.

It is spoiled a little by some small textual and other mistakes which have enabled some of Dr King's opponents to make fun of her. Hopefully the publisher will put these right in future editions - especially as the book will probably be read by young people just starting to love the study of the Greek world.

Is she confident that the British will resist calls to send the marbles back to Athens? "Who knows what's going to happen in the future? I like Athens so if they did go back it would just be an excuse to go."



Athens puts cleaned west frieze on display

The Elgin Marbles, by Dorothy King, is published on 19 January by Hutchinson.