



# Lord Elgin And The Marbles

**Courtenay Edward Maxwell Pollock**



## **Lord Elgin And The Marbles:**

**Lord Elgin and the Marbles** William St. Clair, 1998 The British say they have saved the Marbles Well thank you very much Now give them back Melina Mercouri actress and politician Ever since the sculptures from the Parthenon arrived in England at the beginning of the last century they have caused controversy Based on a detailed study of both original records and recent discoveries Lord Elgin and the Marbles is the authoritative historical account of the extraordinary circumstances in which the Elgin Marbles were acquired of the tremendous impact which they made on modern appreciation of Greek art and of the bitter reaction of Napoleon Byron and many others to their appropriation In the last chapters of this book William St Clair now adds further fuel to the controversy by revealing for the first time some disturbing details about the treatment of the Marbles while in the British Museum s care and of the British Museum s response to public concerns about this important cultural artefact

**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

**Report from the Select Committee of the House of Commons on the Earl of Elgin's Collection of Sculptured Marbles; &c** Great Britain. Parliament. House of Commons. Select Committee on the Earl of Elgin's Collection of Sculptured Marbles, 1816

**Lord Elgin and the Marbles** William St. Clair, 1997 St Clair looks at the extraordinary circumstances in which the Elgin Marbles were acquired the impact they made on modern appreciation of Greek art and reactions to them He also investigates the British Museum s treatment of the Marbles

**Lord Elgin and the Marbles** William St. Clair, 1967 Om Lord Elgin 1766 1841 og hans erhvervelse af de klassiske skulpturer og friser fra Parthenon templet i Athen

**"Descensus Ad Terram"** Jacob Rothenberg, 1977

**The Elgin Marbles** B. F. Cook, 1997 The Parthenon sculptures collected by Lord Elgin nearly 200 years ago rank amongst the highest achievements of mankind Since they went on display in the British Museum in 1817 artists scholars poets and millions of visitors have stood before them in wonder This book tells their story beginning in the fifth century BC when the Parthenon was built in Athens The author explains what the sculptures represent who made them and how they fitted into the grand design of the temple He describes their gradual destruction by religious zealots besieging Venetians and other vandals before Lord Elgin brought them to the safety of London

**Parthenon Marbles and Lord Elgin** Amir Sobati, 2002-12-01

*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

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

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## **Table of Contents Lord Elgin And The Marbles**

1. Understanding the eBook Lord Elgin And The Marbles
  - The Rise of Digital Reading Lord Elgin And The Marbles
  - Advantages of eBooks Over Traditional Books
2. Identifying Lord Elgin And The Marbles
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Lord Elgin And The Marbles
  - User-Friendly Interface
4. Exploring eBook Recommendations from Lord Elgin And The Marbles
  - Personalized Recommendations
  - Lord Elgin And The Marbles User Reviews and Ratings
  - Lord Elgin And The Marbles and Bestseller Lists
5. Accessing Lord Elgin And The Marbles Free and Paid eBooks
  - Lord Elgin And The Marbles Public Domain eBooks
  - Lord Elgin And The Marbles eBook Subscription Services
  - Lord Elgin And The Marbles Budget-Friendly Options

6. Navigating Lord Elgin And The Marbles eBook Formats
  - ePub, PDF, MOBI, and More
  - Lord Elgin And The Marbles Compatibility with Devices
  - Lord Elgin And The Marbles Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Lord Elgin And The Marbles
  - Highlighting and Note-Taking Lord Elgin And The Marbles
  - Interactive Elements Lord Elgin And The Marbles
8. Staying Engaged with Lord Elgin And The Marbles
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Lord Elgin And The Marbles
9. Balancing eBooks and Physical Books Lord Elgin And The Marbles
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Lord Elgin And The Marbles
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Lord Elgin And The Marbles
  - Setting Reading Goals Lord Elgin And The Marbles
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Lord Elgin And The Marbles
  - Fact-Checking eBook Content of Lord Elgin And The Marbles
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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