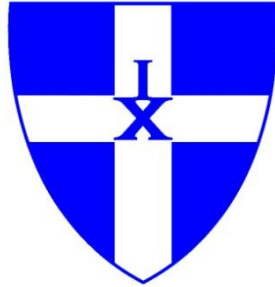


THE KING'S SCHOOL, CANTERBURY



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?



Parts of the frieze in London, left, and 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.

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.