

DIURNA

NEWSPAPER OF THE 22ND LATIN SUMMER SCHOOL:
DIES MERCURII, JANUARIUS XX

GUEST LECTURES TODAY at 1.30 PM

Matthew Ross 'Ownership and Possession in Roman Law: the development of the *actio publicana*'
LT 424

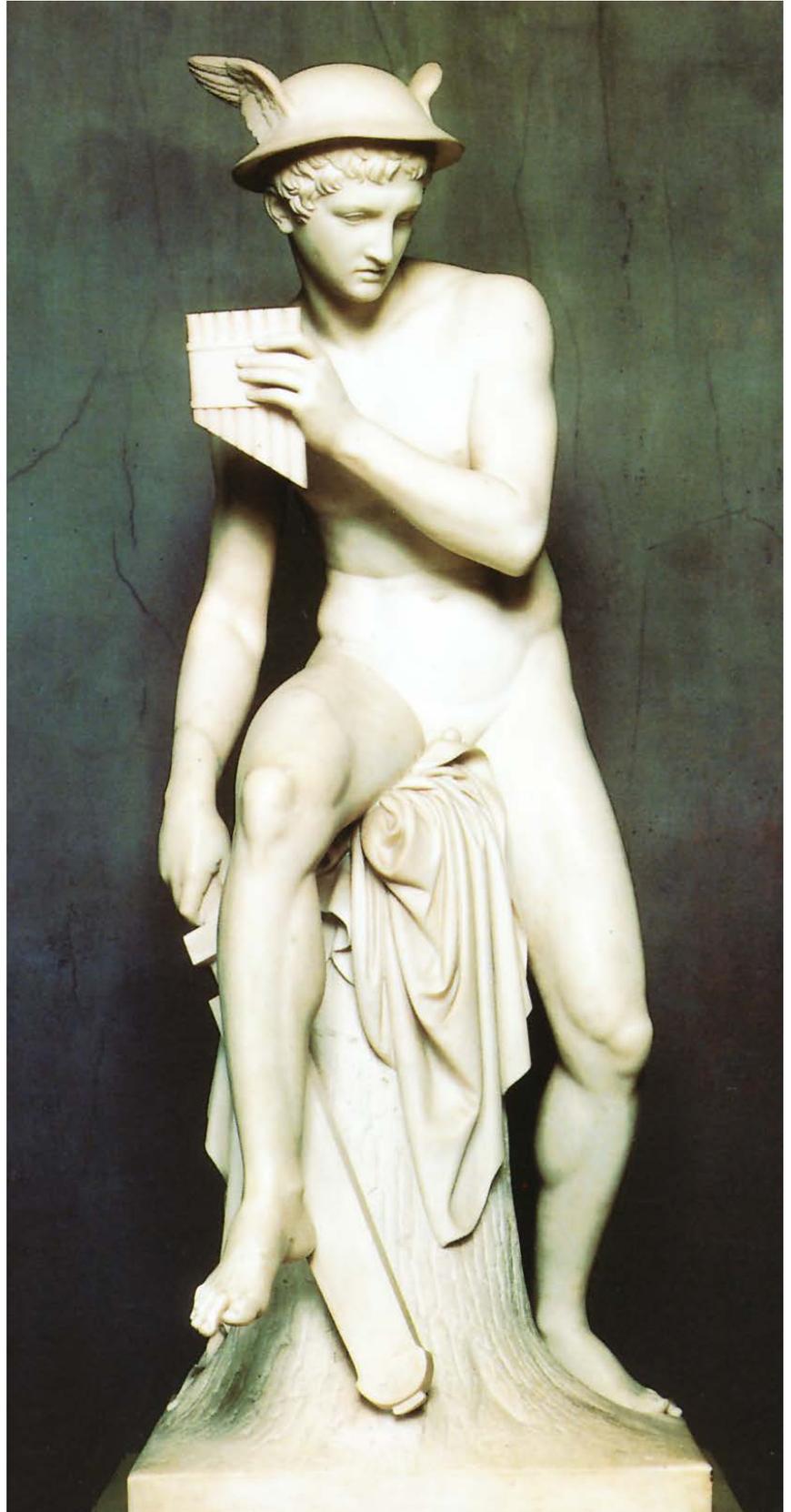
Dexter Hoyos 'The Mysteries of Terminal-M: How Romans Spoke'
New Law 024

The Roman poet represented in Monday's and Tuesday's Diurna is Virgil: it is the work of the German Renaissance sculptor Jörg Syrlin and dates from between 1469 and 1474. The sculpture opposite is the work of the Neo-Classical Danish artist Bertel Thorvaldsen; it represents Mercury about to slay Argus, and dates from 1818

Classical Antiquities and Modern Museums by SANJU VAIRAV—one of the winners of the DIURNA Competition

The market for Classical artefacts is as old as the artefacts themselves; from the Romans looting the Greeks to England's aristocracy lifting artefacts from archaeological sites during the 1800s. The 'repatriation' of antiquities from Western universal museums (museums housing objects from all over the world) to their countries of origin is an ever increasing occurrence, and consequently the debate over the ownership of antiquities by universal museums is more alive than ever.

In fact, within the past ten years, museums have returned to the Italian and Greek governments more than 100 artefacts worth nearly \$1 billion. The



Metropolitan Museum of Art returned 21 pieces, including its celebrated Euphronios krater. The Boston Museum of Fine Arts returned 13 objects, including a statue of Sabina, wife of the Roman emperor Hadrian. The Getty Museum returned 47 artefacts, including the iconic Getty Aphrodite. The return of all these objects exemplifies how long-standing practices in the market of Greek and Roman antiquities have been transformed by changes in attitude; source countries are reclaiming their heritage and strict cultural property laws are being enforced.

Conversely, those supporting universal museums argue that modern countries have no claim on objects produced in antiquity within their modern borders. Neil MacGregor, the recently retired Director of the British Museum, argues that products of ancient civilisations are the heritage of *all* humanity and that human identity transcends mere nationality. Regarding the ownership of the Elgin Marbles, MacGregor has even declared, "But it is perhaps only in the British Museum that the full measure of the Greek achievement can be grasped...providing the visual vocabulary for the entire Roman Empire." In 2014, UNESCO offered to mediate between Greece and the United Kingdom in resolving the Parthenon Sculptures dispute, an offer turned down by the UK. The British Museum justifies retaining and displaying the sculptures in London as they have a well-established provenance and legality and also allow the "world-wide public to re-examine cultural identities and explore the complex network of interconnected human cultures." Indeed, proponents of universal museums such as James Cuno argue that cosmopolitan museums draw parallels between the art of different civilisations, which should be available for public pleasure.

So does it really matter if Roman imperial portraits are displayed in New York? Greek marble sculptures in London? Classical funerary urns in Sydney? Surely these Roman and Greek antiquities can be appreciated wherever they are housed, and continue to inspire students and scholars. Nevertheless, it is vital to establish the provenance and legality of an object when considering repatriation. The best way for universal museums and source countries to move forward is to arrange loans of archaeological material; a process already underway but not yet in full swing.

Yesterday's Latin quiz solution:

1. Pro Auro
2. In loco filii
3. Civis Germanicus sum
4. per me

5. fons et origo
6. angelus ex machina
7. summa summarum
8. in statu pupillaris
9. silete ventos, nolite murmurare fronds
10. sic semper tyrannis
11. me coronent vestri honores
12. cantus firmus
13. Finem lauda!
14. sine dubio

Further Latin quiz: Can you find the errors in the following definitions? Most sentences have more than one error:

1. Cuculla est partem vestis a tergum pendentes
2. Crista est apicis in verticem gallinacei generos
3. Harundo est aquatica frutex in longa altitudinem crescens
4. Nimbus est nubes splendido, quae circum capitis et corpore deorum esse fingit
5. Catenarius est quod catenam ligatur, ut canis ad fores domo custodia causa
6. Flamines erat sacerdos apud Romani, flamini appellabantur cognomen eius deo, cuius sacra curabat, ut flame Apollo
7. Fucus est colorem purpurem imitantem. Non est color sincera et naturalem.

Answers tomorrow in the final edition of **Diurna**