EMERGENCY

RED LIST OF

LIBYAN

CULTURAL OBJECTS

AT RISK

RedList

قائمة حمراء

ICOM
IMPORTANT NOTE

A Red List is NOT a list of actual stolen objects. The cultural objects depicted are inventoried artefacts within the collections of recognised institutions. They serve to illustrate the categories of movable cultural items protected by legislation and most vulnerable to illicit traffic.

ICOM wishes to thank all of the institutions and professionals who so generously provided the photographs presented in this Red List.

The cultural heritage of Libya is protected by the following national and international laws and multilateral agreements:

NATIONAL LEGISLATION

Law No. 3 of 1424 P.B. (1994) for the Protection of Antiquities, Museums, Old Cities and Historical Buildings
(29 August 1994).

Regulatory decree No. 152 for the Protection of Antiquities, Museums, Old Cities and Historical Buildings
(4 June 1995).

INTERNATIONAL INSTRUMENTS

(ratified, 19 November 1957),
its first Protocol (ratified, 19 November 1957)

UNESCO Convention of 14 November 1970 on the Means of Prohibiting and Preventing the Illicit Import,
Export and Transfer of Ownership of Cultural Property

UNESCO Convention of 16 November 1972 Concerning the Protection of the World Cultural and Natural Heritage
(ratified, 13 October 1978).

UNESCO Convention of 2 November 2001 on the Protection of Underwater Cultural Heritage
(ratified, 23 June 2005).

MULTILATERAL AGREEMENTS

Organization of African Unity’s (OAU) Cultural Charter for Africa of 5 July 1976
(accepted, 12 January 1977).

Should you suspect that a cultural object originating from Libya may be stolen, looted or illegally exported, do not hesitate to contact your local authorities.

Should you require further information or assistance, please contact:

International Council of Museums (ICOM)
22, rue de Palestro - 75002 Paris - France
Tel.: +33 1 47 34 05 00 - Fax: +33 1 43 06 78 62
E-mail: illicit-traffic@icom.museum
Why a Red List for Libya?

The instability and violence that Libya experienced in recent years have put its cultural heritage under tremendous stress and high risk. The threat of systematic damage to cultural heritage sites is of great concern. The losses endured are leading to the historical impoverishment of a country with an exceptionally rich cultural heritage. The slow but steady disappearance of Libya’s cultural witnesses of the past has rendered evident the need for immediate action that will help protect them.

ICOM, thanks to the support of the US Department of State, is publishing the Emergency Red List of Libyan Cultural Objects at Risk to help law enforcement officials as well as art and heritage professionals identify objects originating from Libya that are protected by national legislation and international agreements and instruments, and at risk of being illicitly traded.

The purpose of the Emergency Red List of Libyan Cultural Objects at Risk is to ensure the right of future generations to this heritage. To this aim, ICOM, in close cooperation with a team of national and international experts, has identified and presented here the types of objects from Libya that the current market trends are exposing to the greatest risks.

Protecting cultural heritage

The fight against illicit traffic in cultural goods requires the enhancement – and the enforcement – of national and international legal instruments as well as the use of practical tools disseminating information, raising public awareness and preventing the illegal export of cultural property.

The Emergency Red List of Libyan Cultural Objects at Risk illustrates the categories or types of cultural items that are most likely to be looted, stolen and illicitly traded. Museums, auction houses, art dealers and collectors are encouraged not to acquire or sell such objects without having carefully and thoroughly researched all the relevant documentation concerning their provenance.

Due to the great diversity of objects, styles and periods, the Emergency Red List of Libyan Cultural Objects at Risk is far from exhaustive. Any cultural good that could have originated from Libya should be subjected to detailed scrutiny and precautionary measures.

ICOM’s Red List series:

| Red List of Latin American Cultural Objects at Risk, 2003 | Red List of Colombian Cultural Objects at Risk, 2010 |
| Emergency Red List of Iraqi Antiquities at Risk, 2003 | Emergency Red List of Egyptian Cultural Objects at Risk, 2011 |
| Red List of Afghanistan Antiquities at Risk, 2006 | Red List of Dominican Cultural Objects at Risk, 2012 |
| Red List of Endangered Cultural Objects of Central America and Mexico, 2009 | Emergency Red List of Libyan Cultural Objects at Risk, 2015 |
| Emergency Red List of Haitian Cultural Objects at Risk, 2010 | |
The objects presented in the *Emergency Red List of Libyan Cultural Objects at Risk* cover the following periods:

- **Prehistory and Ancient History** (from Prehistory, Protohistory, Greek, Punic and Roman periods to the Arab Conquest) > 5th millennium BC – AD 642
- **Islamic Era and Middle Ages** (from the Arab Conquest to the beginning of the Ottoman Empire) > AD 642 – 1551

### Sculptures and reliefs

#### Rock art

Fragments. Engraved and/or painted. Humans, animals, geometric and/or floral motifs. [1]

#### Reliefs, plaques, steles and inlays

**Bone and ivory:** Carved and sculpted. May have figurative, floral and/or geometric motifs. [2]

1. Engraved and painted rock art fragment illustrating two oxen and an anthropomorphic (human) representation, Jebel Ben Ghnêma, 5th – 4th millennium BC, ≈ 90 x 65 cm. © Museum of Jerma / Jean-Loïc Le Quellec
2. Bone plaque with Erotes on dolphins, Lepcis Magna, Roman period (first half of the 3rd c. AD), 11.7 x 4.9 cm. © Università Roma Tre Archaeological Mission in Libya / Fabian Baroni

#### Stone (limestone, marble, sandstone), stucco and bronze

Greek, Punic, Latin and Arabic inscriptions. Floral motifs (silphium mostly), Graeco-Roman deities standing and/or sitting, women fighting and/or daily life scenes. Gorgon’s or Medusa’s head. Funerary steles with Christian crosses. Average size: 40 x 40-120 cm. [3–4–5–6–7–8]

3. Limestone funerary stele with Latin inscription, Bu Njem, Roman period (first half of the 3rd c. AD), 70 x 47.5 x 5 cm. © Università Roma Tre Archaeological Mission in Libya / Fabian Baroni
4. Limestone funerary stele with Arabic inscription, Erythron – Al Achrn, AD 750 – 950, 43 x 92 x 17 cm. © French Archaeological Mission / Vincent Michel
5. Marble inscribed relief with the nymph Cyrene overpowering a lion and being crowned by Libya, Cyrene, Roman period (ca. AD 120 – 140), 101.6 x 65.58 cm. © British Museum, London
6. Limestone funerary relief with portrait busts, Ghirza Southern necropolis, Late Roman period (4th c. AD), 73 x 47 x 24.5 cm. © Università Roma Tre Archaeological Mission in Libya / Fabian Baroni
7. Round marble relief with Medusa’s head, Lepcis Magna, Severan age (early 3rd c. AD), H 80 cm. © Università Roma Tre Archaeological Mission in Libya / Fabian Baroni
8. Sandstone funerary stele with engraved cross, Apollonia, Byzantine period (5th – 6th c. AD), 81 x 53 x 7.5 cm. © French Archaeological Mission / Vincent Michel

#### Sculptures

**Ceramic and metal (iron, bronze, silver, gold):** Humans, animals, gods. Ceramics may be brightly coloured. Height: 10-25 cm. [9]

9. Terracotta figurine of a goddess, Cyrenaica, Greek period (ca. 450 BC), H 24.5 cm. © British Museum, London

#### Stone (limestone, marble)

Statues (kore, kouro) of young Cyreneans nude or wearing a loincloth, a skirt or a dress; standing or walking, arms by the side or with one arm extended; hair may be braided. Male busts; waist-length female busts may be faceless (aniconic) and/or veiled (head or face). Statues, figurines and funerary busts. Portraits, animals, deities with their attributes and/or floral motifs, nude or wearing draped and/or pleated garments. May have glass paste eyes and bronze eyelashes. Height: 20-200 cm. [10–11–12–13–14–15–16]
**Architectural elements**

**Wall paintings:** With figurative (humans, animals), floral and/or geometric motifs. May illustrate daily life scenes (groups in landscapes, hunting) or imitate marble. [17]

**Stone elements:** Porphyry, granite, limestone, marble. Humans, animals, deities, floral and/or geometric motifs. May have Greek or Latin inscriptions.

**Mosaics:** Buildings, landscapes and/or daily life scenes (hunting, farming, artisanal activities), animals, geometric and/or floral motifs. [18]

**Column capitals and bases, lintels, cornices and chancel screens:** Sculpted column capitals, cornices and chancel screens. Plain, moulded or carved bases. Lintels may have vertical channels (triglyphs) and flat rectangular spaces (metopes). [19–20]
Vessels and containers

Glass and semi-precious stones

Prehistory and Ancient History: May be engraved and/or colourless or blue, green or orange. May be carved out of semi-precious stones. [21–22]

Islamic Era: Animal, floral and/or geometric motifs.

Metal: Bronze, silver. Humans, animals and floral motifs in relief. Islamic Era objects may be inscribed. [23]

21. Glass funerary urn, Lepcis Magna, Roman period, 26.5 x 16.3 cm. © French Archaeological Mission / Vincent Michel
22. Calcite lekythos, Cyrenaica, Greek period (ca. 300 – 100 BC), H 16.51 cm. © British Museum, London
23. Small bronze amphora with Satyre-shaped handles, Wadi er-Rsaf (Lepcis Magna) necropolis, Roman period (1st c. AD), 25.5 x Ø 13 cm. © Università Roma Tre Archaeological Mission in Libya / Fabian Baroni

Stone (limestone, marble) and ceramics

Prehistory and Ancient History:

Funerary urns: Egg-shaped vases with button-topped covers. May have sculpted portraits, painted geometric motifs, inscriptions, scroll-like handles and/or be ribbed. [24]

Flasks: May be plain or decorated with a saint accompanied by a camel on each side. [25–26]

Vases, jars and amphorae: Ceramics. Black or red vases and jars, varnished and/or burnished; with incised, stamped or sculpted motifs (humans, animals, floral, geometric) or inscriptions. Amphorae with oval bodies, pointed bases and narrow necks. May be plain or black- or red-figured and have yellow and/or white motifs. [27–28–29–30]

24. Limestone urn vase with lid, voluted handles, ribbed motifs and an inscription, Tazuit (Homs) necropolis, Roman period (2nd c. AD), 44 x Ø 34.5 cm. © Università Roma Tre Archaeological Mission in Libya / Fabian Baroni
25. Alabaster lekythos, Cyrenaica, Greek period (400 – 300 BC), H 23.45 cm. © British Museum, London
26. Clay pilgrim flask with saint and camels, Apollonia, Byzantine period, ≈ 16 x 9 cm. © French Archaeological Mission / Vincent Michel
27. Small pottery hydria with a red design of ivy wreath and bands, Cyrenaica, Hellenistic period (300 – 200 BC), H 20 cm. © British Museum, London
28. African ware kantharos with scrolls, Cupid and animals in relief, Wadi er-Rsaf (Lepcis Magna) necropolis, Roman period (mid-2nd c. AD), 12.5 x Ø 11 cm. © Università Roma Tre Archaeological Mission in Libya / Fabian Baroni
29. Ceramic panathenaic black-figured amphora, Apollonia, Greek and Hellenistic period (mid-6th – 2nd c. BC), 66.5 x Ø 32.6 cm. © French Archaeological Mission / Gilles Mermet
30. Amphora, Lepcis Magna, Roman period (1st – 2nd c. AD), H 106 cm. © Università Roma Tre Archaeological Mission in Libya / Fabian Baroni

Sarcophagi and chest urns: Boxes, plain or with motifs (humans, floral, geometric). [31]

31. Marble sarcophagus or cinerary urn with swags of leaves, fruits and nuts tied to the horns of bucrania in relief, Ain-el-Selmani (Benghazi), Roman period (ca. AD 120 – 140), 44.8 x 66 x 44.1 cm. © British Museum, London
Islamic Era: Glazed, unglazed, lustred. Plain or with painted or engraved figurative (humans, animals), floral and/or geometric motifs, or Arabic inscriptions. May replicate metal or have a golden-yellow finish. [32]

32. Ceramic jug, Lepcis Magna, Aghlabide period (AD 800 – 909), 14.5 x Ø 16 cm. © Museum of Lebda, Lepcis Magna / Hafed Abdouli

Accessories and instruments

Lamps

Oil lamps and moulds: Ceramics, metal (bronze, silver). Rounded bodies with a hole on the top and in the nozzle, may have a lug. Geometric and/or floral motifs (beading, rosette, silphium plant) or may have inscriptions. [33]

Mosque lamps: Glass, glazed ceramic. May have a straight or round bulbous body with flared top and several branches. [34]

33. Ceramic oil lamp decorated with the silphium motif, Erythron – Al Athrun, Byzantine period, 12 x 8 cm. © French Archaeological Mission / Vincent Michel

34. Glazed ceramic mosque lamp with 12 branches, Moellata (Tripolitania), Islamic Era, 53.5 x Ø 29 cm. © Università Roma Tre Archaeological Mission in Libya / Fabian Baroni

Jewellery:

Metal (iron, bronze, silver, gold), polychrome stone. Necklaces, earrings, figural- and geometrical-shaped pendants, etc. Metal may be inlaid (red coral, coloured stones, glass). Oval, engraved stones strung together. [35–36]

35. Leaf-shaped gold, emerald and pearl earring, Lepcis Magna, Hellenistic period (4th c. BC), H 2.5 cm. © Università Roma Tre Archaeological Mission in Libya / Fabian Baroni

36. Glass paste beads with golden iridescence, Lepcis Magna, Hellenistic period (late 4th – early 3rd c. BC), Ø 0.5 cm. © Università Roma Tre Archaeological Mission in Libya / Fabian Baroni

Various instruments:

Prehistoric and Protohistoric microliths (small stone tools). Roman and Byzantine period metal strigils (scrapers), crosses and lamp-holders (Corona Lucis) with crosses in the chains; alabaster tables and plates and large stone mortars, plain or with animal motifs. Islamic Era metal and stone make-up accessories and tools. [37]

37. Iron strigil, Wadi er-Rsaf (Lepcis Magna) necropolis, Early Roman period, 19.5 x Ø 12 cm. © Università Roma Tre Archaeological Mission in Libya / Fabian Baroni

Coins

Copper, bronze, silver or gold

Graeco-Roman period: With portraits of royals, deities standing or sitting, animals or silphium plant and Greek or Latin inscriptions surrounding different motifs. [38]

Islamic Era: Dinars with Arabic inscriptions inside a circle or square, may be surrounded with symbols. [39]

38. Silver tetradrachm coin with the silphium plant (obverse) and a head (reverse), Cyrene, 435 – 375 BC, 13.29 g. © Trustees of the British Museum, London

The International Council of Museums (ICOM), created in 1946 to represent museums and museum professionals worldwide, is committed to the promotion and protection of natural and cultural heritage, present and future, tangible and intangible. With a unique network of over 35,000 members in 137 countries, ICOM is active in a wide range of museum- and heritage-related disciplines.

ICOM maintains formal relations with UNESCO and has a consultative status with the United Nations Economic and Social Council (ECOSOC) as an expert in the fight against illicit traffic in cultural goods. ICOM also works in collaboration with organisations such as INTERPOL and the World Customs Organization (WCO) to carry out some of its international public service missions.

The protection of heritage in the case of natural disasters or armed conflict is also at the core of ICOM’s work, carried out by its Disaster Relief Task Force (DRTF) and through its strong involvement in the International Committee of the Blue Shield (ICBS). ICOM has the ability to mobilise experts in the field of cultural heritage from all over the world thanks to its numerous programmes.

In 2013, ICOM created the first International Observatory on Illicit Traffic in Cultural Goods in order to reinforce its action in fighting illicit traffic.

The Red Lists have been designed as practical tools to fight the illegal trade in cultural objects. ICOM is grateful for the unwavering commitment of the experts and institutions who generously contribute to the success of the Red Lists.

*The Red Lists can be consulted at the following address: http://redlist.icom.museum*