



RedList
قائمة حمراء
ICOM



EMERGENCY

RED LIST OF
LIBYAN
CULTURAL OBJECTS
AT RISK



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

The Hague Convention of 14 May 1954
for the Protection of Cultural Property in the Event of Armed Conflict
(ratified, 19 November 1957),
its first Protocol (ratified, 19 November 1957)
and the Second Protocol (adhered, 20 July 2001).

UNESCO Convention of 14 November 1970
*on the Means of Prohibiting and Preventing the Illicit Import,
Export and Transfer of Ownership of Cultural Property*
(ratified, 19 January 1973).

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)
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Tel.: +33 1 47 34 05 00 - Fax: +33 1 43 06 78 62
E-mail: illicit-traffic@icom.museum

EMERGENCY RED LIST OF LIBYAN CULTURAL OBJECTS AT RISK

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 African Archaeological Objects, 2000

Red List of Latin American Cultural Objects at Risk, 2003

Emergency Red List of Iraqi Antiquities at Risk, 2003

Red List of Afghanistan Antiquities at Risk, 2006

Red List of Peruvian Antiquities at Risk, 2007

Red List of Cambodian Antiquities at Risk, 2009

Red List of Endangered Cultural Objects of Central America and Mexico, 2009

Emergency Red List of Haitian Cultural Objects at Risk, 2010

Red List of Chinese Cultural Objects at Risk, 2010

Red List of Colombian Cultural Objects at Risk, 2010

Emergency Red List of Egyptian Cultural Objects at Risk, 2011

Red List of Dominican Cultural Objects at Risk, 2012

Emergency Red List of Syrian Cultural Objects at Risk, 2013

Emergency Red List of Iraqi Cultural Objects at Risk, 2015

Emergency Red List of Libyan Cultural Objects at Risk, 2015

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

5th millennium BC – AD 642

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]



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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 Athrun, 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

© 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, kouros) 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]



9

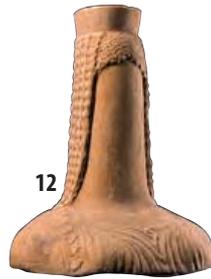
CULTURAL OBJECTS AT RISK



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10. Marble headless kore (young woman), Cyrene, Greek period (last quarter of the 6th c. BC), H 1.20 m.

© Università Roma Tre Archaeological Mission in Libya / Fabian Baroni

11. Marble headless kouros (young man), Cyrene, Greek period (mid-6th c. BC), H 1.14 m. © Università Roma Tre Archaeological Mission in Libya / Fabian Baroni

12. Marble aniconic bust of a funerary deity, Cyrenaica, Greek period (6th – 5th c. BC), 41 x 34 cm. © French Archaeological Mission / Gilles Mermet

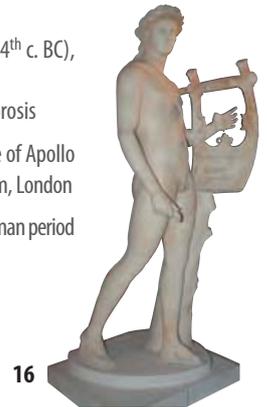
13. Marble aniconic veiled bust of a funerary deity, Cyrenaica, Greek period (4th c. BC), 98.5 x 50 cm. © French Archaeological Mission / Gilles Mermet

14. Marble veiled female bust, Cyrene necropolis, Greek period (4th c. BC), 71 x 49 x 25 cm.

© Musée du Louvre, 2006, Paris / Daniel Lebée and Carine Deambrosio

15. Marble portrait statue of a veiled woman, north of the Temple of Apollo (Cyrene), Hellenistic period (150 – 50 BC), H 1.98 m. © British Museum, London

16. Marble statue of Apollo with his lyre, Lepcis Magna bathhouse, Roman period (2nd c. AD). © National Museum of Tripoli (As-Saraya al-Hamra)



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Architectural elements

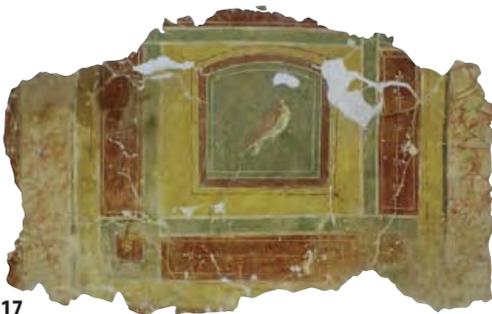
1st millennium BC – AD 1551

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]



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19



20

17. Polychrome wall painting on plaster (fragment) from the House of Leukaktios, Ptolemais (Cyrenaica), Roman period (3rd c. AD), 90 x 160 cm.

© Polish Archaeological Mission to Ptolemais 2010

18. Mosaic representing fishermen (detail), Villa Nile (Lepcis Magna), Roman period (3rd c. AD), 380 x 118 cm.

© French Archaeological Mission / Gilles Mermet

19. Marble Asiatic Corinthian capital decorated with theatre masks on an Attic column base, Lepcis Magna, Roman period (AD 150 – 160), capital 84 x 116 x 114 cm; base 34 x 80 cm.

© Università Roma Tre Archaeological Mission in Libya / Fabian Baroni

20. Painted marble doric frieze fragment with Charon in a metope, Altalena Tomb (Cyrene), Hellenistic period (fourth quarter of the 3rd c. – first quarter of the 2nd c. BC), 32 x 37 cm.

© RMN-Grand Palais (musée du Louvre), Paris / Hervé Lewandowski

Vessels and containers

1st millennium BC – AD 1551

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



CULTURAL OBJECTS AT RISK

Islamic Era: Glazed, unglazed, lusted. 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



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Accessories and instruments

1st millennium BC – AD 1551

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



33

34. Glazed ceramic mosque lamp with 12 branches, Msellata (Tripolitania), Islamic Era, 53.5 x Ø 29 cm.

© Università Roma Tre Archaeological Mission in Libya / Fabian Baroni



34

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



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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



36

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



37

Coins

1st millennium BC – AD 1551

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

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



39

39. Marinid gold dinars with kufic inscriptions, Tripolitania, 13th – 15th c. AD, Ø 32 mm; 4.65 g.

© National Museum of Tripoli (As-Saraya al-Hamra) / Hafed Abdouli



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>

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*U.S. Department of State
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