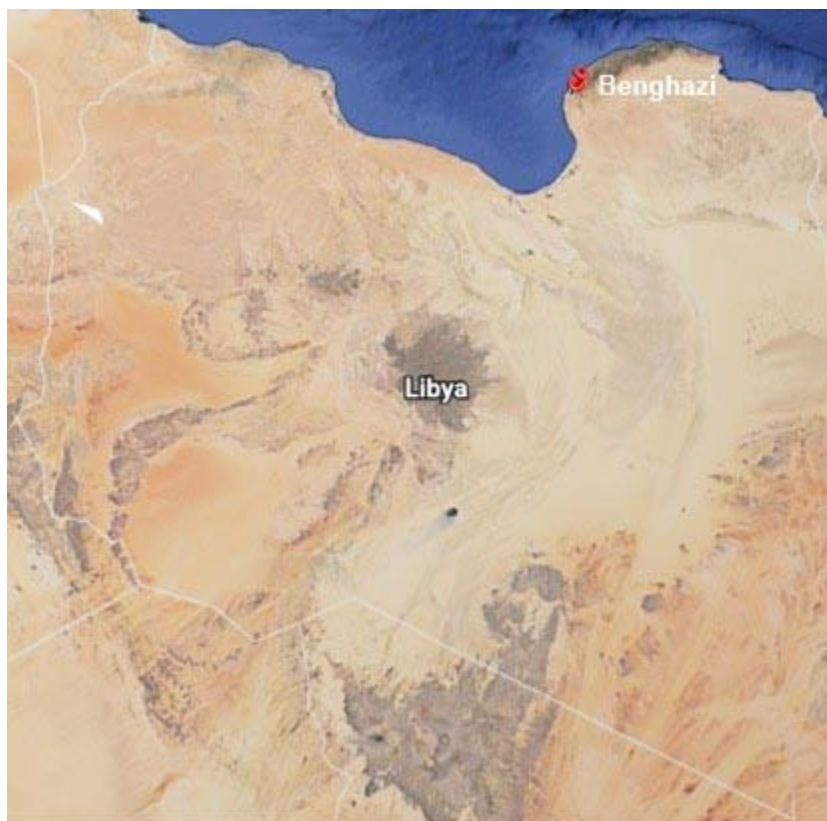





Appendix A: Objects Stolen from the National Commercial Bank of Benghazi, Feb. 2011







M	Date of theft	Looted from	Dimensions	Description and photo
1	February 2011	National Commercial Bank/ Benghazi		626 Roman bronze coins dating to the 4th century C.E.
				21 Roman bronze coins from Al Qawarishah.
				Part of a Fatimid silver dirham found in Sirte.
				Ottoman bronze coin perforated from Wadi Harawa, and a Punic bronze coin.
				Islamic bronze coin (fils) from the Islamic cemetery in Ajdabiya city.



				Three bronze coins, two of which are from the Hellenistic period, and one is modern Egyptian.
				Silver coin from Sidi Khribeish.
				Four silver Ottoman coins made in Constantinople. Perhaps, they were on display in the museum. One of the coins dates back to 1327 A.H and one of its sides has the inscription "MB 21" on it. The other three coins have the date 1293 A.H also written on them and (carry the number MB 22, MB 23 and MB 24).
				Fourteen gold coins with denomination of francs (10 francs) made in 1812.
				Ten English gold coins dated 1912.
				English gold coin dated 1812.
				Two gold coins, named after Sultan Yahya Khan and dated 1667.
				U.S. gold coin dated 1901.
				Four Russian gold coins with the images of Lenin's head.
				Bronze coin from the city of Ajdabiya.
				Thirty-one bronze coins from Sidi El-Sharif cemetery in Benghazi.
				A piece of jewelry made of bronze from Sidi El-Sharif cemetery in Benghazi.
				Eight Ottoman bronze coins.
				Four Italian bronze coins.
				Two unknown bronze coins.
				Sixty-one Greek and Roman bronze coins.
				Six bronze coins from Sidi Khribeish.
				Sixteen unknown bronze coins.



				A piece of jewelry made of bronze from Sidi Khribeish.
				Fourteen jewelry pieces made of bronze.
				Two pieces of bronze from Sidi Khribeish.
				Bronze coin and bronze rod from the north of the El Magrun village.
				Two corroded bronze coins.
				Bronze coin from Fatans.
				A bronze piece from Sidi Khribeish.
				Bronze coin from Sidi Khribeish.
				Twenty-three bronze coins.
				A bronze piece from Sidi Khribeish.
				Five pieces of undefined metal coin from Hesperides.
				Bronze blade and unknown piece of jewelry made of bronze.
				Twenty-seven Greek and Roman bronze coins.
				Three bronze coins and a piece of jewelry made of bronze from Sidi El-Sharif Cemetery in Benghazi.
				Russian bronze medal.
				Sixty Greek and Roman bronze coins.
				A Bronze coin from Sidi Khribeish.
				A Hellenistic coin depicting goddess Libya and Ptolemy.
				One gold coin excavated from Tokra August 1, 1968.
				Byzantine coin found in the tombs of Sidi Khribeish.
				Two bronze coins from the Islamic era from Sidi Khribeish.

			One hundred twenty-eight Greek and Roman bronze coins.
			Thirty-five bronze coins found in the tombs of Sidi Khribeish.
			A watch from Sidi Khribeish.
			<p>A gold chain found in the Islamic cemetery in Ajdabiya during excavation by the mission of the Department of archaeology at the University of Qaryunis in 1981 (Figure 1).</p>  <p><i>Figure 1</i></p>
			<p>Two cymbals made of glass, one from Ajdabiya, the other from Sirte (Figure 2).</p>  <p><i>Figure 2</i></p>
			<p>Silver ring found near the Fatimid mosque in Ajbadiya numbered 16456 (Figure 3).</p>  <p><i>Figure 3</i></p>

				Five undocumented Roman statue heads made of marble, stone and metal. One for a girl, woman, boy, a man with beard, and one for girl made of copper. This head was given to the department of antiquities by the police.
				A small pharaonic statue and perhaps also a replica.
				Six small statue heads made of clay.
				Three large copper medals.
				Fifteen modern coins (except one was old and corroded).
				A large collection of traditional silver jewelry (140 pieces), including belts, anklets, bracelets, necklaces, necklaces, hooks, brooches (bands), rings, damlaj, shanbir, earrings (dunadin), Sneiber, Shanabir, and Kurdish zircons.
		116	Diameter 19 mm	Fatimid Silver Dirham (Al-Aziz Billah) from Sirte (Figure 4).  <i>Figure 4</i>
		118	Diameter 18 mm	Quarter Silver Dirham, Fatimid (Al- Hakim bi Amr Allah) (247) from Sirte.
		121	Diameter 18 mm	Fatimid bronze fils plated Silver from Sirte (Figure 5).

				 <p style="text-align: center;"><i>Figure 5</i></p>
		125	Diameter 14 mm	<p>A quarter of a Fatimid dinar made in Sicily (Al-Mustansir Billah) from Sirte (Figure 6).</p>  <p style="text-align: center;"><i>Figure 6</i></p>
		126	Diameter 16 mm	<p>Fatimid Quarter Dinar made in Sicily (248) found in Sirte (Figure 7).</p>  <p style="text-align: center;"><i>Figure 7</i></p>
		127	Diameter 15 mm	<p>Fatimid Quarter Dinar made in Sicily (249) found in Sirte.</p>



		128	Diameter 16 mm	Fatimid Quarter Dinar made in Sicily found in Sirte (Figure 8).  <i>Figure 8</i>
		129	Diameter 15 mm	Fatimid Quarter Dinar made in Sicily found in Sirte.
		130	Diameter 15 mm	Fatimid Quarter Dinar made in Sicily found in Sirte (Figure 9).  <i>Figure 9</i>
		131	Diameter 15 mm	Fatimid Quarter Dinar made in Sicily found in Sirte.
		135	Diameter 15 mm	Fatimid Quarter Dinar made in Sicily found in Sirte (Figure 10).

				 <p><i>Figure 10</i></p>
		146	21 mm in diameter	<p>Gold Dinar Mohadi (250) from Sirte (Figure 11).</p>  <p><i>Figure 11</i></p>
		147	20 mm in diameter	Gold Dinar Mohadi (251) from Sirte
		158	Diameter 14 mm	Silver Dinar Mohadi (245) from Sirte
		159	Diameter 14 mm	Silver Dinar Mohadi (246) from Sirte

Appendix B: Objects Stolen From the Susa Museum in May 2011



Date of theft	Looted from	Dimensions	Description and photo
May 2011	Museum of Susa	Height: 32 cm Diameter: 11.9 cm Body Diameter: 21.6 cm Base Diameter: 10.6 cm	Red hydria water jar made of pottery with some restoration on the body, two side handles, and a vertical handle. The depicted scene on the jar shows Medusa (half-naked winged female with hair consisting of snakes) surrounded by six males. Dated: 360-370 B.C.E. (Figure 12).

			 <p data-bbox="1047 640 1177 682"><i>Figure 12</i></p>
May 2011	Museum of Susa	<p data-bbox="592 766 787 1039">Height: 23.9 cm, Diameter: 15.2 cm, Body Diameter: 17 cm, and Base Diameter 11.5 cm</p>	<p data-bbox="812 766 1412 1228">A jar known as the "Bilic" with a red-shaped "Attici" and some restoration on the body. The jar has two scenes that are depicted on its body. The first scene represents the worship of Dionysus, and includes three people, two of which are representing curtains, with one of them playing the flute and is surrounding a dancer who was sitting on a large rudder or drum. The second scene on the other side seems to be performed by two opposing young men dressed in himation that covers all of their bodies.</p> <p data-bbox="812 1260 1412 1291">Dated: 4th century B.C.E. (Figure 13)</p>  <p data-bbox="1047 1764 1177 1806"><i>Figure 13</i></p>

May 2011	Sousse Museum	Jar height: 30.5 cm	<p>A jar known as "Bilic" with red-shaped Attici, and some restoration on the body and a broken one slack. The body of the jar has two scenes. The first one shows two ladies, one behind the other, who wraps her head back and holds a basket or box with her left hand with wicker hanging from the bottom which looks like a scarf. She appears to be presenting it to the lady behind her who in turn opens her hands to receive the basket. The second scene on the other side displays two young men in matching dress (himation) covering their entire body. The man on the right holds an abrasive with his hand.</p> <p>Dated: 4th century B.C.E. (Figure 3)</p> <div data-bbox="846 1035 1312 1367" data-label="Image"> </div> <p data-bbox="1045 1409 1175 1440"><i>Figure 14</i></p>
May 2011	Sousse Museum	Height: 39.5 cm.	<p>A jar known as the "Bilic" with the red-shaped Attic, with some restoration on the body. Two scenes are represented on the jar. The first scene is a legend that shows Aphrodite sitting on a chair. She is seated opposite of a lady or other deity. There is an altar or table on top of the winged Eros. Heracles is behind Aphrodite, and behind the seated lady, there is a standing woman.</p>

In contrast, the scene on the other side depicts three young men dressed in himation that covers their entire body.

Dated: 4th century B.C.E. (Figure 15)



Figure 15

Appendix C: Objects Stolen from the Bani Walid Museum in October 2011, 2013, 2016




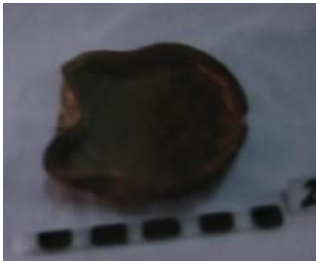










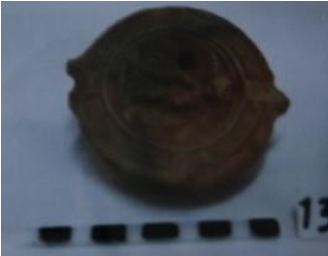



N	Date of theft	Looted location	Dimensions	Description and photo
1	2011	Bani Walid Museum	Height: 2.5 cm Diameter: 8.9 cm	Pottery oil lamp (Figure 16) 




Figure 16




2	2011	Bani Walid Museum	Height: 2.4 cm Length: 8.5 cm Width: 7.5 cm	Pottery oil lamp (Figure 17).  <i>Figure 17</i>
3	2011	Bani Walid Museum	Length: 10.5 cm	Hellenistic pottery oil lamp (Figure 18).  <i>Figure 18</i>
4	2011	Bani Walid Museum	Height: 3.2 cm Length: 9.8 cm Width: 6 cm	Hellenistic pottery oil lamp (Figure 19).  <i>Figure 19</i>
5	2011	Bani Walid Museum	Height: 3.5 cm Length: 8 cm Width: 5.5 cm	Hellenistic pottery oil lamp (Figure 20).  <i>Figure 20</i>




6	2011	Bani Walid Museum	Height: 3 cm Length: 8.5 cm Width: 7 cm	Hellenistic pottery oil Lamp (Figure 21).  <i>Figure 21</i>
7	2011	Bani Walid Museum	Height: 3 cm Length: 9 cm Width: 6 cm	Hellenistic pottery oil lamp (Figure 22).  <i>Figure 22</i>
8	2011	Bani Walid Museum	Height: 5 cm Length: 9.8 cm Width: 7.5 cm	Hellenistic pottery oil lamp (Figure 23).  <i>Figure 23</i>
9	2011	Bani Walid Museum	Height: 3.4 cm Length: 9.8 cm Width: 8 cm Diameter: 9.8 cm	Hellenistic pottery oil lamp (Figure 24).  <i>Figure 24</i>





10	2011	Bani Walid Museum	Height: 2.7 cm Diameter: 8.4 cm	Roman pottery oil lamp (Figure 25).  <i>Figure 25</i>
11	2011	Bani Walid Museum	Height: 20 cm Diameter: 8.5 cm	Roman pottery oil lamp (Figure 26).  <i>Figure 26</i>
12	2011	Bani Walid Museum	Height: 2.5 cm Length: 11 cm Width: 8 cm	Roman pottery oil lamp with a round shape (Figure 27).  <i>Figure 27</i>
13	2011	Bani Walid Museum	Height: 3.3 cm Length: 9 cm Width: 7.7 cm	Roman pottery oil lamp with a round shape (Figure 28).  <i>Figure 28</i>




				<i>Figure 28</i>
14	2011	Bani Walid Museum	Height: 2.5 cm Length: 9.4 cm Width: 7 cm	Roman pottery oil lamp with a round shape (Figure 29).  <i>Figure 29</i>
15	2011	Bani Walid Museum	Height: 3.4 cm Length: 11.6 cm Width: 7.5 cm	Roman pottery oil lamp with a round body (Figure 30).  <i>Figure 30</i>
16	2011	Bani Walid Museum	Height: 2.6 cm Length: 11.6 cm Width: 7.7 cm	Roman lamp made by molding with a round body. The lamp body shows a dolphin, and the shoulder is decorated with prominent granules (Figure 31).  <i>Figure 31</i>
17	2011	Bani Walid Museum	Height: 2.7 cm Length: 11 cm Width: 8.2 cm	Roman pottery lamp made by molding with a round body. The lamp is decorated with a man hunting a dog, and the shoulder is decorated with prominent granules (Figure 32).



				 <p style="text-align: center;"><i>Figure 32</i></p>
18	2011	Bani Walid Museum	<p>Height: 3 cm</p> <p>Length: 11.4 cm</p> <p>Width: 8 cm</p>	<p>A round Roman pottery lamp made by a molding method with a round body. The lamp decorated with a circus game scene where a man lifts a man above him, and another man is standing beside both of them (Figure 33).</p>  <p style="text-align: center;"><i>Figure 33</i></p>
19	2011	Bani Walid Museum	<p>Length: 14.7 cm</p> <p>Diameter: 7.7 cm</p>	<p>An African-style pottery oil lamp with an oval shape. The lamp is decorated with a person and a dog (Figure 34).</p>  <p style="text-align: center;"><i>Figure 34</i></p>
20	2011	Bani Walid Museum	<p>Height: 2.6 cm</p> <p>Length: 10.5 cm</p> <p>Diameter: 6 cm</p>	<p>An African-style pottery oil lamp with an oval shape and decorated with a tree (Figure 35).</p>




				 <p style="text-align: center;"><i>Figure 35</i></p>
21	2011	Bani Walid Museum	<p>Height: 3.3 cm</p> <p>Length: 12.5 cm</p> <p>Width: 8.5 cm</p>	<p>A pale red pottery oil lamp with a round body (Figure 36).</p>  <p style="text-align: center;"><i>Figure 36</i></p>
22	2011	Bani Walid Museum	<p>Height: 2.8 cm</p> <p>Length: 12 cm</p> <p>Width: 8.3 cm</p>	<p>A Trabelsi-style lamp with an oval body, a medium nose, and a solid lug made by molding, equipped with a small-sized fuel supply slot attached to the wick opening with a canal. There are prominent floral motifs on the shoulder (Figure 37).</p>  <p style="text-align: center;"><i>Figure 37</i></p>
23	2011	Bani Walid Museum	<p>Height: 3.1 cm</p> <p>Length: 12.5 cm</p> <p>Width: 8.4 cm</p>	<p>A pale red lamp with a round body, a flat shoulder with spiral motifs, a short nose, and a solid, mold-made lug, equipped with a small fuel supply slot around a prominent edge (Figure 38).</p>




				 <p><i>Figure 38</i></p>
24	2011	Bani Walid Museum	<p>Height: 3 cm Length: 12 cm Width: 8 cm</p>	<p>A Trabelsi-style lamp with an oval body and a medium-length nose, and a solid lug made by molding, equipped with a small-sized fuel supply slot attached to the wick opening with a canal. There is a palm frond decoration prominently on the shoulder (Figure 39).</p>  <p><i>Figure 39</i></p>
25	2011	Bani Walid Museum	<p>Height: 3 cm Length: 12 cm Width: 8.2 cm</p>	<p>A pale red lamp with a round body and a flat shoulder with floral motifs, a short nose, and a solid, mold-made lug, equipped with a small fuel supply slot around a prominent edge (Figure 40).</p>  <p><i>Figure 40</i></p>
26	2011	Bani Walid Museum	<p>Height: 3 cm Length: 12 cm Width: 8.2 cm</p>	<p>Oil pottery lamp with a Trabelsi-style and decoration on the shoulder (Figure 41).</p>




				 <p style="text-align: center;"><i>Figure 41</i></p>
27	2011	Bani Walid Museum	<p>Height: 3.2 cm</p> <p>Length: 12.5 cm</p> <p>Width: 8.3 cm</p>	<p>Pottery oil lamp with a Trabelsi-style and oval body. The shoulder of the lamp decorated with prominent points (Figure 42).</p>  <p style="text-align: center;"><i>Figure 42</i></p>
28	2011	Bani Walid Museum	<p>Height: 15 cm</p> <p>Nozzle Diameter: 4.5 cm</p>	<p>Roman pottery jar (Figure 43).</p>  <p style="text-align: center;"><i>Figure 43</i></p>
29	2011	Bani Walid Museum	<p>Height: 15.2 cm</p> <p>Body Width: 6.5 cm</p>	<p>Roman glass bottle (Figure 44).</p>  <p style="text-align: center;"><i>Figure 44</i></p>

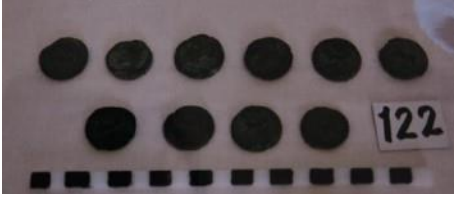


30	2011	Bani Walid Museum	Height: 3.3 cm Diameter: 10.5 cm.	Small Roman glass plate (Figure 45).  <i>Figure 45</i>
31	2011	Bani Walid Museum	Height: 9.5 cm Nozzle Diameter: 3 cm.	Small Roman glass bottle (Figure 46).  <i>Figure 46</i>
32	2011	Bani Walid Museum	Height: 2.9 cm Diameter: 15 cm.	A small bowl of bright Roman red pottery slightly hollowed out (Figure 47).  <i>Figure 47</i>
33	2011	Bani Walid Museum	Height: 2.4 cm Diameter: 14 cm.	A small bowl of bright Roman red pottery slightly hollowed out (Figure 48).

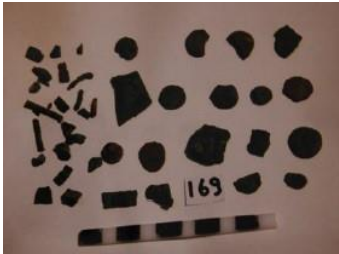


				 <p><i>Figure 48</i></p>
34	2011	Bani Walid Museum	Height: 2.9 cm Diameter: 13.9 cm.	<p>A small bowl of bright Roman red pottery slightly hollowed out (Figure 49).</p>  <p><i>Figure 49</i></p>
35	2011	Bani Walid Museum	Height: 17cm	<p>Hellenistic unguentarium perfume pottery bottle (Figure 50).</p>  <p><i>Figure 50</i></p>
36	2011	Bani Walid Museum	Height: 15.2 cm	<p>Hellenistic unguentarium perfume pottery bottle (Figure 51).</p>



				 <p><i>Figure 51</i></p>
37	2011	Bani Walid Museum	Height: 20 cm	<p>Hellenistic unguentarium perfume pottery bottle (Figure 52).</p>  <p><i>Figure 52</i></p>
38	2011	Bani Walid Museum	Height: 9 cm.	<p>Roman bottle made of transparent glass and has a tube shape (Figure 53). (Broken)</p>  <p><i>Figure 53</i></p>
39	2011	Bani Walid Museum	Height: 7.5 cm Diameter: 12.3 cm	<p>Coarse pottery with a plate shape that has holes and a base with a cylindrical root (Figure 54).</p>



				 <p><i>Figure 54</i></p>
40	2011	Bani Walid Museum	<p>Height: 6.8 cm Diameter: 10.5 cm</p>	<p>Coarse pottery with a plate shape that has holes and a base with a cylindrical root (Figure 55).</p>  <p><i>Figure 55</i></p>
41	2011	Bani Walid Museum	<p>Height: 86 cm</p>	<p>Punic amphora made of coarse pottery with a cylindrical shape, flattened base, two small handles, and a narrow nozzle (Figure 56).</p>  <p><i>Figure 56</i></p>
42	2011	Bani Walid Museum	<p>Height: 123 cm</p>	<p>A Roman amphora made of coarse pottery with a long neck, two vertical handles, a pear shape, and a gilded base (Figure 57).</p>

				 <p><i>Figure 57</i></p>
43	2011	Bani Walid Museum	Height: 124 cm	<p>Roman amphora made of pottery with a long neck and two vertical handles (Figure 58).</p>  <p><i>Figure 58</i></p>
44	2011	Bani Walid Museum	Height: 120 cm	<p>Pottery jar for oil storage, made of thick pottery (Figure 59).</p>  <p><i>Figure 59</i></p>


45	2011	Bani Walid Museum		<p>Ten Bronze Numid coins, with King Masinsa's head on one side. The backside pictures a horse running to the right (Figure 60).</p>  <p style="text-align: center;"><i>Figure 60</i></p>
46	2011	Bani Walid Museum		<p>Ten Roman bronze coins dating between the 3rd and 4th centuries C.E. (Figure 61).</p>  <p style="text-align: center;"><i>Figure 61</i></p>
47	2011	Bani Walid Museum		<p>Ten Roman bronze coins dating back to the 4th century C.E. (Figure 62).</p>  <p style="text-align: center;"><i>Figure 62</i></p>
48	2011	Bani Walid Museum		<p>Seven bronze coins without pictures.</p>



49	2011	Bani Walid Museum		Forty-two bronze coins without pictures.
50	2011	Bani Walid Museum		Different sizes of broken bronze next to scanned coins which are difficult to read (Figure 63). 
51	2011	Bani Walid Museum		Three colored beads, one of which is red, possibly from a garnet (Figure 64). 
52	2013	Bani Walid Museum	Height: 3 cm	The head of Minerva was part of a prominently carved stone painting (Figure 65). 
53	2016	Bani Walid Museum	Height: 42 cm	Amphora with medium-sized coarse pottery, an oval-shaped body, a flat base with a thick edge, a wide nozzle, and two small handles. Dated: 2nd century C.E. (Figure 66).

				 <p><i>Figure 66</i></p>
54	2016	Bani Walid Museum	Height: 55.5 cm	<p>Soft limestone pot used for preserving the ashes of the dead (Urn). It is medium-sized, with a lid, and has two solid handles, a high base.</p> <p>Dated: 2nd and 3rd centuries C.E. (Figure 67).</p>  <p><i>Figure 67</i></p>
55	2016	Bani Walid Museum	Height: 55 cm	<p>Soft limestone pot used for preserving the ashes of the dead (Urn). It is medium-sized with a lid, has two vertical handles with prominent floral decoration, and a high base without decoration. The body of the pot has prominent decorations, perhaps the most important of which is a strip with various floral decorations. It contains Latin writing indicating the name of the owner of the tomb. Dated: 2nd and 3rd C.E. (Figure 68).</p>




				 <p style="text-align: center;"><i>Figure 68</i></p>
56	2016	Bani Walid Museum	Height: 45 cm	<p>Soft limestone pot used for preserving the ashes of the dead (Urn). It is medium-sized, with a lid, has two vertical handles, and a high base with root and without decoration, while the body has a pear-shape and is wholly decorated with a prominent decoration. Latin writing (MARCUS) refers to the name of its owner (Figure 69).</p> <p>Dated: 2nd and 3rd centuries C.E.</p>  <p style="text-align: center;"><i>Figure 69</i></p>

Benghazi Storeroom

	2017			<p>Head of bronze arrow the excavated from Sidi Khribeish, Benghazi (Figure 70).</p>  <p style="text-align: center;"><i>Figure 70</i></p>
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2017			<p>Part of a bronze handle has a shape of hand (Roman period) (Figure 71).</p>  <p><i>Figure 71</i></p>
2017			<p>A group of five teaspoons made of bone (Figure 72).</p>  <p><i>Figure 72</i></p>
2017			<p>A set of bone pins that are used to clasp clothes (Figure 73).</p>  <p><i>Figure 73</i></p>

	2017			<p>Silver Thaler from the Austro-Hungarian Empire (King Francis I 1820) that was found in the excavations of Sidi KhariBish (Figure 74).</p>  <p><i>Figure 74</i></p>
	2017			<p>A collection of bone instruments in different forms (Figure 75).</p>  <p><i>Figure 75</i></p>
	2017			<p>Corroded bronze coin excavated from Sidi Khribeish.</p>
	2017			<p>A bronze rod that may be a surgical instrument (Figure 76).</p>

				 <p style="text-align: center;"><i>Figure 76</i></p>
	2017			<p>A bronze or copper scape which consists of a dish, a vegetable leaf handle and a hose (bezos) used for pouring or casting, found in the University of Qaryons in 1981 (Figure 77).</p>  <p style="text-align: center;"><i>Figure 77</i></p>
	2017			<p>An Islamic bronze coin found in front of the Sidi Hassan cemetery in Ajdabiya (Figure 78).</p>  <p style="text-align: center;"><i>Figure 78</i></p>
	2017			<p>A hollow cylindrical ring made of bronze, decorated with a human head and excavated from Sidi Khribeish (Figure 79).</p>

				 <p style="text-align: center;"><i>Figure 79</i></p>
	2017			<p>Thirteen Hellenistic, Roman, and Byzantine coins and three statue heads made of clay from Tolmeita (Figure 80).</p>  <p style="text-align: center;"><i>Figure 80</i></p>
	2017			<p>Two silver coins, one small (Zeus and Sulfium) and the other large (Ptolemy and Punishment) from the Hellenistic period (Figure 81).</p>



Figure 81

Appendix D: Objects Stolen From Benghazi Storeroom, 2014–17

	2017		<p>Twenty six different unknown coins. Two (2) of them are gold (Constantine), and there are twelve Ottoman silver coins as well as copper coins, some of which are attributed to Sultan Abdul Hamid I (1187-1203 Ah) while others to Sultan Mahmud II bin Abdul Hamid (1223-1255 A.H, most of which struck in Tripoli west). In addition, there are silver Dirhams that may be attributed to Abu Muhammad Abd al-Momen Bin Ali (524-558 Ah). And there were eleven bronze Roman coins. Besides, Greek bronze or copper Medal replica (<u>weighing</u> 16 grams). One of the medals has an image of Dionysus, while the other side shows Medusa Gorgo running (Figure 82).</p> <div data-bbox="761 1024 1269 1352" data-label="Image"> </div> <p style="text-align: center;"><i>Figure 82</i></p>
	2017		<p>One hundred fifty six Ptolemaic and Roman bronze coins which need cleaning (Figure 83).</p>



Figure 83

2017

A corroded bronze coin excavated from Sidi Khribeish (SK. L61.2) no.1832. It may have been on display at the Benghazi Museum (Figure 84).




Figure 84

2017

A collection of glasses which may be from the tombs of Benghazi, particularly tombs Sidi Hussein and Salmani (1973) (Figure 85).



				<i>Figure 85</i>
	2017			<p>Three bronze bracelets which were probably excavated from the palace of Columns, Tolmeita. One of them is decorated with the head of Isis and the other with cobra (Figure 86).</p>  <p style="text-align: center;"><i>Figure 86</i></p>
	2011			<p>Collections of metal and bone were excavated from the Palace of Columns, Tolmeita (Figure 87).</p>  <p style="text-align: center;"><i>Figure 87</i></p>
	2017			<p>A bronze bracelet has a form of Isis excavated from the Palace of Columns, Tolmeita (Figure 88).</p>

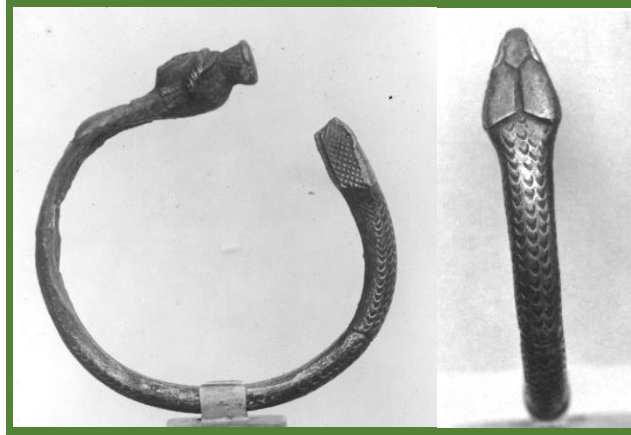


Figure 88

2011

A gold ring that has the shape of Isis excavated from the Palace of Columns, Tolmeita (Figure 89).

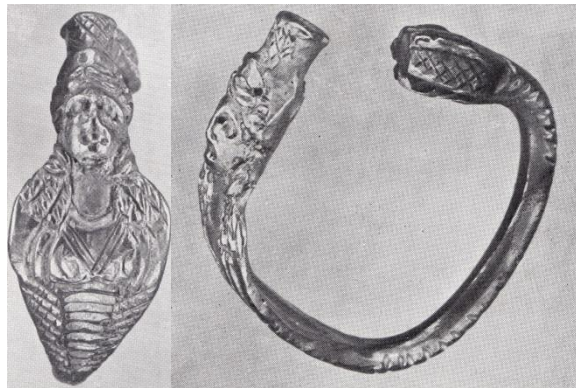


Figure 89

2011

A silver bracelet has a shape Isis excavated from the Palace of Columns, Tolmeita (Figure 90).



Figure 90

Gold jewelry excavated from the Palace of Columns, Tolmeita (Figure 91).

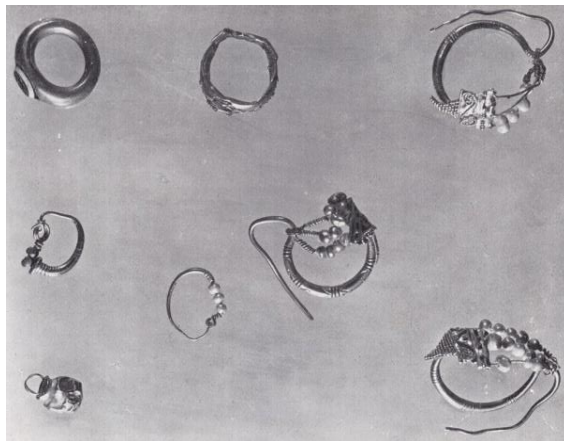


Figure 91

A small bronze statue of Dionysius found at the Palace of Columns, Tolmeita (Figure 92).



Figure 92

Two pottery lamps dating back to the 1st century C.E. and found at the Palace of Columns in Tolmeita (Figure 93).



Figure 93

2017


Semi-observed bronze coin excavated from the palace of columns in Tolmeita (Figure 94).



Figure 94

2011

Four Roman gold coins were excavated from the palace of columns in Tolmeita. From left to right - Orius of Emperor Domian, Orius of Emperor Nerva, - Orius of Emperor Trajan, - Orius of Empress Plotina, wife of Trajan. , From left to right -, - Orius to Emperor Domchian, - Orius to

			<p>Emperor Nerva, - Orlus to Emperor Trajan, - Orlus to Empress Plutina, wife of Trajan (Figure 95).</p>  <p style="text-align: center;"><i>Figure 95</i></p>
		<p>Diameter 1.9 cm; Weight: 8.65 g</p>	<p>A gold coin dating 323-313 B.C.E. and from Tolmeita. The coin was for sale at an auction in Geneva, but the process was stopped. One of the coin side has the image of Goddess Zeus and the other side has the Greek goddess of Victory Nike driving a cart (Figure 96).</p>  <p style="text-align: center;"><i>Figure 96</i></p>

Appendix E: Antiquities, Likely Libyan, Recovered in Egypt

Materials Recovered at the Saloum Crossing






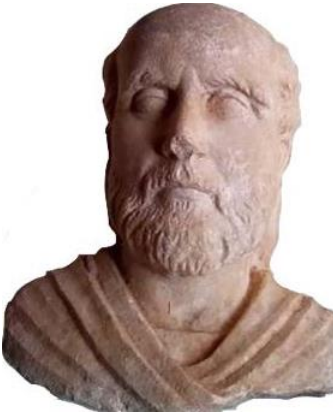
M	Date of theft	plundered from	Dimensions	Description and photo
1	2017	Cemetery from eastern Libya	Not available	Ten Corinthian and Attic lamps with black glaze, which date back to between the late 5th century B.C.E. and the 4th century B.C.E. The local lamps are made of coarse unpainted pottery and have a distinctive small handle on the side.
2	2017	Cemetery from eastern Libya	Not available	Two pyxides with lids adorned with carvings of plants and geometrical shapes. They have the same style of the pyxides made in Corinth during 4th century B.C.E.
3	2017	Cemetery from eastern Libya	Not available	A locally made ball-shaped pyxis which has a lid without decoration.
4	2017	Cemetery from eastern Libya	Not available	A collection of Attic pottery with red images, including one intact hydria and two broken ones, and an oinochoe with a drawing of a man standing. There is also an Oil bottle (lekythos) decorated with a large rosette and dates back to the 4th

				century B.C.E.
5	2017	Cemetery from eastern Libya	Not available	A collection of black-glazed Attic pottery with pots known as (Bolsal) with two horizontal handles. Some are decorated on the inside with drawings. There are also three olpes: one small with its handle near the mouth, one medium sized, and another decorated with polygons. Most of them date back to the 4th century B.C.E.
6	2017	Cemetery from eastern Libya	Not available	A collection of locally made pottery pieces such as an amphora with a wide mouth, a small (Olpe), and small plates.

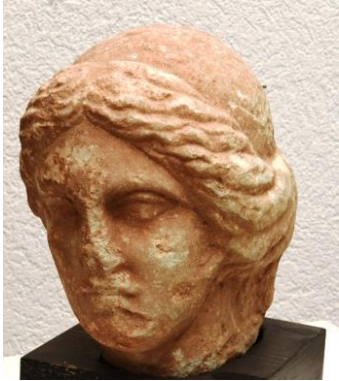
Materials Recovered at the Port of Damietta

M	Date of theft	Looted from	Dimensions	Description and photo
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1	2011-2015	Cyrene Tombs / Shahhat	Not available	<p>The trunk of a Greek marble funereal statue from Cyrene (Figure 97).</p>  <p><i>Figure 97</i></p>
2	2011-2015	Cyrenaica Cemetery / Eastern Libya	Not available	<p>A Roman funerary bust of a woman made of marble. This kind of personal funerary statue used to be placed in the niches of tomb facades in Cyrenaica (Figure 98).</p>  <p><i>Figure 98</i></p>



3	2011-2015	Cyrenaica Cemetery / Eastern Libya	Not available	<p>A Roman funerary bust of a woman made of marble. This kind of personal funerary statues used to be placed in the niches of tomb facades in Cyrenaica (Figure 99).</p>  <p><i>Figure 99</i></p>
4	2011-2015	Cyrenaica Cemetery / Eastern Libya	Nott available	<p>A Roman funerary bust of a man made of marble. This kind of personal funerary statues used to be placed in the niches of tomb facades in Cyrenaica (Figure 100).</p>  <p><i>Figure 100</i></p>



Appendix F: Antiquities, likely Libyan, Seized in Switzerland



Num	Date of theft	Looted from	Dimensions	Description and photo
1	2009	From eastern Libya	Height between 20-30 cm	<p>Head statue seems to be smaller than the normal size for goddess Aphrodite/Venus. The facial features characteristics of the Braxtleys sculpting style such as the eye has Almond-shape, the eyelids are thick eyelids, forehead is semi-triangular, the lips are tight with no smile, the nose is small and non-pointed, and cheekbones are non-prominent. The figure's hair style was meticulously crafted near the forehead area in the following manner. The hair was parted in the middle and extended on both sides in soft locks that grow thicker by the ears and twists to the back. It seems like a woman or goddess wearing a Smooth hat (Figure 101).</p>  <p style="text-align: center;"><i>Figure 101</i></p>



Appendix G: Antiquities, Likely Libyan, Seized in Spain

Num	Date of theft	Looted from	Dimensions	Description and photo
1	Unknown	Cyrene Tombs / Shahhat	Height 53-54 cm	 <p data-bbox="1105 831 1252 863"><i>Figure 102</i></p> <p data-bbox="862 894 1484 1276">A Greek headless funerary sculpture made of marble. In January 2016, this sculpture was offered for sale on Barcelona's J. BAGOT Arqueologia website. This type of funerary sculptures has been commonly found in Cyrene. It is classified as Beschi type S. It may be of Demeter or Persephone. In October 2016, it was offered for sale in an auction in Paris. But the sale was blocked, and the French police are still investigating this case (Figure 102).</p>
2	Unknown	Cyrene Tombs / Shahhat	Height 67.4 cm	<p data-bbox="862 1377 1484 1724">Headless Greek funerary sculpture dated back to 4th and 5th centuries B.C.E. It was offered for sale on in J. BAGOT Arqueologia in Barcelona. This statue may portray either a woman who dressed in mourning clothes or the goddess Demeter. Cyrenaica was the only place that has those type of funerary sculptures. An identical piece to funerary status was also found in Cyrene and is on display at the Louvre</p>

				<p>museum (Figure 103).</p>  <p><i>Figure 103</i></p>
3	Unknown	Cyrene Tombs / Shahhat	It's 94 cm high.	<p>A headless Greek funerary sculpture classified as Beschi type I that was on display in Barcelona's J. BAGOT Arqueologia. It has the same style as the previous statues. The only different is its hands are not covered with the himation. In 2017 the statue was sold in the Safani Gallery in London (Figure 104).</p>  <p><i>Figure 104</i></p>
4	Unknown	Cyrene Tombs / Shahhat	It's 70 cm high.	<p>A headless marble Greek funerary sculpture its hands are not covered with the himation. It is classified as Beschi type S. perhaps the statue depicted Demeter or Persephone.</p> <p>It is classified as Beschi type S. It may be of</p>

				<p>Demeter or Persephone (Figure 105).</p>  <p><i>Figure 105</i></p>
5	Unknown	Cyrene Tombs / Shahhat	29 cm high.	<p>Head of Greek funerary sculpture made of marble. The sculpture dates back to the 4th century B.C.E. and from Cyrene as the features of the statue, hair style, carving design and the head veil confirmed that. Additionally, the presence of red remains on its white marble, perhaps the source of the red clay (Terra Rosa), which is one of the most significant features of Jabal Al-Akhdar (Figure 106).</p>  <p><i>Figure 106</i></p>
6	Unknown	Cyrene Tombs / Shahhat		<p>Greek female head funerary sculpture from made of marble dated back to 4th century B.C.E. This head was probably part of a funerary sculpture. Many funerary sculptures that have the same features were found in Susa (Apollonia) (Figure</p>

				107).  <p style="text-align: center;"><i>Figure 107</i></p>
7	Unknown	Cyrene Tombs / Shahhat	Height 36.7 cm	Greek female head funerary sculpture made of marble. It was a part of a funerary sculpture and is no different from a Cyrene funerary sculpture head on display at the British Museum. The carving style also indicates a Cyrene origin in addition to the traces of redness on its white marble, possibly from the red (terra rossa) clay that is highly specific to Jabal Al-Akhdar (Figure 108).  <p style="text-align: center;"><i>Figure 108</i></p>
8	Unknown	Cyrene Tombs / Shahhat	36 cm high.	The head of a funeral statue of a Roman-Greek lady, owned by the J. BAGOT Gallery in Barcelona and put on sale in Brussels in January 2016, through the features of the statue and hairstyle and the presence of a Greek head of a

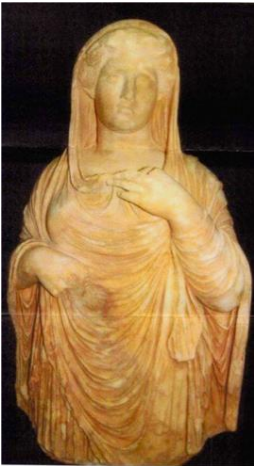
				<p>female marble funerary sculpture. It is dated back to 4th century B.C.E. Perhaps this head was a part of a funerary sculpture and depicts the goddess Demeter or Persephone (Figure 109).</p>  <p><i>Figure 109</i></p>
9	Unknown	Unknown	Not available	<p>A Roman funerary bust of a young man made of marble. This style of funerary statues was commonly displayed in the niches of tomb facades in Cyrenaica. There is similar a statue like this one depicting a Nemesis Ben Orion on display at the British Museum (Figure 110).</p>  <p><i>Figure 110</i></p>
10	Unknown	Unknown	Not available	<p>A Roman funerary bust of a woman made of marble. It is similar to funerary sculptures no. 94, 227, 244, 266, and 267. Its hair style is similar to statue no. 269 in the Rosenbaum</p>


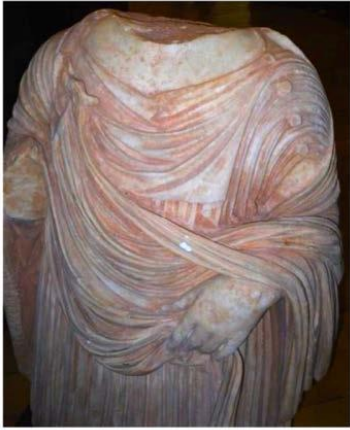
catalog (Figure 111).




Figure 111

Appendix H: Antiquities, Likely Libyan, Seized in France

M	Date of theft	Looted from	Dimensions	Description and photo
1	Before 2011	Cyrene Tombs / Shahhat	It is 103 cm high and 53 cm wide.	<p>A Greek marble funeral statue was depicting Persephone or a woman in mourning. The statue attributed to the O model in the type of (Beschi O) and dates back to the 3rd and 4th centuries B.C.E. (Figure 112)</p>  <p style="text-align: center;"><i>Figure 112</i></p>

2	After 2011	Cyrene Tombs / Shahhat	Not available	<p>A Greek marble funeral statue depicting Persephone or a woman in mourning and dates back to the to the 3rd and 4th centuries B.C.E. (Figure 113).</p>  <p><i>Figure 113</i></p>
	Post-2011	Cyrene Tombs / Shahhat	Not available	<p>A headless Greek marble funeral statue of Persephone or a woman in mourning and dates back to the 4th century B.C.E. (Figure 114)</p>  <p><i>Figure 114</i></p>

	After 2011	Cyrene Tombs / Shahhat	Not available	<p>A headless Greek marble funeral statue of Persephone or a woman in mourning. Dates between the 3rd and 2nd centuries B.C.E. (Figure 115)</p>  <p><i>Figure 101</i></p>
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Appendix I: Antiquities, Likely Libyan, Seized in London

Num	Date of theft	Looted from	Dimensions	Description and photo
1	Before 2011	Cyrene Tombs / Shahhat	Not available	<p>A Greek marble funeral statue was depicting Persephone or a woman in mourning. The statue attributed to the O model in the type of (Beschi O) and dates back to the to the 3rd and 4th centuries B.C.E. (Figure 116)</p> <div data-bbox="971 690 1349 1287" data-label="Image"> </div> <p data-bbox="1089 1314 1235 1346"><i>Figure 116</i></p>

Appendix J—

List of International Museums and Institutions That Have Libyan Antiquities

Prepared by Dr. Khaled El Haddar

A. United Kingdom

1. The British Museum
2. Oxford University Museum (Ashmolean Museum)
3. University of Manchester Museum
4. The National Museum of Scotland
5. The University of Glasgow Museum in Scotland
6. Swansea Museum in Wales
7. Society for Libyan Studies, London
8. University of Southampton
9. Exeter University Museum

B. France

10. The Louvre Museum
11. National Ceramics Museum of Sèvres, Paris
12. The Cabinet of Medals in the National Library in Paris
13. The Saint Raymond Museum in Toulouse
14. Carpentras Museum
15. Borely Museum, Marseille
16. Ennery Museum in Paris

C. Italy

17. The National Museum of Rome (the Roman National Museum in Rome)
18. The Vatican Museum (Gregoriano Etrusco Vaticano Museum)
19. The Naples Museum
20. Museum of Estense Castle in Modena, northern Italy
21. Correr National Museum, Venice
22. The Archaeological Museum of Venice
23. The American School of Classical Studies in Rome

D. The United States of America

24. The Metropolitan Museum of Art, New YorkHarvard University Museum
25. Yale University Museum
26. Detroit Museum of Art
27. Boston Museum of Fine Arts
28. The Oriental Institute Museum of the University of Chicago
29. Cleveland Museum of Art
30. Glencairn Museum, Pennsylvania

31. Emory University Museum
 32. American Numismatic Society in New York
- E. Greece**
33. The National Museum of Athens
 34. Heraklion Museum, Crete
 35. Chania Museum, Crete
 36. Retimno Museum, Crete
 37. Rodin Museum, Crete
- F. Turkey**
38. Istanbul Archaeology Museum
 39. İzmir Archaeology Museum
- G. Netherlands**
40. Amsterdam Museum
 41. National Archaeology Museum of Leiden
- H. Russia:**
42. The Leningrad Museum
 43. The Hermitage Museum
- I. Germany**
44. Berlin Archaeological Museum (Antikensammlung)
 45. The Belizaeus Museum, Heildeshim
- J. Austria**
46. The Gratz City Museum
 47. Vienna Archaeology Museum (Kunsthistorisches)
- K. Other Countries**
48. Sydney Museum and Melbourne Museum in Australia
 49. Brussels Museum, Belgium
 50. Ontario Museum, Canada
 51. Copenhagen Museum, Denmark = The National Museum of Denmark
 52. The Greco-Roman Museum, Alexandria, Egypt
 53. The Museum of the American University of Beirut, Lebanon
 54. Valletta National Museum, Malta
 55. National Archaeological Museum of Madrid, Spain

Appendix K

SALES AND SEIZURES OF FUNERAL SCULPTURES OF CYRENAICA

Five Years of Research: A Preliminary Assessment

Morgan Belzic

Ecole Pratique des Hautes Etudes

Mission Archéologique Française en Libye.



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SALES AND SEIZURES OF FUNERAL SCULPTURES OF CYRENAICA

Five Years of Research: A Preliminary Assessment

Morgan Belzic

Ecole Pratique des Hautes Etudes

Mission Archéologique Française en Libye.

Abstract :

Since 2015, the French archaeological mission has developed intense activities around the fight against the illicit trafficking of archaeological goods, under the direction of Vincent Michel. At the heart of these activities is the research of Morgan Belzic, who, as part of his doctorate on the Cyrenaican Funerary Sculptures, inventoried all the possible sales of Cyrenaican sculptures on the antiquities market and on social networks, as well as all sculptures seized by the customs or the police, in Libya and abroad. This research raises awareness of the importance of this illicit traffic, and the importance of the fight that remains to be waged around the world for the protection of Libya heritage, and largely of world heritage. Presented here is an overview of this research on the sales outside of Libya, five years after the beginning of these studies.

Note: this is a preliminary translation of a French document written by Belzic. This translation is preliminary because Google Translate was used for large portions.

Not to be distributed: This document represents part of Morgan Belzic's doctoral research, and it is not to be distributed beyond ASOR, the Libyan Department of Antiquities, and the U.S. Department of State.

Introduction

Among the many sculptures from the Greek and Roman period discovered in Cyrenaica, most are of forms and types common to the rest of the Mediterranean world (statue of gods, busts of emperors, portrait statues, animals, etc.), and many are in marble, imported from the Aegean Sea. It is therefore very difficult, if we do not have additional documentation, to identify the provenance of one of these sculptures once it leaves Libyan territory.

On the other hand, there are several categories of sculptures which, by their style or form, are entirely specific to the region and which, for this reason, can be more easily identified outside Libya, even in the absence of documentation concerning them. This is the case with two categories of sculptures discovered in necropolises, which were used to decorate tombs. These are the “funeral deities of Cyrenaica” and the “funeral portraits of Cyrenaica” (pl. 1 and 2).

The objective of this study was, initially, to identify the funerary sculptures of Cyrenaica sold or seized outside Libya in order to insert them in the new catalogs being created, and to complete and renew the existing archaeological and historical studies. Nevertheless, it is also of use to all institutions or researchers, who need rapid access to a repository concerning Greek funerary sculptures from Cyrenaica, whose appearances have been increasing on the art market in recent years. This research derives from a thesis presented at the *École Pratique des Hautes Études* in 2015, “The funeral divinities of Cyrenaica,” and a thesis started in 2016 which is currently being finalized, “The funeral sculptures of Cyrenaica,” under the direction of F. Queyrel. It parallels a research program of the National Institute of Art History and of the Louvre Museum, the *Directory of Antique Sales in France in the 19th Century*, which consists of studying the French and European antiques market.

We have therefore put together a “*Directory of Libyan sculpture sales*”, accompanied by a long study which forms a complete chapter of the said thesis. This research was carried out in cooperation and with the support of our colleagues from other archaeological missions (Oliva Menozzi, Susan Kane, Oscar Mei, Luca Cherstich, Anna Leone) and with our colleagues from the Department of Antiquities. We offer here a partial synthesis of this long study, in order to disseminate this knowledge to the Libyan public, and more generally to Arabic speakers. It was the subject of a first article in 2017.¹

In many ways, this research is incomplete and calls for future development. We only very occasionally mention here the issues and the historical and artistic value of these pieces (style,

¹ Belzic M., *Les sculptures funéraires de Cyrénaïque sur le marché de l’art*, «Libyan Studies», 48, pp. 105-116.

interpretation and chronology) in favor of the specific characters necessary for the identification of these productions (formats, materials, techniques, and iconography). This study has already identified a considerable number of funerary sculptures—more than two hundred—recently placed for sale on the antiques market. This figure represents almost 30% of all known sculptures, and demonstrates the existence of intense trafficking organized by criminal networks installed between Libya, the Middle East, Egypt, Europe, North America, and East Asia.

Cyrenaica, located in the eastern part of present-day Libya, has an archaeological wealth linked mainly to the development, starting in the 7th century BC, of the eponymous Greek city of Cyrene. One of the most important Hellenic cities, this colony of Thera (Santorini), could compete in wealth and power with Athens, Syracuse or Corinth, and quickly exceeded the influence of its own metropolis. Due to its geographical position and its history, it developed its own cultural characteristics throughout Antiquity. The mixture of different Greek and Libyan populations, the city's contacts with its Egyptian, Phoenician, Italic, or desert peoples, have fostered the emergence of many local particularisms through this crossing of cultures. They are due as much to beliefs as to material culture, transmitted in part to other cities and establishments in the region founded by the Cyreneans or to their contact—we think in particular of the port of Cyrene, now Apollonia (Susa), in Barca (Al Marj) and its ports Taucheira (Tokra) and Ptolémaïs (Tolémaide), or Euhespéridès-Bérènikê (Benghazi). In this regard, the sculptures used as tomb markers appear particularly revealing of a funeral practice specific to Cyrene and its area of influence.

This research is, therefore, part of a desire to rebalance the study of archaeological material by taking into account objects, which, although decontextualized, are able to offer an additional piece of knowledge. It is also a matter of giving back to the Libyan people what is theirs—a piece of their history, a piece of their heritage.

It seems important not to consider this looting as inevitable, depriving all researchers and the public of a significant part of an ancient heritage belonging both to Libyans and all of humanity. The first thing is to be able to study, classify and analyze these sculptures. To do this, it is therefore necessary to bring together all the information to confirm their origin and trace their journey. This last element is difficult in view of the scant data provided by the sellers, but the identification of these parts is relatively simple and is based on a few easily employable objective criteria.

Technical, stylistic or iconographic observations are compared with an already abundant material attested in Cyrenaica, consisting of nearly six hundred sculptures for the two categories concerned. This study is accompanied by two typological proofs: one for the deities, the other for the funeral portraits, as well as reference catalogs already published on the funeral sculptures of Cyrenaica: the Beschi catalog for the funeral deities, Rosenbaum for the funeral portraits. The new catalogs renumber the whole, preceded by the letters D. for funeral divinity (D.1, D.2, D.3...), Dt for funeral divinities - heads (Dt.1, Dt. 2, Dt3 ...), And P. for Funeral portrait (P.1,

P.2, P.3...). We are only able to disclose images and information here for 136 of the works in the repertoire out of 240 entries (Appendix I).

I. The Funerary Sculptures of Cyrenaica

"An infinite number of tombs" is the expression used in 1755 by the first European traveler (Claude Lemaire) to discover the necropolis of Cyrene. The colony of Thera has one of the most extensive cemeteries in the Greek world. In all directions, along the roads or the many paths that open outside the city walls, there are a considerable number of buildings of various shapes and sizes. While there is exceptional diversity, however, there is also a certain unity in the exterior sculpted decorations. There are few historiated stelae or plain stelae with a simple inscriptions, unlike other Greek cities. On the other hand, a considerable number of sculptures in the round or in high relief, mainly in imported marble and more rarely in local limestone, testify to nearly a millennium of occupation and reoccupation of these tombs. These forms are found, in very different proportions, in other necropolises in the region, those of Apollonia, Barca or Ptolemais for the funerary deities, and throughout Cyrenaica for the portraits. Note that there are other categories of minority funerary markers in Cyrenaica: Greek or Roman historiated stelae, partially figurative Libyan stelae, smooth or epigraphic stelae, seated female statues and Greco-Roman statues-portraits. The two main traditions seem to succeed each other under conditions that remain mysterious, between the 1st century BCE and the 1st century CE.²

1. The Funerary Deities of Cyrenaica (Pl. 1)

The first funerary tradition, probably from the end of the 6th century, was that of female busts or half-statues, with systematically truncated bodies, labeled by François Chamoux under the generic term of "funeral divinities of Cyrenaica"³. It is not possible to associate with certainty this deity, although Persephone is most often proposed and most probable. In addition to the systematic abbreviation of the lower part of the body, they have been divided since the 5th century BC into two main categories, depending on whether or not a face is present. The absence of a face, or aprosopy⁴, is an internal specificity of production and remains without real parallel in the rest of the Mediterranean world. There are two intermediate categories: the deities with faces with semi-veiled features, attested by four examples, and the semi-veiled aprosopic heads, attested by two sculptures. Varying in size, they can measure from 20 centimeters to over two meters high, although the majority of the sculptures are between 60 and 90 centimeters. Depending on the variations, the cutting height changes considerably: immediately under the shoulders, under the chest, at the pelvis and down to the knees. Most of the attested examples are actually three-quarter statues, carved from the middle of the thighs. The oldest sculptures were initially fitted with pullover shirts and simple tapered headdresses. The bodies, dressed, display the traditional assemblages of Greek sculpture: tunics (chitôn or peplos) most often associated with a cloak (himation) generally folded over the head to serve as a veil (épiplèma). Heads

² Belzic, M., « *Des divinités aux portraits funéraires* », in *Porträt als Massenphänomen - Le portrait comme phénomène de masse*, dir. F. Queyrel, D. Boschung, Cologne.

³ Chamoux, F., *Cyrène sous la monarchie des Battiades*, Paris, 1953.

⁴ Ferri, S., *Divinità Ignoto. Nuovi documenti di arte e di culto funerario nelle colonie greche*, Vallecchi, 1929.

without veils were few in number after the 5th century. Attributes remain rare, and are often directly linked to the chthonian world and funerary iconography: pomegranates, alabasters or serpentiform bracelets.

The study of the half-statues of Cyrenaica is currently being renewed due to the consequent growth of the corpus and the studies published on the necropolis of Cyrene and its surroundings during the last twenty years. The only comprehensive study to date is that of the recently late scholar L. Beschi, composed between 1965 and 1969 and published in 1972.⁵ Based on 165 copies, 159 of which are cataloged, he classified them into 21 types (from A to V), distributed chronologically. The current catalog includes more than 350 funerary deities, including more than 270 complete or acephalous (D.1-274) and 70 heads attributed to the categories (Dt.1-74). This growth in the corpus resulted in a new classification which includes the sculptures in eight main diagrams (from α to ι) subdivided into about 30 variants. These sculptures were intended to adorn the exterior of dug or masonry tombs, the tops of mausoleums or sarcophagi. They were often accompanied, between the 4th and 2nd centuries. BC, bases inscribed with the name of the deceased for which they were individually intended and more rarely mixed with smooth stelae in the monumental decorations. This sculptural tradition is unparalleled in the rest of the world.

2. The funerary portraits of Cyrenaica (pl. 2)

The second tradition, beginning at the end of the 1st century BC, supplants that of funerary deities with funerary portraits, though it is not certain whether this transition was gradual or sudden. These funerary portraits are of Roman tradition mixed with Greek and Libyan elements, which prevail when Cyrenaica falls to Roman power after the bequest of his kingdom by Ptolemy Appion in 96 BC. They probably continue until the 4th century CE according to the only comprehensive study conducted, included in the Catalog of Cyrenaican Portraits of Elisabeth Rosenbaum from 1960.⁶ There are 320 known copies. Relatively similar in size (generally between 20 and 30 cm), they were intended to adorn the niches dug on the facades of often older tombs, reoccupied and refurbished. They are sometimes accompanied by the name of the deceased inscribed under the portrait or on the wall. In high relief, the reverse side is untreated since it was never visible. The height of the cut varies little: the vast majority represent only the head and the collar, with or without a garment border, thus matching the appearance of many busts of the Roman Empire. However, the main criterion for identifying these portraits lies in the presence, on either side of the neck, of marble bands protruding from the backplate, giving these portraits a more or less pronounced trapezoidal aspect. Hairstyles and face shapes can occasionally be discriminating, especially when these pieces are broken, which is common where the thickness of the marble is the weakest, at the junction between the neck and the head. Metal rods and staples existed to hold certain pieces at the bottom of the niches; they are only rarely preserved. Some portraits have a form inscribed with the name of the deceased for which they were individually intended mixed with smooth stelae in the monumental decorations. This

⁵ Beschi, L. « Divinità funerarie Cirenaiche » in *Annuario della scuola italiana di Atene e delle Missioni Italiane in Oriente XLVII-XLVIII*, n.s. XXI-XXXII (1969-70), Athènes 1972, p. 133-341.

⁶ Rosenbaum, E., *Catalogue of Cyrenaican Portrait Sculptures*, Londres, 1960.

sculptural tradition is unparalleled in other parts of the Mediterranean world, but it finds interesting comparisons throughout the Roman Empire.

3. Places of discovery (pl. 3)

Most of the burial deities have been found in the vicinity of Cyrene, in one of the areas of the vast necropolis, one of the most extensive Greek cemeteries. Almost 80% of the known sculptures come from this area, but few of them have been correctly inventoried and documented over the centuries: we only know the precise location for a small minority of these sculptures. Another important site is that of Apollonia, port of Cyrene, where about 20 sculptures have been discovered. There is a significant concentration of these sculptures in the metropolis of the region, but this is also due to the concentration of archaeological excavations. Other sites have many, as is the case of Barka / Al Marj and Ptolemais / Tolmeta. More scattered sculptures have been discovered in the chôra (countryside) of Cyrene. The typology of the tombs clearly indicates that there are certainly some in Saf Saf, Mgarnès, Jebra / Umm Sellem, Tert, Lamludah, Snabat Al Awilah to the east, as well as in Beïda, Messa, and Al Hammama / Physkous and Al Agla / Kainopolis.

Funeral portraits are more diffuse. While the majority once again come from Cyrene, very important sets come from all the sites between Derna and Benghazi / Bérénikê. The presence of portrait niches is attested almost everywhere in northern Cyrenaica. This also suggests that portraits were also more numerous in the past than burial deities.

4. Materials and Techniques

Most of the deities and funeral portraits are made of marble. There has not been a thorough analysis completed, so we do not have statistics regarding the origin of the marbles. We know that some are in Parian marble, others in Pentelic marble. We also suspect the presence of marble from Naxos, and possibly from Asia Minor. The portraits, often made of reused marble, have an even wider variety of marble. It is notable, however, that there is a complete absence of colored marbles.

The other sculptures (around 10%) are made from local materials: white or yellowish limestone for Cyrene and the surrounding region, and pink or orange sandstone from the region spanning Ptolémaïs to Bérénikê.

If the portraits are almost always monoliths, the funerary deities, especially the larger ones, are often made in several parts attached to each other with metal tenons: hands, arms, heads, attributes. We also suspect the presence of sculptures made of limestone but whose faces could be brought back in marble (a technique called "acrolith").

While portraits and deities were once at least partly painted, the painting is rarely preserved. Most of the pieces have a red or orange patina which corresponds to the color of the earth in much of Cyrenaica—the famous red earth or Cyrenean terra rossa, loaded with iron oxide. Over time, this shade tends to turn gray or brown with oxidation: a very bright red is often indicative of a recent emergence from the earth.

5. History of the rediscovery of funerary sculptures

The control of antiquities sales was theoretically in place from 1874 in the Ottoman Empire, but it was not until the aftermath of Italian colonization in 1912, that effective controls were put in place to prohibit export of antiquities outside Libyan territory, although the Italians themselves took some liberties with these rules from time to time.

In the aftermath of the Second World War, starting with the Antiquities Act of 1946, it was theoretically no longer possible to trade in antiquities; but only the International Convention of UNESCO in 1970 makes it possible, in an effective way, to claim a good exported illegally after this date.

Some exports of funerary sculptures from Cyrenaica are therefore perfectly legal, having received the consent of local and Ottoman authorities, or else sold in the past by the Libyans themselves. Before 1911 there was a small antiquities market in the port and the souk of Benghazi. It is therefore necessary to distinguish works sold or exported legally in the past from those acquired recently and illegally. By extraordinary luck, the main publications of the funeral portraits draw up an almost complete assessment of the presence of funeral sculptures from Cyrenaica in the world around this key date of 1970. Rosenbaum in 1960, Beschi for the funeral deities in 1969, M. Bonanno-Aravantinos and Luigi Beschi in 1976⁷. We therefore, have a very precise historiography of these sculptures at the very moment when they are definitively protected.

⁷ Rosenbaum, E., *Catalogue of Cyrenaican Portrait Sculptures*, Londres, 1960 ; Beschi, L. « Divinità funerarie Cirenaiche » in *Annuario della scuola italiana di Atene e delle Missioni Italiane in Oriente XLVII-XLVIII*, n.s. XXI-XXXII (1969-70), Athènes 1972, p. 133-341 ; Beschi, L., « Un supplemento cretese ai ritratti funerari romani della Cirenaica. » in *Quaderni di archeologia della Libia* 8, 1976, p. 385-397. Bonanno, A., « Another funerary portrait from Cyrenaica in the British museum », in *Libyan Studies*, 7, 1975-1976, p. 27-30. Bonanno, M., « Cyrenaican funerary portraits in Malta » in *Journal of Roman Studies*, 66, 1976, p. 39-44.

To sum up, the funerary sculptures of Cyrenaica were gradually rediscovered during the 19th century. Some drawings were made by Jean-Raymond Pacho, French explorer, in 1828. Two heads of burial deities were sent to Great Britain by Warrington, and are today kept at the National Museum of Scotland in Edinburgh. A funerary deity from Cyrene was brought to Paris in 1848 by the antique dealer Vattier de Bourville. Several funeral portraits were sent to London in the 1860s, four from Cyrene by archaeologists Smith and Porcher, and three from Benghazi by Crowe and Dennis. The Italian explorer Haimann brought one back to Rome around 1883, and the French explorers Clermont and Ganneau brought two back to Paris in 1895. At the beginning of the 20th century, we know that at least two sculptures arrived in Turkey (a funerary deity in Istanbul and a portrait in Izmir), 8 portraits in Greece (1 in Athens and 7 in Crete), and 7 in Malta. Two other sculptures won the British Museum, a portrait before 1922, a head of a funeral divinity in 1836. A portrait was given to the Rodin Museum in Paris in 1916. Finally, a portrait from Derna was seized by the Nazis in a private collection Jewish in 1942 and sent to Germany. It was returned to France in 1946, and it was identified as Libyan in 2020 at the Louvre Museum.

In total, there are now fewer than 40 funerary sculptures from Cyrenaica that have been legally acquired and are kept in foreign collections, compared with the more than 200 sculptures sold over the past 20 years. The majority of these ancient sculptures are in museums of national or even international scope with the Louvre Museum, the British Museum, the National Museum of Athens and the Archaeological Museum of Istanbul. This is an excellent thing, because they are long-lasting, well-documented collections, where the objects are carefully treated, numbered, and restored. The one downside is that only the Louvre Museum currently presents all of its collections to the public. The funerary deity is in a room dedicated to Egypt and Libya in the Hellenistic period, and the portraits are in a new room dedicated to North Africa in Roman times. We do not know if Izmir's portrait is on display, but other museums clearly do not display the funerary sculptures. Finally, a study of the antiques market in Europe in the 19th century shows the presence of numerous vases and a few terracotta figurines from Cyrenaica, but no marble to our knowledge. Before 1970, apart from the sculptures already mentioned, only one portrait was identified in 1923 on the French art market in Nîmes.

The Second World War did not spare the funerary sculptures of Cyrenaica: some six portraits and funeral deities were destroyed in a bombardment in Benghazi, and others disappeared. Overall the works have been well preserved in museums, mainly at Cyrene, Tokra, Ptolemais, Al Qayqab Fort, Derna Museum and the National Museum in Tripoli. There were nevertheless a few thefts: the best known is the one that hit the hull reserves, where a series of sculptures from the extra-urban sanctuary of Demeter has disappeared, including a funeral portrait. Other thefts, which had not been reported, were identified by our research.

6. The Looting of the Necropolis of Cyrene (pl. 4-5)

While the looting of graves began in antiquity, that of sculptures is more recent. The destruction and intense plundering of the Cyrenaica necropolises has existed for decades. Amply reported on by the author of the necropolis reference books, James Copland Thorn⁸, this phenomenon is currently aggravated by the deregulation of Libya since the political crisis which began in 2011. The necropolises of Cyrenaica have been victims of three combined phenomena since the 1960s. Urban expansion (mainly in Cyrene since 1968, but also in Ptolémaïs, Barca, Bérénikê and Apollonia), the lack of effective protection put in place at the time of Gaddafi, and also the lack of political will to study and teach the ancient past to Libyans.

This prompted two types of thefts or attempted thefts of funeral material: a) occasional opportunistic looting; and b) targeted sponsored looting. This rampage is encouraged partially by the difficult economic conditions in which part of the population finds itself, but especially by the unexpected windfall offered to them by the sale of these statues through criminal networks on the art market where these works can be exchanged for several hundred thousand euros.

The disaster is such that in Cyrene already half of the necropolis is on the way to disappearing, an area equivalent to the center of Paris. Numerous looting activities have been documented by the Department of Antiquities, and works being looted have even been photographed (pl. 5).

In Cyrene as in the rest of the Greek world, funerary sculptures are indicative of both the quality of the craftsmen, the tastes of the elites, and the choices and beliefs of the local populations. They bear witness here more than elsewhere to the originality of a city that has developed atypical sculptural forms to illustrate beliefs that should be equally so. However, each decontextualization due to looting is a frightful *damnatio memoriae*, separating these sculptures from the names of the deceased for whom they were created, preventing reliable criteria of paleographic dating, moving them away from a monument whose architecture had been imagined or adapted to receive them and leaving only a skeleton of its former pageantry and meaning. More seriously, the absence of context reveals the limits of our knowledge as to explaining the original beliefs of this population, destroying everything that would allow us to shed light on individual and collective choices in the responses provided by the ancient Cyreneans in the face of death.

⁸ Thorn, J. C., *The Necropolis of Cyrene. Two hundred years of exploration*, Rome, 2005 ; Cassels, J., Tomlinson, R., Thorn, M., Thorn, J., *A Gazetteer of the Cyrene Necropolis: From the Original Notebooks of John Cassels, Richard Tomlinson and James and Dorothy Thorn*, *Studia Archaeologica*, Rome, 2009. Voir aussi Cherstich, L., *Ricognizione nella necropoli Sud di Cirene: la strada per Balagrae, Cirenaica: studi, scavi e scoperte. Atti del x Convegno di Archeologia Cirenaica, Chieti, 24-26 Novembre 2003*, eds. E. Fabbrocetti, O. Menozzi, Oxford, pp. 391-408.

II. Cyrenaica Funeral Sculpture Sales from 2000 to 2020.

To understand the sales of antiquities, one should understand a little about the organization of the international art market.

First, we must distinguish three market types or groups:

- Malls, which are companies owned by one or more merchants, who usually sell items that they have bought elsewhere.
- The auction houses, which put up for sale works belonging to other people, either to private collectors, or to dealers, or to other types of companies (companies, associations etc.) under the direction of an auctioneer. Some auction houses are grouped together in a consortium, such as Drouot in Paris, which brings together several companies.
- Online sales sites which can be either direct sales or auction companies, and offer a platform so that anyone (private person or company), can put goods up for sale. Some sites work for all types of goods (example: Ebay), others specialize in works of art (example: liveauctioneers.com).

It is therefore necessary to distinguish the trades: the dealer-gallery owners who make the purchase / sale (these constitute the main category), the auctioneers who organize the sales, and the experts who are in charge of writing advertising notices for sales catalogs and also bring their talents to private collectors. Experts, who are sometimes also dealers, are often the ones who turn antiques to galleries and auction houses. Finally, other professions intervene at various stages: import-export companies, transport companies, and restorers of works of art. Online or paper catalogs are quite stereotypical: title of the work, material and dimensions, geo-historical origin, style and dating, commentary (often succinct), and provenance, ie mention of an earlier collection. It is this field that is most often missing, as if by chance.

We make a point here of distinguishing the sales organized by the big international auction houses and those carried out by galleries, even if sometimes there can be confusion in the countries where the activities are the least controlled and supervised. We do not give full details about every object and every sale, but all the data is available for consultation at the French Archaeological Mission in Libya. To alleviate this litany of sales, we have not carried over the various links and sales catalogs here: it may suffice to refer to the catalogs of each gallery and look for the lot number, systematically mentioned here. Many are available online.

A. France

1. Jean-Philippe Mariaud de Serres, Paris

The history of French sales begins with an expert and dealer, J.-P. Mariaud de Serres, who died in 2007.

The first works identified were by Susan Kane, while searching for works stolen from Cyrene on the American reservation. It was in fact Mariaud de Serres who put on sale, on 10/1/2000, the P.96 stolen in 1999-2000 with a large set of sculptures from the excavations of the sanctuary of Demeter and Coré (lot 646). Other sculptures in the same catalog may have come from Libya. The P.83 thus appears in lot 896. The following year, during the sale of 21 and 22/04/2001; a third funeral portrait, P.161, is on sale (lot 717). None of these pieces have any mention of a previous collection. Mariaud de Serres is visibly directly linked with the traffickers of Libyan coins and sells goods resulting from looting and theft.

Mariaud de Serres also supplied other auction houses: the P.258, sold by Christie's France on 02/16/2011 (lot 378)., Comes from the “Collection Mariaud de Serres, France, acquired before 2000”, and the P.5, sold by the Royal Athena Gallery in New York in 2010, from this “ex Parisian collection, acquired from Galerie Serres, Paris, France, 2008”.

Many other marble sculptures sold by Mariaud de Serres as an expert or merchant could also come from Cyrenaica.

2. Pierre Bergé et Associés, Paris.

This company, which was probably the main auction house for archeology in France from 2007 to 2019, put up for sale in Drouot many funeral sculptures from Cyrenaica between 2007 and 2013. Founded in 2002 by Pierre Bergé, a wealthy and famous French businessman who died in 2017, the company “PBA” has a head office in Paris and an establishment in Brussels. It is managed by Antoine Godeau associated with Frédérique Chambre until 2012, with Christophe Kunicki as the main expert for the archaeological section. It is from 2005, when the latter joined Bergé after having made a career with Mariaud de Serres, that archeology sales developed there, and from 2007, after the death of Serres, that we can follow Libyan sales from catalog to catalog.

On 27-28 / 10/2006, the P.40 goes on sale (lot 390). It had been published by S. Stucchi and comes from the excavations of the Agora of Cyrene⁹. We did not know it had been stolen as the theft was not reported.

On 1/12/2007, the portrait P.51 (lot 177) was put on sale with a Roman head reputed to come from an old collection, “acquired by the present owner in Switzerland in 1988”: it was actually stolen in Sabratha in the 1990s, and was returned by an Italian buyer who had bought it

⁹ Arch. Anz. 1959, col. 301, fig. 66 ; Stucchi 1967, p. 127, fig. 119.

from Christie's in New York in 2011. Finally, in the same sale, a relief stolen from Cyrene appears, coming from American excavations (73- 978), and which was voluntarily returned by the merchant thus caught up in the bag in 2008.

The following year, the P.207 was put on sale on 10/28/2008 (lot 223) then on 05/29/2008 (lot 835), this time with a funerary deity, D.124 (lot 766) who was subsequently seized in Paris in 2012. The depositor is certainly the same merchant.

In 2009, the portrait P.5, from Mariaud de Serres was put on sale on 01/17/2009 (lot 372) and which reappeared in 2010 at Royal Athena Gallery, once again: Jérôme Eisenberg may be there again the depositor. On 12/15/2009, two other sculptures appeared: P.94 (lot 467), and Dt.58 (lot 464), which was sold by Bonhams in 2011, where it is specified that it comes from a "" Ex Ebrahimoff collection "in Switzerland.

On June 17, 2010, two new sculptures are put on sale: the P.234 (lot 305) which would also come from this "Old collection Ebrahimoff, between 1956 and 1969", and the Dt.59, which would come from the "Joseph Shitrit collection". This collection was probably invented by a Jerusalem merchant, Sami Taha, who sold an Egyptian bronze from this same "collection" to another French merchant, George Lotfi, which is today in the metropolitan Museum. These two funerary sculptures are accompanied by a statuette stolen from Cyrene in 1999-2000, which shows that these three works, and others in the same catalog, could have come from the same sources and the same traffic.

During the sale of May 26, 2011, P.25 (lot 336), "acquired on the Belgian art market in 1974", was sold initially by Millon in Paris in 2009 with P.52, and P.136 (lot 367), from an "old German collection established in the 1960s", and now in a private collection in Geneva. On January 12, 2011, the P.52, already put on sale in 2009 at Millon with the P.25, then at Boisgirad and Antionini) was sold in Paris on May 27, 2011, with the same collection mention as the P. 25 "acquired on the Belgian art market in 1974". It is sold at the same time as a stolen head from Cyrene (lot 368), with a similar provenance "old Belgian collection, acquired in 1971".

Lastly, on November 20, 2012, a fragment of a funerary divinity, D.257 (lot 535), from an "old Adler collection, Lausanne, before 1952", which is unverifiable.

3. Delorme and Collin du Boccage, Paris

This Parisian company, created in 2002 by two auctioneers, put up for sale four funeral portraits of Cyrenaica in the space of one year between 2010 and 2011 as well as a head of a funeral deity in 2014.

The P.177 was sold on April 29, 2010, (lot 46), with the provenance "old French collection". It was sold by Pescheteau-Badin in Paris in 2012, and we found it at Drees in Brussels in 2019: Drees is certainly the depositor for all of these sales.

In 2011, the company put on sale three other portraits. On April 13 2011, appear P.257 (lot 163) and P.287 (lot 171). On May 25, 2011, it was the turn of P.57 (lot 37).

On June 11, 2014, the Dt.69 head is sold, from a so-called "" Ex. Private collection, Jerusalem. " It was released for sale on December 2, 2015 (lot 189).

4. Other sales companies in France

Piasa is another important auction house in Paris, which on January 10, 2003 put up for sale the portrait P159 (lot 274) from the “Mariaud de Serres collection”, calling on Christophe KuBruxellesnicki who was the employee of Mariaud de Serres, and became the expert for Pierre Bergé.

On December 12, 2009, the sales company Millon, located in Paris, (also in Nice and Brussels), put on sale the P.52 (lot 454) and the P.25 (lot 456), and on December 6, 2008, the portrait P.219 (lot 236), which we find in 2019 at Drees in Brussels. The latter would belong to a “Viesenberg collection”, which seems never to have existed.

The Boisgirard et Associés auction house, today called Boisgirard-Antonini, is a company established in Paris and Nice which put up for sale on November 16, 2009, on P.25 (lot 66) and on April 27, 2011, the P.52 (lot 6).

On June 22, 2011, the Leclère auction house, in Marseille, put on sale a head of a funeral divinity, Dt. 55 (lot 130) and a funeral portrait (P.21, lot 170), which are said to come from a French collection.

In October 2016, the Aguttès auction house in Neuilly-sur-Seine near Paris, put up for sale a funerary deity from the merchant of J. Bagot in Barcelona. The work was placed in receivership before the sale and is the subject of an investigation.

B. United Kingdom

1. Bonhams, London (pl. 8-10).

This company is one of the oldest European auction houses and has subsidiaries in six other countries. It dominates the UK archaeological market, with the bulk of antique sales taking place in London. Regularly singled out for sales of stolen or looted objects, Bonhams offered for sale at least 13 funerary sculptures from Cyrenaica (11 portraits and 2 funeral deities) between 2006 and 2014. To this can be added two sculptures that we can associate with the corpus.

Only two of the portraits are identified as originally Libyan and are believed to come from Misrata. Some pieces come from French sales (P.53 and Dt.57, previously sold by Bergé in France).

Two portraits were sold in two auctions in 2006 alone, P.36 (sale of 04/27/2006, lot 141) and P.154 (10/13/2006, lot 293). None is identified on the record as coming from Libya, and only the second has an earlier, unverifiable collection statement: “From the estate of M. J. Marshall. Purchased abroad before 1986”.

Two new funeral portraits were sold on October 26, 2007 (lots 193 and 195, P.211 and P.76), with the same provenance: "Property of a private Scottish lady, inherited from her mother who acquired them in Libya pre-1960. They were discovered near Misrata in the early 1950s whilst a pipeline was being laid in the desert". While the origin indicated is indeed Libyan, Misrata is not in Cyrenaica but rather in Tripolitania, which makes this origin not completely impossible, but more than highly improbable. We do not know whether the collection history is here a learned assembly or a true mention, but the question also raises the legality of this sale, since at the beginning of the 1950s, the export of Libyan goods has already been prohibited since long time.

During the sale of May 1, 2008, an acephalous canonical funerary divinity (lot 225, D.175) was put up for sale, when Bergé put another on sale in Paris; they are relatively identical in period and style, but most interestingly, Bonhams indicates that their piece is the property of a "French collector". A fragment of a funeral portrait appears in lot 406, again from a so-called "French private collection, formed between 1930-1960".

Two new portraits appear in 2009: P.225 (sale on 04/29/2009) and a possible false funerary divinity (28/210/2009, lot 25), for which we have reason to believe that it is on sale by the Swiss Marc Hand Jean David Cahn, based in Basel. In 2015, he sold a twin sculpture, too identical on certain points, in particular the breaks, for it not to be a falsification system.

In 2010, Bonhams put on sale the P.94 (04/28/2020, lot 146) with a sculpture stolen from Cyrene (head 78-730) that we find in 2014 at Jean-David Cahn, who is perhaps be the depositor of the two pieces. Bonhams also sells P.63 (6/10/2010, lot 370), which is said to come from a "Swiss private collection prior to the late 1980s", and which can be found for sale by dealers established in Switzerland Ali and Hicham Aboutaam in 2017. The same sale in 2010 included a head of a funerary deity (Dt. 69, lot 119), along with a relief also from Cyrene (lot 119). 2010 alone, therefore, saw the sale of at least five Libyan sculptures by the Bonhams company alone.

The P.142 appears during the sale of 5/10/2011 (lot 472) and the head Dt.58 (lot 93), previously sold in France at Pierre Bergé, with the origin of an "Ebrahimoff Family Collection, Switzerland, acquired between 1956-1969". There is an interesting note from the expert: "these types of sombre, veiled female heads tend to have come from Greek grave stelai and funerary monuments"; merchants obviously know what they are selling.

On April 25, 2012, another "Ebrahimoff" sculpture (lot 70, P.234) reappeared, after having also been put on sale by Bergé in 2010. The portrait P.225, already on sale in 2009, was sold on 24/10/2012 (lot 141), then again on 1/04/2013 (lot 123), this time accompanied by the statuette stolen from Cyrene 74-423, which can be found in 2014, once again, at Jean David Cahn in Basel.

Two portraits appear simultaneously in the sale of 2/10/2014: P.219 (lot 94) and P.104 (lot 2). We are convinced the first was put on sale by the Drees gallery, located in Brussels, where we found it in 2019. On 3/04/2014, a possibly Cyrenean head, appears in lot 39.

Finally, the female funeral portrait P.230 was put on sale on 04/16/2015 and 11/30/2016 (lots 138 and 91) with a collection note: "With Mr. S, Zurich, Switzerland, in the 1990s. Belgian private collection of Madam M.T., between 1972-1987". This pretty story of a Swiss or Belgian collection, to which we are sadly accustomed, does not hold. This work was indeed

photographed in Libya, with two images recovered by the Department of Antiquities, taken between 2013 and 2014 in Cyrenaica. We have proof that the object was looted. In addition, part of the object was deliberately destroyed: the side bands and part of the bust were cut, which is the work of a restorer (pl. 10).

2. Timeline Auctions

Halfway between gallery and auction house, Timeline Actions, run by Brett Hammond, sells considerable amounts of antiques from all sources and eras, primarily through online auctions. She put on sale between 2011 and 2020 at least four funeral portraits of Cyrenaica and another sculpture for which we have undeniable proof that it comes from trafficking.

During the sale of January 12, 2011, we have identified all the sculptures of Cyrenaica put on sale a few months earlier by Delorme and Collin du Bocage in Paris: the P.257 and P. 287 (lots 151-153), as well as lots 163 from Delorme which became lots 150 and 152 at Timeline. The depositor must be the same.

On February 2, 2015, the British company relaunched the P.152, previously released by Gorny & Mosch in 2013, deemed to come from "H.Z.", who we easily identify as Hussam Zurqieh of Dubai, and whose illegal origin is documented.

On April 9, 2018, appears the P.71 "Property of a Guernsey collector; acquired in the UK in the early 1990s".

On January 9, 2020, the company is releasing P.287, this time with a pedigree that appears to be complete: "Property of a South Oxfordshire, UK collector; acquired from Parthenon Gallery in 2011; previously with C.J. Martin; ex Delorme & Collin Du Bocage, May 13, 2011, lot 171; ex French collection; formerly in a 1970s British collection; accompanied by a copy of the relevant Delorme & Collin Du Bocage catalog page and Parthenon Gallery invoice and an academic report by Dr. Raffaele D'Amato; this lot has been checked against the Interpol Database of stolen works of art and is accompanied by AIAD certificate number no.160880-10057." When you read this carefully you understand that there is nothing on this object before 2011! Finally, on 6/4/2020, Timeline entered the P.288 (lot 1336) "from the family collection of a Hampstead gentleman; formerly acquired in the 1980s."

None of the items sold by this company have an ancient pedigree; worse, one of them is directly involved in current trafficking. It is possible that all of the items come from trafficking.

3. Other United Kingdom sales companies

Other companies based in the UK are responsible for many of the sales. In 2015, Ariadne Galleries in London presented local balls, a funeral deity. In 2015-2016, Finch & Co. in London put up on their sales site, P.192, called "Graeco-Egyptian marble funerary Portrait Bust". Artemission, also in London, put on sale P.36. (lot 86) "Acquired from a private European collection, formed in the 1970's" on 19/11/2010 and P.48, "Private collection, London, formerly with David Aaron Gallery", on 6/02/2019. P. 48 was first put on sale by Bertolami Fine Art on September 15, 2017 (lot 82). The David Aaron Gallery in London is also mentioned in the

history of a piece put on sale in Spain and then in Monaco, the D.93. Canterbury Auction Galleries put up P.1076 (lot 437) for sale on April 22, 2012.

C. United States

1. Christie's, New-York.

Christie's is one of the world's leading auction houses, and the leading antiques dealer. The bulk of their sales are concentrated in New York. Christie's sold at least five deities and four funeral portraits between 2002 and 2012, to which must be added a Cyrenean relief and three statuettes stolen from Cyrene. Only four works are actually mentioned by the auction house as originating from Cyrenaica, three of which would belong to the same initial collection, Baart-Biddle.

The first sale of which we are aware, thanks to Susan Kane, is that of December 12, 2002 when three funeral sculptures were sold simultaneously: the anionic head Dt.14 (lot 135) which would come from a "European private collection" and from a "American private collection". The notice clearly states "Aniconic representations, such as this example, were unique to Cyrene". Dt.228 (lot 137) is another head of a funerary deity, this time with a face and veiled. Finally, P.228 (lot 242) is also identified as coming from Cyrene: "For a closely related relief bust from Cyrenaica, now in the British Museum, see no. 272 in Walker and Bierbrier, *Ancient Faces, Mummy Portraits of Ancient Egypt*," but it would come from a "Spiro collection, Canada, 1970s". The first two pieces come from the Royal Athena Gallery by J. Eisenberg, and appeared the following year in its auction catalog.

In 2007, four funeral sculptures from Cyrenaica appeared in two consecutive sales. On June 6, 2007, P.138 (lot 168) is put on sale, exceptional for its morphology and dimensions. It was sold on March 6, 2009, (lot 180). On December 6, 2007, three sculptures appeared at the same sale: the funeral divinity D.93, from the Aaron gallery in London, whose origin is visibly known since the notice refers directly to L. Beschi, and two heads of funerary deities, Dt.61 and Dt.66 (lots 119 and 128), which curiously come from different collections.

On December 9, 2008, four sculptures from Cyrenaica are put on sale again: P.178 (lot 123) and Dt.75 (lot 104), which are accompanied by two statuettes stolen from Cyrene (lots 92 and 121). This sale probably reflects the usual mix of stolen and looted sculptures from Cyrenaica in the auctions. In this single sale, these four Cyrenean sculptures alone brought \$168,750, divided between the auction house and the depositor.

In 2009, three new funerary sculptures were put on sale. P.138 reappeared on March 6, 2011, (lot 180), this time with a head of a funerary deity, Dt.55, still coming from this famous "ex Ebrahimoff collection". Finally, on December 11, 2009, D.72, a complete funerary deity of great interest was sold. It came from a "Sarkis" collection in Beirut, and "Ishiguru" in Tokyo, via

an “Archaic Gallery” in Japan. Proceeds from the sale of these three sculptures exceeded \$500,000.

In 2012, after having sold several sculptures stolen from Cyrene in previous years, three new funerary sculptures were offered for sale: Dt.68 and P.139 (sale on December 6, 2012, lots 112 and 232), and P.3 (sale on August 6, 2012, Lot 233), all from the same private collection of Ralph W. Stephan in the 1960s and then of Catharina Baart-Biddle in Washington. R. W. Stephan was the first husband of Catharina Baart, who became Biddle by second marriage. Ralph W. Stephan, who died in 2018, was a diplomat stationed in Cyrenaica, Benghazi, in the 1960s. This is the only collection record that we have been able to verify today. As it was already prohibited to export Libyan archaeological objects on that date, these works were exported illegally.

2. Royal Athena Galleries, New York

Between 2001 and 2016, J. Eisenberg's gallery offered at least seven funeral sculptures from Cyrenaica for sale. In 2001, he put on sale the relief stolen from Cyrene 73-978. Between 2008 and 2013, he put the funeral divinity D.243 on sale, with the so-called “Ex Gregoire Couturier collection, Delémont, Switzerland, acquired before 1960” as its provenance. In 2010, he offered the portrait P.5, which he had probably first offered for sale at Pierre Bergé in Paris in 2009. In 2009 and 2014, he also put on sale at Christie's the Dt.55 and the portrait funeral P.232, both from the so-called “Ex Ebrahimoff Family Collection, Switzerland, acquired between 1956-1969”.

If we add the other two “Ebrahimoff” pieces, there are at least nine sculptures from Cyrenaica, including seven funeral sculptures, which have passed through the hands of Eisenberg in recent years. There are certainly many more as there are numerous works in the Cyrenean style in their sales catalogs.

3. Other Sales Companies in New York

Sotheby's, in New York, is an auction house of equal importance to Christie's, but it has only put up for sale one funerary sculpture from Cyrenaica to our knowledge, P.151 on 12/7/2005 (lot 52).

The Safani Gallery, owned by Alan Safani, has put on sale several funeral sculptures from Cyrenaica: the Dt.60 (published on the internet in 2007 and since 2009 presented at the Dallas Museum), the Dt.59 (spotted in 2014 but placed for sale at Bergé in 2010), and the D.121 in 2017, (previously sold by J. Bagot in Barcelona, forgetting however the Libyan origin of the part, mentioned by the seller in Barcelona).

The Palmyra Heritage Gallery, run by Moussa Khouli (involved in several cases of trafficking in archaeological property), sells mainly on the web. In 2016 and 2017, he put on sale

the P.184, which had already appeared in a sale in 2015 in Los Angeles. This same portrait is on sale in Los Angeles at Goldberg in 2015, probably deposited by Moussa Khouli.

Alex G. Malloy is a former employee and partner of Eisenberg. Items from his collection, possibly from the bottom of the Royal Athena Gallery, went on sale on forumancientcoins.com in 2016, including at least one portrait, P .7.

Edgar L. Owen is a merchant based in Lake Hutpakong in New Jersey, not far from New York. It put the P.223 on sale in 2016.

Howard Nowes is a merchant, owner of the Art for Eternity Company. It put on sale, in 2020, the P.289 and P.286.

Aphrodite Gallery, run by Jamal Rifai, put on sale in April 2018 the D.170, which we nicknamed the "Sleeping Beauty." It was identified then as a statue of Aspasia from a saying "Ex. Swiss private collection, from the 1980s, with import document and Art Loss Register certificate. " At the request of the Libyan authorities following our report, the work was seized and is the subject of an investigation.

4. Los Angeles

Several companies around Los Angeles are involved in the sale of Cyrenaica funeral sculptures.

Los Angeles-based Ira & Larry Goldberg is a mix of art gallery and auction house. They put up for sale three portraits between 2005 and 2015. The P.56 appears during the sale of 04/30/2005 (lot 1835), indicating that the work had previously been in the hands of Howard S. Rose, owner from the Arte Primitivo Gallery in New York. On 1/12/2012, the P.3, from the "Baart Biddle" collection previously put up for sale by Christie's is put back on sale. Finally, on July 12, 2015, the P.184 is sold with the notation "Libyan Marble Female Head". Still very heavily tinged with terra rossa, it is undoubtedly the product of recent looting. It was sold on the Ebay and Liveauctioneers sites by the Palmyra Heritage company of Mousa Khouli, between 2016 and 2017, with no mention of the sale at Goldberg.

Malter Gallery, in Encino, put up for sale two funeral portraits on 10/4/2009, P.59 and P.166, both of which are believed to be from an "N.Y.C. collection." Michael G. Malter, who worked as an antique dealer for around 50 years and until 2015, has been repeatedly prosecuted for trafficking in antiques, and convicted at least twice in the past 20 years¹⁰.

Ancient Resource, in Montrose, is both an antique gallery run by Gabriel Vandervort, and a public sale company, located in the suburbs of Los Angeles. Some objects stamped "Ancient Resource" are therefore sometimes on deposit from other sellers. Vandervort is associated with

¹⁰ https://www.unodc.org/res/cld/case-law-doc/traffickingculturalpropertycrimetype/usa/case_malter_html/Malter.pdf ; Daid Colker, "Dealer Pleads Guilty to Selling Stolen Relics", *Los Angeles Times*, 2 décembre 2000.

Kelly Ramage, “formerly long-term cataloguer for Malter Galleries” and Michael Bianco, “world-renowned antiquities expert and collector”¹¹. On November 15, 2009, the company put on sale the P.159 (lot 143), which comes from the “collection” Mariaud de Serres, previously sold by Piasa in Paris. Between 2017 and 2018, it put P.8 on sale three times (sales on 22/10/2017, 11/02/2018 and 18/10/2018, lots 94, 0061, 0137).

5. Louisville, Colorado

The Artemis gallery company, Bob and Teresa Dodge's Cleanliness, is located in Louisville on the outskirts of Denver. This shopping arcade also organizes online sales. Between 2019 and 2020, it put four funeral portraits of Cyrenaica on sale. The P.166 went on sale on September 5, 2019, October 17, 2019, and March 26, 2020 (lots 22, 81, 38). The P.5 went on sale on 02/13/2020 (lot 20) then on 10/8/2020 (lot 29), after having been put on sale by Bergé in 2009, then Eisenberg in 2010, with mention of a Serres provenance. At this last sale, P.289 (lot 45c) appears, which is said to come from a "private New York, New York, USA collection; ex Secret Eye Gallery, New York City, acquired in the 1970s", and which is probably deposited here by Howard Nowes. Finally, on 4/06/2020, P.97 (lot 40) from a “private New York, USA collection; ex-private European collection, imported to the United States in 1999 “went on sale, sponsored by Ali and Hicham Aboutaam, owners of Ancient Phoenix Art.

D. Spain

Three Spanish merchants are involved in the sale of Libyan sculptures.

The main one is Jaume Bagot who sells in his gallery in Barcelona and online. Between 2013 and 2016 he put on sale at least four funeral deities, three heads of funeral deities and one funeral portrait.

In 2013, he put on sale the D.93, acquired from D. Aaron according to our information. The sales catalog states that it comes from a "private European collection". The Cyrenean origin is assumed, and it is well attested as a funerary deity. It is sold with the D.121, which comes from a "Private collection in Asia since the 1980s". The Libyan origin is still assumed, with bibliographical references to L. Beschi. Finally, Dt.64 was listed as coming from an "old German collection, acquired in 1980."

In 2015, he put on sale the D.81, called "bust of Demeter", but this time without saying that it comes from Libya. Instead, the seller claims that it comes from a "Private collection F.J., Europe, acquired in the 1980s". In January 2016 the D.82 appeared on the website, still without saying anything of Libyan origin, but with another collection mentioned: "S.G., Belgium". In the same year, and with the same collection name, the Dt.67 head was put on sale.

¹¹ <http://www.ancientresourceauctions.com/about-us.html>

Finally, in 2017, portrait P.227 appears, supposedly from a "private F.T. collection, Asia, acquired in the 1960s".

With eight funeral sculptures sold in less than four years, J. Bagot ???

The Spanish authorities opened an investigation in 2018 and seized some of the works.

At the same time, Bagot's neighbor, whose gallery is barely twenty meters away, F. Cervera, put on sale a funeral portrait (P.30) and a funeral deity (D.t62) in 2015 and 2016. The Dt.62 was sold in 2019–2020 by a third Spanish dealer, J. Ifergàn, based in Malaga. This collector-dealer "recycles" works from other dealers by housing works for a few years before reselling them with the mention "Ifergàn collection".

E. Other European countries

1. Germany

Munich-based Gorny & Mosch, run by Dieter Gorny and Hans-Christoph von Mosch, initially specialized in numismatics, and since 2002 has been trading in antique objects as a secondary activity.

On December 18, 2013 (sale 218) Gorny and Mosch put up for sale a set of three funeral portraits (lots 252-254, P.55, P.54, P.152) on the same catalog page with the same dimensions, materials, techniques, and style, which would all come from the same collection "HZ, 1990s" in Munich¹². The Cyrenean origin of these pieces is systematically mentioned. The third portrait, P.152, estimated at € 1,000 by Gorny & Mösch in 2013, was sold in the United Kingdom in 2015 on the [timelineauction.com](http://www.timelineauction.com) site between £3,000 and £5,000¹³. At the time of the first sale it is said to come from the collection "HZ, 1990s" in Munich, but in 2015 it is said to come from "a large collection in North London formed before 1980", as were other sculptures within the same sale. The two records are incompatible and mark, once again, the unreliability of the collections offered, especially since these portraits are from Hussam Zurqieh, a notorious trafficker from Dubai.

Two other Munich companies sold funeral portraits: the P.207, already sold by Bergé in Paris, was sold by Gerhart Hirsch Nachfolger on September 23-24, 2014. The P.104, already sold by Bonhams in 2014, is resold by the Alte Roemer Gallery in 2020 with the same pedigree: "Previously in the British private collection P. Adie. Acquired in 1999 by Helios Gallery, Great Britain. Acquired in the London art trade between the 80s and 90s".

¹² Catalogue de vente Gorny et Mosch 218, 18 décembre 2003, lots 252-254.

¹³ <http://www.timelineauctions.com/search/> consulté le 13/04/2016 ; <http://www.the-saleroom.com/fr-fr/auction-catalogues/timeline-auctions-limited/catalogue-id-srtime10007/lot-fc798863-79d1-4742-8634-a42100f6732a> consulté le 20/04/2016.

Finally, the Van Ham auction house in Cologne is selling P.294 (lots 2187 and 2182) on 8/12/2016 and 7/12/2017 and would come from a Belgian collection corresponding to a real person deceased in 2014, Simon du Chastel from the Howarderie; however, no document is presented to explain its provenance.

2. Belgium and the Netherlands

The gallery of Nelly and Eric Drees, in Brussels, is at the origin of several sales of Cyrenean sculptures including at least two funeral portraits, P.219 and P.177. The P.219 was put on sale without success at Bonhams in 2014 and Millon in 2018, and the P.177 also without success at Delorme and Collin du Bocage in 2009 and Pescheteau-Bain in 2010. These are the only two funerary sculptures of Cyrenaica that we were able to spot in 2019, but how many pieces did they actually manage to sell?

Axel Vervoordt, dealer in Antwerp, put on sale in 2014 an aprosope head (D.16) which is said to come from a "Private collection F.B., Barcelona, ca. 1970; Private collection, Europe, before 1970."

Archea Ancient Art Gallery by Vincent Geerilng in Amsterdam, put on sale on 1/10/2019 the P.60, which would come from an "Ex collection R. Holland, collected in the 1990s".

3. Switzerland

While Switzerland frequently appears as a place of provenance for old collections, most often hypothetical or invented, few sales are organized there publicly. They are often the fruit of merchants, who auction in Paris, London and New York.

Michael G. Petropoulos, director of the Rhéa Gallery in Zurich, put on sale a head of a funerary deity (Dt.63) in May 2020. The notice is clear on its origin; it is "probably a funerary bust of the type common to Cyrene and Attica representing the goddess Persephone or Demeter" with a reference to the head of Cyrene Dt.53 in the British Museum (inv. 1936,1018.1). The history of the piece is short: "Galerie Nefer, AG, Zurich, late 1990s". The work probably comes from a looting after 1970. Jean-David Cahn, who heads the Cahn AG Gallery in Basel, has put on sale many sculptures stolen from Cyrene since 2000. He is selling at least one of two sculptures that look like funerary deities, if not both, in 2015. The first went on sale at Bonhams in London in 2009.

Ancient Phoenix Art, run by the Aboutaam brothers, is traditionally based in Geneva but has branches in Brussels and New York. They are currently the subject of several investigations in the three countries. They have put up for sale at least two funeral portraits, P. 63 and P.97, in 2017 and 2020, but that is certainly just the tip of the iceberg. In connection with an investigation in Switzerland, three funeral deities were seized in Geneva in 2016. (D.37, 237 and 238)

F. Israel

1. Archeological Center LTD, Old Jaffa - Tel Aviv

The director of this company, Robert Deutsch, is one of Israel's leading antique dealers. Its gallery also serves as a sales house, the main one in Israel for antiques. The items they sell may therefore belong to other merchants. In the space of ten years, they have put up for sale at least ten portraits and two funerary deities of Cyrenaica.

Sales were digitized from 2006 and we do not have any previous catalogs. It was therefore in 2006 that we saw the first works appear: P.169 and 206, sharing the same patina and probably coming from the same site, that were put on sale on 04/17/2006 (lots 330-331). The P.169 comes straight out of excavation, as evidenced by the mark of a pickaxe.

On 6/10/2009 R. Deutsch put on sale the P.191 and P.31 (lots 388-389). The P.191 was not sold, and reappears elsewhere on the Baidun Gallery website in 2016, which may be the depositor here.

On April 1, 2010, a fifth funeral portrait went on sale, P.58, also fresh from the excavation, accompanied by a set of coins from Cyrenaica.

On 05/07/2015, four funeral sculptures from Cyrenaica were put on sale in four successive lots (lots 438-441): two funeral deities, D.27 and D.83 (lots 438-439) and two funerary portraits, P.11 and P.221 (lots 440-441). The P.221 is found in 2018 in the window of the Barakat Gallery, which may be the depositor this time.

On 04/26/2017, P.179 went on sale in lot 414.

On 04/13/2017 P.4 (lot 429), stolen from Derna in 2005, which had already been spotted in the Ancient Artifact gallery in 2016 was put on sale.

On 04/13/2020, finally, P.259 goes on sale (lot 797), once again apparently freshly dug from the ground.

Two things emerge from the study of the sales of this company. The objects have barely been restored and are still often have traces of terra rossa and damage linked to the looters' search methods. In addition, these objects go through auctions organized by the Archaeological Center, but may come from the main antiquities galleries of Jerusalem: Barakat, Baidun and Biblical Artifacts.

2. Baidun Shop, Jerusalem

A significant gallery in Jerusalem owned by the Baidun family, this company has been implicated in multiple scandals linked to the trafficking of archaeological property. Looted objects are often stamped "Baidun family Collection". This is the case with the first three funeral portraits of Cyrenaica, P.62, P.191 and P.256, spotted in 2016 and still on sale in 2020; the P.191 had

already been put on sale in 2009 at R. Deutsch. A visit to the gallery in 2017 allowed us to spot three new portraits, P.6, P.27 and P.33.

3. Abraham Antiquities, Jerusalem

This small gallery in the Via Dolorosa presented three funeral portraits in the window in 2018: P.221, P.165 and P.236. The P.165 was not yet restored, and was shown broken in half. This company may be behind Archaeological Center Ltd's 5/7/2015 sale of P.221 which was accompanied by D.27, D.83 and P.11.

4. Biblical Artifacts, Jerusalem

This gallery, directed by Sami Taha, has put on sale at least two funeral sculptures from Cyrenaica spotted in 2016, D.241 and P.4, with a set of marble sculptures of the same material and patina from Cyrenaica. Thanks to the research of K. El Haddar, we were able to identify P.4 as one of the three funeral portraits stolen from the Derna museum in 2005 and reported to the Interpol base. We reported this to the Israeli Antiquities Authorities (IAA), which seized the works and discovered a third funeral portrait in 2018, P.292.

5. The Barakat nebula

It is not one companies but several which are run by members of the Barakat family. Two of them are involved in the sale of many funeral sculptures from Cyrenaica, without our knowing the exact relationship between them: the gallery of Bassam Barakat in Jerusalem and Fayez Barakat in London, Seoul, Hong-Kong, and Beverly Hills.

The Fayez Barakat Gallery piqued our interest in 2015, with the identification of three portraits: P.14, P.15 and P.26, on sale in London. The P.14 and P.15 were subsequently released for sale in Hong Kong. In 2018, a fourth portrait appears on their auction site, P.229, listed in Beverly Hills, then in Seoul where it is still in 2020 if it has not been sold.

The Bassam Barakat Gallery does not have an online sales site as extensive as the previous gallery. It was therefore in his windows that Vincent Michel was able to spot many funerary sculptures from Cyrenaica in 2018 and 2019: P.18, P.202, P.183, P.49, P.231, P.13 and P.140. Seven funeral portraits put up for sale at the same time is a record.

The Barakat Galleries are in any case responsible for the sale of at least 11 funeral portraits in the space of five years, and this is arguably a minimum.

G. United Arab Emirates

Two merchants are involved in the sale of artifacts from Dubai, some of them passing through Bangkok, Thailand.

The first is Hussam Zurqieh, who directly put up for sale two portraits between 2016 and 2020 on various platforms, the P.11 and P.176, with the false provenance, “Obtained from London, imported legally to Dubai, and is originally obtained pre 1980”. He is also one of Bagoit’s intermediaries in the acquisition of certain parts.

The second is Hassan Fazeli, already involved in other cases of illicit trafficking to the United States. He is the first seller of the D.193 deity seized in London in 2013, and of the Dt.54 seized in the United States in 2008.

III. Investigations and seizures

In addition to sales, numerous seizures have been made in various countries by customs or police, either opening new investigations or resulting from an ongoing investigation. We do not have access to all the files, or we cannot yet reveal them, so this is only an overview, not mentioning all the specific cases (we have already mentioned the investigation of S. Taha and P.74 in Jerusalem).¹⁴

1. A head of a funeral divinity seized in New York in 2008 (pl. 12)

Arriving by courier in the United States, the Dt. 54 had been sent by Hassan Fazeli from Dubai, to a merchant in New York. The package was described as "One marble head, over 100 hundred years old, country of origin: Turkey, price \$ 15,000." ICE and HSI agents seized the room and opened an investigation leading to the conclusion that the room was indeed Libyan. The work was returned in 2019 to the Libyan Ambassador in Washington.

2. A seizure in Paris in 2012

Four funeral deities were seized in 2012 in Paris, D.74, D.124, D.190 and D.234. One of these sculptures was put on sale without success on May 29, 2008 by Bergé. The sculptures were appraised by Vincent Michel, at the request of Jean-Luc Martinez, then chief curator of the Department of Greek Etruscan and Roman Antiquities at the Louvre Museum, who had recognized the origin of the pieces. The merchant responsible for the "merchandise" pleaded the right way and decided to voluntarily discard the sculptures. The case is still ongoing.

¹⁴ En plus des ventes de sculptures funéraires de Cyrénaïque, nous étudions par ailleurs plusieurs autres phénomènes en Libye et hors de Libye, en particulier les vols ; saluons au passage le travail actuel de Camille Blancher, qui étudie les vols de 1999-2000 à Cyrène.

3. Funeral deity seized in London in 2013 (cover)

Seized in 2013, D.185 was the subject of a high-profile trial¹⁵ and the case was judged.¹⁶ Purchased by a Jordanian dealer, Riad Al Qassas, from Hassan Fazeli in Dubai in 2005 or 2008, the work arrived in 2011 in Great Britain, in the hands of an established U.K. dealer, Farhan Yaghi, owner of Aequitas Classical Arts Limited. It was then sent to a restoration workshop at Colin Bowles, before going to a warehouse in 2013. From the warehouse it could have gone abroad. A customs officer was then astonished at the inconsistency of the papers which presented a "marble stone for interior decoration" having "more than a century" or "17th century Greek", originating in Turkey, with a value of 110,000 £, from "Mr. Fazeli's personal collection since 1977". The judgment was concerned with the fact that none of the actors in the sale could be able to prove that they were the owners of the work. By default, the Libyan state was recognized as the sole righteous holder. Note that the defendant, Riad Al Qassas, did not come to London for the trial, and that H. Fazeli was not subpoenaed. The Unesco convention was not even invoked: a trial for fraud and not for trafficking in cultural property was held in 2015.

The sculpture is currently awaiting its return at the British Museum.

4. The Egyptian seizures: Damietta and Port Said¹⁷ (pl. 11)

We are currently investigating a series of seizures by Egyptian authorities in Alexandria in 2011, Port Said in 2011 and Damietta in 2015. We still have little information on the first.

The 2011 Port Said seizure was made on a transport ship bound for Dubai, in a container loaded with sofas. Inside, at least ten sculptures from Cyrenaica, including eight funerary sculptures from Cyrenaica, accompanied by various objects including two vases probably from a Greek tomb from the 4th century BC. The objects were wrapped in aluminum foil.

The Damietta seizure was made in a container of toilet paper bound for Bangkok in November 2015. Under the toilet paper were four wooden boxes containing more than a thousand archaeological objects with ten marble sculptures, including seven funerary sculptures of Cyrenaica. Some of the objects were wrapped in aluminum foil.

15 « The £2m smuggled treasure passed off as a garden statue: Judge goes on day trip to the British Museum to see it for himself » <http://www.dailymail.co.uk/news/article-3018716/The-2m-smuggled-treasure-passed-garden-statue-Judge-goes-day-trip-British-Museum-himself.html>, consulté le 7/04/2015; I. Carterwood, « Government seizes 1,800-year-old looted statue of goddess Persephone worth £1.5 million and vows to return it to Libya » *dailymail.co.uk*, consulté le 1/09/2015 ; <http://www.telegraph.co.uk/news/uknews/law-and-order/11503807/Court-sits-at-British-Museum-for-first-time-as-judge-studies-looted-Libyan-sculpture.html> consulté le 2/10/2015.

16 John Zani, rapport « In the Westminster Court between H. M. Revenue & Customs v Riad Issa Mohamad Al Qassas », 1er septembre 2015.

17 Cette partie est une synthèse de deux rapports, *Report - Cyrenaican sculptures seized in Damietta*, rédigé en janvier 2016 et *Preliminary report - Libyan sculptures seized in Egypt : Port Saïd 2011 and Damietta 2015*, co-rédigé avec Samar Elkhamsy en décembre 2020, destiné aux autorités Libyennes et Françaises.

The methodology is similar between the two seizures, which are probably linked to the same network, organized from Dubai. Among the non-funeral works is a head of Lucius Verus, of which we already have the photographs taken by the looters in 2011, and collected on social networks by the Department of Antiquities of Cyrene.

The seizure of Damietta was already the subject of a first report in January 2016, and the two seizures are the subject of a new report in 2020, since a large part of the objects were exhibited at the Egyptian Museum in Cairo from October to December 2020. The investigation is ongoing, but one person has already been sentenced to ten years in prison in the case of Damietta. The man is currently on the run.

5. The seizure of Geneva

Three funeral deities (D.37, 237-238), probably from the same tomb, were seized in a Geneva warehouse, as part of another investigation linked to the activities of Ancient Phoenix Art. The investigation is currently underway, but the works passed through Dubai before arriving in Geneva.

6. L'affaire Bagot (pl. 6-7)

Another case in progress, the seizure made at the Barcelona merchant J. Bagot in 2018 led to the opening of an investigation for trafficking in antiques and suspicion of terrorist financing by the Patrimonio Historico cell of the Spanish police. Some elements have already been revealed by the press.¹⁸ According to certain exchanges reported by journalists, Bagot was in contact with Hussam Zurqieh in Dubai, to whom he financed one or more trips to North Africa to collect coins, and to whom he paid works including the D. 121 and a head of a funeral divinity for a much lower price than the estimate proposed later in his gallery (around 1 / 6th of the sale price). He also asks for false papers to deceive the customs. J. Bagot's associate, Orliol Carreras, allegedly asked a Spanish transport company to falsify the documents to make it appear that a sculpture had passed through Germany. The works are then partly in Bangkok Thailand, in a branch of these merchants. The investigation is continuing and should culminate in a trial in 2021, but J. Bagot is quietly continuing his activities in the meantime.

7. Digital networks survey

Finally, there is another survey conducted since 2011 by researchers in archeology and art history in which we are participating: the interception of exchanges on social networks (Facebook, Whatsapp, Youtube, etc.), sales platforms (Ebay, Opensooq...) and the e-mail exchanges of photographs and videos made by traffickers (looters and intermediaries in Libya

18 Suàrez-Mansilla, M., « Blood antiquities: a net acting in Spain helped to finance Daesh through illicit traffic of cultural goods », *Art world Law bulletin. Chronicles of Themis and Athenea*, 4, pp. 1-32, Madrid ; Lamarca, E. ; Parga, M. *La increíble storia di Jaume Bagot, el joven y poderoso antiquario a la sombra del Daesh*, «Vanity Fair Spagna», 2 settembre 2018, <https://www.revis-tavanityfair.es/la-revista/articulos/a-la-sombra-daesh-jaume-bagot-arte-financiar-daesh/32480>, consultato il 20/06/2020.

and in the Middle East) of works from Cyrenaica put up for sale sometimes in a very open way in discussion groups.

Several hundred photographs were thus collected by us, by the Department of Antiquities of Libya, by Libyan heritage enthusiasts, or by investigative services. Obviously, we have not reproduced them here. When the works then appear on the art market, we can then intervene and provide supporting evidence to have the works seized arrest those concerned. Nearly 50 Libyan sculptures, mainly from Cyrenaica, are already listed.

We are recently indebted to the Athar Project for sharing some of their documents and methodology to enable us to go further in this process. What emerges from the images is that very often the sculptures are sold in lots of four to fifteen objects, mixing funerary sculptures with other types. This largely explains why it is ultimately rare to see, in an auction catalog, only one sculpture appear. They are most often sold in groups of two or three on the international art market, and up to seven in a single window as we have seen in Jerusalem.

Conclusions

We have inventoried more than 200 Cyrenaica funerary sculptures for nearly 240 Cyrenaica sculptures that have appeared abroad in the last 20 years, and for the most

part since the start of the conflict in 2011.

We have inventoried as much information as possible, in particular regarding selling prices.

We generally only have estimates or prices, more rarely sales results. Depending on the dimensions, materials, state of preservation and place of sale, the price can change considerably. Funeral portraits are generally estimated between \$1,000 and \$3,000 in Israel, \$2,000 and \$ 5,000 in the U.S.A. and Europe. The largest and most beautiful portraits can be sold for between \$20,000 and \$100,000. The funeral deities are more variable: the smallest limestone ones can be sold between \$2000 and \$5000, the largest in marble above \$60,000. The exceptional coins, finally, are between \$100,000 and \$1 million. In total, we estimate that all the funeral sculptures of Cyrenaica represent a market of between \$5 million and \$20 million, and the set of sculptures of Cyrenaica inventoried, including the non-funeral sculptures, exceeds 30 million euros.

To be fair, we have probably only found a fraction of the items sold or exported in the market in recent years, maybe 10-30% being optimistic.

Perhaps not all of them come from recent illegal excavations. Three or four objects are already associated with older exports, prior to 1970. At least two identified funerary sculptures were stolen, and we have the documents allowing us to identify at least 20 other sculptures looted in Libya since

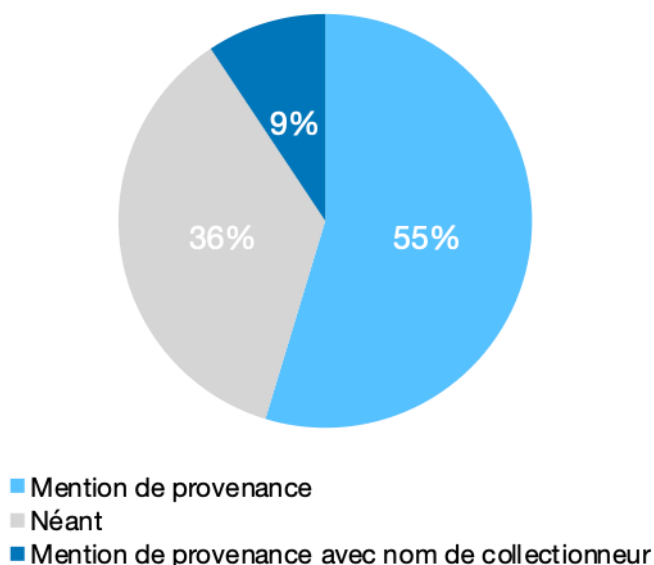


Fig. 1. Distribution of references to previous collections in catalog records.

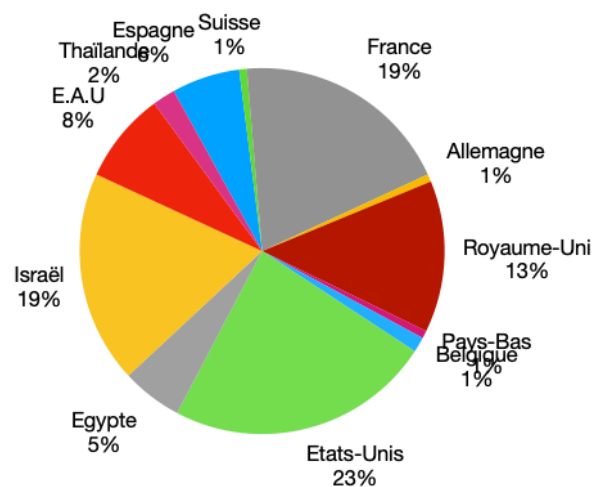


Fig. 2. Country of first known appearance of funerary sculptures from Cyrenaica in sales

2010, for about 50 objects documented by photographs and videos of looters. The works from recent illegal excavations are therefore well suited to the international market, and sometimes in a very short period of time. With one ready exception, none of the works mentioned here has a history before 2000. There is no mention of a previous sale, and of all the earlier collections mentioned, we have only been able to verify one. The name collector occurs in 9% of cases; in 55% of cases there are only initials or a vague mention of the collector. In 36% of cases

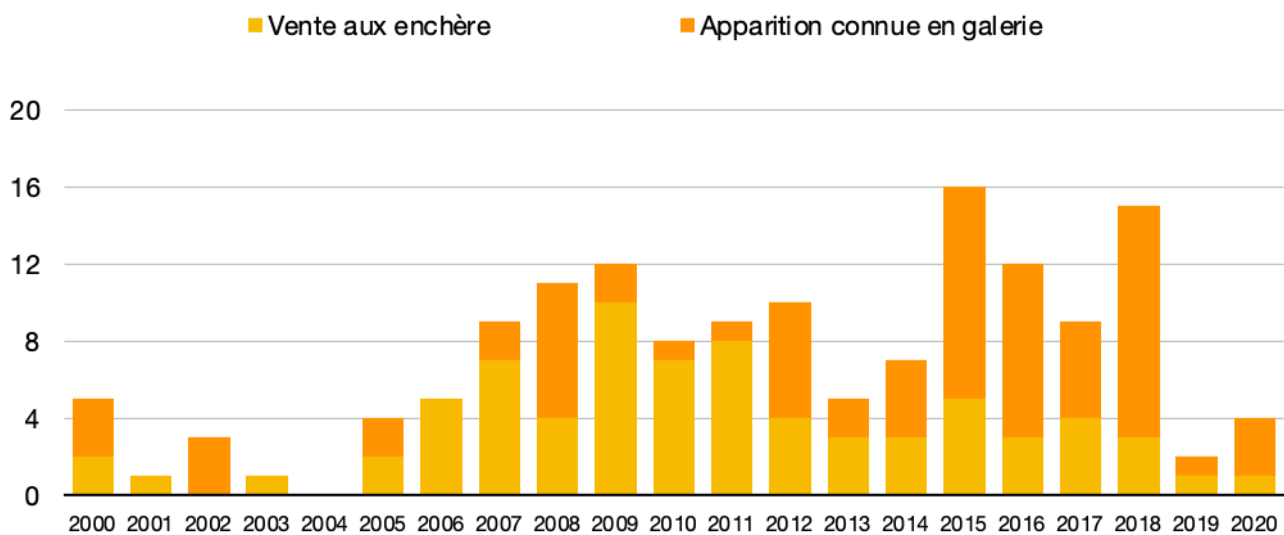


Fig. 3. Sales and offerings (auction or gallery) by known date of appearance of the funeral sculptures from Cyrenaica.

absolutely nothing is mentioned about the collector.

When a collection originates from a country according to the sales catalog, the countries that come back most often are Switzerland and the United States (20% each) followed by the United Kingdom, France, Israel and Belgium. The dates of acquisitions sometimes are only sometimes mentioned and the dates are mostly "before 1970".

We have seen how much attention should be paid to these references to previous collections: they are either vague, incomplete, or false.

This market, which to our knowledge begins around 2000, increased until around 2018 in Europe and the United States. The geography of sales is interesting: four so-called "first known" countries dominate sales: the United States, France, Israel and the United Kingdom, with four cities: London, Paris and New York, which traditionally constitute the "Golden triangle" on the art market for two centuries, and more surprisingly Jerusalem.

Jerusalem and Israel are therefore, along with the Dubai-Bangkok duo, the second main point of entry for the antiquities of Cyrenaica, which often pass through Egypt. However, most of the time we only discover the works when they have reached their final destination, the international antiques market.

The players in this market are not all criminals. It would be unfair to accuse all dealers of being intentional traffickers. We must respect the presumption of innocence, and start from the idea that some do not know that the works they are selling originate from a country in time of

conflict. We should not, however, remain blind: in the antiques market there is a contempt for questions of provenance and origin, a desire not to see, if not to cover up. Only judicial inquiries and justice are able to discern who is guilty and who is not. Our role is therefore not that of an accuser, but we can do this in two very specific cases: Hassan Fazeli and Hussam Zurquieh, clearly important intermediaries between the traffickers from Libya and Egypt and the European market and American. We must be even more wary of names that are not in the spotlight, but are in small, scattered references in the sales catalogs: the good intermediaries are those whose names remain hidden.

It must be understood that these sculptures certainly did not arrive alone and are far from the only objects from Cyrenaica exported. Indeed, if only for the tombs, the first search of the looters is that of small objects in precious metals or decorated ceramics. How many red-figure vases have been found with the deities? How many jewelry, terracotta, glasses or alabaster objects? Unfortunately, these are productions which, in the Greek and Roman times, were generally poorly characterized locally. The Cyreneans were able to create under the influence of generic models, which can be found in all ancient cities, or imported directly from other centers of creation. This also applies to the other categories of sculptures. It is difficult to distinguish the generic works that can be found in all the Greek and Roman cities, in particular when these resort to imports of sculptures produced in other centers as was the case in Cyrene as early as the archaic period.

In addition, Libyan sculptures are only a small component of sales: thousands of objects from dozens of countries are sold with: Afghanistan, Yemen, Iraq, Syria, Iran, Turkey, Egypt, Greece, Cyprus, Italy, Spain, Morocco, Tunisia, Algeria, Mali, Sudan, India, Pakistan, Cambodia, China, Korea, Mexico, Guatemala, Peru, Ecuador... The sale of Cyrenaic funeral sculptures testifies to a global phenomenon: the illegal exploitation of an archaeological resource by criminal groups installed between source countries and consumer countries, destroying by the millions every year the archaeological contexts which are the archives of humanity, with one and only goal: money. But where it is often a question of survival or subsistence on the side of the source countries, in particular the poor countries or in conflict, it is about pure profit on the side of the rich countries in particular in Europe and the United States.

While the decontextualization of generic artifacts is serious, it may be partially offset by our knowledge of other parts of the old world. On the other hand, these doubly local funerary sculptures, by their execution and their iconography, produced by Cyrenean craftsmen for a millennium, testify to the municipal activity, tastes, beliefs, permanence, changes, evolutions and the very structure of a particular and original society situated at the geographical and historical crossroads of Mediterranean cultures, and for which our written sources are very tenuous. The loss of the context of these sculptures is irremediable because these traditions, in particular that of the funeral deities, are unparalleled.

APPENDIX I. Extract from the “Directory of Libyan sculpture sales”


Image	N° de catalogue	Pays de circulation 1	Société / marchand 1	Année de vente 1	Pays de circulation 2	Société / marchand 2	Année de vente 2	Pays de circulation 3	Société / marchand 3	Année de vente 3	Date de saisie	Lieu de saisie
	P.3	Etats-Unis	Christies	2012	Etats-Unis	Goldberg	2012					
	P.4	Israël	Biblical Artifacts	2016	Israël	Archaeological Center	2017				01/04/2018	Jérusalem
	P.5	Etats-Unis	Royal Athena Gallery	2010	Etats-Unis	Artemis	2020					
	P.6	Israël	Baidun	2017							2018	Jérusalem
	P.7	Etats-Unis	Malloy, Alex G.	2016								
	P.8	Etats-Unis	Ancient Ressource LLC	2017	Etats-Unis	Ancient Ressource LLC	2018	Etats-Unis	Ancient Ressource LLC	2018		
	P.11	Israël	Archeological Center LTD	2015								
	P.13	Israël	Barakat	2018	Israël	Barakat	2019					







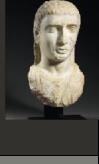

Image	N° de catalogue	Pays de circulation 1	Société / marchand 1	Année de vente 1	Pays de circulation 2	Société / marchand 2	Année de vente 2	Pays de circulation 3	Société / marchand 3	Année de vente 3	Date de saisie	Lieu de saisie
	P.31	Israël	Archeological Center LTD	2009								
	P.33	Israël	Baidun	2017								
	P.36	Royaume-Uni	Bonhams	2006	Royaume-Uni	Artemission	2010					
	P.40	France	Bergé	2006								
	P.48	Royaume-Uni	Bertolami Fine Art	2017	Royaume-Uni	Artemission	2019					
	P.49	Israël	Barakat	2018	Israël	Barakat	2019					
	P.51	France	Bergé	2007								
	P.52	France	Millon	2009	France	Boisgirard et associés	2011	France	Bergé	2011		









Image	N° de catalogue	Pays de circulation 1	Société / marchand 1	Année de vente 1	Pays de circulation 2	Société / marchand 2	Année de vente 2	Pays de circulation 3	Société / marchand 3	Année de vente 3	Date de saisie	Lieu de saisie
	P.54	Emirats Arabes Unis	Zurqieh	2012	Allemagne	Gorny & Mösch	2013					
	P.55	Emirats Arabes Unis	Zurqieh	2012	Allemagne	Gorny & Mösch	2013					
	P.56	Etats-Unis	Goldberg	2005								
	P.57	France	Delorme et Collin du Boccage	2011								
	P.58	Israël	Archeological Center LTD	2010								
	P.59	Etats-Unis	Malter Gallery	2009								
	P.62	Israël	Baidun	2016	Israël	Baidun	2017					
	P.63	Royaume-Uni	Bonhams	2010	Suisse	Ancient Phoenix Art	2017	Allemagne	Gorny & Mösch	2019		









Image	N° de catalogue	Pays de circulation 1	Société / marchand 1	Année de vente 1	Pays de circulation 2	Société / marchand 2	Année de vente 2	Pays de circulation 3	Société / marchand 3	Année de vente 3	Date de saisie	Lieu de saisie
	P.71	Royaume-Uni	Timeline auctions Ltd	2018								
	P.76	Royaume-Uni	Bonhams	2007								
	P.83	France	Serres	2000								
	P.94	France	Bergé	2009	Royaume-Uni	Bonhams	2010					
	P.96	France	Mariaud de Serres	2000		Al Thani						
	P.97	Etats-Unis	Phoenix Ancient Art	2018	Etats-Unis	Artemis gallery	2020					
	P.98	Etats-Unis	Stair	2018 (?)								
	P.104	Royaume-Uni	Bonhams	2014	Royaume-Uni	Bonhams	2015	Allemagne	Alte Roemer	2020		






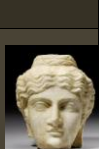
Image	N° de catalogue	Pays de circulation 1	Société / marchand 1	Année de vente 1	Pays de circulation 2	Société / marchand 2	Année de vente 2	Pays de circulation 3	Société / marchand 3	Année de vente 3	Date de saisie	Lieu de saisie
	P.184	Etats-Unis	Goldberg	2015	Etats-Unis	Palmyra Heritage	2016	Etats-Unis	Palmyra Heritage	2017		
	P.191	Israël	Archeological Center LTD	2009	Israël	Baidun	2016					
	P.192	Royaume-Uni	Fich & Co	2016								
	P.202	Israël	Barakat	2018								
	P.206	Israël	Archeological Center LTD	2006								
	P.207	France	Bergé	2008	Allemagne	Hirsch Nachfolger	2014					
	P.211	Royaume-Uni	Bonhams	2007								
	P.219	Royaume-Uni	Bonhams	2014	France	Millon	2018	Belgique	Drees	2019	2019	Bruxelles









Image	N° de catalogue	Pays de circulation 1	Société / marchand 1	Année de vente 1	Pays de circulation 2	Société / marchand 2	Année de vente 2	Pays de circulation 3	Société / marchand 3	Année de vente 3	Date de saisie	Lieu de saisie
	P.286	Etats-Unis	Art for Eternity	2020								
	P.287	France	Delorme et Collin du Bocage	2011	Royaume-Uni	Timeline	2011	Royaume-Uni	Timeline	2020		
	P.288	Royaume-Uni	Timeline Auctions	2020								
	P.289	Etats-Unis	Art for Eternity	2020	Etats-Unis	Artemis Gallery	2020					
	P.292	Israël	Biblical Artifacts	2018							2018	Jérusalem
	P.294	Allemagne	Van Ham	2016	Allemagne	Van Ham	2017					
	D.27	Israël	Archeological Center LTD	2015								
	D.37	Emirats Arabes Unis		2012	Suisse		2016				2016	Genève












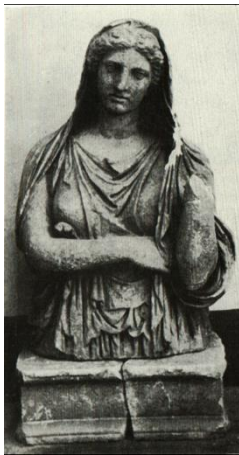
Image	N° de catalogue	Pays de circulation 1	Société / marchand 1	Année de vente 1	Pays de circulation 2	Société / marchand 2	Année de vente 2	Pays de circulation 3	Société / marchand 3	Année de vente 3	Date de saisie	Lieu de saisie
	D.124	France	Bergé	2008							2012	Paris
	D.170	Etats-Unis	Aphrodite Gallery	2019							2019	New York
	D.175	Royaume-Uni	Bonhams	2008								
	D.185	Emirats Arabes Unis	Fazeli	2008	Jordanie	Riad Al Qassas	2011	Royaume-Uni	Aequitas Classical Arts	2011	2013	Londres
	D.190	France	G. Lotfi	2008							2012	Paris
	D.234	France	G. Lotfi	2008							2012	Paris
	D.237	Emirats Arabes Unis	Zurqieh ?	2012	Suisse	Aboutaim	2016				2016	Genève
	D.238	Emirats Arabes Unis	Zurqieh ?	2012	Suisse	Aboutaim	2016				2016	Genève

Image	N° de catalogue	Pays de circulation 1	Société / marchand 1	Année de vente 1	Pays de circulation 2	Société / marchand 2	Année de vente 2	Pays de circulation 3	Société / marchand 3	Année de vente 3	Date de saisie	Lieu de saisie
	D.241	Israël	Biblical Artifacts	2016							2018	Jérusalem
	D.243	Etats-Unis	Royal Athena Gallery	2008								
	D.257	France	Bergé	2012								
	Dt.14	Etats-Unis	Royal Athena Gallery	2002	Etats-Unis	Christies	2002					
	Dt.16	Belgique	Axel Vervoort	2014								
	Dt.22	Etats-Unis	-	-								
	Dt.54	Emirats Arabes Unis	Hassan Fazeli	2008	Etats-Unis		2008					
	Dt.55	Etats-Unis	Royal Athena Gallery	2009	Etats-Unis	Christies	2009	Etats-Unis	Christies	2014		

Plates



Museums of Cyrene and Apollonia.



Modes of exposure.



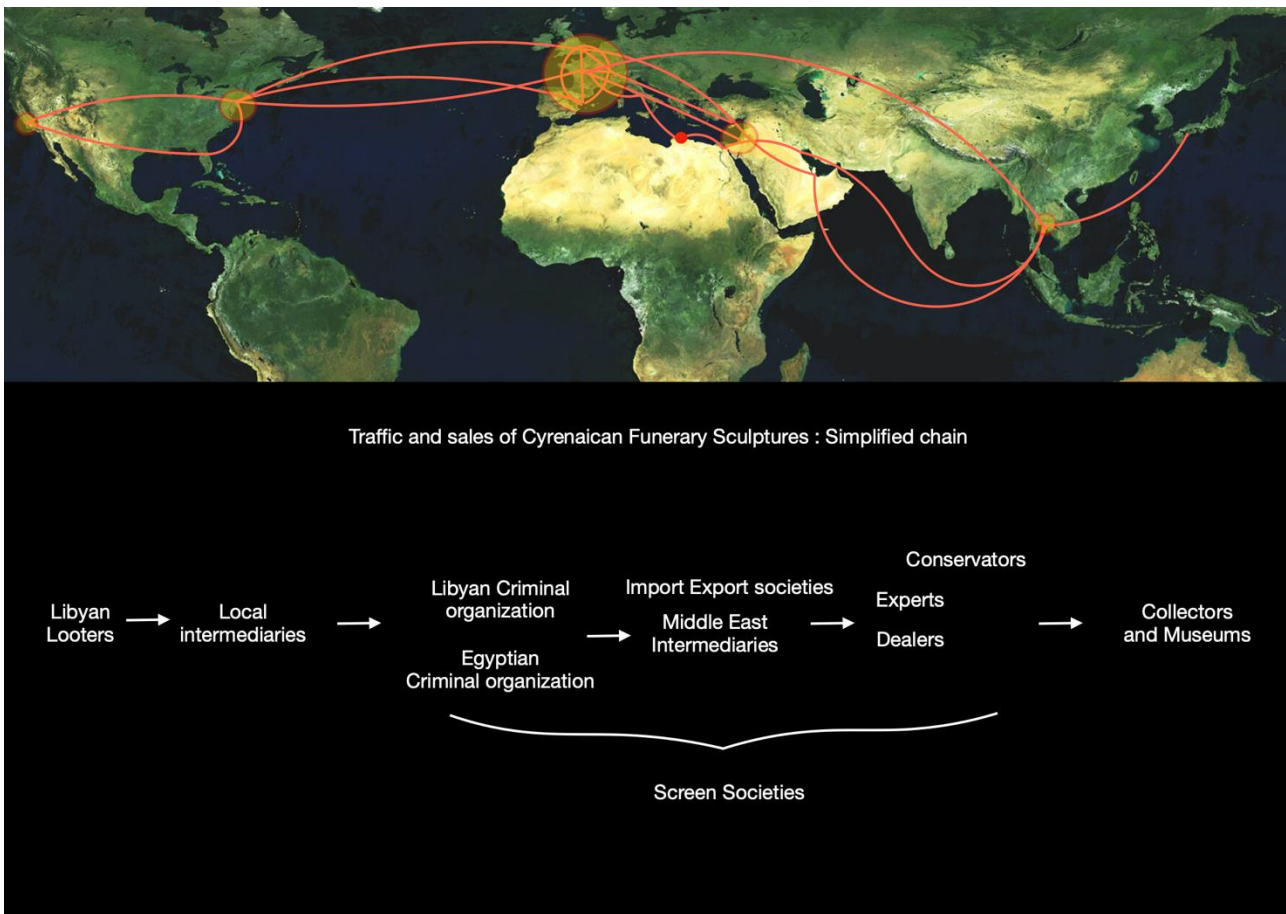
Pl. 2. Funeral portraits of Cyrenaica: forms, types, modes of exposure, niches for funeral portraits.



Pl. 3. Looting and destruction in Cyrene, 2014-2016. Photograph: Department of Antiquities, Libya.



Pl. 4. A funerary deity is being looted in 2014 (recovered by the Libyan authorities in 2018).
Photography: Mercedes Fonte Cuy.



Pl. 5. a. Cyrenaica. b. Diagram: organization and routes of traffic.

v. 2013



D.93

v. 2014



D.12

2015



D.81

2016



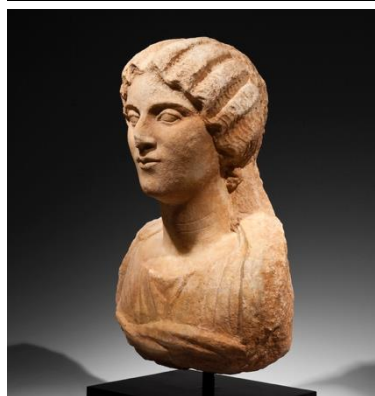
D.82

2013



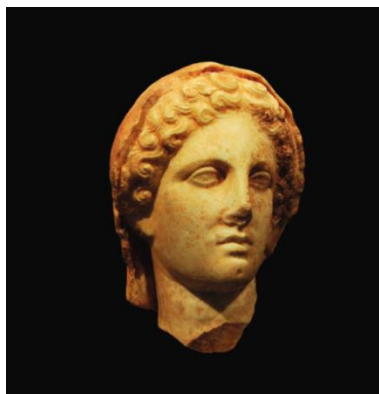
Dt.6

2015



P.22

2015



Dt.6

2013



Dt.6



Pl. 7. Seizure at the merchant J. Bagot in 2018. Photograph: National Police, Spain.

2006



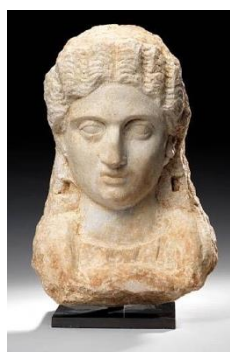
2007



2008



2009



2010



2011



2012



2013



F

G

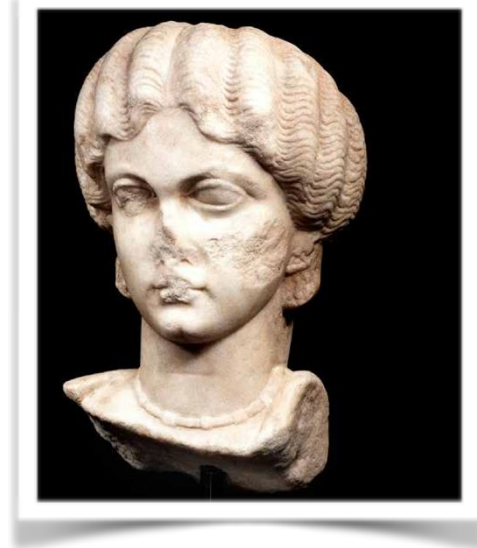
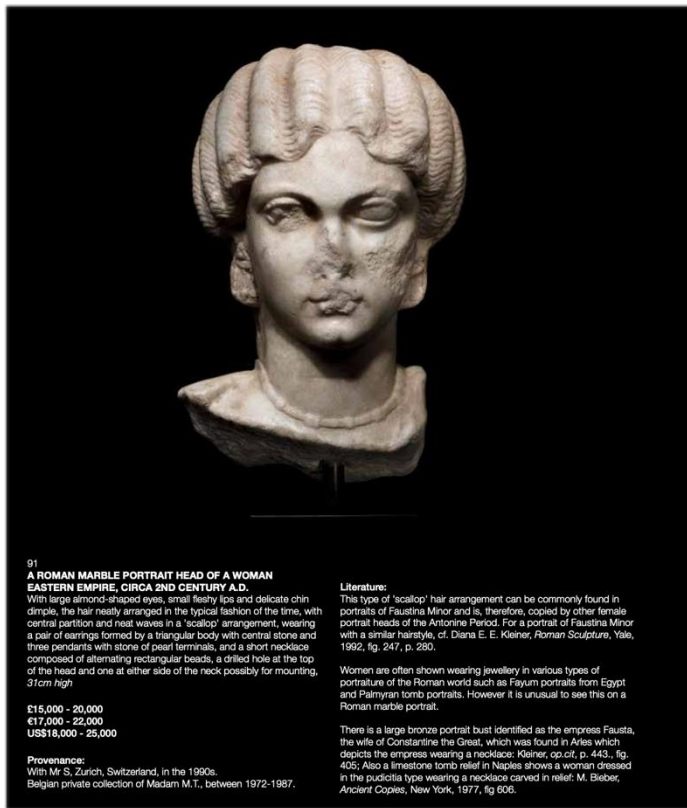
2014



2015
ET
2016



Pl. 9. Bonhams sales, 2010-2016. Photographs: sales catalogs.

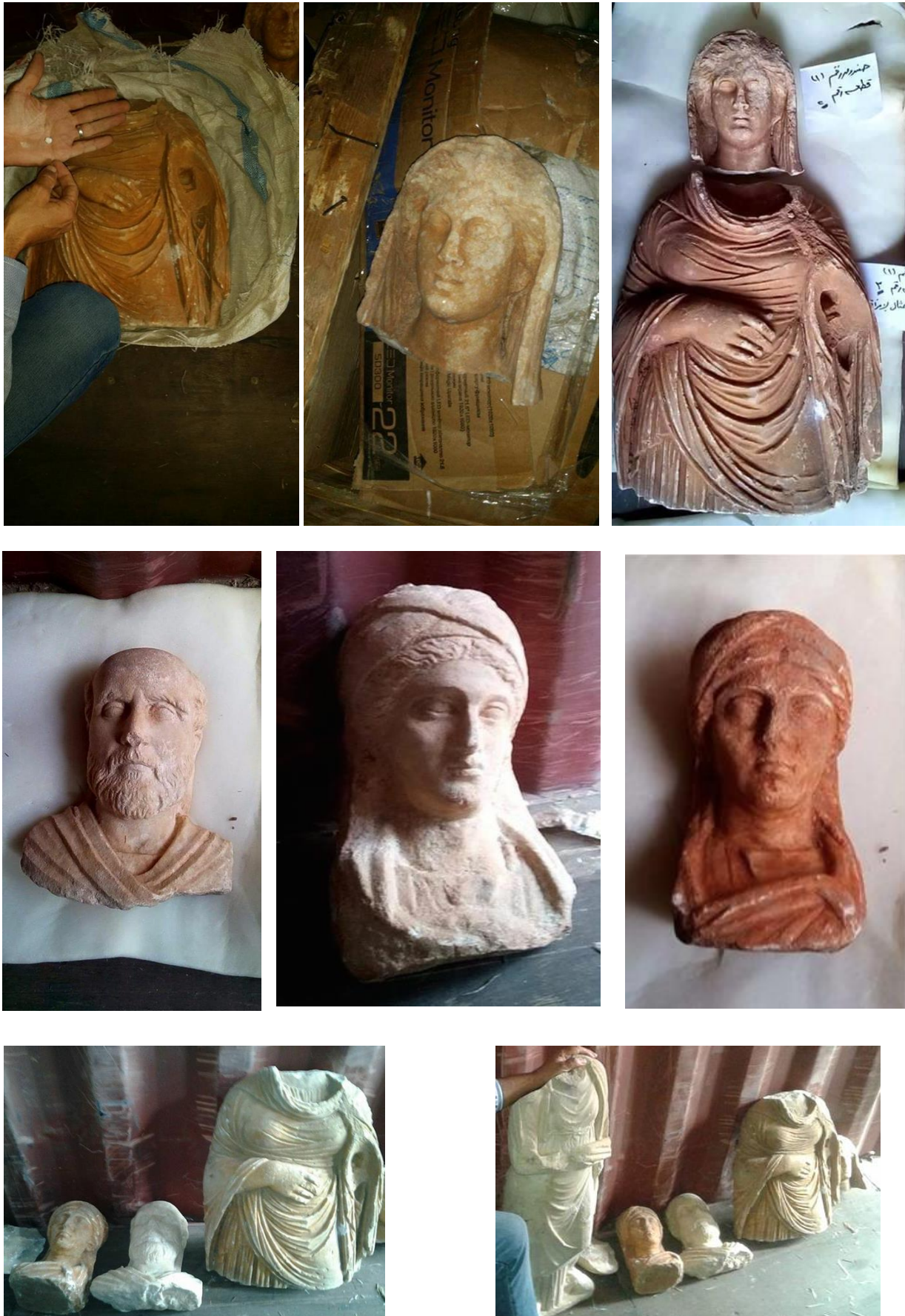


Catalogue Bonhams



Photographies des nulleurs

Pl. 10. The portrait P.230, looted around 2011, sold by Bonhams in London in 2015 and 2016.



Pl. 11. Some sculptures seized at Damietta in November 2015.



Pl. 11. The Dt.54 head, seized in the United States in 2008, returned in 2019.