



Aduana Nacional de Bolivia
eficiencia y transparencia

GERENCIA NACIONAL JURIDICA

CIRCULAR No. 081/2010

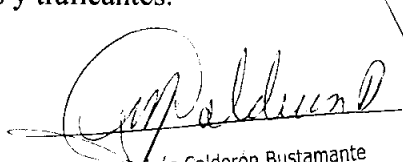
La Paz, 01 de abril de 2010

REF: CARTA CITE DPTO.OP. No. 1232/10/PC DE 24-03-10 DE LA POLICIA BOLIVIANA – OFICINA CENTRAL NACIONAL INTERPOL QUE HACE CONOCER LA PUBLICACION DE LISTA ROJA, DE BIENES CULTURALES DE AMERICA CENTRAL Y MEXICO.

Para su conocimiento y difusión, se remite la carta CITE: Dpto. Op. No. 1232/10/PC de 24-03-10 de la Policía Boliviana – Oficina Central Nacional INTERPOL que hace conocer la publicación de LISTA ROJA, de bienes culturales de América Central y México, que pueden presentar interés particular para ladrones y traficantes.



GNJ/aql
ANB2010-5171


Moisés Calderón Bustamante
Gerente Nacional Jurídico a.i.
ADUANA NACIONAL DE BOLIVIA



POLICIA BOLIVIANA
OFICINA CENTRAL NACIONAL INTERPOL

Teléfono 2203792 - Fax 591, 2-203658
Plaza Obispo Bosque 118
La Paz - Bolivia

CITE DPTO. OP. No. 1232/10/PC.
La Paz, 24 de marzo de 2010

Señora:

Lic. Marlene Ardaya Vásquez

PRESIDENTA EJECUTIVA DE LA ADUANA NACIONAL DE BOLIVIA



Presente.-

REF: EN CONOCIMIENTO DE BIENES CULTURALES

Señora Presidenta Ejecutiva:

Dentro del marco de cooperación internacional y a solicitud de nuestra similar **INTERPOL – LYON/FRANCIA**, de fecha 09/02/2010, "EL CONSEJO INTERNACIONAL DE MUSEOS" (ICOM), nos hace conocer la publicación de LISTA ROJA, de bienes culturales de América Central y México, referente a las categorías de bienes culturales, que pueden presentar interés particular para ladrones y traficantes.

En virtud a lo expuesto, agradeceré a su autoridad que por el departamento correspondiente se proceda a la difusión de este objetivo, la Lista Roja de "ICOM" para evitar, frenar el tráfico ilícito y comercialización de objetos robados en museos, lugares de culto y yacimientos arqueológicos de América Central, México, Perú, Irak, Camboya y Afganistán. Adjunto cinco ejemplares de lista roja de "ICOM".

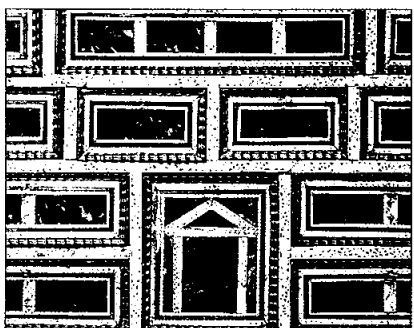
Con este motivo saludo a la señora Presidenta, con las atenciones de mi mayor consideración.

ERV/pc.
c.c./arch.

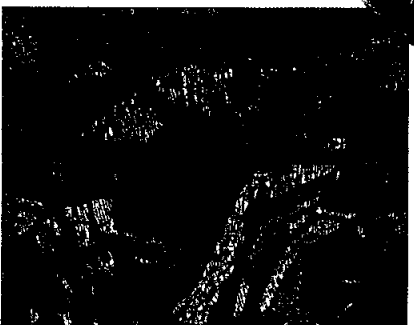


O. C. N.
La Paz – Bolivia

[Handwritten Signature]
CMT. DES. ROLANDO ROVILLA VILLACRES
DIRECTOR NACIONAL O.C.N. INTERPOL
La Paz – Bolivia



RedList
ListaRoja
ICOM



LISTA ROJA DE
**ANTIGÜEDADES
PERUANAS
EN PELIGRO**



Introducción

El patrimonio cultural del Perú está constituido por bienes fácilmente identificables por su singularidad, que provienen de las grandes civilizaciones prehispánicas, de los tiempos del Virreinato y de la época republicana.

Esta riqueza cultural peruana es objeto de tráfico ilícito, a pesar de estar protegida por la legislación nacional e internacional. Entre 2004 y 2006 se interceptaron exportaciones ilícitas de más de 5.000 de bienes culturales y naturales. Las excavaciones clandestinas en sitios arqueológicos han aumentado, así como los saqueos y robos en iglesias y museos.

El tráfico ilícito de los bienes culturales peruanos causa un daño irreparable al patrimonio y la identidad del país y constituye una grave pérdida para la memoria de la humanidad.

Objetivo

Esta *Lista Roja* se ha concebido para que sirva de ayuda a los museos, marchantes de arte, coleccionistas y funcionarios de aduanas y policía en la tarea de identificar los objetos que puedan haber sido exportados ilegalmente del Perú. La lista describe varias categorías de objetos en peligro que pueden ser objeto de compraventa ilícita en el mercado de antigüedades, a fin de facilitar su identificación. Estos objetos están protegidos por la legislación peruana que prohíbe su exportación y venta. Por lo tanto, se hace un llamamiento a los museos, casas de subastas, marchantes de arte y coleccionistas para que no los adquieran sin haber comprobado previamente y de manera fehaciente su procedencia y los títulos de propiedad correspondientes.

Debido a la gran variedad de objetos, estilos y periodos, la *Lista Roja de antigüedades peruanas en peligro* no es exhaustiva y cualquier antigüedad que pueda proceder del Perú deberá ser objeto de especial atención y de medidas de cautela.

El patrimonio cultural del Perú está protegido por:

LEGISLACIÓN NACIONAL	INSTRUMENTOS INTERNACIONALES
Constitución Política del Perú (1993): Artículo 21	Convención de la UNESCO de 1970
Ley General del Patrimonio Cultural de la Nación: Ley N° 28296 (2004) y su Reglamento (2006)	Convención de la Haya de 1954 y sus dos Protocolos (1954 y 1999)
Decreto Supremo N° 007-2006-MTC, Reglamento de la Ley N° 28404, Ley de Seguridad de la Aviación Civil	Decisión 588 de la Comunidad Andina de 2004
Decreto Ley N° 19414 (1972), Ley de Defensa, Conservación e Incremento del Patrimonio Documental de la Nación, y su Reglamento	Convenio UNIDROIT de 1995
Decreto Legislativo N° 635 (1991), Código Penal: Título VIII	Convención de la OEA sobre Defensa del Patrimonio Arqueológico, Histórico y Artístico de la Nación (Convención de San Salvador de 1976)
Decreto Legislativo N° 961 (2006), Código de Justicia Militar Policial del Perú	

ACUERDOS BILATERALES CON

Argentina, Bolivia, Brasil, Chile, China, Colombia, Costa Rica, Ecuador, Egipto, El Salvador, Estados Unidos de América, Guatemala, Honduras, Hungría, México, Nicaragua, Panamá, Paraguay, República Dominicana, Sudáfrica (pendiente), Suiza, Turquía y Uruguay.

<http://www.rree.gob.pe/portal/cultural.nsf/C04F68E40CD4043C05256E3D0005D1D0>

Instituto Nacional de Cultura: <http://inc.perucultural.org.pe/>

Para luchar contra el saqueo y la destrucción de los sitios arqueológicos peruanos, el Consejo Internacional de Museos publica esta *Lista Roja de antigüedades peruanas en peligro* a fin de prestar ayuda a las autoridades judiciales, sensibilizar a la opinión pública y promover la cooperación internacional en favor de la protección del patrimonio cultural del Perú.



Esta *Lista Roja* es la quinta de la serie de las publicadas hasta ahora por el ICOM.* Las listas rojas describen tipos y categorías de bienes protegidos por la legislación nacional y los acuerdos internacionales, que suelen ser objeto de tráfico ilícito a escala internacional. Son elaboradas por equipos de expertos internacionales en arqueología y etnología del país o región de origen de los bienes. Las ilustraciones muestran objetos que, según los expertos, pertenecen a las categorías que son objeto de saqueos y tráfico ilícito con mayor frecuencia. Las listas rojas tienen por finalidad proteger el patrimonio cultural en peligro, ayudando a los funcionarios de aduanas, policías, marchantes de arte, museos y coleccionistas a identificar los objetos de posible procedencia ilícita. Se recomienda a los eventuales compradores que se abstengan de efectuar cualquier transacción, a no ser que las piezas vayan acompañadas de un título de propiedad y un certificado de procedencia que prueben la legalidad de su origen. Asimismo, se exhorta a las autoridades pertinentes a que tomen las medidas precautorias habituales con los objetos de origen sospechoso, mientras se investiga más a fondo su procedencia.



1. Cementerio arqueológico saqueado, Costa Central, Perú
© Museo Municipal Huaca Malena
2. Iglesia depredada de Coporaque, Cusco © INC

* *Lista Roja de objetos arqueológicos africanos, 2000*
Lista Roja de bienes culturales latinoamericanos en peligro, 2003
Lista Roja de urgencia de antigüedades iraquíes en peligro, 2003
Lista Roja de antigüedades afganas en peligro, 2006

LISTA ROJA DE ANTIGÜEDAD

LA LISTA ROJA COMPRENDE LAS CATEGORÍAS SIGUIENTES:

(Las fotografías no son reproducciones de objetos robados, sino que ilustran las categorías de bienes culturales que son objeto de tráficos ilícitos.)

PERÍODO PREHISPÁNICO

Tejidos

Telas con diseños y colores que se repiten en la misma superficie. Pueden ser de lana o algodón, con plumas o metales.

A/Quipus: Conjuntos de cordones con nudos que penden de un cordón principal. [ilus. 1]

B/Telas - Tejidos: Mantos de diferentes formas, decorados con colores brillantes, diseños geométricos y personajes míticos. [ilus. 2]

C/Tejidos con plumas: Túnicas y fragmentos textiles con plumas de colores entretejidas. [ilus. 3]



Metales

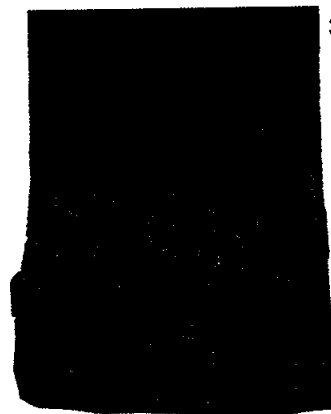
Ornamentos, recipientes y estatuillas de oro, plata y cobre. Pueden tener incrustaciones de piedras semipreciosas.

A/Máscaras: Láminas que representan el rostro de una divinidad. Suelen tener ojos alargados y elementos superpuestos o colgantes. Pueden estar pintadas de rojo cinabrio. [ilus. 4]

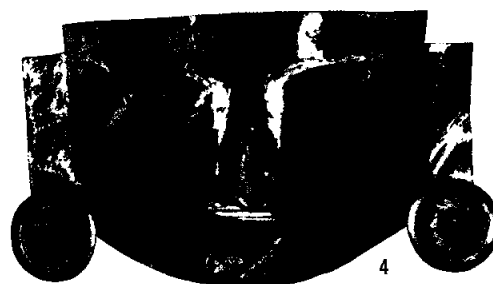
B/Orejas: Adornos para incrustarlos en el lóbulo de la oreja. [ilus. 5]

C/Narigueras: Objetos con dos apéndices centrales para sujetarlos en la nariz. [ilus. 6]

D/Tocados: Objetos de oro o plata de forma circular o semi-circular y con adornos, usados para llevar en la cabeza. [ilus. 7]



1. Quipu Inca Armatambo, 1450-1532 d.C., 134 x 80 cm. © MNAHP
2. Manto Paracas, Nasca Temprano, 200 a.C., 265 x 157 cm. © MNAHP
3. Tejido con plumas Nasca, 200 a.C.-600 d.C., 85 x 64 cm © MNAHP



4. Máscara Sicán de oro, 900-1100 d.C., 29 x 54 cm. © Museo Nacional Sicán
5. Orejas Moche, siglos I-VII d.C., 12.7 x 4.0 cm. © Museo Larco
6. Nariguera Moche, siglos I-VII d.C., 3.4 x 12.7 cm. © Museo Larco
7. Adorno frontal Moche, siglos I-VII d.C., 22.4 x 25.6 cm. © Museo Larco



DES PERUANAS EN PELIGRO

Cerámica

Recipientes de arcilla cocida, con formas y decoraciones variadas y con motivos grabados en bajorrelieve. Escultóricos o pictóricos.

A/Vasijas pictóricas: Decoradas con colores vivos, motivos geométricos y figuras mitológicas. [ilus. 8]

B/Vasijas escultóricas: En forma de frutos, animales, personajes o divinidades, en actitudes diversas. [ilus. 9]

C/Figuras: Estatuillas masculinas o femeninas de pie, generalmente desnudas. Las más conocidas son los "cuchimilcos", de la cultura Chancay. [ilus. 10]

Piedras semipreciosas

Estatuillas y objetos menudos, generalmente de turquesa. Collares y adornos con cuentas de lapislázuli, cuarzo, amatista y sodalita. [ilus. 11]

Lítico

Esculturas, herramientas, armas y estelas de todo tamaño, con diferentes diseños. [ilus. 12]

Madera

Esculturas, utensilios y recipientes, pintados o decorados con incrustaciones de concha o piedra.

A/Ramos: La parte ancha de la pala suele ser lisa, a diferencia del mango. El remate suele estar tallado y calado. [ilus. 13]

B/Máscaras: Rostros humanos generalmente pintados de rojo con incrustaciones de concha en los ojos. Algunas tienen cabello humano y aplicaciones de tela y plumas. [ilus. 14]

Fósiles

Restos petrificados de vertebrados (dientes de tiburón, huesos de peces o aves), invertebrados (moluscos y trilobites) o plantas. [ilus. 15-16]



15. Amonites, ostra y erizo, Albiano/Coniaciano. © INC

Restos humanos

Momias o huesos, pueden estar envueltos en telas formando fardos funerarios (completos o fragmentados). [ilus. 17]

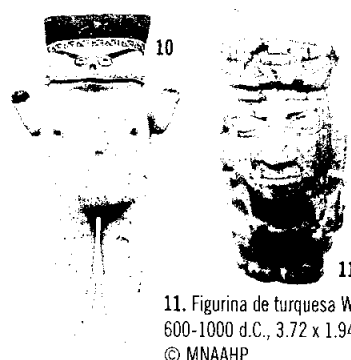


8. Vasija policroma Nasca, siglos II a.C.-VI d.C., 11.0 x 14.3 cm.

9. Guerrero Moche, siglos I-VII d.C., 37 x 20 cm.

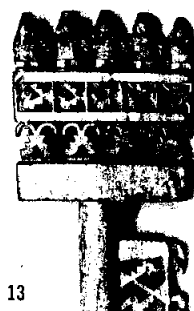
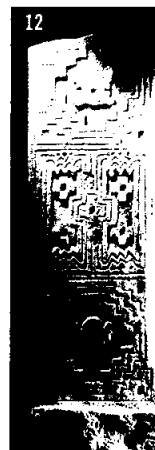
10. Cuchimilco Chancay, siglos X-XV d.C., 59.8 x 31.6 cm.

© MNAHP



11. Figurina de turquesa Wari, 600-1000 d.C., 3.72 x 1.94 cm.
© MNAHP

12. Escultura Pukara, 200 a.C.-200 d.C., 200 x 75 cm. © MNAHP



13. Detalle de remo ceremonial

Chincha, 1000-1400 d.C., remo: 229 x 22.9 cm. © MNAHP



14. Máscara Chancay, siglos X-XV d.C., 17.18 cm. © MNAHP



16. Cráneo fosilizado de Piquero común, Mioceno/Plioceno.
© INGEMMET

17. Fardo funerario Chachapoya-Inca, 1400-1600 d.C. © Centro Mallqui



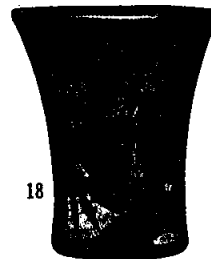
LISTA ROJA DE ANTIGÜEDAD

PERÍODO DE TRANSICIÓN

Objetos etnográficos

Recipientes u objetos rituales del tipo keros (vasos tallados en un bloque cilíndrico y pintados por fuera con escenas que representan personajes, animales, flores y diseños geométricos). [ilus. 18]

18. Kero colonial, siglos XV-XIX d.C., 28 cm. © Museo Regional de Cusco



18

PERÍODOS COLONIAL Y REPUBLICANO

Pintura

Pintura en tela, madera o metal, con temas generalmente religiosos: vírgenes, ángeles, santos y escenas de la vida de Jesús, con adornos dorados o sin ellos. [ilus. 19-20]



19

19. Arcángel Arcabucero, siglo XVIII d.C., 114 x 82 cm. © MNAHP



20. Virgen Inmaculada con la Santísima Trinidad, Santa Úrsula y Santa Catalina, siglo XVIII d.C., 120.3 x 94.2 cm. © INC

Escultura

Figuras de bulto, relieves o fragmentos de retablos. Representan vírgenes, santos, Cristos crucificados, ángeles y figuras del Niño Jesús. Están tallados en madera o elaborados con pasta, tela encolada o yeso. [ilus. 21]



21

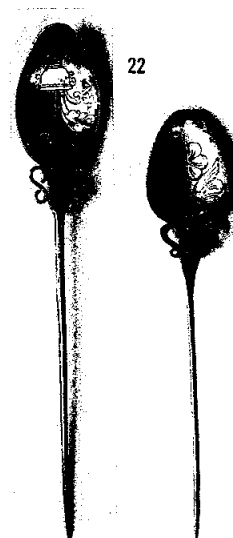
Platería

Objetos litúrgicos como custodias, cálices, copones, incensarios y crucifijos, y utensilios u objetos de adorno. Son de plata fundida, cincelada, repujada, amantillada o afiligranada. Algunos son de plata sobredorada y pueden tener perlas o piedras preciosas. [ilus. 22-23]

23



23. Frontal de plata, siglo XVIII d.C., 58 x 63 cm. © INC



22

22. Prendedores de ropa o "tupus", siglo XVIII d.C., 27.4 x 4.5 cm. © INC

21. Arcángel San Miguel, siglo XVIII d.C., 71.5 cm. © INC

DES PERUANAS EN PELIGRO

Numismática

Monedas y medallas de oro o plata, de forma circular y a veces irregular, con inscripciones referentes a la Corona Española o el Virreinato del Perú. [ilus. 24-25-26-27]



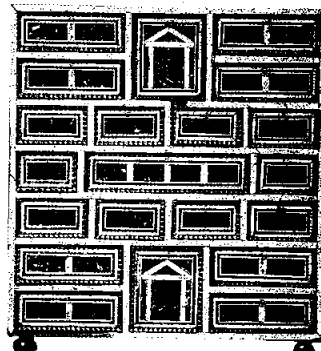
24. Moneda de ocho reales de plata, "Columnaria", 1753.

25. Moneda de ocho reales de plata, "Macuquina", 1742.

26. Moneda de cuatro escudos de oro, "Pelucona", 1752.

27. Moneda de un real de plata, 1568.

© Museo del Banco Central de Reserva del Perú



Mobiliario

Muebles de madera tallada, que pueden estar pintados y dorados, o tener incrustaciones de madera o nácar. Destacan los bargueños, así como los atriles, arcones y cofres. [ilus. 28]

Estampas

Dibujos a lápiz y carboncillo, acuarelas y grabados en blanco y negro o coloreados. Con escenas religiosas de la vida y de la historia antigua. [ilus. 29]

Tejidos

Indumentaria litúrgica como casullas, dalmáticas y estolas, con decoración floral y símbolos religiosos bordados con hilos de plata y oro. También hay tapices, bandas y paños religiosos. [ilus. 30]

Documentos

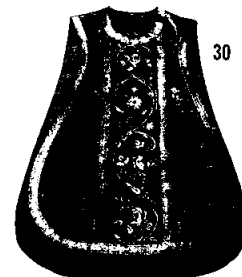
Papeles, mapas, manuscritos e impresos antiguos. Pueden tener membretes, sellos oficiales y firmas, e incluso sellos de los archivos depositarios. [ilus. 31-32]

Cerámica

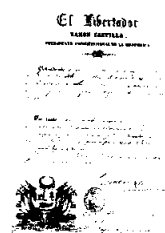
Azulejos, recipientes, objetos de uso y adornos de cerámica vidriada, con motivos religiosos y florales. [ilus. 33]



29. Acuarela de Pancho Fierro,
siglo XIX d.C., 28 x 21 cm. © INC



30. Casulla, siglo XVIII d.C. © INC



31. Manuscrito firmado por Ramón Castilla, el 19 de abril de 1860.
© Archivo General de la Nación



32. *Symbolo Catholico Indiano*, impreso en Lima por Antonio Ricardo, 1598. © Biblioteca Nacional del Perú



33. Paño de azulejos,
1656, 254 x 92 cm. © Catedral de Lima



El Consejo Internacional de Museos (ICOM) es la organización internacional de museos y profesionales de museos dedicada a la tarea de conservar, perennizar y transmitir a la sociedad el patrimonio mundial natural y cultural, presente y futuro, material e inmaterial.

Con más de 24.000 miembros en 147 países, el ICOM forma una red internacional de profesionales de museos especializados en disciplinas de todo tipo.

Creado en 1946, el ICOM es una organización no gubernamental (ONG) sin fines de lucro que mantiene relaciones formales de asociación con la UNESCO y de consulta con el Consejo Económico y Social de las Naciones Unidas.

La lucha contra el tráfico ilícito de bienes culturales es uno de los empeños prioritarios del ICOM. La *Lista Roja de antigüedades peruanas en peligro* se ha elaborado para prevenir la exportación ilegal de bienes culturales del Perú y contribuir a la protección del patrimonio cultural de este país. Esta lista viene a añadirse a la colección de listas rojas ya publicadas sobre África, América Latina, Iraq y Afganistán.

<http://icom.museum/redlist>

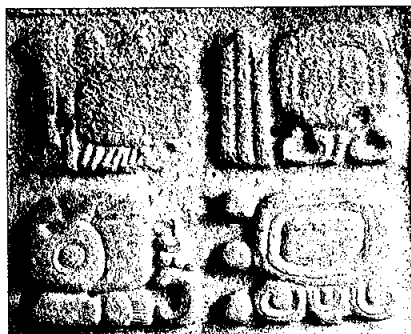
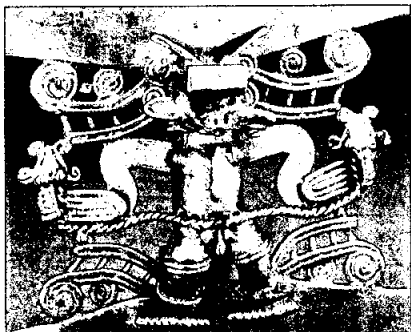
Con el apoyo de:



U.S. Department of State
Bureau of Educational and Cultural Affairs

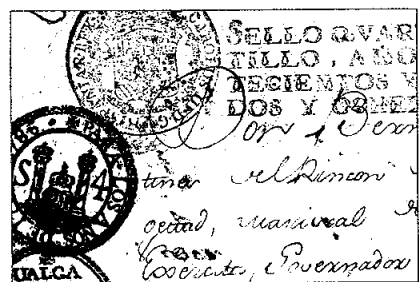


Maison de l'UNESCO
1, rue Miollis - 75732 París Cedex 15 - Francia
Teléfono: +33 (0)1 47 34 05 00 - Fax: +33 (0)1 43 06 78 62
Correo electrónico: secretariat@icom.museum - Sitio web: <http://icom.museum>



RedList
ListaRoja

ICOM



LISTA ROJA DE BIENES CULTURALES EN PELIGRO DE CENTROAMÉRICA Y MÉXICO



El patrimonio cultural de Centroamérica y de México está protegido por:

LEGISLACIONES NACIONALES

BELICE

Ordenanza 20 sobre Monumentos antiguos y antigüedades (31.12.1971).

Acta del Instituto Nacional de Cultura e Historia, Capítulo 331 de las Leyes Sustantivas de Belice de 2000, Edición Revisada 2003.

COSTA RICA

Constitución Política (1949).

Ley 7 de Defensa del patrimonio nacional arqueológico (06.10.1938) y el Reglamento "a" por el Decreto N° 14.

Ley 6703 sobre Defensa del patrimonio nacional arqueológico (19.01.1982) y su Reglamento.

Ley 4711 de aprobación de la Recomendación sobre la conservación de los bienes culturales que la ejecución de obras públicas y privadas pueda poner en peligro - UNESCO 1968 (06.01.1971).

Ley 7555 de Patrimonio histórico arquitectónico de Costa Rica (27.09.1995).

EL SALVADOR

Decreto Legislativo N° 513 de Ley Especial de Protección al patrimonio cultural de El Salvador (22.04.1993).

GUATEMALA

Artículo 60 de la Constitución Política (1985).

Decreto N° 425 de Ley sobre la Protección y conservación de los monumentos, objetos arqueológicos, históricos y típicos (24.03.1966), modificado mediante el Decreto-Ley N° 437.

Decreto N° 17-73 del Código Penal (01.01.1974).

Decreto N° 26-97 de Ley para la Protección del patrimonio cultural y natural de la nación (09.04.1997).

Reglamento para Desarrollar trabajos de investigaciones arqueológicas y disciplinas afines, Ministerio de Cultura y Deportes (10.03.2007).

HONDURAS

Decreto Legislativo N° 81-84 de Ley para la Protección del patrimonio cultural de la nación (1984), reformado mediante el Decreto N° 220-97 (1997).

MÉXICO

Artículos 27, 28, 29 y 31 de la Constitución Política (1917).

Ley Federal sobre Monumentos y zonas arqueológicas, artísticos e históricos (06.05.1972) y su Reglamento (08.12.1975).

Ley General de Bienes nacionales (23.12.1981).

Disposiciones Reglamentarias para la Investigación arqueológica (1984).

NICARAGUA

Decreto N° 1142 de Ley sobre Protección del patrimonio cultural de la nación (29.09.1980).

Decretos N° 21 y 22 sobre Ruinas y yacimientos arqueológicos y paleontológicos, excavaciones arqueológicas, extracción de ídolos u objetos de interés histórico (1949).

Decreto N° 29 sobre Exportación de objetos arqueológicos (15.02.1923).

Decreto N° 304 sobre Excavaciones arqueológicas.

PANAMÁ

Ley 67 sobre Varias disposiciones relacionadas con los monumentos y objetos arqueológicos (11.06.1941).

Constitución Política (1972).

Ley 14 sobre Medidas sobre custodia, conservación y administración del patrimonio histórico de la nación (1982).

Decreto N° 364 sobre la Declaración de los bienes de propiedad nacional (1979).

LEGISLACIONES INTERNACIONALES

Convención de la UNESCO sobre las Medidas que deben adoptarse para prohibir e impedir la importación, la exportación y la transferencia de propiedad ilícitas de bienes culturales. París, 14 de noviembre de 1970.

Ratificada por: Belice (26.01.1990), Costa Rica (06.03.1996), El Salvador (20.02.1978), Guatemala (14.01.1985), Honduras (19.03.1979) y Nicaragua (19.04.1977).

Aprobada por: México (04.10.1972) y Panamá (13.08.1973).

Convención de la OEA sobre Defensa del patrimonio arqueológico, histórico y artístico de las naciones americanas. San Salvador, 16 de junio de 1976.

Ratificada por: Costa Rica (27.08.1980), El Salvador (11.08.1980), Guatemala (17.11.1979), Honduras (06.07.1983) y Nicaragua (01.04.1980).

Convenio de UNIDROIT sobre los Bienes culturales robados o exportados ilícitamente. Roma, 24 de junio de 1995.

Ratificado por: El Salvador (16.07.1999) y Guatemala (03.09.2003).

Convención de la UNESCO para la Protección de los bienes culturales en caso de conflicto armado y Reglamento para la aplicación de la Convención. La Haya, 14 de mayo de 1954.

Ratificada por: El Salvador (19.07.2001), México (07.05.1956) y Nicaragua (25.11.1959).

Aprobada por: Costa Rica (03.06.1998), Guatemala (02.10.1985), Honduras (25.10.2002) y Panamá (17.07.1962).

Protocolo a la Convención de La Haya de 1954 para la Protección de los bienes culturales en caso de conflicto armado. La Haya, 14 de mayo de 1954.

Ratificado por: México (07.05.1956) y Nicaragua (25.11.1959). Aprobado por: Costa Rica (03.06.1998), El Salvador (27.03.2002), Guatemala (19.05.1994), Honduras (25.10.2002) y Panamá (08.03.2001).

Segundo Protocolo a la Convención de La Haya de 1954 para la Protección de los bienes culturales en caso de conflicto armado. La Haya, 26 de marzo de 1999.

Aprobado por: Costa Rica (09.12.2003), El Salvador (27.03.2002), Guatemala (04.02.2005), Honduras (26.01.2003), México (07.10.2003), Nicaragua (01.06.2001) y Panamá (08.03.2001).

Convención para la Protección del patrimonio mundial cultural y natural. París, 16 de noviembre de 1972.

Ratificada por: Belice (06.11.1990), Costa Rica (23.08.1977), Guatemala (16.01.1979), Honduras (08.06.1979) y Panamá (03.03.1978).

Aprobada por: El Salvador (08.10.1991), México (23.02.1984) y Nicaragua (17.12.1979).

Convención sobre la Protección del patrimonio cultural subacuático. París, 2 de noviembre de 2001.

Ratificada por: México (05.07.2006) y Panamá (20.05.2003).

ACUERDOS BILATERALES ENTRE:

Belice-México; El Salvador-Estados Unidos; El Salvador-México; Guatemala-Estados Unidos; Guatemala-México; Honduras-Estados Unidos; México-Bolivia; México-Estados Unidos; México-Perú; Nicaragua-Estados Unidos.

El conjunto de expertos de México, Guatemala, Belice, El Salvador, Honduras, Nicaragua, Costa Rica y Panamá ha elaborado la *Lista Roja de bienes culturales en peligro de Centroamérica y México*, con los propósitos de luchar contra el saqueo y la destrucción de los sitios arqueológicos de la región y el robo de iglesias y museos, así como el tráfico ilícito, contribuyendo con las autoridades policiales, judiciales y aduaneras en su trabajo, sensibilizar a la opinión pública y promover la cooperación internacional en favor de la protección del patrimonio cultural de estos países.

Esta *Lista Roja* es la séptima de la serie de publicaciones del ICOM*.

Introducción

El patrimonio cultural de México, Guatemala, Belice, El Salvador, Honduras, Nicaragua, Costa Rica y Panamá está conformado por bienes identificables por sus características particulares y producidos por diferentes sociedades de las épocas prehispánica, colonial y republicana, el cual constituye la memoria histórica de estas naciones.

La riqueza cultural patrimonial de estos países es objeto de tráfico ilícito a pesar de estar protegida por legislaciones nacionales e internacionales. En los últimos veinte años se han interceptado exportaciones ilícitas de bienes culturales que manifiestan un incremento en el interés por antigüedades en el mercado internacional. Esta demanda ha incentivado las excavaciones clandestinas en sitios arqueológicos, así como el aumento de los robos en iglesias y museos.

El tráfico ilícito de los bienes culturales de la región causa un daño irreparable a la identidad de cada uno de los países y representa una grave pérdida al patrimonio cultural de la humanidad.

Objetivo

Esta *Lista Roja* se ha concebido como un instrumento que ayude a los museos, comerciantes de arte, coleccionistas, y funcionarios de aduanas y policía, en la tarea de identificar los objetos que pueden haber sido exportados ilegalmente de México, Guatemala, Belice, El Salvador, Honduras, Nicaragua, Costa Rica y Panamá. La lista describe varias categorías de objetos en peligro que pueden ser sujetos de compraventa ilícita en el mercado de antigüedades.

Debido a la gran variedad de objetos, formas, estilos y periodos, la *Lista Roja de bienes culturales en peligro de Centroamérica y México* no es exhaustiva y cualquier antigüedad proveniente de la región deberá considerarse de origen sospechoso y ser objeto de especial atención y de medidas de cautela.

Estos objetos están protegidos por las legislaciones de cada país que de manera específica prohíben su tráfico, exportación y venta. Por lo tanto, se exhorta a los museos, casas de subastas, comerciantes de arte, y coleccionistas, para que no los adquieran, invitándolos a que se denuncie su presencia ante las representaciones diplomáticas de cada país, a las autoridades policíacas locales e Interpol.

* *Lista Roja de objetos arqueológicos africanos, 2000*
Lista Roja de bienes culturales latinoamericanos en peligro, 2003
Lista Roja de urgencia de antigüedades iraquíes en peligro, 2003
Lista Roja de antigüedades afganas en peligro, 2006
Lista Roja de antigüedades peruanas en peligro, 2007
Lista Roja de antigüedades camboyanas en peligro, 2009

© 2009, ICOM, Reservados todos los derechos.

Nota: Esta publicación ha sido ilustrada con imágenes de piezas resguardadas en museos nacionales, con el propósito de servir como guía comparativa para identificar los objetos más susceptibles al tráfico ilícito.

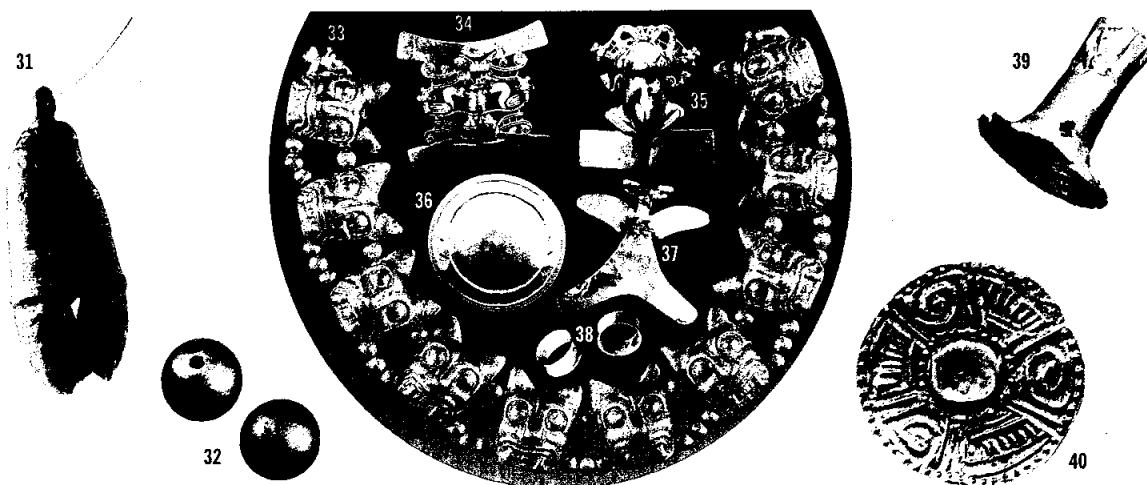
PELIGRO DE CENTROAMÉRICA Y MÉXICO

Metales

Objetos y ornamentos de oro, plata, cobre.

Adornos

Pectorales, colgantes, orejeras, narigueras, anillos, brazaletes y cascabeles.



31. Cascabel de cobre, El Salvador, 900-1524 d.C., 3.7 x 2.4 x 1.8 cm. © MUNA

32. Cuentas esféricas de oro para collar Mexica, México, 1300-1521 d.C., diámetro 2.5 cm. © R. Velasco Alonso, INAH

33. Collar de cabezas de jaguar, Iximché, Guatemala, 900-1524 d.C., 27 cm. © MCD-MUNAE

34. Colgante antropozoomorfo, Diquís, Costa Rica, 1000-1500 d.C., 8.1 x 7.5 cm. © Dirk Bakker, DIA-FS

35. Colgante cascabel en forma de sapo, Diquís, Costa Rica, 1000-1500 d.C., 11.2 x 11 cm. © Dirk Bakker, DIA-FS

36. Patena de oro, Diquís, Costa Rica, 1000-1500 d.C., 18.5 cm. © Dirk Bakker, DIA-FS

37. Colgante ornotomorfo, Diquís, Costa Rica, 1000-1500 d.C., 10.1 x 10.3 cm. © Dirk Bakker, DIA-FS

38. Orejeras tubulares, Gumarkaj, Guatemala, 900-1524 d.C., diámetro 3.2 cm. © MCD-MUNAE

39. Orejera de oro Mixteca, México, 1300-1521 d.C., 7.5 x 3.5 cm. © R. Velasco Alonso, INAH

40. Colgante discoidal de oro Mixteca, México, 1300-1521 d.C., 7.5 x 3.5 cm. © R. Velasco Alonso, INAH

Concha y hueso

Objetos y ornamentos hechos de caracoles y conchas, de huesos y dientes humanos o animales.

A/ Adornos

Colgantes, orejeras, pectorales, collares, anillos.

41. Lote con caracoles calados, Aguateca, Guatemala, 600-900 d.C., prom. 6.5 x 2.5 cm. © MCD-MUNAE

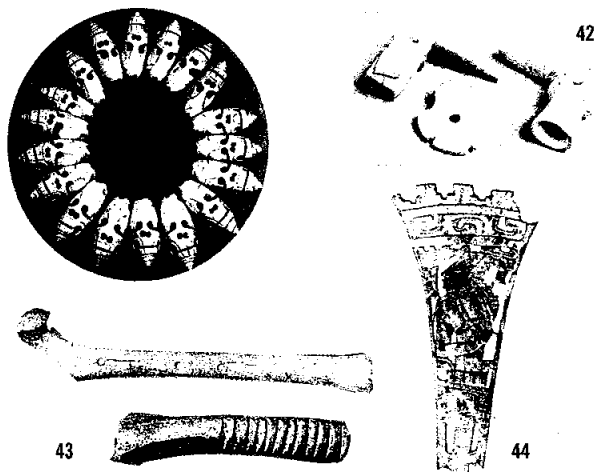
42. Pendiente y orejeras de concha, Dos Pilas, Guatemala, 250-900 d.C., orejeras: 5.5 x 1.9 cm; pendiente: diámetro 5 cm. © MCD-MUNAE

B/ Objetos ceremoniales

Conchas, caracoles, huesos y dientes trabajados.

43. Instrumentos musicales de hueso: flauta, Iximché, Guatemala, 900-1500 d.C., 21 x 4 cm; raspador, Altar de Sacrificios, Guatemala, 600-900 d.C., 14.3 x 4.5 cm. © MCD-MUNAE

44. Hueso tallado Maya, Petén, Guatemala, 550-900 d.C., 14 x 6 cm. © MCD-MUNAE



LISTA ROJA DE BIENES CULTURALES EN

IV/ Figurillas

Estatuillas humanas, de animales, y/o la mezcla de ambas.



21. Figurillas antropomorfas, Quiché, Guatemala, 600-900 d.C., 21 x 11 cm. © MCD-MUNAE

22. Figurilla, Copán, Honduras, 700-900 d.C., 12.4 x 8.8 cm. © IHAH

23. Figurilla Jaina, México, 600-900 d.C., ca. 20 cm. © INAH

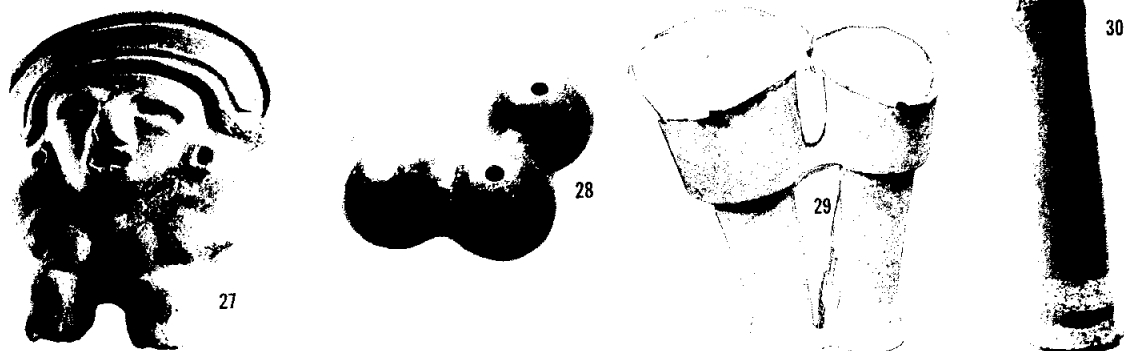
24. Figurilla antropomorfa, El Salvador, 1200 a.C.-250 d.C., 16.6 x 8.7 cm. © MUNA

25. Silbato, Altiplano de Guatemala, 250-900 d.C., 14 x 7 cm. © MCD-MUNAE

26. Figura antropomorfa hueca, Centro de Veracruz, México, 200-650 d.C., 55 x 32 x 35 cm. © R. Velasco Alonso, INAH

IV/ Instrumentos musicales

Flautas, tambores, sonajas, ocarinas, silbatos con formas diversas.



27. Ocarina antropomorfa, Valle de Sula, Honduras, 700-900 d.C., 10.2 x 9 cm. © IHAH

28. Ocarina, Petén, Guatemala, 250-900 d.C., 10 x 5.1 cm. © MCD-MUNAE

29. Tambor doble, Altar de Sacrificios, Guatemala, 900-1524 d.C., 19.3 x 9 cm. © MCD-MUNAE

30. Flauta con efigie de calavera, El Salvador, 250-900 d.C., 21 x 5 cm. © MUNA

PELIGRO DE CENTROAMÉRICA Y MÉXICO

B/ Vasijas con efígie

Vasijas con formas que representan animales, figuras humanas y/o vegetales.



9. Vasija policroma Pataky, Gran Nicoya, Costa Rica, 1000-1400 d.C., 34.5 x 25.5 cm. © Dirk Bakker, DIA-FS

10. Tapa de incensario con figura ornitomorfa, Nicaragua, 800-1200 d.C., 29.5 x 20 cm. © Maya Bracher, MNN

11. Vasija con efígie policroma Ometepe, Pacífico de Nicaragua, 1350-1550 d.C., 19 x 14.5 x 20 cm. © Maya Bracher, MNN

12. Vasija con efígie policroma Las Vegas, Valle de Comayagua, Honduras, 1200-1500 d.C., 17.4 x 11 cm. © IHAH

13. Vasija silbadora, Guanajuato, México, 900-1100 d.C., 21.3 x 10.4 x 27.6 cm. © R. Velasco Alonso, INAH

14. Vasija zoomorfa Maya, Guatemala, 250-600 d.C., 19.8 x 14.5 cm. © MCD-MUNAE

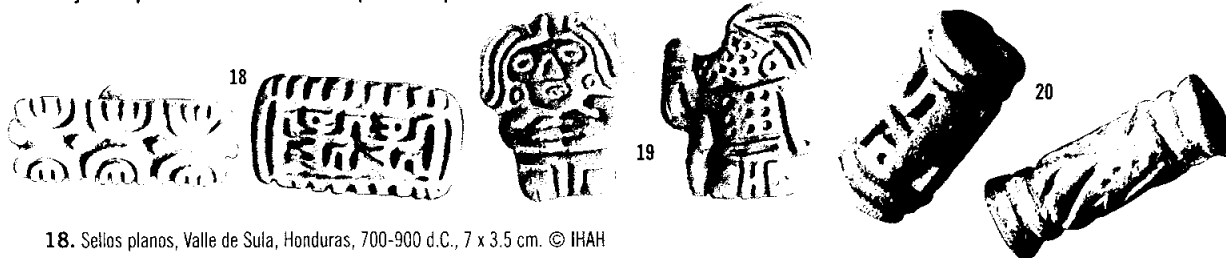
15. Olla plumiza, El Salvador, 900-1524 d.C., 18.4 x 18.3 cm. © MUNA

16. Vasija con efígie humana Rosales, Gran Nicoya, Costa Rica, 200 a.C.-300 d.C., 23.5 x 20 cm. © Dirk Bakker, DIA-FS

17. Urna funeraria, Quiché, Guatemala, 550-900 d.C., 52.5 x 47 cm. © MCD-MUNAE

C/ Sellos

Objetos planos o cilíndricos para impresión de diseños.



18. Sellos planos, Valle de Sula, Honduras, 700-900 d.C., 7 x 3.5 cm. © IHAH

19. Sellos antropomorfos, Valle de Sula, Honduras, 700-900 d.C., 7 x 3.5 cm. © IHAH

20. Sellos cilíndricos, Valle de Sula, Honduras, 700-900 d.C., 7 x 3.5 cm. © IHAH

LISTA ROJA DE BIENES CULTURALES EN

LA LISTA ROJA COMPRENDE LAS CATEGORÍAS SIGUIENTES:

(Las fotografías no son reproducciones de objetos robados, sino que ilustran las categorías de bienes culturales que son objeto de tráfico ilícitos.)

El ICOM agradece a las siguientes organizaciones el préstamo de las ilustraciones.

- BIA: Belize Institute of Archaeology
DIA-FS: Founders Society, Detroit Institute of Arts, Estados Unidos
INAH: Instituto Hondureño de Antropología e Historia, Honduras
INAH: Instituto Nacional de Antropología e Historia, México
MAC: Museo de Arte Colonial, Guatemala
MCD-MLA: Museo del Libro Antiguo, Guatemala
MCD-MUNAE: Ministerio de Cultura y Deportes, Dirección del Patrimonio Cultural y Natural, Museo Nacional de Arqueología y Etnología, Guatemala
MNN: Museo Nacional de Nicaragua
MUNA: Museo Nacional de Antropología "David J. Guzmán", El Salvador

PERIODO PREHISPÁNICO

Cerámica

Recipientes de barro con formas y decoraciones variadas, con diseños pintados, escultóricos o grabados en relieve.

A/ Vasijas policromas

Pintadas con varios colores, con dibujos geométricos, figuras humanas, animales, plantas y escrituras antiguas.



1. Plato tripode policromo Maya, Guatemala, 550-900 d.C., 7.7 x 34 cm. © MCD-MUNAE
2. Vaso policromo Maya, Guatemala, 550-900 d.C., 14 x 10 cm. © MCD-MUNAE
3. Vaso policromo Nicoya, El Salvador, 900-1524 d.C., 20.9 x 12.9 cm. © MUNA
4. Cuenco copador, El Salvador, 250-900 d.C., 7.7 x 16.6 cm. © MUNA
5. Vaso tripode policromo Ulu, Valle de Sula, Honduras, 700-900 d.C., 23 x 19.8 cm. © IHAH
6. Escudilla policroma, Isla de Ometépec, Nicaragua, 1350-1550 d.C., 15.5 x 17 cm. © Maya Bracher, MNN
7. Vaso tripode Mixteca, México, 1300-1521 d.C., 16.4 x 11.2 cm. © R. Velasco Alonso, INAH
8. Vasija policroma Jicote, Gran Nicoya, Costa Rica, 1000-1400 d.C., 33.4 x 20 cm. © Dirk Bakker, DIA-FS

LISTA ROJA DE BIENES CULTURALES EN

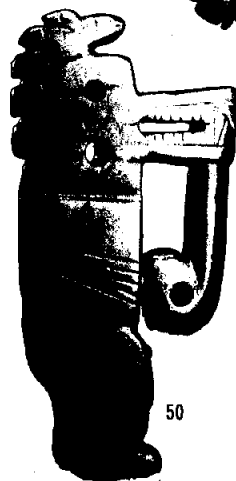
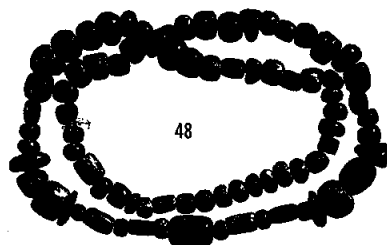
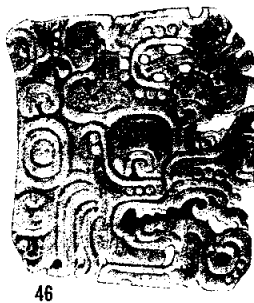
PERIODO PREHISPÁNICO (continuación)

Lítica

Objetos trabajados en diferentes tipos de piedras volcánicas, areniscas y sedimentarias.

A/ Jade y otras piedras verdes

Ornamentos tales como máscaras, figuras, pectorales, colgantes, orejeras, collares y cuentas.



45. Máscara antropomorfa, Petén, Guatemala, 250-900 d.C., 12.3 cm. © MCD-MUNAE

46. Placa de jadeíta, Petén, Guatemala, 250-900 d.C., 9.5 x 8.5 cm. © MCD-MUNAE

47. Figurilla zoomorfa, Petén, Guatemala, 250-900 d.C., 16.2 cm. © MCD-MUNAE

48. Collar Mexica de cuentas de piedra verde, serpentina y diorita, México, 1300-1521 d.C., 2.5 x 52 cm. © R. Velasco Alonso, INAH

49. Pectoral de jade, El Salvador, 250-900 d.C., 7 x 10.4 x 1.6 cm. © MUNA

50. Colgante de piedra, Vertiente del Caribe, Costa Rica, 100-500 d.C., 7.4 x 3.8 cm. © Dirk Bakker, DIA-FS

51. Pectoral de jade, El Salvador, 250-900 d.C., 6.9 x 3.7 x 1.3 cm. © MUNA

52. Colgante "dios hacha", Gran Nicoya, Costa Rica, 1-400 d.C., 12.9 x 5.2 cm. © Dirk Bakker, DIA-FS

53. Lote con dos orejeras, Petén, Guatemala, 250-900 d.C., 1 cm. © MCD-MUNAE

54. Pectoral con motivo de petate, Copán, Honduras, 700-900 d.C., 20.1 x 3.5 x 1.9 cm. © IHAH

PELIGRO DE CENTROAMÉRICA Y MÉXICO

B/ Escultura

Figuras humanas y de animales, piedras de moler, estelas, vasijas, paneles, segmentos de edificios, petroglifos, esferas.



55. Almendra, Teotihuacan, Estado de México, 200-650 d.C., 27.5 x 17 x 5.8 cm. © R. Velasco Alonso, INAH

56. Cabeza-retrato de piedra volcánica, Vertiente del Caribe, Costa Rica, 1000-1400 d.C., 15 x 13 cm. © Dirk Bakker, DIA-FS

57. Hongo zoomorfo, Kaminaljuyú, Guatemala, 400 a.C.-250 d.C., 28.5 x 14.5 cm. © MCD-MUNAE

58. Petroglifo zoomorfo, Las Lagunas, Nicaragua, fecha indeterminada, 150 x 95 cm. © Edgar Espinoza, MNN

59. Escultura cilíndrica antropomorfa, El Rama, Nicaragua, posiblemente 800-1350 d.C., 50 x 15 cm. © Edgar Espinoza, MNN

60. Metate con bajo relieve y mano de moler, Gran Nicoya, Costa Rica, 600-1200 d.C., 23 x 22 x 134 cm. © Dirk Bakker, DIA-FS

61. Espiga zoomorfa, Kaminaljuyú, Guatemala, 250-900 d.C., 70 x 145 cm. © MCD-MUNAE

62. Dintel de caliza Maya, México, 650-900 d.C., 84.5 x 43.5 x 6 cm. © R. Velasco Alonso, INAH

63. Guerrero con hacha y cabeza trofeo, Vertiente atlántica, Costa Rica, 1000-1400 d.C., 61 x 38 cm. © Dirk Bakker, DIA-FS

64. Panel de glifos, Petén, Guatemala, 550-900 d.C., 76 x 39 x 27 cm. © MCD-MUNAE

65. Estela N° 3 de Machaquila, Petén, Guatemala, 550-900 d.C., 180 x 93 x 22 cm. © MCD-MUNAE

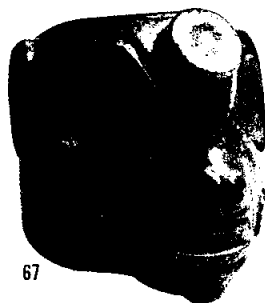
LISTA ROJA DE BIENES CULTURALES EN

C/ Objetos ceremoniales

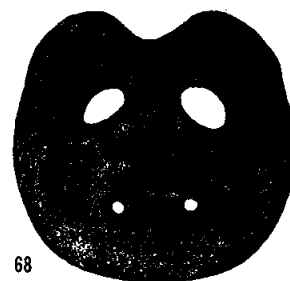
Excéntricos o siluetas de pedernal, hachas rituales, yugos, palmas, máscaras, remates de cetro y maquetas.



66



67



68



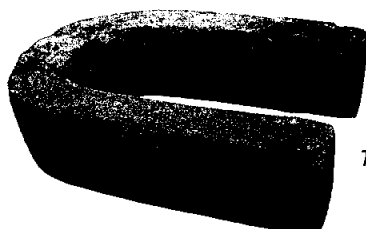
69



70



71



72



73



74

66. Máscara votiva de piedra verde Maya, Campeche, México, 200-850 d.C., 10 x 10 x 5 cm. © R. Velasco Alonso, INAH

67. Cabeza de maza ceremonial, Gran Nicoya, Costa Rica, 1-500 d.C., 8.5 x 7.7 cm. © Dirk Bakker, DIA-FS

68. Máscara zoomorfa de piedra verde Mezcala, Guerrero, México, 900-1100 d.C., 12 x 10 x 8 cm. © R. Velasco Alonso, INAH

69. Hacha antropomorfa, Costa Sur, Guatemala, 550-900 d.C., 29.6 x 22.5 cm. © MCD-MUNAE

70. Hacha ceremonial ornitomorfa, El Salvador, 250-900 d.C., 26.2 x 21 cm. © MUNA

71. Maqueta de piedra verde Mezcala, Guerrero, México, 400-1100 d.C., 13 x 9 x 2.9 cm. © R. Velasco Alonso, INAH

72. Yugo con decoración zoomorfa, Costa Sur, Guatemala, 550-900 d.C., 10.5 x 38 cm. © MCD-MUNAE

73. Excéntrico, Copán, Honduras, 600-800 d.C., 30.9 x 12.5 x 1.4 cm. © IHAH

74. Excéntrico de pedernal, Altar de Sacrificios, Guatemala, 550-900 d.C., 13 x 5 cm. © MCD-MUNAE

PELIGRO DE CENTROAMÉRICA Y MÉXICO

D/ Mármol y alabastro

Recipientes lisos o con relieves.



75

75. Plato tetrápode, Tierras Altas, Guatemala, 400 a.C.-250 d.C., 6.8 x 22.5 cm. © MCD-MUNAE



76

76. Vaso de mármol con asas zoomorfas, Valle de Sula, Honduras, 700-900 d.C., 15.7 x 11 cm. © IHAH



77

77. Vasiija de mármol, Valle de Sula, Honduras, 700-900 d.C., 11.1 x 19.3 cm. © IHAH

E/ Obsidiana

Puntas de proyectil, excéntricos, núcleos, navajas, cuchillos.



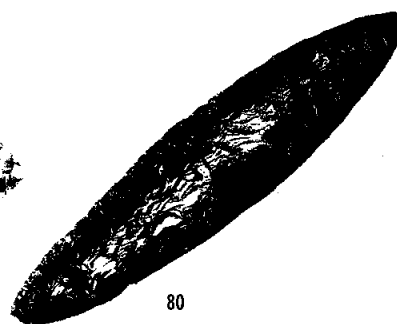
78

78. Núcleo y navajas, Petén, Guatemala, 550-900 d.C., núcleo: 17 x 4.4 cm; navajas: 16.3 x 1.5 cm. © MCD-MUNAE



79

79. Excéntrico, Uaxactún, Guatemala, 250-550 d.C., 13.7 x 7 cm. © MCD-MUNAE



80

80. Cuchillo, Dos Pilas, Guatemala, 250-900 d.C., 25 x 7 cm. © MCD-MUNAE

F/ Armas y herramientas

Puntas de flechas, cuchillos, hachas, raspadores, pulidores, "donas" o mazas.



81

81. Daga de macronavaja con espiga, Belice, 250 a.C.-250 d.C., 22 x 4.5 cm. © BIA



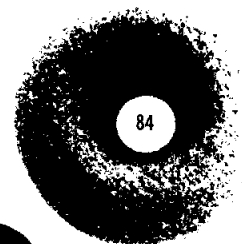
82

82. Cuchillo y cincel, Petén, Guatemala, 250-900 d.C., cuchillo: 17 x 7 cm; cincel: 17 x 8 cm. © MCD-MUNAE



83

83. Hacha de jade, El Salvador, 250-900 d.C., 13.4 x 6.7 cm. © MUNA



84

84. Anillo de piedra, Costa Sur, Guatemala, 250-900 d.C., 12 x 6 cm. © MCD-MUNAE

LISTA ROJA DE BIENES CULTURALES EN

PERIODOS COLONIAL Y REPUBLICANO

Pintura

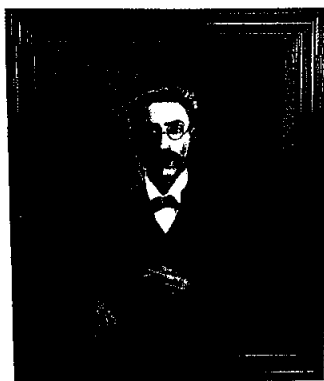
En tela, madera o metal, con temas religiosos (vírgenes, santos, ángeles) y civiles (retratos).



85



86



87



88

85. Lienzo con la Crucifixión, Guatemala, siglo XVIII, 264 x 600 cm. © MAC

86. Lienzo con la Virgen de dolores, Guatemala, siglo XVIII, 133 x 100 cm. © MAC

87. Óleo sobre tela con marco de madera firmado por R. D. González, El Salvador, último cuarto del siglo XIX, 88 x 74 cm. © MUNA

88. Lienzo con San José Patriarca y niño, Honduras, siglo XVII, 200 x 140 cm. © IHAH

PELIGRO DE CENTROAMÉRICA Y MÉXICO

Escultura

Figuras de bulto, relieves o fragmentos de retablos que representan imágenes religiosas, tallados en madera, pasta, marfil y yeso.

A/ Figuras de vestir y en bulto

Representaciones de vírgenes, santos, cristos y ángeles.



89. Escultura de madera policroma de Cristo flagelado, El Salvador, siglo XVIII, 51 cm. © MUNA

90. Arcángel, Guatemala, siglo XVIII, 100 x 60 cm. © MAC

91. San Antonio de Padua, México, siglo XVIII, 62 x 21 cm. © R. Velasco Alonso, INAH

92. San Miguel Arcángel, México, siglo XVIII, 40 x 35 cm. © R. Velasco Alonso, INAH

93. San José y el niño Jesús dormido, Guatemala, siglo XVII, 117 x 50 cm. © MAC

94. Escultura articulada de madera de San José, El Salvador, siglo XVII, 50.3 x 18.5 cm. © MUNA

95. Inmaculada Concepción, Honduras, siglo XVIII, 165 x 50 cm. © IHAH

LISTA ROJA DE BIENES CULTURALES EN

B/ Relieves, retablos y elementos arquitectónicos

Escenas religiosas, elementos vegetales y ornamentales.



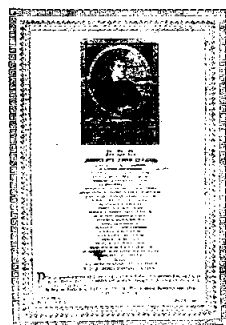
96. Lienzo con San José y el niño Dios, Guatemala, siglo XVIII, diámetro 171 cm. © MAC



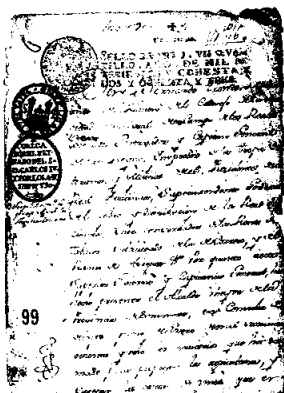
97. Lienzo con monjas clarisas, Guatemala, siglo XVIII, 220 x 181 cm. © MAC

Documentos

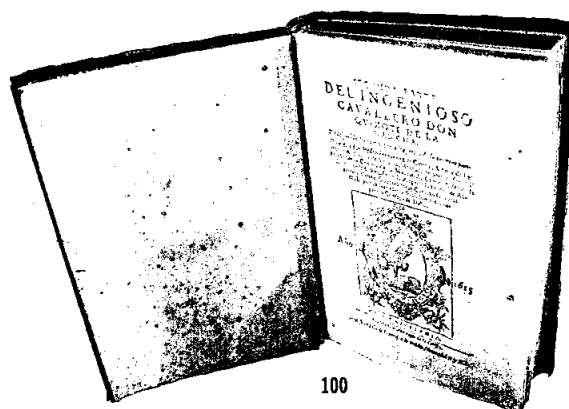
Manuscritos, impresos antiguos, mapas, planos y estampas.



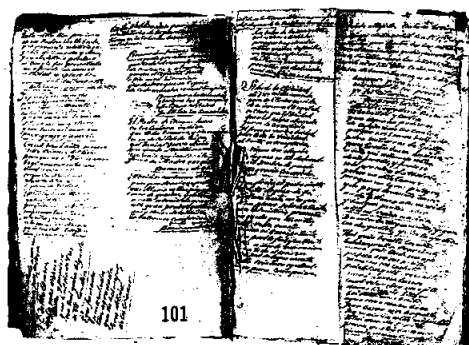
98



99



100



101

98. Hoja impresa con recuadro orlado, Guatemala, sin fecha, 41.4 x 30.4 cm. © MCD-MLA

99. Documento con sellos de la Corona española, El Salvador, siglo XVIII, 21.5 x 31 cm. © MUNA

100. Documento literario (*El Ingenioso Don Quixote de la Mancha*), Guatemala, siglo XVII, 22 x 14.5 cm. © MCD-MLA

101. Manuscrito empastado en cuero, Guatemala, siglo XIX, 28.8 x 20.5 cm. © MCD-MLA

PELIGRO DE CENTROAMÉRICA Y MÉXICO

Platería

Objetos de plata y oro de uso religioso y civil, tales como: cálices, custodias, incensarios, crucifijos, coronas, atriles, escudos, sagrarios, frontales de altar, candelabros, resplandores, utensilios, adornos, vajillas, etc.



102. Cálices de plata, Honduras, periodo colonial, 20 x 14 cm. © IHAH

103. Custodia anónima, México, siglo XIX, 52 x 24 x 14 cm.
© R. Velasco Alonso, INAH

104. Bandeja de plata, Guatemala, siglo XVIII, 40 x 28 cm. © MCD

105. Candelero de plata, Guatemala, siglo XVIII, 40 x 16 cm. © MCD

106. Corona imperial de plata, Guatemala, siglo XVIII, 11 x 10 cm. © MCD

107. Frontal de plata para sagrario, Guatemala, siglo XVIII, 108 x 121 cm.
© MCD

108. Cruz procesional de plata, Guatemala, siglo XVII, 45 x 28 cm. © MCD

109. Atril de plata, Guatemala, siglo XIX, 40 x 38 cm. © MCD

[REDACTED]

El Consejo Internacional de Museos (ICOM) es la principal organización internacional de museos y profesionales de museos dedicada a la tarea de conservar, perennizar y transmitir a la sociedad el patrimonio mundial natural y cultural, presente y futuro, material e inmaterial.

Con más de 27.000 miembros en 151 países, el ICOM forma una red internacional de profesionales de museos especializados en disciplinas de todo tipo.

Creado en 1946, el ICOM es una organización no gubernamental (ONG) sin fines de lucro que mantiene relaciones formales de asociación con la UNESCO y de consulta con el Consejo Económico y Social de las Naciones Unidas.

La lucha contra el tráfico ilícito de bienes culturales es uno de los empeños prioritarios del ICOM. La *Lista Roja de bienes culturales en peligro de Centroamérica y México* se ha elaborado para prevenir la exportación ilegal de bienes culturales y contribuir a la protección del patrimonio cultural de estos países. Esta lista viene a añadirse a la colección de Listas Rojas ya publicadas sobre África, América Latina, Iraq, Afganistán, Perú y Camboya.

<http://icom.museum/redlist>

Con el apoyo de:



*U.S. Department of State
Bureau of Educational and Cultural Affairs*



INTERNATIONAL COUNCIL OF MUSEUMS
CONSEIL INTERNATIONAL DES MUSEES
CONSEJO INTERNACIONAL DE MUSEOS

Maison de l'UNESCO

1, rue Miollis - 75732 París Cedex 15 - Francia

Teléfono: +33 (0)1 47 34 05 00 - Fax: +33 (0)1 43 06 78 62

Correo electrónico: secretariat@icom.museum - Sitio web: <http://icom.museum>

EMERGENCY RED LIST OF
IRAQI ANTIQUITIES
AT RISK



RedList
ListeRouge

ICOM



INTERNATIONAL COUNCIL OF MUSEUMS
CONSEIL INTERNATIONAL DES MUSEES

Introduction

Cultural heritage in Iraq has suffered seriously as a result of war. Many objects have been looted and stolen from museums and archaeological sites and risk appearing on the market through illicit trafficking.

Although the Iraq Museum in Baghdad is not the only place that has suffered, it is certainly by far the most important institution. The museum has been looted and is missing a great part of its former collection. The Iraq Museum is a national archaeological museum that serves as the repository for all artefacts from excavations in Iraq. It contains hundreds of thousands of objects covering 10,000 years of human civilization, representing many different cultures and styles. The bulk of the collection dates between 8000 B.C. and 1800 A.D., and comprises objects made of clay, stone, pottery, metal, bone, ivory, cloth, paper, glass, and wood.

Purpose

This document has been designed as a tool for customs officials, police officers, museums, art dealers and collectors to help them to recognize objects that could originate from Iraq.

This Red List describes the general types of artefacts most favoured by the illegal antiquities market, so that these may be identified and detained wherever they surface. They are protected by legislation, banned from export and may under no circumstances be imported or put on sale. An appeal is therefore being made to museums, auction houses, art dealers and collectors not to acquire them.

This is a list of the types of objects from Iraq which are particularly at risk and are likely to have been stolen. It is in no way exhaustive. Because of the tremendous variety of objects, styles, and periods, any antiquity from Iraq should be treated with suspicion.

Iraqi cultural heritage is protected under:

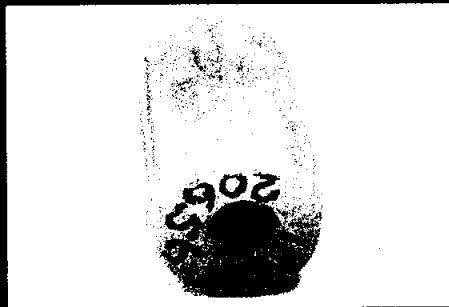
- Law Prohibiting the Smuggling of Antiquities No. 40 of 1926
- Antiquities Law No. 59 of 1936 and the two Amendments (No. 120 of 1974 and No. 164 of 1975)
- Law No. 6 of 1942: Regulations regarding the Registration of Old Manuscripts
- Antiquities and Heritage Law No. 55 of 2002

On 21.03.1968, Iraq ratified the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict, and its First Protocol.

On 12.05.1973, Iraq ratified the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.

Suspicious characteristics

Any object with reference numbers written on it and any object that shows traces of reference numbers in ink. The inventory numbers of the Iraq Museum generally follow the mention "IM" (abbreviation for "Iraq Museum"). [illus. 0]



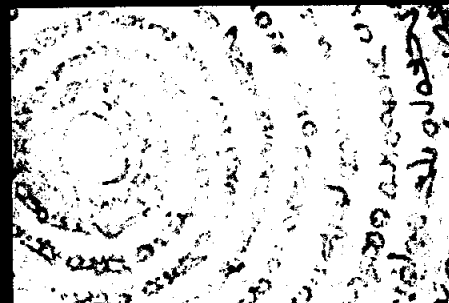
0

Any object with cuneiform ("wedge-shaped") writing on it. This writing is composed of horizontal, vertical or oblique strokes with triangular ends, impressed or incised into the material. Cuneiform looks like a lot of small triangular depressions arranged in patterns. Early examples look like picture writing. It is found especially on objects of clay and stone, but also metal, ivory, and pottery. [illus. 1]



1

Any object with Aramaic writing on it (alphabetic writing, mostly engraved or in ink). [illus. 2]



2

0. ©Iraq Museum/Salvini
1. ©Iraq Museum
2. ©Musée du Louvre

This Red List was drawn up by a group of 12 international experts during a meeting held at the Interpol headquarters in Lyons (France) on 7 May 2003.

© 2008, ICOM, all rights reserved.

EMERGENCY RED LIST OF I

THE RED LIST INCLUDES THE FOLLOWING CATEGORIES OF OBJECTS:

(These images serve to illustrate the categories of objects which are the target of illicit traffic.)

Tablets of clay or stone with cuneiform writing.

Most common are pillow-shaped clay tablets (one side rounded, the other side flat), square or rectangular, sometimes round. They typically range from 4 x 5 cm to 20 x 30 cm in size. They sometimes have a casing (often fragmentary) sealed. They are usually sun-dried and must be handled with extreme care. If not stored under controlled humidity, they may disintegrate (optimum relative humidity: 45-50%). For identification, they should be photographed under raking light coming from the upper left. [illus. 3, 4]



3



4

3. Clay proto-cuneiform tablet with early pictographic writing, end of the 4th millennium B.C. ©British Museum

4. Clay cuneiform tablet, still partly in its envelope, beginning of the 2nd millennium B.C. ©Musée du Louvre

Cones and any other objects (bricks, prisms, vases, sculpture, etc.) with cuneiform writing.

Most common are clay cones roughly 15 cm long with a flattened head (disk-shaped). [illus. 5]



5



6

5. Baked clay foundation cone with cuneiform writing, end of the 3rd millennium B.C. ©Musée du Louvre

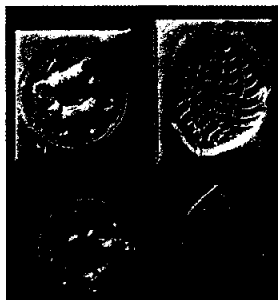
6. Stone cylinder seal, beginning of the 2nd millennium B.C., Musée du Louvre. ©RMN/Franck Raux

Cylinder seals of stone, shell, frit, etc.

These look like large cylindrical beads with pictures engraved on them, and often a cuneiform inscription. They range in length from 2 to 7 cm, and in diameter from 1 to 3 cm. [illus. 6]

Stamp seals of stone, shell, etc., and their impressions.

Stamp seals are small lumps of stone, often animal or gem-shaped (about 3 or 4 cm), with pictures carved on one side (about 1.5 to 3 cm). Impressions are lumps of clay with small pictures from cylinder seals or stamp seals impressed in them. [illus. 7, 7bis]



7



7bis

7. Stone stamp seals, Jamdat Naser period, about 3000 B.C., Iraq Museum. ©photo Scala, Florence

7bis. Stone stamp seals in the shape of animals and their impression, about 3000 B.C. ©Musée du Louvre

IRAQI ANTIQUITIES AT RISK

Ivory, bone plaques and sculptures.

Any object made of ivory that looks old. Most common are small flat plaques (8 to 20 cm) carved with figures or ornament, originally used as furniture inlays. Many look Egyptian. [illus. 8]



8. Ivory plaque from Nimrud, 9th-8th centuries B.C. (stolen). ©Iraq Museum

Sculpture, 3-dimensional and relief.

A. Stone, dark or white. The most common types of figures are:

- Standing figurines in white stone (or marble), about 10 to 15 cm high. [illus. 9]
- Under-life-size standing or seated figures with folded hands, ranging from about 15 to 60 cm high (sometimes life size). [illus. 10, 10bis]
- Figures in provincial or oriental Roman style from Hatra, especially heads. [illus. 11]

B. Clay. Small figures, usually unbaked. The most common types are:

- Human and animal figurines, often crudely made (about 8 to 15 cm high). [illus. 12]
- Models and "toys" of beds, boats, chariots, houses, etc. (about 10 to 20 cm high, sometimes more for the houses). [illus. 13]
- Mould-made plaques, often naturalistic, representing scenes from daily life and scenes of worship (about 8 to 15 cm high). [illus. 14]

C. Bronze figurines (often oxidized). One common type has the lower body in the shape of a peg (about 12 to 20 cm high). [illus. 15]



9



11



10



10bis

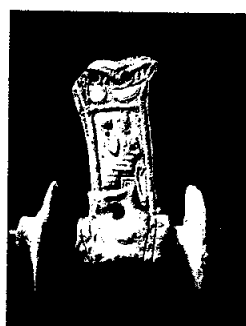
9. Stone figurines from Tell es-Sawwan, beginning of the 6th millennium B.C. ©Iraq Museum

10. Stone Sumerian statue, about 2400 B.C. ©Iraq Museum
10bis. Sumerian alabaster statue from Ur, about 2400 B.C., Iraq Museum. ©photo Scala, Florence

11. Stone statue from Hatra, 2nd century A.D., Iraq Museum. ©photo Scala, Florence



12



13

12. Terra cotta Sumerian figure from Tello, about 2000 B.C., Iraq Museum. ©photo Scala, Florence
13. Clay chariot model, beginning of the 2nd millennium B.C., Musée du Louvre. ©RMN/Lewandowski/Raux
14. Terra cotta relief: cult scene from Khafaji, about 1800 B.C., Iraq Museum. ©photo Scala, Florence
15. Bronze foundation figurine, end of the 3rd millennium B.C., Iraq Museum. ©photo Scala, Florence



14



15

EMERGENCY RED LIST OF I

D. Stone plaques and slabs, often in fragments, carved in relief.
[illus. 16, 17]

16. Stone Assyrian relief fragment from Nineveh, about 700 B.C. (stolen). ©J. Russell

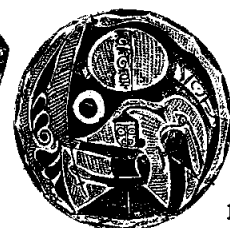
17. Panel carved in relief: Assyrian warriors from Khorsabad, end of the 8th century B.C., Iraq Museum. ©photo Scala, Florence



Vessels/Containers, large or small.

A. Pottery/Ceramics, often broken or incomplete. There is a tremendous variety of decoration: plain, painted, inscribed, decorated and/or glazed. [illus. 18, 19]

B. Glass. Old glass often has a shiny metallic iridescent sheen. It is often decorated with wavy patterns. [illus. 20, 20bis]



18. Pottery jar decorated "scarlet ware" from Khafaji, beginning of the 3rd millennium B.C., Iraq Museum. ©photo Scala, Florence

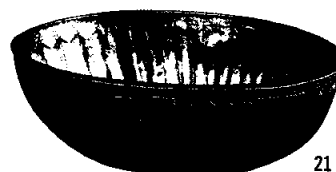
19. Islamic monochrome lustre ware cup, 10th century A.D. ©Musée du Louvre

20. Glass bottles from Nimrud, 3rd-7th centuries A.D. ©British Museum

20bis. Cup, 13th century A.D. ©Iraq Museum

C. Metal (bronze, silver, gold), plain or decorated. [illus. 21]

D. Stone, sometimes carved in relief or inlaid. One type is made of marble or alabaster and is quite small (miniature vases). [illus. 22]



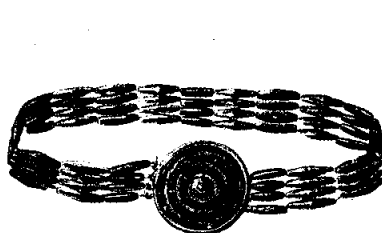
21. Gold bowl, Royal Cemetery of Ur, about 2500 B.C. ©University of Pennsylvania Museum of Archaeology and Anthropology

22. Small alabaster vessels, Tell es-Sawwan, 6th millennium B.C. ©Iraq Museum



Jewellery, carved gems and personal adornments: gold, silver, bronze, shell, stone, etc.

Inlays and multicoloured stones are commonly used (predominantly lapis lazuli, carnelian, agate, rock crystal and turquoise). [illus. 23]



23

23. Jewellery board, Royal Cemetery of Ur, about 2500 B.C. ©Iraq Museum

IRAQI ANTIQUITIES AT RISK

**Manuscripts, calligraphy, books
and archival documents.**

[illus. 24]



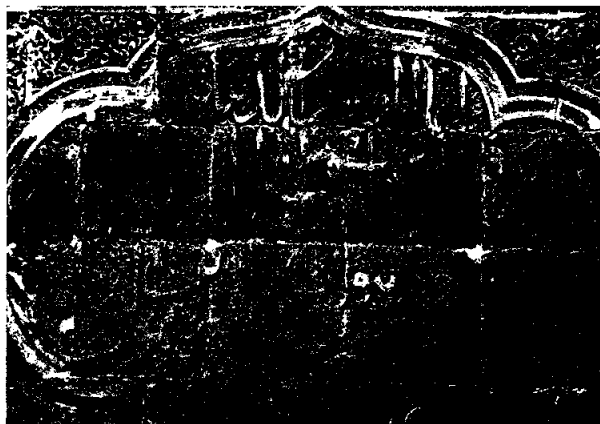
24

**Architectural and furniture fragments:
plaster, wall painting, tiles,
decorated bricks, wood.**

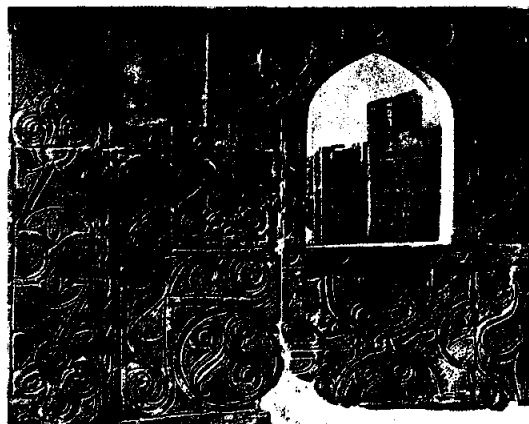
Islamic examples are often decorated with intricate patterns that may include Arabic script. [illus. 25, 26]

24. Islamic manuscript page in Arabic.
©Iraq Museum Library/Tabbaa

25. Islamic carved brick architectural decoration.
©Iraq Museum/Tabbaa
26. Islamic wooden panel. ©Iraq Museum



25

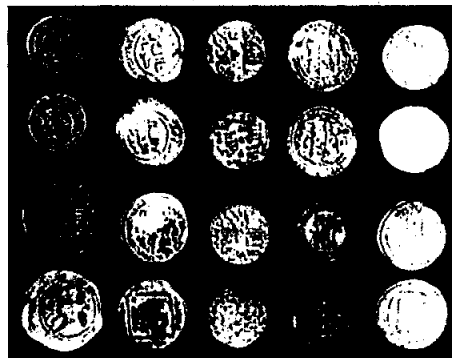


26

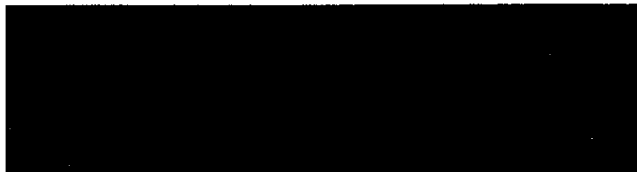
27. Islamic coins. ©Iraq Museum

Coins.

Antique coins are hand stamped, so the subject is often off-centre. Pre-Islamic coins usually include pictures. Islamic examples are decorated only with Arabic script, which often identifies the place of production. [illus. 27]



27



The International Council of Museums (ICOM) is the principal international organization of museums and museum professionals committed to the conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible.

With over 24,000 members in 147 countries, ICOM is an international network of museum professionals expert in a wide variety of disciplines.

Created in 1946, ICOM is a not-for-profit non-governmental organization (NGO) maintaining formal relations with UNESCO and having a consultative status with the United Nations' Economic and Social Council.

The fight against illicit traffic of cultural goods is one of ICOM's core commitments. The *Emergency Red List of Iraqi Antiquities at Risk* has been compiled to prevent cultural objects being sold illegally on the art market, and thus to ensure the protection of Iraqi heritage. To date, ICOM has published *Red Lists* for Africa, Latin America, Iraq, Afghanistan and Peru.

<http://icom.museum/redlist>

This Red List was developed with the generous support of:



*U.S. Department of State
Bureau of Educational and Cultural Affairs*

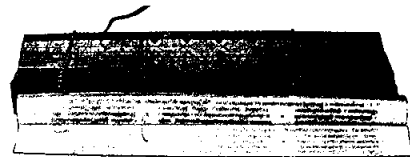


Maison de l'UNESCO
1, rue Miollis - 75732 Paris Cedex 15 - France
Telephone: +33 (0)1 47 34 05 00 - Fax: +33 (0)1 43 06 78 62
Email: secretariat@icom.museum - Website: <http://icom.museum>

RED LIST OF
CAMBODIAN
ANTIQUITIES
AT RISK



INTERNATIONAL COUNCIL OF MUSEUMS
CONSEIL INTERNATIONAL DES MUSEES
CONSEJO INTERNACIONAL DE MUSEOS



RedList
ListeRouge
ICOM

Introduction

The Cambodian government takes considerable measures to protect the country's cultural heritage, but despite them, widespread looting and destruction of archaeological sites continues. Looters have targeted Angkorian and Post-Angkorian metal objects and stone sculptural elements for decades. Recently, a new tide of destruction has arisen with the looting of Prehistoric cemetery sites across the country.

The search for ancient artefacts is driven by demand in Cambodia and in the international market place. The illicit trafficking of objects of all types and materials, dating from the Prehistoric period to the 19th century, is stripping the country of its rich cultural heritage. Sculpture, architectural elements, ancient religious documents, bronzes, iron artefacts, wooden objects and ceramics are still being exported illegally at an alarming rate.

Cambodia's cultural resources are very important to its people. Their pride in their heritage is symbolized by the choice of depicting the ancient temple of Angkor Wat on the nation's flag. Moreover, sites such as the Angkor Park are enormously popular with international tourists and constitute an economic resource for Cambodia. Threats to Cambodian heritage therefore continue to be taken seriously by the international community.



Purpose

This *Red List* has been developed to assist museums, collectors, dealers in art and antiquities, and customs and other law enforcement officials in recognizing objects that may have been looted and illicitly exported from Cambodia. To facilitate this, the List illustrates and describes several categories of objects at risk of being illicitly traded on the antiquities market. These objects are protected under Cambodian law banning their sale and export. Therefore, ICOM appeals to interested parties to refrain from purchasing these objects without first checking thoroughly their origin and provenance documentation.

Because of the diversity of Cambodian objects, the *Red List of Cambodian Antiquities at Risk* is not exhaustive, and any antiquity that may have originated in Cambodia should be subjected to detailed scrutiny and precautionary measures.

Looted temple at Bakan. © Andrew Burke

There is a vibrant craft industry in Cambodia today. Artisans produce textiles, lacquer-ware and carvings in stone and wood that emulate those made in the ancient past. The trade in these objects is crucial to the continued development of Cambodia's ongoing craft traditions, and is not meant to be hindered by the publication of this List.

RED LIST OF CAMBODIAN ANTIQUITIES AT RISK

For more than two millennia the Khmer have produced objects that are widely regarded for their aesthetic value. Many such objects are integral parts of the thousands of ancient sites throughout Cambodia which are now testament to the kingdom's rich history. The Prehistoric past of Cambodia remains largely unexplored and undocumented. The looting of sites from all periods of Cambodia's past robs the world of the chance to understand the unique beginnings and continuous evolution of the Khmer civilization. It is imperative that the illicit trade in antiquities be brought to an end.

If you suspect an item may be an illegal antiquity, please contact:

Patrimony Police
Ministry of Interior, Cambodia

Phone: +855 (0) 12 826 015

Fax: +855 (0) 23 726 975

Contact: General TAN Chay

Ministry of Culture and Fine Arts
Cambodia

Phone: +855 (0) 12 872 703/16 825 893/

16 873 328

Fax: +855 (0) 23 218 147

Email: ok_sophon@yahoo.com

Contact: H.E. Mr. OK Sophon

National Museum of Cambodia
(Phnom Penh)

Phone/Fax: +855 (0) 23 211 753

Email: museum_cam@camnet.com.kh

Contact: Mr. HAB Touch

The cultural heritage of Cambodia is protected by the following laws and agreements:

NATIONAL LAWS

*Royal Decree 0196/26 On the Protection of Cultural Heritage,
January 25, 1996*

*Sub-decree No 98 Concerning the Execution of the Protection
of Cultural Patrimony, September 17, 2002*

Royal Decree 0295/12 Establishing APSARA, February 19, 1995

Royal Decree 0199/18 2nd Decree regarding APSARA, January 22, 1999

Royal Decree 001/NS Establishing Protected Cultural Zones, May, 1994

Royal Decree 0705/323 Transferring Koh Ker to APSARA Authority

Royal Decree 0504/070 Establishing site of Koh Ker, June 05, 2004

Provisions Dated September 10, 1992

*Relating to the Judiciary and Criminal Law and Procedure
Applicable in Cambodia During the Transitional Period,
Article 47: Receiving and Concealing Cultural Goods*

Provisions Dated September 10, 1992

*Relating to the Judiciary and Criminal Law and Procedure
Applicable in Cambodia During the Transitional Period,
Article 44: Misdemeanors Concerning Cultural Property*

Law on Customs, Article 8, February 2003

INTERNATIONAL TREATIES

*The Hague Convention for the Protection of Cultural Property
in the Event of Armed Conflict and its first Protocol,
May 14, 1954*

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

*UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects,
June 24, 1995*

*Convention on the Protection of the Underwater Cultural Heritage,
November 6, 2001*

*Convention for the Safeguarding of the Intangible Cultural Heritage,
November 17, 2003*

*Convention on the Protection and Promotion of the Diversity
of Cultural Expressions,
October 20, 2005*

BILATERAL AGREEMENTS WITH:

Thailand and United States of America

RED LIST OF CAMBODIA

The objects are grouped according to the material they are made of. The photographs which illustrate the categories were provided by the National Museum of Cambodia, the Ecole Française d'Extrême-Orient, and the Heritage Watch, hereafter respectively referred to as NMC, EFEO and HW for the copyrights. At the date of this printing, these images do not reproduce stolen objects; they serve only to illustrate the categories of objects which are the target of illicit traffic. Within these categories, the objects are presented in four time periods.

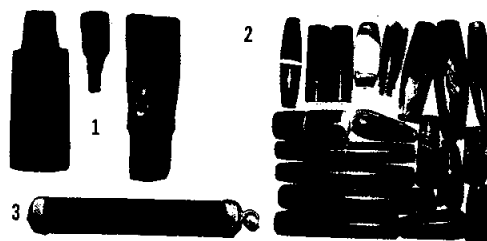
THE RED LIST INCLUDES THE FOLLOWING CATEGORIES OF OBJECTS:

STONE (including semi-precious stone)

PREHISTORY (from 5th century B.C. to 5th century A.D.)

A. Tools: adzes, axes, and axe-like chopping implements varying in size from 10 to 40 cm. [illus. 1]

B. Beads: most are made of semi-precious stone including carnelian (an orange colour) and agate (banded brown); some may be etched. [illus. 2-3]



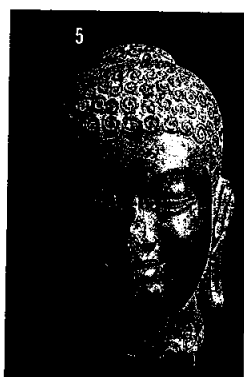
1. Adzes, stone ca. 15 x 18 cm. © HW
2. Beads, carnelian and agate ca. 4 cm. © HW
3. Bead, agate. © HW

PRE-ANGKOR (from 6th to 8th centuries A.D.)

A. Sculpture: carved representations or fragments (hands, feet, heads, and torsos) of human and animal forms. [illus. 4-5-6-7]



4. Linga, sandstone, 83 x 25 x 24 cm. © NMC



5. Head of Buddha, sandstone, 27 x 16 x 17 cm. © NMC

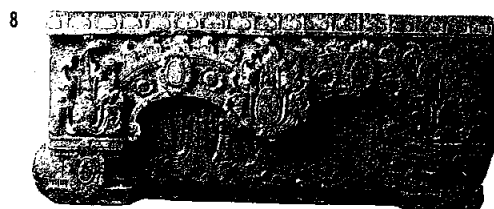


6. Vishnu, sandstone, 133 x 48 x 25 cm. © NMC

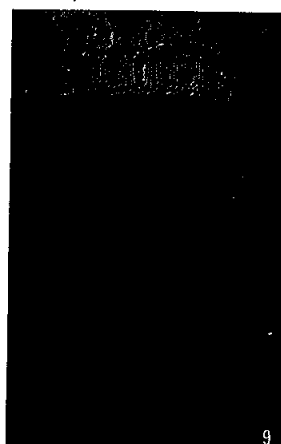


7. Ganesha, sandstone, 76 x 42 x 20 cm. © NMC

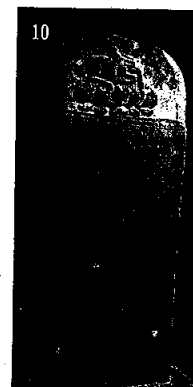
B. Architectural elements and fragments: colonnettes, columns, lintels, pediments, pedestals, and bas-reliefs. [illus. 8-9]



8. Lintel, sandstone, 34 x 109 x 21 cm. © NMC



9. Lintel and columns, sandstone, 171 x 16 cm (diameter: 15 cm). © NMC



10. Stele with Nandin the bull on a lotus, sandstone, 97 x 42 x 8 cm. © NMC

C. Inscriptions: on stelae and door jambs. [illus. 10]

N A N T I Q U I T I E S A T R I S K

ANGKOR (from 9th to 13th centuries A.D.)

A. Sculpture: carved representations or fragments (hands, feet, heads, and torsos) of human and animal forms. [illus. 11-12]

B. Architectural elements and fragments. [illus. 13-14-15]



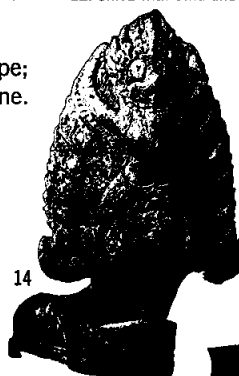
11. Female divinity, sandstone, 125 x 26 x 26 cm. © NMC

12. Shiva with Uma and Ganga, sandstone, 101 x 53 x 13 cm. © NMC

C. Grinding stones: flat slabs usually worn into a concave shape; they are often accompanied by a tubular grinder also of stone. [illus. 16]



16. Grinding stone with tubular grinder, sandstone. © EFEO



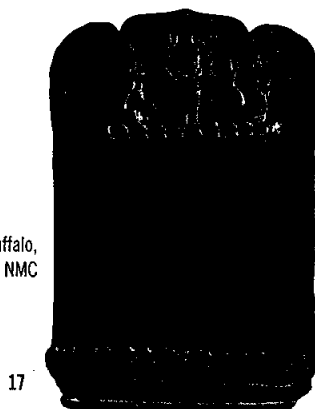
13. Lintel, sandstone, 60 x 173 cm. © NMC

14. Balustrade with Naga and Garuda, sandstone, 158 x 94 x 50 cm. © NMC

15. Bas-relief depicting multiple-armed Lokesvara, sandstone, 230 x 180 x 31 cm. © NMC

D. Inscriptions. [illus. 17]

17. Stele with Yama on a buffalo, sandstone, 60 x 34 x 14 cm. © NMC



POST-ANGKOR (from 14th to early 20th centuries A.D.)

A. Sima: boundary markers, slabs of stone with a gently peaked top sometimes with Buddhist iconography. [illus. 18]



18. Sima, sandstone, 59 x 32 x 9.5 cm. © NMC

RED LIST OF CAMBODIA

METAL (comprising bronze, copper, iron, gold, and silver)

PREHISTORY (from 5th century B.C. to 5th century A.D.)

A. Ceremonial objects: large and waisted drums with decorated top surface often with a central star and decorated bands, bell-shaped hollow vessels with decorative motifs, and bells. [illus. 19-20]

B. Adornments: bangles, beads, torques, buffalo-head finger rings, earrings, and mirrors; many bronzes have delicate spiral motifs. [illus. 21]

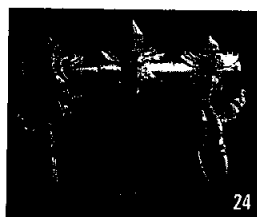
PRE-ANGKOR (from 6th to 8th centuries A.D.)

A. Sculpture: symbolic and anthropomorphic figures. [illus. 22-23]

ANGKOR (from 9th to 13th centuries A.D.)

A. Ceremonial and ritual objects: vajra, bells, conches, tripods, and incense burners, chariot/palanquin of bronze. [illus. 24-25-26-27]

24. Palanquin hooks, rings and tubular pole decoration, bronze. © NMC



B. Adornments: finger rings, earrings, diadems, necklaces, ankle rings, arm bands, and mirrors made of bronze or gold. [illus. 28]

C. Utensils: spoons/ladles, bowls, and chisels. [illus. 29]

D. Sculpture. [illus. 30]

POST-ANGKOR (from 14th to early 20th centuries A.D.)

A. Utensils: spoons, urns, bowls, and cooking/tea pots of bronze. [illus. 31-32-33]



31. Ladle, bronze, 30 cm. © EFEO
32. Lime pot, bronze, 17 x 16 cm. © EFEO
33. Utensils, metal. © EFEO



B. Weapons: iron daggers and swords, usually with decorated hilts. [illus. 34]

34. Dagger, bronze, 25 x 8.5 x 2 cm. © EFEO

C. Religious objects: both symbolic and anthropomorphic, bells, chariot fixtures, popil, percussion instruments including varying sizes of gongs and cymbals, candlesticks, and betel containers made of bronze. [illus. 35-36]



19. Bell, bronze, 57 x 27.5 x 32 cm. © NMC

20. Drum, bronze, 56.5 x 95 cm. © NMC

21. Bangles, bronze, 9 to 10 cm in diameter. © HW

22. Lokesvara, bronze, 24 x 7 x 7 cm. © NMC

23. Bull, Shiva's mount, bronze, 36 x 64 x 32 cm. © NMC



25. Ritual bell, bronze, 14 x 7 cm. © NMC

26. Vajra, bronze, 12.5 x 4 x 4 cm. © NMC

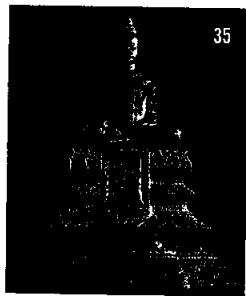
27. Ritual conch (sankha) with stand, bronze, 29 x 11 x 11 cm (conch). © NMC

28. Ring, bronze, 4.7 x 1.7 cm. © NMC

29. Betel container, metal, 41 x 9.7 cm. © EFEO



30. Kneeling female figure, support for mirror, bronze, 34 x 24 cm. © NMC



35. Buddha, silver, 36.7 x 28 x 14 cm. © NMC

36. Popil (ritual candlestick), bronze, 25 x 10.5 x 0.7 cm. © NMC

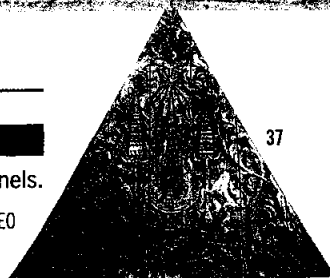
N A N T I Q U I T I E S A T R I S K

ORGANIC MATERIAL

POST-ANGKOR (from 14th to early 20th centuries A.D.)

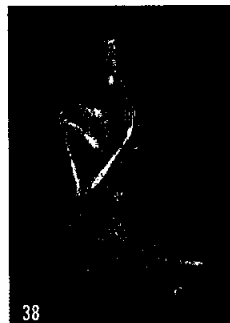
A. Architectural elements: wooden doors and carved panels. [illus. 37]

37. Wooden carved panel. © EFE0



B. Sculptures of the Adorned Buddha: usually of wood decorated with lacquer, gold leaf, paint and incrustations of glass. [illus. 38]

38. Kneeling worshipper, wood with red lacquer and gilding, 92 x 42 x 54 cm. © NMC



C. Manuscripts: of palm leaf and/or paper. [illus. 39]



39. Manuscript, palm leaf, 55.5 x 5.5 x 8.5 cm. © NMC

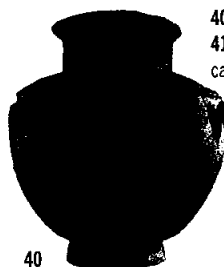
CERAMICS AND GLASS

PREHISTORY (from 5th century B.C. to 5th century A.D.)

A. Vessels and containers: pots, bowls, plates, footed bowls. [illus. 40]

B. Ceramic adornments: epaulettes. [illus. 41]

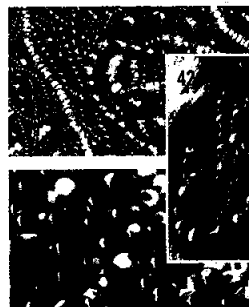
C. Glass beads: usually small, seed-like objects in a range of colours from terracotta to blue, yellow, green, and red. [illus. 42]



40. Pot, earthenware, 45 x 30 cm. © HW



41. Epaulette, earthenware with iron, ca. 10 x 10 cm. © HW



42. Beads, glass, 0.2 to 0.5 cm. © HW

ANGKOR (from 9th to 13th centuries A.D.)

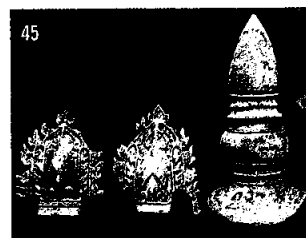
Ceramics from the Angkorian period are mostly stoneware, unglazed or glazed of creamy white, pale green, straw-yellow, reddish-brown, brown, olive, and black.

A. Vessels and containers: pots, urns, vases, burial jars, lidded bowls/boxes, zoomorphic vessels, deformed vessels (kiln wasters). [illus. 43]



43. Ceramic containers. © EFE0

44-45. Roof tiles, ceramic, 20 to 50 cm. © EFE0



B. Decorative roof tiles. [illus. 44-45]

POST-ANGKOR (from 14th to early 20th centuries A.D.)

A. Ceramics: shipwrecks in Cambodian waters may hold various trade goods including Chinese, Sukhothai or Vietnamese vessels. [illus. 46]

46. Jar, fired clay with brown glaze, 61 x 43 cm. © NMC





The International Council of Museums (ICOM) is the principal international organization of museums and museum professionals committed to the conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible.

With over 26,000 members in 151 countries, ICOM is an international network of museum professionals expert in a wide variety of disciplines.

Created in 1946, ICOM is a not-for-profit non-governmental organization (NGO) maintaining formal relations with UNESCO and having a consultative status with the United Nations' Economic and Social Council.

ICOM considers combating illicit trade in cultural property to be one of the core aims of its programme of action. The *Red List of Cambodian Antiquities at Risk* has been designed to prevent pillage, theft, and the illegal export of cultural property from Cambodia; and to help protect the country's cultural heritage. This Red List is an addition to the collection of Red Lists already published for Africa, Latin America, Iraq, Afghanistan and Peru.

<http://icom.museum/redlist>

This Red List was developed with the generous support of:



*U.S. Department of State
Bureau of Educational and Cultural Affairs*

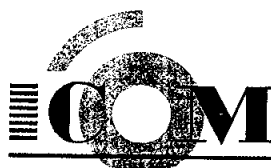


Maison de l'UNESCO
1, rue Miollis - 75732 Paris Cedex 15 - France
Phone: +33 (0)1 47 34 05 00 - Fax: +33 (0)1 43 06 78 62
Email: secretariat@icom.museum - Website: <http://icom.museum>

RED LIST OF
AFGHANISTAN
ANTIQUITIES AT RISK



RedList
ListeRouge
ICOM



INTERNATIONAL COUNCIL OF MUSEUMS
CONSEIL INTERNATIONAL DES MUSÉES

Introduction

The great archaeological heritage of Afghanistan is of universal importance. It is now at serious risk from organized destruction and plundering at the hands of criminals. The National Museum of Afghanistan in Kabul has been looted and is missing a great part of its collection, much of which has found its way into the art market. Ancient sites and monuments, ranging from the Old Stone Age to the 20th century are being attacked and systematically looted.

Objects of all types and materials, from prehistoric times to the Indo-Greek, Buddhist and Islamic periods are being lost. Sculpture, architectural elements, ancient manuscripts, bronzes, wooden objects and ceramics are being illegally exported at an unrelenting rate. It is the duty of the international community to unite in protecting this unique cultural heritage.

Purpose

This document has been designed as a tool for museums, art dealers and collectors, customs officials and police officers to help them to recognize objects that could originate illegally from Afghanistan. This *Red List* describes under various categories, the general types of artefacts most likely to appear illicitly on the antiquities market so that these may be identified. Such objects are protected by Afghan legislation, which bans their export and sale. An appeal is being made to museums, auction houses, art dealers and collectors not to acquire such objects without clear title and established provenance.

The *Red List of Afghanistan Antiquities at Risk* is in no way exhaustive, and any antiquity for sale said to be from Afghanistan should be treated with great caution and suspicion.

Afghanistan cultural heritage is protected under:

Law on the Preservation of Historical and Cultural Heritage
Issue No. 828, Sawar 31st 1383, May 20th 2004

On 20 March 1979, Afghanistan ratified the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage

On 8 September 2005, Afghanistan accepted the 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property

The people of Afghanistan suffered great loss in human lives, personal property, and the deliberate destruction of monuments, museums, and artifact collections during the wars of the 1980s and 1990s. They are now witnessing the slow dispossession of their cultural heritage by looters who are pillaging archaeological sites and traffickers who are smuggling artifacts out of the country, frequently, it is believed, in connection with other criminal activities. This situation will continue as long as these traffickers have access to foreign markets of buyers of illicit antiquities.

To assist in stopping the looting and destruction of Afghan archaeological sites, the International Council of Museums has published this *Red List of Afghanistan Antiquities at Risk*, as a tool for law enforcement authorities, and to raise public awareness and encourage international cooperation in the protection of the cultural heritage of Afghanistan.

This *Red List* is the fourth in the series* of ICOM *Red Lists of Antiquities at Risk*. The *Red Lists* are representative lists of general types or categories of objects, generally protected by national legislation and international agreements, which are subjected to illicit international trafficking. They are drawn up by teams of international experts in the archaeology and ethnology of the countries or regions of origin. The objects illustrated are not, to the best of the experts' knowledge, stolen or illicitly acquired. The *Red Lists* are intended to protect cultural heritage at risk by helping customs officials, police officers, art dealers, museums, and collectors recognize objects of possible illicit provenance. Potential buyers are advised not to purchase them unless they are accompanied by verifiable ownership and provenance documentation, and authorities are urged to take appropriate action when there is presumption of illicit provenance, pending further enquiries.

* *Red List of African Archaeological Objects*, 2000.
Red List of Latin-American Cultural Objects at Risk, 2003.
Emergency Red List of Iraqi Antiquities at Risk, 2003.
Red List of Afghanistan Antiquities at Risk, 2006.
Red List of Peruvian Antiquities at Risk, 2007.

RED LIST OF AFGHANIST

THE RED LIST INCLUDES THE FOLLOWING CATEGORIES OF OBJECTS:

(The images do not, at the date of this printing, reproduce stolen objects. They serve only to illustrate the categories of objects which are the target of illicit traffic.)

PRE ISLAMIC PERIOD

Ancient pottery / ceramics

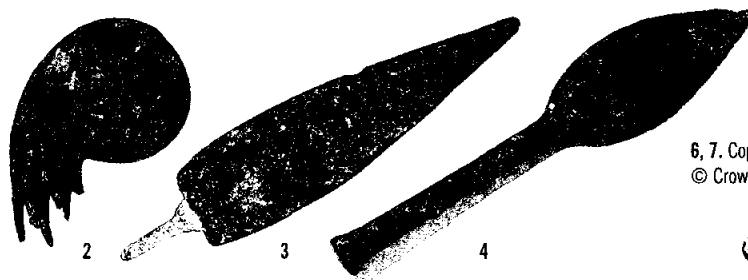
The shapes and floral motifs identify this kind of pottery as characteristic of the oldest proto-historic site of Afghanistan. [illus. 1]



1. Pottery goblets with pipal leaf design, from Mundigak, 3rd millennium BC, ht. 9 to 19 cm. © Guimet Museum, photo Thierry Ollivier.

Early metal artefacts

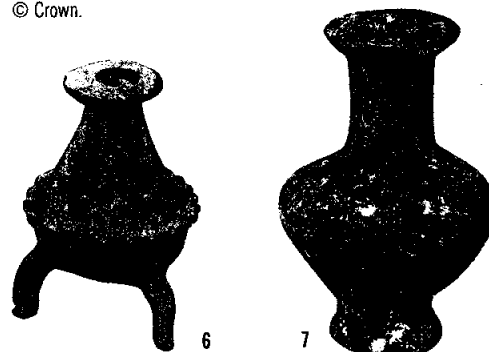
Copper tools often show signs of heavy corrosion. The tools include flat blades, arrowheads, axe heads, fringed axes, awls and blades of varying shapes and lengths. [illus. 2, 3, 4, 5]



2 to 5. Copper arrow, spear and fringed axe heads, 3rd-2nd millennia BC. © Crown.



6, 7. Copper alloy cosmetic bottles, probably 3rd-2nd millennia BC. © Crown.



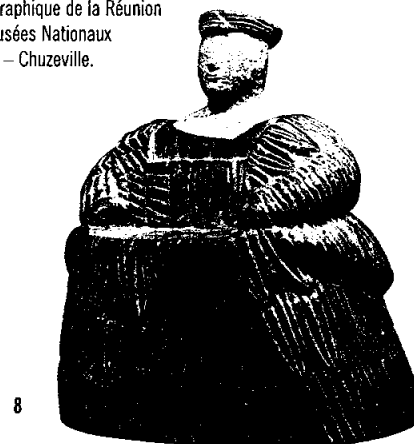
Cosmetic jars of metal

Small jars that may also have three legs, and may be in the shape of an animal. The jars sometimes contain a rod for applying the cosmetics. [illus. 6, 7]

Bactrian statuettes

These composite statuettes made of chlorite and calcite (usually with an exceedingly small head and elaborate dress) are said to come from a very broad area covering northern Afghanistan, but also eastern Iran, and southern Turkmenistan. Size: maximum 14 cm high. [illus. 8]

8. Small statuette, Bactria, max. ht. 14 cm, chlorite and calcite, 3rd millennium BC. © Agence photographique de la Réunion des Musées Nationaux (RMN) - Chuzeville.

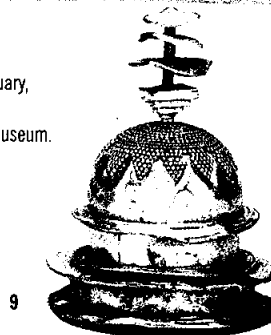


AN ANTIQUITIES AT RISK

Reliquaries

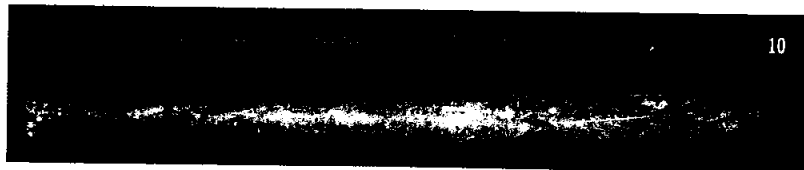
Containers, most often in the form of pellet-shaped boxes with lids or miniature stupas. Usually made from stone (often steatite) though many are made of bronze or precious metals (gold or silver). Size: 2 to 50 cm high. [illus. 9]

9. Gold stupa-shaped reliquary, 1st century, ht. ca. 4 cm.
© Trustees of the British Museum.



Stone batons (sceptres)

Finely worked stone rods or poles, they are sometimes carved at one end in the shape of a horse's hoof. Size: 50 cm to nearly 2 meters long. [illus. 10]



10. Polished stone sceptres, ca. 3rd-2nd millennia BC.
© Crown.

Stone weights

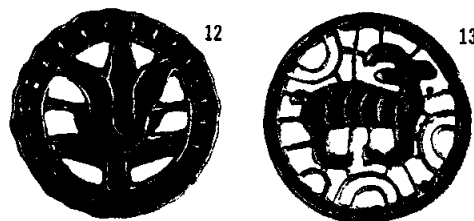
Made from hard granite-like stone and limestone, they are of several types: teardrop, handbag, ball-shapes sometimes with a small ring. Size: from ca. 20 cm to 30 cm high. [illus. 11]



11. Granite and limestone weights, ht. 20 cm to 30 cm, ca. 3rd-2nd millennia BC. © Crown.

Seals

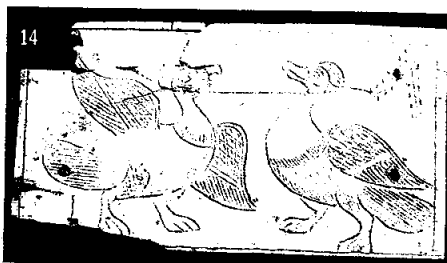
In metal, hardstone, shell, bone and other materials. The commonest of these are 'compartmented seals', usually round, and bearing images in deep relief of geometric figures, swastikas, birds or animals. Size: 2 or 3 cm in diameter. [illus. 12, 13]



12, 13. Copper compartmented seals, Bactria, 3rd-2nd millennia BC.
© Victor Sarianidi.

Ivories

Ivory panels with carved decoration. Originally affixed as decoration to wooden luxury goods such as a jewel box. [illus. 14, 15]



14. Ivory decorative element from Begram. © Kabul Museum.

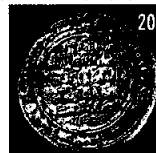
15. Ivory panel from Begram.
© Dominique Dubois.



RED LIST OF AFGHANIST

Coins

Antique coins, of bronze, silver and gold, are hand stamped. Pre-Islamic coins usually include the portraits of the king on one side and the divinities on the reverse. Islamic examples are decorated only with Arabic script. [illus. 16, 17, 18, 19, 20, 21]

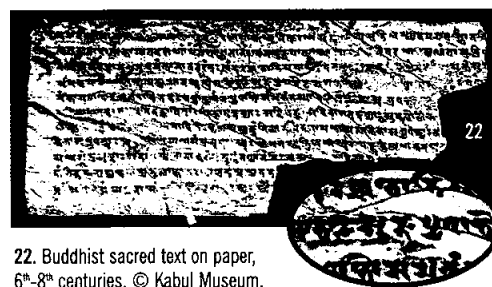


- 16. Silver 'bent-bar' with floral punches (6th-5th centuries BC).
- 17. Indo-Greek coins: silver coin of Menander I (165-130 BC).
- 18. Indo-Scythian coins: silver coin of Azes I (57-20 BC).
- 19. Kushan coins: bronze coin of Huvishka, son of Kanishka I (153-191 AD).
- 20. Sasanian coins: silver coin of Shapur II (226-642 AD).
- 21. Ghaznavid coins (962-1186 AD): gold coin of Qiwam-al-Daulah Tughril (444 AH).

© Kabul National Museum & French National Library.

Manuscripts

Ancient manuscripts written usually in Indic scripts or occasionally Bactrian. Usually of palm leaf paper, birch bark or vellum. [illus. 22]



- 22. Buddhist sacred text on paper, 6th-8th centuries. © Kabul Museum.

Fragments of wall paintings

Wall painting fragments have mostly thin pigment in primary colors (red, blue, green, yellow). The figures are usually outlined in black. The paintings have a white base on a ground of clay mixed with small stones and vegetal matter. Subjects vary but are often Buddha figures. [illus. 23]



- 23. Buddha, fragment from Kakrak. © Kabul Museum.

Buddhist sculpture

A/ Stone heads and reliefs: the schist reliefs in the Gandhara style sometimes have narrative subjects. [illus. 24, 25]

B/ Stucco: with strong reminiscences from Hellenism in the elegant definition of the Buddhist types. [illus. 26]

C/ Painted clay: fragments of sculpture in stone (usually schist but sometimes limestone), stucco, and clay. The objects are often single images, usually a Buddha or Bodhisattva, but sometime also male or female donor figures. [illus. 24, 25, 26, 27]



- 24. Stone head. © Guimet Museum, photo Thierry Ollivier.
- 25. The life of the Buddha, schist from Hadda, 1st-3rd centuries, ht. 78 cm, w. 36 cm. © Guimet Museum, photo Thierry Ollivier.
- 26. Stucco head of a woman, from Hadda, 3rd-4th centuries, ht. 10,7 cm, w. 6 cm. © Guimet Museum, photo Thierry Ollivier.
- 27. Painted clay torso of a woman, 4th-5th centuries. © Kabul Museum.

AN ANTIQUITIES AT RISK

ISLAMIC PERIOD

Manuscripts

Islamic paper manuscripts are found singly or sewed together as books. They contain ornamental calligraphy usually in Persian but also Arabic, the pages are often decorated with floral designs in various colors and gilding. Occasionally there are illustrations in full color or drawings of single figures, rarely also portraits in black ink. [illus. 28]

28. Page of a manuscript, ca. 18th century.
© Kabul Museum.



Metalwork

The great bronze products inlaid with gold and silver are rarely seen on the market, but lesser quality copper alloy objects in many shapes are common. They are decorated with incised motifs, sometimes inlaid in brass. [illus. 29, 30]



29

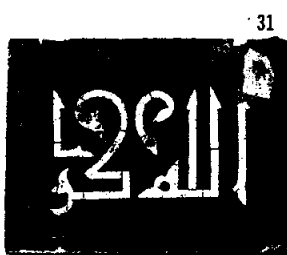


30

29. Copper alloy ewer, ca. 13th century.
30. Copper alloy ewer inlaid with copper, ca. 12th-13th centuries.
© Crown.

Tiles

Moulded and glazed ceramic tiles, mostly square but some polygonal, molded in relief with animals or vegetal decor, or inscriptions. [illus. 31, 32, 33]



31



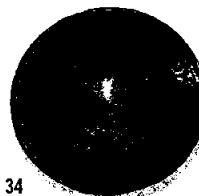
33

32

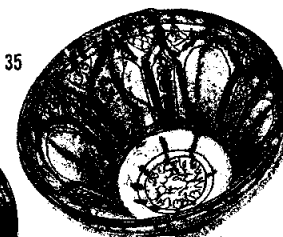
31. Glazed ceramic tile, ca. 17th century.
32. Glazed ceramic tiles, probably from Ghazni, ca. 11th century.
33. Glazed ceramic tile of Persian Qajar type, ca. 19th century.
© Crown.

Pottery / Ceramics

They include the green and yellow 'Bamyan' bowls with sgraffiato (incised) decoration. [illus. 34, 35]



34



35

34, 35. Pottery bowls from Afghanistan, ca. 13th century.
© Crown.

Architectural elements

Pieces of superbly worked stone, usually flat white marble panels carved with Islamic inscriptions or decorative motifs. Often associated with architectural fragments dating to every period of Afghan history. [illus. 36, 37]

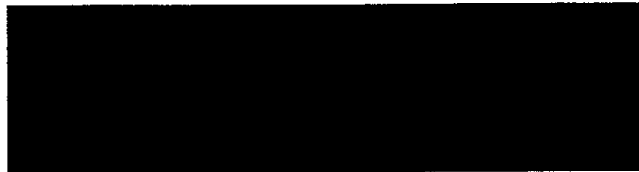


36



37

36, 37. Islamic decorative carved marble panels, ca. 12th century.
© Crown.



ICOM is the international organisation of museums and museum professionals which is committed to the conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible.

With 24,000 members in 147 countries, ICOM provides an international network of museum professionals across the spectrum of disciplines and specialisations.

ICOM was founded in 1946. It is a non-governmental, not-for-profit organisation which has formal links with UNESCO and consultative status with the United Nations' Economic and Social Council.

The fight against illicit traffic of cultural goods is one of ICOM's core commitments. The *Red List of Afghanistan Antiquities at Risk* has been compiled to prevent cultural objects being sold illegally on the art market, and thus to ensure the protection of Afghanistan heritage. To date, ICOM has published *Red Lists* for Africa, Latin America, Iraq, Afghanistan and Peru.

<http://icom.museum/redlist>

This Red List was developed with the generous support of:



*U.S. Department of State
Bureau of Educational and Cultural Affairs*



Maison de l'UNESCO
1, rue Miollis - 75732 Paris Cedex 15 - France
Tel. +33 (0)1 47 34 05 00 - Fax +33 (0)1 43 06 78 62
Email: secretariat@icom.museum - <http://icom.museum>