

**ACQUISITION OF ARCHAEOLOGICAL ARTIFACTS BY MUSEUMS –
LEGAL, ETHICAL, AND PRACTICAL ASPECTS**

**THE ACQUISITION POLICY OF THE RIJKSMUSEUM VAN OUDHEDEN IN LEIDEN,
FROM 1970 TO TODAY**

NOÉ MICHAEL

Picture:

Rijksmuseum van Oudheden

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1 Introduction

The illegal antiquities trade is, according to UNESCO, the third biggest illegal market in the world (UNESCO 2011, 3). Illegal trade causes huge damage to our archaeological heritage. The acquisition of artefacts with unclear provenance is directly connected to looting and the illegal destruction of our archaeological heritage (Brodie and Renfrew 2005, 349). This thesis will deal with the problems and the sensitive processes implicated in the acquisition of archaeological artefacts by museums.

After the Second World War many cultural objects in Europe, and elsewhere, were looted or destroyed. The desire to protect cultural heritage in a destroyed Europe led to the establishment of the first international legislation to protect cultural heritage in future conflicts. In 1970 UNESCO established the “Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property” (UNESCO 1970 Convention), which is, to today, one of the most important legal instruments for the acquisition and ownership of cultural (archaeological) objects.

Although much legislation has been established, on national and international levels, since the 1950s, the UNESCO 1970 Convention was significant in that it created a new legal and ethical environment worldwide for museums: further, museums began to publish collection and acquisition policies. However, despite the new legislation, museum acquisition policies and declarations, there is still a significant issue with museums buying artefacts without (or with a problematic) provenance.

To avoid misunderstandings, I am not claiming that museums endorse looting, but some museums occasionally acquire and display objects that do not have a clear provenance, for example, in the case of the Metropolitan Museum of Arts (Tubb, 1995) and the Cleveland Museum of Art (Kennedy, 2012).

This thesis will analyze the acquisitions of the Classical World, Near Eastern and Egyptian Departments at the Rijksmuseum van Oudheden (RMO) in Leiden from 1970 until today. The goal is to study the acquisitions of the departments in general (since 1970 a few thousand objects have been acquired by the museum). In a further step I will study the different trends in acquisitions, for

example, artefacts with unknown provenance were acquired in the 70s but fewer were acquired in the 90s. To study the collection I will also consider the changes in legislation and their influence in the Netherlands. For example, was there a visible difference after the Netherlands signed the UNESCO 1970 Convention, and were other laws also influential.

It is important that this work be carried out in order to ascertain whether the legal and ethical measures, which were established during the last 50 years have had a practical influence on museum acquisition policies. In this thesis, I will especially examine whether or not they have had an influence on the Rijksmuseum van Oudheden's acquisitions policies and, if so, how their impact is visible. Furthermore I will analyze if there has been an influence of the laws and 'new' ethics and how this difference is visible: In the case that I discover there is no influence, I will then investigate the possible reasons for this fact.

1.1 Overview of the thesis

Chapter two is divided into two parts. In the first part I will discuss and analyze the different international treaties, conventions and declarations, as well as international laws and by-laws. Furthermore, I will examine how the international treaties, conventions and declarations were implemented into Dutch Law, as well as what changes concerning the acquisition policies of museums occurred in Dutch Law. The second part of this chapter deals with the ethical framework of museum acquisitions. It will give an overview of all the important ethical codes, especially the ICOM Code of Ethics, as well as an historical overview of the ethical framework of museum acquisitions and how it evolved over time.

Chapter three deals with the acquisition policy of the Rijksmuseum van Oudheden. Different trends and changes in the policy since 1970 will be scrutinized and explained. Furthermore, the reasons for such new trends will be discussed. In addition to that I will examine if and how the legal and ethical framework of museum acquisitions has had an influence on the acquisition policy of the RMO. In a last step, the current acquisition policy of the RMO will be compared with those of some of the major antiquities museums — the British Museum (London, UK), the Metropolitan Museum of Art (New York, USA), the Basel Museum of Ancient Art (Basel, Switzerland) and the National Museum of Ethnology (Leiden, Netherlands).

In chapter four specific acquisitions of the RMO will be discussed, in a general way as well as for each department (Classical World, Near Eastern and Egyptian) separately. In addition a case study will be provided in which 40 acquired antiquities from the above-mentioned departments were analyzed. The provenance was reconstructed for each of these objects. To determine the provenance of each object archive books (registration books), as well as letters and other documents (customs documents, publications, auction catalogues, diaries, photos etc.) were studied. The 40 objects were subsequently categorized into three groups: Provenance unsuspected; Provenance only until previous owner known; and Provenance suspected. Following the categorization and examination, the results have been evaluated.

Chapter five deals with the legal and ethical influences on the Rijksmuseum van Oudheden's acquisition policy. This chapter discusses past exhibitions, repatriation of artefacts, mediation cases etc. All of these cases have been analyzed to understand the attitude of the museum towards illegal trade, acquisition of antiquities, etc. The different cases will show how legal and ethical sources have influenced the acquisition policy of the museum.

The problems associated with future acquisitions of museums will be the subject of chapter six. Especially, the problematic of active collecting (purchase, fieldwork) is discussed. For example, the National Museum of Antiquities acquires fewer and fewer antiquities through purchase. The reasons for this, as well as a comparison with other major art/ antiquity museums, will be debated in this chapter as well. Moreover, possible solutions for the problematics discussed will be demonstrated. The final chapter, chapter seven, contains the conclusions of my thesis.

1.2 Methodology

1.2.1 Research question

Acquiring artefacts has become a delicate and complicated process for museums. (Brodie and Renfrew 2005, 345). Today, many museums are aware of the problematics involved in buying artefacts without clear provenance. However, there are regular reports of museums having to return acquired objects to their countries of origin. In this thesis I will study how the different legislations as well

as ethical frameworks have influenced the acquisition policy of the Rijksmuseum van Oudheden. My research question is: How have the international and national legal and new ethical frameworks influenced the acquisition policy of the Rijksmuseum van Oudheden since 1970?

To answer my question I will consider:

- the influence of international and national laws on the acquisition policy of the RMO; and
- the influence of the ethical measures on the acquisition policy of the RMO.

To answer my research question I will consider first of all the international and national (Dutch) legal as well as ethical frameworks concerning museum acquisitions. The acquisitions of the Classical World, Near Eastern and Egyptian departments at the Rijksmuseum van Oudheden, from 1970 to today, will be studied through various documents, for example, collection plans, memos, exhibition plans and interviews. In addition the acquisitions of the Classical World, Near Eastern and Egyptian departments at the RMO will be analyzed through a case study.

In a further step I will look at the different trends in national and international legal and ethical codes from 1970 until today and assess whether or not they have had an influence on the acquisition policies of the Rijksmuseum van Oudheden, and, if so, how these trends are visible.

1.2.2 Data gathering

The main source for the data gathering will be archive studies at the Rijksmuseum van Oudheden in Leiden. The emphasis will be on the acquisitions from 1970 until today as well as related documents. The acquisitions as well as the acquisitions policies of the museum will be studied in a general way. For analysis of the artefacts, 'historical' sources about the objects will be used, but also research undertaken by the museum. Additionally I will draw on evaluate documentation about exhibitions, lawsuits and mediation cases concerning the repatriation of illegal artefacts.

As a second instrument for data collecting I will use the in-depth interviewing method, which is a qualitative research method. For this thesis I will interview the

(former) staff members of the Rijksmuseum van Oudheden concerning their experience of the subject of acquisition of artefacts.

Alongside my analysis I will also draw on legislation involving antiquities — mainly with the laws themselves, but also legal commentaries — and explain what kind of influence these laws have had on my research subject.

1.3 Literature review

The topic of acquisition of archaeological artefacts through museums is widely discussed, including all the subfields, such as the ethical, moral and legal concerns. Nevertheless there has not been much work done concerning the specific situation in the Netherlands. Schneider's book, *National Museum of Antiquities* (1981), gives an overview of the history of the Rijksmuseum van Oudheden, the Dutch National Museum of Antiquities, which will serve as my case study.

Schneider's book describes the history of the museum from the beginning until modern times, starting with the Archaeological Cabinet in Leiden in the 18th century and including details of the history of the artefacts of the museum. An additional chapter refers to the different collections at the Rijksmuseum van Oudheden.

The ethical dimension of acquisitions is discussed in different articles, which especially deal with the 1970 UNESCO Convention and the ICOM Code of Ethics. For example, Argyropoulosa, Polikreti, Simonc and Charalambousa (2011) discuss in their article the ethical issues in the research and publication of illicit cultural property. The paper first looks at the looting problem, and the role of the museums: "Some museum professionals believe that conservators' technical and/or scientific study of such material helps to fight against criminal activity by identifying fakes and forgers" (Argyropoulosa *et al.* 2011, 214). Furthermore they discuss the role of the 1970 UNESCO Convention and the ICOM Code and explain that, until today, many countries have not yet signed the UNESCO Convention. They criticize the ICOM Code of Ethics for Museums for not providing any guidelines on the publication of illicit cultural materials owned by museums.

Besides the ethical and moral problems of the acquisition of artefacts, another point, to consider is: who can own cultural heritage? Does it belong to everybody, or can a state, institution or private person claim ownership of cultural heritage? The paper written by Brodie, Contreras, Merryman, Harrison, Seligman and Meskell (2009) is an interdisciplinary paper that deals with the subject of buying, selling and owning the past.

“The past decades have seen a booming international antiquities market in the context of sharply defined sentiments of nationalism and ownership on the part of former colonies. Violent upheavals such as the ongoing wars in Afghanistan, Pakistan and Iraq — all sites of remarkable ancient treasures — fuel the market. National and international bodies, most notably UNESCO, have tried to curtail the illicit trafficking. Still, the world’s museums are full of objects that many people think don’t belong there” (Brodie *et al.* 2009, 10).

The article discusses different ideas and approaches to owning the past. The first part discusses ownership of antiquities, to whom they belong. The writers argue: “The real question is sovereignty, not ownership — the right of a country to have its heritage laws respected by other countries” (Brodie *et al.* 2009, 10). Furthermore they discuss different case studies concerning looting in the Middle East and Afghanistan, and question where archaeological artefacts would be more secure, for example, in a western country or in their country of origin.

Curry’s (2007) essay deals with the ratification by Germany of the 1970 UNESCO Convention. He explains that every country/government can make their own decisions about how to implement the Convention into national law:

“The German law passed last Friday requires countries to publish lists of specific items they consider valuable to their cultural heritage. Only those items will be protected under German law, which means trade in undocumented artefacts, such as those looted from archaeological sites, will be difficult to restrict. ‘This is a bad signal,’ says Michael Mueller-Karpe, an archaeologist at the *Römisch-Germanisches Zentralmuseum* in Mainz. ‘It tells the world that whatever isn’t published isn’t worth protecting.’” (Curry 2007, 1479)

According to the new German law, objects that are not listed on the national list can be presumed as legal, as can objects for which the provenance is unclear. This law can work as an ‘antiquities laundry’. This article is mainly important for

this thesis because it shows how different international laws can be implemented into national legislation. Laws that have the goal to protect antiquities can suddenly do exactly the opposite. Like Germany, the Netherlands ratified the 1970 UNESCO Convention very late, only in 2009.

Brodie and Renfrew (2005) examine the problems caused through looting archaeological heritage. They argue that archaeologists fail in the responsibility to conserve and to persuade others to conserve the world's archaeological heritage. In their article they discuss the (international) legislation and its effectiveness, mainly the 1970 UNESCO Convention and marginally the UNIDROIT Convention of 1995 and the UNESCO Convention of 2001, the latter of which notably extended the protection of cultural heritage to include underwater sites (previous legislation had only protected sites on land). Furthermore they discuss the responsibility of the museums and private collectors, which they state are the roots of the looting problem: "It is the continuing indiscriminate acquisition of 'unprovenanced' antiquities by private collectors and by museums that lies at the root of the looting problem" (Brodie and Renfrew 2005, 349). They conclude their article by citing the ethical obligations that were implemented with the 1970 UNESCO Convention and the ICOM Code of Ethics.

To better understand how the illicit antiquities market works, various books have been published during the last years. In 2006 Peter Watson and Cecilia Todeschini published the book, *The Medici Conspiracy: The Illicit Journey of Looted Antiquities, from Italy's Tomb Raiders to the World's Greatest Museums*. The book describes the illicit means by which antiquities from Italy have found their way to major museums worldwide. Furthermore it discusses the different methods used as well as how antiquities have been laundered by auction houses.

"The great majority of fine antiquities that have appeared in the last thirty years have no provenance whatsoever. Once more, the state of the market being what it is, if salesrooms or collectors could prove, for instance, that objects in their sales had been in attics before World War II, they would certainly publish the fact. That they do not do so speaks volumes. [...] Very few antiquities have ever been in an old collection or anyone's attic. Instead, the vast majority of antiquities without a history have been illegally excavated and smuggled — and fairly recently at that" (Watson and Todeschini 2006, 327).

An even more recent book, *Chasing Aphrodite: The Hunt for Looted Antiquities at the World's Richest Museum*, by Jason Felch and Ralph Frammolino, describes how the J. Paul Getty Museum acquired unprovenanced and stolen antiquities over decades.

As mentioned above, much research has been done in this field of cultural heritage protection and the acquisition of artefacts by museums. Although it is a very interdisciplinary and complex field, most research addresses the problems from a certain perspective, archaeological, legal, ethical and moral, or from an art historian's point of view. This thesis will analyze the acquisition policy of the Classical World, Egyptian and Near Eastern Departments at the Rijksmuseum van Oudheden, analyze the general trends and compare these with the legislation changes in the Netherlands. Furthermore the thesis will compare the different trends and changes in the acquisition policy of the museum, and compare it to other antiquities museums.

2 Legal and ethical framework

2.1 Introduction

“Many countries suffer the loss of their cultural heritage through theft, illegal excavation or unlawful export. This loss may have a strong impact on both the history of a country and the cultural awareness of its people. It is therefore necessary to take measures on a national and international level in order to fight this loss” (Van Heese 2011, 33).

The protection of a country’s cultural heritage is a very important task. In the field of museum acquisitions the most relevant working instruments are the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property from 1970 and the ICOM Code of Ethics for Museums. In addition national legislation and ethical codes exist which also influence the acquisition policies of museums. In this chapter the most important legislation for the Netherlands will be discussed, as well as critically analyzed as to how this legislation may prevent illicit trade.

2.2 Legislation

2.2.1 Introduction

The protection of cultural heritage became important with the emergence of nation states and the birth of museums. In 1834 Greece was the first state that declared all antiquities to be the property of the state (Beltrametti 2013, 208). Also the Ottoman Empire introduced antiquities laws in the mid 19th century for the protection of cultural heritage. At the end of the 19th century and the beginning of the 20th century the British started to introduce antiquities laws in their colonies, as for example in Palestine, Cyprus and today’s Jordan (Cyprus, Department of Antiquities, www.mcw.gov.cy). However, only after the Second World War was legislation on cultural heritage passed, for the first time at the international level. The desire to protect cultural heritage in a destroyed Europe led to the establishment of the first international legislation to protect cultural heritage in future conflicts.

The commencement clause of the “Convention for the Protection of Cultural Property in the Event of Armed Conflict” from 1954 states:

“Recognizing that cultural property has suffered grave damage during recent armed conflicts and that, by reason of the developments in the technique of warfare, it is in increasing danger of destruction. Being convinced that damage to cultural property belonging to any people whatsoever means damage to the cultural heritage of all mankind, since each people makes its contribution to the culture of the world. Considering that the preservation of the cultural heritage is of great importance for all peoples of the world and that it is important that this heritage should receive international protection. Being of the opinion that such protection cannot be effective unless both national and international measures have been taken to organize it in time of peace” (UNESCO Convention 1954, 1).

After the destruction caused by the Second World War, it became clear that cultural heritage needed protection at an international level. The different treaties, charters and conventions created the dynamics of heritage management and the political concerns, not only of certain periods and trends, but also of the organizations and institutions behind the systems of legislation. Besides the destruction caused by the Second World War, the former colonial states were also anxious to recover important items from their cultural heritage; many of these objects were found in the museums of the former colonizing states. These ‘newly’ created states were also concerned with the continuing loss of their cultural heritage through looters. At that time, the authorities in these countries had relatively few resources to control looting.

UNESCO discussed these issues and, in 1964, appointed an expert committee to draft recommendations (Prott 2012, 2). In 1970 the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property was presented. It is important to review the main goals of the UNESCO 1970 Convention by considering a part of the commencement clause:

“Considering that cultural property constitutes one of the basic elements of civilization and national culture, and that its true value can be appreciated only in relation to the fullest possible information regarding its origin, history and traditional setting. Considering that it is incumbent upon every State to protect the cultural property existing within its territory against the dangers

of theft, clandestine excavation, and illicit export. [...] Considering that the illicit import, export and transfer of ownership of cultural property is an obstacle to that understanding between nations which it is part of UNESCO's mission to promote by recommending to interested States, international conventions to this end" (UNESCO Convention 1970, 1).

Later on more and more international as well as national legislation came into force.

2.2.2 Applicable legislation

A lot of legislation exists in the field of cultural heritage protection. First of all, I will give an overview of all the legislation applicable in the field of Cultural Heritage Protection (Ministerie van Onderwijs 2010, 16).

International Legislation

- UNESCO Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention 1954 (Protocol I, 1954 and Protocol II, 1999)
- UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970

EU Legislation

- Council Directive 93/7/EEC of 15 March 1993 on the return of cultural objects unlawfully removed from the territory of a Member State
- Council Regulation (EC) No. 116/2009 of 18 December 2008 on the export of cultural goods
- Council Regulation (EC) No. 1210/2003 of 7 July 2003 concerning certain specific restrictions on economic and financial relations with Iraq and repealing Regulation

Netherlands Legislation

- 1970 UNESCO Convention on the Illicit Import, Export and Transfer of Ownership of Cultural Property – Implementation Act 2009
- Cultural Heritage Preservation Act (1984/2004)
- Iraq Sanctions Order (II) (2004)
- Cultural Property (Return from Occupied Territory) Act (2007)

For this research especially the UNESCO 1970 Convention and its Dutch Implementation Act (2009) are the most important pieces of legislation, and therefore will mainly be considered here. Furthermore, the UNIDROIT 1995 Convention will shortly be discussed, because of its influence on the Dutch implementation of the UNESCO 1970 Convention.

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

Article 1 of the Convention defines 'cultural property' as well as the cultural heritage to which the convention applies. According to the Convention, cultural property means property, on religious or secular grounds, which each state defines as important for archaeology, prehistory, history, literature, art or science. Furthermore, article 1 defines the different categories to which cultural property must belong. These are, for example: products of archaeological excavations, or of archaeological discoveries (important also are products from clandestine excavations); antiquities more than one hundred years old, such as inscriptions, coins and engraved seals; archives; objects of ethnological interest etc. The list is very detailed. Article 4 defines what becomes the cultural property of a state, for example, cultural property found within the national territory. However, it is important to understand that each country has to define its own cultural property. Article 3 declares that the import, export or transfer of cultural property is illicit. Article 5 states what each state has to do for the protection of their cultural heritage: establish national services for the protection of cultural heritage; establish laws and regulations to secure the protection of cultural heritage, and prevent its illicit import, export and transfer; establish a national inventory of protected property; establish scientific and technical institutions, for example, museums, libraries, archives etc; organize the supervision of archaeological excavations, education etc. According to article 6, states can export cultural property with authorization.

Article 7 is very important for this thesis:

“The States Parties to this Convention undertake:

- a) To take the necessary measures, consistent with national legislation, to prevent museums and similar institutions within their territories from acquiring cultural property originating in another State Party, which has been illegally exported after entry into force of this Convention, in

the States concerned. Whenever possible, to inform a State of origin Party to this Convention of an offer of such cultural property illegally removed from that State after the entry into force of this Convention in both States” (UNESCO Convention 1970, Article 7a).

It clearly states that the acquisition of cultural property is forbidden from the moment that the Convention came into force. Article 7b prohibits the import of cultural property stolen from a museum or a religious or secular public monument or similar institution in another State Party to the Convention; and states that appropriate steps for the repatriation of such cultural property should be undertaken. Article 8 stipulates that state parties have to implement penalties and sanctions against any person infringing articles 6 and 7. According to Van Der Horst (2010) the Netherlands did not have to implement this article into Dutch Law because the Dutch Criminal Law already imposed criminal liability for such actions (Van Der Horst 2010, 265). According to article 9 state parties have to cooperate in case of archaeological or ethnological theft. Furthermore, article 11 is also important as it states that the export and transfer of ownership of cultural property under compulsion arising directly or indirectly from the occupation of a country by a foreign power shall be illicit.

2.2.4 UNESCO 1970 Convention and its implementation into Dutch Law

In 2009 the Netherlands signed, as the 119th state, the Implementation Act of the 1970 UNESCO Convention on the Illicit Import, Export and Transfer of Ownership of Cultural Property. The implementation of the Convention took so long because different problems as well as conflicts between the UNESCO Convention and the Dutch Civil Law occurred. It was crucial to change some laws (Civil Code, *bona fide*¹) as well as implement new laws, such as the Cultural Property Act from 1984, which protects Dutch cultural heritage against sale and export abroad (Van Der Horst 2010, 266). After the Cultural Property Act was created, in 1993 the European Union Law, the Council Directive 93/7/EEC, came into force. With this change in legislation, the protection of innocent purchasers and the protection of certain types of cultural property became possible (Van Heese 2011, 35). Also in 1993 the Cultural Heritage Inspectorate was founded. As Marja van Heese from the Cultural Heritage Inspectorate explains:

¹ Purchase in good faith.

“There were several reasons for the late implementation of the Convention. In 1993 European legislation came into force, which cleared the way for adaptations in the Dutch Law, especially in the Dutch Civil Code. This made the way free for the implementation of the 1970 UNESCO Convention. When in 1995 UNIDROIT came up with the Convention on Stolen Objects the question arose in the Netherlands whether we should implement the UNIDROIT or the 1970 UNESCO Convention. There were discussions and hearings. Of course the art market was very much against the implementation of both UNIDROIT and 1970 UNESCO. Until the final phase, in the Senate, of the 1970 UNESCO Convention the art trade still objected [to] the implementation. Finally it was decided in 2004 by the Minister of Justice and the State Secretary for Culture that the Netherlands should implement the 1970 UNESCO Convention, because there were too much legal obstacles in the UNIDROIT Convention (definition of cultural heritage, uncertainty for buyers in good faith), so it was decided that we should implement UNESCO 1970 (Interview M. Van Heese, 133).

2.2.5 Critical analysis of the UNESCO 1970 Convention

UNESCO was constituted on November 16th, 1945 (Merryman 2005, 21). As of today, June 2013, UNESCO has 195 Member States and 8 Associate States (en.unesco.org). Cultural internationalism is basic to UNESCO’s legitimacy and existence (Merryman 2005, 21). As mentioned above, the UNESCO Convention from 1970 is the second UNESCO Convention that deals with the protection of cultural heritage after the Convention for the Protection of Cultural Property in the Event of Armed Conflict from 1954. The principles of the UNESCO 1970 Convention cannot be enforced internationally. Nations that ratify the Convention have to implement it by passing national legislation (Cuno 2008, 27), for example, the Dutch Implementation Act of the UNESCO Convention. This means that each State can make its own decisions about how to implement the Convention. That is one of the weaknesses of the UNESCO 1970 Convention and also part of the reason why the principles of the Convention cannot be enforced internationally. Furthermore, as with the Hague 1954 Convention the UNESCO 1970 Convention may be denounced by any State Party by “the deposit of an instrument to that effect”, for example, a letter (Cuno 2008, 49).

The problems which arise when each country can make their own decisions on how to implement the Convention can be seen in the implementation of the German UNESCO 1970 Act:

“The German law passed last Friday requires ‘countries to publish lists of specific objects they consider valuable to their cultural heritage. Only those objects will be protected under German law, which means trade in undocumented artefacts, such as those looted from archaeological sites, will be difficult to restrict’” (Curry 2007, 1479).

This implementation law may be good for museums and collections because their artefacts are known and can easily be published in lists. But looted antiquities are in general unknown to the country of origin and cannot be published on a list. The German implementation of the Convention is not against the treaty’s original requirements. According to UNESCO, stolen objects have to be from documented collections.

“There is no legal obligation for countries to treat illegally excavated objects as stolen. [...] Until now, objects with no proof of origin have been assumed stolen. But under the new law, if they’re not listed, they can be presumed legal and potentially sold with Germany as their country of origin” (Curry 2007, 1480).

From this example it is clearly visible that a law, which was designed to protect the cultural heritage and prevent the illicit trade, actually results in doing exactly the opposite.

It can clearly be argued that the UNESCO 1970 Convention is only efficient in the fight against the illicit trade of antiquities if the implementation of the Convention is a good one. In his book *Who Owns Antiquity* (2008) James Cuno strongly criticized the UNESCO 1970 Convention as well as other international and national legislation in cultural heritage protection:

“So what is the value of UNESCO 1970? It set a standard for subsequent conventions and bilateral agreements, and set the bar — legal and moral — at a certain level within each State Party for the consideration of the issue of national responses to the problem of looted and illicitly exported antiquities. International conventions in themselves do not have the force of law. But they often provide the stimulus for subsequent legislative action in local, governmental jurisdictions. This is what happened with UNESCO 1970. [...] As I’ve already noted, most of these nations have laws restricting

the movement of antiquities across their borders (some predate 1970). But neither international conventions nor national legislations have stopped the looting of archaeological sites or the illegal trafficking in antiquities” (Cuno 2008, 43).

Clearly Cuno’s critique on the UNESCO laws as well as on other cultural heritage legislation might be right: they did not stop the looting of archaeological sites or the illegal trafficking in antiquities, but they might have reduced it. Private and public collections established within a state before it becomes party to the Convention are not open to claims for restitution based on the 1970 UNESCO Convention. Its main fault is that it is a diplomatic rather than a legal instrument so that requests for action have to proceed at the inter-governmental level (Brodie *et al* 2000, 37).

The UNESCO 1970 Convention is not only signed and implemented by States, it has also been incorporated into ethical codes, for example, ICOM Code of Ethics. The implementation of the UNESCO Convention into ethical codes has had a strong influence on museums and museum acquisitions. It puts museums under the ethical obligation to act in accordance with the Convention, even if the state in which the museum is located did not sign the convention itself. An example of this can be found at the Rijksmuseum van Oudheden in Leiden: According to the collection plan from 1994, the ICOM Code of Ethics will be regarded for purchases. However, the Netherlands only implemented the UNESCO 1970 Convention in 2009.

The UNESCO Convention may have many weaknesses, if considered as a legal document. However, implemented by many States as well as in ethical codes, it has some strengths in the prevention of the illicit trade of antiquities. The UNESCO 1970 Convention established the 1970-line, which is very important for museums, because it established a standard that is simple for museums to follow in practice and which can be strictly applied (Brodie and Refrew 2005, 352). In conclusion, one can say, whatever its status in law, the 1970 UNESCO Convention changed forever the ethical landscape of the museum world (Brodie *et al* 2000, 9).

2.2.6 The UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects

The International Institute for the Unification of Private Law (UNIDROIT) is an independent intergovernmental organization based in Rome. Its purpose is to study the needs and methods for modernizing, harmonizing and co-coordinating private and in particular commercial law as between States and groups of States and to formulate uniform law instruments, principles and rules to achieve those objectives (www.unidroit.org).

Motivated by the difficulties that have marked the UNESCO Convention, when in the negotiation stage on the issue of adjusting national domestic legislations, and later at the point of concrete application of its provisions in the courts, the decision was made to entrust UNIDROIT, with its specific competence in dealing with the unification of private law, with the task of formulating an instrument that more effectively enables illegally exported or stolen items to be returned to their original owners. The outcome of this initiative is to be found in the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects, adopted in Rome on 24th June 1995 (Chappell and Manacorda 2011, 34).

The Convention is in many respects similar to UNESCO 1970, but its emphasis is on the return of stolen or illegally exported cultural objects rather than the prevention of the “illicit import, export and transfer of ownership” of cultural property, and it extends its concerns beyond national interests to those of tribal, indigenous, or other communities (Cuno 2008, 48). The UNIDROIT Convention presents minimal legal guidelines for the return of cultural objects. Furthermore, the UNESCO 1970 Convention and the UNIDROIT 1995 Convention are not contradictory.

I will give an overview of the UNIDROIT Convention here. Chapter one provides the main goals as well as definitions used in the Convention. In article 1 it states that the Convention applies to claims of an international character for the restitution of stolen cultural objects and the return of cultural objects removed from the territory of a Contracting State. Article 2 gives an overview of cultural objects: “cultural objects are those, which, on religious or secular grounds, are of importance for archaeology, prehistory, history, literature, art or science”. Chapter two of the Convention deals with the restitution of stolen cultural objects. Article 3 of the Convention deals especially with artefacts from archaeological excavations: “For the purposes of this Convention, a cultural object which has been unlawfully excavated or lawfully excavated but unlawfully retained shall be

considered stolen, when consistent with the law of the State where the excavation took place". Chapter three deals with the return of illegal exported cultural objects. Also legally exported cultural objects which were on loan and not returned to the country of origin are discussed in article 5(2). "A cultural object which has been temporarily exported from the territory of the requesting State, for purposes such as exhibition, research or restoration, under a permit issued according to its law regulating its export for the purpose of protecting its cultural heritage and not returned in accordance with the terms of that permit shall be deemed to have been illegally exported". Chapters four and five cover the general and final provisions.

The UNIDROIT 1995 Convention is a highly disputed Convention. In the preamble to the Convention itself it says: "This Convention will not by itself provide a solution to the problems raised by illicit trade". Problematic of the UNIDROIT Convention mirror the wide field of the application of the Convention (article 1). Articles 3 and 4 lay down the duty of restitution even if the owner bought in good faith. The whole UNIDROIT Convention, in line with the premise inspiring it and within the range of the institution which drew it up, concentrates entirely on ameliorating the instruments in the field of private law, without giving the least attention to the criminal or, more broadly, punitive element (Chappell and Manacorda 2011, 34).

The Convention has been discussed in the Netherlands when the question arose as to whether or not to implement the UNIDROIT or the 1970 UNESCO Convention. In 2004 the Minister of Justice and the State Secretary for Culture decided that the Netherlands should implement the 1970 UNESCO Convention and not the UNIDROIT Convention. This was because of the legal obstacles discussed earlier.

2.3 Ethical codes for museum acquisitions

2.3.1 Introduction

In 1970 the ICOM published a statement called "Ethics of Acquisitions". Later, in 1986, this statement was implemented into the ICOM Code of Ethics. The "Ethics of Acquisitions" was one of the first papers concerning acquisitions by museums and the ethical dimensions of this field. It was based on the following principle:

"Whatever the subject matter or discipline of the museum and wherever it may be situated in the world, certain principles of ethics and professional integrity in relation to acquisition can be presumed to be applicable. Briefly, this means there must be a full, clear and satisfactory documentation in relation to the origin of any object to be acquired. This is quite as important for an object generally classified in the category of art as for an object of archaeology, of ethnology, or of national and natural history" (ICOM Ethics of Acquisitions, www.archives.icom.museum).

Shortly after the ICOM "Ethics of Acquisitions" was published, the Museum of the University of Pennsylvania declared that it would not acquire objects anymore without there being convincing documentation of legitimate pedigree. This announcement became known as the Pennsylvania Declaration (Brodie *et al* 2000, 8).

The Pennsylvania Declaration, April 1, 1970

"The curatorial Faculty of the University Museum today reached the unanimous conclusion that they would purchase no more art objects or antiquities for the Museum unless the objects are accompanied by a pedigree — that is, information about the different owners of the object, place of origin, legality of export, and other data useful in each individual case. The information will be made public. This decision was recommended by the Director of the Museum, Froelich Rainey and also by the Chairman of the Board of Managers, Howard C. Petersen.

It is the considered opinion of the University Museum group of archaeologists and anthropologists who work in many countries throughout the world that import controls in the importing countries will be no more effective than the export controls in the exporting countries. Probably the only effective way to stop this wholesale destruction of archaeological sites is to regulate the trade in cultural objects within each country just as most countries in the world today regulate domestic trade in foodstuffs, drugs, securities, and other commodities. The looting of sites is naturally done by the nationals of each country and the illicit trade is carried out by them and by the nationals of many countries. Hence the preservation of the cultural heritage for mankind as a whole is, in fact, a domestic problem for all nations" (ICOM, www.archives.icom.museum).

It has to be seen that the Pennsylvania Declaration was only a declaration and not a collection policy; only in 1978 did the Museum adopt an acquisition policy, which affirmed the principles of the earlier declaration and those of the UNESCO 1970 Convention (Cuno 2008, 30). In 1971 the Harvard University Museums and later, in 1972, the Chicago Field Museum of Natural History followed this declaration (Brodie *et al* 2000, 8). The Harvard University Museums' declaration of June 21st, 1971 states:

“That the museum officer responsible for making an acquisition or who will have custody of the acquisition should assure himself that the University can acquire valid title to the object in question, meaning that the circumstances of the transaction or knowledge of the object's provenance must be such as to give adequate assurance that the seller or donor has valid title to convey. That in making a significant acquisition, the curator should have reasonable assurance that the object has not, within a recent time, been illegally exported from its country of origin. That the University will not acquire objects that do not meet the foregoing tests. If appropriate, the same tests should be taken into account in determining whether to accept loans” (ICOM, www.archives.icom.museum).

After the Pennsylvania declaration in November 1970, the UNESCO 1970 Convention was established (Brodie *et al* 2000, 9). It can clearly be seen that the legal and ethical framework was laid down in the 1970s. Some museums already understood the problematics involved in the acquisition of objects at that time, which carry on until today. However, for most museums, it took much longer, until these ethical and legal frameworks had an influence on their acquisition policy.

2.3.2 ICOM Code of Ethics

Today, the ICOM Code of Ethics is the most important instrument in museum ethics and especially in the field of museum acquisitions. The Code was established in 1986 and revised in 2001 and 2004. The ICOM Code of Ethics is divided into seven chapters or guiding statements:

1. Museums preserve, interpret and promote the natural and cultural inheritance of humanity;
2. Museums that maintain collections hold them in trust for the benefit of society and its development;
3. Museums hold primary evidence for establishing and furthering knowledge;

4. Museums provide opportunities for the appreciation, understanding and management of the natural and cultural heritage;
5. Museums hold resources that provide opportunities for other public services and benefits;
6. Museums operate in a legal manner;
7. Museums operate in a professional manner.

Chapter two is especially important for this thesis because it deals with acquiring collections.

Collections Policy — The governing body for each museum should adopt and publish a written collections policy that addresses the acquisition, care and use of collections. The policy should clarify the position of any material that will not be catalogued, conserved, or exhibited (See 2.7 and 2.8).

Valid Title — No object or specimen should be acquired by purchase, gift, loan, bequest, or exchange unless the acquiring museum is satisfied that a valid title is held. Evidence of lawful ownership in a country is not necessarily valid title.

Provenance and Due Diligence — Every effort must be made before acquisition to ensure that any object or specimen offered for purchase, gift, loan, bequest, or exchange has not been illegally obtained in or exported from, its country of origin or any intermediate country in which it might have been owned legally (including the museum's own country). Due diligence in this regard should establish the full history of the item from discovery or production (ICOM Code of Ethics 2004, 3)

2.3.3 Critical analysis of the ICOM Code of Ethics

The ICOM Code of Ethics was created by the International Council of Museums, which is the organization of museums and museum professionals. ICOM was created as a non-governmental organization in 1946 and has today around 30,000 members. ICOM maintains formal relations with UNESCO and has a consultative status with the United Nations' Economic and Social Council. One of the focuses of ICOM has always been the fight against the illicit traffic of cultural goods. The initial ICOM document on this matter was the "Ethics of Acquisition" published in 1970, which deals with museum acquisitions (www.icom.org). During the last 40 years, a lot of attention has been paid to this matter.

The ICOM Code of Ethics is not a law; it is designed as a minimum standard for museums. The Code of Ethics is a series of principles for a desirable practice. The ICOM Code states some important guidelines for acquisitions, but it also recognizes the damage that looting causes to archaeological heritage (Brodie and Renfrew 2005, 351):

2.4. Museums should not acquire objects where there is reasonable cause to believe their recovery involved unauthorised or unscientific fieldwork, or intentional destruction or damage of monuments, archaeological or geological sites, or of species and natural habitats. In the same way, acquisition should not occur if there has been a failure to disclose the finds to the owner or occupier of the land, or to the proper legal or governmental authorities (ICOM Code of Ethics 2004, 3).

The ICOM Code of Ethics can be considered as a soft law, which means it is an instrument, similar to a law, but does not have legally binding regulations. This means that the Code cannot be enforced, neither internationally nor nationally. The ICOM Code is important because it has a strong ethical influence on museums and their policies. For example, all staff members of the Rijksmuseum van Oudheden have to sign the ICOM Code of Ethics along with their working contracts.

2.4 Conclusion

As demonstrated in this chapter, the protection of cultural heritage became an international concern for the first time after the Second World War. In the year 1970 a major change took place, with ICOM publishing a statement about the “Ethics of Acquisition” at the beginning of the year, followed by the publication of the Pennsylvania Declaration and later, in November that year, the UNESCO Convention of 1970 was created. The year 1970 clearly had a major impact on the problematics associated with the illicit trafficking of antiquities and museum acquisitions.

In the Netherlands the implementation of the UNESCO Convention from 1970 took a rather long time, first of all because an existing law had to be changed and additional legislation had to be put into effect. Furthermore, there was a long discussion around whether to sign the “UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects” or the UNESCO 1970 Convention. However, along with the Netherlands, a number of other countries signed the Convention

very late: the United Kingdom of Great Britain (2002); Sweden (2003); Switzerland (2003); Germany (2007), and Belgium (2009).

As demonstrated earlier, the UNESCO 1970 Convention may have many weaknesses, for example, it is not internationally enforceable, each State can decide by itself how to implement the Convention, and it is a diplomatic rather than legal instrument. However, it can be said that the UNESCO 1970 Convention strongly changed museum ethics.

3 Acquisition policy of the Rijksmuseum van Oudheden

3.1 Introduction

As discussed in the previous chapter the year 1970 strongly changed the ethical environment of museums. ICOM published a paper on the “Ethics of Acquisitions”, the UNESCO 1970 Convention was introduced, and different museums published declarations stating that they would not buy anymore unprovenanced antiquities. The problematics of illicit trade with cultural objects was now known. However, it took some years before museums published acquisition policies, which clearly stated the requirements for new acquisitions. “In the 1980s, dealers in the market countries introduced codes of ethics and museums revised their acquisitions policies, but very often, it has to be said, these moves were not much more than window dressing” (Watson and Todeschini 2006, 32).

Analyzing the acquisition policy of a museum is an important step to in discovering not only what kind of antiquities a museum purchased, but to what extent the laws and ethical codes were influential. My case study is the National Museum of Antiquities in Leiden, the Netherlands. The Rijksmuseum van Oudheden was founded in 1818 and the first director of the museum was Caspar Reuvers. By royal decree of 13th June 1818 Caspar Reuvers was appointed Professor of Archaeology at the University of Leiden. Together with this function he also became director of the ‘Archaeological Cabinet’ of the university, a collection of about 150 Greek and Roman statues, busts, altars and inscriptions (Halbertsma 2003, 2).

The National Museum of Antiquities is entrusted with and displays that part of the National Collections of Art and History that relates to ancient civilizations of the Mediterranean area and Western Asia, as well as the National Collections relating to Prehistory, Ancient History and the Middle Ages in the Netherlands (Schneider 1981, 5). During its first years, the museum acquired major collections in Classical, Egyptian and Etruscan antiquities, for example, the Egyptian collection of D’Anastasy in 1828, which contained over 5600 objects

(Halbertsma 2003, 99). Today, the museum has antiquities from the Mediterranean area, Egypt, the Near East, and the Netherlands.

3.2 Acquisition policy between 1970 and 1993

Between the years 1970 and 1993, it is not very likely that the Rijksmuseum van Oudheden had an acquisition policy comparable to other museums during this time and which would have correlated with the legal and ethical frameworks discussed previously. However, one can assume that such a policy was only established in the early 1990s. There are different reasons why the museum did not have such a policy. According to Prof. Ruurd Halbertsma, curator of the Classical World Department, the museum bought archaeological artefacts randomly during these years; no questions were asked about the provenance of the acquired objects. More important when making decisions about acquisitions was the belief that those archaeological objects belonged in a museum, and not on the art market where they might vanish into private collections (Interview R. Halbertsma, 154). The first collection plan found in the archives dates to February 1994. From this collection plan it is clear that in 1993 a policy was written (Beleidsplan RMO, 1993) which contained a strength/ weakness analysis of the different departments. According to the collection plan this strength/weakness analysis had consequences for further acquisitions, but these were more related to how to strengthen the collection of each department, in the sense of what kind of objects should be bought, and not to legal and ethical matters.

3.3 Acquisition policies between 1994 and 1996

The collection plan published in February 1994 contained the following chapters: the Collection, Depot Problematic, Purchase/Acquisitions, Loans, Conservation/ Restoration, Registration, Research, Library, and Archive. The acquisition policy in the collection plan mentions the policy of 1993 referred to above, the strength/weakness analysis conducted in relation to the different departments and its consequences for each department. For example, for the Near Eastern Department, it states that the collection should be enriched with antiquities from the Mesopotamian, Ancient Anatolian and southern Levant regions. For the Classical World Department, it is said that the preference of purchase should be on objects of everyday life and interior decorations, as for example, mosaics and

murals. For each department of the museum different goals for further acquisitions were defined.

According to the acquisition policy the museum should be more active in the purchase of antiquities: the goal should be to go abroad and visit fairs and auctions and not to be dependent on what some antiquity dealers are offering to the RMO. Most important in relation to this discussion on acquisitions is the statement. "For purchases the ICOM Code of Ethics should be respected".² It is very important to recognize that the acquisition policy mentions here explicitly that the ICOM Code of Ethics has to be respected *only for purchases*. This was not an uncommon fact for antiquities museums during this time. According to Beltrametti (2013) the level of due diligence required to accept a donation was previously lower than for a purchase, but now it typically requires the same standards (Beltrametti 2013, 229).

However, the issues with the illegal trade of antiquities were already known. In addition to the purchase of objects, possibilities for long-term loans should also be investigated. While trying to counter the illegal trade in archeological objects initiatives were developed (especially in Italy) to offer collections to foreign museums on loan. (Collectieplan RMO 1994, 4). Furthermore, the last sentence of the acquisition policy is very interesting, which says that: apart from the sketched guidelines, unexpected 'lucky strikes' should always be judged upon their merits: "the unexpected is one of the attractive sides of a museum job, clamping too much onto the set policy leads to rigidity". This means that when the museum has the chance to acquire an interesting object, which does not conform totally with the acquisition policy, the object should be judged on the merits for the museum.³

Attached to the acquisition policy of the RMO from 1997 to 2000, is the acquisition policy of the collection plan from 1996. The acquisition policy 1996 states that the focused collecting and researching of objects from the earliest material culture from the Mediterranean area and from the Netherlands is one of

² "Bij aankopen dient de ethische code van ICOM gerespecteerd te worden" (Collectieplan RMO 1994, 4).

³ Los van de geschetste richtlijnen zullen 'toevalstreffers' van onverwachte aard altijd op hun merites bekeken moeten worden: het onverwachte is een van de aantrekkelijke kanten van het museumwerk en een te rigoreus vasthouden aan geformuleerd beleid leidt tot verstarring" (Collectieplan RMO 1994, 4).

the primary tasks of the RMO. According to the policy, it would only be through additions to the collection and by acquiring and deepening the knowledge about the collection that this collection would be valued more highly. The policy is focused on (1) filling gaps in the collections and/or adding new archeological information; (2) enriching the permanent or temporary presentation; (3) acquiring 'cultural-historical documents' (for example, a collection of archeological objects that offers insight into the motivation of the collector or a collection in which a *zeitgeist* lies). In addition it says that in the following period a new acquisition plan will be set in order to replace the current one.

According to the 1996 acquisition plan the RMO is, by having accepted the international treaties as set by the Council of Europe and ICOM, bound to compliance of strict ethical rules regarding acquisition and management of cultural heritage as shown in the ICOM Code of Ethics. From the policy document of 1996 it is evident that this code was lived by the museum. According to the collection areas in the document and above-mentioned museological goals, only if all requirements have been met and if no doubt exists regarding the legality of the origin of an object can the acquisition be acquired (Collectiebeleidsplan 1996, 12). From the acquisition policy of 1996 it is clearly visible that the attitude of the museum towards acquisitions changed from 1994 to 1996 to a stricter policy towards acquisitions. From 1996 onwards purchases could only occur, and loans, bequests and donations could only be accepted, if these (1) fitted the collection, (2) adhered to the ICOM Code of Ethics and the requirements of the *Monumentenwet* and (3) matched the goals set by the collection policy, so as to prevent the RMO from collecting/acquiring mere 'depot objects' because of the costs of preservation and management.

The policy of 1996 is much clearer in stating which criteria have to be met for objects to be acquired. There are still loopholes in this area of the 1994 acquisition policy; and according to this earlier policy, it is only for purchase of antiquities that the ICOM Code of Ethics should be regarded. According to the acquisition policy 1997 to 2000, the guidelines of the 1996 policy are integrated into the new policy.

3.4 Acquisition policy between 1997 and 2000

On May 13th, 1997 the RMO published a new acquisition plan. As mentioned above, this acquisition policy was based on the acquisition policy from 1996.

According to the 1997 acquisition plan, this document would serve as a starting point for a policy (to be written in the next five years) in which new choices would be made and priorities would have to be set. As described in the policy, the focus of the RMO in the past had mainly been on the aesthetical qualities and/or the unique character of the acquired objects. These aspects were also emphasized during presentations to the public at that time. The setup was purely aesthetical with the objects presented as standalone objects (Acquisitieplan RMO 1997⁴, 4). Furthermore, the policy states that in the new to be realized policy the focus would be more on the consistency and the meaning of the objects while the aesthetical qualities would go without explanation. The legal and ethical points in the 1997 policy, as well as the criteria for new acquisitions, were the same as in the 1996 policy.

The Rijksmuseum van Oudheden became registered in the Dutch Museum Register Foundation and with this step officially accepted that it would act according to the ICOM Code of Ethics. Marja Van Heese explains:

“In the Netherlands there are around 1000 museums of which around 450 are officially registered in the Dutch Museum Register Foundation, and of which ca. 40 are state museums. The RMO is also a registered museum and from registered museums one can expect that it acts according to the ICOM Code of Ethics and then you are obliged to do anything that is in your power to check provenances according the diligence [sic].” (Interview M. Van Heese, 133).

As is visible from the earlier acquisition policies, this step was important, because the museum officially agreed to regard the ICOM Code of Ethics.

3.5 Acquisition policy between 2001 and 2004

In 2000 the Italian Ministero per i Beni e la Attività Culturale started a criminal procedure against the museum, to force the RMO to return an object to Italy, acquired in 1997 (Van Beurden 2012, 65). The RMO had bought an ancient bronze cuirass⁵ from a Swiss art dealer in 1997 (Herbert A. Cahn⁶). When the

⁴ See Appendix 4, 156.

⁵ RMO Inventory number: K2001/2.1

Italian authorities started the procedure against the museum, the RMO supplied all of the information it had on the cuirass to the Italian authorities. However this did not quell the claims from the Italian Republic. Therefore, in 2002, Italy started a legal case against the RMO on the basis of the European Directive 93/7/EEC law, which provides the legal basis for the return of cultural objects that have left the territory of a European Union Member State unlawfully. The Italian Carabinieri argued that the cuirass had come from a clandestine excavation (Ordana–Foggi, Puglia) and that it had been exported illegally, first to Switzerland and then to the Netherlands (Brodie and Watson 2006, 8).

The lawsuit against the museum lasted several years and the museum finally won the case on June 9th, 2004. This success was mainly based on the marginal evidence the Italian authorities presented in front of the court (Van Beurden 2012, 65; Judicial decision, Docket number 02/3321). The lawsuit against the RMO must have served the Italian government as a warm-up for the procedures and lawsuits against American museums, dealers and collectors that followed. For example, in 2005 the Getty Museum was required to repatriate around 40 of its most important objects acquired for a total of \$44 million. After the Getty case several similar cases followed: the Metropolitan Museum of Art in New York returned a number of objects including the Euphronios (Sarpedon) Krater to Rome (Brodie 2012), as did several other institutions, namely the Museum of Fine Arts in Boston, the Cleveland Museum of Art (Brodie 2008) and the Princeton University Art Museum (Beltrametti 2013, 204). The majority of all these repatriation cases took place after the 2002 lawsuit of the Italian Republic against the Museum, which was one of the first Italian lawsuits against a museum. It seems that the cuirass was of less cultural and historical importance for the Italians than other pieces they claimed from major US museums (Brodie and Watson 2006, 10). Between 2005 and 2010 American museums returned over one hundred, mostly high profile, antiquities to Italy and Greece (Beltrametti 2013, 235).

⁶ H.A. Cahn was a Swiss antiquity dealer who was accused in autumn 1961 of receiving stolen property and was found guilty in 1976. (Watson, P., and C. Todeschini 2007, 164-165)

However, this legal procedure was responsible for the changes that the RMO made to their current acquisition policy. In 1999 the Management Team⁷ of the RMO agreed on a new acquisition policy, for the years 2001 until 2004, however this acquisition policy is not mentioned again in later documents. The RMO *Richtlijn Aankopen* (purchase guidelines) from 2002 did not mention the previous acquisition policy. It is unclear why this policy (2001–2004) was not mentioned: reading the new guidelines for acquisitions (Purchase Guidelines), it seems that the previous collection plan did not exist or was totally unknown. The reason why the acquisition policy 2001–2004 was not mentioned any more could have been due to a change of staff, Steph Scholten, became new head of Collection Department in 2002.

In the proposed collection plan 2001–2004 (*Collectiebeleidsplan*), which never came into force, the legal and ethical measurements did not change, when compared with the acquisition policy of 1996. They were exactly the same, however, this collection plan contained a list of criteria for which the acquisition budget could be used:

1. The purchase of masterpieces partly sponsored or financed by third parties.
2. Realizing long-term loans, including the associated costs of transport, preservation and management related to the loan.
3. Realizing the exchange of objects with partner institutes, including the associated costs of transport, preservation and management related to the loans.
4. The loan of objects, and the costs of arranging transport and the necessary documents.

The use of the acquisition budget is interesting because it also shows the goals of the museum. However it is unclear what happened with this policy, why it was not mentioned later on. It is clear that the management team accepted it in 1999.

⁷ RMO Archive: [143] Management Team (023), Dossier 10 v.a. 6th April 1999 t.m. 1st September 1999. On April 27th, 1999, the *Collectiebeleidsplan* 2001-2004 was approved by the Management Team; (see RMO Archive: Notulen MT-Vergadering RMO, Dinsdag 27.04.1999, 1400 uur, Aanwezig: M. Brouwer, T. Kuipers, J.r. Magendans, M.G. Schoonderwoerd)

3.5.1 Acquisition policy between 2002 and 2009

In 2002 Steph Scholten came to the Rijksmuseum van Oudheden as the new head of the Collections Department (today the Collections and Research Department). As he mentioned in my interview with him, he was confronted with the lawsuit of the Italian state against the museum in his first days in office. According to Steph Scholten, this lawsuit was the beginning of the Italian government's more aggressive approach to museums, which later led to the successful repatriation of artefacts from different museums, dealers and collectors. The Italians managed to get things back and, at the same time, made it clear that acquiring objects with unclear provenance would no longer be tolerated. Furthermore he explains: "I was not involved in ethical issues before, connected to museum collections or illegal activities. Only when I came to work in the Antiquities Museum (RMO) and case after case started passing my desk and it was almost impossible not to do something because every acquisition had such issues. It was clear to me that things had to change" (Interview S. Scholten, 147). In a memo (RMO Richtlijn aankopen 2002⁸) to the management team of the museum Scholten states that during the next year (2003) a collection plan will have to be written, including the aimed acquisition policy (RMO Richtlijn aankopen 2002, 1). Furthermore he states:

"The hardest part is the origin of objects. We can appropriately assume that a very big part of the material that is being offered on 'the market' is of a dubious or not-verifiable origin. In my opinion the RMO has an exemplary function. Not only do we endorse the ICOM Code of Ethics for Museums, in my opinion it is principally desired that we discourage illegal trading in archeological objects. The image of the RMO can suffer a significant blow if we do not follow the official guidelines strictly. Moreover, this does not only apply to purchases but to all manners of acquisitions, including donations. Also, in my opinion, the price or importance of an object should not be decisive" (RMO Richtlijn aankopen 2002, 3).

The memo contains the new guidelines for acquisitions, which he states are valid until a new collection plan is written. The main three points are:

1. *Het te verwerven voorwerp of groep voorwerpen vormen een wezenlijke aanvulling op de bestaande collectie. Van deze voorwerpen kan concreet*

⁸ See Appendix 4, 139.

worden aangegeven welke rol ze in de vaste of in tijdelijke presentaties gaan spelen dan wel welk ander gebruik ze in het museum zullen kennen, b.v. voor studiedoeleinden.

The object or group of objects to be acquired is an essential addition to the existing collection. Of these objects it can be specified concretely which role they will play in permanent or temporary exhibitions or which other usage they will have in the museum (e.g. studies).

- 2. Het RMO moet in staat zijn de aankoopprijs te voldoen, waarbij ook de kosten van eventueel noodzakelijke conservering en/of restauratie alsmede de kosten van opslag betrokken worden.*

The RMO has to be able to comply with the purchase price in which costs for potential necessary conservation and/or restoration as well as costs for storage should be included.

- 3. De herkomst van de verwerving dient helder en betrouwbaar te zijn. Indien deze niet vastgesteld kan worden, ziet het RMO af van de verwerving, ongeacht het belang en de waarde ervan.*

The origin or the acquisition should be clear and trustable. Should this not be definable the RMO will decline the acquisition, regardless of the importance or value of it.

These three points of the new acquisition policy of the Rijksmuseum van Oudheden correlate with the ethical and legal discussion at that time. This policy was very important as it was a turning point in the acquisition policy of the museum. It was clearly different from the earlier acquisition policies. Furthermore, it demonstrates clearly the new attitude and awareness of the museum concerning acquisitions, and subjects like unprovenanced antiquities and illegal trade, but also the public image of the museum.

The acquisition policy 2002–2009 made it clear that unprovenanced antiquities could not be acquired by the museum in the future. Objects had to have a clear and trustable provenance. In the memo Steph Scholten mentioned that a new collection plan would be written as soon as possible, however a new collection plan, including an official acquisition policy, was only written in 2009. There were several drafts and pieces of the collection plan written between 2002 and 2009, but there was never a final version of the collection plan published.

3.6 Acquisition policy between 2009 and today

In 2009 Pieter ter Keurs became the new head of the Collection and Research Department of the RMO. According to him the collection plan (2009) was written directly after his arrival.

“I arrived in March 2009 and one of the first things I discussed with the director was that it was rather strange that a museum of this level... a national museum with a large collection and with a long history does not have a collection plan. It is not only necessary to justify your activities towards the authorities but I think it is also very useful for yourself to rethink, every four or five years, your collection policy. The collection plan was written in a very quick procedure of a few intensive sessions with the curators but also with other people from the museum” (Interview Pieter ter Keurs, 140).

The collection plan 2009 contains an acquisition policy in chapter four, Collection building (*Collectievorming*). This chapter is divided into two parts: 4a.) Acquiring (*Verwerven*) and 4b.) Disposing (*Afstoten*). Chapter 4a covers different topics concerning the acquisitions of the RMO. First of all, the collection plan states what the museum is interested in acquiring — old books, prints, drawings, letters, photographic materials, which are related to the subjects ‘history of collecting’ and ‘the reception of antiquities’, as well as antiquities which might fill gaps in the composition of the collection. Furthermore the budget for acquisitions is discussed, stating that it has been raised from 15,000 to 50,000 Euros. Also the legal requirements for new acquisitions of antiquities are described:

Obviously the RMO abides by international agreements with regards to the acquisition of objects. In practice, this means that the 1970 UNESCO convention is the borderline. Objects, which had not demonstrably left their country of origin before 1970, will not be purchased; not even if they are donated. Objects that have been exported after 1970 should carry correct paper, such as an export license (Collectieplan RMO 2009–2012, 29).

Ideas for the expansion of the collection are mentioned:

- The addition of objects of national importance from recent excavations. The RMO has the right to claim objects of national importance.
- The improvement and expansion of relations with collectors.
- Taking over amateur collections.

In a last paragraph the policy mentions again the possibility of acquiring antiquities:

Given the enlargement of the acquisition budget, it may be possible again to purchase aesthetically important objects during the coming management period, perhaps supported by external financing. For this it is important thought that the objects provenance is good, i.e. that they had already been demonstrably exported from their country of origin before 1970. (Collectieplan RMO 2009–2012, 29).

It is not enough to demonstrate that the object has been exported before 1970 from the country of origin. The antiquity can also be legally exported after that date from the country of origin, with an export license. “However, there has to be proof for that, next to the export proof that the antiquity was in circulation before 1970, and this requires sale records, catalogues of past exhibitions, publications or other documentation acknowledging its existence” (Beltrametti 2013, 234).

Interesting is that the ICOM Code of Ethics is not mentioned at all in the collection plan 2009–2012. According to Pieter ter Keurs, the collection plan was written in a rather quick process, and not all of the laws and ethical codes were mentioned. But every new employee of the museum has to sign the ICOM Code of Ethics. In general one can say that the basic policy did not change since 2002. It is of course formulated differently, but in general the basic points are the same.

The new collection plan (2013–2016) with an acquisition policy should be published in 2013. The plan is not yet published (April 30, 2013). According to Pieter ter Keurs, there will be no fundamental change in the acquisition policy. The museum still wants to buy antiquities but on a very small scale, as he says that buying antiquities is very difficult today because very often you cannot find clear documentation that the antiquity is really legal and when it concerns collections that have been in North-Western Europe since the 18th century it means that the price immediately goes up by a few thousand euro. The yearly acquisition budget (which, according to the collection plan 2009–2012, is 50,000 Euro) that the museum does not spend on new antiquities will be kept as reserve for larger acquisition in a few years if something interesting comes on the market. But only if the antiquity comes from a clearly described and documented old collection (Interview Pieter ter Keurs, 140).

3.7 Discussion of the acquisition policies

Figure 1 shows an overview of the acquisition policies from 1994 as well as the purchase data from the RMO from 1980 to today. In addition the Italian lawsuit is also included in this figure because, as described earlier, it had a major influence on the current acquisition policy of the museum. From the overview it is clearly visible that the stricter acquisition policies, as well as an understanding of the problematics of objects without provenance and illicit trade, correlate with and influence the purchases undertaken by the museum.

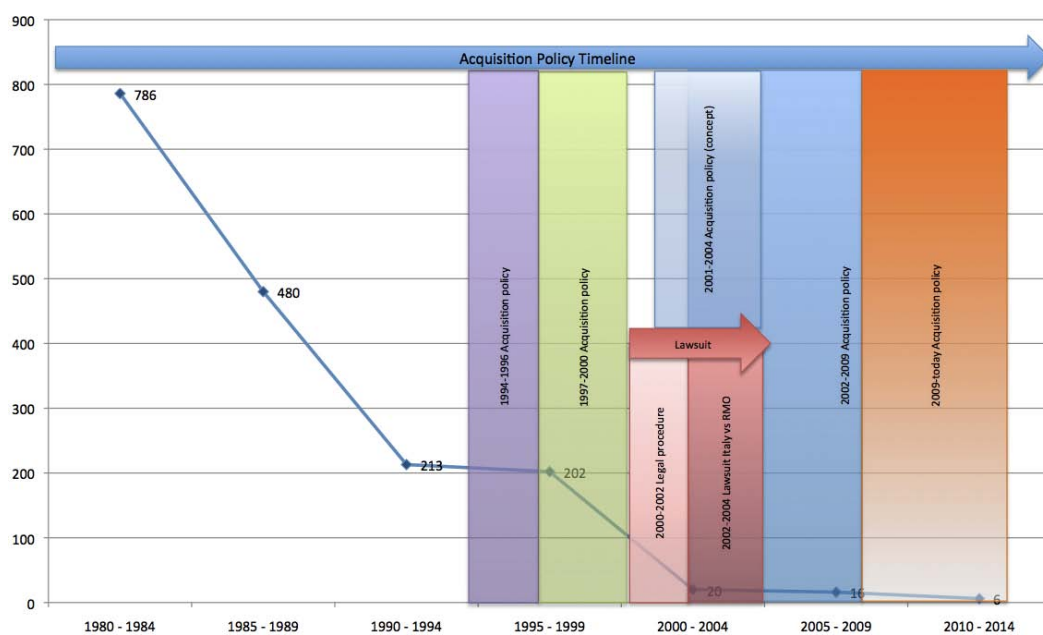


Figure 1: Summary of Purchase data, acquisition policies and lawsuit

This figure does not show all of the acquisitions of the museum; only the purchase data is presented here. Purchasing is the only means of active collecting for an antiquities museum, such as the RMO. As mentioned earlier, the museum introduced its first acquisition policy probably at the beginning of the 1990s. As is clearly visible from figures 1 and 2, with the introduction of the first acquisition policy, the amount of purchased antiquities dropped significantly — from 480 objects purchased between 1985 and 1989, to 213 objects purchased between 1990 and 1994. This is a decrease of over 55 per cent of purchased objects, in a very short period. In 1996 an even stricter acquisition policy was introduced and the acquisitions dropped again significantly. As a result of the legal procedure started by the Italian Republic against the museum in 2000 a new acquisition policy was introduced. The new policy clearly states that only

objects with a clear and proven provenance can be acquired. Compared to the previous five years (1995–1999), the amount of purchased antiquities dropped by over 90 per cent between 2000 and 2004. Since then, the purchase numbers have decreased every year.

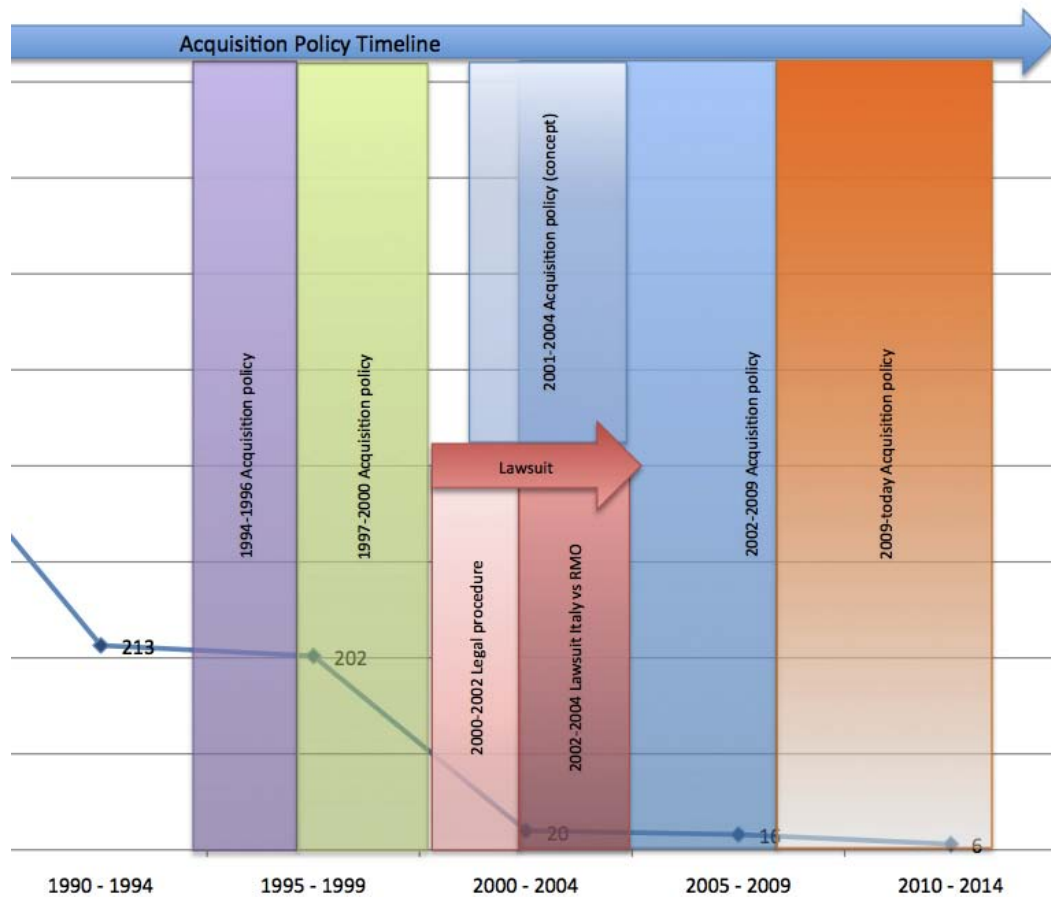


Figure 2: Details of Figure 1

It is clearly visible from these figures that the acquisitions of the museum correlate with their acquisition policies. Furthermore, they show that different events, for example the lawsuit, did change the policy significantly. The ICOM Code of Ethics, the UNESCO 1970 Convention as well as other legislation and ethical codes influenced the policies of the museum.

3.8 Comparison of the current RMO acquisition policy with other major museums

3.8.1 British Museum, London, England

The British Museum has a very detailed Policy of Acquisition (2007) that outlines the principles to be followed when the museum wants to acquire a new object. The policy regards both international and national legal as well as ethical sources. I will mention here the most important ones:

- UNESCO Convention 1970
- Treasure Act 1996 (UK)
- Code of Professional Ethics of the International Council of Museums (ICOM)
- Code of Professional Ethics of the Museums Association (MA)
- Code of Practice on Archives for Museums in the United Kingdom (UK)

The policy of the museum is divided into two chapters: “Purpose of Acquisitions” and “Acquisition Principles”. The first chapter describes why the museum wants to improve its collection. The acquisition principles clearly state that the museum only acquires an object if the antiquity is legal. This means that there should be written proof about the object’s title and provenance. Furthermore, the same counts for donations to the museum. Article 2.5 of the policy is, in my opinion, the most problematic, as it states again that the museum only acquires archeological objects that have documentation to prove their provenance (at least until 1970), but this applies only to objects of major importance. “The Museum recognises, however, that in practice many minor items are not accompanied by detailed documentary history or proof of origin and reserves the right for the Museum's curators to use their best judgment as to whether such objects should be recommended for acquisition” (British Museum Policy of Acquisition 2007, 2). This is a major difference to between the acquisition policies of the two museums, the RMO clearly stating that all objects must have a clear and proven provenance (see above). Yet, in general the acquisition policy of the British Museum is much more detailed than that of the RMO. Nevertheless it does contain some loopholes, for example, the museum could still acquire an object without clear documentation, as long as it is not a masterpiece. Furthermore, there is no definition in the policy, as to what exactly the British Museum sees as a masterpiece.

3.8.2 Metropolitan Museum of Art, New York, USA

The Metropolitan Museum of Art (MET) in New York has, since 2008, a new Collections Management Policy. The MET accepted the Association of Art Museum Directors' (AAMD) Guidelines on the Acquisition of Archaeological Materials and Ancient Art and incorporated these guidelines into its policy. The AAMD is an organization that represents over 200 museum directors in North America. The policy states: "The Museum normally shall not acquire a work unless provenance research substantiates that the work was outside its country of probable modern discovery before 1970 or was legally exported from its probable country of modern discovery after 1970" (Collections Management Policy, www.metmuseum.org).

Similar to the very detailed acquisitions policy of the British Museum the acquisition policy of the MET is very detailed. However, this acquisition policy also contains loopholes in terms of buying objects which do not conform to the 1970 guidelines. The policy states: "The Museum normally shall not acquire a work unless provenance research substantiates that the work was outside its country of probable modern discovery before 1970 or was legally exported from its probable country of modern discovery after 1970", which means there can be exceptions. Additionally the policy gives possible exceptions, stating that if the object, even after extensive research, lacks a complete documented ownership history, and the museum decides that the antiquity was probably outside the country of origin before 1970, then the MET can acquire the object. A second scenario is, if the antiquity has been published, or was for a longer time on public display, the museum can also acquire it. Furthermore, it is written: "In both instances, the Museum shall carefully balance the possible financial and reputational harm and the potential for legal liability against the benefit of collecting, presenting, and preserving the work in trust for the educational benefit of present and future generations" (Collections Management Policy, www.metmuseum.org). This shows that the museum can still buy artefacts that are considered illegal.

The Collections Management Policy of the MET is written much more as a legal text and, as every legal text has its interpretations, this is also the case here. In contrast, the RMO does not have such loopholes because it is written that every antiquity has to be acquired according to the collection plan.

3.8.3 Basel Museum of Ancient Art, Switzerland

The Basel Museum of Ancient Art (Antikenmuseum) in Switzerland has a large collection of Greek, Roman, Etruscan, Near Eastern and Egyptian antiquities. The collection is comparable to the Rijksmuseum van Oudheden in Leiden in size. Similar to the RMO, the Museum of Ancient Art only acquires high quality antiquities, which fill a gap in the collection of the museum. According to the director of the museum, Dr. Andrea Bignasca, the museum has no official acquisition policy, there is only a guiding principle⁹, which deals with acquisitions and the enlargement of the collection. However, the museum's management follows the international legal and ethical standards with regards to acquisitions (ICOM Code of Ethics and UNESCO Convention 1970). The museum's acquisitions are, according to Dr. Bignasca, very limited because the museum does not have state funds for such transactions. Only if the museum can inspire private sponsors for an object, can the museum buy it. However, the maximum number of acquisitions per year is between two and five objects. As Bignasca states, the museum conducts research into every object they want to acquire; if there are any concerns about the provenance of an object, the museum refuses to buy it.

Due to the lack of an official acquisition policy the Basel Museum of Ancient Art has published its guiding principles, which are comparable to a policy. The RMO acquisition policy is quite similar, in that the UNESCO Convention as well as the ICOM Code of Ethics are both relevant for acquisitions.

3.8.4 National Museum of Ethnology, Leiden, Netherlands

The collection plan of the National Museum of Ethnology (Volkenkunde Museum) from 2011 is divided into several chapters. These are: the Collection Process; Ethical Questions and Collection Methods; and Regional Collection Focus. The collection process is described as following:

⁹ "Unsere Dauerausstellung besteht schwerpunktmässig aus griechischen, römischen, etruskischen, vorderorientalischen und ägyptischen Exponaten sowie aus einer Abgussammlung. Wir erweitern die Dauersammlung punktuell durch qualitativ hoch stehende Kunstwerke mit dem Ziel, sie thematisch und ikonographisch zu vervollständigen. Dabei beachten wir die vom Internationalen Museumsrat (ICOM) vorgegebenen Ethischen Richtlinien für Museen" (Leitfaden Antikenmuseum Basel, 2).

Expanding of the collection is done actively as well as passively and always in line with the leading collection profiles. The museum collects both domestically and abroad in the field, by trading, by exchange from other museums or collectors or via commercial channels (galleries, art exchanges etc). On the other hand objects can be offered as a bequest or as a gift. In all cases a qualitative appreciation exam is executed for new acquisitions by the Commission for Collection Quality which follows the guidelines of the ICOM, NMV and SVCN. The Volkenkunde museum complies with the recent Dutch law as well as international agreements and laws in the countries of origin (Verzamelnota Museum Volkenkunde 2011, 1).

The collection plan, which includes an acquisition policy, is very carefully written; all legal as well as ethical questions are considered. "In our collection policy as much attention is given to what and why we collect as to the way in which we collect". With this, the Volkenkunde Museum aims at the same as during the preparation of expositions: Not about without. An important aim of attention with regard to contemporary collecting is that the acquisition of other countries' national heritage is not plainly acceptable anymore. This is especially true for antiquities and sacred objects, such as those originating from an excavation or a temple complex. International treaties preserve the righteousness of property. In certain cases cultural heritage of minorities can actually be suppressed by the national political or social situation in which people are now. In this case the ethical codes of the ICOM prescribe clearly which codes should be followed by the curator. Due to the international touch of the Volkenkunde Museum we operate in regions in which heritage questions are defined well and in regions that are vulnerable to illegal trade of cultural heritage. In this last case it is important to give attention to ethical responsible collecting in the acquisition policy. (Verzamelnota Museum Volkenkunde 2011, 2).

Along with the legal and ethical considerations discussed in the acquisition policy, the Volkenkunde Museum defines collection focuses for each region. According to the policy the different regional collecting focuses are: Japan and Korea, China, Insular South East Asia, Mainland Southeast Asia, Arabic culture region, Africa, Meso-America, North America, Oceania, and the Arctic region.

As demonstrated above, the acquisition policy of the National Museum of Ethnology in Leiden, which also collects antiquities, is very well structured and

documented. In some ways their policy is similar to the acquisition policy of the RMO, however, it is more clearly structured and all necessary requirements are included.

3.9 Conclusion

In conclusion, by comparing the different acquisition policies, it can be seen that all museums have accepted the ICOM Code of Ethics as well as the UNESCO 1970 Convention. The larger museums (British Museum and Metropolitan Museum of Arts) did write their policies comparable to a legal text, nevertheless both contain loopholes, enabling them to be able to still buy an antiquity, if the policy requirement is not regarded one hundred per cent. "Acquisition policies contain areas of uncertainty — 'necessary loopholes' to allow curators to use their experience and personal judgment in difficult cases. The Trustees recognise, however, that in practice many minor antiquities that are legitimately on the market are not accompanied by detailed documentary history or proof of origin and they reserve the right for the museum's curators to use their best judgement as to whether such antiquities should be recommended for acquisition. (Brodie *et al.* 2000, 45). The acquisition policies of the two smaller museums (National Museum of Ethnology (Leiden) and Basel Museum of Ancient Art), which are in size and visitor numbers comparable, are written differently. In the case of both of these museums the policy is written as a text explaining the goals of collecting new objects. In general one can say that the current acquisitions policy of the RMO contains the necessary points. However, the policy could be more specific in its focus area, and should also mention the ICOM Code of Ethics.

4 Case study

4.1 General overview of the acquisitions of the RMO

Between 1970 and 2012, 20,716 objects were added to the collections of the Rijksmuseum van Oudheden in Leiden (excluding the Netherlands Prehistory and Netherlands Medieval departments). Figure 3 shows the percentage of acquired objects by the three departments: the Near Eastern Department acquired 63 per cent of all acquisitions, the Egypt Department 27 per cent, and the Classical World Department 10 per cent.

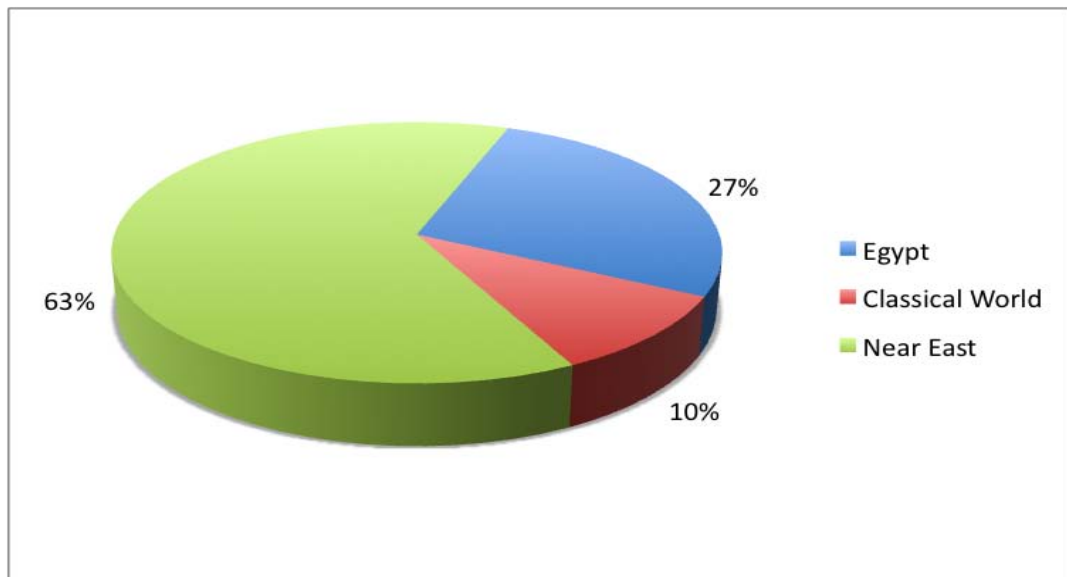


Figure 3: Acquisitions 1970–2012, based on department

Figure 4 below shows the acquisition methods of all objects acquired between the years 1970 and 2012, across the Egyptian, Near Eastern and Classical World departments. The most common acquisition method of the museum was purchasing (32 per cent). The second and third largest acquisition methods were transfer from other institutes (for example, Leiden University, other museums, and excavations by other institutes) and excavations by the Rijksmuseum van Oudheden itself. Figures 5 to 7 show the acquisition methods of each of the three departments, Classical World, Near Eastern and Egyptian.

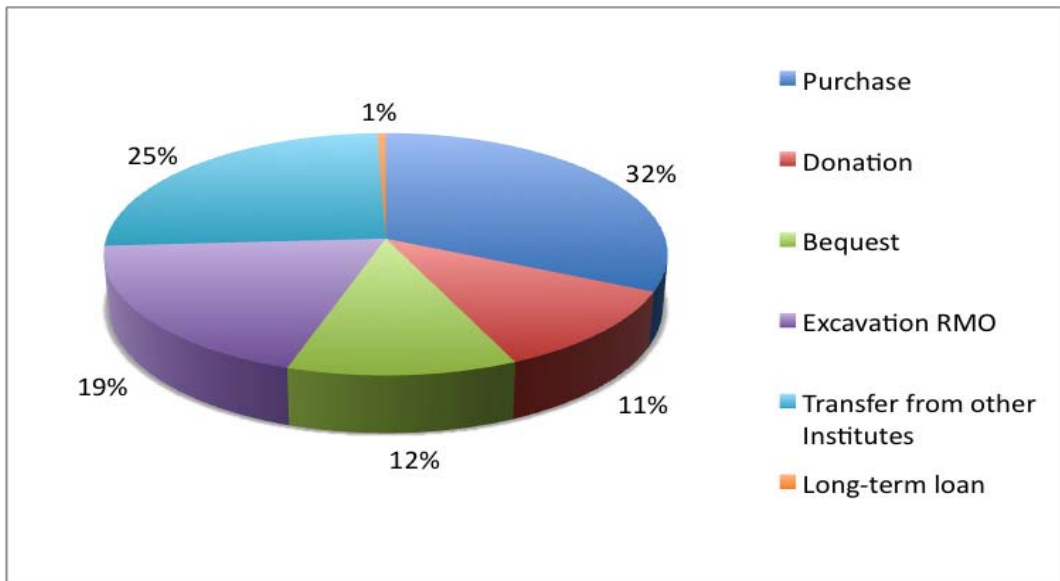


Figure 4: Acquisition methods – all departments

Figure 5 shows the acquisition methods of the Classical World Department. Half of all the objects acquired by the departments between 1970 and 2012 came to the museum collection through donations; together with bequests these methods make up 87 per cent of all of the acquisitions of the department, while only 10 per cent being purchased. When it comes to ‘long-term loan objects’ or ‘acquired through excavations by the Rijksmuseum van Oudheden’ there are hardly any — only eight objects on long-term loan and one object from excavations.

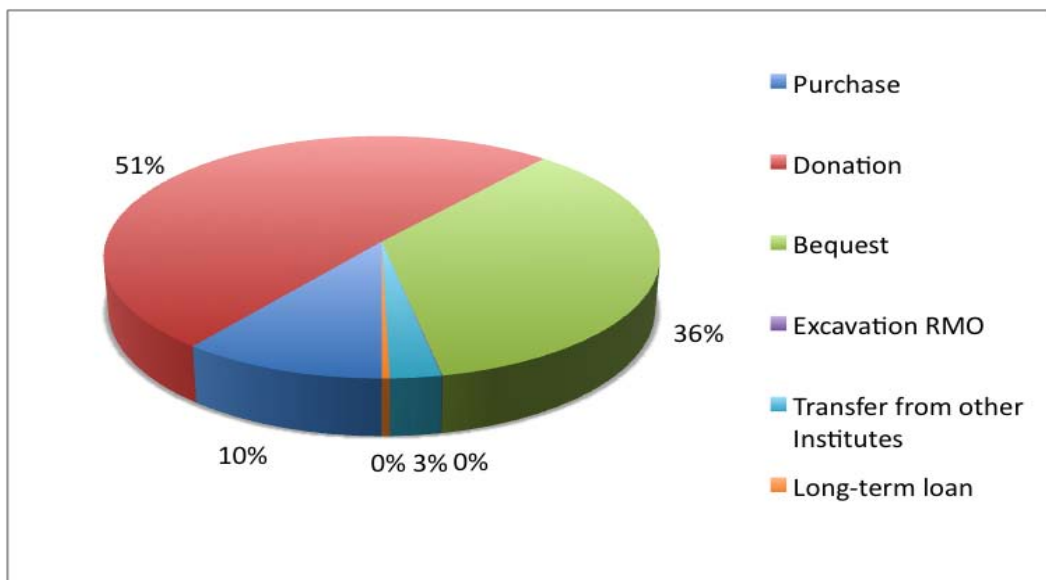


Figure 5: Acquisition methods Classical World Department

Figure 6 shows the acquisition methods of the Near Eastern Department. It can be seen that ‘transfer from other institutes’ and ‘excavation by the RMO’ forms 70 per cent of all the acquisitions of this department. Purchase is only 11 per cent, which is a similar percentage as for the Classical World Department.

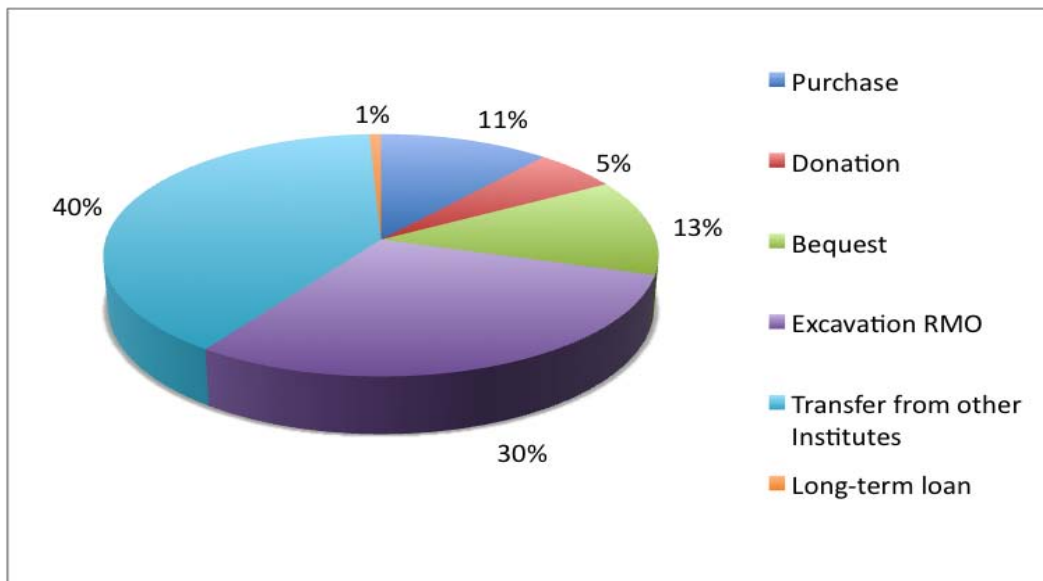


Figure 6: Acquisition methods Near Eastern Department

Figure 7 shows the acquisition methods of the Egyptian Department. Contrary to the Classical World and Near Eastern departments, almost 90 per cent of all the acquisitions were through purchase. The other 11 per cent came to the department via long-term loans. Bequests (21 objects), excavation by the RMO (three objects), and transfer from other institutes (six objects) are not relevant.

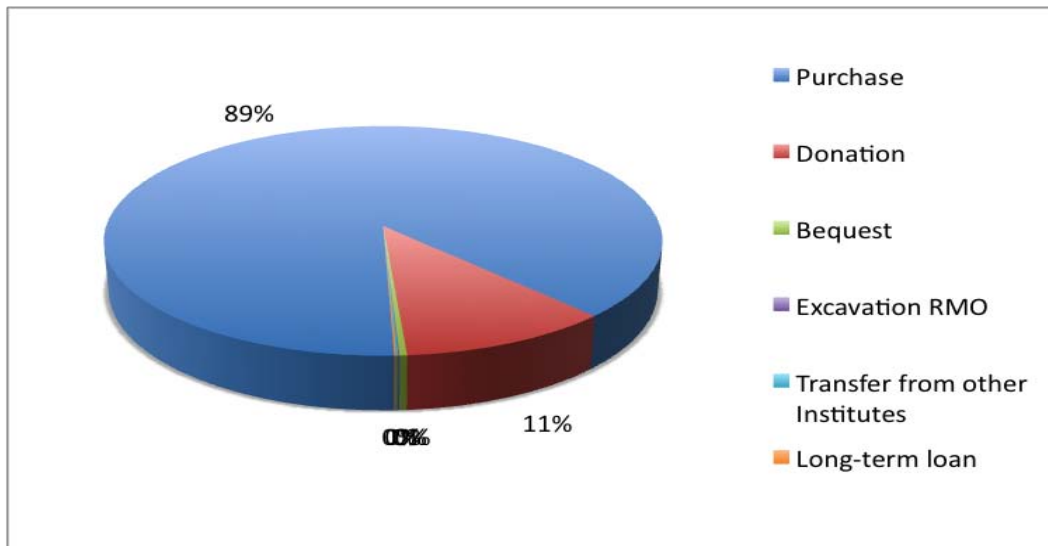


Figure 7: Acquisition methods Egyptian Department, 1970–2012

A comparison of the acquisition methods between the three departments shows very interesting differences in the approach of each department. The Egyptian Department purchased by far the most artefacts (4878 objects) during the last 42 years, followed by the Near Eastern Department (1456 objects) and the Classical World (only 208 objects). The high number of acquired Egyptian antiquities can be explained by the purchase of the Edmond Vignard collection, which consisted

of over 4000 mainly small flint objects and fragments. Vignard had excavated these in Egypt in the 1920s. The collection was acquired in 1976 (H. Pauts, personal correspondence May 6, 2013). By excluding these objects, the number of purchased antiquities is similar to the other two departments.

4.2 Introduction to the case study

To analyze the acquisition practices of the Rijksmuseum van Oudheden a case study was conducted with 40 archaeological objects, which were acquired between the years 1970 and 2012. The case study was conducted during an internship at the Rijksmuseum van Oudheden between January and February 2013.

Each of the 40 objects was analyzed and the provenance was reestablished for each of them. To determine the provenance of each object the archive books (registration books), as well as letters and other documentations (customs documents, publications, auction catalogues, diaries, photos etc.) were studied. It was not always easy, or even possible, to find many documents. This has to do with the fact that the RMO archives are in poor condition. Between 1970 and 2010 no single employee was responsible for the RMO archives, hence many letters were lost or somewhere in the personal archives of the curators. For example, in the archive folder for acquisitions between 1992 and 2012, the years 2003 and 2004 are empty, but during this time, there were acquisitions. For some objects I could not find documents at all, besides the registration of the object. For other objects the documentation was complete.

For the analysis of the objects I relied on the current acquisition policy of the Rijksmuseum van Oudheden as well as on the current legal and ethical conventions and codes. Furthermore the 1970 UNESCO Convention was used as the indicator. The 1970-line is accepted by many other museums as well as in ethical codes as the relevant measure for acquisitions. The 1970-line is important for museums because it established a standard, which is simple for museums to follow in practice and which can be strictly applied (Brodie and Refrew 2005, 352).

The 40 objects were categorized into three groups: Provenance unsuspected; Provenance only until previous owner known; and Provenance suspected. It should be noted that 'provenance suspected' does not automatically mean that the acquired object is illegal. It means that the object, based on the information

found in the archives of the RMO as well as in other public accessible places (libraries, Internet), may have an illicit provenance. Furthermore 'Provenance only until previous owner known' does not mean that an object cannot have an illicit background. Many antiquities sold on the art market are sold anonymously, which means only the antiquities dealer or auction house is known. The data of the previous owner of the antiquity is not public, to protect the privacy of the owner or, if the object is illegal, to create a new background for the object, for example: "from an old German collection". Furthermore, it is also common to read in catalogues that an object is from a collection long established in Switzerland. This emphasizes that the material will not be reclaimed, even if it is subsequently shown as stolen. In fact, the attribution 'property of a Swiss gentleman' is regarded by some as a euphemism for 'illicit material' (Brodie et al 2000, 33). The 40 objects for the case study were randomly chosen by the curators of the Classical World (R. Halbertsma) and the Near Eastern (L. Petit) departments, as well as by the registrar, H. Pauts, of the museum.

4.3 Results

Table 1 gives an overview of all the objects in the case study. From each period, ten acquired archaeological objects were chosen: 16 objects from the Classical World Department; 15 objects from the Near Eastern Department; and nine objects from the Egyptian Department.












































	1970s	1980s	1990s	2000s	Total
Classical World D.	 I1970/3.1	 K1983/8.1	 I1993/4.2	 K2002/3.1	16
	 I1976/8.2	 K1983/10.1	 K1995/3.1	 K2002/12.1	
	 K1977/11/1	 K1985/10.1	 K1997/3.1	 K2009/3.1	
	 K1979/8.1	 K1989/1.1	 I1997/6.1	 I2007/5.1	
Near Eastern D.	 B1970/12.1	 A1981/4.5	 B1990/5.3	 DA1020	15
	 A1977/4.1	 A1981/4.8	 B1994/3.10	 B2011/5.1	
	 B1979/8.1	 B1983/1.114	 B1995/11.52	 B2004/7.1	
	 B1979/8.2	 B1987/11.1	 B1998/12.3		
Egyptian D.	 F1975/11.3	 F1983/7.1	 F1991/10.2	 F2000/6.1	9
	 F1979/1.2	 F1988/7.1	 F1995/3.1	 F2001/1.2	
				 F2001/4.1	
	10	10	10	10	40

Table 1: Case study

Key:

-  Provenance unsuspected
-  Provenance only until, art dealer/ previous owner known
-  Suspect provenance

In this case study there was an attempt to reconstruct the history of each object as well as its provenance¹⁰, however often this information was very difficult to establish.

Out of 40 acquired objects, the provenance was clear and traceable up until the object's excavation only for 15 antiquities, or at least it was traceable before the 1970-line. For the majority of the objects (23 objects) the provenance and history was traceable only up until the previous owner or art dealer. Two objects (I1993/4.2 and B1998/12.3) had a suspicious provenance, based on the background of the objects. In the case of both objects, no action was taken by the museum and one object B1998/12.3 is currently on display in the Near Eastern collection. According to Pieter ter Keurs, given that 'suspicious' does not automatically mean illegal, such objects should be on display. According to ter Keurs, there is no reason to keep bought antiquities secret; doing so would lead to a lot more questions. It is always possible that there will be restitution questions but these would have to be properly investigated. There are many issues involved when the museum decides whether it buys an object or returns it. All criteria have to be analyzed, by investigating this object we can only hope to find more information, and also to put the 'suspected provenance' more into context if this is possible (Interview Pieter ter Keurs, 140).

Figure 8 gives an overview of how the objects in the case study were acquired. It can be seen that most of the objects were bought from art dealers (25 of the 40 objects). The second biggest source was acquisition from private sellers, followed by donation. Transfer from other institutes and long-term loan played only a marginal role.

¹⁰ Provenance: The full history and ownership of an item from the time of its discovery or creation to the present day, through which authenticity and ownership are determined (ICOM Code 2006, 15).

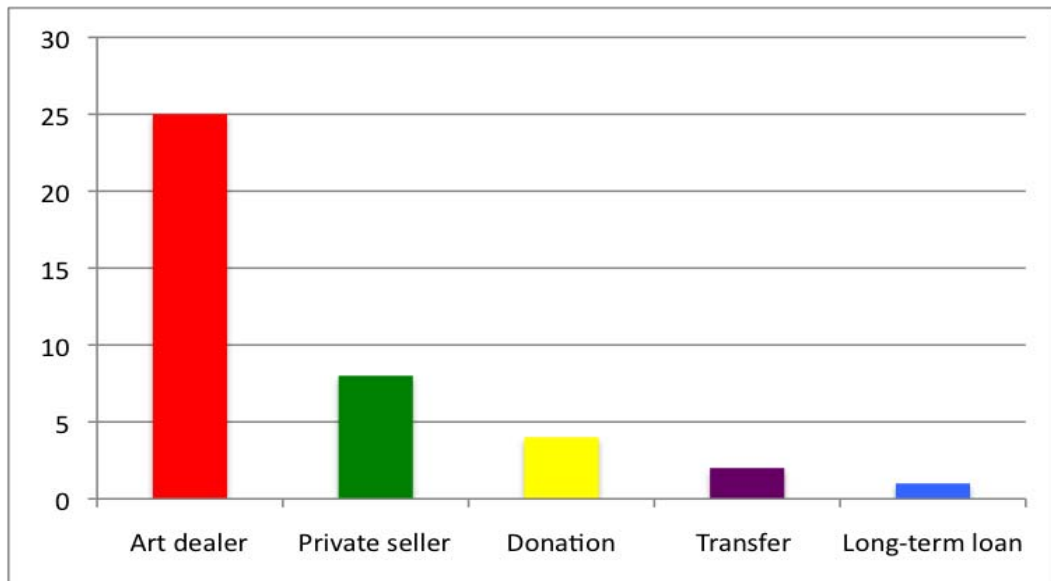


Figure 8: Case study, from where the objects were acquired

4.4 Discussion

By analyzing the results of the case study, it is visible that there are no clear trends from the 1970s and the 1990s. During these years only six artefacts had unsuspected provenance, for the majority of objects the provenance was only traceable until the last owner. As mentioned before, according to Ruurd Halbertsma, during these years objects were bought randomly, and no questions about the provenance were asked. The attitude was that an object is at a good and proper place at the museum and not on the art market, because the art market means the object will vanish into the hands of private collectors (Interview R. Halbertsma, 154).

There were two objects with a suspected provenance. It is a coincidence that both suspected artefacts in my case study were acquired in the 1990s. Lucas Petit, curator of the Near Eastern Department explains: "I suppose there are more objects like this in the collection. But what can you do? You know that if you don't take the masterpiece the Louvre will for sure (Interview L. Petit, 156).

To sum up, there is no clear trend visible from the 1970s until the 1990s. The results of the case study correlate with the results concerning the acquisition policy of the Rijksmuseum van Oudheden (see chapter four). During these years, the RMO had no official policy concerning acquisitions. Neither the 1970 UNESCO Convention nor the ICOM Code of Ethics were mentioned in any

official museum documents connected with the acquisition policy, which I could find before 1994.

However, a slow change in the attitude of the museum is clearly visible in the early 2000s, which signifies a major turning point of the museum concerning acquisitions. Almost all objects acquired in the early 2000s have an unsuspected provenance (nine out of ten objects have a clear provenance). Only in the case of one object is it unclear from where the art dealer acquired it. The object was bought at the antiquity fair in Maastricht from art dealer Jean-David Cahn from Basel, Switzerland. In general the change in the results can be explained by two main factors. First of all, the Rijksmuseum van Oudheden became in 1998 a registered museum (*Museumregister Nederland*) and had to accept the ICOM Code of Ethics. Secondly, in 2002, Steph Scholten (former Head of Collections and Research Department, RMO) introduced a new acquisition policy. According to the policy, a clear provenance as well as the application of the ICOM Code of Ethics was vital with new acquisitions.

Also Pieter ter Keurs, Head of Collections and Research Department at the RMO, explains the result of the case study as following: "I think the results of the case study can be explained with the arrival of Steph Scholten who introduced the first acquisition policy. I informally heard curators from the RMO complaining that Steph Scholten was so strict" (Interview P. ter Keurs, 140). Furthermore, Marja van Heese explains:

"The Inspectorate was founded in 1993. By that time there was already quite some delay in proper care and management of collections in the Netherlands and the Ministry of Culture decided to invest a huge amount of money (ca 150 million Euros) for better registration, conservation, safety and security measures (the so-called Deltaplan). Still investments have to be done for the collections of the state and other museums and heritage institutions; legal status is still behind for some collection parts (often brought all together from old collections or not well enough documented field research, gifts). I think you can consider that '90s/2000s mark a change in the attitudes from the archaeological museums regarding documenting the origin in the registration systems. In this they differ from the art museums where provenance of drawings and paintings has always been better documented" (Interview M. Van Heese, 133).

In general one can say that the results of the case study correlate with the different trends during the last 42 years. The changes in the acquisition policy and politics of the Rijksmuseum van Oudheden are clearly visible. This fact is quite fascinating taking into account that the sample of the case study was quite small, with only 40 objects out of over 20,000 acquired antiquities over the last 42 years.

5 Legal and ethical influences on the Rijksmuseum van Oudheden's acquisition policy

As demonstrated in the previous chapters legal and ethical aspects influenced the museum's acquisition policy from the early 1990s onwards. Mainly a lawsuit 'forced' the museum to rethink and develop a new acquisition policy. As discussed, the main laws and ethical frameworks were introduced in the 1970s and 1980s, however it took the National Museum of Antiquities in Leiden a long time before the legal and ethical framework showed an influence on the museum policy. From 1970 until 1990 there is hardly any influence visible, neither from legal or ethical frameworks nor other factors, such as acquisition policies of other museums. As discussed there are different reasons for this. The Cultural Heritage Inspectorate was formed in 1993, and the Netherlands only introduced the implementation act of the UNESCO 1970 Convention in 2009. Also, in 1994 the first acquisition policy that mentions the ICOM Code of Ethics was found. Furthermore, as Prof. Pieter ter Keurs explained in the interview, the discussion about ethical measures only started when the ICOM Code was translated into Dutch, even if museums signed this code much earlier.

“Many museums accepted the ICOM code and did not really do a lot with it because they thought they are already for a long time a museum and there is not much to change. That was rather naive I think, but... I noticed because later I was involved in the translation of ICOM Code in Dutch and then it evoked a lot of discussions among many Dutch museums — if we have to behave like this then we really have to change our policies and we were a bit annoyed by this discussion because we said but you already signed the English version of the ICOM code and that is only now that we are translating it that you are discussing the content which is a bit stupid... so the discussion came much later with the translation of the ICOM code” (Interview P. ter Keurs, 140).

The turning point of the acquisition policy is clearly visible in the year 2002, when the first up-to-date acquisition policy was introduced.

In this chapter I will discuss some examples and cases the museum was involved in and point out the influence of the legal and ethical measures on the museum's acquisition policy in recent years.

5.1 Exhibitions, mediations and repatriation of artefacts

The Rijksmuseum van Oudheden has been, since 1970, involved in different cases and exhibitions concerning acquisitions, unprovenanced artefacts and mediations in the repatriation of stolen artefacts to source countries. All the discussed cases took place in recent years and are connected to the acquisition policy of the museum or show new trends or awareness of the museum policy. The named lawsuit against the museum, discussed in chapter 4, was directly responsible for a major change in the acquisition policy of the museum.

5.1.1 Exhibitions

5.1.1.1 “Ritueel en schoonheid” exhibition 1999–2000

In 1999 the RMO had an exhibition called “Ritual and Beauty: Outstanding Works of Ancient Art” from the Miho Museum, Japan (Ritueel en schoonheid: antieke meesterwerken uit het Miho Museum, Japan). The exhibition ran from November 19th, 1999 to March 19th, 2000. The Miho Museum was involved in legal cases since its establishment, and had to return many artefacts to source countries over time.

“Nevertheless, some museums are still happy to acquire material without provenance, particularly new museums with grand designs. The Miho Museum, which opened in November 1997 just to the northeast of Kyoto, Japan, is one such museum (both literally and figuratively). It is thought to have spent more than US \$200 million on its collection, which has been published in a well-illustrated colour catalogue. However, most of the pieces in the catalogue have no provenance whatsoever, the implication being that they arrived on the market only recently and through dubious channels” (Hoffman 2006, 53).

Nevertheless, the Rijksmuseum van Oudheden decided to host the named exhibition. Director of the McDonald Institute for Archaeological Research at the University of Cambridge, UK, at the time, Professor Colin Renfrew, criticized the exhibition for exhibiting a selection of unprovenanced antiquities from the

collection of the Miho Museum. His criticism of the exhibition was first voiced in the Kroon Lecture, which he delivered in 1999 in Amsterdam. The lecture was used as the basis for his book *Loot, legitimacy and ownership* in which he repeats his critique (personal correspondence with Prof. Renfrew, April 18, 2013). His critique is quite strong:

“But it is fair to say that, when they are published without provenance in exhibition catalogues (e.g. Leiden 1999), the suspicion must arise in the mind of the reader that they may be the product of looting — clandestine excavation and illegal export. Nor should criticism be restricted in such case to the Miho Museum as owners of this seemingly unprovenanced material. How can a respectable museum, as one imagines the Rijksmuseum van Oudheden in Leiden to be, exhibit hitherto unpublished antiquities in this way without enquiring whether or not they have a respectable provenance? If they do not check on this, such a museum must fall under suspicion that it is condoning looting and the illicit traffic in antiquities” (Renfrew 2000, 73).

Some media also questioned this exhibition as well as the provenance of the exhibit objects (Brodie and Watson 2006, 10).

“He claims that this treasure, worth £80 million and dating from the 5th century BC, was discovered buried in a cave by a shepherd in the late 1980s and then illegally smuggled out of Iran to London and the West. He alleges that the provenance of some pieces of the treasure was then falsified by an academic and part of the collection sold to the Miho Museum in Japan. Exhibits from the Miho's collection are currently on loan to the Antiquities Museum in Leiden, including an ornate gold drinking horn. Both the Miho Museum and the Leiden Museum insist that they have thoroughly investigated the origin of the pieces and are convinced of their authenticity and legal ownership” (Alberge and McGrory 2000, 1).

The case of this exhibition was discussed in a later exhibition of the RMO under the title: “Forbidden collections? Dilemmas in the National Museum of Antiquities”. The problematic artefacts of the Miho Museum were already known, based on the criticism from different sites. The fact that the RMO did exhibit the unprovenanced material shows that during the years 1999 to 2000, the ICOM Code of Ethics was not discussed by the museum, even if it was mentioned in earlier acquisition policies. The ICOM Code of Ethics states in Article 4.5 that museums should not display unprovenanced Material:

4.5 Display of Unprovenanced Material

Museums should avoid displaying or otherwise using material of questionable origin or lacking provenance. They should be aware that such displays or usage can be seen to condone and contribute to the illicit trade in cultural property (ICOM Code of Ethics).

Also the press release of the RMO at the time, in contrast to the critique of media and experts, shows that the museum did not understand quite well the issues surrounding the exhibition of unprovenanced artefacts.

5.1.1.2 “Forbidden collections? Dilemmas in the National Museum of Antiquities” exhibition 2007

In 2007, head of the Collections Department Steph Scholten prepared an exhibition called: “Forbidden collections? Dilemmas in the National Museum of Antiquities”. The exhibition was presented to the public from June 12th until October 28th, 2007. In this exhibition the museum presented different cases (dilemmas) with which the RMO was confronted in the last couple of years. The purpose of the exhibition was to discuss the ethical issues and dilemmas that museums face today. The exhibition tried to discuss the dilemmas — such as provenance, human remains, authenticity, collecting, and other problems — faced by the museum in the past as well as currently. A special website (www.museumsethiek.nl) was created where the cases were discussed. For example, the following text was written for the above-mentioned exhibition (translation provided below):

Academisch

ACTUEEL | THEMA'S | CASUSSEN | DISCUSSIE | ARCHIEF | TENTOONSTELLING | COLOFON

Museumethiek Algemeen | Actueel | Herkomst | Authenticiteit | Menselijke Resten | Verzamelen en afstoten

Home / Thema's / Herkomst

Het tentoonstellen van voorwerpen en collecties zonder (duidelijke) herkomst

MENINGEN | DISCUSSIE | ARCHIEF

Ritueel en Schoonheid

Antieke Meesterwerken uit het MIHO MUSEUM, Japan tot en met 19 • 3 • 1999

Moet een museum van elk tentoongesteld voorwerp, ook van bruiklenen, precies weten hoe het zit met de herkomst?

Voorwerpen en collecties winnen aan waarde en betekenis als ze gepresenteerd worden op belangrijke podia, zoals vooraanstaande musea. In sommige gevallen wordt doelbewust nagestreefd dat ze een aantal malen getoond worden, zodat de indruk gaat ontstaan dat het om legitieme zaken gaat. Voor musea is het verleidelijk om met een mooie collectie een mooie tentoonstelling te kunnen maken.

In 1999-2000 toonde het Rijksmuseum van Oudheden een selectie van voorwerpen uit de collectie van het Miho Museum, een particulier museum in Japan. Dit museum bestaat sinds 1997 en herbergt een belangrijke collectie, die behalve uit Japan ook uit Egypte, Griekenland, Italië en het Nabije Oosten afkomstig is. Rond de opening van de tentoonstelling in Leiden bleken er vragen te bestaan over de herkomst van bepaalde voorwerpen uit de Miho-collectie en het Rijksmuseum van Oudheden werd ervan beschuldigd dat ze illegaliteit legitimeerden. Het Rijksmuseum van Oudheden heeft zich bij de keuze voor deze tentoonstelling destijds laten leiden door de inhoudelijke overweging om een belangrijke, maar relatief onbekende collectie te exposeren. Het museum heeft zich op dat moment niet vergaand verdiept in de verzamelgeschiedenis van de collectie, waarover ook weinig bekend was.

ICOM-code 2007, art. 4.5 Het opstellen van objecten met onbekende herkomst: *Het museum toont geen objecten van dubieuze of onbekende herkomst en gebruikt die evenmin voor andere doeleinden. Het geeft zich er rekenschap van dat dergelijke tentoonstellingen of ander gebruik beschouwd kunnen worden als een goedkeuring van en bijdrage aan de illegale handel in cultureel eigendom.*

Als objecten in bruikleen tentoongesteld worden, ligt de verantwoordelijkheid van de herkomst en een eventueel onderzoek ernaar dan bij de bruikleengever of bruikleennemer?

Geef uw mening via de 'discussieknop' boven de afbeeldingen.

Figure 9: Screenshot: www.museumethiek.nl/

Should a museum know the details of the origin of each object on display, including borrowed ones?

Objects and collections gain value and importance when presented at major stages such as prestigious museums. In some cases it is being tried deliberately to show them a couple of times, in order to create the impression that it concerns legitimate objects. To museums, it is attractive to build a nice exposition using a nice collection.

In 1999–2000 the Rijksmuseum van Oudheden showed a selection of objects from the collection of the Miho Museum, a privately owned museum in Japan. This museum has exists since 1997 and hosts an important collection, which originates not only from Japan but also from Egypt, Greece Italy and the Middle East. Nearing the opening of the exposition questions were raised about the origin of certain objects from the Miho collection and the Rijksmuseum van Oudheden was accused of legitimizing illegality. In choosing this exhibition the Rijksmuseum of Oudheden had chosen to be lead by the content-wise consideration to exhibit an important but relatively unknown collection. At that moment, the museum did not research the acquisition history of the collection, about which not much was known, well enough.

When borrowed objects are exhibited, should the responsibility for the origin and possible research about them be with the owner or the borrower? (<http://www.museumethiek.nl>)

This text shows very nicely that the RMO has understood the problematics involved in displaying antiquities without provenance. Along with the Miho case different other cases were also discussed on the website, such as the repatriation of an Ushabti, the lawsuit of the Italian Republic against the museum, and the use of metal detectors. However, the last issue, in my opinion, is not just to have a public discussion about the problematics but there should also be a discussion on how the museum should act. The ICOM Code of Ethics is quite clear in this matter.

The website of the exhibition (<http://www.museumethiek.nl>) is still online, and represents all of the cases mentioned, as well as past discussions of the public. The main topic that was discussed was the problematics of the use of metal detectors¹¹, which contained 31 posts. However most topics were not discussed at all or only a few people contributed to the discussion of these subjects (between one and eight posts).

5.1.1.3 “Return to Iraq” exhibition 2010

From January 15th until February 14th, 2010 the museum exhibited antiquities that were exported illegally during the Iraq War from Iraq to the United States and then sold over the Internet to the Netherlands. The trade of cultural objects from Iraq that were exported after August 6th 1990 were forbidden in the Netherlands, based on the Dutch implementation act of the United Nation Security Council sanctions¹². The antiquities acquired after 1990 were confiscated by the Dutch police in connection with the Cultural Heritage Inspectorate in The Hague. Later they were transferred to the museum for safeguarding until their return to Iraq. The museum did create a small exhibition, and the goal of the exhibition was to present a picture of the archaeological richness of Iraq and to shed light on the problem of the illegal art trade (www.rmo.nl). However, the exhibition was sensitive because the RMO had to make sure that the objects were given on loan

¹¹ Metaaldetectie Metaaldetectie, archeologie of schatgraverij.

¹² VERORDENING (EG) Nr. 1210/2003 VAN DE RAAD, van 7 Juli 2003, betreffende bepaalde specifieke restricties op de economische en financiële betrekkingen met Irak en tot intrekking van Verordening (EG) nr. 2465/96.

to the museum by the Iraqi Embassy in The Hague. At the exhibition 69 objects were presented to the public for one month, which was again another case of the museum addressing in an exhibition the issue of the illegal trade of antiquities to the public after the above mentioned exhibition in 2007.

5.1.2 Mediation in the restitution of stolen artefacts to country of origin

Although the museum has been involved in different repatriation cases, it never owned the repatriated objects. The RMO only mediated between the owners and the source countries (Egypt and Greece), for the return of illegal objects to the countries of origin. Also, if the objects were never acquired by the museum these cases are important to discuss, because they show the attitude of the museum in dealing with such problems. The two cases I present here both involved objects belonging to private collectors who contacted the museum.

5.1.2.1 Return of stolen Ushabti to Egypt (2008)

In the case of the return of stolen Ushabti to Egypt, which took place between 2006 and 2008, a number of different institutes and authorities besides the RMO, were involved — the Dutch Police, the Office for Heritage Inspection of the Ministry of Culture Affairs, the Art Loss Register, and the Amsterdam Court of Justice. In 2006, a Dutch collector of Ushabtis sought advice from the RMO for a recently acquired Ushabti. He bought the Ushabti at the Brussels Ancient Art Fair in 2006 and, according to the art dealer, the Ushabti came from an old German collection. Prof. Maarten Raven, Curator of the Egyptian Department at the RMO, recognized the Ushabti, which he himself excavated in Saqqara, Egypt, while on a Anglo-Dutch expedition in 1985. The find of the Ushabti was published in 1991 (M.J. Raven, 1991, *The Tomb of Lurudéf, Leiden, London*; 42 cat. 52 with pls.41 and 45). “The storeroom in Shaqqara was (probably) robbed around 1987. However, it is unclear how the Ushabti came to Brussels. Other stolen objects from this storeroom also occasionally surfaced” (Letter Dr. M. Raven to Dr. Zahi Hawass, Secretary General Supreme Council of Antiquities Egypt, RMO Archive Correspondence July 24, 2008).

After M. Raven recognized the Ushabti, the collector agreed to return the object to Egypt. The art dealer reimbursed him for the acquisition cost, but refused to take the Ushabti back. After the involvement of different authorities, the Dutch police handed the piece to the RMO, for safekeeping of the object until it could be

transferred to the Egyptian authorities (Letter RMO archive: Politie, Bewijs van ontvangst, January 23, 2008). On July 22nd 2008, the Ushabti was handed over to the Egyptian authorities.

O N D E R
U C S I M
L T U U R
N E T E M
S C H A P

RECEIPT

Mr. Talaat Fawzy Habib, Ministry of Culture, Department of Archaeology, Souhag Province states that he has received the object described below from the Minister of Education, Culture and Science in The Netherlands.

The object in question is a faience ushebti of a woman called Hener, 19th dynasty, height 8.8 cm, from the tomb of Iurudef at Saqqara, Egypt. A picture can be found on the reverse of this receipt.

The shabti will be returned to the rightful owner by order of the Public Prosecutor of the Amsterdam District Court.

The Hague, 22 July 2008
DCE/34267

For receipt:

Talaat Fawzy

Mr. Talaat Fawzy Habib
Ministry of Culture, Department of Archaeology
Souhag Province
Egypt

For delivery:

11 JULI 2008

R.H.A. Plasterk

dr. R.H.A. Plasterk
Minister of Education, Culture and Science
The Netherlands

Figure 10: RMO archive letter, return of the Ushabti to Egypt.

5.1.2.2 Return of marble from the acropolis, Athens (2011)

In March 2009 a private collector called the museum claiming to possess an architectural fragment of marble (ca. 15 cm x 5 cm) from the acropolis of Athens, which he had taken during a visit in the 1950s, from a place between the Parthenon and Erechtheion. The man intended to donate this fragment to the museum. However the museum refused to accept the gift, as the object was exported illegally in the 50s out of Greece. In a letter to the Director General of

the Hellenic Ministry of Culture in Greece (January 28, 2011), Director of the RMO, Wim Weijland, explained the case as well as the reaction of the museum.

“I told him that the National Museum of Antiquities would never buy or accept as a gift an illegally exported artefact, but that we could try to act as an intermediary in order to return the fragment to Greece. The owner of the object fully agreed with this kind of action and handed over the fragment to me. In a letter to him I repeated the envisaged course of action. The object was kept in our depot, awaiting a good opportunity to return the fragment to its legal owner, the Republic of Greece represented by his Excellency J. Economides, ambassador of Greece in the Netherlands. This has been done on 18 January 2011” (RMO Archive, letter: Wim Weijland, Director RMO to Director General, Hellenic Ministry of Culture and Tourism Office of Minister P. Yeroulanos; January 28, 2011).

This letter is very interesting as it connects the mediation by the museum in returning this marble fragment with a loan request of the museum for a temporary exhibition (Sisi and Wilhelm II: Emperors on Corfu).

“This year we are organizing an exhibition about Empress Elisabeth and Kaiser Wilhelm II and their love of Corfu and more specifically for the Achilleion. [...] Unfortunately, the first loan request we sent to the Achilleion was refused. [...] I would greatly appreciate any help you might be able to give us in this last matter, as it is of great importance for us” (RMO Archive, letter: Wim Weijland, Director RMO to Director General, Hellenic Ministry of Culture and Tourism Office of Minister P. Yeroulanos; January 28, 2011).

The politics of loaning objects is shown here very nicely. According to Pieter ter Keurs, Greece connected the return of the marble fragment with the possibility to loan objects to the RMO.

The connection between repatriation and the loan of objects (short- and long-term loans) can be seen as a new trend between museums and source countries, as for example Italy and Greece. Especially US museums, which have had to repatriate different antiquities in the last couple of years, have in return agreed on cooperation with the source countries. The cooperation agreement between the J. Paul Getty Museum and the Italian Republic can serve as an illustration of this new trend. “The Getty will transfer 40 objects to Italy, including the Cult Statue of a Goddess. [...] Italy and the Getty agree to broad cultural

collaboration that will include loans of significant art works, joint exhibitions, research, and conservation projects” (press release, www.getty.edu). After the agreement was signed the Getty Museum received objects on loan from Italy. In 2010 the agreement was formalized, and the Getty Museum received further objects on loan. One of these loans, the Chimaera of Arezzo, an Etruscan bronze object, has never before left Italy (Beltrametti 2013, 238). Furthermore the J. Paul Getty Museum also signed a similar cooperation agreement with Greece (Landmark Antiquities Agreement) in 2011:

“As part of the agreement, the Getty Museum will also transfer two objects to the Ministry — fragments of a grave marker that will be reunited with other pieces from the same work in Athens, and a marble building stone bearing ancient Greek script that has a unique historical relationship to the site of Thorikos. Both objects have strong ties to Greece, and our curators and board of Trustees agreed that returning them will serve the best interests of scholarship” (Bomford 2011, www.blogs.getty.edu).

The Getty and Greece have already signed contracts for future loans on exhibitions (Beltrametti 2013, 239). The Metropolitan Museum of Arts in New York signed similar cooperation agreements with Italy in 2006: "The Met is particularly gratified that, through this agreement, its millions of annual visitors will continue to see comparably great works of ancient art on long-term loan from Italy to this institution" (<http://www.metmuseum.org>). Princeton University also signed a contract with Italy after the repatriation of antiquities to Italy (Cliatt 2007, www.princeton.edu). “The Italian ministry has agreed to lend to the Princeton Museum a number of additional works of art of great significance and cultural importance. Also as part of the agreement, Princeton students will be granted unprecedented access to excavation sites managed by the Italian ministry for the purposes of archaeological study and research” (Cliatt 2007, www.princeton.edu).

5.2 Discussion

The discussed cases correlate with the trends in the acquisition policy of the RMO as well as with the ongoing trends in the museums world today in the area of cooperation agreements between museums and states. It is clearly visible that the museum changed its policy significantly in 2002, stimulated by the lawsuit of the Italian Republic against the museum. This correlates with all of the collected and discussed material (interviews, case study, policies, and additional archive

material, for example, letters, notes etc). For example, as shown by the exhibition “Ritual and Beauty: Outstanding Works of Ancient Art” from the Miho Museum, Japan hosted by the museum from 1999 to 2000, the presentation of unprovenanced antiquities was not in discussion during this time (2000); only in the later exhibition, “Forbidden collections? Dilemmas in the National Museum of Antiquities” in 2007) were these cases discussed.

The museum also discussed, both in the above-mentioned exhibition as well as in the more recent exhibition “Return to Iraq” (2010), the problems confronting museums. In the new permanent Near Eastern exhibition, which opened on April 27th, 2013 such issues have also been brought into the light. Lucas Petit explains that this new exhibition is especially about a different history of the collection.

Things changed: in the 1900s we bought things that were just without provenance. Today we have to check the provenance of each object so all these things will be explained by using the objects. Of course we will explain the history of the ancient Near East because the objects are also interesting. Topics like looting but also rescue excavations will be also discussed. I hope that people also realize that in the collection there are some pieces that are now considered to be illegal but at that time these objects were bought it was legal. It is a new way to present material...” (Interview Lucas Petit, 156).

6 Future of museum acquisitions

There are two methods of museum acquisitions, active or passive. When museums acquire antiquities by gift or bequest it is defined as passive collecting. Active collecting is acquiring antiquities through purchase and fieldwork (Brodie *et al* 2000, 45). While the legal and ethical frameworks have to be regarded for all of the different acquisition methods, it is active collecting that is becoming more and more difficult for antiquities museums.

6.1 Active collecting

Museums still conduct fieldwork, but not to acquire new antiquities, as was done until the mid-20th century. The Rijksmuseum van Oudheden has at the moment two active excavations, in Jordan (Tell Damiyah) and Egypt (Saqqara), though it no longer collects artefacts from such excavation sites. In the case of Jordan, the reason for the research excavation is to obtain contextual information for the objects they already have. The objects stay in Jordan although it is possible that together with the Jordan Department of Antiquity an exhibition will be presented one day at the museum. From an earlier museum excavation in Syria, conducted from 1986 until 2008, the goals of the excavation were described as following: “The goal of the project is to find out more about the background and history of the museum’s collection. [...] All excavated objects are kept in Syria. The main finds were only temporarily displayed in the Netherlands, in the exhibition “Sources of Inspiration from Ancient Syria 2002–2003” (www.rmo.nl). However, active collecting will become more and more difficult for antiquities museums.

6.2 ‘Purchase problematics’ of museums

Well-documented artefacts with a clear provenance and of museum quality (meaning a masterpiece or an object which also fills a gap in the museum collection) are today hardly affordable for museums. The majority of such pieces on the antiquities market have an unclear or even suspicious provenance. Only a small part of all antiquities on the market have a clear and proven provenance. Such pieces usually have a much higher price than similar artefacts without clear and proven provenance. According to some antiquities dealers, with whom I

talked at the TEFAF in Maastricht, the provenance of an antiquity today is more important than the object itself. However, museums usually have a limited budget for antiquities acquisitions leading to the fact that many times the museums cannot compete with private collectors, who sometimes do not care about provenance.

Prof. Halbertsma states:

“I think we will soon stop buying objects because it impossible for us to buy anything. The art dealers are not interested to provide us the evidence of the provenance, for them it is a lot of paper work, and it is not necessary, they will sell the objects to much richer persons without all the paper work, for example to private collectors. It will be very rare that the museum can buy an object. For example the British Museum stopped it altogether. It might happen that a person will donate an object and we will acquire it if the provenance is clear and trustable. But the museum will in the future stop buying artefacts” (Interview R. Halbertsma, 152).

As Prof. Halbertsma explained, the British museum has already stopped buying antiquities. An analysis of the purchase data from the RMO during the last 42 years matches the trends Prof. Halbertsma is describing.

Figure 11 shows the purchases of the RMO from 1970 until today. The data shows all purchased antiquities, including from private collectors and art dealers. The figure illustrates only the acquisitions from the Classical World, Egyptian, and Near Eastern departments, and not from the Dutch Prehistory and Dutch Medieval departments. These departments have different methods to acquire objects (as described earlier) and would influence and falsify this figure.

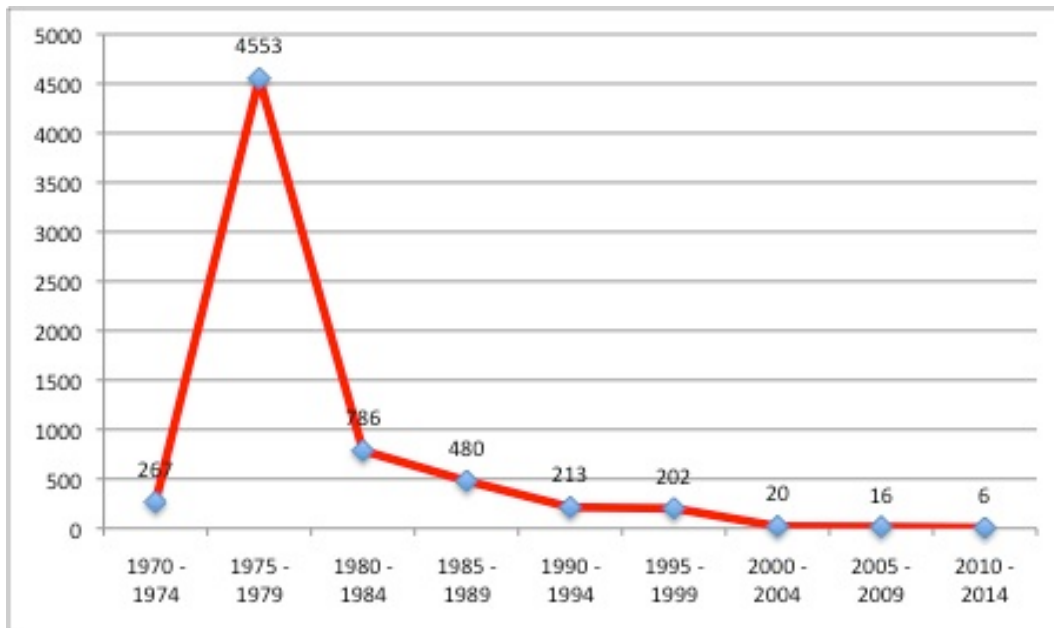


Figure 11: Purchase data RMO from 1970 onwards (data: H. Pauts)

As is visible, the graph shows a clear decreasing trend, going almost to zero acquisitions by the museum. During the years 1975 to 1979 a huge amount of artefacts (4553 objects) were acquired. This can be explained by the acquisition of the collection of the late Edmond Vignard. As described earlier the collection consists of over 4000 mainly small flint objects and fragments, which he collected in Egypt in the 1920s. Through analyzing the purchase statistics, without the years 1970 to 1979, the decreasing trend is even more clearly visible from 1980 onwards.

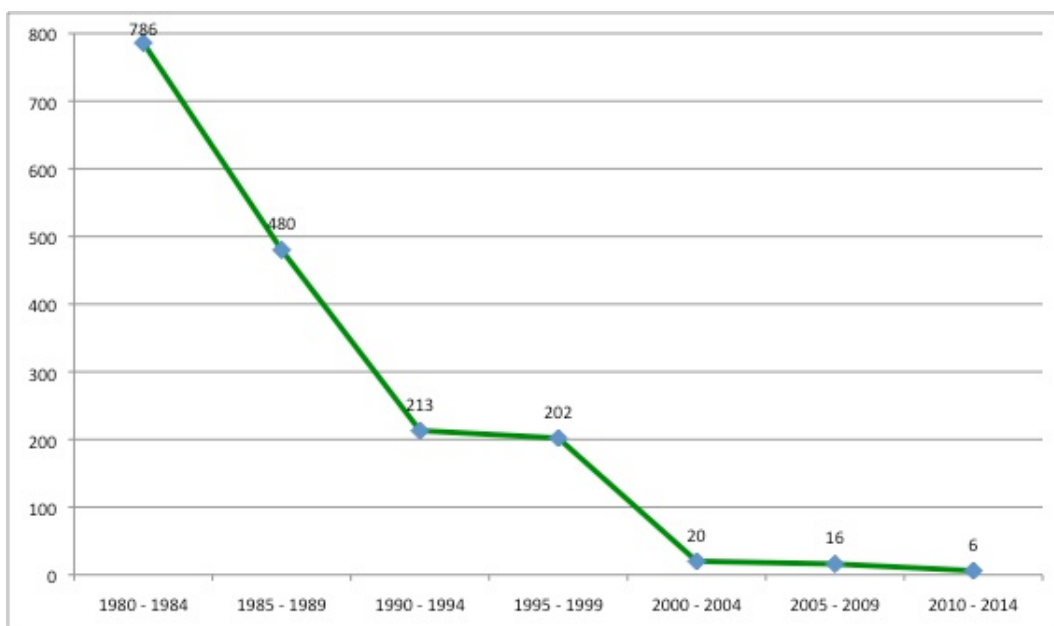


Figure 12: Purchase data RMO from 1980 onwards (data: H. Pauts, RMO)

Figure 12 illustrates a further trend from the moment the museum developed its first acquisition policy (2002). The acquisitions dropped as only antiquities with a clear provenance were acquired. Between the years 1995 and 1999, the museum bought 202 antiquities in total, but during the years 2000 and 2004 the RMO only bought 20 objects, which means a reduction in purchases by 90 per cent. Such trends are also visible in other major antiquities museums.

In a study conducted in 2013, Beltrametti analyzed the acquisition data (purchase 'market acquisitions') of the Metropolitan Museum of Art, the J. Paul Getty Museum, and the Princeton University Art Museum. She studied this data to assess what impact illicit trade and the recent scandals (in the repatriation of objects to countries of origin) had on museum acquisitions. In Figure 13 it can be seen that all three museums show a decrease in the last 30 years (which is similar to the data obtained from the RMO). The graph also shows that the levels of acquisitions through the art market decreased and remained low.

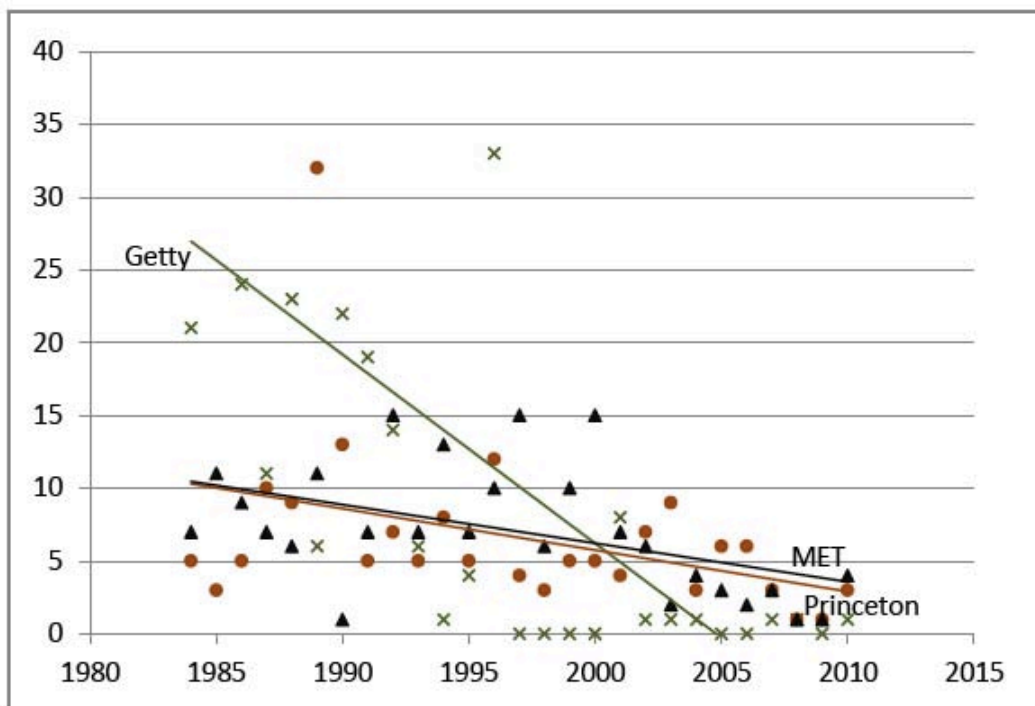


Figure 13: Data on market acquisitions (purchase only), from the Metropolitan Museum of Arts, the J. Paul Getty Museum, and the Princeton University Art Museum. (Beltrametti 2013, 230)

The decreasing trend in antiquities acquisitions in recent years can be explained by the introduction of stricter acquisition policies by museums. Furthermore, Beltrametti states that: "Ethical codes in connection with antiquities acquisitions have existed for a long time, but the standards they set out have evolved over

time; what is considered negligent according to the principles prevailing today used to be acceptable in the past, including recent years. In particular, the understanding of ethical acquisition behaviour has shifted over the past decades” (Beltrametti 2013, 232). These explanations and findings correlate with the analyses of the RMO data, and the explanations of the curators and responsible persons from the RMO. James Cuno (2008) argues that:

“When weighing the risks of acquiring an antiquity for which there is no positive evidence of its legal removal from its presumed country of origin, U.S. art museums have to be much more careful. It is not simply that the antiquity might be returned. It may be that individuals within U.S. art museums will be held criminally liable. As a consequence, the acquisition of antiquities by U.S. art museums has declined dramatically over the past five years. This does not mean that illegal trafficking in antiquities or the looting of archaeological sites has declined; in fact, archaeologists claim that both have increased. It means only that unprovenanced antiquities are not being acquired by U.S. art museums to the extent that they were in the past (Cuno 2008, 5).

The results are quite clear: major western museums have stopped, or will in the future stop acquiring antiquities from the art market because of legal and ethical restrictions, but also based on recent scandals in repatriation of antiquities to source countries, as in, for example, Italy, Greece and Turkey. It can be assumed that the same applies for acquisitions from private collectors, based on the data from the RMO, which contains acquisitions from the art market as well as private collectors.

6.3 Loans: a solution to the ‘purchase problem’

As is visible from the data presented earlier, museums will probably stop acquiring antiquities in the nearer future. A solution for museums in the future could be a more effective means of conducting short and long-term loans. By loaning objects from other museums or even from states, museums could continue to present new masterpieces to the public, as well as make sure that people still visit the museum and even increase the visitor numbers with new exhibitions. At the same time both ‘partners’ benefit from such loans. Source countries (or museums in source countries) can earn money and can promote their cultural heritage in other countries. This money could be invested in

research and safekeeping of their cultural objects. Museums, which acquire objects on loan, can expose to their visitors amazing objects and masterpieces, which they could not afford or buy legally on the current art market. According to Lucas Petit, most of the objects in the Near Eastern Department are acquired from archaeological institutes of universities or are donations. The Near Eastern Department hardly buys any more antiquities.

“I think that a museum should present only objects that were legally excavated, however, the public wants to see more. Unfortunately most of the museums have objects that can today be seen as illegally obtained as in the Near East many of these objects are looted. The best solution is, according to my opinion, to give the country of origin the right on the objects and have the objects on a long-term loan from other museums. For example the Rijksmuseum in Amsterdam has their own storeroom in the country, which is packed with material. This is a pity, as other museums do not have the material to put on display. I believe that the future of the museums will be to loan everything” (Interview L. Petit, 156).

Museums customarily have large collections, of which they show only a marginal part to the public. The National Museum of Antiquities in Leiden has a collection of approximately 100,000 objects: six per cent (6000 artefacts) of this large and important collection is on display in the permanent exhibition. Furthermore only a limited part of the depot collection is being used for studies, and some objects are on loan to other institutes. The rest of the objects are stored at the depot (RMO Richtlijn aankopen 2002). The RMO has around 1500 to 1700 antiquities on long-term loan, mainly to other Dutch institutions (RMO Jaarverslag 2001–2012).

Here I will give an overview of the incoming and outgoing short-term loans of the RMO. Figure 14, shows the incoming short-term loans of the RMO from 2001 until 2012. The small amount of loans in the years 2005 to 2007 can be explained by financially difficult years for the Rijksmuseum van Oudheden (RMO Jaarverslag 2007, 19). According to H. Pauts, registrar of the museum, the RMO did not want to spend money on loans during these years.

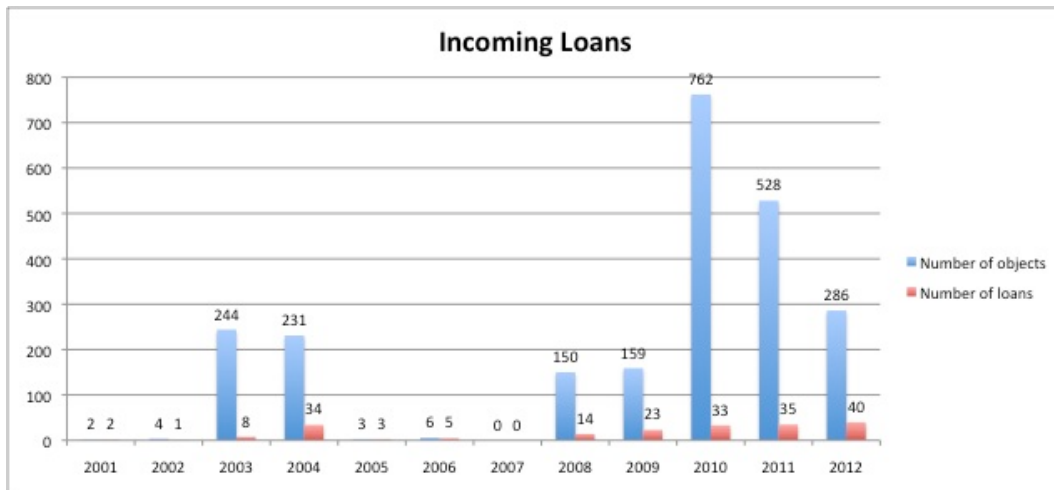


Figure 14: Incoming short-term loans to the Rijksmuseum van Oudheden

It is clearly visible that the overall number of loans since 2008 is growing, even if the amount of objects on loan varies over the years'. The loans are mainly coming from museums and other institutions in the Netherlands (81%), the rest of the loans are coming from Europe (14.5%) and from North America (4.5%) (RMO Jaarverslag 2001–2012). It is visible in the last couple of years that the approved loan request is growing: on the one hand the purchase of new antiquities is dramatically increasing and on the other hand the museum has more objects on short-term loan. So far, the museum has had hardly any antiquities from other museums or institutes on long-term loan.

Figure 15 shows the outgoing short-term loans of the RMO. For the year 2001 only the amount of loan requests, but not the amount of antiquities on loan, is shown. The amount of approved loan requests since 2001 was more or less stable, the lowest amount being 15 (2007) and the highest, 34 (2005). And here again, the majority of the outgoing loans were going to museums in the Netherlands (68%) and Europe (28%), with only a small proportion of the loans going to Australia (2%), North America (1.5%) and Asia (0.5%). It is important that the percentage is based on the numbers of approved loan requests and not the number of artefacts that were given on loan.

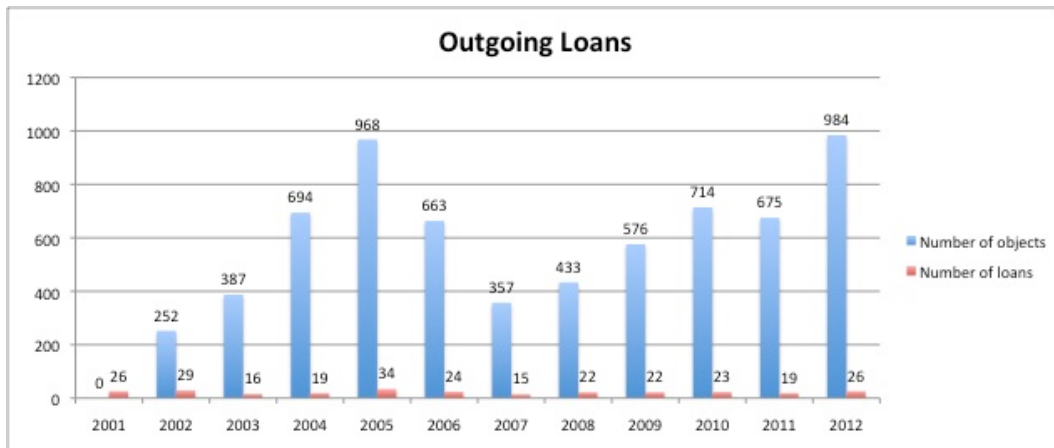


Figure 15: Outgoing short-term loans to the Rijksmuseum van Oudheden

There is a clear trend visible that the amount of outgoing loans is growing — in terms of the number of artefacts being loaned as well as the number of approved loan requests. For the time before 2001 no exact numbers were available, but it is quite certain that the museum loaned objects from other museums. For example, in 1999, for the exhibition from the Miho Museum in Leiden, according to the promotional material, the museum loaned 65 antiquities from the Museum in Japan: “Fifty-six pieces (five Egyptian, forty-five West Asian, and six from Greece and Rome) will be on display in Vienna and Leiden” (www.miho.or.jp).

As mentioned earlier, claims from source countries for the return of antiquities that left the country illegally are increasing. In exchange for the repatriation of these objects, mainly from western museums, source countries are offering the objects on long-term loan. Loaning objects to other museums requires trust, in the specific museum, that the antiquity will return to the country of origin. For this reason, it is important to have good connections with source countries. Ruurd Halbertsma explains:

“We have in this museum objects from North Africa, the Near East, from Greece and Italy. To prevent unnecessary tensions, difficulties or misunderstandings we are very much eager to have contacts with the museums in these countries and also with leading archaeologists in these countries. We can explain where our collections come from, how we acquired them and very often they acknowledge the importance of these collections. The collections are creating interest in their countries for the Dutch public. We have many talks with the ambassador from Greece, Italy, Tunisia and Iraq and they often come here and discuss cultural activities, excavations, and exhibitions together so it’s very important to be in contact

and that there is some kind of trust between the countries and the museum” (Interview Ruurd Halbertsma, 154).

To conclude, Steph Scholten, Director of Heritage Collections at the University of Amsterdam, states:

“Museums do not have to own objects in order to show them. For example, the Allard Pierson Museum has now a Troy Exhibition, most objects we borrowed from Turkish museums. It is one of the best ways to do an exhibition and you even can exchange for longer periods and find the right partners. I think that would be the right way to go, times have changed so you have to look at what you have and cooperate internationally. We are a university museum and like in Leiden we do excavations in source countries and in the future maybe, with cooperation more of that material can be shown here” (Interview Steph Scholten, 155).

7 Conclusions

Since the 1950s problematics concerning antiquities without context, illegal excavations, antiquities from former colonies, sacred objects excavated from religious sites, etc. have arisen for the first time on an international scale. Various legislation, on international as well as national levels, has since been introduced. Along with the new legislation ethical codes have also been published and discussed. It was not until the beginning of the 1970s that the first museums realized that they should not buy any more antiquities without provenance and stopped doing so.

The main aim of this thesis was to analyze the acquisition policy of the Rijksmuseum van Oudheden in Leiden from 1970 until today. The focus of my research question was to examine how legal frameworks as well as ethical codes have influenced the acquisitions of the RMO. An examination of the influence of these legal and ethical frameworks — through establishing different trends, as well as analyzing additional factors, such as lawsuits, exhibitions, critiques towards the museum, etc. — has shown that only very recently have these frameworks had an influence on the acquisition policy of the RMO. Furthermore, by comparing recent acquisition policies as well as acquisition data, for example, purchases on the art market etc., it is evident that there are similarities between major art/antiquities museums worldwide.

To reach my research aims I reviewed and analyzed the international as well as the Dutch Laws and ethical codes. Furthermore, I also examined in a case study the acquisitions of the RMO during the last 42 years as well as the official acquisition policies of the museum and other relevant archive documents. I also studied different repatriation cases and lawsuits, as well as exhibitions concerning how the museum handled the problematics of presenting culture without context and illegal antiquities. Finally, I suggested how museums could acquire objects in the future.

Although the analysis of the international and national frameworks for acquisitions was successful, working out trends in relation to the laws was difficult, as changes in acquisition policies were mainly visible only when new national laws came into force. However, I found one exception, in the case where, in 2002, the museum regarded the ICOM Convention of 1970 as binding, even though the Netherlands only signed this Convention in 2009. This exception

can be explained by the fact that the museum had to respect the ICOM Code of Ethics since it became a registered museum in 1998. As a matter of fact, the UNESCO Convention 1970 is mentioned in the ICOM Code. At least the 1970-line for acquiring antiquities was regarded.

Analyzing the provenance and collection history for my case study was a more difficult task. The archives of the RMO are, from 1970 onwards, in bad shape, so that sometimes it was impossible to find certain documents or documentation about an object. Nevertheless as much information as possible was collected for the objects, not only through archival studies, but also through literature studies, where I was able to study past auctions and publications about such auctions.

Comparing the acquisition policy of the RMO with other museums worldwide was also a challenging task, especially because of the different styles of such acquisition policies. For example, the policies of the British Museum as well as the Metropolitan Museum of Art in New York are both written as legal texts. The Volkenkunde Museum, the Basel Museum of Ancient Art and the Rijksmuseum van Oudheden have policies that explain the ways in which the museum collects, what it collects, where and how it collects. The legal and ethical framework is usually mentioned, but these acquisition policies are very different from the policies of the British Museum and the MET and therefore they are difficult to compare with one another.

Despite the fact that the search of the collection history and provenance as well as the comparison of the acquisition policies was very challenging, they revealed some significant trends in the RMO acquisition policy. It is clearly visible when and how the legal and ethical frameworks had an influence on the acquisition policies of the museum.

The in-depth interviews conducted with staff members of the museums as well as other experts helped me to understand better the problematics of acquiring artefacts without provenance. Furthermore they helped me to understand the actions of the RMO, for example why it still bought still antiquities without provenance in the 1990s.

By studying the current as well as past acquisition policies of the museum, interviews with staff members, the acquisitions and the acquisition data (especially the purchase and loan data), it has become clear that the legislation and ethical codes have only had an influence on the museum acquisition policy from the beginning of the 2000s. This was the main turning point in the RMO's

acquisition policy. Before this date, the museum did buy random antiquities, as it was important to them that the object was in a museum and not on the art market. By comparing the data with that of other major museums, it becomes clear that these museums have also only changed their attitude towards acquiring antiquities without provenance in more recent days. The reason for this is the various scandals surrounding the return of objects to source countries, as in for example Italy, Greece and Turkey. In the future, it can be assumed that Near East and North-African countries will continue to reclaim artefacts that left their territories illegally.

However, the purchase data, as well as the acquisition data in general, shows clearly that museums acquire less and less antiquities, as a result of their acquisition policies as well as ethical and legal frameworks now in place. The future of museum acquisitions will be in the short- and long-term loan of objects from other museums as well as from different countries. Even more so in the future will museums have to make more intensive cooperation agreements with source countries, so that they can have objects on loan, a practice that has already started in the US.

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Abstract

Analyzing the acquisition policies of museums is an important way to understand how the legal as well as ethical standards have evolved since 1970. Museums were influenced by these changing standards: What could be bought legally some years ago can no longer be bought legally today. This has to do with how the legal and ethical standards evolved. Furthermore, it is evident from the research that museums have understood that they can no longer buy unprovenanced antiquities and, for this reason, have published acquisition policies and declarations. The year 1970 can be seen as the turning point in the protection of antiquities. In this year, the first ethical codes were published by museums as well as the ICOM Code of Ethics; and in November 1970 the UNESCO Convention was put into effect. This thesis analyzes the acquisition policy of the Rijksmuseum van Oudheden and compares it with other major museums.

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Appendices

Appendix 1: Case study objects

Appendix 2: Data acquisitions 1970–2013

Appendix 3: Interviews

Appendix 4: Various documents

Appendix 1 – Case study

I 1971/3.1



<i>Department:</i>	Classical World
<i>Finding place:</i>	unknown, possible Vulci, Italy
<i>Provenance:</i>	Purchased from the company Ars Antiqua AG, Haldenstrasse 5 in Lucerne, Switzerland.
<i>Seller:</i>	Ars Antiqua
<i>Object Status:</i>	acquired object
<i>Documentation:</i>	RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1971–Dec. 1976, p.29, 1.1/29. Ars Antiqua A.G., Luzern, Lagerkatalog 4, Dec. 1969, no. 34, afb. 34. Pauts, H. 2012. Museale verwervingen in het Rijksmuseum van Oudheden 1933 tot heden.

Conclusion:

Object discovered in catalogue of Ars Antiqua from December 1969 (Ars Antiqua A.G., Luzern, Lagerkatalog 4, Dec. 1969, no. 34, afb. 34). Provenance is proven until 1969 — before the UNESCO Convention of 1970. This means that the object was legally acquired by the museum. This object was probably bought legally in the country of origin but there is no proof of this (Pauts 2012, 212).

I 1976/8.2



Department: Classical World
Finding place: Asia Minor, Western Asia Minor
Provenance: Purchased from the art dealer Saeed Motamed;
according to him, from Western Turkey.
Seller: Saeed Motamed
Value: € 1.200,00 [21 Nov. 2011]
Object Status: acquired object
Documentation: RMO archive: Rijksmuseum van Oudheden,
Inventaris, Jan. 1971–Dec. 1976, p.310, 1.1/29.

Conclusion:

Provenance unknown; no further information as to from where and when art dealer S. Motamed acquired this object.

K 1977/11.1

Department: Classical World
Finding place: unknown
Provenance: Purchased from Mr. J. Schulman, Amsterdam.
Literature: Trendall, letter to Schulman ('Armidale Painter').
Seller: J. Schulman
Object Status: acquired object
Documentation: RMO archive: Rijksmuseum van Oudheden,
Inventaris, Jan. 1977–Dec. 1977, p.26, 1.1/30.

Conclusion:

Provenance unknown; no further information as to from where and when art dealer J. Schulman acquired this object.

K 1979/8.1



Department: Classical World

Finding place: Naples, Italy,

Provenance: Purchased from art dealer Saeed Motamed, Frankfurt am Main. Provenance: near Naples. The container is purchased as a "für kosmetische Zwecke" and would have belonged to K 1978/4.1.

Seller: Saeed Motamed

Object Status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1979–Dec. 1979, p.31, 1.1/32.

Conclusion:

Provenance unknown; no further information as to from where and when art dealer S. Motamed acquired this object.

K 1983/8.1



Department: Classical World

Finding place: Canosa, Italy

Provenance: Purchased from art dealer Saeed Motamed;
Frankfurt am Mein.

Seller: Saeed Motamed 1983

Object Status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden,
Inventaris, Jan. 1983–Dec. 1983, Deel 1, p.101,
1.1/37a.

Conclusion:

Provenance unknown; no further information as to from where and when art dealer S. Motamed acquired this object.

K 1983/10.1



Department: Classical World
Finding place: unknown
Provenance: Purchased from art dealer J. Schulman, Amsterdam.
Seller: Art dealer J. Schulman 1983
Object Status: acquired object
Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1983–Dec. 1983, Deel 1, pp.105-106, 1.1/37a.
Schulman, J. (1983) Fixed Price-list, no. 39, list 226, nr. 25.

Conclusion:

Provenance unknown; no further information as to from where and when art dealer J. Schulman acquired this object.

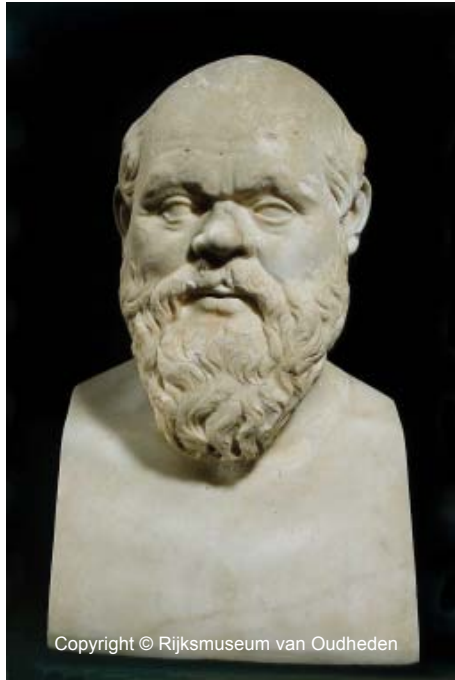
K 1985/10.1

Department: Classical World
Finding place: Italy (?)
Provenance: Purchased from art dealer J. Schulman;
Amsterdam.
Seller: Art dealer J. Schulman
Object Status: acquired object
Documentation: RMO archive: Rijksmuseum van Oudheden,
Inventaris, Jan. 1985–Dec. 1985, p.811, 1.1/41.

Conclusion:

Provenance unknown; no further information as to from where and when art dealer J. Schulman acquired this object.

K 1989/1.1



Department:

Classical World

Finding place:

Italy (?)

Provenance:

Purchased from Lijndensche Fonds voor Kerk en Zending. It was since May 1988 on loan by the RMO from Mr. G.A.F. Baron of Lijnden, in Wageningen, chairman of the mentioned fund. It originated from the House Hemmen in the Betuwe, the family castle of the family Van Lijnden, which was destroyed in January 1945. The inventory was partially brought to safety. Until 1988 the object was in the city hall of Valbur. Probably it is a travel souvenir from Italy of a forefather's 'grand tour'.

Object Status:

acquired object

Documentation:

RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1989–Dec. 1989, p.15-16, 1.1/45.

RMO archive: Personal correspondence R. B. Halbertsma, 04.04.1988. Incoming letters: 405/495/512 and outgoing letters: 476/495/537; all in 1988.

Conclusion:

Provenance unsuspected; provenance proven at least up until 1945.

I 1993/4.2



Department: Classical World

Finding place: Peonia, Greece

Provenance: Loan of Mr. L.C.M. Beer in Tilburg. He received the object from a Greek student who said the object was found in Peonia (Attica).

Lender: L.C.M. Beer

Object status: long-term loan

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1992–Dec. 1993, p.83, 1.1/48.
RMO arrive [Correspondence]: Letter to LCM Beer 24.11.1992

Conclusion:

Suspected provenance; possible illegally acquired by L.C.M. Beer. In the RMO inventory book (1.1/48; p. 83) it is written about this object, “*Verdacht voorwerp*” which means ‘suspicious object’. This is written next to the dating, which could mean that either the object or the dating is suspicious, based on the unknown provenance of the object. I believe that the object is to be suspicious.

K 1995/3.1



Department: Classical World
Finding place: Gaul (?), France
Provenance: Purchased from art dealer M. Zilverberg, Amsterdam.
Seller: Art dealer M. Zilverberg 1995
Object Status: acquired object
Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1995–Dec. 1995, p.8, 1.1/50.

Conclusion:

Provenance unknown; no further information as to from where and when art dealer M. Zilverberg acquired this object.

K 1997/3.1



Department: Classical World

Production place: Phoenicia, Lebanon (?)

Provenance: The piece was acquired during The European Fine Art Fair (TEFAF) in Maastricht (8-16 March 1997) from art dealer M. Zilverberg Amsterdam. Further information about the provenance is missing.

Seller: Art dealer M. Zilverberg

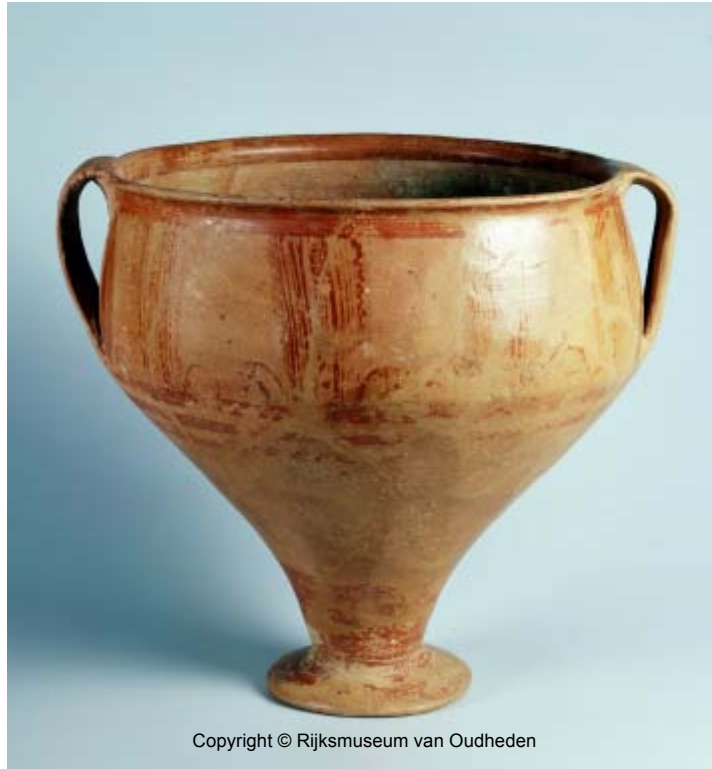
Object Status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1996–Dec. 1997, p.78, 1.1/51.

Conclusion:

Provenance unknown; no further information as to from where and when art dealer M. Zilverberg acquired this object. According to RMO inventory (1.1/51; p.78) further information about the provenance of this object are missing.

I 1997/6.1

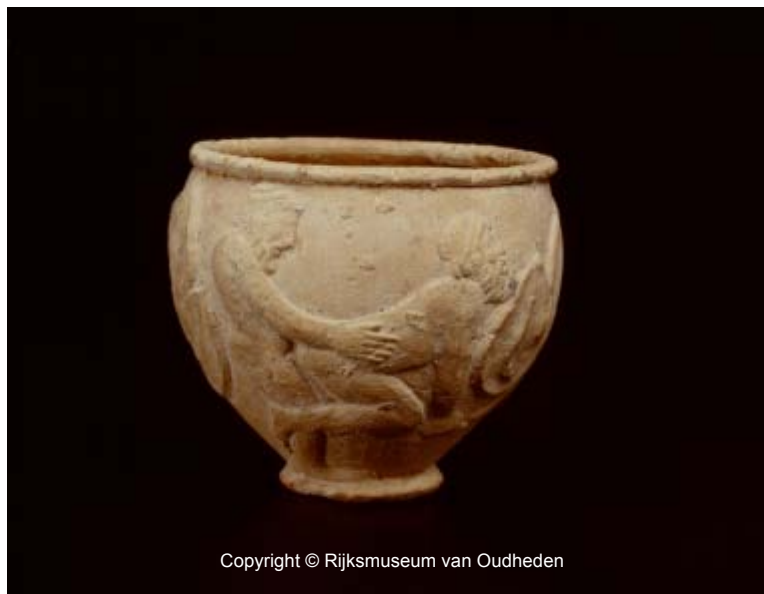


Department: Classical World
Finding place: Greece
Provenance: Purchase June 1997 art trade Archea Amsterdam (Mr. V. Geerling).
Seller: V. Geerling
Object Status: acquired object
Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1996–Dec. 1997, p.79, 1.1/51.

Conclusion:

Provenance unknown, no further information as to from where and when art dealer V. Geerling acquired this object.

K 2002/3.1



Department: Classical World

Provenance: Purchased in March 2002 at The European Fine Art Fair (TEFAF) in Maastricht by art dealer Jean David Cahn, Basel.

Seller: Jean David Cahn, Basel, Switzerland.

Object Status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 2000–Dec. 2002, p. 2, 1.1/53.

Conclusion:

Provenance unknown, no further information as to from where and when art dealer J. D. Cahn acquired this object.

K 2002/12.1

Department: Classical World

Provenance: The piece was purchased in October 2002 during the PAN antiques in Amsterdam at art trade Frides Laméris. The piece comes from a private Belgian collection.

Seller: Art dealer Frides Lameris

Object Status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 2000–Dec. 2002, p. 7, 1.1/53.

Conclusion:

Provenance unknown; no further information as to when art dealer, F. Lameris acquired this object from the private Belgian collection. It is also unknown when the object came into the possession of the Belgian collection.

I 2007/5.1



Department: Classical World
Finding place: Iraklion, Crete, Greece
Provenance: Donation of Mr. Ted van der Leden from Zandvoort, the piece was excavated in the late 1960s near Iraklion, not far from the beach.
Object Status: acquired object
Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 2007–Dec. 2007, online databank.

Conclusion:
Provenance unsuspected.

K 2009/3.1



Department: Classical World

Finding place: Taranto, Apulia, Italy

Provenance: The piece was in March 2009 purchased at the TEFAF in Maastricht, of the London art dealer Rupert Wace Ancient Art Limited. Previously the cup was in a private collection in Cambridge. Before 1983 it stood in a private collection in Oxford.

Seller: Rupert Wace Ancient Art Ltd.

Object Status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 2009–Dec. 2009, online databank.

Conclusion:

Provenance unknown; no further information as to from where and when art dealer R. Wace acquired this object.

Near Eastern Department

B 1970/12.1



<i>Department:</i>	Near Eastern
<i>Finding place:</i>	Iran
<i>Provenance:</i>	Purchased from the art dealer Pinacotheca Ltd., 26 St. Christophers Place, London W 1, mediated by Mr. R.U. Fogt, 16 Chartwell, 80 Wimbledon Parkside, London.
<i>Literature:</i>	Exhibition Guide to Superb Jewellery (2007), p. 45
<i>Object Status:</i>	acquired object
<i>Documentation:</i>	RMO archive: Rijksmuseum van Oudheden, Inventaris, Okt. 1965–Dec. 1970, p. 276, 1.1/28.

Conclusion:

Provenance unknown; no further information as to from where and when art dealer Pinacotheca acquired this object. Probably legally bought by the art dealer.

A 1977/4.1



Department: Near Eastern
Finding place: Iran
Provenance: Purchased from the art dealer Saeed Motamed, Frankfurt am Main.
Object Status: acquired object
Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1977–Dec. 1977, p. 7, 1.1/30.

Conclusion:

Provenance unknown, no further information as to from where and when art dealer S. Motamed acquired this object.

B 1979/8.1



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Department: Near Eastern
Finding place: unknown
Provenance: Purchased from art dealer Saeed Motamed, Frankfurt am Main.
Seller: Saeed Motamed
Object Status: acquired object
Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1979–Dec. 1979, p. 28, 1.1/32.

Conclusion:

Provenance unknown, no further information as to from where and when art dealer S. Motamed acquired this object.

B 1979/8.2



Department: Near Eastern
Finding place: unknown
Provenance: Purchased from art dealer Saeed Motamed, Frankfurt am Main.
Seller: Saeed Motamed
Object Status: acquired object
Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1979–Dec. 1979, p. 28, 1.1/32.

Conclusion:

Provenance unknown: no further information as to from where and when art dealer S. Motamed acquired this object.

A 1981/4.8



Department: Near Eastern

Finding place: Sippar, Mesopotamia, Iraq

Provenance: Purchased from the gallery Ancient Art b.v., Mr. G. Turner. According to G. Turner this jar comes from an excavation in Sippar (= Abu Habba, Iraq).

Seller: Ancient Art b.v.

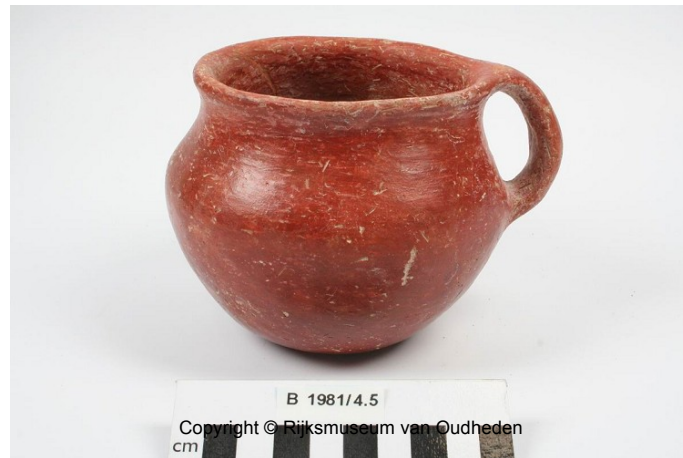
Object Status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1979–Dec. 1979, p. 42, 1.1/34.

Conclusion:

Provenance unknown; no further information as to from where and when art dealer G. Turner acquired this object.

B 1981/4.5



Department: Near Eastern

Finding place: Alaca Huyuk, Turkey

Provenance: Purchase from the gallery Ancient Art b.v., Mr. G. Turner.

Seller: Ancient Art b.v.

Object Status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1981–Dec. 1981, p. 47, 1.1/34.

Conclusion:

Provenance unknown; no further information as to from where and when art dealer G. Turner acquired this object.

B 1983/1.114



Department: Near Eastern

Finding place: Amlash, Iran

Provenance: Collection purchased by Mr. J. Van Lier with financial support from "Vereniging Rembrandt". Van Lier was between 1960 and early 1963 employed as consultant by the Iranian Government in matters relating harbour and port construction. With the knowledge and support of the authorities he acquired his collection. The collection gained international fame through three major exhibitions of which they formed the principal part.

Object Status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1983–Dec. 1983, Deel 2, pp. 1 and 26, 1.1/37b.

L. Vanden Berghe (1966), Oud-Iraanse kunst, Gent, Brussel.

G.P.F. van den Boorn, Oud Iran, Zutphen 1983, afb. 89.

Previous registration numbers on object: [VL 7]; [GENT 258]; [KOP 88]

Conclusion:

Provenance unsuspected. Collection was stored until 1982 at the Allard Pierson Museum in Amsterdam. The collection was published in different exhibition catalogues between 1960 and 1970.

B 1987/11.1



Department: Near Eastern

Finding place: Ismailabad, Iran

Provenance: Purchased from Mr. K. Kremer, Leiderdorp. Collected by Mr. Kremer near Khurvin during his stay in Iran, 1962–1978. Mr. Kremer worked between 1957 and 1977 in Iran and collected the objects in the 60s and sent to Europe. Under the supervision of Prof. L. Vanden Berghe the objects were listed, published and exhibited. Afterwards, the objects were also exhibited in Brussels, Utrecht and Copenhagen.

Object status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1987–Dec. 198, pp. 50-52, 1.1/41.

L. Vanden Berghe (1966), Oud-Iraanse kunst, Gent, Brussel.

Vroeg Aardewerk, Brons en Sieraden uit Noord-Iran. Alaard Pierson Museum 1966.

RMO arrive [Correspondence]: Letter K.B. Kremer

to H.D. Scheider (28.06.1987); Letter RMO to Vereniging Rembrandt (3.07.1987); Letter Vereniging Rembrandt to H.D. Scheider (17.07.1987); Letter RMO to Vereniging Rembrandt (20.07.1987); Letter H.D. Scheider to K.B. Kremer (20.07.1987);

Conclusion:

Provenance unsuspected. The collection was (legally) collected in Iran and brought to the Netherlands; published in different exhibition catalogues between 1960 and 1970.

B 1990/5.3



Department: Near Eastern

Finding place: Mesopotamia, Syria

Provenance: Purchased from art dealer Mr. Herman Bauwens, Belgium.

Object status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1990–Dec. 1990, p. 24, 1.1/46.

Conclusion:

Provenance unknown; no further information as to from where and when art dealer G. Turner acquired this object.

B 1994/3.10



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Department: Near Eastern
Finding place: Amlash, Iran
Provenance: Collection of antiquities from Iran purchased from Mr. Hassan Lelan. The collection was originally part of a much larger collection of antiquities from Iran.
Seller: Hassan Lelan
Object status: acquired object
Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1994–Dec. 1994, pp. 7-8, 1.1/49.
RMO archive: Customs document: RVBI No. 250/92/253.

Conclusion:

Provenance unknown; it is unclear from where Mr. Hassan Lelan acquired this collection.

B 1995/11.52



Department: Near Eastern

Finding place: Tell Uqair, Irak

Provenance: Purchase collection of Mr. J. Nijhof, Hoogstede 45, 6812 DM Arnhem. Collected at the surface in Iran and Iraq in 1957–1960.

Seller: J. Nijhof

Object status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1995–Dec. 1995, pp.44-52, 1.1/50.

Conclusion:

Provenance proven; objects collected by J. Nijhof between 1957 and 1960.

B 1998/12.3



Department: Near Eastern

Finding place: Turkey

Provenance: Purchase of Mr. Feysun Canatar, Tugelaweg 8-10, Amsterdam (see letter Oct. 5, 1995). According to his own words he has purchased the object (legally, as stipulated in the letter) in Istanbul, in the early 90s. As regards the origin it was said to be "a grave near Diyarbakir in eastern Turkey", but any evidence of this is lacking.

Object status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1998–Dec. 1999, pp. 50-51, 1.1/52.
RMO arrive [Correspondence]: letter 05.10.1995.

Conclusion:
Provenance unknown; suspected object, possible illegal.

B 2004/7.1



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Department: Near Eastern

Place of production: Umma, Iraq

Provenance: The collection is a transfer of the Ethnographic Museum "Gerardus van der Leeuw" in Groningen. This object is part of the collection from the estate of Mr. C.D. Bakker (deceased in 1998). During several trips, Mr. Bakker collected a large and diverse collection. Following the exhibition "Van Katrol tot Kunstwerk" in the Ethnography Museum "Gerardus van der Leeuw" in Groningen, the museum received the collection of Mr. Bakker in 1997. The collection consisted of over 575 items and covered the whole world.

Transferor: Ethnological Museum Gerardus van der Leeuw

Previous owner: Bakker, C. D. (Rijswijk)

Object status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 2003–Dec. 2004, p. 24, 1.1/54.

Conclusion:

Provenance unsuspected; transfer from the museum "Gerardus van der Leeuw" in Groningen. The reason for the transfer of the collection was that the museum "Gerardus van der Leeuw" was closed and the collection of the museum was transferred to other museums.

DA 1020



<i>Department:</i>	Near Eastern
<i>Finding Place:</i>	Tell Deir 'Alla, Jordaanvallei, Jordan
<i>Provenance:</i>	The objects come from legal excavations and surveys in Jordan and the West-Bank in the period 1950–1970 by expeditions of the University, led by Prof. Henk Franken. Transferred by the Faculty of Archaeology, Leiden University, in January 2011.
<i>Object status:</i>	acquired object
<i>Documentation:</i>	RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 2011–Dec. 2011, online databank.

Conclusion:

Provenance unsuspected; legally excavated by the University and donated to the museum. In RMO archive, it is written: “*De voorwerpen zijn afkomstig uit legale opgravingen en survey in Jordanie and West Bank*”. That it was mentioned that the excavation was legally is especially interesting.

B 2011/5.1



Department: Near Eastern

Finding place: Nimrod, Iraq

Provenance: Donation of A. van Dijck Borghouts. Ms. van Dijck Borghouts mentions in her diary the stone found in April 1955: *"We zijn weer eens naar de opgravingen gegaan van de oude stad Nimrod, het 'Kalah' uit de Bijbel. Er wordt al een tijd niet meer geëgraven, hier en daar liggen afgebroken stenen en stukken met spijkerschrift, het geeft een beetje trieste indruk nu de grote stukken uit de opgraving naar de musea zijn verhuisd. De laatste dagen had het enorm geregend en bij het wegrijden bleven we in de modder steken. Het achterwiel ging er steeds dieper in. We zochten naar een grote steen om er achter te leggen en 'hup' de auto kon eruit. De zware 'steen' namen we mee en zijn blij met deze vondst."* [Van Dijck (1955), *Odyssee I*, blz 44].

Donator: Mw. Anneke van Dijck-Borghouts

Object status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 2011–Dec. 2011, online Databank.
RMO arrive: Van Dijck (1955), *Odyssee I*, blz 44 (diary)

Conclusion:
Provenance unsuspected: collected in Iraq by Anneke van Dijck-Borghouts.

Egypt Department

F 1975/11.3



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<i>Department:</i>	Egypt
<i>Finding place:</i>	Saqqara, Egypt
<i>Provenance:</i>	Excavated and donated by the Egypt Exploration Society in gratitude for financial contributions and staff of the RMO during the excavation seasons of 1970–1971 and 1971–1972.
<i>Object status:</i>	acquired object
<i>Documentation:</i>	RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan 1971–Dec. 1976, p. 209, 1.1/29. Emery W.B. (1971), Preliminary Report on the excavation at North Saqqara, 1969–70, pp. 4-5, plates VII, in: <i>The Journal of Egyptian Archaeology</i> (1971), Volume 57, the Egypt exploration Society, London.

Conclusion:

Provenance unsuspected; object legally excavated by the Egypt Exploration Society and donated to the museum.

F 1979/1.2



Department: Egypt

Finding place: Egypt

Provenance: Purchase of Mr. A. Fatatri from Leiden. Object from an old collection.

Object status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1979–Dec. 1979, p. 2; 1.1/30.
H.D. Scheider (1997), Life and Death, nr. 108, Perth.

Conclusion:

Provenance probably unsuspected; unclear from what old collection this object was acquired, no further documentation available, according to: Rijksmuseum van Oudheden, Inventaris, Jan. 1979–Dec. 1979, p. 2.

F 1983/7.1



Department: Egypt

Finding place: Egypt

Provenance: Purchased from Mr. A. Fatatri from Leiden.

Object status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1983–Dec. 1983, Deel 1, p. 34, 1.1/37a.
H.D. Scheider (1997), Life and Death, nr. 130b, Perth.

Conclusion:

Provenance unknown; no further information as to from where and when A. Fatatri acquired this object.

F 1988/7.1



Department: Egypt

Finding place: unknown

Provenance: Purchased from art dealer Simonian Hamburg. The finding place is unknown. Possible Mitrahina (Memphis).

Object status: acquired object (DM 35000)

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1983–Dec. 1983, Deel 1, p. 34, 1.1/37a.

RMO archive (Correspondence): Letter H.D. Scheider to P.A. Clayton (24.10.1988); Letter H.D. Scheider to S. Simonian (24.08.1988); Letter S. Simonian to H.D. Scheider (17.08.1988); Letter S. Simonian to H.D. Scheider (01.07.1988); Rodolphe Haller LTD. to RMO, transport doc. (22.06.1988), Gallerie Antike Kunst to H.D. Schneider (15.06.1988); Letter H.D. Scheider to S. Simonian (08.06.1988); Letter S. Simonian to H.D. Scheider (27.05.1988); Letter Prof. Ernst Ludwig Richter to H.D. Scheider (17.05.1988); Letter S. Simonian to H.D. Scheider (17.05.1988); Letter H.D. Scheider to S. Simonian (28.04.1988); Letter S. Simonian to H.D. Scheider (17.03.1988); Jean Thomassen to H.D. Schneider (31.03.1988); Letter H.D. Scheider to S. Simonian (31.03.1988);

Pauts, H. 2012. Museale verwervingen in het Rijksmuseum van Oudheden 1933 tot heden.

Conclusion:

Provenance unknown; no further information as to from where and when art dealer, Simonian, acquired this object (Pauts 2012; 136)

F 1991/10.2



Department: Egypt

Finding place: el-Asasif, Thebe, Egypte

Provenance: Purchased from art dealer M Zilverberg, Amsterdam.

Object status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1991–Dec. 1991, p. 130, 1.1/47.

Conclusion:

Provenance unknown; no further information as to from where and when art dealer, M. Zilverberg, acquired this object.

F 1995/3.1



Department: Egypt

Finding place: unknown

Provenance: Purchased from art dealer Eternal Egypt (Richard Gill) from Wimbledon.

Object status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 1995–Dec. 1995, p. 7, 1.1/50.

Pauts, H. 2012. Museale verwervingen in het Rijksmuseum van Oudheden 1933 tot heden.

Conclusion:

The provenance of the object is unknown. It is unknown how it came into the possession of Richard Gill. The object was most likely purchased directly through a dealer from the country of origin (Pauts 2012; 144).

F 2000/6.1



Department:

Egypt

Finding place:

Sudan, Nubia, Napata

Provenance:

These objects were part of the Stroganoff collection. G. Sangiorgi bought the objects from Stroganoff. Sangiorgi had his own art gallery, the Galleria Sangiorgi, in Rome. Sangiorgi moved during the 1950s from Rome to Monaco. After his death, the objects remained in the possession of his family and later were sold at Christie's in New York. (Hill *et al.* 2010, 299)

Documentation:

RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 2000–Dec. 2002, pp. 8-10, 1.1/53.

Christie's New York, Antiquities, Auctions Catalogue, Thursday 9 December 1999, pp.100-101.

RMO arrive (Correspondence): letter Christie's to M. Raven (16.10.1999); M. Raven to Mondriaan Stichting (18.11.1999); RMO to Vereniging Rembrandt (18.11.1999); Mondriaan Stichting to RMO (22.11.1999); email M. Raven to Marijke Borouwer (24.11.1999); email M. Raven to Marijke Borouwer (06.12.1999); Mondriaan Stichting to RMO (07.12.1999); Vereniging Rembrandt to RMO (21.12.1999); RMO to Vereniging Rembrandt (11.01.2000); Mondriaan Stichting to RMO (11.01.2000); Vereniging Rembrandt to RMO (25.01.2000); Mondriaan Stichting to RMO (17.02.2000).

Hill, M., Meurer, G., Raven, M. 2010, 'Rediscovering Grigory Stroganoff as a collector of Egyptian art'. *Journal of the History of Collections*, Vol. 22(2), pp. 289-306.

Conclusion:

Provenance unsuspected. Object was part of the G. Stroganoff collection. Different documentations of the provenance before 1970 exist.

F 2001/1.2



- Department:* Egypt
- Finding Place:* unknown
- Provenance:* Purchased in 2001 from art dealer M. Zilverberg, Amsterdam. The piece was for several years in his possession and stems from an older Canadian collection. It was screened at the TEFAF fair in Maastricht 1999. Origin and find place are unknown.
- Object status:* acquired object
- Documentation:* RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 2000–Dec. 2002, p. 5, 1.1/53.
- Kunsthandel M. Zilverberg, verkoopcatalogus. Archaeology, Spring, 1999, nr. 48
- Raven, M. 2003, Nieuwsblad RoMeO XVI, p. 10.
- Conclusion:**
Provenance unknown; no further information as to when art dealer M. Zilverberg acquired this object from the older Canadian collection. It is unknown when the object came into the possession of the older Canadian collection.

F 2001/4.1



Department: Egypt

Finding place: Egypt

Provenance: Donation by Mr P. van der Wielen, and his mother Mrs. M. van der Wielen-Hare Walk, Geweldigershoeck 47 in Zutphen. From the estate of Professor P. van der Wielen (Professor of Pharmacy at the University of Amsterdam, deceased 1947) and Mrs. C.A. van der Wielen-Huber (deceased 1967) in Hilversum, grandparents of the first donor. The origin of the piece is unknown, but the grandparents made many trips in the 1920s and 1930s, and also bought a lot at auction.

Object status: acquired object

Documentation: RMO archive: Rijksmuseum van Oudheden, Inventaris, Jan. 2000–Dec. 2002, pp.6-7, 1.1/53.

Conclusion:
Provenance unsuspected.

Appendix 2 – Acquisition data RMO

Classical World, Near Eastern and Egyptian Department, 1970–2012¹³

Accession aantallen	
Veld	Aantal Duplicaten
Aankoop	6542
Schenking	2325
Legaat	2396
Opgraving	3903
Overdracht in langdurig bruikleen genomen	5199
	114
Afgietsel	1
Onbekend	163
Opdracht	41

Classical World Department, 1970–2012

Accession aantallen	
Veld	Aantal Duplicaten
Aankoop	208
in langdurig bruikleen genomen	8
Legaat	706
Onbekend	72
Opgraving	1
Overdracht	52
Schenking	999

Near Eastern Department, 1970–2012

Accession aantallen	
Veld	Aantal Duplicaten
Aankoop	1456
Afgietsel	1
in langdurig bruikleen genomen	100
Legaat	1669
Onbekend	62
Opgraving	3899
Overdracht	5141
Schenking	722

¹³ Data by Pauts, H. registrar of the museum.

Egypt Department, 1970–2012

Accession aantallen	
Veld	Aantal Duplicaten
Aankoop	4878
in langdurig bruikleen genomen	6
Legaat	21
Onbekend	29
Opdracht	41
Opgraving	3
Overdracht	6
Schenking	604

Appendix 3 - Interviews

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**Interview with drs Marja Van Heese, sr inspector Erfgoedinspectie/
Collecties and Archieven — Cultural Heritage Inspectorate, Ministry of
Education, Culture and Science in the Netherlands, Den Haag.**

Wednesday, February 13th, 2013

Marja Van Heese: MH

Noe Michael: NM

Rijksmuseum van Oudheden: RMO

NM: I did a case study for my thesis where I analyzed 40 objects, which were bought by the RMO between 1970 and 2012. In general the trend that is visible, is that in the 2000s the museum changed its policy which is also visible in the different documents but before 2000 there are no clear results.... Sometimes is written in the archive books: “suspected object” but the object was bought anyway by the museum... What can you say to this?

MH: I think it has something to do with the awareness of the 1970 UNESCO Convention because the introduction of the Convention was in the '70s but it took quite some time to get adapted to the meaning and the consequences of the Convention, of what is to be expected from heritage institutions and from the government. I think that 1970 was the year that made the art world and heritage institutions more aware of the necessary research regarding provenance and origin. This is the most difficult for archaeological and ethnological collections.

NM: Pieter ter Keurs told me that the Volkenkunde Museum in Leiden criticized in the 1980s and 1990s the RMO about the acquisition policy.... Do you know something about this?

MH: I don't know if specifically the RMO was mentioned, but in general it was the case for archaeological museums in the NL. Seven ethnological museums in the NL set up an Ethics Committee in 2004. It jointly records their collections: the museums are obliged to deliver a list of their acquisitions and sales annually. The committee has no sanction measures, with the exception of expulsion. The committee advises the museums also on issues regarding human remains, the possibly illegal origin of items or collections, and potential restitution or repatriation. Now there are less ethnological museums in this Committee. I think

it was a really good example for the archaeological museums who were not joined in a committee, a foundation or whatsoever.... So by that time the ethnological museums were far ahead from the archaeological collections.

NM: *So my main question was how does the Inspectorate work together with the museums? What is the main task (of the Inspectorate)? Do they advise to the museums by the acquisitions?*

MH: It differs... the Inspectorate looks after the (im)movable collections that belong to the state of the Netherlands and the Minister of the culture is responsible for the policy regarding cultural heritage (the creation of prerequisites for the maintenance, management, development, social and geographical destruction or other dissemination of cultural expressions). The Sector Collections of the Inspectorate looks a.o. after conservation, registration, safety and security measures. In the NL there are around 1000 museums of which ca 450 are officially registered in the Dutch Museum Register Foundation, and of which ca 40 are state museums. The RMO is also a registered museum and from registered museum one can expect that it acts according the ICOM Code of Ethics and then you are obliged to do anything that is in your power to check provenances according the diligence. The Inspectorate was founded in 1993. By that time there was already quite some delay in proper care and management of collections in the Netherlands and the Ministry of culture decided to invest a huge amount of money (ca 150 million Euros) for better registration, conservation, safety and security measures (the so-called Deltaplan). Still investments have to be done for the collections of the state and other museums and heritage institutions; legal status is still behind for some collection parts (often brought all together from old collections or not well enough documented field research, gifts). I think you can consider that '90s/2000's mark a change in the attitudes from the archaeological museums regarding documenting the origin in the registration systems. In this they differ from the art museums where provenance of drawings and paintings has always been better documented. The RMO has done a lot to raise awareness regarding the difficulties in the provenance or ethics of their collections. The exhibition *Forbidden to Collect* with brochures and a special website was a very good example.

NM: *Yes, I will also mention this exhibition in my thesis...*

MH: It is a very good example of starting the public discussion of objects you have in your museums, raising awareness and what you can or have to do and I

think the museum is acting very transparent or trying to act in a very transparent way and also in starting the discussions for possible tainted objects.

NM: *It is clearly visible that there is a change in the politics of the museum... also the documents found in the archives from 2000 onwards prove this point.*

MH: The former head of collections Steph Scholten made quite a change, followed by the recent staff.

NM: *Although by some objects today... I checked a lot of acquisition catalogues and sometimes I have the feeling the provenance is almost too perfect, like bought in 1969 or collected just before the 1970 rule and this led to my next question: do you control or regulate the art dealers in the Netherlands? Especially with the fair in Maastricht, which is the biggest antiquity fair in the world...*

MH: The European Fine Art Fair (TEFAF)

NM: *Yes, and does somebody check the provenance of these objects or of some of the objects which are suspected...?*

MH: There is a vetting committee of course at the TEFAF in Maastricht or the PAN in Amsterdam; usually the Carabinieri (Italian Police) and the Art Loss Register are active and art dealers are checking the provenance of objects. Now you see more awareness at auction houses (Christie's, Sotheby's) and art dealers, not only in the Netherlands but worldwide. Negative publicity or any scandal was also a motive.

NM: *I think they also have to guarantee the provenance and if they cannot guarantee you can give it back...*

MH: In the Netherlands the UNESCO Convention came into force in 2009 so we only have since 2009 powers to do something about it and I think in general the art trade is very well aware and anyway the top layer of the art market in the Netherlands is very much aware of what they have to do.

NM: *Is there a list with art dealers, which sold illegal objects?*

MH: We do not have that; there are no black lists in the Netherlands. We know the top layer of the art market and we are in a dialogue with them. In general one can say that they are willing to their best to work towards a clean market but we do not know everything about the art market. We have done also several researches (see Pure Art, The Art via the Internet). The middle layer and dealers

via the Internet are not unified in a foundation, umbrella organization or an association so these are difficult to reach for us in making them aware about legislation on the protection of cultural objects.

NM: *You mentioned the UNESCO Convention from 1970 that was only signed by the Netherlands in 2009 as 119 states...*

MH: Here we are in the company of Germany, UK and Belgium where the Convention also was implemented very late.

NM: *So what was the reason that the Netherlands signed it so late?*

MH: There were several reasons. In 1993 European legislation came into force, which cleared the way for adaptations in the Dutch Law, especially in the Dutch Civil Code. This made the way free for the implementation of the 1970 UNESCO Convention. When in 1995 UNIDROIT came up with the Convention on Stolen objects the question arose in the Netherlands whether we should implement the UNIDROIT or the 1970 UNESCO Convention. There were discussions and hearings. Finally it was decided in 2004 by the Minister of Justice and the State Secretary for Culture that the NL should implement the 1970 UNESCO Convention, because there were too much [sic] legal obstacles in the UNIDROIT Convention (definition of cultural heritage, uncertainty for buyers in good faith), so it was decided that we should implement UNESCO 1970. The Explanatory Memorandum of the 1970 Implementation Act explains the reasons for the late implementation process in the NL as well as a very good article by Nicole van der Horst.

NM: *As I understand between the 1970 and the 1993 nothing happened in this field?*

MH: Well, considering the fact that the Inspectorate was only founded in 1993 we could not do anything before that. And before 1993 there were some returns to states of objects but this was more regarding the restitution of colonial collections.

NM: *And then between 1993 and 2004 there was the debate what to sign, UNIDROIT or the UNESCO?*

MH: There was a discussion and of course the art market was very much against the implementation of both UNIDROIT and 1970 UNESCO. Until the final phase, in the Senate, of the 1970 UNESCO Convention the art trade still objected the implementation.

NM: *What about private persons... many times there are objects that were brought from Greece, Iraq and Iran in the '50s and '60s to the Netherlands and later were sold or donated to the museum; is it legal?*

MH: If it was not stolen or unlawfully removed from the state of origin (permission for export) I do not see why it is not legal but you can say that we are looking now different at things, with other ethical values, that happened in the past and that other decisions are sometimes desirable to take, like for human remains or objects that belong to former colonies.

NM: *It is hard to find what was the legal situation in 1950 in Iraq or Iran if it was legally...*

MH: See my article on Iraq. The awareness for the importance of objects from Mesopotamia rose with the famous sale of the famous Erlenmeyer collection in the United States. From that time on there was a huge demand for pieces of art from that area and it was also that by that time illicit excavations in organized networks were started as well as looting from that area. So a long time before the Second Gulf War there was already looting in an organized way of objects out of Iraq. There used to be a very good way of working and cooperation with archaeologists from Iraq all over the world.

NM: *In my case study I have objects which came from 2 or 3 big collections from this country... it was Nijhof Collection, Kremer Collection and Van Lier Collection. Apparently they all three were in Iraq or Iran either collected them from the surface or bought them together and then shipped them to the Netherlands and then later on sold them to the museum...*

MH: And what period was that?

NM: *They are all between 1955 and 1980... and one person was working for the Iranian government and one was working for the Iraqi government and the third person was unclear what he was doing in Iraq but he was for three years there and apparently he collected the objects on the surface and brought them to the Netherlands...*

MH: Well in the 1950s it was a different attitude and also a different attitude in the countries themselves. Maybe they didn't find their past so interesting. I am not aware of this. For us there is a clear division with the year 1970.

NM: *I did my thesis only from 1970 till today because it is difficult to find and prove the provenance...*

MH: I think it is a very difficult discussion and not only in the Netherlands but also in the whole world and I think everybody regards 1970 as an important year; you are more morally bound so to speak by this year to change your attitude towards acquisition policy.

NM: *Do all museums in the Netherlands respect the UNESCO Convention?*

MH: Yes, I think you can say that museums in the NL like to have clean collections. It can happen that the legal status or provenance is not always clear and that further research is necessary, like the WWII research projects.

NM: *I heard about other museums that only regard the UNESCO Convention for important objects and not for small objects and in the US, Cleveland Museum of Art¹⁴ just bought for a huge amount objects, which probably had a suspected provenance, so the question was more if the museums here in the Netherlands really try to keep it?*

MH: I think that the museums in the Netherlands have really good intentions. I have no indication of acting otherwise. What I know of the Museum of Ethnology and of the Tropenmuseum in Amsterdam is that they have very high ethical standards. And this is also what I think of the RMO; I have no indication that they are not doing their best to meet the ICOM criteria and work according to the 1970 UNESCO Convention. It might be that some pieces in the collection have a doubtful origin or whatsoever and I think it needs more research and to find out what you can do about it.

NM: *I don't concentrate too much on suspected objects... for me it is more important to see if there are trends and changes in the acquisition policy?*

MH: I think in the Netherlands we are doing our best to act in a good way.

NM: *As we discussed before in my case study there is a clear trend, besides on the very small sample I took... there were over 20,000 objects that came into the collection and I took only 40 out of it and you can already see on this small sample the results the changes...*

MH: I have no indications otherwise. I know the museum cooperates with other countries to share learning experience, best practices or knowledge, also during excavations. I think they are doing a great job.

¹⁴ Kennedy, R., 2012. Museum Defends Antiquities Collecting. *The New York Times*. Retrieved, 8 December 2012, from: <http://www.nytimes.com/2012/08/13/arts/design/cleveland-museum-buys-antiquities-stirs-ethics-debates.html>

NM: *How does the Cultural Heritage Inspectorate work internationally with other countries?*

MH: We work with colleagues in the Member States of EU and UNESCO, with UNESCO HQ of course, but also with ICOM, Interpol, World Customs Organization. Also on the European level there a lot is happening regarding the fight against illicit trafficking of cultural and we see an increased effort on the European level to do combined efforts, like custom pilot projects (Colosseum). Also the police is active now in the field of fighting art criminality. On the national level we work closely with customs, already since 1994 and since a few years we work with the police and only recently a public prosecutor has been appointed for art criminality. The importance of culture for a country is often underestimated, but in the NL we are in fortunate circumstances now.

NM: *According to UNESCO the dealing in works of art is the third biggest market...*

MH: Nobody knows to be honest with you, because there are no figures and it is very hard to get some data of stolen works of art. There are no reliable statistics so it is very difficult to say that the dealing in stolen works of arts is the third, directly after trade in drugs and weapons.

NM: *It is probably a combination.*

MH: Could be.

NM: Thank you very much for the interview.

**Interview with Prof. dr Pieter ter Keurs, Head of Collections and Research
Department RMO**

Thursday, March 7th, 2013

Pieter ter Keurs: PK

Noe Michael: NM

Rijksmuseum van Oudheden: RMO

NM: I would like to ask you, if you have some general words about RMO's acquisition policy? What can you say about it?

PK: In general I think, and the RMO is not an exception, thinking about acquisition policy is a rather recent phenomenon... I think that of course not enough research has been done on that, but in the past there were not very well developed policies in what to buy and what not to buy and it is very only recent that we have also to include it in the collection plans. Which does not mean you cannot find certain trends in the acquisition policies.

NM: You mentioned the trends, in 1998 the RMO became part as a registered museum and had to accept the ICOM Code of Ethics... is there any changes visible or do you know about any changes? I know, you came only later to the museum...

PK: I came a lot later to the museum... but as far as I know many museums accepted the ICOM Code and did not really do a lot with it because they thought we are already for a long time are a museum and there is not much to change. That was rather naive I think, but... I noticed because later I was involved in the translation of ICOM Code in Dutch and then it evoked a lot of discussions among many Dutch museums if we have to behave like this then we really have to change our policies and we were a bit annoyed by this discussion because we said "but you already signed the English version of the ICOM code and that is only now that we are translating it that you are discussing the content", which is a bit stupid... so the discussion came much later with the translation of the ICOM Code.

NM: Do you remember when it was?

PK: No. I have to make a guess but I do not know exactly.

NM: *The first guidelines about the acquisition of the RMO I found are from 2002... Are you aware of earlier things? Do you think it is the earliest one, which exists, where it gives clear guidelines?*

PK: You can find in the 19th century, instantly you can find certain guidelines like I mean Reuvens already the first director gave guidelines to the agents in the field. Saying to them why you have to collect this or that... so there are certainly guidelines to be found.... As far as I know in the 19th century there was not deliberate policy in what to acquire and what not. It really depended on the preferences of the director or the curator and sometimes they wrote it down in letters but not in policy papers as far as I know.

NM: *And in 2009 the RMO got the first official collection plan. Can you say why did the museum decide to write a collection plan? Why the acquisition policy was included in this paper?*

PK: In fact the 2009 paper was written directly after my arrival... I arrived in March 2009 and one of the first things I discussed with the director was that it was rather strange that a museum of this level... a national museum with a large collection with a long history does not have a collection plan... and it's not only necessary to justify your activities towards the ministry... towards the authorities but I think it is also very useful for yourself to rethink every four years or every five years your collection policy so it was a paper that was made in a very quick procedure of a few intensive sessions with the curator but also with other people from the museum... and it was at that time really felt as a really necessary need... it should have been done already years before.

NM: *The collection plan does not mention the ICOM Code of Ethics at all, is there a specific reason for this?*

PK: As I said it was done in a rather quick procedure because I wanted at least a first plan to be finished. We are this year revising the plan. And I did not use all the guidelines that I made by the national institute for cultural heritage, because that would have slowed down the process too much at the time. The guidelines are rather bureaucratic and every detail has to be there and the paper would also become three times the length. And that was not my main priority at the time. We had to have a starting paper. It is a starting paper. And it's true it's really a remission we don't mention the ICOM Code of Ethics. It is mentioned in other papers and also when we hire someone new, not only as a curators they get the

ICOM Code of Ethics and also sign for that to agree to behave according to the ethical code. It is not explicitly mentioned in the collection plan. That's true.

NM: *The new collection plan as you say will come this year. Will there be any changes in the acquisition policy or you don't know yet?*

PK: I don't think there will be a fundamental change. I think there will be more than on collecting more recent things like how in the 19th century the antiquities were perceived by people at that time or even now how do we look at the Roman or Greek cultures because that's the way we feel we have to present them, so it is also important to make explicit why contemporary artists make certain things and are inspired by Greek statues. So maybe more emphasis on more recent things that have to do with antiquities with ancient cultures. It is also of course very difficult to collect important collections of antiquities because of the legal rules and the ethical codes. Very often you cannot find clear documentation that the object is really legal and when it concerns collections that are already in North-Western Europe since the 18th or 19th century it means that the price goes up immediately by a few thousand Euros. The money that we don't spend from the acquisition budget we keep reserved for a larger acquisition in a few years if something with a clear provenance comes on at the market.

NM: *So instead of buying objects with unclear provenance you prefer to buy an master piece which is probably from the 18th or 19th century and is already known?*

PK: Yes... although at the moment things we buy are national prehistoric objects.

NM: *You once told me that staff members of the Volkenkunde Museum (National Museum of Ethnology, Leiden) criticized the acquisition policy of the RMO, do you remember during what time this was and what the exact reasons were for the criticism?*

PK: You have to know a little bit the background... at that time in the ethnology museum the head of the curators was professor Rogier Bedaux and he was also the curator of the African Department and at that time particularly at Mali a lot of antiquities were illegally exported from the country, he was very keen on fighting this kind of illegal export. He was also rather successful in morally forcing the ethnographic museums to pay attention to these kind of things... but of course he was influential in the ethnographic museum network but not in the antiquities.

NM: *What time was it? '80s, '90s?*

PK: In the '90s certainly. Yes, that must have started in the beginning of the '90s. Maybe mid-1992.

NM: *I did a case study for my thesis where I analyzed 40 objects which were bought between 1970s and 2012. These are the results. What is clearly visible in 70s, 80s and 90s many objects are proved only until the last owner... antiquity dealer... sometimes it's written from an older collection but there is in no letters which old collection, with the date... there were always some objects with a clear provenance and there were two objects that were found with a suspicious [provenance]... but they both were in the 1990s. I think it was just a coincidence because I had such a small case study... but is visible from the 2000s onwards almost all the objects I checked had a clear provenance. Here is really a trend visible, what can you say about it?*

PK: I think that it could be... it is really interesting what you have done here because this could coincide with the arrival of my predecessor Steph Scholten. The head of Collections and Research Department was really the first to be strict on acquiring objects. I even informally heard curators from here complaining that Steph [Scholten] was so strict... so there must have been a lot of discussions about this here at that time... it's nice that it is clearly visible... I don't know exactly when he came here but it must be around 2002.

NM: *Yes, it was 2002 if I remember it right...*

PK: Yes...

NM: *It's a very small sample of 40 objects out of over 20,000, but there are trends. Object like this here (B1998/12.3) which has a suspected provenance... it is a masterpiece... it is now in the collection put on show... it is an object from Turkey... it is even written in the archive books... no provable information where it comes from were given... the person this object was bought from apparently bought it in Turkey and sold it to the museum and they write (in the archive book) that he had no export papers or other proof about the provenance.*

PK: Which one is that?

NM: *I don't have here the picture but I can... It's a small object... it's B1998/12.3.*

PK: It's from Turkey?!

NM: *Yes... possible from Turkey... it's unclear... I just found it interesting because on one side he argues that he bought it and then he says it was found in a cave or something in East Turkey.*

PK: Oh this one... yes, it is one of the few in the world... okay, it is just a description... a very vague... it is a very general description... oh probably Lebanon.

NM: *It says here now... but it doesn't say in the book... in the archive book.*

PK: Oh here... acquisition from () Amsterdam, see letter... is there here a letter?

NM: Yes... *it's not anymore in the archives... I couldn't find it.*

PK: But you have this information?

NM: Yes...

PK: Yes, they say according to this person he bought it legally in Turkey...

NM: *But there is no proof... but what I saw sometimes in this system (Online Registration system, RMO) the information given in the archive books is not always in there... for example, there is an object that says "there are no further information about the provenance" but it's not in this system, it's only in the book, is there a specific reason for this?*

PK: No, the main reason is that the information... written is information not systematically taken over in the system because this museum didn't have an extra group of people to do that... it's not comparable with Ethnology where we have about 10 people for a few months only typing in the information, with a lot of errors, but at least the information is in the computerized system... they never did it here in the RMO.

NM: *What do you think, things like this object (B1998/12.3), which is a masterpiece, but the provenance is suspected... should they be shown in the museum to the public?*

PK: Yes, well there are several issues here... I see no reason why not to show them, there is no reason to keep things a secret. I think we should always be open; it even evolves a lot of questions when you don't show it... then there is a chance you will find a critical journalist so it's better to be open about all these kind of things as far as I am concerned.

NM: *I was more thinking about the ethical perspective... if it is ethical to show things which have unknown provenance or suspected provenance for a national museum?*

PK: Yes, I mean... suspected provenance or unknown provenance does not necessarily mean that it is illegal. I always hope that when you show things like

that... there will be sooner or later more information. From an ethical point of view I think it's only good to be open on things like this. Of course there is always a chance there will be restitution questions. I mean that just analyze what is exactly the case... There are many more criteria compared for instance to... a lot of people say there is UNESCO Convention of 1970, that's the criterion... I think there are a lot of other criteria that you can think what about... that had not a lot of attention in a lot of discussions... What about local rules? Local laws that sometimes indicate... so in Greece laws existed since the 1820s but in the case of Egypt only since 1983 that there is a formal law prohibiting export of cultural heritage law... after the UNESCO Convention... so UNESCO Convention is one criterion and then you can say do we keep the UNESCO Convention of 1970 or the year that the Netherlands has ratified it?! There are so many issues that in deciding whether you buy something or whether you return something... all these criteria have to be analyzed... and in such a case I only hope for more information also to put the suspected provenance more in context if we can.

NM: *The Dutch Government has an interest in clean collections, what do you think about these measurements they take? For example, what do you think about this: that the collection should be clean until going back to the whole collection?*

PK: Yes, well... I think it's a bit nonsense that it should be clean going back to the early history of the museum and I don't think that's really what they say... I mean what people of the Heritage Inspectorate say... the only really legal moment... that things have really changed is very recent 2009 I think... the ratification of all kinds of international conventions and laws... before that they don't have any legal instruments to intervene. Of course they want to make people conscious but in that sense they worry in fact much later than museums themselves. The museums have tried to self-regulate things earlier than the ministry in fact.

NM: *My last question: is it necessary to show the public subjects like the provenance of antiquities in collection, problems with illegal excavations etc. ... do you think it should be a part of the museum?*

PK: Yes...

NM: *To show the problems a museum is confronted with...*

PK: We did also... Two years I think it was... there was an intervention by the Dutch police in probably illegal collections from Iraq... because of the war a lot of things were illegally exported out of the country and we immediately reacted...

well the objects were brought here as a safe haven in our storage to be waiting for further research and we immediately proposed to make an exhibition also to make people conscious about what is happening in a lot of countries and the Iraqi ambassador was extremely happy with that... was very cooperative and people from the national of Baghdad came and we got a lot of reactions in press also.

NM: *Thank you very much for the interview.*

Interview with drs Steph Scholten, director Heritage Collections, University of Amsterdam, Amsterdam.

Friday, April 5th, 2013

Steph Scholten: SSc

Noe Michael: NM

Rijksmuseum van Oudheden: RMO

NM: I am writing my master thesis about the acquisition policy of the RMO. I did a case study where I analyzed acquisitions from the last 40 years in the museum... and here are the results. I took only 40 objects, which is a very small sample, but I analyzed the provenance where they came from, and what is visible is that in these 30 years there is no trend, and in 2000 it changes and all objects have a clear provenance and documentation history is clear. Curators and other museum staff told me that it has to do with you and that you introduced a new acquisition policy. My main question is what was happening in the museum when you came? What was the policy then? What did you change when you started?

SSc: I came to work in the museum in 2002 and what I found on my desk was the case of the Etruscan, actually Greek, armour that is on display in the Greek Department. And I got a file that there was a lawsuit against the museum launched by the Italian Government claiming that it was illegally excavated and exported. It was a piece that was acquired at TEFAF in Maastricht in 1997 from the dealer Herbert Cahn... his son is still in business, but at the time Herbert Cahn already died and we had this claim, which was one of the first claims by the Italian Government in the beginning of their more aggressive approach to the museums which later on led to a rather success. They managed to get things back but also made it clear that it is not going to be tolerated anymore that museums acquire things with unclear provenance.

So that was the first thing that came on my desk... I was not involved in ethical issues before connected to museum collections or illegal activities. By training I am an art historian but of the modern era. I worked at Ministry of Culture as a policy maker and I worked at the National Conservation Institute... so I was involved in ethics but more conservation and restoration issues, and all kinds of policies but not so much in this field. Then I came to work in the Antiquities

Museum and case study after case study started passing my desk and it was almost impossible not to do something because every acquisition has these issues. So we actually fought and it took some time with the Italians and we won it... But I would say it was more that the Italians had no clue what it was and where it came from. So they had no way to prove it was in fact illegally excavated... they could not even prove it was even coming from Italy. It was something that is commonly found in Southern Italy but also can be found elsewhere in the Mediterranean so they had a very poor case and they also supported it very poorly I must say. And I stood for all the stuff. Museum people were addressed very aggressively by the Italians and they were shocked.

But it was clear to me that things had to change because I found that every potential acquisition that was discussed in the curatorial team had some issues. Most of the issues were unclear provenance so I started looking into it. I went to fairs... I spoke to art dealers, there are not that many in the Netherlands. It is typical that they always say that they are protecting privacy of owners, so every time if you keep on questioning... and the bottom line is that you get an answer such as "I don't want to sell to you" or you just discover that there is no information or at least no information they want to give. So it was very clear that it is very difficult to acquire objects with clear provenance and it was obvious that the curators were a bit old school in that sense... At that time they were not very much concerned with the heritage when it came to acquiring nice objects to the collection. They were less than critical also because they were aware that if you became critical it would be difficult to acquire anything at all... it is the same here in Allard Pierson Museum... The friends' organization (of the museum) has money and they actually want to buy (a few hundred thousands of Euros that are available to buy something)...

So even at this TEFAF they looked at few things and nothing was there with a clear provenance. In the past I actually discussed that with the organization of TEFAF that it really should shape up in that sense, but it is apparent that they are not so interested to do so. It was clear after this big case against the Italians that we could not afford as a big national museum with a big international collection to keep on to acquiring things...

Interesting things came up, such as the case when a collector came for expertise about an Ushabti that he bought at Brussels. He came to our curator who said "that is interesting, I think I excavated it myself in Egypt..." He picked up the book

from the excavation and showed the picture... It was taken from the storeroom in Egypt where it was kept, it was robbed in the 1980 or the 90s. We arranged to give it back to the Egyptian authorities... it was actually complex to do so... because the collector said “in that case I don’t want it”, and the dealer said “okay, I will pay the money back, but I don’t want to have the object”. So this resulted in a very interesting judicial limbo because nobody owned the object which is legally almost impossible, but that was interesting.

Then we had a case... we were asked by the Dutch UNESCO and Blue Shield if we wanted to provide a safe haven for objects from Iraq that had surfaced on the market and could not go back yet. There were some WWII claims that actually led to returning of objects. In both cases the museum very properly operated. One object was returned... The other was a small collection that was actually reacquired by paying value to the people who actually had the right to the collection... in a very good way...

So it was all these cases popping up and every month there was something... there were many discussions and we had to come up with something clear... So we decided just to follow the international guidelines... which was interesting because at that time Holland was not a member of the UNESCO 1970 Convention. It is only since four years [2009], so the only official rule at the time was the EC 1993 directive which was about illegal objects — like one illegal object of one Member State is found in another Member State... and few things like that. For the rest it was very limited legislation so the best was to act as if the UNESCO 1970 Convention was in place as the ICOM Code of Ethics prescribes. Basically, the 1970 date is arbitrary but you have to decide somewhere... so we need a clear provenance from at least 1970 onwards for objects and collections. I am glad to see that worked out pretty well. In 2007 I decided that this was interesting stuff and I made an exhibition called “Forbidden Collections” with a really wide range of ethical and legal topics and questions, such as collecting human remains and acquisition without provenance, WWII and illegal excavations, etc. So we made an exhibition and highlighting real case studies from our collections to address these topics and organize a symposium and a website and etc. It was fun.

NM: *It is the first time I hear about the lawsuit... There was a collection plan in 1999 but it is not clear if there were some specific rules about acquisition policy [Collection plan 1999 not accessible].*

SSc: I think there were there general references in terms that it should be legal... which is of course if you are a national museum you have to obey the law... but of course acquiring something with not clear provenance is not against the law and it was not against the law in the Netherlands so people came to the opinion: "If it is not illegal then it is legal" and I tried to switch it to: "If you cannot prove it is legal then you can consider it illegal." It was not clear in 1999 if the UNESCO rule or the ICOM approach... should be followed. That came later.

NM: *If I remember correctly from your memorandum about the acquisition policy from 2002 you speak only about the ICOM Code, which implies that the 1970 rule... you don't mention the UNESCO rules.*

SSc: I have to think if it was already the 2002 because in the old ICOM Code they mention both the UNESCO and the UNIDROIT. In Holland specifically the UNIDROIT was turned down. But because the ICOM Code actually goes from the venture point that we work as if the UNESCO Convention is implemented and that was good enough.

NM: *Were there other lawsuits against the museum in your time? Or the Italian is the only case?*

SSc: This is the only case... actually I know only of very few lawsuits, because this is actually very rare. In the US different governments have filed these type of lawsuits... but in many cases they are claiming also material that is pre-1970... Like the Turks are doing now but that is politics and is completely different issue. But I know very few lawsuits and definitely not in the Netherlands. In most cases there is always a negotiation when the things were given back and there is quite a few cases all in all... So there is rarely a lawsuit... You have official procedures for the WWII, Jewish arts especially, but that goes through proper procedures and there is a committee that rules and, for the other things, we have the museum association and the ethical committee of which I am a member since recently. And in the field of ethnography and anthropology there is always an ethics committee that is actually that looks at the acquisitions of that group of museums... But for archaeology museums there is nothing specific, maybe this also because there are not many archaeology museums as such in the Netherlands. Basically Allard Pierson and the National Museum of Antiquities are the specialized archaeology museums. There are other museums of course that they have a department in Nijmegen in Assen and etc. So there is never specifically something for this group. But there were no lawsuits. There were

definitely returns from museums, mostly of human remains. There are interesting cases, but hardly any of them go with the legal force.

NM: *I heard that when you came, curators started to complain that you are too strict; can you tell me how it was when you introduced these new rules? What were the claims from the curators?*

SSc: As I already said the problem is that if you are very strict there are very few things that you can acquire legally... so objects with a very good provenance and of the quality that you would like to acquire for the museum are very expensive and there are very limited numbers. And there are only few circles, for example the international traders like the Cahn's and the Eisenberg's... the people that you will find at TEFAF. On the other hand you have also the Dutch archaeological finds and there you have a problem, which is also with the illegal excavations... the amateurs. There we have the dilemma that sometimes important things are found, not strictly illegal, but you also don't want to encourage the practice of people going and destroying the sites so there was another dilemma.

Internationally it was clear if you try to buy something Greek, Roman, Egyptian or Near Eastern or whatever, then you have very limited possibilities, which was very frustrating for some of the curators but if it is not right, it is not right, and if it means that we can buy less then maybe we should be more involved with collectors and find other ways to acquire... I actually acquired more material for the collection than anybody before me... because there were large amounts of collections of Dutch materials... excavations floating around and I brought a lot of it to the museums... 1000 boxes with medieval finds.

There are not that many good international collections in private hands... some individual objects but also the same problems, some are clear, people who worked in Iran in the 1950s and they brought something from Iran at the time. But more the modern collections are very poorly documented and we had a very interesting argument here because when I came here it was 75th anniversary of the Allard Pierson Museum and there was an exhibition and this was in the newspaper... doubts about the collection of Allard Pierson so this is, was, 2009 April 9 and I started here in February and this is also very nice. It is May 2009, front page: "UvA gives stolen drawings back."

So after the case with the Madrid Museum we started discussing. We organized a symposium, a small gathering 20 to 30 people, curatorial staff and other people

involved such as our friends' organization, discussing how we should deal with acquisition issues. And basically we did the same thing: we wrote the procedures, exactly the same thing as in Leiden and people were very unhappy because we cannot buy anymore because it is now very difficult. I even had a big fight with our friends' organization because they acquire quite a lot for the museum and we said we want only clean objects so even if you buy something beautiful but it does not have a clear provenance we don't want it and that was new. And there was an important private collection of cylinder seals with a private collector and those were donated to the museum and it was obvious that it was poorly documented in terms of provenance and we made a very serious issue out of that. We spoke to the board of friends about how we want to deal with these things so that became a lot more clear now. So they were slowly adapting in the Netherlands to the international debate.

NM: *What do you think: should masterpieces without clear provenance be shown in the museum or not?*

SSc: I don't believe in hiding things because the things are there...

NM: *But is it ethical to show such objects?*

SSc: Yes, but I think it is part of the story of that object, it is part of the story that should be told... Actually if you don't know the provenance of that object, there is potentially a large part of this object's story that you don't know. So I think if you have important pieces that do not have provenance it is important to point it out. It is comparable to our huge collection of pottery that was almost exclusively looked at in terms of art history. Many other aspects have not been studied, which is a shame.

NM: *And where do you see the future of museums? Like you said, objects with clear provenance are very difficult to acquire, so how the future of archaeology museums looks to you?*

SSc: I think you don't have to own objects in order to show them. Like, for example, we have now a Troy Exhibition, most objects we borrowed from Turkish museums. So I would say good cooperation with sister museums. It is one of the best ways to do it and you even can exchange for longer periods and find the right partners... I think that would be right way to go... Times have changed so you have to look at what you have and use it maybe better and cooperate internationally. That is probably the best way to do it.

We are a university museum and like in Leiden we do excavations in source countries and in the future maybe with cooperation more of that material can be shown, but it is against the trend at the moment because more of the source countries are getting more strict but that may change in the future, but otherwise... I cannot buy a new Rembrandt because it is too expensive and many other things I cannot anymore acquire because they are no longer available... Some things are illegal, some things are too expensive... that is life.

NM: *Thank you very much for the interview.*

**Interview with Prof. dr Ruurd Halbertsma, Curator Classical World
Department RMO**

Thursday, March 18th, 2013

Ruurd Halbertsma: RH

Noe Michael: NM

Rijksmuseum van Oudheden: RMO

NM: You are working since many years in this museum. What could you tell me about the acquisition policy? How did it change? What do you know about it?

RH: I have been working for a long time in the museum in different positions... I have also done some management but mostly I worked as a curator of the Classical World Department. I have been working here for 25 years and there is of course a big change in attitude towards acquiring objects and when I came to the museum as a student I noticed that objects were bought randomly and no questions asked. It was totally irrelevant to ask about provenance. The attitude was that an object's proper place is at the museum and it should not be at the art markets because art markets means that the object will vanish into private collections and this is very bad so you must buy as much as you can to safeguard the object and save it for posterity... to publish it correctly so it was kind of 'first aid' to objects. They did not ask questions, it was not customary. You also must understand that the museums were quite isolated... Museum of Antiquities in this way and the British Museum in that way and the Louvre in another way... there were not many contacts between the museums... not even between the museums in the Netherlands. But of course with the emergence of ICOM and the idea that the museums are part of a bigger world of global activities, people began to think about the acquisition policies and we see the ethical codes and more news about the art market and the looting and the destruction of the archaeological sites and became clear that you should not buy without provenance. So it has changed over the years.

NM: Do you remember when was the first time you came into awareness about the ethical code and the legislation code? Because the first ones were published in the 1970s...

RH: Yes, well in the 1970s it was not an issue, especially the archaeological museums that were apart from the mainstream museums like the art museums... they were a little bit closed off. But later on it became clear that we are a museum and we are part of ICOM and we are also helping to destroy the archaeological heritage by buying unprovenanced pieces.

NM: *You are curator of the Classical World Department, and it is known that there are many sites that were destroyed and objects were looted... for example, there is a study that says that about 90 per cent of all Apulian vases that were sold in the last 40 years came from illegal excavations... What can you say about? Are you often confronted with such subjects? Looting and destruction of archaeological sites, is it something that is always present?*

RH: I think I will refer to what I said earlier... provenance was not an issue in the '70s or the '80s when I started studying archaeology and became a curator myself in the late '80s. But classical world was and still is of gentlemen and gentlewomen that are looking at beautiful objects and with some kind of code of honesty between them... and even the art dealers are considered as honourable men and they say that it is from 'an old collection' and you accept his word. Of course this has changed and we are not content with a dealer that is saying this is from an old collection... We ask which collection? Do you have evidence about it? So we are trained now to ask questions which we were not in the '70s or '80s. As I said, more news came about the destruction, and the Greek vases are not only in the old 19th century collections but very often looted directly from the Greek tombs.

NM: *You mentioned about the contact with source countries. How does it work? What does the museum? What kind of contact?*

RH: We have in this museum objects from North Africa, from the Near East, from Greece and Italy and mainly to prevent unnecessary tensions, difficulties or misunderstandings, we are very much eager to have contacts with the museums in these countries and also with leading archaeologists in these countries and we can explain where our collections come from, how we acquired them, and very often they acknowledge the importance of these collections because they are creating interest in their countries for the Dutch public and if they are very well kept these collections then they are very pleased that they are here and they can inform us as well... We have many talks with the ambassador from Greece, Italy and Tunisia and Iraq and they often come here and discuss cultural activities

together and excavations together and exhibitions together so it's very important to be in contact and there is some kind of trust between the countries and it prevents tensions like the British have now with the Greek.

NM: *With today's difficulty to buy new objects and the difficulty with the object that have clear provenance that dates back to the 18th or 19th century are almost impossible to pay for museums... How do you see the future of antiquity museums?*

RH: I think we will stop buying objects because it impossible for us to buy anything because the dealers are not interested to provide for us the evidence of the provenance, because for them it is a lot of paper work, and it is not necessary for them because they will sell the objects to much richer persons... private collectors and etc. And it is very rarely that it is possible to buy any object... for example, the British Museum stopped it altogether... But it might happen that a person will give us an object in his will and thus we will acquire it and also in this case the object should have clear provenance until 1970 but to buy I think is ending.

NM: *What is the modern role of the museum, is it to present a clean collection or just to show nice objects?*

RH: The modern role of a museum is of course presenting the past to wide range of public, explaining the past... and in our case of an archaeological museum is showing that the past cultures are past but they are still present. They are present in the heritage we have... We have links with the ancient Near East, we have links with the Egyptian culture, we have many links with the Greek and Roman cultures... You can daily count 10, 20 or 30 activities that are related to the Greek/ Roman world... even the names of our days or the use of the calendar... it's all around us and if we can make people more aware of these things we can make them more at home in their culture.

NM: *I have conducted a case study and the results are that between 1970s and 1990s there is no result visible but it changes in 2000 almost all objects have clear provenance and also the documentation changes, how can you explain this change?*

RH: It is a perfect illustration of what I told you already that it was not an issue to ask about the provenance in the '80s and '90s... and then ICOM became something in existence for the museums, especially the archaeological

museums, and this is the result of the assessment that the world of art dealers is not as simple as it used to be in the '70s.

NM: *Do you think that objects with the suspected provenance should be shown in the museum to the public?*

RH: I think that most of the objects here... let's say 'unclear'. So if it is an object that is suspected or it is an object that is clearly looted we have to think about it if it has to be given back to the right owner but most of the objects are unclear... They should have asked at that time but they didn't because it was not an issue. But if a letter arrives from Naples and they have a photo of this object and they say it was stolen from them so of course it has to go back, even if it is before 1970. This is a normal conduct.

NM: *And what do you think should the museums, like RMO, discuss at their exhibitions subjects such as the existing problems with looting? Should that be a part of the exhibition or not?*

RH: In the permanent exhibition you can talk about many things... like how the object were acquired... you can talk about ethical things but I think that the public primarily comes for the information about the cultures... not so much about the problems about the acquisitions policies and etc. So it is a very important item but it has to be done in temporary exhibitions I think from time to time like we did with Iraq or like we did with the exhibition "Forbidden to Collect" and it was open for many ethical questions that existed at the first place that people never think about it.

NM: *Thank you very much for the interview.*

**Interview with dr. Lucas Petit, Curator of the Near Eastern Department,
RMO**

Monday, March 4th, 2013

Lucas Petit: LP

Noe Michael: NM

Rijksmuseum van Oudheden: RMO

NM: I am writing my master thesis about the acquisition policy of the RMO. My thesis will contain legal, ethical and practical aspects. For my case study I analyzed 40 objects, which were acquired between 1970 and today. The results show a change around the year 2000, since then the provenances of the objects were mostly clear and well documented.

LP: The UNESCO rule of the 1970 Convention has been taken for granted and little has changed since then. For this reason I consider the UNESCO Convention more important than the ICOM code. The UNESCO rule was accepted in 2004 and signed in 2009 by the Dutch Government.

NM: Right, but if the other countries signed the legal treaty... if it is illegal to take it out of the country... like if the objects were stolen in illegal excavations, that should not be in the museum, right?

LP: It can be that it was illegally exported, but legally in the Netherlands. It is important to check the provenance, but often it is very difficult to check it.

NM: My question is: who buys the objects for the Near East collection?

LP: It is always a team. Often I get offers via email, phone etc. I try to collect as much information as possible about the object, for example, provenance, place of origin etc. The rule of 1970 is very important in that case. When I have the information I suggest the object to Pieter ter Keurs and we discuss it.

NM: But how important are the legal and ethical requirements for the acquisition of... like a masterpiece is offered to the museum as a present or a donation but the background is unclear...

LP: I didn't have such a situation during my three years of work at the museum, but I believe that UNESCO 1970-line is an important rule. I am aware that there

are museums that consider the rule not as strictly as we do. It is hard if it is a masterpiece but in the end I believe that the 1970 rule is an important one. However, I have to point out that it is a team decision.

NM: *Did you buy or acquire objects for the collection during the last years?*

LP: Yes, only gifts. There was a larger donation from the University of Leiden, about 3000 objects that were excavated in the 1960s. Also some objects collected by private persons in the 1950s and the 1960s were given to the museum. Yet, those were not masterpieces.

NM: *So are you saying that for objects that are not masterpieces or are less important, the 1970 rule is less important?*

LP: It is still important and we need to check the provenance of every piece. I don't give without knowing the information's to the provenance. This is important because sellers use this to sell it.

NM: *Do you discuss with other curators ethical rules of acquisitions or of the collection, for example, if you have an object, which has a suspected provenance... do you leave it in the collection or do you present it even? For example, this object (B1998/12.3)...*

LP: We discuss these kind of things with all the curators because it is a problematic and difficult topic... you know that if you don't take the masterpiece the Louvre will for sure... so it's a difficult question.

NM: *So more in general about the acquisition policy of archaeology museums... What is the main problem... in the acquisition of objects where the provenance is unclear... showing them to the public and presenting them... what is in your eyes the most problematic... is it ethical? As a researcher can you... because it is a masterpiece can you say... we don't know where it comes from... maybe illegal, maybe belongs to another country but we can show it here... can you say that? Or do you have more problems with that? Or do you think it is more important to keep the object in order to save the object?*

LP: I think that a museum should present only objects that were legally excavated, but the public wants to see more. Unfortunately most of the museums have objects that today can be seen as illegally obtained because if you are interested in the Near East many of the objects are looted. The best solution is to give the country of origin the right on the objects and have the objects on a long-term loan.

NM: *You have been the curator of the Near East Department for three years. Were there any changes in the acquisition policy of the museum...?*

LP: No, not during the last four years. But every four years there is a review of the acquisitions policy. The only change is that during the last three to four years the contact with the Cultural Heritage Inspectorate improved. In general we have a good contact with Erfgoedinspectie, the Cultural Heritage Inspectorate.

NM: *I checked the acquisitions, like all the acquisition donations through excavations, etc.... and the Near East Department got 63 per cent of all the objects, which were acquired during this time.... Do you think that in the Near East Department you have to look especially on stolen objects or on the provenance, checking more these objects, or do you think there is no difference between the Near East Department and the Egyptian and the Classical departments?*

LP: No, I think the number of objects that were acquired especially in the 1980s was because of large collections of a few individuals.... So the large amount of objects compared to the Classical World Department was not because we did not check for it..

NM: *It was more the question that, a huge amount of objects came to the Near East and it is always problematic there about illegal excavations and etc. because there is war... unstable political situations... so it is more a question, if objects from this part of the world have to be checked more properly than objects which came for example from Italy?*

LP: I believe that it does not matter where the object comes from, the provenance should be checked anyway.

NM: *70 per cent of objects which came to the museum were either transfer or excavations through the RMO...*

LP: From the Near East?

NM: *Yes, that's the list, 11 per cent were bought, 5 per cent donated, 13 per cent bequest and then 17 per cent excavated and transfer... compared to the Egypt Department where almost 90 per cent were bought...*

LP: And it is still like this?

NM: Yes...

LP: Most of the objects in the Near East Department are from the archaeological institutes of universities or were donations. The Near East Department hardly buys any more objects.

NM: *You are excavating in Jordan... the objects that you excavate there, do they stay in Jordan or...? They stay there...*

LP: The reason for the excavation is to get the context information for the objects we already have... Of course there are always ideas about doing an exhibition together with the Jordan Department of Antiquity to show objects that were excavated by the museum itself but it is always on loan... but it is research to get information, background information for the objects, and this is the same as in Egypt and that should also be like that... We are not in the 19th century so I think the future is loan...

The reason for the research excavation is to get the context information for the objects we already have. The objects stay in Jordan. It is possible that together with the Jordan Department of Antiquity an exhibition will be presented one day at the museum.

NM: *Loan... inter-loan between museums and from countries...*

LP: I was just talking with a person about the enormous amount of material that is stored in the Rijksmuseum Amsterdam... They have their own store room in the country which is packed with material and it is a pity because other museums don't have the material to show so the future is to loan everything... part of the collection to provinces or other museums... I believe that the future of the museums is to loan everything.

NM: *You just set up a new exhibition for the Near East Department, when does it start?*

LP: The opening is on the 27th of April.

NM: *Is illegal excavation a theme of the exhibition?*

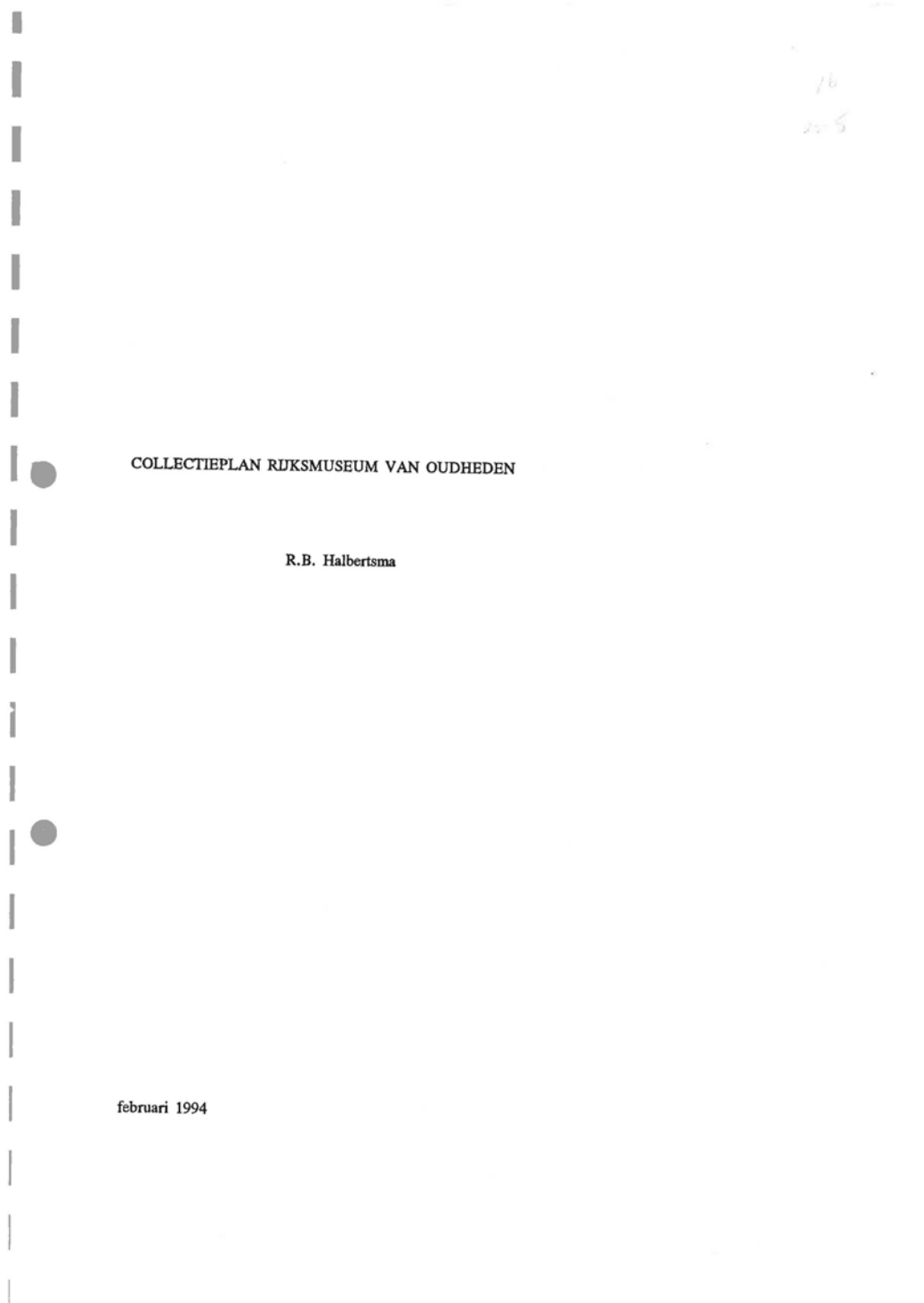
LP: Yes, it is especially about a different history of the collection. Things changed: in the 1900s we bought things that were just without provenance. Today we have to check the provenance of each object so all these things will be explained by using the objects and in the meantime we will explain something about the history of the ancient Near East because the objects are also interesting. Topics like looting but also rescue excavations will be also discussed. I hope that people also realize that in the collection there are some pieces that

are now considered to be illegal but at that time it was bought it was legal. It is a new way to present material...

NM: *Thank you very much for the interview.*

Appendix 4 – Various Documents

Collection plan with Acquisition Policy, RMO, February 1994¹⁵



¹⁵ RMO Archive: [161; 16 m5] Plannen t/m Z; Dossier I v.a. 1994, t.m. 1997

Collectieplan RMO

Inleiding

Het Rijksmuseum van Oudheden beheert en presenteert sinds 1818 de nationale collectie archeologische voorwerpen. Deze voorwerpen stammen uit vier verzamelgebieden: Egypte, het Oude Nabije Oosten, de Klassieke Wereld en Nederland. Tot 1903 behoorden ook Indische en Amerikaanse oudheden tot de collecties van het RMO, doch bij de museumreorganisatie van dat jaar werden deze stukken ondergebracht bij het Rijksmuseum voor Volkenkunde. De collectie Oud-Europa (archeologie van de Europese landen) wordt thans wel beheerd, maar niet meer aangevuld en getoond aan het publiek. De Dienst Collectiebeheer van het RMO draagt zorg voor het wetenschappelijke en fysieke beheer van de collectie en verzorgt in samenwerking met de Dienst Presentatie de permanente en tijdelijke expositie van het materiaal. Daarnaast draagt de dienst de verantwoordelijkheid over de bibliotheek en het archief. In dit collectieplan zullen de belangrijkste taken van de Dienst Collectiebeheer beschreven worden en, met het oog op de toekomst, aanbevelingen worden gedaan voor een beleid, dat het behoud en beheer van de collecties op een professionele manier gestalte kan geven.

1. De collecties

De eerste twaalf jaar van het bestaan van het RMO (1818-1830) waren grotendeels bepalend voor de opbouw van de collecties, zoals die nog steeds de presentatie van het RMO vorm geven. Door een actief aankoopbeleid en de steun van de overheid kon een verzameling van ca. 200 (grotendeels Grieks-Romeinse) oudheden uitgroeien tot een museum, dat internationaal gezien een plaats heeft verworven in de museumwereld. Het doel van de eerste directeur C.J.C. Reuvs was erop gericht representatieve en gelijkwaardige verzamelingen van alle oude culturen op te bouwen en deze te tonen in een nieuw te bouwen museumgebouw in een der hoofdsteden van het Koninkrijk der Nederlanden: Amsterdam of Brussel. Door de politieke omstandigheden (Belgische Opstand, 1830) en zijn voortijdige dood in 1835 heeft hij dit doel niet kunnen bereiken. Hij beschreef in 1829 een aantal lacunes, die door de grote groei van vooral de Egyptische collecties in het oog sprongen: monumentale Egyptische sculptuur (sfinxen, sarcofagen, obeliskken), Griekse ceramiek, Grieks-Romeinse sculptuur. Door latere aankopen is gedeeltelijk in deze lacunes voorzien, en zijn ook andere afdelingen tot groei gekomen (Nederland, het Oude Nabije Oosten), maar het beeld van het RMO als een 'Egyptisch Museum' is tot op de dag van vandaag blijven bestaan.

2. Depotproblematiek

De depotproblematiek is bij de Nederlandse afdeling het meest dringend. Aangezien het RMO op dit moment belast is met het beheer van het Provinciaal Bodemdepot, groeit het aantal

bodemvondsten dat opgeslagen moet worden gestaag. Momenteel beheert het RMO ca. 8500 dozen met bodemvondsten. De toename van het aantal noodopgravingen en de omvang van de complexen die na bestudering opgeslagen zullen moeten worden, doen vermoeden dat dit aantal in de komende jaren met enkele duizenden dozen zal toenemen. De beperkte capaciteit van het Nederlandse magazijn heeft ertoe geleid, dat voor een gedeelte van de collectie (Nederlandse collectie en de gipsverzameling) een noodoplossing moest worden gezocht buiten het gebouw. Het externe depot te Lisse voldoet echter in geen enkel opzicht aan de eisen, die aan een goed geoutilleerd en toegankelijk depot gesteld mogen worden. Vóór het jaar 2000 zal een nieuwe oplossing voor dit probleem gevonden moeten worden, bij voorkeur in een van de voormalige MIBO-depotloodsen. Een tweede knelpunt wordt gevormd door het gebrek aan geklimatiseerde opslagruimten voor organisch materiaal (textiel, papyri, hout, leer). Het huidige geklimatiseerde depot is vol: ook voor deze belangrijke materiaalgroep is een oplossing in de komende jaren noodzakelijk. Verder valt aan te raden de manier van bewaren in de depots en in de vaste presentatie kritisch onder de loep te nemen. In samenwerking met het Centraal Laboratorium zouden de gebruikte opslagmaterialen getoetst dienen te worden aan de huidige criteria voor een zorgvuldig behoud. In het kader van het Deltaplan voor het Cultuurbehoud zouden nieuwe depotmaterialen aangeschaft kunnen worden.

3. Aankopen/verwerving

Voor de huidige opbouw van de collecties en een sterkte/zwakte analyse van de afdelingen zij verwezen naar het Beleidsplan RMO (1993), pp. 3-4. Voor het aankoopbeleid van de komende jaren heeft deze analyse consequenties:

- Egypte: de al door Reuvens geconstateerde lacune in het monumentale beeldhouwwerk (bijv. obeliskken, sfinxen, koningsbeelden) zal gezien de huidige politieke - en marktsituatie niet opgelost kunnen worden. Door enkele uitzonderlijke schenkingen (mastaba, tempel van Taffeh) is echter wel gedeeltelijk tegemoet gekomen aan dit gemis. In de komende jaren zal aandacht besteed kunnen worden aan aanvullingen op de huidige collectie en aan voorwerpen met 'human interest', die de mens achter het object aan het licht brengen (bijv. magische figuurtjes, werktuigen, cosmetische instrumenten).
- Oude Nabije Oosten: deze afdeling wordt gekenmerkt door grote lacunes in vrijwel alle sectoren. Ook hier ontbreekt monumentale sculptuur, en dit gemis zal niet gemakkelijk opgelost kunnen worden. De grote hoeveelheid aan (Iranse) ceramiek dreigt de aandacht wat weg te trekken van de overige culturen in dit gebied. Uitbreiding zou gezocht kunnen worden in oudheden uit Mesopotamië, het oude Anatolië en het Syro-Palestijnse kustgebied.
- Klassieke Wereld: duidelijke lacunes zijn aan te wijzen in de vroege perioden van de Griekse kunst: Minoïsch-Myceense periode, Cyprische oudheden en de geometrische en Corintische ceramiek. De leefwereld van de Grieken en Romeinen kan slechts door een klein aantal voorwerpen geïllustreerd worden. Voor het aankoopbeleid kan dit een voorkeur betekenen voor objecten uit het dagelijks

leven en binnenhuisdecoraties (mozaïeken, wandschilderingen).

- Nederland: het streven is naar een representatief beeld van archeologisch Nederland. Om dit beeld op niveau te houden, zullen ook in de toekomst regelmatig aan de minister verzoeken moeten worden gericht om toewijzing van vondstcomplexen. De duidelijkste lacune ligt bij de prehistorie, met name de nederzettingscomplexen uit de oude- en middeleeuwen en bronstijd.

Er zal in de komende jaren gestreefd moeten worden naar een actiever verwervingsbeleid. Met een bepaald, vooraf besproken doel voor ogen zullen in het buitenland beurzen en veilingen bezocht moeten worden, om niet afhankelijk te zijn van wat antiquairs het RMO toevallig aanbieden. De geldbedragen, die gemeoid zijn met aankopen, rechtvaardigen deze tijdsinvesteringen van de conservatoren. In herhaling van wat gesteld wordt in het Beleidsplan RMO (1993), p. 4, wordt er gestreefd naar verhoging van het aankoopkrediet. Bij aankopen dient de ethische code van ICOM gerespecteerd te worden. Naast het aankopen van objecten dienen ook de mogelijkheden tot langdurige bruiklenen onderzocht te worden. In het streven de illegale handel in archaeologica tegen te gaan, zijn (vooral in Italië) initiatieven ontplooid om via het bruikleenverkeer collecties aan buitenlandse musea aan te bieden. Een dergelijke ontwikkeling ziet men ook in het Nabije Oosten.

Los van de geschetste richtlijnen zullen 'toevalstreffers' van onverwachte aard altijd op hun merites bekeken moeten worden: het onverwachte is een van de aantrekkelijke kanten van het museumwerk en een te rigoureuus vasthouden aan geformuleerd beleid leidt tot verstarring.

4. Bruiklenen

Het RMO verschaft jaarlijks verscheidene bruiklenen aan instellingen in binnen- en buitenland. Het is van groot belang, gezien de zorg voor de collectie, dat de procedures rond de bruikleenverstrekking goed worden nageleefd. Ter verbetering van de bestaande procedures moet er in de nabije toekomst aan de volgende punten aandacht worden besteed:

- het vervaardigen van een nieuw bruikleenformulier, in twee talen (Nederlands/Engels);
- het vervaardigen van een formulier, dat de toestand van het object beschrijft vóór transport, eventueel voorzien van foto's;
- het zorgvuldig bepalen wanneer een speciale emballage en een professionele verhuisfirma nodig is: binnen Nederland dienen dezelfde normen gehanteerd te worden als bij transport naar het buitenland; bij transport over de weg gelden weer andere vereisten dan bij transport per lucht;
- zorgvuldig bepalen in de vergadering van collectiebeheer wanneer een bruikleen vanuit onze dienst begeleid moet worden;
- het direct controleren van de objecten door conservator en/of restaurator wanneer een bruikleen retour komt;

- het invoeren in in Q&A van uitstaande bruiklenen;
- langdurige bruiklenen hebben een looptijd van 5 jaar en lopen thans per 1-1-1995 af; verlenging voor een nieuwe periode van 5 jaar is mogelijk;

Vooralsnog lijkt het niet opportuun om een geldelijke vergoeding te vragen voor het lenen van objecten: dit kan op den duur tentoonstellingen alleen maar kostbaarder maken. Een uitzondering moet gemaakt worden voor commerciële instellingen: deze dienen de door conservator en/of restaurator geïnvesteerde tijd te vergoeden.

5. Conservering/Restauratie

In het kader van het Deltaplan voor het Cultuurbehoud is de primaire aandacht gericht op conservering van de collecties, het behoeden voor verder verval. Binnen de activiteiten van het Deltaplan, dat gegarandeerd is t/m 1996, zal de conservering dan ook de belangrijkste prioriteit innemen, mogelijk met uitbreiding naar de bewaaromstandigheden in de magazijnen en het archief. Naast deze activiteiten, die zowel intern als extern worden verricht, krijgt ook de restauratie van objecten aandacht, met name voor objecten die bedoeld zijn voor de permanente presentatie en voor tentoonstellingen. Een aantal uitgangspunten dient hierbij te worden genoemd:

- restauraties zijn altijd reversibel: het object dient in de oude staat teruggebracht te kunnen worden, zonder dat hierbij schade aan het object ontstaat;
- van elk behandeld object komt een behandelingsverslag; op deze kaart staat kort de behandelwijze met vermelding van de materialen en methoden genoteerd; verder worden tenminste twee foto's toegevoegd (voor en na behandeling); bij ingewikkelder ingrepen kunnen ook foto's van het voorwerp tijdens de behandeling worden gemaakt; de behandelingsverslagen worden jaarlijks gebundeld en bewaard in het restauratie-atelier;
- aanvullingen dienen voor het geoeefde oog zichtbaar te zijn; om esthetische redenen worden aanvullingen in kleur gebracht en kunnen decoraties (in beperkte mate) worden doorgezet;
- de magazijnen dienen geregeld bezocht te worden door de conservator en restaurator om te controleren of de collectie niet verder achteruitgaat; belangrijk is het tijdig signaleren van bronspet en schimmel;
- de passieve conservering moet worden aangepakt, zeker zolang de Deltaplengelden hier nog mogelijkheden toe bieden; dit betreft de bewaaromstandigheden in de depots en vitrines en het klimaat in magazijnen en vaste opstelling.

6. Inventarisatie/Registratie

Het huidige systeem van inventarisatie in inventarisboeken en registratie in het Q&A-systeem zal worden voortgezet. Het streven is dat voor het jaar 2000 de gehele collectie op een geautomatiseerde wijze toegankelijk is. De registratie dient te voldoen aan de basiseisen, zoals vastgelegd in het Deltaplan voor het Cultuurbehoud. Er dient te worden gelet op de volgende punten:

- het Q&A-systeem dient uniform te worden gebruikt door alle afdelingen;
- er moet worden gestreefd naar een netwerk, om alle collectiegegevens centraal toegankelijk te maken;
- er dienen aanvullende (interne) cursussen te worden gegeven om de mogelijkheden van het Q&A-systeem optimaal te benutten;
- er kan gezocht worden naar uitbreidingsmogelijkheden van de basisregistratie (beeldplaat/CD-ROM); doch eerst moet de basisregistratie te zijn voltooid, voordat een met een nieuwe toevoeging gestart wordt;
- de fotodocumentatie moet gekoppeld worden aan de registratie.
op orde

7. Onderzoek

Wetenschappelijk onderzoek naar de collectie wordt door medewerkers van het RMO en anderen gepubliceerd in het jaarlijks verschijnende tijdschrift OMRO (Oudheidkundige Mededelingen uit het Rijksmuseum van Oudheden). Door de keuze van artikelen niet strikt te verbinden aan de RMO-collectie (doch wel aan de verzamelgebieden) kan een breder aanbod van artikelen gerealiseerd worden. Het verdient sterke aanbeveling om alle verzamelgebieden per aflevering aan bod te laten komen. Het streven is verder om grotere samenhangende delen van de collectie tweejaarlijks te publiceren in de reeks C.N.M.A.L. (Collections of the National Museum of Antiquities at Leiden). Nieuwe delen van deze reeks kunnen aandacht schenken aan het Egyptisch textiel, de Nehalennia-altaren, de collectie Grieks-Romeinse lampen, de collectie edelmetaal, Egyptische bronzen, klassieke bronzen, etc.

Opgavingen zijn van groot belang voor het RMO: het begrip voor de archeologische achtergrond van de collectie, de uitbreiding van de wetenschappelijke kennis, objectverwerving, het aanzien van het RMO in de archeologische vakwereld en de publiciteit zijn evidente redenen voor deze kernactiviteit. In 1994 en volgende jaren zullen opgravingen plaatsvinden in de vier verzamelgebieden: Egypte (Sakkara), Syrië (Tell Sabi-Abyad), Griekenland (Thorikos) en Nederland (Maasdal). Het systeem van 'joint-ventures' kan de kosten drukken en internationale samenwerking stimuleren. Het budget voor opgravingen is reeds jaren hetzelfde: er wordt voor gepleit dit budget te toetsen aan de inflatiecorrectie en de stijgende prijzen voor levensonderhoud en arbeid in de betreffende opgravingsgebieden.

8. Bibliotheek

De bibliotheek vormt een belangrijke ondersteuning voor het wetenschappelijk werk van conservatoren en de documentatie van de restauratoren. Daarnaast wordt de bibliotheek geraadpleegd door studenten en docenten archeologie, en wetenschappelijk geïnteresseerden. De handboeken, encyclopedieën en monografieën kunnen snel achtergrondinformatie geven over de aspecten van de verzamelgebieden, de tijdschriften verzekeren het directe contact met de huidige stand van de wetenschap en activiteiten van andere musea, de veilingcatalogi geven informatie over het aanbod van oudheden en het huidige prijspeil. De conservatoren treden op als vakreferent voor aanschaf van nieuwe publicaties. De opbouw van de bibliotheek weerspiegelt de geschiedenis van de instelling: de oudste delen stammen nog uit de bibliotheek van Reuvens. Schenkingen en legaten wijzen op het belang en de waardering van anderen voor dit dienstverlenende onderdeel van het RMO, zoals recentelijk nog bleek door het legaat Schneider-Herrmann (1992). Voor de nabije toekomst dient ernaar gestreefd te worden de automatisering in PICA voltooid te krijgen. Het onderzoek naar de mogelijkheid en wenselijkheid van een thesaurus dient voortgezet te worden. Het is verder wenselijk, dat er een structureel overleg plaatsvindt met de universitaire bibliotheken op ons vakgebied (Archeologisch Centrum/NINO) om dubblures bij aanschaf tegen te gaan. Om de dienstverlening van de bibliotheek uit te breiden verdient het aanbeveling om museumbezoekers en bibliotheekbezoekers te laten integreren. In het museumgebouw kan (wellicht via de 'kabelkrant' of via folders van de educatieve dienst) verwezen worden naar de faciliteiten van de bibliotheek, waar men achtergrondinformatie over onze collectie kan bestuderen. Kleine schoolgroepen zouden, mits vooraf aangemeld, een rondleiding door de bibliotheek kunnen krijgen. Te denken valt verder aan een 'leestafel' met een overzicht van (populair-) wetenschappelijke boeken en tijdschriften, die de laatste tijd steeds populairder worden (zie Scarabee) en een archeologische knipselkrant (mogelijk via het AIC). Scripties archeologie van middelbare scholieren zouden hier voorbereid kunnen worden. De maatschappelijke relevantie en de integratie van de bibliotheek in het museum zouden hiermee verhoogd worden. Een groot probleem vormt de beschikbare ruimte. Het externe depot in het oude Egyptische magazijn zal bij overkapping van de tweede binnenplaats niet meer beschikbaar zijn. Op korte termijn zal een ruimteplan voor deze collectie gemaakt moeten worden.

9. Archief

Sinds de oprichting van het RMO beheert het archief de inventaris, de correspondentie en de documentatie (in de breedste zin) van het museum. Inventaris, briefarchief en documentatie zijn onlosmakelijk verbonden met de oudheidkundige objecten in ons beheer. Het archief vormt een deel van de RMO-collectie. Voor de geschiedenis van de archeologie is het RMO-archief een vindplaats van unieke documenten, waarvan door onderzoekers uit binnen- en buitenland regelmatig gebruik gemaakt wordt. Door het jarenlange werk dat besteed is aan de ontsluiting van het archief is het thans mogelijk snel de gezochte documenten op te sporen en te bestuderen.

De recentere delen van het archief zijn echter vervuild geraakt: vanuit het secretariaat worden teveel niet-relevante stukken voor archivering doorgeschoven. Het is wenselijk, dat op korte termijn een oplossing wordt gevonden voor dit probleem. Tevens zouden de recentere delen van het archief moeten worden geschoond. Indien wij het archief als collectie beschouwen, zou ook een gedeelte van het Deltaplan voor het Cultuurbehoud besteed kunnen worden aan de conservering van het archief: het gehele archief zou geïnspecteerd moeten worden op verzuring, schimmel en beschadiging van banden.

Acquisition Policy RMO 1997 – 2000¹⁶

Acquisitieplan RMO (definitieve versie d.d. 13 mei 1997)

Inleiding

Dit acquisitieplan vormt een vervolg op de paragraaf 'verzamelbeleid', opgenomen in het Collectiebeleidsplan uit 1996 (dat zelf weer onderdeel vormt van het 'Beleidsplan 1997-2000').

Voor het goede begrip is de betreffende paragraaf uit het Collectiebeleidsplan 1997-2000 als bijlage 2 toegevoegd aan dit stuk.

Het acquisitieplan is vooral een weergave van de stand van zaken anno 1997. Het gaat dienen als uitgangspunt voor een -in de komende 5 jaar- nieuw te formuleren beleid waarin nieuwe keuzes gemaakt en prioriteiten gesteld zullen worden.

In het volgende plan zullen ook zaken aan de orde komen die naar aanleiding van conceptversies van het onderhavige acquisitieplan naar voren zijn gekomen en die tijd vergen om in beleid omgezet te kunnen worden. Ze komen in het plan aan de orde.

Waarom verzamelen en wat is de tijdsinvestering?

Het beleid van het museum sluit aan op de definitie van een museum, zoals verwoord in de 'Gedragslijn voor museale beroepsethiek'¹⁷.

Het gericht verzamelen en bestuderen van voorwerpen behorend tot de vroegste materiële cultuur van het mediterrane gebied en uit Nederland vormen kerntaken van het Rijksmuseum van Oudheden.

Om de waarde en de waardering van de collectie te laten groeien is het noodzakelijk de collectie aan te vullen, over de collectie te verwerven en bestaande te verdiepen. Zo is in de loop van bijna twee eeuwen, sinds de oprichting van het museum in 1818, de collectie gevormd tot wat zij nu is: de oudste, grootste en meest gevarieerde archeologische collectie in Nederland van het mediterrane gebied en van Nederland zelf.

Het aanvullen, kennis verwerven en verdiepen vergt uiteraard een investering in tijd, m.n. van de conservatoren. Gemiddeld besteedt elke conservator hier 10 % van zijn werktijd aan, waarbij de tijdsinvestering in aankopen ten opzichte van kennisverwerving zich verhoudt als 1:4.

Collectiesamenstelling

Het zwaartepunt: de kerncollectie De verzameling geeft enerzijds een beeld van de materiële cultuur die de bron vormt van de westerse samenleving, te vinden in

¹⁶ RMO Archive: [161; 16 m5] Plannen t/m Z; Dossier I v.a. 1994, t.m. 1997

¹⁷ Gedragslijn voor museale beroepsethiek, De Nederlandse Museumvereniging, Amsterdam 1991. De definitie luidt 'Een museum is een permanente instelling ten dienste van de gemeenschap en haar ontwikkeling, toegankelijk voor het publiek, niet gericht op het maken van winst, die de materiële getuigenissen van de mens en zijn omgeving verwerft, behoudt, wetenschappelijk onderzoekt, presenteert en hierover informeert voor doeleinden van studie, educatie en genoegen' (p. 7).

het Oude Nabije Oosten, het Oude Egypte (de landen van de Bijbel) en de klassieke wereld en een beeld van het westerse beschavingsideaal sedert de Renaissance. Anderzijds geeft de verzameling een volledig beeld van de vroegste materiële cultuur van ons land van het paleolithicum tot in de middeleeuwen.

De collectie Oud-Europa

Om lacunes in de collectie op het gebied van de vroegste materiële cultuur van Nederland te vullen en om de culturele contacten tussen ons land en de landen in Noordwest-Europa onderling en de contacten met het mediterrane gebied te belichten, is in de 19de eeuw gestart met de aanleg van de z.g. collectie Oud-Europa.

Deze collectie bestaat uit een duizendtal voorwerpen, variërend belang, uit verschillende Europese landen, waaronder Groot-Britannië, Frankrijk en Duitsland, en uit verschillende periodes, variërend van het paleolithicum tot de middeleeuwen. De collectie Oud-Europa ondergebracht bij de afdelingen klassieke wereld en Nederland. Uitbreiding van deze collectie is omstreeks 1950 gestaakt. Er is geen aanleiding het beleid op punt te wijzigen. Bij de inventarisatie van achterstanden in het kader van het Deltaplan Cultuurbehoud, zijn de voorwerpen uit de collectie Oud-Europa aangemerkt met de C-status.

Gezien de functie van het collectieonderdeel Oud-Europa: lacunes vullen in de collectie op het gebied van de vroegste materiële cultuur van Nederland en inzicht bieden in de culturele contacten tussen ons land en de landen in Noordwest-Europa onderling en de contacten met het mediterrane gebied, en gezien het feit dat dit inzicht in Nederland alleen in het RMO geboden kan worden, lijkt het evenwel niet opportuun tot afstoting/vervreemding van dit collectieonderdeel over te gaan. De collectie Oud-Europa roept echter vragen op. In de komende periode moet geïnventariseerd worden wat ertoe behoort, in welke staat de voorwerpen zich bevinden en wat de functie ervan is in het RMO anno 1997.

De collectie replica's en modellen

Om een goed overzicht te kunnen geven van de hoogtepunten van de klassieke sculptuur werd in de 19de eeuw een collectie gipsafgietsels van klassieke meesterwerken aangelegd. Uitbreiding van de collectie klassieke gipsen is in de dertiger jaren gestaakt. Er is geen aanleiding het beleid op dit punt te wijzigen. Deze collectie, die 55 nummers en een honderdtal objecten bevat, bevindt zich thans grotendeels in slechte staat. Destijds is de collectie klassieke gipsen opgeschoond. Een aantal is in langdurig bruikleen gegeven aan scholen en verwante instellingen. Alleen die delen zijn behouden die van grote cultuurhistorische waarde zijn.

Daarnaast zijn -en worden- in de collectie replica's van objecten, behorend tot een der verzamelgebieden van het museum, opgenomen voor educatieve doeleinden. Het gaat hierbij om ca. 300 voorwerpen.

Ook modellen, bijv. schaalmodellen van bekende bouwwerken, behorend tot een der verzamelgebieden van het museum, voor educatieve doeleinden gemaakt, worden in de collectie van het RMO opgenomen. Op dit moment gaat het om een honderdtal. Deze replica's en modellen bevinden zich merendeels in redelijke tot goede staat.

Een tentoonstelling kan aanleiding zijn tot uitbreiding van de collectie replica's en modellen. In uitzonderlijke gevallen kan voor aankoop hiervan een beroep gedaan worden op het aankoopbud get.

Tot heden zijn replica's en modellen vaak in de inventaris van de collectie opgenomen. Dit heeft als voordeel dat de stukken dan goed geregistreerd zijn. Het nadeel is echter dat ze, als onderdeel van de collectie, niet gemakkelijk afgestoten kunnen worden. Daarom is besloten met ingang van dit jaar, 1997, replica's en modellen in principe niet meer in de collectie op te nemen, tenzij er gegronde redenen voor zijn. Tevens is besloten een aparte afdeling requisieten met een eigen registratiesysteem op te zetten, waartoe de meeste modellen en replica's gaan behoren.

De boekencollectie van voor 1850

Tot de museale collectie behoren ook de boeken en andere publicaties, uitgegeven 1850. Deze collectie omvat 570 titels.

Het bodemdepot Zuid-Holland

Sedert 1978 is feitelijk aan het RMO het Provinciaal Depot voor Bodemvondsten uit Zuid-Holland toegevoegd.

Deze collectie groeit sterk, gelijke tred houdend met de stijging van het aantal opgravingen in de provincie Zuid-Holland. Ca. 95 % van de collectie bodemvondsten bevindt zich in het depot, is niet voor expositie geschikt (te maken) en is niet van nationaal belang.

Het gevoerde beleid inzake het 'Provinciaal Bodemdepot Zuid-Holland' tot heden is als volgt samen te vatten.

Het rijk is volgens de Monumentenwet eigenaar van alle opgegraven vondsten. Het rijk kan de vondsten overdragen aan de provincie indien die verzoekt om een eigen provinciaal depot. Tot heden is dat niet gebeurd. Derhalve is het 'Provinciaal Bodemdepot Zuid-Holland' rijkseigendom. De Zuidhollandse collectie is dan ook tot heden geheel geïntegreerd opgenomen in de collectie van het museum. geldt zowel voor de fysieke opslag als voor de registratie. Ook de bruikleenverstrekking loopt via de directeur van het RMO.

Gezien het feit dat het RMO een volledig beeld geeft van de vroegste materiële cultuur van Nederland en zich daarmee profileert als de belangrijkste nationale presentatie daarvan, is het beheer van het bodemdepot van één provincie ter discussie gesteld. Bovendien brengt het beheer van het depot beheersmatige problemen met zich mee. Zo voert een medewerker van de provincie het feitelijke beheer, maar draagt het RMO de verantwoordelijkheid. Het bodemdepot groeit zeer snel en vergt investeringen op korte termijn in depotruimte en conservering (van m.n. het organische materiaal en het metaal), waarvoor het verzelfstandig de RMO geen middelen beschikbaar kan stellen.

Over deze problematiek zal op korte termijn met de provincie Zuid-Holland overlegd worden. Uitkomst van de discussie zou kunnen zijn dat de provincie Zuid-Holland voor een eigen provinciaal depot voor bodemvondsten kiest. De Zuidhollandse collectie kan dan vanaf een datum tussen nu en 2000 naar eigen inzicht van de provincie worden ondergebracht en beheerd.

Acquisitiebeleid anno 1997

In het verleden heeft de nadruk meestal gelegen op de esthetische kwaliteiten en/of het unieke karakter van de aanwinsten. In de presentatie aan het publiek waren dit ook de aspecten die van het grootste belang waren. De opstelling was een zuiver esthetische, met de (inderdaad vaak schitterende) voorwerpen gepresenteerd als op zichzelf staande objecten. In de nieuw (gerealiseerde/) te realiseren presentaties ligt de nadruk meer op de samenhang en de betekenis van de voorwerpen, terwijl de esthetische kwaliteiten voor zich zelf spreken. Deze verschuiving heeft nu reeds gevolgen voor het acquisitiebeleid, zoals uit het vervolg zal blijken.

Criteria voor acquisitie

Het RMO is, door acceptatie van internationale verdragen, opgesteld door de Raad van Europa en ICOM, gebonden aan het naleven van strikte ethische regels betreffende verwerving en beheer van cultureel erfgoed, zoals weergegeven in de Gedragslijn voor Museale Beroepsethiek. Deze Gedragslijn wordt in zijn geheel nageleefd. Pas als aan de voorwaarden is voldaan en geen enkele twijfel bestaat omtrent de legaliteit van de herkomst, kan een object of collectie passend binnen de verzamelgebieden en bovenstaande museale doelstellingen worden verworven. Wat betreft het verwerven van bodemvondsten uit Nederland wordt bovendien de Monumentenwet nageleefd. Bodemvondsten worden alleen verworven als ze afkomstig zijn uit legale opgravingen of uit geroerde grond.

Daarnaast moeten aanwinsten in elk geval aan het eerste criterium en aan een of beide van de volgende criteria voldoen: 1. ze moeten afkomstig zijn uit een van de verzamelgebieden van het museum (Egypte, het Nabije Oosten, de klassieke wereld, Nederland); 2. ze moeten de permanente of tijdelijke presentatie verrijken; 3. ze moeten ensemble-waarde hebben (bijv. een verzameling archeologica die inzicht geeft in de beweegredenen van de verzamelaar of een verzameling waarin een tijdsbeeld besloten ligt).

Wijzen van acquisitie

Aanvulling van de collectie kan geschieden door aankopen, maar ook schenking en legaten vormen van oudsher een succesvolle bron van verwerving. Daarnaast wordt er in de toekomst naar gestreefd lacunes in de collectie te vullen d.m.v. langdurige bruiklenen, om de volgende reden. Voor de aankoop van objecten is een jaarbudget van fl. 100.000.- beschikbaar (dat overigens al meer dan 20 jaar niet is verhoogd).

Daarnaast kan subsidie via derden, zoals de Vereniging Rembrandt, de Reuvenstichting, of de Vereniging van Vrienden (ROMEO), incidentele dure aankopen mogelijk maken. Langdurig bruikleen en uitwisseling van objecten bieden een alternatief om te komen tot noodzakelijke aanvulling van de collectie. De mogelijkheden tot het in langdurig bruikleen verkrijgen van en uitwisseling van objecten met collega-instellingen zullen in de komende periode nader onderzocht worden. De over het algemeen hoge kosten gemoeid met aankoop van objecten treffen de gehele museumwereld; het ligt dus voor de hand dat er een groeiende interesse is om hiaten e.d. in collecties aan te vullen door uitwisselingsverdragen.

Voor de collectie Nederlandse archeologie is een ander middel van verwerving onmisbaar. Zoals reeds gezegd geeft deze collectie een -op dit moment-volledig beeld van de vroegste geschiedenis, m.n. op het gebied van de materiële cultuur,

van ons land tot in de middeleeuwen. Om dit beeld steeds aan te kunnen vullen wanneer opgravingen en onderzoek daar aanleiding toe geven, is het museum in de gelegenheid gesteld om (collecties) opgraving vondsten tot nationaal bezit te laten verklaren door de minister zodat ze niet aan een van de provinciale bodemdepots worden toegewezen, maar in rijzeigendom blijven en in beheer gegeven worden aan het RMO. Deze regeling is van vitaal belang om de collectie nationaal en internationaal op peil te kunnen houden.

Prioriteiten

Aankopen vinden alleen plaats en bruiklenen, legaten en schenkingen worden alleen geaccepteerd indien deze (1) passen binnen de verzamelgebieden, (2) voldoen aan de ICOM-ethiek en het gestelde in de Monumentenwet en (3) een van de onder 'verzamelbeleid' gestelde doelen dienen en niet uitsluitend als depotstukken zullen gaan fungeren (dit vanuit het oogpunt van kosten van behoud en beheer).

De beperkte middelen roepen het museum tot een acquisitiebeleid dat in de eerste plaats gericht is op versterking van het zwaartepunt: de kerncollectie.

Vervreemding

De huidige collectie is op velerlei wijze tot stand gekomen, en geeft als zodanig een beeld van ruim 175 jaar voornamelijk doelgericht verzamelen. Afstoot van onderdelen van de collectie wordt op dit moment van de hand gewezen, daar (1) afstoot deze beeldvorming ondermijnt, (2) de kosten van afstoot (selectie, registratie e.d.) niet opwegen tegen eventuele voordelen (o.a. extra depotruimte of beperking beheer/behoud) en (3) afstoot niet of nauwelijks zou bijdragen aan een verbetering van de samenstelling van de collectie (slechts zeer weinig objecten per afdeling zouden voor afstoot in komen).

Het doel van vervreemding wordt in het RMO gediend door langdurige bruiklenen.

Een aparte positie neemt de collectie bodemvondsten in, die overigens grotendeels behoort tot het 'Bodemdepot Zuid-Holland'.

De problematiek hieromtrent is reeds aan de orde geweest in het hoofdstuk Collectiesamenstelling.

Grensverleggend acquisitiebeleid

Hergroepering van de bestaande verzamelingen van het RMO wordt in de komende periode onderzocht vanwege het op banden zijnde berinrichtingsplan. Daarbij kunnen bestaande grenzen tussen verzamelingen worden doorbroken om zo in de presentatie een nieuw beeld te scheppen van het leven in de oudheid. Daarmee kunnen ook nieuwe zwaartepunten ontstaan die verder onderbouwd moeten worden door middel van aankopen. Te denken valt bijvoorbeeld aan 'dwars verbanden' tussen de verschillende culturen der oudheid. a) Alexandrië/de Hellenistische wereld: er is een collectie Grieks-Romeinse oudheden uit Egypte in huis, die deels door de klassieke afdeling, deels door de Egyptische wordt beheerd. Door deze collecties (waaronder voorwerpen uit de Anastasy-verzameling van mogelijk Alexandrijnse herkomst, edelsmeedwerk, een Hadravaas, geglazuurde ceramiek) te bundelen een inspirerend geheel dat uitgebouwd kan worden. b) handel: als voorbeeld van de contacten tussen culturen kan de handel in de mediterrane wereld dienen. Daarmee zou gezocht moeten worden naar voorwerpen die dit

illustreren, zoals afbeeldingen van schepen, speciaal vaatwerk, importgoederen, e.d. c) oosterse godsdiensten: er is al veel in huis dat de verbreiding van de Isiscultus e.d. kan illustreren, maar opnieuw is dit materiaal verspreid over de diverse afdelingen (Isis uit Valkenburg van de Waalsdorpervlakte, bronzen uraeën op de Nederlandse afdeling, Serapis- en Harpocrates- voorstellingen op de klassieke afdeling). Samenvoeging, verstrekt door nieuwe aanwinsten, kan leiden tot een totaal nieuwe presentatie van de verzameling.

13 mei 1997, M. Brouwer

Biilage 1: het acquisitiebeleid per afdeling

1. De Egyptische afdeling

Kenschets

De Egyptische afdeling beheert oudheden uit het hele cultuurgebied van het Oude Egypte. Geografisch gaat het daarbij om het grondgebied van de huidige republiek Egypte (inclusief de Sinaï), alsmede om delen van de Soedan (Nubië); ook daarbuiten zijn overigens Egyptische oudheden gevonden in een context die meer of minder door andere culturen is bepaald (Syrië-Palestina, Tunesië, Spaanse oostkust, Rome en het Romeinse rijk) en die tot het verzamelgebied van de Egyptische afdeling kunnen behoren. Chronologisch strekt het verzamelbereik zich uit van het Palaeolithicum tot en met de Koptische periode, zonder dat zich een precieze eindgrens laat vaststellen. De Egyptische afdeling van het RMO behoort kwalitatief tot de beste tien collecties ter wereld.

Acquisitiebeleid

Lacunes telt de Egyptische collectie van het RMO betrekkelijk weinig. Toch zijn er wel enkele groepen objecten vrij pover vertegenwoordigd. Dat zijn onder meer:

- a) koningssculpturen: in verhouding tot de andere topcollecties ter wereld bezit het RMO hiervan bijzonder weinig voorbeelden. Naast de torso's van Hatsjepsot, Toetanchamon (?) en Ramses VI en de recent verworven kop van een farao uit de Late Tijd (toeschrijving nog in studie) bezit het museum geen enkel compleet koningsbeeld. Ook koninklijke reliëfs zijn zeldzaam (enkele stèles, verder de reliëfs van Ptolemaeus I, inclusief enkele onlangs verworven panelen). Verwerving van dit soort sculptuur is, vanwege de zeldzaamheid en de exorbitante vraagprijzen, tamelijk utopistisch.
- b) Nubische culturen: door onder meer eigen opgravingen bezit het RMO een omvangrijke collectie opgravingsvondsten van een aantal Nubische cultuurperioden. Om een compleet beeld van deze culturen te kunnen geven, zouden echter voorwerpen van onder meer Kerma en Napata moeten worden verworven, alsmede meer Meroïtische sculptuur. Ook deze voorwerpen zijn in de kunsthandel zeer moeilijk te verwerven. Het Museum of Fine Arts in Boston heeft echter aangeboden het RMO hiermee te helpen in de vorm van een langdurig bruikleen.
- c) dagelijks leven: bepaalde categorieën van voorwerpen uit het dagelijks leven, zoals gereedschappen, meubilair, bouwmaterialen (kleisteen) e.d. zijn slecht vertegenwoordigd in het RMO, met name door het ontbreken van eigen opgravingsvondsten. Recente verwervingen zoals een houten hamer en een funderingssteentje van Eje hebben aangetoond dat er in de handel mogelijkheden zijn om deze lacunes aan te vullen.

Zwaartepunten in de Leidse verzameling, waardoor het RMO in wetenschappelijke kringen ook internationaal in aanzien staat, zijn:

- a) sculptuur uit het Nieuwerijks grafveld van Sakkara: de vooraanstaande positie van het RMO op dit gebied is ook in het

recente verleden verder uitgebouwd door de verwerving van twee panelen van Piyay en een reliëf uit het graf van Maya.
b) magie: de Leidse verzameling is rijk aan magische teksten en objecten. Zowel de Rijksuniversiteit Leiden als het RMO doen veel onderzoek op dit gebied, dat internationaal de aandacht trekt. Verdere uitbouw van beide zwaartepunten is gewenst om de positie van het RMO als onderzoekscentrum en bruikleenpartner te versterken.

2. De klassieke afdeling

Kenschets

De afdeling Klassieke Wereld beheert de Punische, Griekse, Etruskische en Romeinse objecten uit het Middellandse Zeegebied. De collectie bevat ook voorwerpen uit de Griekse kolonies in Klein-Azië, het Zwarte Zeegebied en Zuid-Italië en uit de door de Romeinen veroverde gebieden in Noord-Afrika en het Nabije Oosten. Het verzamelbeleid in de vroege 19e eeuw was erop gericht representatieve klassen van voorwerpen (sculptuur, aardewerk, kleinkunst) samen te stellen om een zo compleet mogelijk overzicht van deze oude culturen te kunnen geven. Dit is slechts ten dele gelukt. Door de verwerving van enkele grote collecties is binnen de klassieke afdeling een aantal zwaartepunten aan te geven:

- een unieke collectie Punische oudheden uit Carthago (collectie Humbert, 1820-1830);
- 6e en 5e eeuwse Attische ceramiek van hoge kwaliteit (collectie Canino, 1839);
- Etruskische oudheden van hoge kwaliteit (collectie Corazzi, 1826);
- Grieks-Romeinse sculptuur (collecties Papenbroek/Rottiers/Humbert/van Lennep: 18e - 19e eeuw).

Naast deze grote collecties bestaan er groepen voorwerpen, die een representatief beeld van hun categorie geven, zoals de collecties kleinkunst (bronzen en terracotta statuetten, sieraden) en Grieks-Romeins glas.

Acquisitiebeleid

Binnen de bovengenoemde 'zwaartepunten' zijn lacunes aan te wijzen, die door een actief verwervingsbeleid teruggebracht zouden kunnen worden. Het is echter realistischer te streven naar aanvulling op een gebied waar de lacunes het sterkst gevoeld worden: het dagelijks leven.

Van oudsher is de esthetische waarde van de Griekse en Romeinse kunst uitgangspunt geweest voor het verzamelbeleid. Hierdoor is bij zowel de Griekse als de Romeinse afdeling een gebrek aan voorwerpen die het dagelijks leven illustreren (huisraad, gebruiks-aardewerk, huisinrichtings-elementen zoals wandschilderingen en mozaïeken).

3. De afdeling Nabije Oosten

Kenschets

Het RMO beheert de grootste collectie archeologica m.b.t. het oude Nabije Oosten in Nederland. De kwaliteit van de verzameling

is over het algemeen goed, met een aantal unica van wereldklasse.

Acquisitiebeleid

De RMO collectie is evenwel verre van compleet. Een aantal duidelijke lacunes zijn aanwezig in regionaal, chronologisch en materiële opzicht. Deze lacunes zijn begrijpelijk aangezien de verzamelingen archeologica uit het Nabije Oosten in het verleden op ad hoc basis zijn verworven en aangezien de omvang van het verzamelgebied groter is dan Europa.

(1) regionaal: het Nabije Oosten vormt in ecologisch en geografisch opzicht een zeer heterogeen geheel, weerspiegeld in de materiële cultuur door een fantastische variëteit. Een deel hiervan is terug te vinden in de huidige RMO collectie. Van een aantal landen/streken zijn slechts zeer beperkte collecties aanwezig. Het meest in het oog springend in dit opzicht zijn de relatief kleine verzamelingen artefacten uit Mesopotamië en Turkije, twee van de kerngebieden van het oude Nabije Oosten.

(2) chronologisch: vooral het prehistorische Nabije Oosten (gekenmerkt door een zeer rijke materiële cultuur) is zwak vertegenwoordigd. Echter, ook wat betreft de historische tijd, zijn diverse periodes of zwak vertegenwoordigd of uitsluitend aanwezig via specifieke materiaalgroepen (b.v. alleen aardewerk, alleen figurines).

(3) materieel: samenhangend met (1) en (2) zijn diverse materiaalgroepen zwak vertegenwoordigd, m.n. het (monumentale) beeldhouwwerk.

Aanvulling van de bestaande lacunes is niet realistisch. Men dient zich af te vragen welke beperkingen men zichzelf moet opleggen. De prioriteit bij het aktieve verzamelen dient te liggen bij objecten die specifiek de inheemse en eigen, bijzondere aspecten van de oude culturen in het Nabije Oosten illustreren, kortom, objecten die karakteristiek en uniek voor het Nabije Oosten zijn.

Vervolgens moet het aandachtsgebied zowel chronologisch als regionaal worden beperkt, gezien de omvang van het verzamelgebied, de aanzienlijke tijddiepte, de vele nog in te vullen lacunes, de beschikbare financiën en de mogelijkheden tot invulling. In regionaal opzicht wordt de nadruk gelegd op Irak, Syrië en Zuidoost-Turkije ('Greater Mesopotamia'). Deze regio's illustreren bij uitstek de bovengenoemde eigen en karakteristieke culturele ontwikkeling van het Nabije Oosten. In chronologisch opzicht wordt de grens van het actieve verzamelen vervolgens gelegd rond 500 v.Chr., wanneer grotendeels een einde komt aan de eigen, inheemse ontwikkeling en wanneer de diverse culturen in het Nabije Oosten meer en meer een onderdeel worden van een breed Midditerraan cultureel complex.

Uitbreiding van de collectie met stukken van jongere datum vindt alleen plaats wanneer het gaat om unieke stukken of wanneer deze passief verkregen worden (schenkingen e.d.).

4. De afdeling Nederland

Kenschets

De afdeling archeologie van Nederland beheert oudheden, tevoorschijn gekomen binnen de landsgrenzen van Nederland.

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Chronologisch strekt het verzamelbereik zich uit van het paleolithicum tot in de middeleeuwen, waarbij het deelgebied stadsarcheologie verder reikt dan de middeleeuwen, nl. tot in de 18de eeuw. De Nederlandse afdeling is uniek in de wereld.

De ontwikkeling van de archeologie en de geschiedenis van de wetenschappelijke belangstelling is goed af te lezen aan de collectie archeologie van Nederland. Accenten uit het verleden zijn volop aanwezig: veel grafvondsten en individuele losse vondsten van een hoge kwaliteit.

De afdeling archeologie van Nederland is onderverdeeld in drie opeenvolgende periodes: de prehistorie, lopend van het paleolithicum t/m de ijzertijd; de Romeinse tijd met als chronologische afbakening: alleen vondsten uit de periode waarin Nederland bezet was door de Romeinen; en de middeleeuwen, lopend van de laat-Romeinse tijd vanaf de eerste Frankische invallen tot de periode van de stadsarcheologie, tot in de 18de eeuw.

Acquisitiebeleid

Op het gebied van de prehistorie is het meer recente nederzittingsonderzoek slecht vertegenwoordigd. Dit speelt met name in de oude en middensteentijd en de bronstijd.

De collectie Romeinse tijd biedt een vrij compleet beeld. De collectie bevat zowel materiaal uit nederzettingen als uit graven, zowel uit Romeinse als uit inheemse context.

Op het gebied van de middeleeuwse archeologie springen de volgende lacunes in het oog: muntschatten; materiaal uit inheemse elitaire nederzettingen zoals Wijster; vroeg-Christelijke sculptuur; merovingische sieraden; karolingisch glazen vaatwerk; kasteelinventarissen; vondsten uit kerken en kloosters; pelgrimsinsignes. Voorts heeft het RMO de beleidsbeslissing genomen op het gebied van de Nederlandse archeologie de grens niet te trekken bij het jaar 1500, maar ook de periode van de postmiddeleeuwse archeologie tot in de 18de eeuw erbij te nemen. Dat vergt een plan van aanpak voor het nieuwe verzamelgebied, dat in de komende tijd gemaakt zal worden.

**Bijlage 2: de paragraaf 'verzamelbeleid', uit het Collectiebe-
leidsplan, opgesteld in 1996, dat zelf weer onderdeel vormt van
het 'Beleidsplan 1997-2000'.**

2.1.2.3 Collectievorming

Verzamelbeleid

Het gericht verzamelen en bestuderen van voorwerpen van de vroegste materiële cultuur van het mediterrane gebied en uit Nederland is een van de primaire taken van het RMO. Alleen door het aanvullen van de collectie en door het verwerven en verdiepen van kennis over de collectie neemt deze in waarde en in aanzien toe.

Het beleid is erop gericht om (1) lacunes in de collectie te vullen en/of nieuwe archeologische informatie toe te voegen; (2) de permanente of tijdelijke presentatie te verrijken; (3) 'cultuur-historische documenten' te verkrijgen (bijv. een verzameling archeologica die inzicht geeft in de beweegredenen van de verzamelaar of een verzameling waarin een tijdsbeeld besloten ligt).

In de komende periode zal een nieuw acquisitieplan worden opgesteld, ter vervanging van het bestaande.

Criteria

Het RMO is, door acceptatie van internationale verdragen, opgesteld door de Raad van Europa en ICOM, gebonden aan het naleven van strikte ethische regels betreffende verwerving en beheer van cultureel erfgoed, zoals weergegeven in de Gedragslijn voor Museale Beroepsethiek. Deze Gedragslijn wordt in zijn geheel nageleefd. Pas als aan de voorwaarden is voldaan en geen enkele twijfel bestaat omtrent de legaliteit van de herkomst, kan een object of collectie passend binnen de verzamelgebieden en bovenstaande museale doelstellingen worden verworven.

Wat betreft het verwerven van bodemvondsten uit Nederland wordt bovendien de Monumentenwet nageleefd. Bodemvondsten worden alleen verworven als ze afkomstig zijn uit legale opgravingen of uit geroerde grond.

Prioriteiten

Aankopen vinden alleen plaats en bruiklenen, legaten en schenkingen worden alleen geaccepteerd indien deze (1) passen binnen de verzamelgebieden, (2) voldoen aan de ICOM-ethiek en het gestelde in de Monumentenwet en (3) een van de onder 'verzamelbeleid' gestelde doelen dienen en niet uitsluitend als depotstukken zullen gaan fungeren (dit vanuit het oogpunt van kosten van behoud en beheer).

Actieve en passieve verwerving

Voor de aankoop van objecten is een jaarbudget van fl. 100.000,- beschikbaar. Aangezien dit budget al meer dan 20 jaar niet is verhoogd, is het redelijk op korte termijn te streven naar

verhoging, al was het alleen maar om gelijke tred te houden met de kostenstijgingen.
Subsidie via derden, o.a. de Reuvenstichting, de Vereniging Rembrandt of de op te richten Vereniging van Vrienden, kan ervoor zorgen dat incidentele dure aankopen mogelijk zijn.
Langdurig bruikleen en uitwisseling van objecten bieden een alternatief om te komen tot noodzakelijke aanvulling van de collectie.

De mogelijkheden tot het in langdurig bruikleen verkrijgen van en uitwisseling van objecten met collega-instellingen zullen in de komende periode nader onderzocht worden. De over het algemeen hoge kosten gemoeid met aankoop van objecten treffen de gehele museumwereld; het ligt dus voor de hand dat er een groeiende interesse is om hiaten e.d. in collecties aan te vullen door uitwisselingsverdragen.

Wat betreft het aanvaarden van schenkingen en legaten (passief verzamelbeleid) geldt evenzeer dat het beleid erop is gericht om (1) lacunes in de collectie op te vullen en/of nieuwe archeologische informatie toe te voegen; (2) de permanente of tijdelijke presentatie te verrijken; (3) 'cultuur-historische documenten' te verkrijgen.

Vervreemding

De huidige collectie is op velerlei wijze tot stand gekomen, en geeft als zodanig een beeld van ruim 175 jaar voornamelijk doelgericht verzamelen. Afstoot van onderdelen van de collectie wordt van de hand gewezen, daar (1) afstoot deze beeldvorming ondermijnt, (2) de kosten van afstoot (selectie, registratie e.d.) niet opwegen tegen eventuele voordelen (o.a. extra depotruimte of beperking beheer/behoud) en (3) afstoot niet of nauwelijks zou bijdragen aan een verbetering van de samenstelling van de collectie (slechts zeer weinig objecten per afdeling zouden voor afstoot in aanmerking komen). Bovendien wordt het doel van vervreemding gediend door langdurige bruiklenen. Een aparte positie neemt de collectie bodemvondsten in, die overigens grotendeels behoort tot het 'Bodemdepot Zuid-Holland'. Het wachten is op een nationaal beleid inzake selectie van bodemvondsten die voor behoud c.q. vernietiging in aanmerking komen.

Zo'n beleid is dringend gewenst aangezien de collectie bodemvondsten tot onbeheersbare proporties dreigt uit te groeien.

Collectiebeleidsplan 2001 – 2004¹⁸

Markies, M I

Concept

Collectiebeleidsplan 2001-2004

Inleiding

Het Rijksmuseum van Oudheden draagt zorg voor het beheer, het behoud en de ontsluiting van een verzameling archeologische voorwerpen die deel uitmaken van het uit de Oudheid bewaarde universele cultureel erfgoed.

De verzameling geeft enerzijds een beeld van de materiële cultuur uit het Oude Nabije Oosten, het Oude Egypte en de klassieke wereld, die de bron vormt van de westerse samenleving. Tegelijkertijd geeft zij een beeld van het westerse beschavingsideaal sedert de Renaissance.

Anderzijds geeft de verzameling een overzicht van de materiële cultuur van ons land van het paleolithicum tot en met de middeleeuwen.

De verbindende schakel tussen de twee collectieonderdelen is historisch (19de-20ste eeuwse wetenschapsontwikkeling) en methodisch: ze worden beide met archeologische middelen onderzocht.

Het beleid met betrekking tot het verwerven, het behoud, het ontsluiten en het onderzoek van de collectie wordt uiteengezet in vier hoofdstukken:

1. Het collectieplan, met de volgende onderdelen:

- 1.1 Geschiedenis van de collectie
- 1.2 Beschrijving van de collectie
- 1.3 Collectievorming

volgt

2. Het collectiebehoudsplan, met de volgende onderdelen:

- 2.1. Conservering en restauratie
- 2.2. Depots

volgt

3. Het ontsluitingsplan, met de volgende onderdelen:

- 3.1. Registratie
- 3.2. Documentatie

volgt

4. Het onderzoeksplan, met de volgende onderdelen:

- 4.1. Uitvoering van het onderzoek
- 4.2. Openbaar maken van de onderzoeksresultaten

¹⁸ RMO Archive: [143] Management Team (023), Dossier 10 v.a. 6 April 1999 t.m. 1 September 1999. On April 27, 1999, the Collectiebeleidsplan 2001-2004 was approved by the Management Team; (see RMO Archive: Notulen MT-Vergadering RMO, Dinsdag 27.04.1999, 1400 uur, Aanwezig: M. Brouwer, T. Kuipers, J.r. Magendans, M.G. Schoonderwoerd)

1. Het collectieplan

1.1. Geschiedenis van de collectie

De huidige samenstelling van de collectie is grotendeels het resultaat van doelbewust verzamelbeleid. Het beleid is er vanaf de oprichting in 1818 op gericht geweest een beeld te geven van de materiële cultuur die de bron vormt van de westerse samenleving en van de vroegste materiële cultuur van ons land.

Bij de stichting van het Rijksmuseum van Oudheden in 1818 door koning Willem I, zijn twee collecties van de Leidse universiteit in het museum ondergebracht: de door de verzamelaar Gerard van Papenbroek (1673-1743) gelegateerde collectie Griekse en Romeinse beeldhouwwerken en een collectie voorwerpen voornamelijk uit het Oude Egypte (mummies, mummiekisten en lijkbeeldjes), afkomstig uit het Kabinet van Anatomie en Rariteiten, het zg. Theatrum Anatomicum.

De eerste 12 jaar van het bestaan van het museum (1818-1830) zijn bepalend geweest voor de opbouw van de collecties van het Oude Egypte en de klassieke wereld. De eerste directeur van het museum, prof. dr. C.J.C. Reuvens, kon dankzij royale steun van de overheid beginnen met de aanleg van een collectie bedoeld om te kunnen wedijveren met die in de grote Westeuropese musea. Na 1830 groeide de collectie gestadig door.

Overigens omvatte de collectie in het begin ook een 'Indische verzameling' en een verzameling 'munten, penningen en gesneden stenen'. Deze beide collecties zijn in de loop van de negentiende eeuw afgestoten, respectievelijk naar het Rijksmuseum voor Volkenkunde en het Koninklijk Penningkabinet.

Om een goed overzicht te kunnen geven van de hoogtepunten van de klassieke sculptuur werd in de negentiende eeuw een collectie gipsafgietsels van klassieke meesterwerken aangelegd.

In de loop van de negentiende en de eerste helft van de twintigste eeuw zijn voorwerpen aangekocht afkomstig uit verschillende Europese landen, waaronder Groot-Brittannië, Frankrijk en Duitsland, uit verschillende periodes, variërend van het paleolithicum tot de middeleeuwen. Doel van deze aankopen was primair aspecten te belichten die met behulp van de voorwerpen uit Nederlandse bodem niet of onvoldoende uit de verf konden komen. Bovendien konden met behulp van voorwerpen uit deze collectie de culturele contacten tussen het mediterrane gebied en ons land en de landen in Noordwest-Europa onderling aangetoond worden.

Tussen 1978 en 1997 was het beheer van het Provinciaal Depot voor Bodemvondsten uit Zuid-Holland aan het museum toevertrouwd. Gezien het feit dat het museum een volledig beeld wil geven van de vroegste materiële cultuur van Nederland en zich daarmee wil profileren als de belangrijkste nationale presentatie

daarvan, is het beheer van het bodemdepot van één provincie ter discussie gesteld. Met instemming van alle partijen is in 1997 besloten de collecties te scheiden.

Resultaatafspraken voor de beleidsperiode 2001-2004:

1. Het museum gaat onderzoeken welke rol de collectie klassieke gipsen kan gaan vervullen en welke kosten hiermee gemoeid zullen zijn wat betreft behoud en beheer.
2. Het museum gaat onderzoeken welke rol de collectie Oud-Europa in de 21^{ste} eeuw kan vervullen en welke kosten hiermee gemoeid zullen zijn wat betreft behoud en beheer.
3. De facto is het Provinciaal Bodemdepot met ingang van 1997 losgekoppeld van het museum, de iure moet dat nog gebeuren, in onderhandelingen tussen de provincie Zuid-Holland en het ministerie van OC&W. Wel heeft het museum intussen met de provincie afgesproken om de collecties feitelijk al gescheiden te beheren. De Zuidhollandse collectie is dan ook niet meer, zoals tot 1997 geïntegreerd opgenomen in de collectie van het museum. Dit geldt zowel voor de fysieke opslag als voor de registratie. Ook de bruikleenverstrekking vanuit de collecties van het Provinciaal Bodemdepot verloopt niet meer via de directeur van het museum.

1.2. Beschrijving van de collectie

1.2.1. Opbouw en omvang

Het museum heeft een collectie museale objecten in beheer van de rijksoverheid en een documentaire collectie, deels in beheer van de rijksoverheid, (groten)deels in bezit.

1. de museale collectie

De museale collectie omvat ca. 80.000 objecten, verdeeld over vier collectiegebieden. De objecten zijn alle rijkseigendom.

1. de collectie Egypte

Deze collectie bevat ca. 29 % van de totale collectie. In 1990 is de volgende schatting gemaakt over omvang en samenstelling van de collectie.

Kwantitatieve gegevens: totaal aantal objecten: ca. 22.500

Natuursteen:	8750
aardewerk, vaatwerk:	1250
aardewerk, overig:	9110
metaal, goud/zilver:	170
metaal, brons:	1370
metaal, ijzer:	10
organisch, hout:	520
organisch, textiel:	500
organisch, papyrus:	500
organisch, mummies:	125

organisch, leer:	70
organisch, overig:	100
glas:	280
varia:	250

2. de collectie Nabije Oosten

Deze collectie bevat ca. 10 % van de totale collectie. In 1990 is de volgende schatting gemaakt over omvang en samenstelling van de collectie

Kwantitatieve gegevens: totaal aantal objecten: ca. 8.200

Natuursteen:	2400
aardewerk, vaatwerk:	1170
aardewerk, overig:	2930
metaal, goud/zilver:	285
metaal, brons/ijzer	525
organisch, hout:	15
organisch, perkament:	5
organisch, overig:	160
glas:	170
varia:	580

3. de Klassieke collectie

Deze collectie bevat ca. 17 % van de totale collectie. In 1990 is de volgende schatting gemaakt over omvang en samenstelling van de collectie

Kwantitatieve gegevens: totaal aantal objecten: ca. 12.860

Natuursteen:	870
aardewerk, vaatwerk:	3680
aardewerk, overig:	4580
metaal, goud/zilver:	370
metaal, brons:	2280
metaal, ijzer:	20
organisch, overig:	200
glas:	360
varia:	500

4. de collectie Nederland

Deze collectie bevat ca. 44 % van de totale collectie.

De collectie is verdeeld in drie deelcollecties. De deelcollectie prehistorie bevat ca. 7 %, de deelcollectie Romeinse tijd ca. 24 % en de deelcollectie middeleeuwen ca. 14 % van het totaal. Daarnaast bevat de afdeling Nederland ca. 8.500 dozen met

opgravingsvondsten uit verschillende perioden (ca. 1.000.000 voorwerpen, vnl. scherven).

In 1990 is de volgende schatting gemaakt over omvang en samenstelling van de collectie.

Kwantitatieve gegevens: totaal aantal objecten: ca. 34.800

Natuursteen:	1780
aardewerk, vaatwerk:	16750
aardewerk, overig:	500
metaal, goud/zilver:	360
metaal, brons:	9700
metaal, ijzer:	3600
organisch, hout:	280
organisch, leer:	250
organisch, textiel:	70
organisch, overig:	500
glas:	500
varia:	600

5. de collectie Oud-Europa

De collectie op het gebied van Oud-Europa bevat voorwerpen uit verschillende Europese landen, waaronder Groot-Brittannië, Frankrijk en Duitsland, uit verschillende periodes, variërend van het paleolithicum tot de middeleeuwen. Deze voorwerpen belichten aspecten die met behulp van de voorwerpen uit Nederlandse bodem niet of onvoldoende uit de verf komen.

De collectie is momenteel verdeeld ondergebracht bij de collecties Klassieke Oudheid en Nederland. Sedert ca. 1950 wordt deze collectie niet verder actief uitgebreid.

De collectie is nog niet gekwantificeerd.

Momenteel is de collectie, op grond van de collectiewaardering in het kader van het Deltaplan Cultuurbehoud in 1990, ingedeeld volgens de A, B, C, en D indeling. Bij de collectiewaardering in 1990 is vastgesteld dat alle deelcollecties voldoen aan een of meer criteria van de A dan wel de B categorie.

Resultaatafspraken voor de periode 2001-2004

1. De kwantificering uit 1990 zal getoetst worden aan de huidige inzichten en waar nodig bijgesteld c.q. aangepast om een goed overzicht te krijgen welke soort en hoeveel objecten zich precies in de museale collectie bevinden. Naar verwachting kan dit werk worden uitgevoerd door de registrar en de collectiebeheerder binnen de periode van vier jaar. Zie verder onder registratieplan (3.1).

2. Het museum zal in de komende beleidsperiode naast een indeling van de collectie in A,B,C en D categorieën, een S,T,A, en U (Studie-, Tentoonstellings-, Af te stoten en Uit te lenen collectie) indeling van de collectie opstellen.

II. De documentaire collectie

De documentaire verzamelingen van het museum betreffen boeken, requisieten, foto's en archivalia. Deze collectie is bij de inventarisatie van achterstanden op het gebied van registratie en conservering in 1990 grotendeels buiten beschouwing gebleven.

1. de boekencollectie van voor 1850

Het museum beheert een verzameling boeken van voor 1850. Deze omvat ca. 300 titels en is, evenals de museale collectie, door de overheid aan het museum in beheer gegeven. De collectie boeken van voor 1850 is dus rijkseigendom.

2. de boekencollectie van na 1850

Het boekenbezit van het museum omvat ca. 33.000 titels en ca. 650 tijdschriftreeksen. De collectie neemt een vooraanstaande plaats in op het gebied van archeologie en de vroegste culturen van het mediterrane gebied en Nederland.

3. de requisietencollectie

In 1998 heeft het museum besloten een collectie requisieten op te zetten. Tot deze collectie behoren, met terugwerkende kracht, alle modellen, reconstructies, afgietsels e.d. Uitzondering vormt de negentiende eeuwse collectie gipsafgietsels van klassieke meesterwerken, die tot de museale collectie behoort.

Tot de inrichting van deze collectie is besloten om te voorkomen dat modellen, reconstructies, afgietsels e.d. een ongeregistreerd bestaan zouden gaan leiden of juist een bestaan als museaal object, omdat de enige manier tot dat moment voor registratie, opname in de collectie-inventaris inhield. Opname in de museuminventaris betekent een status als museaal object, met gevolgen voor het eigendom - en daarmee voor de eigen beslissing tot vernietiging of vervreemding - en de kosten voor behoud en beheer.

4. de fotocollectie

De foto- en diacollectie bestaat in totaal uit ca. 70.000 opnames (sedert ca. 1900). Een groot gedeelte, naar schatting 90 %, betreft collectiedocumentatie. Het zijn de opnames van museale objecten uit de collectie en van opgravingen, uitgevoerd door het museum.

5. de collectie archivalia

Een gedeelte van het archief is collectiedocumentatie, m.n. de inventarisboeken, de correspondentie, de handschriften, opgravingsdocumentatie, tekeningen en prenten.

Het bedrijfsarchief, dat ten dele overlapt met de collectiedocumentatie, tot het moment van verzelfstandiging, 1 juli 1995, valt onder de rijksarchiefwet en is in het museum in langdurig bruikleen van het Rijksarchief.

Resultaatafspraken voor de periode 2001-2004:

1. De verschillende collecties zullen exact worden gekwantificeerd. Zie verder onder registratieplan (3.1).

1.2.2. Positie en waardering van de collectie

In Nederland heeft het Rijksmuseum van Oudheden de grootste, oudste en meest gevarieerde archeologische collectie afkomstig uit het mediterrane gebied en van Nederlandse bodem.

De verschillende collectie-onderdelen hebben bovendien elk hun eigen positie in het relevante vakgebied, zowel nationaal als internationaal. Dat geldt zowel voor de museale als voor de documentaire collectie.

De museale collectie

De verzameling Egyptische oudheden is de grootste van ons land en behoort tot de top 20 op haar gebied ter wereld. Zij biedt een compleet beeld van de Egyptische Oudheid. Zwaartepunten zijn: de complete tempel van Taffeh, door de Egyptische regering in 1965 aan Nederland geschonken, twee complete grafkapellen, een vooraanstaande collectie beeldhouwwerk, een grote verzameling mummies en mummiekisten en een waardevolle collectie papyri en textiel.

De verzameling van het oude Nabije Oosten is de grootste op dit gebied in Nederland. Zwaartepunt wordt gevormd door de collectie Iraans aardewerk. De collectie bevat een aantal unica van wereldklasse.

De klassieke verzameling is eveneens de grootste op dit gebied in Nederland. Zwaartepunt wordt gevormd door de collectie Grieks aardewerk. De collecties Griekse en Romeinse sculptuur bevatten enige hoogtepunten op het gebied van de klassieke sculptuur. Vermaard is de Etruskische collectie, die o.a. fraaie bronzen en askisten bevat.

De collectie archaeologica uit Nederland is zowel voor Nederland als voor het buitenland de belangrijkste op het gebied van de vroegste materiële cultuur van ons land. De presentatie biedt een goed overzicht van de bewoningsgeschiedenis van Nederland vanaf ca. 250.000 v.Chr. tot ca. 1500 n. Chr.

De documentaire collectie

De boekenverzameling op het gebied van de Egyptologie is, tezamen met de boekencollectie van het Nederlands Instituut voor het Nabije Oosten (NINO) te Leiden, de meest complete van Nederland.

Wat betreft de overige verzamelgebieden van het museum, biedt de bibliotheek een redelijk tot goed overzicht van wat er op het gebied van materiële cultuur is verschenen en verschijnt.

De requisietencollectie is wisselend van kwaliteit en inhoud en heeft over het algemeen een tijdelijk belang.

De foto- en diacollectie van de museale objecten is uniek. De opnames zijn evenwel over het algemeen vervangbaar. De foto- en diacollectie van de opgravingen van het museum is uniek en onvervangbaar. Datzelfde geldt voor de collectie archivalia.

De waardering van de museale collectie en de kennis daarover komt tot uitdrukking door de verschillende samenwerkingsverbanden waarin het museum deelneemt, zowel op het gebied van verwerving, behoud, ontsluiting als onderzoek.

Resultaatafspraken voor de periode 2001-2004:

1. Door zijn belangrijke positie op het gebied van mediterrane en Nederlandse archeologie stelt het museum zich ten doel een centrale rol te vervullen op het gebied van (langdurige) bruikleenverstrekking.

Binnen Nederland gaat het museum de (langdurige) bruikleenverstrekking uit de eigen collectie bevorderen vooral door regelmatig samen te werken met de collega-musea die (ook) archeologische collecties beheren: het Allard Pierson Museum in Amsterdam de provinciale musea: Museum Het Valkhof te Nijmegen, het Provinciaal Drents Museum te Assen, het Bonnefantenmuseum te Maastricht, het Limburgs Museum te Venlo, het Zeeuws Museum te Middelburg, het Groningen Museum te Groningen en het Fries Museum te Leeuwarden.

Bovendien gaat het museum regelmatig (langdurige) bruiklenen verstrekken aan musea met een regionaal of meer lokaal karakter, zoals het Thermenmuseum te Heerlen en Museum Swaenesteijn te Voorburg.

Voor deze collegiale bruikleenverstrekkingen, naar schatting ca. 50 per jaar, zal het museum geen bruikleenvergoeding berekenen.

2. Het museum gaat met de collega-musea met archeologische collecties en verwante instellingen zoals de ROB en het NISA afspraken maken wat betreft afstemming op het gebied van de Archeologische Collectie Nederland mogelijk is.

In 2002 organiseert het museum een congres over het beheer en behoud van de Archeologische Collectie Nederland, in samenwerking met het ICN.

1.3. Collectievorming

Het museum is, door acceptatie van internationale verdragen, opgesteld door de Raad van Europa en ICOM, gebonden aan het naleven van strikte ethische regels betreffende verwerving en beheer van cultureel erfgoed, zoals weergegeven in de Gedragslijn voor Museale Beroepsethiek. Deze Gedragslijn wordt in zijn geheel nageleefd. Pas als aan de voorwaarden is voldaan en geen enkele twijfel bestaat omtrent de legaliteit van de herkomst, wordt een object of collectie passend binnen de verzamelgebieden en bovenstaande museale doelstellingen verworven.

Wat betreft het verwerven van bodemvondsten uit Nederland wordt bovendien de Monumentenwet nageleefd. Bodemvondsten worden alleen verworven als ze afkomstig zijn uit legale opgravingen of uit geroerde grond.

1.3.1. Verzamelbeleid

Het gericht verzamelen van voorwerpen van de vroegste materiële cultuur uit het mediterrane gebied en uit Nederland is een van de primaire taken van het museum. Het beleid is erop gericht om (1) lacunes in de collectie te vullen en/of nieuwe

archeologische informatie toe te voegen; (2) de permanente of tijdelijke presentatie te verrijken; (3) 'cultuur-historische documenten' te verkrijgen (bijv. een verzameling archaeologica die inzicht geeft in de beweegredenen van de verzamelaar of een verzameling waarin een tijdsbeeld besloten ligt).

Dit beleid geldt voor aankopen, schenkingen, nalatenschappen, bruiklenen van derden en uitwisseling met collega-instellingen.

Voor de aankoop van objecten is een jaarbudget van fl. 100.000,- beschikbaar. Dit budget is al meer dan 20 jaar niet verhoogd. Hierdoor is het niet mogelijk topobjecten te verwerven zonder aanvullende financiering, bijv. via de Vereniging Rembrandt, de Vriendenvereniging Romeo of d.m.v. sponsoring.

Langdurige bruiklenen bieden een alternatief om te komen tot noodzakelijke aanvulling van de collectie.

De over het algemeen hoge kosten gemoeid met aankoop van objecten treffen de gehele museumwereld; het ligt dus voor de hand dat er een groeiende interesse is om hiaten e.d. in collecties aan te vullen door uitwisselingsverdragen tussen collega-instellingen.

Resultaatafspraken voor de periode 2001-2004:

1. Aankopen vinden alleen plaats en bruiklenen, nalatenschappen, legaten en schenkingen worden alleen geaccepteerd indien deze (1) passen binnen de verzamelgebieden, (2) voldoen aan de ICOM-ethiek en het gestelde in de Monumentenwet en (3) een van de onder 'verzamelbeleid' gestelde doelen dienen en niet uitsluitend als depotstukken zullen gaan fungeren (dit vanuit het oogpunt van kosten van behoud en beheer).

2. Het museum gaat gedeelten van het aankoopbudget de komende beleidsperiode inzetten voor:

1. De aankoop van topobjecten, die ten dele gesponsord of gefinancierd worden door derden.

2. Het realiseren van langdurige bruiklenen, waarbij de kosten voor transport, behoud en beheer, gerelateerd aan de bruikleenduur, gefinancierd worden uit het aankoopbudget.

3. Het realiseren van uitwisseling van objecten met collega-instellingen, waarbij de kosten voor transport, behoud en beheer, gerelateerd aan de bruikleenduur, gefinancierd worden uit het aankoopbudget.

4. Het verwerven van legaten en nalatenschappen, waarbij kosten voor het regelen van transport en de benodigde documenten gefinancierd worden uit het aankoopbudget.

1.3.2. Claimrecht bodemvondsten

Om het overzicht van de vroegste materiële cultuur van Nederland up to date te houden, wanneer opgravingen en onderzoek daar aanleiding toe geven, is het museum in de gelegenheid gesteld om (collecties) opgravingsvondsten tot nationaal bezit te laten verklaren door de minister, zodat ze niet aan een van de provinciale bodemdepos worden toegewezen, maar in rijkseigendom blijven en in beheer

gegeven worden aan het museum. Deze regeling is van vitaal belang om de collectie nationaal en internationaal op peil te kunnen houden.

Resultaatafspraken voor de periode 2001-2004:

Het museum streeft ernaar meer duidelijkheid te krijgen over (het blijven bestaan van) de mogelijkheden.

1.3.3. De collectie vroegste geschiedenis van Nederland

Momenteel is het beleid van het museum erop gericht een overzicht te geven van de materiële cultuur van ons land van het paleolithicum tot en met de middeleeuwen, dus ongeveer tot het jaartal 1500. Er is bewust gekozen voor een overzicht dat bij de middeleeuwen ophoudt vanwege het feit dat vanaf de middeleeuwen de maatschappij veel complexer wordt en het verhaal niet meer (vrijwel) uitsluitend een verhaal is dat aan de hand van de materiële cultuur verteld kan worden.

Resultaatafspraken voor de beleidsperiode 2001-2004:

Het museum gaat onderzoeken wat de voordelen zijn van het oprekken van de gestelde limiet van het jaartal 1500 en welke kosten daarmee naar verwachting gemoeid zullen zijn.

1.3.4. Selectie en vervreemding

De huidige collectie geeft een beeld van ruim 175 jaar voornamelijk doelgericht verzamelen. Alle deelcollecties voldoen, zoals eerder vermeld, aan een of meer criteria van de A dan wel de B categorie.


Resultaatafspraken voor de periode 2001-2004:

Op grond van een herwaardering van de deelcollecties zal vastgesteld worden of deelcollecties of individuele objecten daaruit voor vervreemding in aanmerking komen. Dat zijn:

- voorwerpen die niet bijdragen aan de doelstelling van het museum
- voorwerpen die niet gedocumenteerd kunnen worden
- voorwerpen die niet aan de gestelde kwaliteits- of authenticiteitseisen kunnen voldoen
- voorwerpen waarvan de fysieke toestand van dien aard is dat actieve conservering niet verantwoord kan worden.

Deze deelcollecties c.q. objecten daaruit worden apart gehouden en op een lijst gezet, met een aanbeveling voor herplaatsing. Deze lijst zal aan de Inspectie Cultuurbezit worden voorgelegd ter goedkeuring. Het museum zal zich laten leiden door de Gedragscode voor Selectie en Afstoting van het ICN (zodra die beschikbaar is).

Een aparte categorie hierbij vormen de collecties bodemvondsten uit de provincie Zuid-Holland, die rechtstreeks in de collectie van het museum terecht zijn gekomen en niet in de collectie van het Provinciaal Bodemdepot Zuid-Holland. Het museum gaat bekijken of en zo ja onder welke voorwaarden (een aantal van) deze collecties alsnog in het Provinciaal Bodemdepot Zuid-Holland geplaatst kunnen worden.

MEMO		
Betreft :	Richtlijn aankopen	
Aan:	MT	
Van:	Steph Scholten	
Datum:	2002	

Sinds mijn aantreden is er binnen CM, aan de hand van een aantal casussen, gediscussieerd over aankoopvoorstellen. Bij deze discussies zijn een aantal vragen en criteria aan de orde:

1. *Gaat het om een wezenlijke aanvulling op de collectie?*
2. *Kunnen we het betalen?*
3. *Hoe is de staat van conservering?*
4. *Wat is de herkomst?*

In dit stukje wil ik mijn ideeën over e.e.a. uiteenzetten, ter bespreking en discussie in de afdeling CM en MT. Hierbij gaat een concept-richtlijn ter besluitvorming in het MT. In het komende jaar is het nodig om een collectieplan (af) te schrijven, waarin ook het nagestreefde verwervingsbeleid aan de orde komt. Dit collectieplan is belangrijk voor het formuleren van het beleid voor de toekomst. Naast het collectieplan zullen we werken aan een conserveringsplan en een onderzoeksplan. Er liggen een aantal (concept-)stukken uit het verleden die we als basis kunnen gebruiken.

- Ad 1. Het RMO heeft een grote en belangrijke collectie. Ca. 6% van de voorwerpen bevindt zich in de vaste opstelling (ca. 6.000 van de ca. 100.000), de rest in depot. Een beperkt deel van de depotcollectie wordt actief gebruikt voor m.n. studie en bruiklenen. Op dit moment ligt nog onvoldoende vast wat hoe wij de collectie waarderen, in termen van culturele waarde, gebruik (presentatie en studie) en conservering. We hebben (nog) niet expliciet gemaakt welke delen van de collectie we gericht willen versterken. Bij versterken denk ik overigens aan zowel afstoten als verwerven. Het kan zijn dat voor sommige collectiedelen het principe "kleiner, maar beter" kan gelden.*
- Ad 2. Ik ga er voor het moment van uit dat we ons bij verwervingen richten op versterking van de top van de collectie. Daarmee bedoel ik voorwerpen die een actieve rol zullen spelen in vaste en tijdelijke presentaties of voor studie. Ook gezien de matige bewaaromstandigheden voor grote delen van de collectie zitten we op dit moment niet te wachten op de instroom van nieuwe materiaal in de depots.*
- Ad 3. In een aantal gevallen is gebleken dat de fysieke staat van verworven voorwerpen dusdanig was dat er aanzienlijke bijkomende kosten voor*

conservering waren. Bij een besluit over een aankoop moet worden meegewogen of we het voorwerp dan nog de moeite waard vinden.

- Ad 4. Het lastigste punt is de herkomst van voorwerpen. We kunnen er gevoeglijk vanuit gaan dat een zeer groot deel van het materiaal dat op “de markt” wordt aangeboden van dubieuze of niet verifieerbare herkomst is. Naar mijn overtuiging heeft het RMO een voorbeeldfunctie. Niet alleen onderschrijven we de ICOM Code of Ethics for Museums, maar het is m.i. principieel gewenst dat wij de illegale handel in archeologische voorwerpen ontmoedigen. Het imago van het RMO kan grote schade oplopen als we ons niet strikt aan de officiële richtlijnen houden. Dit geldt overigens niet alleen voor aankopen, maar voor alle manieren van verwerven, inclusief schenkingen. Ook zijn de prijs of het belang van een voorwerp m.i. niet doorslaggevend.

CONCEPT-BESLUIT VERWERVING

Het Rijksmuseum van Oudheden wenst zijn collectie te versterken en te verbeteren door met regelmaat nieuwe voorwerpen te verwerven. Onder verwerven worden alle vormen verstaan die leiden tot de opname van nieuwe voorwerpen in de collectie. Het RMO stelt in de nabije toekomst een collectieplan op, waarin het beleid ten aanzien van verwerving zal worden vastgelegd. Tot het moment dat dit beleid is vastgesteld gelden de volgende regels.

- 1. Het te verwerven voorwerp of groep voorwerpen vormen een wezenlijke aanvulling op de bestaande collectie. Van deze voorwerpen kan concreet worden aangegeven welke rol ze in de vaste of in tijdelijke presentaties gaan spelen dan wel welk ander gebruik ze in het museum zullen kennen, b.v. voor studiedoeleinden.*
- 2. Het RMO moet in staat zijn de aankoopprijs te voldoen, waarbij ook de kosten van eventueel noodzakelijke conservering en/of restauratie alsmede de kosten van opslag betrokken worden.*
- 3. De herkomst van de verwerving dient helder en betrouwbaar te zijn. Indien deze niet vastgesteld kan worden, ziet het RMO af van de verwerving, ongeacht het belang en de waarde ervan.*

Acquisition policy NME “Verzamelnota Museum Volkenkunde”

Laura van Broekhoven, 29 september 2011.

Inleiding

Als wetenschappelijk museum beheert Volkenkunde een collectie bestaande uit meer dan 200.000 objecten en samen ruim 500.000 glasnegatieven, historische foto's, dia's, lantaarnplaten, film, video, DVD, geluidsbanden, LP platen, en CD's en 40.000 boeken. Onze collectie en de expertise over hoe we de collectie behouden en beheren maakt het museum tot vermaard kenniscentrum van mondiale culturen. Wij verzamelen en beheren internationale schatkamers van internationaal erfgoed en documenteren culturele fenomenen die aan culturele verandering onderhevig zijn. Onze collecties staan zowel nationaal als internationaal zeer hoog aangeschreven en worden gebruikt in tentoonstellingen over de hele wereld en in Nederland.

Om de kwaliteit van de collectie te bewaken en te vergroten is een helder en kritisch collectieprofiel met gericht verzamel- en afstootbeleid opgesteld. Hieronder volgen eerst de algemene richtlijnen bij het verzamelen en ontzamen van de collectie. Vervolgens wordt per cultuurgebied aangegeven, waar in de komende periode de verzamelprioriteiten liggen.

Waarom verzamelen?

Volkenkunde legt nieuwe collecties aan om steeds weer nieuwe werelden te ontdekken en te beschrijven; om verhalen te kunnen vertellen en te laten vertellen, zowel aan en door een Nederlands publiek als aan en door een internationaal publiek. In hun totaliteit zijn de collecties van het museum een onuitputtelijke bron van informatie die steeds weer in een ander licht wordt bekeken en vanuit nieuwe paradigma's wordt geïnterpreteerd. De collectie wordt ook vandaag voortdurend gevoed met nieuwe aanwinsten. Mondiaal volkenkundig verzamelen behelst hoe dan ook breed en divers verzamelen en tegelijkertijd impliceert het keuzes maken. Verzamelen is een in hoge mate subjectieve bezigheid. Het opstellen van een verzamelbeleid is dan ook geen sinecure en in ons beleid houden wij dan ook ruimte voor onvoorziene doch welkome toevalligheden. Verzamelen impliceert een zekere *fuzziness*, het is meer-waardig en enigszins ongrijpbaar. De neus van de verzamelaar, het toevallige aanbod, de opgebouwde kennis van een cultuurgebied en het gedegen onderzoek van de betrokkenen spelen daarin een bepalende rol.

In het hedendaags verzamelen komt de actualiteit van traditie en verandering tot uitdrukking. Culturen zijn levende identiteiten die zich in een constante flux van verandering en dynamiek bevinden. Objecten die op momenten in deze flux verzameld worden, geven een beeld van onderdelen van culturen op bepaalde tijdstippen. Geen enkel museum, geen enkele verzamelaar kan om die reden claimen compleet te verzamelen, zeker niet een museum dat mondiale en historische collecties aanlegt. Compleetheid is dan ook niet de ambitie van Volkenkunde. Van oudsher toont en bestudeert het museum de materiële cultuur in relatie tot continuïteits- en veranderingsprocessen van het verleden én van het heden. In de geschiedenis voltrekken deze veranderingsprocessen zich in een hoog tempo, inclusief in de 21^{ste} eeuw. De verzamelingen die wij aanleggen tonen deze processen en getuigen van bepaalde culturele complexen en gebruiken. Gemeenschappen ontstaan net zo gemakkelijk als ze uiteen vallen. Globalisering, individualisering, industrialisatie, technologische ontwikkelingen, migratiegolven en secularisatie dragen ertoe bij dat identiteiten in toenemende mate fluïde zijn. Overall ter wereld vormen mensen gemeenschappen, al dan niet

los van locatie, verbonden door een diversiteit aan overeenkomsten, zoals beroep, interesse, nationaliteit, religie, politiek, etniciteit, regio en levensstijl. Het benoemen van culturele identiteiten en representatie daarvan, is je bewegen in een mijnenveld van meningen, inzichten en belangen.

De contemporaine en historische collecties van Volkenkunde stellen ons in staat in gesprek te treden met partners en stakeholders in binnen- en buitenland, sterker nog, in de praktijk merken wij dat onze collecties ons permanent in dialoog brengen met inheemse en diaspora gemeenschappen en natiestaten uit de hele wereld. Ter vergroting van de betekenis van de collectie en beschikbaarheid van de informatie streeft Volkenkunde dan ook steeds vaker naar een nauwe samenwerking met lokale gemeenschappen, internationale instituten en individuele wetenschappers of lokale kennisdragers.

Wat verzamelen?

Het verzamelbeleid van Museum Volkenkunde gaat uit van:

1. Het verbeteren, versterken en uitbreiden van de bestaande collecties in kwalitatieve zin. In concreto:
 - a. Objecten die de historische lijn van de collectie doortrekken naar het heden.
 - b. Objecten waarin de historische relaties tot uiting komen die Nederland met bepaalde gebieden in de wereld onderhoudt. Deze kunnen gerelateerd zijn aan interacties tussen inheemse volkeren, instituten of natiestaten wereldwijd met Nederlandse toeristen, verzamelaars, instituten of de Nederlandse Staat.
 - c. Objecten die 'traditioneel' door bepaalde kennisdragers of gemeenschappen (e.g. vrouwen, mannen, kinderen, houtsnijders, etc) binnen een cultuurgebied gemaakt zijn.
2. Gedocumenteerd verzamelen, bij voorkeur gedreven vanuit eigen onderzoek
 - a. Objecten die het resultaat zijn van eigen veldwerk en gewoonlijk het product zijn van meerjarige onderzoeksprojecten naar bepaalde culturele complexen of object categorieën.
 - b. Nadruk leggen op het multimediaal verzamelen en documenteren van immateriële cultuur en erfgoed.
3. Verzamelen in samenwerking met counterparts of stakeholders binnen het kader van (inter)nationale samenwerkingsverbanden met andere onderzoekers, instellingen of *source communities*.

In de praktijk verzamelen wij kwalitatief zeer hoogstaande en unieke werken die in geen andere volkenkundige collecties ter wereld aanwezig is of waar unieke kennis bij Museum Volkenkunde over bestaat. De objecten die we verzamelen sluiten in de regel op enigerlei manier aan bij onze historische collecties. Dit kan ook zijn omdat ze in contrast staan tot deze historische collecties.

De onderstaande drie categorieën objectsoorten vatten het verzamelde materiaal samen:

1. Materiële cultuur in brede zin: huisraad, gereedschappen, kleding, meubels, etc. Kortom, objecten waarmee mensen hun leefomgeving inrichten¹⁹.
2. Objecten met artistiek-ambachtelijke waarde. Verwerving is hier gewoonlijk gekoppeld aan onderzoek, waardoor verzamelde objecten zijn ingebed in contextuele documentatie. Deze contextuele informatie beschrijft met name de herpositionering van het ambacht in de moderne samenleving en in de mondiale economie.
3. 'Global Art', 'Local Art' en 'Glocal Art'²⁰; Kunstobjecten die duiding geven aan overtuigingen en gewoonten van een gemeenschap, cultuur of individu.

Het Verzamelproces

Het uitbreiden van de collectie gebeurt zowel actief als passief en altijd binnen de collectieprofielen die richtinggevend zijn. Het museum verzamelt in binnen- en buitenland in het veld, via ruil, uit afstoting van andere musea of verzamelaars, of via commerciële kanalen (galerieën, kunstbeurzen etc.). Anderzijds kunnen objecten aangeboden worden in de vorm van een legaat of als schenking. In alle gevallen geldt voor nieuwe verwervingen een kwalitatieve waarderingstoets die wordt uitgevoerd door de Commissie Collectiekwaliteit en die wordt verzameld binnen de ethische richtlijnen van de ICOM, de NMV en de SVCN. Volkenkunde houdt zich zowel aan de actuele Nederlandse wetgeving als aan internationale afspraken en de wettelijke bepalingen in de bronlanden.

Om de collectiekwaliteit te bewaken en de samenstelling van de collectie te verbeteren worden ook objecten afgestoten. De Leidraad Afstoting Museale Objecten (LAMO) van de Nederlandse Museumvereniging en het Instituut Collectie Nederland dient als uitgangspunt om het proces van afstoting zo zorgvuldig mogelijk te laten verlopen.

¹⁹ Een groot deel van deze objecten hebben vooral hun waarde als ze zijn gekoppeld aan hun specifieke lokale context, bijvoorbeeld op het niveau van het individu, en geplaatst in een breder regionaal, nationaal of mondiaal perspectief. Hieronder vallen ook deelverzamelingen of objecten die specifieke beroeps- of bevolkingsgroepen (self-identified of non-self-identified communities) representeren (zoals bv de kapper-community, metselaar-community, goudsmeden, marktkramers, etc)

²⁰ Wetenschappers maken in relatie tot globalisering onderscheid tussen 'Global Art', 'Local Art' en 'Glocal Art'. Alle drie categorieën geven inzicht in aspecten van de mondiale materiële cultuur.

- Global Art: ontsproten uit de geest van een getalenteerd artistiek kosmopolitisch individu. Deze kunstvorm tilt mede 'volkenkundig relevante' thema's naar een conceptueel, universeel niveau en is daardoor relevant voor de museumbezoeker.
- Local Art toont specifieke gemeenschapsgebonden (niet-westerse) kunst. Verwerving is wenselijk, want gepresenteerd in de juiste context geeft Local Art duiding aan het 'anders-zijn'.
- Glocal Art zijn voorwerpen waarin het universele waarde krijgt door voeding met het particuliere; het particuliere wordt toegankelijk en krijgt waarde door opname in het universele. Globalisering sec gaat over productiviteit en lagere kosten, terwijl glocalisering gaat over inhoud, variatie en waardetoevoeging. Ook de verwerving van Glocal Art sluit naadloos aan op de doelstelling Museum Volkenkunde.

Ethische Vraagstukken en verzamelmethodiek

In ons verzamelbeleid schenken wij net zoveel aandacht aan wat en waarom wij verzamelen, als aan de manier waarop wij verzamelen. Volkenkunde heeft daarbij hetzelfde motto voor ogen als bij het opzetten van tentoonstellingen: *Not about without*. Een belangrijk aandachtspunt met betrekking tot hedendaags verzamelen is dat verwerving van nationaal erfgoed van andere landen niet langer zondermeer aanvaardbaar is. Dit geldt in het bijzonder voor oudheden en sacrale voorwerpen, zoals afkomstig uit een opgraving of een tempelcomplex. Internationale verdragen waarborgen de rechtmatigheid van eigendom. In bepaalde gevallen kan hierdoor het cultureel erfgoed van minderheden juist in de verdrukking komen door de nationale politieke en/of sociale situatie waarin een volk zich bevindt. De ethische codes van de ICOM schrijven hier duidelijk voor aan welke codes de conservator zich dient te houden. Door de mondiale signatuur van Volkenkunde, werken wij zowel in gebieden waarin erfgoedkwesties goed geregeld en omschreven zijn en in gebieden die kwetsbaar zijn voor illegale handel in cultureel erfgoed.²¹ In dit laatste geval is het van belang om voor het acquisitiebeleid gericht aandacht te besteden aan ethisch verantwoord verzamelen.

Over het algemeen geven wij de voorkeur aan een verzamelmethodiek waarbij verwerving van materiële cultuur voortvloeit uit samenwerkingsverbanden met *stakeholders*. Het verzamelen van erfgoed gaat normaal gesproken gepaard met het delen van kennis over onze collecties tussen partners en frequent ook met het gezamenlijk ontsluiten van onze bestaande collecties in projecten die zich richten op het delen van kennis en erfgoed. Deze verzamelmethode schrijft voor dat het museum niet meer unilateraal bepaalt wat verzameld wordt, maar dat een gelijkwaardige dialoog ten grondslag ligt aan onze keuzes. Verzamelde objecten kennen hierdoor een rijkere context en een veelzijdiger gebruik. Deze werkwijze zal ook in de toekomst zoveel mogelijk worden voortgezet in het verzamelbeleid.

Regionale verzamelfocus

De collecties van Museum Volkenkunde zijn verdeeld over tien verzamelgebieden. De grote fotocollectie, het archief en de bibliotheek, leveren waardevol aanvullend bronmateriaal voor gedegen onderzoek over de objecten en herkomstlanden. Hieronder wordt per cultuurgebied kort aangegeven wat de focus binnen de verzamelstrategie is voor de periode 2011-2016.

Voor Japan en Korea ligt de focus op het versterken van de collectiekwaliteit van onze kerncollecties en objecten die onderzoeksgegevens genereren ten aanzien van technologie, materiaalbehandeling en decoratie. Hiermee waarborgt het museum de belangrijke internationale positie die het met deze collecties heeft. Er wordt geen prioriteit gegeven aan hedendaagse ontwikkelingen, waarin andere musea een veel grotere rol spelen. Om de internationale positie van de Korea collectie te versterken zal de focus hier liggen op uitbreiding van de keramiek en de traditionele schilderkunst. Gezien de marktprijzen van de laatste jaren verdient het aanbeveling om op kleine schaal gerichte, representatieve verwervingen te doen op het terrein van de keramiek, de literatenschilderkunst, kalligrafie, de *minhwa* ('volksschilderkunst') en drukwerk van de Chosŏn (1392-

²¹ Aan de ene kant wordt deze laatste situatie veroorzaakt door de zwakke economische situatie van deze gebieden, corruptie, de onderontwikkelde infrastructuur en bestaande conflictsituaties en aan de andere kant door de uitzonderlijke culturele en historische rijkdom van deze gebieden. Onevenwichtige globale verhoudingen hebben ervoor gezorgd dat menig land op museaal gebied beter is vertegenwoordigd in het Westen, dan in eigen land.

1910) en religieuze objecten uit zowel deze periode als van meer recente datum. Deze laatste categorie objecten kan op grotere schaal verzameld worden.

Voor China ligt voor toekomstige verwervingen de nadruk op etnografica die de actuele, historische, sociale, culturele, economische en religieuze leven in China, Taiwan, en de Chinese diaspora illustreren en documenteren. Om continuïteit met de diepe geschiedenis van de collecties te garanderen worden ook de textiel-, ceramiek- en papiercollecties, voorwerpen uit de theaterwereld, en diverse groepen van objecten uit de sfeer van kunst en kunstnijverheid verworven waar de gelegenheid zich voordoet.

De collectie Insulair Zuidoost-Azië is de grootste deelverzameling van het museum. Verbetering van de collectiekwaliteit zal plaatsvinden door de historische collecties van een nieuwe, moderne context te voorzien. Hieronder vallen categorieën objecten die door UNESCO erkend zijn als bepalend voor de culturele identiteit van Indonesië, met name wayang, batik en de kris. Ook moderne varianten van oude textieltradities, Balinese schilderkunst en moderne materiële cultuur m.b.t. Hindoe-Boeddhisme in Indonesië zullen de huidige collectie textielen, traditionele schilderijen en de wereldvermaarde Indo-Javaanse collectie van het museum versterken. Hedendaags verzamelen van deze objecten is noodzakelijk voor het goed weergeven van de continuïteits- en veranderingsprocessen in Indonesië.

In Zuid- en Vasteland Zuidoost-Azië blijft de nadruk liggen bij een verdere uitbouw van de in recente jaren opgezette verzamelingen met betrekking tot sieraden en gerelateerde voorwerpen uit steden als Jaipur en Bikaner. Het verzamelbeleid zal verder vooral gericht zijn op het versterken van de bestaande kerncollecties, zoals Tibet en verschillende Adivasi (zg. 'scheduled tribes') collecties, waaronder de Santal collectie. Het betreft onderzoeksgebonden verzamelen, gerelateerd aan huidige ontwikkelingen met betrekking tot politiek en staatsvorming in modern India.

Voor het Arabisch cultuurgebied is nog geen lijn vastgesteld vanwege het ontbreken van een conservator op dit vakgebied. De aandacht richt zich momenteel op het hedendaags verzamelen in Mekka en waar mogelijk het verzamelen van belangrijke aanvulling op onze bestaande kerncollecties.

De kerncollecties van de afdeling Afrika bestrijken vooral de regio's West- en Centraal-Afrika en omvatten verder objecten die de historische relatie tussen Nederland en Afrika illustreren zoals de Zuid-Afrikaanse collectie. De focus van het verzamelbeleid richt zich op het versterken van de bestaande collectie. Bij de objectcategorieën die verzameld worden gaat de voorkeur uit naar huisraad, kleding en objecten die gericht zijn op persoonlijke verfraaiing en het tonen van de lokale identiteit.

Ook bij Midden- en Zuid-Amerika ligt de focus van het verzamelbeleid bij het versterken van de kerncollecties zoals de Mesoamerikaanse textiel-, *folkart*- en precolombiana (en in het bijzonder balspel) collecties; en de etnografische collecties uit Paraguay, Patagonia, Suriname en Brazilië. Waar het prekoloniale en koloniale collecties betreft kan acquisitie waarschijnlijk slechts op zeer incidentele basis gebeuren, bijvoorbeeld door middel van legaal te verkrijgen aanbiedingen. Bij het verzamelen van 20^{ste} of 21^{ste} eeuws materiaal ligt de prioriteit bij het aanvullen van de Mesoamerikaanse etnografica collectie en de Tropisch laagland (Amazonia en Guyana's) collectie. Indien de gelegenheid zich voordoet worden bestaande kerncollecties verbreed door goed gedocumenteerde nieuwe aanwinsten uit Centraal Amerika.

De sterkste deelcollecties van de regio Noord Amerika worden gevormd door het Zuidwesten, de Plains, de Noordwestkust en het Noordoosten. Binnen de regionale collecties worden specifieke verzamelaccenten uitgewerkt. Voor het Zuidwesten zijn dit Pueblo/Hopi/Zuni aardewerk; Navajo/Hopi/Zuni sieraden; Navajo Textielen; Hopi kachinapoppen; Indiaans vlechtwerk en toeristische noviteiten. Voor de Noordwest kust: maskers en toeristische noviteiten. Plains: powwow assemblages en toeristische noviteiten. Noordoosten: grafiek en toeristische noviteiten. Daarnaast is acquisitie mede gericht op Indiaanse volkeren uit de genoemde cultuurgebieden waarmee Nederlanders in het verleden op verschillende wijzen relaties hebben onderhouden. Het verzamelbeleid is, vanwege financiële overwegingen, primair gericht op hedendaags verzamelen. Waar mogelijk worden ook historische stukken verworven.

De kerncollecties van de afdeling Oceanië zijn omwille van het Nederlands koloniale verleden, gericht op West-Papoea. Gespreid over de vier geografische gebieden – Australië, Melanesië, Polynesië en Micronesië – ligt de thematische klemtoon op boombastdoeken en objecten gebruikt binnen rituele en ceremoniële contexten. Verbetering van de collectiekwaliteit zal gebeuren door de historische lijn naar het heden door te trekken waarbij aandacht gegeven wordt aan culturele verandering. Bij dit eerste speerpunt zal de evolutie van de historische relaties die Nederland met bepaalde gebieden in Oceanië onderhoudt tot uiting komen. Dit punt draagt ook bij tot het moderniseren van de collectie. Objecten die 'traditioneel' door vrouwen gemaakt zijn krijgen extra aandacht. Over het algemeen gaat het om vlechtwerk (matten, manden), knoopwerk (tassen), boombastdoeken, maar ook hedendaagse quiltvormen.

De verzamelfocus voor de Circumpolaire collectie van Museum Volkenkunde ligt bij het versterken van bepaalde kerncollecties op dit gebied. Hoogwaardige (moderne) kunst van Groenlandse kunstenaars. De Siberische collectie zal worden uitgebreid met objecten uit de periode van russificatie en communisme, evenals hedendaagse objecten van volken van Zuidoost- Siberië. Daarnaast heeft het Museum Volkenkunde het voornemen de Samische collectie van Noord- Scandinavië aan te blijven vullen op het gebied van rendierhouderij, kaasproductie, kleding en kunst. Gezien de internationale bekendheid van enkele Canadese Inuit kunstenaars is het wenselijk uit het oogpunt van collectieopbouw en expositiebeleid van Museum Volkenkunde een kwalitatief hoogwaardige verzameling Inuit kunst uit Canada bijeen te brengen.

De museale fotocollectie van Museum Volkenkunde kan in twee delen gesplitst worden; historische antropologische fotografie tot 1940 en hedendaagse fotografie. Het Museum Volkenkunde concentreert zich op de individuele visies van fotografen (en onderzoekers) op culturen én de rol van fotografie in de beeldvorming van culturen. Het fotografiebeleid richt zich vooral op series waarbij een sterke samenhang tussen de foto's bestaat en de serie als geheel inzicht geeft in het verhaal dat de fotograaf over wil brengen. Het verzamelen van historische fotografie concentreert zich op het versterken van de aanwezige kwaliteit van de collectie met fotoseries van individuele fotografen.