



## Authors

Nicolas Angles, Sophie Lefebvre and Rémi Legros (history-geography teachers of the PITCHER working group of the Bourgogne Franche-Comté academic region) and Agathe Le Riche-Maugis (Bibracte).

The teachers of the Franco-Hellenic high school Eugène Delacroix for the portraits and video interviews of the specialists in the fight against the illicit trafficking of archaeological goods, from the OER “Crossed Interviews”.

## Contributors

Anne Grandgérard, Pierre-Raymond Grandgérard, Patricia Janeux, Léa Rouget, Nils Scavone who participated in the design of the prototype of this resource during the training “Looting is not a game!” organized on May 15-16, 2023 by the Resource Center for Artistic and Cultural Education (PREAC) Archaeological Heritage, coordinated by Bibracte.

## Proof-readers

Corinne Chartrelle, Expert lutte contre le trafic des biens culturels, École nationale supérieure de la Police, Centre de recherche, Saint-Cyr-au-Mont-d’Or ; Vincent Négri, Chercheur à l’Institut des Sciences sociales du Politique, ENS Paris-Saclay ; Pierre Nouvel, Professeur d’archéologie, université de Bourgogne.

Pascale Goutagny, Inspectrice Pédagogique Régionale pour l’histoire-géographie, Rectorat de Dijon

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## Images

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## Preface

The *PITCHER* project (Erasmus+ Programme, 2021-2024) intends to design and test of a set of open educational resources focusing on improving the capacity of teachers and educators in preparing new learning experiences to support the fight against looting and illicit trafficking of cultural goods. The project intends to propose a new model for raising awareness of young people about the problem of fighting the looting and illicit trafficking of cultural goods, initially focusing on schoolteachers, to raise their interest and enhance their professional development in this field.

PITCHER builds on the final recommendations of the European project NETCHER (H2020 - 2019-2021) coordinated by CNRS, which implemented a strong trans sectoral network as well as Recommendations on the fight against looting and trafficking of cultural goods. One of the components of the recommendations is the need for awareness-raising and guidance toward Educational communities.

The project idea comes from ENSP (the Research Centre of the French national police academy), and the Michael Culture association - members of the NETCHER consortium - and brings together BIBRACTE major actor of Archaeology, MUSEOMIX a reference in mediation for museums, and schools from France, Greece, Italy, and Spain, in order to co-design and implement the PITCHER project.



Photo: Pexels, Oleksandr Pidvalnyi

We hope this resource will bring a new dimension to your work, as well as use it to develop these activities with your students. The selected topics have been chosen together with teachers and educators coming from France, Greece, Italy and Spain through focus groups and surveys. Each resource is accompanied by key learning points as well as several interesting facts or pieces of information, which are intended to be used to provoke further discussion.




Wherever possible we have included a short interactive activity that can be carried out with students or a series of suggested questions to ask, in order to introduce the topics of each learning module. Should you wish to explore certain topics or themes further, each resource includes a link to other related ones. When available, a general list of additional resources related to the topics is provided. The resources and accompanying texts are designed as standalone educational aids. In this respect, the resource is intended to provide an overall framework from which you can pick and choose the issues most relevant to your activities. The module can be used within any country any context as it deals with issues, which are cross-border and universal.

For more information about the *PITCHER* project, please visit:

<https://www.pitcher-project.eu>

## The PITCHER Educational Offer

The *PITCHER* open educational resources include the following learning modules, here listed according to subject matters and suggested age of the target students:

	 7-11	 11-14	 14-18
All the themes		Case Studies	Case Studies
		The Cobannus hoard affair	The Cobannus hoard affair
		Looting is not a game	Looting is not a game
		Traffic International	Traffic International
		The Raiders of the Lost Art	
Theft of antiques and works of art	Looting in the Village	Looting in the Village	Looting in the Village
	Traffic 'Art	Traffic 'Art	Traffic 'Art
	Vade-mecum Educational project	Vade-mecum Educational project	Vade-mecum Educational project
	The Mysterious Theft	The Mysterious Theft	Guilty Treasures
		Crossed interviews	Crossed interviews
		Journey of a Stele	Journey of a Stele
		Protect the sites!	Protect the sites!
		Voiceless	Voiceless
		PillarT	PillarT
		The Talking Clay	
Sale of stolen objects	Traffic 'Art	Traffic 'Art	Traffic 'Art
		Journey of a Stele	Journey of a Stele
		Voiceless	Voiceless
		PillarT	PillarT
			Guilty Treasures
Traffic channels and actors' identification	Traffic 'Art	Traffic 'Art	Traffic 'Art

		Crossed interviews	Crossed interviews
		Journey of a Stele	Journey of a Stele
		Voiceless	Voiceless
		PillarT	PillarT
			Guilty Treasures
Fight against the traffic	Traffic 'Art	Traffic 'Art	Traffic 'Art
		Protect the sites!	Protect the sites!
		Crossed interviews	Crossed interviews
		Journey of a Stele	Journey of a Stele
		PillarT	PillarT
		The Talking Clay	
Provenance research and traceability		Crossed interviews	Crossed interviews
		PillarT	PillarT
		Touch, Don't Touch	Touch, Don't Touch
Return of stolen objects	Traffic 'Art	Traffic 'Art	Traffic 'Art
		Journey of a Stele	Journey of a Stele
Preservation of memory of missing artefacts	Vade-mecum Educational project	Vade-mecum Educational project	Vade-mecum Educational project
		Touch, Don't Touch	Touch, Don't Touch
Why it is forbidden, what consequence	Vade-mecum Educational project	Vade-mecum Educational project	Vade-mecum Educational project
		Crossed interviews	Crossed interviews
		Journey of a Stele	Journey of a Stele
		Protect the sites!	Protect the sites!
		Voiceless	Voiceless
		PillarT	PillarT
		The Talking Clay	

## Summary: The “Cobannus Hoard” affair

Topic: Theft of antiques and works of art, Sale of stolen objects, Traffic channels and actors’ identification, Fight against the traffic, Provenance research and traceability, Return of stolen objects, Preservation of memory of missing artifacts and Why is it forbidden, what consequences?

Age range:



Educational programme: History, Moral and Civic Education, Ancient Languages and Cultures, History of the Arts, Visual Arts, Introduction to geopolitics, political science and law.

Time:



1 hour of preparation and 2 hours of use

Materials and tools:

Annex to be printed in A4 format, A4 envelopes or cardboard pocket, small cardboard sheets, pins or magnets, coloured threads.

Skills achieved:

The acquired skills are:

- Understand and interpret texts, documents and images.
- Give a reasoned opinion on what a work of art represents or expresses.
- Relate the characteristics of a work of art to its uses and to the historical and cultural context in which it was created.
- Organize facts in relation to each other and situate them in an era or period.
- Ask questions, formulate hypotheses, check and justify them.
- Organize work as part of a group to develop a common task or a collective production.
- Compare the ancient world with certain questions posed by the contemporary world to put them into perspective.
- Study authentic texts in Latin, archaeological remains and works inspired by Antiquity.

Learning objectives:

Understand the complex phenomenon of the looting and illicit trafficking of archaeological objects and its consequences: loss of access for the greatest number of people to these objects, which are part of our common heritage, and loss of information that hampers our knowledge of the past.

## Instructions for teachers

This resource is presented as an investigation. The teacher or mediator assumes the role of a judge who must solve a case based on the real incident of the Couan (Cobannus) Hoard. In archaeology, a hoard is a set of coins or metallic objects gathered at the time of their burial to be hidden and saved), whose items were looted in 1977 and then sold illegally, particularly in the USA.

Since these are looted objects, meaning they were illicitly extracted from the ground, their owner, in this case, the landowner, was unaware of their existence or their disappearance. This peculiarity meant there was no theft report filed: consequently, the objects were not listed in the databases of the French Central Office for Combating the Trafficking of Cultural Goods (OCBC) or Interpol. When some of these items resurfaced in museums and private collections in the USA, it was therefore not possible to rely on direct evidence of theft to claim their restitution.

In our "role play," the teacher or mediator plays the role of the judge; he calls upon experts (archaeologists, historians, museum curators, customs and OCBC officers), played by the students, whose analyses must prove that these archaeological objects, held in the USA, are indeed the result of this looting, thereby justifying the request for the restitution of these archaeological goods.

To achieve this, the experts study documentary folders to identify the document(s) that, in their opinion, would constitute the best arguments for requesting the restitution of the artifacts.

Each group of experts has a file that contains:

- The job description,
- Documents that have evidential value and need to be identified by the experts,
- Documents that do not have evidential value but enrich the folder by providing additional insights. These can be used by the teacher as part of the lesson or by the mediator in the context of their missions and the theme of the activity.





## How to use this educational resource

### Preparation for the session (1 hour):

- Familiarize yourself with the preparatory resources (Annex 1 and video).
- Familiarize yourself with the documents that make up the student folders. If necessary, you can remove certain documents based on the students' level (ensuring that those with evidential value are retained, see below), or even add others according to your educational project.
- Print out the documents and put them in the envelopes or cardboard sleeves, adding the names of the expert groups.

### Organization of the session (2 hours):

1. Presentation of the activity and the affair of the Cobannus Hoard to the students (30 minutes). Using the documents in Annex 1 as well as the video "*Le pilleur avoue TOUT avant sa mort: le fabuleux trésor de Cobannus*" (The looter confesses EVERYTHING before his death: the fabulous hoard of Cobannus) / Mission Archéo #4" from the Passé Sauvage YouTube channel, accessible at the link: <https://www.youtube.com/watch?v=rgxOQnxpjaQ> [The video is in French but subtitles can be automatically translated into different languages].
2. Assignment of expert roles and distribution of folders (10 minutes). Dividing the students into 5 groups of experts and distribution of the documentary folders:
  - **Archaeologists:** Annex 2 (evidence documents: 5, 6, and 7)
  - **Historians:** Annex 3 (evidence documents: 9 and 10)  
Note: if there are Latin students in the class, place them in this group.
  - **Museum curators:** Annex 4 (evidence documents: 18 and 19)
  - **Legal experts:** Annex 5 (evidence documents: 22 and 24 for high school students)  
Note: this folder is particularly relevant for high school students who are taking an introduction to geopolitics, political science and law. For another class, especially middle school students, the "Legal experts" group can be removed and document 22 added to the "Customs and OCBC officers" folder.
  - **- Customs and OCBC officers:** Annex 6 (evidence documents: 25 and 28 or 26 and 28)
3. Study of the folder by the experts (50 minutes)  
The students analyse the documents in their folder to identify those that, in their opinion, would constitute the best arguments for requesting the restitution of the artifacts (1 to 3 documents depending on the folder). Then the group formulates this argument in writing on a card.
4. Collective restitution (30 minutes)  
Each group pins or magnets their chosen document(s) and argument card to the board. Then, all groups analyse these arguments and connect them with threads to explain the relationships between them, adding comments on the board as needed.
5. Synthesis (duration at the teacher's/mediator's discretion)  
The teacher/mediator synthesizes the collective restitution and can guide it towards the themes they wish to develop or deepen based on their lesson and the museum's missions (Romanization, looting, common good, etc.).

## Suggestions for further activities

### Did you know?



The Saving Antiquities project brings together German research and educational institutes to raise public awareness about the protection of cultural property. The website (in English and German, but translatable into other languages with Google Translate) offers quizzes and a board game called "Taskforce," which is described as follows: "Solve exciting cases, investigate the history of an object, and uncover illegal schemes. At the same time, learn about laws, statutes of limitations, and good faith acquisition, and clarify who really owns the object."

<https://en.saving-antiquities.org>

### Ideas for additional tasks

- Organize Taskforce game sessions in English or German at your school, in collaboration with language teachers or as part of projects, electives, and CLIL (Content and Language Integrated Learning) programs.
- Download the game materials: <https://en.saving-antiquities.org/taskforce/materials>
- Print and cut them out (the webpage also includes a tutorial video).
- Translate the Taskforce game into your language.
- Contact the Saving Antiquities coordinators: <https://en.saving-antiquities.org/contact>
- Request the editable game files. Have the texts translated by students in collaboration with English or German classes. Print, cut, and laminate the game elements. Donate copies of the game to your local toy library or library and invite the press.
- Of course, send the translated files to Saving Antiquities!
- Develop a new case, such as the Couan affair, for the game.
- Contact the Saving Antiquities coordinators to develop this project.

## Annex 1: Presentation of the “Cobannus Hoard” case

PROVENANCE: Saint-Aubin-des-Chaumes, Burgundy, France

PERIODE: Roman

TYPE: Coins, statuary, ornaments, instrumentum (small items of furniture)

MATERIAL: Bronze, silver and gold.

HERITAGE INTEREST: This hoard consists of two sets of coins (6932) and 70 bronze objects: statuettes (divinities, some with votive dedications, and animals), offering boxes, ornaments, furniture brackets, etc. dated between the middle of the 1st and the end of the 2nd centuries AD. The period of burial of the hoard, dated to the last third of the 4th century thanks to the coins, and its composition make it possible to compare it with other Gallo-Roman hoard and to bring it into line with those known as ‘sanctuary enclosures’, collected in the context of insecurity induced by the laws and campaigns of destruction carried out by the Christian authorities.

LOOTING CONTEXT: In August 1977, Mr C., a former earthenware manufacturer with an interest in the past, was prospecting a site known to insiders for its archaeological interest and discovered three coins. He returned at night with a metal detector and exhumed the entire hoard.

ILLICIT TRAFFICKING: The looter sold the objects through several intermediaries: well-known art dealers, including an auctioneer in Auxerre, and collectors with little regard for their provenance. From exchange to exchange, the whole thing fell apart, in France and then abroad after several objects were smuggled out of the country. An unknown number of pieces were lost. Some were donated to the Getty Museum in Malibu in 1989, while others came into the possession of New York collectors who made them known in 2001.

REDISCOVERY: The arrival of these unusual objects in the collections did not go unnoticed by specialists, who wondered about their origin. The truth came out in 2008, when the looter confessed to the Burgundy Regional Archaeology Service (SRA). In addition to his signed confession and the official declaration of discovery made at that time, he sent the SRA his documentation (sketches, inventory and photographs of the objects). On this basis, the SRA lodged a complaint in 2009, which was dismissed for ‘prescription of public action’. All the leads provided by the looter (dates and locations of sales, names of intermediaries and buyers) could not therefore be investigated, nor prosecuted for handling stolen goods, let alone the seizure of objects whose whereabouts were known. After the looter's death in 2009, the plaster copies of the objects he had made before selling them were handed over to the SRA.

CONSEQUENCES: In 2016 and 2018, two campaigns of terrestrial and then geophysical surveys, carried out at the request of the SRA, on the site indicated by the looter confirmed that the hoard unearthed in 1977 did indeed come from a sanctuary dedicated to Cobannus, a divinity, whose name is inscribed on several objects. Since 2019, an excavation programmed by the Universities of Bourgogne and Franche-Comté has enabled part of the ancient site to be explored and the original pit of the hoard to be located. While the hypothesis of a ‘sanctuary enclosure’ hoard has thus been strengthened, the exact chronology and methods used to build up this hoard have been lost forever.

CURRENT LOCATION: Malibu and New York (USA) for objects whose location is known.

## CHRONOLOGY OF EVENTS

First layout of a sanctuary.

Date on which the most recent currency in the deposit is produced.

The sanctuary is abandoned.

Archaeologist B. Lacroix publishes his discovery of ruins at Couan.

Looting of the site, followed by the illegal sale of items from the depot.

The Getty Museum in Malibu announces the donation of bronze statues bearing the name Cobannus (a previously unknown divinity) by two collectors who acquired them in the 1980s through a Swiss intermediary.

Archaeologist Cl. Rolley publishes the discovery of a stone bearing a dedication to the god Cobannus on the edge of the Bois de Couan.

Publication of photos of objects from the Getty Museum with inscriptions dedicated to Cobannus.

Cl. Rolley suggests that, based on published inscriptions, these objects were found at a place called Couan.

Study of some of the statuary by H. Lavagne and P.-Y. Lambert, confirming its Burgundian origin.

A couple of New York collectors announces that they own a set of bronze objects bearing references to the same god, Cobannus.

All the pieces in the United States are published by J. Pollini. The exact location and conditions of discovery are not specified.

The looter's confession to the Burgundy Regional Archaeology Department (SRA).

Complaint filed, closed without further action

The looter died and his plaster copies of the objects were donated to the SRA.

Study of copies by M. Chiquet, a Master 2 student at the University of Paris I.

Archaeological surveys on the site indicated by the looter, confirming the presence of a Gallo-Roman sanctuary.

Start of programmed archaeological digs, authorized and financed by the State.

Discovery of the original deposit pit.

Presentation of several copies in the exhibitions 'Passé vole, l'envers du trésor' at the Musée d'Archéologie Nationale and 'Trésors coupables. Pillage archéologique en France et dans le bassin méditerranée' at the Musée d'Histoire de Marseille.

1977 1977

## Annex 2: Expert folder - Archaeologist

### Job description - Archaeologist

#### Studies:

- Minimum 5 years' higher education (Master's degree in Archaeology, Sciences for Archaeology or Master's degree in History of Art and Archaeology)

#### Assignments:

- Working in the field: preventive and scheduled excavations.
- Study the immovable remains (buildings) and movable remains (objects) of the past during and after excavations.
- Communicating the results of the digs to the public and specialists through conferences, exhibitions and publications.

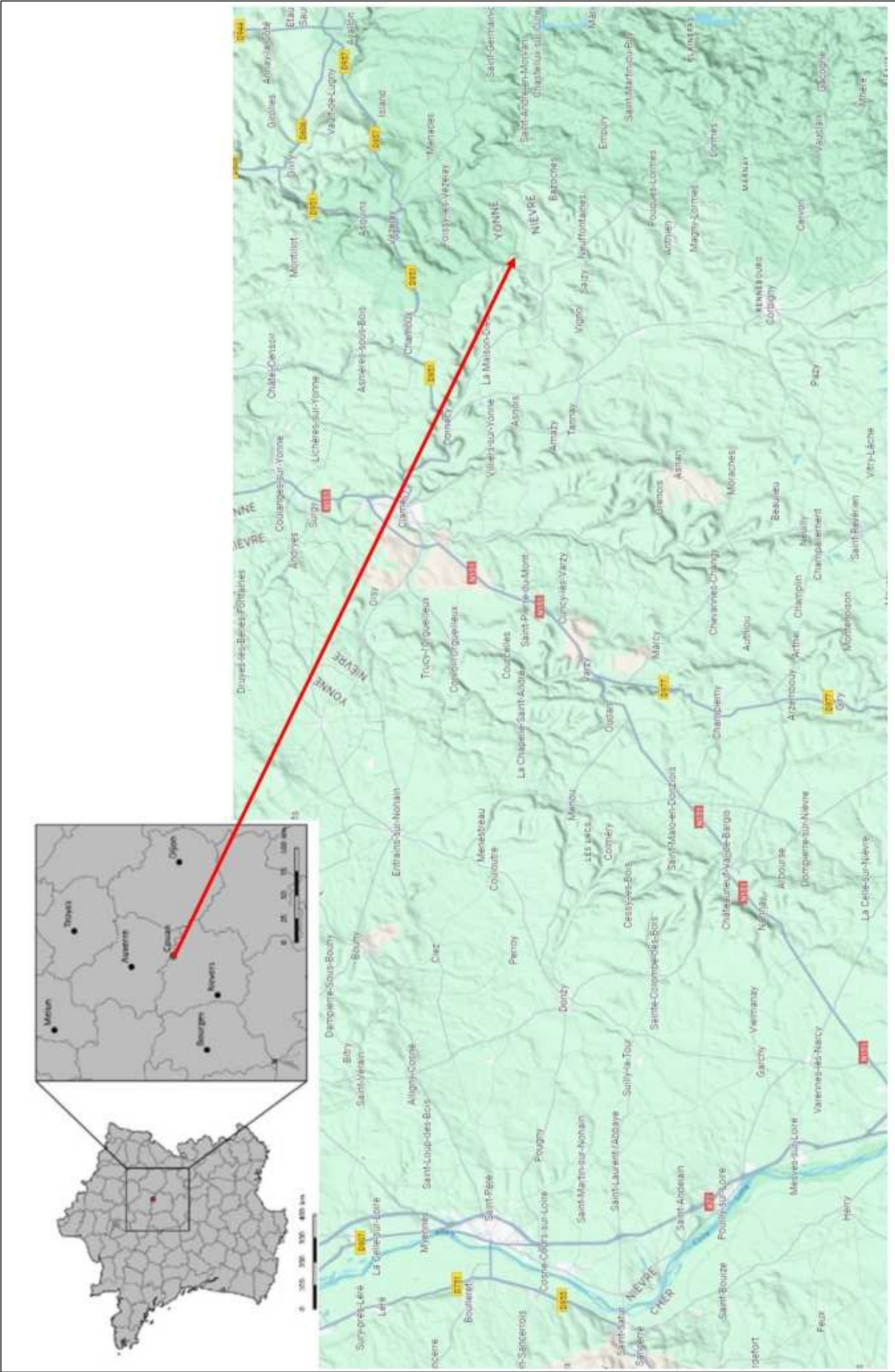
#### Skills:

- Ability to work in a team (patience, communication)
- Ability to manage projects (be organized and rigorous)
- Knowing how to observe, analyse and interpret data
- Scientific and literary abilities: understanding and using the sciences related to archaeology; write reports and papers
- Using new technologies (software)

#### Required qualities:

- Good physical conditions for working outdoors
- Be skilful, meticulous and precise



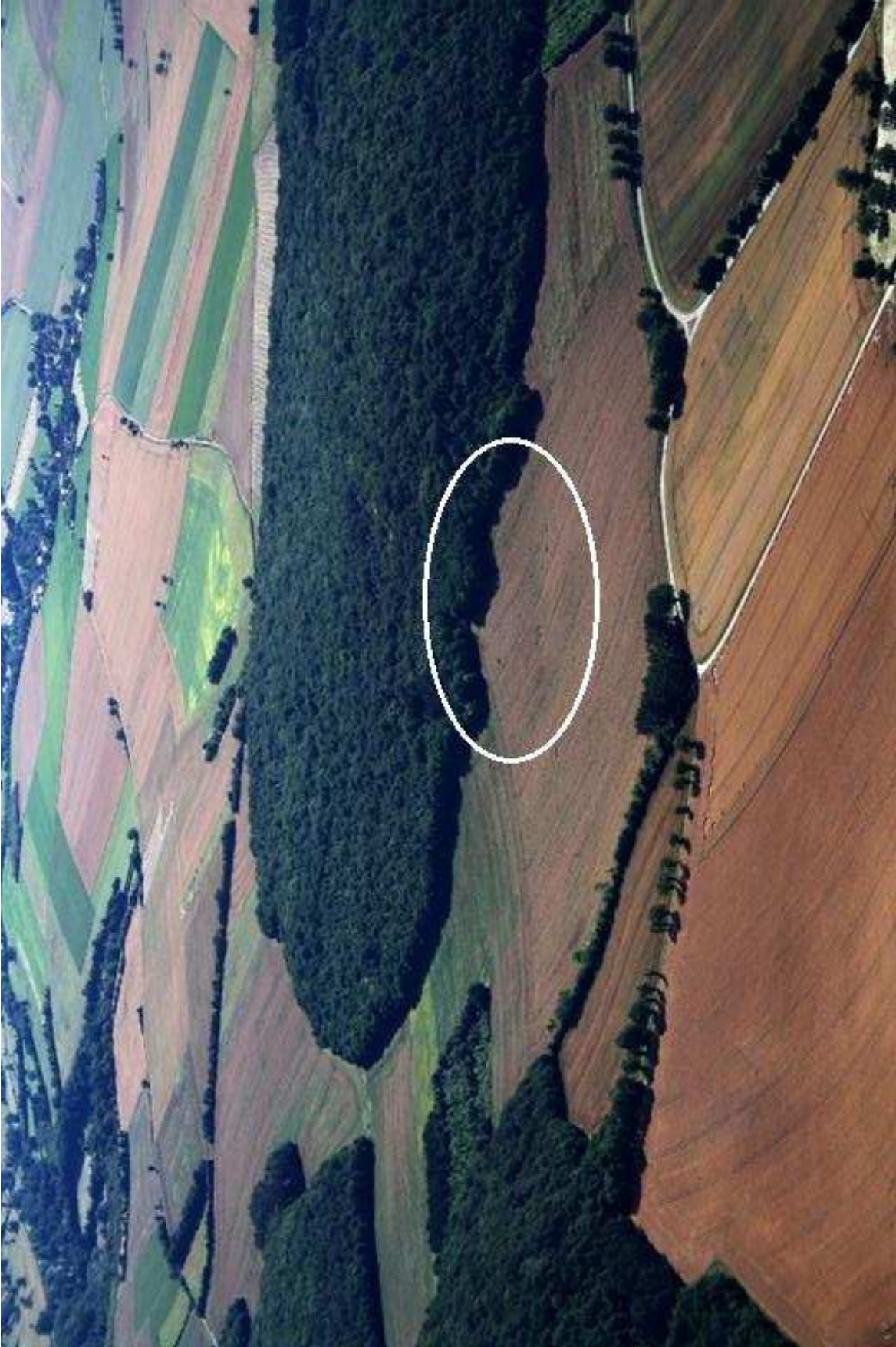


Document 1: Location of the Couan site. Pierre Nouvel and Google Map.









**Document 2:** The Couan hillock and the pass. The sanctuary is in the field in the centre of the image.  
Photo credit: Pierre Nouvel, June 2018.



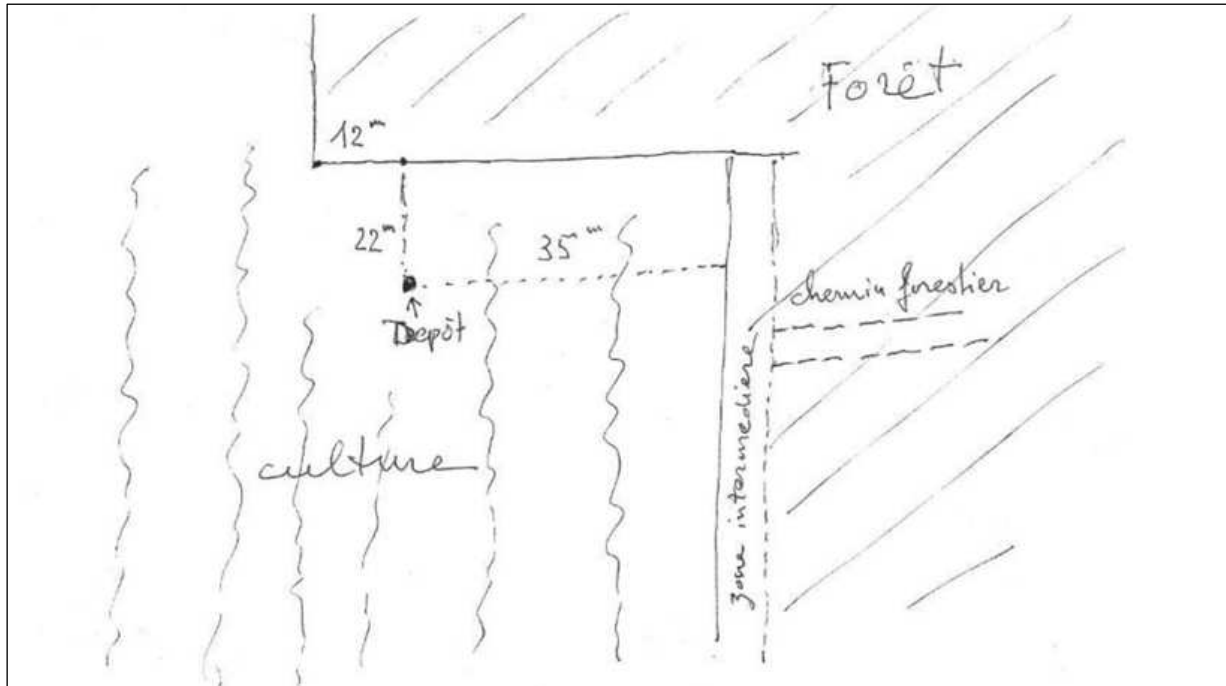


**Document 3:** Start of archaeological digs. Photo credit: Mathieu Thivet, June 2019.



**Document 4:** Statuette discovered in 2019.  
Bibracte/UMR ARTEHIS 6298. Photos credit: Antoine Maillier, 2019, no. 122137 and n° 122144.



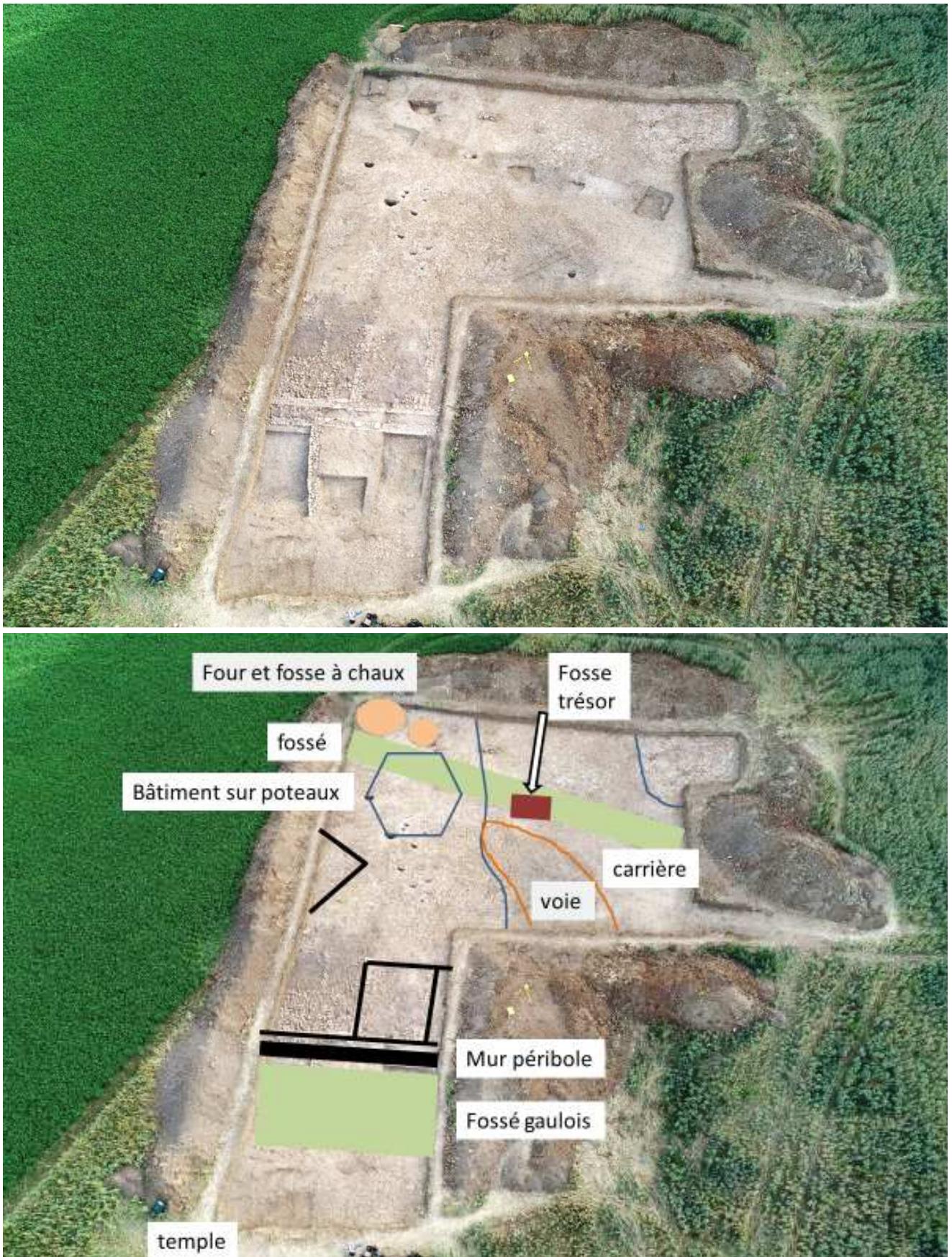


**Document 5:** Sketch of the location of the hoard drawn by the looter.  
SRA of Bourgogne-Franche-Comté.



**Document 6:** The pit resulting from the looting of the deposit, during excavation.  
Photo credit: Pierre Nouvel, 2022.





**Document 7:** Area excavated in 2022. Photo credit: Pierre Nouvel, 2022.





**Document 8:** Restitution of the fanum (Gallo-Roman temple) at Osseau-le-Petit (Sarthe, Pays de la Loire, France) – CC-BY-SA Christophe Bazile  
[File:Fanum d'Oisseau le Petit.jpg - Wikimedia Commons](#)

## Annex 3: Expert folder - Historian

### Job description – Historian

#### Studies:

- Minimum 8 years' higher education (doctorate) to become a teacher-researcher.

#### Assignments:

- To advance research in its discipline, shedding new light on certain periods of history to help us understand them better.
- To pass on the knowledge gained to students.

#### Skills:

- Intellectual rigour
- Be a specialist in a particular period or region
- Knowing how to select relevant documents
- Knowing formulate and test hypotheses
- Literary abilities (know how to write texts and summarize)
- Teaching abilities (to make specialized knowledge accessible)
- Communication skills; good orator (in constant contact with different audiences: students, scientific partners, etc.)
- Fluency in English (to keep abreast of the work of other researchers and to communicate at international conferences and debates)

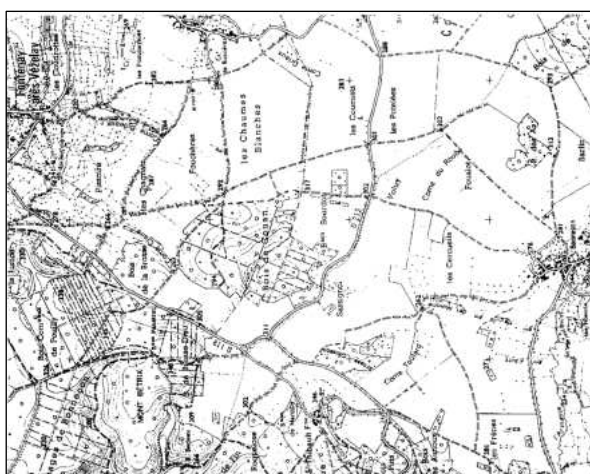
#### Required qualities:

- Have a passion for History
- Enjoy study and research
- Be curious
- Be patient

**Document 9:** Inscription dedicated to Cobannus near Couan.



Stamp of the inscription (stamp and photo Cl. ROLLEY), Bulletin de la Société d'Études d'Avallon, 74th vol. 1993, p.20

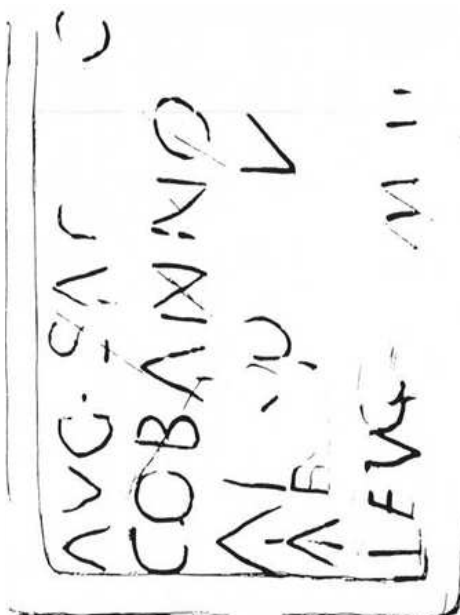


About twenty years ago, Mr and Mrs Georges, [...] who had a great deal of archaeological experience, noticed, to the south-west of Fontenay-près-Vezelay, on the edge of the Bois de Couan (figure 3) [supra], a stone 1 m long, very irregular, with an inscription on the only more or less flat face.

« Un dieu gaulois près de Vézelay », Claude ROLLEY, Bulletin de la Société d'Études d'Avallon, 74th vol., 1993, 19-25.

AVG(VSTO) SAC(RUM) [DE]O  
 COBANNO  
 AI[---]  
 AB[---]  
 LEVG [---]

In honour of the Emperor and the god  
 Cobannus  
 AI[...].Jvae [...].Je  
 in gratitude for a wish granted



Visible remains of the inscription (J.-P. DELOR), Bulletin de la Société d'Études d'Avallon, 74th vol, 1993, p.21



AVG(VSTO) SACR(VM) DEO COBANNO  
L MACCIUS AETERNUS  
II VIR EX VOTO

In honour of the emperor and the god Cobannus  
Lucius Maccius Aeternus  
Duumvir, in gratitude for a granted wish

**Document 10:** The statue of the god Cobannus.  
P. Getty Museum (Malibu, USA). Public domain.  
<https://www.getty.edu/art/collection/object/10402K>



[...] At the centre of this dossier is a bronze statue from the Paul Getty Museum (California, USA), [kept in the museum] since 1989, when it was donated by two American collectors, Barbara and Lawrence Fleischman. [It] was part of a group of (at least) eight objects [...] The presence together of three statues of the god Cobannus, each bearing an inscription identifying him, the situla that also bears his name and, to a lesser extent, the arca, which may have served as a trunk for religious offerings, leads us to believe that these pieces originally belonged to a sanctuary of this divinity. [...] The exact origin of this deposit is not yet known, but R. Fellmann [...] suggests that it could have been 'near Besançon or rather near Autun, or possibly even near Vézelay'. We shall see that it is possible to pinpoint the location of the find by studying the inscriptions.

The statue in the Getty Museum is a large bronze, with a total height of 76 cm, and the figure itself is 65 cm tall. [...] On the plinth is an inscription covering the entire epigraphic field [...]:

AVG SACR DEO COBANNO  
L MACCIVS AETERNVS  
IIVIREX VOTO

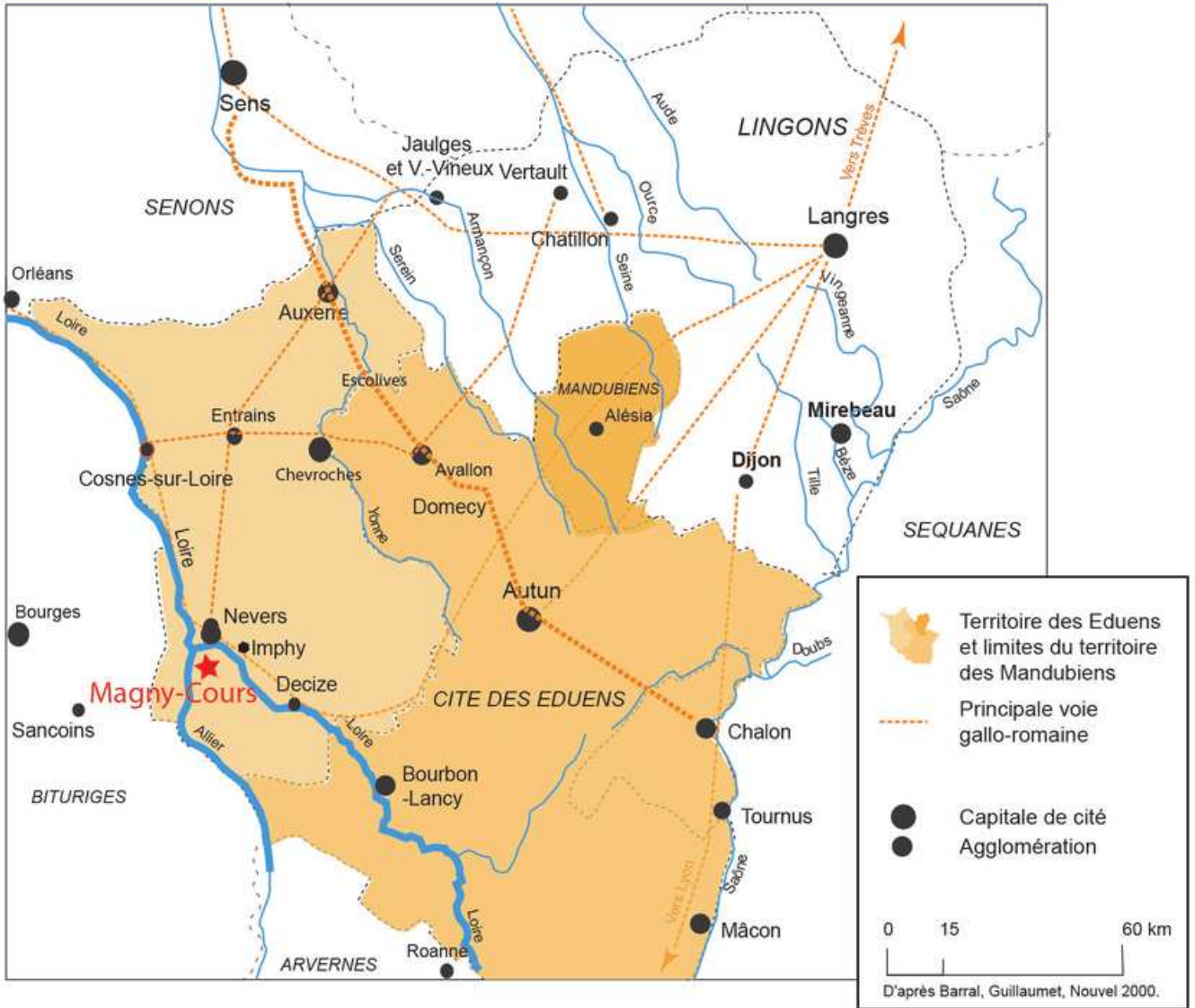
[...] Finally, it was thought that a last inscription found near Vézelay in the Yonne could provide elements to be linked with the previous one and could shed new light on the god Cobannus.

Published by Cl. Rolley, it includes the following lines:

AVG(VSTO) SAC(RVM) DEO  
COBANNO  
A(D ?).  
AB.  
LEV[G?].

[...] important conclusions can be drawn from the form used in [these] dedications. [...] the wording of votive inscriptions of this type was governed by strict language habits, peculiar to certain regions which used them exclusively in preference to others in use in neighbouring cities. This is precisely the case for [these two inscriptions], in which we have the sequence: Aug. + sacrum + deo + Cobanno. According to surveys [...], the thirty-one inscriptions containing this form are found only among the Aedui and Senon [...]. It is therefore highly unlikely, not to say impossible, that the Cobannus inscriptions bearing this form could have come from a region other than that of these two cities. [...] Until further information is available, we will therefore assume that these bronzes from the 'Cobanni treasure' came from the capital of the Aedui or their civitas [i.e. their territory].

**Document 11:** Henri LAVAGNE, "Un nouveau dieu de la Gaule romaine : Mars Cobannus", *Minutes of meetings of Académie des Inscriptions et Belles-Lettres*, Year 143 , N. 2, 1999. pp. 689-720.



Document 12: The Aedui territory, according to Barral, Guillaumet, Nouvel.

There remains the problem of the very meaning of the name Cobannus. Indeed, the works that have reported the appearance of this new indigenous [local] god agree in seeing it as a blacksmith god by comparing the well attested forms of 'Goibhniu' in Old Irish and 'Gofannon' in Wales [...]. This interpretation is unsatisfactory [...] for two reasons, the first of which is philological [linguistic] [...] another interpretation of the word Cobannus leads us to understand it as 'Killer', which is much more in keeping with the hypothesis so far adopted of Mars, a warrior god by definition. The second reason for rejecting the connection with the Celtic blacksmith god is that his equivalent exists in Gaul and is very well represented by multiple effigies, namely Vulcan [...].

To explain the bronze in the Getty Museum, we therefore face difficulties of an iconographic and symbolic nature. Perhaps we should draw a comparison with another bronze of a local Mars, which is not dissimilar to the Getty Museum's Cobannus, and which provides a better understanding of how the hybrid figures of Gallo-Roman gods were created in the imaginations of bronze-makers and their patrons.

A comparison can be made with a Mars Intarabus discovered at Noville-lès-Bastogne, in Belgian Gaul. This god [...] is presented to us in the form of a bronze statue [...] and the base of the object also bears an inscription very similar to that of the Mars in the Getty Museum, which must be dated to the same period, around the middle of the 2nd century [AD]. The pose is identical, with the god probably holding a spear in his right hand and an object that has now disappeared in his left. The figure's clothing bears some resemblance to that of Cobannus, as he is dressed in sticky braids and strappy sandals. But instead of a chlamydia [a short, split cloak worn stapled over the shoulder], he wears a short tunic cinched at the waist [...] and a wolf's skin [...] covers the upper torso [...]. An inscription [...] proves that this god was likened to Mars. We can see that the image of Intarabus has only the pose in common with Mars, probably the spear, and the wolf skin, an animal linked to Mars since archaic times in Italy.

This comparison [...] shows how the bronze maker who made the Cobannus constructed his image. Based on the iconographic scheme of the Roman Mars, whose pose and warrior attributes he retained, he added elements from another repertoire whose symbolic and even political value remains to be deciphered [...].

This bronze is therefore a major discovery. In addition to its high aesthetic quality, it offers a better understanding of how the gods of Gaul were interpreted in Roman times. Instead of presenting the traditional, stereotyped image of Gallo-Roman Mars, the bronze-maker and his patron created a complex effigy [...] but also their desire to make him a genuine Gallo-Roman god, affirming both their loyalty to Rome and their faith in a local deity that they harmoniously assimilated with the Roman Mars.

**Document 13:** Henri LAVAGNE, "Un nouveau dieu de la Gaule romaine : Mars Cobannus", Minutes of meetings of Académie des Inscriptions et Belles-Lettres, Year 143, N. 2, 1999. pp. 689-720.



**Document 15:** Mars Intarabus  
Arlon Museum (Belgium)  
CC-BY-SA QuartierLatin1968  
[File:Intarabus Arlon musée836.jpg](http://File:Intarabus Arlon musée836.jpg)



**Document 14:** The statue of the god Cobannus.  
P. Getty Museum (Malibu, USA). Public domain.  
[Statuette of Mars-Cobannus \(Getty Museum\)](http://Statuette of Mars-Cobannus (Getty Museum))



## Annex 4: Expert folder – Museum curator

### Job description – Museum curator

#### Studies:

- Minimum 3 years' higher education; Bachelor's degree in History of the Arts, then competitive entrance exam to the Institut National du Patrimoine (France), which trains heritage curators for 18 months.
- In France, curators specialise in one of the following 5 areas: archaeology; archives; museums or scientific, technical and natural heritage; historic monuments; inventories.

#### Assignments:

- Study, classify, conserve, maintain and showcase works of art, archives and monuments, with one aim: to pass them on to future generations.
- The curator organizes conservation operations and, if necessary, entrusts curator-restorers with preventive conservation or restoration missions, he programs exhibitions, makes acquisitions, designs communication operations and manages the museum or one of its departments, depending on its size.

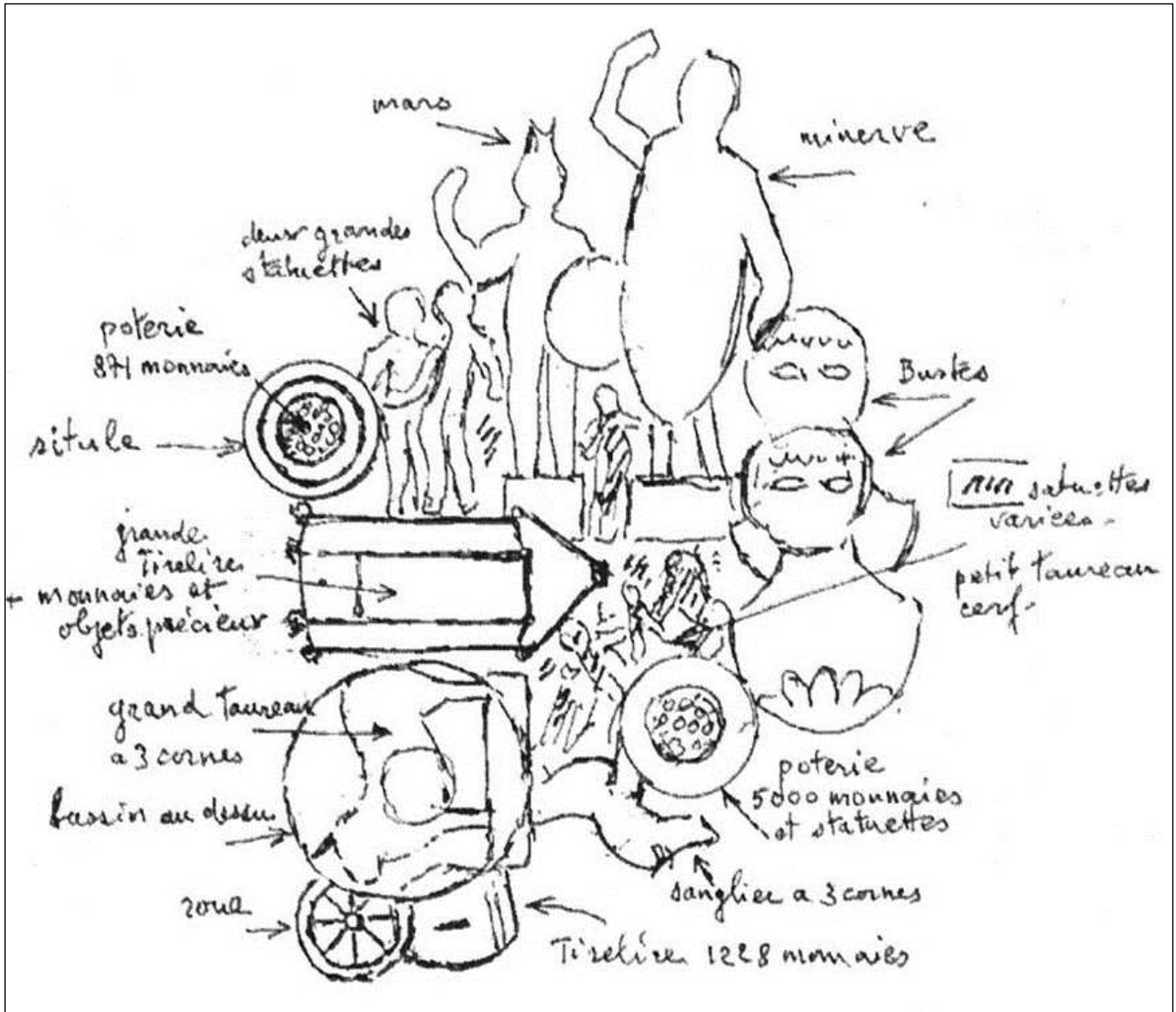
#### Skills:

- A sound knowledge of history, art history, archaeology, archival studies, ethnology or the natural sciences.
- Knowledge conservation and restoration techniques.
- Ability to direct research in the humanities or applied sciences.
- Be a driving force behind proposals to enhance the collections, organize events and exhibitions, etc.
- Knowing how to make the right acquisitions to develop and complete the museum's collections.
- Know how to manage a team for which you are responsible (activity leaders, tour guides, administrative staff, etc.)
- Be a good administrator (budget management, grant applications, etc.).
- Be a good teacher and communicator
- Literary abilities (writing scientific papers, exhibition catalogues, etc.)
- Good interpersonal skills and the ability to work with local and professional players: administrative and technical partners, politicians, associations, etc
- Fluency in English.

#### Required Qualities:

- Good people skills
- Like to organise
- Like to pass on information and communicate
- Have a passion for history and the arts, ...





**Document 16:** Sketch of the layout of the objects, made from memory by the looter shortly after their discovery.  
SRA de Bourgogne Franche-Comté



**Document 17:** Photograph of the plaster casts made by the looter. SRA of Bourgogne Franche-Comté

**AREA III: looting and nostalgia**

By telling the story of a looted site and the dispersal of votive ensembles, the aim of this space is not to stigmatise the looter or the institutions that now preserve the objects, or even less to lay claim to them, but to make the public aware of the scale of the loss of heritage, the disappearance of scientific data due to looting and the extent of the trafficking networks that enabled the dispersal and illegal export of this votive ensemble.

The space presents the case of the Couan sanctuary: dedicated to Mars Cobannus, this sanctuary is located in the commune of Saint-Aubin-des-Chaumes (Nièvre). In August 1977, Mr C., a former earthenware maker, was prospecting the site and discovered a bronze coin. He returned to the site at night with a detector and uncovered a treasure trove of 5,000 coins and numerous bronze objects, including several statuettes.

The looter brought the objects back to Nevers, cleaned them and made several plaster casts. He then sold the objects through several French and foreign intermediaries (...). In 2008, the looter, then aged 87, revealed the details of the case to an agent from the Burgundy Regional Archaeology Department in Dijon. Plaster casts and photographs testify to the contents of the looting.

In 2016 and 2018, two extensive ground and geophysical survey campaigns commissioned by the same Burgundy Franche-Comté Regional Archaeology Department confirmed that the deposit unearthed in 1977 did indeed come from a cult complex, the sanctuary of Mars Cobannus, whose name is inscribed on several objects in the deposit. Known to specialists since the 1990s, they have been the subject of publications speculating on their provenance.

Since 2019, a planned excavation under the direction of Pierre Nouvel (University of Burgundy), Rebecca Perruche and Matthieu Thivet (University of Franche-Comté) has been aimed at exploring a small part of the ancient site and locating the original pit. The looted objects come from a wide range of periods, from the middle of the 1st century AD to at least the end of the 2nd century. The chronology and methods of their deposit have been lost forever.

Between Nevers in 1977 and Los Angeles or New York in the early 1990s, the objects passed from the hands of the looter to those of local dealers, then international art dealers, then collectors. At each stage, this looting generated a profit on an illegal basis.

**Document 18:** *Passé volé. L'envers du trésor* (Saint-Germain-en-Laye, Musée d'Archéologie nationale, 26 May - 29 August 2022). Exhibition press kit, Saint-Germain-en-Laye, 2022, pages 9-10.





**Document 19:** Textured digital models of two statues, produced from photographs (acquired and processed by E. Hamon) as part of a project to digitise and restore the three-dimensional nature of objects in the repository.

## Annex 5: Expert folder – Legal expert

### Job description – Legal expert

#### Studies:

- Minimum 5 years' higher education. Master 2 in law, specializing in cultural heritage and cultural activities

#### Assignments:

- Providing legal expertise and, where appropriate, advising clients or other parties to protect their interests in terms of their rights, particularly in commercial, tax, employment, criminal and other areas.
- Drawing up contracts governed by private law (partnerships, provision of premises, loans, deposits, acquisition of cultural goods, etc.) and assisting with the conclusion of any contracts with the administration.
- To conduct searches for the rightful owners of works held in the museum's collections.

A museum, a collector of works of art, a conservation practitioner, etc. can call on the services of a lawyer specialized in heritage law.

#### Skills:

- Be an expert in cultural heritage law (and natural heritage law, where applicable), both nationally and internationally.
- Knowledge of history, archaeology, the arts, etc.
- Keep abreast of changes in the law.
- Fluency in English.

#### Required Qualities:

- A love of law and culture
- An excellent memory
- Oral and written fluency
- Being objective
- Ability to work hard and be rigorous
- Being a good negotiator
- Ability to synthesise information

Ownership of a treasure belongs to the person who finds it in his own land; if the treasure is found in someone else's land, half of it belongs to the person who discovered it, and the other half to the owner of the land.

Treasure is any hidden or buried thing over which no one can justify ownership, and which is discovered by pure chance.

**Document 20:** Article 716, French Civil Code

**Article L. 531-1** : No one may carry out excavations or test pits on land belonging to him or to another person for the purpose of finding monuments or objects that may be of interest in prehistory, history, art or archaeology, without first obtaining authorization.

**Article L. 544-1** : A fine of 7,500 euros shall be imposed on any person who, on land belonging to him or to another, carries out excavations or soundings for the purpose of finding monuments or objects that may be of interest in prehistory, history, art or archaeology :

- a) Without having obtained the authorization required under articles L. 531-1 or L. 531-15 ;
- b) Without complying with the requirements of this authorization; [...]

**Document 21:** Articles L. 531-1 and 544-1 of the French Heritage Code

NB: article L. 531-1 of the French Heritage Code is an identical reproduction of the text of article 1 of the law of 27 September 1941 regulating archaeological excavations (validated by the ordinance of 13 September 1945), which was replaced by the French Heritage Code. In addition, a fine was already provided for in the 1941 law for offenders.

Do these budding prospectors know that when they dig with their metal detectors without prior authorization, they are liable to be prosecuted and to pay a sizeable fine?

D.C. (34), an archaeology enthusiast for two years, learned this the hard way. (...)

The Regional Curator of Archaeology for the Centre region has firmly condemned 'the increasing number of prospectors using metal detectors, who are causing significant damage to archaeological sites'. (...)

'What has been found in the Puisieux area?' asked the president of the court, Mr Velly, who was visibly interested in the issue and never treats cases superficially.

'A Gallic necropolis and a series of Gallo-Roman villas,' replied the regional archaeology curator. (...)

'In the light of what has been said, do you have a better idea of what you have caused?

'Yes, but frying pans (detectors) are sold over the counter', retorted D.C. 'It's not the sale that should be restricted but the use made of these detectors', explained the president.

This incident, which informed D.C. about the rules governing archaeology, nevertheless led him to join the Puisieux Archaeological Society. 'You'll learn to read archaeological sites with them. You'll see, it's fascinating', concludes President Velly. Less exciting, however, was the fine of 1,000 francs imposed by the court.

**Document 22:** Véronique Magnino, based on *Nouvelles d'Orléans*, no. 150, November 1983, in *Archéologia*, no. 187, February 1984, page 33.

NB : This example does not relate to the case of the Cobannus Hoard, but illustrates case law, i.e. all the rulings and judgements handed down by the Courts and Tribunals to resolve a given legal situation, in this case the use of metal detectors.

Article 1

For the purposes of this Convention, the term "cultural property" means property which [...] is designated by each state as being of importance for archaeology, prehistory, history, literature, art or science and which belongs to the following categories:

(c) products of archaeological excavations (including regular and clandestine) or of archaeological discoveries.

Article 2

The States Parties to this Convention recognize that the illicit import, export and transfer of ownership of cultural property is one of the main causes; CIE the impoverishment of the cultural heritage of the countries of origin of such property and that international co-operation constitutes one of the most efficient means of protecting each country's cultural property against all the dangers resulting therefrom.

To this end, the States Parties undertake to oppose such practices with the means at their disposal, and particularly by removing their causes, putting a stop to current practices, and by helping to make the necessary reparations.

Article 3

The import, export or transfer of ownership of cultural property effected contrary to the provisions adopted under this Convention by the States Parties thereto, shall be illicit.

Article 7

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;

(b) (i) to prohibit the import of cultural property stolen from a museum or a religious or secular public monument or similar institution in another State Party to this Convention after the entry into force of this Convention for the States concerned, provided that such property is documented as appertaining to the inventory of that institution;

(ii) at the request of the State Party of origin, to take appropriate steps to recover and return any such cultural property imported after the entry into force of this Convention in both States concerned, provided, however, that the requesting State shall pay just compensation to an innocent purchaser or to a person who has valid title to that property. Requests for recovery and return shall be made through diplomatic offices. The requesting Party shall furnish, at its expense, the documentation and other evidence necessary to establish its claim for recovery and return. The Parties shall impose no customs duties or other charges upon cultural property returned pursuant to this Article. All expenses incident to the return and delivery of the cultural property shall be borne by the requesting Party.

Article 13

The States Parties to this Convention also undertake, consistent with the laws of each State:

(a) To prevent by all appropriate means transfers of ownership of cultural property likely to

promote the illicit import or export of such property;  
(b) to ensure that their competent services cooperate in facilitating the earliest possible restitution of illicitly exported cultural property to its rightful owner;  
(c) to admit actions for recovery of lost or stolen items of cultural property brought by or on behalf of the rightful owners;  
(d) to recognize the inalienable right of each State Party to this Convention to classify and declare certain cultural property as inalienable which should therefore ipso facto not be exported, and to facilitate recovery of such property by the State concerned in-cases where it has been exported.

#### Article 14

In order to prevent illicit export and to meet the obligations arising from the implementation of this Convention, each State Party to the Convention should, as far as it is able, provide the national services responsible for the protection of its cultural heritage with an adequate budget and, if necessary, should set up a fund for this purpose.

#### Article 17

1. The States Parties to this Convention may call on the technical assistance of the United Nations Educational, Scientific and Cultural Organization, particularly as regards:

- (a) Information and education;
- (b) consultation and expert advice;
- (c) co-organisation and good offices.

5. At the request of at least two States Parties to this Convention which are engaged in a dispute over its implementation, Unesco may extend its good offices to reach a settlement between them.

#### Article 21

This Convention shall enter into force three months after the date of the deposit of the third instrument of ratification, acceptance or accession, but only with respect to those States which have deposited their respective instruments on or before that date. It shall enter into force with respect to any other State three months after the deposit of its instrument of ratification, acceptance or accession.

**Document 23:** Extracts of the Convention on the means of prohibiting and preventing the illicit import, export and transfer of ownership of cultural property - UNESCO 1970. This convention was ratified by the USA on 2.9.1983 and by France on 7.1.1997.

## Annex 6: Expert folder – Customs and OCBC officers

### Job description – Customs inspector

#### Studies:

- Minimum 3 years' higher education (Bachelor's degree, Master's degree, business school diploma, Institut d'Etudes Politiques) and pass the competitive examination for customs inspectors

#### Assignments:

- A wide variety of situations, both in the field and in the office
- Judicial investigation: investigating a case, representing customs in court
- Checking that trade complies with the law
- Monitoring certain exchanges

#### Skills:

- Knowledge of laws and legislation (international law, etc.)
- Good knowledge of taxation
- Solid scientific foundations (databases, figures)

#### Required qualities:

- Rigorous and organised
- Discretion essential, impartial and honest
- Demonstrate composure and react effectively in certain circumstances

### Job description – OCBC Police officer

OCBC : French Central Office for Combating the Trafficking of Cultural Goods

#### Studies:

- Minimum of 3 years' higher education (bachelor's or master's degree) and the competitive examination for police officers

#### Assignments:

- A wide variety of situations, both in the field and in the office
- Judicial investigation: investigating a case, on the initiative of the OCBC or at the request of a magistrate, gathering information.
- Controlling art dealers through the police register
- Providing training for various partners

#### Skills:

- Knowledge of laws and legislation (international law, etc.)
- Good knowledge of taxation
- Knowledge of art history desirable but not compulsory

#### Required qualities:

- Rigorous and organised
- Discretion essential, impartial and honest
- Demonstrate composure and react effectively in certain circumstances

Getty  
Museum Collection

Home Search Feedback

10402K  
**Statuette of Mars-Cobannus**  
A.D. 125-175  
View 2 Parts  
Unknown artist/maker  
On view at Getty Villa, Gallery 209, Early Roman Sculpture  
View full record details



A youthful figure wears a typical costume for the northern Roman provinces: a long-sleeved tunic, leggings, and a cloak fastened with a round brooch. On his head he wears a contemporary Roman helmet, rather than the classicizing headgear found on most Roman sculpture. The whites of his eyes are silvered and the irises drilled. The figure's pose looks odd now, but he originally held a spear in his upraised right hand and rested his left hand on a shield. The Latin inscription on the base reads, "Sacred to the venerable god Cobannus, Lucius Maccius Aeternus, diuiniw [dedicated this] in accordance with a vow." The statue probably represents Cobannus, a local deity who was equivalent to Mars, the Roman god of war. The family of Lucius Maccius Aeternus is known from other inscriptions in Gaul and must have been important, for a diuiniw was one of the two chief magistrates of a Roman colony.

This statuette is said to have been found in France, in the Roman province of Gaul, along with the Pair of Portrait Busts and the Offering Box. These pieces were probably all displayed together in a local shrine of the Iuuentus, a Roman youth organization.


Download image (2250 x 3000 px)

Public Domain

Getty  
Museum Collection

Home Search Feedback

10406Q  
**Offering Box (Arca) and Key**  
about A.D. 130-180  
Unknown artist/maker  
On view at Getty Villa, Gallery 209, Early Roman Sculpture  
View full record details



Resting on a base supported by lions' paws, this bronze arca or offering box takes the form of a miniature hexagonal structure. A roof composed of six curved sections surmounts the six-joined panels forming the body. A cutting on the top of the roof served as a deposit slot, and traces on either side of this slot show that a statuette originally stood on the top of the offering box. In order to empty the box, a small door on one side opened with a key. This offering box is said to have been found in France, in the Roman province of Gaul, along with the Pair of Portrait Busts and the Statuette of Mars/Cobannus. These pieces were probably displayed together in a local shrine of the Iuuentus, a Roman youth organization. The offering box may have held the monthly dues of the members.


Download image (2005 x 3000 px)

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Museum Collection

Home Search Feedback

103WH6  
**Portrait Bust of a Youth**  
A.D. 60-70  
Unknown artist/maker  
On view at Getty Villa, Gallery 209, Early Roman Sculpture  
View full record details



This bust portrays a youth of about eight to ten years old. The neck is long; the finely worked head bears characteristics of the Julio-Claudians. The brow is wide, the nose fine, the mouth delicate and the chin small. The front of the head is carefully articulated while the back is only summarily modeled. A smooth fringe of locks frames the forehead. Curls are swept in front of the ears. There is a calyx of acanthus leaves preserved on the front lower edge of the bust.

Download image (2400 x 3000 px)

Public Domain

**Document 24:** Screen copy of three pages from the website of the P. Getty Museum (Malibu, USA), available at the following addresses:

- <https://www.getty.edu/art/collection/object/10402K>
- <https://www.getty.edu/art/collection/object/10406Q>
- <https://www.getty.edu/art/collection/object/103WH6>



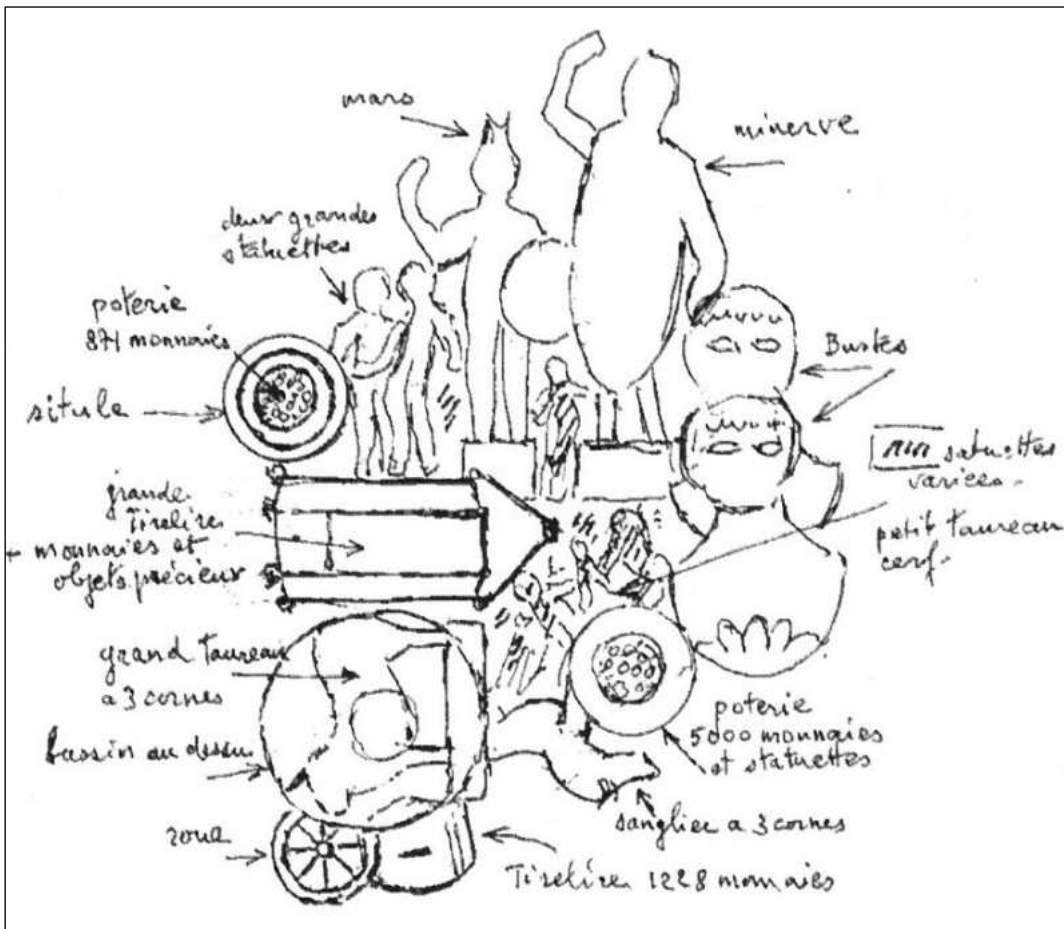
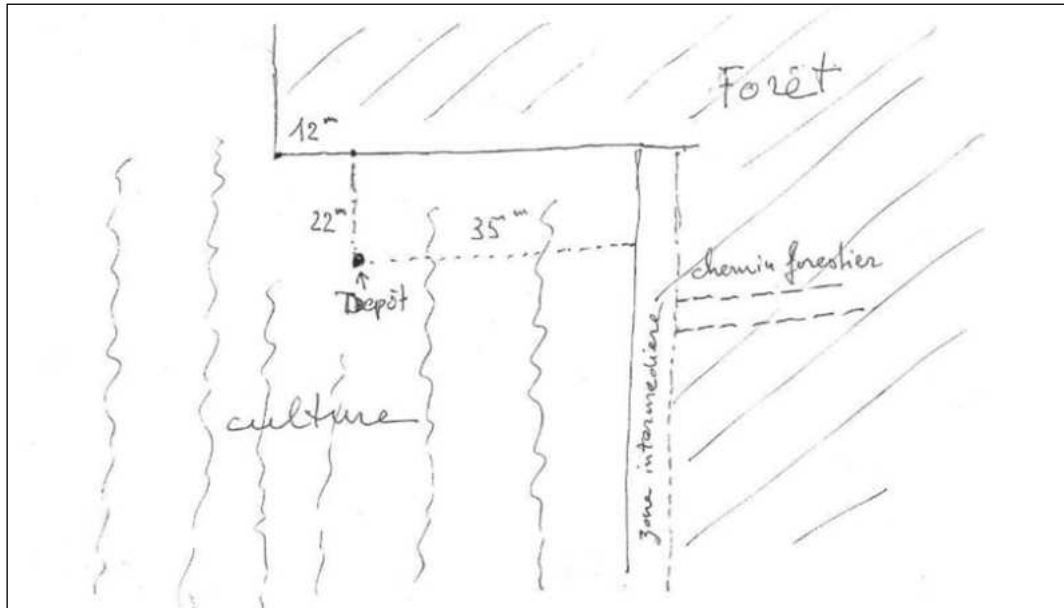


Fig. 3. Deux statuettes, cerf et situle du dépôt « de Cobannus ». H. de la plus grande statuette 51,5 cm. Collection privée Shelby White and Leon Levy, New York, Cliché Bruce White, New York.

casque de type Niederbieber, utilisé surtout par la cavalerie romaine au II<sup>e</sup> s.<sup>12</sup>, ce qui coïncide avec les données stylistiques qui orientent vers le milieu du II<sup>e</sup> s. La deuxième statuette, d'une hauteur remarquable elle aussi, serait identifiée à coup sûr avec Mars, par son casque – cette fois de type corinthien ordinaire – et par

**Document 25:** Photograph of objects from the Couan site held in a private collection in New York, presented in: Monique Dondin-Payre and Annemarie Kaufmann-Heinmann, 'Trésors et biens des temples. Réflexions à partir de cas des Gaules : Neuvy, Champoulet, Cobannus (Éduens)', Archiv für Religionsgeschichte, 2009, 89-120, p. 98. Available at the following address: [https://www.academia.edu/25659611/Tr%C3%A9sors\\_et\\_biens\\_des\\_temples\\_R%C3%A9flexions\\_%C3%A0\\_partir\\_de\\_cas\\_des\\_Gaules\\_Neuvy\\_Champoulet\\_Cobannus\\_%C3%89duens](https://www.academia.edu/25659611/Tr%C3%A9sors_et_biens_des_temples_R%C3%A9flexions_%C3%A0_partir_de_cas_des_Gaules_Neuvy_Champoulet_Cobannus_%C3%89duens)

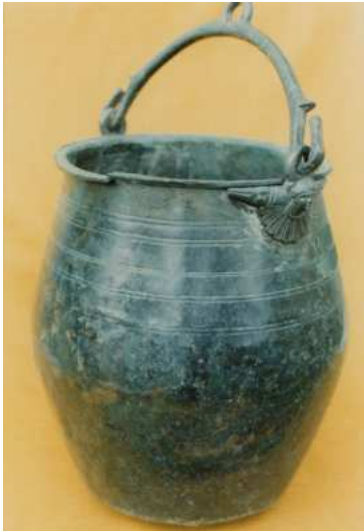




**Documents 26 and 27:** The two sketches in the looter's hand, showing the location and organisation of the hoard.  
SRA of Bourgogne Franche-Comté.



**Document 28:** Photograph of the plaster casts made by the looter. SRA of Bourgogne Franche-Comté



**Document 29**

Original objects from the Cobannus hoard, photographed by the looter.  
SRA of Bourgogne-Franche-Comté