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Président Nicholas Sarkozy
Président de la France
Palais de l'Élysée
55 Rue Faubourg St. Honoré
75008 PARIS, FRANCE

Dear Mr. President:

**Louvre Amarna Princess # DAE 27215
Madame Christiane Desroches Noblecourt**

This letter concerns a matter, which could have some untold consequences to the reputation and integrity of one of France's greatest institutions- **The Louvre**-, some highly placed individuals in that institution – i.e. its **Président Directeur and Chief Conservator** of its Ancient Egyptian Department- and, at least, one of your highest appointees, **Monsieur Frédéric Mitterrand**, your Ministre de la Culture. This matter concerns also, the reputation of some of **France's greatest scholars- the late legendary Egyptologist Madame Christiane Desroches Noblecourt, and the late Chanoine Etienne Drioton, a giant of Egyptology- and institutions- the CNRS, and the Laboratoire des Musées Nationaux** and no effort should be spared to come to the honest and honorable solution.

This matter should not be attended to by the President of a great nation but, permit me to say, that, unfortunately in this case, it must be brought to your attention, since **I have appealed to all potential intermediaries and none had the courage to solve the problem.**

First, please let me introduce myself, briefly. I am Alfred Mansoor, son of the late M.A.Mansoor, antiquarian in Cairo, Egypt. My late father established his first gallery in Cairo, Egypt, in 1904. He achieved a distinguished reputation in the trade and his gallery became known as a “ small museum”. M.A. Mansoor was the only Ancient Egyptian Antiquities dealer to be awarded the highly prized and honored title “BY ROYAL APPOINTMENT TO H. M. KING FAROUK”.
(more about the late M.A. Mansoor @ www.mansooramarnacollection.com

The subject of this letter: In 1981, my family offered the Louvre Museum, a rare ancient Egyptian artifact, a pink limestone statuette of a Princess, a daughter of Akhenaton and Nefertiti, in homage to the memory of the late Chanoine Etienne Drioton, a long time friend of my late father. The artifact was personally selected by Madame Noblecourt, who at the time was Conservateur en Chef of the Ancient Egyptian Department and who had been familiar with the Amarna Collection since 1938 (see Madame Noblecourt's letter dated July 2,1990, attached). Since there were rumors of forgery, spread by jealous merchants and uninformed scholars, Madame Noblecourt submitted the artifact to the Laboratoire des Musées Nationaux. Your

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scientists certified it to be ancient and the artifact was submitted to the Comité des Conservateurs of the Louvre in October 1981, who accepted it (see attached letter from Monsieur Hubert Landais, Directeur des Musées de France) and the artifact entered the permanent collections of the Louvre.

The artifact was exhibited during Madame Noblecourt's tenure. Upon her retirement, the object was withdrawn from public view. We found out about this a few years later. When I inquired about its fate, Madame Christiane Ziegler who at the time was Conservateur en Chef, informed me that, it was withdrawn, "faute de place". A blatant lie!

A few years later, the artifact was still missing from the permanent exhibit. I inquired again, writing Mr. Christophe Barbotin, who was in charge of the Ancient Egyptian Department, The letter was forwarded to Conservateur en Chef, Mme. Guillemette Andreu-Lanoë. In her letter, she indicated that the artifact was a "*faux*" and that it would not be exhibited. She gave no proof whatsoever, for her decision. As far as she was concerned, the matter was closed. **Her decision was arbitrary and subjective. She totally ignored all the scientific and scholarly documents supporting the authenticity of the artifact.** (To review all the scientific documents, please visit www.mansooramarnacollection.com).

I brought to her attention all the above described documents, although she was familiar with them. She did not respond to my five letters. **I then wrote and asked her that since she did not believe in the authenticity of the artifact, she should then return it to my family.**

Since I got no response from her, I wrote Monsieur Henri Loyrette, Président Directeur of the Louvre. I presented him with all the documents pertinent to the authenticity of the artifact, but I did not hear from him, either. I then turned to your Ambassador in Washington, Monsieur Pierre Vimont and asked him to intercede and get these people to answer my letters. I finally received a letter from Monsieur Loyrette. He indicated that the artifact could not be returned, since there was no prior agreement to exhibit the artifact. He also indicated that for the artifact to be returned "*implique la réunion d'une commission nationale, le Haut Conseil des musées de France composé d'éminentes personnalités scientifiques et seul habilité à proposer au ministre la mesure de déclassement d'un objet inscrit sur l'inventaire des collections du musée*".

I then wrote Monsieur Frédéric Mitterrand. I asked him for the return of the artifact. His chef du bureau du cabinet informed me that Monsieur Mitterrand had referred the matter to a Monsieur Philippe Bélaival, directeur général des patrimoines. I wrote Monsieur Bélaival **three letters**, offering any help he may need to come to an early decision. **No response ! Ever !** And I seriously wonder if this individual exists !

After several letters to Monsieur Bélaival and Monsieur Mitterrand, neither one of whom ever responded to my letters, I received – finally !-a letter from Madame Andreu Lanoë, dated April 11, 2011. In it, she reiterated her position vis a vis the artifact: "*cette pièce est considérée comme un faux par l'ensemble des conservateurs du département et de la communauté scientifique. C'est pourquoi je n'envisage pas de l'exposer*".

Mr. President, please consider the following:

1. Until prodded by Monsieur Mitterrand, Madame Andreu-Lanoë never answered any of my letters. In these letters, I brought to her attention the numerous scientific and scholarly documentation, supporting the authenticity of the artifact. She is aware that nineteen world class scientists- two of whom are your own Sorbonne scientists- declared these Amarna artifacts authentic. She also has access to the investigation done by the laboratoire des Musées Nationaux, in 1981! Did she ever consult it?
2. She is aware that Madame Noblecourt, had received the blessings of your own Laboratoire des Musées Nationaux, before submitting the artifact to the Comité des Conservateurs in October 1981, which accepted the gift.
3. She is aware that Madame Noblecourt had asked for, and received, permission to detach the head of the Princess, in order to have your scientists better certify the authenticity of the artifact.(see her attached letter)
4. In her letter, mentioned above, Madame Andreu-Lanoë states: "*cette pièce est considérée comme un faux parla communauté scientifique*". When asked to produce such a document and send a copy to Monsieur Mitterrand, she did not respond.
5. **In December 2008, she asked Monsieur Bruno Lauriou, of the CNRS, to find out what** scientific examinations were done by the CNRS and the Laboratoire des Musées Nationaux. What did he find out and what did he tell her? Did he tell her something she did not want to hear?
6. Her decision to keep the artifact away from public exhibit is arbitrary, unwarranted and totally subjective. **So, she failed in her mission.**
7. Apparently, Monsieur Loyrette never bothered to review the original report of the laboratoire des musées Nationaux or ask the Laboratoire des Musées Nationaux to reexamine the artifact in light of current modern technology. I am sure they would have come back with the same opinion they gave in 1981, i.e. the artifact is indeed genuine. **He failed in his mission, too.**
8. **AGLAE**, a state of the art scientific research center **is located in the basement of the Louvre!** Had the conservator or the director of the Louvre referred the matter to AGLAE, this whole matter could have been solved in a matter of days. They seem to forget, conveniently, that the human eye is fallible and prone to make mistakes. Please find out from your conservators about the famous Tut Ankh Amon Head and the Tête de Harpe. Once the pride and joy of the Louvre, these Egyptian artifacts turned out to be fakes. **They were purchased by your conservators as authentic, but your scientists declared them to be fakes.**
9. Monsieur Mitterrand tasked Monsieur Bélaival to investigate this matter. I seriously doubt that Monsieur Bélaival had given this matter the attention it deserves. Had he done so, he would have reviewed all the pertinent documents posted in our web site; he would have asked for opinions from the scientists at the laboratoire des Musées Nationaux and the CNRS. Any person in his position would have come to a conclusion contrary to that of Madame Andreu-Lanoë, supported by the Président Directeur of the Louvre! Did Monsieur Mitterrand take an active part in this investigation ? After all, he is the Ministre de la Culture and familiar with Madame Noblecourt's achievements. I feel he did not. That was a complete failure on the part of these two gentlemen. **They also failed, in their mission.**

10. There has been correspondence between myself and officials of the Louvre, between December 29, 1997 and May 11, 2001, almost three and one half year, and then between July 25, 2008 and June 29, 2011 almost three years with no solution to the problem. Five letters addressed to Madame Andreu Lanoë and three letters addressed to Monsieur Bélaval went unanswered and others by Monsieur Mitterrand, also, went unanswered. **I considered that irresponsible and in poor taste.**
11. **The only gentleman in this entire fiasco is your Ambassador, Monsieur Pierre Vimont.** He sincerely tried to get a serious correspondence going, between the two parties, but unfortunately, failed despite all his efforts. In his letter of November 30, 2009 he indicated that he received information from the Louvre that the artifact was not authentic. He also wrote: ..."*it seems to me proper for you to contact the Louvre Museum to discuss whatever steps you wish to take.....*". When you read his letter, which is posted in our web site, you will get the sense that someone told him, to put it gently, to "stay away and not interfere". **Him, your Representative, your Ambassador to Washington, someone told him, to put it bluntly," to shut up "I sincerely thank him for his efforts.**

Mr. President, you must be made aware that there exists in the Egyptological community, a **MAFIA**, controlled by a self appointed leader, one Dietrich Wildung , of Germany. It's tentacles have reached every Museum and institution of learning and control the Egyptology scene. Unfortunately, it may, very well, have control over your Egyptologists in the Louvre. As an example of its power, here is what the Director of a Belgian Institute, Professor Claude Vandersleyen has written, in 1993:" *I fear no one.....I well intend to write without delay, an article regarding the problem.....in prudent terms, so I am not banned from the egyptological world?* That was in 1993 ! And what does Professor Vandersleyen mean by :"*prudent terms?*"

In response to a request by a documentary producer, to participate in the production, the same Professor Vandersleyen, wrote :"*Your proposition does not enthuse me at all. One does not voluntarily enter this " mine field" in which I have already lost a few feathers. You are seeking the opinions of some Egyptologists: which ones? Our group is a real maffia, where you will find the best and the worst, the honest and the dishonest, those who are conscientious and those who don't give a damn.*"

Regarding the same request, to participate in a documentary production, Mr. William H. Peck, former Chief Conservator at the Detroit Institute of Arts, wrote :"*I suggest you contact Dietrich Wildung at the Egyptian Museum in Berlin*". That is the power of this Mafia and Wildung !

Mr. President, all of the above is well documented. Rather than making this letter too long, **ALL** the correspondence mentioned above, and the full correspondence between me and the Louvre authorities, is posted in our web site. However, I have attached some selected letters, for your quick review.

This matter, requires your personal attention, since all previous persons petitioned, have not been able to show the courage required to face and solve the problem. Had it involved any other individuals, I would have never written you and asked you to interfere. The person to whom

