

Alfred Mansoor  
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January 4, 2009

Mr. Bruno Laurioux  
Directeur par intérim du département  
des Sciences humaines et sociales  
CNRS  
3, Rue Michel-Ange  
75794 PARIS, CEDEX 16, FRANCE

Louvre Amarna princess

Dear Mr. Laurioux:

Thank you for your letter regarding the Louvre Amarna princess. Copies of the documents we refer to in our correspondence are enclosed. We do not have copies of the final documents submitted by Dr. Christiane Desroches-Noblecourt to the Comité des Conservateurs et le Conseil artistique des Musées de France. However, I am confident the Louvre must have the original documents in the file pertaining to the artifact in question and they will make a copy available to you.

Other documents which may be of interest to you are also enclosed.

I trust the above is satisfactory.

Our Best Wishes for the New Year,

Alfred Mansoor

Enclosures 5: Letters from Pierre Bariand, 25 June, 1980 and May 31, 1986  
Letter of Mr. Philippe Blanc, May 1986  
Letter from Mr. Hubert Landais, Directeur des Musées de France  
Letter from Ch. Desroches Noblecourt, Inspecteur Général des Musées France

Alfred Mansoor  
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Dr. Guillemette Andreu-Lanoë, Conservateur Général  
Directrice du Département des Antiquités Egyptiennes  
Musée de Louvre, Porte des Arts  
75058 Paris Cedex 01, France

January 5, 2009

Dear Dr. Andreu-Lanoë

Amarna Princess, your # E27215

I am very disappointed I have not received a response to my several letters, regarding the fate of your Amarna pink limestone Standing Princess, your # E27215. Obviously, so far, you chose to believe the unfounded rumors, spread by the jealous enemies of the Mansoor Amarna Collection. You owe it to the integrity of your Department and the reputation of the Louvre to investigate in depth, this artifact. You and the Louvre are **Leaders**, not followers.

Frankly, I am astonished and dismayed that you set aside the opinions of your own scientists, who authenticated the artifact and I wonder how the CNRS will view this denial. In case you missed them, I have taken the liberty of enclosing copies of Profs. Pierre Bariand's and Philippe Blanc's letters, which indicate that the artifacts of the Mansoor collection are ancient.

As far as your great scholars, Drioton and Noblecourt, both recipients of the Legion d'Honneur, and Fr. Pierre du Bourguet, SJ, an excerpt from his letter is enclosed, are concerned, it would be inconceivable, and a disgrace, to ignore their opinions and I beg you not to sacrifice their reputation, and that of the Louvre, for the sake of petty politics. I can readily understand why you said in your first letter "*car le sujet est délicat*".

The most destructive forces in the universe are "gossip" and "rumors".

We offer you one more chance to salvage this situation and, we again, offer to have you examine other artifacts from this collection. We, the Mansoor family, have protected and defended this collection against the jealous, the misguided and the misinformed, for almost sixty years and we ask for your help in this endeavour. However, if you are not interested in our request and do not intend to honor the memory of the late Abbé Etienne Drioton, by exhibiting this, or any other artifact from this collection, then we must consider it to be in unfriendly, if not hostile, hands and we will ask that you return the artifact to us.

Due to the urgency and importance of this matter, I would appreciate an early reply, even using Email, so that we may arrange to repossess the artifact, if need be. Thank you for your prompt attention to this matter. May I hear from you no later than January 31, 2009 ?  
I hope you accept this letter in the spirit in which it is intended.

With our Best Wishes for a Happy and Prosperous New Year.

Sincerely,

Alfred Mansoor, for the family of  
The late M.A. Mansoor

CC. Dr, Henri Loyrette, Président-Directeur, Musée du Louvre  
Dr. Catherine Brechignac, Présidente, CNRS  
Dr. Arnold Migus, Directeur Général, CNRS

Enclosures 4: 2 Letters from Prof. Pierre Bariand  
Letter from Prof. Philippe Blanc  
Letter from Fr. Pierre du Bourguet, SJ.

JAN 5 - 2009

#12

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Dr. Guillemette Andreu-Lanoë, Conservateur Général  
Directrice du Department des Antiquités Egyptiennes  
Musée du Louvre, Porte des Arts  
75058 Paris Cedex 01, France

January 16, 2009

Dear Dr. Andreu-Lanoë:

In my letter of January 5, 2009, I failed to enclose a copy of the late Dr. Etienne Drioton's letter, citing the reasons certifying the authenticity of the Mansoor Amarna Collection. A copy is now enclosed.

I regret the quality of the document. I hope you understand.

Sincerely,

Alfred Mansoor, for the family of  
the late M.A. Mansoor

Enclosure 1: Copy of Dr. Drioton's letter.

CC. Dr. Henri Loyrette, President-Directeur, Musée du Louvre

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Dr. Henri Loyrette, Président-Directeur  
Musée du Louvre, Porte des Arts  
75058 Paris Cedex 01, France

February 10, 2009

Dear Dr. Loyrette :

Pink Limestone Amarna princess, Your # E27215

No doubt you are aware and familiar with my correspondence with Dr. Andreu-Lanoë, since I sent you copies of my correspondence, and also corresponded with you regarding the same subject. Since August 18, 2008, all I got from the Louvre, was a chilling silence; it is as if I were talking to a wall.

I regret this letter may seem long to you, but I am trying to avert a scandal which will tarnish the reputation of the Louvre, for generations to come. Let me now assure you that our intent is to bring this matter to a just and honorable ending for all involved. Let me also assure you that we intend to defend the integrity of this artifact, and the **Mansoor Amarna Collection**, and see that that this princess is afforded a place of honor in your Egyptian collection and if that is not to be, then **we respectfully demand the return of the statue.**

Apparently, you and your staff do not believe that this matter deserves your immediate attention, since this artifact in the view of your staff is of a 'doubtful' nature, hence your total silence. However, I can assure you that nothing is further from the truth. **This artifact is of a rare and great historical value, and this is according to your own scholars and scientists and others.** It is possible that you may not be fully aware of the facts surrounding this statue and **this is the reason for this final letter.**

Here is a brief history of my correspondence with your institution, regarding this artifact:

In 1997, 1998 and 1999 I had a brief, and one sided, correspondence with **Dr. Christiane Ziegler**. The object of our concern is the disappearance of the artifact from the Louvre exhibit. Finally, on February 10, 1999, Dr. Ziegler wrote : "*Faute de place, malheureusement, nous ne pouvons exposer toute notre collection qui comprend plus de 50 000 numéros, et nous le regrettons infiniment.*" Preposterous! It's as if the Louvre acquired a new painting and you removed the Mona Lisa to make room for the new acquisition! One does not remove a priceless and rare masterpiece- and the Mona Lisa and the Amarna Princess are-to make room for a new acquisition.

On July 25, 2008, I wrote **Dr. Christophe Barbotin** regarding the same subject. Apparently Dr. Barbotin was at a loss for an answer and the letter was forwarded to **Dr. Andreu-Lanoë**, who  
**( Loyrette/Louvre 1/6)**

(Loyrette/Louvre 2/6)

responded to my enquiry. In her letter of August 18, 2008, she explained that she responded :  
" *car le sujet est délicat*", and that she and other conservators in her department had "*quelques doutes sur l'authenticité de la pièce*". However, she did not spell them out clearly .  
Then she goes on saying : "*Notre déontologie nous impose.....*". Doesn't your "*déontologie*" dictate that Dr. Andreu-Lanoë has a moral obligation to fully investigate this artifact ? Here, I am reminded of what Mme. Elizabeth Delange once said : "*One day the eye can see what it missed the day before, and at another time little by little the eye begins to take the new knowledge into account.*" Professeur Jean Yoyote, said : "*Chacun fait des erreurs dans la vie, et c'est difficile de reconnaître une erreur*".

At this point, I would like to suggest that given the unfounded rumors surrounding this artifact, they preferred to take the safe path and "doubted" the authenticity of the statue. Their decision was subjective. She ignored the opinions of her predecessors- Dr. Etienne Drioton, Dr. Christiane Desroches Noblecourt and Prof. Pierre DuBourguet, S.J.- and those of the scientists of the **Laboratoire des Musées Nationaux and the CNRS**. This is ludicrous. The decision to accept the artifact by the Louvre committee was not taken lightly. They were well aware of those rumors. But they were impressed by the **objective evaluations** of your scientists and accepted the gift. I must confess that her assessment of the subject is certainly "délicat", since she is going against some of France's most famous scholars and scientists.

My next five letters, including one addressed to you, personally, went unanswered. The only other correspondence I received was from a **Mr. Bruno Laurieux** of the **CNRS**. He enquired about the opinion letters from the CNRS, on behalf of Dr. Andreu-Lanoë.

There the matter stands. Dr. Loyrette, **the gift** was made, by my family in good faith, and accepted, in good faith, by the proper authorities. It was **made to honor the memory of the late Dr. Etienne Drioton**. The understanding was that the statue was to be on **permanent exhibit in your Egyptian Department**. To "hide" it now, would be to admit to the failure of your scientists and scholars and the Louvre would become the laughing stock of the worlds of arts and sciences.

Yes, **petty politics are involved** and the Louvre should be above that. The preponderant opinion in Dietrich Wildung's "art milieu" is that this artifact is a fake. **BUT NOT ONE OF THE DISSIDENT Egyptologists** has ever seen or examined the Mansoor Amarna Collection. **Every QUALIFIED SCIENTIST** who has examined the collection had nothing but high praises for the collection and its authenticity. You may note that William J. Young of the Boston Museum of Fine Arts had claimed that the collection was of "modern origin", but he was proven over and over again to be a "dilettante", according to subsequent scientific investigators and the Boston MFA has never defended his opinion.

**No other artifacts in the world have been subjected to so many and varied scientific tests as the Mansoor Amarna Collection and proven to be authentic.**

(Loyrette/Louvre 3/6)

Controversies in the art world are not new and many scholars have made fateful mistakes- one way or the other- but only a few have ever had the courage to admit their mistakes (e.g. Cartailhac in "*Mea Culpa d'un Sceptique*"). Even the best trained "eye experts" can make mistakes and this is why institutions such as yours employ world class scientists. But unfortunately many scholars, in order to nurse their own ego, ignore them, as is the case of your statue and the Mansoor Amarna collection.

When consulted by us and your Museum regarding this collection, **Professeur Pierre Bariand, Conservateur de la Collection de Minéraux de L'Université P. et M. Curie ( Sorbonne )** wrote on June 25, 1980: "*L'examen de l'état de surface des matériaux ayant servi à la réalisation de ces objets montre une patine très ancienne aboutissant à la conclusion que ces objets sont authentiques. L'aspect granulé de la patine respectant d'ailleurs l'état des débris fossiles existant rend peu probable une imitation moderne*".

**Professeur Philippe Blanc, micropalaéontologiste à l'Université P. et M. Curie**, went a step further. He told us where this material (pink limestone) came from: "*D'après les travaux de géologie réalisés en Egypte, une localisation probable de ces matériaux serait: Luxor et Quena sur la vallée du Nil.*"

What is disconcerting, is how scholars surrounded by some of the most sophisticated scientific equipment, prefer to rely on rumors and gossip and, may be even participants in a conspiracy, and not believe their own scientist, as in the present case. On the contrary, serious scholars consult their scientists to confirm their beliefs. Take for example, **Drioton and Noblecourt**.

**Dr. Drioton** had been so familiar with the collection and convinced of its authenticity, since the 1930's, to the point that he encouraged King Farouk of Egypt to acquire several pieces from the collection. When rumors of forgery, spread by jealous dealers, began circulating in Cairo, Dr. Drioton did not hesitate to consult **Mr. Alfred Lucas**, Director of the Chemical Department, Egypt, Honorary Consulting Chemist to the Department of Antiquities, and author of a classic work on Ancient Egyptian materials. **His report left no doubt as to the authenticity of the objects.**

**Dr. Noblecourt** was also familiar with the collection, since it was Dr. Drioton who introduced her to the collection, in Egypt. She was instrumental in the acquisition of this statuette by the Louvre, since she was convinced of its authenticity. She was very much aware of the rumors surrounding the Mansoor collection and she did not hesitate to submit it to the **Laboratoire des Musées Nationaux**, who confirmed its authenticity, and it was accepted as a gift by the **Comité des Conservateurs**. In her book, "*La Grande Nubiade*", Dr. Noblecourt explains that each art object acquired by the Louvre "*doit présente' (?) des qualités exceptionnelles et être digne d'entrer dans le "cénacle" des représentations de l'art et de la civilisation du département intéressé. En quelque sorte, un "unica"*". Yes, Dr. Loyrette, this statue is a "unica". That was over 25 years ago !

(Loyrette/Louvre 4/6)

Now, the Louvre celebrates the 20<sup>th</sup> anniversary of AGLAE. A few weeks ago I read about AGLAE performing an analysis on *Le Scribe Accroupi*. So your Egyptian department believes in AGLAE's power, but not when it comes to a rare Amarna artifact, which you own? Did any of your doubting scholars suggest that they have AGLAE test this statue, or are they afraid of the results, thus putting them at odds, with the self-proclaimed Egyptology Boss, Dietrich Wildung? Wildung is jealous, he is the leader of a cabal against the Mansoors and the Mansoor Amarna Collection and he controls the world of Egyptology. Anyone going against his opinion is ostracized! He controls, in the words of a European Egyptologist, "the Maffia". Many in that Egyptology world will attest to that, secretly.

In 1993, the same Egyptologist wrote: "*Comme je n'ai peur de rien....., j'ai dit un peu partout que j'avais étudié la collection.....*". Later, in the letter, he wrote: "*je compte bien écrire sans trop tarder un article sur ce problème.....avec des termes prudents pour ne pas être mis au ban de l'égyptologie mondiale*". **"ÉCRIRE..... AVEC DES TERMES PRUDENTS"**. This Egyptologist is the director of an important center and yet he does not want to be "*mis au ban de l'égyptologie mondiale*". One wonders what kind of nefarious action Wildung will take against him, if he wrote something complimentary about this collection. Obviously, this scholar is scared, since he never wrote his article. A shame!

So, here we are Dr. Loyrette. Wildung is running your Egyptian Department and others. Are you going to let him dictate to your staff, and in the process humiliate them, your other scholars and your scientists? Going against him, one must have, as the Finnish say "**SISU** ". "**Avoir du cran**". You have to stop his interference with your staff. The Louvre is a powerful institution, second to none, with world class scholars and scientists and should not cede its leadership to an impostor. Many years ago, we offered Wildung the opportunity to examine the Mansoor Collection. He refused, saying that he is surrounded by several Amarna artifacts and knows what Amarna art is like! He is a fraud. He has "tunnel vision". Are his, the only Amarna artifacts in existence? By ignoring other artifacts, he has his head in the sand. From photographs, he claims he can tell what's old and what's new. And, unfortunately many Egyptologists have followed in his footsteps. He is an intellectually dishonest person. He is afraid to examine the artifacts and find out they are genuine.

As it stands now, rejecting the authenticity of your Princess causes severe harm to the Louvre's reputation. Please consider the following: the reputation of the two leading Egyptologists of the 20<sup>th</sup> century (Drioton and Noblecourt) is negated. The reputation of the CNRS and the Laboratoire des Musées nationaux is negated. It is inconceivable that you could let this happen! No wonder "**le sujet est délicat**".

We have done our duty and saved this collection for over almost sixty years, and we are not prepared to sacrifice it to gossip and innuendos. We have secured the opinions of world class scholars and scientists, including yours. Anyone with a modest amount of common sense will readily see that this collection is authentic. You, and your staff, do not have to read all the scientific reports to be convinced. Here is a simple suggestion: just read the report of **Professor Leon T. Silver of Caltech**. This report – and others- contains incontrovertible evidence



( Loyrette/Louvre 5/6)

regarding the authenticity of your artifact. You will find these reports @:  
<http://www.mansooramarnacollection.com> .

The late Dr. Fred H. Stross (Participating Guest, University of California Berkeley) wrote:  
“ *Competent technical examination is repeatable ( by other competent workers) should result in quantitative information*”. Over fifteen world class scientists, plus your own, have analysed artifacts from this collection and have all come to “ *the inescapable conclusion is that there is over-riding agreement as to their genuineness* “. (Harold J. Plenderleith, former Keeper of the British Museum and Director of the UNESCO, Rome Centre For The Study of The Restoration Of Cultural Property.)

Due to the unfounded and vicious rumors surrounding the collection, some Egyptologists will always disagree about its authenticity. Only **solid scientific evidence- objective evidence- will settle this problem intelligently and fairly**. “ **Desert varnish** “ as explained by Professor Leon T. Silver, is the last and ultimate word. Your scientists are eminently qualified to review the scientific evidence mentioned in our website. **Please give them the opportunity to make an unbiased judgment.**

Frankly, we are concerned about the safety of the artifact and if it is not publicly exhibited, then we will consider it to be in hostile hands and ask for its return.

Dr. Loyrette, **YOU** have it in your power to intervene and save this situation. Consult with your scientists, and yes, even with your Egyptologists; you will find that the technical evidence far outweighs the subjective opinions. In view of the scientific advances of these past 30 years, we have repeatedly offered to let your scholars and scientists examine the rest of the collection. You have nothing to lose and everything to gain. Who knows, you may even want to acquire other artifacts from this collection!

**YOU** are the ultimate authority: if you are willing to investigate this matter in full, we are ready to cooperate. As I said earlier, we are ready to make available to you other artifacts, for further study. If you need any additional information, we will be glad to supply it. **Please let me know, how much time your scientists need to investigate and solve this problem.** We will be patient. The era of Akhenaton and Nefertiti was unique in Ancient Egyptian history. Amarna artifacts are of a rare historical value and we will not allow any ill-intentioned individuals to destroy this statue.

If, on the other hand you prefer to sacrifice the standing of the Louvre and its scientists and the reputation of two of your most celebrated scholars, by denying this artifact its rightful place in your collection, then we **respectfully ask for its return** . If it is not in your power to return the statue, then please give me the name and address of the individual in the Ministère de la Culture, who would be authorized to do so.

**Dr. Loyrette, may I hear from you, no later than March 15, 2009 ?** If I do not hear from you by that date, I will understand that you no longer are interested in cooperating with us and I will be forced to ask for the return of the artifact thru your Ambassador in Washington, and if no

**(Loyrette/Louvre 6/6)**

action is taken, then your National and International press will have to intervene in our behalf, with all the inherent bad press that normally surrounds such scandals. An email will do.

A brief history of the Mansoor Amarna Collection is included in our web site, and I have enclosed a copy of " *IN DEFENCE OF THE MANSOOR AMARNA COLLECTION* " by the late **Msgr. Gianfranco Nolli, former Director of Oriental Antiquities of the Vatican Museum,** and the late **Dr. Andreina L. Becker-Colonna, Professor Emeritus, Curator Emeritus of the Suto-Egyptian collection, San Francisco State University, San Francisco, California,** which may contain information not available in our web site. Your Amarna princess is illustrated on the back cover.

Thank you for your time. Sincerely,

Alfred Mansoor, for the family of  
the late M.A. Mansoor

Enclosure : "IN DEFENCE OF THE MANSOOR AMARNA COLLECTION"  
LETTER FROM DR. ETIENNE DRIOTON

CC: Dr. Christiane Desroches Noblecourt  
Dr. Catherine Brechignac  
Dr. Arnold Migus

*Ambassade de France  
aux Etats-Unis*

*L' Ambassadeur*  
N° 658

Washington, March 27, 2009

Dear Mr. Mansoor,

You have informed me about the matter you have been discussing with the Louvre Museum and of which I was not aware.

I understand your concern and your wish to find a solution that could satisfy both parties. If you allow me some time to contact the persons in charge at the Louvre Museum, I shall try to find out the proper way to establish a constructive dialogue between them and yourself with the hope of reaching a satisfactory outcome.

As soon as possible, I will come back to you with information on how the Louvre Museum would like to proceed on the issue you have raised.

In the meanwhile, I remain,

Yours Sincerely.



Pierre Vimont

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Santa Rosa, CA 95404-2316

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March 27, 2009

His Excellency Pierre Vimont  
Ambassador of France in Washington  
Embassy of France  
4101 reservoir Rd NW  
Washington DC 20007-2170

Your Excellency :

**Amarna Princess, daughter of Akhenaton and Nefertiti  
Louvre Museum #E 27215**

As promised in my letter of March 23, 2009, enclosed is the recent correspondence pertinent to the above captioned artifact. I am sure you will find it interesting and compelling.

I have enclosed copies of some older correspondence which you will also find very interesting.

I urge you to give this important matter your utmost attention. I will be pleased to answer any question you may have and supply any additional information which you may need.

Sincerely,

Alfred Mansoor, for the family of  
The late M.A. Mansoor