

Alfred Mansoor
2212 Hillside Drive
Santa Rosa, CA 95404-2316, USA
Phone: 707.578.4755 Email: amansoor@sonic.net

April 3, 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**

I sincerely appreciate your taking the time, from your busy schedule, to attend to and respond to my letter, regarding the above captioned Louvre artifact.

I am confident that, with your help and interest in this matter, the artifact will regain its status in the "cénacle" of the Egyptian Department in the Louvre. We are prepared to make available to the scientists of the laboratories of the Musées Nationaux and the CNRS additional artifacts from the collection for further tests, if they so desire.

Please rest assured that we will do anything, to keep the memory of the late Abbé Etienne Drioton alive.

With my best regards, I remain, Your Excellency,

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

COPY

LOUVRE

Le président-directeur

Paris, le 10 avril 2009

Monsieur Alfred MANSOOR
2212 Hillside Drive
Santa Rosa CA – 95404 2316

Réf : HL/SC/

Objet : Statuette E 27215

Cher Monsieur,

En réponse à votre courrier du 10 février 2009, je suis en mesure de vous apporter quelques éléments qui s'ajoutent à la réponse que vous avait faite le 18 août 2008 Madame Guillemette Andreu-Lanoë, directrice du département des Antiquités égyptiennes.

Nous avons, depuis la réception de votre lettre, conduit dans les archives de la Direction des musées de France une enquête approfondie sur les conditions ayant entouré l'acceptation du don de la statuette de princesse amarnienne offerte au musée du Louvre par votre parent, Monsieur Michel Mansoor.

Cette recherche n'a fait apparaître aucun document écrit qui préciserait que ce don, consenti en 1981, était assorti d'une quelconque obligation de présenter la statuette de façon permanente dans nos salles. Or, comme vous l'a indiqué Madame Guillemette Andreu-Lanoë, l'exposition de cette pièce ne peut s'envisager dans nos présentations telles qu'elles sont actuellement conçues.

Cette statuette ayant été donnée et acceptée au terme d'une procédure administrative parfaitement régulière, elle est désormais inscrite sur l'inventaire des collections publiques françaises et ne peut être soumise aujourd'hui à des charges d'exposition inexistantes au moment où la libéralité a été consentie.

Si vous souhaitez contester cette situation et entreprendre des démarches en vue d'une dénonciation de la libéralité susceptible d'aboutir à une restitution de la statuette, nous sommes bien entendu disposés à engager la procédure nécessaire auprès du ministre français de la Culture.

Je dois vous informer qu'une telle procédure, nécessairement longue de plusieurs mois, implique la réunion d'une commission nationale, le *Haut-Conseil des musées de France* composé d'éminentes

Musée du Louvre
Pavillon Mollien
75058 Paris Cedex 01

Téléphone 01 40 20 50 50
Télécopie 01 40 20 54 42
www.louvre.fr

personnalités scientifiques et seule habilité à proposer au ministre la mesure de déclassement d'un objet inscrit sur l'inventaire des collections du musée.

Je vous remercie de bien vouloir nous faire connaître vos intentions et vous prie de croire, cher Monsieur, à l'assurance de ma parfaite considération.

Je vous prie de croire, cher Monsieur, à l'assurance de ma considération.

Henri LOYRETTE,
Président-Directeur.

A handwritten signature in black ink, appearing to be 'H. Loyrette', written in a cursive style.

Alfred Mansoor
2212 Hillside Drive
Santa Rosa, CA 95404-2316, USA
Phone: 707.578.4755 Email: amansoor@sonic.net

April 13, 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**

I thought I should advise you that I will be out of the country, between April 15 and May 3, 2009. In case I receive any correspondence from you or the Louvre, you will understand the reason for the delay in answering any mail.

With my best regards, I remain, Your Excellency,

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

COPY

Alfred Mansoor
2212 Hillside Drive
Santa Rosa, CA 95404-2316, USA
Phone: 707.578.4755 Email: amansoor@sonic.net

May 6, 2009

Henri Loyrette, Président –Directeur
Musée du Louvre
Pavillon Mollien
75058 Paris Cedex 01- France

Dear Dr. Loyrette:

Statuette E 27215

I regret the delay acknowledging your letter of April 10, 2009. I was out of the country until May 3rd, and only received all my mail on Monday, May 4.

In the next three weeks, I will write to formally demand the return of the artifact in question.

Sincerely,

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

Cc: His Excellency Pierre Vimont, Ambassador of France in Washington
Dr. Catherine Brechignac, CNRS
Dr. Arnold Migus, CNRS

COPY

Alfred Mansoor
2212 Hillside Drive
Santa Rosa, CA 95404-2316, USA
Phone: 707.578.4755 Email: amansoor@sonic.net

May 7, 2009

His Excellency Pierre Vimont
Ambassador of France in Washington
Embassy of France
4101 Reservoir Rd NW
Washington DE 2007-2170

Your Excellency:

Amarna Louvre Princess

I am taking the liberty of enclosing a copy of a letter received from Mr. Henri Loyrette, President-Director of the Louvre Museum, and a copy of my quick response. I do not know if the letter is the result of your interference or just a coincidence. In any case, I would like to thank you for listening.

Your Excellency, I am in the process of formulating a letter of demand, requesting the restitution of the artifact and I would like to know if you shared my letter, addressed to you, with him. If you have not, do I have your permission to send him a copy ? I would appreciate a quick response.

With my best regards, I remain, Your Excellency,

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

Enclosures 2

COPY

*Ambassade de France
aux Etats-Unis*

L' Ambassadeur
N° 1025

Washington, May 15, 2009

Dear Mr. Mansour,

I have received your correspondence with Mr. Henri Loyrette and I am pleased to note that a contact has now been established between the Louvre Museum and yourself.

I had in fact shared your concern with Mr. Loyrette who informed me about the answer he intended to send you. Further to my conversation with Mr. Loyrette, I did forward to him the letter you had addressed to me and hope this has been useful in resuming the dialogue that is now underway.

I remain.

Yours Sincerely,


Pierre Vimont

Mr. Alfred Mansoor
2212 Hillside Drive
Santa Rosa, CA 95404-2316

Alfred Mansoor
2212 Hillside Drive
Santa Rosa, CA 95404-2316, USA
Phone: 707.578.4755 Email: amansoor@sonic.net

May 29 , 2009

His Excellency Pierre Vimont
Ambassador of France in Washington
Embassy of France
4101 Reservoir Rd. NW
Washington DC 20007 – 2170

Your Excellency :

Louvre Amarna Statuette E 27215

Permit me first to thank you for taking the time, from your busy schedule, to facilitate the “ dialogue “ between the management of the Louvre and myself, regarding the above captioned artifact. I can assure you that this matter is of great importance to my family and, of course, to the Louvre and that is why I contacted you.

As you may have read elsewhere, my father, the late M.A. Mansoor, antiquarian in Cairo, Egypt, spent over twenty years collecting this Amarna Collection, which at one time totaled 106 artifacts. Unfortunately, due to the jealousy of some and the ignorance of others, it was in danger of being destroyed. However, we, the sons and daughters of Mr. Mansoor, have spent almost sixty years defending and preserving this collection for all future generations.

When the final chapter, of this tragic affair is written, it will be thanks to you and Dr. Loyrette that the Mansoor Amarna collection has been saved from destruction.

Enclosed is a copy of my letter to Dr. Loyrette and an excerpt from Mme. Noblecourt’s book “ La Grande Nubiade”.

Again, THANK YOU. We will do everything in our power to convince the authorities of the Louvre, of the importance of this artifact. As Mme. Noblecourt, so aptly put it, in “ **La Grande Nubiade**” this artifact is “ *digne d’entrer dans le “cénacle” des représentations de l’art et de la civilisation du département*” des antiquités égyptiennes. This applies, also, to the entire collection.

With our sincere gratitude. Very truly yours,

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

Enclosures 2

COPY

Alfred Mansoor
2212 Hillside Drive
Santa Rosa, CA 95404-2316, USA
Phone: 707.578.4755 Email: amansoor@sonic.net

May 29 , 2009

Dr. Henri Loyrette, Président –Directeur
Musée du Louvre
Pavillon Mollien
75058 Paris Cedex 01- France

Dear Dr. Loyrette;

Letter of Demand for the restitution of
Statuette E 27215

On behalf of the late Abbé Etienne Drioton, Dr. Noblecourt, the scientists of the laboratoire des Musées nationaux and the CNRS and others, I was shocked by your apparent willingness to return the above captioned artifact, apparently **without having investigated, in full, the facts** surrounding the artifact in question. Let me explain:

In the first place, it appears that your decision was based on the opinion, expressed by Dr. Andreu-Lanoë and her colleagues(her letter dated August 18,2008): *"émettons quelques doutes sur l'authenticité de la pièce en référence "*. That opinion is subjective; it did not take into consideration the scientific opinions of your laboratoire des Musées nationaux,(cf.Noblecourt) the CNRS and other world class scientists. The subjective opinions of art historians, that are based solely on stylistic intuitions and hearsay from other art historians, must take a back seat to science, and at the very least must be informed by these findings.

This erroneous opinion has long been promulgated by one Dietrich Wildung, of Berlin, a self-styled leader of a **figurative mafia** and his henchmen, and toadies, none of whom have ever seen, studied or examined the Mansoor Amarna Collection. Wildung is jealous, because his museum does not own any of the Amarna artifacts, and he knows that artifacts from this collection, placed in a neighboring museum- the Louvre- would be a strong competitor to his artifacts in Berlin and he intends to not let that happen. Of course, now with the recent accusations of forgery of the famous Nefertiti bust and his " Stroll in the Garden", he will be even more defensive and more vindictive.

Dr. Loyrette, it is a well known fact that there exists in the Egyptological world , a kind of mafia, controlled by this Wildung, and as much as I hate to say it, some members of your Egyptology staff may be under the influence and control of Wildung and his Mafia. Putting one's head in the sand and ignoring it, will not make it disappear. On the contrary, it will make it stronger and more powerful; it will not disappear unless confronted and destroyed by courageous individuals.

COPY

In the second place, whereas, there may not have been exact words stating “ *une quelconque obligation de présenter la statuette de façon permanente dans nos salles* “, it has been traditionally accepted by the donor and the donee, that an offered artifact will remain in **permanent exhibit in public view** in the receiving museum. Your attempt to ignore this tradition, will **create a dangerous precedent**, detrimental not only to the Louvre, but to all museums in the world, in that it will discourage donors from approaching museums, **especially the Louvre**, to offer a gift to honor an individual. Our gift, made to honor the memory of the late Etienne Drioton, was meant as an homage to his memory and achievements and was not intended to be buried in some crate in the basement of your museum ! That was not the impression we received, when the artifact was accepted by your *Comité des Conservateurs*. The offer of the artifact, to the Louvre, was made in good faith, and accepted in good faith by Mme. Noblecourt, on behalf of the Louvre. **Changing the rules now is unethical and not acceptable.**

Dr. Loyrette, in my letter of February 10, 2009, I have clearly stated our position vis-a vis this artifact. Please review it carefully, before making a momentous decision which may, forever, tarnish the reputation of the Louvre. **It is never too late to right a wrong.** A year or so ago, in an article by Viktoria V. Nagy, you were quoted as saying:” *The Louvre is an embodiment of the past, but we must make it perceptible through the language of the twenty-first century. We must be open....*”. How can the Louvre “ be open”, if it accepts biased and subjective opinions. I do not believe this to be your intent or mission.

More recently, http://france-info.com/spip.php?article240854&theme=81sous_theme=165 published an article celebrating AGLAE’s 20th anniversary. AGLAE is housed, of course, in your Museum. If Philippe Walter , and his colleagues, can tell that the Ancient Egyptians used compounds, based on magnesium carbonates, in finishing the eyes of the Scribe Egyptien, surely they can tell if the princess is ancient. Surely, they have heard of **desert varnish**. In our website <http://www.mansooramarnacollection.com/docs/silver.htm>, Professor Leon T. Silver of Caltech, found traces of **desert varnish** on the Amarna artifacts. That, more than anything else, proves that these **artifacts are ANCIENT, and that INCLUDES YOUR PRINCESS, on which you are sure to find the bioplastic coating that is often called “ desert varnish”, if you but look.** Your staff knows the artifact is ancient, of this I am certain, but they want to hide it in deference to Wildung and his henchmen. It is time for science to inform, rather than charlatenry, innuendos and vindictiveness

Dr. Loyrette, may I remind you that many years ago, the Louvre was the proud owner of two exquisite Egyptian artifacts: a pâte de verre head of Tut Ankh Amon and a wooden Akhenaten “ tête de harpe”. These two masterpieces, once the pride of the Louvre and admired by its curators and other Egyptologists for over sixty years, turned out to be forgeries, after **your own scientists declared them to be forgeries !** Who purchased these two artifacts ? Egyptologists/ eye experts. Who declared them to be forgeries ? Scientists. However, in the case of this Princess, **unbiased Egyptologists/eye experts declared the artifact to be ancient.** Their findings were confirmed by your own experts. **Why don’t you call on your own scientists to re-examine the artifact in question?** You have nothing to lose and everything to gain.

COPY

Sincerely,

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

Cc: His Excellency Ambassador Pierre Vimont
Dr. Catherine Brechignac, CNRS
Dr. Arnold Migus, CNRS

Enclosure 1

COPY

Alfred Mansoor
2212 Hillside Drive
Santa Rosa, CA 95404-2316, USA
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June 11,2009

Dr. Henri Loyrette, Président-Directeur
Musée du Louvre
Pavillon Mollien
75058 Paris-Cedex 01-France

Dear Dr. Loyrette:

Louvre Statuette E 27215

In my letter of May 29, 2009, I neglected to enclose the attached three photographs. These photographs show the effect of great age on rocks and were taken from one of the Mansoor Amarna artifacts.

The following quotes are from two scientific reports, found in our web site
<http://www.mansooramarnacollection.com>.

A quote from Dr. Pierre Bariand's letter :"*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 modern.*" (Pierre Bariand, Conservateur de la Collection de Minéraux de l'Université P. et M. Curie(Sorbonne))

And from Professor Robert Compton's report :"*Most of the foraminifera are large enough(0.5 to 3.0mm)to be seen with the unaided eye, for the matrix around them has been etched away and the fossils stand out in clear relief. The principal effect of weathering has been an etching away of the matrix around the foraminifera shells so that the fossils stand out 0.1 to 0.5mm above the present level of matrix. It is important to note that the foraminifera themselves are not etched, but rather are generally polished. In some cases, they are covered by a thin pearly patina which appears to be calcium carbonate, and some may be opaline silica. Besides the foraminifera, all pieces show at least a few irregular bodies of brown limonite (hydrated ferric oxides) and of black manganese oxides, these bodies are etched into relief, and generally have highly polished rounded upper surfaces. Some of these dark shiny bodies stand about 0.5mm above the etched surface of the limestone.*"(Robert R. Compton, Department of Geology, Stanford University, California

I am sure Dr. Philippe Walter is eminently qualified to explain the process to you.

Sincerely,

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

Enclosures 3

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