

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

February 18, 2011

Son Excellence Monsieur Frédéric Mitterand
Ministre de la Culture
Ministère de la Culture et de la Communication
3 Rue Valois
75001 Paris – FRANCE

Dear Monsieur le Ministre:

Louvre Statuette # 27215
Pink Limestone Amarna princess
Daughter of Akhenaton and Nefertiti
From the Mansoor Amarna Collection

I wrote you eleven months ago, March 11, 2010, regarding a matter which has been pending since January 19, 1999 and I find it unbelievable that a reputable organization, i.e. the Louvre and your Ministère de la Culture have been unable to resolve.

It concerns a gift to the Louvre, to honor the late Chanoine Etienne Drioton, probably the greatest Egyptologist of the 20th Century. It was accepted on behalf of the Louvre, by a no less great Egyptologist, Mme. Christiane Desroches Noblecourt. Her decision was supported by the scientists of your own laboratoires des Musées nationaux and the Centre National de la Recherche Scientifique.

However, due to an ongoing cabal, the members of which are determined to destroy a collection of Egyptian antiquities, from the Akhenaton and Nefertiti Amarna period, the artifact has been withdrawn from public view on the spurious accusation of forgery, and in the process destroy the memory of a great man (Drioton) , the judgment of a great scholar (Noblecourt) and , of course, the reputation of your own scientists and the integrity of the Louvre Museum. This must not happen on your watch.

A letter, dated 19 April, 2010, from Monsieur Stéphane L'Host informed us that the matter has been turned over to Monsieur Philippe Bélaival for a final determination. To date we have not received any indication that the matter is on its way to a resolution. Three letters to Monsieur Bélaival went unanswered. No one had even the elementary courtesy to acknowledge the letters. I appealed several times to your Ambassador in Washington, Monsieur Pierre Vimont, asking for his help in securing some kind of answer from the Louvre or Monsieur Bélaival. But apparently these cabalists are so powerful, that even the requests of the Ambassador have been disregarded.

Frankly, at this point, we feel the artifact is in hostile hands and we fear for its safety. It does not make sense that some misguided individuals, including the curators of the Ancient Egyptian department at the Louvre, can control this matter and even ignore the pleas of the representative of the government of France. Something must be done and , with all due respect, we demand that this matter be resolved without further delay.

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Your Louvre curators are playing politics with this artifact, and have totally disregarded all objective arguments, in order to satisfy the dictates of one, Dietrich Wildung of Berlin. This man, the leader of the cabal, would like to see the reputation of the late Chanoine Drioton and Madame Noblecourt destroyed and proclaim himself the leader of Egyptologists and unfortunately some of your own curators at the Louvre, are complicit in this endeavour. This insolent action of your curators and director of the Louvre is an affront to the memory of the late Chanoine Drioton and the reputations of Madame Noblecourt and your scientists.

A friend suggested, that the reason we have not heard from Monsieur Béval is, that the artifact has been missing for some time from the Louvre and possibly destroyed. I tend to believe this is possible, since we were discouraged from pursuing the matter by the curator of Ancient Egyptian Art and the president-director of the Louvre. If that is the case, the responsible party or parties have committed a serious crime and should be severely punished. I urge you to investigate this matter and ascertain that the artifact is safe, as we are anxious to see it come to a mutually satisfactory conclusion.

In my previous letter, I included testimonials from the late Chanoine Drioton, Madame Noblecourt, the late Egyptologist Dr. Pierre DuBourguet, SJ, Dr. Pierre Bariand of the Sorbonne and the CNRS. Additional artistic and scientific testimonials regarding the Mansoor Amarna Collection, can be found in our web site: <http://www.mansooramarnacollection.com>.

Finally, in making your decision regarding this artifact, please consider the following:

1. ALL scientific reports included in our web site must be reviewed by an independent scientific panel.
2. Subjective opinions of enemies of the late Drioton, Noblecourt, Du Bourguet should be totally disregarded.
3. Finally, please remember that the integrity of the Louvre and your Ministère de la Culture are on the line.

May I hear from you by return mail?

Thank you for your time.

Sincerely,

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

cc. Ambassador Pierre Vimont, Ambassador of France in Washington.

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LOUVRE

Département des Antiquités égyptiennes

Paris, le 11 avril 2011

Monsieur Alfred Mansoor
2212 Hillside Drive,
SANTA ROSA, CA 95404 2316
Etats-Unis

GAL/DB/2011- 34

Objet : Statuette Musée du Louvre, DAE, E 27215

Monsieur,

Monsieur le ministre de la Culture et de la communication, Frédéric Mitterrand, me demande de répondre au courrier que vous lui avez adressé le 18 février 2011. Cela m'amène à vous donner ou redonner les précisions suivantes :

Dès son inscription à l'inventaire, Madame Desroches-Noblecourt, alors chef du département qui a accepté ce don, écrivait en marge « époque moderne ? », indiquant par là qu'elle avait des doutes sur l'authenticité de la pièce en question. Depuis, les études en histoire de l'art égyptien n'ont cessé de permettre d'améliorer nos qualités d'expertise et 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.

Le service des acquisitions du Louvre a 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 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.

./.

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.

Je vous informe par ailleurs que cette statuette est intacte et localisée dans nos réserves, qu'aucune des personnes que vous dites m'influencer n'a la moindre influence sur mes décisions scientifiques, que M. Wildung n'est plus à Berlin, que j'ai les meilleures relations avec madame Desroches-Noblecourt et que j'ai été l'élève du Père du Bourguet dont, de diverses manières, j'honore la mémoire. Je vous prierais de cesser ces insinuations à mon encontre.

Avec mes salutations respectueuses,



Guillemette Andreu-Lanoë
Conservateur général,
Directrice du département des Antiquités égyptiennes

Copie : M. Frédéric Mitterrand, ministre de la culture et de la communication

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

April 27, 2011

Madame :

Statuette Du Musée du Louvre
DAE, E 27215

First , let me thank you for letting us know that the Louvre Amarna princess No. E 27215 is safe and properly cared for.

In response to your letter of 11 April, 2011, please realize that, I had not heard from you since your letter of 18 August 2008, **which is the only time I heard from you**, until Monsieur Mitterrand told you to write me. I wrote you 3 letters in 2008, and two letters in 2009. Since you did not deign to even acknowledge my letters, I was forced to contact Mr. Loyrette to find out what was going on. He was not much better than you in letter writing. I wrote him two letters in 2008 and five letters in 2009. In return, he wrote me twice and that, only at the prodding of Monsieur Vimont, Ambassador of France in Washington, and frankly, I consider this to be very rude, of both of you.

I am mentioning this, because, *il faut mettre les points sur les i*, and make Monsieur Mitterrand aware of, both your and Monsieur Loyrette's, disdainful attitude during this whole episode. The only one, so far, who has been a true gentleman in this entire affair is Ambassadeur Pierre Vimont, and I want to thank him for his several attempts to start a dialogue between us, although at the end, **everyone ignored him. Him, the representative of the government of France !**

Regarding Madame Desroches-Noblecourt's margin notation of "*époque moderne?*" Madame Desroches-Noblecourt has been familiar with this collection since 1938. She had heard the same rumors spread around by jealous merchants and uninformed Egyptologists, who had never seen the Mansoor Amarna Collection. But she had the courage to pursue the matter and came to an honorable conclusion. Here is what she wrote, my brother Henri, on July 2, 1990: "*j'ai étudié avec soin certains sujets de la série des petites princesses nues, et après de longs mois d'observation, j'ai accepté d'en faire entrer un exemplaire dans mon Département des Antiquités égyptiennes du Musée du Louvre, dont j'étais, alors, le Conservateur en Chef. Ce don était offert en hommage au souvenir d'Etienne Drioton at aussi parce que j'étais pour ma part, persuadée que l'objet était authentique.*"*Il est bien évident que cette extraordinaire collection pose problème.....cette série de sculptures provenant d'un atelier inconnu, a de quoi surprendre.*" (emphasis, ours.)

But Madame Desroches- Noblecourt went further. She believed in **science**. On 10 August 1981, she wrote our representative in Paris:"*mon intérêt s'est naturellement porté sur la statuette brisée en quatre morceaux, recollée, et la plus patinée. A propos de ce dernier objet je voudrais avoir réuni tous les éléments qui me permettraient de la présenter au premier comité des*

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Conservateurs du mois d'octobre .Cependant, cela ne serait possible sans l'avoir complètement étudiée, c'est-à-dire sans avoir pu faire décoller au moins la tête..... En conséquence, j'aimerais que vous puissiez me donner par écrit la permission de faire décoller la tête de cette statuette par notre restaurateur autorisé". Of course, permission was granted and guess what ? The artifact was accepted by the comité des Conservateurs, i.e, the **artifact was certified authentic by the scientists of the laboratories des musées Nationaux.**

And that is not all she wrote.

On November 17, 1981, she wrote our representative in France, the following:” *je reviens de notre chantier de fouilles du Louvre en Egypte où je me suis rendue dès que j’ai pu présenter et faire accepter par le Comité des Conservateurs et le Conseil artistique des Musées de France la petite statuette de princesse amarnienne. Je n’ai pas manqué d’exposer tout le problème à mes confrères..... Voisi la quasi solution d’une longue histoire: il fallait, vous l’admettez, une certaine détermination pour affronter le verdict des uns et la mauvaise foi des autres et prendre sès responsabilités honnêtement vis à vis de la science que l’on desservirait si l’on manquait du courage.*” Words of a true, honest and courageous scholar. Had you followed her example, we would not be in this situation now.(Emphasis, ours,)

I hope that explains her notation “*époque modern?*”.

In your letter, you write :”.....*cette pièce est considérée comme un faux par l’ensemble des conservateurs du département et de la communauté scientifique.*”. **I do not believe for a moment, that “ the communauté scientifique”** has branded the artifact a “*faux*”. On December 18, 2008, **Mr. Bruno Laurieux, directeur par intèrim du département des Sciences Humaines et Sociales du CNRS** wrote at your request, trying to find out what kind of scientific tests were done by the CNRS or the laboratories des musées Nationaux. I gave him the information he requested. So, what happened to his investigation ? Who shut him up ? Were the results of his investigation embarrassing to you ? The scientific evidence we have secured regarding the collection is published in our web site: <http://www.mansooramarnacollection.com>. **I challenge you to get a written statement from the president of the CNRS and the directeur du laboratoire of Musées nationaux, and send it to Monsieur Mitterrand,** stating that the research done in 1981 on this artifact, or recently using 2011 technology , is erroneous and that all the scientific evidence published in our web site is defective. Prove me wrong. Get that statement and it would be the laughing stock of the world scientific community.(Emphasis, ours.)

One more thing about the power of **SCIENCE**. The Louvre is now celebrating the 21st anniversary of AGLAE. So, the scientists of AGLAE can determine the nature of a speck of paint from the eye of the *Scribe Accroupi*, but you cannot ask them to determine the authenticity of a rare Amarna Princess? Why do you fund such a valuable asset, if not for cases such as this?

Madame Lanoë, must I remind you, again, of the “**tête de harpe**” and the “**blue head**” of **Tut Ankh Amon?** Once- and still- owned by the Louvre and **considered masterpieces by Egyptologists, scientists declared them fakes** and they were removed from public exhibit.

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When will people learn that a human eye can make mistakes, because what it sees is subjective, but science is always objective.

Madame, no other artifacts in the world have been subjected to so many and varied scientific test as the Mansoor Amarna Collection and proven to be authentic.

*“Insinuations ? Non, Madame. I am too old a man to play this game! Everything I wrote Monsieur Loyrette, Ambassadeur Vimont, Monsieur Béval and Monsieur Mitterrand and in my **three letters to you, to which you did not deign to respond**, are true and verifiable facts. It does not matter that Wildung is no longer in Berlin. He is still the leader of a” mafia”. Belgian Professor Claude Vandersleyen said it best in a letter, dated June 4, 2003:”**Notre groupe est une vrai MAFIA ou l’on trouve le meilleur et le pire, l’honnête et le malhonnête, le consciencieux et le je-m’en-foutiste**”. In response to a TV documentary producer, who wanted his opinion about the Mansoor collection, he responded: “ **Ask Wildung**”. This is from a director of a world famous institute!(Emphasis, ours.)*

I am disappointed you did not listen to your teacher, the late Père DuBourguet, who wrote: *“Vous ne pouvez pas douter de mon intime conviction de l’authenticité Amarnienne des pièces de votre collection, même si elle peuvent être de valeur artistique inégale mais dont le style est à mes yeux typiquement Amarnien de l’époque, excluant l’oeuvre d’un faussaire”*

At least you have des” *meilleures relations avec madame Desroches-Noblecourt*”.
Congratulations.

If this artifact, is not exhibited at the Louvre or, is returned to the Mansoor Family, then you and the Louvre would have failed in your mission to protect the heritage of man. It is not too late to right a wrong and maybe this would be a good time for another “ Mea Culpa d’un Sceptique”, this time by Madame Andreu-Lanoë.

With my best regards,

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

CC: Monsieur Frédéric Mitterrand, Ministre de la Culture et de la Communication.

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Alfred Mansoor
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April 27, 2011

Monsieur Frédéric Mitterrand
Ministre de la Culture et de la Communication
3, rue de Valois
75033 Paris, France

Dear Monsieur Mitterrand:

Statuette du Musée du Louvre
DAE, E 27215

Enclosed is a copy of my response to Madame Guillemette Andreu-Lanoë's letter of April 11, 2011. I know you are aware of the importance of this matter, concerning not only a rare Ancient Egyptian artifact, but mostly the reputation of some of France's most celebrated scholars and scientists.

I am prepared to submit to you all the correspondence, if you so wish, between myself and the authorities of the Louvre, Monsieur Belaval and my previous letters to you as I want to convince you that all the facts mentioned are true and verifiable.

I am sure you will give this matter your full attention. I urge you to have all our scientific documents reviewed by your own scientists and, if need be, have THEM do their own scientific testing, so you are convinced that all my statements are factual. **I have challenged Madame Andreu-Lanoë to present you with a statement from the laboratoire des Musées nationaux and the CNRS stating that the testing done in 1981 and , more recently, by Monsieur Bruno Laurieux, prove that this artifact is a "FAUX" !**

I am sure you would not want petty politics decide such an important matter and I look forward to a speedy resolution to this delicate matter.

With all my respect.

Sincerely,

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

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June 6, 2011

His Excellency Pierre Vimont
Ambassador of France in Washington
Embassy of France
4101 Reservoir Drive NW
Washington D.C. 20007-2170

Your Excellency:

Louvre statuette # E27215

Enclosed are my final letter to Monsieur Frédéric Mitterrand, regarding the above captioned Louvre artifact, together with some pertinent attachments.

This matter has been pending since 1997, with no end in sight. I had no idea how slow the wheels of government turn. No wonder people do not, in general, want to deal with any government. If, only, some would have used basic common sense we would not be in this bind.

I have five brothers and two sisters, aged from 77 to 89 years, and all want to see this matter come to a satisfactory conclusion and I would appreciate any help you can give us. Please be assured, that I would not have bothered you, if I did not think this matter was of the utmost importance to all of us.

With my best regards,

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

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June 6, 2011

Monsieur Frédéric Mitterrand
Ministre de la Culture
Ministère de la Culture et de la Communication
3 Rue de Valois
75001 PARIS- FRANCE

Dear Monsieur Mitterrand:

Louvre Statuette # E 27215

On April 19, 2010 your chef du bureau du cabinet, Monsieur Stéphane L'HOST, wrote to let me know that Monsieur Philippe Béval, has been appointed by you to investigate the matter of the above captioned artifact. **To date, I have not received any indication that any action has been taken.** My three letters addressed to Monsieur Béval have gone unanswered and I believe writing another letter would be a waste of my time!

This whole matter has become a farce and a joke ! But the joke is on you, your Excellency. Your employees, from the directrice of the Louvre's Ancient Egyptian Department, to the President of the Louvre to the Directeur du Patrimoine, are not performing. Their attitude toward this matter is reprehensible. My family acted in good faith and offered an artifact to honor the memory of one of your greatest scholars- the late Chanoine Etienne Drioton- and these people have not shown any interest in discovering the truth about the gift. In doing so, they have, not only desecrated the memory of a great man, but also sullied the reputation of another great scholar, Madame Christiane Desroches-Noblecourt, the CNRS and the laboratoires des Musées nationaux.

Your government spends millions of Euros to fund research at the laboratoires des Musées nationaux and the CNRS and your people ignore these legitimate institutions. Don't let them fool you. These people know what your scientists have said about the artifact, but are hiding the truth from you, in order to protect their hide. They stand together and protect each other to the detriment of your Ministère and the integrity and the reputation of the Louvre. You must not allow them to get away with this "cabale".

In my letter of April 27, 2011 addressed to Madame Guillemette Andreu-Lanoë, copy of which I sent you, I challenged her to obtain a statement from the director of the laboratoires des musées nationaux and the president of the CNRS, that the artifact is a "faux". Has she accepted the challenge ? Of course not! Please ask her to produce such a document. In 2008, she asked Monsieur Bruno Laurioux of the CNRS to investigate. What happened to his investigation ? Was he told to shut up, so as not to shame them and expose them?

Your Excellency, you are in charge and you must investigate this matter yourself. Only, then, you will discover the truth and find out that you must get rid of these highly paid and highly inefficient individuals. It is unconscionable what these subalterns are doing to your

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ministry! **Fourteen months have gone by and Monsieur Bélaival cannot find a solution? And Monsieur Loyrette has only taken the subjective opinion of his employees and never consulted the laboratoires des Musées nationaux or the CNRS? And he knew about this matter since September 2008! Thirty four months and he did nothing! And Madame Andreu-Lanoë has the temerity to write** *cette pièce est considérée un faux par l'ensemble des conservateurs du département et de la communauté scientifique* ". What *" communauté scientifique"*. She accepts her own subjective opinion and that of her conservateurs, instead of listening to Monsieur Bruno Laurieux whom she asked to investigate. What did he tell her?

I really think it is time you take action. These people are fooling the world of Art, but they cannot fool the world of sciences. **I urge you to check yourself with the CNRS and the laboratoires des Musées nationaux.** And when you find out the truth, you will have a good reason to **get three new employees, who are more responsive to the ethics of your ministry.**

This affair is very simple : either the Louvre exhibits the artifact, as promised by Madame Christiane Desroches-Noblecourt or it should be returned to us. Frankly, we fear for its safety, since we consider it to be in hostile hands. Why does the Louvre insist on not returning it? Because Madame Andreu-Lanoë, knows it is, in fact, an ancient artifact, but cannot exhibit it, because she is afraid of the political repercussions in the Egyptological world, since contrary to what she says, it is still controlled by Dietrich Wildung.

Do I need to remind your Excellency of the Louvre's **Tut Ankh Amon " blue head" and the " tête de harpe"**? Once considered masterpieces by the subjective opinion of some Louvre curator, they were **declared to be " fakes" by your own scientists** ! Now the tables are turned. Subjective opinions are coming up against overwhelming objective opinions. Why doesn't the current Louvre administration follow in the steps of the courageous individuals who ordered the investigation of these two artifacts? Are they afraid of the results of the scientific examinations?

As if all the pertinent scientific documentation, pertaining to this artifact and the rest of the Mansoor Collection found at < <http://www.mansooramarnacollection.com> > , are not enough, **Madame Desroches-Noblecourt** took an extra step to support her decision to enter the artifact in the Louvre. She **had the artifact taken apart by your own laboratoires des Musées nationaux scientists.**

Please read, in the attached letters, what a real, courageous and honest scholar wrote our attorney in Paris, before and after accepting the artifact on behalf of the Louvre.

On August 11, 1981 Madame Desroches-Noblecourt asked for permission to detach the head of the statuette from the rest of the body. Of course, permission was granted. On November 17, 1981 she wrote our attorney to indicate the result of her action, i.e. her acceptance of the artifact on behalf of the Louvre. Unless there is some foul play, regarding this artifact, **somewhere in the archives of the Louvre, you will find the result of the scientific test performed on this artifact, between August 11, 1981 and November 17, 1981. Get it and check it, yourself .**

I have enclosed copies of these letters for your review.

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I have also taken the liberty of enclosing a copy of a letter Madame Desroches-Noblecourt sent my brother , Henri, explaining how she first learned of the Amarna collection in Egypt, in **1938**, and a copy of page 352 of her book “ La Grande Nubiade”.

Madame Desroches-Noblecourt mentions Dr. Sami Gabra, an Egyptian Egyptologist, in her letter to my brother. I have enclosed a copy of his statement.

Your Excellency, your Ministère funds **AGLAE at the Louvre Museum** to the tune of millions of Euros to do research. How come the current authorities of the Louvre did not call on them to test this artifact with 21st century technology? You can see where I am coming from. YOU, as the man in charge, can order that AGLAE be used in this instance. I am sure it will be an effort well spent.

Your Excellency, at the end of the day, it is your reputation and integrity that will be judged, when this matter is settled. And settled it will be, because such happenings are just too serious and important, to be hushed up and pushed under the carpet.

It will be a sad day for the Louvre if this artifact is returned to us, and it will be the “kiss of death” to the CNRS and the laboratoires des Musées nationaux and a severe slap in the face of your scientists at the laboratoires des Musees nationaux, the CNRS and , of course, Madame Desroches-Noblecourt! Your Excellency, I would hate to think what would happen next, if this matter is not resolved in the very near future.

May I hear from you, at your earliest convenience?

With my best regards.

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

cc: Monsieur Pierre Vimont, Ambassador of France in Washington

Attachments: 6

Letter from Madame Desroches-Noblecourt, dated August 10,1981

Letter from Madame Desroches-Noblecourt, dated November 17,1990

Letter from Madame Desroches-Noblecourt, dated July 2, 1990

Letter from Dr. Sami Gabra, Egyptian Egyptologist, dated February 23, 1959

Copy of page 352, of Madame Desroches-Noblecourt’s “ La Grande Nubiade”.

Photo of Louvre artifact # E27215 (Sorry, no color photo available)

COPY

Dr. Sami Gabra
50, Ave. du Baron Empain
Heliopolis, Egypte

Heliopolis, 23 February 1959.

Dear Mr. Mansoor,

I have received your letter in which you ask for my opinion of your Akhnatonian Collection. It is with pleasure that I answer you.

In my capacity as Director of the Institute of Egyptology and Director of Excavations of the University of Cairo at Hermopolis, located on the west bank of the Nile, facing the city of Akhnaton, I have had, on several occasions, the opportunity to examine the pieces of your Collection. This Collection consisted, at the time, of some fifty pieces in limestone, often reddish in color, representing busts of King Akhnaton, heads of Nefertiti, heads of princesses and bas-reliefs showing the royal family.

The first impression that emanates from these pieces is the mastery of the artist who expressed with a striking realism the character of King Akhnaton in what I may call his double personality. In fact, some heads of the King show him delicate and weak, and others less weak if not energetic. Such execution cannot be rendered except by artists contemporary of the King, and this is evidence in favor of the authenticity of the pieces.

Aside from this, I could notice on the objects which are part of one collection, the presence of some ancient breaks on the neck and legs; these breaks adjust more or less on the statue. This reveals the work of a studio.

The names of these studios (workshops) of Akhnaton are known to us; they are, so far, three in number.

As regards these studios installed by a king who actively sought to propagate his doctrine, and because of the rarity of pieces that have reached your hands, certain dealers who could not obtain a part of these objects have thought and preached their non-authenticity.

Most of these works, if not all of them, were for a long time the property of a European who lived in Mellaoui in the last century and in the beginning of this one.

These works were carefully kept by this notable in a well-locked room. Later, however, this Collection disappeared from its hiding place and no one ever knew what had become of it. I have often heard this story from the mouths of eminent persons of Mellaoui while I was excavating at Touna-el-Gabal. I strongly believe that the appearance of this Collection on the market, and its offering (for sale) by one collector, has started a psychosis of jealousy and suspicion on the part of merchants of antiquities. In any case, the chemical analysis of the stone, made by eminent chemists, such as Lucas, and by the specialists of Egypt, has proved the authenticity of the stone and the workmanship.

For these reasons, I believe in the authenticity of these objects and I join in the opinion of my eminent colleague and Master, the Chanoine Drioton, who often examined with me the pieces of your Collection.

Please accept, dear Mr. Mansoor, my best salutations.

Dr. Sami Gabra (signed)
Former Professor of Ancient History of the University of Cairo.
Former Director of Excavations of the University of Cairo at Touna El Gebel.
Former Director of the Institute of Egyptology of the University of Cairo
Presently Director of Higher Studies of the Coptic Institute.

MINISTÈRE
DE LA CULTURE
ET DE LA COMMUNICATION

MUSÉE DU LOUVRE

CONSERVATION

DN/P/277/81

PALAIS DU LOUVRE (PAVILLON DES ARTS)
TÉLÉPHONE : 260.99.26

PARIS, LE 10 août 1981

John M. COCHRAN III
Gibson, Dunn & Crutcher Lawyers
104 avenue Raymond Poincaré
75116 Paris

REÇU le

11 AOÛT 1981

Rép: *Amj...*

Cher Maître,

J'ai tardé à vous écrire, mais je vous avais averti que mes multiples occupations ne me permettaient pas de prendre en mains sérieusement l'étude des quatre objets que vous m'avez confiés.

Depuis le début des vacances, j'ai pu me pencher sur ce si délicat problème, et mon intérêt s'est naturellement porté sur la statuette brisée en quatre morceaux, recollée, et la plus patinée. A propos de ce dernier objet, je voudrais avoir réuni tous les éléments qui me permettraient de la présenter au premier comité des Conservateurs du mois d'octobre. Cependant, cela ne serait possible sans l'avoir complètement étudiée, c'est-à-dire sans avoir pu faire décoller au moins la tête dont les éléments jouxtent mal avec ce sur quoi elle est posée.

En conséquence, j'aimerais que vous puissiez me donner par écrit la permission de faire décoller la tête de cette statuette par notre restaurateur autorisé. Pour que cette affaire connaisse enfin une conclusion positive, je vous saurais gré de me faire parvenir cette autorisation dans les délais les plus brefs.

En attendant, voulez-vous bien, cher Maître, croire à l'expression de mes sentiments les meilleurs.

Ch. Desroches Noblecourt
Inspecteur Général des Musées
Chef du Département des
Antiquités égyptiennes
du Musée du Louvre

