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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*".

