

the decline, we have two villages in our area that don't even have a local shop," she said.

city and projects in the environs and we in the rural edges of the county are simply being ignored," she said.

ment took place in Knock-long cemetery.

The massive attendance at both the removal of the remains, Mass and

He had been ill for sometime before his death. He was a brother of the late Fr. O'Connor who died some years ago.

life. He was one of nature's gentlemen and was highly respected by his employers for his atten-

member of the Knock-nagoshel Drama Group when they staged "The Belle of Boulogne" at Tom O'Connor's hall at

which he was held in this locality and beyond. He is survived by his wife Imelda and family (Caherconlish)

Honour harriers chairman



Mr Kevin Sheahan, chairman of Rathkeale Electoral Area Committee, presents a Community Award to Michael O'Shaughnessy, chairman of the Stonehall Harriers, watched by his wife Peggy

ent the cheque for a facility that had been available to many West Limerick communities.

Another Salesian College past pupil, Cllr David Naughton, spoke of the considerable contribution the college to water

safety in Limerick and beyond, through the training of lifeguards at the pool, many of whom have been recruited by the council to work at the Glin and Killeary Piers during the summer months.

He also spoke of the

generosity, care and compassion of the Salesian Order for the less fortunate in our society, as evidenced in their organisation of annual holiday camps to cater for children from all parts of the country and abroad.

Cllrs Tom Neville and John Cregan also spoke about the contribution of the Salesian Order in the agricultural and secondary educational sectors to County Limerick, and neighbouring counties.



Chairman of Rathkeale Electoral Area Committee, Presenting a Bronze Figurine to Fr John Harrington, Principal, Tony Noonan, Pallaskenry Community Council and Cllr David Naughton

THE LIMERICK historian who wrote an essay on John and Gertrude Hunt has claimed her words were taken out of context, Judith Hill was commissioned by the Hunt Museum to write an essay on the Hunts in 1998. In the following letter, Ms Hill explains how her essay was leaked and used to lend credence to claims by the Simon Wiesenthal Centre among others that the Hunts had links to Nazi art dealers.

I WOULD like to clarify a few points relating to an essay I wrote for the Hunt Museum on John and Gertrude Hunt which has been quoted and referred to in a number of recent articles and broadcasts.

In 1998 I was commissioned by the Hunt Museum to write a 2,000-word biographical essay on John and Gertrude Hunt. The essay I wrote briefly covered the career of the Hunts as dealers and collectors, their involvement in the restorations of Bunratty castle and the setting up of Craggaunowen, and of John Hunt's activities as an archaeologist and scholar. I submitted the draft with a list of references to the museum to fulfil the commission. If they had wished to pursue the matter towards publication I would have gone through the process of rereading, checking and adding footnotes, and done any rewriting that we jointly considered necessary. Once my draft was acknowledged I heard nothing further from the museum. The essay was never published.

Since then the essay has been leaked, used without my knowledge or permission, and has formed the basis of several inaccurate and misleading public statements. In the article printed in The Irish Times on 7 February 2004 two sentences from two separate paragraphs of my essay were put together and quoted to

give a misleading impression of my account of the Hunt's activities. The quotation as it appeared in The Irish Times was as follows:

'Wide scale Nazi thefts and the looting endemic in wars exacerbated the hazards of art dealing, causing many items to lose provenance: this too coloured the environment in which art changed hands in the mid-twentieth century. The Hunts fitted seamlessly into this world.'

In the essay the first sentence was at the end of a paragraph which attempted to describe the conditions existing in Europe in the 1930s and 40s, making it a relatively favourable place in which to deal in art. I focused on Germany and Ireland where the Hunts had family and business connections. I mentioned the release of art from private collections in Germany due to the fear of war in the 1930s, and in the aftermath of the war. I mentioned the auctions of Anglo-Irish estates in Ireland, and the relative ease with which individual items could be exported. I mentioned the availability of art looted by the Nazis and the looting endemic in wars. In the following paragraph I argued, using examples from the Hunt archive, that the Hunts, well-connected and highly proficient art dealers, were able to take advantage of these conditions.

The quotation in The Irish Times gave the mis-

leading impression that I was focusing on the Hunts as dealers in looted European art, whereas I only included the reference to looted art as background to the European art market in which they operated at the time. The issue of whether the Hunts were directly involved in dealing with illegally acquired objects was one that I did not confront and investigate in the essay. Consequently I have no proof that this was the case, and in no place in my article did I claim that this was the case.

It has been said in several radio broadcasts that my essay clearly stated that John and Gertrude Hunt were Nazis. It has also been stated that the essay claimed they had relationships with known Nazis. At no point in my essay did I state that John and Gertrude Hunt were Nazis. At no point in my essay did I state that John and Gertrude Hunt had relationships with known Nazis.

Finally, it has been brought to my attention that alterations were made to my essay, and that a second draft version has been produced. The changes were such as to make the essay unintelligible in places. This version was typed and circulated under my name. All this was done without my knowledge or permission.

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