

HUNT MUSEUM EVALUATION GROUP

FINAL REPORT TO THE ROYAL IRISH ACADEMY

FINAL REPORT
OF THE HUNT MUSEUM EVALUATION GROUP

JUNE 2006

Introduction

1. This is the final report of The Evaluation Group, appointed in May 2005 by the Royal Irish Academy to facilitate an exhaustive and internationally benchmarked investigation of the provenance of the objects in the Hunt Museum in the light of the accusations levelled against that institution by the Simon Wiesenthal Centre in Paris. Its terms of reference are set out in Appendix 1. It was established by the Academy in agreement with the Department of Arts, Sport and Tourism to provide an independent oversight of the process.
2. Its members are Mr Seán Cromien, former Secretary General of the Department of Finance (Chairman); Dr Michael Ryan, MRIA, past President of the Royal Irish Academy and Director of the Chester Beatty Library (Secretary); Dr Anne Kelly, School of Art History and Cultural Policy, University College, Dublin, and Ms Helen Wechsler of the American Association of Museums.
3. As required under the terms of reference, an internationally reputable expert in the area of art provenance, Ms Nancy Yeide of the National Gallery of Art, Washington, DC, was appointed to support the group in the conduct of its business. She is an expert in particular on World War II provenance research.
4. The Evaluation Group met on three occasions before an Interim Report was published in February 2006. A fourth meeting was held incorporeally in May 2006 using e-mail, to complete the work and agree upon this Final Report, which is required under the terms of reference to be presented to the Royal Irish Academy within twelve months of the Group's establishment.

Background

5. As indicated in the Interim Report, the inquiry originated in a letter dated 26 January 2004 to the President of Ireland, Mrs Mary McAleese, from the Simon Wiesenthal Centre in Paris, as follows:

“Dear Madame President,

The Simon Wiesenthal Centre is an International Jewish human rights organization with a worldwide membership of 440,000. Established in 1977, with headquarters in Los Angeles, it draws the lessons of the Holocaust to the analysis of contemporary issues of prejudice and discrimination. The Centre is an NGO in Consultative Status to ECOSOC, UNESCO and the Council of Europe.

Tomorrow, 27 January, most European Union member states will mark Holocaust Commemoration Day (the date of the liberation of the Auschwitz Birkenau extermination camp). At this inception of Ireland’s EU Presidency, I wish to draw your attention to an Irish-related Holocaust-era issue.

Madame President, only last month you were quoted in eloquent praise of the “Irish Museum of the Year:’ Award’ being bestowed upon the Hunt Museum in Limerick. The Irish Arts Review has alluded to the extensive pre-war Nazi connections of John Hunt and Gertrude, his German-born wife. Further sources point to:

- the Hunts’ precipitate 1940 flight from London to neutral Ireland one step ahead of British suspicions of their alleged espionage activity
- their close personal ties to Adolf Mahr, the then Director of the Irish National Museum and head of the Nazi Party (NSDP-AO) in Ireland
- above all their intimate business relationships with notorious dealers in art looted by the Nazis.

The “*Hunt Museum Essential Guide*” describes only 150 of the over 2000 objects in the Museum’s collection and, notably, without providing information on their provenance - data that all museums are now required to provide in accordance with international procedure. The Wiesenthal Centre therefore urges Ireland to see placed on the Internet the entire Hunt Museum holdings, as also all items sold by the Hunts to other collections, i.e. The National Museum of Ireland’s Art and Industrial Division, The National Gallery of Ireland and the Lord Gort Trust Collection in Bunratty Castle. Thus may eventual claimants scrutinize these objects in the manner of suspect art held by museums world wide. Indeed, Hunt material in British and American museums has already been made accessible on the World Wide Web.

The character of neutrality during World War Two has been closely examined in the cases of Portugal, Sweden, Spain, Switzerland and even Turkey - especially the degree of these countries’ place in the network of Nazi looted art. It is appropriate that Ireland’s E.U. Presidency enunciate a new transparency in regard to its own wartime neutrality by sponsoring a full and independent investigation into the role of John and Gertrude Hunt.

We therefore request that you announce forthwith the suspension of the “*Irish Museum of the Year Award*”, conferred upon the Hunt Collection, until the satisfactory conclusion of this inquiry. To do otherwise would impugn the good name of this prestigious award and deny justice, after sixty years, to eventual Holocaust survivor heirs, before it is too late.”

The Work of the Group

6. The Group’s terms of reference require it in its final report to present ‘a summary of the actions taken to date by the Hunt Museum, a full account of the conclusions reached by the Group and recommendations for further action, if any, required of the Hunt Museum.’

7. In approaching its task, the Group was conscious that museums in the United States have considerable experience of claims of the nature of those made in the case of the Hunt Museum regarding the provenance of objects in their collections. To deal with the possibility of Nazi-looted objects in museum collections, the American Association of Museums has published *The AAM Guidelines Concerning the Unlawful Appropriation of Objects During the Nazi Era*. It considered that this document provided the template for best international practice for the Hunt Museum and it has been fully accepted for this purpose by the Museum. The *Guide to Provenance Research*¹ was used as a primer on how to undertake research into the ownership history of the collection.

Obligations on the Hunt Museum

8. The two main obligations on the Hunt Museum under the terms of reference have been
- (i) to prepare for the publication on the web of a detailed computer database of the collection under its care and control, together with images of the objects contained in it.
 - (ii) to carry out detailed provenance research on the objects held by it, this research to incorporate all relevant data from documentation held by the Museum and other bodies or individuals. Particular attention was to be paid to material acquired during the period 1933 to 1945.

¹ Nancy H. Yeide, Konstantin Akinsha, Amy L. Walsh, *The AAM Guide to Provenance Research*, The American Museums Association, Washington, 2001.

9. The Group is pleased to put on record the very considerable progress the Hunt Museum has made in the space of a year in meeting these two obligations.

The Interim Report noted that the first objective was completely met in advance of schedule by 24 October 2005, by which date 1946 entries for objects in the database had been published on the web, as well as a descriptive list of all the files of the Hunt family in its possession. In making progress of this character, the Museum completed the first phase of the requirement under the AAM guidelines. It is also worth noting that its actions met the publication requests in respect of the Hunt Museum Collection specified in the letter to President McAleese of January 26, 2004 from the Wiesenthal Centre, Paris.

10. By its nature, the detailed provenance research which has commenced in the Museum cannot be brought to a conclusion as quickly as establishing a database on the internet. However, with the assistance of Ms. Nancy Yeide, considerable progress has been made in beginning this long-term work by establishing appropriate procedures and identifying sources of information. Appendix 2 contains a detailed report by Ms. Virginia Teehan, Director of the Hunt Museum, of the way in which this work has been approached on the advice of Ms Yeide, the extent to which results have been obtained to date and the many international sources which have been drawn upon. Appendix 3 lists the secondary sources used in the research.
11. The Group is satisfied that the approach taken by the Museum authorities is the correct one and notes that it is the intention to pursue this research with full vigour, using the AAM guidelines as appropriate best international

practice, together with guidelines from the UK Museums Directors' Conference.

It recommends that this research should become a central part of the core professional activities of the institution. This is the case with many museums internationally.

The Online Database

12. The online database as published on the website is comprised of 1946 entries. It includes all processed objects managed by The Hunt Museum Ltd (the management company which oversees the care of the objects housed in the Hunt Museum). Most of these objects were previously owned by members of the Hunt family and are now owned by The Hunt Museums Trust. A small number of other objects acquired (either by purchase or gift) by The Hunt Museum Ltd in recent years are included together with items on loan to the Museum from private owners.

Records describing objects not managed by the Museum in 2005 were removed from the database and were not made available in the online catalogue. As the Hunt Museum Ltd does not have responsibility for the management of these objects it was felt inappropriate and confusing to the user to include these objects on the website. This information is now in another database which is available on the Museum server. A summary of the objects and their ownership is as follows:

- 24 objects which were the property of the late John Hunt Jnr. and were once in the care of the Museum but had reverted to Mr. John Hunt.

- 4 objects which are the property of Trudy Hunt and as above were once in the care of the Museum but have now reverted to Ms. Trudy Hunt.
- 10 objects which are the property of the Hunt Museums Trust, now in the care of the Craggaunowen Project.
- 1 object which is the property of the Hunt Museums Trust, now in the care of Birr Heritage Centre.
- 7 objects (all archaeological potsherds from Tankardstown, Co. Limerick) which were transferred to Limerick City Museum.
- 20 objects which are in the care of the National Gallery of Ireland, in the main religious artefacts, altar furnishings etc.²

Provenance Research

13. The goal of provenance research is to trace the ownership and location of an object from its creation to the present moment. Because of the manner in which the object might have changed hands and the availability of documentation (or its absence), research can be challenging, complicated and time-consuming. To be successful, primary and secondary sources must be consulted. Published information must be critically examined and not blindly accepted, as inaccurate information can easily be repeated from one secondary source to another without independent corroboration. It is vital for facts to be confirmed and sources documented.

² All National Gallery of Ireland material including additional material is now available on the web at <http://www.nationalgallery.ie/html/research.html>

14. The Group is satisfied that the Hunt Museum under the guidance of Ms Yeide and in adhering to the defined project objects viz. systematically to review the ownership history of objects managed by it with the current focus on identifying objects that may have been improperly sold or traded during the Nazi era, has made every effort to identify and consult relevant sources of information. The most fruitful sources were those which pertained directly to objects in the collection rather than the universal sources,³ which yielded little or no specific results. It can be seen from the results described in Appendix 2 that most of the information pertaining to objects with provenance history dates from the 1950s, 1960s and early 1970s where objects have been purchased at auction. This is the most documented period for the acquisition of objects for the Hunt Collection.
15. The scarcity of provenance for the period 1933 to 1945 needs to be placed in context. John Hunt began his career as an antique dealer in the early 1930s and his personal collection was probably not formed until his business had become somewhat established. Photographs from John and Gertrude Hunt's home in the late 1930s and 1940s show some objects which are now in the Hunt Collection, indicating that by this stage the collection had begun to be formed.
16. The Hunts came to Ireland about 1940 when they lived at Lough Gur, Co, Limerick. Here they were involved in excavations around the area undertaken

³ The National Archives and Records Administration (NARA), Washington, DC holds many records generated by the Office of Military Government US Zone and other military, as well as diplomatic and intelligence services. These, together with records at the National Archives at Kew, have been consulted.

by Professor Seán P Ó Riordáin. It is likely that in this period, during the Second World War, travelling was very limited and there would have been little opportunity for collecting objects outside Ireland.

This is illustrated by the Hunts' close involvement with Sir William Burrell in the formation of his collection. The Hunts had sourced many objects for him in the 1930s but during the war he did not acquire any objects from them. After the war they sold him some pieces but their relationship was not as close as before because they had remained based in Ireland, though they made frequent trips to London.

17. The Group wishes to draw attention to the difficulty that, while consulting the universal sources was vital to the project, it was frustrated by the absence of any specific allegation about any individual object. The non-specific nature of the allegations made about the collection meant that research into the universal sources was exceptionally difficult. This is the opposite of the situation in other contexts, whereby claims are made which relate to the ownership of a specific object and are often accompanied by some associated documentation. Conducting research without reference to specific objects is very difficult.
 18. A further point to be noted is that researching decorative arts collections is complicated as by their nature, decorative arts, unlike many fine art objects, are not unique. Therefore, ascertaining information about a specific object, which may in fact be one of thousands manufactured, is exceptionally difficult, if not at times impossible.
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19. There are many reasons for gaps in provenance, ranging from a past owner's desire for anonymity to an absence of records of transactions. Resolving provenance gaps for the period in question may be further complicated by the fact that records were lost or destroyed during the Second World War.
20. Most of the objects in the Hunt Museum with gaps in their provenance are unlikely to have problematic pasts. The Group strongly recommends, however, that, where doubts arise, the Museum must make public these doubts and follow them up. If claimants come forward, they must be dealt with openly and transparently and their claims given the highest priority.
21. The Evaluation Group recommends that an independent external assessor should be employed by the Hunt Museum to continue to evaluate the quality of the work and provide advice as appropriate.
22. Section 8 of the Group's Interim Report dealt with Hunt material in other collections in Ireland. Although strictly speaking this lay outside the terms of reference for the Group, it was noted that the National Museum had listed all Hunt material in its possession and all of it was of Irish provenance. The Museum is ready to provide information on the material. All material bequeathed by the Hunts (as noted above) in the National Gallery of Ireland is identified, illustrated and catalogued on the website of that institution. A website for the Lord Gort collection at Bunratty has been designed and will go live very shortly. The Craggaunowen Collection will go live somewhat later but work is well in hand on this.

23. In the course of the letter to President McAleese of 26 January 2004 from the Wiesenthal Centre, certain allegations were made in regard to John and Gertrude Hunt. During their work the Group discussed how these allegations should be considered. A reading of the terms of reference showed that they were outside the Group's remit. The Group was required to concentrate, as indicated in paragraph 1 of this report, on investigating the provenance of all objects in the Hunt Museum in the light of the accusations levelled against that institution by the Wiesenthal Centre. This is what the Group has done. It believes that what is most important is that, if through this provenance research, any artefacts are found in the Museum against which proven claims can be made, these should be restored speedily to their rightful owners. However, questions of the particular affiliation of two individuals, no matter how prominent, would appear after this lapse of time to be matters for the biographer or the historian rather than a State-funded enquiry such as this.
24. Attention is however drawn at this stage of the investigation to the report by Ms Virginia Teehan in Appendix 2 that the Hunts were not named in any of the consulted lists of individuals resident in Ireland identified by the British and American authorities as being members of the Nazi Party or as having provided direct or indirect economic or other support to it.

Documentation

25. The Group under its terms of reference was required to
- (i) arrange to have examined independently any documentation in the possession of the Hunt Family which has a bearing on the provenance of the objects in the Hunt Museum collection, as outlined in the Wiesenthal letter referred to above;
 - (ii) require the Hunt Museum to seek a meeting with a representative or representatives of the Wiesenthal Centre to establish the nature of the accusations made to the President of Ireland on 26 January 2004; to establish what evidence the Centre may have to substantiate these accusations and to have that evidence assessed by the independent external advisor;
 - (iii) invite and request written statements, or other evidence, from persons who may be in a position to offer information concerning the integrity or otherwise of the Hunt Collection; to ensure that such statements are investigated by the external independent adviser; and to further ensure that any conclusions drawn from the investigation are appropriately treated by the Hunt Museum authorities.

In pursuance of (i), the Group has consulted Ms Trudy Hunt and Mrs Patricia Hunt and have received assurances that all documentation relevant to the collection in their possession or formerly possessed by their parents has been handed over to the Hunt Museum and all that is retained by the family is personal material.

26. Although the matter was peripheral to the Group's activities, it was thought desirable, in discussions with Ms Trudy Hunt and Ms Patricia Hunt, to emphasise the need to proceed quickly with the vesting of the artefacts in the Museum which have not yet been vested because of the untimely death of Mr John Hunt Jnr. The Group understands that the task of reconciling the inventory of the collection with lists of material to be vested is very advanced and welcomes and commends this progress.
27. In pursuance of (ii), the Group thought it appropriate to write first to the Wiesenthal Centre. Regrettably, no reply has been received to date.
28. In pursuance of (iii), the Group wrote to two persons who had been identified in the media as having special knowledge of the issues of concern and asked them to provide some information to the Group to be evaluated and investigated. One of these replied and agreed to provide information orally which has been considered in the investigation. The second replied after a considerable lapse of time with a number of questions relating to the nature and constitution of the Group. There has been no further communication with this correspondent.

Seminar

29. The Group decided to recommend to the Royal Irish Academy that it should organise a seminar for the museum profession in Ireland on current international practice in provenance research into contested cultural heritage and on the outcome of the Hunt Museum process. The Academy readily agreed to do so and the seminar is scheduled for 19th June 2006. The invited

audience will include Hunt Museum stakeholders, government officials and interested members of the press.

Conclusion

30. In conclusion, the Group would like to acknowledge the co-operation and support which they received from Ms Virginia Teehan, Director of the Hunt Museum, and the amount of time and effort which she and her staff have willingly put into meeting the Group's requirements under its terms of reference.

In this they have been backed by the Board of the Hunt Museum Trust and the Management Board of the Hunt Museum Limited, who have given the Group the fullest co-operation. Members of the Hunt family - Ms. Trudy Hunt and Mrs Patricia Hunt - met with the Group's representatives and provided valuable insights. The Group is extremely grateful to its member, Ms Helen Wechsler, and expert advisor Ms Nancy Yeide, both of whom served at great personal inconvenience. Their respective institutions, The American Association of Museums and the National Gallery in Washington DC, very generously released them to participate in the process. The work on the project was funded by the Royal Irish Academy through a most generous grant for the purpose made by the Department of Arts, Sport and Tourism. The Group thanks the Royal Irish Academy for facilitating the process, and in particular the President, Professor James Slevin, Council, the Executive Secretary, Mr. Patrick Buckley, and Ms Leslie Goulding. The Group wishes to thank, and acknowledge the co-operation of, the National Museum of Ireland (the Director, Dr. Patrick Wallace, Mr. Ragnall Ó Floinn and Ms. Mary Cahill);

the National Gallery of Ireland (Director, Mr Raymond Keaveney) and to those who responded to our correspondence with information. Ms. June Lattimore was unfailingly helpful to the Group.

APPENDIX 1

TERMS OF REFERENCE

Preamble

The Royal Irish Academy will appoint an Evaluation Group, with Terms of Reference as set out below, to facilitate an exhaustive and internationally bench-marked investigation into the provenance of all objects in the Hunt Museum. The Academy will endeavour to source funds in order to provide appropriate administrative and other support for the Group. Providing sufficient funding is obtained, the Academy will appoint an internationally reputable expert in the area of art provenance to support the Group in the conduct of its business. The Group will act independently of the Academy, except in its financial maintenance, and the Academy will not have any responsibility for the conduct of its business or its reports, beyond that specified in these Terms of Reference.

Membership and Support

- Having due regard for the experience and expertise needed to carry out this investigation, the Royal Irish Academy will select and appoint members of the Evaluation Group.
- The membership of the Group will have a minimum of three and maximum of five individuals with appropriate experience.
- The Academy will appoint a Chairperson of the Group from amongst its members.
- The Academy will endeavour to source and administer sufficient funds to cover all reasonable costs incurred by the Group in pursuit of its objectives.
- The Academy will provide routine secretarial and administrative support for the Group providing sufficient external funding is made available.

Mode of Operation

- The Evaluation Group will be autonomous and will not receive direction from the Academy beyond what is contained in these Terms of Reference and notes on general procedures.
- The Chairperson of the Group will agree financial procedures with the Treasurer of the Royal Irish Academy before the work of the Group begins.
- The Group will keep a record of its meetings which will be made available to the Academy's Council and Executive Committee.
- The Group will make interim reports at agreed intervals to the Academy for publication and will present a final report within 12 months to the Academy.
- In its final report the Group will present a summary of the actions taken to date by the Hunt Museum, a full account of the conclusions reached by the Group, and recommendations for further action, if any, required of the Hunt Museum.

Dimensions of investigation

Having regard to the letter from the Wiesenthal Centre to the President of Ireland, dated 26 January 2004 (hereafter referred to as the Wiesenthal Letter), and the letter from the Minister for Arts, Sport and Tourism to Mr George Stacpoole, dated 10 February 2004, the Evaluation Group, assisted by an independent external advisor appointed by the Royal Irish Academy, will

- i) oversee the preparation by the Hunt Museum, in accordance with best international practice, of a detailed computer database of the collection together with images of the objects contained in it.
- ii) provide assurance that this database contains the results of detailed provenance research on the objects held by the Hunt Museum, incorporating all relevant data from documentation held by the Museum and other bodies or individuals.

- iii) oversee the placing of this database on the Museum's website; in this regard, particular attention should be drawn to material which may be discovered to be, or which may be suspected as having been, acquired as a result of, directly or indirectly, expropriation during the period 1933-45 in Europe; and the Hunt Museum should publish, on its website, a separate list of any items which research indicates may have been expropriated, looted or confiscated during the period 1933 - 1945.

Having further regard to the memorandum from the late Mr John Hunt and Ms Trudy Hunt, submitted to Mr Justice Donal Barrington, the Evaluation Group will

1. arrange to have examined independently any documentation in the possession of the Hunt family which has a bearing on the provenance of objects in the Hunt Museum collection as outlined in the Wiesenthal Letter referred to above.
2. require the Hunt Museum to seek a meeting with a representative or representatives of the Wiesenthal Centre: to establish the nature of the accusations made to the President of Ireland on 26 January 2004; to establish what evidence the Centre may have to substantiate these accusations; and to have that evidence assessed by the independent external advisor.
3. invite and request written statements, or other evidence, from persons who may be in a position to offer information concerning the integrity or otherwise of the Hunt collection; to ensure that such statements are investigated by the external independent advisor; and to further ensure that any conclusions drawn from the investigation are appropriately treated by the Hunt Museum authorities.

4. make available in a timely manner to the other institutions mentioned in the Wiesenthal Letter the fruits of their investigations as they develop.

5. arrange with the Director of the Hunt Museum to publish on the web any or all documents which have a material bearing on the matters enquired into.

APPENDIX 2

RESEARCH PROCESS

Action taken by the Hunt Museum under the guidance of the Evaluation Group to advance Provenance research.

Under its Terms of Reference, the Evaluation Group was required, once the Hunt Museum had established a computer database, to 'provide assurance that this database contained the results of detailed provenance research on the objects held by the Hunt Museum, incorporating all relevant data from documentation held by the Museum and other bodies or individuals.' The Group arranged for an independent external advisor appointed by the Royal Irish Academy, Ms Nancy Yeide, to assist the Hunt Museum in this.

It has requested Ms Virginia Teehan, Director of the Hunt Museum, to furnish a detailed report of the way in which the work has been approached on the advice of Ms Yeide, the extent to which results have been obtained to date and the international sources which have been drawn upon. Ms Teehan's report is as follows.

"1. Approach

The goal of the Provenance Research Project is to systematically review the ownership history of objects managed by the Hunt Museum limited with the current focus on identifying objects that may have been improperly sold or traded during the Nazi era.

This research project was approached from two angles:

- Conducting research into the ownership history of items contained in the Hunt Collection.
- Consulting universal sources, that is, consulting the main series of primary sources which relate to Nazi looted materials to ascertain if any objects contained in the Hunt collection were recorded in any extant materials (hereafter called universal sources for the purposes of this report) and also to consult associated archives.

2. Conducting research into the ownership history of items contained in the Hunt Collection

The objects contained in the Hunt collection which are managed by the Hunt Museum Limited number 1946 individual objects. Within the context of available time and resources the Collection was evaluated in its totality and classified into high and low priority groupings. The research emphasis was placed on high priority objects for the purposes of this project.

Criteria were devised on the basis of Guidelines issued by the American Association of Museums and the UK Museums Directors' Conference. The criteria supporting the classifications are explained below.

High Priority Objects

Objects rated high priority are those which have a higher likelihood of having been or are known to have been on the continent of Europe during the period 1933-1945. This is a large group and has been further divided into three sub-groups; 1a, 1b and 1c.

Many of the objects rated high priority have histories of ownership that contain very little detail or have long gaps. Intensive research on these objects was begun in 2005. The project is still at an early stage.

The online records are currently undergoing further research. As additional information comes to light, it will be added to the database and published on the website.

Group 1a

- Objects which are unique and easily identifiable. This includes all fine art objects: paintings, sculpture and drawings except for those known not to have been outside Ireland or Britain in the relevant period.
- Objects of high craftsmanship which are easily identifiable, e.g. small ivory pieces, crucifix figures. Many of these are medieval objects. Some jewellery also falls into this category.
- Exceptional archaeological objects. These include Greek, Roman, Egyptian and Etruscan objects. A small number of Irish and English objects are included here.

Group 1b

- This group includes ceramics, armour, silverware and jewellery together with various other objects.
- These are objects often produced in large quantities but it is still possible, although often difficult, to identify them individually.

Group 1c

- Objects which would be difficult to identify individually.
- Objects which are mounts or part of larger objects.
- Incomplete or broken objects.
- Very common objects, for example, beads, stones.

Low Priority Objects

Objects rated low priority are those which have a lesser likelihood of having been or are known not to have been on the continent of Europe during the period 1933-1945. As is the case with the High Priority Objects, this is a large group and has been further divided into three sub-groups: 2a and 2b.

Group 2a

- This group contains objects which it is considered are at very low risk of having been on the continent of Europe during the period 1933-1945.
- Archaeological objects. For the most part they are rated as low priority as many objects are not unique or easily identifiable individually, e.g. arrowheads, flints, axe heads.
- A high proportion of such objects in the Museum are of Irish or English origin and very unlikely to have been outside Ireland or Britain during the period in question.

Group 2b

- Objects made since 1945.
- Objects on loan to the Hunt Museum Ltd from lenders other than the Hunt Family.
- Objects originating from the Custom House⁴ before it was refurbished.
- Objects donated to the Hunt Museum Ltd after 1997, that is, after the Museum moved to the present site at the former Custom House.

3. Summary Research Results arranged by Priority Groups

⁴ The former Custom House, Limerick, is the building which now houses the Hunt Museum

Full details of provenance information for individual objects are contained on the provenance pages of the Museum's website, www.huntmuseum.com. A general overview of the results of the research achieved, May 2005 – May 2006 is outlined below as arranged by priority groupings. The total number of objects contained in the Hunt Collection is 1946.

High Priority Objects

Group 1a

Total number in priority group 1a: 267

Number of items classified 1a with some provenance information: 66

Number of items classified 1a with no provenance information: 201

Eight of this group, 1a, have provenance for the period 1933-45. These are: *Red Firs* by Roderic O'Connor (MG 141); *The Artist and his Wife* by Robert Fagan (MG 146) and Medieval Altar Bell (HCA 623). The other five objects: Medieval Incense Boat (HCM 130); Bronze figure of a man (MG 139/024); Bronze crucifix figure (CG 064); Benin ivory mask (JB 008); Anglo Saxon book cover (DG 038) were part of the Pitt Rivers collection which was formed by General Pitt Rivers up to 1900 and partly dispersed in the 1960s. Hence these objects were part of the Pitt Rivers collection during the period 1933-45 and displayed elsewhere as such. Five other objects in the Museum have been found to be from the Pitt Rivers collection, one from group 1b and four from group 2a.

For twenty three of these objects classified 1a, the only provenance established is a

date when an object was loaned by the Hunts to an exhibition, generally between 1950 and the 1970s.

Group 1b

Total number in priority group 1b: 527

Number of items classified 1b with some provenance information: 48

Number of items classified 1b with no provenance information: 479

Two objects from this group have provenance for the period 1933-45. One is a Meissen plate (HCM 117) which was owned by a Limerick family. The other is an object from the Pitt Rivers collection, a white porcelain cockerel (MG 116A). It is not surprising that provenance history should have been identified for fewer items contained in this group as they contain fewer individual objects, i.e. porcelain plates and figures, earthenware pottery, small ivories such as gaming pieces etc. It is almost impossible to identify objects unless there are distinguishing features which is very rare with mass-produced goods.

For seventeen of these objects, the date when the Hunts loaned the object to an exhibition is the only provenance information found.

Group 1c

Total number in priority group 1c: 165

This category includes objects difficult to identify individually, parts of larger objects, incomplete or broken objects and very common objects such as beads or stones. Given time constraints and the requirement to prioritise research into more likely objects and the nature of these types of objects, it has not been possible to identify provenance for them as yet.

Group 2a: *Irish objects, including archaeology and non-Irish archaeological objects.*

Total number objects 2a: 897

Number of items classified 2a with some provenance information: 150 (approx.)

Number of items classified 2a without provenance information: 747.

It is difficult to be precise about the number of objects in 2a with provenance, as this is an area which is being researched at present. The nature of the archaeological items makes identification very difficult in many cases. The vast majority of these are archaeological objects from the Stone, Bronze and Iron Ages, many Irish, with some others from Britain and elsewhere and many European or with no indication of origin. About 100 archaeological objects, aside from those which originated in a particular collection, have a find spot recorded but no other information. Quite a high proportion of the archaeological objects in the Museum originated in earlier collections e.g. the Ball, Day or Pitt Rivers collections.

Ball collection: This was an important collection formed in the early years of the twentieth century by Captain John Ball (died 1938) and housed for many years in the County Museum, St Alban's, Hertfordshire. John Hunt acquired archaeological objects, many of them Irish, from this collection in c.1939 and again in 1949, as well as some medieval objects at a sale in 1956. Some 120 objects in the museum have so far been identified as originating in the Ball collection and it is likely that others also came from there. It may not be possible to identify all objects from the Ball collection, given vague descriptions, absence of photographs or drawings etc. in source material. It is not always known when the Hunts acquired an individual

object from the Ball collection (it could be 1939, 1949 or occasionally 1956) but the collection as a whole was in St Alban's Museum, with some of the medieval items in Captain Ball's house in London, from the early 1900s until its dispersal at different dates.

Pitt Rivers collection: Four important Irish Bronze Age objects can be traced back to this collection, formed by General Pitt Rivers (died 1900) and kept in the museum he founded in Farnham, Dorset until the mid 1960s. These are the shield (HCA 457), cauldron (HCA 458), bucket (HCA 460) and phalera (HCA 662). Also in this group is a bronze torque, European (HCA 447).

Day collection: Robert Day, the Cork antiquarian, died in 1915 and his collection was sold in 1913 and 1915. Some of his collection came to the Hunt collection via the Ball collection. The Red Abbey crucifix (HML 150) was sold at the Day sale in 1915 and again at Sotheby's in 1963, when the Hunts bought it.

Group 2a (*contd.*) *Irish objects with provenance 1933-45*

No of items classified with some provenance information: 11

The four Bronze Age objects referred to above have provenance in the Pitt Rivers museum in Farnham, Dorset, until the 1960s.

Paintings by Irish artists: The two Yeats' paintings, *Atlantic Drive* and *Master of Ceremonies* (JB 012 and TB 009) were bought by the Hunts at an exhibition in Limerick in 1944. The Robert Fagan work (MG 146) has a full provenance through his family until it was bought by the Hunts at the sale in Bedford, England

in the mid 1940s.

Objects of Irish Origin: The Stag's Head Candelabra (HCL 057) made by Belleek Pottery, has a full provenance. The Mothell Communion Cup (HCM 117) has provenance information for the period 1933-1945 but it is not known when the Hunts acquired it; similarly the history of the Cashel Bell (HCA 617) is known from when it was found in 1849 until the 1950s. The Sheela na Gig (HCM 033) was bought by John Hunt from the workmen who found it in Co Limerick in the 1940s.

In some cases, the names of the original owners of Irish objects are known but when the Hunts acquired the object cannot be accurately defined. Examples of this are: the replica Ardagh Chalice (HCL 010), the Middleton Mace (HCL 085), the Archer/Butler Luck Stone (HCM 152).

Eleven of the Irish objects are known to have been exhibited at different times between 1950 and 1972; in most cases, this is only way of establishing a date by which the Hunts owned a particular work.

4. Lower Priority Items

Lower Priority items from Groups 2b and 3 do not form part of the current Research Project as agreed with the Evaluation Group. The availability of resources defined that emphasis would be placed on higher priority objects.

For sources consulted for research into objects contained in the Hunt Collection, See Appendix 3.

5 Consulting Universal Sources

Provenance research guidelines recommend consultation of a number of series of primary sources which record detailed information on objects looted by the Nazi forces. The main body of these records was generated by the Army of the United States of America and is known as the OMGUS records.

OMGUS Records

American soldiers in 1945 seized many of the ERR records, including the card files and photographs. Einsatzstab Reichsleiter Rosenberg (ERR) was a Nazi Party organization established in 1940 under the direction of Alfred Rosenberg.

These records were turned over to the custody of the Office of Military Government, U.S. Zone, (Germany) [OMGUS].

ERR activities included the confiscation of designated cultural treasures and private art collections in Nazi occupied territories. With its headquarters in Berlin, the ERR became the chief Reich agency for spoliation of artistic and intellectual resources in areas occupied by Nazi Germany. From November 1940 until mid-1944, the ERR activities in occupied France and the Low Countries involved the seizure of artworks and cultural artefacts from Jews and others deemed by the Nazis to have lost property rights. The majority of the items confiscated were scheduled for transfer to Germany for safekeeping and ultimate disposition by an official directly responsible to Hitler. The looted works of art were intended for division among the collection for Hitler and Hermann Göring, art collections at German museums, and those suitable for sale at auction. It was reported that between March 1941 and July 1944 the ERR plundered 21,903 art objects mainly

from 203 private Jewish collection. These objects included 10,890 paintings, 5,825 handmade objects, including antiques and renaissance jewellery, 583 textiles, 1,286 East Asiatic objects and 2,477 pieces of 17th and 18th century furniture.ⁱ

Once stolen pieces were acquired they were inventoried. During the inventory process, the ERR staff created a card file and assigned each piece an alphanumeric designator. The alpha component of the designator refers to the original collection and is followed by a sequentially increasing number. Then the cards were arranged alphabetically by the designator. Black and white photographs were taken of the inventoried items to provide a visual image of what the card described. Additionally, the ERR prepared special photographic albums that depicted many of the looted works of art and artefacts.

OMGUS was the organizational unit under which looting activities were investigated and therefore included both records generated by the Army as well as those confiscated in the course of the investigations. Both elements of the records confiscated by the OMGUS, a section of the ERR index cards, which record details of collections of confiscated art, as well as the records generated by OMGUS itself, were consulted as part of this process at the National Archives and Records Administration (NARA), Washington, DC. Relevant sections of these records were consulted in January and April 2006 and no identifiable references were found to objects in the Hunt Collection.

OSS: Office of Strategic Services

The OSS was established in June 1942 to gather, evaluate and analyze intelligence in support of the war effort. The Art Looting Investigation Unit (ALIU), a special component within the OSS had responsibility for investigating enemy personnel suspected of participating in art looting activities. The ALIU was established in late 1944 and began to operate in Germany in May 1945. The reports produced by the ALIU are based upon extensive interrogations and investigations. The ALIU issued a series of reports on various individuals and topics and a final report. Detailed Interrogation Reports (DIR) concerned known individuals including the dealers Gustav Rochlitz, Hans Wendland and Karl Haberstock. The DIR also contain lists of objects that were confiscated or taken under duress by the Nazi. The DIR reports were consulted for Haberstock, Wendland and Hofer. The Hunts' names did not appear in any of these detailed interrogation records.

The three Consolidated Interrogation Reports (CIR) contain valuable information arising from the ALIU officers' interrogation and analysis of the evidence. The three reports cover the activities of the (ERR) in France, Göring's Collection and Hitler's planned museum at Linz. These reports were consulted and there were no references to materials known to be in the Hunt Collection.

The ALIU also produced an excellent final report, which includes *A Biographical Index of Individuals Involved in Art Looting in Europe*. Biographical sketches of those included on the index outline the position held by the individuals during the

war and the primary area of their activities. The Hunts' names did not appear on these lists.

Safehaven Reports

The OSS's Operation Safehaven aimed to collect information about the Nazis' attempts to transfer assets to neutral countries. Representatives of the ALIU visited Switzerland and interrogated German and Swiss art dealers and experts. The Report written by Douglas Cooper, entitled "Report of Mission to Switzerland" was consulted.ⁱⁱ

Other records in relation to the ALIU trip to Switzerland were consulted, in particular the interrogation interviews with Nazi-connected art dealers, Hans Wendland and Theodor Fischer.

Roberts Commission Files

The records of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War areas (or Roberts Commission) contain a series of index card files on looted art works, collections and individuals suspected of involvement in art-looting activities. The 'Card File on Repositories, Collections and Collectors Suspected of Receiving or Storing Looted Art Objects, 1943-46' was consulted and no references to the Hunts were found. Other reports contained within the Roberts Commission files which were consulted, included files on the Galerie Fischer and a Report prepared by *The Foreign Economic Administration* on looted art, August 1945. Files from the Schenker shipping firm were consulted

as were files on Hans Wendland and reports on art related activities in Switzerland.

Claims Files

NARA's holdings include a series of claims files, which are cultural property claims submitted to OMGUS immediately after the war. The files are organized by country following by claims by individuals. Claim files for England, Germany and Switzerland were consulted. These files are vast and it was difficult to use them efficiently without searching for a specific object. No references were found to objects known to the Hunt Collection or to the Hunts.

6. Other universal sources consulted at NARA

In the information sought on those applying for visas to enter the U.S. (Central State Department Record Group 59), information sought on John and Gertrude Hunt was searched. No references were found to any applications from them to apply for visas to enter the U.S.

All files from the U.S. Embassy in Ireland as well as U.S. consulates in Foynes, Co. Limerick, Limerick and Cork were consulted for the period 1929–1955. These files come under the series heading, State Dept Records, Record Group 84, Embassies. While the files contained detailed intelligence information gathered in Ireland there was no reference to the Hunts. For example in a letter dated, 7.11.1945, from David Gray, Ambassador, to The Secretary of State, he lists names of those described as 'agents of the enemy' living in Ireland. The Hunts' names do not appear.

Another document dated 27.09.1945 is a list compiled by staff at the American Embassy in London forwarded to Dublin detailing the *'proposed hard core Statutory list which was submitted to the members of the Blacklist Committee on September 11 for their consideration, with the names for Eire.'* (file no. 711.5).

Criteria for selecting candidates for the hard core Proclaimed list include:

1. Business enterprises in which important financial interests are owned or controlled by individuals or concerns in Germany and important officials of these enterprises in other American republics. This would include all enterprises categorized as spearhead in character.
2. Persons who have acted as cloaks for German property outside of Germany and those who had assisted Germans to dispose of looted property or flight capital.
3. Those who had gone out of their way to assist the enemy. In this connection the following suggestions are made, though they must not be regarded as hard and fast rules.
 - Persons who have successfully passed goods on a substantial scale to the enemy through maritime blockade
 - Persons who have engaged in trade which has substantially assisted the enemy war effort and which is outside their normal business, e.g. Swiss watch makers who had manufactured fuses and fuse parts for Germany.
 - Persons who had greatly increased their trade with the enemy in goods which are of great importance for the conduct of war.
 - Persons who had imported goods of enemy origin in such abnormal volume as to create substantial amounts of foreign exchange or credits for the enemy.

- Persons who had acted on a substantial scale as intermediaries for the enemy in transactions between neutral countries.
- Persons who had played a leading part in enemy political activity.
- Business enterprises and individuals publicly identified with the enemy to the extent that their deletion would cause undesirable local reaction or would damage a replacement program. The rule will be applicable mainly to the western hemisphere.
- Notorious individuals commonly regarded as enemy collaborators.
- Business enterprises owned or controlled from Japan and persons listed because of offences related to the war against Japan.

The Hunts' names are not recorded on the Proclaimed list.

Another file (file 711.7) lists individuals, firms, companies based in Ireland, wherein there are either Axis interests or persons suspected of pro-Nazi sympathies. This is essentially a joint Anglo-U.S. black list and is so described. Both the U.S. and U.K. intelligence collaborated on its composition. The Hunts are not mentioned on this list.

The same record series, file 711.5, already mentioned, contains a list of Nazi Party Membership Records in Ireland, dated 1947. The list records those who are registered members of the Nazi party and those who had applied for membership. [These are records seized in Berlin by the Headquarters Command, Office of Military Government for Germany, U.S. 7771st Document Centre, APO 740 in 1947]. There are no references to the Hunts on these lists.

Universal sources consulted at The National Archives, Kew, London

Files consulted at U.K. National Archives, include the British Committee on the Preservation and Restitution of Works of Art, Archives and other material in Enemy Hands. Files consulted from this series included:

- Minute Books for all meetings
- Files of correspondence with all government departments
- Report of investigation into looted works of art and their whereabouts
- Miscellaneous report on looted art
- Miscellaneous lists of looted art and information sent to the Committee
- Interrogation reports of collectors of looted works of art (from U.S. military files)
- Headquarters of the Allied Commission, Sub Committee for Monuments, Fine Arts and Archives Reports. Information sent to the Committee.
- Files of photographs of looted works of art
- Files on restitution of private property
- Publication of booklets on losses and survivals of works of art in the war for the following countries: Germany, Greece, Italy, Malta
- Records of The Fine Arts, Monuments and Archives Branch of the Control Commission for Germany

The records of the Inter-Allied sub committee for Restitution and Repatriation set up by the Conference of the Allied Minister for Education were also consulted.

The files from the Foreign Office and Ministry of Economic Warfare, Economic Advisory Branch, Repatriation and Economic Advisory Panel Report were also consulted.

Other files consulted included files on The British Fascist League; The Link; The British Union of Fascists and National Socialists; The Right Club; The Anglo-German Society.

There were no references to the Hunts in the files listed above.

PRIMARY SOURCE MATERIALS AT THE HUNT MUSEUM

The Hunt Museum: Archive Collection

Material in German held on museum files has been translated and has provided a considerable number of references, exhibition catalogue entries and other detailed information etc.

Hunt Family Correspondence

Photographs of interiors of houses lived in by John and Gertrude Hunt the 1930s and 1940s were examined. These were helpful in dating the ownership of several objects in the collection.

8 SUMMARY

In adhering to the defined project objectives, i.e., to systematically review the ownership history of objects managed by the Hunt Museum Ltd, with the current focus on identifying objects that may have been improperly sold or traded during the Nazi era, every effort was made to identify and consult relevant sources of information.

The most fruitful sources were those which pertained directly to objects in the collection rather than the universal sources, which yielded little or no specific results.

It can be seen from the results outlined above that most of the information pertaining to objects with provenance history dates from the 1950s, 1960s and early 1970s where objects have been purchased at auction. This is the most documented period for the acquisition of objects for the Hunt Collection.

The scarcity of provenance for the period 1933 to 1945 needs to be placed in context. It should be pointed out that John Hunt began his career as an antique dealer in the early 1930s and that his personal collection was probably not formed until his business had become somewhat established. Photographs from John and Gertrude Hunts' home in the late 1930s and 1940 show some objects which are now in the Hunt Collection, indicating that by this stage the collection had begun to be formed.

The Hunts came to Ireland about 1940 where they lived at Lough Gur, Co Limerick. Here they were involved in excavations around the area undertaken by Professor Seán P Ó Riordáin. It is likely that in this period, during the Second World War, travelling was very limited and there would have been little opportunity for collecting objects outside of Ireland.

This is illustrated by the Hunts' close involvement with Sir William Burrell in the formation of his collection. The Hunts had sourced many objects for him in the 1930s but during the war he did not acquire any objects from the Hunts. After the war the Hunts sold him some objects but their relationship was not as close because they had remained based in Ireland, though they made frequent trips to London.

While less fruitful than conducting research into individual prioritized objects, the process of conducting this research into universal sources was invaluable in developing an understanding of the nature and scope of the confiscated collections. It also served to clarify potential areas of further work. While undergoing the process of consulting the universal sources was vital to the project, it was frustrated by the absence of any specific allegation about any individual object. The non-specific nature of the allegations made about the collection means that research into the universal sources is exceptionally difficult. This is the opposite of the situation in other contexts, whereby there are claims made which relate to the ownership of a specific object on which the institution then conducts research.

Conducting the research in the absence of reference to specific objects is asking the impossible and akin to looking for a needle in a haystack.

Furthermore, researching decorative arts collections is complicated as, by their nature, decorative arts objects, unlike many fine art objects, are non-unique. Therefore, ascertaining information about a specific object, which may in fact be one of thousands manufactured is exceptionally difficult, if not, at times impossible. This has been evidenced in this project.

Also, it must be noted that there are many reasons for gaps in provenance, ranging from a past owner's desire for anonymity to an absence of records of transactions. Resolving provenance gaps for the period in question may be further complicated by the fact that records were lost or destroyed during the Second World War. Although it is probable that most of the objects with gaps do not have problematic pasts, continued efforts using all the available sources and by way of appeals for information are underway to obtain more information about them. The benefits of the web-based catalogue in this regard are briefly described in Appendix 3"

APPENDIX 3

Sources consulted for research into objects contained in the Hunt Collection

Report by Ms Virginia Teehan

"SECONDARY SOURCE MATERIALS

Cambridge University Library: Catalogues relating to the Pitt Rivers Collection

General Augustus Pitt Rivers was a 19th Century collector and archaeologist. His first collection forms the basis for the Pitt rivers Museum in Oxford. These illustrated catalogues record his second collection, collected between 1880 and 1900, and form the basis for the museum which he set up, in Farnham, Dorset, near his home at Rushmore Lodge. The collection remained at Farnham until the 1960s when it was dispersed after the death of his grandson, George Pitt Rivers.

The catalogues, consisting of nine volumes, were consulted because a number of items from the Hunt collection were believed to be from the Pitt Rivers Museum in Farnham.

The items are as follows

DG 038 Lead plaque with an Anglo-Saxon inscription (formerly in the Londesborough Collection)

MG 040 The Oxford Disc, Hanging Bowl Escutcheon (formerly in the Londesborough Collection)

HCA 419 Granta Fen Torc (formerly in the Londesborough Collection)

HCA 458 Ballyscullion Cauldron (formerly in the Robinson Collection)

HCA 460 Cape Castle Bucket (formerly in the Robinson Collection)

HCA 662 Phalera (formerly in the Robinson Collection)

CG 064 Crucifix Figure

HCA 457 The Antrim Shield

JB 008 Benin Ivory Leopard Mask

Illustrations of all these objects were found in the catalogues with the exception of HCA 457 (cauldron) and JB 008 (leopard mask), confirming that they were part of the Pitt Rivers collection in Farnham. It also confirmed the collections from which Pitt Rivers acquired them.

Some objects were identified which had not been previously known to have been part of the Pitt Rivers Collection.

These are:

HCM 130 Incense Boat

MG 116a White Cockerel

MG136/024 Bronze figure of a man (purchased from Lawrance, 7 West Hill, Wandsworth formerly in the Montagu Taylor Collection).

HCA 447 Bronze Torc (purchased from Lawrance)

There were also a number of other archaeological objects which were possibly in the Hunt

Collection but require further research.

Objects not identified in the Pitt Rivers catalogue

Ms. Alison Petch from the Pitt-Rivers Museum in Oxford was consulted regarding HCA 457 (shield) and JB 008 (leopard mask) which were not identified in the catalogue. Earlier research on the shield, by one of the museum docents, recorded that Anthony Pitt Rivers had confirmed that the shield was part of the collection. Alison Petch felt that this was possible as some artefacts were kept in the house and not in the museum and therefore may not be recorded in the catalogues. She also recommended a publication by Augustus Pitt Rivers on his collection of works of Art from Benin. This was written in 1900 and published after his death. There is a leopard mask described on page 50 and illustrated (fig. 153 and 154) which is very similar to the mask in the Hunt collection. The mask may also have been an object kept outside the museum. It is reasonable to conclude that both these objects are from the Pitt Rivers collection even though they are not in the illustrated catalogues.

The British Library, London

Here, mainly Sotheby's sales catalogues were consulted, following references on museum files etc. This was most useful for confirming dates and sales already flagged but other information also emerged especially the catalogue of the Ball collection sale in 1949 (refers to Irish archaeological objects, group 2a). The sale where the Hunts bought the Leonardo horse (MG 037) was also found.

Some books which are unavailable in Ireland were consulted e.g. *Kunstkammer in Hohenzollern-Sigmaringen*, München (1866), which illustrates the ivory casket (CG 011) from that collection.

Christie's Auction House, London

Sales catalogues relating to the Hunt Collection were consulted in particular catalogues of the two sales of Lord Londesborough's collection (from which the Museum has three objects) have been bought from Christie's.

The Witt Photo library at The Courtauld Institute, London

It is intended that this visual resource be revisited. To date no records of works within the collection were found at the Library. However, given the nature of the holdings there is potential that information may be located there.

The Library at University of Dublin (Trinity College)

The Library at TCD proved to be an essential resource for consulting rare secondary published materials not available elsewhere in Ireland. Among the findings from this research visit included the following

- The only known publication of the Daddi painting (CG 012), published in Miklos Boskovits, *Bernard Daddi, his Life and Work* Volume 9. Arising from this, correspondence has been initiated with Professor Boskovits about the work.
- A hitherto unknown illustration of Picasso's work *Les Quatre Gats* (MG 145) as reproduced in Anthony Blunt and Phoebe Pool, *Picasso*,

The Formative Years.

- Reproductions of Henry Moore's works in the recently published catalogue raisonné.
- Background detail on former owners of Hunt collection objects has been noted from *Who's Who*, *Dictionary of National Biography* and other reference works.
- Back issues of *The Burlington* magazine and *The Connoisseur* magazine from the 1930s have been scanned for relevant material. It is recommended that further time is spent examining these publications.

The National Library of Ireland, Dublin

This has been very useful for the Irish objects, mainly archaeological. A copy of the sales catalogue for the Day sale of antiquities (1915) which was obtained and which contains the Red Abbey Crucifix (HML 050). Also further information on the Cashel Bell (HCA 620) was garnered from The Countess of Adare's *Memorials of Adare Manor*. Back issues of Irish archaeological journals have been consulted for articles relating to objects from the Hunt Collection; this has added further information to when such objects were owned by the Hunts.

The Library at The University of Limerick

The provision of access to the inter-library loan service is of great use to the research project.

The Library at The Hunt Museum

All relevant sales and exhibition catalogues held at the Museum have been checked. Exhibition catalogues at the Museum have been useful in providing dates and venues for the exhibitions of items from the Collection. This is often the only way of establishing the period during which an object was owned by the Hunts.

Seeking Expert Opinions

Many experts in different institutions have been written to. In some cases correspondence is ongoing, these include:

The Wallace Collection, London.

Musée National de Ceramique, Sèvres.

Pharmazie-Historisches Museum, Basel.

The Pitt-Rivers Museum, Oxford.

Università degli Studi di Firenze, (Professor Miklos Boskovits).

Spink & Co. Auction House, London.

Philips Auctioneers Ltd. London.

S.J. Philips Ltd., Antique Dealers, London.

BiblioteksVagten, Denmark.

The Ashmolean Museum, Oxford.

The Percival David Foundation of Chinese Art, London.

Professor Dr A.L.J. Van de Walle, Belgium.

Metropolitan Museum of Art, New York.

The Tate Gallery, London.

The Henry Moore Foundation, Hertfordshire.

Hohenzollern Museum, Germany.

Pugin Society, London.

The Diocese of Westminster, London.

Correspondence was undertaken with the following individual experts and agencies

Outside Ireland

Dr Bernd Konrad, re painting *Saints Sebastian, Anthony and Nicholas* (HCP 002): Mr. Timothy Wilson re maiolica collection: Dr. Roy Johnston, re Gauguin print; Dr. John Beckerson, Museum of St Alban's, re the Ball Collection; Mr. Lucian Simmons, Sotheby's, London, re objects sold at Sotheby's; Dr. Stephanie Tasch, Christie's, London, re objects sold at Christie's; Central Archives, Lincolnshire re Daddi painting (CG 012).

Within Ireland

At University College, Cork Dr. John Sheehan, Archaeology Department re silver neck ring (HCA 452). This correspondence established that this neck ring was part of the Ball collection; Ms. Mary Cahill, National Museum of Ireland, was consulted regarding the Ball collection. She was able to provide background information and documentation about the Ball family and documentation regarding the sale of the collection. Ms. Fionnuala Croke, The National Gallery of Ireland, was consulted about the Renoir watercolour; Ms. Catherine Marshall, Irish Museum of Modern Art was consulted about the Giacometti drawing.

The Hunt Museum online catalogue

The online catalogue has aided the Provenance Research Project e.g. since the catalogue has been available the Museum has been contacted by researchers with information about objects in the collection. This information, though not about the provenance of an object, has increased our knowledge of the background and history of objects in the collection. For example Dr. C.J. Kees Bersenk, The Netherlands contacted the Museum regarding (CG 043) a stained glass roundel with a tree and a monogram. He identified the monogram as belonging to Antoon Tsgrooten, Abbot of the Abbey of Tongerlo (village of Westerlo), from 1504 to 1530. This information was previously unknown to the Museum."

ⁱ Einsatzstab Reichsleiter Rosenberg (ERR) RG260/Property Division/Boxes 2-36, NARA location: 390/45/34/7

ⁱⁱ RG239/Entry 73 (Subject Files)/Box 82, NARA location: 350/77/2/07