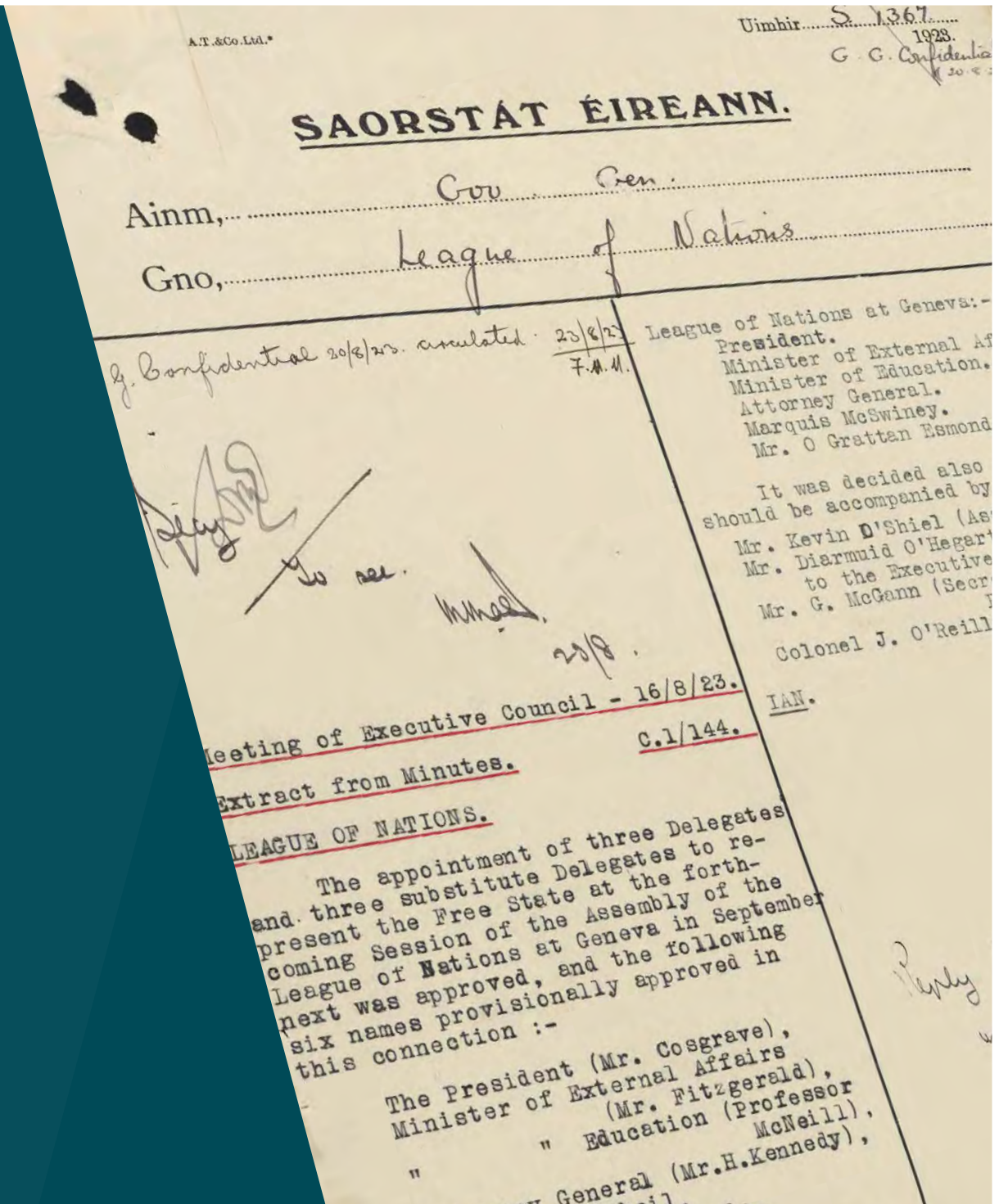


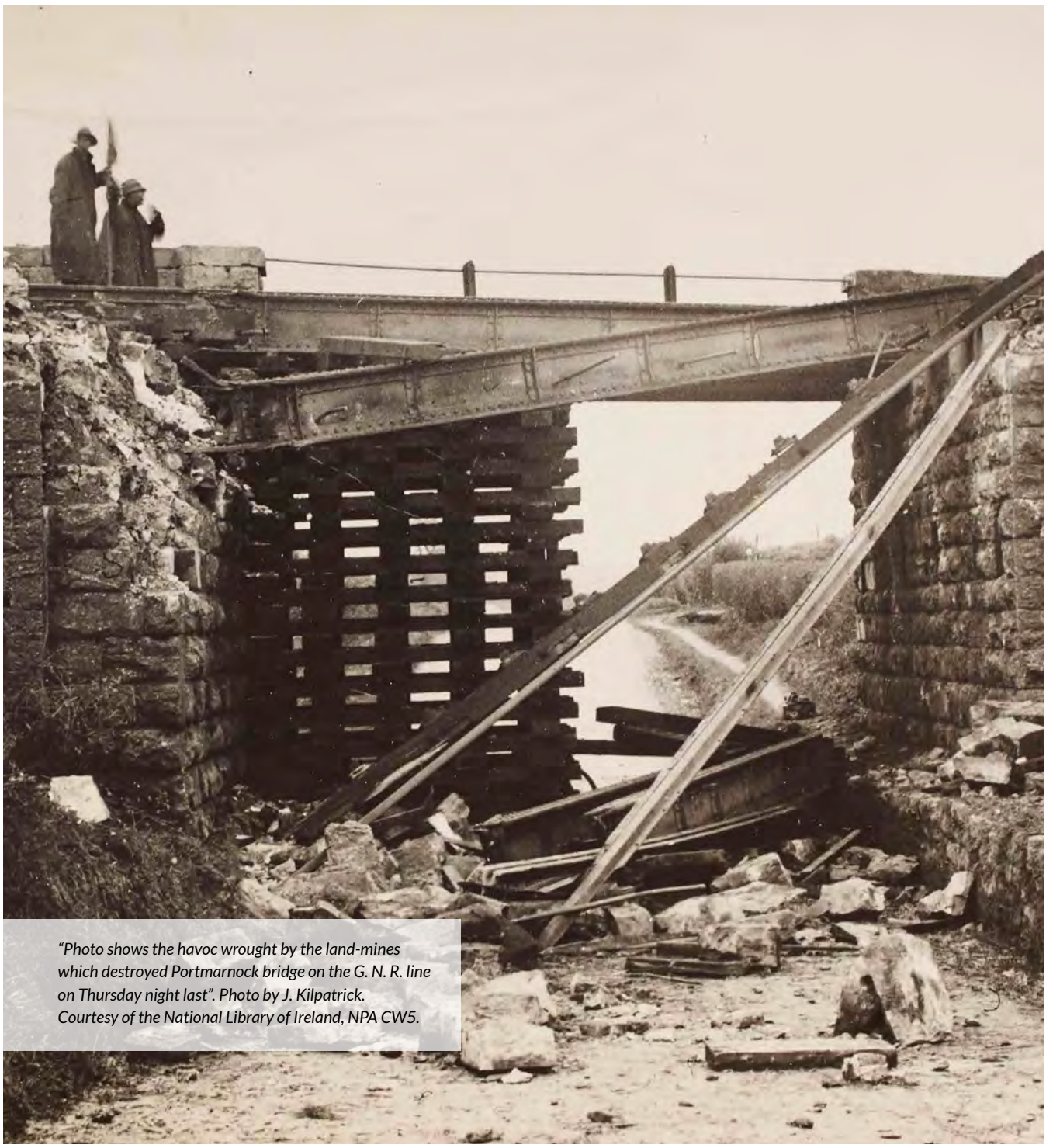


Rialtas na hÉireann  
Government of Ireland

# Decade of Centenaries 2012-2023 2023 Programme







"Photo shows the havoc wrought by the land-mines which destroyed Portmarnock bridge on the G. N. R. line on Thursday night last". Photo by J. Kilpatrick. Courtesy of the National Library of Ireland, NPA CW5.

# Contents

Foreword from the Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media 3

Reflections of the Chair of the Expert Advisory Group (EAG) on Centenary Commemorations 4

Reflections of the Deputy-Chair of the Expert Advisory Group (EAG) on Centenary Commemorations 5

Decade of Centenaries Programme 2023 6

- Objectives of the Programme
- Themes under the Programme
- Strands of the Programme

STATE CEREMONIAL STRAND 12

HISTORICAL STRAND 15

COMMUNITY STRAND 47

CREATIVE IMAGINATION STRAND 65

## Key contacts and resources

Cover Image:  
Minute Sheet 'Rialtas Sealadach na hÉireann'  
Application to League of Nations. Courtesy of the  
National Archives, TSCH/3/S3332/3.

# Foreword



**It has been a great privilege to lead the final phase of the Decade of Centenaries Programme, which comes to a close in September with the centenary of the admission of the Irish Free State to the League of Nations.**

This year also marks the centenaries of some of the greatest atrocities in our Civil War, which have left their imprint on our collective memory and on the local landscape. It is right that these events are fully examined within their proper contexts, grounded in the historical evidence and primary sources. We will commemorate all who died in the conflict and reflect on its traumatic and enduring legacy. Key cultural achievements will be celebrated, such as the awarding of the Nobel Prize in Literature to W.B. Yeats.

There have been many highlights since the Decade of Centenaries Programme began in 2012. The Ireland 2016 Centenary Programme, which marked the centenary year of the 1916 Rising, engaged our citizens at home and abroad in an unprecedented way, with strong support from all stakeholders across the political, cultural, community, education, and enterprise sectors and in the global Irish community.

We have also examined the complex narratives surrounding Ireland's participation in World War I, and the experiences of Irish men and women who served and sacrificed their lives, which for many years remained in the shadows or were forgotten altogether.

The important contribution by women in our history had also been neglected and minimised for many years. However, new research, archival discovery, and engaging initiatives throughout the Decade of Centenaries, have revived and highlighted the role and experiences of women during the revolutionary period.

Throughout the Decade of Centenaries, we have gained new perspectives on events we thought we understood already. We have addressed together challenges and complexities, particularly as we navigate this sensitive final phase, marking the emergence of an independent Irish State in the midst of a traumatic Civil War. While perspectives may have varied, we have engaged in respectful debate and discussion, supported by a wealth of scholarship and material from national and local archives, including newly digitised sources.

It is timely now, to acknowledge the magnificent work of our partners across multiple disciplines who have made our shared history accessible and engaging for everyone, revealing fresh insights and a richer understanding of our past. Historians, custodians of archives, librarians, our national cultural institutions, institutions of learning, local communities and local authorities, media and broadcasting organisations, and creative and artistic communities, have all shown us that there are many different ways to authentically engage with our past. I commend and congratulate all of our partners, who have curated ambitious, enduring, and imaginative commemorative initiatives to appeal to audiences of all ages – what a wonderful legacy for the generations who will follow us.

The guiding principles and advice of the Expert Advisory Group on Centenary Commemorations have been an invaluable support to the Government and indeed everyone involved in commemorations throughout the Decade of

Centenaries. I would like to sincerely thank Dr Maurice Manning and Dr Martin Mansergh – the Chair and Deputy Chair – and the members of the Group for their thoughtful stewardship, tireless commitment, and public service. I must acknowledge too the immense contribution of the late Dr Éamon Phoenix, who is greatly missed by everyone who had the privilege of working with him.

I would like to thank the members of the All-Party Consultation Group on Commemorations, for their engagement, contributions and support throughout this period of commemoration.

Finally, and very importantly, I would like to acknowledge and thank everyone, at home and around the world, who has engaged with the Decade of Centenaries Programme with such integrity, fairness, enthusiasm, and compassion. There has been much scrutiny and debate, as we have respectfully and sensitively examined the nuances of our past and the journey we have taken as a sovereign State over the past 100 years. Time and distance allow for the possibility of new perspectives and a deeper understanding of this period, in all its complexity. I believe that as a people, we have wholeheartedly embraced this opportunity and begun the process of healing the historic grievances of our painful legacies – a journey which has enriched us all.

**Catherine Martin, TD**  
*Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media*

# Reflections of the Chair of the Expert Advisory Group (EAG) on Centenary Commemorations



It is with great sadness we note the recent death of our great friend and colleague, Dr Éamon Phoenix. Éamon made an extraordinarily positive contribution to the Decade of Centenaries. His great scholarship, his passion, his communication skills and his utter fairness and great personal integrity, have been noted in the many tributes since his death and we, his colleagues on the Expert Advisory Group, are indebted to him for his wise advice and insights which helped shape so much of what we did. May he rest in peace.

We are now coming to the closing stages of the Decade of Centenaries and it is timely to reflect on that decade and what has - or has not - been achieved.

The decade began with many difficult questions to be addressed and resolved...

The overriding question was, whether we as a people would not just have the courage but also the willingness, the openness, the generosity of spirit and most importantly, the skills to face up to and embrace our history in an honest, evidence-based, inclusive and meaningful way.

If we re-visit some of the media coverage of the time there was no such confidence. Much of the media coverage of the time focused on the difficulties we would face. With the memory of the 1966 fifty-year

commemorations in mind, there were predictions of political interference and manipulation. Many who wrote at the time feared the commemorations would be subsumed into current political events and used as a weapon to support current political positions, with endless and unresolved replaying of old quarrels and inherited bitterness.

And at the core of it all was a big and genuine concern... - would we be able to engage the people? ... Engage in a way that was credible, honest and informative, putting them at ease with their own history, accepting it in its complexity, diversity, its failures, its sometimes unpalatable reality.

I think we can say now that the sceptics were wrong. The past decade has been a rich one in Irish historiography. If we judge the decade in terms of new research and publications, the emergence of a gifted, innovative and courageous new generation of scholars, the great broadening of boundaries of topics hitherto ignored or avoided - the role of women, the treatment of minorities, difficult social and societal issues, arts and culture, to name but a few. Much of the work to date has been truly ground-breaking - and it will continue.

And we should also note the contribution of the media, with well-researched television and radio documentaries, many of very high quality, and many newspaper supplements which helped popularise knowledge of complex and difficult events for a very wide audience.

Less obvious maybe, but of enormous importance have been the initiatives of our local authorities. With government support, local authorities have pioneered many, often imaginative, initiatives as they examine the impact of the events of the decade on their own communities. And I should mention also the contribution of local history societies as communities came to terms with their own histories.

I want to mention here the fear I referred to earlier, that there would be a re-run of 1966, with Government dictating events. That has not happened. Some have even criticised the Government for not being pro-active, but from the outset, the decision of then Taoiseach Enda Kenny, that events would be ring-fenced from Government interference has been honoured.

That is not to say that the Government has not been supportive. The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media has been enthusiastically supportive and financially helpful without any editorial input,

just as it has been with the various national and local conferences and also in its financial support of so many of the substantial and imaginative cultural initiatives of the decade.

Of course there have been controversies and disagreements and criticisms. This was inevitable, but to me the most striking feature of the decade so far is that there has been no holding back. No topic was off bounds - from the question of Irish soldiers in the Great War at the outset of the decade, through to the Civil War with all its brutal difficulties, everything was on the table. The archives were opened, all points of view were accommodated, painful episodes were aired and evaluated - and to the great credit of all we gave each other the space and respect that was required.

The last word - for the present - on this topic I leave to the renowned historian Simon Schama who wrote recently in the Financial Times that the two countries in Europe who have best handled their recent history are Germany and Ireland. Unlike other countries, we have not sought to weaponise our history, but have treated it with respect.

**Dr Maurice Manning**  
*Chair of the Expert Advisory Group on Centenary Commemorations*



# Reflections of the Deputy-Chair of the Expert Advisory Group (EAG) on Centenary Commemorations



**The Decade of Centenaries, covering the tumultuous years leading from the Third Home Rule Bill in 1912, both to the formation of an independent Irish State in 1922 and the separation of Northern Ireland, has been the most ambitious commemorative programme ever undertaken in Ireland. It lays the foundation for remembering and marking future events of note, and the people who took part in them, as their centenaries are reached in the years ahead.**

The Decade of Centenaries, led by three Taoisigh, the President and successive culture Ministers, with this final year to go, has been a resounding success to date, attracting widespread public interest and community participation. It won the enthusiastic engagement of representative organisations, cultural institutions, colleges and the media. The commemorations have been approached constructively at every level, helping us to learn much more about a key period of transformation in our past. This has been greatly assisted by government prioritisation of making accessible online the resources of the Bureau of Military History. This brings to life the written recorded memories of many who participated in the Struggle for Independence, not just leading figures, but large numbers of rank and file volunteers little known outside their families or their locality, including members of Cumann na

mBan, who were not always acknowledged as equal partners of the men. In a real sense this part of our history has been comprehensively democratised and opened to everyone.

The Decade of Centenaries has not been about establishing an official State history or a new orthodoxy. It is freely acknowledged that there are many different narrative threads. The decade has been about extending sympathies derived from a broader understanding, without requiring anyone to abandon their loyalties. There has been no attempt to hide or gloss over the costs of revolution, amidst the real achievements to be celebrated.

There have been many highlights. The decade began with a thorough exploration of the Home Rule Crisis, the path to a peaceful resolution of constitutional conflict that was blocked, then superseded, by events. The 1913 Lock-out was the foundation moment in Irish labour history. The sacrifices of so many Irishmen in the First World War were remembered widely and collaboratively across the island.

The climax of the decade was the centenary of the Easter Rising, which took place over the best part of a week, and involved the sacrifice of courageous and inspiring people, though it also cost the lives of many civilians, especially

children, caught in the crossfire, as well as much destruction of Dublin City Centre. The 1916 Proclamation is in many ways the founding charter of our State.

The backdrop to the sweeping Sinn Féin victory in the 1918 General Election was the fusion of the party and volunteers the previous year, the strong public reaction to the 1916 executions and the threat of conscription, and the emergence of new nation states from the ruins of defeated empires in accordance with the doctrine of self-determination and the rights of small nations articulated by US President Wilson, after America entered the war. There was also a much expanded franchise, including women for the first time, which unfortunately for long did not herald any wider advance for women's rights.

Two events marking the beginning of the struggle for the recognition of Irish independence occurred on the same day, 21 January 1919, the meeting of the First Dáil in the Mansion House and the ambush at Soloheadbeg outside Tipperary. The creation of an alternative government went hand in hand with a developing guerilla campaign. Neither would have been successful on their own. At Soloheadbeg, the families of the volunteers, the council workmen, and the two RIC officers shot dead were all represented in

a dignified, community-organised centenary ceremony.

The deadly influenza epidemic of 1918-9 cost many lives. The COVID pandemic a century later curtailed most of the outdoor events locally planned to commemorate key events in the War of Independence, but they were well remembered in newspaper and magazine supplements, TV and radio programmes, and lectures and conferences mostly online. The Treaty negotiations and debate were comprehensively covered. On 16 January 2022, the symbolic handover of Dublin Castle from the British to Michael Collins was celebrated in the Upper Yard. The slide into civil war, as well as the violence that accompanied the birth of Northern Ireland, were chronicled and reflected upon. At the end of 1922, the coming into being of the Irish Free State, following passage of the first constitution, in the midst of tragic events, was marked by ceremonies and conferences. In 1923, it took its place in the League of Nations. Since then, a continuous Irish democracy has faced and overcome many challenges, and the value of independence and of all the efforts made to establish it has been demonstrated.

**Dr Martin Mansergh**  
*Deputy-Chair of the Expert Advisory Group on Centenary Commemorations*

# Decade of Centenaries Programme 2023

In 2023, the State will commemorate a number of significant centenaries.

Some of the key centenaries to be marked include:

- The Civil War
- Ireland joining the League of Nations
- WB Yeats' Nobel Prize in Literature

The Government's approach to this challenging period of the [Decade of Centenaries Programme](#) will be to set a measured, respectful and inclusive tone that encourages the public to engage with the history of this period through interesting and imaginative initiatives. This approach will help to encourage a deeper understanding of the context of the time, which is accepting of the differing perspectives on our shared history and seeks to strengthen peace and reconciliation on the island of Ireland.

The Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media is responsible for leading the co-ordination and development of an appropriate cross-governmental programme to remember the significant historical events and themes of the Decade of Centenaries. The programme is underpinned by the principles set out by the Expert Advisory Group on Centenary Commemorations in its [Original Statement \(published in 2012\)](#), [Second Statement \(published in 2017\)](#) and its [subsequent guidance \(published in January 2019\)](#).

The Minister also chairs the All-Party Consultation Group on Commemorations in relation to the Government's plans for the Programme. The Group is a useful forum to explore a broad spectrum of views and has contributed to this Programme.

The Programme elements share a common set of broad themes and ideas but are nuanced each year to allow for specific centenaries to be remembered in different ways. A number of additional themes will be taken into consideration for 2023 as this commemorative period draws to a close. The themes for 2023 are outlined on pages 8 and 9. In keeping with the programme's core theme of 'Ireland and the Wider World', the options for an appropriate acknowledgement of the role played by Ireland's diaspora in this transformative period in our history is being explored.

This Programme for 2023 is the culmination of collaboration right across Government, the National Cultural Institutions, institutes of learning, local authorities, arts and cultural partners and other key stakeholders. It represents a snapshot in time and will be developed further as 2023 unfolds with new ideas and new partnerships developed as appropriate and in line with the objectives of the up-dated Programme.



*Irish Free State delegation arriving in Geneva for the fourth Assembly of the League of Nations. Courtesy of the National Library of Ireland, KEN11.*

# Objectives of the Programme

The Government's objective is to promote an inclusive, respectful, authentic, measured and consultative approach to commemorations, which encourages a deeper understanding of the context of the time, recognising the differing perspectives on our shared history and seeking to strengthen peace and reconciliation on the island of Ireland.

The Government's approach is grounded in the principles set out by the Expert Advisory Group on Centenary Commemorations in its Original Statement (published in 2012), Second Statement (published in 2017), and the Group's subsequent guidance (published in January 2019).

Expert Advisory Group's **Initial Statement:**

<https://www.decadeofcentenaries.com/wp-content/uploads/publications/Initial/Initial/index.html>

**Second Statement of Principles**

(aka Second Phase Mission Statement):

<https://www.decadeofcentenaries.com/wp-content/uploads/publications/Mission2017-23/Mission2017-23/index.html>

Expert Advisory Group's

**Guidance for the Second Phase (2018-2023):**

<https://www.decadeofcentenaries.com/wp-content/uploads/publications/Guidance2018/Guidance2018/index.html>

The objectives of the Decade of Centenaries Programme have remained constant from the outset for all of those involved in the commemorative process and are as follows:

- To focus on themes of reconciliation and on remembrance of all of those who lost their lives during this period;
- To promote a deeper understanding of the significant historical events of this period, recognising that the shared historical experiences of those years gave rise to very different narratives and memories;
- To encourage reflection about the multiple identities, traditions and perspectives that are part of the overall Irish historical experience;
- To respond with sensitivity to the local historical context, acknowledging that there was no uniform experience within counties or across the island of Ireland; and
- To continue to promote a consultative and open approach to commemorations, which seeks to strengthen peace and reconciliation across the island of Ireland. A core element of reconciliation is acknowledgement of the legitimacy of all of the traditions on the island that draw their identity and collective memory from our shared history.



View of St Patrick's Hall, Dublin Castle, at the launch of the Virtual Record Treasury of Ireland, 27 June 2022. Courtesy of the Virtual Record Treasury of Ireland, D25333-0073.



# Themes under the Programme

The following broad themes are based on the [Guidance from the Expert Advisory Group on Centenary Commemorations as published in January 2019](#). They are intended to support partners and stakeholders in developing their initiatives and projects and encourage a level of consistency in approach to programme development while still allowing flexibility, community-led, and creative interpretations. 2023 is the final year in the programme for the Decade of Centenaries.

The themes for 2023 are:

1

## Reflection -

- Community-led commemoration and reflection; remembering local legacies, personalities, places, events and themes that have particular significance within counties, parishes and communities.
- Reflections on the Decade of Centenaries - History and commemoration revisited.

2

**Remembrance** - Respectful, sensitive and non-partisan remembrance of all of those who suffered and died during the period from 1921-1923.

3

**The Partitioning of Ireland** - Exploration of the impact and legacy of the events that occurred during this period on communities living along the newly established border and further afield.

4

**Ireland and the Wider World** - Exploration of the international dimension, including local connections, emigration, and the role of the Irish Diaspora in the events that occurred during the revolutionary period. Also, exploration of the evolution of all-island institutions following partition.

5

**League of Nations** - the admission of the Irish Free State into the League of Nations in 1923.

6

**Experiences of Women** - Exploration of the experiences of women during this period and their contribution to the events that occurred, including their changing role in society.

7

## Establishing a New Order -

- Exploration of the significance of local government reform and the evolution of new political and administrative structures at national and local level;
- Establishment of the various institutions of the Irish Free State (including Civil Service, the Defence Forces, An Garda Síochána, judiciary, and courts services);
- Development of new infrastructure (transportation, communications, postal services);
- Continuing the parliamentary tradition – exploration of the prominent personalities and local issues associated with elections during this period, e.g. the 1922 and 1923 general elections; and
- The process of **rebuilding a nation** – reflections on healing, repairing, and rebuilding after the Civil War. A broad approach will be adopted here, reflecting on people, communities, places, as well as practicalities.



# Themes under the Programme

8

**A Changing Society** - during this period, including:

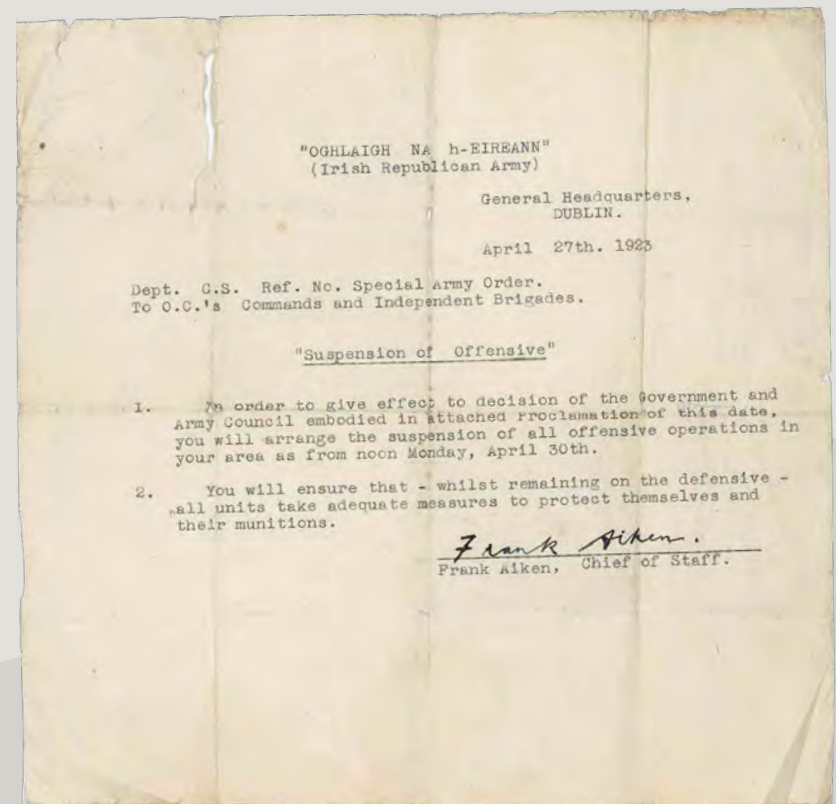
- The labour movement including the new State's admission to the International Labour Organisation, the first international organisation that the newly Free State joined;
- Popular social, cultural and civic movements;
- Social class and gender;
- The Irish language;
- The Land Question;
- The significance of sport in communities during this period;
- The humanitarian response during the period 1921 - 1923;
- The experiences of people in Ireland during this period who would today identify as part of the LGBTQ+ community;
- The role of religion and faith during this period;
- The experiences of minority ethnic groups in Ireland during this period; and
- Innovation and developments in the fields of agriculture, industry, science, commerce, health, medicine, and education.

9

**Creative thinking and the arts** - Poetry, literature, music, theatre, and other art forms, 1921 - 1923.

10

**Emotions, experiences, and expectations** - What was felt and what was hoped for through revolution, civil war and beyond.



27 April 1923, Anti-Treaty IRA  
"Suspension of Offensive" order by  
Frank Aiken, Chief of Staff.  
Courtesy of the National Museum of Ireland,  
Ref: HA:2022.24

# Commemorating 1923

**In 1923, some of the most traumatic and brutal events of the Civil War took place. In this, the final year of the Decade of Centenaries, we remember all of those who suffered and lost their lives - those who died in combat, by firing squad, and on hunger-strike. We also remember the civilians caught up in these events. In 1923, thousands who opposed the Irish Free State were imprisoned in various prisons and camps; Their incarceration galvanised beliefs and friendships and a vocal opposition to the fledgling State remained.**

In May 1923, Éamon de Valera's letter to the 'Legion of the Rearguard' stated... *'Further sacrifice of life would now be in vain and continuance of the struggle in arms is unwise in the national interest and prejudicial to the future of our cause'...* It was issued alongside Frank Aiken's call for the dumping of arms. By December 1923, only a small number of prisoners who opposed the Irish Free State remained in jail.

At the end of almost a decade of conflict, nationally and internationally, many Irish people looked with hope to an uneasy peace. Some hoped that the Boundary Commission would bring some changes to the divided island. There was a movement of people - North, South, East, and West - reflecting the impact of events of the previous decade. Everyday life was changing across Ireland, in villages, towns and cities and it was not just the new paint on the post boxes.

The process of rebuilding had begun, and would take years. The creation of an administration (albeit largely made up of those who had been previously in the British civil service), under the new Irish Free State Constitution, addressed the people as citizens, not subjects. Universal Franchise had been granted and in August, following a General Election, W.T. Cosgrave formed a 4th Dáil Éireann. Many of those elected who stood as Republicans, did not to take their seats. On the 10 September 1923, Ireland entered the League of Nations in Geneva and established the Irish Free State's international presence. The 'Ministers and Secretaries Bill' was introduced, which paved the way for the appointment of Ministers and the function of Departments. At the Imperial Conference of 1923, Ireland attended as a Dominion. In February, Desmond FitzGerald wrote to Tim Healy, the Governor General, to inform him that Professor Timothy Smiddy was an Agent of his Ministry and was in Washington *'for the purpose of studying the methods of public administration' and 'looking after the financial interest of the Government of the Irish Free State in that country.'* His credentials would be accepted the following year, on 7 October 1924. As Ambassador Anderson has written, it was *'a tear in the fabric of the Empire' and 'arguably the most consequential presentation of credentials in the history of Irish diplomacy.'*

The cultural life of Ireland was celebrated on the world stage when, on 14 November 1923, Senator W.B. Yeats was awarded the Nobel Prize for Literature. A newspaper headline read *'A Tribute to Irish Civilisation.'* In Seanad Éireann, Yeats was congratulated and thanked with the words, *'the recognition which the nation has gained as a prominent contributor to the world's culture through his success.'*

Meanwhile, Mary Harriet Jellett, who became known as Mainie, who was studying in modernism style, exhibited her work - Decoration, Tempera on Wood, (National Gallery of Ireland) in Dublin, the first abstract painting exhibited in the Society of Dublin Painters' group's show. It was hailed by The Irish Times, *'to the man who understands the most up-to-date modern art, means something, but to me ...presented an insoluble puzzle.'* 100 years on, Mainie Jellett's work can be found in the National Collections of the Irish Museum of Modern Art, the Dublin City Gallery Hugh Lane, Dublin, the Crawford Art Gallery, Cork and also in the Niland Art Collection, at The Model, Sligo and the permanent collection of the Butler Gallery, Kilkenny.

**Dr Sinéad McCool**  
*Historian-in-Residence*

*"to the man who understands the most  
up-to-date modern art, means something, but to me...  
presented an insoluble puzzle"*

*Mary Harriet Jellett via The Irish Times*

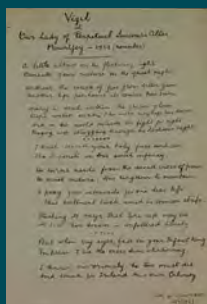
# Strands of the Programme

In order to achieve the Programme objectives, and to provide a framework for the thematic approach, the Decade of Centenaries Programme for 2021–2023 comprises four thematic strands:



## STATE CEREMONIAL STRAND

The State Ceremonial Strand comprises a limited number of symbolic acts of national commemoration focusing on themes of remembrance and reconciliation and on the commemoration of all those who lost their lives during this period.



## HISTORICAL STRAND

The Historical Strand comprises a diverse range of activities designed to encourage authentic historical enquiry about this period and promote the use of primary archival sources. Initiatives will be developed in collaboration with State partners, National Cultural Institutions, institutions of learning, and other stakeholders.



## COMMUNITY STRAND

The Community Strand will involve a collaborative approach between the State, local authority network and community organisations, including in Northern Ireland where appropriate.



## CREATIVE IMAGINATION STRAND

The Creative Imagination Strand will continue to encourage artistic and creative expression in remembrance of the significant historical events of the period from 1921 to 1923 and all of those who lost their lives.



# 1 State Ceremonial Strand

The State Ceremonial Strand comprises a limited number of symbolic acts of national commemoration focusing on themes of remembrance and reconciliation and on the commemoration of all those who lost their lives during this period.



*Event to commemorate the 100th anniversary of the handover of Dublin Castle.  
Photo by Julian Behal Photography.*

## STATE CEREMONIAL STRAND

Throughout the final phase of the Decade of Centenaries, the focus has shifted from formal State-led commemorative events to community-led commemorative events, with appropriate State recognition, support and participation. Community-led commemoration has had a very important role in remembering events, personalities, and legacies that have particular significance within their counties and parishes, particularly during the process of the establishment of the new, independent State in the midst of civil war. Throughout the Decade of Centenaries, communities have had to acknowledge many sensitive and often still painful and personal events. These centenaries have been marked admirably and will continue to be marked appropriately in 2023. It is recognised that ...*'The State's task is to encourage a reflective and a reconciliatory tone that recognises that neither side had the monopoly of either atrocity or virtue and this was true of words as well as actions...'* Organisers, with support from the Decade of Centenaries co-ordinators in their local authorities, will continue to take a thoughtful, nuanced, sensitive and non-partisan approach.

A State-led cultural event of remembrance and reflection for all of those who died during the Civil War was held in the National Concert Hall on 17th September 2022 and broadcast live on RTÉ. President Michael D. Higgins, then Taoiseach Micheál Martin T.D., and then Tánaiste Leo Varadkar T.D., each addressed this event, which also included traditional Irish and classical music, poetry and song. The Department of the Taoiseach is developing a suitable programme for a formal ceremony focussing on reconciliation, healing and remembering everyone who lost their lives in the Civil War later this year, building on the cultural event in the National Concert Hall last year.



At the event to mark the 100th anniversary of the handover of Dublin Castle Taoiseach Micheál Martin and Tánaiste Leo Varadkar chat with Elizabeth Berney née Mulcahy, born 1921, the eldest daughter of General Richard Mulcahy who was IRA chief of staff during the War of Independence. Photo by Julian Behal Photography.





*Newly commissioned Officers of the Garda Síochána. Courtesy of the National Library of Ireland, HOG73.*



# 2

## Historical Strand

The State's approach to the remembrance of the period covered by the Decade of Centenaries has to date been based on the ethos of authenticity, inclusivity and partnership. The Programme will help to develop and co-ordinate imaginative and informative programmes, engaging the public in new ways and encouraging and guiding citizens in interpreting the impact of this pivotal part of our history.

We will continue to support initiatives that encourage ongoing research and free public access to authentic historical sources, including local archival sources, local research and scholarship.

Vigil  
at  
Lady of Perpetual Succours Altar  
Mountjoy - 1922 (November)

At the altar in the flickering light  
Beneath your picture in the quiet night.  
Without, the crack of fire from bitter gun  
Another life perchance its course has run.  
Many a soul within the prison gloom  
Keeps watch, awake, the morn mayhap his doom  
And in the world outside the fight for right  
Raging and struggling through the darksome night

.....  
I kneel beneath your holy face and see  
The Infinite in His sweet infancy.

He turns aside from the dread cross of pain  
He must endure, His Kingdom to maintain

I pray you intercede for one dear life  
- This brilliant torch amid the crimson strife

Flashing its rays that Eire safe may see  
At last her dream - unfettered liberty

.....  
But when my eyes fall on your Infant  
I see the cross dim shadowing

Poem entitled 'Vigil at Our Lady of Perpetual Succours's altar: Mountjoy - 1922', 10 March, 1923.

This poem concerns the execution of Erskine Childers.

Courtesy of the National Library of Ireland, MS 41,501/2/6.

## MACHNAMH 100 – PRESIDENT OF IRELAND CENTENARY REFLECTIONS

**Machnamh 100** is an initiative of President Michael D. Higgins that builds on his extensive work regarding the Decade of Centenaries to date.

The term ‘Machnamh’ is an ancient Irish concept encompassing reflection, contemplation, meditation and thought. Over the past two years, President Higgins hosted a series of seminars, inviting reflections on the War of Independence, the Treaty Negotiations, the Civil War, Partition and the creation of two new administrations on the island of Ireland under a range of themes.

Leading scholars from different backgrounds and with an array of perspectives have shared their insights and thoughts on the context and the events of that formative period of a century ago and on the nature of commemoration itself.

The six Machnamh 100 seminars reflected on the following themes:

- ***Challenges of Public Commemoration*** (4 December 2020)
- ***Empire: Instincts, Interests, Power and Resistance*** (25 February 2021)
- ***Land, Social Class, Gender and the Sources of Violence; Recovering Relmaged Futures*** (27 May 2021)
- ***Settlements, Schisms and Civil Strife*** (25 November 2021)
- ***Constitutional, Institutional and Diplomatic Foundations: Complexity and Contestation*** (26 May 2022)
- ***Acts of Commemoration: Pride, Pain and Perspective*** (17 November 2022)

All seminars are free to access at <https://president.ie/en/media-library/video> and the [RTÉ Player](#).

The contributions from the first three seminars are captured in ***Machnamh 100 President of Ireland, Centenary Reflections Volume 1 (Seminars 1–3)*** published in November 2021 and available on [www.president.ie](http://www.president.ie). The contributions to the remaining three seminars are due to be published in ***Machnamh 100 President of Ireland, Centenary Reflections Volume 2 (Seminars 4–6)*** in April 2023.



## Virtual Record Treasury of Ireland

The Virtual Record Treasury of Ireland was launched by the then Taoiseach, Micheál Martin T.D. and Minister Catherine Martin T.D. on 27th June, 2022. A century after the destruction of the Public Record Office of Ireland in the opening engagement of the Irish Civil War, the public can once again see the records and learn more about Ireland's deeper history. The Virtual Treasury is an imaginative, ground-breaking project, a permanent and growing legacy of the Decade of Centenaries which adds to our knowledge of practically every part of the country. Users of all levels of experience can search for their home place, family name, or a specific research topic – discovering tens of thousands of documents and over 6,000 maps made freely available online. The collections contain over fifty million words of searchable text which describe the story of the island and its people.

For the first time in 100 years, the public can re-enter, virtually, this lost archive. Using your laptop, tablet or smartphone you can visit the quiet Reading Room to read sample records left on the desks, before passing through to marvel at the wonderful Record Treasury with its six floors of metal shelving and walkways - just as they were before the destruction of 1922. This exciting 3-D experience brings to life an important institution lost, apparently forever, in the smoke of battle.

As the Decade of Centenaries draws to a close, the Virtual Record Treasury of Ireland opens a door to the deeper history of Ireland and its people, democratising access by deepening

collaborations with archives, empowering new research, developing innovative technologies and engaging the public in new and inspiring ways.

The launch of the Virtual Treasury attracted extensive media coverage in print, broadcast and online from across the island of Ireland, reaching over 11 million readers and viewers nationally, and a staggering 268 million globally. In Britain, Europe, North America, Australia and New Zealand, wherever the Irish went, the keen interest in Irish history and the emigrant connection endures.

At the heart of the Virtual Treasury is strong partnership forged between state archives in Dublin, Belfast and London, and over seventy archives, libraries and museums around the world. This unique collaboration has reunited copies and transcripts of tens of thousands of documents scattered by the winds of History. Remarkable Computer Science research is returning digitised documents from partners around the globe on to the virtual shelves of the Record Treasury. With funding from the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, under Project Ireland 2040, the work continues, adding further important Irish collections in archives around the world.

## 2023 Engagement Programme

The generosity displayed by archives around the world, and the great interest shown by the Irish public at home and abroad, continues to inspire our research as we hunt for more documents to replace those lost in 1922. Fresh collaborations with new partners will expand the collections in the Virtual Treasury.

Starting in 2023, our work will turn to exciting new research areas covering replacement records stretching from the arrival of the Normans to the decades before the Famine. The Virtual Treasury will allow the public to delve into these documents in greater detail than was possible in the pre-1922 Record Treasury, to find the voices which are easily lost in the official archive. We will seek out the experiences of women, the rural and urban poor, migrants, exiles and groups marginalised by society. From the records of the earliest period (1200 - 1550) our team will work to recover the lives of the Gaelic population, revealing Ireland's experience as a medieval colony. Investigating the State Papers collection held in London, the correspondence between the English government and Dublin Castle, will uncover a richer and more complex story of life in Ireland from 1509 to 1782. The years from the end of the eighteenth to the start of the nineteenth century were a time of rumour, riot and rebellion. By reuniting records from the Chief Secretary's Office held in Dublin and Belfast we aim to open this time of radical politics, the United Irishmen and the Union with Britain for deeper public exploration. The new research beginning in 2023 will keep localities and communities clearly in focus, identifying records that can tell the story of the general population and their daily lives, so anyone with an interest in the history of their own district can dig deeper than ever before.

Find out more by visiting the website here

<https://www.virtualtreasury.ie/>

Or through various social media platforms:

Twitter @VirtualTreasury

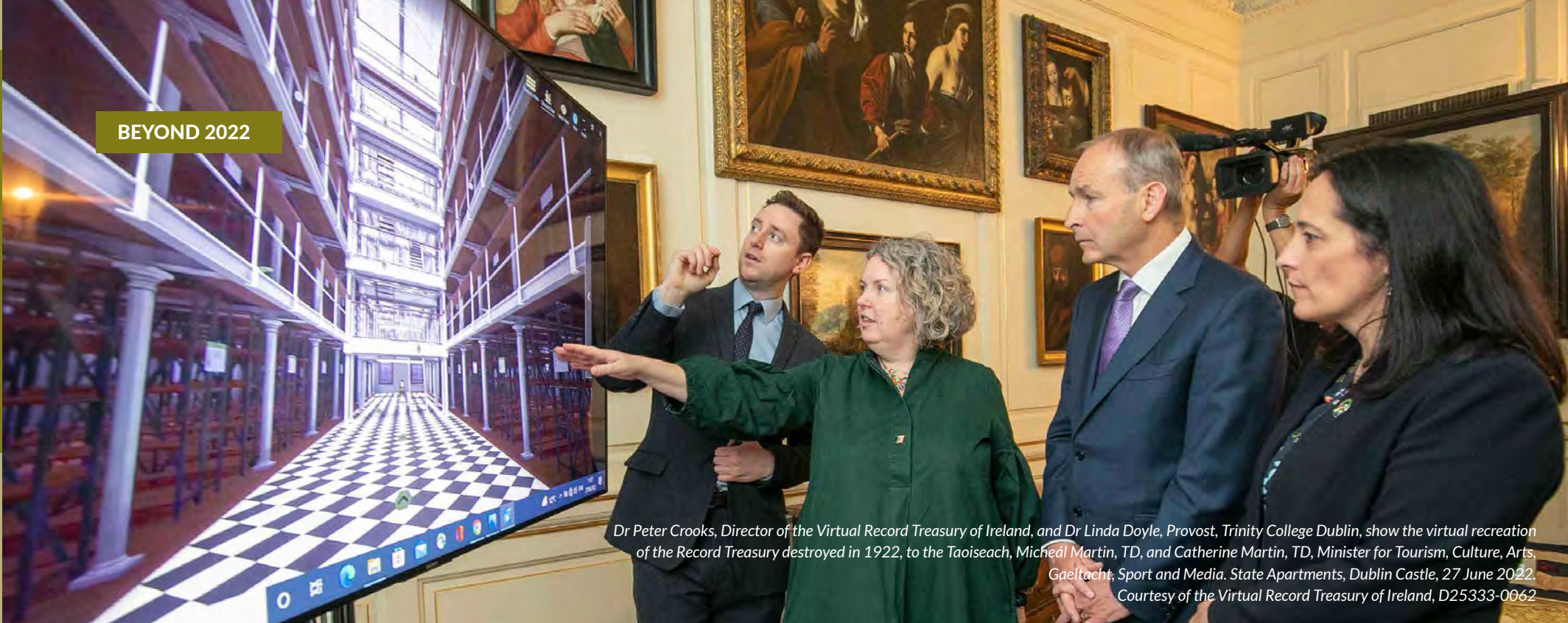
Facebook <https://www.facebook.com/Virtualtreasury>

Instagram <https://www.instagram.com/virtualtreasury>

YouTube [@virtualtreasury4649](https://www.youtube.com/channel/UCvRtLqLqLqLqLqLqLqLqLq)



BEYOND 2022



Dr Peter Crooks, Director of the Virtual Record Treasury of Ireland, and Dr Linda Doyle, Provost, Trinity College Dublin, show the virtual recreation of the Record Treasury destroyed in 1922, to the Taoiseach, Micheál Martin, TD, and Catherine Martin, TD, Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media. State Apartments, Dublin Castle, 27 June 2022. Courtesy of the Virtual Record Treasury of Ireland, D25333-0062



A collection of facsimile items used to demonstrate the processes of the medieval Irish Exchequer, including a roll recording receipts, wooden tally sticks which acted as receipts in the Exchequer, a leather pouch used for transit and archival storage and an impression of the seal of John when lord of Ireland, c. 1185 ©The National Archives, UK. Courtesy of the Virtual Record Treasury of Ireland, D25333-0137



An impression of the seal of John when lord of Ireland, c. 1185 ©The National Archives, UK. Courtesy of the Virtual Record Treasury of Ireland, D25333-0003.



## MILITARY SERVICE (1916-1923) PENSIONS COLLECTION

The Military Service (1916-1923) Pension Collection (MSPC) has facilitated some of the most dynamic recent research on the Irish revolutionary period. Due to the nature and content of the archive collections it has allowed for a more rounded approach to the study of the period and has supported the creation of new areas of research including evaluating levels of activism, counting the costs of violence experienced or seen and examining the history of classes or gender.

It is hoped that this valuable collection will continue to contribute to the study of the social history, collective and individual memory, the 'ordinary life', trauma, post-conflict lives, comparative work and geographical studies related to the revolutionary period.

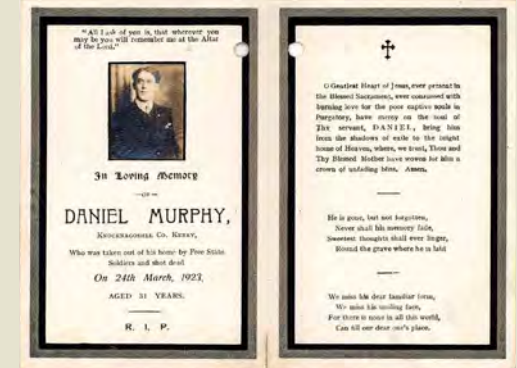
The availability of on-line resources ensured a continuation of research and engagement during the recent pandemic.

To date there have been twelve releases of material under the MSPC project. The most recent release in November 2022, was particularly significant including both the successful and unsuccessful balance of service pension claims lodged by women.

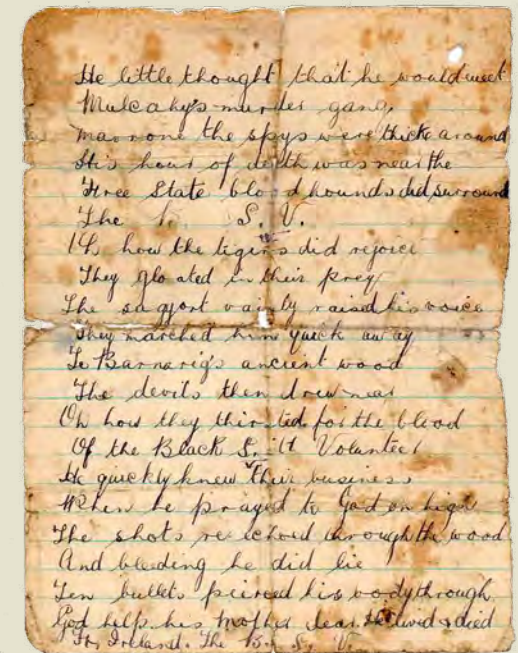
So far, 113,500 files have been catalogued and of those, 45,750 have been digitised and are now downloadable online ([www.militaryarchives.ie](http://www.militaryarchives.ie)). Over 2,400,000 pages of archival material have been digitised and made freely available online.

In 2022, the Project team developed a new platform for the study of the Civil War utilising the data available in the MSPC files. It features, among other topics, a searchable Civil War map of fatalities (linking back to the MSPC database with full archival description and file download), a list of individuals executed during the Civil War as a result of their service with the anti-Treaty forces (and whose files are contained in the Collection), and a section dedicated to the study of some dependents' cases ('Stories of the Dependents') seeking to tell the stories of the dependents of those killed during the Civil War.

The cases demonstrate the severe and lasting impact on the families of the deceased and explores the social aspects and social norms of life in the emerging new State. They also highlight the often terse and bureaucratic interactions between families struggling with loss and government officials.



Daniel Murphy, killed by Free State forces for his alleged implication in the trap mine in Knocknagoshel (6 March 1923; DP8259). Courtesy of the Military Archives.



In Daniel Murphy's file (DP8259). Courtesy of the Military Archives.

## MILITARY SERVICE (1916-1923) PENSIONS COLLECTION

The MSPC Project is keen to maintain a high level of public engagement, not only to support open research but also to encourage general public interest and involvement. This is achieved through public lectures, various talks, social media (@mspcblog) and the MSPC blog ([militarypensions.wordpress.com](http://militarypensions.wordpress.com)), as well as partnership and collaboration with various institutions that use the collections data for special projects. The team also actively monitors national and international academic programmes for engagement opportunities in the fields of archival research, digital scholarship and Irish history studies.

In 2023, the Project team will focus on releasing two large tranches of material (releases 14 and 15). Preparations for a new publication featuring the work of prominent researchers is also underway.

To explore the collections or to find out more visit the website here: <https://www.militaryarchives.ie/collections/online-collections/military-service-pensions-collection-1916-1923>

**MINUTE SHEET.**

M.S.S.  
(Original)

Reference...3/D/164.....

Mrs. Dunne, in an interview to-day, stated that at the time of her son's death she and her daughter lived together at Casino Terrace, Clontarf.

The daughter, at that time, was employed in the Savoy Chocolate Factory where she earned on an average 15/- to 15/- per week - an amount which was quite insufficient to fully maintain her.

Subsequent to the son's death the mother and daughter were compelled, for financial reasons, to move from Casino Terrace to Lr. Mount Street.

It would therefore appear, that at the time of her son's death Mrs. Dunne was wholly dependent on him for her own maintenance, and that her daughter was also partially dependent on the Deceased's contributions to the household to augment her own meagre earnings.

*R. Cleary*

28th March, 1924.  
34, Molesworth Street,  
Dublin.

Catherine Dunne's application of a dependents allowance in respect of her son National Army Captain Michael Dunne who was killed in a trip mine explosion at Knocknagoshel, County Kerry on 6 March 1923 during the Civil War. Also killed in this explosion were Captain Michael Dunne, Captain Edward Stapleton, Private Laurence O'Connor and Private Michael Gallivan while Private Joseph O'Brien survived but was severely wounded (3D164). Courtesy of the Military Archives.

A.P. 37.

Reference No. DP9198

(Wound or Disease)  
Expiry of  
current Award.

**MEDICAL REPORT ON** an ex-member of Cannon no 164

Name Miss Sarah Sheehy Army No. \_\_\_\_\_ Rank Member

Unit and Corps Cannon no 164, Coy 1, 23 Bde, 1st Div Age last Birthday 72

Date of entry into Service 1917 Date of discharge from Service 1923

Former trade or occupation \_\_\_\_\_ Home Address 3 Urban Terrace, Boherlee, Tralee, Co. Kerry

NOTE:—The foregoing particulars are to filled in by the Medical Board before the man presents himself for examination by the Board.

Statement of Case by the Medical Board.

1. State concisely the essential facts of the history of each disability recorded in the man's Medical History and other relevant official documents, giving (a) date and place of origin of the disability, and other relevant particulars of the history; to these should be added (b) any supplementary details given by the man himself; when such details are from the man's own statements only, this will be clearly indicated.

*Applicant is in receipt of a disability pension under the Army Pensions Acts since 1937 for Neurasthenia and V.D.H., attributable to service in Cannon no 164 1917-1923.*

*At her examination by the Army Pensions Board in 1937 her disability was assessed at 60%. She was granted a final award. Miss Sheehy has now applied under the Army Pensions Act 1973 for review of her claim and re-assessment of her disability.*

2. Was an operation performed? If so, when, and what was its nature?

3. If an operation was advised and declined, was the refusal unreasonable?

Sarah Sheehy's wound/disease pension claim under the Army Pensions Acts, 1932 (Medical report; DP9198). Courtesy of the Military Archives.



**Katherine McSharry**, National Library of Ireland throughout the Decade of Centenaries now Director of Cultural Heritage in UCD Library

# ‘The past is never dead. It’s not even past.’

William Faulkner

At 10am on 21 March 2012, I stood in the National Library of Ireland wondering if I could just walk out the door and leave my job. Hundreds of people - far more than we had imagined possible - were arriving to take part in a community collecting day, carrying plastic bags and battered folders which contained their family heirlooms connected with World War I. Along with the medals and tobacco boxes and letters and diaries, they brought loving memories of those who had taken part in the war, together with a determination to share their stories.

In the end, I didn’t have to run away, because all the team at the NLI pitched in to manage the numbers, and to make a memorable occasion for everyone. As a starting point in a decade of reflection and remembrance, that day encapsulated much of what strikes me now about the national experience over the years that followed.

It demonstrated the enormous public appetite for talking and thinking about the past, and the degree to which that past always permeates the present. It was a microcosm of how an astonishing number of people in the public sector and outside it would work magnificently together to make that conversation possible, and to amplify stories that

were hidden or forgotten. It showed that a sense of curiosity and collegiality and a determination to find a path would carry us through the inevitable road bumps and uncertainties.

There is no single story of the state, or the decade that led to its formation. There are always competing narratives, and a multiplicity of voices, and more than one seemingly contradictory thing can be true at once. I am proud that libraries and archives have played a crucial role in reminding us of that, and I was privileged to have been a part of it.



World War Ireland Exhibition. Courtesy of the National Library of Ireland.



WWI Roadshow. Courtesy of the National Library of Ireland.



WWI Costumed Interpretation. Courtesy of the National Library of Ireland.

## MNÁ100

Mná100 is an online, multi-media resource focusing on Irish women and key events of the period 1921-1923, the final phase of the Decade of Centenaries Programme. Mná100 follows on from the exhibition '100 Years of Women in Politics and Public Life: 1918 to 2018' which toured every province of Ireland. It builds on the original resources sourced for this award winning project. The website profiles women's involvement in this pivotal period of our nation's history from political, military, professional, and social perspectives and ensures that their stories are told in a sensitive and impartial manner, grounded in the factual historical evidence.

To date, Mná100 has explored centenaries involving women right through 2021 and 2022. Some highlights include the Mná100 podcast series, which was launched in 2021. You can listen Mná100 podcasts on [www.mna100.ie](http://www.mna100.ie) or wherever you listen to your podcasts.

Collaboration and partnership has been a cornerstone of Mná100. For the St Patrick's Day Festival, Mná100 produced a video on the work of [Jenny Wyse Power](#). In partnership with the National Gallery of Ireland, Mná100 produced a piece of original research and writing on the artist [Estella Solomons](#) and featured a specially curated section from 'Estella' by film maker Steve Woods. The National Gallery of Ireland hosted a screening of the full length documentary, followed by an in conversation event with Mná100 curator, Dr Sinéad McCoole and Director Steve Woods.

In 2022, Mná100 began a new collaboration with the National Print Museum offering [print workshops for primary school students](#). Students produced posters to mark the two women elected in 1922 and to mark Universal Suffrage. This partnership will continue into 2023 with two more workshops taking place.

The Mná100 programme for 2023 includes a specially created, short film with Professor Lindsey Earner Byrne examining sexual violence against women during the Civil War. Professor Earner Byrne focuses on a first-hand account by Mary M, which she discovered in the Dublin Diocesan Archives records.

To mark St Brigid's Day, Mná100 in partnership with the Irish Embassies in India, created a film about the life and legacy of Margaret 'Gretta' Cousins (1878-1954), exploring her contribution to women's franchise and women and girls' education.

Mná100 will also examine themes such as the local and national elections, and imprisonment of women during this period, and a round table event will gather together descendants of those who were executed looking at the impact of execution and loss of life on their generations that followed. In 1923 with Ireland's joining of the League of Nations, Mná100 will look at the impact of Irish women both nationally and internationally. Mná100 will partner with the Department of Education to explore the role of women in the Inspectorate later in the year.

[www.mna100.ie](http://www.mna100.ie) is a resource which can be used by everyone and is updated regularly. A recent re-design of the website means it now easier to find past projects and search for key women you would like to learn more about. Keep an eye on the Department's social media and check back regularly on [www.mna100.ie](http://www.mna100.ie) to keep up to date on our latest projects.





Students from Scoil Mhuire in Clifden take part in the Mná100 Printing Workshop. Courtesy of Mná100.



2. INDIA'S FIRST WOMAN MAGISTRATE, 1923, see page 406

Image from *We Two Together* By James H Cousins and Margaret Cousins. Courtesy of the National Library of Ireland, NLI A12171.



# Kilmainham Gaol 1916 Commemoration

At 3pm on 24 April 1923, the 270 women prisoners in Kilmainham Gaol commemorated the 7th Anniversary of the 1916 Rising. Family members of the executed leaders and of those who lost their lives in the fighting, were now among the prisoners. In prison for their opposition to the Irish Free State, many of these women had been central to the campaign of independence.

Grace Plunkett, widow of Joseph Mary Plunkett, laid an olive wreath in the Stone-breakers' Yard where her husband had been killed by firing squad.

Nell Humphreys, whose brother Michael, known as the O'Rahilly, had been killed in action; A founder of the Volunteers, while he had not approved of the Rising going ahead, he had gone out to lead the men he had trained. In the lines of W.B. Yeats - 'Because I helped to wind the clock I come to hear it strike.' Nell led the rosary in Irish. One of those who was there, Hanna O'Connor, wrote of the experience: 'no fanfare of trumpets - no bugle - instead the voices of hundreds of

women prisoners, piercing the sky in recitation of the rosary in our mother tongue.'

Inside, James Connolly's daughter, Nora, gave a speech and Lily O'Brennan, whose brother-in-law was Eamonn Ceannt, also spoke. The Republican oath was recited, the tricolour unfurled and a Mass was held.

A concert was held that night, with excerpts from Pearse's play 'The Singer' and his poem 'The Wayfarer' recited. Countess de Markievicz's 'Battle Hymn of the Republic' was performed by Kathleen Carroll and Kathleen Murphy sang 'The Foggy Dew'. The evening ended with those who sang solos coming together for a group rendition of 'Wrap the Green Flag'. Handwritten programmes were created by prisoners and examples of these can now be found in the Collection of Kilmainham Gaol Museum.

Looking at women's imprisonment during the Irish Civil War, Mná100 has partnered with the City of Dublin Education and Training



Handwritten programme for women prisoners' commemoration of the 7th Anniversary of the 1916 Rising. Courtesy of Kilmainham Gaol Museum, OPW KMGLM.2016.0030.

Board (CDET) Education Centre in Mountjoy Prison, to create an interactive photo-essay. This photo-essay explores the experiences of the women imprisoned in Mountjoy Jail in 1922 and 1923. Through a new podcast episode, Mná100 will also

provide an in-depth look at that period of mass imprisonment in Mountjoy Jail, Kilmainham Jail, and the North Dublin Union, including their commemoration of the 7th Anniversary of the 1916 Rising in April 2023.

# History, Memory and Legacy - The Civil War in Kerry and Beyond: A Centenary Conference

23/24/25 February 2023. Siamsa Tíre Theatre, Tralee, Co. Kerry.

**In association with Kerry County Council, Kerry County Library and Gender Studies at University College Dublin, a three day commemorative conference marking the centenary of the Irish Civil War was held in Tralee, Co Kerry, on 23, 24 and 25 February 2023.**

This initiative was supported by Kerry County Council under the Community Strand of the Decade of Centenaries Programme.

The Civil War in Kerry was more protracted than in any other part of the country and was the scene of much of the most violent, bitter, divisive, and traumatic incidents of the 1922-1923 period. As a micro and macro commemoration, the conference hosted a diverse range of expert speakers on multiple aspects of Civil War histories, memories and legacies. There was a particular emphasis on recent original research on the Civil War in Kerry and more broadly in Ireland, much of it based on

newly available testimonies, accounts, and previously unpublished material from the period.

The three day programme consisted of a series of academic papers, followed by panel discussions on the three themes of history, memory and legacy, as well as a series of other presentations and ancillary events. The format enabled questions and engagement from those attending in person, and facilitated a wide audience.

In addition to the academic elements, the conference offered a diverse public programme of events. These included an exhibition reflecting creative responses to Civil War histories, produced in collaboration with the Department of Creative Media and Information Technology at the School of Business, Computing and Humanities at the Munster Technological University.

There was also a concert which showcased songs, poetry and dramatic writings from, and reflected on, the Civil War period. The conference programme and ancillary events were overseen by an advisory group of academic and professional historians and experienced event organisers.

More information can be found on the conference website

[www.kerrycivilwarconference.ie](http://www.kerrycivilwarconference.ie)



Free State army soldiers in Listowel in August 1922. Credit: National Library of Ireland.

## NATIONAL ARCHIVES (NAI)

Following an intensive programme of commemorations in 2021 and 2022, including exhibitions, publications and events relating to the negotiation of the 1921 Anglo-Irish Treaty, the destruction of the Public Record Office of Ireland, the pocket diaries of Michael Collins, and the 1922 Constitution Committee, the National Archives is planning an exciting public programme for the year ahead.

The centrepiece of the National Archives' 2023 Commemoration Programme is an international exhibition to mark the centenary of Ireland joining the League of Nations. Drawing from records held in the National Archives, the exhibition will explore the early ambitions of the new Irish State as it asserted its independence within an international frame. The exhibition will introduce the Irish delegation who travelled to and worked in Geneva in 1923 to secure Ireland's membership, and explore key themes relating to the role of Ireland at the League of Nations during the 1930s. Working in partnership with the Department of Foreign Affairs and the Royal Irish Academy (Documents in Irish Foreign Policy), the exhibition will be presented in Switzerland (Geneva) and in Ireland in September 2023.

The National Archives will continue to support creative thinking and the arts in 2023, through a major exhibition by artist-in-residence, John Beattie; a two-part documentary commissioned in association with RTÉ which explores the story of nation building over the last 100 years; and an installation of new work by ANU which highlights the value of record keeping, the tragedy of lost histories and the role of the artist in addressing, in imaginative and creative ways, absences and gaps in the archive and our collective memory.

The National Archives will present a series of monthly public talks, including a historian's response to Compensation Claims relating to the period of the War of Independence and the Civil War, and a panel discussion to mark the centenary of the Irish Film Censor's Office, which was established by the Censorship of Films Act, 1923.

The National Archives' Commemoration Programme aims to bring our collections to life and make them relevant by exploring the impact and legacy of the events that occurred during the revolutionary period. By supporting scholarly, collaborative and creative responses, the National Archives has, and will continue to activate its holdings to enable an open, diverse and inclusive commemoration of the final, challenging years of Ireland's Decade of Centenaries.



Courtesy of the National Archives.



Courtesy of the National Archives.



## EXHIBITIONS

**From British Rule to the Irish Free State; the barracks handovers**

This is a graphics-based exhibition explaining the transfer of the military barracks in Ireland from British rule to the Irish Free State and its importance.

*Exhibition duration*

*From: Mid-2022 to end of 2023*

Collins (then Royal) Barracks, once the depot of the Royal Dublin Fusiliers, is a site with huge significance for the 2022 centenaries. Collins Barracks was the last of the military barracks to be handed over, in December of 1922, where possession was taken by the then Commander in Chief, General Richard Mulcahy. The final departure of the occupying British garrison from Ireland was a hugely significant moment in Irish history. This puts Collins Barracks at the centre of the events of the founding of the Irish Free State. This exhibition complements the Disbandment of the Irish Regiments exhibition to be installed in the small exhibition space in the North / West Block, and together they are an invaluable contribution by the NMI in collaboration with the Defence Forces to the Decade of Centenaries programme for 2022 & 2023.

**Imaging Conflict; war photographs of revolutionary era Ireland 1913-1923**

The exhibition focuses on NMI images covering the revolutionary era of 1913 to 1923 in Ireland, and images of Irishmen and women in conflict overseas (WWI). It examines the production and consumption of photographic images in conflict situations by individuals, media, military and paramilitary organisations. It also examines issues arising from the use and non-use of difficult images such as images of death and destruction in war and how they can be used as propaganda to manipulate public opinion.

*Exhibition duration*

*From: October 2022 to end of 2024 (concurrent with opening of 20th Century History of Ireland Galleries)*

The exhibition displays images selected from the museum's rich collection of photographic imagery relating to the Irish revolution era. Many of these images have not been displayed publicly and the varied formats (eyewitness snapshots, memorial cards, post-mortem photographs, press photographs and staged battle-scenes) will allow the NMI to present a nuanced narrative of the period. That narrative reveals the role played by photography in the recording and representation of conflict showing how it impacted upon Irish men,

women, children and the built environment. The photographic depiction of violence, ruin, funerals, commemoration and state formation is shown thematically. The use of reproductions will facilitate the display of photographic imagery (which due to format or scale) has not been widely included in previous exhibitions. It includes album pages, snapshots, press photographs, and also sensitive imagery (post-mortem photographs, funerals). The latter are displayed in a discrete and separate space and provide the viewer with the opportunity to reflect on the impact of conflict. The photographic representation of Ireland's role in Empire and wider global conflicts alongside state-formation in the newly independent Ireland are also covered. Whilst concentrating upon the museum's collection, the narrative is augmented with the holdings of other institutions.

This provides an opportunity for a unique discussion point for the end of the Decade of Centenaries.

## The iCAN Project

Through the Irish Community Archive Network (iCAN), the National Museum of Ireland works with Local Authority partners to support communities to digitise their local history and heritage and to make this material accessible to local and global audiences on community archive websites.

iCAN communities have forged strong links with their local residents, schools, special interest groups and a global diaspora, building a broad audience of interest who are keen to participate in the building of these local archives and related project-based initiatives. Between 2020 and 2023 the iCAN Project is organising a series of commemorative projects.

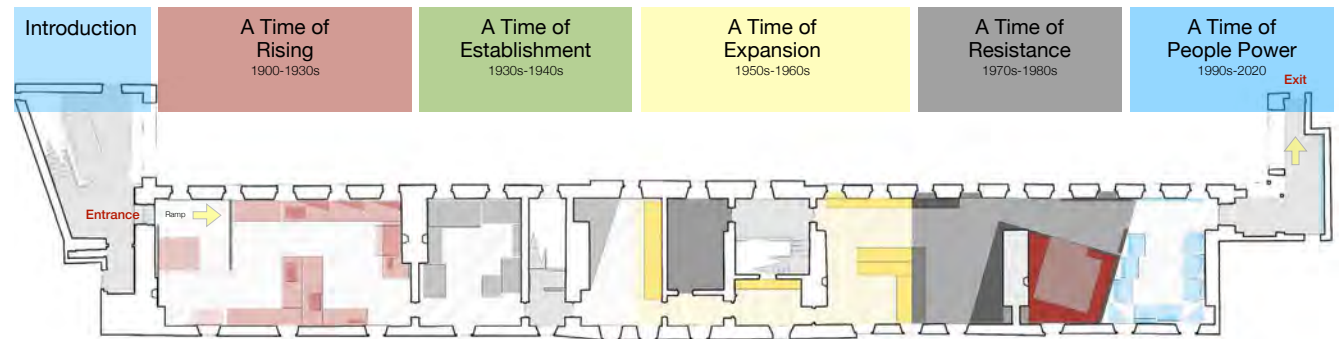
## Future permanent exhibition - The 20th Century History of Ireland Galleries

Work began in 2021 on a proposed new major exhibition, the 20th Century History of Ireland Galleries. The Galleries (1900-2020) will offer visitors an opportunity to explore the key events in Irish history leading up to, and including, the momentous events of 1912-23. These permanent exhibition galleries will open at Easter 2024 at the Museum of Decorative Arts & History, Collins Barracks.

The 20th Century History of Ireland Galleries will seek to serve as a dynamic and evolving cultural offering that can respond rapidly to questions of changing Irish identity and our contemporary history. The powerful impact of these exhibition galleries' location in our National Museum and the mobilisation

of our national collection in a collaborative and inclusive manner to explore both the difficult and joyful elements of the last 120 years will serve to legitimise a range of narratives and voices often excluded from the standard history books.

The development process around the exhibition offers opportunities for the NMI team to link in with partners in academic institutions, special interest groups, local museums, local archive groups and local libraries. The iCAN project provides a local dimension to the planned History of Ireland exhibition. This collaboration involves iCAN communities, Local Authority partners and their Culture Teams, working closely with the Museum's exhibition team.



Gallery layout.

## Lynn Scarff, Director of the National Museum of Ireland

One hundred years on from a decade with profound repercussions that shaped the political, social, economic and cultural trajectory of Irish life in the years that followed, we are now coming to the end of the Decade of Centenaries Programme that was developed to reflect on and commemorate this period of our history. This significant period of reflection leaves, in of itself, a substantive legacy, both of work and process. At a National level, it is not an underestimation to say that our approach to commemoration has radically changed, with a deeper understanding of the role of collaboration and local communities in the process of National commemoration. At an institutional level, the National Museum of Ireland has also changed – pivoting to a more inclusive, collaborative and democratic process of curation and programming that recognises community, lived experience and the opportunities this presents. The legacy of the State's investment in the Programme is not only in the rich and diverse archive of projects, exhibitions and events, but also in the fundamental shifts in process and approach that have occurred to develop each of these elements.

From the Home Rule Bill crisis, the Dublin Lock Out, the Easter Rising, the women's suffrage movement, the War of Independence, and to the Civil War, the National Museum of Ireland developed exhibitions and public programmes that were worthy of the lives lost and progress made over this period. While major exhibitions

such as *Proclaiming a Republic: the 1916 Rising* were key points in the overall programme and provided an important focus for the objects within the collection, a series of public programmes and collaborations provided opportunities to collaborate and share new insights on this period of our history.

Our exhibitions demonstrated how objects can evoke powerful responses from different audiences. These objects often embody histories that are both tragic and commonplace, and in doing so highlight gaps in official histories, focussing on the individual stories behind them. They stimulate emotional, personal and critical connections with, and curiosity about, the past, and can create the conditions necessary for healing old wounds.

Through our public programmes, the National Museum of Ireland evolved its approach of inclusivity and engagement by inviting a range of practitioners, experts and the public to produce and create challenging and reflective interventions that were rooted in strong values. For example, nine conferences were held over the period of the Decade of Centenaries – from *Mise Éire: Shaping a Nation through design in 2016* to *Portrait of a Nation: Art, Politics and the Anglo-Irish Treaty in 2021*. These events included a variety of researchers, artists, poets, writers, and academics that provided new insights and perspectives. One hundred years on, this approach, of collaboration, enabled audiences

and visitors to interrogate the past in new ways and facilitated opportunities to confront familiar physical, social, psychological, historical and cultural landscapes with fresh eyes.

In 2022, the Museum produced a publication, *Pathways to Participation* reflecting on ten years of programming and inviting contributions from a range of individuals that joined us on that journey. A particular notable aspect of the Decade of Centenaries commemorations woven through Pathways to Participation is the degree to which the Museum's initiatives called upon artists to collaborate with the public and probe old certainties. Through this process we reclaimed and reinterpreted lost meanings and stories. The Museum's public engagement commemorative programme harnessed artists' unique empathy, flexibility and playfulness.

*Pathways to Participation* also notes how the work delivered through the Decade of Centenaries Programme has highlighted the Museum's position and presented many opportunities to be a greater advocate for inclusive dialogue within communities. It reflects the importance of the interplay of multiple voices and practice in the creation of new work and testifies to the innovative and constructive processes and practices, embedded in the Museum's culture, and its readiness and capability to play its part in helping to shape Ireland's stories.



# The Decade of Centenaries Bursary Scheme

In honour of the late Dr Éamon Phoenix

*Following on from the success of the 2022 scheme, the Decade of Centenaries Bursary opened for new applications on Wednesday, 15 February 2023. This initiative is led by the Royal Irish Academy (RIA).*

The Expert Advisory Group on Centenary Commemorations has highlighted the importance of creating meaningful opportunities to support original research and scholarship. The Decade of Centenaries Bursary aims to encourage new local research and local history studies, and a meaningful examination of local, regional, and national events during the Struggle for Independence and Civil War period. The scheme is also a timely opportunity to acknowledge the significant contribution of local historians in furthering fields of study concerning local events and related themes during this period.

Thirteen Decade of Centenaries bursaries were awarded in total in 2022 covering a diverse range of topics. This material will be the focus of a proposed symposium and launched through a number of different platforms from 2023.

**Decade of Centenaries Bursaries awarded in 2022:**

**1. BURSARY RECIPIENT: JAMES DURNEY**

Project title: *'Stand you now for Ireland's Cause. A biographical index of Co. Kildare activists 1913-23'*

James Durney received funding to seek out and acknowledge every known Kildare activist (man, woman and child) born or residing who took part in the revolution. This research is based on records in the Military Archives, census and birth records,

newspaper reports and obituaries as well as family information.

This work will be published at the Irish Military Seminar on 19 May 2023, at Riverbank Arts Centre, Newbridge. It is hoped that this will raise public awareness and encourage community engagement, which will allow him to continue to add to the entries and upload them in a database to the Kildare County Council library site.

**2. BURSARY RECIPIENT: KAREN MINIHAN**

Project title: *'Extraordinary, Ordinary Women 2: Untold Stories from the Founding of the State'*

Karen Minihan was funded to continue her research into the fascinating and often-overlooked lives of 13 West Cork women whose stories are part of the tapestry of the founding of the State. These women were *"reticent to speak of their experiences, they stoically and bravely got on with the job in hand, they sought no special attention"*.

The research for these stories continues to reveal lost or half-spoken stories, showing the daring and the spirit of women in West Cork from one hundred years ago. Many women faced trauma and violence to themselves and to their family members, which had a lasting impact on their lives. Karen details one such story which she has traced, of a woman from Ballydehob who emigrated to Wales and always wore the signet ring of her lost love who had been killed during this time. Another is the sharing of the story of a Cumann na mBan woman who was shot in Adrigole

in 1923, on a country road, in an idyllic setting. It was, apparently, a deliberate action in reprisal for the wounding of a Free State officer earlier in the day. Her mother was so affected that she too died a short time afterwards. Each story adds to our understanding of this traumatic period and its legacy. It is timely that these women are remembered and honoured.

Karen intends to publish these stories in March 2023, as well as presenting the stories in 4 venues in West Cork, as a performance with an added reading of the short play. Watch out for her in Skibbereen Uillinn Arts Centre, Schull Parish Hall, Ballydehob Working Artists Studio and Bere Island Heritage Centre.

**3. BURSARY RECIPIENT: THOMAS EARLS FITZGERALD**

Project title: *'An examination of the impact of a rural and conservative base on the formation of the Irish State from 1922 -1926'*

Thomas has studied the formation of the Irish State from 1922 -1926, between the end of the Civil War and the entry of Fianna Fáil into Dáil Éireann, commenting that this is inseparable from the establishment of a conservative political culture which was modelled largely on Civil War divisions. Previously this has largely been assessed using a top down approach focused on the actions of politicians De Valera and Cosgrave. Thomas, however, is examining the experience of their largely rural and conservative base in forming this political culture which has never before been the subject of a scholarly study.

## ROYAL IRISH ACADEMY BURSARIES

This project, which focuses on case studies in West Kerry and Connemara, uses a wide array of underused sources such as diocesan archives and local newspapers.

Thomas presented the initial findings of his research at the Kerry Civil War conference in Siamsa Tíre Theatre in Tralee on 24 and 25 February and intends, in time, to publish this work.

### 4. BURSARY RECIPIENT: SÍOBHRA AIKEN

Project title: **'Languages of Forgetting: Multilingual Responses to the Irish Civil War (1922–1923)'**

Síobhra Aiken's project aims to explore the connections between language and forgetting. In her work she asks "How are the experiences and recollections of non-English speakers occluded from scholarly consideration of the Irish revolution? How were these events conceived and re-conceived in various languages at home and abroad? In an increasingly diverse Ireland, what is the role of local and public historical endeavours in remembering and recuperating this multilingual heritage?"

This project includes the creation of a database of multilingual writings of the Irish Civil War and a one day symposium entitled 'Multilingual Legacies' which will take place in Queen's University Belfast on 24 March 2023. This symposium will explore how the events of the Irish revolution and Civil War were conceived and re-conceived in various languages at home and abroad at different points in time and during different political moments. A travelling exhibition on multilingual responses to the Irish Civil War will also be displayed in public libraries in both Northern Ireland and the Republic of Ireland in 2023.

### 5. BURSARY RECIPIENT: EMMET O'CONNOR

Project title: **'The Waterford farm strike of 1923'**

Emmet O'Connor will examine the Waterford farm strike of May 1923, when farm labourers in the Irish Transport and General Workers' Union (ITGWU) in County Waterford struck against efforts of the Irish Farmers' Union, led by Sir John Keane, to introduce wage cuts. This led to the most protracted and violent strike of the 1917-23 unrest, an extraordinary period of militancy and radicalism, remembered as 'the Red Flag times'.



*Courtesy of Emmet O'Connor.*

Emmet intends to publish his research and will also programme an academic conference next year on farm strikes in Ireland and Britain, 1917-1923. He has recently published

a biography of the leading trade union official in the 1923 strike, James Baird, which will feed into this wider research.

### 6. BURSARY RECIPIENT: PATRICK MULROE

Project title: **'The Ulster Special Constabulary (USC) in the Central Border Area: From Treaty to Civil War'**

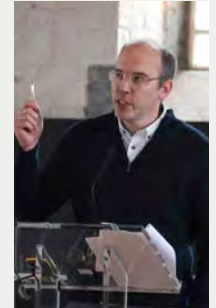
Patrick is using his Decade of Centenaries Bursary to investigate the role of the Ulster Special Constabulary (USC) in 1922. The USC was a police force recruited by the new Northern Ireland government. Patrick has gained unique access to the force's archive in the Public Records Office of Northern Ireland (PRONI).

These archives have previously been unseen by researchers. The records include details of the background of recruits.

To date, Patrick's research has focused on the full time 'A' Special Constabulary in Fermanagh. He has found that the median age of these 'A' Special recruits was 23, they were mostly from working class backgrounds, 10% were from the 26 counties, and just 25% were natives of Fermanagh. These are preliminary findings but the age profile of recruits is seen as particularly significant. The USC is often portrayed as a direct successor of the pre-World War One Ulster Volunteer Force (UVF). However, given the youth of recruits, it seems likely that the proportion that were UVF veterans is less than is generally thought. Patrick's research is still at an early stage but he intends to further examine the USC data in the months ahead.

Findings will be shared with local museums including Monaghan County Museum and shared on Scoilnet for use by teachers. These videos will be tailored for use in Classroom Based Assessments at Junior Cycle.

More information on the application process and the programme of engaging outreach opportunities is available through the RIA website <https://www.ria.ie/>



*Courtesy of Patrick Mulroe.*





*The world's light heavyweight champion boxer Battling Siki in Dublin outside his hotel with sparring partner Eugene Stuber.  
Courtesy of the National Library of Ireland, HOG212.*

## HEDGE SCHOOLS PROGRAMME 2023

History Ireland Hedge Schools have been bringing historical topics to life with lively debates on a wide range of international, national and local topics since 2011. The discussion, involving four speakers—each an expert on an aspect of the topic—is facilitated by Tommy Graham, editor of History Ireland, and appeals to special-interest groups while also drawing a wider audience.

In 2020 Hedge Schools transitioned to podcasts, providing a viable alternative for events during the COVID-19 pandemic. The podcasts, broadcast across multiple platforms and the History Ireland website, have a listenership of 75,000+. A monthly programme of Hedge School podcasts supported by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, is planned for 2023. It is envisaged that 3 of the 9 planned hedge schools for 2023 will be live ‘in person’ events, including a special live schools’ event in March.

The Hedge School podcasts are available on [History Ireland](#) and the Department’s SoundCloud or wherever you get your podcasts across multiple podcast platforms.



### FEBRUARY - 2 February

#### *Reflections on the Decade of Centenaries: history and commemoration revisited*

What is the relationship between commemoration and historical scholarship? How has this worked out in practice in the Decade of Centenaries? What were the opportunities taken? What were missed?



### MARCH - 2 March

#### *A century on—how do we view the Civil War?*

##### (SPECIAL LIVE SCHOOLS’ EVENT)

How has recent scholarship changed our view of the Civil War? What new sources are now available? And has this in turn affected how we commemorate these events?



*The Four Courts, 30 June 1922, moments after the ‘great explosion’, two days after the commencement of bombardment by Free State forces that signalled the start of the Civil War. Courtesy of the Irish Architectural Archive.*



### MARCH

#### *The Civil War in Kerry*

The violence and divisions caused by the Irish Civil War were more vicious, bitter and protracted in County Kerry than anywhere else in Ireland. Why?



### APRIL (LIVE EVENT)

#### *Cinema as history—history as cinema: the Civil War on film*

Michael Collins and The Wind That Shakes The Barley reconsidered.



*Brother against brother—in The Wind That Shakes The Barley brothers Damien (Cillian Murphy) and Teddy O’Donovan (Pádraic Delaney) end up on opposing sides of the Civil War. (Joss Barratt @Sixteen Films).*



### MAY - 12-14 May (LIVE EVENT, PHIZZFEST)

#### *‘Do chum glóire dé agus onóra na hÉireann’ - Civil War monuments*

How was the Civil War memorialized - by both sides?





## HEDGE SCHOOLS PROGRAMME 2023



### JUNE

#### **Labour and the Treaty/Civil War split**

Organised labour had played a leading role (strikes, boycotts, etc.) in the Irish revolution and that was reflected in a substantial vote in the June 1922 general election. Yet a year later that vote had almost halved. Why?



Labour leader Tom Johnson.  
Courtesy of Wordwell.



### JULY

#### **Change and continuity - the general elections of 1922 and 1923**

What do these two elections tell us about Ireland's political landscape before and after the Civil War?



A wall in Ennis, Co. Clare, with posters for the 1923 general election. Credit: Central Press Photos Ltd.



### AUGUST

#### **The post-Civil War economy of the Irish Free State**

What were the economic challenges faced by the new state in the 1920s? How did they compare with other newly independent states in Europe?



Harvest time in Malin Head, Co. Donegal, before independence. Courtesy of the National Library of Ireland.



### SEPTEMBER

#### **'Taking her place amongst the nations of the earth'**

To what extent did the Irish Free State's membership of the League of Nations realize Robert Emmet's ambition?



The League of Nations in session in Geneva, c. 1920. Credit: BBC



## UNIVERSITY PROJECTS

# Digitisation of the Papers of Richard Mulcahy

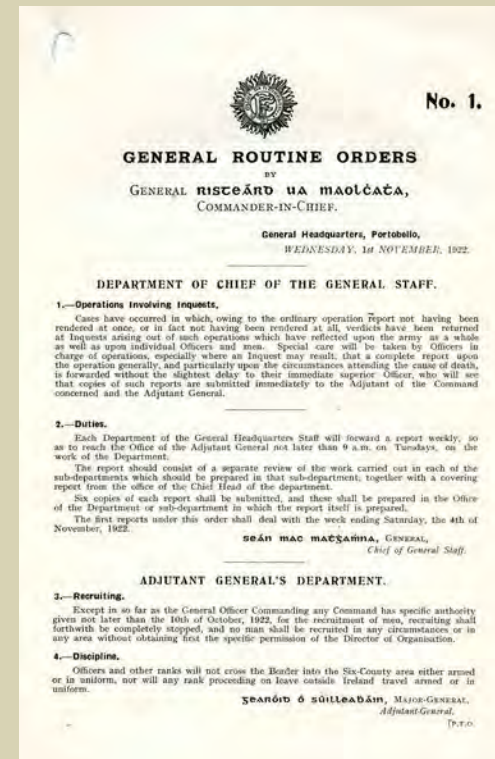
The Mulcahy collection of papers provides a foundation for understanding the revolutionary period and its aftermath and will help users gain an appreciation of the complexities of the revolutionary period from 1916 to 1923. The Mulcahy papers are used by scholars all over the world, but particularly from Ireland, the UK, the USA and Australia. They are used for research not just into all aspects of Ireland's history during this period, but also comparative history of revolution and civil war, for strategic and tactical history in the American war colleges, for the study of transitional states moving from revolution to democracy.

The collection forms part of the core set of collections in UCD Archives concerning the Irish revolutionary period covering the 1916 Rising, War of Independence, Civil War and transition to the Irish Free State. The collection includes the voices of republican women, pro- and anti-Treaty civil war positions and those who supported the consensus and actively acted against it during the Civil War and the setting up and development of the Free State.

UCD, with support from the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media will digitise the physical collection and will enable free, open access to these papers across Ireland and the world.

“The upgrading of the catalogue, digitisation and online provision of universal access to the Mulcahy Papers will open up its contents to new investigation and new forms of research and increase public access to one of the most important historical resources in UCD Archives.”

Dr. Sandra Collins, University Librarian, UCD



A General Routine Order (No. 1) issued by General Richard Mulcahy, Commander-in-Chief and dates to November 1922. These general orders were issued by General Headquarters to be circulated to staff and commands. From the Mulcahy Papers, P7/B/167. Courtesy of UCD Archives.

General Richard Mulcahy, Chief of Staff, Irish Free State Army, in uniform, 1922. From the Desmond FitzGerald collection, P80/PH/163. Courtesy of UCD Archives.



## UNIVERSITY PROJECTS

### Pilot Research Project led by UCD

#### British Military Deserters and Desertion during Global War and Insurgency (1912 - 1924)

The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media is providing seed funding to support Dr Eve Morrison and Dr Fionnuala Walsh of University College Dublin, in undertaking a pilot research project based on The Police Gazette deserters lists of 1917 and 1918. The overall project aims to examine the extent and impacts of desertion and absenteeism in Britain and Ireland from 1912 to 1924, including World War I and Ireland's revolutionary period. The pilot outputs will comprise a preliminary journal article and a fully searchable, free to use, online database which will be deposited in the Digital Repository of Ireland.

*Thousands gathered in Sackville Street (O'Connell St) for the funeral of Michael Collins.  
Courtesy of the National Library of Ireland, INDH303*

### UCC Civil War Fatalities Mapping Project

University College Cork (UCC) will embark on digitally mapping Irish Civil War fatalities, and delivering a related web-based resource and an outreach programme designed to showcase the research.

The project team at UCC will develop a comprehensive database of Civil War fatalities, an interactive map of the fatalities, and a contextualisation piece to examine the impact of the conflict in different locations and phases of the Civil War. The Military Archives and RTÉ will be collaborating partners for the project, which will run in two phases over an 18-month period from January 2023. This project is funded by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media.



## AN POST

*History on a Stamp – An Post and The Decade of Centenaries (2013 – 2022)* captures significant historic events within the State’s commemoration of the Decade of Centenaries, as told through the annual stamp programme, created by An Post, on behalf of the State. The limited-edition publication includes a long form essay by Art & Cultural Historian, Dr. Emily Mark Fitzgerald, and features a gallery of 26 stamp issues and 55 stamps. Topics begin with the commemoration of the 1913 General Lockout and end with the death of Erskine Childers in 2022.

The narrative is beautifully presented in six short, themed chapters, linking An Post’s creative response through stamp design to this important era, while exploring both our sense of national identity and our present. The book contains a wide selection of work by Ireland’s finest artists and designers, together with a wealth of information about both the stamp designs and the topics on which they are based. It is a treasured collector’s item for friends and family and those who enjoy history, art and Irish culture.

Available to buy on [anpost.com/shop](https://anpost.com/shop)



Image courtesy of An Post



## The admission of the Irish Free State into the League of Nations in September 1923

One of the final significant historical events to be commemorated in the programme for the Decade of Centenaries 2012-2023 is the admission of the Irish Free State into the League of Nations in September 1923.

The League of Nations was founded at the conclusion of World War I as an intergovernmental organisation with the ambitious objective to maintain peace through collective security, disarmament and the peaceful settlement of international disputes. Many of its principles, as well as the agencies and organisations forming part of the League, continued subsequently into the United Nations and remain part of that UN architecture today.

While Ireland's membership of the League of Nations was initially largely motivated by staking a further claim to statehood on the international stage, the Government also engaged on the substance of issues, on a principled basis, with a deep commitment to rules-based multilateralism and the rule of law – reinforcing the foundations that have underpinned Ireland's foreign policy in the hundred years since then.

A number of events will be held in the latter half of 2023 involving the Government, academics, members of the public and Ireland's Embassy network abroad, particularly those in New York and Geneva, where the League's building is now one of the Headquarters of the modern United Nations. The events will consider the historical aspects of Ireland's membership but will also reflect the present in the context of Ireland's activities across the UN system, and will look to the future in the context of Global Ireland, the Government's initiative to double the scope and impact of Ireland's Global footprint.



*First Irish delegation to the League of Nations, Geneva, September 1923. Courtesy of the National Archives, DFA/Early/League of Nations/258 (1).*

*Ireland applied for membership of the League of Nations in April 1923 and was admitted, with considerable public interest and enthusiasm, at the League's Fourth Assembly in Geneva on 10 September 1923. A high-level delegation led by President of the Executive Council William T. Cosgrave and Minister for External Affairs Desmond FitzGerald went to Geneva to take Ireland's seats in the League's Assembly. The delegation is pictured here in Geneva.*

*Seated (l-r): Hugh Kennedy (Attorney General), William T. Cosgrave (President of the Executive Council), Eoin MacNeill (Minister for Education).*

*Standing (l-r): Michael MacWhite (Permanent Representative of Ireland to the League of Nations), Desmond FitzGerald (Minister for External Affairs), The Marquis MacSwiney of Mashonaglas (Substitute Delegate), Kevin O'Sheil (Assistant Legal Adviser), Ormond Grattan Esmond TD (Delegate), Diarmaid O'Hegarty (Cabinet Secretary), Gearóid McGann (Secretary to the President of the Executive Council).*

*Courtesy of the National Archives. Ref: National Archives, DFA/Early/League of Nations/258 (1)*

## DEPARTMENT OF FOREIGN AFFAIRS

### In Flanders Fields Bursary

With support from the D/TCAGSM, the Embassy of Ireland to Belgium in partnership with the In Flanders Fields Museum in Ypres, has administered the Flanders Fields Bursary Scheme since 2015.

Each year, two bursaries have enabled students of history (fellows) from the island of Ireland to work on records of soldiers from Ireland who died in Belgium during the First World War. Fellows spend 2-3 weeks working alongside the expert archival team at the In Flanders Fields Museum (Belgium), where the Irish records are held.

This specific project aims to fill in the missing information concerning the 50,000 fallen soldiers from Ireland. Previously, records of these casualties were documented only partially in a book released in 1923. In Flanders Fields Museum has worked with the Irish genealogical history and heritage company Eneclann and Google to build a new Irish memorial website, making a searchable list of war dead from Ireland available online for the first time.

Launched in 2014, the website remains incomplete. Many names are missing or details recorded

incorrectly. The aim of the student bursary is to involve young Irish historians in the ongoing work to correct the errors and learn more about a period of our shared history with Belgium and the rest of the world.

Each year, the call for applications has attracted positive and high quality responses and the Embassy of Ireland to Belgium have been delighted to offer bursaries on a gender balanced basis, as well as ensuring an all-Island approach with students from North and South taking part. The feedback received from those who have taken part in the project has been overwhelmingly positive.

As the bursary Scheme could not operate during the COVID-19 pandemic due to restrictions on travel, it will resume in 2023 with two students travelling in Spring, and an additional two students travelling in Autumn.



Images courtesy of the In Flanders Fields Museum, Ypres, Belgium.



## Diarmuid Bolger, *In Flanders Fields Fellow, 2017*

Every evening in September 2017, I rose from my desk inside the Cloth Hall in Ieper. Stepping outside, I felt like I was leaving behind the lost Irish of the First World War – thousands of whose bodies remain undiscovered – and stepping out among the living in this bustling picturesque town.

The Cloth Hall is now the 'In Flanders Fields' Museum, which explores the experiences of soldiers on all sides in the War, as well as the town's civilians. In 2017, myself and Patrick McCarney were two Irish history graduates invited there to research the Irish who died during World War One as part of their 'Names List' Project.

The 'Names List' aims to name everyone who died in Belgium during the War and, through genealogical research, give these individuals their identity back. My job was to use whatever sources I could find to flesh out the real lives behind the names and regimental numbers in official records for the Irish who had died in Belgium.

What fascinated me was piecing together forgotten stories, like the Black family from Ballymena, Antrim. Robert Black was a Lance Corporal

with the Highland Light Infantry, when he died on 24 October 1914 in Belgium. His brother, William, was a Corporal in the same battalion. William was recorded as being 22 years old, with Robert listed as 18.

However, by comparing census and other records I discovered that Robert was only 17 when he died: a year younger than the minimum enlistment age. Perhaps William convinced Robert to enlist and Robert either lied about his age or simply didn't know his date of birth. Tragically, William died in Flanders three weeks later: their parents, Jeremiah and Matilda Black, losing two sons in less than a month.

Most evenings I paused at the Menin Gate: a monumental archway listing 54,000 victims of the war in Belgium whose bodies were never found. It was through this entrance into Ieper – then just a bridge – that thousands of Irishmen arrived to face an unimaginable hell. For decades their collective experiences were forgotten. Now, over a century on, they are, one-by-one, having their identities returned.



*Courtesy of Aoife Lawlor*



## Aoife Lawlor, *In Flanders Fields Fellow, 2018*

I was a recipient of the In Flanders Fields Bursary in the third year of my History and French degree in Trinity College in 2018. I had the opportunity to contribute to a digital, searchable 'Names List', which documents the Irish casualties of World War I, searching various archives and websites to build and preserve the identity profiles of those who died. The 'Irish Memorial Records', eight priceless volumes containing 49,400 names, illustrated by Harry Clarke, were key primary source documents. During the process, I felt that every identity profile added to the database served as an acknowledgement of the Irish contribution to the Great War.

In addition, I attended the 'To End all Wars?' International History conference, a four-day event that included presentations from celebrated historians and visits to battlefields, trenches, and war graves, demonstrating the longstanding repercussions of conflict on the landscape and communities. The role of Irish soldiers in the war is one that

is widely spoken about in Ypres and its surrounding areas. A walk takes place annually in memory of William Redmond, brother of John Redmond, the leader of the Irish Parliamentary Party.

A highlight of the experience was the visit to the Island of Ireland Peace Park, built near the Battle of Messines Ridge, where the Irish Division and Ulster Division fought side-by-side. Opened in 1998 by President McAleese in the presence of Queen Elizabeth II, the park serves as a pledge to preserve peace between Protestant and Catholic communities.

Overall, it was incredibly rewarding to contribute to a comprehensive digital record for future generations. As we near the end of the Decade of Centenaries, all aspects of our shared past must be acknowledged, to build a respectful and all-encompassing collective memory.



*Images courtesy of Aoife Lawlor.*



## The Decade of Centenaries All-Island History Competition

As part of the commemoration programme for the Decade of Centenaries, the Department of Education invites students at all levels of primary and post-primary across the island of Ireland, in the 2022-2023 school year, to enter the annual all-Island schools' history competition. The selected themes have a particular link to events of a century ago across the island of Ireland.



The Decade of Centenaries All-Island Schools' History Competition

The Decade of Centenaries All-Island Schools' History Competition, for both primary and post-primary, is run by the Department of Education and University College Cork School of History. It is also supported by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, and History Ireland.

This competition is intended to complement the history curriculum at both primary and post-primary levels. There is a prize for each of the categories at primary and post-primary level, with an additional prize being awarded for a video by a transition year student. The categories are as follows –

- Revolution and Conflict in Ireland – a study of a political/revolutionary event from the 1912–1923 period, a particular aspect of the event, or an individual/ group/ organisation associated with it.
- Ireland and the First World War – a study of the Irish experience of the war from the perspective of an individual or group. This could involve a focus on a particular battle, an individual participant's story or a consideration of the entire 1914–1918 period.
- Women during the revolutionary period in Ireland – a study of a particular individual/ group/organisation/movement striving to improve the quality of women's lives or involved in revolutionary activity in Ireland in the 1912–1923 period.
- Cultural or Social Change in Ireland – a project detailing the impact of the 1912-1923 period on the culture and/or of society in Ireland. This can focus on an individual/ group/ organisation or movement, or a particular piece/event/discovery.

More information on the 2023 competition can be found at [gov.ie](http://gov.ie) - [The 'Decade of Centenaries' All Island History Competition for Primary and Post-Primary Schools 2022/2023 \(www.gov.ie\)](http://www.gov.ie)

The winning entries from the 2022 competition are available to view on [Scoilnet](http://Scoilnet) - [All Island History Competition 2022 - Scoilnet](http://Scoilnet)

## DEPARTMENT OF EDUCATION

# Engagement with schools

The Department of Education, and its support services, have developed and continue to develop a variety of initiatives and resources to support young people and their teachers in navigating the complexities of the period of the Decade of Centenaries.

[www.scoilnet.ie](http://www.scoilnet.ie) is a portal funded by the Department of Education and provided through the Professional Development Service for Teachers, Technology in Education (PDST-TiE). It contains over 3,100 digital resources which are clearly linked to the history curriculum at both primary and post-primary levels.

Scoilnet also provides licenced access within schools, and at home for teachers to the Irish Newspaper Archive [www.scoilnet.ie/scoilnet/tools-for-teachers/](http://www.scoilnet.ie/scoilnet/tools-for-teachers/)

The Glasnevin Cemetery Learning Portal, supported by the Department of Education, is an online platform that enables schools/students to discover the origins and history of Glasnevin Cemetery. The Cemetery reflects two centuries of Irish history. The portal has a focus on the years of the Decade of Centenaries and direct links to the curriculum. The resources on the portal can be used by students in their investigation process and can provide a basis for researching a wide range of topics relating to the Decade of Centenaries.

The resources include:

- an interactive Timeline and Map to learn about the lives of individual people in the past;
- a Story Gallery containing a series of short films and a collection of gallery images providing further information; and
- links for students between their locality and national/international events.

The Learning Portal is available in Irish and English at -

<https://www.dctrust.ie/experience-glasnevin/education.html>

## DEPARTMENT OF JUSTICE

An indicative [programme](#), covering the period from 2022 to 2024, was published separately by the Department of Justice last year.

One of the key events for 2023 is a justice sector symposium which will take place on 22nd September 2023 at the Printworks at Dublin Castle in partnership with UCD. The symposium will reflect on a broad timespan for the development of Ireland's criminal justice sector since 1822, the year of the establishment of the County Constabulary.

The symposium will involve a number of academics and justice sector practitioners presenting papers on topics from across the preceding two centuries and will include consideration of not just the history of policing in Ireland over the period in question, but of probation services and the prisons system as well. This may, for example, include an examination of the key role played by women, such as Cathleen Gargan, the first paid Probation Officer in Ireland, in the establishment of probation in Ireland.



*Kevin O'Higgins Esq. Minister of Home Affairs addressing the Civic Guard on their return to the Phoenix Park Depot, courtesy of the National Library of Ireland.*





*Wedding group with guests: commissioned by Capt. Thomas Hayes, Union Barracks, Kilmacthomas.  
Courtesy of the National Library, POOLEWP 3110.*



## Professor Mary E. Daly, Member of the Expert Advisory Group on Centenary Commemorations

The decision to organise a Decade of Centenaries to mark the centenary of Irish independence was very ambitious and not without risks. Commemorating past events, especially those that were violent and divisive, can reignite animosities, both personal and political – and there is ample evidence of this in Europe’s history. There was also a danger of ‘commemoration fatigue’ and declining interest after the centenary of the Easter Rising in 2016. But the long timescale was essential to capture the complexity of the decade that resulted in Irish independence, and the running series of commemorations gave due recognition to the centenaries of the founding of the Ulster and Irish Volunteers, Irish involvement in World War I, the 1913 Dublin Lockout, the granting of female and universal male suffrage and many other events. This approach meant that those who might not have identified with Easter 1916 could commemorate other historic events that reflected their family’s history or their personal interests, and the expansive programme gave space for events that were important to local communities or particular interest groups.

The Irish Revolution is arguably the best-documented modern revolution. One of the goals of the Expert Advisory Group on Commemorations was to expand the range of archival material and make it freely available in digital form. Over the past decade our understanding of these key events has grown remarkably, and it continues to grow, with the publication of numerous books and articles, dramatic performances, exhibitions, podcasts and other media. Much of that material has focused on the lives of ordinary people, who fought, died, or nursed during World War I, the Easter Rising and War of Independence, and the impact of these events on families. Civilians accounted for the largest number of casualties in 1916, and many were children. Many of the British troops who died during the Rising were Irish. The Decade of Centenaries has revealed complex family stories: brothers, one in the British army, one in the GPO. It has also given women due recognition for their involvement – as activists, or family members – and many sisters and widows were both.

One of the most impressive features of the decade has been its extensive reach. Events organised by local authorities, using the expertise of local heritage and library services have resonated with their communities. These local events have been especially significant in addressing potentially-fraught episodes, such as the Soloheadbeg massacre, or the killing of Protestants in West Cork, where

the maturity and respect shown to all victims has been admirable. This focus on the local and the personal has highlighted some of the horrors of the Irish revolution but has done so without fostering enmity and divisions.

The Decade of Centenaries has also reached out to the Irish worldwide with events in Argentina, the USA, Britain, and many other countries. This international focus has captured the story of the Irish diaspora in World War I and their involvement in the 1916 Rising, and while the American dimension has long been recognised, due recognition has finally been given to the role of the Irish in Britain, in World War I and the Irish revolution. Scholarly conferences have explored other international dimensions, including the impact of the Irish revolution on independence movements in India and other parts of the British Empire. World War I – now mainstreamed into Irish history – was an important backdrop to the Rising and later events, and the foundation of the Irish Free State and the Civil War are now seen as part of a wider story of European history in the early twentieth century.

The outbreak of Covid in 2020 had the regrettable effect of reducing the opportunities for engagement between the EAG and the expert committee established to mark the centenary of Northern Ireland. Nevertheless, the decade has brought a greater awareness of the all-island dimensions to the history of the decade. The first official event in the Decade of Centenaries was a lecture by the then DUP leader Peter Robinson marking the centenary of the foundation of the Ulster Volunteers. The impact of partition on border communities has been acknowledged. World War I is seen as an event that impacted on all parts of the island, likewise the violence that accompanied partition and independence.

The wider lens adopted by the Decade of Centenaries – its outreach throughout Ireland and internationally is particularly important given the high proportion of Irish residents who were not born in Ireland, and the many young Irish citizens of diverse heritages. We hope that the Decade of Centenaries has informed them about this key period in Ireland’s history. It has afforded the opportunity to reflect on the events that have shaped Irish society over the past century; the difficult journey to creating and sustaining a democratic free nation, and it has done so in a mature and inclusive way.



## Oifig an Ard-Reachtair Cuntas agus Ciste Office of the Comptroller and Auditor General

In 2023, the Office of Comptroller and Auditor General will mark the centenary of the formal establishment of the Office, which plays a key role in the process of democratic accountability and for the reporting and use of public funds in Ireland.

The centenary commemoration project involves partnering with the National Archives and the Royal Irish Academy (RIA) to conduct archival research on the historical papers of the Office, which are held in the Archives and in the Oireachtas library. The research will focus on the development of the Office and significant historical events which occurred over the century. The objective of the research is to communicate the importance of the work of the Office, to the State, by illustrating the contribution to public accountability and improvements in public administration over the past 100 years. The publication release and launch event is planned to take place in Q4 2023.

The Office is also collaborating with a number of academics on research articles focusing on public accountability and administration in Ireland. Publication of this research will include a full issue of the IPA's Administration Journal in 2023, and other events are planned.

This new archival research and the associated exploration of wide-ranging themes will provide meaningful public engagement and a deeper understanding of significant historical events including the establishment of the institutions of the newly emerging Irish State. The work will expand our knowledge and contribute to long-lasting, tangible and accessible legacy outputs to better inform and guide future discovery.



# 3 Community Strand

The local authorities are key partners in the Decade of Centenaries Programme and have had a leading role in driving inclusive, respectful and meaningful community-led commemoration, augmented with appropriate State recognition, support and participation. The Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media has approved a funding allocation of €50,000 for each local authority in 2023, to support the development of appropriate community led commemorative initiatives.

[Decade of Centenaries Programme 2012-2023 - local authority co-ordinators.](#)



*Kilkenny hurling team at Croke Park to play Dublin, September 1923.  
Courtesy of the National Library of Ireland, HOG93.*

## LOCAL AUTHORITIES

Local Authorities across the country continue to play an important role in the inclusive remembrance of events and themes connected to their localities from 1921-1923. In developing their 2023 Decade of Centenaries Programmes, local authorities will take account of:

### 1. Initiatives that support broad public engagement

Local stories and experiences are significant in understanding the events that took place across the country a century ago. Local authorities will adopt a creative and inclusive approach to engaging communities through:

- Initiatives that encourage and support local research, scholarship and free public access to authentic local archival sources, including online access to digitised local archives.
- Support for a 'Historian-in-Residence' who will drive public engagement with the Decade of Centenaries Programme.
- Support for public libraries to enable them to enhance their collections of Decade of Centenaries related reading materials, including materials for young people.
- Digital Heritage Projects (e.g. geo-mapping initiatives).
- Collaborative initiatives with the National Cultural Institutions, including public outreach activities.
- Engagement with audiences of all ages online, e.g. development of curated digital content, online exhibitions, podcasts, webinars, virtual tours, artistic and creative endeavours, and other online outreach activities for people of all ages.



Mná100 in collaboration with Dublin City Historian-in-Residence Programme. Courtesy of Mná100.

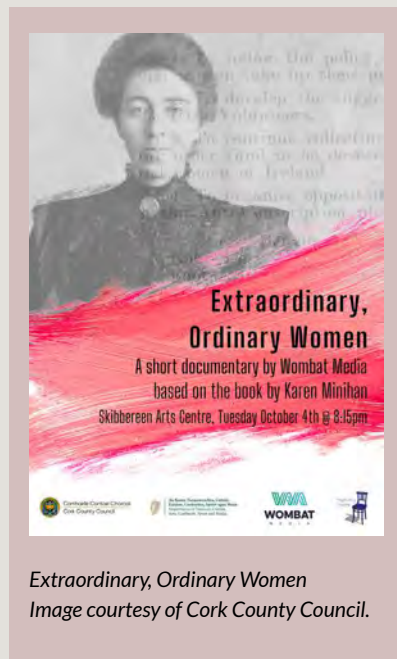


## LOCAL AUTHORITIES

## 2. Artists and Creative Communities

The 2023 Decade of Centenaries Programme has made provision for local authorities to provide at least €15,000 from their Decade of Centenaries budget, to support artists and creative communities in developing projects that reflect on the significant events that took place across their counties a century ago.

Artistic and creative projects from all genres, can provide space and a supportive environment for communities to explore and reflect upon significant local events and themes that occurred a hundred years ago. This initiative is designed to engage all sections of our communities – including young and older people, and new communities, through a wealth of creative expression such as film; podcasts; artists/writers/poets-in-residence; art competitions; creative writing; and artistic commissions.



*Extraordinary, Ordinary Women*  
Image courtesy of Cork County Council.

## 3. Support for library-led initiatives or collaborations

Libraries are recognised as being accessible, trusted spaces at the heart of their communities, that protect and preserve the collective memory for their respective cities or counties, in the form of unique collections of books, maps, photographs, prints, newspaper archives, and manuscripts.

## 4. Proposals for the planting of commemorative trees and related projects

Local authorities may use some of their Programme funding to assist Tidy Towns Committees or other interested community organisations in planting trees or creating commemorative groves, gardens, or other similar projects, to mark the significant events being remembered during this final phase of the Decade of Centenaries.

The Department also supports the *Community Gardens of Remembrance and Reflection Initiative*, which is led by Senator Mark Daly, in partnership with all Seanad party and group leaders, and designed by the Irish garden designer, Diarmuid Gavin.

## Reflective forum on the Community Strand

Throughout the Decade of Centenaries Programme, we have acknowledged the importance of community-based commemoration and the leading role of the local authorities.

This autumn, an event will be held to highlight the immense contribution of our local authorities throughout the Programme.

Our local authority Decade of Centenaries co-ordinators and other stakeholders will be invited to reflect on the achievements, and also the learnings and challenges we faced together, under the community-led commemorative strand.

This will be an open and honest space for informal discussion, as well as an opportunity to showcase the really ambitious, engaging, imaginative, and diverse initiatives delivered locally for and by communities.. Together, we will share our experiences, and identify and explore the important legacies of the programme.





# The Big House:

## Protesting the Loyalties to Ireland

A LifeFM and Cork County Council Documentary



**Cork  
County Council**  
Comhairle Contae Chorcaí



An Roinn Turasóireachta, Cultúir,  
Ealaíon, Gaeltachta, Spóirt agus Meán  
Department of Tourism, Culture,  
Arts, Gaeltacht, Sport and Media

**This project has received funding through  
Cork County Council as part of the 'County  
Cork Commemorations Grant Scheme' and  
the support of the Department of Tourism,  
Culture, Arts, Gaeltacht, Sports and Media.**

## County Cork Commemorates 1923:2023

The county of Cork played a significant role in the Irish Civil War.

2023 will be a busy year in the county of Cork from a commemorative perspective. The 4th of February sees the centenary of the killing of three men in Newcestown who fell victim to a Civil War trigger mine, and only 10 days later, on 14 February, there was a large arrest of Cumann na mBan members – 17 in the county of Cork. The killing of Liam Lynch on 10 April, just 12km beyond Cork's border, was an event of such significance, that many believe it was his killing that brought an end to the Civil War little over one month later, on 24th May 1923.

The ending of the Civil War did not, however, see the end of civil unrest in many parts of the country, the county of Cork included.

There were killings in July (Dunmanway) and in August (Kealkill), and a large Hunger Strike took place from 13th October until 23rd November, 1923. This hunger strike of some 400 prisoners in Mountjoy Prison saw three Cork fatalities on its very last days; Denis Barry; George Bourke and Andrew Sullivan.

Throughout 2023 Cork County Council will undertake a range of initiatives to ensure that these significant occurrences are marked, not least through the County Cork Commemorations Grant Scheme, which, supported by Cork County Council and the D/TCAGSM, sees dozens of groups undertake a variety of commemorative projects and events.



*Cork Commemorates - Ceremony at Béal na Bláth. Courtesy of Cork County Council.*

In 2022 and 2023, artist Dolores Lyne is undertaking a project on her Grand Uncle Liam Lynch, made possible through the support of Cork County Council's Commemorations Committee and the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media (D/TCAGSM).

The Irish Civil War saw people and families divided, and the deaths of over 150 people in Cork. While the majority of those who died were on opposing sides of a conflict, history has shown that little can separate them in striving for the Ireland that they believed in.

**Conor Nelligan**  
Cork County Council



## Conor Nelligan, Cork County Council

**1912 to 1923 - a relatively short period of time given thousands of years of history and prehistory on this island - was nonetheless a period of overwhelming significance for all of those who call these shores home: past, present and future. The County of Cork played a key role during this period and was the home county for many of the period's most notable figures: Tom Barry, Michael Collins, Thomas Kent, Diarmuid Lynch, Liam Lynch, Tomás MacCurtáin, Terence McSwiney and many more. It was also a period that saw the direct loss of life of over 750 people in the County of Cork: men, women and children, on both sides of the conflict and on none.**

From an early stage in the Decade of Centenaries it was clear that people throughout the country, and our Irish friends abroad, had a tremendous appetite for commemorating the key names and events of the period. The County of Cork and the Cork Diaspora was proud to play its part and the level and quality of commemoration was a credit to all involved, many of the events and undertakings supported by Cork County Council and the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media.

In 2016, the County Cork Centenary Programme contained over 500 events to remember the Easter Rising of 1916, the vast majority of which were held by local community groups. 2016 also saw the year's only joint Local Authority State Ceremonial Event, an event that saw over 7,000 people come together to commemorate the centenary of Easter Monday 1916, organised by both Cork City and County Councils, with the support of Government.

Cork has always been a county that puts commemoration to the fore and Cork County Council established its Commemorations Committee in 2015. This was in tandem with many other Local Authorities – encouraged to do so by the Irish Government who established the Ireland 1916 Project Office and ensured an excellent Commemorations Unit to provide any support, advice, and assistance on any number of commemorative undertakings.

In County Cork, the decision was taken in 2016 to continue the work of the county's Commemorations Committee. 2017 was to be a busy year in the county with the 150th anniversary of the Fenian Rising, and 2018 would see the

commemoration of the first attack on British Forces since the Easter Rising - at Béal a'Ghleanna in the Múscraí Gaeltacht. In January 2019, Cork County Council held its first official bilingual Council meeting – a special meeting to mark the precise centenary of the first meeting of Dáil Éireann.

Over the 1912 – 1923 period, Cork County Council ran a number of commemorative grant schemes, supported by the D/TCAGSM, facilitating commemorative engagement by hundreds of community groups. Cork County Council also undertook a suite of projects including video documentaries; exhibitions and publications and also supported some key centenary events by local community groups including the centenary commemorations of Michael Collins, Seán Hales and Dick Barrett in 2022, and the commemoration of Liam Lynch in 2023.

These commemorations, all-inclusive and enjoyed by people young and older, were a hallmark of the Decade of Centenaries in the County of Cork. As we look to the future, may we be as passionate as we are today, one hundred years from now, in remembering and commemorating all of those involved in the pivotal years of 1912-1923.



Easter Rising Commemoration 2016 in Castlelyons, Co. Cork. Photo courtesy of Conor Nelligan.

## DONEGAL COUNTY COUNCIL

The Culture Division of Donegal County Council will continue to commemorate the Decade of Centenaries in 2023, exploring the events of 100 years ago through a wide range of activity including exhibitions, talks and living history. The programme will be informed by a full acknowledgement of the complexity of historical events and their legacy, of the multiple readings of history, and of the multiple identities and traditions which are part of Donegal's past.

2023 is an opportunity for us to reflect on the Decade of Centenaries and its impact on communities in Donegal. It is also time to reflect on the changes brought by the emergence of the Free State and how this impacted the lives of ordinary people. Donegal County Council proposes to hold a seminar exploring these topics with both local and national speakers.

There will also be an exhibition which looks at the events of the War of Independence and Civil War in Donegal using images, artefacts and archives to explore this pivotal period in history. The exhibition will include the story of the Drumboe Martyrs, four men from the Anti-Treaty Forces who were executed on the 14th March 1923 - Charlie Daly, Timothy O'Sullivan and Dan Enright from Kerry and Seán Larkin, from Derry.

Joseph Sweeney, leader of the Pro-Treaty forces in Donegal, recalled. *"I had to do the job myself, to order a firing party for the execution, and it was particularly difficult because Daly and I had been very friendly when we were students, and it is an awful thing to kill a man you know in cold blood, if you're on level terms with him. Trading shots with a man in battle is one thing, but an execution is something else altogether."*

Donegal County Council will organise a programme of events to accompany the exhibition which will include talks and living history re-enactments. Projects will also include a Library programme including children's events during Wainfest. Donegal County Council will also work with artists to deliver creative responses to the final year of the Decade of Centenaries.

**Judith McCarthy, Donegal County Council**

## FINGAL COUNTY COUNCIL

Fingal County Council's Commemorative Plan for 2023 will focus on and explore local connections to the Civil War and its aftermath in Fingal. The Fingal Volunteers played a major role in Ireland's fight for freedom throughout the revolutionary years. There is a wealth of historical resources at both a local and national level that will be examined, which can provide us with an overview of the social and political life in Fingal at that time.



*Balbriggan Coastguard Station 1923.*

*Credit: The Benton Curtis Photographic Collection.*

*Fingal Local Studies and Archives.*

The Commemoration Programme will include an exhibition, the development of a local timeline of events covering the Decade of Centenaries, and a series of talks as part of the Fingal Festival of History 2023. The timeline will highlight local occurrences and their connection to what was happening on a national level. It will be made available both online and as a publication. There will also be a number of community based commemorative events throughout the year.

Fingal County Council's digitisation programme will continue in earnest. This programme aims to make publicly accessible some unique holdings from Fingal Local Studies and Archives Collections covering the Decade of Centenaries. This programme began with scans taken at the three memorabilia days hosted by Fingal County Council as part of its 1916 Commemoration Programme. These scans included medals, photographs, objects and documents brought to us by members of the public relating to their family's participation in events from 1912- 1922. This collection along with other unique historical collections will be made available to the public through Fingal County Council's partnership with the Digital Repository of Ireland.

**Catherine Keane, Senior Librarian**  
and  
**Lilian Whelan, Fingal County Council**



## Pauline Brennan, County Librarian at Leitrim County Council

One of the projects we undertook last year had a tremendous impact here in County Leitrim. It involved a local artist, Sinéad Guckian, who undertook research in our local studies library with a view to representing her findings visually. Sinéad selected a number of oral history recordings of women talking about the impact of the Civil War and cross referenced them with the same period of printed history (i.e. the local Leitrim newspapers and other archival material) and then transformed all the elements of her research from both the oral history recordings and the printed record into a visual representation. Sinéad called her piece *'When an Older Person Dies, A Library Burns Down'*.

The individual stories give a real insight into how Leitrim people lived, worked, loved and lost. As official history often neglects the individual voices that shaped our communities and particularly neglects the voices of women, the research focused specifically on the voices of women who lived through this turbulent time in our past, the Civil War. The Civil War itself was a time of gaps and stories hidden.

Through this rich record of these women's lives, told by these women themselves, we were exposed to the personal stories of the torment and terror experienced by the interviewees themselves as children. Many remembered the fear in their houses during these times, often seeing the adults in their lives very frightened too. Others recollected their part in our country's search for freedom, aiding by undertaking dangerous message carrying, mainly in the dead of night, and how they were fully trained in care and first aid and even trained in how to carry wounded men.

The printed papers of the time did not cover women's stories unless the women were getting married, died or ended up in court for some reason. We were forced to consider these women as they heard reports on the new Government and then of the Civil War while actually living through it. The women, when recorded became historians of their own experiences, and this was extremely powerful, as without the recordings we would not have their history.

The painting pays homage to the women's voices, their lives and their stories, women who lived through an extremely difficult time in our history, the Civil War. It was also a time when Ireland, itself, was often represented by a female figure in imagery, a strong heroic woman or a warrior woman, Erin or Róisín Dubh.



*'When an Older Person Dies, a Library Burns Down', Painting by Sinéad Guckian. Courtesy of Leitrim County Council.*

## LIMERICK CITY AND COUNTY COUNCIL

Limerick City and County Council has planned a diverse range of projects for the final year of the Decade of Centenaries. The 2023 programme will include exhibitions, seminars, commemorative memorial, documentary film, drama, publications and digitisation projects.

Programme highlights for 2023 include:

- May** *The Civil War in County Limerick.* A seminar, based on the recent publication 'The Inevitable Conflict' will be held in Kilmallock Library and will feature authors of some of the essays contained within the publication.
- June** *The biography of Liam Lynch.* An online exhibition on Liam Lynch (1892-1923), born in Anglesboro, Co Limerick. During much of the Civil War, he was Chief-of-Staff of the IRA.

**August** *Digitising the nationalist journal, The Leader.* Edited and published by D. P. Moran, The Leader was a key weekly nationalist journal of the 20th century. Limerick City and County Library has a collection of this journal comprising 282 issues, spanning the years 1906-1922. The full collection will be digitised and made available on the Limerick City and County Library's local studies website.

**October** *The Protestant Experience of Revolution in Limerick (1912-1923).* This new publication will comprise an edited collection of ten original essays on the revolutionary experience of Limerick's Protestant denominations in the 1912-1923 period.

**October** *'Legacy of a Decade of Commemoration' symposium.* Historians who contributed to the Limerick Decade of Centenaries Programme since 2012 will gather to consider the significance of the period being commemorated and the legacy of the Decade.

**Mike Maguire, Limerick City and County Council**



*Barricades on O'Connell Street, Limerick, during the Civil War.  
Courtesy of Limerick Museum.*



## Sir Henry Wilson's death and the Civil War



Henry Wilson. Credit: Wikimedia Commons. Courtesy of Longford County Council.

The assassination of Field Marshal Sir Henry Wilson MP on 22nd June 1922, outside his home in London, was sensational. His killers were two IRA Volunteers, Reginald Dunne and Joseph O'Sullivan, who were British-born and bred, but with Irish roots. Both, like Wilson, were veterans of the Great War. The shooting caused the British to exert great pressure on the Provisional Government to act against the anti-Treaty occupiers of the Four Courts. When the government attacked the complex less than a week later, the outcome was the beginning of the Civil War.

Wilson's family seat was Currygrane House, Ballinalee, County Longford. The Field Marshal spoke with an Irish accent and often described himself as Irish. Apart from serving at the highest level in the British army, he was also a staunch Unionist and supporter of the government of Northern Ireland.

Harp Media (Robert Higgins and Patrick McGivney), a very successful local film company, plans to make a documentary exploring the pivotal importance of Wilson's assassination. The production will briefly examine his connection with Longford and his career. It will consider the tragic events that unfolded in Ireland after his death, where civil war split families and left a long legacy of bitterness. The documentary will include interviews with historians who will contextualise events and provide various perspectives on Wilson and the Civil War.

Wilson and his assassins embodied some of the complexities and apparent contradictions of the Revolutionary period. This production will be immensely valuable in examining these issues and will be a major legacy project of the County Longford programme in 2023.

**Martin Morris**  
*Longford County Council*





*The Governor General meeting some of the ladies from the Industry Workers of Co.Longford at the first day of the Dublin Horse Show. Courtesy of the National Library of Ireland, HOG204.*



## LOUTH COUNTY COUNCIL

The execution of six anti-Treaty IRA volunteers in Dundalk in January 1923 highlights the interaction between the local and the national that should be at the heart of the Decade of Centenaries. The men were executed under the provisions of the Public Safety Act 1922 which allowed the death penalty for offences such as possession of arms or aiding and abetting attacks on pro-Treaty government forces. Although the majority of people supported the Treaty, and the Catholic Church condemned the anti-Treatyites, the executions policy of the pro-Treaty side was one of the most controversial aspects of the Civil War and remained a vexed topic for many years.

The executions in Dundalk were six of thirty-four that took place across the Irish Free State during that month and were clearly part of a national process. January of 1923 saw government ministers such as Kevin O'Higgins and Patrick Hogan press for stronger measures to be taken against the anti-Treatyites.

Three men: Thomas McKeown, John McNulty, and Thomas Murray, were shot in Dundalk Jail on 13 January. Another three men: James Melia, Thomas Lennon and Joseph Ferguson were shot in Dundalk Military Barracks on 22 January. All were found guilty of possession of arms rather than of participating in any attack. Melia and Lennon had been arrested in a stolen car along with three others, including Annie Mulhern. A demonstration by, mostly female, republican supporters on the morning of the 22nd was broken up when National Army soldiers shot over their heads. The relative youth of the executed men, which reflected the national picture, elicited strong condemnation from the Dundalk Democrat.

The response of the anti-Treaty IRA in Louth to the executions reminds us of the truth of Michael Hopkinson's description of the latter stages of the Civil War as resembling 'a vendetta on a national scale'.



Six 'big houses' were destroyed over the coming weeks and an attempt was made on the home and business of Peter Hughes TD, Dundalk's leading pro-Treatyite.

The executions in Dundalk in January 1923, and the response of the local IRA, demonstrate the bitterness with which the Civil War was fought in 1923. This bitterness harmed reconciliation and ensured that there was no shared memory of the Civil War. The Louth County Council Decade of Centenaries programme has sought to promote understanding of our shared history through its live events and publications which have always paid particular attention to local nuances and how they are woven into wider national patterns.

**Amanda Branigan**  
**Louth County Council**

*The Barracks, Dundalk, Co. Louth.  
Courtesy of the National Library of  
Ireland, EB\_1967.*

## Bordering Realities

In 2023 Monaghan County Museum will be moving to its new home at the Peace Campus in Monaghan Town. The museum will open at this iconic site with an exciting new exhibition; *Bordering Realities*. This fascinating and challenging new display will use various themes relevant to the area to encourage the visitors to reflect on the bordering realities of their lives and how people in the region have differing perspectives on our shared history. One of the key themes will be *Struggling for Peace*, which will explore personal stories from people who were caught up in the various events commemorated during the Decade of Centenaries. These personal stories will encapsulate the overall theme of the display, that of bordering realities. How and why people from this area of the country, which has been defined by borders since the Bronze Age, did what they did as they were swept up in the maelstrom of savage conflict and opposing political identities that framed this period in our recent history.

We will be focussing on local people who signed the Ulster Covenant and Declaration, who joined the UVF and the IVF, who fought in WW1 and the Rising, who fought for independence, who served as members of the RIC, who served as members of an Garda Síochána and who fought and killed their own neighbours in their own struggle for national freedom.

Our *Bordering Realities* Creative Youth's Response, a two year multi-disciplinary collaboration project with Cavan County Council, Cavan Monaghan ETB through Music Generation and Local Arts in Education Partnership will be engaging young people through music, drama, dance, creative writing and arts in responding to partition and the reality of life along a border or indeed what does the word 'border' mean to young people today. At the end of 2023, performances will take place across the two counties in conjunction with the launch of the County Museum's new exhibition *Bordering Realities*.

**Deirdriú McQuaid, Monaghan County Council**



Bordering Realities

Creative Response to Partition and Borders by Young People of Cavan/Monaghan



## Deirdriú McQuaid, Monaghan County Council

The Decade of Centenaries in Monaghan has provided a unique opportunity to discuss and debate areas of our recent history, which are viewed from different points of view depending on what part of the community you come from. Buy-in from the whole community around potentially contentious centenaries has been a challenge and we have worked very hard to ensure that all sides of the story are explored and displayed. The flip side of that challenge however is that we have been able to engage directly with sectors of the community who have traditionally been reluctant to interact with us.

For us, the key message throughout the Decade of Centenaries has been that of a shared history. It is impossible to fully understand the how's and why's of an event unless we explore all reasons for its occurrence. In Monaghan that has meant using these various commemorations as a catalyst for building closer relationships at a local level. Through our series of multi-award winning exhibitions and events, we believe that we have successfully engaged in a very real way with all sectors of our community and while discussion and debate has not led to agreement in some cases, everyone has walked away better informed about their shared history and heritage, and we hope that will lead to a more cohesive society both within the county and the region in the years to come. That will be the legacy of the Decade of Centenaries in Monaghan.

As the various commemorations approached, we reached out to the community generally through social media and advertisements and more directly through community groups, organisations, and local community organisers to both discuss and promote the stories we were telling. We worked with academics and third level institutions to ensure the historical accuracy of our research and we presented this in many forms, most notably major public events, exhibitions, talks, tours, and workshops. We took the curatorial decision to display the information as it was and facilitate discussion on that basis rather than providing interpretation. This provided the intellectual and emotional space for the public to interact with our programme in an inclusive and open manner.

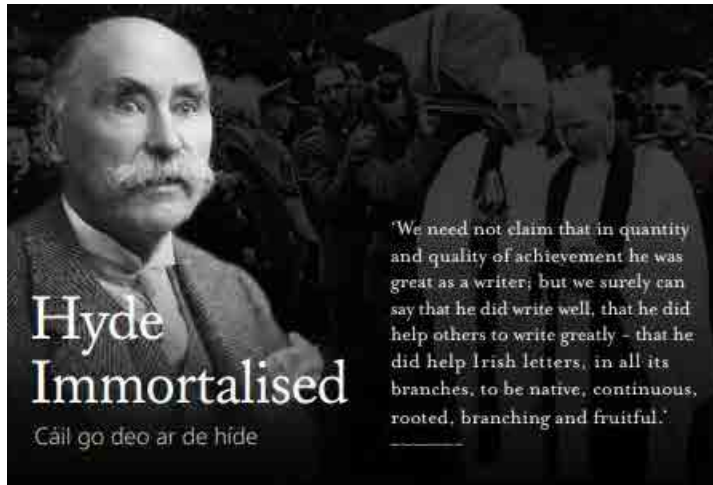
One of the key impacts was the discussion and debate that our range of events created within the county. That interaction led to community groups and individuals coming to the Council with stories of their own and objects relating these events. Some of this feedback was negative in that individuals were unhappy with certain people or events being portrayed. All of this information was important as it informed how we developed future events and added to the story and the collections of the county for posterity. Better decisions are made when we have all the information to hand. We can only move forward successfully as a community when we fully understand where we have come from. We hope that will be a lasting legacy in Monaghan and in time we will look back on this period in our county's history as a watershed, a time when we took a moment to reflect and from that reflection we moved forward to a more equal and inclusive future.

This experience has been the genesis for the large-scale *Bordering Realities* project, which will culminate in a major new display when Monaghan County Museum opens at its new home in the Peace Campus in 2023 - a once-off, unique, specially commissioned musical and theatrical performances by our young people and creative practitioners.



Courtesy of  
Deirdriú McQuaid

# Douglas Hyde (1860-1949) - Cultural Influencer



Douglas Hyde died peacefully in 'Little Ratra' in the Phoenix Park near Áras an Uachtaráin on the 12th July 1949. On the morning of the 14th July 1949, the remains of the first President were taken from Little Ratra, and brought in procession through the streets of Dublin.

The procession continued to St. Patrick's Cathedral in the City Centre where the service was conducted by the Dean of St. Patrick's. After the service, the hearse again moved slowly through the streets before setting off for Roscommon.

Douglas Hyde was buried alongside his wife in the cemetery here at Portahard in Frenchpark. The funeral service was not without controversy. Almost the entire Government cabinet chose not to attend the service or burial.

Hyde is immortalised in the poet Austin Clarke's great work 'Burial of an Irish President' which recalls for us the absence of major state dignitaries from Hyde's funeral service, because of the Catholic Church's doctrine at this time.

## At the last bench

Two Catholics, the French ambassador and I, knelt down.  
The vergers waited. Outside the hush of Dublin town.  
Professors of cap and gown, Costello, his Cabinet,  
In Government cars, hiding round a corner, ready,  
Tall hat in hand, dreading 'Our Father' in English.  
Better not hear that 'which' for 'who' and risk eternal doom.

Douglas Hyde, Dubhglas de híde, was born on 17 January 1860 in Co Roscommon and died at 'Little Ratra' in the Phoenix Park near Áras an Uachtaráin on 12th July 1949. Hyde was the founding President of the Gaelic League (1893-1915), first Professor of Modern Irish in University College Dublin (1909-1932) and became first President of an independent Irish State (1938-1945) under the 1937 Constitution, by agreement between all the political parties. Hyde has been described as a cultural influencer whose upbringing in County Roscommon helped form him into the cultural nationalist who played a pivotal role in creating modern Ireland.

Hyde was a man of many parts – a folklorist, a poet, a playwright, a literary historian, a university professor, a leader of the Gaelic revival, an antiquarian, a pioneer of the Irish literary revival, an Irish free state senator and Ireland's first President. Above all else, he was a Roscommon man, and it was his upbringing in County Roscommon that helped shape the very essence of how he saw himself, other people, the world and the future.

Roscommon County Council Decade of Centenaries Artist Commission 2023 will invite artists to respond to the theme 'Douglas Hyde, Cultural Influencer' working with local and national communities and cultural bodies such as the Douglas Hyde Centre in Frenchpark, Co Roscommon, to consider a diversity of responses in the form of performances, exhibitions, conversations and writings.

**Rhona McGrath**  
*Roscommon County Council*

Roscommon County Council: Panel - Douglas Hyde Exhibition, Douglas Hyde Centre, Portahard, Frenchpark, Co Roscommon.



## Susan McKay, Writer-in-Residence for Sligo County Council

I had worked in Sligo in the 1980s and sensed a wariness about the North, which was just up the road, and yet a far, far country. What the poet John Hewitt called “the cloud of contagion” hung over it and there was an unspoken fear that a change in the direction of the wind might bring it gusting south westwards and down off the slopes of Ben Bulbin.

Later, as a journalist in the North, where Hewitt’s fever was “high and raging”, I found myself often recording the unspoken. People whose families had been violently bereaved in the conflict, said things like, “My parents never talked much about it.” One woman even said, “My husband died of silence.”

I returned to Sligo in 2021 to take up the role of Writer-in-Residence as part of the Decade of Centenaries, eager to explore the legacies of Partition. I was astonished to discover at once how little I had known of the history of partition in the area, and how silenced that history had been even among those whose families had been profoundly affected.

I was thrilled when the great Fergal Keane agreed to launch the residency and I interviewed him about writing his book, ‘Wounds’, which deals with his own family’s history during Partition and the Civil War. With the generous, imaginative and enthusiastic support of my hosts at Sligo Libraries, I assembled

an eclectic group of writers, most of them unpublished, and we embarked on a programme of workshops, with a range of visiting writers including local historians Michael Farry and Joe McGowan, poets Mary Branley and Jean Bleakney, and memoirist Michael P McDonald. The stories that emerged were powerful and moving. We discussed Frank O’Connor’s ‘Guests of the Nation’ and thought of it when Frank Fagan, an eager and skilled ransacker of the archives, brought us on a field trip to a place an old man had shown him, walking a haunted lane to the spot on a bog where two policemen were executed.

There was an intense need among the participants to find out more, to come to terms with a 100-year-old brokenness that had hardly been acknowledged. The session with Mary, from a republican family in County Sligo, and Jean, from a unionist family in Fermanagh, was electric. Tempers frayed as versions of history clashed. But when Mary read her poem ‘A Pinch of Snow in a Black Velvet Glove’ about the on-the-run wedding of her grandparents during the Civil War, and Jean read her ‘Postcard’ about the aftermath of the Omagh bomb in 1998, I felt the healing power of art working on all of us.

I loved the work, and cannot wait for the book that will follow.



Border poets Mary Branley (left) and Jean Bleakney.  
Courtesy of Susan McKay.

## WATERFORD CITY & COUNTY COUNCIL

The closing programme for the Decade of Centenaries in Waterford City & County in 2023 will involve reflection, commemoration and an exploration of the historical events of 1923. In particular, the programme will explore the heavy weight of expectation that met the new Free State government. 1923 in Waterford was dominated by industrial and rural unrest with strikes and bitter disputes over wages and conditions and competing views on what would be possible in the new Free State, to meet the needs of its citizens. Waterford Corporation and Waterford County Council were busy re-building the damaged infrastructure from what it regarded as 'old war' damages in the War of Independence and Civil War. Accompanying this physical re-building was the building of a new independent state and the development of a vision for the future in Waterford.

The Free State and local authorities were attempting to find their footing and create a path towards progress in the face of very different views of what the new Ireland would look like. This presents the opportunity to develop a programme that will also explore the paths that were taken in 1923 and those that were not followed. The 'What if's?' of Waterford. Key aspects of the programme will reflect on the past 10 years and celebrate the resilience, determination and optimism of the people of Waterford when faced with the challenges of the period of the Decade of Centenaries and also celebrate the people of Waterford today in their resilience, optimism and approaches to current and future challenges.

### Highlights of the 2023 programme include;

- January** Launch of GIS Story Map on the Civil War in Waterford.
- February** Launch of Docu-Drama on the death of Liam Lynch and the Civil War.
- March** Launch of Schools Education Pack on the War of Independence and Civil War in Waterford.
- May** Seminar on the Centenary of Waterford Farm Labourer's Strike 1923.
- September** Publication by Dr. Pat McCarthy of Civil War and Social Strife - Waterford 1922-1923.
- October** **Conference** One hundred years of Independence – One hundred years of Progress? Politics, Economics and Society since 1923.

**Bernadette Guest, Waterford City & County Council**



Rebuilding Ballyvoyle Railway Viaduct, Waterford.  
Courtesy of Waterford County Museum, EK 273.



## Eileen Morrissey, Decade of Centenaries Coordinator, Wexford County Librarian

When people peer at the faded sepia photographs from the early twentieth century, they notice the familiar more than the difference. They see the family resemblances in the faces or the outline of buildings or landmarks in their localities. They gaze at the photos and pick out the little details that give glimpses of the past, snippets of lives, reminders of those who went before us and how they must have lived. To read a simple letter from that time, provides a reflection on family relationships and sometimes personal hardship and loss.

The Community Strand of the Decade of Centenaries programme in County Wexford resonated with people's curiosity about the lives of ordinary local people who lived in extraordinary times, who witnessed and participated in the turbulent emergence of our nation. The programme profiled the research of national and local historians who helped us to understand, in a more nuanced way, the context for conflict and wider social developments.

Perhaps more importantly, it allowed us to collect the stories of the women and men of this county. For the many people who brought stories, photographs, postcards, letters, diaries, medals, or other memorabilia to the three community archiving days, it was important that these artefacts and their deeply personal family stories were preserved. An archive and exhibition will be a valuable record available for future researchers and historians.

People also began to view familiar locations in their localities through a historic lens. More than one hundred people participated in walking tours given by historian-in-residence Barry Lacey in key locations in the county, standing where the protagonists stood, remembering the events through contemporaneous accounts, meticulously researched. For newcomers to the locality, the programme gave them a fresh perspective on the history of the county. Dozens of events in towns and villages, cultural programmes and newly developed contemplative gardens of commemoration gave local focus to the wider programme.



*War of Independence and Civil War Walking Tour, led by Historian-in-Residence Barry Lacey.  
Courtesy of Wexford County Council.*

To include children and young people in the commemoration, an information booklet was produced titled 'County Wexford War of Independence and Civil War: an educational resource'. It is a resource for young people from 4th class to 3rd year which was distributed to all secondary and primary schools in the county. The historian-in-residence visited primary schools throughout the region, using the booklet as a source for discussion, grounding history in the local area familiar to every child.

President Michael D. Higgins in his first *Machnamh 100* lecture said, "through commemoration, history helps create and nurture active and engaged citizens". Our hope is that the legacy of the Community Strand of the Decade of Centenaries programme will indeed be that widespread active citizenship, inspired by inclusive and ethical remembrance of events of one hundred years ago.

# 4 Creative Imagination Strand

In 2023, the Decade of Centenaries programme will continue to encourage artistic and creative expression. Artistic and creative endeavours will have an important role in encouraging reflection, exploration and debate, allowing people of all traditions to question and consider issues which may be challenging and difficult.

Cultural engagement also offers a safe space to explore complex narratives which arise from the partition of the island and the Civil War.

The Arts Council, local authorities, National Cultural Institutions, National Arts Organisations and local cultural institutions all have an important contribution to make under this Strand. The guidance of the Expert Advisory Group on Centenary Commemorations acknowledges their significant role as cultural brokers – managing conversations and engaging communities in a meaningful way through creative expression.



Dara McGrath's exhibition *For Those That Tell No Tales*, Crawford Art Gallery, 2021.  
Photo © Jed Niezgod.



THE CRAWFORD ART GALLERY

**Building as Witness** is an interactive online project focusing on Crawford Art Gallery (previously Cork School of Art) which was witness to fascinating histories of local, national, and international importance surrounding the Irish Civil War period.

Having commenced on 6 December 2021 – the centenary of the Anglo-Irish Treaty – **Building as Witness** spans the duration of the Irish Civil War and will culminate on 17 April 2024, one hundred years after the Gibson Bequest Committee agreed upon the purchase of Séan Keating’s iconic painting *Men of the South* for Crawford Art Gallery’s collection.

The project focuses on the overlooked histories of Crawford Art Gallery’s collections and archives, events and individuals, political, commercial, community figures and social groups that are entwined and enmeshed with the building and its surroundings, whilst creative commissions invite six artists to engage with the building and its hidden histories from one hundred years ago.

**Building as Witness** aims to reveal new insights into the everyday comings and goings, drawing on a range of archives including photographic, newspapers, committee minutes, Teaching and Student registers, and other documentation to reveal the inhabitants and streetscape of those that lived and worked in the proximity of this iconic Cork building during the period 1921-1924.

How did the Cork School of Art begin its journey to extricate itself from the imperial educational umbrella of the South Kensington (London) system? How were the lessons affected during city wide curfews during the Irish Civil War? What relationship had individuals such as the silversmith



*Building as Witness, Crawford Art Gallery, 2021-2024.*

Barry Egan to the Cork School of Art and what was his role in producing the sought after Irish Republican silverware? What public events was the building witness to and how did they shape the formation of the Irish Free State?

Each week new histories will be made available through Crawford Art Gallery’s website and social media – building stories, **Building as Witness**. [crawfordartgallery.ie](http://crawfordartgallery.ie)

## Dawn Williams and Michael Waldron, Crawford Art Gallery

*“Should our public bodies fail to respond, an appeal to private citizens and social centres may bring forth the means for preserving to future Cork generations this memorial of a time that will long be spoken of with pride in the streets of our city and the homes of our people.”*

So wrote Macalla of Seán Keating’s now iconic painting, *Men of the South* (1921-22), in the *Evening Echo* on 22 April 1922. This voice from a century ago highlights the appetite for – and politics of – commemoration just a few short months prior to the start of the Civil War. The painting was ultimately purchased from the artist by the Gibson Bequest Committee and remains a much-sought work within the collection of Crawford Art Gallery.

Reflecting upon the Decade of Centenaries Programme as it nears its close, the commemorative initiatives at Crawford Art Gallery have enabled the exhibitions and education teams to dig deep into overlooked histories through the lens of visual art. Marking the centenary of the Easter Rising, the *1916 Trail*, *1916 Ireland in Contemporary Art*, and *Conflicting Visions in a Turbulent Age, 1900-1916*, brought together artists, curators, historians, actors, and audiences in explorations of quotidian life, political and social complexity, and profound human stories.

Recovering these stories has offered contemporary perspectives on the past, enabling audiences to connect in emotive, tangible, and meaningful ways with key figures like Terence MacSwiney, Muriel Murphy MacSwiney, and Seán Moylan, to name but a small few. A descendant of one significant historical figure extended thanks for ‘the enthusiasm and creativity’ of the Gallery’s commemorative programme.

Recent exhibitions *Mise Éire* (2020), *Citizen Nowhere, Citizen Somewhere | The Imagined Nation* (2020-21), *Dara McGrath: For Those That Tell No Tales* (2021), and *As They Must Have Been: Men of the South, 1922-2022* have fostered collaboration and community engagement in unanticipated ways.

This spirit of collaboration and creative response continues in *Building as Witness* (6 December 2021 – 17 April 2024), an online and on-site project activated through original research and six Project Awards, which will create lasting legacies and new means of understanding.



Installation view of *Mise Éire*, Crawford Art Gallery, 2020. Photo © Jed Niezgoda.



*Citizen Nowhere, Citizen Somewhere | The Imagined Nation* at Crawford Art Gallery, 2020. Photo © Jed Niezgoda.





*Aloysius O'Kelly, Corpus Christi Procession, c.1908. Collection Crawford Art Gallery, Cork*

## Mobilise the Poets: Self-Determination, A Global Perspective

In the Autumn, IMMA presents a major museum-wide exhibition, *Mobilise the Poets: Self-Determination, A Global Perspective*, as part of the Decade of Centenaries Programme, marking a century since the partition of Ireland and the subsequent formation of the Irish Free State in 1922. This exhibition focuses on the role of art and artists in relation to nation-building and statecraft, bringing together a range of Irish and international works, both modern and contemporary, that explore and illuminate the shared experiences of the new states formed in the wake of the First World War. *Mobilise the Poets* is part of a three-year initiative supported by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media under the [Decade of Centenaries Programme 2012-2023](#), and will include a number of exciting new artist's commissions and residencies as well as an extensive public programme.

The exhibition's title is drawn from a letter by Arthur Griffith, written from Gloucester Prison in 1919, urging his colleagues to "mobilise the poets" to help make Ireland's case for independence on the international stage. Griffith's letter acknowledges the role of art and culture in developing international solidarities and making the case for Ireland's right, among other small nations, to 'self-determine'. This call to the poets highlights the new possibilities for artists in the early twentieth century, an era of collapsing empires and seismic geopolitical shifts, to articulate and enact radical modern democratic principles.

*Mobilise the Poets* is an exhibition of modern and contemporary work that explores the shared cultural heritage of the new states formed in the wake of the First World War. Nation-states such as Finland (1917), Estonia (1918), Poland (1918), Ukraine (1917), Turkey (1923) and Egypt (1922) emerged against the backdrop of the international movement towards self-determination, most famously articulated by Woodrow Wilson at the League of Nations in 1919. How did diverse countries understand the formation of the new state? How did their artists and poets imagine it? How was this situated within an international context? And how do contemporary artists today reckon with the legacies of this period?

Each of the new states produced its own cultural complexities, with its own traditions, histories, and industries to be reimaged in line with the new imperatives of modernity. *Mobilise the Poets* explores common strategies and methodologies developed by artists, cultural practitioners, and others invested in the formation of a new state in the first half of the twentieth century.

For this major international exhibition, IMMA will work in dialogue with a range of partnering museums and institutions worldwide, drawing on the expertise and specialist knowledge of a network of advisors and borrowing key works from national and international collections.

This year's programme follows on from the successful November 2022 conference [100 Years of Self-Determination](#) that produced a wealth of scope and opportunities for further research. The recent [IMMA Past Futures Podcast](#) series is also part of the Museums Decade of Centenaries programme.



IRISH MUSEUM OF MODERN ART (IMMA)



Installation view of Banu Çennetoglu, 2022.  
Courtesy of the artist and Carnegie Museum of Art; photographed by Sean Eaton in September 2022.



Installation view of Banu Çennetoglu, 2022.  
Courtesy of the artist and Carnegie Museum of Art;  
photographed by Sean Eaton in January 2023.





*Kuno Veeber, Kartulivõtjad [Potato Harvest], oil on canvas, 1918. KUMU Collection.  
Image courtesy of KUMU Art Museum, Estonia.*



## ART 2023

[ART:2023](#) is a call to artists and arts organisations to create new and exciting work, while reflecting on the themes of the Decade of Centenaries Programme 2012-2023. The programme will be delivered throughout 2023 and in to early 2024.

ART:2023 is a national arts programme response to the final phase of the Decade of Centenaries 2012-2023 and is a partnership between the Arts Council and the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media. This new programme is a platform for the public and the State, and a unique opportunity for artists to invigorate the Irish imagination and look at the Decade of Centenaries from new perspectives.

The programme builds on the [ART:2016](#) programme, previously presented by the Arts Council with support from government and represents a significant investment by both the Council and the Department.

The programme consists of:

#### Open Call 2023 - A Call to Artists

The Open Call 2023 award provides a unique opportunity for artists and arts organisations to engage with and respond to the Decade of Centenaries through the creation of innovative projects and programmes on a national scale. The initiative seeks to incentivise experimentation across all arts disciplines, supporting artists to create public-facing, new work of impact, scale and ambition. The programme encourages discourse, provocation and/or response on place and identity in contemporary Ireland.

Following a call for proposals, the awardees in this programme are:

- CoisCéim Dance
- Draíocht Arts Centre
- Clonmel Junction
- Smashing Times
- Solstice Arts Centre

#### ART:2023 Participation Award

This programme strand emphasises collaboration, inclusivity and diversity and was created specifically for the ART:2023 programme. The reach of the awarded activity spans the whole country, reflecting on our shared history, but with an eye to our shared future. Award priorities are on artistic excellence, the quality of collaborative and participatory arts practice and public engagement.

Artists and communities will work together to respond with new perspectives on the themes of the Decade of Centenaries. The outcome of this award will be the creation of an excellent and ambitious programme of public-facing work, which encourages inclusivity, diversity, participation, provocation and discourse on identity of place, space and people. Following a call for proposals, the awardees in this programme are:

- Cairde Sligo Arts Festival
- Carlow Arts Festival
- Amanda Coogan
- Helium Arts
- The Ark



# ART:2023

## A Decade of Centenaries Collaboration

#### Next Generation – Awards, Symposium and Publication

Artists have shaped, reflected and led Irish society over the past one hundred years. This programme strand acknowledges this vital role by celebrating our emergent Next Generation Artists.

Established in 2016, the Next Generation Artists' Award was initiated to support promising artists across all disciplines at an early but pivotal stage in their careers, as part of the ART:2016 programme.

This year's awardees will be announced in summer 2023. This will bring the total number of artists recognised as Next Generation Artists to over 150, all of whom are invited to participate in a symposium in Autumn 2023 that will reflect on the role of artists in Irish society since the foundation of the State.

For full programme information, see [arts council.ie/ART2023](https://arts council.ie/ART2023)

## Jim Culleton, Artistic Director, Fishamble

Fishamble: The New Play Company is delighted to have produced four productions as part of the government's Decade of Centenaries programme.

INSIDE THE GPO by Colin Murphy was staged in the GPO itself on the centenary of the Rising, and was a chance for artists and audiences to come together and explore the events of 100 years ago in the room where those events took place.

At the start of this play, the audience was asked to stand for the national anthem, then the actors sang God Save the King. This was an electric moment, and an uncomfortable one, for some of the audience, as well as some of the actors, not to mention people on O'Connell Street, who heard us as they walked past. I remember meeting the great playwright Tom Murphy in the queue for the production one night. His own play *The Patriot Game* had premiered 25 years earlier to mark the 75th anniversary of the Rising. When we invited him to skip the queue, he insisted on remaining like everyone else, in an act of solidarity with the rest of the audience. When Ronan Leahy as Pearse read from the Proclamation outside the GPO, and the audience and cast listened in silence from inside, you could hear a pin drop, in a shared, reflective, profound moment.

We worked with Colin again in late 2022, to present *THE TREATY*, marking the centenary of the Anglo-Irish Treaty. That production also had a site-responsive element, taking place in the Kevin Barry Recital Room at the National Concert Hall, where the Dáil debates on the Treaty happened, and in the Embassy of Ireland in London, near where the negotiations took place.

Fishamble produced Deirdre Kinahan's play *EMBARGO* in 2020, in partnership with Irish Rail and Dublin Port Company. It was set during the 1920 arms embargo, an extraordinary act of civil disobedience by railway workers and dockers during the War of Independence. It was streamed live, during the pandemic, from the Pumphouse at Dublin Port.

Our second play by Deirdre was staged in early 2022, also at the Pumphouse, as well as Kells Courthouse. *OUTRAGE* looked at the role of women during the Civil War, focussing on the use of sexual violence as a weapon during this period, when many women experienced 'outrages' as they were often called.

All four productions involved audiences coming together as a community to share moments from our history, often discovering more than we previously knew about the period. Theatre - and art in general - has the capacity to find the drama behind the public events, hold contradictory viewpoints within the same piece of work, and help expand the audience's empathy and understanding. There was a thrilling feeling of shared humanity at the productions, that we were gathered in the same place and at the same time (exactly 100 years later) as the patriots, and politicians, and ordinary people, involved.

Fishamble is a new play company, producing plays about contemporary life, so we don't often produce historical plays. However, through this work, we felt



*Fishamble's INSIDE THE GPO* -r Don Wycherley, Ronan Leahy, and Gavin Fullam.  
Photo by Dan O'Neill & Publicis.

that we were grappling with key events to understand what happened a century ago, but also to ask questions about the legacy of these events, and to consider possibilities for the future.

The legacy for Fishamble is that we are continuing to explore key moments in our past, including commissioning Colin Murphy to write a play about the negotiations behind the Good Friday Agreement, 25 years ago. We are also enjoying working with schools to show beautifully filmed versions of all four productions to Second Level history students.

Thanks to the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, and to all our partners and supporters, for this decade of work. It is so rewarding to feel that theatre has such a part to play in contributing to, and progressing, the National conversation about where we have come from, who we are, and who we will be.



## WB YEATS' NOBEL PRIZE IN LITERATURE

WB Yeats' work being recognised by the Nobel Academy in 1923, was a great honour for Ireland. Of crucial importance was the Academy's recognition of the new Irish Free State in the world. It was a key step in Ireland's emergence on the world stage, after centuries of British rule.

In 2023 the Yeats Society Sligo with support from the D/TCAGSM aims to deliver a series of events to promote a deeper understanding of the important role played by the Nobel Prize in reinforcing our new nation's status and in highlighting the contribution of key cultural events in our history.

### 2023 Calendar highlights include:

#### SMYLLIE'S CALL

*Yeats Day, Sligo, June 13th*

A talk on Bertie Smyllie, the *Irish Times* journalist who made the phonecall to WB Yeats to tell him the news of the Nobel Prize award. The reply was unexpected: 'How much?'

#### THE POETRY PRIZE

*Awards to be made at Yeats International Summer School, Sligo, July 2023*

A new poetry prize for contemporary Irish poetry collections, published in 2022. To be launched in January 2023 in honour of the Nobel centenary and the continued importance of poetry in Ireland.

#### WHAT IS A NOBEL PRIZE?

*Heritage Week, August 2023*

A kit will be provided to all libraries, allowing them to share the story of how WB Yeats' cultural achievements assisted Ireland's new identity in the world. It will include examples of a variety of prize winners.

#### THE SMILING PUBLIC MAN

*Leinster House, Dublin, September 2023*

Seanad Éireann hosts a tribute to WB Yeats who was a member of Ireland's first senate at the time he was awarded the Nobel Prize. A number of past and current senators will pay tribute to the Nobel poet and to the work he completed in his six years in Seanad Éireann.

#### WB YEATS AND THE GREATEST LITERARY PRIZE

*Nationwide; 6th class, September - December 2023*

A series of talks to 6th class primary students, about the Yeats family, with a focus on the Irish Literary Revival and the Nobel Prize.

#### THE NOBEL COLLECTION

*National Library of Ireland, Dublin, September - December 2023*

The National Library, in collaboration with Yeats Society Sligo, will host a series of talks, which relate directly to its Yeats collection and draw out the stories and poetry that relates to the Nobel prize itself and its importance to Irish identity.

#### THE CREATION OF GREAT POETRY

*Yeats Society Sligo, in collaboration with Seamus Heaney HomePlace, 30th November - 1st December*

In Sligo, a plurality of leading Irish poets discuss inspirations and influences that have helped shape the great tradition of Irish poetry. Across borders and across two days, poets hold court and put poetry front and centre.

#### THE NOBEL PRIZE

*Stockholm and Dublin, December, 2023*

A Nobel event hosted by Ireland's ambassador to Sweden. Music, poetry and a reading (by actors) of the two key speeches delivered on the occasion of the original award ceremony on December 10th 1923, by WB Yeats and Per Hallstrom, chair, Nobel Committee of the Swedish Academy. This event will be streamed online.

**Yeats  
Society  
Sligo**



## WB YEATS' NOBEL PRIZE IN LITERATURE



*The prize medal was donated to the National Library of Ireland by the Yeats family under Section 1003 in 2016. Courtesy of the National Library of Ireland.*



# Fighting Words Programme 2023/2024

With a broad approach, and an inclusive tone, Fighting Words will continue to spark the imaginations of children and young adults on an all-island basis, to create their stories connecting life in 1923/24 to today and the future. Some of the key initiatives supported as part of the Decade of Centenaries Programme 2012-2023 include:

**1. The 100 Years Project** - the focus on workshops with primary and **post-primary schools** in Ireland and Northern Ireland will continue and expand. This project will also incorporate an element of addressing the climate crisis including envisioning life 100 years from now and what we need to do now to address the crisis.

**2.** Two more volumes of **Analecta** will be published in 2023 – stories, plays and poems by secondary school students, Write Club members, and young playwrights. Podcasts with teenagers discussing themes and ideas raised will be produced.

**3. A video and photo archive** from the 2012-2022+ era will be developed for use in special project workshops such as Write Club (online teenage writers countrywide), and also as part of a package of resources for teachers, particularly post-primary. Following on from this, Fighting Words will run a film-script writing project and partner with a film production company.

**4. A Playwriting programme for young people** with the prompt of What if? e.g. What if WW1, 1916, War of Independence, Partition and the Civil War hadn't happened. What might Ireland look like now?

**5. A memoir project** with retired dockworkers in Belfast, Dublin, Liverpool and Cork.



100 Years Podcast - Author Róisín Faughnan talking to Seán Farrelly. Image courtesy of Fighting Words.



100 Years Project. Image courtesy of Fighting Words.

## Rachel Thornton, Fighting Words Centenary Project participant, Kildare

In working with the Fighting Words Centenary project, I was given a unique opportunity to work with talented professionals and to learn more about the tricks of the trade within the Irish creative sector. As I am doing my Masters in UCD, I am starting to realise the realities of being a theatremaker and creative professional beyond school and academic space. Oftentimes, it can be an odd mixture of stuffed schedules, unanswered emails, harsh critics, self-comparison, Netflix binging and disillusionment. Regardless, I believe I may never have even had the confidence to write or create theatre without the help of Fighting Words throughout my youth.

Fighting Words has always offered incredible opportunities to write, direct, perform and experiment with different creative media. However, I feel that the ongoing projects such as Centenary serve as a visual culmination of all these efforts; to truly show what creative young people are capable of making when given the space, the time, the inspiration and the encouragement. During the production of the Centenary project, I was amazed with what we could do with such limited time, as we only had a single day of rehearsal. In working with directors Claire O'Reilly and the actors, I was inspired by how engaged and committed every aspect of the team was to the script

and the creative script. Claire and I discussed different ways forward and interpretations of the script. I saw how the actors were not only performatively engaged with the script, but were critically interested in creating new dramaturgical links and textual meanings I never would've considered. Furthermore, the surrounding prestige of the final performance in the Peacock, which was a feeling which was tangible throughout the rehearsal, stirred my excitement in seeing how people would react and made us all the more committed to making a great work of theatre worthy of its stage.

In watching the performance itself, I felt somewhat mentally and emotionally disconnected from the surrounding audience. My piece, 'The Adventures of Pops and Lil' Orla' holds a special meaning to me, as I wrote it as an ode to my relationship with my dad. I thought that I would be emotionally overwhelmed and nervous for him to see the final result. However, while I watched the performance of a script that was six months in the making, and had undergone rigorous edits and rehearsal, there was a profound sense of surreal satisfaction and joy. In every gesture the actors made, in every line delivered, in every word spoken, there was a memory attached. There was a discussion with a director, there was a search in a Thesaurus, there was a lived experience

infused into every aspect. The joy of seeing your final work realised in the Peacock does not come from the fact that it is the words that you created, but it is the hidden experiences and silent choices you made behind those words. It's the amalgam of memories of those six months of writing, production and mentoring, of everyone who read and shaped the script before it even reached the script.

Seeing a life lived in six months compressed to a ten minute narrative is a feeling that I can't quite describe. Even with all the words that Fighting Words has given me. But it is a feeling that, as a theatre-maker, I will always chase. And it is a feeling that the Fighting Words' Centenary project brought to life.



## Ándreas Fallon Verbruggen, *Fighting Words Centenary Project participant, Wicklow*

My name is Ándreas Fallon Verbruggen and my experience with the Centenaries project was one that changed and enhanced my storytelling and challenged me to look for different perspectives on events.

When I was first invited to be part of the Fighting Words Centenaries Programme, I was excited to workshop, and collaborate, with writers from across the island, especially surrounding such a momentous anniversary. On the first brief we were given I remember that we were encouraged to look at groups, and stories, that have been overlooked or not mentioned in the stories from the time. This perspective would become a keystone for my short play, 'Kingdom Come'.

From the beginning, I had an abundance of support from mentors and coordinators. Though it started online, I was able to explore different ideas with the group during workshops, and vice versa discussing their concepts. I thought through many ideas and I eventually decided that I wanted to look at the role of the RIC after the Free State had been formed. Centring a play on the RIC could be seen as controversial, for many reasons, so I took every workshop as a place to devise a script that would help the best story come together.

I found that my writing skills had changed during the programme as I watched and learned

from others in my group. I started to plan, and structure, my story more before I dived into writing the dialogue. This meant that I saved myself some headaches as when I got stuck, I had a plot guideline to look back at.

When our plays had reached their final drafts, we were informed that we would be working with actors and directors to put on the play in the Abbey Theatre as part of a showcase. This was an incredibly exciting affair and I was ecstatic that Fighting Words and the Abbey had organised

this for us. Looking back, I do feel like I let nerves about my script being seen by a professional director get to me and I made changes that I would later regret. If I had to do it again, I would run some notes and changes past my mentors in Fighting Words first before making them to the script.

In summary, my time with the Centenaries Programme gave me skills and opportunities that I will carry for the rest of my creative life.



*Centenaries playwrights at the Abbey Theatre. Image courtesy of Fighting Words.*

## POETRY AS COMMEMORATION

**Poetry as Commemoration** continues to encourage people on the island of Ireland to build a greater understanding of our shared past through creative engagement with archival material related to the War of Independence and Civil War.

Local and national archives across the island can transport us imaginatively into the lives and experiences of those who lived in Ireland a century ago. Through creative engagement with the diverse stories found in these repositories a deeper understanding of our complex shared history is possible.

### Creative Writing workshops

Throughout 2023, workshops will continue to provide opportunities for communities to draw inspiration for new writing by engaging with original documents held in local and national archives. Workshops are led by Poetry Ireland writers and held in schools, libraries, archives, and museums across the island.

*'They say the sky bled a frosty red that night and the city lost the usual spliff like whiff of riches spilling from O'Callaghan's tobacconists and malt on the air from the Beamish Brewery - lost it to the insistent metallic smell of its centre burning'*

Excerpt from 'Echo' after *The Burning of Cork*, December 1920 by Cliona O'Connell, Lexicon Library workshops, July 2022.

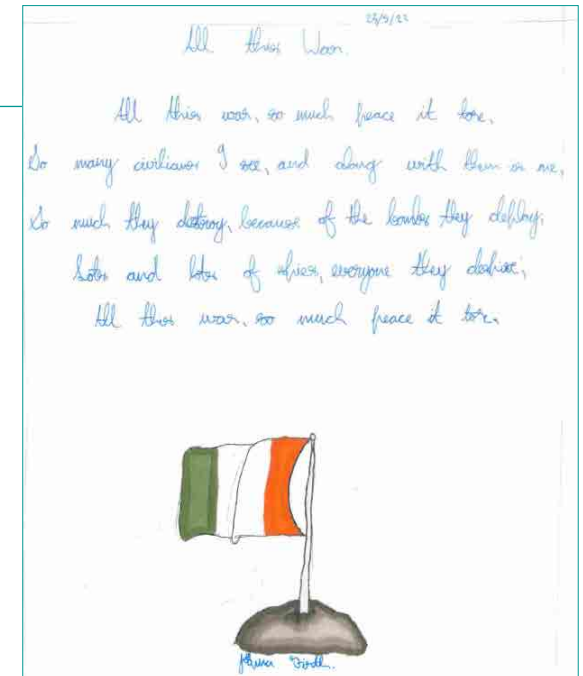
### Feedback:

"I am really grateful to have participated in this project. My great-grandfather was Constable James McDonnell RIC, killed in Soloheadbeg in 1919. [...] This was about much more than one poem. I found it to be a cathartic and even therapeutic experience. Poetry drew me in to reconcile the family history in a meaningful way. Since completing my own poem, I am enjoying reading other poems on the Virtual Poetry Wall." (Anna O Laoghaire, workshop participant)

"What was truly refreshing about asking children to reflect imaginatively on events a century old, was their complete lack of political bias, their lack of cynicism and extraordinary compassion. There was no 'Them' or 'Us', simply an all encompassing 'The Lot of Us'." (Frank Galligan, Writer & Poetry Ireland facilitator)

"All in all, a brilliant atmosphere of creativity and memory." (Thomas McCarthy, Poet & Poetry Ireland facilitator)

"The whole project was great to be involved in. It was wonderful to work with Lucinda [Jacob] and UCD and the children benefited greatly from the project. I think it gave their writing a real purpose, and their knowledge and interest in the Irish War of Independence and Civil War was greatly enhanced through the project." (Ms Fallows, 6th Class Teacher)



'All This War,' by Joshua Firth.



'My Civil War,' by Clara Cottrell.



## POETRY AS COMMEMORATION

## Poetry in public spaces

Since May 2022, two Poetry as Commemoration sound installations have been attracting attention on the streets of Dublin, Belfast, Cork, Waterford, and Dungarvan. At the press of a button people can listen to 20 poems about Ireland 100 years ago. 2023 will see the Poetry Jukeboxes travel to Cobh, Derry, Limerick, Galway, and back to Dublin.

Starting in Spring 2023, lines of commemorative poetry will appear on streets and pavements across the island using Rain Poetry installations.

In Autumn 2023, a programme of public readings will be followed by a symposium on the topic of Creative Archives. Poetry as Commemoration is an initiative of the Irish Poetry Reading Archive at UCD supported by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media and runs until December 2023.



## Ten new poems commissioned

Ten poets were commissioned to write a new poem inspired by the material history of the War of Independence and Civil War. Each poem will be published in a limited-edition fine press book crafted by book artist Jamie Murphy at The Salvage Press. 100 copies will be distributed to public institutions where they will be preserved in collections for future generations. Recordings of the poems will be made accessible to the public via [www.poetryascommemoration.ie](http://www.poetryascommemoration.ie), Poetry Jukeboxes, and the Irish Poetry Reading Archive.

## The poets are:

Aifric Mac Aodha  
Chiamaka Enyi-Amadi  
Bebe Ashley  
Martina Evans  
Seán Hewitt  
Paul Muldoon  
Nithy Kasa  
Victoria Kennefick  
Padraig Regan  
Stephen Sexton



*Poets at the launch of Poetry Jukebox in Cork.  
Images courtesy of Poetry as Commemoration.*

## Artist-in-Residence Scheme

In 2021 and 2022, the Artist-in-Residence Scheme operated as a partnership with the National Museum of Ireland (NMI), the National Library of Ireland (NLI), the National Archives, the Military Archives and Beyond 2022|Ireland's Virtual Record Treasury project. The 5 selected artists have reflected on the rich collections held by, and collaborated with, their host partner to create innovative pieces and grow the audience for these collections.

Due to the success of these partnerships and the valuable works produced to date, this Scheme has been extended into 2023 to allow the existing artists to continue their work until the Decade of Centenaries Programme draws to a close.



## BEYOND 2022 ARTIST-IN-RESIDENCE MAIRÉAD McCLEAN

During a very busy year as Decade of Centenaries Artist-in-Residence, shadowing the Beyond 22 project team comprised of experts from Trinity College Dublin, The Adapt Centre, our own National Archives, Public Records Office of Northern Ireland and The National Archives in Kew, England, I realised that the time I had to make a film reflecting on this unique collaboration was not enough and that a longer, more wide-reaching work was required.

The process by which the physical artefacts in the archives were being transformed into digital data through teamwork was extraordinary and I found it resonated with my previous work in many ways. For example, as I filmed the Conservation team at the National Archives I could see that not only were they breathing life back into the burnt documents saved from the fire 100 years ago, but that the gestures and tools of the work used in the recovery process mirrored those that I used in my 16mm film editing when dirt and dust is cleaned off strips of film before they are joined in an editing splicer to become a whole film sequence. In both processes the artefact is transfigured and then further transformed again through digitization in order to open it up to a wider audience for dissemination and use.

Tiny burnt fragments that fell off the edges of damaged artefacts when they were being cleaned have become an important leitmotif of this new film. What stories can be told through them? What secrets are buried there? With funding from The Arts Council of Ireland to make a longer film I now move onto this new endeavour. I want to bring attention



*Images Courtesy of Mairéad McClean.*

to the bodies in the archive, those that work with it and those whose lives are preserved within it. The film will be presented across the Island of Ireland and beyond, its subject matter resonating with people in many other countries whose lives have been affected by cultural loss through war.

My new film will explore a world where the past, present and future collide. It will explore the idea that history is not static, that the past is a moving thing. That truth often lies in fragments in the bottom of a glass jar.





## MILITARY ARCHIVES ARTISTS-IN-RESIDENCE STUDIO 9

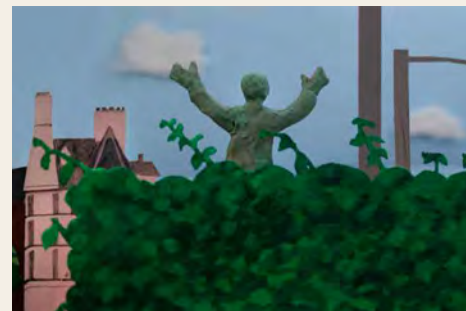
Studio 9 is a stop-motion animation studio based in Dublin. We are very excited to be awarded an extension to our residency at the Military Archive.

Last year, in collaboration with the team at the Archive, we researched specific artefacts and explored the stories associated with them through scriptwriting and storyboarding.

This year, we will develop all of this research into an animated short film that will tell the story of the Decade of Centenaries for the 8-10 year-old age group. The animation will follow a primary school class as they journey to the Archive on a school trip. As they chat with the archivist, he shows them a range of fascinating artefacts and slowly, the story of this decade is revealed to the class.

The piece will be a mixture of stop-motion and 2D digital animation. It will endeavour to bring this period to life in the minds of a younger audience, by exploring some of the personal stories attached to these artefacts.

The animation will aim to explain this complicated and vital period of our history in an accessible and memorable way.



Images Courtesy of Studio 9.

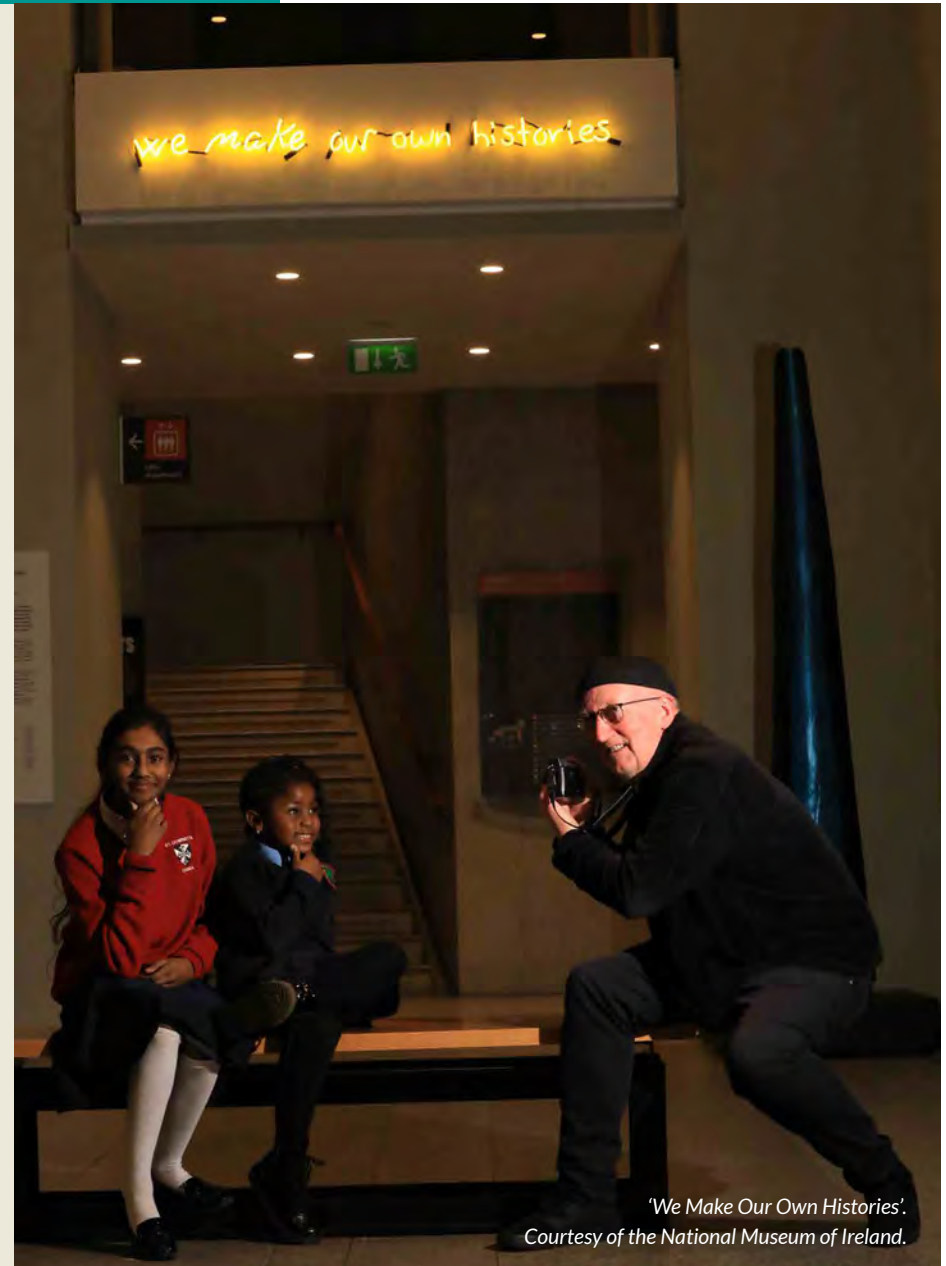
## NATIONAL MUSEUM OF IRELAND (NMI) ARTIST-IN-RESIDENCE ANTHONY HAUGHEY

Since taking up the residency at the National Museum of Ireland in 2021, Anthony Haughey, a socially engaged artist, photographer, filmmaker, and educator, has engaged more than 300 people representing a diverse range of Museum visitors, communities and groups across Ireland. The residency will continue in 2023.

The artist is working to co-create works of depth and ambition with communities, taking inspiration from the NMI collections and the buildings they are housed in, as they relate to the Decade of Centenaries. In his practice he collaborates widely with communities of interest to co-create artworks that share a common purpose; to challenge inequality and promote social transformation. His artist studio in the NMI situated in Collins Barracks, is conceived as a learning lab, where dynamic conversations, workshops, and durational processes result in the co-creation of artworks that reflect an exciting time of change in Ireland. The residency is a central element of the Museum's programme for the final years of the Decade of Centenaries; in this context, Haughey is particularly interested in how Ireland's Decade of Centenaries raises important questions for how we understand and embrace emerging cultural identities. An artwork entitled '*we make our own histories*' co-created by Haughey and young people local to the Museums at Collins Barracks and Turlough Park in Mayo went on display at the NMI – Decorative Arts & History, Collins Barracks in November 2022.

There are a number of strands to this ambitious residency including:

- An exhibition of works created through the residency;
- A major research project;
- A Schools Assemblies project which will see the artist going out to schools across Ireland to hold a series of critical forums which will be documented through film; and
- A live public performance in Collins Barracks on Labour Day (1st May 2023).



'We Make Our Own Histories'.  
Courtesy of the National Museum of Ireland.



## The Markievicz Award

The Markievicz Award continues to both honour Constance de Markievicz – herself an artist – and to provide support for artists from all backgrounds and genres to develop their craft and ultimately produce new work and great art that recognises, reflects on and commemorates the role of women in the period covered by the centenary commemorations and beyond.

The Award is intended to improve the representation of the roles, experiences and ambitions of women through this new work in a wide variety of art forms.

Awards under the scheme are being made each year in the period 2021-2023 to up to 10 artists (either individual artists working alone or in collaboration with others) to a value of €25k per award.

***The Award is now in its fifth year and 32 artists across diverse genres have benefited from the €700,000 awarded under the scheme to date. Minister Martin will announce the award recipients for 2023 in April.***



Markievicz Award recipients 2022.





*As They Must Have Been*, a centenary celebration of Seán Keating's *Men of the South*, Crawford Art Gallery, 2022. Photo © Marcin Lewandowski.



## RTÉ

RTÉ has worked with the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media on a range of initiatives throughout the Decade of Centenaries Programme. It covers various State Commemorative events live on air and also produces high quality, public service, documentary style content and cultural programming in line with the objectives of the Decade of Centenaries Programme. RTÉ also brings a wealth of experience and archival content that supports the various programmes and partners involved in the Decade of Centenaries.

RTÉ developed a comprehensive programme covering the final years of the Decade of Centenaries with both factual and cultural content that address the objectives and themes outlined in the centenary programme. The programming is a mixture of in-house and independent productions and the projects selected have the potential to reach a wide audience on multiple platforms. Highlights for 2023 include:

#### **The Silent Civil War [Working title TBC]**

This consists of 2 x 50 minute television documentaries and new on-line content and will be delivered later this year. This is a multi-platform, multi-discipline oral history partnered project in association with RTÉ and The National Folklore Collection in UCD. It captures the testimonies of immediate relatives of those who took part in The Civil War, along with memories that were passed on in different communities around the country. Shot and collected over the course of a full year on locations all over Ireland, the original footage becomes part of a broad, on-line archive, shared between RTÉ and The National Folklore Collection in UCD. The issue of documenting the lives of Irish citizens during the revolutionary period and the Civil War is an important aspect of the Decade of Centenaries Programme. RTÉ will also produce a series of on-line supports and resources and bespoke additional content to accompany the TV piece.



*Members of the academic research team working on the Civil War Memory Project. Courtesy of RTÉ.*

#### **The County Measure**

This is a multi-platform project which started with 8 episodes in 2022 and will culminate in a full 32 hours of programming on Radio 1. Building into 'a radio atlas of Ireland', it offers a portrait of the cultural life of the island, drawn on a county basis, thereby creating a legacy that reflects who we are in this particular moment. The project captures the unique cultural character of individual counties 100 years on from the formation of the state, so creating a legacy which will be of lasting benefit to future generations. These contemporary profiles draw upon on-location observation and interviews that yield a plethora of personal stories of residents within each county, variously interwoven with new work commissioned from local artists, writers, musicians and poets.

#### **Ireland 2023**

In joining the League of Nations in 1923, the Irish Free State was taking its place among the nations of the world. This year as part of their Decade of Centenary Programming, and with support from the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, RTÉ will develop an exciting, large-scale television and cross-media cultural event which will be broadcast to commemorate the centenary of Ireland joining the League of Nations. This will feature elements of entertainment, arts and culture, history and the Irish language and will have a supporting public engagement aspect. It is intended that this event will reflect the achievements of the State's first one hundred years while also looking forward to our second century and will be a fitting end to the Decade of Centenaries.

PUBLIC ENGAGEMENT PLATFORMS

rte.ie/history

As well as the RTÉ documentary, a significant online programme devoted to the Civil War is being made available, in addition to the rich World War I, 1916, War of Independence and The Great Irish Famine content already available at [www.rte.ie/history](http://www.rte.ie/history). The Civil War project builds on the successful War of Independence project and offers an array of accessible, engaging and educational articles by historians, explaining and analysing the key events and issues of the Civil War, from the Evacuation of Crown Forces to the Battle of Dublin, from the death of Michael Collins to the establishment of the Irish Free State and beyond.



Century Ireland

The Century Ireland project is an online historical newspaper that tells the story of the events of Irish life a century ago. This 10 year project was launched in May 2013 and has run throughout the entirety of the Decade of Centenaries. The website is produced by a team of researchers at Boston College Ireland, funded by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, and hosted on [www.rte.ie](http://www.rte.ie).

News reporting on life in Ireland 100 years ago is supported by a wealth of visual, archival and contextual material to facilitate an understanding of the complexities of Irish life in the years between 1912 and 1923.

Century Ireland content is also complemented by the RTÉ broadcast schedule and material from the RTÉ archives.

At the core of Century Ireland is a collaborative partnership between the major cultural and educational institutions in Ireland. By working together, the partners are making a range of rarely (or never) seen material available that brings the events of a century ago to life. Century Ireland has received a number of awards for its output and is highly rated as an important resource for content on the key historical period covered by the Decade of Centenaries.



Sample of new Century Ireland Publication. Courtesy of Century Ireland.

A new Century Ireland book will be published at the end of 2023, and will include a chapter for each year between 1913 and 1923. Each chapter will feature thematic essays, images and documents relevant to the year, and will capture the history of the 1913-23 period as well as the acts of commemoration that have taken place in the 2013-23 period.

Irish Times 'Century' Newspaper Supplement

The Irish Times is continuing its series of special newspaper supplements to mark the Decade of Centenaries 1912-1923. In addition to retail sales, these publications have been distributed to all postprimary schools in Ireland, with the support of the Departments of Education; and Tourism, Culture, Arts, Gaeltacht, Sport and Media.



# Key contacts and resources

## Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media

- 🏠 [www.gov.ie](http://www.gov.ie)
- 🐦 @DeptCultureIRL
- 📘 @DepartmentofCultureIRL
- 📷 [tourism.culture.gaeltacht](http://tourism.culture.gaeltacht)
- in [departmentofcultureireil](http://departmentofcultureireil)

The Department coordinates the development and delivery of the Government's Decade of Centenaries Programme nationally and can be contacted via [commemorations@tcagsm.gov.ie](mailto:commemorations@tcagsm.gov.ie) with regard to this document or any other matter arising under the programme.

## Decade of Centenaries

- 🏠 [www.decadeofcentenaries.com](http://www.decadeofcentenaries.com)
- 🐦 @Centenaries
- 📘 @decadeofcentenaries

This dedicated resource is managed by History Ireland in partnership with the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, and it provides on-line information about the government's Decade of Centenaries Programme.

## Mná100

[www.mna100.ie](http://www.mna100.ie) is a dedicated online platform that highlights the role of women in the key moments to be remembered over the remainder of the centenaries programme.

It features new stories of women who were active in Ireland, as well as women abroad who assisted Ireland in the campaign for independence during these pivotal years. The website looks at how the events of those years shaped the lives of women who lived during this time and those who came afterwards.

## Virtual Record Treasury of Ireland

- 🏠 [www.virtualtreasury.ie](http://www.virtualtreasury.ie)
- 🐦 @VirtualTreasury

The Beyond 2022 project has produced a virtual reconstruction of the Public Record Office of Ireland, which was destroyed in the opening engagement of the Civil War in 1922.

Many millions of words from destroyed documents are available to view online, alongside an immersive 3-D reconstruction of the destroyed building.

## Military Archives

- 🏠 [www.militaryarchives.ie/home](http://www.militaryarchives.ie/home)
- 🐦 @dfarchives
- 📷 [dfarchives](https://www.instagram.com/dfarchives)

The Military Archives is the official place of deposit for records of the Defence Forces, the Department of Defence and the Army Pensions Board.

## Military Service Pensions Collection

- 🏠 [www.militaryarchives.ie/collections/online-collections/military-service-pensions-collection-1916-1923](http://www.militaryarchives.ie/collections/online-collections/military-service-pensions-collection-1916-1923)
- 🐦 @mspcblog

The Collection, of almost 300,000 applications files and supporting documentation, provides a detailed picture of Irish Volunteer, Irish Republican Army, National Army and anti-treaty forces' activities throughout the period from the 1916 Rising to the end of the Civil War in 1923.

## Century Ireland

- 🏠 [www.rte.ie/centuryireland/](http://www.rte.ie/centuryireland/)
- 🐦 @CenturyIRL

The Century Ireland project is an online historical newspaper supported the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media that tells the story of the events of Irish life a century ago and is produced by a team of researchers at Boston College Ireland and hosted by RTÉ.

The researchers have mapped out storylines and identified supporting archives for 2023 and are writing and commissioning analysis and feature articles to support the historical reportage.

## National Cultural Institutions

- 🕒 [Click Here](#)

## Decade of Centenaries 2012-2023 local authority co-ordinators

- 🕒 [Click Here](#)