

The Irish National War Memorial Gardens

Conservation Management Plan

Consultation Draft - March 2016
opwdublincommemorative.ie/war-memorial

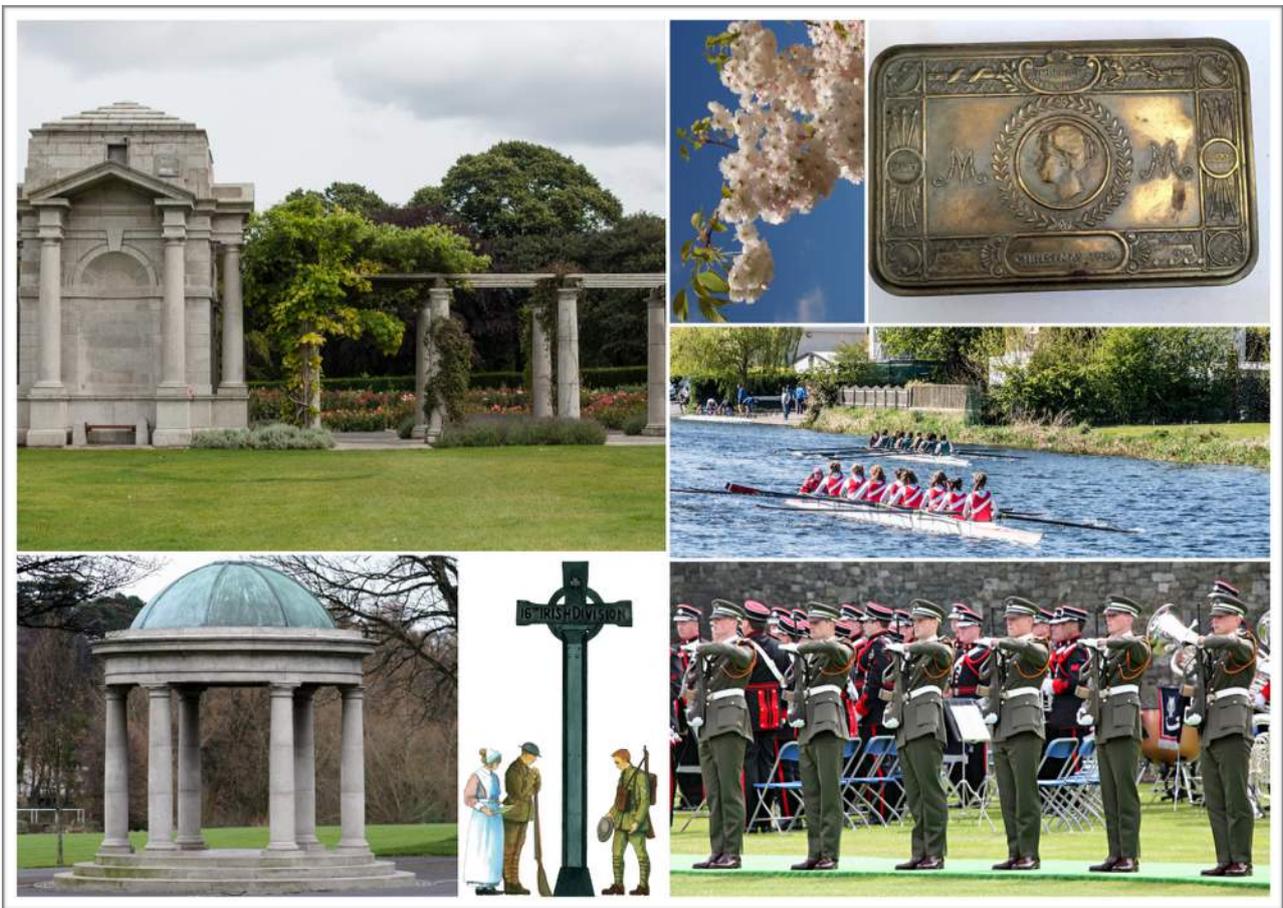


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The Irish National War Memorial Gardens Conservation Management Plan has been printed on chain of custody paper which means it is from sustainable resources and thus kind to the environment.

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Observations on this public consultation draft to be sent to niamh.guihen@opw.ie.

Introduction

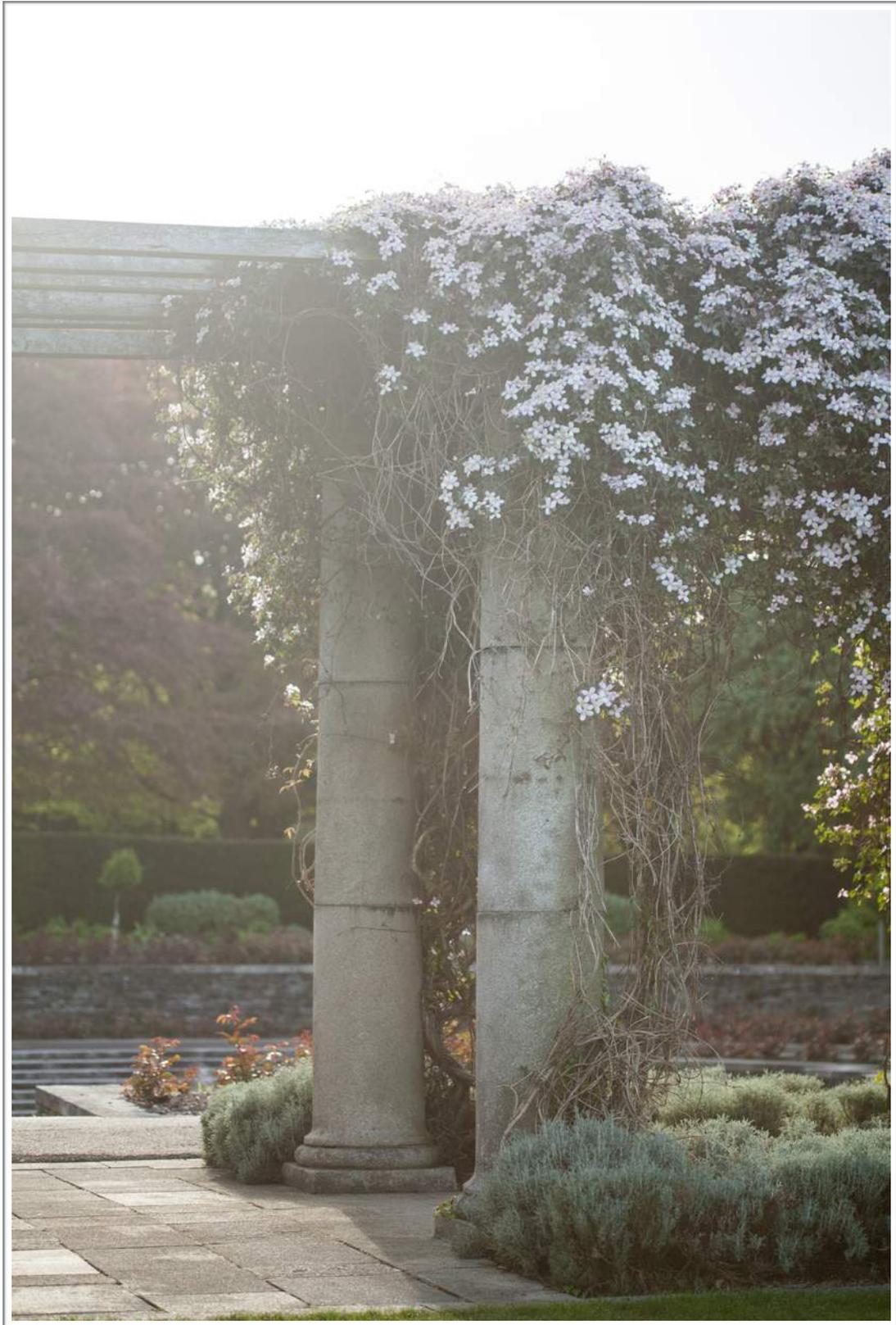


Figure 1: Pergola between two bookrooms.

1.1 Preamble

The Irish National War Memorial Gardens at Islandbridge, Dublin, were designed by Sir Edwin Lutyens (1869-1944), and commemorate the memory of the Irish men and women who died in the First World War. The initial impetus for the scheme was decided in 1919, and a Memorial Committee appointed to raise funds. Various locations for the memorial were discussed, until the present site was granted to the project in 1929. The public park and interior memorial lawn that exist today were put in place during the 1930s, using a construction team of ex-servicemen drawn in equal proportion from both the British Army and the Irish National Army. The Gardens have figured strongly in peacekeeping ceremonies (the first ceremony to commemorate the Irish war dead, that was attended by a Taoiseach, took place there in 2006), and remain the focus of commemorative events today (the Gardens were a key location on the itinerary of Queen Elizabeth II in 2011).

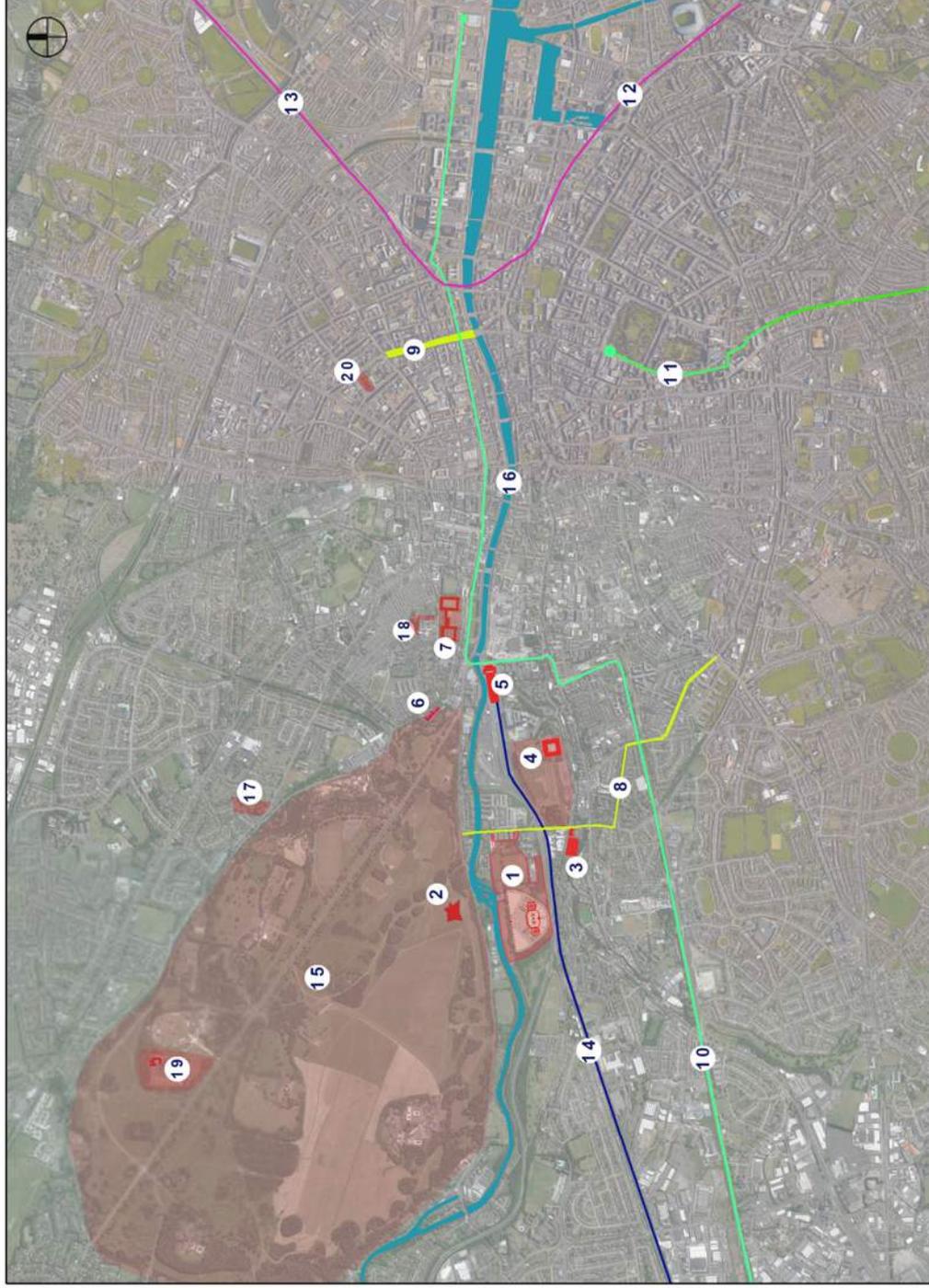
The site chosen for the Gardens lies on the banks of the River Liffey, and was known as Longmeadows. It is around fifty acres in size. Its location next to this section of the Liffey meant that it was an important ancient and medieval fording point. The earliest Viking burials were discovered in the vicinity in the early nineteenth century. The most recent excavations in 2008 uncovered a grave which contained a sword, spearhead, and ringed pin. In an era when the Liffey was unconstrained by its modern quays, and spread far wider than it does today, Islandbridge was the first navigable point. The Irish National War Memorial Gardens therefore occupy a space that was important at many different points in Irish history.

Today, the location of the Gardens mean that they are a popular recreational destination for both the local community and international visitors alike. The pathways between the rose gardens, tree avenues, and herbaceous borders allow for pleasant walking. The presence of many boatclubs, mainly along the north side of the Liffey, mean that the park is a significant hub for rowing, and other water sports, in Dublin. The 250m-long weir, dating to the 13th century, attracts a steady stream of anglers who fish its salmon and trout.



2. Royal visit to the War Memorial Gardens in 2011.

Map 1 - Context



Legend

- 1 Irish National War Memorial Gardens
- 2 Magazine Fort
- 3 Kilmainham Gaol & Courthouse
- 4 Royal Hospital Kilmainham
- 5 Heuston Station
- 6 The Royal Infirmary
- 7 Collins' Barracks
- 8 South Circular Road
- 9 O'Connell Street
- 10 Luas to South West
- 11 Luas to South East
- 12 Dart to South
- 13 Dart to North
- 14 Railway to Heuston Station
- 15 Phoenix Park
- 16 River Liffey
- 17 Grangegorman Military Cemetery
- 18 Arbour Hill Cemetery
- 19 Phoenix Park Visitor Centre
- 20 Garden of Remembrance

1.2 The Office of Public Works

Founded in 1831 as the Board of Works, the Office of Public Works today takes the lead role in three main areas of public administration: Estate Portfolio Management including the Heritage Services, Flood Risk Management and the National Procurement Service. Under the remit of Heritage Services were the two specialist units; the National Monuments Service and National Historic Properties. Both of these units were supported by Visitor Services, which administers the Guide Service serving both National Monuments and National Historic Properties. The OPW now administers both Historic Properties and National Monuments as a single entity “The Heritage Services”.

External relationships are maintained by these departments with the Dept. of Arts, Heritage, and the Gaeltacht; the Dept. of the Environment, Community and Local Government; and with the Heritage Council, Fáilte Ireland, with local authorities, and with the heritage officer network. Local history societies, archaeological interest groups, and academic institutions also form regular partners in the work of the OPW. In total, the OPW looks after 780 sites.

The Irish National War Memorial Gardens is the responsibility of Heritage Services. It keeps company in this portfolio of some thirty properties, with iconic Irish sites such as Dublin Castle or Kilkenny Castle, and with historic designed landscapes such as Heywood Gardens and the Phoenix Park. The principal objectives of Heritage Services are to protect, conserve, maintain, and present. Public access, through informal or organised events, is also a priority, as well as the provision of information for education, and the commissioning of research.

Each site has a local management structure. The Irish National War Memorial Gardens is managed by the Chief Park Superintendent, who is assisted by supporting staff. Day to day management is carried out by the local manager. Correspondence and permissions are handled by an administrative staff based in St Stephen’s Green Park.



3. Cherry Prunus Kanzan at the Irish National War Memorial Gardens.

1.3 The War Memorial Committee of Trustees

The Memorial Committee was founded in 1919, at a meeting chaired by Sir John French, Earl of Ypres, in the Vice-Regal Lodge in the Phoenix Park, Dublin. The original Standing Committee consisted of twelve members, including Lady Arnott, Andrew Jameson, and Sir Dunbar Plunket Barton (a full list is given in the History section below). The role of the Committee was to act as steward for the funds which had been raised by public subscription. In 1919, this amounted to over £50,000. During the following decades, the Committee published *Ireland's Memorial Records* and worked with the government to design, build, and plant the Irish National War Memorial Gardens at Islandbridge.

After the completion of the Gardens, the Committee remained active and involved. They arranged for commemorative ceremonies on key anniversaries, and advised the OPW on new developments, such as the inclusion of those who died in the Second World War on the inscription, or the addition of new benches. After a lapse in the 1970s, a new Committee reconvened in 1985, with members appointed by the British Legion. This new Committee campaigned for the restoration of the now-dilapidated Gardens. Led by Campbell Heather, the Committee successfully worked with the OPW to repair, secure, and upgrade the park and central lawn.

The Committee has charitable status, which was granted in 1926. As well as its remit to accept financial donation for the purposes of the memorial, the Committee also promotes awareness of the Gardens, and organises commemorative activities. There are never less than three or more than nine trustees, and an effort is made to ensure that members are sought equally from the North as well as the Republic of Ireland. Current membership is listed in Appendix 2.

1.4 Key Stakeholders

There are a number of partners and interested parties with whom the Office of Public Works cooperates at the Irish National War Memorial Gardens. These include:

- The Trustees of the Irish National War Memorial Gardens Committee
- The Department of Arts, Heritage, and the Gaeltacht
- Dublin City Council
- The Department of the Taoiseach
- The Department of Foreign Affairs
- Fáilte Ireland
- The Royal British Legion
- The local community, including schools and community groups
- Leaseholders
- Members of the public

These external relationships enrich the role played by the Gardens in the public sphere.



4. The herbaceous border in colour in the sunken garden.

1.5 Purpose and Scope

The purpose of this Conservation Management Plan is to summarise the significance of the Irish National War Memorial Gardens, to provide a path of action for the next ten years, and to create a concrete set of guidelines which will inform future policy for the decades to come. In other words, the Plan seeks to examine the role of the Gardens in the past, improve their role in the present, and influence their role in the future.

In line with the overall vision of the Office of Public Works and, in particular, with the Heritage Services division, this Conservation Management Plan prioritises the objectives of protection, conservation, management, and presentation to the public. In the context of the Irish National War Memorial Gardens as a historic park, the Plan directs these objectives at the landscape, environment, built heritage, archaeology, and public use. The overarching function of the Gardens as a place of quiet serenity, reflection, and remembrance is at the heart of the Plan, and the maintenance of this atmosphere, and promotion of its historical context, informs its overall vision.

In physical scope, the Plan refers to the land occupied by the public park and central lawn, as well as the sports grounds. Reference is also made in appropriate sections to the neighbouring buildings, to Con Colbert Road, and to major nearby historic properties such as the Phoenix Park, the Royal Hospital Kilmainham, and Kilmainham Gaol and Courthouse.

The aim of the Plan is to provide a strategy for the management of the Gardens going forward. Long-term goals are identified, and short-term steps towards them are outlined. This Draft Conservation Management Plan is available for download from opw.ie and opwdublincommemorative.ie/war-memorial.



5. Two granite book rooms border the rose garden.

1.6 Current Issues

There are a number of issues which currently pose challenges to the character, management, and operation of the Irish National War Memorial Gardens. Some are common to all city green spaces, and include antisocial behaviour or inappropriate nearby property development. Other issues will be identified throughout this document, and all will be included in the Action Plan at its conclusion. Some of the pressures specific to the Gardens are:

Access

There is no clear entrance to the Gardens for either pedestrians, cyclists, or drivers. At present, the entrance for cars is through a small road between large apartment complexes, with limited signposting. Once through, the parking facilities can be insufficient at peak times, and a narrow entrance/exit road can cause difficulties. Three further entrances are available to pedestrians, but their locations are difficult, for example one leads onto a busy dual carriageway. The lack of adequate access and signage means that many Dubliners are not aware of the existence, or location, of the Gardens. There is virtually no easy public access to the weir area, which is one of the many important features of the park.

Facilities

There are no indoor visitor facilities in the Gardens which might allow for interpretation of the site. There are also no toilets or cafés on site or nearby.

Support

The complex history of the Gardens means that they, in their commemorative role, were only visited by the Irish government in the last decade. The Gardens are not the focus of popular support or interest in the same way that other city centre green spaces are. The last decade has seen a change in attitudes, however, and a renewed interest in the role of the Gardens as a location for diplomatic visits, and in the rehabilitation of the memories and stories of Irish men and women who took part in the First World War. There is still some way to go in this process.

Legislation

There are no bye-laws currently underpinning the management of the Gardens. Appropriate legislation is needed under the National Monuments Acts to allow for the effective operation of the Gardens.

History

IRELAND'S WAR MAP.

100,000 MEN STILL ELIGIBLE

The Battles in which Irish Regiments have received prominent notice are shewn above.

**IRELAND AT THE FRONT
LOOKS TO
IRELAND AT HOME
TO ANSWER THE CALL.**

6. World War 1 recruitment poster issued by the British Army based in Dublin, Ireland.

2.1 The First World War

The assassination of Franz Ferdinand on the 28th of June, 1914 was swiftly followed by the declaration of war by Britain on Germany on the 4th of August that same year. The two sides were determined soon after. The Triple Entente comprised Britain, Russia, and France. The Triple Alliance represented Germany, Austria-Hungary, and Italy. It was initially thought that the war would be over relatively quickly, however it took very much longer than expected, with peace not declared until late 1918.

While other Commonwealth countries were experiencing huge losses of their young men especially, the situation in Ireland was not quite the same. Many men and women refused to join the British effort, for nationalist reasons, and treated those who did join up as traitors. At the same time, others joined up *for* nationalist reasons, in the hope that their dedication now would secure a Home Rule Bill faster in the post-war years. Still others joined up for reasons of religious affiliation, to defend that other small, Catholic country



7. A Royal Irish Fusilier at Gallipoli in 1915 attempts to draw fire from a sniper to reveal his position.

which was under devastating attack - Belgium. Lastly there were those of Thomas Kettle's ilk, who saw the war effort as a European cause, and the British Army as defending Europe rather than fighting for Britain. Motivation and experiences were slightly different again in Ulster.

These complex positions were reflected in the new volunteer divisions formed to take the numbers of Irish who volunteered for Kitchener's New Army. The 10th (Irish) Division was a mix of Catholics and Protestants, and was the first to be formed. The 16th (Irish) Division held many Nationalists, and used a shamrock as their emblem. It was this division that John Redmond (leader of the Home Rule movement) hoped would become a new National Army for Ireland once independence was secured after the war. The 36th (Ulster) Division were mainly Ulster Unionist. Historic, regular Irish

regiments also took part in the war effort, and

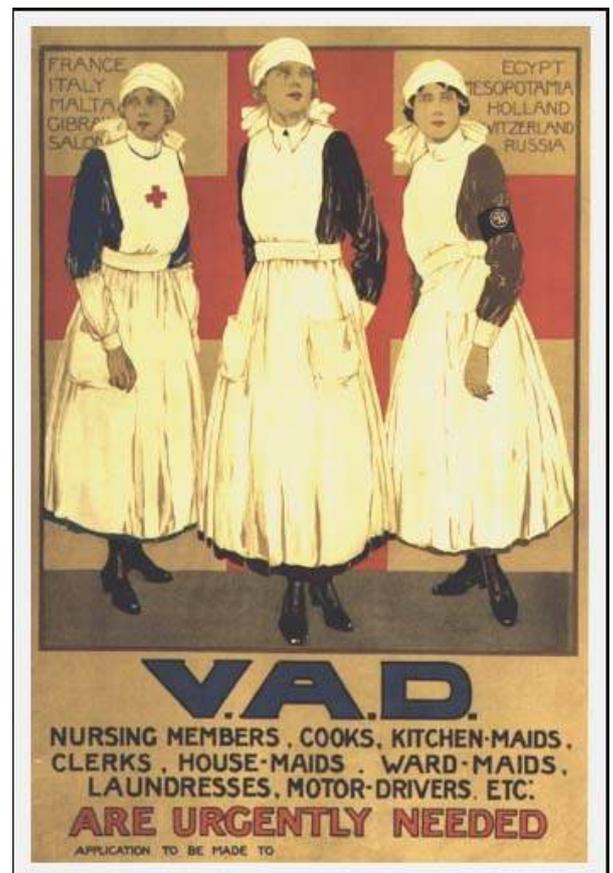
were brought in under the banner of the 16th Division. These included the Royal Munster Fusiliers, the Royal Dublin Fusiliers, the Royal Irish Regiment, the Connaught Rangers, the Prince of Wales Leinster Regiment, the Royal Inniskilling Fusiliers, the South (and North) Irish Horse and the Royal Irish Rifles, among others. In 1922, those regiments which had been based in the south of Ireland were disbanded, following the Anglo-Irish Treaty and the withdrawal of Crown forces from the country.

By the time 1916 came, losses at the Front were so enormous that conscription was introduced in the UK. Unmarried men from 18 to 41 years of age were drafted to refill the ranks. There was an attempt in 1918 to introduce this in Ireland, but it failed due to mass outcry. The Conscription Crisis, as it was called, involved a bill that was passed into law, but never acted upon, so no men were ever enlisted in a compulsory manner in Ireland. This did not stem the numbers of volunteers from Ireland, however, which rose to over 200,000 men and women before the end of the war. 2,000 Irish women volunteered as VAD's (Voluntary Aid Detachment), usually as nurses in recovery hospitals based in the country.

Most Irish soldiers fought in France and Belgium, but many were also sent to Turkey to fight at Gallipoli, and to Greece to fight at Thessaloniki (Salonika). They were also called up in Ireland itself, during the Easter Rising of 1916, and the unrest which followed.

An armistice was declared on the 11th of November in 1918, and six months later a peace treaty (the Treaty of Versailles) signed. The date the treaty was signed was the 28th of June - five years to the day since Franz Ferdinand's assassination. In summer 1919, those who had survived began to come home. Those who had died during the war were buried where they fell.

The list of Irish soldiers who died in the First World War is numbered at 49,435 in the Books of Remembrance (*Ireland's Memorial Records*) but the real figure is more complex, as it includes those Irish who were living abroad when they signed up, and those Irish who joined the armies of countries other than the British. Those who did survive returned to a different Ireland to the one they had left. The country was also in the throes of the Irish War of Independence, which would conclude uneasily in 1922 with the Anglo-Irish Treaty and the establishment of the Free State. The regiments they had belonged to were now disbanded.



8. Recruitment poster for the Voluntary Aid Detachment.

2.2 The Books of Remembrance and Harry Clarke

Two weeks after the Treaty of Versailles was signed, in July 1919, a meeting was held in the Vice-Regal Lodge in the Phoenix Park, Dublin where it was decided to establish a war memorial to commemorate the Irish war dead. Over a hundred people, from across the country, attended this meeting, which was chaired by the Lord Lieutenant of Ireland at the time - Sir John French, Earl of Ypres. A Memorial Committee was appointed in order to raise the funds that were needed. The Standing Committee, which met regularly, and which steered the efforts from August 1919, consisted of:

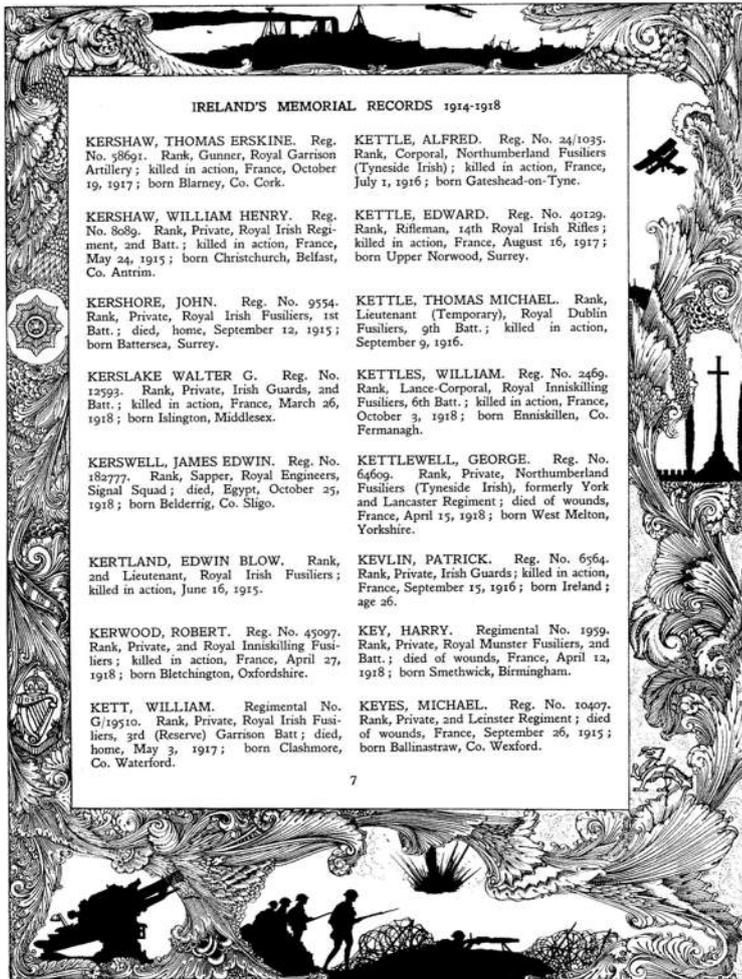
- Sir Dunbar Plunket Barton, 1st Baronet PC (Chair) (1853-1937)
- Andrew Jameson, PC (Ire) DL (Treasurer) (1855-1941)
- Dame Caroline Sydney Williams Arnott, DBE, OStJ, JP (d.1933)
- The Rt. Hon. Francis "Frank" Brooke, PC, JP, DL (1851-1920)
- Lt. Col. John Steele, OBE, DCM
- Mr Lewis Beatty (Co-Treasurer)
- Alderman James Moran, JP
- Vivian Brew-Mulhallen
- E. Saunderson
- E. White
- Mr Justice Henry Hanna K.C. (1872-1946)
- Major Gen. Sir William Hickie, KCB (1865-1950)



9. Gen. Sir John French between 1915 and 1920.

An initial £50,000 was raised through public donation. While different locations and settings for a permanent war memorial were suggested and rejected over the next decade, the Memorial Committee set about commissioning an interim project. This was to be a set of books, the pages of which listed the names of every Irish soldier who had been lost in the war. The books were compiled, designed, and produced during one of Ireland's most turbulent periods - during the War of Independence (1919-1921) and the following Civil War (1922-1923) - before being finally published in 1923.

A subcommittee was formed and given the task of collecting names for the books. One member was Sergeant Hanna who spoke, on behalf of the subcommittee, to the Irish Press in December 1922. There were issues from the very beginning about what 'Irish' meant in terms of who would be included, and what sources would be used in order to collect the most accurate information.



10. A page from Ireland's Memorial Records. Thomas Kettle's name can be seen in the right hand column.

This list ran to just under 50,000 names, occupying 3,200 pages over eight volumes altogether. The very best of Irish artisans were involved in the production, the cost of which ran to £5,000. The paper on which the names were printed had been handmade by Maunsel and Roberts Ltd, Dublin. The binding, with grey paper boards and a linen spine for most of the editions, was carried out by Galway & Co. Binders, also of Dublin.

Harry Clarke, already very well-known and highly-regarded for his work in book illustration and stained glass, was commissioned for the border decoration. He created seven different designs which were repeated and reversed throughout the set, a front page, and a last page (sixteen different arrangements in total). These are listed in Appendix 4. Silhouettes of military scenes are mixed with drawings in black ink from Celtic mythology to form a setting for each

page that was uniquely of its time. The items silhouetted are very specific to the Irish experience of the First World War. It is possible to identify, for example, the badge of the Royal Irish Rifles, the Blomfield Cross of Sacrifice, Sulva Bay, searchlights, and even a broken spur. Two companies were responsible for the engraving of the illustrations - The Irish Photo Engraving Company and The Dublin Illustrating Company.

One hundred copies of each book were printed, the idea being that every library of note would hold one in its catalogue. The full list of recipients of the books has not survived. Recent research has located 35 of the 100 surviving sets, as well as a valuable list of institutions which do not hold any copy. These details are listed in Appendix 5.

The books were digitised in CD-Rom form in 1995 by Eneclann Ltd of Dublin. A paper version was republished by the Naval and Military Press in the U.K. and laid at the base of the Irish Peace Tower in Messines. In 2014, the books were made searchable online, through a new digitisation effort which was a collaboration of Google, the In Flanders Fields Museum (in Ypres, Belgium), and the Irish Dept. of Foreign Affairs and Trade.

When the gardens were completed, each of the four bookrooms held a pair of books from the set. Today the full set is displayed in the south-east bookroom. The north-east bookroom contains the digital (CD-Rom) version, and members of the public have the opportunity to search the *Records* and print out any page. The books are widely used as a reference work by historians and genealogists. They are also used in commemorative ceremonies, as can be seen in the image accompanying the section on the Stone of Remembrance in the Landscape chapter (a photograph of retired soldiers laying books on the Stone of Remembrance). From 2012 to 2015, the eight volumes held in the Irish National War Memorial Gardens were conserved by Marsh's Library, Dublin. Conservation included cleaning, paper reinforcing, and relining.



11. One of the border designs that Harry Clarke produced for Ireland's Memorial Records. This panel shows group of soldiers in silhouette, and a crucifix in the centre.

Ireland's Memorial Records have the effect of humanising the losses of the war, something difficult to achieve because of the sheer scale. They detail the name, rank, and regiment of each soldier, but also their age, how they died, and where they had been born. For some men, this was their only memorial, whether because their bodies had not been recovered, or because there were political difficulties with the placement of appropriate headstones locally. Of the almost-50,000 men commemorated in these lists, around 30,986 were born in Ireland. The remaining were born elsewhere but considered themselves of Irish heritage. 4,800 were Dubliners.

Born in Dublin in 1889, Harry Clarke grew up in 33 North Frederick Street, with his father's decorating and stained glass business occupying a workshop to the back of the house. Harry became apprenticed to this business at the age of fourteen, following the death of his mother. His work in stained glass soon began to win awards, beginning with the Board of Education (London) gold medal at the age of twenty-two. His first forays into the world of book illustration came about two years later, and his illustrated *Fairy Tales of Hans Christian Anderson* was commissioned in 1913 (published 1916). His reputation as a book illustrator grew with each new commission, and his work was widely admired. It was among this context that he was asked to illustrate *Ireland's Memorial Records*, which was published in 1923. His work for the Memorial Committee impressed many with its sombre, sensitive, and poignant tone.

It was two years after this that he created possibly his most controversial work, the Geneva Window. This was to be a panoply of Irish writers which the Irish Government

were planning to present to the League of Nations. The inclusion of what President Cosgrove called a 'scantly-clad female' in one of the panels caused enough concern that the window was never presented in Geneva. Discussions with the studio about changes which could be made to the window design dragged on for an number of years, never reaching resolution. It was during these protracted delays that Harry Clarke died in the Swiss town of Chur in 1931, on his way home from time spent at a sanatorium in the Alps. He was only 41.



12. Harry Clarke.

On his death, the Royal Hibernian Academy stated:

It is with very deep regret that this Academy records the death on the 6th of January of Harry Clarke, R.H.A. In the passing of Harry Clarke, Ireland has lost an artist of rare distinction and the Academy a highly valued member. Examples of Harry Clarke's work in stained glass are to be seen not in Ireland only but in many places abroad. As a book illustrator he gave his abundant fancy full rein, and in this, as in all his work, the teeming fertility of his imagination is manifest.

2.3 The Idea for a Memorial and Sir Edwin Lutyens

By 1923, the Memorial Committee was well established, the funds raised, and the books compiled and published, but a location and design for an actual memorial was proving difficult to pin down. The initial idea, back when the committee had been formed in 1919, was for a Memorial Home, which would provide lodging to soldiers passing through Dublin. As independence grew more likely, this Home scheme grew less probable. Two more main proposals were considered, and then rejected, by the new Irish Government of the time. The first was a monument in Merrion Square, and the second a new commemorative entrance archway to the Phoenix Park (similar to the one which had been recently erected in St Stephen's Green).

The idea to purchase Merrion Square (then a private facility for the residents of the nearby houses), erect a memorial monument within, and then open the square to the public, was first floated in 1924. Over two years of different applications, injunctions, and government-level discussions, the Committee realised that it would not go ahead. There were many reasons for this. Some supporters felt that the funds raised should go towards a facility which would provide practical aid to the thousands of war veterans in the country at the time. More felt that Merrion Square was far too small a location for the huge crowds that the annual Armistice Day celebrations attracted. The government felt that the financial commitment to maintaining a new public park was not something the Irish budget could extend to at that time. There were passionate protests from some living on Merrion Square

itself, particularly from John Sweetman whose influential letter to *The Leader* newspaper argued against the idea of “a perpetual memorial park in honour of some deceased Irish soldiers of the English Army”. The Bill was eventually withdrawn in April 1927, following a debate where Kevin O’Higgins said that “...there will always be respectful admiration in the minds of Irishmen and Irishwomen for the men who went out to France and fought there and died there, believing that by so doing they were serving the best interests of their country... yet it is not on their sacrifice that this State is based and I have no desire to see it suggested that it is.”

In 1928, the idea of a memorial arch as a new entrance to the Phoenix Park was brought to government, who only took four months to decide against the proposal this time. Those in favour of a the Phoenix Park location thought it would handle the Armistice Day crowds more successfully; those against (this included Andrew Jameson of the Memorial Committee) thought that a monument so far from the city centre would not be seen by many people.

In 1929, Jameson contacted Liam Cosgrove, President of the Executive Council (essentially Taoiseach), to seek an end to the matter. Cosgrove invited his ministers to contribute ideas, but nothing useful was forthcoming. Jameson decided instead to ask Cosgrove to allocate a portion of land in the Phoenix Park, instead of the entranceway itself. Cosgrove then asked the Office of Public Works if there were any lands *adjacent* to the Phoenix Park that might be suitable, and he specified the strip of land between Conynham Road and the

river (this is the area occupied by the sequence of boat and rowing clubs today). The OPW replied that that land was unsuitable, but that a nearby site may be suitable.



13. Portrait of T.J. Byrne by Sean Dixon. 1938.

It was at this junction that T.J. Byrne, Principal Architect with the OPW, became involved. It was his suggestion that the Long Meadows Estate, directly across the river from the Phoenix Park, would facilitate a memorial. Long Meadows had been under the administration of the OPW for about thirty years at this stage, and consisted mainly of allotments. If any of the Memorial Committee were reluctant to accept the arrangement that Jameson and Cosgrove had come to, the promise of extra funds from the government (because of the inclusion of a public park) allayed their concerns.

It was at this point that Jameson revealed that he had been in talks with Sir Edwin Lutyens, probably the most prominent architect of the

period, with a view to commissioning a design for the Irish National War Memorial Gardens. In late summer 1930, Lutyens came to Ireland and saw Long Meadows for the first time. He also met Cosgrove, who was suitably impressed by his reputation. Lutyens prepared a design, which was forwarded to T.J. Byrne, who compiled a lengthy report and estimate of cost. Byrne recommended it to the Government in November, where it was approved, and a scale model commissioned. This was approved in July 1931. There were two parts to Lutyens' design - a memorial garden and a connecting bridge to the Phoenix Park. The latter was abandoned due to lack of funds at the time.

Sir Edwin Lutyens was born in London in 1869 to Captain Charles Lutyens and Mary Gallwey. Mary was from Cork, and had met Charles through her brother, who had served with him. They married in Montreal in 1852. Edwin was the tenth of their thirteen children. After attending Kensington School of Art, Edwin set up his own architectural practice at the age of nineteen.



14. Sir Edwin Lutyens by Elliott and Fry.

In 1918, Lutyens was one of three architects appointed by the Imperial War Graves Commission (now the Commonwealth War Graves Commission) to design cemeteries and memorials for those who had lost their lives in the First World War. The other two architects were Sir Herbert Baker and Sir Reginald Blomfield; together, the three formed a formidable team as the most respected architects of their day. The commemoration of war dead after the First World War was very different to how it had been before. Because of the sheer scale of loss in that war, and the involvement of men and women from all classes and all villages, individual remembrance became expected. Each dead serviceman was to be recognised, and every location in Britain which had lost men were to commemorate them by memorial.

The primary national war memorial in the U.K. is the Cenotaph in Whitehall, London, and was given this designation in 1920. It had been designed by Lutyens in 1919. The cenotaph ('empty tomb') was intended as a memorial for those whose bodies lay elsewhere. Within England alone, Lutyens designed forty-four war memorials. In 1929, Lutyens was also responsible for the design of one of the most famous memorials in northern France - the Thiepval Memorial. This monument commemorates over 72,000 soldiers who remained missing after the Battle of the Somme; each of their names is inscribed on stone panels. The Stone of Remembrance, an enormous altar-like stone which appears in all commemorative

or cemetery sites which honour more than a thousand war dead, was also of Lutyens' own design.

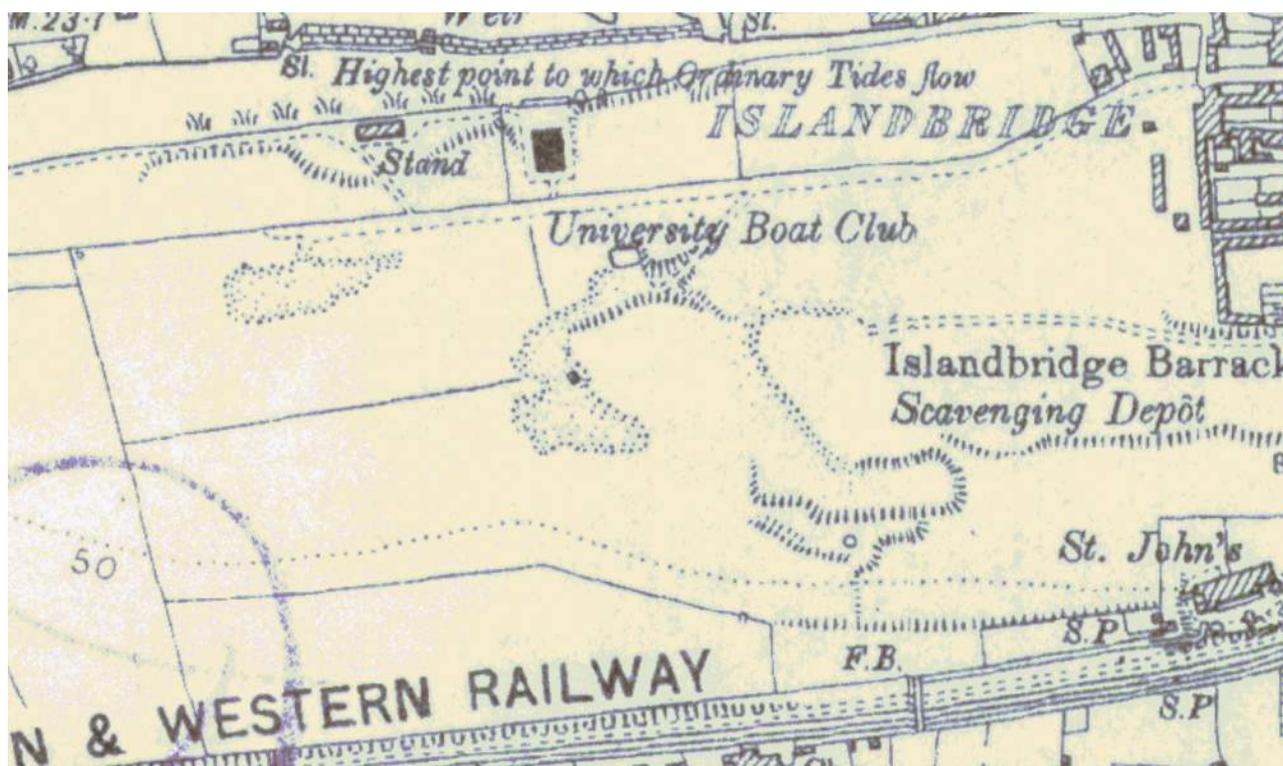
In the first decade of the twentieth century, Lutyens worked in Ireland at Howth Castle and Lambay Island, providing those sites with architectural extensions and interior refurbishment. In 1912 the gardens at Heywood, Co. Laois were completed. These gardens are also in the care of the Office of Public Works today.

It was among this context that Lutyens was approached to create a memorial at Islandbridge in 1931. These Gardens were to become Lutyens most famous work in Ireland, and are internationally recognised as a significant example of memorial landscape architecture.



15. A model of Lutyens' design on display in Dublin, as reported in the Irish Times, 15th December, 1931.

2.4 The Building of the Gardens



16. Third Edition Ordnance Survey Map. This was based on the 1837, corrected in 1907-9, and published 1911-12, so shows the land as it stood in the first decade of the twentieth century. The gravel pits are clearly outlined.

Preliminary work began on the ground in late 1931 (the 28th of December), employing a mixture of ex-soldiers from both the British Army and the Irish National Army (164 men at first, many of whom had served in both armies). The reason for this was that the funds being contributed by the Government to the scheme were being drawn from the budget allocated to unemployment relief works. A large proportion of the men had been recommended to the work by the employment officer of the British Legion. To ensure the maximum amount of labour available, the men worked with manual tools only. An exception was made for a steamroller and two concrete mixers. The park section of the Gardens was laid out first, and this was completed in late 1933. The number of men working on the site doubled in this time, to around 300. OPW Principal Architect T.J. Byrne supervised the labour on the site; he was later lauded for visiting the site every single Saturday for the whole five years of its main construction period.

It is not easy now to visualize what the place looked like when it was first entered upon. Nature has healed most of the scars made by the workers, and the vast levelling operations that were carried out are no longer apparent. Round the Horseshoe Road, however, and along the road to Chapelizod the slopes of the cuttings are still brown and naked, but on the whole the landscape looks natural. Forgotten are the great gravel pits that were filled; the old cart tracks now replaced by metalled roads; the steep slopes and deep hollows that can no longer be seen. Worthy of note are the entrances at Islandbridge, at St John's Road, and at Chapelizod. A handsome lodge stands guard over the latter. Worthy of note, too, is the

bridge over the Great Southern Railway, designed to carry elaborate colonnades in chiselled granite, but unfortunately uncompleted for lack of funds.

- Lt. Col. Boydell, "The Irish National War Memorial: its meaning and purpose" in *British Legion Annual 1941* (Dublin: 1941), pp.15-51.



17. 1937 view of the Gardens. OPW.

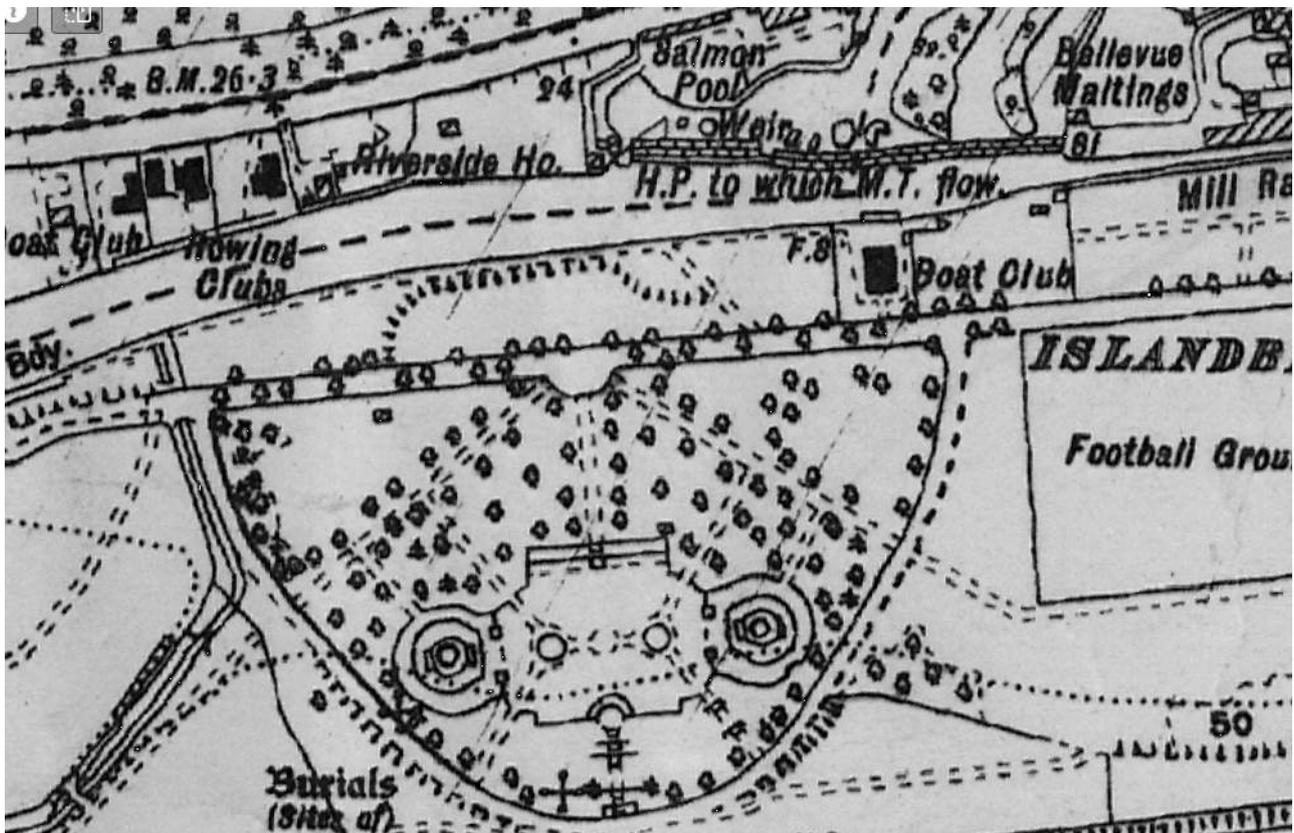
The building of the central lawn, and attached features, did not begin until the 12th December 1933, when negotiations between the Committee and the Government finally concluded. Huge amounts of earth were moved as the ground was levelled. The "unfavourable nature of the soil" was to cost the Committee an extra £6,000 in unforeseen expenses. The built structures were given foundations as deep as twelve feet. Stone was worked in the quarries at Ballyknockan (Wicklow) and Barnaculla (Dublin), and brought to Islandbridge. The stone carvers were provided with detailed drawings and templates by Capt. Campbell, (who was also the on-site engineer), and his assistant, Mr T.J. McCarthy. Eight stonemasons, seven of which were over sixty-five, worked on the walls.

At first we had little in the way of drawings to guide us by midsummer 1934 they began to come in. Then it was I first set out in search for granite. Mounted on my trusty motor bike, I explored the quarries of Counties Dublin and Wicklow. I mention this because at that time there was a severe slump in the building trades and many of the quarries stood half idle. Soon my errand became known and many a smile and a good day greeted me as I passed through the villages. I was treated as the bringer of good tidings. And I was surely that during the two years that followed my visits. Order for granite amounting to upwards of

£25,000 were distributed among the quarries, and the stone cutters hammer once again rang merrily, without ceasing among the hills of Ballynockan and Barnaculla.

- From the 'Remembrances' of Captain David Campbell, Office of Public Works File.

Just as the park had been constructed without the use of machinery, so too was the central lawn, even though the stones which made up the built features each weighed over a ton. Instead, hand winches, telegraph poles, steel rope, and pulley-blocks were employed. There was only one workplace accident recorded, and the man involved returned to work after three months. Water for the gardens was arranged by the establishment of a hydraulic system which pumped water from the Liffey to the high point of the gardens. Gravity then fed water to the fountains and ponds.



18. 1938 Ordnance Survey Six-Inch Map. The Gardens and Park are now clearly visible.

Andrew Jameson formed a subcommittee to advise on the planting of the park and gardens. The members were Sir Frederick Moore (retired Curator of the Botanic Gardens), Mr A.F. Pearson (Assistant Superintendent of the Phoenix Park), Mr Besant (Superintendent of the Botanic Gardens), and Mr Robert Anderson (retired Superintendent of the Phoenix Park). The trees and shrubs they selected were in line with those preferred by Lutyens. Varieties included Yew hedges, Cherry trees, Cornish elm, Poplar, Birch, Acers, and Maples. 4,000 rose bushes were ordered by Pearson. These included 300 *Shot Silk*, 300 *Madame Butterfly*, hundreds of *General McArthur*, as well as *Etoile de Holland*, *Duchess of Atholl*, *Betty Prichard*, *Norman Lambert*, *Golden Gleam*, and *Golden Glory*. Pearson

also supervised all the planting, using his own forestry team from the Phoenix Park to carry out the work.

Even though sympathy for remembrances of the First World War was growing less in Ireland, especially after the change of government and the election of de Valera in 1932, work continued on the Irish National War Memorial Gardens. Lutyens inspected the work on a visit during 1935, and was pleased with what had been accomplished.

2.5 The Second World War

The Second World War affected the Irish National War Memorial Gardens in two ways; it delayed their opening to the public, and it demanded some sort of new commemoration, of those Irish people who had fought in this new World War. The latter was complicated by the fact that Ireland had remained neutral.

The park and gardens were completed in full in early February 1938, but they had yet to open to the public, or be used for Armistice celebrations.

Mr Connolly then stated that there had been dissatisfaction in the Legion regarding the opening of the Park, and asked when it was to be officially opened to the public. Both Mr Jameson and General Maurice pointed out to him that the Park was a National one, to which the Government had subscribed half the Funds. It had been completed on the 4th of this month, and was now under the control of the Government. So far as the date of opening the Park to the Public was concerned, it was a matter entirely for the Government to decide. Mr Jameson stated that under the Agreement, the Park would be handed over to the Trustees for 7 days in each year, and that in future years it was hoped to hold the Armistice Day Ceremonies there.

- Committee Meeting Minutes, 19th February, 1938.

Although the new government under de Valera and Fianna Fáil (in office from February 1932) continued to support the building of the park and gardens, it scaled back significantly on commemorative activities within Ireland. From 1933, the government did not take part in Armistice Day celebrations, and

IRISH WAR MEMORIAL OPENING ON JULY 30

EARL OF CAVAN
TO PERFORM
THE CEREMONY

PROVISIONAL arrangements for the Irish National War Memorial at Islandbridge, Dublin, to be opened on 30th July next were made at a meeting of the Area Council of the British Legion, held in Dublin.

The decision was reached as a result of agreement between the Government of Eire and the trustees of the Irish National War Memorial and the Southern Ireland area of the British Legion.

The Earl of Cavan will perform the opening ceremony, and it is understood that invitations have been issued to Mr. de Valera and to representatives of the British and Northern Ireland Governments. Invitations also have been extended to representatives of the old Irish regiments which were disbanded on the setting up of the Irish Free State. Existing Irish regiments in the British Army will attend, and representatives of the British Empire Service League from the Dominions are expected to be present.

Before the ceremony takes place Services will be held in St. Patrick's Cathedral and in the Pro-Cathedral, Dublin.

A DISTINGUISHED SOLDIER

The Earl of Cavan is one of the most distinguished men who fought in the Great War, in which he won many distinctions for his services, and he commanded the troops at the Coronation of King George VI. He fought in South Africa in 1901, and was mentioned in despatches. Before that he had been A.D.C. to the Governor-General of Canada, Lord Stanley of Preston. His



THE EARL OF CAVAN

service in Europe began with the landing of the British Expeditionary Force, of which he commanded the 14th Corps, and he was promoted rapidly, being given charge of the Tenth Italian Army on the Flanders front towards the end of the war.

After the war the Earl continued to gain promotion in the Army, and became Chief of the General Staff in 1922 and Field-Marshal in 1932. His knowledge of military matters was of the greatest assistance at all times to the War Office, which appointed him head of that section of the British Delegation to the Washington Conference in 1921. Apart from the honours received at home, he was decorated by the Belgian and French authorities, receiving the Belgian Order de la Couronne and the Croix de Guerre. The Earl is a fine outdoor sportsman and a keen golfer.

19. *The Irish Times*,
16 May 1939.

legally restricted the wearing of uniforms, the selling of poppies, and the flying of Union Jacks. There was much controversy over commemorative events abroad (such as the erection of the Munster Memorial Cross at Ypres), and the lack of involvement or representation of the Irish government at them. The Armistice Day celebrations themselves moved from venue to venue within Dublin, while the War Memorial Gardens were being built. The large crowds that attended meant that there was inevitable disorder, and events were moved from College Green, to Stephen's Green, to the Phoenix Park, through the 1920s. From 1930 onwards, they were held in the Phoenix Park. It was the eventual plan to hold them in the newly-constructed Gardens, but this did not happen immediately.

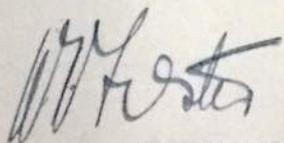
The Committee and Legion requested use of the Gardens for Armistice Day in 1937, but there were concerns that the Gardens themselves might be at risk. Armistice Day was becoming more and more seen as a British celebration, and attracted destructive behaviour by radical nationalists, such as the explosion of the statue of George II in Stephen's Green in 1928 and again (permanently this time) earlier that very year, in 1937. Much of the same concerns surrounded the issue of the Gardens being given a formal opening. In the end, the 1937 request was cancelled, ostensibly to protect the newly-planted trees and shrubs from the crowds that would attend, and commemorative celebrations remained in the Phoenix Park for the time being.

Under pressure from various fronts, particularly the British Legion, a formal opening was eventually agreed between de Valera and the Memorial Committee. It was to take place in summer 1939, and the rest of 1938 saw preparations being made for this. The guest list, though full of opportunity for political missteps, was all settled in early April 1939. The event was to take place on the 30th of July (see newspaper clipping on previous page). Rumours of war and worse, rumours of conscription being applied in Northern Ireland, however, made de Valera rethink these plans, and they were postponed. Armistice Day celebrations did eventually take place in the Gardens in 1940, and continued to take place there after that, but the formal opening never materialised.

In 1945, the minutes of the Memorial Committee were still discussing sending a representation to government to petition the allowing of the public to enter and use the park and gardens. However there was now a new topic on the table, that of the commemoration of those Irish lost in the Second World War. The first mention of this is reproduced in the photograph below (the Chairman usually signed the minutes at the next meeting, which in this case was the following year).

The following year it was decided that funds which had been collected in 1919 could not legally be used to commemorate anything other than the 1914-18 war. For the next forty years, the matter was shelved. Then, during the restoration period (below) the issue was raised once more at a Committee meeting - should the dates 1939-1945 be added to the Memorial? The question was deferred until 1989, when it was raised again. This time it was answered with another - should those Irishmen who died in the Korean War, and on United Nations Service, also be remembered?

The Committee then discussed the question of an inscription on the Memorial to commemorate those who had fallen in the present War and it was agreed that when the War in the East was over and figures likely to be available, the British authorities should be asked for the approximate number of Irishmen from Southern Ireland killed.



CHAIRMAN.

May 21st. 1946.

20. Committee Minutes, 1945.

It was around this time that the idea of benches presented to the park by regimental associations was talked about. Some were put in place with the dates of both wars inscribed on them, something that was complained about by Brendan Daly TD. The Committee resolved to leave them in place until a more official communication had been received. A month later, the seats were severely vandalised, and had to be removed to OPW Furniture section for repair. They were later installed in the grounds of Leopardstown Park Hospital (a hospital which had traditionally cared for ex-servicemen).

In 1992 the issue was broached again, with an idea that another cross be commissioned in honour of those who fell in the Second World War, and that it be placed in one of the bookrooms. This plan went no farther than discussion. However, later that year, the idea that the dates 1939-1945 be inscribed on the Great Cross itself, in the same Lutyens script, was re-introduced. The OPW agreed, and the inscription was added.

2.6 Restoration

The Memorial Committee continued to seek to improve the Gardens, long after their initial completion in 1938. In 1939, they sought estimates from Sir Edwin Lutyens for his bridge design, and for ornamental railings and gates. They also, on his suggestion, sought costs for the interior decoration of the bookrooms with maps. However, all of these schemes proved too expensive for the time and were eventually laid to one side.

A decade later, in 1949, the Committee received notice from the Office of Public Works that a certain number of improvements must be met before the Gardens could open to the public. These included entrance gates and a lodge from Inchicore Road, sanitation and seating facilities, and (in contrast to the urban environment around the Gardens today), a fence to secure the central lawn from local cows. Another ten years passed without movement on these items, in this case because of the new road which was being built by the Corporation, and which would change the plans for the entrance gates. Further delays

were caused by the Dublin drainage scheme, who carried out pipeline work inside the park.

Another discussed addition to the Gardens was a cemetery. In 1965 it was estimated that there remained in Ireland up to a thousand men who had fought in the First World War, and that there was not sufficient space in the cemeteries available. An alternative location (unspecified in the archives) was recommended by the Committee instead.

None of these delays in opening the park to the public affected the commemorative events held within. Each August the Dublin Central Branch of the Old Contemptibles Association, and each November the British Legion (in conjunction with the Memorial Committee), held their ceremonies without interruption (until 1969 after which their services were conducted in St Patrick's Cathedral).

For twenty years, there was a lapse in activity in the Memorial Committee, due to older members passing away. This coincided with a reduction of OPW staff in the Gardens, due to budget cuts. From a team of twelve workers on site in the late 1960s, there was in 1987 only three. The park deteriorated during this time. The walls were covered in graffiti, the staff quarters had been burned down and abandoned, and the paths and lawns used for racing cars and pasturing horses. A storm in 1986 added to the destruction of the planting. The hydraulic system which had pumped water from the Liffey through to the fountains had been unintentionally damaged. Altogether, the site was in a sorry state.

A new Committee reconvened in 1985 (with members which had been appointed by the British Legion- three from the south and two from the north of Ireland), and their first order of business was to discuss the state of the Gardens as they now stood.

The dilapidated and unsatisfactory state of the Memorial Cross, stonework, and gardens was discussed at length. It was agreed that immediate steps should be taken to bring pressure on the Board of Works to make good the damage incurred.

- Memorial Committee Minutes, 2nd February, 1985.

After a meeting later that year, it was agreed that the Memorial Committee would arrange for fencing around the central lawn, and the OPW would refurbish the interior, with funds from the Committee. The fencing in particular would remove the problem of vehicles and horses; it was completed in 1987. As part of the refurbishment, the Committee requested original drawings of the site from the Lutyens Trust. In 1988, discussion revolved around the erection of 'the Lutyens Temple' and on the upcoming opening and dedication of the park and gardens.

A list of works completed as part of the refurbishment during 1985-1988 included:

- laying tarmac at the eastern entrance to the park,
- commissioning and hanging of iron information plaques (in English and Irish) at the entrance,
- commissioning and hanging of two bronze information plaques (in English and Irish) by the Ginchy Cross,
- the engraving of 'Their Name Liveth Forevermore' on the Stone of Remembrance,
- ventilation grilles with bronze covers made in the walls of the bookroom which housed the Books of Remembrance,
- improved access from Con Colbert Road and from the South Circular Road,
- construction of railings around the entire park,
- repair and refurbishment of all footpaths,
- restoration of the bookrooms
- replacement of the timber pergolas,
- rebuilding of the granite pergolas,
- replacement of seats,
- restoration of fountains and lily ponds,
- provision of a carpark,
- extension of the main avenue.

A few years ago I wrote a note about the neglected state of the Lutyens-designed War Memorial Park at Islandbridge; I had been saddened on my first visit to the park by the crumbling decay of the monuments and by the general run-down desolation of the 10-acre site. Now I'm glad to report that, over the last two years, the park has been wonderfully restored to what must be very like its former glory - the masonry has been repaired, paths laid, trees and flower beds planted. Fountains now play amid trim green lawns and the rose called 'Peace' flowers in the sunken gardens at each end of the memorial.

- Edna White writing in *The Irish Times*, Saturday July 16th, 1988.

On the 10th of September 1988, the Gardens were finally formally opened. Similar security concerns and political issues dogged the ceremony, as had done in 1939. The previous November had seen the 'Remembrance Day bombing' in Enniskillen, Co. Fermanagh, where the Provisional IRA had exploded a bomb near the war memorial there during a ceremony, killing one police officer, ten retirees, and injuring 63. This incident led directly to the passing of the Extradition Act, which facilitated the extradition of IRA suspects from the Republic to the United Kingdom. It was in this context that anti-extradition protestors attended and interrupted the formal opening of the Irish National War Memorial Gardens. There were two minor disturbances to speeches, and some chanting, before the removal of the protestors by Gardaí present.

Otherwise the day went off well, with a long list of important names in attendance. These included the British Ambassador, Mr Nicholas Fenn, the French and Nigerian Ambassadors, and representatives from both the American and Turkish embassies. The

Archbishop of Dublin, Dr Donald Caird, the Auxiliary Bishop of Dublin, Dr Joseph Carroll, the Moderator of the General Assembly of the Presbyterian Church in Ireland, Dr Brown, and the former President of the Methodist Church in Ireland, the Rev. Paul Kingston were also present. Mrs Alice Glenn, Deputy Lord Mayor of Dublin, attended. The event was not attended, however, by any ministerial representative - something which the papers picked up on. The Memorial Committee Chair, Lieutenant Colonel D.H. Boydell delivered the main address, and the second was by Admiral Sir Arthur Hazlett, from the British Legion. A wreath was laid by Mr P. Bury, MBE RN.

A year later, the Committee could report happily that over 3,500 people had visited the Gardens, and that measures were being put in place to microfiche the Books of Remembrance, in order to reduce the waiting times of those who wished to consult them.

After the official opening and dedication, refurbishment continued. Although no bridge project was yet to be realised, land was reserved close to the UCD boat club. The same year saw the layout of the carpark. In 1991, the Burmese teak 'Lutyens' seats, which had been continuously damaged, were replaced by hardwearing metal versions (the original ones being donated to Leopardstown Park Hospital). In 1992, the Committee inspected plans and a model for an alternative Temple (Lutyens' original design considered impractical for that time as it was roofed in lead etc) and approved them. The current herbaceous border was also developed in the early 2000s. By 1992, there was very little vandalism happening in the Gardens.

Construction of the Lutyens Temple began on the 3rd of May, 1993, and completed the same year. The work was carried out by Glasnevin Monumental Works (manager Mr Martin Galligan) under OPW architects David Byers, Paul Sherwin and Clerk of Works, John Brown. 1993 also saw the donation of exhibition cases to the 'North East House' by Mrs Golden, for the purposes of housing artefacts from both wars. Mr Ronnie Marino, of the Memorial Committee, was asked to take charge of the collection (these cases were updated in 2001). In October of the same year, the OPW was awarded the Incorporated Association of Architects and Surveyors' James Culleton Award for the restoration of the Gardens, and this was presented in the park by the president of the association.

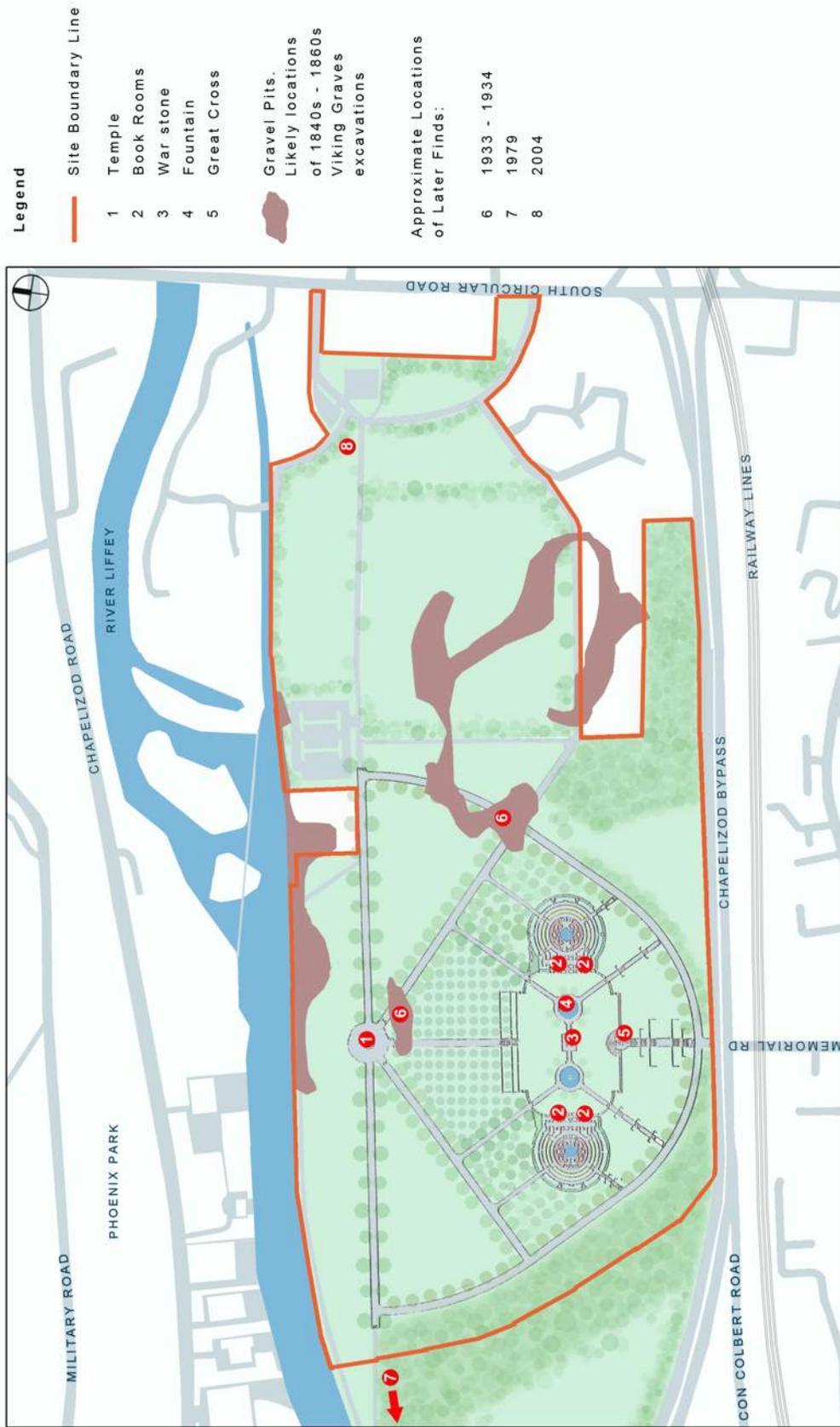
If it was the sheer determination of Memorial Committee Treasurer Andrew Jameson which saw the Gardens finally built in the 1930s, it was the enthusiastic leadership of Committee Secretary Campbell Heather which prompted the refurbishment of the 1980s. The work of OPW architect Paul Sherwin, and Chief Superintendent John McCullen, were also vital to the refurbishments carried out on site during this period.

Archaeology



21. *Decorated lead weight, Islandbridge, c. 900.*

Map 2 - Archaeology



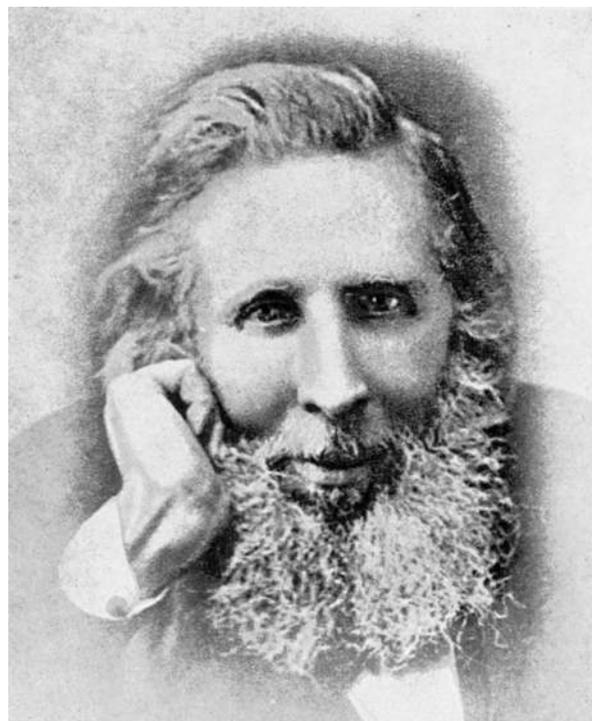
3.1 Introduction

There have been a number of significant excavations and finds in the land that the Irish National War Memorial Gardens occupies today. These began in 1836 in nearby Kilmainham. Ten years later, the Danish archaeologist Jens Worsaae commissioned James Plunket to produce watercolours of the finds; these can still be seen in the National Museum today. The construction of the Great Southern and Western Railway, and its need for gravel from the pits of Long Meadows, brought more items and burials to light in the 1840s and 1860s. In the 1860s Sir William Wilde (father of Oscar) produced a seminal paper on these discoveries in the area, at that time a sloping meadow. Further items were discovered during the 1930s, when heavy labour was being carried out on site in order to construct the memorial. Ad hoc maintenance work in recent decades has also brought finds or burials to light.

The overwhelming consensus reached by archaeologists in the past twenty years of study is that Islandbridge was an extremely important Viking site, probably as important as their traditionally-acknowledged centre of activity further east along the Liffey towards Dublin city centre. One school of thought places Islandbridge as the location of the original Viking base in the 840s, a place where ships could stay while they explored the lands around, while the actual settlement was founded in the early 900s upstream where the Poddle and the Liffey collided in the Dubh Linn (dark pool). This places the centre of Viking activity at Islandbridge/Kilmainham for sixty years, until driven from Ireland in battle by the kings of Leinster and Brega in 902. Twelve years later they returned to settle at Dubh Linn. A century later, in 1013, the same fording point on the Liffey would be where Brian Boru camped, prior to the Battle of Clontarf in April of the following year.

3.2 Excavations in 1866

Major-General Sir Thomas Larcom, who was serving as Under-Secretary to the Lord Lieutenant (the Viceroy) of Ireland at the time, brought the wealth of material that was being discovered at Islandbridge to the attention of his friend, Sir William Wilde. Both men were amateur archaeologists, and members of the Royal Irish Academy (Sir William being its Vice-President). Wilde was a prominent eye and ear surgeon who in 1844 had opened his own hospital in Lincoln Place - St Mark's Ophthalmic Hospital for Diseases of the Eye and Ear (amalgamated into the Royal Victoria Eye and Ear Hospital in 1897, which is today based in Adelaide Road, Dublin 2).



22. *Sir William Robert Wills Wilde MD, FRCSI, (1815-1876).*

William Wilde's role was to report on the antiquities found in Islandbridge, to a meeting of the Royal Irish Academy. He read this report on the 10th of December, 1866. The location is given as "in the fields sloping down from the ridge of Inchicore to the Liffey, and to the south-west of the village of Islandbridge, outside the municipal boundary of the city of Dublin". The origin of the items was given as Scandinavian. Wilde praised Edward Clibborn, the only other person mentioned in relation to the find, for his procurement of one of the more highly decorated sword handles from the collection. Whether this meant that Clibborn unearthed it, or (more likely) purchased it from whoever had discovered it, is unclear. Edward Clibborn, who had been a prominent banker in Ohio, was now living in Dublin as an advisor on financial policy, and amateur archaeologist. Seventy-eight finds in all were recorded in Wilde's paper. Alongside these articles were found a number of skeletal remains. These were not documented except to say that there were "no perfect skulls" present.

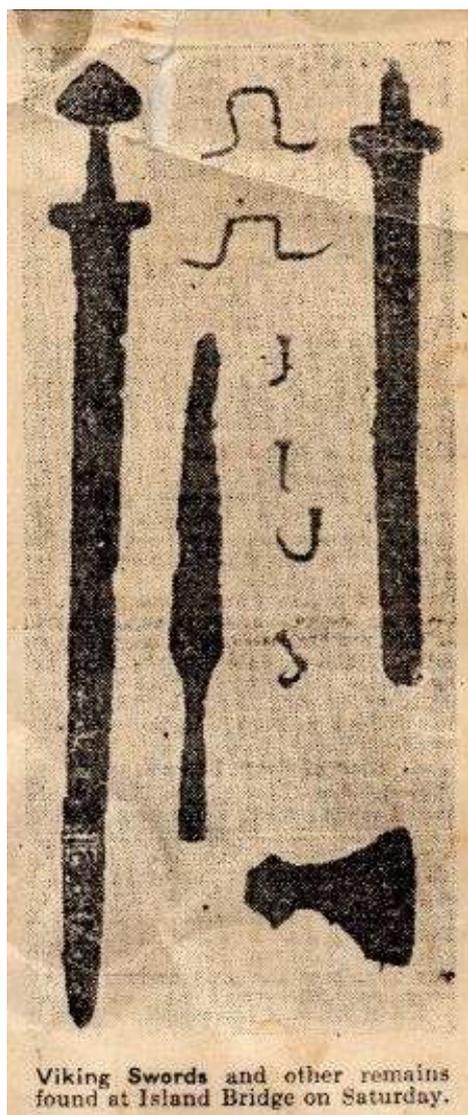


No. 2372.

23. Drawing of a find from the original PRIA paper (1866).

Highlights of the finds were the many iron swords, spearheads, and knives. There were beautiful bronze mammillary brooches, mantle pines, and helmet crests. There were industrial scales and decorated leaden weights. These weights (one of which can be seen on the cover page of this chapter) were taken as 'object number 37' of Fintan O'Toole's 2011 column series in the Irish Times - *A History of Ireland in 100 Objects* (later published as a book). He followed Wilde's original surmising that the dog-head weight had once featured glass or jewel studs, and used modern research to glean that the weight once measured exactly 26.6g, the standard unit of silver currency weight used in Viking Dublin. In discussion with Dr Pat Wallace, then Director of the National Museum of Ireland, O'Toole posited these weights as "the beginning of capitalism in Ireland".

3.3 Discoveries During and After the 1930s



24. Image accompanying news report in the *Irish Independent*, 13 February, 1933.

On the 13th of February 1933, the *Irish Independent* reported that two furnished burials 'of Norwegian Dublin' had been discovered. In these graves, one of which had been previously disturbed, were two swords, a spear-head, and an axe. T.J. Byrne and Capt. Campbell (previously described in full above as OPW Architect and Resident Engineer respectively) were overseeing the construction of a new road as part of the park section of the works. They were on alert for any archaeology in the area, due to what had been found there in the 1860s. The museum was thus swiftly contacted, and appropriate treatment given to the finds. It was hoped that these finds would give the earlier discoveries some of the context which had been missing in their nineteenth-century excavation.

In September of the following year, several months after the construction of the central lawn itself had begun, another Viking discovery came to light. This time it was a single grave, unfurnished except for the jawbone of a cow, which it was thought had been placed there as a food offering. Mere weeks passed before the next discovery, again a single grave, but in remarkably good condition. The male skeleton was accompanied by a sword which had been broken into three pieces, a ritual which had been observed in other graves in the same area in the past. Once more, T.J. Byrne and Capt. Campbell reported to the museum. This was extremely important find, since it gave the museum staff their only chance so far (and since) to properly excavate a full burial in the area, despite all

the archaeology that the location had yielded. In saving the finds, another sword was found, this time of a completely different nature, which caused some excitement in the *Irish Times* the following day. This sword was an Irish type, a 'crannog sword', which led to speculation that Islandbridge had been the burial ground of a battlefield. Headlines in the *Irish Press* led simply with 'Crannog Sword'. It was considered the most important find of the 1934 season, and even occasioned a memorandum issued by the government.

In 1955, the Memorial Committee received a letter from the Board of Works, who had been approached by Dublin Corporation. The Corporation wished to lease a small portion of the lands to the west of the park, for the purposes of a refuse dump. The Committee agreed to this, as long as grass was laid down over the dump, and no refuse was left

uncovered. Little more thought was given to this small decision, which would have ramifications twenty years later.



25. A grave being excavated at Islandbridge on 20th October 1934. The male skeleton is accompanied by a sword on one side and a shield on the other.

In 1974, the Corporation began the process of building new offices on Wood Quay. Great archaeological efforts were taken at the site, which proved to be an exceptionally important Viking settlement, filled with extraordinary complete discoveries of buildings, walls, interiors, and individual items. Under time pressure, however, not all of the earth removed by the building of the new offices was sifted through.

As a last resort, the museum agreed to them taking the earth away to the Board of Works site where it could be set aside for examination later. At least it was preferable to having it all dumped in Dublin Bay.

- Irish Times, Saturday 21st April, 1979.

The unexcavated earth was moved to Islandbridge, where in 1979 it remained unexamined by archaeologists. Thus it was at Islandbridge that a Viking sword was discovered by three local schoolboys in 1979, although the provenance of the sword was not of the immediate area. They turned it in to the museum, where it can still be seen today.

2004 was the next time that the underlying Viking character of the site revealed itself. During the laying of electrical cables in the garden of the small lodge (built in the 1930s) at the eastern entrance to the park, an iron sword and spearhead was found by a contractor. He reported the find to various relevant people, and in 2008, a rescue excavation was mounted by the National Museum. The location of the finds is at the edge of the historic gravel pit where the 1866 excavations took place. The burial associated with the finds, that of a young adult male, had been disturbed by the building of a new path and wall in the vicinity in the 1990s. Scattered and damaged bones belonging to the body were found in the immediate area by the 2008 excavation team.

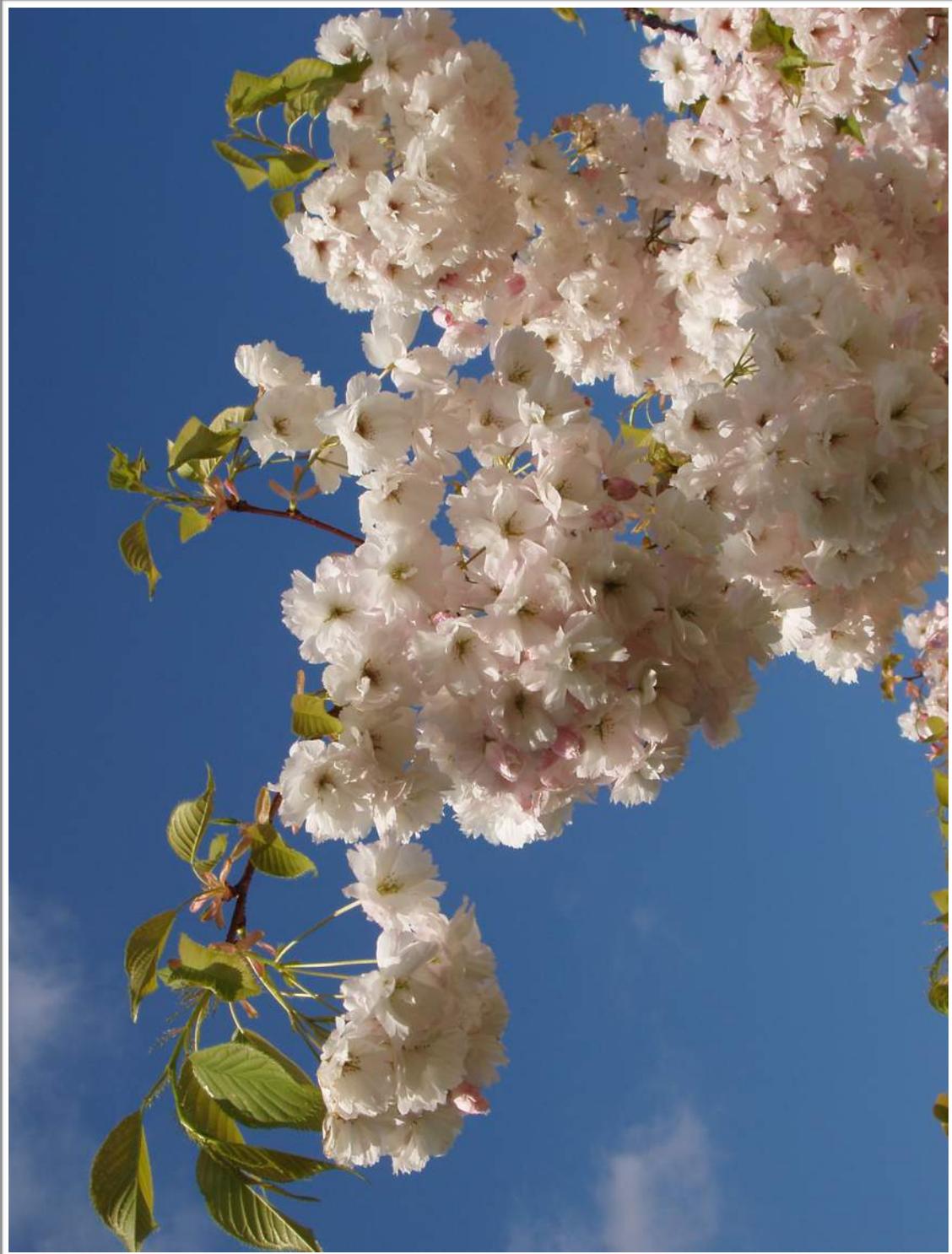


26. Iron sword and spearhead found in 2004.

The sword, classed as a Peterson Type C, is large, heavy, single-edged, and made of iron. Only eight examples of this type of sword had been found in Ireland previously, six of them in Islandbridge/Kilmmainham. The ninth century was to see the last of these single-edged swords - they soon became obsolete and were replaced by double-edged. The spearhead is also iron, with copper-alloy rivets, and is of the 'Dublin type'. It is much longer than other spearheads of the same type, however. It bears great resemblance to the spearheads found in Wilde's 1866 report. All of these finds have a date of the ninth century, which seems to have been the period during which this site was so central to Scandinavian incomers.

The 2008 rescue excavation also found a copper-alloy ringed pin, and a copper-alloy dish, along with a piece of copper. Staining on a rib bone meant that these objects had probably been placed on the young man's chest. Tooth analysis confirmed that the young man himself had recently arrived in Ireland from Scandinavia. Interestingly, the dish and the spear had both been deliberately damaged and misshaped before being interred with the body, perhaps during some sort of ritual. The museum drew parallels between this and the broken sword which had been found in 1934.

Legal Context



27. A cherry tree against the sky at the Gardens.

4.1 Introduction

There is no current specific legislation in place for the governance and implementation of bye-laws for the Irish National War Memorial Gardens. The Gardens are, however, maintained with a number of other legal considerations in mind. These include planning, wildlife, and conservation acts among others. There are also matters of access, and health and safety, which must be complied with.

4.2 Current Governance

Responsibility for the Irish National War Memorial Gardens is shared between the Minister of the Department for Enterprise and Economic Reform (DEPER) and the Minister for Arts, Heritage, and the Gaeltacht. The Minister of the DEPER is responsible for operational policy, and manages the Irish National War Memorial Gardens through the Office of Public Works, whilst the Minister for Arts, Heritage, and the Gaeltacht is responsible for heritage policy, for implementation of the National Monuments Act and Wildlife Acts (1976-2010), and is a prescribed body under planning legislation for developments affecting architectural and archaeological heritage.

4.3 Planning and Development

Although the Gardens are not classified as a National Monument, their management is informed by the guidelines set out in the National Monuments Act. Under this act, the Minister for Arts, Heritage, and the Gaeltacht must be given at least two months notice in writing of all proposed developments within the Gardens, regardless of whether or not the development is considered exempted development under planning legislation, or is subject to the provisions of either Part IX of the Planning and Development Regulation 2001 or the Strategic Infrastructure Act 2006, or any other legislation.

The Gardens are not listed in the Record of Monuments and Places (this forms an action at the end of this management plan), however the policies associated with the Record are also used to inform management. Planning Authorities are obliged to refer all proposed developments which occur in proximity to monuments included in the RMP to a range of statutory heritage consultees for their views. These views inform the responses to individual planning application by the planning authorities and into the protections for the Gardens referred to in all relevant Local Authority Development Plans. The interplay between the National Monuments Acts and the Planning Acts has an important role in the protection of the historic character of the Gardens in minimising developments which could detract from its heritage.

Development in and around the Gardens is subject to the requirements of the Planning and Development Acts 2000-2010. Under these Acts, planning permission must be sought from the relevant planning authority (in the case of the Irish National War Memorial Gardens, from Dublin City Council) and any proposed development will be assessed against the objectives and policies of the relevant authority's statutory Development Plan.

The planning authority's decision can be appealed to An Bord Pleanála by a first party or by any third party who has made a valid submission during the planning process.

In making a Development Plan, planning authorities have extensive powers to designate lands for specific objectives and policies, such as Special Amenity Area Orders, Architectural Conservation Area, Landscape Conservation Areas, and Tree Preservation Orders, in addition to powers for the statutory protection of certain structures and monuments.

Where a proposed development would impact upon the built heritage, the planning authority is obliged to notify a number of prescribed bodies including the Minister for the Arts, Heritage, and the Gaeltacht, the Heritage Council, An Taisce, the Arts Council, and Fáilte Ireland. In relation to natural heritage, the prescribed bodies are the Minister for Arts, Heritage, and the Gaeltacht, the Heritage Council, and An Taisce.

Part IV of the Planning and Development Act 2000 deals with architectural heritage. Statutory guidance on the application of Part IV has been published by the Department of the Environment, Heritage, and Local Government in *Architectural Heritage Protection - guidelines for planning authorities* (2004).

4.4 Development by State Authorities (or Part 9 Development)

Under Part IX of the Planning and Development Act 2000, as amended, and Part 9 of the Planning and Development Regulations, certain classes of development carried out by state authorities are not subject to the normal requirements of planning permission. The classes of development specified in Part 9 are excluded from the normal planning process for reasons of public safety or order, the administration of justice, national security or defence.

Part 9 requires the state authority to give notice of the proposed development, asking for observations, which it must take into account in deciding whether or not to modify or carry out the development. The Regulations specify that the consultation procedures must be followed in cases where the proposed works are to a building that is a protected structure or a proposed protected structure, even where it would not otherwise be required. Where the development includes works to a protected structure, a proposed protected structure or a building in an architectural conservation area, the state authority must send notice to the Minister for Arts, Heritage and the Gaeltacht.

If a proposed development by a state authority under Part 9 is likely to have significant effects on the environment, then the proposal is required to be assessed by An Bord Pleanála and an Environmental Impact Assessment carried out. Where development relates to national defence, the Minister for Justice, Equality and Defence may grant an exemption from this requirement.

Section 181(2)(a) of the Planning and Development Act provides the Commissioners and Ministers of Government with the power to authorise development where required by “*reason of an accident or emergency*” by way of an order and this process is not subject to Part 9 and public consultation. However, the provisions of the National Monuments Acts regarding notification to the Minister for Arts, Heritage and the Gaeltacht still apply (see above).

4.5 Designation

The Irish National War Memorial Gardens are managed as a National Historic Park. This designation was given to highlight the historic elements to the Gardens but does not confer any legal protection.

In addition to the above designation, there are international charters, conventions, etc, which are of relevance to the cultural heritage of the Irish National War Memorial Gardens. Although these do not have any legal effect, it is consider good conservation practice to have regard to the principles contained within them.

International conservation designations that are of relevance to the Irish National War Memorial Gardens include:

- UNESCO ‘Recommendation concerning safeguarding of the Beauty and Character of Landscape and Sites’ - 1962
- 1985 Convention for the Protection of the Architectural Heritage of Europe, of which Ireland is a signatory
- ICOMOS Charters and Conventions, of which the following are the more pertinent:
 - The Athends Charter for the Restoration of Historic Monuments (1931)
 - The Venice Charter (1964)
 - Convention Concerning the Protection of World Cultural and Natural Heritage (1972)
 - The Burra Charter (1979, revised 1999)
 - Historic Gardens - the Florence Charter (1981)
 - Charter for the Protection and Management of the Archaeological Heritage - the Valetta Convention (1990)
 - Principles for the Recording of Monuments, Groups of Buildings, and Sites (1996)
 - International Cultural Tourism Charter (1999)

The Irish National War Memorial Gardens are of international importance, as listed by the ICOMOS -IFLA International Committee for Heritage Gardens in 1982.

4.6 Planning and Development Legislation

Development in and around the Irish National War Memorial Gardens is subject to the requirements of the Planning and Development Acts 2000-2010. Under these Acts, planning permission must be sought from the relevant planning authority, Dublin City Council, and any proposed development will be assessed against the objectives and policies of the relevant authority's statutory Development Plan. The planning authority's decision can be appealed to An Bord Pleanála by a first party or by any third party who has made a valid submission during the planning process.

In making a Development Plan, planning authorities have extensive powers to designate lands for specific objectives and policies, such as Special Amenity Area Orders, Architectural Conservation Areas, Landscape Conservation Areas, and Tree Preservation Orders, in addition to powers for the statutory protection of certain structures and monuments.

Where a proposed development would impact upon the built heritage, the planning authority is obliged to notify a number of prescribed bodies including the Minister for Arts, Heritage, and the Gaeltacht, the Heritage Council, An Taisce, the Arts Council, and Fáilte Ireland. In relation to natural heritage, the prescribed bodies are the Minister for Arts, Heritage, and the Gaeltacht, the Heritage Council, and An Taisce.

Part IV of the Planning and Development Act 2000 deals with architectural heritage. Statutory guidance on the application of Part IV has been published by the Department of the Environment, Heritage, and Local Government in *Architectural Heritage Protection - Guidelines for Planning Authorities* (2004). Part IX, which deals with Strategic Development Zones, is also relevant.

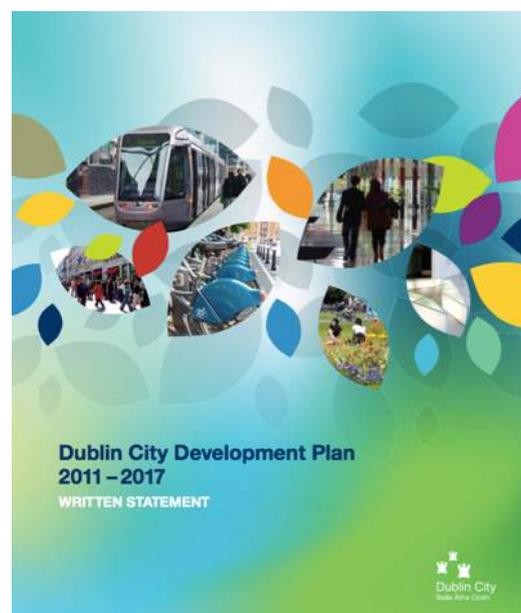
4.7 Dublin City Development Plan

The Dublin City Development Plan 2011-2017 places a land-use zoning objective on the Irish National War Memorial Gardens as Zone Z9,

to preserve, provide and improve recreational amenity, and open space, and green networks.

The Gardens are further mentioned in the Plan in two of Dublin City Council's Specific Objectives:

GCO41 (b) To investigate the feasibility of providing a footbridge across the river Liffey to allow for the development of a pedestrian route linking Liffey Valley Park and the War Memorial Gardens with the Phoenix Park



GCO42 To develop a green link along the banks of the river Camac from South Circular Road to Goldenbridge Industrial Estate, and also connecting across Con Colbert Road to the Memorial Gardens. This would link to a heritage trail incorporating Kilmainham Jail, IMMA (Royal Hospital) and the War Memorial Gardens. A green link shall also extend from this route southwards along St Vincent Street West to the Grand Canal. These links shall allow for both walking and cycle access.

4.8 Wildlife Acts 1976-2010

The Department of Arts, Heritage, and the Gaeltacht, through the National Parks and Wildlife Service, is responsible for the designation of natural heritage conservation sites in Ireland. The following areas are afforded statutory protection:

- Special Areas of Conservation (SACs)
- Special Protection Areas (SPAs)
- Natural Heritage Areas (NHAs)
- Statutory Nature Reserves

Certain species of flora and fauna are strictly protected under international and national law.

4.9 Access Legislation

Under Section 29 of the Disability Act 2005, the Office of Public Works, as caretakers of the Irish National War Memorial Gardens, must:

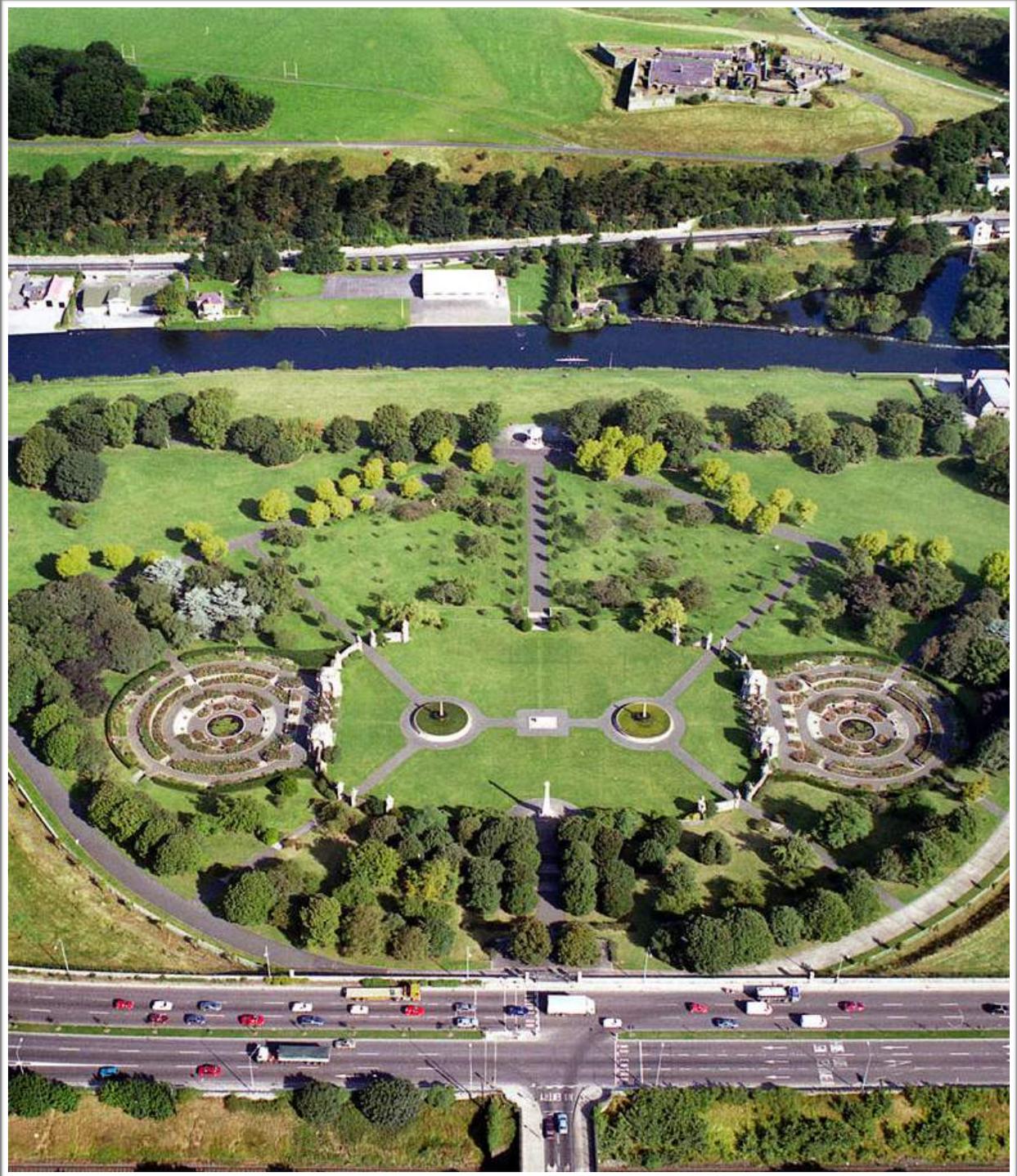
As far as practicable, ensure that the whole or a part of a heritage site in its ownership, management or control to which the public has access is accessible to persons with disabilities and can be visited by them with ease and dignity.

This policy must be complied with unless doing so would:

- (i) have a significant adverse effect on the conservation status of a species or habitat or the integrity of a heritage site, or*
- (ii) compromise the characteristics of the site.*

The definition of heritage sites, under S.29, include protected structures, proposed protected structures, architectural conservation areas and monuments protected under the National Monuments Acts. In addition to the Disability Act, the need to provide access is implied by the Employment Equality Act 1998 and the Equal Status Act 2000.

Landscape



28. A view of the Gardens from the air.

5.1 Introduction

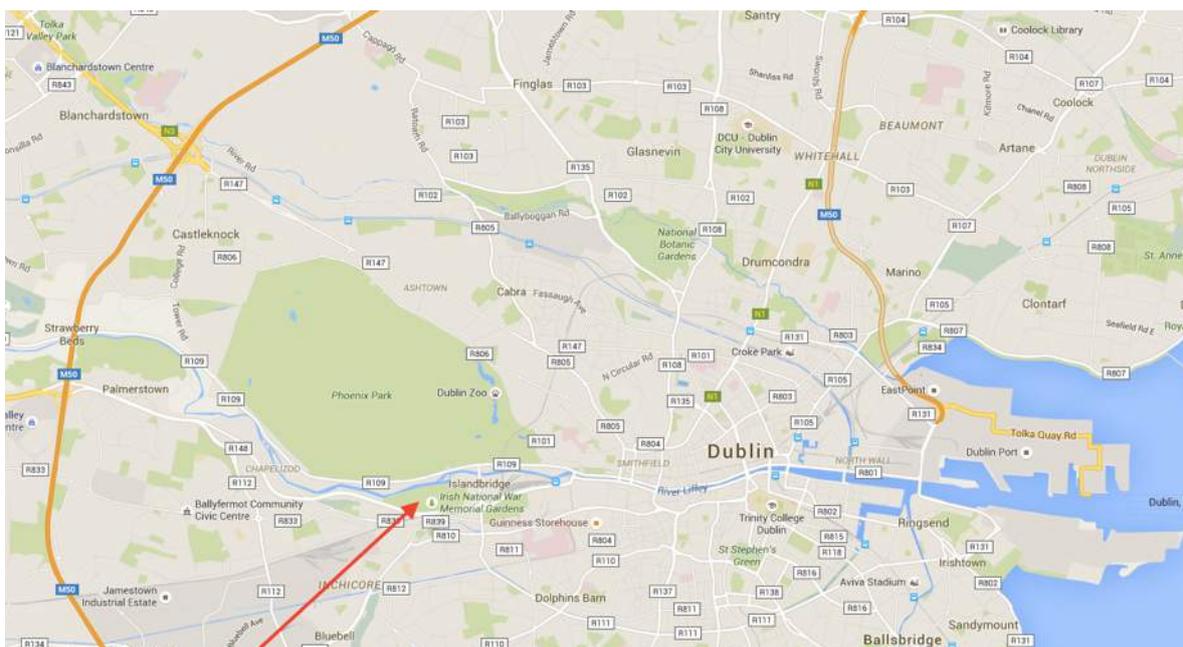
The designed landscape of the Irish National War Memorial Gardens is of national and international significance for a number of reasons. Its location as an ancient fording point of the River Liffey means that it has always occupied an important focal point in the Dublin landscape. However, its essential role as a memorial to those lost in the First World War, and particularly its authorship by the celebrated Sir Edwin Lutyens, is what it is primarily known for today. These Gardens were to become Lutyens most famous work in Ireland, and are internationally recognised as a significant example of memorial landscape architecture.

The Irish National War Memorial Gardens are divided into an informal and formal area. The formal area is located between the horseshoe road and the exterior fence, and comprises the central memorial lawn and radiating paths. The main features of this area are centred on the Stone of Remembrance. On either side of the Stone are the two fountains. These stand within a grassy lawn that is bordered by the four granite bookrooms and the enclosing wall. Looking down over the lawn is the Great Cross, standing high on stone steps. On either side of the bookroom pairs, hidden from view, are two sunken rose gardens containing around 4,000 roses, with lily ponds at their centre.

The landscape features which require conservation are divided into three sections:

- The overall historic landscape design and built heritage,
- The vistas and views,
- The trees, shrubs, roses, and other planting in the Gardens.

5.2 Location



Location map of the Irish National War Memorial Gardens within Dublin.

The Irish National War Memorial Gardens are located to the west of Dublin City, in Dublin 8. They run along the southern bank of the River Liffey, and lie directly below the much larger historic landscape that is the Phoenix Park. At the time of their construction, and for much of their life, the southern border was the Great Southern Railway. Today they are bordered on the south by Con Colbert Road. The nearest districts are Kilmainham, Inchicore, and Islandbridge. There is a mix of building use surrounding the Gardens, including residential (both apartment complexes and housing estates), educational, and business (shops, warehouses, and hotels). The Gardens are located 4.5km from the General Post Office in Dublin City, and measure around fifty acres in size (this includes the sporting pitches). Twenty-six acres of this is devoted to the formal gardens, with two acres comprising the central lawn.

5.3 Built Heritage

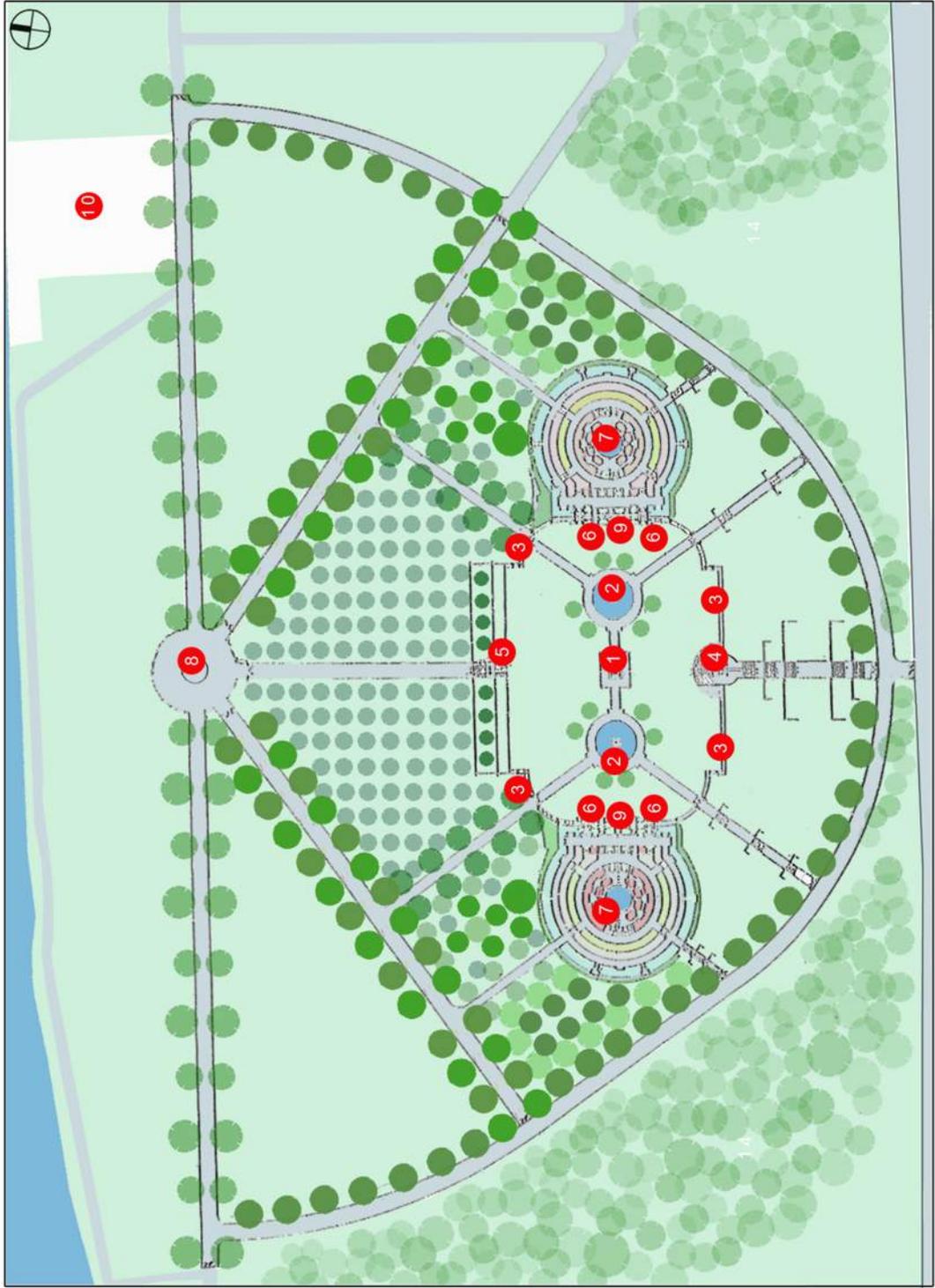
The built heritage of the Irish National War Memorial Gardens is highly significant, and the collection of commemorative structures are an important testament to the work of Edwin Lutyens. All of the memorial buildings were designed by Lutyens in around 1931, and were constructed using manual labour only, by a team of workers between 1933 and 1939 (except the Temple which was added later). These workers were drawn from unemployed ex-servicemen; half from the British Army and half from the Irish National Army. Irish artisans were hired to perform specialist carving on the stonework. Excepting the Temple, all of the buildings were constructed from Ballyknocken (Co. Wicklow) and Barnacullia (Co. Dublin) granite.

The Gardens are arranged symmetrically on a north-south axis. No modern sculpture has been permitted for installation in the park, so that its commemorative atmosphere remains undiluted. Included here is the bridge; part of Lutyens' plans, this was never realised in the initial building of the Gardens, but has been the subject of discussion between the Memorial Committee and the Office of Public Works since. A recent feasibility study, and the inclusion of the bridge as an objective in the Dublin City Development Plan 2011-2017, has promoted its inclusion here.

The Memorial is designed as a Garden, and Sir Edwin, during his many visits, always took pains to impress this aspect upon those carrying out the work. The simple War Stone in the centre of the lawn, the magnificent Cross standing at the head of an imposing semi-circular flight of steps, the Bookrooms with their graceful columns and deep cornices, the fine Fountains with their broad basins, the Pergolas, the Gate-piers, the Wall-piers, the Niches, all these arrest the attention and compel admiration. But to him they were but the setting for the flowers and blossoming trees which were to be provided abundantly everywhere.

- Lt. Col. Boydell, "The Irish National War Memorial: its meaning and purpose" in British Legion Annual 1941 (Dublin: 1941), pp.15-51.

Map 3 - Built Heritage



Legend

- 1 War stone
- 2 Fountain
- 3 Central Lawn Wall
- 4 Great Cross
- 5 North Terrace
- 6 Book Room
- 7 Rose Garden
- 8 Temple
- 9 Pergola
- 10 Trinity Boat Club

5.4.1 Enclosing Wall

The main central lawn is enclosed by a high (10') limestone wall, with granite piers. Where the wall curves around the back of the Cross, there is an inscription which reads "To the memory of the 49,400 Irishmen who gave their lives in the Great War, 1914-18". This boundary wall is interrupted by the bookrooms, and by openings onto pathways and tree-lined avenues.



29. *The enclosing wall.*

5.3.2 The Stone of Remembrance

At the centre of the memorial lawn, on a platform with three steps, stands the Stone of Remembrance. It is also sometimes called the War Stone. It resembles an altar or tomb. Its tomb-like appearance have also prompted comparisons with a cenotaph. A Stone of Remembrance identical to this one appears in every cemetery with over 400 war graves, or memorial which commemorates more than 1,000 fallen soldiers. There are hundreds like this one in the world. All are exactly 3.5m wide and 1.5m high. Usually they are white and made of Portland stone, but sometimes local materials were used instead. In the Irish National War Memorial Gardens, a single block of Irish granite forms the Stone of Remembrance. The three steps up to the Stone form part of the design.

On platforms made of not less than three steps... place one great stone of fine proportion 12 feet long and finely wrought – without undue ornament and tricky and elaborate carvings – and inscribe thereon one thought in clear letters so that all men for all times may read and know the reason why these stones are placed throughout France – facing the West and facing the men who lie looking ever eastward towards the enemy.

— Letter from Lutyens to Ware in May 1917, quoted in *Lutyens and the Great War* (2009).

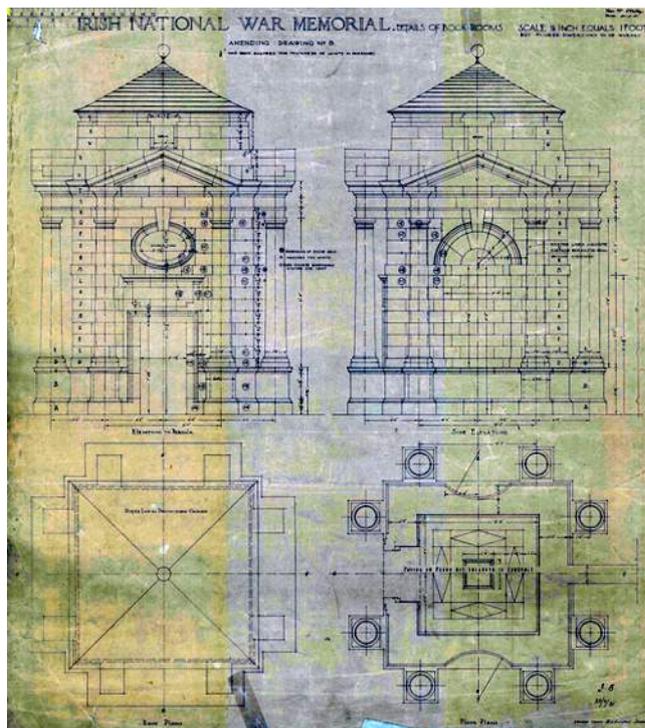
Each Stone is inscribed with the same words - 'Their Name Liveth For Evermore'. This biblical phrase was chosen by Rudyard Kipling who was working as an advisor for the Imperial War Graves Commission. The Stone itself is the design of Edwin Lutyens.



30. Ex-servicemen placing the Books of Remembrance on the Stone of Remembrance at the Irish National War Memorial Gardens, Islandbridge, for the Commemoration of the Battle of the Somme on Saturday 1st July, 2006.

5.3.3 The Bookrooms

Surrounding the central lawn area are four granite pavilions in a classical style, each one symbolising an Irish province. Pergolas link them, forming two pairs of bookrooms rather than four freestanding buildings. They are known as the 'Bookrooms' because they were built to house the 'Books of Remembrance' - also known as *Ireland's Memorial Records*. These books list nearly 50,000 names of Irish men who lost their lives in the First World War, and were completed sixteen years before work on the Gardens commenced. Today the set of eight books is contained in the south-east bookroom.



31. Lutyens' original drawings for the bookrooms.

The south-west bookroom has an interesting collection of items which relate to the Second World War. These include uniforms, insignia, and flags. The north-east bookroom holds a computer with a digital, searchable version of *Ireland's Memorial Records* and the Ginchy Cross. Also exhibited is the signature of Queen Elizabeth II in the Visitors' Book, from her visit to the Gardens in 2011. Inside the north-west bookroom is a fine collection of local memorabilia from the First World War.



32. Two of the four pavilions which house the memorial books and memorabilia.

5.3.3.1 The Ginchy Cross

In two small villages called Ginchy and Guillemont near the River Somme, in the north of France, a bitter battle waged from July to November of 1916. The Battle of the Somme remains notorious because of the sheer number of soldiers injured or killed in it. It ended with no real victory on either side. On the 9th of September, 1916, Ginchy was taken from the Germans by the Allies, particularly by the 16th (Irish) Division. Between this battle, and the one at nearby Guillemont a week earlier, the 16th (Irish) Division lost over four thousand soldiers, over a thousand of which were from Ireland.



33. The wooden Ginchy Cross is on display inside one of the bookrooms of the Irish National War Memorial Gardens.

In 1917, a wooden cross was made as a memorial to these events, and the soldiers who died in them. It was designed by Major General Sir William Bernard Hickie, Commander of the 16th (Irish) Division (who was from Terryglass in Co. Tipperary), and made from an Elm beam that had come from a nearby ruined French farmhouse. It was erected in a field halfway between Ginchy and Guillemont, where it stood for a decade, despite the fact that this was German territory after March 1918. In 1926, three Irish granite versions of the cross were made. One was sent to Thessaloniki in Greece, and a second sent to Wijtschate in Belgium, both to commemorate the great loss of Irish soldiers in those places. The third was erected in Ginchy, in the local graveyard, and still stands there today. A huge crowd attended its unveiling, particularly people who had travelled from Ireland.

The original wooden cross was sent back to Ireland the same year. Until 1939, it was used annually for Armistice Day celebrations in Dublin City Centre and the Phoenix Park. In 1955, Capt. Gilmore of the Memorial Committee measured the north-east bookroom to see if the cross would fit inside. It did, and was subsequently housed there, where it remains today.



34. The Irish Brigade going back to a rest area after taking Guillemont in September 1916.



35. Some of the items in the collection. Clockwise from top left: German folding spoon found in a trench after the war; the death penny of James Deveney, the 1918 wartime diary of Jim Sweeney of Castleknock, the Ypres Alphabet; Princess Mary gift box with original card inside.

5.3.3.2 The Collection

The items in the north-west bookroom were collected, researched, and displayed by Ronald J. Marino, Esq., LLCM, Trustee of the Memorial Committee (1994-2002). Tribute is paid to his role in this endeavour in a plaque on the wall of the bookroom.

The exhibition includes a copy of the rare Ypres Alphabet, an example of the Princess Mary gift box with its original card intact, and items such as death pennies, postcards from the Front, uniform items, and photographs. An inventory of the collection was taken recently, and numbers eighty-two items. In 2015, eighteen items from the collection were photographed and made available for viewing on the Irish National War Memorial Gardens website, in both English and Gaeilge (opwdublincommemorative.ie/war-memorial/collection). One of the books in the collection, *The Ypres Alphabet*, was also researched, digitised, and made available for free download.



36. Fountain before the cross at the Irish National War Memorial Gardens.

5.3.4 The Fountains

On either side of the Stone of Remembrance are two fountains. These are large circular basins, with an obelisk rising out of the centre of each one. These features have been compared to candles, and the water which runs over the edge and into the basins as the melting wax. Their flanking of the Stone of Remembrance, which resembles an altar, strengthens this metaphor. Water is fed to the fountains by a gravity-based system.



37. A group of ex-servicemen take part in a commemorative ceremony.

5.3.5 The Cross

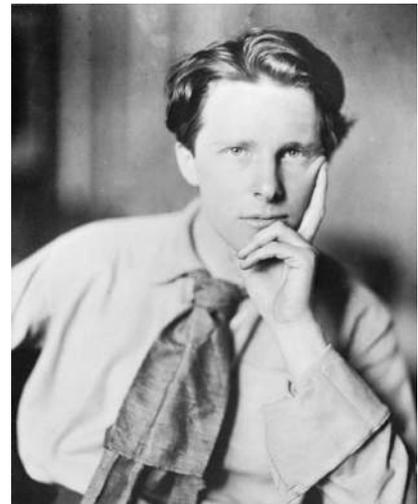
Contributing to the solemn and church-like atmosphere of the central lawn is the Great Cross, which stands to the south of the Stone of Remembrance. They are in line with each other, and with the Temple to the north, on the banks of the Liffey. This is not, as is commonly believed, a Blomfield Cross of Sacrifice. There is no bronze longsword affixed to it, and it does not stand on an octagonal base. Instead, this cross has truncated arms, and stands on a square pedestal. Behind it is the inscribed curved wall which reads "To the memory of the 49,400 Irishmen who gave their lives in the Great War, 1914-18". The Cross is inscribed with the dates 1914-1918 and 1939-1945.

5.3.6 The Temple

Separated from the main central lawn, is the Temple. This was built in 1993, as part of the restoration programme, and references Lutyens' original design. It had been postponed in the 1930s due to unavailability of sufficient funds. The Temple also marks a crossroads of five pathways in the park, the central of which leads directly to the memorial lawn. On the floor of the temple is a selection of lines (bolded below) from a 1914 sonnet called 'Safety' by Rupert Brooke (1887-1915).

Safety

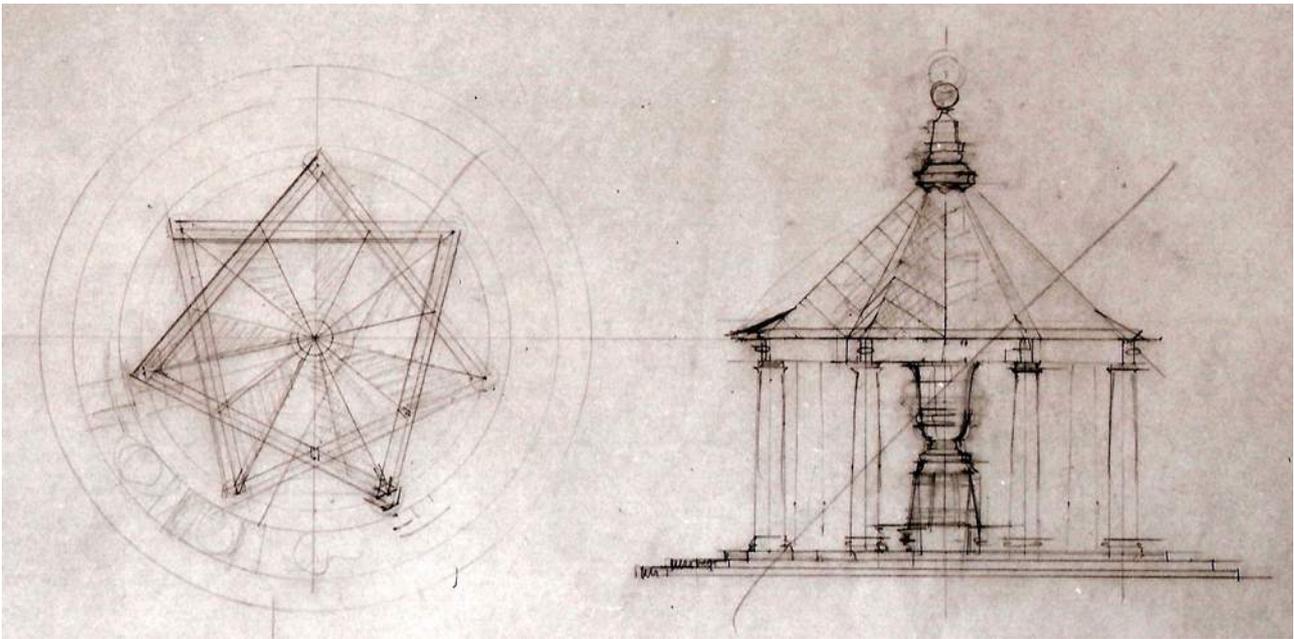
*Dear! of all happy in the hour, most blest
He who has found our hid security,
Assured in the dark tides of the world that rest,
And heard our word, 'Who is so safe as we?'*
**We have found safety with all things undying,
The winds, and morning, tears of men and mirth,
The deep night, and birds singing, and clouds flying,
And sleep, and freedom, and the autumnal earth.**
*We have built a house that is not for Time's throwing.
We have gained a peace unshaken by pain for ever.
War knows no power. Safe shall be my going,
Secretly armed against all death's endeavour;
Safe though all safety's lost; safe where men fall;
And if these poor limbs die, safest of all.*



38. A half-length portrait of the war poet, Rupert Brooke.



39. The Temple at the Irish National War Memorial Gardens.

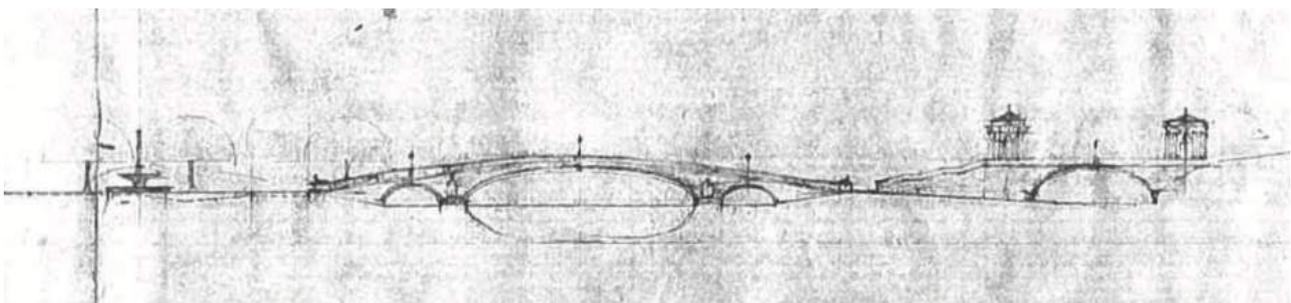


An early sketch of the Temple by Lutyens.

5.3.7 The Bridge

It has been a long time ambition of both the Memorial Committee and the Office of Public Works to realise Lutyens' plans in full, and erect a bridge that would connect the Irish National War Memorial Gardens with the Phoenix Park. This is also a written objective of Dublin City Council's Dublin City Development Plan 2011-2017. The possibility of Lutyens' bridge was discussed, researched, and estimated many times during the 1990s, but ultimately foundered due to insufficient funds.

A footbridge in this area would open up the Gardens to access from the north side of the Liffey, and similarly open up the Phoenix Park to pedestrian and cyclist visitors from the south suburbs. Linking these two green spaces would provide a pleasant alternative commuter solution, and encourage the use of sustainable, rather than vehicular, travel. The planned opening of the Magazine Fort would also benefit from this accessibility, and the Feasibility Report even incorporates it into the landscape of the bridge itself. Good access to the Gardens is a major issue, and the strong north-south axis of Lutyens' design means that the placement of a bridge-entrance directly in line with the Temple, is a logical step to address the problem.



40. Lutyens' original sketch for the Bridge, dated 1936.

Lutyens' original plans were for a triple-arched bridge, with associated water features on the southern bank of the Liffey. The style was classical, and the material stone. In the 1990s, a consensus was reached that this would be too expensive to complete today, and that a modern substitute design, using modern materials, should be sought instead. Neither would Lutyens' design meet modern accessibility standards. There are three obstacles to cross, which adds to the complexity of the project. First is the Liffey, second is Conyngham Road, and third is the steep incline where the Phoenix Park meets the road. To gain a true link from Gardens to Park, all three of these would need to be bridged. However, an initial cost-effective beginning could be made with a single span across the river, and this is what most proposals since the 1990s have envisaged. A small strip of land next to UCD Boat Club was historically retained by the OPW for this purpose.



41. One proposal from the Bridge Feasibility Report of August 2015.

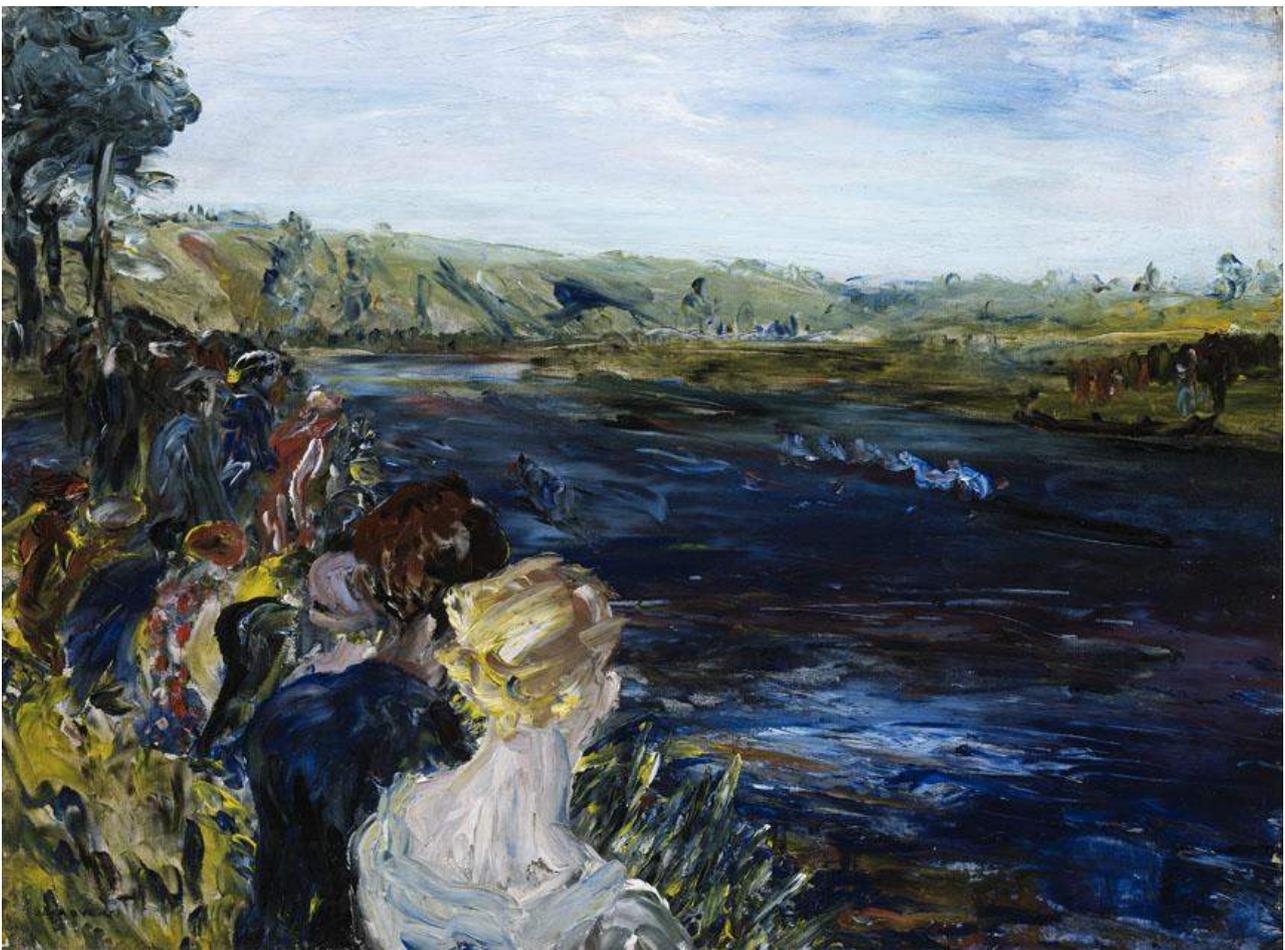
The feasibility study (August 2015, Mahoney Architecture) raises a number of key issues in relation to the bridge, such as the steep rise to the Magazine Fort, the headroom required to continue navigation on the river, and the width needed for both pedestrian and cyclist use. Two schemes were proposed. The first is a series of 'stepping stones' from park to park, via a bridge, a pedestrian crossing, and either a staircase, a zig-zag ramp, or a funicular. The second is a dramatic single bridge, spanning from a raised mound in the Gardens, to just beneath military road in the Phoenix Park. Both schemes would open up extraordinary new views to users. The first plan is the recommended path forward, and a full cost estimate is included in the feasibility report. Further investigation into these plans, and additional applications for funds, are included in the Action Plan at the end of this document.

5.3.8 Surrounding Buildings

In the early twentieth century, many of the city's rowing clubs moved from Ringsend to Islandbridge. Reasons for this might be gleaned from the following short account of conditions at Ringsend.

The surroundings were not attractive. The neighbourhood was shabby and in decay. In front of the boat houses, on the other side of the Dodder, stretched the docks of the coal importers. To the left the Dodder flowed down from Ballsbridge. It was not a sightly river as it served as the receptacle of drowned cats and dogs, old bedsteads and bicycles, that emerged into view at low tide. To the right lay the confluence with the Liffey. At the point of juncture there was a glue factory, which dispersed a peculiarly horrible, sweet and sickly, smell over all the neighbourhood. Definitely rowing had to be conducted in highly utilitarian surroundings. It was a far cry from the shaven lawns of Henley Royal Regatta.

- *St. Patrick's Blue and Saffron, a miscellany of UCD Sport since 1895* by Prof. Patrick N. Meenan.



42. The Islandbridge Regatta, Jack B. Yeats, 1925.

Twelve boat clubs in all are located along the stretch of Liffey by the Irish National War Memorial Gardens. Details on some key clubs are presented here.

The only rowing club on the south side of the Liffey is the **Dublin University Boat Club**, also known as **Trinity Boat Club**. Both Ladies' and Men's clubs are housed in this clubhouse, which is two miles upstream of the college campus itself. The club traces its beginnings back to the Pembroke Club, which students of Trinity College had founded in

Ringsend in 1836. In 1847, Pembroke and the University Boat Club joined together to form the Dublin University Rowing Club. In 1881, a division in this group led to the formation of the Dublin University Boat Club, the name which survives today. The Ladies' club was established in 1975. 1898 was the year that the DUBC were the first rowing club to move from Ringsend to Islandbridge, to a purpose-built clubhouse. They also made changes to the river course to make it more amenable to competitive rowing.

The **Garda Boat Club** is located on the north side of the river, and was established in 1954-5. Its first President was Chief Superintendent (later Commissioner) Paddy Carroll, who had been instrumental in its foundation. It has been in use by members of An Garda Síochána ever since. The **Phoenix Rowing Club** is next to the Garda Boat Club. The **Neptune Rowing Club** is located next to the Phoenix Rowing Club, and was founded in 1908.

The **Commercial Rowing Club** is next to the Neptune Rowing Club. This club, the majority of whose members worked as shopkeepers in Dublin City, had initially been established in Ringsend in 1856. In 1942, the club moved to its present location above the weir at Islandbridge. The main reason for this was to avoid having to plan around the tides at Ringsend. In 1993, the clubhouse burned down after an arson attack, and was rebuilt in the following years. The club today numbers around 160 members.

The **University College Dublin (UCD) Boat Club** was established by law professor Arthur Clery in 1917. At first this boat club used the resources and clubhouse of the larger Commercial Rowing Club in Ringsend. It was an inauspicious time to start a rowing club, as the First World War was still ongoing, and there was very little leisure activity on the Liffey. When the war ended, the Commercial found its numbers replenished, and the UCD rowers moved to the Dolphin Boat Club, still in Ringsend. In 1926, the official name for the club was changed from UCD Rowing Club to UCD Boat Club. Two years later, the club entered into an arrangement with Dublin Rowing Club, and moved to a shared clubhouse in Islandbridge. In 1932, the club was in occupation of its new boathouse on adjacent lands.



43. Trinity Regatta 2015.

5.4 Landscape, Horticulture, and Arboriculture



44. *Blue Allium herbaceous borders.*

The Gardens were designed by perhaps the greatest contemporary British architect, Sir Edwin Lutyens, and are characteristic of his style of simple dignity. While Lutyens was regarded as a conservative architect, his work did not lead towards the modern movement; it always showed invention and ingenuity. His work after the First World War was more classical in style which is clearly evident at Islandbridge. The gardens as a whole are a lesson in classical symmetry and formality and it is generally acknowledged that his concept for the Islandbridge site is outstanding among the many War Memorials he created throughout the world.

Lutyens was very familiar with the Irish landscape, having worked at Howth Castle for Gaisford St Lawrence in 1906 with the creation of the Sidney Parterre. However, his designs for Heywood Gardens, Abbeyleix for Colonel Hutcheson-Poe in 1906 would have brought him in contact with one of the original members of the Memorial Committee. The Lutyens gardens at Heywood were inserted into a mid-eighteenth-century landscape park and have similar compartments and sunken areas.

The scheme at Islandbridge embodied the idea of a public park (fifty acres) on the south bank of the River Liffey, in full view of the Magazine Hill and the Phoenix Park. In this Park, is included a Garden of Remembrance and War Memorial of approx twenty-five acres, bounded by the Horseshoe Road. The 'Memorial Garden' is not a Park – it is a Garden of Remembrance in the centre of a larger Parkland. The gardens were designed along a strong north-south axis,

leading from the entrance at Con Colbert Road down to the Great Cross and the War Stone, and to the Temple on the terrace above the River Liffey.

Lutyens was brought up in Surrey in the 1870s and 1880s, where old craft traditions were still being used. His love of local materials and the contrasting moods of the various 'compartments' of the gardens, all testify to his artistic genius. The planting scheme was also of vital importance to Lutyens and a committee of eminent Irish horticulturalists was formed to advise on the matter. Sir Frederick Moore, the former keeper of the National Botanic Gardens, Mr A. F. Pearson, Superintendent of the Phoenix Park, Mr Beaston, also of the Botanic Gardens and Mr Anderson, former Park Superintendent were members of

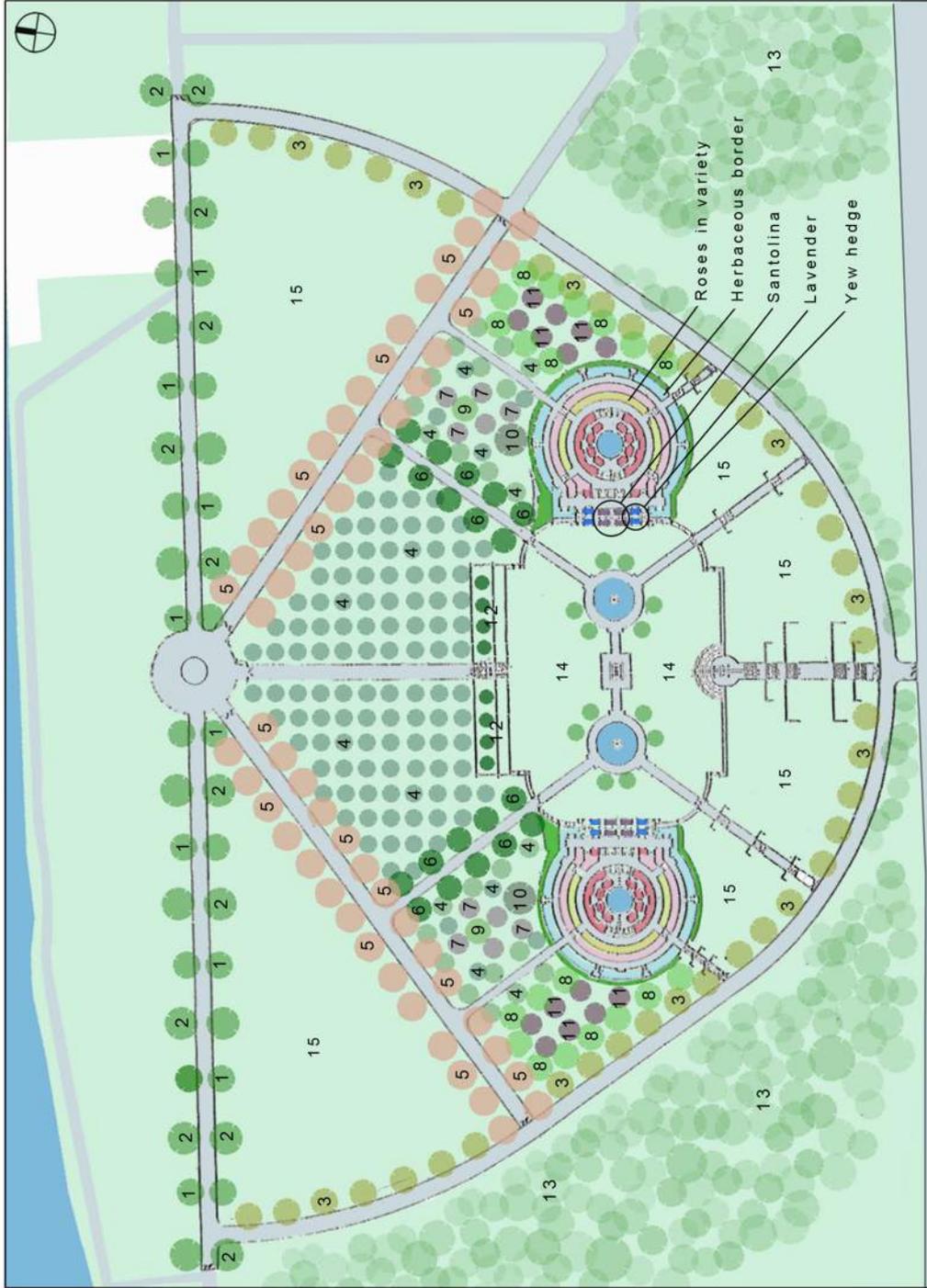
the committee. The planting was undertaken by the Phoenix Park forestry staff under the supervision of Mr A. F. Pearson, who also oversaw the selection of the roses.

Part of the overall vision of this Conservation Management Plan is that the character of the separate 'compartments' is allowed to continue, so that the public are encouraged to relax and enjoy the park area around the Garden of Remembrance, while being reminded of the commemorative nature of the War Memorial itself.



45. A view of the rose garden, with book room visible to the right.

Map 4 - Horticulture



Tree Planting

- 1 Acer Dasycarpum
- 2 Acer Platinoides
- 3 Tilia Argentea Americana
- 4 Cherries in Variety
- 5 Golden Poplar
- 6 Tilia Cordata
- 7 Pink Thorns
- 8 Sorbus Aria
- 9 White Birch
- 10 Cedrus Atlantica Glauca
- 11 Copper Beech
- 12 Ilex Wilsonii
- 13 Mixed woodland planting
- 14 Formal Lawns
- 15 Naturalised grasslands

Rose Garden

- Roses in variety
- Roses in variety
- Roses in variety
- Lavender
- Herbaceous Border
- Santolina
- Yew Hedge

5.4.1 The Garden of Remembrance

The Memorial Lawn

The Memorial is designed as a garden and Lutyens, during his many visits always took pains to impress this aspect upon those carrying out the work. As the gardens were built on a slope, the various compartments had to be levelled and graded. Some of the structures are on twelve-foot foundations but these are hidden with the grading of the slopes. The simple War Stone in the centre of the lawn, the magnificent Cross standing at the head of an imposing semi-circular flight of steps, the Bookrooms with their graceful columns, the fine fountains with their broad basins, the pergolas, gate piers and niches; all these arrest the attention and compel admiration. But to Lutyens they were but the setting for the flowers and blossoming trees which are provided abundantly.

The Rose Gardens

On either side of the central green lawn, through pergolas of granite columns and oak beams, are the sunken rose gardens. These have central lily ponds as focal points and are encircled by yew hedges. Apart from the obvious symbolism of death and resurrection as represented by the 'altar', 'candles' and cross, Lutyens set out to create a tranquil memorial garden devoid of all military symbolism. It has been suggested, though, that the sunken rose gardens were inspired by the Roman arenas for gladiatorial combat and that the pergolas clothed with clematis and wisteria are reminiscent of places of rest for the wounded combatants.

The original rose varieties, purchased in multiples of fifty, included popular varieties such as 'Shot Silk', 'Madame Butterfly' and 'Etolie de Hollande'. Over 4,000 roses were supplied by Watson's nurseries in Killiney. In the recent rejuvenation of the rose beds, it was considered appropriate to include the famous 'Peace' rose.

The Herbaceous Borders

Lutyens was greatly influenced by one of his first clients, Gertrude Jekyll (1843-1932), an artist and gardener, when he designed Munstead Wood for her in 1896. They collaborated on many projects but with her failing eyesight in latter years, she was unable to travel to view the schemes and thus never worked on the War Memorial Garden plans.

The Gertrude Jekyll-style herbaceous border, which encircle the rose gardens, provide wonderful displays in spring and autumn, so as not to compete with the roses. Blues, pinks, greys, and whites dominate the borders and have appeal year round, particularly in November for the Commemorative services. For example *Campanula lactifolia* 'Macranta', *Lavendula* 'Munstead', *Rosa* 'Nathalie Nypels', and *Stachys byzantina* 'Silver Carpet' appeal to the various senses of sight, smell and touch.



46. One of the roses in the sunken garden at the Irish National War Memorial Gardens.

Formal Trees

Eight holly trees originally stood as 'Generals' on the North Terrace overlooking serried ranks of flowering cherries or 'foot soldiers'. The formality of the lines of *Prunus* 'Ukon', 'Hisakura' and 'Watereri' contrast boldly with the informality of the parkland trees beyond, which were chosen to give variety and colour, seasonal interest and contrasting form. It is worth noting the landscape impact created by eighty-year-old Atlantic cedars, purple beech, evergreen oaks, silver birches, whitebeams and scarlet hawthorns at Islandbridge.

Radiating out from the temple is a series of tree-lined roads and paths. In Lutyen's original design, each of these avenues was to have focused on a particular landscape feature. The formality of these paths and roads is reinforced by the judicious choice of trees to give a series of avenues of contrasting form, colour and height. The outer Horseshoe Road was planted with a single line of silver limes. Two diagonal avenues were planted with golden poplars. Magnificent elms once adorned both the central avenue and the two short avenues which join the sunken rose gardens within the diagonal avenues. Unfortunately, these succumbed to Dutch elm disease in the early 1980s and were replaced with lime trees. The lower avenue, which runs at right angles to the central avenue, was planted on each side with Norway and silver maples.

5.4.2 The Parkland

The parkland into which the Garden of Remembrance is situated extends to over fifty acres. The high amenity grassland and path along the River Liffey forms an integral part of the parkland that is regularly used by walkers and cyclists, as the path is an important linear link between Chapelizod village and the South Circular Road. 'Lutyens'-style seats are located throughout the parkland with a number of picnic tables at key locations. Passive recreation is encouraged throughout the park.

The recreation ground to the north and south of the entrance road consist of two GAA and one soccer pitch which are leased to various sports groups. Fencing was removed in recent time to better integrate these areas with the Parkland. Active recreation is restricted to these areas.

Tree planting throughout the parkland is in informal groups and as screen or boundary planting. There are over 700 trees within the whole park, with limes, cherries, poplars and acers being the main species. The trees are managed from a health and safety perspective in accordance with the OPW Tree Management Policy 2014. The lands to the west were planted with oak, beech, poplar and alder to form a visual buffer with the Chapelizod By-Pass in the 1990s. This planting today frames and gives shelter to the gardens but is not accessible to the public. Any trees that are removed are replaced with the same species in keeping with the original horticultural committee recommendation, save for climate change impacts.

While the grass panels are regularly mown, the grass banks to the south of the Memorial Lawn have been allowed to naturalise due to the abundance of wild flowers present. Orchids and cowslip thrive here and the management regime is for a late summer mowing. Bulb planting is interspersed throughout the grounds.



47. Red Lupin herbaceous borders.

5.5 Biodiversity

The Irish National War Memorial Gardens is a designed landscape, with a diverse flora and fauna particularly along the Liffey and the grass areas to the rear of the Memorial Lawn. These include trees, shrubs, herbaceous plants as well as birds, small mammals, insects, and fish. While there is considerable information known about the vegetation of the Gardens, and about the river, the formal investigation of the wildlife present forms one of the points of action at the end of this Plan.

The trees on site provide valuable habitats and food sources for wildlife. While no wildlife survey has been completed, there is anecdotal evidence of foxes, and a selection of birds that includes passerines, gulls, pigeons, and crows. It is also likely that small mammals and invertebrates are present.

Inland Fisheries Ireland manage the stretch of the Liffey which passes alongside the Irish National War Memorial Gardens. It is a particularly important site for the monitoring of fish stocks in the Liffey, as it represents the river's tidal reach. Both young (one sea winter - also known as grilse) and mature (multi sea winter) salmon have been tagged and tracked at this location (2008/9 report). Brown trout genetic study on the three main Dublin Rivers (Liffey, Tolka & Dodder) is due for completion mid 2017. Trinity College Dublin undertook Bumble Bee studies in 2015 and recorded over seventy-five species with *B lucorum* and *B pascuorum* being the most prevalent.



48. William Sadler II (c.1782-1839), *View of Dublin (detail)*. To the right of the detail is the Wellington Testimonial (still incomplete at the time). The Magazine Fort can be seen with flags flying. Just behind the strip of buildings opposite is the land which would later become the Memorial Gardens.

5.6 Views and Vistas

The gardens were designed with deliberate prospects in mind. The paths that lead the pedestrian visitor into and around the Gardens allow them to experience these vistas as Lutyens had intended.

5.6.1 Views From and To the Gardens

The riverside path along the Liffey allows the visitor to get close to the water, and it is possible to see the weir from along this path. Looking straight across the river, the trees which border the Phoenix Park are visible.

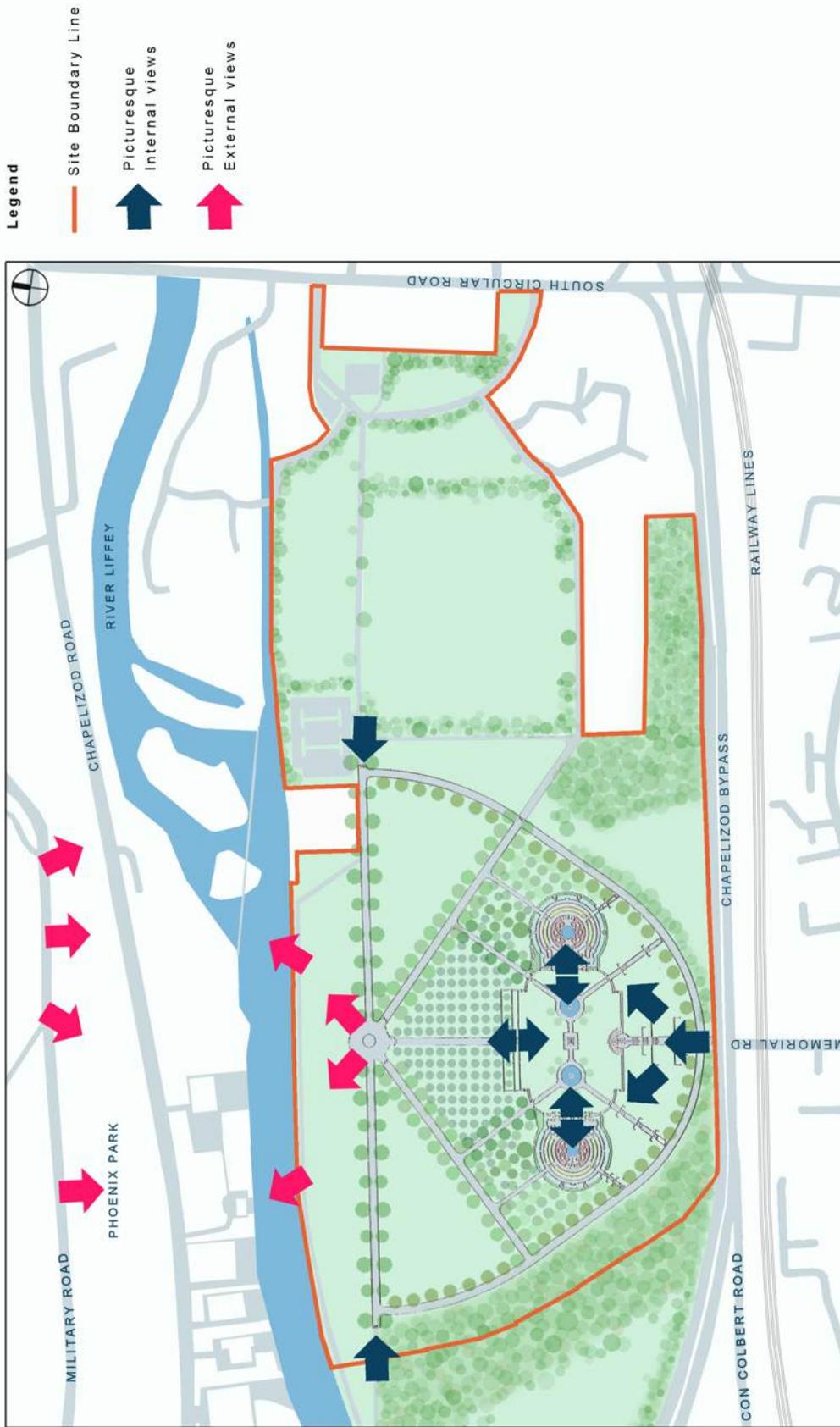
Both east and west entrance paths to the park lead naturally to the Temple, which sits north of the central avenue. There is no direct path connecting the Temple to the water. The slight slope which occupies the space instead means that a view across the river glimpses the Magazine Fort. The proximity of the Memorial Gardens to the Fort is no accident, and indeed the two military sites were intended to have been connected by a bridge in the original plans (see above).

The most significant view into the Gardens is from the military road's Magazine Fort viewpoint in the Phoenix Park. This was also a popular landscape view before the establishment of the park and gardens, when the land was a meadow along the river.



49. William Ashford, *A View of Dublin from Chapelizod, 1795-1798*. The Gardens can be seen sloping down to the weir. In the background, from left to right, is the Sarah Bridge, the Royal Hospital Kilmainham, and the newly-built Kilmainham Gaol.

Map 5 - Views & Vistas



5.6.2 Views Within the Gardens



50. James Malton (d.1803) *View of Dublin city from the Magazine Fort, the Phoenix Park, Dublin, detail.* The Sarah (Island) Bridge can just be seen in white in the bottom left hand corner of this detail, the Royal Hospital is in the background, and the area which would become the Memorial Gardens is the grassy area with three cows grazing.

Since the Gardens were built on a north-south axis, the view south from the Temple is an arresting reveal of the Great Cross behind a flight of steps. This is the only indication from this point that behind the screen of planting is a large central lawn. Similarly, once a visitor has arrived at the Cross, and looks north, the Temple appears in diminutive form, sitting below the wall and treetops of the Phoenix Park. The land on the north side of the Liffey, inside the boundary wall of the Phoenix Park, steeps sharply, and occupies the prospect from the Cross.

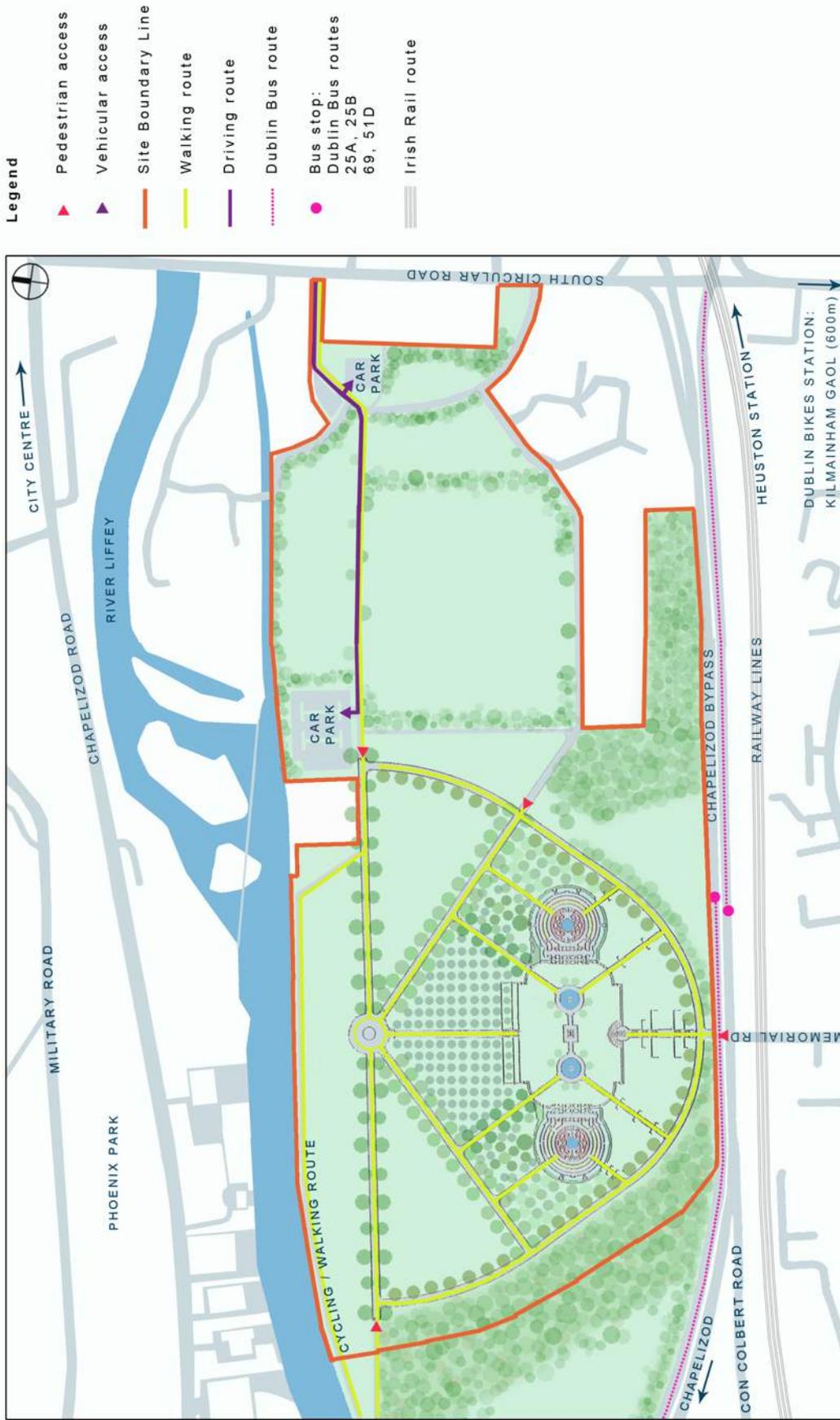
The designed experience of reveals and shelters continues into the central lawn itself, with the sunken rose gardens hidden from view until the visitor has crossed under the pergolas. Significantly, there is no direct path that leads from Cross to Stone of Remembrance. The visitor seems directed to sit on the stone bookroom seats and experience the memorial features as they appear from that vantage point instead. It is from this prospect that the stone, obelisks, and cross most take on a metaphorical altar with candles appearance. Once within the memorial lawn, the views are inward-looking and almost cloistered.

Access and Use



51. A group on tour at the Gardens.

Map 6 - Access to Gardens



6.1 Access

Access by coach or car to the Irish National War Memorial Gardens is via a signposted turn off the South Circular Road. This small road takes you between two sports pitches, before there is a turn right into a carpark which can accommodate 45-50 cars.

There are three points of pedestrian access. The first is via the same route as car/coach access. The second is on the Chapelizod Bypass (Con Colbert Road). The third is on the western edge of the Gardens where they meet the Dublin City Council park path to Chapelizod.

Buses serving the area are numbers 51, 68, and 69. The Gardens are open all year round, except Christmas Day, from 8am to dusk on Monday to Friday, and 9.30am to dusk at the weekend. There is no charge for access to the Gardens.

6.2 Equal Access

Users of the Irish National War Memorial Gardens are local, national, and international. The Gardens attract a significant number of tourists each year, and are a recognised destination. Visiting dignitaries from abroad also include the Gardens in their itinerary for various reasons, particularly commemorative. Local children also have regular access due to the proximity of the schools, as do clients of the St John Of Gods facility which is also close by. A recent initiative to measure park users gave a figure of 41,000 visitors in November and December 2015.

The design that Sir Edwin Lutyens provided for the Irish National War Memorial Gardens was progressive in the access it provided. Paths wind around the whole park, providing access to its features, and alternating different views of them. The only areas of the park which are not universally accessible are the platform on which the Great Cross stands, and the lower levels of the sunken rose gardens, both of which are accessed by steps.

Entrance to the park is free for everyone, and there is no further charge to view the interior collections in the bookrooms, although an appointment must be made. The Gardens are open from 8am to dusk during the week, and from 9.30am to dusk at the weekend (with the exception of Christmas Day), and so are available outside of usual working hours for local people and for visitors to the area. There is a bus stop near the gate on Con Colbert Road.

Various official state and private bodies and also use the Gardens for historical commemoration. This can include bodies such as the Royal British Legion, who commemorate those lost in the Great War, or international state visitors with the Department of Foreign Affairs.

6.3 Signage and Furniture

The three main entrances to the park, two pedestrian and one vehicular, but due to their location, they can be difficult to find.

Inside the Gardens, there is a panel near the carpark, which gives information and illustrations on the history and archaeology of the park. The majority of the public use this entrance, and see the panel as they pass by. This entrance also has a plaque affixed to the gates, which gives opening hours and management contact details. There is also a sign on the pedestrian gate from Con Colbert Road.

There is no signage in the interior of the Gardens; this is in keeping with Lutyens' original design, and with Edwardian garden design in general.



52. One of the benches present in the central lawn.

Garden seating is placed at intervals throughout the Gardens, and is concentrated on areas in which commemorative appreciation is encouraged through Lutyens' design. Inside the central lawn, there are benches which form part of the bookroom building exteriors. The sunken rose gardens have twenty-four seats, while there are a further twenty-two benches throughout the garden. Four picnic tables are also located along the River Liffey path.

6.4 Visitor Facilities

Free car and coach parking is provided at the Irish National War Memorial Gardens. The Gardens do not currently have such facilities as toilets, tearooms, or a visitor centre. Due to the location of the gardens, these facilities are not available locally either.

6.5 Security

The gates of the Irish National War Memorial Gardens are closed and locked at night. There is a right-of-way along the river which means that there are pedestrian entrances left open at both the Islandbridge and Chapelizod sides of the park. Lone workers are supplied with a mobile and a beeper system for their security, whether a Constable walking the rounds or a gardener in an isolated section.

Security within the Gardens is led by the Constable, who monitors the park during opening hours. The Constable is responsible for opening and locking the park, alerting

visitors of impending closing, lost and found, sharp objects, monitoring any events taking place, implementing storm guidelines, implementing the dog policy, any emergencies such as fire or flood, and dealing with lost children.

The Constable is supported in this work by the Gardaí, who also patrol the Gardens. The Office of Public Works is also a member of the Visitor Safety in the Countryside Group.



53. Information panel on entrance to park. A second details the archaeology.

6.6 The Green Flag Award

The Green Flag Award scheme is a benchmark international standard that recognises and encourages good standards in the management of parks and green spaces. The scheme was launched in 1996, gave its first award in 1997, and was first piloted in Northern Ireland in 2008. The UK, Netherlands, Germany, New Zealand, and Australia take part in the Scheme.

In 2014, Dublin City Council, Fingal County Council, and the Office of Public Works agreed to pilot the Green Flag Awards Scheme in Ireland in six of their parks. The OPW won Green Flag Awards for Grangegorman Military Cemetery and St Stephen’s Green Park in July 2015, with further parks being entered in the coming years.

The ways in which the Irish National War Memorial Gardens meets the criteria for the Green Flag Award, and where it intends to address areas where it does not, is discussed throughout this Conservation Management Plan, under related headings.

- **A Welcoming Place**
 - 6.2 Equal Access
 - 6.3 Signage and Furniture
- **Healthy, Safe, and Secure**
 - 6.4 Visitor Facilities
 - 6.5 Security
 - 6.12 Dogs
- **Well-maintained and Clean**
 - 7.3 Litter and Waste
 - 7.5 Ground Maintenance
 - 7.6 Structural Maintenance
 - 7.7 Equipment Maintenance
- **Sustainability**
 - 7.1 Sustainability
 - 7.2 Climate Change
 - 7.4 Pesticide Use
- **5.4 Landscape, Arboriculture and Horticulture**
- **Conservation and Heritage**
 - 4.8 Wildlife Acts 1976-2010
 - 4.6 Planning and Development Legislation
 - 4.5 Designation
- **Community Involvement**
 - 8.3 Communications
 - 6.10 Community
- **Marketing**
 - 6.11 Marketing
 - 6.7 Events
 - 6.3 Signage and Furniture
 - 6.9 Education
- **Management**
 - 9.8 Monitoring and Evaluation



54. Re-enactors show British and German army troops at the Family Day held at the Gardens.

6.7 Events

A number of applications are received yearly from members of the public and organisations who wish to hold events in the Gardens, or use the Gardens as a backdrop to photography projects. In order to cope with these applications, a Matrix of Uses is in place. This outlines the types of occasions in which events, filming, or photography is permitted. For the Irish National War Memorial Gardens, this is extremely limited, in order to keep the commemorative atmosphere of the area intact. For those events which are permitted, a detailed Event Safety Management Plan is provided. Both documents are freely available to download from the Irish National War Memorial Gardens website.

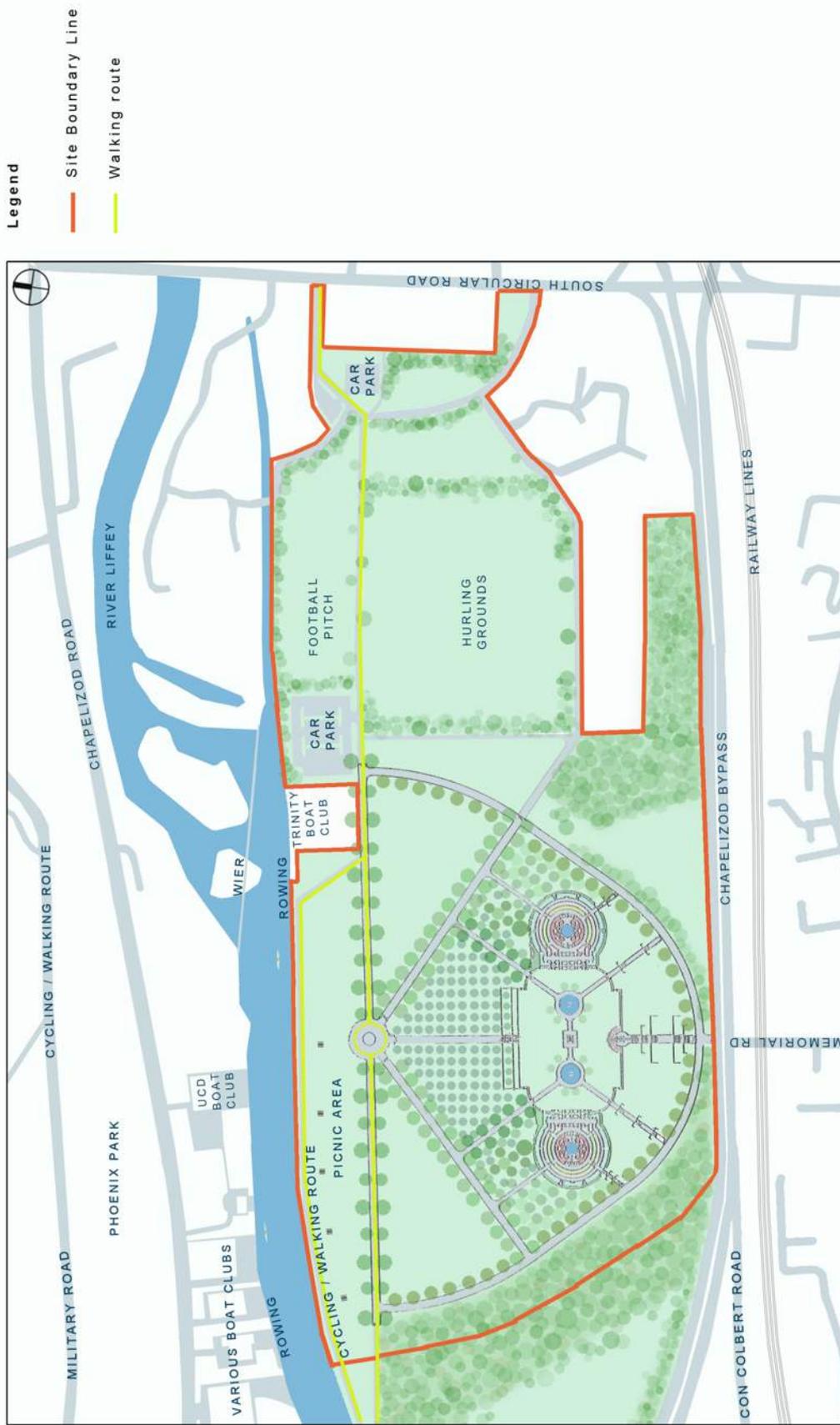
Events policy is grounded in the priority that the Gardens should provide sustainable passive recreation to all, and that usage levels should abide by conservation standards. There are no facilities provided within the formal gardens for organised sport or related activities. At all times, the status of the Gardens as a free amenity for the general public is balanced with its serious, commemorative, *raison d'être*.

From time to time, the Office of Public Works organises a recreational day where the public is invited to come along to the Gardens. These 'Family Fun Days' are deliberately inclusive and intergenerational, educational and recreational. This activity is confined to once per year, and is held on the last Sunday in May. This event includes re-enactors (seen in Image 47 below), as well as readings of poetry from the Great War, and a pop-up archaeology unit where children can 'dig' for artefacts.



55. A pop-up archaeology unit at a Family Fun Day.

Map 7 - Recreation / Amenities



6.8 Recreation

The Irish National War Memorial Gardens offers the opportunity for healthy, passive recreational activities, such as walking, jogging, or children's exploration. The Lutyens-designed walking routes through the area are particularly enjoyable, offering different experiences and vistas around every corner.

The Gardens have an excellent relationship with the many adjacent rowing clubs, and have become a hub for that sport in Dublin. Many people like to sit and watch the races from the Gardens. Two active sporting areas are located on either side of the access road, and these are leased to various sporting clubs. The ground can become damaged during inclement weather and excessive usage.

6.9 Education

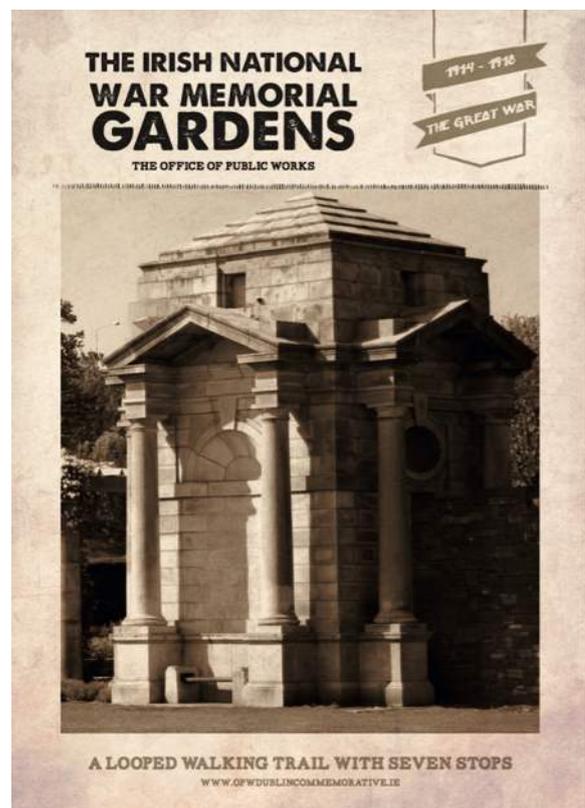
Appropriate interpretation of the park is crucial to assist the public in their understanding, and also in the protection and conservation of this important site. There are a number of ways in which the public is provided with educational material about the Irish National War Memorial Gardens.

The first is the presence of staff on the ground during the day. The gardeners and Constable interact with the public every day, answering questions, and providing access to the contents of the bookrooms. This includes explaining the Great War exhibition, and helping the visitor search through the electronic database of *Ireland's Memorial Records*. The Gardens also participate in events like National Tree Week and Tree Day, with the OPW staff leading tree walks. Heritage Week events are organised in conjunction with the Memorial Committee.

Secondly, there are panels at the entrance of the Gardens which give a wealth of information on the historical and archaeological background of the site. These are designed in an accessible manner, and are colourfully illustrated by Paul Francis.

The website of the Irish National War Memorial Gardens has a dedicated 'Learn More' page, which gives a full account of the history of the park, and how it came to be. There is also information given about the horticulture of the Gardens, a bibliography, and a list of useful links.

In 2015, a new trail was published, and is



available for free download from the website. This is aimed at young teenagers and is essentially a looped walking tour of the Gardens which gives a chronological story of the First World War. It was designed to be read on a smartphone or tablet. As well as an English-language version, there is also a version as Gaeilge, and one designed for dyslexic users.

An A5 printed OPW pamphlet about the Gardens is also available. This gives a full history and description. It is available as a free download on the website, as well as being distributed among other OPW heritage sites.

The lack of a visitor centre means that educational opportunities within the Gardens themselves are limited, and this is addressed in the Action portion of this Plan.

6.10 Community

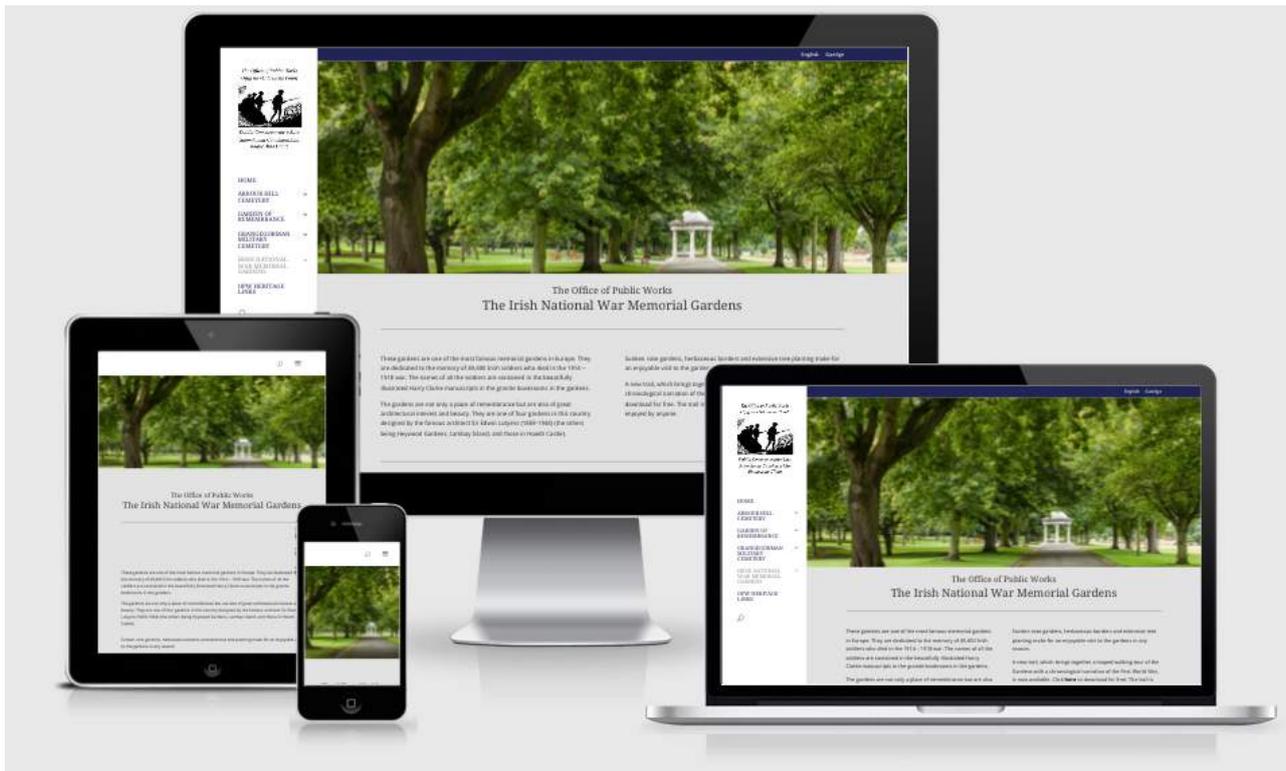
The Irish National War Memorial Gardens are enjoyed by the local community, which includes the local residents, schools, and people working nearby. They visit the Gardens to for light exercise such as walking or jogging, to play with young children, or to eat picnic lunches if the weather is fine. The soccer and GAA pitches are also in regular use by the teams who practice and compete there.

As well as the local community, a number of communities have been created through their regular meeting at the Gardens, either for recreation or commemoration. The first of these is the rowing club community, who visit the area every weekend for training and competitions. Only one club has its quarters on the south side of the river - Trinity - while the rest are on the north side. However, the sloping land and the narrow, flat water between means that the two riverbanks are well connected, with rowers often shouting across to each other from either side. Since participants are waterborne, the Liffey serves to connect the two banks, rather than separate them. The clubs also hold regattas, which are enjoyed by their own supporters as well as the local community.

A second community which has its roots in the use of the Gardens is composed of those who come together there to commemorate those Irish lost in the wars. Veterans are usually elderly, and their participation in ceremonies and meet-ups at the Gardens are valuable to them. Annual ceremonies are organised by the Royal British Legion and the Irish National War Memorial Committee, and take place on the second Saturday in July.

Informal discussion already takes place with the local community and with the rowing clubs, and issues are frequently identified and resolved quickly. Formal consultation is in place with the Irish National War Memorial Committee, who liaise with the Royal British Legion and with other memorial bodies. It is a priority for the OPW to facilitate appropriate community involvement, and to endeavour to provide facilities for them where possible.

6.11 Marketing



The Office of Public Works endeavours to provide effective promotion of the Irish National War Memorial Gardens where possible, and to ensure the good quality of the information contained in that promotion. Any marketing methods must also be sustainable.

The OPW is currently working on the development of an overarching marketing and promotion strategy on a corporate level, for all of the historic parks and heritage buildings in its care. The Irish National War Memorial Gardens will be promoted as ‘a destination that provides a cultural and heritage tourism offering’ as part of this strategy.

The Irish National War Memorial Gardens are a key part of this military quarter of Dublin, which includes such other buildings as the Royal Hospital Kilmainham, Kilmainham Gaol, Collins Barracks, the Magazine Fort in the Phoenix Park, Arbour Hill, and Grangegorman Military Cemetery. Links between these buildings, from the particular perspective of military heritage, are being improved and strengthened. Collaboration along these lines forms one of the Actions at the end of this document.

The Gardens are just at the end of ‘The Dubliner’, a popular 2012 walking map initiative now hosted by Visit Dublin. The ‘line’ takes the visitor from College Green to Kilmainham, inviting the visitor to explore different eras in Dublin’s history along the way. The Gardens are adjacent to its ‘Echoes of War’ section, but are not included in the map itself.

A new website was launched in early 2015 for the Irish National War Memorial Gardens (opwdublincommemorative.ie). The website is a composite of four commemorative sites,

managed by the OPW. As well as the Gardens, there are sections for Arbour Hill Cemetery, the Garden of Remembrance, and Grangegorman Military Cemetery. The section devoted to the Gardens stands alone as a complete resource to the park. There is a page each for planning a visit (opening hours, facilities, as well as nearby sites of interest), browsing photos of the Gardens, learning about the Gardens (history and horticulture), applying for an event or photography permit, viewing the collection, and for contacting local management. Statistics for the website reveal that it is most popular among Irish users, with significant audiences in both the UK and USA.

The Gardens also have a presence on the official OPW website, as well as a strong profile entry on the Heritage Ireland website. The Gardens do not currently have a social media presence.

A longstanding and valuable marketing tool of the Gardens has been its printed A5 information pamphlet, which is distributed among many other OPW heritage sites and tourist offices, and which offers educational as well as practical information about the site.

6.12 Dogs

A *Code of Conduct for Dog Owners* (in English and Gaeilge) was recently introduced for OPW National Historic Properties in the Dublin region. The Irish National War Memorial Gardens is part of this group. The code was developed following a period of public consultation. It covers a range of issues, from dog fouling to lead-wearing, to dogs and wildlife. The Constable regularly interacts with dog walkers in the Gardens. There is a bin on site which accept bagged dog waste.

The code clearly outlines that within the Gardens, dogs are not permitted in the area of the fountains and the rose gardens, and are only permitted on the central lawn if they are wearing a lead.



Environmental Maintenance



56. Romneya Coulteri in the Herbaceous Border.

7.1 Sustainability

Sustainability has become ever more important in both European and national policies, as increased pollution and climate change negatively impact biodiversity and our natural environment. The inclusion of sustainable practices in the procedures that are applied in the Irish National War Memorial Gardens are allowing the site to become more environmentally friendly, while retaining its historic, commemorative, and recreational character.

The main aims in this area are to reduce and justify the use of pesticide, reduce the use of peat, minimise garden waste, conserve natural resources, and continue best practice for tree management. These needs are balanced with the regular demands of grounds, structure, and equipment maintenance.

7.2 Climate Change

In line with government policy, the Irish National War Memorial Gardens is committed to achieving the highest standards of environmental sustainable management. This includes efforts to minimise energy consumption and reduce waste through recycling practices, including composting, and to pursue opportunities for re-use of water. Application of chemicals will continue to be minimised or eliminated in compliance with good horticultural practice and the use of valuable water resources will be judicious.

The OPW will assess likely impacts through monitoring and assessment of observed changes and through anticipation of the projected impact of climate change on biodiversity, and will develop specific actions in response.

7.3 Litter and Waste

There is one bin in the Gardens, and this is located at the carpark. This is emptied daily by staff, usually by a general operative. The general character of this waste is mixed, and includes items such as wrappers, plastic bottles, and coffee cups. There is a 'leave no trace' policy, which includes cigarette butts and ash. The waste is taken to a depot on site in the Gardens. Written procedures are in place for dealing with litter, and a sharps policy is also in place. None of the litter is recycled as, due to its mixed nature, it is unsuitable for recycling due to cross contamination. Garden waste, such as wood branches, is recycled.

7.4 Pesticide Use

The EU 2009/128/EC Directive (the Sustainable Use Directive) was transposed into Irish law in 2012. It requires members of the EU to reduce the use of pesticides (including herbicides), and that those which are used should be done so in a more sustainable manner. The Directive also requires member states to develop and implement a National Plan enabling the private and public sector to comply with the various rules. In 2013, the Department of Agriculture published the *National Action Plan for the Sustainable Use of*

Pesticides. This states what chemicals may be used. The Office of Public Works collaborates with the National University of Ireland, Galway, for new policies and risk assessments in this area.

The use of herbicide at the Gardens is kept to a minimum, and organic methods of weed control are used. Depending on the location, sometimes spot weeds are treated with appropriate herbicides. A knapsack sprayer is used on site; there are also two bulk sprayers with tank and hose. A programme of fungicide and herbicide application is applied to the roses.

7.5 Ground Maintenance

Grass is cut weekly in summer, and less often in winter. Edging is done twice a year - in spring, and then just before the Somme commemorations in July. A John Deere mini tractor and Landini larger tractor are used. The great majority of grass clippings are allowed to naturally decompose. Grass may be fertilised in the central lawn area occasionally, so that it can withstand the wear and tear it experiences with the large scale commemorative events. Grass is also cut in the Usher Celtic soccer pitch.

Roses are pruned annually and dead headed during the summer. Some organic pesticides are used on the roses, especially for blackspot and greenfly. The herbaceous border is divided and cut back in midwinter. Traditional staking of the taller herbaceous plants takes place during the summer.

Green waste is taken together to an on-site recycling area, near the depot. This depot also receives leaves from St Stephen's Green Park. The Irish National War Memorial Gardens receives well-rotted manure from Dublin Zoo. The fountains are regularly emptied and cleaned out during the summer, on an ad hoc basis as needed. Leaf blowers are used to keep the leaves from the paths that are used by the public.

Ground maintenance is carried out by the Office of Public Works, with gardening team assistance provided by students of Teagasc who come for practical horticultural training.

7.6 Structural Maintenance

If building or infrastructure maintenance is needed, the Buildings and Maintenance Services, or the Regional Architect's Office is contacted. The team of staff on site also support the on-going monitoring and maintenance of buildings and structures in the Gardens. Regular painting of both the exterior and interior, where needed, is carried out on an annual basis. Structural maintenance only is carried out on the lodge.

No large-scale maintenance works have been carried out since restoration in the 1980s.

Graffiti is treated, as it occurs, but this is very seldom. If staff are unable to treat the graffiti using regular methods, an external company is hired to remove it.

7.7 Equipment Maintenance

All machinery and large equipment is serviced on an annual basis. If an issues arises at any other time, it is tagged and removed from service, and sent for repair.

Management



57. Reflection of a bookroom in one of the lily ponds.

8.1 Structure

The Department of Arts, Heritage, and the Gaeltacht is responsible for overall policy and capital funding for the Irish National War Memorial Gardens. The Office of Public Works, an agency within the Department for Enterprise and Economic Reform, is responsible for the daily management, current funding, and advising on matters of policy.

This day-to-day management of the Gardens is undertaken by a dedicated and experienced management team, which includes professional, administrative, and technical staff. This workforce has proven to be adaptable in meeting a variety of challenges, and has delivered a high standard of customer care. This team is headed by the Chief Park Superintendent, who also manages a group of related heritage sites (including the Phoenix Park, Grangegorman Military Cemetery, Arbour Hill, St Stephen's Green Park, and Iveagh Gardens, among others). The Chief Park Superintendent reports to the Commissioner of the OPW.

8.2 Resources

The management of the Irish National War Memorial Gardens is supported by a number of essential resources. The provision of these resources going forward is an important action step in this Plan, to ensure the Gardens are preserved for future generations.

At local level the Gardens benefit from the skills of gardening staff, a constable, and a general operative. Guide staff are provided regularly from neighbouring OPW sites. Advisory professional services are provided by OPW Engineering and Architectural Services. Direct support services are provided by OPW Building Maintenance Services and the Central Engineering Workshop. Contract experts are hired as needed.

8.3 Communications

The Irish National War Memorial Gardens are important locally as a recreational area, nationally as the country's national war memorial, and internationally as the among the most highly-regarded work of Sir Edwin Lutyens. This multifaceted profile means that good communication between the OPW and all interested parties and stakeholders, is essential. Some of these contacts and networks are traditionally strong, but others need to be cultivated and developed as one of the actions of this Management Plan.

These parties include:

- Government and State Agencies, for matters of funding and policy,
- An Garda Síochána, for matters of security,
- The local community, local businesses, and local schools, in order to liaise on cultural and educational activities,
- Research institutions and independent scholars, in order to facilitate and disseminate historical, archaeological, and horticultural knowledge about the Gardens,

- Charities and commemorative groups, who use the Gardens for ceremonial and remembrance purposes,
- Other sections within the Office of Public Works, such as those listed in 'Resources' above, to compliment internal activities.

8.4 Health and Safety, and Training

According to the Safety, Health, and Welfare Act of 2005, and the Safety, Health, and Welfare at Work (General Application) Regulations 2007, it is required that there be number of documents in place for the Irish National War Memorial Gardens. These include a safety statement, risk assessments, and safe operating procedures for all staff. These are in place for the Gardens and are regularly revised. An Event Safety Management Plan Template is also available for the very limited number of events which are permitted in the Gardens, and this is available as a free download from the website.

Finally, there is a structured programme of staff training in place, which includes mentoring, continued professional development, and focused training courses.

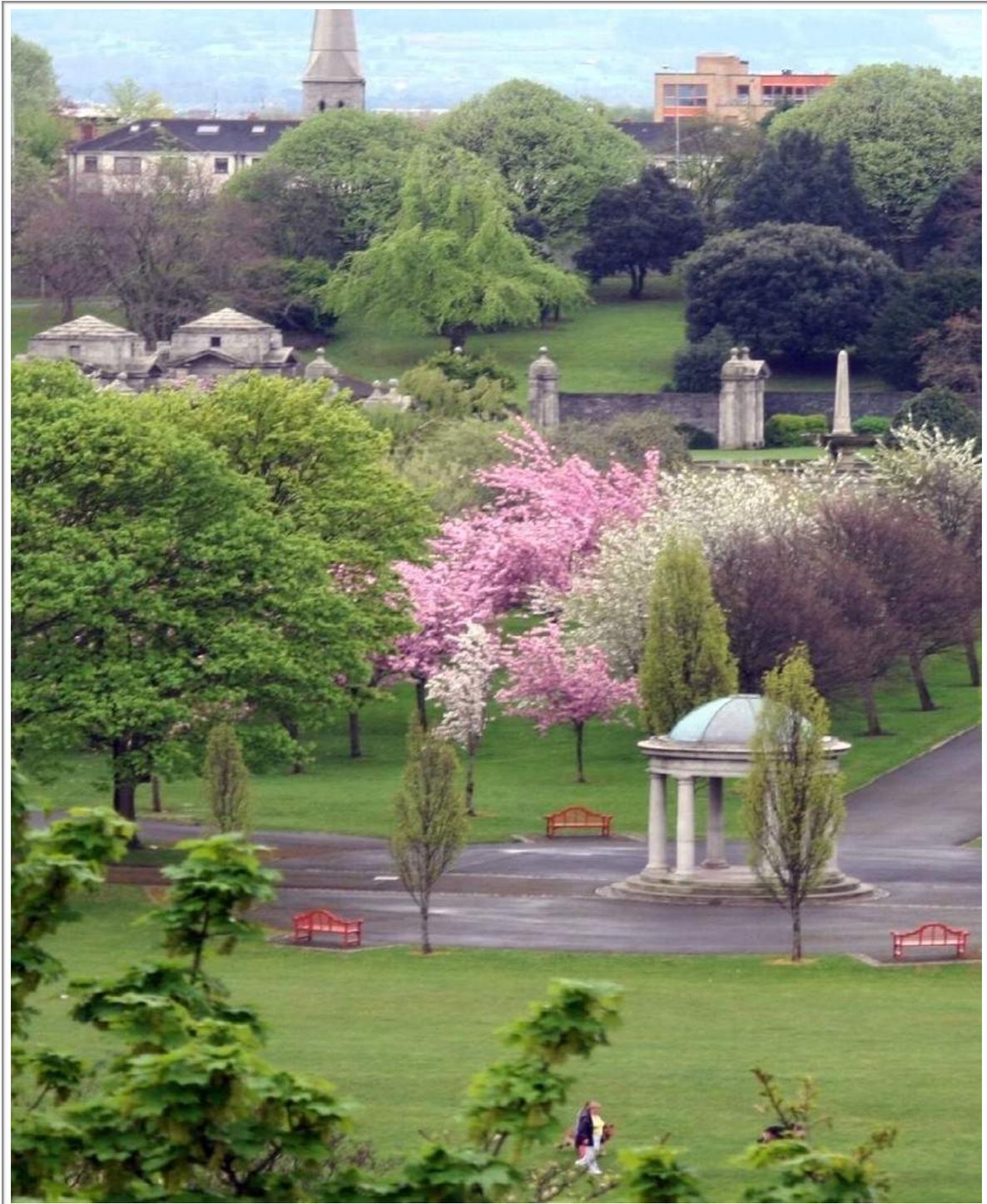
8.5 Research

The Irish National War Memorial Gardens have a complex history, which is difficult to understand without research and interpretation. The archaeological discoveries made on the site before it was allocated to the OPW for the creation of a memorial garden, the political history which caused the creation of the memorial to be so drawn-out and then almost forgotten, the design decisions made by Lutyens and the horticultural sub-committee on the shape of the landscape itself, and what flora it would contain, are some examples. Of particular interest are the rich and varied contents of the bookrooms. These are all areas that have not been explored in full in any medium, and it is one of the aims of this Plan to encourage further research into these areas, and to promote that research locally, nationally, and internationally.

8.6 Monitoring and Review

This is the first Conservation Management Plan for the Irish National War Memorial Gardens, and will inform policy for the next five to ten years. However, it will be continually reviewed during this time in order to assess progress, examine achievements, incorporate new information and research, and adapt to new circumstances.

Strategic Objectives



58. A view of the Gardens from across the Liffey.

9.1 Introduction

This chapter will examine how the War Memorial Gardens should be presented today, in light of its historical and cultural perspective. Strategic objectives, specific objectives and actions have been developed in order to improve the long-term conservation and sustainable use of the Gardens.

This plan aims to balance the responsibility to protect, conserve and enhance the War Memorial Garden's unique cultural, commemorative, natural and built heritage with active and creative policies to facilitate wider access and increase opportunities for enjoyment, information, education, tourism now and into the future.

9.2 Vision and Objectives for the 21st Century

The long-term vision for the Irish National War Memorial Gardens combines its protection, conservation and where appropriate, restoration as an important and unique historic and commemorative landscape for future generations while addressing the needs of the current generation. The goal is to realise this vision at a standard comparable to the best in the world.

In light of the above, the overall **Vision** for the Irish National War Memorial Gardens is:

'To protect and conserve the historic landscape character of the War Memorial Gardens, their sense of tranquillity and their commemorative, built, cultural and natural heritage while at the same time facilitating and promoting visitor access, education and interpretation. This shall be achieved by following sustainable practices, using both our own resources and those of the planet wisely with due regard for future generations'

The achievement of this vision requires a greater awareness and appreciation of the key qualities of the War Memorial Gardens, especially their historic landscape character and memorial significance, together with the provision of adequate resources. For residents of Dublin and visitors to the city, the War Memorial Gardens will continue to be an extremely valuable recreational amenity and an area of tranquillity close to the city centre, as well as an educational and research resource. The War Memorial Gardens will therefore continue to be a place where people go to experience heritage, culture and nature in an atmosphere unique to the commemorative and memorial setting of the Gardens.

The following are the **strategic objectives** guiding the conservation and management of the National War Memorial Gardens for the twenty-first century. The measures outlined later in this plan expand on these objectives and detail how they will be achieved:

1. To protect, conserve and enhance the National War Memorial Garden's distinctive and unique combination of history, culture, architecture, archaeology, natural heritage, horticulture and landscape.

2. To protect the historic setting of the War Memorial Gardens and conserve their role as Ireland's foremost First World War Commemoration Memorial Garden.
3. To complete Lutyens' plans for linking the National War Memorial Gardens and Phoenix Park via a bridge.
4. To protect, preserve, interpret, and present the Garden of Remembrance, military memorabilia, and artefacts in a secure and accessible manner that sustains the authentic historical atmosphere and contributes to a coherent narrative.
5. To facilitate an appropriate mix of passive and active recreational uses, that maximise visitor enjoyment and protects the tranquility, landscape and infrastructure of the War Memorial Gardens.
6. To present the War Memorial Gardens to best advantage ensuring that its potential to promote cultural tourism is maximised and that visitor understanding and education is enhanced.
7. To adopt a sustainable approach in the conservation and management of the War Memorial Gardens with an emphasis on standards of excellence in all areas of work and adopt internationally recognised standards.
8. To preserve the peace, commemorative, and tranquillity of the War Memorial Gardens.
9. To conserve the plant and animal species along with their habitats, while improving biodiversity.
10. To promote the central role that the War Memorial Gardens play in contributing to Dublin's health and well being.
11. To liaise and consult with interested and relevant parties, organisations and community groups in the achievement of the above objectives.
12. To secure the necessary resources to implement the policies and actions of this Conservation Management Plan.

9.3 Landscape and Built Heritage



59. Between the bookrooms stands the candle-like monument.

The overall objective in respect of the landscape of the Irish National War Memorial Gardens and its important landscape setting is to ensure its continuing protection and conservation and where appropriate, its restoration and enhancement as a place for public recreation and appreciation of designed landscapes, built heritage and historic commemorative gardens.

Specific objectives include:

- To conserve and enhance buildings, structures and memorials that add to the commemorative role of the Gardens and form focal points for views in the War Memorial Gardens and give a special sense of place
- To protect the character and setting of the War Memorial Gardens
- To protect existing views and vistas from obstruction and clutter
- To undertake a heritage impact assessment for new works to ensure that any new features, services or amenities are appropriate and sensitive to the historic character of the gardens. New additions must be of appropriate location, design and scale, and must

not reasonably detract from the experience of other visitors, or from views or vistas of the River Liffey, Phoenix Park, its environs and main approaches

- To ensure that, where any new features, services and amenities in the War Memorial Gardens are required, it is essential that they are appropriate and sensitive to the historic character of the War Memorial Gardens
- To identify infrastructure and artefacts (including street furniture, railings, etc.) that are inappropriate to the setting of the War Memorial Gardens and to seek for replacement with more appropriate forms
- To promote and facilitate high standards of conservation, architectural design, construction and craftsmanship in all developments within the War Memorial Gardens
- To ensure that the Department of the Environment, Heritage and Local Government's Guidelines for Protection of Architectural Heritage be adopted as best practice for all works in the Gardens
- To encourage and facilitate further studies of the architectural, cultural and artistic heritage and to promote a better understanding of the importance and significance of this heritage
- To record a comprehensive inventory / audit, with periodic reviews, of the full extent of the architectural and artistic heritage of the War Memorial Gardens, including buildings, monuments, other structures and artefacts, details such as stonework, ironwork etc.
- To conserve the existing topography of the War Memorial Gardens which is integral to the character and quality of the designed landscape and to ensure that if changes to landform are required these reflect and enhance the historic landscape
- To develop educational materials on the historical and designed landscape of the the War Memorial Gardens
- To encourage the planning authorities to have regard to the landscape setting of the the War Memorial Gardens
- To implement the OPW's adopted tree safety management policy including designation of priority zones and a programme of pro-active tree inspections.

9.3.1 Biodiversity

The overall objective is to secure and sustain the biodiversity value of the War Memorial Gardens into the future, to protect key habitats and species, enhance their status and recreate valuable wildlife habitats where appropriate to increase the biodiversity value of the War Memorial Gardens and its habitats. With its close proximity to the River Liffey, the habitat potential of the War Memorial Garden is significant.

Specific objectives for biodiversity include:

- To continue to adopt management measures sensitive to biodiversity, to identify areas where such measures would have precedence and to develop action plans to maximise biodiversity
- To undertake further research and surveys to improve our understanding of the sites natural heritage.
- To adopt relevant targets and actions of the All Ireland Pollinator Plan 2015-2020, with the exception of areas of invasive species requiring eradication:

Target 1.2.1: Increase the areas of public land that is managed in a pollinator friendly way, Actions A14, A20: Encourage pollinator friendly management of Public parks and Green-spaces (A14), and national monuments and historic properties (A20)

Target 1.2.3: Reduce the use of pesticides (insecticides, herbicides, fungicides) on public land, Action A33: Reduce pesticide application on roadside and in public parks and green spaces. Action A34: Encourage safer application of pesticides.

- To raise awareness of biodiversity
- To develop a structured approach to dealing with invasive species in accordance with current best practice and legislative requirements.
- To protect and enhance the condition of rare and important species of flora and fauna



60. A close-up of some of the roses grown in the sunken garden.

- To continue research and development and monitoring on all aspects of biodiversity, in order to support the decision making process in management practices for the overall enhancement of biodiversity.
- To minimise outdoor light levels where possible, taking into account safety and security, to protect the dark skies and nocturnal fauna.

9.4 Archaeology

The overall objective in respect of the architectural and archaeological heritage of the War Memorial Gardens is to ensure its on-going protection and conservation as this is a significant Viking archaeological site in the European context.

Specific objectives include the following:

- To record a comprehensive inventory / audit, with periodic reviews, of the full extent of the archaeological heritage of the War Memorial Gardens, including buildings, monuments, other structures and artefacts, details such as stonework, ironwork etc.
- To encourage and facilitate further studies of the archaeological heritage (including excavations, where appropriate) and to promote a better understanding of the importance and significance of this heritage.
- To comply with the DAHG requirements in the management of protected structures and their immediate environment.
- To determine the significance, condition and level of protection of the main archaeological features throughout the site.
- To continue to liaising with the National Museum, interested groups and academic institutions on the ongoing management and maintenance of the Gardens.

9.5 Access and Public Use

The War Memorial Gardens, at forty-nine acres, is largely accessible to the public for passive recreation and commemoration. It offers a variety of visitor experiences including landscape, social and cultural history, architecture, nature and biodiversity as outlined in previous sections, and our aim is to provide a world-class visitor experience for all.

Specific objectives relating to access and public use include the following:

- The overall objective is to provide a world-class visitor experience within the setting of a national historic park

- To promote the concepts of universal access where appropriate in the context of a national historic property.
- To facilitate an appropriate balance of recreational use and public appreciation that maximises visitor enjoyment and protects the landscape and infrastructure of the the War Memorial Gardens in a sustainable manner
- To facilitate and encourage a greater public understanding of the national and international significance of the War , through continued research and publications
- To ensure that all events demonstrate that they will minimise their carbon footprint within the Gardens
- To maintain the current high levels of access to the War Memorial Gardens
- To respect and conserve the layout and distribution of the designed features and facilities



61. Mr. Jack Johnston during the wreath laying ceremony at the Royal British Legion Republic of Ireland commemoration of the 60th anniversary of D-Day at the Irish National War Memorial Gardens, Islandbridge, in June 2004.

- To promote the War Memorial Gardens, including its landscape, natural amenities and wildlife as a unique passive contemplative area for refreshment of body, mind and soul
- To develop educational and tourist programmes facilitating the interpretation of the significance of the War Memorial Gardens in a historic, commemorative, natural and sociological context
- To continue to provide guided tours and interpretation of the book rooms, war records and the Lutyens design
- To implement the Code of Conduct for Dog Owners, with emphasis on banning dogs from the formal gardens
- To ensure visitors are aware of potential inherent risks through the provision of appropriate information in advance of a visit and welcome signage on arrival.
- To facilitate an appropriate balance of recreational use and public appreciation that maximises visitor enjoyment and protects the

landscape in a sustainable manner.

- To facilitate and encourage a greater public understanding of the national and international significance of the property through continued research, publications and use of technology and social media.
- To avoid large and medium events not appropriate to the property.
- To encourage cross-promotion within OPW and other tourism providers and encourage visitors to spend more time in the area.

9.6 Management

The overall objective is to ensure the highest professional standards in the management and operation of the War Memorial Gardens.

The specific objectives include the following:

- To maintain and support a dedicated team responsible for the management and conservation of the War Memorial Gardens, working to the objectives and actions as set out in this Conservation Management Plan
- To encourage and promote academic research to achieve a deeper understanding of the War Memorial Gardens necessary for its appropriate management
- To strive for the highest standards of environmental sustainable management and ensure that the War Memorial Gardens' impact on climate change and biodiversity loss will be minimised
- To ensure sufficient resources are available for management of uses and activities, to avoid unsustainable damage to the sensitive historic fabric of the War Memorial Gardens
- To establish the War Memorial Gardens as an Irish and international show case for commemorative landscape management
- To ensure the health and safety of the public and staff through the implementation of safe practices and the adoption of VSCG practices, and to comply with all relevant legislation
- Implement the AdLib system to improve collections management in the book rooms
- Implement the Leave No Trace programme to promote and inspire responsible outdoor recreation through education, research and partnerships

- To continue to liaise with the trustees of the War Memorial Gardens
- To review staffing and budgetary requirements on an annual basis to ensure the standard of management and maintenance expected of a national historic property is provided and plan for continuity into the future.

9.7 Action Plan

Status	Colour
Completed	
Commenced	
Not commenced	

Project	Action	Resources	Timescale	Status
ARCHAEOLOGY				
Encourage and facilitate further studies of archaeological heritage to promote a better understanding of the significance of the War Memorial Gardens	Commission research on the War Memorial Gardens	Internal and external resources	To be undertaken in 2016/17	
Ensure the historic and commemorative character of the War Memorial Gardens is retained	Ensure adoption of this Conservation Management Plan	Internal resources	Completed	
To continue to promote the interpretation the Viking archaeological significance of the Gardens	Work with local schools, academic institutions etc	Internal and external resources	Ongoing	

Project	Action	Resources	Timescale	Status
New infrastructure	Carry out geophysical analysis and if required, targeted test trenching in advance of any ground disturbance associated with planting, landscaping or development works within the Gardens to mitigate the impacts on any buried archaeological features	External resources	As required	
Record of Monuments and Places	Bring the profile of the modern War Memorial Gardens to the attention of the relevant authorities	Internal resources	To be completed in 2016/17	
LANDSCAPE & BUILT HERITAGE				
Prepare a Landscape Plan for the War Memorial Gardens	Develop a landscape plan that shows: the open space, enclosure, views, and vistas that define the character of the Gardens and the archaeological, historical, cultural, and commemorative features and locations that characterise the Gardens	To be undertaken in-house when staff resources are available	To be completed in 2016/17	
Conserve the arboreal character to reflect the historic design intentions	Prepare tree survey and undertake a programme of tree and shrub planting and maintenance	Internal and external resources	Considerable work undertaken in 2015	
Standards of excellence in landscape and built heritage management	Continue staff training and up-skilling in horticulture, arboriculture, health and safety	As time and resources permit	Ongoing	
Continue to facilitate high standards of conservation, architectural design, construction and craftsmanship in all aspects	Undertake a new programme of works for 2016	Internal Architects Office, external contractors and resources	Completed	

Project	Action	Resources	Timescale	Status
Encourage and facilitate further studies of architectural, cultural, and artistic heritage to promote a better understanding of the significance of the War Memorial Gardens	Commission research on the War Memorial Gardens	Internal and external resources	To be undertaken in 2016/17	
Ensure the maintenance of the bookrooms	Commission study on heating and ventilation in bookrooms, and internal conservation report on bookrooms	Internal resources	To be undertaken in 2016/17	
Ensure adoption of Guidelines for Protection of Architectural Heritage	Liaise with Principal Conservation Architect and Regional Architect on best practice to maintain buildings in good repair	Internal resources	Ongoing	
Infrastructure maintenance	Continue ongoing repair	Park staff and building maintenance service staff	Ongoing as required	
Continue to adopt measures sensitive to biodiversity	Carry out bird survey with Birdwatch Ireland and introduce bird boxes	External resources	To be undertaken in 2016	
Protect appropriate mammal habitats and undertake biodiversity study	Undertake mammal survey and adopt best practice in protecting sensitive habitats	External and internal resources	To be undertaken in 2016/17	
Adopt sensitive measures for bats	Prioritise bat habitats while undertaking tree surgery	Internal staff and tree contractors	Ongoing	
ACCESS AND USE				
Continue to ensure that visitors have a first class experience	Ensure that the Gardens are accessible year round	Internal resources	Ongoing	

Project	Action	Resources	Timescale	Status
Ensure all events are appropriate to the setting	Implement ESMP guidelines for NHP which prioritise passive recreation and events which respect the finite resources of the Gardens (commercial events are not permitted within the Gardens)	Internal resources	Ongoing	
Encourage historical, landscape, and commemorative guiding opportunities within the War Memorial Gardens	Facilitate knowledgeable guiding opportunities	Internal and external resources	Ongoing	
Disabled parking	Provide a disabled parking bay in the vicinity of the entrance to the Gardens	External resources	To be undertaken in 2016	
External signage	Significantly upgrade external signage to the Gardens	Internal and external resources	To be undertaken in 2016	
Organisation and presentation of the collection	Provision of appropriate display cases in order to conserve and present the collection. Implement the AdLib system	Internal resources	To be undertaken in 2016	
MANAGEMENT				
Prepare an inventory of the collection	Design database to record the collection	Internal resources	To be undertaken in 2016	
Facilitate public access to information on the War Memorial Gardens	Develop website of the Gardens. Liaise with the CWCG on the development of interpretive panels	Internal and external resources	Completed	
New interpretive signage at entrance	Develop and install sign with opening times for main entrance	Internal and external resources	Completed	

Project	Action	Resources	Timescale	Status
Expand public knowledge and appreciation of the War Memorial Gardens	Develop educational material for primary schools in the areas of history and culture. These actions will be undertaken with the aim of increasing public knowledge, understanding, and interpretation of the Gardens in all its aspects	Internal and external resources	Material available for spring school	
Ensure competent staff resources available	Complete NHP workforce plan and maintain current staffing levels	Internal resource	Ongoing	
Continue to ensure visitor and staff safety	Implement OPW Health and Safety policy, as well as VSC principles	Internal resources	Ongoing	
Best practice standards adopted	Implement actions adopted within this Conservation Management Plan and the Green Flag standards	Internal and external resources	Ongoing	
Continue liaison with relevant government bodies, local authorities, and interested bodies	Maintain contact with relevant bodies on matters of mutual interest and concern	Internal and external stakeholders	Ongoing	
Lone Worker System	Upgrade existing man down lone worker system	Internal resources	To be undertaken in 2016/17	
Visitor Counter	Implement visitor counter at entrance to the Gardens so that an accurate count is made	Internal and external resources	Completed	

9.8 Monitoring and Evaluation

This Conservation Management Plan 2016-2021 is the first such document developed for the Irish National War Memorial Gardens. It will be reviewed regularly, and amended, to take account of changing circumstances and future developments. National Historic Properties' staff will be responsible for the implementation, delivery, and review of this plan under the leadership of the Director of National Historic Properties, Chief Park Superintendent, Commissioner, and Chairman of the Office of Public Works. This will ensure that the Plan remains a valid and a contemporary document for the effective management and maintenance of the Irish National War Memorial Gardens. The senior management team recognises that monitoring and review of the Conservation Management Plan is as important as the delivery of it.

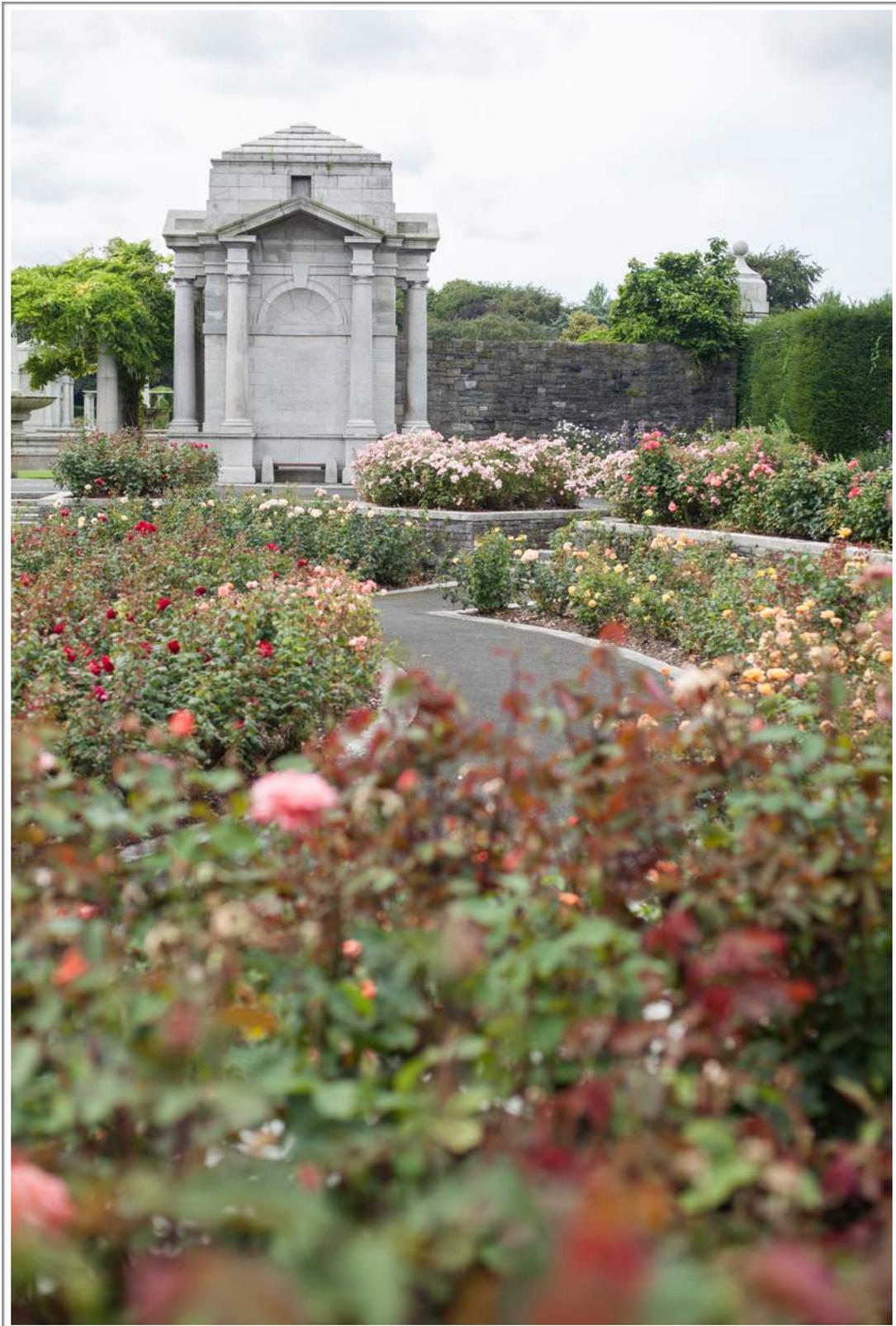
The aims of monitoring and evaluating this Plan are to:

- ensure operational activities, projects, and programmes are being delivered in time and on budget,
- ensure that the vision and objectives within the Plan are being met,
- ensure accountability and ownership,
- review and improve the Conservation Management Plan with ongoing data collection from users,
- proactively manage and measure performance.

The Management Plan will be reviewed annually by the Chief Park Superintendent in consultation with site-based staff, administrative staff, and stakeholders to take into account any changes or developments within the Irish National War Memorial Gardens. Feedback from the annual Green Flag Award inspection will also be used, and action taken, ensuring continuous improvement. New strategies, policies, research, or procedures developed and implemented by the Office of Public Works during the lifespan of the Plan, will also be incorporated, as appropriate.

The Chief Park Superintendent will monitor the delivery of projects and activities outlined within the Action Plan during regular site-based team meetings, and monthly management meetings with the Director of National Historic Properties. On an annual basis, the Action Plan will be updated following a complete review of the achievements identified and an assessment of the successes and failures to date.

Appendices



62. A bookroom as seen from one of the sunken rose gardens.

Appendix 1: List of Illustrations

1. Pergola between two bookrooms. Julie Matkin.
2. Royal visit to the War Memorial Gardens in 2011. OPW.
3. Cherry Prunus Kanzan at the Irish National War Memorial Gardens. OPW.
4. The herbaceous border in colour in the sunken garden.
5. Two granite book rooms border the rose garden. National Monuments Service Photographic Unit.
6. World War 1 recruitment poster issued by the British Army based in Dublin, Ireland. TCD EPB Papyrus Case 55c. Courtesy of the Board of Trinity College Dublin.
7. A Royal Irish Fusilier at Gallipoli in 1915 attempts to draw fire from a sniper to reveal his position. Imperial War Museums, © IWM (Q 13447).
8. Recruitment poster for the Voluntary Aid Detachment. Public domain.
9. Gen. Sir John French between 1915 and 1920, Bain News Service. George Grantham Bain Collection (Library of Congress), LC-B2-3900-6 [P&P].
10. A page from Ireland's Memorial Records. Thomas Kettle's name can be seen in the right hand column. OPW.
11. One of the border designs that Harry Clarke produced for Ireland's Memorial Records. OPW.
12. Harry Clarke. Public domain.
13. Portrait of T.J. Byrne by Sean Dixon. 1938. Irish Architectural Archive.
14. Sir Edwin Lutyens by Elliott and Fry. Bromide Print. National Portrait Gallery, NGP x903383. Used under a Creative Commons License.
15. A model of Lutyens' design on display in Dublin. Irish Times, 15 December, 1931. National Archives of Ireland.
16. Third Edition Ordnance Survey Map. This was based on the 1837, corrected in 1907-9, and published 1911-12, so shows the land as it stood in the first decade of the twentieth century. The gravel pits are clearly outlined. South Dublin County Council Maps Gallery.
17. 1937 view of the Gardens. OPW.
18. 1938 Ordnance Survey Six-Inch Map. The Gardens and Park are now clearly visible. South Dublin County Council Maps Gallery.
19. The Irish Times, 16 May 1939.
20. Committee Minutes, 1945. Reproduced with kind permission of the Irish National War Memorial Committee.
21. Decorated lead weight, Islandbridge, c. 900. National Museum of Ireland.
22. Sir William Robert Wills Wilde MD, FRCSI, (1815-1876). Public domain.
23. Drawing of a find from the original PRIA paper.
24. Image accompanying news report in the Irish Independent, 13 February, 1933. OPW.
25. A grave being excavated at Islandbridge on 20th October 1934. The male skeleton is accompanied by a sword on one side and a shield on the other. National Museum of Ireland.
26. Iron sword and spearhead found in 2004. Reproduced courtesy of the National Museum of Ireland.
27. A cherry tree against the sky at the Gardens. OPW.

28. A view of the Gardens from the air. National Monuments Service Photographic Unit.
29. The enclosing wall. To be replaced.
30. Geoffrey Medcalf MB , former member of the RAF, and Vice Pres. Royal British Legion Ireland, Ian Lyon, former member of 2nd Royal Tank Regiment, Frank Robinson MBE , former Irish Guard and Chairman Royal British Legion, and Major General (Retd) The O'Morchoe CB, CBE, President of British Legion Ireland placing the Books of Remembrance on the Stone of Remembrance at the Irish National War Memorial Gardens, Islandbridge, for the Commemoration of the Battle of the Somme on Saturday 1st July, 2006. Photograph: Alan Betson. The Irish Times.
31. Lutyens' original drawings for the bookrooms.
32. Two of the four pavilions which house the memorial books and memorabilia. Courtesy of the National Monuments Service Photographic Unit.
33. The wooden Ginchy Cross is on display inside one of the bookrooms of the Irish National War Memorial Gardens. OPW.
34. The Irish Brigade going back to a rest area after taking Guillemont in September 1916. Getty Images.
35. Some of the items in the north-west bookroom. Clockwise from top left: German folding spoon found in a trench after the war; the death penny of James Deveney, the 1918 wartime diary of Jim Sweeney of Castleknock, the Ypres Alphabet; Princess Mary gift box with original card inside. OPW.
36. Fountain before the cross at the Irish National War Memorial Gardens. OPW.
37. A group of ex-servicemen take part in a commemorative ceremony. OPW.
38. A half-length portrait of the war poet, Rupert Brooke. Imperial War Museums, Q71073.
39. The Temple at the Irish National War Memorial Gardens. Julie Matkin.
40. Lutyens' original sketch for the Bridge, dated 1936.
41. One proposal from the Bridge Feasibility Report of August 2015, by Mahoney Architecture.
42. The Islandbridge Regatta, Jack B. Yeats, Irish, (1871-1957) 1925. Oil on canvas. 46 x 61 cm. National Gallery of Ireland.
43. Trinity Regatta 2015. William Murphy (Flickr). Used under a Creative Commons License.
44. Blue Allium herbaceous borders. OPW.
45. A view of the rose garden, with book room visible to the right. OPW.
46. One of the roses in the sunken garden at the Irish National War Memorial Gardens. OPW.
47. Red Lupin herbaceous borders. OPW.
48. William Sadler II (c.1782-1839), A View of the Phoenix Park. The Russborough Foundation. Photo by David Davison. The two soldiers walk along the meadow at Islandbridge, and the Sarah Bridge (today's Islandbridge) can be clearly seen.
49. William Ashford, A view of Dublin from Chapelizod, 1795-1798. National Gallery of Ireland.
50. View of Dublin city from the Magazine Fort, the Phoenix Park, Dublin. The Sarah Bridge at Islandbridge is just visible near the centre of the print. James Malton (d. 1803). National Library of Ireland.
51. A group on tour at the Gardens. OPW.

52. One of the benches present in the central lawn. Julie Matkin.
53. Information panel on entrance to park. A second details the archaeology. Designed by Paul Francis. OPW.
54. Re-enactors show British and German army troops at the Family Day held at the Gardens. OPW.
55. A pop-up archaeology unit at a Family Fun Day.
56. *Romneya Coulteri* in the Herbaceous Border. OPW.
57. Reflection of a bookroom in one of the lily ponds. Used under a Creative Commons License. This image was taken as part of the Wiki Loves Monuments project in 2015.
58. A view of the Gardens from across the Liffey. OPW.
59. Between the bookrooms stands the candle-like monument. OPW.
60. A close-up of some of the roses grown in the sunken garden. OPW.
61. Mr Jack Johnston during the wreath laying ceremony at the Royal British Legion Republic of Ireland commemoration of the 60th anniversary of D-Day at the Irish National War Memorial Gardens, Islandbridge, in June 2004. Photograph: Cyril Byrne. The Irish Times.
62. A bookroom as seen from one of the sunken rose gardens. Julie Matkin.
63. The bottom border of the title page to *Ireland's Memorial Records*. The figure of Ireland as a woman, with Irish wolfhound by her side, and round tower and Celtic cross behind them, can be clearly seen. OPW.
64. The bottom border of page 1. OPW.
65. The bottom border of page 3. OPW.
66. The top border of page 7. OPW.

Appendix 2: Trustees of the War Memorial Committee

Current membership of the Memorial Committee is listed below.

Chairman: Major General The O'Morchoe, CB, CBE

Honorary Secretary and Treasurer: Captain Gale Scanlan, HDip, BA (Hons), AIIRSM

Directors: The Lord O'Neill KCVO TD, Lt Col Harvey Bicker OBE TD, Mr Chris Carson, Mr Sean Connolly, Mr Frank Coyle, Mr George English MBE, and Mr David McFarlane Johnson

Appendix 3: List of Tree Species in the Gardens

• Common Lime	• Horse Chestnut	• Sycamore
• American Lime	• Ash	• Blue Atlas Cedar
• Lime	• Norway Maple	• White Willow
• Small-Leafed Lime	• Silver Maple	• Monterey Cypress
• White Poplar	• Crack Willow	• Apple Blossom Cherry
• Fastigate Oak	• Holm Oak	• Hawthorn
• Birch	• Hornbeam	• Beech
• Swedish Whitebeam	• Cherry	• Rosebud Cherry
• Bird Cherry	• Himalayan Tree Cotoneaster	• Kanzan Cherry
• Aspen	• Weeping Willow	• Lawson Cypress Golden
• Yew	• Black Locust	• Pine

Appendix 4: List of Harry Clarke's Designs in *Ireland's Memorial Records*



63. The bottom border of the title page to *Ireland's Memorial Records*. The figure of Ireland as a woman, with Irish wolfhound by her side, and round tower and Celtic cross behind them, can be clearly seen.

Title Page: This contains images and symbols of Ireland. To the left and right are the crests of each province of Ireland. The top border has a simple, small memorial cross, and the bottom shows the female personification of Ireland, with an Irish wolfhound by her side. Flanking her are a Celtic cross and a ruined abbey with a round tower.

Pages:

1. An example of this is the page which starts with the entry 'Abadie, Noel'. Along the top of the page are silhouettes of soldiers - one standing at a wooden cross in the ground, one running, and one standing next to artillery and using a megaphone. The bottom border depicts a Lewis gun, men in trenches, and a ruined building with a disabled tank in its grounds. The left border shows the badge of the Royal Inniskilling Dragoon Guards (the castle), and the badge of the Royal Irish Rifles (the harp). The right shows a Victoria Cross medal.



64. The bottom border of page 1.

2. An example of this is the page which starts with the entry 'Abbott, William Robert'. The illustration is much more dense on this page. The top border contains the badge of the Royal Field Artillery, the Distinguished Service Order medal, and the badge of the Tank Corps. Along the bottom is the badge of the 8th Royal Irish Hussars, a silhouette of a soldier standing at a grave (signified by wooden cross in the ground with helmet

leaning against), and the badge of the Royal Dublin Fusiliers. The left border centres on a Madonna and child, and the right shows a Blomfield-type Cross of Sacrifice.

3. An example of this is the page which begins with the entry for 'Abraham, William'. This page follows the same intricate, dense illustration as the previous. The top border shows field artillery camouflaged with bushes. Along the bottom border is a kangaroo (the emblem of Australia), next to a frieze of soldiers throwing bombs and grenades with spotlights behind them. In the bottom right corner is the badge of the Royal Inniskilling Fusiliers. The left border shows a very small badge of the Royal Irish Dragoon Guards, and the right contains the arms of the four provinces of Ireland (Ulster, Munster, Leinster, and Connaught). Above these are the badge of the 5th (Royal Irish) Lancers, and the French Legion of Honour.



65. The bottom border of page 3.

4. An example of this is the page which begins with the entry 'Ackred, Alfred'. The symbols are larger in this page than in the previous, and the swirling flourishes are more open. The top border depicts four soldiers throwing grenades, with a gas helmet occupying the top right corner. Along the bottom is a group of soldiers in casual pose, possibly waiting for an attack. At the centre of the group is a crucifix. The left border begins with the badge of the Royal Munster Fusiliers, below which is a mythological figure holding a circle of leaves. The right border shows the badge of the 5th Royal Irish Lancers, and the Mons Star.
5. An example of this is the page which begins with 'Adair, J.T.'. The illustration on this page contains many of the tiny flower shapes most often seen in Clarke's stained glass design. The coastal scene in the top border is the silhouette of Suvla Bay in Gallipoli. Next to it is a military-style cross. The bottom border begins with a drawing of Chocolate Hill, also by Suvla Bay. The badge of the Canadian Forces appears next, with a maple leaf behind a crown. Four cavalry soldiers in steel helmets are then followed by a nocturnal scene showing trenches, with one soldier standing, illuminated by searchlights that beam down from the right hand border of the page. Along the left border is the badge of the Royal Dublin Fusiliers, and the badge of the Royal Irish Regiment, with a soldier leaning on his gun in between. The right border shows a large figure of a knight, above the badge of the 15th Hussars.
6. An example of this is the page which begins with 'Adams, Albert'. This page is the reverse of page 1.

7. An example of this is the page which begins with 'Adams, Edward'. Along the top of this page is the silhouette of a transport steamer and seaplane. At the bottom of the page is a type of artillery known as a howitzer. Next to this are five soldiers preparing for attack behind rolls of barbed wire. One soldier operates a machine gun. The left border contains two badges - those of the Irish Guards, and of the Connaught Rangers. The right border shows an aeroplane above the silhouette of a French military cemetery. In the bottom right corner is the badge of the Royal Berkshire Regiment.



66. The top border of page 7.

8. An example of this is the page which begins with 'Adams, James'. The symbols on this page are set against a very dark background, compared to what has gone before. A French military cemetery is outlined along the top of the page. On the bottom is a bright, white Distinguished Conduct Medal, next to four cavalry soldiers. The left border contains two medals - a Victory Medal and an Allies Medal. There is no illustration in the right border beyond the background pattern.
9. An example of this is the page which begins with 'Adams, Peter'. This page is the reverse of page 8.
10. An example of this is the page which begins with 'Adams, William Hanna'. This page is the reverse of page 3.
11. An example of this is the page which begins with 'Adderly, Lee'. This page is the reverse of page 2.
12. An example of this is the page which begins 'Agates, Reginald'. This page is in the style of a carpet page, with tiled patterns which echo the background ornamentation of the previous pages. There are no specific illustrations in the top and right borders. Along the bottom border is the badge of the Leinster Regiment, next to a silhouette of soldiers advancing with a tank. There follows an image of a broken spur. Down the left border is the badge of the Royal Irish Fusiliers.
13. An example of this is the page which begins with 'Agnew, Joseph'. This page is the reverse of page 12.
14. An example of this is the page which begins with 'Ahern, Cornelius'. This page is the reverse of page 5.
15. An example of this is the page which begins with 'Ahern, Rodney'. This page is the reverse of page 4.
16. An example of this is the page which begins with 'Aird, Archibald Thomas'. This page is the reverse of page 7.

Endpaper: This page has one simple illustration at the centre of an otherwise blank space. A silhouetted cross stands tall between rows of uniform military gravestones. Beneath the line of grass is a rich border of flowers and leaves, in the typical style of Harry Clarke.

Appendix 5: List of Locations of Surviving Sets of Ireland's Memorial Records

Some of these copies were acquired by purchase in more recent times, while others were supplied in the original deliveries of the 1920s. There are thirty-five locations identified here (in an unpublished study by Francis Devlamynck). Fifteen sets are in Ireland, mostly in Dublin. Ten are in Northern Ireland. The remaining ten are scattered around the world.

1. The Irish National War Memorial Gardens, Islandbridge, Dublin, Ireland
2. St Patrick's Cathedral, Dublin, Ireland
3. Trinity College Library, Dublin, Ireland
4. Archbishop Marsh's Library, Dublin, Ireland
5. Royal College of Surgeons in Ireland, Dublin, Ireland
6. Dublin City Library and Archive, Dublin, Ireland
7. Royal Irish Academy, Dublin, Ireland
8. Royal Dublin Society, Dublin, Ireland
9. Soldiers, Sailors, Airmen, and Families Association (Irish branch), Sth Frederick St, Dublin, Ireland
10. St Stephen's Green Hibernian Club, Dublin, Ireland
11. National Library of Ireland, Dublin, Ireland
12. National Museum of Ireland, Collins Barracks, Dublin, Ireland
13. James Hardiman Library, National University of Ireland, Galway, Ireland
14. St Canice's Cathedral, Kilkenny, Ireland
15. St Peter's Church, Portlaoise, Co. Laois, Ireland
16. Belfast Central Library, Belfast, Northern Ireland
17. Queen's University, Belfast, Northern Ireland
18. Ulster Historical Foundation, Belfast, Northern Ireland
19. St Anne's Cathedral, Belfast, Northern Ireland
20. Linen Hall Library, Belfast, Northern Ireland
21. The Inniskillings Museum, Enniskillen, Co. Fermanagh, Northern Ireland
22. Royal Irish Fusiliers Museum, Armagh, Northern Ireland
23. The Somme Heritage Centre, Conlig, Co. Down, Northern Ireland
24. Downpatrick Library, Downpatrick, Co. Down, Northern Ireland
25. St Columb's Cathedral, Londonderry, Co. Derry, Northern Ireland
26. British Library, St Pancras, London, England
27. Imperial War Museum, London, England
28. Bodleian Library, Oxford University, England
29. National Library of Scotland, Edinburgh, Scotland
30. National Library of Wales, Aberystwyth, Wales
31. In Flanders Fields Museum, Belgium
32. State Archives, Brussels, Belgium

33. Biblioteca Apostolica Vaticana, Vatican City
34. Library of Congress, Washington, USA
35. Australian War Memorial Research Centre, Canberra, Australia

Appendix 6: Further Reading

Boydell, Lt. Col., 'The Irish National War Memorial: its meaning and purpose' in *British Legion Annual* (Dublin, 1941), pp. 15-51.

Costigan, Lucy / Cullen, Michael. *Strangest Genius: the Stained Glass of Harry Clarke* (History Press Ireland, 2010).

D'Arcy, Fergus. *Remembering the War Dead: British Commonwealth and International War Graves in Ireland since 1914* (Stationary Office, 2007).

Dublin City Council, 'Dublin City Development Plan 2011-2017, Written Statement' (2010).

Dungan, Myles. *Irish Voices from the Great War* (Merrion Press, 2014).

Gordon Bowe, Nicola. *Harry Clarke: The Life and Work* (History Press Ireland, 2012).

Glandorf, Dirk. 'The Weapons from the Kilmainham-Islandbridge Cemeteries in a Norwegian Perspective' in *Tijdschrift voor Skandinavistiek*, vol. 22 (2001), pp. 284-308.

Helmets, Marguerite. *Harry Clarke's War: Illustrations for Ireland's Memorial Records 1914-1918* (Irish Academic Press, 2016).

Larsen, Anne-Christine (ed.). *The Vikings in Ireland* (Roskilde, 2001).

Meenan, Patrick N. *St Patrick's Blue and Saffron: A Miscellany of UCD Sport since 1895* (Quill Print Publications, 1997).

Morgan, Elizabeth, 'Building of the Month: Irish National War Memorial Gardens' in *National Inventory of Architectural Heritage* (August, 2014).

McConville, John (and Associates), 'Tree Survey: War Memorial Garden' (March, 2010).

Mahoney Architecture, 'Feasibility Report for Commemoration Bridge at the Irish National War Memorial Gardens' (July, 2015).

O'Toole, Fintan. *A History of Ireland in 100 Objects* (Royal Irish Academy, 2013).

Skelton, T.J. / Gliddon, G. *Lutyens and the Great War* (2008).

Sikora, Maeve / Ó Donnabháin, Barra / Daly, Niamh, 'Preliminary report on a Viking warrior grave at War Memorial Park, Islandbridge' in *Medieval Dublin XI* (Four Courts Press, 2011).

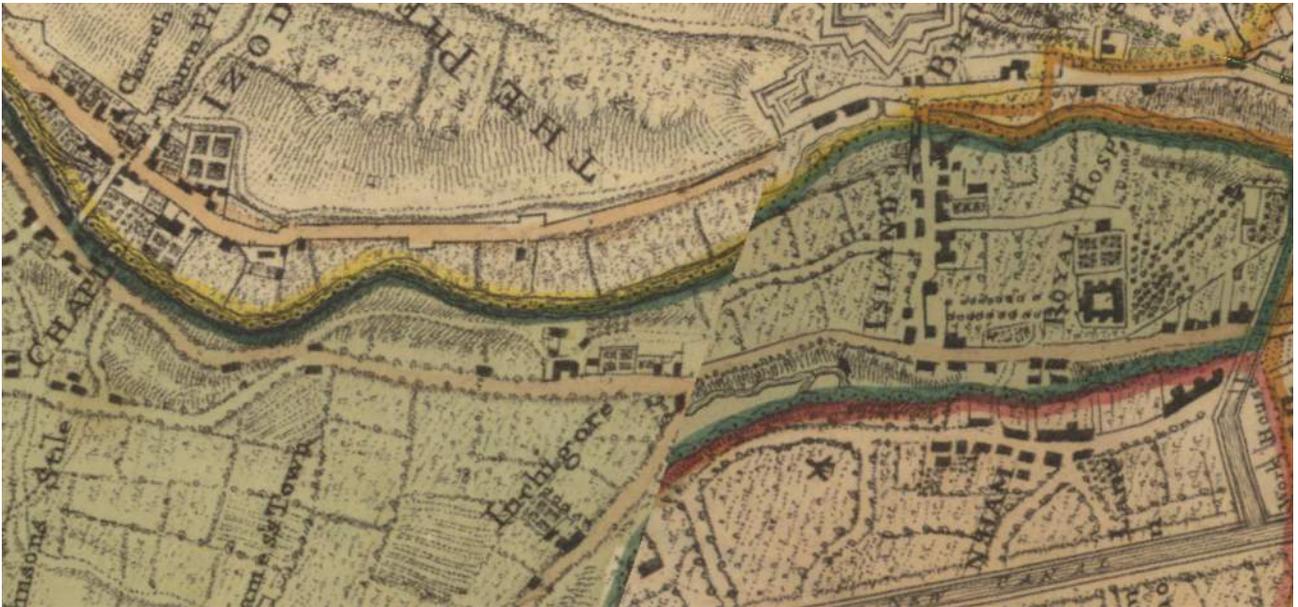
Wilde, W.R. 'On Scandinavian Antiquities Discovered near Islandbridge, County Dublin' in *Proceedings of the Royal Irish Academy (1836-1869)*, vol. 10, pp. 13-22.

The archives of the Irish National War Memorial Committee 1937-1965, and 1985-present, held by the Memorial Committee.

The correspondence of the Irish National War Memorial Memorial Committee 1926-1986, held by Dublin City Library and Archives.

Appendix 7: Historical Maps

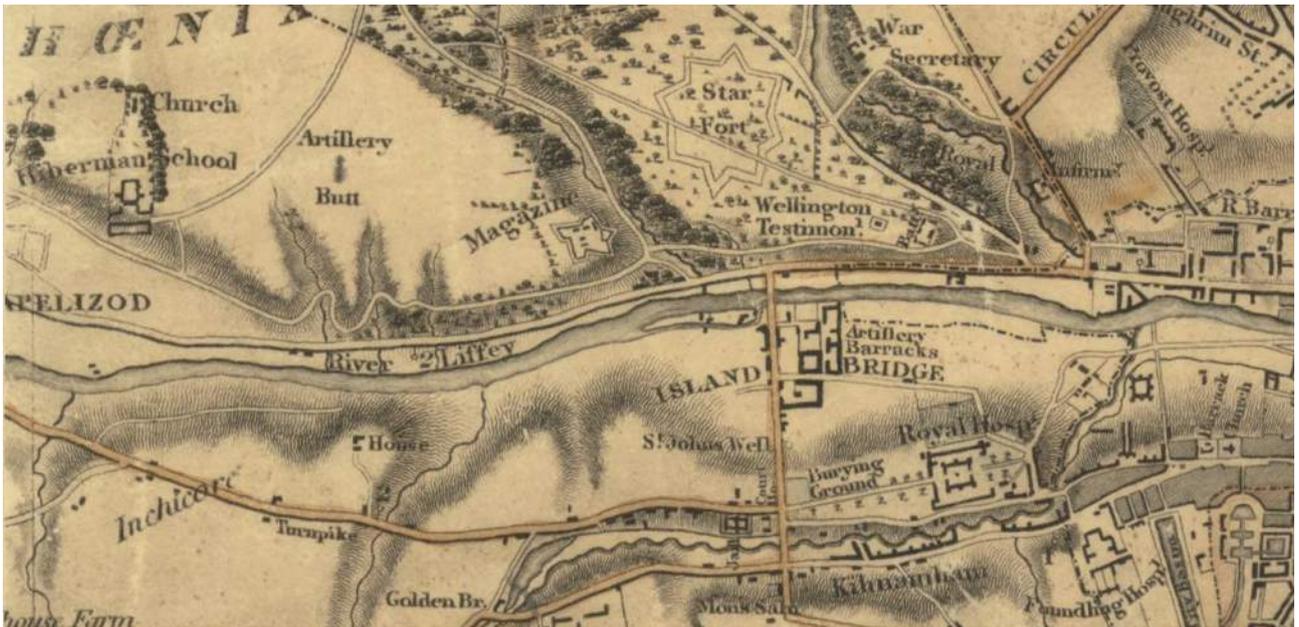
All maps are centred on the Irish National War Memorial Gardens, or the area on which they would be built.



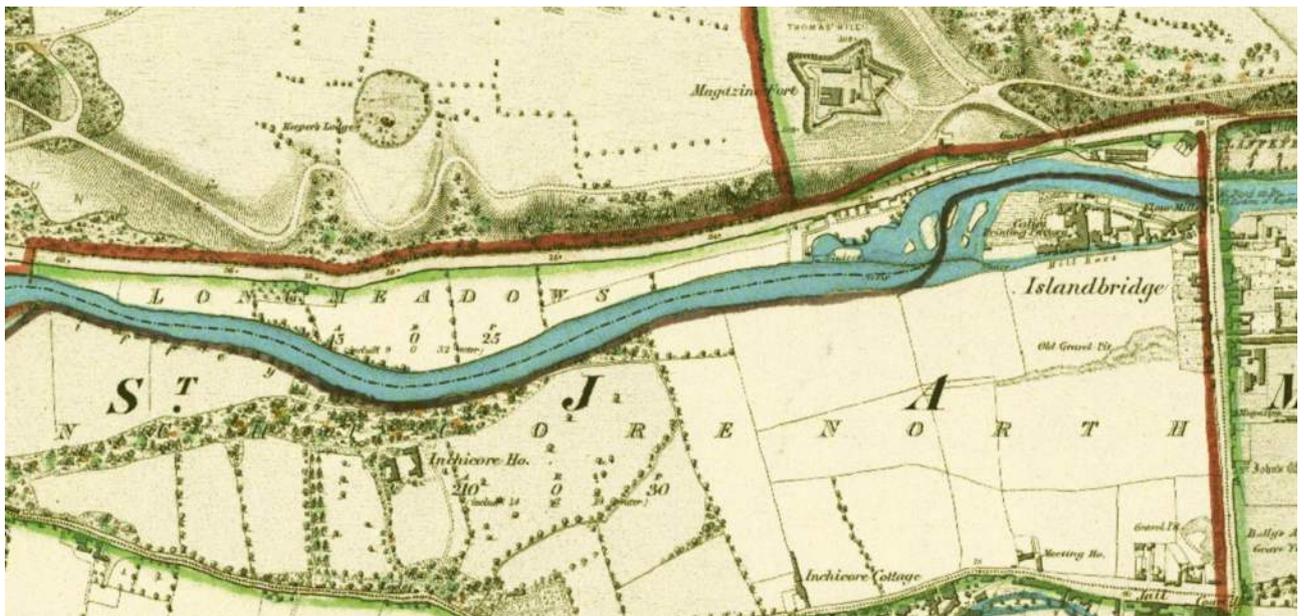
'An actual survey of the county of Dublin on the same scale as those of Middlesex, Osford, Barks, and Buckinghamshire by John Rocque' 1760.



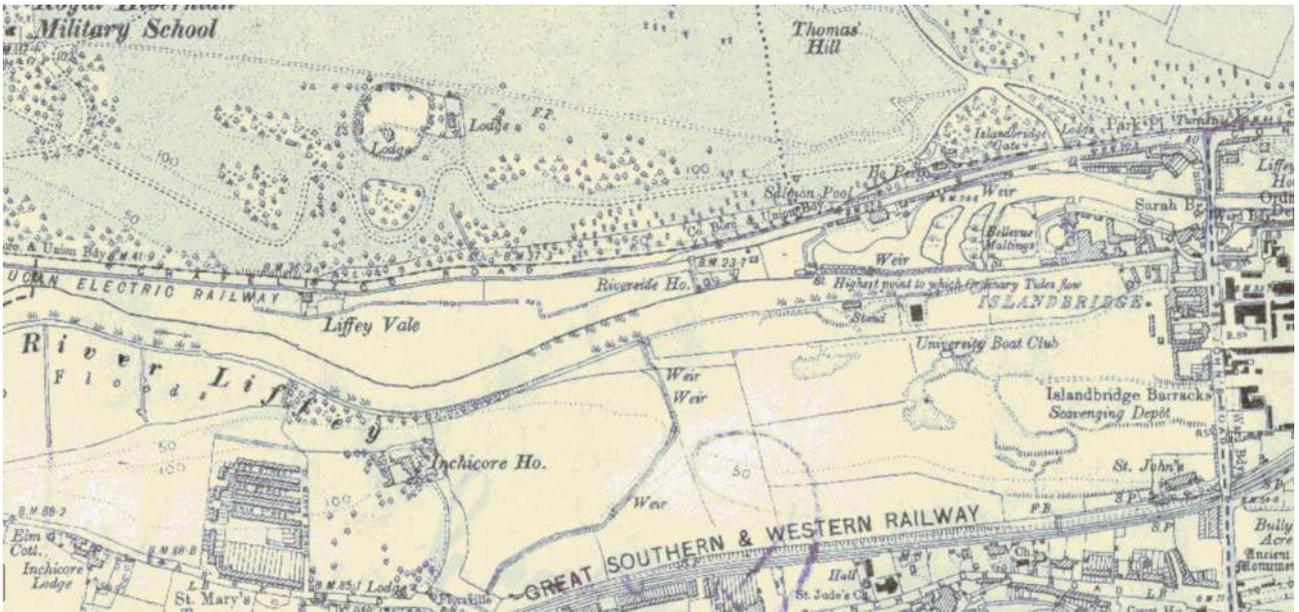
Map of the Environs of Dublin, John Taylor, 1816.



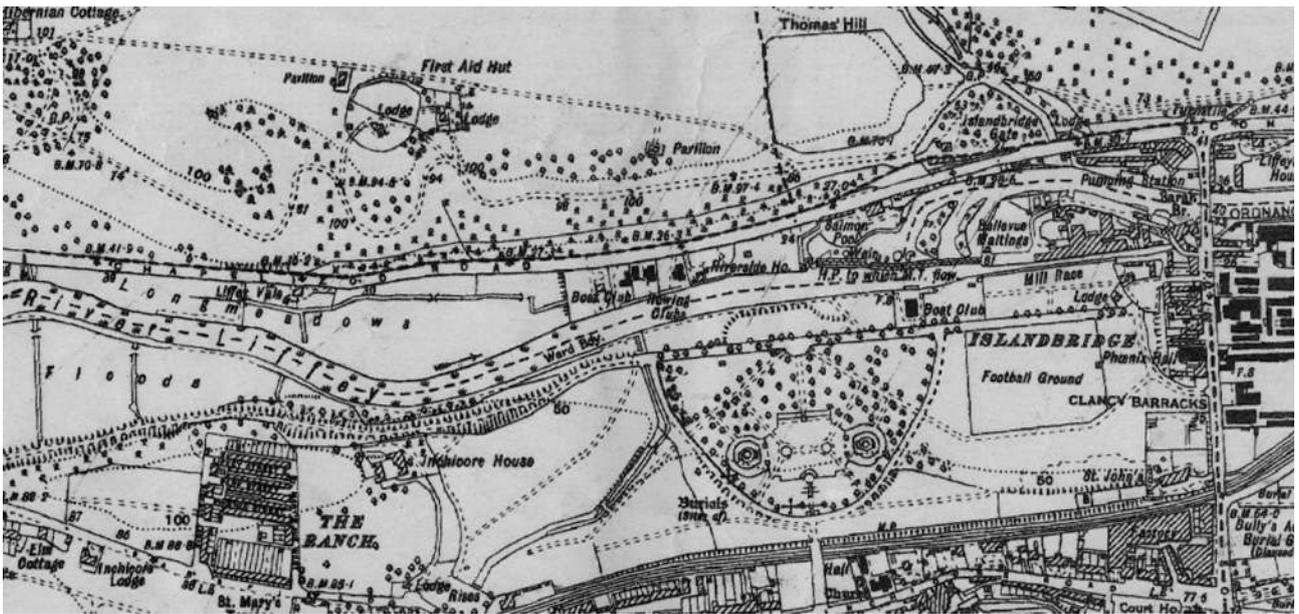
Map of the County of Dublin. William Duncan (1821).



1st Edition Six Inch Ordnance Survey Map for Co. Dublin. Surveyed in 1837 and corrected in 1843.



Third Edition Six Inch Ordnance Survey Map. Surveyed in 1837, corrected in 1907-9, and published in 1911-12.



Fourth Edition Six Inch Ordnance Survey Map. 1935-38.