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Irish Famine memorials and the influence of place
Cuimhneacháin Ghorta na hÉireann agus tionchar áite

A dissertation
submitted in partial fulfilment
of the requirements for the Degree of
Master of Landscape Architecture

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by
Alistair Adam

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Cover Image:

Sligo Graveyard Famine Memorial (Robus, 2012)

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The Irish Famine is a defining moment in Ireland's history. Surprisingly mass commemoration did not take place for this event until the 150th anniversary. This mass commemorative activity was however undertaken on a global scale, with almost 140 memorials being developed across eight countries. The gap between the event and the large global scale of the subsequent commemoration makes it unique. Given this, the role that place plays in the development of the memorial is magnified, as a result of other factors such as raw emotion, direct memory and socio-political factors being muted. To understand the impact of place further, quantitative categorisation is undertaken of each memorial to allow for the entirety of the memorials to be analysed. The use of radar diagrams to assist in this analysis allows for the patterns associated with the memorials to be visualised and compared. This analysis highlights the role that place plays in influencing the representation of the Irish Famine through memorials, whilst also underscoring the cumulative impact of other variables in memorial development. Despite generational distance, the emotions evoked through Irish Famine Memorials are clear. The Place of these memorials contributes and informs the design of the memorial landscapes.

Keywords: Irish Famine, Memorial, Monument, The Great Hunger, An Mor Gorta, Place, Space, Area, Country, Location, Ireland

Excerpt from “At a Potato Digging”

III.

Live skulls, blind-eyed, balanced on
wild higgledy skeletons
scoured the land in ‘forty-five,
wolfed the blighted root and died.

The new potato, sound as stone,
putrefied when it had lain
three days in the long clay pit.
Millions rotted along with it.

Mouths tightened in, eyes died hard,
faces chilled to a plucked bird.
In a million wicker huts
beaks of famine snipped at guts.

A people hungering from birth,
grubbing, like plants, in the bitch earth,
were grafted with a great sorrow.
Hope rotted like a marrow.

Stinking potatoes fouled the land,
pits turned pus into filthy mounds:
and where potato diggers are
you still smell the running sore.

– Seamus Heaney (Heaney, 1966)

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Chapter 1: Introduction

An Mor Gorta; the Great Hunger; the Great Famine; the Irish Famine is considered a watershed moment in Irish history (Donnelly, 2008; Duffy, 2000; O'Grada, 1999). Its impact spreads well beyond 1845-52, the years of the Irish famine. While measuring and relaying statistics to show the impacts is useful to indicate the scale of devastation, they only tell part of the story. The scars left by the Great Hunger amount to much more than just demographic changes caused by mortality or emigration (Mulhall, 2018). They stretched, reached and impacted, either directly or through conscious or sub-conscious influence, almost all aspects of Irish society. These included significant and long-lasting effects on the Irish economy and structure; the agricultural system; religion; land-ownership; international relations; the 'Union' with Britain; social support mechanisms; long-term migration patterns; but most importantly left an indelible mark on the psychology of future generations (Colvin, 2021; Donnelly, 2008; Mulhall, 2018; O'Grada, 1999; Stedall, 2019).

It is not as though famine was a unique phenomenon in Ireland, but the reliance on a single crop, the potato, and its subsequent failure, as well as the administrative support systems, created devastation on a scale not seen before. Failure of the potato crop was not unusual, with partial failures in 14 out of 24 seasons between 1816 and 1842 (Duffy, 2000). Nor was the emigration of the population. What was different between 1845 and 1849 with the great famine was the sheer scale of the event, with more than one million deaths through starvation and disease and more than a million emigrating. The scale of this event was such that Ireland is the only country in the world, excluding small island states, whose modern population is less than in the 19th Century, all this as the world's population increased more than six-fold (Kinealy, 2001; Mark-Fitzgerald, 2013; Mulhall, 2018).

The Irish population had grown dramatically from the 1700s through until the Famine. Ireland's population more than tripled from 2.5 million in 1730 to over 8 million in 1845 (Gurrin, 2018). This was largely as a result of a positive economic environment, as a result of the expanding linen industry, and increased nutrition as a result of the potato (Donnelly, 2008; Noiser+, 2023; O'Grada, 1999). The potato was introduced into Europe by the Spanish in the 1570s and quickly became a staple diet providing unparalleled nutrition, prolific fertility, the ability to grow in almost all soils, and long-storage life (Duffy, 2000; McWilliams, 1997). Even though the rest of Europe benefited from the introduction of the potato, its impact was most pronounced in Ireland.

Ireland's agricultural system of, largely absent landlords, small holdings and tenant and subletting/conacre meant that the potato was ideal. It provided the best source of food on a small footprint, feeding a family on a few acres (Donnelly, 2008; Kinealy, 2001). Through modern eyes the Irish peasant population is viewed as desperate and poor, living in little more than mud hovels with straw roofs, but by comparison to other parts of Europe they were considered healthy, largely as a result of a diet of notorious potatoes and buttermilk, with visitors to Ireland regularly commenting on the health, glow and vigour of the general population (Duffy, 2007; Noiser+, 2023).

By 1845 the Irish population had reached 8.5 million with almost 40% (3.3 million) dependent nearly exclusively on potatoes for their nutritional needs, and an additional 4.7 million (55% of the population) used it as their primary food item. These figures are hard for modern western society to comprehend, but the potato was the sole or predominant source of food for almost 95% of the population. (Donnelly, 2008; Duffy, 2007)

The incursion of the fungal disease, *Phytophthora infestans* (although it was not known at the time what caused the blackening and rotting of the potatoes), into Ireland in 1845 led one of the world's most infamous famines. The fungal infection swept Europe but,

due to the reliance on the crop, was always going to create greater havoc in Ireland. However, given the partial failures of previous year's crops, there was not initially great concern, with the first strike of infections in 1845 by no way being universal. (Duffy, 2000)

The next stages in the famine are well documented, analysed and debated, and it is not the purpose of this work to explore or examine these any further. The famine's causes and effects have been extensively explored by multiple disciplines including historical; economic; social; geographical; political; archaeological; biological; and agricultural perspectives, to name but a few. Suffice it to say the impacts of bureaucracy; laissez-faire economic ideologies; remote politics; religion; prejudice and bigotry; social and economic structural frameworks; poor, delayed, or inadequate decision-making; and general incompetency are layered over a natural disaster of a scale that would challenge even modern governments, enabled the immediate and long-term devastating impacts (Colvin, 2021; Donnelly, 2008; Duffy, 2007; Duffy, 2000; Keneally, 1999).

Some areas of Ireland were impacted more severely than others, but none were immune. Demographically this meant that the Irish population was reduced by, in the order of, 2.25 million people between 1845 and 1851, with over a million dead and the rest emigrating (Duffy, 2000). However, the trail of devastation caused by the immediate shortages did not stop once the potato blight had ceased, with emigration continuing in the coming decades Ireland's population sunk to below 5.2 million in 1881, finally reaching a low of 4.21 million in 1931, effectively half the pre-famine population, see Figure 1. The memory of the famine lay deep within many of those emigrating. The scale of this emigrating was vast. In the eleven years of the 1840s and 1850s more people left Ireland than had done so in the two-and-a-half centuries prior, and post-famine emigration became the norm for many communities within Ireland (Mulhall, 2018).

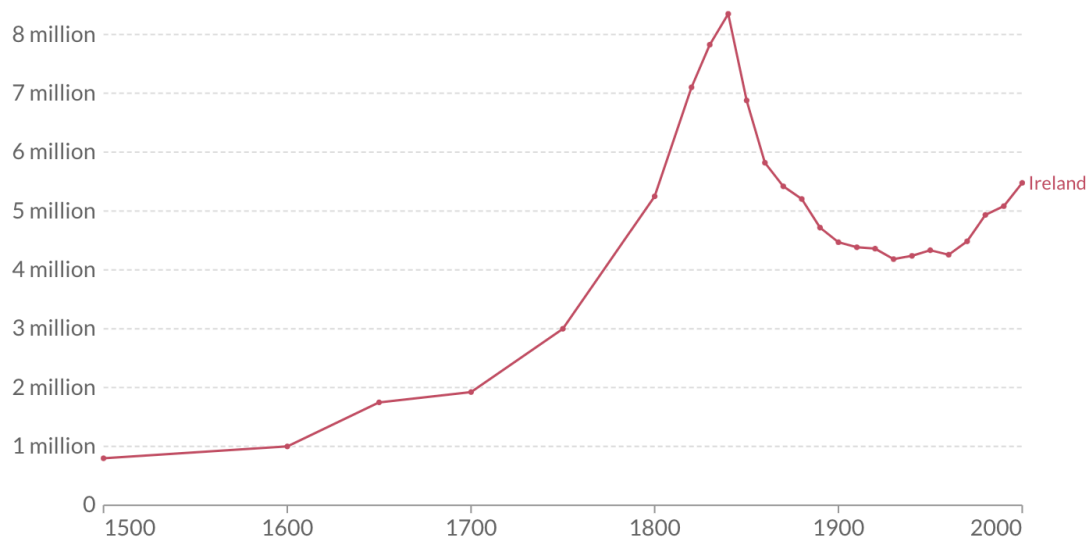


Figure 1: Ireland continued to suffer from large scale emigration post the Irish Famine, with the population not beginning to increase until over 100 years after the event (ourworldindata, n.d.)

This migration, along with advances in global communication channels meant that the Irish Famine had a broad global reach and impact. The Irish Famine was also one of, if not the first, national crises that became a global welfare support issue. As scholar Christine Kinealy (2001) wrote, the Irish Famine was the “.... first national disaster to attract sustained international sympathy on such a large scale” (p. 62). This sympathy included contributions from philanthropic organisations and wealthy individuals around the world. In 1847, the rather wordily named, British Association for the Relief of Extreme Distress in the Remote Parishes of Ireland and Scotland, raised £500,000 from a broad spectrum of English, including the Prime Minister, who gave £300 and Queen Victoria who provided the largest single donation of £2000 (Kinealy, 2001).

This support extended well into the realms of the British Empire and beyond. Relief associations were formed in a multitude of places, largely led by Irish immigrants. This saw considerable financial aid collected as well as significant volumes of food. The range of supporters was broad and included Pope Pius IX; Freemasons of India; the Ladies Relief Association of Brooklyn New York; the Choctaw Indians of Oklahoma; the

Shakers of New Lebanon, Pennsylvania; and the Sultan of Turkey. General awareness and support from the public were high with James Polk, the President of the United States of America, opposing a Kentucky Senators' proposal to contribute \$500,000, receiving significant community backlash. Polk instead offered \$50 of his own money, which gained significant rebuke in the nation's press (Kinealy, 2001).

This level of support and contribution, especially from the British aristocracy, only further highlights the dichotomy of individual actions verse the globally and politically driven ideology that is apparent throughout the UK government of the time, which contributed to greater levels of deprivation that might have otherwise occurred. (Stedall, 2019)

Given the global awareness and spread of the Irish population, and the fact that the Irish Famine is now considered a watershed event in Irish history, it is surprising that it was a story that although known, lay largely hidden from public view for a variety of reasons. The famine story was ill-suited to the broader Irish nationalism narrative, which posted the Easter Rising as the cornerstone of a nation's self-realisation. The Easter Rising of 1916, which saw nationalists seize and occupy buildings around Dublin's city centre and declare the formation of the Irish Republic was, although short-lived, ultimately a success as the treatment of instigators and nationalists post the event precipitated a change of public mood. The heavy-handed response from the English included martial, broad-scale internments, lifetime penal servitude, deportments, and executions, against those deemed agitators, enabled a softening of public opinion, with many involved becoming romanticised heroes (Duffy, 2000). The Famine was therefore thrown to the corners of the nation's narrative. (Kelleher, 2002; Kelly, 2012; Mark-Fitzgerald, 2013; Morrison, 2014)

The breaking of the metaphorical collective memory dam came 150 years later, in the mid-1990s, with an outpouring of both public sentiment and public commemoration. Emily Mark-Fitzgerald (2013) describes this renewed interest in Famine history and the

associated memorialisations, as a 'perfect storm' of relative economic prosperity, a nation retelling its narrative as it entered the broader collective of the 'Euro' and associated financial support, and an easily activated community, particularly the diaspora. The Irish media dubbed this newfound sweeping sentiment 'Famine Fever', with public memorialisations transforming from a mere handful of commemoration sites, scattered around Ireland and the world in 1990, to well over 100 at the conclusion of the millennium, with the number continuing to increase in the early 2000s. (Kelleher, 2002; Mark-Fitzgerald, 2013)

This response and collective movement beg the questions of: how an event can go from unspeakable to mass commemoration; and how is the event represented given the gap between the event and the commemorative response. These questions are magnified when the global nature of the Famine and the global response 150 years later is considered. The collective memorialisation on and around the sesquicentennial is not tied just to Ireland but is global with memorials being established in Canada, the United States of America, Scotland, Northern Ireland, Wales, England and Australia, see Figure 2. (Mark-Fitzgerald, 2013)

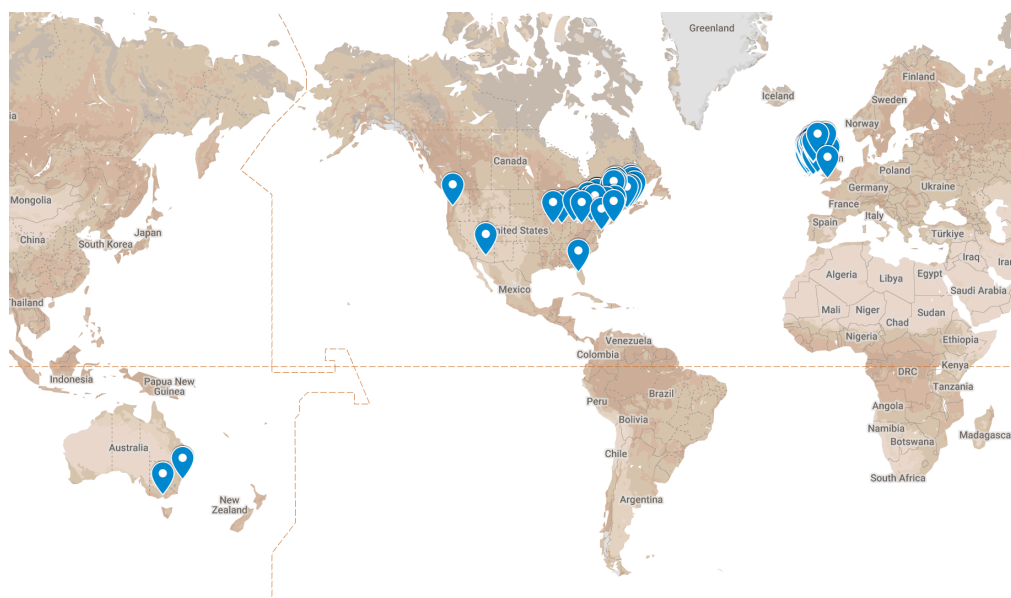


Figure 2: Irish Famine Memorials are located around the world – these data points have been plotted using Mark-Fitzgerald's (2013) global inventory

As would be expected, with this rapid expansion of memorials temporally distant from the event, there comes a broad range of representations of the narrative, as well as a breadth of scales of memorialisations, from small community-funded and developed projects through to large complex public commemorations. And with this rapid and broad-scale memorialisation comes varying attempts to overlay 'new' cultural values (Kelleher, 2002; Mark-Fitzgerald, 2013; Mitchell, 2003). This is combined with the increasingly global and political paradigms that come with memorialising an event after such a time gap (Mark-Fitzgerald, 2013; Mitchell, 2003; Morrison, 2014).

Global commemoration of an event is not unique to the Irish Famine, for example, global conflicts, such as the World Wars; The Jewish Holocaust; major events that have universal or international reach or impact; are memorialised globally (Sample, 2011). What is unique about the Irish Famine memorialisation is time. This is both the time between the event occurring and the memorials being established and the compressed time of the global commemorative explosion (Kelleher, 2002). Given the modern world's rapid communication its effect of figuratively shrinking of the world, events and incidents are becoming increasingly supported and commemorated in rapid succession, even on a global scale with digital technology meaning local, regional and national issues are more likely to become global in outreach. Part of this process means that the responses and/or memorials often take a less permanent or spontaneous form than may have been traditionally seen (Poloko, 2018). The global response to death of African American George Floyd and the associated increased profile of the Black Lives Matter movement is an example of global outreach of an event in a digital world. The event/s and commemorations, protests, and community outpourings were shared globally and in real-time. The resultant commemoration sites, many of them temporary, were also developed in real-time alongside the unfolding events. This rapidity, with near on no time lag, of event to commemoration juxtaposes against the global commemoration of the Irish Famine which occurred over 150 years after the event.

This multi-generational time lag of Irish Famine commemoration has meant that much of the raw emotion connected with the event has been removed. It has led to reflection on how these memorials visually represent the Irish Famine. This reflection has allowed for a more uniform view of the event itself and as a result there are recurrent motifs, symbols, and communicative strategies, often in groupings, that have appeared in the post-1990s Irish Famine memorials (Mark-Fitzgerald, 2013). Many of these narratives have been driven by literature, folklore and other 'texts' all of which are influenced by socio-economic, post-colonial and political narratives i.e. the view of the event has been influenced across the generations by factors other than the event itself (Kelly, 2012; Mark-Fitzgerald, 2013; O'Neill, 2001). The reliance on text and a relative void of Irish Famine imagery (this is detailed further later) has meant that those other influencing factors have had a larger impact on Irish Famine memorials than would have been the case if there had been more visual representations, either through memorials or other forms, which would have acted as base reference points. This lack of visual reference base has meant that those coming 150 years later are more susceptible to influence of other factors such as time; geography; and socio-political factors. This means that interpretation or representations are susceptible to at a minimum influence or at an extreme exaggeration or misrepresentation (Mark-Fitzgerald, 2013, 2014). When this is overlayed with an event that has been extensively viewed and critiqued through multiple academic and community lenses, there is a real chance of divergence in representation.

The Irish Famine, its causes, effects, and impacts has been explored, examined, imparted and re-examined through a variety of lenses and collective viewpoints over decades, with a variety of disciplines examining and adding to the collective knowledge of the Irish Famine (Kelly, 2012). But the critique and research associated with the memorialisation of the Irish Famine is relatively new. Larger public projects, such as the *Irish Hunger Memorial* in Battery Park, New York; *Famine* on North Dock, Dublin; or *Arrival* in Ireland Park, Toronto have garnered much of the focus and attention, both from the public and academics. But in her 2013 book, *Commemorating the Irish Famine*, Emily Mark-Fitzgerald argues that the scale of the outpouring should be examined far deeper

than just the premier monuments. Mark-Fitzgerald believes that while it is useful to examine and critique individual, or a small handful of, memorial efforts. It is also equally valid to examine global commemorative famine boom of the mid-1990s onward as a collective. This collective view pushes the individual iconography of memories into the background and pulls collective responses to be the front enabling comparisons of how global ethnic communities choose to express themselves through public memorialisation projects (Mark-Fitzgerald, 2013).

To this end, this work seeks to build largely on the catalogue undertaken by Mark-Fitzgerald, with the aim of placing a Landscape Architectural lens over the 100-plus global Irish Famine memorials. Specifically, this pertains to how the monument/s relates to place, as explained in subsequent chapters. The boom of Irish Famine memorials makes the study of the influence of place on the memorials relatively unique. There is significant literature on the development of memorials as public spaces. A common theme in many of these works is the acknowledgement of various influences and viewpoints of those involved in the memorial establishment process (Kempf, 2016; Phelps, 2005; Project for Public Spaces, 2007; Twigger-Ross, 1996; Wagoner, 2022).

What is unique about the post-1990s Irish Famine memorial movement is that many of the factors involved in other global memorials have been diminished. Often memorials are established within relative proximity to the event itself. Commemoration of global events such as the World Wars, The Holocaust and more recently Black Lives Matter, have occurred within living memory of the events themselves. And as previously noted, have become increasingly closer to the event as digital communication allows for rapidity of communication. The generational gap between the Irish Famine and the commemoration means that some of the influencing factors present in other memorials, such as anger, grief, direct memory, trauma and raw emotion, are dulled or non-existent simply due to the passing of 150-year void. The relatively narrow window of the global development also assists in removing time as a factor. It means that that the memorials all have been developed with the same global environment and socio-political

perspective/s, which would not have been the same if the memorials were developed throughout the last 150 years e.g. A memorial developed in the 1950s will present the event in a different manner to one in the 1990s, as they have a generationally different perspective of the world and/or the event itself. This means that proportionally the influence of place on the way the memorials are presented will be significantly higher. Effectively the Irish Famine memorial explosion of the post-1990s has removed or minimised some of the variables, this concentration of effort presents an interesting opportunity to explore in relation to how place impacts on memorials. Alongside the minimisation of a range of variables, the volume of memorial development provides a significant database to examine collective response meaning individual memorials are going to have less impact when examining the collective.

Rather than taking a case study/critique approach, which makes dealing with the volume of monuments challenging, my work assigns data against each of the memorials, to allow for a comparison and analysis of patterns across all the famine memorials. Landscape Architecture as a profession is still developing bodies of work that formalise design critique, although the volumes have increased into something more substantial in recent years (Bowring, 2020). My research aims to add value to the broader Landscape Architecture literature, which as Bowring (2020) points out is maturing in volume, and the broader analysis of Irish Famine memorials, as led by the catalogue and analysis work undertaken by Mark-Fitzgerald (2013).

Chapter 2: Literature Review

As would be anticipated by any nation's watershed event, the Irish Famine has been documented, analysed and debated. The emigration of large amounts of Irish, accelerated by the famine, amplifies the global interest and awareness in the famine and as a result scholarly assessment of the events collectively bound by the famine. The volume of Irish studies departments within Universities, unsurprisingly with strong North American representation, has helped contribute to the tomes that have dissected and evaluated from all angles and aspects of the Famine.

This broad interest and subsequent research mean that alongside general histories of the famine and associated events, there are specialised topics and lenses through which the Famine is explored. It is not the intention of this literature review to explore every historical, sociological, geographic, agronomic, economic, medical, political, demographic, or psychological text, to name but a few. This literature review will touch briefly on some of those areas, simply to provide some context to the body/ies of work that exist. There will however be a clear focus on the memorialisation of the Irish Famine, on memorialisations in a broader sense, and on the concept of place and its relevance and measurement in memorialisation.

Accordingly, the literature review is segmented to help work through each of the topic areas. There is some disciplinary cross-over, for example, O'Grada's, *Black '47 and Beyond: The Great Irish Famine in History, Economy, and Memory* (1999), focus is on economic consequences and changes following the famine, but also contains elements of historical background and sociology. Likewise, Powderly's *How Infection Shaped History: Lessons from the Irish Famine* (2019) focus is on understanding learnings from a disaster in a medical sense and seeing what can/could be applied in the 21st century,

this work also delves into political, sociology and historical discussions, largely to provide context.

The breadth of disciplines and research covered may be far greater than the relatively narrow topic of place and post-1990s famine memorials and may also be considered wider than would be traditional for a dissertation, it does, however, provide context to how this collective response was shaped. Most importantly it provides context on the contemporary view of the event at the time. Given the relative absence of visual representations of the famine, these documents provide an insight into the 'world' view and/or understanding of the famine at any given point. This in turn has an impact on the way individual artists, community groups or government (either local or central) may reflect an event through memorialisation. It is therefore fitting that the context of the time is told and understood to better reflect any visual interpretation.

2.1 The Irish Hunger – Historical accounts

There are significant volumes of work documenting the Irish famine including the history, causes and political drivers that enabled such a large-scale humanitarian disaster. This history is well documented, with a range of historical texts. Work such as Kinealy's *The Great Irish Famine: Impact, Ideology and Rebellion* (2001); O'Grada's *The Great Irish Famine* (1995); Gallagher's *Paddy's Lament, Ireland 1846-1847: Prelude to Hatred* (1987); Woodham-Smith's *The Great Hunger: Ireland: 1845-1849* (1992); all provide solid historical and detailed accounts of the famine and the events preceding and some of the consequential actions. They also offer good factual and detailed accounts of the actions taken, or in some cases not. The largest variance in the texts is not the factual accounts, but more the interpretations of the drivers. As a general rule older texts such as Gallagher (1987) and Woodham-Smith (1992) tend to place greater blame on the devastation at the hands of the English and are more likely to conclude that the ruling

English aristocracy's actions are in-line with genocide or at the bare minimum constructive ignorance. More recent works such as those by Kinealy (2001) and John Kelly's, *The Graves Are Walking - the Great Famine and the Saga of the Irish People* (2012), temper the tone of blame, although not completely removing it. Modern works are more likely to replace the common notion of calculated indifference and collective and determined genocidal tendencies by the ruling English, with a more modulated blame toward political, systemic and ideological failings. Kelly's work provides the context of the time to the historical facts, that while not justifying the outcomes allows for a better understanding of the reasoning, although somewhat incomprehensible by today's standards, behind the actions (or lack of).

Daly's work, *Revisionism and Irish History - The Great Famine* (1996), notes that although there has been some change in positions taken by scholars over the years, the public views of the famine have been so strong that they have often overridden any genuine debate. Daly notes the continued interest in the Famine, both within Ireland and abroad, citing the continued publishing and republishing of Woodham-Smith's history as well as the activities associated with the 150th anniversary period. Daly notes that this mass commemoration has further cemented the understanding, role and representation of the famine within Irish communities, meaning that scholarly debate becomes more challenging.

The above historical texts provide significant details and depth of investigation into the Irish Famine. Equally there are a number of summary works (often as part of a larger work), such as *The Concise History of Ireland*, by Sean Duffy (2000) and Stedall's *The Roots of Ireland's Troubles* (2019), which provide a more concise, mostly chronological and fact-driven account of events. Both these works place the Irish Famine within the greater history of Ireland and note the significant contribution that the Irish Famine played in the further fracturing of an already difficult relationship with England; creating an international island of Irelands through migration; the foundation and adding weight

to the growing desire to reshaping Ireland's political and social structures; not to mention capturing the devastation the famine wreaked across Ireland's communities.

The story of the famine is also not confined to texts, with Podcasts such as the Noiser+'s series the *Short History of...*, having an hour episode titled, *The Irish Potato Famine* (2023), that provides historical information through this accessible channel. Even shorter formats such as Simple History's (2018) 4-minute YouTube based video, *The Irish Potato Famine, 1847-1852*, provide quickly consumed information, although without the intricacies, analysis, contemplation and context of some of the more substantive historical accounts.

2.2 The Irish Hunger – Backdrop to Fiction, Historical Fiction and Narrative non-fiction

Given the emotive, dramatic and desperate situations faced by individuals and communities during the famine, it is not surprising that the event becomes a backdrop to a range of fiction, historical fiction or narrative non-fiction books. Works such as *The Great Shame* by Thomas Keneally (1999), weave historic characters with broader stories filling gaps, using the power of famine and emigration as drivers of the story. Books like Peter Duffy's narrative non-fiction, *The killing of Major Denis Mahon – A mystery of Old Ireland* (2007), and Kelly's, *The Graves Are Walking - the Great Famine and the Saga of the Irish People* (2012), provide relatable history, through the stories of communities and individuals.

2.3 Visualisation of the Irish Hunger



Figure 3: The illustration of Bridget O'Donnel and Children is one of the most recognisable images of the Irish Famine (Illustration London News, 1849a)

woodblock engravings form the majority of the imagery from the time. Morrison (2014) notes that while the text from the period provides, often explicit, details of the illness and wastage of victims, the engravings, probably due to Victorian sensibilities, do not depict this. The depictions do however tend to reinforce stereotypes, with the British press often showing the Irish as unable to manage themselves, often with simian features, in rags and indolent. Mark-Fitzgerald (2013) notes that some of these illustrations have subsequently been popularised, most notably 'Bridget O'Donnel and Children' (see Figure 3) and 'Searching for Potatoes in a stubble field' (see Figure 4), with replications

Although my research focuses on Famine Memorials, the visualisation of the famine is not confined to public memorials, with other art forms used to show the Irish Famine before the establishment of memorials. It is therefore useful to understand this lineage. Morrison (2014) makes comment about the multiplication of famine memorials post-1990, however much of her work is focused on the ways in which the famine was visually depicted in the nineteenth and early twentieth centuries. Significant focus is applied to engravings that were printed in Irish and English papers. There were relatively few paintings at the time of the famine and therefore newspaper



Figure 4: Illustrations in the English press continued to show the Irish in a desperate and useless situation (Illustration London News, 1849b)

of these being incorporated into and/or the foundation imagery of at least a dozen memorials.

Illustrations were also used to show the positivity of emigration, which was seen by many of the ruling elite as a cure to the Irish Famine. Works such as, *Here and There: Or, Emigration a Remedy* (1850), which was published in Punch, see Figure 5, presents a crudely diminished representation of emigration as a solution to the impoverished state of the Irish populous (Mark-Fitzgerald, 2013).



Figure 5: Illustration from *Punch*, farcically highlights the cure to the Irish Famine (*Punch*, 1848)

Morrison (2014) also comments that the relatively few paintings from the period are primarily due to painters' reluctance to paint human figures in an unflattering or desolate form, something that would not have likely sold in the art market. The paintings that do exist from that period, such as Daniel MacDonald's, *The Discovery of the Potato Blight in Ireland* (1847) and George Frederic Watts's, *The Irish Famine* (1847-50), see Figure 6, provide a more realistic view of famine sense, contrary to the previously mentioned illustrations.



Figure 6: The Irish Famine by George Frederic Watts provides greater realism to imagery than some of the illustrations from newspaper publications (Watts, 1850)

Kelleher's book, *The Feminization of Famine: Representation of Women in Famine Narrative* (1997), noted that many of the images representing the famine during the period were feminine. Individual representations tended most often to be female and were predominately from male observers. These gendered representations are connected to the idea of compassion, which would

have assisted in relief efforts. Kelleher also noted that in later years the figure of a starving mother was turned into a nationalist allegory.

2.4 Visualisation of the Irish Hunger in contemporary culture

Kelleher (2013) notes that, with a few exceptions, very few of the illustrations were developed and executed with the Irish viewer or consumer in mind. This does pose some challenges when this imagery becomes the basis of Irish-focused visual memories. These images, as previously mentioned, have been used as the base for memorials. They have also been used throughout publications. Woodham-Smith's history, which is the best-selling Irish History book of all time, used these illustrations and engravings exclusively, with the exception of a few portraits, as the visual element in the book (Mark-Fitzgerald, 2013). Mark-Fitzgerald (2013) also points out that these images have been used as the basis of a diverse range of media and satire including political

cartoons, contemporary art and public murals such as those in Belfast. Both Mark-Fitzgerald and Kelleher note that these representations also became the base for the various documentaries that have been produced throughout the years.

Mark-Fitzgerald (2013) reflects that the danger in this single source of visual representation is that over time the conditions under which they were created are lost. They become the sole popular representation, without the ability to divorce the image from the politically driven environment in which they were created. Some of the memorials use these images as a basis for visual representation. The volume of memorials post-1990, means that a new visual layer has been added to the collective visual representation library.

2.5 Memorialising the Irish Hunger – pre-1990s

While my research will focus on memorials completed in the post-1990 period, the commemoration of the Irish Famine, through memorials, began before the explosion of memorials that occurred in and around the 150-year anniversary period. Mark-Fitzgerald (2013) notes that although not in the same numbers and volume as the post-1990 memorials, which is the detailed focus of her work, it should not be considered that the famine was forgotten completely nor that it was not recognised through memorials. Even though the wave of post-1990s memorials may have appeared to have overwhelmed the previous commemorative efforts; they should not be ignored.

The volume of literature relating to famine memorials is considerably less in the pre-1990 period. Mark-Fitzgerald remarks that although it may have been historically viewed that there was a large famine silence in the 20th Century, recent works such as Lloyd's *Irish Culture and Colonial Modernity 1800-2000: The Transformation of Oral Space* (2017)

and *Recollecting Hunger: An Anthology* (2012), edited by Corporall, Cusack & Janssen challenge the concept of the memories being forgotten, hidden or ignored. They argue that a strong undercurrent of emotion existed within the community and was shared through oral traditions, prior to the wave of public and more formal memorials post-1990.

Daly too comments in her reflection, *Forty shades of grey?: Irish historiography and the challenges of multidisciplinary* (2007), that this memory never ceased within the community. Daly argues that while the public visibility of the famine may have ebbed and flowed, it was never gone from the public's consciousness, with the results of the Irish Famine often gaining the most attention and the action of any emigration in the late 1800s onwards being associated to the Irish Famine, even decades after the event. Daly also explains how and why the quantities of literature were not as high around the famine as one would expect for a nation-influencing event. The famine did not fit the same historical hero narrative that other events such as the Easter Rising did, given the nation's struggle to find independence. Daly and others, such as Donnelly (2008), argue that the lack of historically driven literature around the famine meant that the initial factual narrative was not set, meaning that a more interdisciplinary response was taken. This was often fragmented and sporadic, but despite this, it would be a mistake to note that no memories or public commemorative actions were taken.

Mark-Fitzgerald (2014) notes that most of the commemorative activities that occurred in the late nineteenth and early twentieth century were localised and modest and were typically grave markings or small local community commemorations. The concept of national or regional-scale commemorative activity was very limited. Mark-Fitzgerald observes that much of this activity occurred in Canada, with various crosses placed in areas of landing and burial on the east coast, more specifically on the various quarantine islands that were established in that area as processing points.

The most obvious times when collective memorialisation is likely to have occurred is around the 100th anniversary of The Famine, but as J.J. Lee points out in his article, *150 Years: The Famine* (1995), the timing of this anniversary was not ideal for mass commemoration. This centenary anniversary period, 1947-1952, was post the Second World War, and despite Ireland's neutrality, plenty of Irish were involved in fighting, often for the USA or other Allies. Lee notes that the relatively new state of Ireland was in the middle of rationing and economically still relied heavily on Britain. It hardly seemed the time to commemorate something that could have been politically charged. Likewise, the nations that were now home to the Irish diaspora, were unlikely to commemorate this event when their focus was more centred on the devastation and loss caused by the Second World War. Lee remarks that this was not an appropriate time for a mass commemorative activity, particularly when the Famines place in the Irish narrative was not yet fully understood. Mark-Fitzgerald (2013) also notes that it is understandable that governmental commemoration was not undertaken around the centenary of the Famine, the lack of central characters, heroic figures or specific events or dates made it equally challenging for local commemoration, especially when the geo-political elements were overlayed.

Mark-Fitzgerald (2013) argues that the mass commemorative activities for the sesquicentennial, may not have occurred at all if it were not for a wave of largely academic texts that appeared in the 1980s, which sat alongside some of the previously developed historical narratives, such as Woodham-Smith's, *The Great Hunger: Ireland: 1845-1849* (1962). These newer works were more inclined to be critical of the Famine and associated events than previous works. They also tended to be more specialised than some of the general works and/or multidisciplinary approaches and works noted by Daly (2007). These new specialised works included Mokyr's *Why Ireland Starved: A Quantitative and Analytical History of the Irish Economy, 1800-1850* (1983); Miller's *Emigrants and Exiles: Ireland and the Irish Exodus to North America* (1985); ns O'Grada's *Ireland Before and After the Famine: Explorations in Economic History 1900-1925* (1988). These works represent a new interest in famine analysis that assisted in

laying the foundations for increased academic and public-focused publications in the 1990s.



Figure 7: Delaney's *Famine* sculpture in St Stephen's Green is part of a triptych of sculptures (Notjim, 2005)

the Mould: A Story of Art and Ireland (2009). Delaney notes that his work was among a wider group of artists in Ireland with a clear 1960s sensibility. This style acknowledged the past events but was purposely future-focused and modernist.

Despite the broadening of the Famine literature across the academic fields, there was little work, case studies or critique surrounding any of the commemorative monuments themselves, although as Mark-Fitzgerald (2013) comments many of these were public artworks and not strictly memorials.

Arguably the most recognisable and best-known of these is Edward Delaney's *Famine* (1967), Figure 7, sculptural group on St Stephen's Green,

Dublin, Ireland. Delaney comments on this work, among others in his *Breaking*

This was in line with the ruling Fianna Fáil party, which gave numerous commissions, and who wanted to project Ireland toward a more 'modern' society (Kiberd, 2010). John Crowley notes in *Constructing Famine Memory: The Role of Monuments* (2007), that even Delaney's works did not fully recognise the famine as it was part of a triptych of works that also included sculptures of, Irish revolutionary, Wolfe Tone also located in St Stephen's Green, Figure 8, and, Irish writer, Thomas Davis located in College Green,



Figure 8: Delaney's Wolfe Tone sculpture in St Stephen's Green is part of a triptych of sculptures (Notjim, 2005)

Figure 9. Crowley comments that much of this void of famine memorialisation may be due to the challenging and complexity of addressing issues of the past and it was simply easier for an emerging Ireland to be future-focused.



Figure 9: Delaney's Thomas Davis sculpture in College Green is part of a triptych of sculptures, with the others located at St Stephen's Green (Murphy, 2020)

2.6 Memorialising the Famine – sesquicentennial and beyond

With the wave of memorialisation that occurred around the 150th anniversary, there is an increase in associated research and literature. Some of this increased awareness and analysis have previously been discussed, with works such as O'Grada's, *Black '47 and Beyond: The Great Irish Famine History, Economy and Memory* (1999); Kinealy's, *This Great Calamity: The Irish Famine 1845-52* (1994); and Gray's, *Famine, Land and Politics, British Government and Irish Society, 1843-50* (1999). These works built on 1980s literature, expanding the fields of analysis with re-analysis and assessment of primary texts and sources, with both wider fields of interest and a new critical lens. They add to the wave of public awakening around the 100th anniversary period. (Mark-Fitzgerald, 2013)

The vast increase in memorials post the 1990s also spurred an increase in assessment and literature around the memorials themselves, the processes of development, and the

representations of the Famine itself. As would be expected this analysis has continued to grow as the volume of memorials has and continues to develop. These assessments, and associated literature, involve a broad-brush approach, viewing some of all memorials as a collective, commenting on what values they represent for the communities and how the famine is presented. They also include works that critique, comment and assess individual monuments, this typically tends to occur on the more well-known or publicly prominent memorials.

The work undertaken by Emily Mark-Fitzgerald, who is an Associate Professor and Head of the School of Art History and Cultural Policy and the University College Dublin (UCD), is the most comprehensive and definitive work associated with Irish Famine memorials. Her work has already been referenced multiple times in this research and her catalogue and inventory of global famine memorials will be used as the base for the research undertaken in this paper. Mark-Fitzgerald's work has culminated in the book *Commemorating the Irish Famine* (2013), which documents and catalogues not only the post-1990 Famine memorials but examines the visualisations undertaken in previous decades and their role in the creation of the physical memorials. It explores the complex history of the Famine and its presentations over time, and in significant detail the 'Famine Fever'. Working with a range of cultural and community groups this work documents all the post-1990s memorials globally. The detailed work includes the construction year, funders, and artists for each work and has specific information on some of those memorials. Mark-Fitzgerald's work provides details for all the memorials but utilises case studies to explore, highlight and/or navigate points of social construction in greater depth for a handful of 'more significant' works. (Mark-Fitzgerald, 2013)

Mark-Fitzgerald's work builds on, among others, previous works undertaken by Margaret Kelleher, such as, *Hunger and history: Monuments to the Great Irish Famine* (2002), which explores the rise of new monuments for the Irish Famine and utilises case studies to compare. It starts the discussion around geopolitical narratives and the role that folklore plays and makes a brief comment on the site and memory. When Kelleher's book

was published, the bulk of memorial sites had either been completed or started, however with the passage of time, Mark-Fitzgerald's work allows a full catalogue of works associated with the 150th anniversary to be completed. Mark-Fitzgerald's book utilises multiple points to understand the visualisation of Irish Famine memorials and their evolution over time. These preceding works, such as paintings, drawings, illustrations and sculptures allow for the body of 150th anniversary works to be placed in context. Kelleher's pre-dates Mark-Fitzgerald's and as a result, has less material to work with. The format of investigation is also narrower for Kelleher, but at their core, they utilise similar techniques to observe, analyse and format to understand the role that memorials have in the post-1990s framework of Irish remembrance. Mark-Fitzgerald uses the book format to expand and complete the work initiated by Kelleher and follows a similar, albeit expanded, format with analysis of previous visualisation techniques, the range of memorials undertaken globally and uses case studies to explore the more substantial and notable works.

Even though both of these works are very firmly based on the Irish story, they draw from other memorials on a global scale. This includes memorials to events that span beyond geographic boundaries, such as the Holocaust, which is discussed in the section below.

Mark-Fitzgerald and Kelleher both examine the collective memorialisations globally with some case studies to highlight key points or to juxtapose works against other works or bodies of works. Because the famine was considered by many to be the first famine with global awareness and response (Mark-Fitzgerald, 2013), the response and memorialisation are at a global scale. But as Mark-Fitzgerald (2013) notes the famine was an intensely local event. Unlike many other historical events in Irish history, such as the 1798 Rebellion, Easter Rising or First World War, which occurred away from daily life, the famine was not just local but a very personal experience and event. And this localism of the event is still prevalent today in Ireland through a 'depopulation landscape' of abandoned stone cottages, and masses of stone-walled fields that are testimony to the subdivided landscape that caused the reliance on the potato crop. Even at a global

scale, the event is deeply local, with generations of Irish in communities across North America, Britain and further afield being the direct result of the emigration caused directly and indirectly by the famine. These countries and communities also have their own locally significant memories of locales, mass burial sites, cemeteries or areas of the first landing, created by the famine.

Given the local nature of the event, it is therefore understandable and expected that each of these locations would be likely to examine and investigate the famine and the memorialisation through their own community's lens. This has resulted in a range of types of literature associated with various memorials, both large and small. In some cases, they take a regional and/or national approach to review, others are about specific memorials. Like the diversification of analysis of the famine itself, the literature associated with the community-scale assessment is varied. Works such as Moore Quinn's, *'at the altar of memory': Great Irish Famine Memorials in Words and Images* (2018), which looks at a group of famine memorials from a pilgrimage/tourism perspective and the associated stories they communicate to an interested outside audience. Some of the documentation shows or records the process of the memorial development itself, in effect becoming a historical synopsis of the individual memorials' conception and development. The website for the Irish Famine Memorial in Sydney (<https://irishfaminememorial.org>, n.d.) is a good example of this, with details of the famine and those emigrating to Australia, details of those individuals who were connected to the site with historical documentation, the development process of the memorial (such as funding, consultations etc), the Artist's vision for the memorial, interpretation of the memorial and connected structures, and events and future activities. These specific community responses also often provided localised historical accounts of the famine itself. Some of the documentation also provides details of the community development process/es that went into the development of the memorial.



Figure 10: The Irish Hunger Memorial in Battery Park, New York is one of the more prominent memorials globally (CTA Architects P.C., n.d.) – republished with permission of CTA Architects

The literature also includes a range of individual experiences and reflections with either individual memorials, such as Butler's *Reflections on a visit to the Ennistymon Union Famine Workhouse Memorial* (2021). There are also a group of collective reflection on a group of memorials (which may or may not be localised) such as Murphy's *Dying of famine* (2022), which provides self-reflection on a group of Irish famine graveyards and connected memorials. The proliferation of these types of

reflections appears to have increased with the proliferation of blogs, podcasts, or photoblogs, that are dedicated to the Irish Famine reflecting their experiences with an aspect of the event and/or memorialisation. It should be noted that some of these reflections are more academic than others, with many faculties running blogs. These academically based blogs provide reflections with greater levels of critique, which parallels the more individual experiential reflections. Both have a role, and both are valid.

More prominent memorials are more likely to have articles, critiques or literature written about them. New York's Hunger Memorial at Battery Park, see Figure 10, is an example of this. Examinations such as Jane Holtz Kay's *Hunger for Memorials: New York's Monument to the Irish Famine* (2003) and Alena Pletneva Veller's *Searching for Ireland in Battery Park New York City*, Brian Tolle's *Irish Hunger Memorial as a Site of Memory and Action* (2012) are among the multitudes providing a critique of this conspicuous



Figure 11: Gillespie's sculpture 'Departure' on the Dublin docks has received both high praise and heavy criticism (Olliebailie, 2021)

memorial. Likewise, Rowan Gillespie's sculpture on the Dublin docks entitled 'Departure', Figure 11, is in a prominent position and as a result receives greater levels of critique than other monuments around Ireland. Articles such as O'Toole's *\$1m Famine memorial a monument to kitsch* (1998) highlight public monuments vulnerability to criticism.

The famine story is also viewed from a national perspective, rather than a global one. This can often take the form of a national-scale reflection associated with the event, the response to this, and what the memorials developed over 150 years later say about the country as a whole, i.e., do they reflect the event, those associated with the event or are they more reflective of the current climate and the way the community/country wants to be perceived or portray the actions of the time. Kevin O'Neill's *The star-spangled shamrock: memory and meaning in Irish America* (2001) does just this. He explores how the American narrative of success and prosperity has overridden and, in some cases, hijacked the Irish Famine story and memorialisation. In most cases, this story is told with little remorse for its direction, despite at times being questioned, and it is clear that it is a story that the funding groups are both proud of and begins at the Irish Famine and the subsequent emigration. (O'Neill, 2001). Likewise, McEneaney explores the changing attitudes toward the Irish community in the wake of the Irish Famine. *McEneaney's*

Changing Attitudes toward Irish Canadians: The Impact of the 1847 Famine Influx in the Province of Canada (2021) analysis notes that although the Irish were welcomed to Canada, the sheer numbers arriving and associated challenges, including often having poor or little English, caused local attitudes to turn against the Irish. This shunning is now not reflected in the community's representation through memorialisation. The Irish Famine memorials in North America are shown in Figure 12.

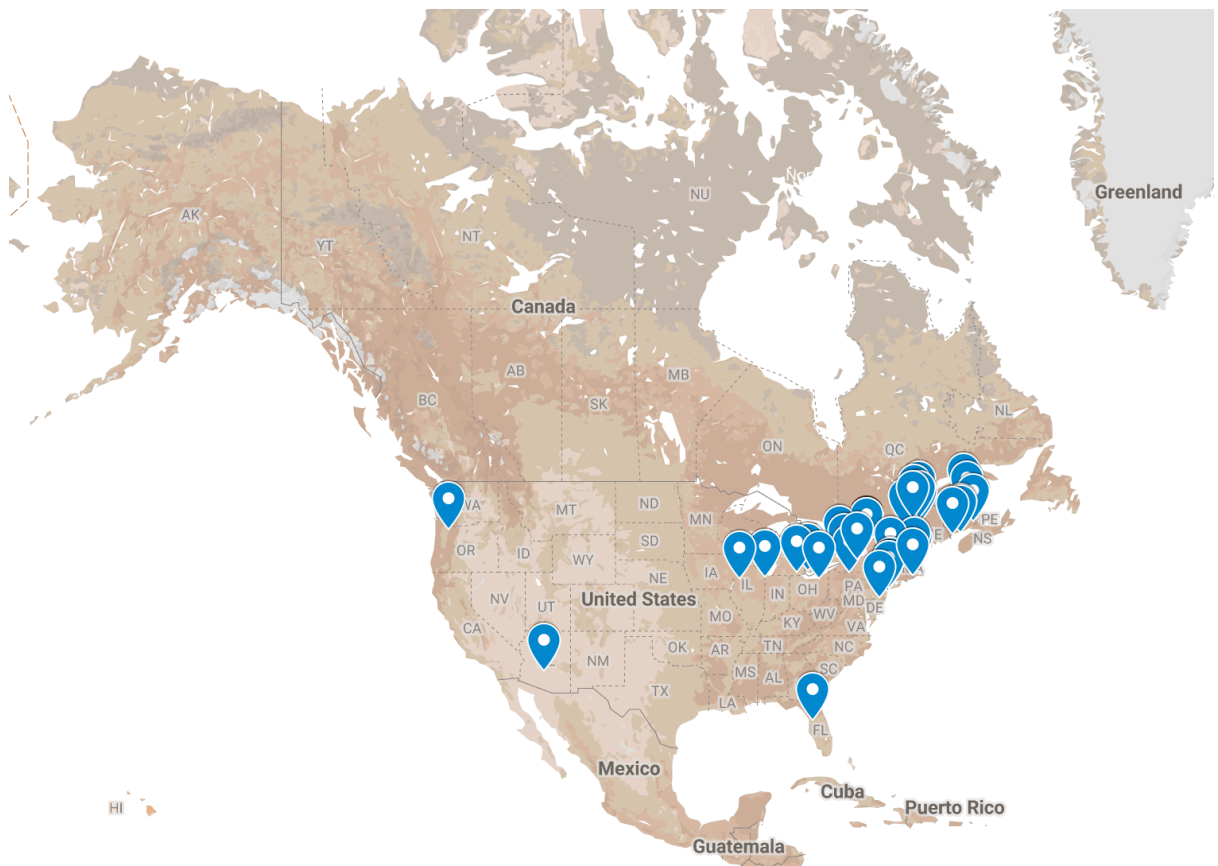


Figure 12: The 42 North American - Irish Famine Memorials are unsurprisingly predominately located on the East Coast

In contrast, McGowan's *Remembering Canada: the place of Canada in the memorializing of the Great Irish Famine* (2014), reflects on a national role within a global response i.e., rather than being inward focused it looks at Canada's response and what it says about the country in comparison to other nations. McGowan argues that the memorials have come to define the entire Irish migration and not just the famine itself. He comments that the tragic narrative of the Irish Famine has transferred itself to all Irish migration including

modern day movements. He makes comparisons to the memorials of the United States of America, which have taken a far more positive approach to projecting the Irish emigration narrative largely as a result of the famine which reflects the, often prominent, role of those with Irish lineage within that community.

Of course, some of the literature also takes the opportunity to reflect not just on memorials, but on their absence. De Waal's *Monuments to Famine* (2019) is an example of this, commenting on the lack of memorials throughout the United Kingdom, see Figure 13, with specific reference to there being no memorials in London. De Waal notes that the Irish famine is not alone in not being recognised formally through a memorial in London, in fact, he states it is the norm rather than the exception. In many ways, de Waal muses that the absence of a memorial says more than any memorial could.



Figure 13: There are few Irish Famine Memorials in the United Kingdom, despite having a large Irish community

This concept of the memorials being a challenging discussion is also reflected in McMahon's, *Reckrimination and reconciliation: Great Famine memory in Liverpool and Montreal at the turn of the twentieth century* (2014). In this, he notes that Montreal and Liverpool, the busiest urban ports of migration for Britain and Canada during the famine, had to navigate sectarian tensions, difficult socioeconomic situations and political ruminations over Home Rule as part of the considerations

during the creation of public memorials. McMahon notes that this public process assisted in addressing many of the historic wounds, of these transatlantic sites.

2.7 Irish Famine Memorials and other Global events

Even though the Irish famine is considered to be the first famine event that had global reach (Mark-Fitzgerald, 2013), it is by no means the only global event or event that has global impact that has been memorialised. As part of the literature review, consideration was given to examining some of the literature associated the memorialisations on a global scale. The review below is by no means an exhaustive account, it does however provide some context for the global Irish Famine work. Some of this literature takes the form of directly comparing the histories and memorial development between the Irish Famine and other globally memorialised events, some of which are simply exploring how a particular global event may, or may not, have been memorialised. In the later literature, these provide a good counter or checkpoint in which to compare the treatment of Irelands Famine memorials with another event.

Mark-Fitzgerald's *Holodomor and Gorta Mor: Histories, Memories and Representations of Famine in Ukraine and Ireland* (2014) contributed to a work that examined the historical experiences of hunger and its role in shaping national narratives of Ireland and Ukraine. Both countries had gaps between the event and awareness and commemoration. Ireland had the advantage of clear historical documentation and understanding of the event, Ukraine's Holodomor had almost no research due to the oppression of communism. Despite the difference in the literature associated with the events, Mark-Fitzgerald's exploration of the proximity of the events has had an impact on the ways that commemoration narratives have developed. Holodomor occurred within living memory (1932-1933) while the Irish Famine was many generations removed from the mass commemorative movement. Mark-Fitzgerald's work comments on the rawness

of the event and how it is depicted through memorials, Figure 14 shows the Holodomor memorial in Washington DC. She also makes special note of the role that the Irish diaspora had in the Irish Famine memorials connected with the 150th anniversary period.



Figure 14: Parallels and differences can be drawn between the Irish Famine and Holodomor. Holodomor memorial in Washington, DC. (Fagen, 2018)

Emily Sample's *Visual Representations of the Holocaust in Memorials in the Czech Republic and America* (2012) explores how the Holocaust is memorialised in different ways in different countries, in her case the United States of America and the Czech Republic. Sample's research explores how each location and place can have a different interpretation or representation of an event, that despite being well documented from a historical perspective, has a different narrative based on the broader sense of place, as well as being directly related to the site on the memorial (Sample, 2011). Goldman takes a similar approach in her book *Memory Passages. Holocaust Memorials in the United States and Germany* (2020) by applying direct comparison of two different locations and their treatment of a global remembrance event.

Given that each site can have an influence on the representation of the event and associated memorial Young notes in *The Art of Memory: Holocaust Memorials in History* (1995) that memorials themselves have a dramatic influence on how an event is understood and interpreted by the community. This is particularly true when the event is generations removed from the viewing population making the influence of site or place an important factor in the overall understanding of an event. Specifically Young uses categorisation to better understand how many memorials and/or representations of the Holocaust may have been presented in a certain format and why. He is clear that the influence of these socio-political drivers overlaid with the site itself are the main drivers in the presentation and interpretation. To this end, the role of place is an important element in the presentation of a memorial.

2.8 Place

Given the different views of individual memorials, or variances at a regional or national scale, it invites the question of place and its role in interpretation and depiction. This is the core of the proposed research and something that is touched on by Mark-Fitzgerald (2013), Sample (2011), O'Neill (2001) and Kelleher (2002). Cresswell's, *Place a short introduction* (2004) and *Place: An introduction* (2014), provide an introduction to place, which examines various interpretations and uses of the terms, including as a social construct, as a physical definition and in the broader landscape. Cresswell also talks about the scale on which we measure place, ranging from global, national and regional scales through to local and site-specific. A core part of the proposed research is clearly outlining the definition/s of place to contextualise Irish Famine memorials and then examining how place has influenced the design of these memorials, particularly in relation to the narratives.

Cresswell highlights that the concept of place is challenging to define as it has various uses across multiple disciplines and that the concept of place is both simple and complicated at the same time. Cresswell emphasises John Agnew's (1987) definition of three fundamental aspects of a meaningful place: location, local, and sense of place. The most obvious comment on this interpretation is that this definition of place involves a fixed location. The concept of Place is core among geographers Walker (2020) highlights that the concept of space and place is critical to their field and therefore can contribute significantly to landscape architecture's practice, understanding and application of these terms.

Walker (2020) applies significant weight to Edward Relph in assisting with her application of the concept of place in relation to human meaning. Specifically, she notes that place is not just a 'where' but has other broader aspects incorporated and place is a collective gathering of all these elements. Cresswell references Yi-Fu Tuan when defining a difference between space – something broader, areas and volumes – against place, which is more defined or has something more definitive about it. Yi-Fu Tuan likens space to movement while place is more like a pause.

Likewise, Cresswell, notes another common pairing of place and landscape. Much as Yi-Fu Tuan defines the difference between space and place, Cresswell records that landscape is taken to meaning a broader overarching area whilst place implies a deeper association or understanding. He uses the example of Raymond Williams' novel, *Border Country* (1960), in which Williams describes coming back to the village of his childhood from London. In his reflection, he notes that he now views the valley as a landscape stripped of the values and qualities that he remembers from his childhood, the aspects that made it a place.

Recollection of memories, therefore, plays an important role in creating a place. Walker (2020) observes the recollection of memory including senses, experiences, actions,

people and scenarios is part of establishing a place. She observes that the memory of places is particularly important for those who might have suffered trauma. Walker comments that places of memory can preserve memories for future generations by transferring those memories.

Erfani in *Reconceptualising Sense of Place: Towards a Conceptual Framework for Investigating Individual-Community-Place Interrelationships* (2020), remarks that the concept of place and associated literature searches has increased dramatically in the past decade. He muses that this could be as a result of digitalisation, individuals and groups are trying to better understand their place in the world. Erfani provides a general summary of the literature of place while examining how individual-community-place relationships interact within the constructs of attachment, identity and satisfaction.

Given the gap between the Irish Famine and the mass memorialisation process, it is therefore of interest how those memories are presented and what influence the place in which the memorials are found affects the way this is presented. Like the famine itself, the memorials of this event have been largely analysed from a socio-historical perspective, some of which hint at the role of place in the development and/or representation. Adding a landscape architecture perspective to this body of work will contribute to the understanding of how place creates nuances in the memorial's design around this significant event.

2.9 Categorising elements of place

While Cresswell provides a grounding and background in the concept of place and how it can be applied, this research will assess all the post-1990s famine memorials and their response to place. It is therefore important to provide an understanding of the literature associated with comparing one memorial to another in the context of place.

It is therefore important to identify literature that notes ways in which the elements of defining place for memorials or monuments can be identified, providing a clear basis for comparison.

Placemaking is one concept that is used by socio-geographers, to apply values to various elements that make up a place as well as techniques used to engage communities in the participatory process of community space development. The Project for Public Spaces (2007) observes that the term placemaking gained traction in the 1960s and has evolved over time to include the concept of participatory design, the approaches to it as well as understanding the tangible and intangible elements as well as a way of measuring the components. Project for Public Spaces uses the tool shown in Figure 15, to evaluate the elements of public space in the context of place. The inner ring represents a place's key attributes, the middle ring its intangible qualities, and the outer ring its measurable data. (Project for Public Spaces, 2007)

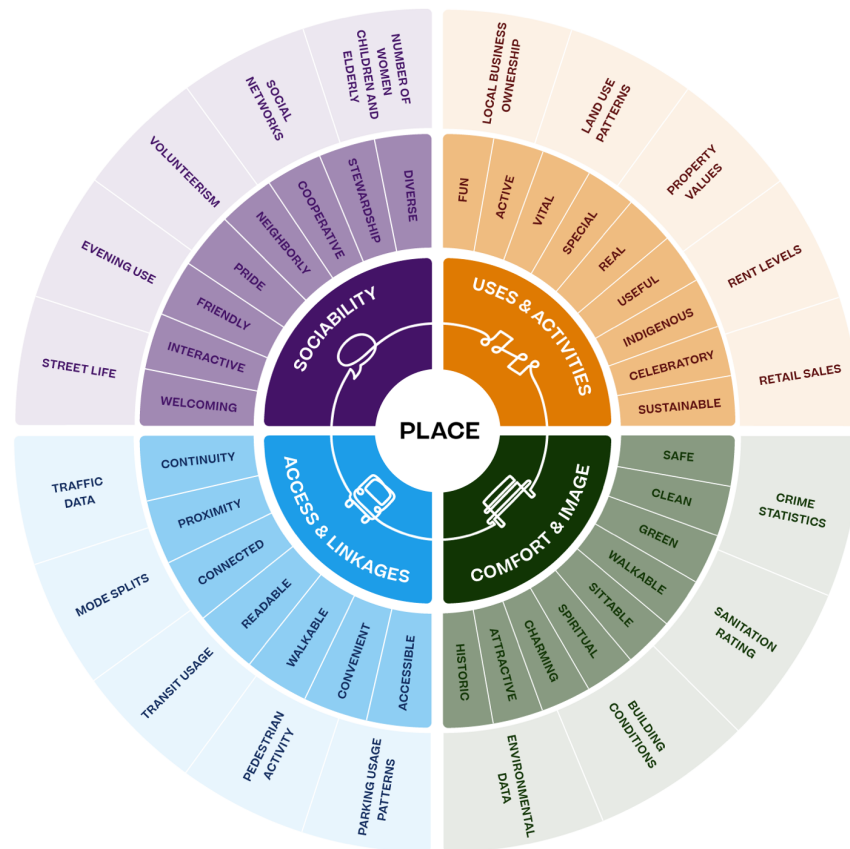


Figure 15: Tool developed by Project for Public Spaces to identify and measure key attributes and measurements of place (Project for Public Spaces, 2007) - used with the kind permission of Project for Public Spaces

The concept of placemaking incorporates far more than just a landscape architectural perspective but does provide a useful context for ways in which spaces can be evaluated.

Kempf (2016) notes the role of monuments in placemaking. She remarks that humans have a desire to place monuments in areas of significance and despite cultural differences, there are some common elements of the monuments that allows for comparison. Kempf highlights the work of Twigger-Ross and Uzzell (1996), which builds on the four principles of identity developed by Breakwell's Identity Process Theory. Specifically, this means that the identity is formed through elements that are categorised

as: Uniqueness and distinctiveness; Continuity across time and situation; Feeling of worth and social value (pride of association); and Self-efficacy. Kempf muses, through a somewhat traditional lens, that the most important of these four elements is the ability to have continuity of time and situation and the other elements add to or diminish this. She argues, again rather conventionally, that monuments are one of the few physical ways that this can be achieved. This ability of a place to impart memories across time was also noted by Walker (2020) as important in imparting meaningful links to the past. As a counter, Phelps explores what it means to have memorials without place, *Memorials without location: creating heritage places* (2005), citing the outpouring of emotion toward the death of Princess Diana and the use of almost any public space to show grief. She notes the temporary nature created by this approach, which serves a purpose at a point in time but can leave some communities feeling the need for something more permanent.

Attwa, Refaat, & Kandil's *A study of the relationship between contemporary memorial landscape and user perception* (2020) comments on the change in interaction of spaces between users and memorials overtime. They comment on the user experience and the contemporary desire for memorials to be more connected to the city and users through urban physical configuration, and user sensual experience. They note that making comparisons of design and experiences of memorials is vastly impacted on by the time in which it was developed, and an evolution occurring from visually distant to be experiential. This is important as it highlights the relative uniqueness of Irish Famine memorial development, which extensively removes time from the analysis matrix.

Wagoner & Bresco develop a matrix to categorise the kinds of user experiences at memorials in *Memorials as Healing Places: A Matrix for Bridging Material Design and Visitor Experience* (2022). They also remark the role that memorials play in providing reflection and healing of both individual and collective wounds. They note that often these works are analysed and/or critiqued from a historical or architectural angle, regularly at the exclusion of visitor, and user experiences. To this end they have developed a methodology for the analysis of the various material aspects of memorial

design to enable comparison and allow reflection among practitioners and academics. Their matrix includes ten interconnected dimensions that allow for this comparison:

1. use of the vertical and horizontal axis,
2. figurative and abstract representation,
3. spatial immersion and separation,
4. mobility,
5. multisensory qualities,
6. reflective surfaces,
7. names,
8. place of burial,
9. accommodating ritual, and
10. location and surroundings (Wagoner, 2022).

Wagoner & Bresco's work was applied to memorials across countries and time periods. Their work allows for comparisons to be made; however, they caution against using this as a tool for comparing the effectiveness of design. They reflect that users' experiences of memorials are impacted by the tensions felt and the selectiveness of engagement by individuals, although good design certainly helps enable engagement (either targeted or broad). They add that potentially another layer could be applied over the matrix enabling user profiles. These profiles would effectively be applying personas based on demographics etc to allow for a better understanding of a designs impact or influence on user experiences.

This work however does provide an interesting approach to applying data to what are often considered intangible elements. This is an attempt to place quantitative analysis in what is largely a qualitative field. They mention some of the limitations of this approach, but equally note the advantages, especially the comparison of large numbers of data points and items, which can often then be further analysed in small comparative samples. They are of the opinion that this is useful to provide a broad-brush viewpoint before taking a more in-depth view of areas of critical interest.

Like Wagoner & Bresco's approach, Walker (2020) uses a matrix of criteria to allow for comparison of elements of design for memorials. In Walkers research, she applies a sliding scale in key physical and sensory factors, see Figure 16. This allows each component to be graphically shown and allows for comparisons to be made between sites (Walker, 2020). This methodology does make the assumption that each factor of a memorial is exclusive. For example, one of the phenomenological elements included is Sound with the sliding scale limits being Sonorous to Inaudible. It is possible that a memorial could have multiple spaces, each with their own acoustic elements i.e., one area could be quiet and contemplative, whilst another within the same memorial could

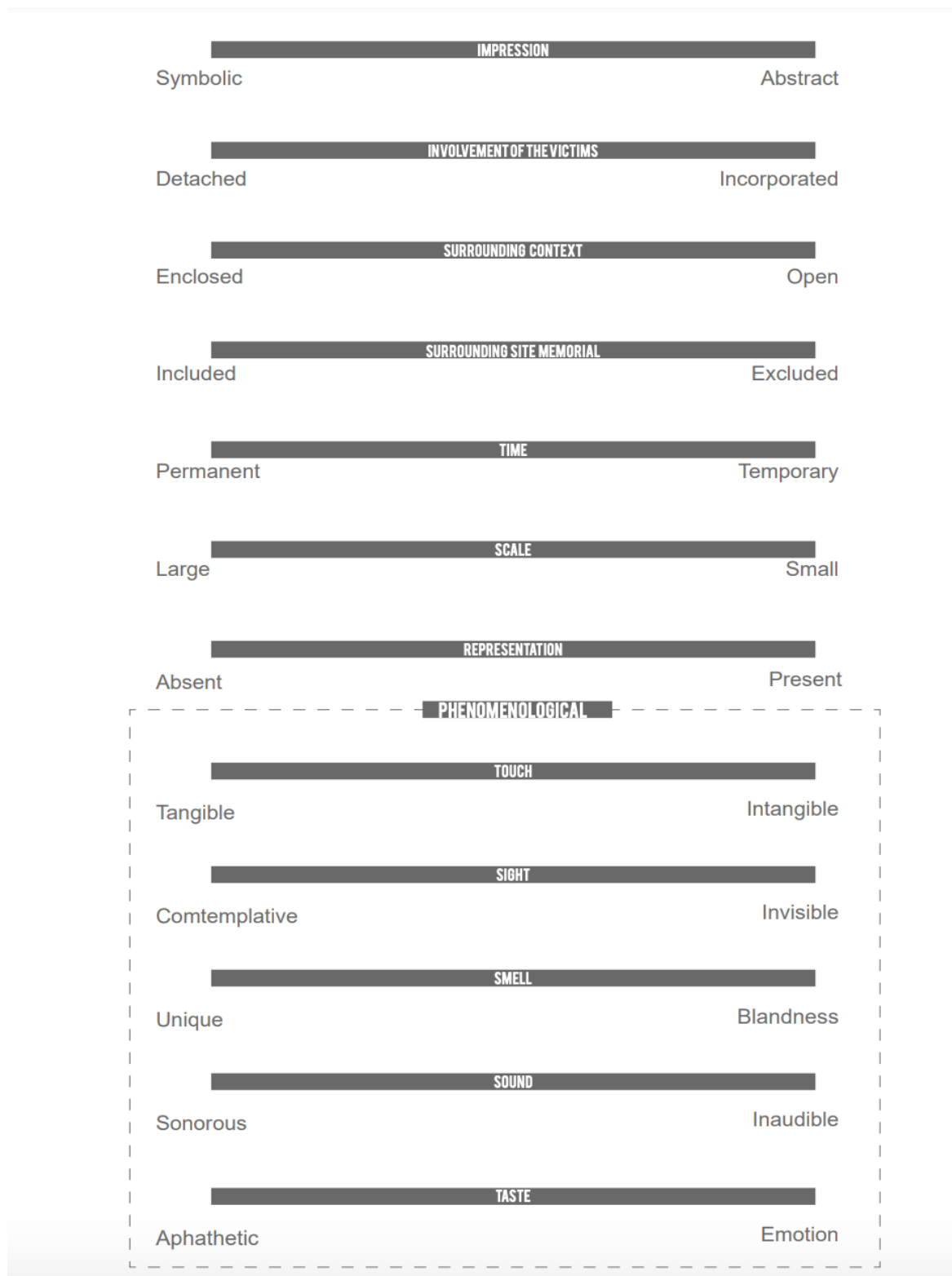


Figure 16: Walker uses a formalised criteria and structure to allow comparison between elements of memorial design (Walker, 2020) - used with the kind permission of Yeimy Walker

be sonorous. Walker overcomes this limitation by allowing multiple rankings on a component scale if multiple elements exist.

Walker (2020) and Wagoner & Bresco (2022) apply a matrix to breakdown a memorial into component parts. This allows for comparison between memorials with some level of quantitative backing. Walker's research compares a relatively small number of memorials, but most importantly these are in geographically diverse areas and dealing with similar but different topics.

2.10 Research focus

The Irish Famine research and subsequent literature has increased significantly since the 1990s. This 150th commemoration drew the event into the public's view from the shadows of Irish History (Mark-Fitzgerald, 2013, 2014). This famine focus included volumes of academic research, across multiple disciplines as well as interdisciplinary work. One of the more visible actions during this period was the outpouring of collective memory through the development of memorials (Mark-Fitzgerald, 2013).

This visual representation of memory has been well documented by Mark-Fitzgerald's *Commemorating the Irish Famine* (2013), including the substantial undertaking of a global Irish Famine memorial catalogue. Mark-Fitzgerald notes that although there were a few memorials prior to the sesquicentennial, the rapidity and volume of those after the mid 1990s has been exponential. Mark Fitzgerald's catalogue documented almost 140 memorials that have been developed since the mid 1990s. This number has continued to be added to since the Mark-Fitzgerald's initial work was completed.

This substantial grouping poses questions about the community sentiment and interpretations and depiction of the event, which was being commemorated at a global scale, well outside of living memory. This temporally defined global collection of memorials presents a unique opportunity to understand the influence of place on the memorials. The generational distance of the memorial activity from the Irish Famine, means that many of the variables that are involved in memorial developments, such as proximity to the event, raw emotion and political influences are lessened, meaning the influence of other variables, such as place is heightened.

Given this, my research will focus understanding the role that place has influenced Irish Famine memorials. My work will apply quantitative data to allow the comparison of large numbers of Irish Famine memorials, whilst enabling the various place variables to be overlayed to see if there are any patterns that emerge. While the Irish Famine and the subsequent memorials have been researched extensively by other academic fields, to date there has not been a Landscape Architecture lens placed over this event and the memorialisation. My research will therefore add to the collective understanding, while adding a different perspective.

Chapter 3: Research Goals and Objectives

As shown in the literature, there has been extensive research and analysis on the topics of the Irish Famine, memorial development & representation and the role of place. This research seeks to explore the interrelationship/s between these, with the goal of identifying patterns and/or variations of that might arise.

As mentioned, the Irish Famine memorial movement provides a unique opportunity to explore places impact on these global memorials. The removal, or at least the diminishing of, other variables such as time, direct victim connection and immediate political influences, means that we can infer that place proportionally will have had a greater impact on the memorial design and delivery. This research seeks to understand what influence this might have been and what patterns have resulted.

3.1 Aims/Objectives

To investigate the design of memorials to the Irish Famine, with particular attention to patterns of place responsiveness: and subsequently to identify how place has influenced the representation of the Irish Famine through the design of memorials.

3.2 Research Questions

To address the above research objective, the two questions below have been identified as a primary focus.

1. What influence does place have on the representation of the Irish Famine through memorials?
2. What themes are utilised across the various scales including materials, content, and symbolism?

There is little doubt that the research is likely to bring to the surface a range of other areas, this is especially true in a topic that has so many multidisciplinary functions that it can become easy to lose focus. These questions will ensure that the research focus is kept, with additional elements raised throughout the research discussed as appropriate.

It is important to note that the research does not intend to answer the question of effectiveness, nor whether the memorials are good or bad, simply how place has impacted the representations and/or delivery of the projects.

Chapter 4: Methodology

With the aim of answering the above questions, this research has taken a quantitative approach to deal with, what can often be considered a qualitative topic. This approach allows for the analysis of larger numbers of memorials than from qualitative approaches such as case studies. This is particularly useful when dealing with the large volumes of post 1990s Irish Famine memorials. This approach does however rely on accessing existing data, or in the absence of data, to be able to obtain or establish this data through a method that is transparent, valid, and repeatable (Nikolopoulou, 2022). This relies on the application of defined criteria to establish data that does not currently exist. These interpretations and how they have been defined and made are outlined below.

Obtaining and creating data, within an established framework, are important elements of a quantitative approach. This includes the need for the research to have reliability and be reproducible. It is also important that the process is replicable, even if the result won't be identical, this is largely due to the Likert scale being used to assign values to characteristics (Nikolopoulou, 2022). Even though it is evidence based, there is also an element that is open to interpretation, which is one of the reasons why this process is detailed.

Likewise, the definitions and categories utilised are substantially detailed below as they form the framework for data establishment. The raw data and notes associated with each categorisation is included in Appendix A. Because this research is undertaken as a desktop process, it is important that the data is available in full. This allows for the process to be repeated with more detailed information or data and/or replicated by other parties.

The analysis of this data is also important as it provides a model of dataset interpretation that is based on changes in patterns. As a result, the differences cannot be defined as statistically significant, as they are through observation. Again, by detailing the analysis process and methods it allows for further examination, interpretation, analysis, or replication.

4.1 Scope of research

It should be noted that my research does not attempt to judge or pass comment on the effectiveness of Irish Famine memorials. It is not within the scope of my research to evaluate or critique the memorials, instead there is a focus on the influence of place in how the memorial is presented. It is also not within scope to understand or pass comment on the broader socio-historical or socio-political perspectives of the Irish Famine or Irish Famine memorials. My research is focused on understanding the influence of place on Irish Famine memorials and the variant patterns of similarity that have occurred as a part of this influence.

To this end, the work of Mark-Fitzgerald (2014) in undertaking a catalogue of global Irish Famine memorials post-1990s, provides the framework for my research. Mark-Fitzgerald's data for her catalogue has been collated through site visits, interviews, archives, websites and research undertaken since 2003 (Mark-Fitzgerald, n.d.). This catalogue includes work from the 1990s to c.2012.

It is acknowledged that there are a number of memorials that have not been included in this catalogue. There a relatively small number that were undertaken prior to the 150th anniversary. Some have been developed subsequent to Mark-Fitzgerald's catalogue. Given the global spread and variety of scales of memorials, it is also understood and

acknowledged that there may be some memorials that have not been included in this list, simply due to Mark-Fitzgerald not being aware of them (Mark-Fitzgerald, 2014). However, for the purposes of my research Mark-Fitzgerald's data, will be used as the basis for analysis. If additional memorials are found, they will be excluded from the analysis. The rationale behind this is that Mark-Fitzgerald has already applied a defined criteria about inclusions, and full data against all the memorials, backed by research. To include any additional ones found myself undermine the structure that has already been established. Mark-Fitzgerald's criteria and definition for inclusion in the catalogue is:

“For the purposes of this project, a Famine monument has been defined as a three-dimensional form set in public space. The summary catalogue excludes wall plaques (if not accompanied by other memorial objects), as well as any memorial erected on publicly inaccessible property. This catalogue is limited to commemorative projects unveiled from 1990 onwards; however a few monuments pre-dating 1990 are included due to their re-dedication or reinsertion into a post-1990s commemorative landscape.” (Mark-Fitzgerald, n.d.)

Each entry includes one site, which may or may not include more than one memorial, and Figure 17 provides an example of the raw dataset provided by Mark-Fitzgerald. The location is provided as reference, although maybe indicative of a broader area such as a parish or suburb. The date is also included and is as accurate as possible. If available, a title of the work and the artist's/creators name is included, the commissioning body is also included. Each of the sites is grouped by country.

Newcastle West, Co. Limerick (1991)
Famine Memorial Gates – St. Ita's Hospital
Artist: Cliodna Cussen
Famine Cemetery Committee

Longford, Co. Longford (1995-6)
Famine Garden of Remembrance
Sister Calasancius, with cooperation of Longford County Council and the Midland Health Board

Ballina, Co. Mayo (1995)
Famine memorial – Ballina District Hospital
Killala Diocese Famine Heritage Committee

Doolough, Co. Mayo (1990s)
Famine memorial
Action from Ireland

Figure 17: Sample of data included in Mark-Fitzgerald's catalogue (Mark-Fitzgerald, 2013)

Because the topic of the Irish Famine, of which the memorials form part of the narrative, has a broad social and historical background, it is important to ensure that the research remains focused on the research questions. Removing or minimising non-essential variables is one way of assisting in the process the catalogue of work undertaken by Mark-Fitzgerald (2013) provides the foundation to add additional data too.

4.2 Data: requirements and acquisition

Mark-Fitzgerald's (2013) catalogue of post-1990s Irish Famine memorials provides a potent basis for further analysis. Given the focus of my research, some additional data is needed to enable my research and analysis. The additional data required falls into two broad categories. The first is categorised as base data, the second is memorial interpretation data. Below are definitions and data requirements as well as acquisition

methods. It should be noted that this research is a desk-top exercise and therefore relies heavily on existing and available data. To this end, there are potential methods of data collection, including site visits, interviews etc, that could provide additional information. My research however has been framed to allow it to be undertaken using online resources and information. This relatively modest scale of research and resource application is appropriate and in-line with the expectations of a dissertation.

4.2.1 Memorial Place Data

The understanding of a memorial's attributes through systematic attribution of values to the key components of the memorial has been explored by Walker (2020) and Wagoner & Bresco (2022). For my research I will use these two matrices as a base for my categorisations that relate specifically to the influence of place on the memorials. Unlike Walker, who uses a sliding scale tool, I will apply a Likert Scale as it allows the attribution of numerical value to each specific question/component (Aransiola, 2022). This quantitative data is important to allow the presentation and pattern analysis through radar diagrams, and more detail is provided in the analysis section below (Analyttica Datalab, 2021; Barowski, 2020).

To this end, a 9-point-scale is used, see Figure 18, to attribute a value to each element of design and the degree to which it is influenced by place. This scale does not quantify good vs bad, nor does it measure if the approach is appropriate or not but indicates the strength of its connection to place. For example, a score of 1 means that it is not in scale with the place in which it is located i.e., it could be larger or smaller than other elements around it. This could be an intentional decision by the designer.



Figure 18: Scale used to define specific elements of memorial designs influence of place

These elements are further defined below. This scoring is undertaken at an individual site scale, notes are made beside each element with justification/discussion, see Appendix A.

- **Spatial Connection** – This is a measure of how connected the memorial is with the surrounding area. Is it an open space that connects with the surrounding landscapes and areas or is it enclosed and separated. Nine indicates that a memorial is highly connected to the area surrounding it, and by contrast one is for

memorials which are disconnected from their surroundings, for example through being enclosed.

- **Location Connection** – Does the site the memorial is located have a direct, indirect, or limited/no connection with the famine? Some sites, such as graveyards, workhouses have a very strong and direct connection to the event, others might be landing sites or areas. Nine being directly connected with the famine, one being not connected at all.
- **Representation** – Does the memorial represent the Irish Famine in an abstract or figurative way? Nine being highly figurative and direct in its representation, one being abstract or symbolic in the representation.
- **Scale** – Is the memorial in the same or different (either larger or smaller) scale to the surrounding areas and/or landscape. Nine being highly in scale, one being highly out of scale with the surrounds.
- **Materials (direct)** – Are the materials used in the memorial connected to the surrounding areas/landscape. For example, if stone is used in the memorial, is the same stone found in the surround buildings or landscape? Nine being highly connected to the area around the memorial, one being not connected at all.
- **Materials (context)** – Are the materials used in the memorial connected to the famine or areas connected to the Irish Famine. For example, are the materials used in the memorial directly connect to the famine i.e., from an old workhouse, from an area effected by the famine i.e., stone from a county in Ireland in an international memorial, or do the materials not relate to the famine in any sense. Nine being highly connected to the areas associated with the Irish Famine used in the memorial, one being not connected at all.

4.2.2 Base Data

For the purposes of my research, I have defined base data as factual data that will enable groupings or categorisation associated with place. This data does not require any interpretation or analysis. An outlier in this definition is imagery, which is not technically data, but is required base information for further analysis. For reference I have included some notes against the data, to provide additional information, see Appendix A.

This base data is used to overlay the Memorial Place data, to examine patterns. These variables are used to see if there are any differences to be found in the memorials because of place. For example, the variable Burial, maybe applied to the data to examine if there is a difference in the presentation of memorials of those in areas that are burial sites vs those that are not. Multiple variables maybe combined in combination for example Burial may be applied alongside country, to see if there is a difference between the ways different countries develop memorials on sites that have burial.

The data required to build on the existing Mark Fitzgerald (2013) catalogue and methods for collation are:

- **Location** – This relates to the exact geolocation of the memorial. Mark-Fitzgerald (2013) provides broad location for the memorials in her catalogue, although these are at relatively coarse city, town, suburb, or parish scale. To provide a greater level of granularity memorial specific geolocation the data is collected through Google Maps and Google Street view and cross-checked with other online research to ensure the correct geolocation. The resulting data is an address and plus code (an equivalent of longitude and latitude). These allow for the memorial to be specifically located on a map, see Figures 2, 12, 13 and 21.

- **Province** – This is specific to the memorials in Ireland and relates to the four provinces of Ireland: Connacht, Leinster, Munster, and Ulster (see Appendix B). Mark-Fitzgerald's (2013) data already provides county, which enables this categorisation.
- **Imagery** – Understanding the memorial beyond description is easiest undertaken with the assistance of imagery. Some of the memorials are presented with images in Mark-Fitzgerald's book *Commemorating Irish Famine Memorials* (2013) and website *Irish Famine Memorials* (n.d.), however not all 137 memorials have associated images. The more well-known memorials have a higher number of images, associated with the more numerous critiques of these sites. Web searches are used to find community websites, reports, and other platforms are used to source images for each memorial.
- **Site Type** – This specifically relates to the area of the memorial. Seven categories of site types broadly capture each of the memorial sites. 'Burial', 'Burial*', 'Workhouse', 'Burial/Workhouse', 'General', 'Park' and 'Other'. It should be noted that sites maybe fit within multiple classifications. The category of Burial* is a site that has burials, such as a cemetery, but is not burials associated with the Irish Famine. General captures sites that general uses and community use spaces such as parks and town centres. Other are physical sites that are not typically considered general use i.e., the Barracks at the Sydney Famine memorial. Because these categories are not exclusive, all appropriate categories will be applied to each site. Categorisation is based on information found through web searches.
- **Memorial Typology** – The concept of typology is applied extensively to a variety of fields such as planning, urban design and architecture (Carmona, 2010). The process of categorisation by type however has not been applied to memorials (J. Bowring, personal communication, 15 February, 2023). For my research adding memorial typologies is useful. To this end, I have categorised the memorials as Sculpture, Installation, Cross, Plaque and Other. It should be noted that each of the memorials has been added to the category that best fits it. For example, a

Sculpture may have a plaque at its base, but because the dominant type is Sculpture it is classified as such. Installations may also have sculptural elements but invites a broader level of engagement and movement through that a single sculpture.

- **Community Size** – Each site is also categorised into size of the broader community area. Three categories, City, Town, Rural, are used to place the size of community that surrounds the memorial (Dijkstra, 2020). The term Rural also captures what would be considered a village i.e., a small community. Where a judgement call had to be made about which category to place the site into a note is added to highlight the decision-making process, see Appendix A. Dijkstra (2020) notes that there is not global standard for definition of these three terms, despite being uniformly accepted as a categorisation technique (i.e., the definition of what a city is in New Zealand is different to a city in China). Categorisation is based on information found through web searches, and the application of general New Zealand definitions of city, Town and Rural are applied.

4.3 Presenting data - Kiviat Diagrams

Understanding the presentation of large amounts of information in a visual manner that allows patterns to be observed, is an integral part of my research. To this end, Kiviat Diagrams, more commonly referred to as Radar charts (also known as web charts, spider charts, spider graphs, spider web charts, star charts, star plots, cobweb charts, irregular polygons, or polar charts) (Barowski, 2020), are considered the best option for the display and understanding of the variance in the data. A review of the literature provided a better understanding of the limitations, applications and practicalities of Kiviat diagrams building a positive foundation for the analysis and conclusions applied to my research.

The overall functionality, form and components of a radar chart are covered in detail in the Data Visualisation Catalogue (n.d.), *Radar Chart*. This catalogue comments on both the appropriate use and the limitations of radar charts, specifically their advantages are focused on showing data patterns when trying to show overall differences in sets or groups of data. It is noted that they are limited when trying to compare values across the variables, and a more linear graphical representation would be more appropriate in this case. The Data Visualisation Catalogue also notes that radar charts have limitations when dealing with too many variables as the patterns created can become too complicated and getting a clear understanding and/or comparison to other datasets becomes challenging.

Analyttica Datalab (2021) comments that in addition to the above, radar charts are useful when displaying ordinal measurements, (e.g., scales of information such as 5-excellent; 4- Very Good, 3-Good, 2-Poor, 1- Very Poor), where each variable relates to a 'higher value' along the same scale. The limitations noted are similar to those above from the Data Visualisations Catalogue.

Akmanalp notes in his 2018 paper, *Mis-employing radar charts to distinguish multidimensional data*, that although radar charts often receive criticism, their ability to represent information in the form of shapes, something that humans are good at distinguishing apart from other forms in relative rapidity, makes them useful to show the broad difference at a glance. They focus rather on the macro pattern rather than individual data points, which makes them ideal for showing patterns in larger data sets. Akmanalp, also comments that radar charts provide a compact representation of data and that the formed representation almost looks like a data-generated symbol, that is recognisable and relatable.

This is not to say that radar charts are without criticism. Bukczynski (2015) is a critic of radar charts noting in his work, *Radar: More Evil than Pie?*, several concerns with the use of these diagrams. Specifically, he raises concerns about using the wrong types of data and/or datasets to be displayed in this form. He argues that this misuse is simply due to a lack of understanding by users about statistical information display. He does however note one significant concern about the way the datasets are sequenced and the potential to have a high-level of influence on the pattern created. Because each point of the radar diagram is effectively independent of the other, the sequence in which these are placed can have a significant impact on the pattern shown in the diagram. The example provided (see Figure 19 and Figure 20) showcases data that is on the extreme ends of the scale, but it does highlight the impact that dataset sequencing can have on the pattern/shape of the polygon created in a radar chart. These three radar charts show the same information, but with the dataset sequenced differently. As a result, the patterns presented are very different. This is despite the data not changing. The only adjustment is the order that the data is presented.

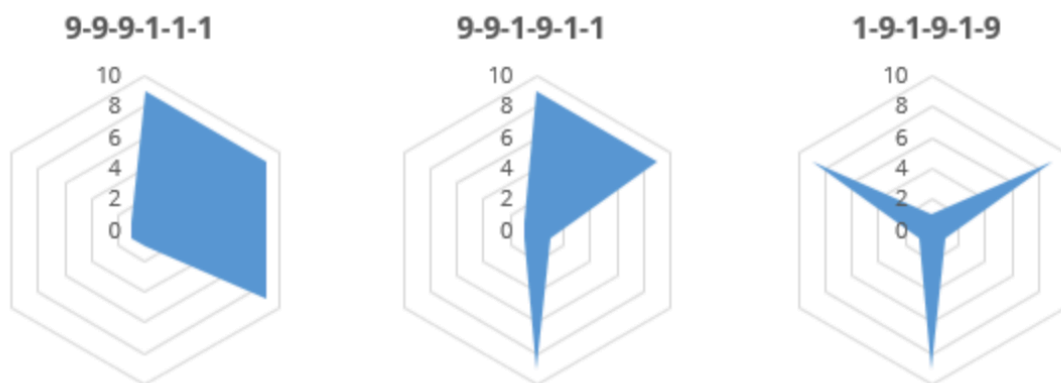


Figure 19: Effect of Data Sequencing on radar diagrams (Bukczynski, 2015) - used with the kind permission of Dark Horse Analytics

Order 1			Order 2			Order 3		
	Score			Score			Score	
Variable A		9	Variable A		9	Variable D		1
Variable B		9	Variable B		9	Variable A		9
Variable C		9	Variable D		1	Variable E		1
Variable D		1	Variable C		9	Variable B		9
Variable E		1	Variable E		1	Variable F		1
Variable F		1	Variable F		1	Variable C		9

Figure 20: The raw data with the variables ordered differently results in the same data showing a different radar diagram pattern - see figure 16

Odds's (2011), *A Critique of Radar Charts*, and Cairo's (2012), *Radar graphs: Avoid them (99.9% of the time)*, raise similar concerns as Bukczynski. Both believe that radar charts have been heavily overused and misused. Much of the criticism about their use is the error-prone comparisons that may occur as a result of difficulties in comparing axis and datasets that may be splayed around the radial representation. To this end, they both note that, the reason it is overused, is also the biggest value of a radar diagram when used in the right context. Specifically, this is the ability to show an identifiable pattern with the intention of showing that one group of data is different to another. The specific data analysis of the scale and/or statistical significance (or not) of that difference is not achievable through a radar diagram. Therefore, for pure statistical analysis both Odds and Cairo agree that a radar diagram is not useful, however, is of use when trying to show differences in data at a high level and in a very visually focused manner.

4.4 Analysis of Themes

Themes will then be analysed utilising spatial representations, to enable themes to be viewed at country, regional and sub-regional levels. Utilising the coded details, Radar diagrams will be used to identify typical and atypical themes, by analysing the patterns associated with each place. This analysis will use the raw data and values assigned to

each category to present in a visual format, either spatially or diagrammatically, which will show the clusters of themes based on the filtered data used.

Chapter 5: Results and Findings

This chapter sets out the results of application of quantitative scoring against Irish Famine memorials to provide analysis of the influence in place in their presentation. This Memorial Place Data is presented in the form of a radar diagram and is shown as a collective for each base dataset and as individual units to allow the patterns and shapes of the radar diagrams to be more easily identifiable. This analysis is undertaken within each of the variables: Country, Province, Community Size, Area Type and Memorial Typology.

The presentation of the data will be followed by a critical analysis and discussion on each variable to identify any patterns that may, or may not exist, within each grouping. It should be noted that the analysis of the data has not been undertaken using statistical validity modelling, meaning that I am unable to identify if any of the findings are statistically significant, this is discussed later in the conclusions chapter. The results and analysis are therefore undertaken using data visualisation and visual comparison, which is something that radar diagrams are configured to enable (Barowski, 2020).

The raw data for each memorial is available in Appendix A, each of the variable averages are shown in Appendices C, D, E, F and G. These are shown in tabular form, and allows for further analysis of specific difference, that might not be visually clear within the radar diagrams. It also enables more statistical analysis at a later date if required and/or appropriate. These results only show the visual representations of areas of significance.

The intent of including the raw data is two-fold. Primarily, it allows critique, analysis, replication and adjustment of the techniques used, which is a critical part of quantitative

research (Nikolopoulou, 2022). Secondly it allows to the information gathered to be built on and added to. Mark-Fitzgerald's *Commemorating the Iris Famine – Memory and Monument* (2013) and accompanying website *irishfaminememorials.com* (Mark-Fitzgerald, n.d.), provide an extensive stocktake of post 1990s famine memorials. The details of this have been covered already in Chapter 2 of this work. The data collection, particularly the base memorial data such as imagery, address and plus code (used to produce maps such as Figure 21, add to the collective gathering of details of Irish Famine memorials. Mark-Fitzgerald has done the majority of the heavy-lifting by collating these memorials on a global scale. The data from my research adds more information to this collective information pot.

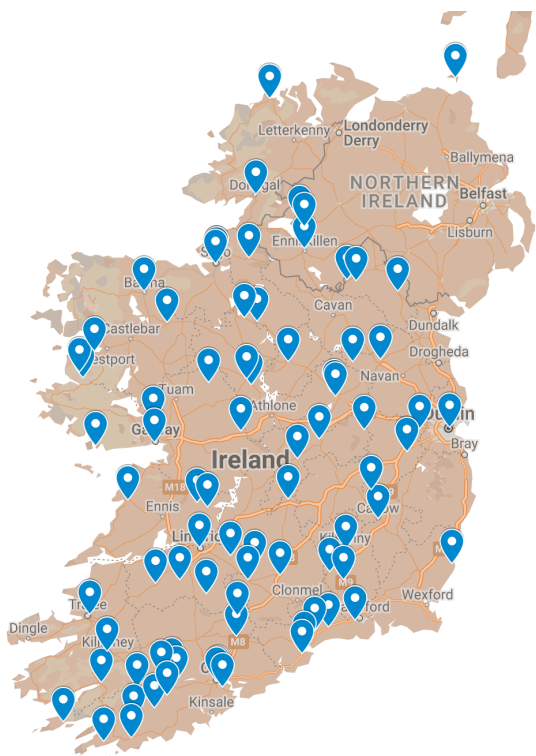


Figure 21: Plus Codes are used to geolocate the Famine memorials - including those located in Ireland and Northern Ireland

This being said, in my research I did not manage to find complete data for all the memorials identified by Mark-Fitzgerald. This is discussed further in Chapter 6 Conclusion. Largely this gap in data sets was caused by a lack of images, which is critical to the analysis undertaken in this research. In total Mark-Fitzgerald identified 137 Irish Famine memorials, I was unable to find sufficient information on 15 of these for them to be included in the results and findings below. Appendix A does however include all 137 memorials and the information that I have collated on them, this is included to allow future research to complete any gaps in my collated information.

5.1 Influence of Country

Cresswell (2014) comments that the one of the definitions of place is a space, either physical or otherwise, to which people have ascribed meaning, these can be large or small. Nations or countries are one of the large physical forms of place but given the global memorialisation of the Irish Famine (Mark-Fitzgerald, 2013, 2014) it is apt to start with the analysis of the influence of country on Irish Famine memorials. Of the famine memorials analysed, 2 are in Australia, 18 in Canada, 83 in Ireland, 6 in Northern Ireland, 2 in Scotland, 1 in Wales, 1 in England, and 24 in the United States.

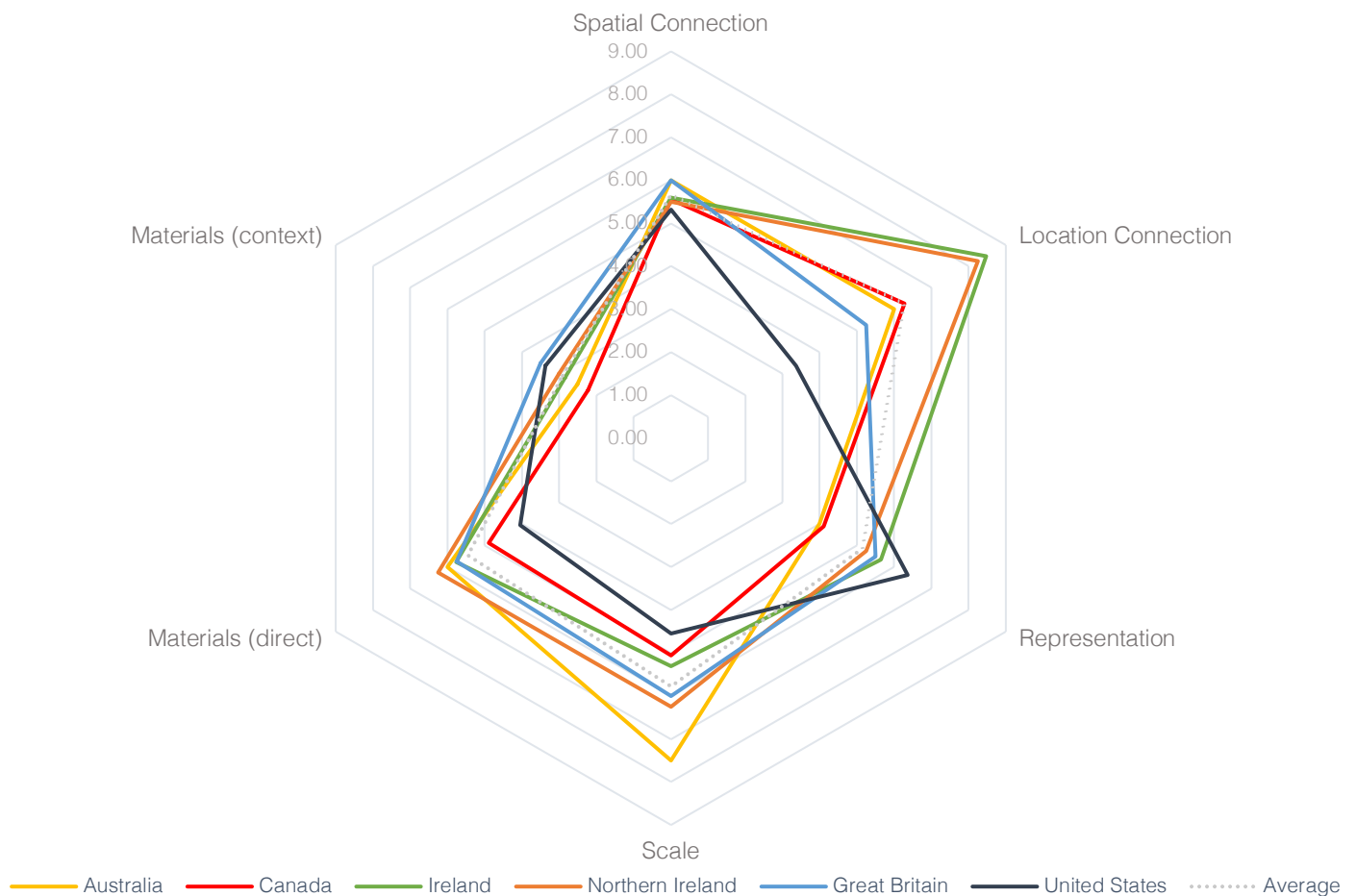


Figure 22: Analysis of influence of Place by country - all countries

Figure 22 is a presentation of all the countries with Irish Famine memorials and the influence of the elements of place. It should be noted that Scotland, Wales and England

have been grouped together as Great Britain, simply due to the comparatively small number of Irish Famine memorials in those countries. Figure 22 allows for the direct comparison of each country's Irish Famine memorials to one another. Each of the variables of significant interest are examined below.



Figure 23: Analysis of Place by individual countries

5.1.1 Location Connection – by Country

Both Ireland (Figure 23) and Northern Ireland sites are, unsurprisingly, heavily weighted towards Location Connection, meaning the sites of the memorials have a heavy connection to the Irish Famine. This is not to say that the other countries memorial sites do not have connection to the Irish Famine. On average Canada, Australia and Great Britain's memorial sites have some connection to the famine, such as landing sites, burial areas etc. However, the sites of Irish Famine Memorials in the United States, do not have the same connection direct connection to the event.

5.1.2 Representation – by Country

The Irish Famine Memorials in the United States tend to represent the Irish Famine in a more figurative manner than the other countries. By contrast, Australia and Canada's memorials are more symbolic or abstract in their representations.

5.1.3 Scale – by Country

Australia is the only country that appears to have a significant variance in the scale of monuments in comparison to the other countries sites. They tend to be more in scale to their surrounds. It should be noted however that Australia has only two memorials meaning the sample size is not of a statistically significant size.

5.1.3 Materials (direct) and Materials (context) – by Country

The data for both the materials elements is relatively similar for all countries. The only outlier to this appears to be the United States. The Irish Famine memorials in the United States, on average, use materials that are not connected directly to the immediate surrounds. The materials used however tend to be connected to the Irish Famine itself (context). In practice, this means that materials used have been taken or are connected to the Irish Famine e.g., stone from Co. Cork docks etc.

5.2 Influence of Province

The provinces of Ireland are collectives of the counties of the Republic of Ireland and Northern Ireland. Whilst the Irish Famine impacted all of Ireland, some provinces and counties were impacted more than others (Donnelly, 2008). This section therefore analyses the impact that Province, as a place, has had on the representation of the Irish Famine through memorials. Figure 24, shows all provinces and the variables of memorials. Of the memorials 19 are in Connacht, 19 in Leinster, 39 in Munster, and 12 in Ulster.

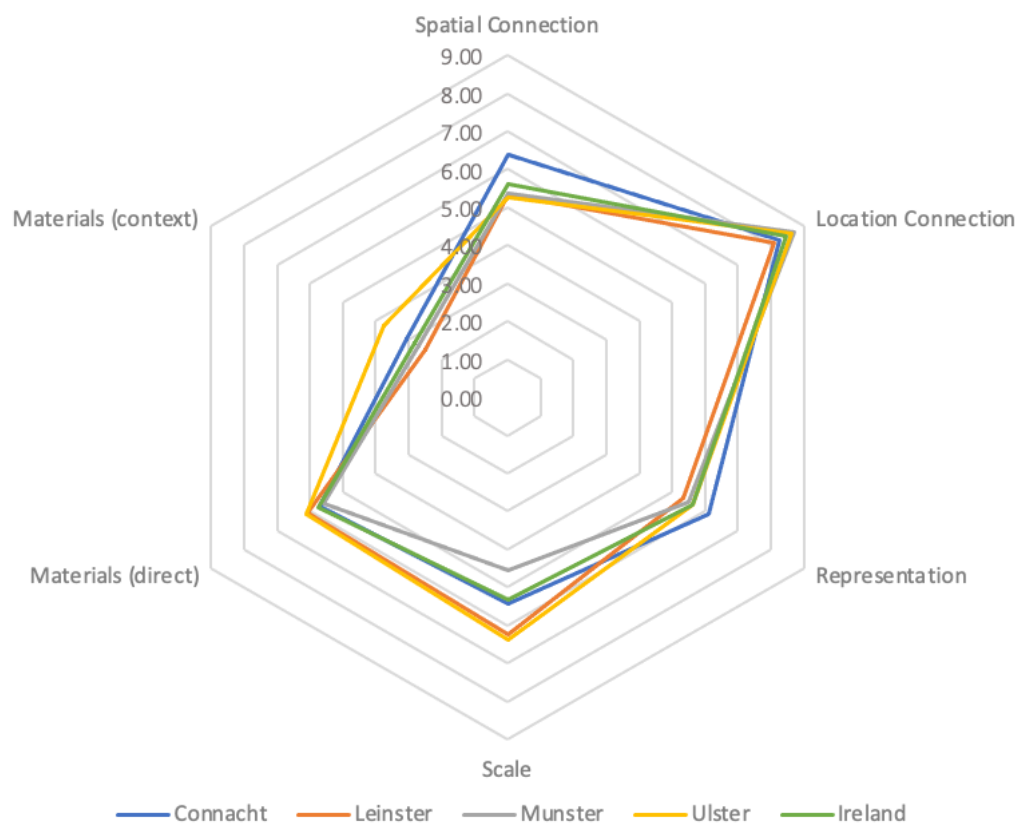


Figure 24: Analysis of influence of Place by province



Figure 25: Analysis of Place by Province

5.2.1 Scale and Materials (context)– by Province

The Irish Famine memorials across the four provinces tend to have very similar patterns for elements. The outlier to this is most northern province, Ulster, which shows that the memorial scale tends to be closest to the objects surrounding it. One of the reasons behind this proportion in scale to surrounds maybe that the memorials also tend to, on average, use materials that are directly related to the Irish Famine, such as millstones, portions of previous workhouses etc.

5.3 Influence of Community Size

As a proxy, communities have been sized as City, Town, or Rural (Dijkstra, 2020). This type of categorisation is a relatively universal way of defining space, however as Dijkstra (2020) notes there are some cultural differences. My research did not find any particular challenges in application of this definition; however, it should be noted that some areas of the United States based data are defined as towns using the local authority structures, however in practice they form part of a larger city and have been treated as such. For example, Oak Forest, Illinois may be legally a sperate entity, in practice it is part of the city of Chicago. The combined data of those three types is shown in Figure 26. Of the memorials categorised 24 are in cities, 60 in towns, and 41 in rural areas.

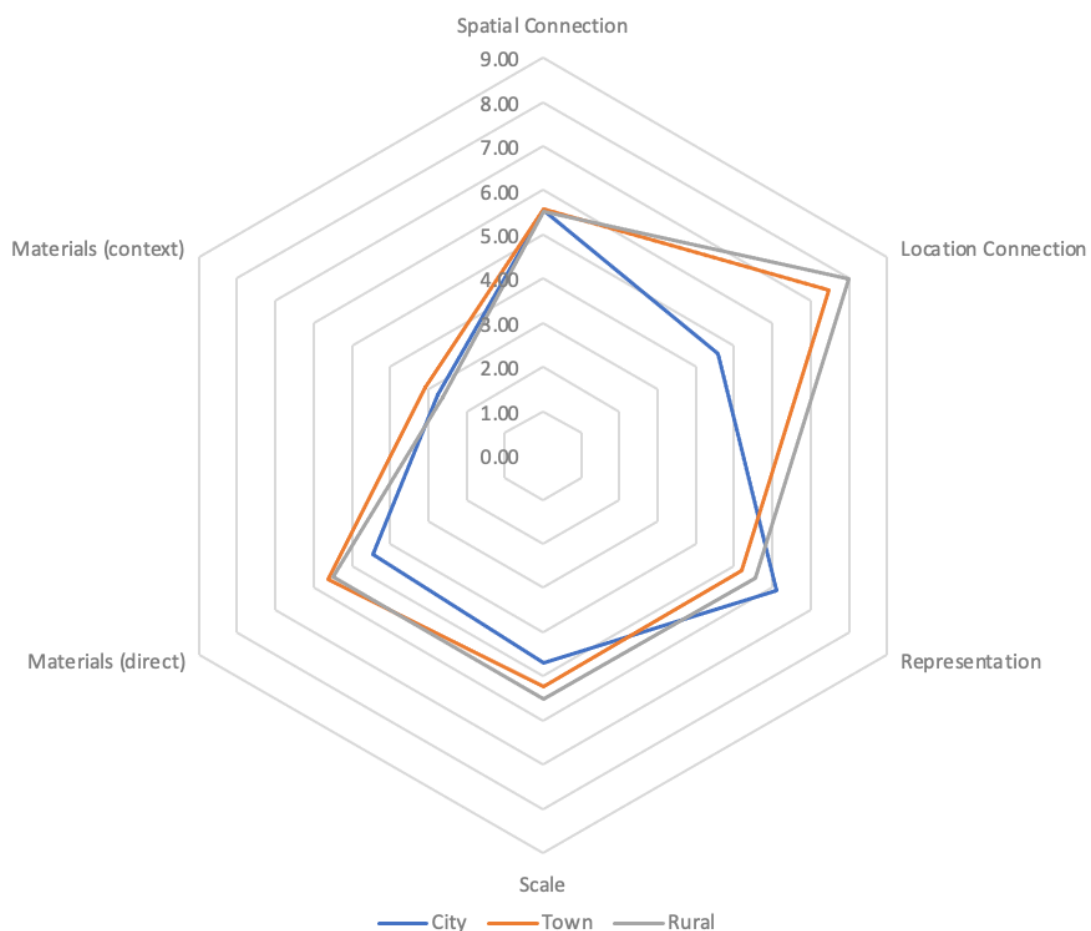


Figure 26: Analysis of influence of Place by community type: City, Town, or Rural

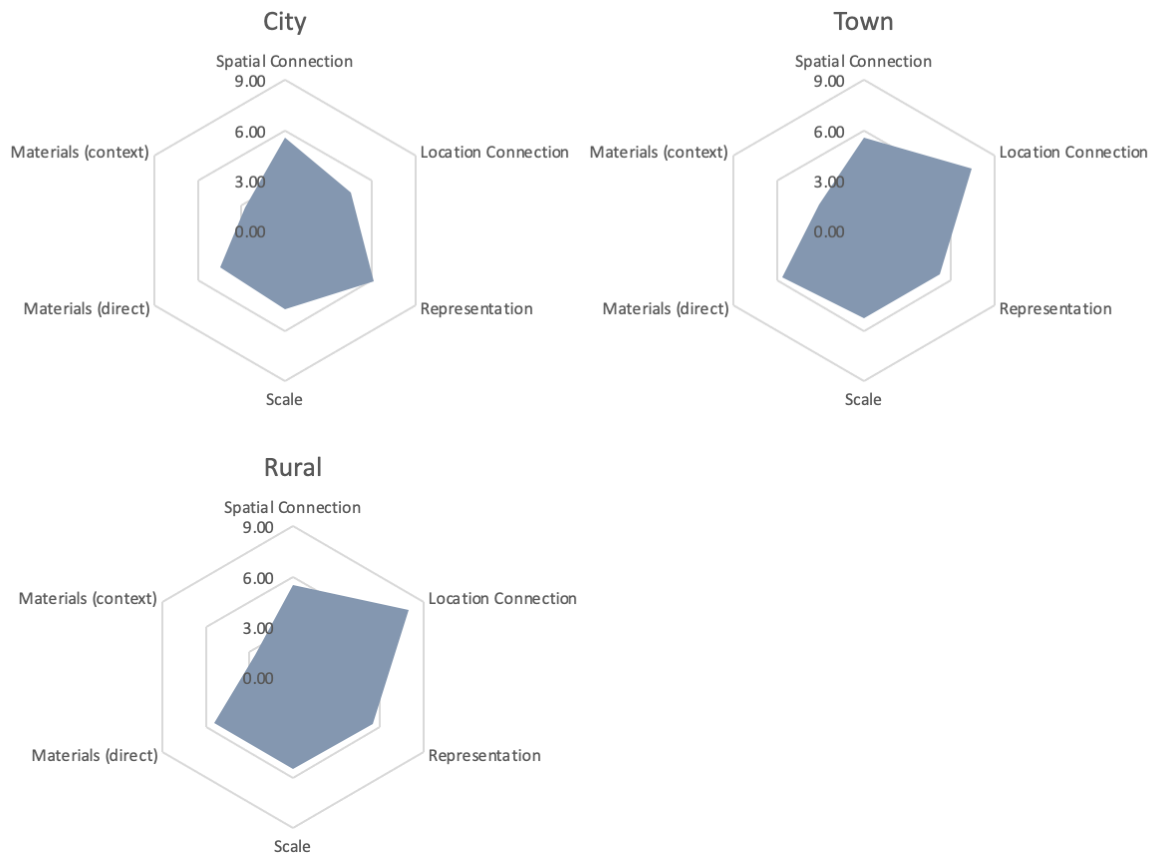


Figure 27: Analysis of Place by Community Size/Type

5.3.1 Influence of Community Type – City

Both Town and Rural's data patterns are very close in each of the variables, see Figure 27. As a type or community size the Memorials located in Cities however are significantly different to the aforementioned. Perhaps unexpectedly, the location of the memorials is not in an area that has a strong direct connection to the Irish Famine. This is most likely due to the larger amounts of expansion and growth of structures in cities, when compared to towns and rural areas. Meaning those spaces are often overwritten. They are also more likely to have meaning and/or value to more than one group. For example, a site of migrant landing in a city is more likely to have been a site of landing for other groups and may also have a greater commercial value, meaning it may be more developed overtime.

The scale of the memorials in cities is also more likely to be less reflective of its surroundings. The visual representation does not note if it is larger or smaller than surrounding areas, simply that it is, on average, in a different scale compared with the memorials in rural and town-based areas. Given the typical scale and sizes of structures and developments in city areas, it is most likely that the memorials are smaller than the areas immediately surrounding it. *The Irish Hunger Memorial*, in New York is an example of this with what is a relatively large installation, dwarfed by the surrounding skyscrapers.

Like Scale, the Materials are also less likely than memorials in Towns and Rural areas to be reflective of the surrounding areas. This maybe because there is a greater number of materials used in cityscapes, and the proliferation of concrete, metal and steel, are not common elements used in Irish Famine memorials (Mark-Fitzgerald, 2013). More discussion on this is found in Chapter 6: Conclusions, however more detailed work would need to be undertaken to understand the reasons for these differences.

The Irish Famine Memorials are also more likely to be figurative and direct in their representation of the famine. This is discussed in more detail in the conclusions but may be connected to the location not being directly connected to the event itself, which may impact on the likelihood to figurative representation.

As a collective, the Irish Famine memorials presentations in City communities and environments are significantly different to those found in Town and Rural environs.

5.4 Influence of Area Type

Irish Famine memorials are located across a broad range of area types across the globe (Mark-Fitzgerald, 2013). As part of understanding how place influences the presentation of the memorials to the Irish Famine, the locations have been categorised in to 7 different types. These are detailed in section 4.2.2, but they are broad categories of location. These combined categories are shown in Figure 28 and are shown individually in Figure 29. Analysis is also undertaken for a direct comparison between sites of famine burial vs those that are not, see section 5.5. Of the memorials analysed 40 are classified as Burial, 7 as Burial* (cemeteries with no famine connection), 40 as General, 5 as Other, 5 as Park, 6 as Workhouse, and 19 as Workhouse/Burial.

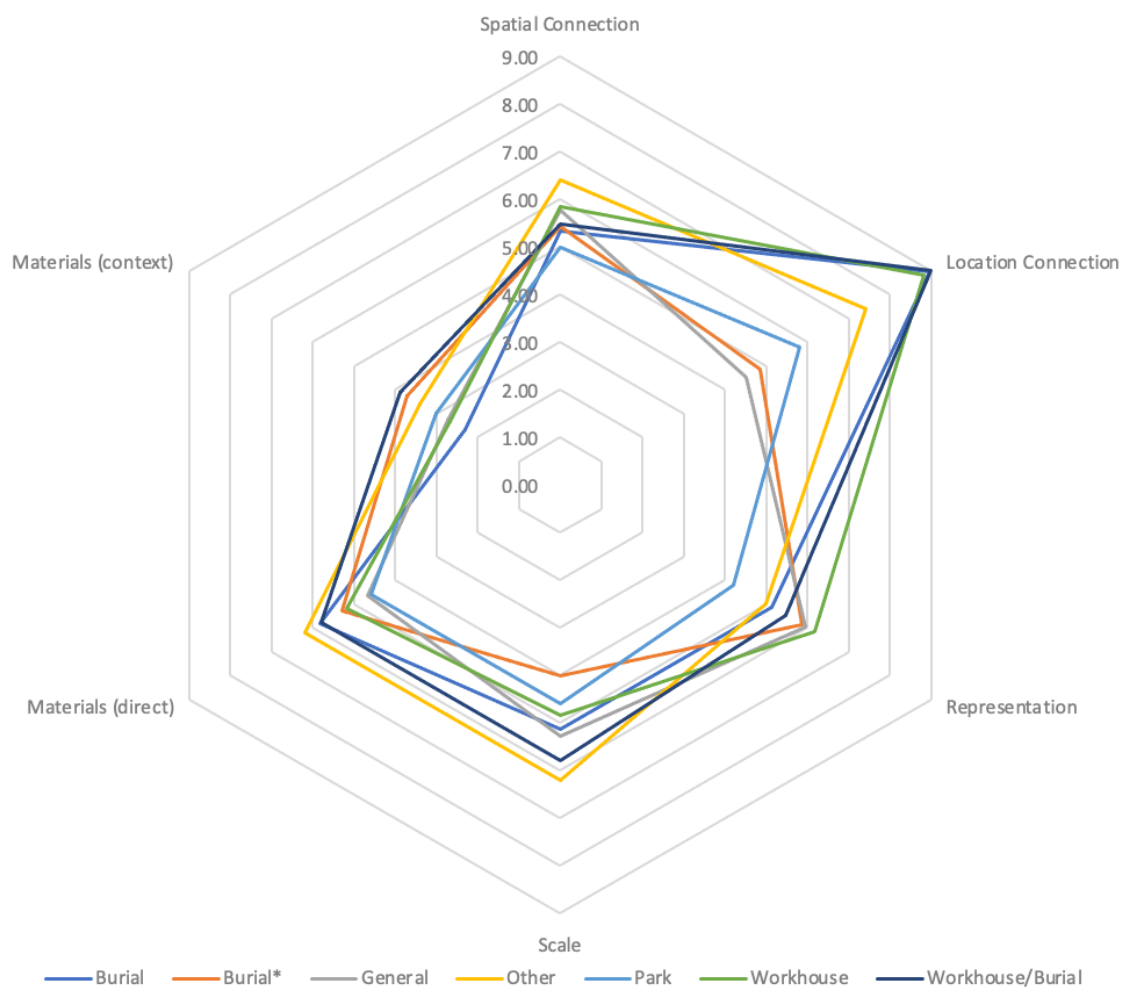


Figure 28: Analysis of influence of Place by Area type



Figure 29: Analysis of Place by Area Type

5.4.1 Location Connection – Area Type

The connection to the Irish Famine, is unsurprisingly significantly spread between the seven different area types. The categories of Burials, Workhouse and Workhouse/Burials are unsurprisingly directly related to the events of the famine. Where the memorials are placed in other burial areas, categorised as Burials*, the connection with the famine itself is significantly lower. The other categories such as general, park and other fall in between.

5.4.2 Representation – Area Type

The spread of impact of area type on Representation in memorials, is also large. Workhouses, as stand-alone spaces tend to have a higher level of figurative representation in the memorials, when compared to Burials and Workhouse Burials (the three whose location is most directly connected to the famine). Memorials in Park spaces tend to have less direct figurative representation, than the other areas.

5.4.3 Scale – Area Type

Like Representation, the Scale of the memorials has a broad spread across the seven areas, without any significant outliers. Memorials located in Burials*, do not tend to be more out of scale with the surrounding areas than other area categories.

5.4.4 Materials (direct) – Area Type

The spread of Material relationships with the areas directly surrounding the memorials is also relatively broad, with no outlying data points.

5.4.5 *Materials (context) – Area Type*

Materials that have some direct connection with the famine, Materials (context) also has a broad set of data points. Perhaps surprisingly there is a difference between Workhouse and Workhouse/Burial, with the areas that are just a Workhouse more likely to have their memorials include materials that directly relate or are from the famine than memorials in Workhouse/Burial areas.

Also surprisingly, areas of Burial* (burial sites not connected to the famine) are on average more likely to include materials directly connected to the famine in their memorial, than Burial (burial sites directly connected to the famine). This is most likely because the memorials that are located within Burial*, are most often in the United States, which is also one of the countries that is most likely, on average, to include materials with famine connections, see 5.1.3.

5.4.6 *Spatial Connection – Area Type*

Spatial Connection to the surrounding areas, has some spread across the seven categories of area, without any of them having a significant difference evident between them.

Spatial connection, alongside Material connection (Materials direct) are the two variables with the least spread. Both of these relate to the connection of the memorial with the surrounding areas and suggest a relatively consistent approach between memorials in all different areas.

5.5 Influence of Area Type – Famine Burial vs non-Burial

The seven categories, see section 5.4, have been refined in classification to famine Burial sites vs non-Burial (i.e., all other memorial sites) to assess if there is any significant difference between areas that are burials sites vs those that are not, see Figure 30. As previously noted, some memorials have been placed in cemeteries that are non-famine related burial sites. These sites have been included in the category of non-Burial, as this analysis is about the impact of Famine burials sites on Irish Famine memorials. Specifically, 59 sites are classified as Famine burials and 63 as non-Burials.

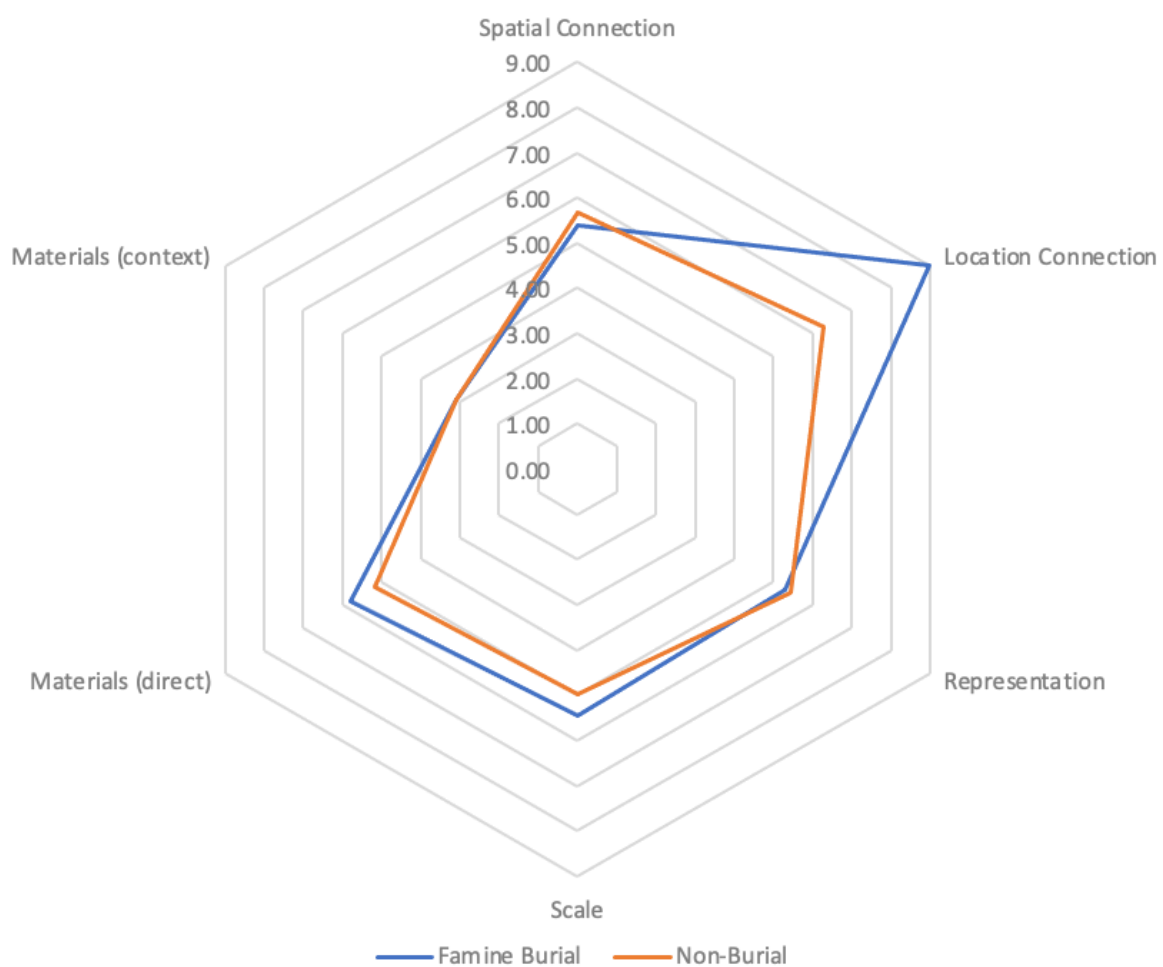


Figure 30: Analysis of influence of Place: Famine Burial vs non-Burial area

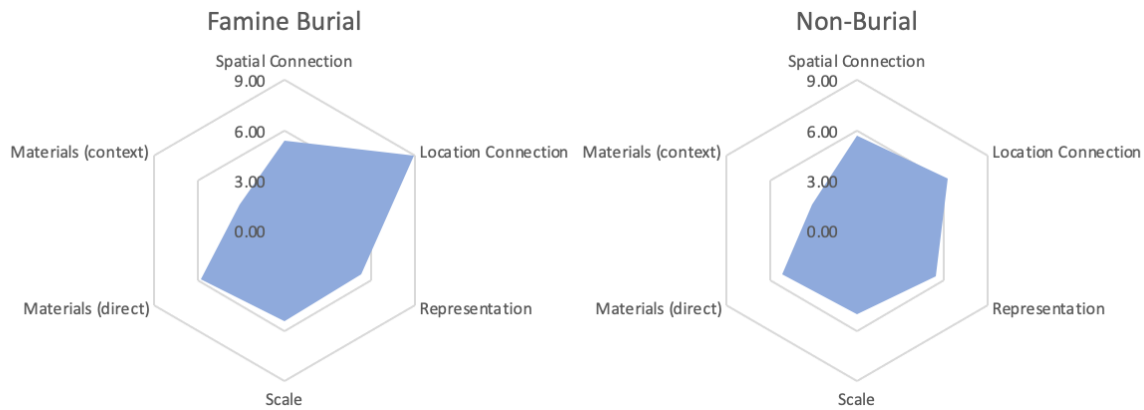


Figure 31: Analysis of Place: Memorials in Famine Burial sites vs non-Burial sites

5.5.1 Famine Burial vs Non-Burial– Area Type

Somewhat surprising is the way in which memorials are presented in that there is virtually no difference between monuments located at famine burial sites and those that are not. The only difference is the location's connection to the famine, which is expected because by default, all memorials on famine-burial sites are located in sites with direct connection, whilst only some memorials that are located on other sites have this direct connection.

This lack of difference is discussed in further details in Chapter 6: Conclusions, where consideration is given to why the lack of variation might occur from one place that has an obvious and direct emotional connection to other sites that do not have this immediately obvious and/or direct connection.

5.6 Influence of Memorial Typology

Memorial Typology and analysis by this method, has not been widely published (J. Bowring, personal communication, 15 February, 2023). Categorising memorials by type, is overlaid against the variables to assess variations, see Figure 32. Of the memorials categorised, 39 have been classified as Cross, 6 as Installation, 3 as Other, 42 as Plaque, and 32 as Sculpture.

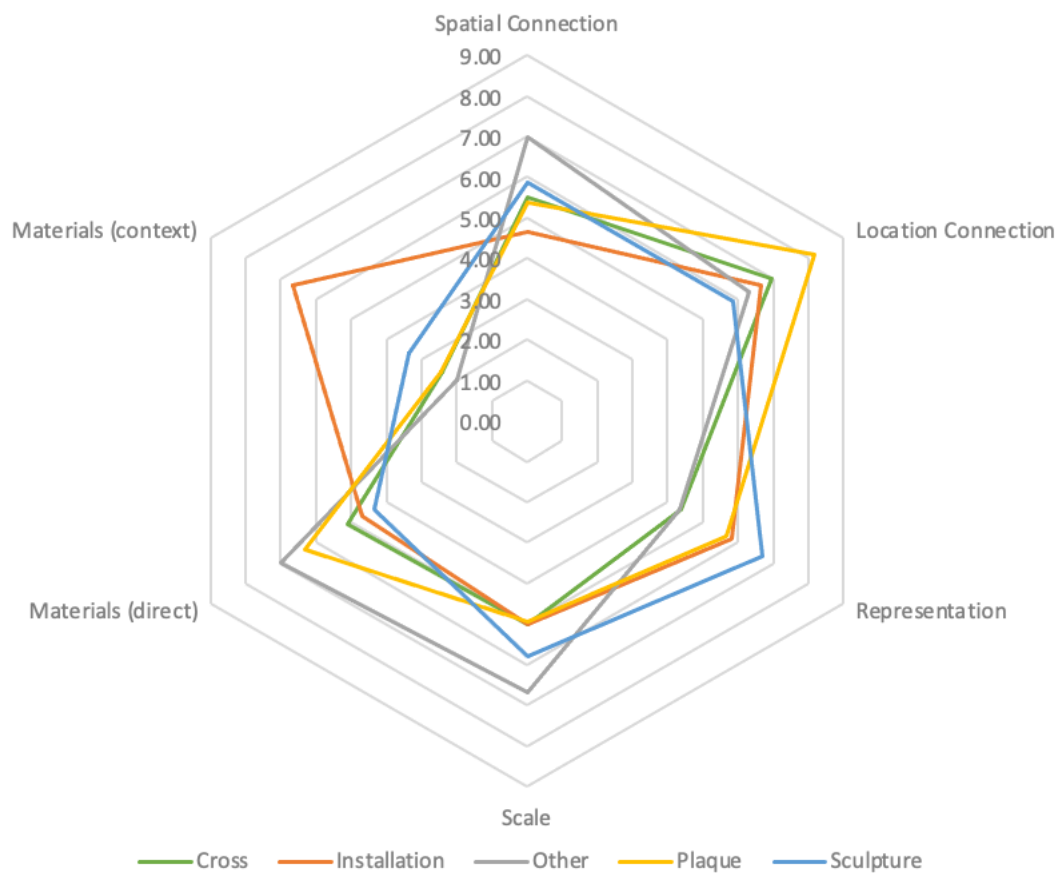


Figure 32: Analysis of influence of Memorial Typology

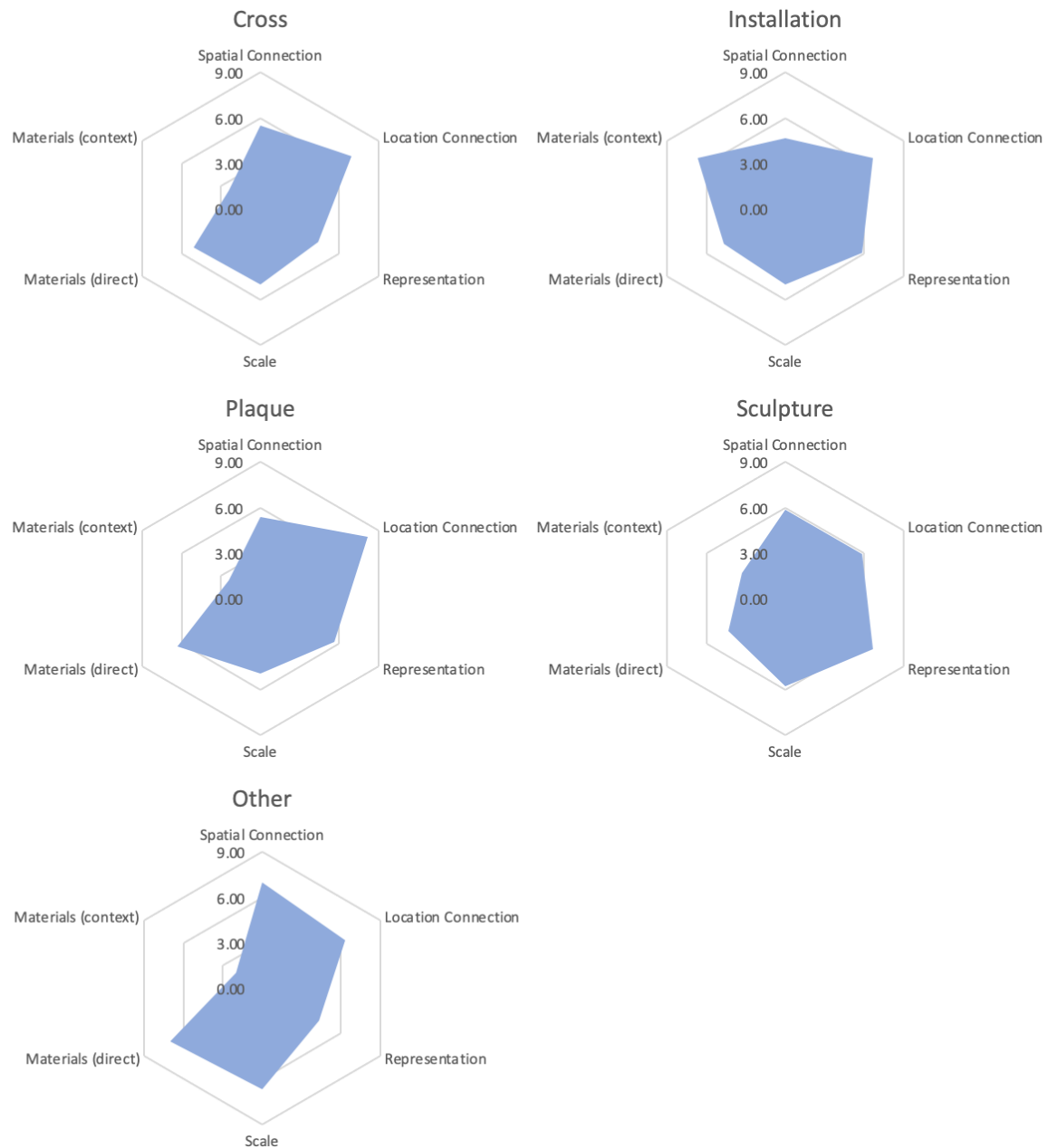


Figure 33: Analysis of Memorial Typology

5.6.1 Memorial Typology Analysis

The application of memorial typology over the memorial data shows significant variance between the various types of memorials and their interaction with place. The use of plaques for example are much more likely to be used in areas that have a direct famine connection.

Installations are also significantly more likely to use materials that have a connection to the famine. Irish Famine memorial installations are also much more likely to have less spatial connection to the surrounding areas, suggestive of the fact that they have more internal reflective spaces within them.

Irish Famine memorials that are sculptures tend to be more figurative in expression than the other forms of memorial, they also are more in scale with surrounds. Sculptures being in scale with the place maybe because many of the sculptures are of human scale, meaning they are in proportion with the area, this connects with the high levels of figurative design. While not in the same scale as installations, sculptures also tend to use a greater number of materials that have a connection with the famine than other types.

While the category of Other, as significant variability across the data, it should be tempered by the very small number of memorials that sit within the category, meaning that the results are not statistically significant.

Chapter 6: Conclusion

The Irish Famine was a country defining event that lay in collective memorialisation dormancy for 150 years. As Mark-Fitzgerald (2013) commented, once the emotional dam burst open, the memorialisation response was both large in volume and wide in global action. Mark-Fitzgerald has documented almost 140 memorials developed post-1990, across eight different countries. This global response to an event 150 years prior is unique (Kelleher, 2002; Mark-Fitzgerald, 2014) and presents an opportunity to explore the impact that place has had on the development and representation of the Irish Famine through memorials.

The concept of place has broad application, as discussed in Chapter 2, but as Cresswell notes place, in both physical and other forms, is a space that has meaning applied to it (Cresswell, 2004, 2014). This can be at a very large scale, a small physical scale, or even a non-physical space.

Given the time gap between the Irish Famine and the mass development of Irish Famine Memorials, there is a dulling of other factors such as raw emotion, memory etc that would impact the representation of the event through memorial. These factors therefore push the role of place to the forefront. My research therefore is focused on what impact place has on the representation of the Irish Famine through memorial design. The analysis and investigation of this has been undertaken by application of quantitative measurements to memorials, and cross-referenced against various definitions and applications of place. This enabled the interrogation of the data patterns, through radar diagrams to understand any differences in representation that may have been created by the influence of place.

Specifically, my research posed two questions:

1. What influence does place have on the representation of the Irish Famine through memorials?
2. What themes are utilised across the various scales including materials, content, and symbolism?

The methods to investigate these questions are detailed in Chapter 4, with the analysis and findings detailed in Chapter 5. Key findings, potential future research and research conclusions are outlined below.

6.1 Influence of Place

My research has indicated that place has had some impact on the presentation of Irish Famine Memorials, however it is as a collective, it may not have been as much or as prominent as presented through other investigative methods such as critique and case-studies.

6.1.1 Impact of Countries/Province

Both Countries and Provinces did generate a difference in data patterns, although these are relatively subtle and would require further statistical research to understand the statistical significance of the variability. Most specifically the differences identified are the location connection, and the representation techniques used. In both variables the United States is an outlier. The locations of memorials in the United States are less likely to be on sites with direct connection to the Irish Famine. In this category it is understandable that Ireland and Northern Ireland have a greater number of memorial

sites that are on sites directly connected to the famine, however other countries such as Canada and Australia are also more likely to have their memorials located in sites connected to the Irish Famine. One potential explanation for this variance in the United States memorials is that they are more likely to be located within cities, see 6.1.2.

The locality of memorials within the United States potentially also impacts the other variable in which the country is an outlier, Representation. The Irish Famine Memorials are, on average, more likely to be direct figurative representations than other countries, which have a greater level of symbolism and/or abstraction. The direct representation could be culturally driven or maybe in response to the site locations being less connected to Famine events than other countries, future research would assist in better understanding the drivers and causes of this difference.

6.1.2 Impact of Community Size

The size of the community showed the greatest level of variability. Town and Rural areas, on average, presented memorials in a very similar manner, however those memorials located within a City space presented differently on 4 out of the 6 variables. This included more likely to be out of scale and use materials not related with surrounding areas and be more figurative in representation than memorials in Towns or Rural areas. Perhaps the underlying rational behind this variability is that the Irish Famine memorial sites in cities are less likely to be directly connected to the event than the other two community sizes.

While the difference in locality connection between cities and the others is unsurprising given the greater levels of development within cities over the last 150 years, as well a greater number of groups and individuals with interests in places, it's potential impact on the presentation of memorials is. This pattern is clear within my research, but further

analysis could be undertaken to understand if this is a broader pattern across all memorials and/or other public spaces of memory.

6.1.3 Memorial Typology and Methodology

The categorisation of memorials by type was developed with the intention of allowing data to be applied in a standard format. This approach is applied across a wide range of other fields of study or professions, and potential application to the understanding of both Landscape Architecture and memorials. Further research would benefit this approach, and would allow the standardisation of categorisation of type, which would enable multidisciplinary research.

Likewise, the methodology applied to my research, draws on other disciplines and their techniques for applying a quantitative lens to an area often analysed through qualitative methods. Standardisation of a framework to enable this approach would be beneficial and would enable analysis across various connected and interrelated disciplines. Further work on the methodologies would provide long-term benefit.

6.2 Conclusion

The application of data to the 137 Irish Famine Memorials, has allowed the influence of place to be investigated on a broader base than would typically be achievable through case-studies and critique. The role and influence of place in the representation of the Irish Famine through memorial, although not as strong as may have been anticipated, is evident.

Mark-Fitzgerald (2013) argues that the commissioning group has had a significant role in the presentation of the memorials. She comments that given these groups often had a very clear design application in-mind before engaging a designer or artist, which largely quashed a more evocative approach, which is more evident in larger projects such as New York's, *Hunger Memorial*; Sydney's, *Australian Monument to the Great Irish Famine*; Toronto's, *Ireland Park*; Dublin's, *Departure*; and Co. Mayo's, *National Famine Memorial/Coffin Ship*. Mark-Fitzgerald (2013), also notes that this approach is not just due to size, as community-based projects like those in Sligo have also taken a considered view of representation. Likewise, a strong community influence can lead to blinkered or poor representations such as Boston or Philadelphia (Mark-Fitzgerald, 2013). These are however outlier (both positive and negative) projects and, as often occurs with a case study or critique approach, the focus is on the fringes rather than understanding the majority.

Although the time space of 150 years between event and memorialisation, and the reduction of raw emotion and political drivers, there are still a range of impacts which include place, community groups, funders and artists. Future work should be done to understand the interaction between these variables with an aim of understanding the weight that each of these might have had on the presentation of the memorial/s.

Consideration should also be given to the power that the Irish Famine as an event has had and that 150 years is not enough to dull the raw and emotional connect that individuals and communities have to this catastrophe. The power of this story could be strong enough to transgress a century and a half, meaning that places impact is dulled as the depth of feeling has a more significant bearing on the memorials representation than might have been initially anticipated. Mark-Fitzgerald (2013) also draws conclusion that the elicitation of emotion plays a critical role in memorials in Ireland and the more figurative representations developed by the diaspora communities. This emotion is still evident, and indeed a critical element of collective memorials 150 years after the event.

The wave of Irish Famine memorialisation has left a global memorial legacy, one that despite the gap of time, is influenced by a range of variables. Place is certainly one of these influencing factors. Understanding the interaction of these variables and the development of a framework to analysis of these would have benefit to both the understanding of Irish Famine Memorials and other memorials.

The Irish Famine and its meaning to communities, groups and individuals is broad and complex. And the challenge of representing this through memorials adds another layer of challenge. Place plays an important, often overlooked, role the way the Irish Famine is memorialised. Cresswell (2004, 2014) emphasis that place is a space that we apply meaning to. All of the 137 Irish Famine memorials distributed across the global are places with strong meaning that has extended across the global and spanned the space of time.

"The Irish Famine, a litany of death, suffering and emigration, left an indelible mark on our psychological landscape. It resonates profoundly in Ireland and the throughout the global Irish family..... We all live in each other's shadows."

Mary McAleese, President of Ireland 1997-2011 (Dames, 2015)

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Appendices

Appendix A – Irish Famine Memorial Data

Australian Monument to the Great Irish Famine

Sydney, New South Wales (1999)

Queens Square, Sydney NSW 2000, Australia

Australia

Artist/s:	Hossein and Angela Valamanesh
Commission by:	Historic Houses Trust of New South Wales in collaboration with the the Irish Famine Commemoration Committee
Image:	https://irishfaminememorial.org/
Notes:	Barracks area with details of those arrival and interrupt
Address:	Queens Square, Sydney NSW 2000, Australia
Plus Code:	46J6+8P Sydney, New South Wales, Australia
Community:	City
Area Type:	Other
Memorial Typology:	Installation

Memorial Data

Spatial Connection:	6
Location Connection:	Splits a wall. Has one side open to public, one to the barracks
Representation:	8
Scale:	Site of Barricks where largely young women arrived from Ireland to work in service
Materials (direct):	4
Materials (context):	Combines a mixture of symbolism with direct reference with names of arrivals
	9
	In scale with surrounds, objects are in correct scale
	7
	Uses materials found in barracks (sandstone), has glass and cast bronze, which is in contrast
	3
	Material forms are connected with famine, but materials less so

Melbourne Famine Monument

Melbourne, Victoria (1998)

Bay Trail W, Williamstown VIC 3016, Australia

Artist/s:

Commission by: Melbourne Irish Famine 150th Commemoration Committee

Image: <https://irishfaminememorials.com/2014/01/16/melbourne-victoria-1998/>

Notes: Stone with Plaque on foreshore

Address: Bay Trail W, Williamstown VIC 3016, Australia

Plus Code: 4WV3+53G Williamstown, Victoria, Australia

Community: City

Area Type: General

Memorial Typology: Plaque

Memorial Data

Spatial Connection: 6
Connects along foreshore

Location Connection: 4
Site is coastal symbolising where new migrants may have landed

Representation: 4
Stone with plaque, indicates landing space

Scale: 6
Is in scale with other objects along foreshore

Materials (direct): 5
Stone used likely to be local but not seen in immediate are

Materials (context): 2
No connection of materials to famine - although stone common use in Ireland

Celtic Cross

Bathurst, New Brunswick (1997)
Queens Street, Bathurst, New Brunswick
Canada

Artist/s:
Commission by: Bathurst Chapter, Irish Canadian Cultural Association of New Brunswick
Image: <https://www.historicplaces.ca/en/rep-reg/place-lieu.aspx?id=12184>
Notes: Area along foreshore of causeway - Area used for other memorials from various groups

Address: Queens Street, Bathurst, New Brunswick
Plus Code: J89P+VJX Bathurst, NB, Canada
Community: Town
Area Type: General
Memorial Typology: Cross

Memorial Data

Spatial Connection: 5
Sits on causeway in park-like space. Has carpark beside, but looks as though the road is a thoroughfare
Location Connection: 5
Site is coastal symbolising where new migrants may have landed. Has become a place of multiple memorials for similar groups
Representation: 4
Cross is symbolic of new settlers
Scale: 6
Is in scale with other objects along foreshore
Materials (direct): 5
Stone used likely to be local but not seen in immediate area
Materials (context): 2
No connection of materials to famine - although stone common use in Ireland

Celtic Cross/Cairn/Commemorative Meadow

Middle Island, New Brunswick (1984/1993/1997)

333 Water Street, Miramichi, New Brunswick, E1N, Canada

Artist/s:

Commission by: Irish Festival Inc.

Image: <https://www.historicplaces.ca/en/rep-reg/place-lieu.aspx?id=5908>

Notes: Location of Quarantine Station

Address: 333 Water Street, Miramichi, New Brunswick, E1N, Canada

Plus Code: 3G2W+MP Miramichi, NB, Canada

Community: Rural

Area Type: Burial

Memorial Typology: Cross

Memorial Data

Spatial Connection: 6
Memorial is connected with rest of island, island is separated from mainland, being in middle of river

Location Connection: 9
Site of Quarantine Station for Irish arrivals, where many died from Typhus

Representation: 4
Cross is symbolic of those Irish who died

Scale: 7
In scale with other items on island

Materials (direct): 5
Stone used likely to be local but not seen in immediate area

Materials (context): 2
No connection of materials to famine - although stone common use in Ireland

Irish Families Memorial

Moncton, New Brunswick (2000)

Moncton, NB E1C 1A1, Canada

Artist/s:

Commission by: Moncton Chapter, Irish Canadian Cultural Association of New Brunswick

Image: <https://www.historicplaces.ca/en/rep-reg/place-lieu.aspx?id=6045>

Notes: Park on Foreshore, central Cross, surrounded with stone plaques and names of settlers

Address: Moncton, NB E1C 1A1, Canada

Plus Code: 36PG+JC Moncton, NB, Canada

Community: Town

Area Type: General

Memorial Typology: Cross

Memorial Data

Spatial Connection: 6
Sits in Riverland Park - connected to rest of park but separated from built up areas around

Location Connection: 4
Site is symbolic for settlers is coastal

Representation: 6
Has symbolism of Cross and settlement with specific reference to names of settlers

Scale: 6
Is in scale with other objects along foreshore

Materials (direct): 5
Stone used likely to be local but not seen in immediate area

Materials (context): 2
No connection of materials to famine - although stone common use in Ireland

Celtic Cross

Saint John, New Brunswick (1994)

270 Loch Lomond Rd, Saint John, NB E2J 1Y7, Canada

Artist/s:

Commission by: Saint John Chapter, Irish-Canadian Cultural Association of New Brunswick

Image: <https://irishfaminememorials.com/2014/01/16/saint-john-new-brunswick-1994/>

Notes: Cross in centre of historic graveyard

Address: 270 Loch Lomond Rd, Saint John, NB E2J 1Y7, Canada

Plus Code: 7XRG+HPR Saint John, NB, Canada

Community: Town

Area Type: Burial

Memorial Typology: Cross

Memorial Data

Spatial Connection:	6
Location Connection:	9
Representation:	4
Scale:	4
Materials (direct):	5
Materials (context):	2

Connects with graveyard, which is separated from surrounding areas
Site of burials of many Irish migrants
Cross is symbolic of those Irish who died
Is larger than other grave makers around it
Stone used likely to be local but not seen in immediate are
No connection of materials to famine - although stone common use in Ireland

Celtic Cross

Saint John, New Brunswick (1967/1997 rededicated and additional memorial added)
306 Prince William St, Saint John, NB E2L 2C2, Canada

Artist/s:
Commission by: St. Patrick's Society and the Saint John Chapter, Irish-Canadian Cultural Association of New Brunswick
Image: https://www.waymarking.com/waymarks/wm12FP4_Celtic_Cross_Saint_John_New_Brunswick
Notes: Cross in Park area in largely industrial port space
Address: 306 Prince William St, Saint John, NB E2L 2C2, Canada
Plus Code: 7W8Q+PW9 Saint John, NB, Canada
Community: Town
Area Type: Park
Memorial Typology: Cross

Memorial Data

Spatial Connection: 4
Is park area surrounded by buildings and industrial spaces associated with port
Location Connection: 6
Site has some connection to those arriving - recognised those who died from ships but not a direct site- as well as a Doctor who died in 1927 but helped treat many of the Irish migrants
Representation: 4
Cross is symbolic of those Irish who died
Scale: 4
Cross is in scale for Park, but surrounding industrial spaces are larger
Materials (direct): 5
Stone used likely to be local but not seen in immediate are
Materials (context): 2
No connection of materials to famine - although stone common use in Ireland

Celtic Cross

St-Andrews-by-the-Sea / Hospital Island, New Brunswick (1995)

St Andrews Trail, St. Andrews, NB E5B 1R9, Canada

Artist/s:

Commission by: Charlotte County chapter of the Irish Canadian Cultural Society of New Brunswick

Image: <https://www.townofsaintandrews.ca/directory/celtic-cross/>

Notes: Cross in Park on edge of foreshore looking toward island where many died in hospital/Quarantine Station

Address: St Andrews Trail, St. Andrews, NB E5B 1R9, Canada

Plus Code: 3XG5+W9V St. Andrews, NB, Canada

Community: Town

Area Type: Park

Memorial Typology: Cross

Memorial Data

Spatial Connection: 7
Memorial connects visually to the Island in the distance

Location Connection: 7
Recognises site of deaths in distance

Representation: 4
Cross is symbolic of those Irish who died

Scale: 6
Is in scale with other objects along foreshore

Materials (direct): 5
Stone used likely to be local but not seen in immediate are

Materials (context): 2
No connection of materials to famine - although stone common use in Ireland

Celtic Cross

Kingston, Ontario (1998)

An Gorta Mor Park, Ontario St, Kingston, ON K7L 2Y2, Canada

Artist/s:

Commission by: Kingston Irish Famine Commemoration Association

Image: <https://www.catholicregister.org/item/14548-sisters-join-in-remembering-part-of-kingston%E2%80%99s-tragic-past-irish-potato-famine>

Notes: Cross in Park on foreshore representing the 1400 who died in area from typhus and famine related diseases

Address: An Gorta Mor Park, Ontario St, Kingston, ON K7L 2Y2, Canada

Plus Code: 6GF8+92R Kingston, Ontario, Canada

Community: Town

Area Type: Park

Memorial Typology: Cross

Memorial Data

Spatial Connection: 6
Sits on Park land on coast

Location Connection: 7
Recognises those who died and buried in the surrounding areas

Representation: 4
Cross is symbolic of those Irish who died

Scale: 6
Is in scale with other objects along foreshore

Materials (direct): 5
Stone used likely to be local but not seen in immediate are

Materials (context): 2
No connection of materials to famine - although stone common use in Ireland

Memorial Drinking Fountain

Kingston, Ontario (2000)
Kingston, ON K7L 2Z1, Canada

Artist/s:
Commission by: Created by Campbell Monuments, Belleville Kingston Irish Folk Club
Image: <https://irishfaminememorials.com/2014/01/16/kingston-ontario-2000/>
Notes: Water fountain (dedicated to the Irish who helped build the Canal) with inscriptions located in Park area

Address: Kingston, ON K7L 2Z1, Canada
Plus Code: 6GHC+V26 Kingston, Ontario, Canada
Community: Town
Area Type: General
Memorial Typology: Other

Memorial Data

Spatial Connection: 8
Connects with all other aspects around park, is central to the entrance
Location Connection: 6
Site is coastal and park - is recognition of those who arrived and Canal
Representation: 3
Use of Celtic motifs and plaque - unusual choice of water fountain - but connects with the Irish migrants who built the canal system
Scale: 6
Is in scale for a fountain - but is relatively small with other buildings surrounding
Materials (direct): 5
Stone used likely to be local but not seen in immediate area
Materials (context): 1
No connection to famine

Celtic Cross

Kingston, Ontario (2002)

Wellington St, Kingston, ON, Canada

Artist/s:

Commission by: McBurney Park Kingston Irish Folk Club

Image: <https://irishfaminememorials.com/2014/01/16/kingston-ontario-2002-2/>

Notes: Commemorates Canal workers and Famine at same time

Address: Wellington St, Kingston, ON, Canada

Plus Code: 6GQ9+5V7 Kingston, Ontario, Canada

Community: Town

Area Type: Park

Memorial Typology: Cross

Memorial Data

Spatial Connection:	6 Sits on walkway long river, connects through this, but not to other areas off pathway
Location Connection:	6 Site is coastal and park - is recognition of those who arrived and Canal
Representation:	4 Cross is symbolic of new settlers and those who died
Scale:	5 Is in scale with other objects along foreshore
Materials (direct):	5 Stone used likely to be local but not seen in immediate are
Materials (context):	2 No connection of materials to famine - although stone common use in Ireland

Celtic Cross

Kingston, Ontario (2002)

30 Alma St, Kingston, ON K7K 1J6, Canada

Artist/s:

Commission by: Douglas R. Fluhrer Park Kingston Irish Folk Club

Image: <https://irishfaminememorials.com/2014/01/16/kingston-ontario-2002/>

Notes: Cross within Park area, which was on old graveyard but now operates as a park

Address: 30 Alma St, Kingston, ON K7K 1J6, Canada

Plus Code: 6GP6+8M Kingston, Ontario, Canada

Community: Town

Area Type: Burial

Memorial Typology: Cross

Memorial Data

Spatial Connection: 6
Sits within Park is connected to other areas through paths

Location Connection: 8
Is within graveyard (area was also known as Skelton Park) - those buried here are greater than those just related to the famine

Representation: 4
Cross is symbolic of those Irish who died

Scale: 7
In scale with other items within Park

Materials (direct): 5
Stone used likely to be local but not seen in immediate are

Materials (context): 2
No connection of materials to famine - although stone common use in Ireland

Celtic Cross

Maidstone, Ontario (2000)

12048 County Road 34, Maidstone, ON N0R 1K0, Canada

Artist/s:

Commission by: Parish of St Mary's

Image: <https://www.angelfire.com/mn/Leygenealogy/stmarys/StMarysMaidstone.html>

Notes: Cross within Cemetery connected to Church

Address: 12048 County Road 34, Maidstone, ON N0R 1K0, Canada

Plus Code: 6457+GF Tecumseh, Ontario, Canada

Community: Rural

Area Type: Burial

Memorial Typology: Cross

Memorial Data

Spatial Connection: 7
Sites in middle of Graveyard - connected to the church

Location Connection: 9
Recognises those buried within site with surnames of those buried on the case of cross

Representation: 4
Cross is symbolic of those Irish who died

Scale: 4
Is larger than other grave makers around it

Materials (direct): 5
Stone used likely to be local but not seen in immediate are

Materials (context): 2
No connection of materials to famine - although stone common use in Ireland

Ireland Park (Sculpture title: Arrival)

Toronto, Ontario (2007)

Queens Quay W, Toronto, ON M5V 3G3, Canada

Artist/s: Rowan Gillespie (artist), Jonathan M. Kearns (architect)
Commission by: Ireland Park Foundation
Image: <https://www.canadairrelandfoundation.com/irelandpark/>
Notes: Series of Sculptures as installation - mimics the departure sculpture in Dublin

Address: Queens Quay W, Toronto, ON M5V 3G3, Canada
Plus Code: JJP3+6G Toronto, Ontario, Canada
Community: City
Area Type: Park
Memorial Typology: Installation

Memorial Data

Spatial Connection: 2
Site is on water front, but has limited access meaning when in the park it is largely internal but looking out over the water. Framed by large industrial structures

Location Connection: 3
Site is coastal, reclaimed land

Representation: 5
Has both symbolic and figurative elements

Scale: 2
Is dwarfed by surrounding industrial structures silos

Materials (direct): 3
Uses materials on site, silo (backdrop) and others such as glass and stone to juxtapose

Materials (context): 7
Materials purposely chosen to juxtapose, as well as connect with what the migrants left and came to. Even though not directly connected to famine have strong symbolic and figurative connection

Le Mémorial with Celtic Cross

Grosse Île, Québec (1998)

Grosse Île, Saint-Antoine-de-l'Isle-aux-Grues, Quebec G0R 1P0, Canada

Artist/s: Herrera, architects)	Lucienne Cornet (artist), Emile Gilbert and Associates (France Laberge, César
Commission by:	Department of Canadian Heritage
Image:	https://www.google.com/maps/place/Grosse+%C3%8Ele+and+the+Irish+Memorial+National+Historic+Site/@47.0203525,-70.6735658,3a,75y,90t/data=!3m8!1e2!3m6!1sAF1QipO8y6J2os2rXKnBIX5KRkOvDHrb-Fs0ynAgiBcp!2e10!3e12!6shttps:%2F%2Fh5.googleusercontent.com%2Fp%2FAF1QipO8y6J2os2rXKnBIX5KRkOvDHrb-Fs0ynAgiBcp%3Dw129-h86-k-no!7i2000!8i1333!4m5!3m4!1s0x0:0x57bb06bdb3319a91!8m2!3d47.0204013!4d-70.6735652
Notes:	Quarantine Island
Address:	Grosse Île, Saint-Antoine-de-l'Isle-aux-Grues, Quebec G0R 1P0, Canada
Plus Code:	28CG+5H Saint-Antoine-de-l'Isle-aux-Grues, Quebec, Canada
Community:	Rural
Area Type:	Burial
Memorial Typology:	Cross

Memorial Data

Spatial Connection:	2 Site is on point removed from other buildings on the Island surrounded by trees creating an alcove looking across the seas
Location Connection:	9 Quarantine Island has large burials from famine
Representation:	4 Cross is symbolic of new settlers and those who died
Scale:	2 Is larger than everything surrounding, almost acts like a beacon
Materials (direct):	5 Stone used likely to be local but not seen in immediate are
Materials (context):	2 No connection of materials to famine - although stone common use in Ireland

Celtic Cross

Quebec City, Québec (2000)

2 Rue D'Auteuil, Québec, QC G1R 5C2, Canada

Artist/s:	James Callery
Commission by:	Commission de la Capitale nationale du Québec, the City of Québec and Parks Canada.
Image:	http://www.irishheritagequebec.net/the-celtic-cross/
Notes:	Gift from James Callery - Strokestown Museum founder
Address:	2 Rue D'Auteuil, Québec, QC G1R 5C2, Canada
Plus Code:	RQ7P+9J Quebec City, Quebec, Canada
Community:	City
Area Type:	General
Memorial Typology:	Cross

Memorial Data

Spatial Connection:	4 Sits within in park which is confined by wall structures of old town
Location Connection:	5 Site is recognition of those to the areas
Representation:	4 Cross is symbolic of new settlers and those who died
Scale:	6 Is in scale, but is confined by mix of buildings, some large some small
Materials (direct):	5 Stone used likely to be local but not seen in immediate are
Materials (context):	2 No connection of materials to famine - although stone common use in Ireland

Celtic Cross

Richmond, Québec (2002)

Melbourne, Quebec J0B 2B0, Canada

Artist/s:

Commission by: St. Patrick's Society of Richmond & Vicinity

Image: <https://richmondstpats.org/?lang=en&p=history>

Notes: Cross along River Park

Address: Melbourne, Quebec J0B 2B0, Canada

Plus Code: MRFC+Q2F Melbourne, Quebec, Canada

Community: Rural

Area Type: General

Memorial Typology: Cross

Memorial Data

Spatial Connection: 6
Connects along foreshore

Location Connection: 5
Site is along river and recognises those who died

Representation: 4
Cross is symbolic of new settlers and those who died

Scale: 6
Is in scale with other objects along foreshore

Materials (direct): 5
Stone used likely to be local but not seen in immediate are

Materials (context): 2
No connection of materials to famine - although stone common use in Ireland

Celtic Cross

Saint-Côme-Linière, Québec (2007)

Saint-Côme-Linière, QC, Canada

Artist/s:

Commission by: La Societe historique de Saint-Côme de Kennebec et de Linière

Image: <https://chaudiereappalaches.com/en/travel-quebec/la-beauce/saint-come-liniere/circuit-historique-et-croix-celtique/itineraries/>

Notes: broader about Irish, English and Scottish settlers

Address: Saint-Côme-Linière, QC, Canada

Plus Code: 3F4M+5QP Saint-Côme-Linière, Quebec, Canada

Community: Town

Area Type: General

Memorial Typology: Cross

Memorial Data

Spatial Connection: 6
On Main road, grass verge between road and houses

Location Connection: 3
Site only recognises those who came to the town of both Irish and Scottish decent

Representation: 4
Cross is symbolic of new settlers and those who died

Scale: 3
Is large than other objects along road

Materials (direct): 5
Stone used likely to be local but not seen in immediate are

Materials (context): 2
No connection of materials to famine - although stone common use in Ireland

Celtic Cross

Saint-Odilon-de-Cranbourne, Québec (2009)

262 6e Rang O, Saint-Odilon-de-Cranbourne, QC G0S 3A0, Canada

Artist/s:

Commission by: Ste-Agathe de Lotbinière,

Image: <https://baladodiscovery.com/circuits/672/saint-odilon--mrc-robert-cliches-heritage-tour>

Notes: Cross in small park on corner - is for broader settlement as well as famine

Address: 262 6e Rang O, Saint-Odilon-de-Cranbourne, QC G0S 3A0, Canada

Plus Code: 982M+2Q Saint-Odilon-de-Cranbourne, Quebec, Canada

Community: Rural

Area Type: General

Memorial Typology: Cross

Memorial Data

Spatial Connection: 7
Connects with surrounds and is open

Location Connection: 3
Site only recognises those who came to the town of both Irish and Scottish decent

Representation: 4
Cross is symbolic of new settlers and those who died

Scale: 5
In scale with size of park, although small

Materials (direct): 5
Stone used likely to be local but not seen in immediate are

Materials (context): 2
No connection of materials to famine - although stone common use in Ireland

The Celtic Corner (Celtic Cross / Stone Circle)

Quebec (1997/2000)

Sainte-Agathe-de-Lotbinière, QC, Canada

Artist/s:

Commission by: Coirneal Cealteach

Image: https://www.facebook.com/people/Coirneal-Cealteach/100079861119932/?paipv=0&eav=AfYPuv_kHn30Dt8GybYR-7_vpERwHu16efoi07aQ_MqGtgT4HlphMRuQEW_Qn4WQ09I&_rdr

Notes: Part of a broader project to document burial sites in Quebec. Cross with stones surrounding

Address: Sainte-Agathe-de-Lotbinière, QC, Canada

Plus Code: 9J5G+RVC Sainte-Agathe-de-Lotbinière, Quebec, Canada

Community: Rural

Area Type: General

Memorial Typology: Cross

Memorial Data

Spatial Connection: 6
On roadside in field, open to public

Location Connection: 9
Burial Site

Representation: 4
Cross is symbolic of those Irish who died

Scale: 6
In open field, in scale

Materials (direct): 5
Stone used likely to be local but not seen in immediate area

Materials (context): 2
No connection of materials to famine - although stone common use in Ireland

Famine memorial – Famine graveyard

Carlow, Co. Carlow (1997)
Green Rd, Moanacurragh, Carlow, Ireland
Leinster
Ireland

Artist/s:
Commission by: Carlow County Heritage Society
Image: <https://www.google.com/maps/place/Carlow+Famine+Graveyard/@52.8279285,-6.9336772,3a,75y,90t/data=!3m8!1e2!3m6!1sAF1QipPER5zRSo9YAa71HFq7iNhETKI-b3Z8S0icUjMu!2e10!3e12!6shttps:%2F%2Flh5.googleusercontent.com%2Fp%2FAF1QipPER5zRSo9YAa71HFq7iNhETKI-b3Z8S0icUjMu%3Dw114-h86-k-no!7i4608!8i3456!4m5!3m4!1s0x0:0x5126df713c18b39f!8m2!3d52.8284856!4d-6.9333108>
Notes: Cemetery/workhouse - Park area in residential subdivision - Cross with Plaque and soup pot
Address: Green Rd, Moanacurragh, Carlow, Ireland
Plus Code: R3H8+9M Carlow, Ireland
Community: Town
Area Type: Workhouse/Burial
Memorial Typology: Cross

Memorial Data

Spatial Connection: 7
Location Connection: 9
Representation: 6
Scale: 5
Materials (direct): 7
Materials (context): 6

Open Park with memorial centres
Workhouse and Burial
Cross with soup pot
Open field - small for scale of park
Stone used in surrounding areas
Connection of soup pot

The Great Hunger Memorial

Ennistymon, Co. Clare (1995)
Lahinch Rd, Cloonaveigh, Co. Clare, Ireland
Munster

Artist/s: Artist: Alan F. Ryan Hall
Commission by: Clare County Council and Ancient Order of Hibernians (Board of Erin)
Image: <https://www.irishtimes.com/culture/books/reflections-on-a-visit-to-ennistymon-union-famine-workhouse-memorial-1.4760258>
Notes: Workhouse site

Address: Lahinch Rd, Cloonaveigh, Co. Clare, Ireland
Plus Code: WMQP+FC Cloonaveige, County Clare, Ireland
Community: Rural
Area Type: Workhouse
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 7
Open on Road side
Location Connection: 9
Site of Workhouse
Representation: 7
Uses steel doors of workhouse with story of child
Scale: 4
Has small scale people, hands etc on steel workhouse doors
Materials (direct): 2
Uses steel out of place in rural landscape
Materials (context): 2
Materials have no connection with famine

Famine memorial – Famine graveyard

Feakle, Co. Clare (1997)

Thatched Cottages, Baurroe, Co. Clare, Ireland

Munster

Artist/s:

Commission by: Local drama group

Image: <https://irishfaminememorials.com/2014/01/05/feakle-co-clare-1997/>

Notes: Plaque by local drama group

Address: Thatched Cottages, Baurroe, Co. Clare, Ireland

Plus Code: W8FW+VCH Feakle, County Clare, Ireland

Community: Rural

Area Type: Burial

Memorial Typology: Plaque

Memorial Data

Spatial Connection: 6
Open to Road with fence surrounding

Location Connection: 9
Burial Site

Representation: 4
Stone Plinth

Scale: 4
Relatively small in broader landscape

Materials (direct): 7
Local stone, also used in wall surrounding

Materials (context): 3
Materials not directly connected

East Clare Heritage Famine Memorial Park ('Casaoireach')

Tuamgraney, Co. Clare (1997)
Ballyvannan, Waterpark, Co. Clare, Ireland
Munster

Artist/s:
Commission by: East Clare Heritage
Image: <https://irishfaminememorials.com/2014/01/16/tuamgraney-co-clare-1997/>
Notes: Mill stone and soup pot- items associated with workhouse plus Plaque

Address: Ballyvannan, Waterpark, Co. Clare, Ireland
Plus Code: VCVW+G77 Tuamgraney, County Clare, Ireland
Community: Rural
Area Type: Workhouse/Burial
Memorial Typology: Installation

Memorial Data

Spatial Connection: 3
Journey through woods
Location Connection: 9
Workhouse and Burial
Representation: 8
Memorial uses items directly from workhouse
Scale: 3
Overtaken by forest surrounding
Materials (direct): 3
Site is now forest - materials look out of place
Materials (context): 9
Materials directly from workhouse

Famine memorial – Famine graveyard

Aghinagh, Co. Cork (1997)

Rusheen, Co. Cork, Ireland

Munster

Artist/s:

Commission by: Aghinagh Heritage Group

Image: <http://homepage.eircom.net/~rusheenns/History/front/famine.htm>

Notes: Site of soup kitchen

Address: Rusheen, Co. Cork, Ireland

Plus Code: W3QW+5PR Leades, County Cork, Ireland

Community: Rural

Area Type: Other

Memorial Typology: Plaque

Memorial Data

Spatial Connection: 6

Roadside

Location Connection: 9

site of Soup Kitchen

Representation: 3

Stone Plinth with marker

Scale: 8

Is in scale with roading and fences

Materials (direct): 8

Stone as surrounds

Materials (context): 3

Materials not directly connected

Coolmountain Soup Pot

Ballingeary, Co. Cork (1997)
Dromanallig, Ballingeary, Co. Cork, Ireland
Munster

Artist/s:
Commission by: Cumann Staire
Image: <https://www.geograph.ie/photo/725289>
Notes: From near by soup kitchen moved to local town - historical society

Address: Dromanallig, Ballingeary, Co. Cork, Ireland
Plus Code: VQ29+C53 Ballingeary, County Cork, Ireland
Community: Rural
Area Type: Other
Memorial Typology: Installation

Memorial Data

Spatial Connection: 6
Closed roof structure, but open to road
Location Connection: 7
Site is in town close to soup kitchen area
Representation: 8
Direct use of materials from famine
Scale: 7
Within scale of surrounding areas
Materials (direct): 6
Materials used in surrounding village
Materials (context): 8
Pot was from soup kitchen

Soup House Kitchen Crossroads Memorial

Canovee, Co. Cork (1997)
Cooldrum, Canovee, Co. Cork, Ireland
Munster

Artist/s:
Commission by: Canovee Historical Society
Image: <https://www.facebook.com/groups/132649813612100/permalink/1033864650157274/>
Notes: Small Plaque

Address: Cooldrum, Canovee, Co. Cork, Ireland
Plus Code: V4QV+FRV Canovee, County Cork, Ireland
Community: Rural
Area Type: General
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 4
Overgrown roadside
Location Connection: 9
site of Soup Kitchen
Representation: 5
Simple stone with plaque
Scale: 3
Small in scale to hedgerows surrounding
Materials (direct): 7
Stone used is same as surrounding fencing
Materials (context): 2
Materials not directly connected

Famine memorial – The Glebe

Castletownbere, Co. Cork (1996)
Unnamed Road, Co. Cork, Ireland
Munster

Artist/s:
Commission by: Beara Historical Society
Image: <https://ringofbeara.wordpress.com/2010/08/31/cill-achadh-an-eanaigh-killaconenagh-glebe-graveyard/>
Notes: Small Plaque at existing cemetery with famine area

Address: Unnamed Road, Co. Cork, Ireland
Plus Code: J3W9+977 Droum Cross, County Cork, Ireland
Community: Rural
Area Type: Burial
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 3
Enclosed famine graveyard - trees form enclosure
Location Connection: 9
Burial Site
Representation: 5
Simple stone with plaque
Scale: 8
Is in scale with other markers
Materials (direct): 9
Stone used is the same as all other markers in graveyard
Materials (context): 5
Materials only connection is being same material as other markers from that period

Famine memorial, Carrigastyra

Clondrohid, Co. Cork (1990s)

Teerbeg, Co. Cork, Ireland

Munster

Artist/s:

Commission by: Lee Valley Famine Commemoration Committee

Image:

<https://www.facebook.com/photo/?fbid=272995847406759&set=pcb.272996577406686>

Notes: Significant community Grotto installation

Address: Teerbeg, Co. Cork, Ireland

Plus Code: W2C4+XRR Annagh Beg, County Cork, Ireland

Community: Rural

Area Type: Burial

Memorial Typology: Plaque

Memorial Data

Spatial Connection:	3
Location Connection:	Enclosed famine graveyard, with internal grotto building
Representation:	9
Scale:	Burial Site
Materials (direct):	Very direct mural
Materials (context):	6
	Building is in scale with small buildings around
	2
	Materials used are concrete and wood, out of context
	2
	Materials not directly connected

Famine memorial – St Finbarr's Hospital

Cork, Co. Cork (1997)

12 Douglas Rd, Ballinlough, Cork, Ireland

Munster

Artist/s:

Commission by:

Image: <https://www.readtheplaque.com/plaque/famine-memorial-at-the-site-of-cork-workhouse>

Notes: Plaque at current hospital wall

Address: 12 Douglas Rd, Ballinlough, Cork, Ireland

Plus Code: VGQQ+PXP Cork, Ireland

Community: City

Area Type: Workhouse

Memorial Typology: Plaque

Memorial Data

Spatial Connection: 6
Open to areas around building

Location Connection: 9
Site of Workhouse

Representation: 5
Plaque

Scale: 2
Small in comparison to build

Materials (direct): 2
Marble not used in surrounding areas

Materials (context): 1
No connection to famine

Famine memorial – St Joseph’s Cemetery

Cork, Co. Cork (2009)

Tory Top Rd, Ballyphehane, Cork, T12 HW89, Ireland

Munster

Artist/s:

Commission by: Cork City Council

Image: <http://kieranmccarthy.ie/?p=2733>

Notes: small headstone - limited space

Address: Tory Top Rd, Ballyphehane, Cork, T12 HW89, Ireland

Plus Code: VGMH+GF Cork, Ireland

Community: City

Area Type: Burial

Memorial Typology: Plaque

Memorial Data

Spatial Connection: 6
Connected to other areas of graveyard

Location Connection: 9
Burial Site

Representation: 8
Headstone

Scale: 3
Headstone is a modern scale and small than the other older monuments in graveyard

Materials (direct): 8
Marble directly connected to others in graveyard

Materials (context): 1
No connection to famine

Famine memorial, Carr's Hill

Douglas, Co. Cork (1958/additional markers added in 1997)

Moneygurney, Co. Cork, Ireland

Munster

Artist/s:	Created by Jack Sorenson (also referred to as 'Olaf' or 'Booney' Sorenson)
Commission by:	Self-constructed by Sorenson; later Plaques added by Cork Civic Trust /An Gorta Mor Famine Commemoration Committee
Image:	http://diarmuidlynch.weebly.com/carrs-hill-famine-graveyard.html
Notes:	Largest burial in Cork, left no room for any more. Scaffolding Cross for 100 years anniversary then additional markers for 150
Address:	Moneygurney, Co. Cork, Ireland
Plus Code:	VH2P+QG Laplands, County Cork, Ireland
Community:	Rural
Area Type:	Burial
Memorial Typology:	Cross

Memorial Data

Spatial Connection:	5
Location Connection:	Open graveyard, but walled
Representation:	9
Scale:	Burial Site
Materials (direct):	4
Materials (context):	Simple Cross and headstones
	3
	Cross is very large, smaller scale headstones (new)
	3
	Scaffolding cross materials not connected to anything around. Newer markers are more like monuments
	2
	Materials not connected

Famine memorial

Drimoleague, Co. Cork (1995)
Dromdaleague, Co. Cork, Ireland
Munster

Artist/s:	Curly Cahalane and Sean O'Brien, cross by Maurice and Billy Murphy
Commission by:	Drimoleague Historical Society
Image:	https://skibbheritage.com/great-famine-in-drimoleague/
Notes:	Area of burial, place of remembrance with interpretation
Address:	Dromdaleague, Co. Cork, Ireland
Plus Code:	MP7Q+64 Drimoleague, County Cork, Ireland
Community:	Rural
Area Type:	Burial
Memorial Typology:	Cross

Memorial Data

Spatial Connection:	4 Closed area off road
Location Connection:	9 Burial Site
Representation:	4 Cross is symbolic of those who died
Scale:	4 Memorial space is out of scale with graveyard
Materials (direct):	6 Materials used similar to those in village surrounding
Materials (context):	3 Materials not directly connected

Famine memorial – Fanlobbus Graveyard

Dunmanway, Co. Cork (1997)
Gortnamucklagh, Lakelands, Co. Cork, Ireland
Munster

Artist/s:
Commission by: Dunmanway Environmental Awareness Group and Dunmanway Macra na Feirme
Image: <https://www.flickr.com/photos/39555383@N08/4532252710>
Notes: Part of old church graveyard dating from 7th century - cross with stone base and Corten top

Address: Gortnamucklagh, Lakelands, Co. Cork, Ireland
Plus Code: PWGR+W46 Nedineagh East, County Cork, Ireland
Community: Rural
Area Type: Burial
Memorial Typology: Cross

Memorial Data

Spatial Connection: 7
Open Space in centre of graveyard
Location Connection: 9
Burial Site
Representation: 4
Simple Cross and headstones
Scale: 3
Larger than surrounding field
Materials (direct): 2
Concrete and Steel out of position
Materials (context): 1
Materials not connected

Famine memorial – Kinneigh Graveyard

Enniskeneane, Co. Cork (2009)

Munster

Artist/s:

Commission by: Coppeen Archaeological, Historical & Cultural Society

Image:

Notes: Can not find image

Address:

Plus Code:

Community:

Area Type:

Memorial Typology:

Memorial Data

Spatial Connection:

Location Connection:

Representation:

Scale:

Materials (direct):

Materials (context):

Famine Memorial – Carrignagroghera Graveyard

Fermoy, Co. Cork (1992)
Carrignagroghera, Fermoy, Co. Cork, Ireland
Munster

Artist/s:
Commission by: Fermoy Field Club
Image: <http://fermoyireland.50megs.com/FamineGraveyardThumbnails.htm>
Notes: Simple white cross, some smaller white crosses

Address: Carrignagroghera, Fermoy, Co. Cork, Ireland
Plus Code: 4PV8+X9 Fermoy, County Cork, Ireland
Community: Town
Area Type: Burial
Memorial Typology: Cross

Memorial Data

Spatial Connection: 2
Enclosed graveyard surrounded by industrial area - not easy to access
Location Connection: 9
Burial Site
Representation: 4
Simple White Cross
Scale: 4
Main white cross is out of context with small ones placed around
Materials (direct): 2
Wooden cross is not connected to industrial area around
Materials (context): 2
No direct connection to famine

Famine memorial - Gurraneigh Cross

Kilmichael, Co. Cork (2000)

Garranereagh, Gurraneigh, Co. Cork, Ireland

Munster

Artist/s:

Commission by: Kilmichael Historical Society

Image: <https://www.google.com/maps/@51.8032521,-8.946127,3a,75y,90t/data=!3m8!1e2!3m6!1sAF1QipNHNiPxUU3lbKqDNBwgcg96o5GXoepTOW9-rietH!2e10!3e12!6shttps:%2F%2Fh5.googleusercontent.com%2Fp%2FAF1QipNHNiPxUU3lbKqDNBwgcg96o5GXoepTOW9-rietH%3Dw203-h140-k-no!7i1080!8i748>

Notes: Image found does not match description of Mark-Fitzgerald

Address: Garranereagh, Gurraneigh, Co. Cork, Ireland

Plus Code: R333+9P2 Gearagh, County Cork, Ireland

Community:

Area Type:

Memorial Typology:

Memorial Data

Spatial Connection:

Location Connection:

Representation:

Scale:

Materials (direct):

Materials (context):

Famine memorial – Famine graveyard

Kilshinahan, Co. Cork (1997)

Munster

Artist/s:

Commission by: Local committee

Image:

Notes: Can not find image

Address:

Plus Code:

Community:

Area Type:

Memorial Typology:

Memorial Data

Spatial Connection:

Location Connection:

Representation:

Scale:

Materials (direct):

Materials (context):

Famine memorial – Famine graveyard

Mallow, Co. Cork (1997)

Munster

Artist/s:

Commission by: Mallow District Council

Image:

Notes: Can not find image

Address:

Plus Code:

Community:

Area Type:

Memorial Typology:

Memorial Data

Spatial Connection:

Location Connection:

Representation:

Scale:

Materials (direct):

Materials (context):

Famine Memorial – Mitchelstown Town Hall

Mitchelstown, Co. Cork (1997)

Town Hall, Thomas St, Ballinwillin, Mitchelstown, Co. Cork, Ireland

Munster

Artist/s:

Commission by: Mitchelstown Heritage Society

Image:

Notes: Inside Hall (outside scope of Landscape Architecture work)

Address: Town Hall, Thomas St, Ballinwillin, Mitchelstown, Co. Cork, Ireland

Plus Code: 7P9H+46 Mitchelstown, County Cork, Ireland

Community: Town

Area Type:

Memorial Typology:

Memorial Data

Spatial Connection:

Location Connection:

Representation:

Scale:

Materials (direct):

Materials (context):

Famine memorial – St Mary’s Church

Schull, Co. Cork (1997)

Main St, Meenvane, Schull, Co. Cork, P81 KV96, Ireland

Munster

Artist/s:

Commission by: Mizen Historical & Archaeological Society

Image:

Notes: Can not find image

Address: Main St, Meenvane, Schull, Co. Cork, P81 KV96, Ireland

Plus Code: GFG4+Q4G Mclean Terrace, County Cork, Ireland

Community: Town

Area Type:

Memorial Typology:

Memorial Data

Spatial Connection:

Location Connection:

Representation:

Scale:

Materials (direct):

Materials (context):

Famine memorial – Abbeystrewery Cemetery

Skibbereen, Co. Cork (1996)
N71, Coronea, Co. Cork, Ireland
Munster

Artist/s:
Commission by: Irish Famine Commemoration (Skibbereen) Ltd.
Image: <https://irishfaminememorials.com/2014/01/16/skibbereen-co-cork-1996/>
Notes: Multiple memorials including stone Plaques

Address: N71, Coronea, Co. Cork, Ireland
Plus Code: HP26+MP Newbridge, County Cork, Ireland
Community: Town
Area Type: Burial
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 7
Open space with internal focus area
Location Connection: 9
Burial Site
Representation: 5
Plaques and markers
Scale: 3
Small within bigger scale graveyard area
Materials (direct): 8
Marble and Stone directly relate to headstones around
Materials (context): 2
No connection to famine

Famine memorial – Famine graveyard

Donegal town, Co. Donegal (1990s)
8 Upper Main St, Donegal, F94 R9K3, Ireland
Ulster

Artist/s:
Commission by: (Unknown)
Image: <https://donegalnews.com/2015/09/famine-pot-project-could-create-donegal-jobs/>
Notes: Stone Plaque with famine pot and cross

Address: 8 Upper Main St, Donegal, F94 R9K3, Ireland
Plus Code: MV4X+38 Donegal, Ireland
Community: Town
Area Type: Workhouse/Burial
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 6
Open within graveyard space, some smaller closed areas
Location Connection: 9
Burial Site
Representation: 7
Direct items plus some symbolism
Scale: 7
Within scale of surrounding areas
Materials (direct): 7
Directly relate to surrounds
Materials (context): 7
Soup Pot with other stone memorials

Famine memorial – Famine graveyard

Kill, Dunfanaghy, Co. Donegal (1990s)

Patrick's Hill, Kill, Co. Donegal, Ireland

Ulster

Artist/s:

Commission by: (Unknown)

Image: <https://www.travalour.com/attraction/19394-famine-graveyard>

Notes: Stone Plinth that once housed a wooden cross

Address: Patrick's Hill, Kill, Co. Donegal, Ireland

Plus Code: 52GP+V4C Fir Na Creeve, County Donegal, Ireland

Community: Rural

Area Type: Workhouse/Burial

Memorial Typology: Cross

Memorial Data

Spatial Connection: 4
Closed graveyard, small

Location Connection: 9
Burial Site

Representation: 4
Simple Cross on stone marker

Scale: 8
In scale with other headstones (in next door cemeteries)

Materials (direct): 3
Wooden Cross not connected to anything surrounding

Materials (context): 2
No direct connection to famine

Famine

Dublin, Co. Dublin (1997)

Custom House Quay, North Dock, Dublin, Ireland

Leinster

Artist/s: Rowan Gillespie
Commission by: Norma Smurfit (donated to Irish government)
Image: <https://irishfaminememorials.com/2014/01/16/dublin-co-dublin-1997/>
Notes: Sculpture of famine ravaged people walking along the quay area

Address: Custom House Quay, North Dock, Dublin, Ireland
Plus Code: 8PXX+6X Dublin, Ireland
Community: City
Area Type: General
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 8
Open to walkers and other users on quays
Location Connection: 7
Broadly Area of departure
Representation: 8
Direct sculpture of people leaving Ireland
Scale: 9
At human scale
Materials (direct): 3
Cast bronze not found in surrounding area
Materials (context): 1
No direct connection to famine

Famine memorial

Annaghdown, Co. Galway (1997)

Co. Oct 7, 2019, Annaghdown, Co. Galway, Ireland

Connacht

Artist/s:

Commission by: Annaghdown Heritage Society

Image: <https://www.facebook.com/AnnaghdownHeritage/posts/in-1997-annaghdown-heritage-society-erected-a-monument-to-honour-victims-of-the-/2405996413061021/>

Notes: Stone Plaque in old cemetery with Bridget O'Donnel and children image

Address: Co. Oct 7, 2019, Annaghdown, Co. Galway, Ireland

Plus Code: 9WQH+5HQ Annaghdown, County Galway, Ireland

Community: Rural

Area Type: Burial

Memorial Typology: Plaque

Memorial Data

Spatial Connection:	6
	Within cemetery area
Location Connection:	9
	Burial Site
Representation:	9
	Direct use of image
Scale:	8
	At same scale as other monuments
Materials (direct):	8
	Marble used in other memorials
Materials (context):	1
	No connection to famine

Famine Remembrance Park

Ballinasloe, Co. Galway (1997)
Cleaghmore, Co. Galway, Ireland
Connacht

Artist/s:
Commission by: Ballinasloe Historical Society and Ballinasloe Urban Council
Image: <https://irishfaminememorials.com/2014/01/16/ballinasloe-co-galway-1997/>
Notes: Gorta Park with stone monument and Plaque plus urns - over 8000 plants

Address: Cleaghmore, Co. Galway, Ireland
Plus Code: 8QM5+C9P Ballinasloe, County Galway, Ireland
Community: Town
Area Type: Burial
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 5
Park area with connecting paths
Location Connection: 9
Burial Site
Representation: 4
Use of water and vegetation among urns reflective spaces
Scale: 4
Scale of memorials is small compared to planted areas
Materials (direct): 7
Stone is used in surrounding areas
Materials (context): 2
No connection to famine

Trá na bPaistí / The Children's Strand

Carraroe, Co. Galway (1997)
Carrowroe South, Rinn, Co. Galway, Ireland
Connacht

Artist/s:
Commission by: Local committee headed by Peadar MacDonncha; work carried out as part of a local FAS scheme
Image: <https://irishfaminememorials.com/2014/01/16/carraroe-co-galway-1997/>
Notes: Marks unmarked graves of unbaptised children also broader area of departure

Address: Carrowroe South, Rinn, Co. Galway, Ireland
Plus Code: 69WC+RGJ Bothar Gear, County Galway, Ireland
Community: Rural
Area Type: Burial
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 8
Open space overlooking sea
Location Connection: 9
Burial Site
Representation: 5
Plaque
Scale: 4
Scale is small compared to wider landscape
Materials (direct): 7
Stone is from area surrounding
Materials (context): 2
No connection to famine

Celia Griffin Memorial Park / Famine Ship Memorial

Galway, Co. Galway (2009/2012)

Grattan Rd, Galway, Ireland

Connacht

Artist/s:

Commission by: Famine Memorial Committee (led by Mark Kennedy)

Image: https://en.wikipedia.org/wiki/Galway_Famine_Ship_Memorial

Notes: Expansion of existing memorial to death of 6 year old girl. Monuments are shaped like sails to signify the 50 plus coffin ships that left

Address: Grattan Rd, Galway, Ireland

Plus Code: 7W7P+69 Galway, Ireland

Community: City

Area Type: General

Memorial Typology: Plaque

Memorial Data

Spatial Connection:	8
	Open Space connects landscapes
Location Connection:	7
	Site commemorating departure alongside individual death in proximity
Representation:	7
	Figurative Sails
Scale:	7
	Scale uses broader landscape
Materials (direct):	6
	Local rough stone is sitting on formal landscaped area
Materials (context):	2
	No direct connection to famine

Famine memorial, Mountkelly

Glenamaddy, Co. Galway (1995)
R362, Creggs Rd, Glenamaddy, Co. Galway, Ireland
Connacht

Artist/s:
Commission by: Arts & Historical Society and Galway County Council
Image: <https://www.workhouses.org.uk/Glenamaddy/>
Notes: Stone with Plaque and dates of workhouse

Address: R362, Creggs Rd, Glenamaddy, Co. Galway, Ireland
Plus Code: JF32+7PQ Glenamaddy, County Galway, Ireland
Community: Rural
Area Type: Workhouse/Burial
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 7
Open space, connected to road
Location Connection: 9
Workhouse and Burial
Representation: 7
Direct use of structure from workhouse
Scale: 6
In scale with surrounding structures, but smaller than bigger landscape
Materials (direct): 8
Same stone as used for all fencing and buildings
Materials (context): 9
Uses window from the burnt workhouse

Famine memorial – Old Kenmare cemetery

Kenmare, Co. Kerry (1990s)
Kenmare Old, Co. Kerry, Ireland
Munster

Artist/s:
Commission by: (Unknown)
Image: <https://www.angelfire.com/ny/home/memorial.html>
Notes: Cross with markings on it

Address: Kenmare Old, Co. Kerry, Ireland
Plus Code: VCFM+M8X Knockduragh, County Kerry, Ireland
Community: Rural
Area Type: Burial
Memorial Typology: Cross

Memorial Data

Spatial Connection: 7
Within cemetery area
Location Connection: 9
Burial Site
Representation: 4
Simple Cross headstone
Scale: 8
In scale with other headstones (in next door cemeteries)
Materials (direct): 7
Similar to other headstones
Materials (context): 2
No connection to famine

Gorta – St. Mary's Cathedral

Killarney, Co. Kerry (1990s)
Inch, Killarney, Co. Kerry, Ireland
Munster

Artist/s:
Commission by: (Unknown)
Image: <https://www.google.com/maps/@52.059687,-9.5189006,3a,75y,209.98h,77.32t/data=!3m8!1e1!3m6!1sAF1QipMYhjXTQayelh84y6-0W-X9thrRZPSwdyE9WiqH!2e10!3e11!6shttps:%2F%2Fh5.googleusercontent.com%2Fp%2FAF1QipMYhjXTQayelh84y6-0W-X9thrRZPSwdyE9WiqH%3Dw203-h100-k-no-pi-0-ya101.77778-ro-0-fo100!7i6000!8i3000>
Notes: Stone structure with Plaque beside large sequoia tree that has become a symbol for loss - was used in Covid. Famine memorial has since been upgraded/added to with an additional monument
Address: Inch, Killarney, Co. Kerry, Ireland
Plus Code: 3F5J+VCH Killarney, County Kerry, Ireland
Community: Town
Area Type: Burial
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 6
Open within churchyard, but would not naturally be accessible from outside
Location Connection: 9
Burial Site
Representation: 7
Stone Plinth with plaque
Scale: 5
Small compared to church and area
Materials (direct): 8
Stone a same as church
Materials (context): 2
No direct connection to famine

God's Acre – Ballybeggan

Tralee, Co. Kerry (1997)
Muing East, Co. Kerry, Ireland
Munster

Artist/s:
Commission by: Tralee Urban District Council
Image: <https://www.facebook.com/Irishfamilie/posts/tralees-large-irish-holocaust-graveyard-is-known-locally-as-gods-acre-where-hund/2555983424680061/>
Notes: Stone Cross with Plaque at base in centre of 'gods acre'. Graveyard from workhouse

Address: Muing East, Co. Kerry, Ireland
Plus Code: 78GC+W8F Tralee, County Kerry, Ireland
Community: Town
Area Type: Burial
Memorial Typology: Cross

Memorial Data

Spatial Connection: 4
Large field enclosed with surrounding trees and stone walls
Location Connection: 9
Burial Site
Representation: 4
Simple Cross with small reflection area
Scale: 4
Is small in comparison to open field
Materials (direct): 6
Similar to surrounding walls
Materials (context): 2
No direct connection to famine

Famine Family – St. Vincent's Geriatric Hospital

Athy, Co. Kildare (2000)
Townparks, Athy, Co. Kildare, Ireland
Leinster

Artist/s: James McKenna
Commission by: Kildare County Council
Image: <https://irishfaminememorials.com/2014/01/16/athy-co-kildare-2000/>
Notes: Stone Sculpture in grounds of now hospital

Address: Townparks, Athy, Co. Kildare, Ireland
Plus Code: X2X3+7MG Athy, County Kildare, Ireland
Community: Town
Area Type: Workhouse
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 3
Sits uncomfortably in hospital car-park/park area
Location Connection: 8
Workhouse
Representation: 7
Figures intertwined representing family
Scale: 5
Scale of space is smaller than buildings around it
Materials (direct): 6
Stone used local
Materials (context): 2
No connection to famine

Famine Memorial 'Remembrance' – Celbridge Workhouse

Celbridge, Co. Kildare (2007)
Celbridge, Co. Kildare, Ireland
Leinster

Artist/s: Jarlath Daly
Commission by: Celbridge Tidy Towns Committee
Image: <http://www.dalyart.ie/work/remembrance/>
Notes: Stainless steel column with doves around top symbolising release after death

Address: Celbridge, Co. Kildare, Ireland
Plus Code: 8FV5+V49 Celbridge, County Kildare, Ireland
Community: Town
Area Type: Workhouse/Burial
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 3
enclosed in graveyard space
Location Connection: 9
Burial Site
Representation: 3
Symbolic doves
Scale: 4
Taller than everything surrounding
Materials (direct): 2
Metal used juxtaposes against stone in cemetery
Materials (context): 2
No connection to famine

Famine memorial – Naas General Hospital

Naas, Co. Kildare (1990s)

Naas East, Naas, Co. Kildare, Ireland

Leinster

Artist/s:

Commission by: Naas Local History Group

Image: <https://www.leinsterleader.ie/news/local-news/205397/Naas--should-have-a-memorial.html>

Notes: Plaque at entrance to famine graveyard

Address: Naas East, Naas, Co. Kildare, Ireland

Plus Code: 686R+7JH Naas, County Kildare, Ireland

Community: Town

Area Type: Workhouse/Burial

Memorial Typology: Plaque

Memorial Data

Spatial Connection:	7
Location Connection:	Entrance to park area where workhouse was
Representation:	9
Scale:	Workhouse and Burial
Materials (direct):	5
Materials (context):	Plaque
	6
	In scale with entrance, but smaller than park area
	7
	Stone used is same as surrounding fencing
	2
	No direct connection to famine

Famine Graveyard Memorial Park

Naas, Co. Kildare (1990s)
Naas East, Naas, Co. Kildare, Ireland
Leinster

Artist/s:
Commission by: Naas Local History Group
Image: <https://www.google.com/maps/@53.2101555,-6.6595292,3a,75y,238.11h,67.36t/data=!3m8!1e1!3m6!1sAF1QipPZ7JMrpZ9GunPGT-OTyW8NADk7UfFafZtjBB3!2e10!3e11!6shttps:%2F%2Fh5.googleusercontent.com%2Fp%2FAF1QipPZ7JMrpZ9GunPGT-OTyW8NADk7UfFafZtjBB3%3Dw203-h100-k-no-pi-0-ya188.05077-ro0-fo100!7i6912!8i3456>
Notes: Plaque with semi circle of stones
Address: Naas East, Naas, Co. Kildare, Ireland
Plus Code: 685R+X5X Naas, County Kildare, Ireland
Community: Town
Area Type: Workhouse/Burial
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 6
Open within park space but area has reflection internal focus
Location Connection: 9
Workhouse and Burial
Representation: 4
Stone markers in circle with plaques
Scale: 7
Within scale of surrounding park structures
Materials (direct): 7
Stone used is same as surrounding fencing
Materials (context): 2
No direct connection to famine

Famine memorial – Cherryfield Cemetery

Callan, Co. Kilkenny (1994)

Kilminnick East, Geraldine, Co. Kilkenny, Ireland

Leinster

Artist/s:

Commission by: Action from Ireland

Image: <https://irishfaminememorials.com/2014/01/16/callan-co-kilkenny-1994/>

Notes: Plaque in stone with notes of other famines around the world through to 1994

Address: Kilminnick East, Geraldine, Co. Kilkenny, Ireland

Plus Code: GJG4+45 Goatsbridge, County Kilkenny, Ireland

Community: Rural

Area Type: Workhouse/Burial

Memorial Typology: Plaque

Memorial Data

Spatial Connection: 3
Enclosed famine graveyard - trees form enclosure

Location Connection: 9
Workhouse and Burial

Representation: 7
Stone Plaque with drawing

Scale: 8
In scale with other headstones

Materials (direct): 7
Stone used is the same as all other markers in graveyard

Materials (context): 2
No direct connection to famine

Famine Memorial Garden (MacDonagh Junction)

Kilkenny, Co. Kilkenny (2010)
Macdonagh Junction, Kilkenny, Ireland
Leinster

Artist/s:
Commission by: MacDonagh Junction Development Company
Image: <https://excellentstreetimages.com/kilkenny-street-photography/kilkenny-2021/famine-memorial-garden/>
Notes: Garden with Sculpture and Plaque

Address: Macdonagh Junction, Kilkenny, Ireland
Plus Code: MQ43+6V Kilkenny, Ireland
Community: Town
Area Type: Workhouse/Burial
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 5
Small reflective space is connected to surrounding commercial areas
Location Connection: 9
Workhouse and Burial
Representation: 7
Figurative sculpture with reflective space
Scale: 8
Small space in in proportion with area
Materials (direct): 3
Used of cast bronze not connected to surrounds
Materials (context): 2
No connection to famine

Gairdín an Ghorta (Famine Garden)

Newmarket, Co. Kilkenny (1999)

Sheepstown, Dunnamaggan, Co. Kilkenny, Ireland

Leinster

Artist/s:

Commission by: Newmarket Development Association/Tidy Towns Committee

Image:

https://commons.wikimedia.org/wiki/File:The_Famine_Garden,_Newmarket,_Co._Kilkenny_-_geograph.org.uk_-_207635.jpg

Notes: Garden around old house metaphor - potato garden out front

Address: Sheepstown, Dunnamaggan, Co. Kilkenny, Ireland

Plus Code: FPFQ+PRG Hunter's Wood, County Kilkenny, Ireland

Community: Rural

Area Type: General

Memorial Typology: Other

Memorial Data

Spatial Connection: 6
Fenced off area but connected to outside

Location Connection: 5
No direct connection

Representation: 4
Labourers cottage is very tidy (almost too much), last potato garden in front to represent those no longer here - but cottage is too maintained.

Scale: 8
Is in scale with other spaces around

Materials (direct): 8
Stone used same as surrounds

Materials (context): 3
No connection to famine

Famine and Emigration Memorial Wall

Durrow, Co. Laois (2007)

Leinster

Artist/s:

Commission by: Durrow Development Forum

Image:

Notes: Can not find image

Address:

Plus Code:

Community:

Area Type:

Memorial Typology:

Memorial Data

Spatial Connection:

Location Connection:

Representation:

Scale:

Materials (direct):

Materials (context):

Famine Memorial Garden

Carrick-on-Shannon, Co. Leitrim (1994-8)

St. Patrick's Community Hospital, Lisnabrack, Carrick-On-Shannon, Co. Leitrim, Ireland

Connacht

Artist/s:

Commission by: Carrick-on-Shannon and District Historical Society, with additional monument by the County Leitrim Society of New York

Image: <https://www.leitrimexperience.ie/great-famine-garden-of-remembrance/>

Notes: Various stone structures and Plaques

Address: St. Patrick's Community Hospital, Lisnabrack, Carrick-On-Shannon, Co. Leitrim, Ireland

Plus Code: XW28+P7 Carrick-On-Shannon, County Leitrim, Ireland

Community: Town

Area Type: Burial

Memorial Typology: Plaque

Memorial Data

Spatial Connection:	5
Location Connection:	Park with internal reflection
Representation:	9
Scale:	Burial Site
Materials (direct):	5
Materials (context):	Stone Markers and plaques
	4
	Has some small plaques small for scale of park, but large central stone monument
	8
	Stone as surrounds
	2
	No direct connection to famine

Famine Memorial – Leitrim County Hospital

Manorhamilton, Co. Leitrim (2006)
Manorhamilton, Co. Leitrim, Ireland
Connacht

Artist/s:
Commission by: Rose McPadden and the Famine Graveyard Committee / Health Services Executive
Image: <https://www.facebook.com/watch/?v=646833389073829>
Notes: Stone Plaque on fence with seating and cross at end

Address: Manorhamilton, Co. Leitrim, Ireland
Plus Code: 8R3M+F3 Manorhamilton, County Leitrim, Ireland
Community: Town
Area Type: Burial
Memorial Typology: Cross

Memorial Data

Spatial Connection: 5
Cemetery with fencing - internal focus
Location Connection: 9
Burial Site
Representation: 4
Cross with headstone type plaques
Scale: 8
In scale with surrounding graveyard spac
Materials (direct): 7
Similar to surrounding walls
Materials (context): 2
No connection to famine

Knockfierna Famine Commemoration Park

Ballingarry, Co. Limerick (1998)

Common, The Spar Complex, Co. Limerick, Ireland

Munster

Artist/s:

Commission by: Knockfierna Heritage and Folklore Group

Image: <http://www.patrickcomerford.com/2020/10/climbing-to-highest-point-in-limerick.html>

Notes: Stone Plaque/s crosses spread over pathways in rural area

Address: Common, The Spar Complex, Co. Limerick, Ireland

Plus Code: F5FG+XXG Ballinacarriga, County Limerick, Ireland

Community: Town

Area Type: General

Memorial Typology: Installation

Memorial Data

Spatial Connection: 8
Open views over landscape - journey across landscape

Location Connection: 9
Burial Site

Representation: 8
Has direct reference with names

Scale: 7
Human scale with reflection in bigger landscape

Materials (direct): 8
Stone as surrounds

Materials (context): 5
Sites including old structures suggestion famine connection

Famine memorial – St Michael's Church

Cappamore, Co. Limerick (1997)

Main St, Turagh, Cappamore, Co. Limerick, Ireland

Munster

Artist/s: Michael Killeen
Commission by: Cappamore Historical Society
Image: <https://www.michaelkillen.com/commissions/cappamore-famine-memorial>
Notes: Stone with Plaque added in depicting famine family

Address: Main St, Turagh, Cappamore, Co. Limerick, Ireland
Plus Code: JM75+HV Cappamore, County Limerick, Ireland
Community: Town
Area Type: Burial*
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 4
Within Church grounds
Location Connection: 6
Church site, burials not connected to famine
Representation: 9
Figurative plaque of starving family
Scale: 3
Small compared to church and area
Materials (direct): 6
Stone similar but Bronze Plaque not used elsewhere
Materials (context): 2
No connection to famine

Kilmallock Famine Memorial Park

Kilmallock, Co. Limerick (1999)
19 Millmount, Kilmallock, Co. Limerick, V35 X261, Ireland
Munster

Artist/s:
Commission by: Kilmallock Famine Memorial Committee
Image: <https://irishfaminememorials.com/2014/01/16/kilmallock-co-limerick-1999/>
Notes: Stone monument with cross

Address: 19 Millmount, Kilmallock, Co. Limerick, V35 X261, Ireland
Plus Code: 9CWH+JXJ Kilmallock, County Limerick, Ireland
Community: Town
Area Type: Workhouse/Burial
Memorial Typology: Cross

Memorial Data

Spatial Connection: 6
Central focus within Park
Location Connection: 9
Workhouse and Burial
Representation: 4
Large Stone monument with cross
Scale: 3
Monument is dominant in middle of park area
Materials (direct): 8
Stone as surrounds
Materials (context): 2
No connection to famine

Broken Heart Fountain

Limerick, Co. Limerick (1997)
Lower Mallow St, Limerick, Ireland
Munster

Artist/s: Maria Pizzuti
Commission by: Gerry Barrett (Edward Holdings Ltd. Galway)
Image: <https://irishfaminememorials.com/2014/01/16/limerick-co-limerick-1997/>
Notes: Broken heart sculpture large, designed by student for those holding there before moving to America

Address: Lower Mallow St, Limerick, Ireland
Plus Code: M968+CQ Limerick, Ireland
Community: City
Area Type: Other
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 7
Sits within commercial area, is fountain
Location Connection: 5
Area coastal - leaving site
Representation: 4
More symbolic of those lost from the community
Scale: 1
Oversize heart with valves etc
Materials (direct): 2
Introduces metal and water to a concrete area
Materials (context): 1
No connection to famine

Famine Memorial Gates – St. Ita's Hospital

Newcastle West, Co. Limerick (1991)
Gortboy, Newcastle West, Co. Limerick, Ireland
Munster

Artist/s: Clodna Cussen
Commission by: Famine Cemetery Committee
Image: <https://www.limerickdioceseheritage.org/Newcastlewest/gyNCW.htm>
Notes: Cross with commemorative gates

Address: Gortboy, Newcastle West, Co. Limerick, Ireland
Plus Code: FW4W+638 Newcastle West, County Limerick, Ireland
Community: Town
Area Type: Burial
Memorial Typology: Cross

Memorial Data

Spatial Connection: 6
Sits at entrance and within cemetery
Location Connection: 9
Burial Site
Representation: 4
cross used
Scale: 4
Gates are small while cross is larger than others
Materials (direct): 4
Uses concrete whilst other materials are stone
Materials (context): 1
No connection to famine

Famine Garden of Remembrance

Longford, Co. Longford (1995-6)

Glack, Longford, Ireland

Leinster

Artist/s:

Commission by: Sister Calasanctius, with cooperation of Longford County Council and the Midland Health Board

Image: <https://www.longfordlibrary.ie/heritage/projects/graveyard-survey/famine-commemorative-grave-longford.pdf>

Notes: Highcross in area of workhouse with surrounding Plaques plus mill stone

Address: Glack, Longford, Ireland

Plus Code: P6F7+377 Longford, Ireland

Community: Town

Area Type: Workhouse/Burial

Memorial Typology: Cross

Memorial Data

Spatial Connection: 3
Enclosed space at back of current day hospital

Location Connection: 9
Workhouse and Burial

Representation: 5
Cross with plaques

Scale: 7
All elements are within scale of surrounds

Materials (direct): 7
Materials used are stone from local area

Materials (context): 2
No connection to famine

Famine memorial – Ballina District Hopsital

Ballina, Co. Mayo (1995)
46 Roche's Terrace, Ballina, Co. Mayo, F26 C6T1, Ireland
Connacht

Artist/s:
Commission by: Killala Diocese Famine Heritage Committee
Image: http://www.castlebar.ie/mayo_historical_and_archaeological_society/Famine-Memorial-on-the-site-of-B-Workhouse.shtml
Notes: Highcross in area of workhouse

Address: 46 Roche's Terrace, Ballina, Co. Mayo, F26 C6T1, Ireland
Plus Code: 4R8M+9QX Ballina, County Mayo, Ireland
Community: Town
Area Type: Workhouse/Burial
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 7
Connected with surrounding park area
Location Connection: 9
Workhouse and Burial
Representation: 5
Cross with plaque
Scale: 5
Larger scale
Materials (direct): 6
Stone used as would be for monuments
Materials (context): 2
No connection to famine

Famine memorial

Doolough, Co. Mayo (1990s)
Tawnyinlough, Leenaun, Co. Galway, H91 R5Y6, Ireland
Connacht

Artist/s:
Commission by: Action from Ireland
Image: https://www.louisburgh-killeenheritage.org/topics/an-gorta-mor/the-doolough-famine-walk-county-mayo/the_doolough_famine_walk_county_mayo-2
Notes: Small Plaque

Address: Tawnyinlough, Leenaun, Co. Galway, H91 R5Y6, Ireland
Plus Code: J7J3+G2 Leenaun, County Galway, Ireland
Community: Rural
Area Type: General
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 5
Location Connection: 6
Representation: 5
Scale: 2
Materials (direct): 3
Materials (context): 1

Connected with park - but tucked away at base of tree
Connected as area of walkway that people died trying to register to aid
Plaque
Very Small Plaque
Stone does not appear to from area
No connection to famine

Famine memorial

Doolough, Mayo (1994)
R335, Clashcame, Co. Mayo, Ireland
Connacht

Artist/s:
Commission by: Action from Ireland
Image: https://en.wikipedia.org/wiki/Doolough_Tragedy#/media/File:Doolough.jpg
Notes: Rough cross - site where at least 20 died after being forced to march to emit famine officials for aid. Has Desmond Tutu inscription/quote

Address: R335, Clashcame, Co. Mayo, Ireland
Plus Code: M689+FC Derryheigh, County Mayo, Ireland
Community: Rural
Area Type: General
Memorial Typology: Cross

Memorial Data

Spatial Connection: 7
On walkway (track) through hills that was taken
Location Connection: 6
Connected as area of walkway that people died trying to register to aid
Representation: 6
Plaque with multiple dedications including Desmond Tutu
Scale: 4
Relatively small in scale of landscape
Materials (direct): 8
Stone as surrounds
Materials (context): 2
No connection to famine

National Famine Memorial / Coffin Ship

Murrisk, Co. Mayo (1997)

Carrowkeel, Murrisk, Co. Mayo, Ireland

Connacht

Artist/s: John Behan
Commission by: Irish National Famine Commemoration Committee
Image: <https://curiousireland.ie/the-national-famine-memorial-murrisk-co-mayo-1997/>
Notes: National famine memorial. Coffin ship on the foothills of Croagh Patrick overlooking Clew Bay

Address: Carrowkeel, Murrisk, Co. Mayo, Ireland
Plus Code: Q9J6+34 Murrisk, County Mayo, Ireland
Community: Rural
Area Type: General
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 8
Approachable in Park, with outlook/connection to Bay
Location Connection: 6
Site of general departure was area where famine had big impact
Representation: 8
Lost souls on coffin ships
Scale: 4
Ship is small but in proportion to park, dwarfed by wider landscape
Materials (direct): 1
Use of Cast Bronze is against stone, green and water landscape
Materials (context): 1
No connection to famine

Famine memorial – Swinford District Hospital

Swinford, Co. Mayo (1994)

Oznam Pl, Swineford, Swinford, Co. Mayo, Ireland

Connacht

Artist/s:

Commission by: Action from Ireland

Image: <https://www.facebook.com/MichaelDavittMuseum/photos/davittgandhi-famine-memorial-swinford-co-mayothis-is-the-davittgandhi-famine-mem/735988113175211/>

Notes: Michael Davitt and Ghandi inform site of old workhouse now hospital

Address: Oznam Pl, Swineford, Swinford, Co. Mayo, Ireland

Plus Code: W3V3+MR Swinford, County Mayo, Ireland

Community: Town

Area Type: Workhouse/Burial

Memorial Typology: Plaque

Memorial Data

Spatial Connection:	3 Tucked in corner of site
Location Connection:	9 Workhouse and Burial
Representation:	7 Plaque with quotes from Michael Davitt and Ghandi
Scale:	3 Small in comparison to buildings
Materials (direct):	4 Materials used in normal Headstone
Materials (context):	1 No connection to famine

Famine memorial, Hill of Lloyd

Kells, Co. Meath (1993)
Unnamed Road, Co. Meath, Ireland
Leinster

Artist/s:
Commission by: Action from Ireland
Image: https://commons.wikimedia.org/wiki/File:Famine_memorial_near_kells.jpg
Notes: stone with inscription by the tower of Lloyd

Address: Unnamed Road, Co. Meath, Ireland
Plus Code: P3MV+CX7 Loyd, County Meath, Ireland
Community: Town
Area Type: Burial
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 5
Tucked in corner of site
Location Connection: 9
Burial Site
Representation: 5
Plaque
Scale: 3
Small compared to tower surroundig
Materials (direct): 7
Stone as surrounds
Materials (context): 2
No connection to famine

Famine memorial

Moylagh, Co. Meath (2012)
Moylagh, Co. Meath, Ireland
Leinster

Artist/s:
Commission by: Moylagh Historical Society
Image: <https://www.facebook.com/photo/?fbid=460400459465247&set=pb.100064858893802.-2207520000>.
Notes: Commemorative Stone

Address: Moylagh, Co. Meath, Ireland
Plus Code: PRFF+687 Gortnabolie, County Meath, Ireland
Community: Rural
Area Type: Workhouse/Burial
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 5
Tucked in corner of site
Location Connection: 9
Workhouse and Burial
Representation: 5
Plaque
Scale: 3
Scale of space is smaller than buildings around it
Materials (direct): 4
Materials used in normal Headstone
Materials (context): 2
No connection to famine

Famine memorial – St. Mary's Hospital

Castleblayney, Co. Monaghan (1995)
Moraghy, Castleblayney, Co. Monaghan, Ireland
Ulster

Artist/s:
Commission by: Castleblayney Community Enterprise
Image: <https://www.facebook.com/bigtomcountry2021/photos/pcb.2897394833616759/2897394463616796/>
Notes: Stone commemorative

Address: Moraghy, Castleblayney, Co. Monaghan, Ireland
Plus Code: 4794+R6 Castleblayney, Moraghy, County Monaghan, Ireland
Community: Town
Area Type: Workhouse
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 6
Location Connection: 9
Representation: 5
Scale: 3
Materials (direct): 7
Materials (context): 2

Tucked in corner of site
Workhouse
Plaque
Scale of space is smaller than buildings around it
Materials used are stone from local area
No connection to famine

Famine memorial – Clones Famine Graveyard

Clones, Co. Monaghan (2001)
Monaghan St, Largy, Co. Monaghan, Ireland
Ulster

Artist/s: Carolyn Mulholland (bronze figure), Yoram Drori (Plaques)
Commission by: Clones Famine Graveyard Committee
Image: <https://www.facebook.com/clonesfaminecommittee/photos/a.744596235721509/744596189054847>
Notes: Sculpture of person with sheet over them (bronze). Also has arch made from stone from workhouse

Address: Monaghan St, Largy, Co. Monaghan, Ireland
Plus Code: 5QJC+6QJ Clones, Largy, County Monaghan, Ireland
Community: Town
Area Type: Burial
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 4
A reflective space
Location Connection: 9
Workhouse and Burial
Representation: 8
Figure used alongside old workhouse structures
Scale: 8
Human scale
Materials (direct): 7
Stone local, bronze out of norm
Materials (context): 7
Stone from old workhouse

Famine memorial

Drum, Co. Monaghan (1996)

Ulster

Artist/s:

Commission by: Drum Heritage Committee

Image:

Notes: Can not find image

Address:

Plus Code:

Community:

Area Type:

Memorial Typology:

Memorial Data

Spatial Connection:

Location Connection:

Representation:

Scale:

Materials (direct):

Materials (context):

Famine memorial – St. Livinius Church

Killeevan, Co. Monaghan (1997)
Killyfuddy, Killeevan, Co. Monaghan, Ireland
Ulster

Artist/s:

Commission by: Killeeven Heritage Group

Image:

Notes: Can not find image

Address: Killyfuddy, Killeevan, Co. Monaghan, Ireland

Plus Code: 5VG3+6P Killeevan, County Monaghan, Ireland

Community: Rural

Area Type:

Memorial Typology:

Memorial Data

Spatial Connection:

Location Connection:

Representation:

Scale:

Materials (direct):

Materials (context):

Famine Memorial

Ballyboy, Co. Offaly (1996-7)

Ballyboy, Co. Offaly, Ireland

Leinster

Artist/s:

Commission by: Tommy Hayden

Image: <https://www.facebook.com/KilcormacDevelopmentAssociation/posts/famine-victims-remembered-at-offaly-ceremoniesover-300-people-attended-famine-me/998810693483224/>

Notes: Plaque on stone wall

Address: Ballyboy, Co. Offaly, Ireland

Plus Code: 58F2+FCJ Kilgolan, County Offaly, Ireland

Community: Rural

Area Type: Burial

Memorial Typology: Plaque

Memorial Data

Spatial Connection: 7
Open to public connected to passer-by

Location Connection: 9
Burial Site

Representation: 5
Plaque

Scale: 8
Plaque in scale with wall

Materials (direct): 6
Bronze on stone wall

Materials (context): 2
No connection to famine

Famine Memorial / Commemorative Gates

Edenderry, Co. Offaly (1958 / renovated 1997, 2009)
2 Sister Senan Ct, Edenderry, Co. Offaly, R45 VH36, Ireland
Leinster

Artist/s:
Commission by: Muintir na Tire / Edenderry Historical Society
Image: <https://twitter.com/famineeviction/status/1015535654921490432>
Notes: Gates with Plaque on surrounds

Address: 2 Sister Senan Ct, Edenderry, Co. Offaly, R45 VH36, Ireland
Plus Code: 8WPP+M43 Edenderry, County Offaly, Ireland
Community: Rural
Area Type: Workhouse/Burial
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 7
Entrance to famine graveyard
Location Connection: 9
Workhouse and Burial
Representation: 5
Plaque with gates
Scale: 8
In scale with gates and fencing
Materials (direct): 7
Stone as surrounds
Materials (context): 2
No connection to famine

Famine Memorial Garden

Tullamore, Co. Offaly (2007)
Arden Rd, Puttaghan, Tullamore, Co. Offaly, Ireland
Leinster

Artist/s:
Commission by: Offaly Famine Commemoration Committee
Image: <https://www.tullamoreparish.ie/component/content/article/41/965-famine-memorial>
Notes: Stone plinth with baptismal font

Address: Arden Rd, Puttaghan, Tullamore, Co. Offaly, Ireland
Plus Code: 7GP4+GMM Tullamore, County Offaly, Ireland
Community: Town
Area Type: Workhouse
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 5
Reflective Space
Location Connection: 9
Workhouse
Representation: 4
Stone Plinth with Font
Scale: 7
In scale with surrounding space
Materials (direct): 7
Stone as surrounds
Materials (context): 2
No connection to famine

Tamhlacht

Ardcarne, Co. Roscommon (1997)

Ardcarn, Co. Roscommon, Ireland

Connacht

Artist/s: Jackie McKenna
Commission by: Fr. Henry Tonra
Image: <https://www.flickr.com/photos/18091975@N00/15024067045/in/photostream/>
Notes: Sculpture bronze, women kneeling angelic-like

Address: Ardcarn, Co. Roscommon, Ireland
Plus Code: XQ9W+F2 Ardcarn, County Roscommon, Ireland
Community: Rural
Area Type: Burial
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 6
Within Church grounds
Location Connection: 9
Burial Site
Representation: 9
Figure angelic like
Scale: 8
Human scale
Materials (direct): 3
Bronze not connected to stone surrounding it
Materials (context): 2
No connection to famine

Nurturing

Ballykilcline, Co. Roscommon (1999)
Connacht

Artist/s: Michael Casey
Commission by: Ballykilcline Society
Image:
Notes: Can not find image

Address:
Plus Code:
Community:
Area Type:
Memorial Typology:

Memorial Data

Spatial Connection:
Location Connection:
Representation:
Scale:
Materials (direct):
Materials (context):

Famine Commemoration Stone, Sacred Heart Hospital

Castlerea, Co. Roscommon (2009)
Knockroe, Co. Roscommon, Ireland
Connacht

Artist/s:
Commission by: Castlerea Church Pastoral Council and Roscommon County Council
Image: <https://xploreapp.io/castlerea/attraction/castlerea-work-house-stone-zkhoo>
Notes: Stone from original workhouse

Address: Knockroe, Co. Roscommon, Ireland
Plus Code: QG7C+235 Castlerea, Demesne, County Galway, Ireland
Community: Town
Area Type: Workhouse/Burial
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 6
Entrance to area of workhouse
Location Connection: 9
Workhouse and Burial
Representation: 7
Use of materials from workhouse with monument
Scale: 4
Small in scale to surrounding empty grass
Materials (direct): 7
Stone is local
Materials (context): 9
Stone from Workhouse

County Famine Memorial Garden

Roscommon, Co. Roscommon (1999)
Ardsallagh Beg, Co. Roscommon, Ireland
Connacht

Artist/s: Elizabeth McLaughlin (sculptor), with casting assistance from Maurice Harron; Mary O'Carroll (O'Carroll Associates, architect)

Commission by: Roscommon Famine Committee

Image: <https://statues.vanderkrogt.net/object.php?webpage=ST&record=ie321>

Notes: Sculpture of mother and daughter looking at ruin

Address: Ardsallagh Beg, Co. Roscommon, Ireland

Plus Code: JRF8+53F Roscommon, Ireland

Community: Town

Area Type: Workhouse

Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 8
Open to public with some closure for reflection

Location Connection: 9
Workhouse with Graveyard close by

Representation: 9
Emaciated female with two children in shadows of ruin structure

Scale: 8
In scale with surround areas

Materials (direct): 7
Stone is in keeping with town fencing etc

Materials (context): 7
Stone from Workhouse

Faoin Sceach, St. John's Hospital

Sligo Town, Co. Sligo (1997)

Ballytivnan, Sligo, Ireland

Connacht

Artist/s: Fred Conlon
Commission by: Co. Sligo Famine Commemoration Committee
Image: <http://irishhistorian.com/IrishHistoryLinks/pages/SligoFamineMemorial.html>
Notes: Sculpture within graveyard area

Address: Ballytivnan, Sligo, Ireland
Plus Code: 7GJM+G2 Sligo, Ireland
Community: Town
Area Type: Burial
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 7
Central in Park with connection to burial area
Location Connection: 9
Burial Site
Representation: 1
Sculpture of lone tree representing the sacred last sole, no farmer will cut down the last tree
Scale: 7
Is in scale with surrounding trees
Materials (direct): 3
Bronze is not connected to area
Materials (context): 6
Stones for burial area from site (hospital), Bronze not

Untitled (graveyard gates), St. John's Hospital

Sligo Town, Co. Sligo (1997)

Ballytivnan, Sligo, Ireland

Connacht

Artist/s: Niall Bruton
Commission by: Co. Sligo Famine Commemoration Committee
Image: <https://irishfaminememorials.com/2014/01/16/sligo-co-sligo-1997/>
Notes: Sculpture entrance to graveyard with other sculptures inside

Address: Ballytivnan, Sligo, Ireland
Plus Code: 7GJM+G2 Sligo, Ireland
Community: Town
Area Type: Burial
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 7
Entrance to famine graveyard
Location Connection: 9
Burial Site
Representation: 3
Abstract gate of growth
Scale: 4
Larger than standard cemetery gate
Materials (direct): 3
Metal not connected with surrounds
Materials (context): 2
No connection to famine

Famine Family

Sligo Town, Co. Sligo (1997)

Rathquarter, Sligo, Ireland

Connacht

Artist/s: Niall Bruton
Commission by: Co. Sligo Famine Commemoration Committee
Image: <http://irishhistorian.com/IrishHistoryLinks/pages/SligoFamineMemorial.html>
Notes: Bronze sculpture of family in harbour area

Address: Rathquarter, Sligo, Ireland
Plus Code: 7GFF+G7 Sligo, Ireland
Community: Town
Area Type: General
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 7
Open within harbour area
Location Connection: 7
Site of departure
Representation: 9
Bronze Figures
Scale: 8
Human scale
Materials (direct): 7
Use of metal in harbour area
Materials (context): 2
No connection to famine

Famine memorial, St. Brigid's Church

Annacarty, Co. Tipperary (2000)
Rossacrow, Annacarty, Co. Tipperary, Ireland
Munster

Artist/s:
Commission by: Anacarty Parish Committee (Fr. Tony Ryan, PP)
Image: <https://irishfaminememorials.com/2014/01/14/anacarty-co-tipperary-2000-2/>
Notes: Stone with plaque in cemetery with unmarked cemetery area

Address: Rossacrow, Annacarty, Co. Tipperary, Ireland
Plus Code: HV7Q+FC Annacarty, County Tipperary, Ireland
Community: Rural
Area Type: Burial
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 6
Within park area
Location Connection: 9
Burial Site
Representation: 5
Plaque
Scale: 6
Relatively small in scale of landscape
Materials (direct): 7
Stone as surrounds
Materials (context): 2
No connection to famine

Famine Memorial, St Mark's Cemetery

Cashel, Co. Tipperary (2010)
R688, Cooper's-Lot, Clonmel, Co. Tipperary, Ireland
Munster

Artist/s:
Commission by: Cashel Arts and Heritage Society
Image: <https://www.facebook.com/media/set/?set=a.445996425445180.108701.197400193638139&type=3>
Notes: Engraved wall with names of those buried plus various Plaques and Crosses

Address: R688, Cooper's-Lot, Clonmel, Co. Tipperary, Ireland
Plus Code: G42H+GQ Coopers Lot, County Tipperary, Ireland
Community: Town
Area Type: Burial
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 4
Enclosed reflective spaces within graveyard area
Location Connection: 9
Burial Site
Representation: 7
Wall with names, plaques and crosses
Scale: 6
Multiple elements at various scales
Materials (direct): 7
Use of Materials familiar with cemetery
Materials (context): 2
No connection to famine

Scart Famine Memorial Garden

Roscrea, Co. Tipperary (2004)

Scart, Co. Tipperary, Ireland

Munster

Artist/s: Tommy Madden
Commission by: Kennedy Park Development Group / Roscrea 2000 Ltd.
Image: <https://www.independent.ie/regionals/newcrossstandard/localnotes/high-cross-at-scart-memorial-garden-27438815.html>
Notes: Site of workhouse - remnants of workhouse left and reformed with additional iron Irish cross added

Address: Scart, Co. Tipperary, Ireland
Plus Code: W6R6+67W Templemore Road, County Tipperary, Ireland
Community: Town
Area Type: Workhouse/Burial
Memorial Typology: Cross

Memorial Data

Spatial Connection: 8
Strong connection with wide landscape
Location Connection: 9
Workhouse and Burial
Representation: 5
Iron Cross on old workhouse
Scale: 7
In scale with surrounding space
Materials (direct): 6
Stone is local
Materials (context): 7
Use of old Workhouse materials

Famine memorial, St. John's Graveyard

Tipperary, Co. Tipperary (1995)

Murgasty, Tipperary, Ireland

Munster

Artist/s:

Commission by: Friends of St John's Graveyard / FAS

Image: <https://www.tipperarytown.ie/places/st-johns-famine-graveyard/>

Notes: Plain cross within famine graveyard

Address: Murgasty, Tipperary, Ireland

Plus Code: FRHH+2V Tipperary, Ireland

Community: Town

Area Type: Burial

Memorial Typology: Cross

Memorial Data

Spatial Connection: 6
Graveyard open

Location Connection: 9
Burial Site

Representation: 4
Simple White Cross

Scale: 4
Larger in scale than other monuments

Materials (direct): 3
Stone is not same as surrounds

Materials (context): 2
No connection to famine

Famine memorial, St. Otteran's Cemetery

Ballyinaneashagh, Co. Waterford (1996)
Ballyinaneashagh, Cork Rd, Waterford, Ireland
Munster

Artist/s:
Commission by: Waterford Corportation
Image: <https://www.findagrave.com/cemetery/2464683/saint-otteran%27s-cemetery#view-photo=72926266>
Notes: Stone with dates, Plaque out in front on ground

Address: Ballyinaneashagh, Cork Rd, Waterford, Ireland
Plus Code: 6RVX+GJ Waterford, Ireland
Community: Town
Area Type: Burial
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 6
Part of wider cemetery
Location Connection: 9
Burial Site
Representation: 5
Plaque with dates and inscription
Scale: 4
Small compared with other headstons
Materials (direct): 7
Stone is used in surrounding areas
Materials (context): 2
No connection to famine

Famine Commemorative Sculpture, Waterford County Library

Dungarvan, Co. Waterford (1998)

Munster

Artist/s: Tom Hayes and Dick Joynt
Commission by: Waterford Crystal / Waterford County Council
Image:
Notes: Can not find image

Address:
Plus Code:
Community:
Area Type:
Memorial Typology:

Memorial Data

Spatial Connection:
Location Connection:
Representation:
Scale:
Materials (direct):
Materials (context):

Famine memorial, former workhouse

Kilmacthomas, Co. Waterford (2002)

Scrahan, Co. Waterford, Ireland

Munster

Artist/s:

Commission by: (Unknown)

Image: <https://historicgraves.com/union-workhouse-kilmacthomas/wa-uwch-0003/grave>

Notes: Workhouse graveyard, simple high cross with brass Plaque

Address: Scrahan, Co. Waterford, Ireland

Plus Code: 6H3W+969 Kilmacthomas, County Waterford, Ireland

Community: Rural

Area Type: Burial

Memorial Typology: Cross

Memorial Data

Spatial Connection: 6
Within cemetery area

Location Connection: 9
Burial Site

Representation: 4
Simple Cross with plaque

Scale: 7
Stand alone in middle of field

Materials (direct): 5
Monumental Stone

Materials (context): 2
No connection to famine

Famine memorial, Old Cemetery

Kilrossanty, Co. Waterford (1995)
Kilrossanty, Co. Waterford, Ireland
Munster

Artist/s:
Commission by: Parish of Kilrossanty and Fewes
Image: <https://kilrossantyremembers.wordpress.com/national-famine-commemoration-day/>
Notes: Stone with Plaque on it

Address: Kilrossanty, Co. Waterford, Ireland
Plus Code: 5FJ5+QM Ballingoula, County Waterford, Ireland
Community: Rural
Area Type: Burial
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 6
Hidden in corner
Location Connection: 9
Burial Site
Representation: 5
Plaque
Scale: 4
Scale is small compared to wider landscape
Materials (direct): 7
Stone as surrounds
Materials (context): 2
No connection to famine

Famine memorial, Kilrush Cemetery

Kilrush, Co. Waterford (1995)

Kilrush Service Station, Dungarvan, Co. Waterford, Ireland

Munster

Artist/s:

Commission by: Waterford County Museum

Image:

<https://www.facebook.com/photo/?fbid=10161043262394012&set=pcb.10161043332294012>

Notes:

Mass burial for workhouse

Address:

Kilrush Service Station, Dungarvan, Co. Waterford, Ireland

Plus Code:

39W6+526 Dungarvan, County Waterford, Ireland

Community:

Town

Area Type:

Burial

Memorial Typology:

Plaque

Memorial Data

Spatial Connection:

3
Site not easily accessed

Location Connection:

9
Burial Site

Representation:

6
Headstone

Scale:

4
Scale is small

Materials (direct):

7
Stone as surrounds

Materials (context):

2
No connection to famine

Famine memorial, Reilig an tSleíbe Famine Graveyard

Pulla, Ring, Co. Waterford (1996)

12 Seanachaí Holiday Homes, Readoty, Co. Waterford, Ireland

Munster

Artist/s:

Commission by: Dungarvan Famine Graveyard Restoration Committee

Image: <https://irishfaminememorials.com/2014/01/16/pulla-ring-co-waterford-1996/>

Notes: number of monuments, women Sculpture, marker and cross (all over different time periods)

Address: 12 Seanachaí Holiday Homes, Readoty, Co. Waterford, Ireland

Plus Code: 28WV+J4 Ballinalira, County Waterford, Ireland

Community: Rural

Area Type: Burial

Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 4
In field, not inviting

Location Connection: 9
Burial Site

Representation: 8
Figure

Scale: 4
Small in scale with field

Materials (direct): 6
Local stone Bronze

Materials (context): 2
No connection to famine

Famine memorial

Mullingar, Co. Westmeath (1994)

Robinstown (Levinge), Mullingar, Co. Westmeath, N91 K8P0, Ireland

Leinster

Artist/s:

Commission by: Edmund Rice 150th Anniversary Committee

Image: <https://dyingtogetin.com/dying-of-famine/>

Notes: Headstone Plaque - has had another marker added in 2017

Address: Robinstown (Levinge), Mullingar, Co. Westmeath, N91 K8P0, Ireland

Plus Code: GMR3+44 Mullingar, County Westmeath, Ireland

Community: Town

Area Type: Burial

Memorial Typology: Plaque

Memorial Data

Spatial Connection: 4
Cemetery with fencing - internal focus

Location Connection: 9
Burial Site

Representation: 4
Cross

Scale: 4
Overgrown monuments are small

Materials (direct): 7
Stone as surrounds

Materials (context): 2
No connection to famine

Famine memorial

Mullingar, Co. Westmeath (1997)

40 Oliver Plunkett St, Commons, Mullingar, Co. Westmeath, N91 AKP0, Ireland

Leinster

Artist/s: Gerard Leslie
Commission by: Mullingar Town Council
Image: <https://mullingar.ie/famine-memorial-fountain/>
Notes: Sculpture that incorporates millstone and water celebrates both industrial heritage and remembers those lost

Address: 40 Oliver Plunkett St, Commons, Mullingar, Co. Westmeath, N91 AKP0, Ireland
Plus Code: GMG4+29 Mullingar, County Westmeath, Ireland
Community: Town
Area Type: General
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 8
Connected town centre
Location Connection: 4
Centre Town
Representation: 7
Use of millstone and water
Scale: 8
Within scale of surrounding buildings
Materials (direct): 7
Stone from local area
Materials (context): 7
Millstone

Famine memorial, Ballygarrett Cemetery

Ballygarrett, Co. Wexford (1996)
Ballygarrett, New Road, Co. Wexford, Ireland
Leinster

Artist/s:
Commission by: Ballygarrett Heritage Committee
Image: https://www.google.com/maps/@52.5727444,-6.2300987,3a,15y,122.25h,88.52t/data=!3m6!1e1!3m4!1shVYikmgpoXkM_rkzJCdHIQ!2e0!7i16384!8i8192
Notes: Plaque on gravestone shaped marker in middle of car park with lights surrounding

Address: Ballygarrett, New Road, Co. Wexford, Ireland
Plus Code: HQFC+335 Ballygarrett, County Wexford, Ireland
Community: Rural
Area Type: General
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 4
In corner area of church carpark
Location Connection: 5
Church area
Representation: 5
Plaque
Scale: 4
Small compared to church and area
Materials (direct): 7
Stone as surrounds
Materials (context): 2
No connection to famine

Famine Memorial Stone

Rathlin Island, Co. Antrim (1990s)
Rathlin Island, Ballycastle BT54 6RT, UK
Ulster
Northern Ireland

Artist/s:
Commission by: (Unknown)
Image: <https://petermoloneycollection.wordpress.com/2007/08/31/an-gorta-mor-2/>
Notes: Plaque on stone wall

Address: Rathlin Island, Ballycastle BT54 6RT, UK
Plus Code: 7RV4+5QQ Ballycastle, United Kingdom
Community: Rural
Area Type: General
Memorial Typology: Plaque

Memorial Data

Spatial Connection: 4
Small on wall not focus
Location Connection: 6
Area of departure
Representation: 5
Plaque
Scale: 4
Small but in scale with wall
Materials (direct): 4
Stone used as would be for monuments
Materials (context): 2
No connection to famine

Famine memorial (Cross marker / Memorial stone), Armagh County Hospital

Armagh, Co. Armagh (2001/2002)

Ulster

Artist/s:

Commission by: Southern Health and Social Services Board

Image:

Notes: Can not find image

Address:

Plus Code:

Community:

Area Type:

Memorial Typology:

Memorial Data

Spatial Connection:

Location Connection:

Representation:

Scale:

Materials (direct):

Materials (context):

Celtic Cross, Glen Chapel

Magherafelt, Co. Derry (1995)

Ulster

Artist/s:

Commission by: Glen Ancient Order of Hibernians, Division 367

Image:

Notes: Can not find image

Address:

Plus Code:

Community:

Area Type:

Memorial Typology:

Memorial Data

Spatial Connection:

Location Connection:

Representation:

Scale:

Materials (direct):

Materials (context):

Famine Grave, St. Mary's Church of Magheraculmoney

Ardess, Co. Fermanagh (2000)
Ardess Rd, Kesh, Ardess BT93 1GL, United Kingdom
Ulster

Artist/s:
Commission by: Ardess Community Association
Image: <https://irishfaminememorials.com/2014/01/01/ardess-co-fermanagh-2000/>
Notes: Stone Wall with Plaque mounded grass behind

Address: Ardess Rd, Kesh, Ardess BT93 1GL, United Kingdom
Plus Code: G88F+52 Kesh, Enniskillen, UK
Community: Rural
Area Type: Burial
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 3
Enclosed reflective space
Location Connection: 9
Burial Site
Representation: 7
Mound showing size and scale of loss
Scale: 8
In scale with surrounds
Materials (direct): 7
Local stone
Materials (context): 4
Some reference to famine materials

Famine Memorial

Enniskillen, Co. Fermanagh (1996)

Enniskillen, UK

Ulster

Artist/s: Eamonn O'Doherty
Commission by: Fermanagh District Council
Image: <https://irishfaminememorials.com/2014/01/16/eniskillen-co-fermanagh-1996/>
Notes: Empty shell of stone house with centre of table with nothing on plates

Address: Enniskillen, UK
Plus Code: 9936+CPJ Enniskillen, UK
Community: Town
Area Type: Workhouse/Burial
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 8
Location Connection: 9
Representation: 3
Scale: 8
Materials (direct): 7
Materials (context): 4

Connected with Park area
Workhouse and Burial
Symbolic - empty house with plates no food
In scale - human scale
Local stone for house structure. Bronze not used
Some reference to famine materials

Famine memorial, Reihill Park housing estate

Irvinestown, Co. Fermanagh (1997)

10 Hudson Heights, Irvinestown, Enniskillen BT94 1FS, UK

Ulster

Artist/s:

Commission by: Irvinestown Famine Committee

Image: <https://irishfaminememorials.com/2014/01/16/irvinestown-co-fermanagh-1997/>

Notes: Paupers Burial, now part of a housing estate

Address: 10 Hudson Heights, Irvinestown, Enniskillen BT94 1FS, UK

Plus Code: F9F6+FQ7 Irvinestown, Enniskillen, UK

Community: Town

Area Type: Burial

Memorial Typology: Plaque

Memorial Data

Spatial Connection: 7
Open in broaders park space

Location Connection: 9
Burial Site

Representation: 6
Marker of area

Scale: 5
Relatively small in broader landscape

Materials (direct): 7
Local stone

Materials (context): 2
No connection to famine

Liverpool Famine Memorial

Liverpool, England (1998)
Leece St, Liverpool L1 2TR, United Kingdom
England

Artist/s: Eamonn O'Doherty
Commission by: The Great Famine Commemoration Committee Liverpool
Image: <https://irishfaminememorials.com/2014/01/16/liverpool-england-1998/>
Notes: Part of a church erected in monument to the blitz

Address: Leece St, Liverpool L1 2TR, United Kingdom
Plus Code: C22F+MW Liverpool, United Kingdom
Community: City
Area Type: General
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 6
Framed area in part of church area
Location Connection: 5
Acknowledges the broader burials in area
Representation: 6
Empty plate with plaque and cross stone monument
Scale: 7
Tall monument
Materials (direct): 4
Stone is different to church
Materials (context): 1
No connection to famine

National Irish Famine Monument (Scotland)

Carfin, Lanarkshire, Scotland (2001)
Taylor Avenue, Carfin, Motherwell ML1 5AJ, United Kingdom
Scotland

Artist/s:
Commission by: Irish Famine Commemoration Committee Scotland
Image: <https://irishfaminememorials.com/2014/01/16/carfin-lanarkshire-scotland-2001/>
Notes: Part of Lourdes Grotto memorial area

Address: Taylor Avenue, Carfin, Motherwell ML1 5AJ, United Kingdom
Plus Code: R24V+JQ4 Motherwell, United Kingdom
Community: Town
Area Type: General
Memorial Typology: Cross

Memorial Data

Spatial Connection: 6
Framed area in part of church area
Location Connection: 4
Church site talks about supporting those who arrived
Representation: 5
Cross with plaques
Scale: 7
In scale with surround areas
Materials (direct): 4
Stone used is monumental in style
Materials (context): 6
Central stone taken from Co. Down

Memorial to the Exmouth

Islay, Scotland (2000)

Unnamed Road, Isle of Islay PA44 7PT, United Kingdom

Artist/s:

Commission by: Joseph Wiggins and the Exmouth Memorial Fund

Image: <https://www.islay.blog/article.php/sanaigmoremonument>

Notes: Site of shipwreck with people escaping famine for Canada

Address: Unnamed Road, Isle of Islay PA44 7PT, United Kingdom

Plus Code: RHXM+W2 Isle of Islay, United Kingdom

Community: Rural

Area Type: Other

Memorial Typology: Other

Memorial Data

Spatial Connection:	7
	Open looking out to sea
Location Connection:	8
	Are close to where ship was wrecked and burial took place
Representation:	6
	Cairn with plaque
Scale:	6
	In Scale but focus of area
Materials (direct):	8
	Stone is local
Materials (context):	2
	No connection to famine

Wales Great Famine Memorial

Cardiff, Wales (2002)
Eastern Ave, Cardiff, UK
Wales

Artist/s:
Commission by: Wales Famine Forum
Image: <https://cathayscemetery.coffeecup.com/pdfs/Irish%20Great%20Hunger.pdf>
Notes: Irish Stone for cross, Welsh stone for base

Address: Eastern Ave, Cardiff, UK
Plus Code: GR39+JVH Cardiff, United Kingdom
Community: City
Area Type: Burial*
Memorial Typology: Cross

Memorial Data

Spatial Connection: 5
Open graveyard, but walled
Location Connection: 4
In cemetery although no direct Famine burials. Area of Irish settlement
Representation: 5
Cross with plaques
Scale: 4
Larger in scale than other monuments
Materials (direct): 7
Use of Welsh stone for base and Irish stone for top
Materials (context): 5
Top stone from Ireland

An Gorta Mór Great Hunger Memorial

Phoenix, Arizona (1999)
1106 N Central Ave, Phoenix, AZ 85004, United States
United States

Artist/s: Maureen McGuire
Commission by: Irish Cultural Center
Image: <https://irishfaminememorials.com/2014/01/05/phoenix-arizona-1999/>
Notes: Stone Arch sculpture - part of wider set of buildings including hall replicating Town Hall in Ennis - used for weddings etc

Address: 1106 N Central Ave, Phoenix, AZ 85004, United States
Plus Code: FW6G+89 Phoenix, Arizona, USA
Community: City
Area Type: General
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 4
Part of Irish buildings - looks private
Location Connection: 2
No direct connection
Representation: 5
Symbolic - uses different stones and engravings
Scale: 4
Large scale with some small elements
Materials (direct): 6
Materials are used in surrounding buildings
Materials (context): 1
Material choice has no direct connection

An Gorta Mor Monument

Lecanto, Florida (2000)

4301 W Homosassa Trail, Lecanto, FL 34461

Artist/s:

Commission by: Citrus County Division, Ancient Order of Hibernians

Image: <https://stscholastica.org/celtic-cross-at-st-scholastica-church>

Notes: High Cross in churchyard

Address: 4301 W Homosassa Trail, Lecanto, FL 34461

Plus Code: RFVV+QX Lecanto, Florida

Community: Town

Area Type: General

Memorial Typology: Cross

Memorial Data

Spatial Connection: 4
Part of church yard

Location Connection: 2
No direct connection

Representation: 5
Cross

Scale: 3
Small in scale for cross and with surrounds

Materials (direct): 4
Monumental Stone

Materials (context): 2
Materials not connected

Famine memorial

Oak Forest, Illinois (1999)

6119 147th St, Oak Forest, IL 60452, United States

Artist/s:	Fr. Brankin
Commission by:	Chicago Gaelic Park members
Image:	https://web.archive.org/web/20110725163448/http://www.chicagogaelpark.org/Famine_Memorial.htm
Notes:	Bronze with Stone surrounds
Address:	6119 147th St, Oak Forest, IL 60452, United States
Plus Code:	J6FH+6M Oak Forest, Illinois, USA
Community:	City
Area Type:	General
Memorial Typology:	Sculpture

Memorial Data

Spatial Connection:	5 Part of Entrance area
Location Connection:	4 In Irish Community centre
Representation:	8 Figurative Bronze
Scale:	5 Relatively small to surrounding buildings
Materials (direct):	3 Materials used not in buildings around
Materials (context):	2 Materials not connected

Irish Memorial

Davenport, Iowa (2011)
300 W River Dr, Davenport, IA 52801, USA

Artist/s: Lou Quaintance
Commission by: St. Patrick Society
Image: https://commons.wikimedia.org/wiki/File:Irish_Memorial_Davenport.JPG
Notes: Bronze family with stones from Donegal

Address: 300 W River Dr, Davenport, IA 52801, USA
Plus Code: GCCF+F37 Davenport, Iowa, USA
Community: Town
Area Type: General
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 7
On hill viewed from passer-bys but accessible
Location Connection: 2
No direct connection
Representation: 9
Figurative Bronze
Scale: 7
Slightly smaller than human scale
Materials (direct): 2
Materials used not in buildings around
Materials (context): 6
Stone taken from Co. Donegal

Boston Irish Famine Memorial

Boston, Massachusetts (1998)
Boston, MA 02108, United States

Artist/s: Robert Shure
Commission by: Boston Irish Famine Memorial Committee and City of Boston
Image: <https://irishboston.blogspot.com/2020/06/bostons-irish-famine-memorial-unveiled.html>
Notes: Most Controversial memorial, suppose to juxtapose starving immigrant family with recently arrived famine family

Address: Boston, MA 02108, United States
Plus Code: 9W4R+WH Boston, Massachusetts, USA
Community: City
Area Type: General
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 6
In own area, but part of downtown space
Location Connection: 2
No direct connection
Representation: 9
Very figuraative. Narrative of arrival to success
Scale: 7
Human scale
Materials (direct): 6
Materials not used in surrounding
Materials (context): 1
Material choice has no direct connection

An Gorta Mór - The Great Hunger

Cambridge, Massachusetts (1997)

Waterhouse St & Massachusetts Ave, Cambridge, MA 02138, United States

Artist/s: Maurice Harron
Commission by: Cambridge Famine Committee
Image: <https://irishboston.blogspot.com/2020/07/cambridge-irish-famine-memorial.html>
Notes: Modern sculpture - two people helping, escaping, leaving

Address: Waterhouse St & Massachusetts Ave, Cambridge, MA 02138, United States
Plus Code: 9VGH+MJ Cambridge, Massachusetts, USA
Community: City
Area Type: General
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 7
Open in broaders park space
Location Connection: 2
No direct connection
Representation: 9
Figurative Bronze
Scale: 7
Human scale
Materials (direct): 7
Stone used in surrounding areas
Materials (context): 1
Material choice has no direct connection

The Children of the Famine Memorial

Charlestown, Massachusetts (2009)

303 Bunker Hill St, Charlestown, MA 02129, United States

Artist/s:

Commission by: Charlestown Historical Society and Saint Francis de Sales Cemetery Memorial Project Committee

Image: <https://www.irishamerica.com/2010/01/a-celtic-cross-at-bunker-hill/#:~:text=The%20Irish%20buried%20in%20a%20Catholic%20cemetery%20on%20Bunker%20Hill%20are%20remembered.&text=The%20Catholic%20burial%20ground%20is,and%20led%20eventually%20to%20independence.>

Notes: Catholic Cemetery with Irish burials (not directly related to Famine)

Address: 303 Bunker Hill St, Charlestown, MA 02129, United States

Plus Code: 9WJM+G9 Charlestown, Boston, MA, USA

Community: City

Area Type: Burial*

Memorial Typology: Cross

Memorial Data

Spatial Connection: 6
Cemetery closed by surrounding buildings

Location Connection: 6
Burials of Irish - not directly related to Famine

Representation: 5
Cross

Scale: 4
Slightly Larger

Materials (direct): 4
Marble not used in surrounding areas

Materials (context): 2
Materials not connected

An Gorta Mor (The Great Hunger)

Lawrence, Massachusetts (2006)

55 Hideaway Ln, Methuen, MA 01844, United States

Artist/s:

Commission by: Irish Foundation of Lawrence and the Ancient Order of Hibernians, James T. O'Reilly
Division 8, Lawrence Massachusetts

Image: <https://irishmassachusetts.blogspot.com/2019/06/an-gorta-mor-memorial-commemoration-in.html>

Notes: High Cross with side Plaques in cemetery

Address: 55 Hideaway Ln, Methuen, MA 01844, United States

Plus Code: PR77+PJ Methuen, Massachusetts, USA

Community: Town

Area Type: Burial*

Memorial Typology: Cross

Memorial Data

Spatial Connection: 5
Part of cemetery

Location Connection: 6
Burials of Irish - not directly related to Famine

Representation: 5
Cross with headstone type plaques

Scale: 4
Slightly Larger

Materials (direct): 7
Monumental Stone

Materials (context): 2
Materials have no connection with famine

An Gorta Mor Hibernian Memorial

Irish Hills (Adrian), Michigan (2004)

8597 US-12, Onsted, MI 49265, United States

Artist/s:	Kenneth M. Thompson
Commission by:	The Ancient Order of Hibernians, St. Patrick's Division 1, City of Adrian, Michigan
Image:	https://historicplace.wordpress.com/2010/03/03/an-gorta-mor-memorial/
Notes:	Frame of stone from Ireland (Cork) with empty vessel in middle. At the end of cemetery as part of church
Address:	8597 US-12, Onsted, MI 49265, United States
Plus Code:	3R4M+Q6 Onsted, Michigan, USA
Community:	Town
Area Type:	Burial*
Memorial Typology:	Sculpture

Memorial Data

Spatial Connection:	6 Part of church cemetery
Location Connection:	6 Burials of Irish - not directly related to Famine
Representation:	8 Empty plate with stone arch
Scale:	3 Larger than surrounds
Materials (direct):	4 Materials not used in surrounding
Materials (context):	7 Stone taken from Cork Quays - symbolising the leaving

The Great Hunger Memorial 1845- 1849

Hackensack, New Jersey (1995)

Artist/s:

Commission by: Bergen County Council of Irish Associations

Image:

Notes: Can not find image

Address:

Plus Code:

Community:

Area Type:

Memorial Typology:

Memorial Data

Spatial Connection:

Location Connection:

Representation:

Scale:

Materials (direct):

Materials (context):

Famine Memorial Monument

Jersey City, New Jersey (2011)

1 County Rd 605, Jersey City, NJ 07304, United States

Artist/s:

Commission by: Friendly Sons of St. Patrick of Hudson County

Image: <http://memorialproject.net/irish-famine-memorial-lincoln-park-jersey-city-nj/>

Notes: High Cross in Park among Sports fields

Address: 1 County Rd 605, Jersey City, NJ 07304, United States

Plus Code: PWG8+3V Jersey City, New Jersey, USA

Community: City

Area Type: General

Memorial Typology: Cross

Memorial Data

Spatial Connection: 6
Part of wide sports area

Location Connection: 2
No direct connection

Representation: 5
Cross

Scale: 3
Larger than surrounding field

Materials (direct): 3
Materials not used in surrounding

Materials (context): 3
Materials not directly connected

Great Hunger Memorial

Keansburg, New Jersey (1997)

17 Frances Pl, Keansburg, NJ 07734, United States

Artist/s:	Brian Hanlon
Commission by:	Brian Boru Division of Monmouth County, New Jersey, Volunteer Patrick Torphy Division 2
Image:	https://irishfaminememorials.com/2014/01/16/keansburg-new-jersey-1997/
Notes:	Five Plaques with images and inscriptions. Small community park
Address:	17 Frances Pl, Keansburg, NJ 07734, United States
Plus Code:	CVV9+MX Keansburg, New Jersey, USA
Community:	City
Area Type:	General
Memorial Typology:	Plaque

Memorial Data

Spatial Connection:	3 Internal Space
Location Connection:	2 No direct connection
Representation:	8 Four Bronze figurative panels
Scale:	4 Surrounded by larger trees
Materials (direct):	3 Materials not used in surrounding
Materials (context):	2 Materials not directly connected

Irish Famine Memorial Garden

Albany, New York (2005)

375 Ontario St, Albany, NY 12208, United States

Artist/s:

Commission by: Ancient Order of Hibernians, Albany County, Division 5 and Ladies' Ancient Order of Hibernians Division 1

Image: <https://sites.google.com/view/cdiaa/cdiaa-famine-garden?pli=1>

Notes: Stones from four counties at base. Garden with small Celtic cross. Sits on Association land as part of park

Address: 375 Ontario St, Albany, NY 12208, United States

Plus Code: M657+2J Albany, New York, USA

Community: Town

Area Type: General

Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 4
Internal Space within wider park

Location Connection: 3
Not directly connected part of Irish Park

Representation: 5
Cross

Scale: 4
Scale of area small among wider park

Materials (direct): 3
Materials not used in surrounding

Materials (context): 2
Materials not directly connected

Great Hunger Memorial

Ardsley, New York (2001)

Saw Mill River Rd, Elmsford, NY 10523, United States

Artist/s: Eamonn O'Doherty
Commission by: Great Hunger Foundation and Memorial Committee
Image: <https://irishfaminememorials.com/2014/01/16/ardsley-westchester-county/>
Notes: Sculpture with some materials from Ireland - set in Park

Address: Saw Mill River Rd, Elmsford, NY 10523, United States
Plus Code: 25G3+6X Elmsford, New York, USA
Community: Rural
Area Type: General
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 7
Part of pathway in Park
Location Connection: 2
No direct connection
Representation: 9
Figurative
Scale: 7
In scale - human scale
Materials (direct): 3
Materials not used in surrounding
Materials (context): 2
Materials not directly connected

The Western New York Irish Famine Memorial

Buffalo, New York (1997)

La Riviere Dr, Buffalo, NY 14202, USA

Artist/s: Rob Ferguson
Commission by: Western Irish New York Famine Commemoration Committee
Image: <https://irishfaminememorials.com/2014/01/16/buffalo-new-york-1997/>
Notes: Set in area of industrialisation reflective of Irish contribution

Address: La Riviere Dr, Buffalo, NY 14202, USA
Plus Code: V4J8+848 Buffalo, New York, USA
Community: Town
Area Type: General
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 4
Part of park - place of reflection
Location Connection: 4
Not directly connected but on lake - settlement
Representation: 3
Suggestive of the industrial past and the silence created by famine
Scale: 5
In scale but looking over lake
Materials (direct): 6
Some materials similar
Materials (context): 6
Stone taken from Co. Galway

An Gorta Mor Cross

Marlboro, New York (2009)

Artist/s:

Commission by: Father Con C. Woulfe Division 1, Ancient Order of Hibernians

Image:

Notes: Can not find image

Address:

Plus Code:

Community:

Area Type:

Memorial Typology:

Memorial Data

Spatial Connection:

Location Connection:

Representation:

Scale:

Materials (direct):

Materials (context):

Arrival

New York City, New York (2000)
Midtown East, New York, NY 10017, USA

Artist/s: John Behan
Commission by: Office of Public Works (a gift to the United Nations by the Irish Government)
Image: <https://www.irishamerica.com/2001/02/the-irish-arrive/>
Notes: Companion for National Memorial in Murrisk, Co Mayo. Gifted to the UN by Irish Government

Address: Midtown East, New York, NY 10017, USA
Plus Code: Q22M+HFQ New York, USA
Community: City
Area Type: General
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 7
Park of Park area connected
Location Connection: 4
Not directly connected but part of UN area
Representation: 9
Figurative Boat and people
Scale: 4
Small figures but works with park size
Materials (direct): 6
Bronze is used in surrounding monuments
Materials (context): 6
Connected to the Irish Famine memorial in Murrisk (sister monuement)

Irish Hunger Memorial

New York City, New York (2002)

North End Ave &, Vesey St, New York, NY 10280, United States

Artist/s: Brian Tolle
Commission by: Battery Park City Authority
Image: <https://irishfaminememorials.com/2014/01/16/battery-park-city-new-york/>
Notes: Downtown relocation of ruins from Mayo with interpretation

Address: North End Ave &, Vesey St, New York, NY 10280, United States
Plus Code: PX8M+2F New York, USA
Community: City
Area Type: General
Memorial Typology: Installation

Memorial Data

Spatial Connection: 3
Sits within bigger structures. Internal focus with sub areas
Location Connection: 4
Not directly connected but coastal
Representation: 2
Symbolic of loss and abandonment, with success all around
Scale: 2
Human Scale but small compared to surrounding buildings
Materials (direct): 1
Materials used counter the surrounding areas
Materials (context): 8
Materials taken from Ireland

Southern Tier Irish Famine Memorial

Olean, New York (2000)

551 E State St, Olean, NY 14760, United States

Artist/s:

Commission by: Ancient Order of Hibernians, Cattaraugus County Division 2, Olean

Image: <https://irishfaminememorials.com/2014/01/16/olean-ny-2000/>

Notes: Located in cemetery although not burial, stone in sculpture from Ireland

Address: 551 E State St, Olean, NY 14760, United States

Plus Code: 3HHH+99 Olean, New York, USA

Community: Town

Area Type: Burial*

Memorial Typology: Sculpture

Memorial Data

Spatial Connection:	6
	Open park area, with small internal sapce
Location Connection:	3
	Burials of Irish - not directly related to Famine
Representation:	4
	Cairn with plaque
Scale:	6
	In scale with surrounding space
Materials (direct):	3
	Not used in surrounds
Materials (context):	6
	Stone used from Ireland

Rochester Irish Famine Memorial

Rochester, New York (1997)

3690 East Ave, Rochester, NY 14618, United States

Artist/s:

Commission by: Monroe County Ancient Order of Hibernians

Image: <https://foursquare.com/v/st-john-fisher-college/4b6b114ef964a5208df02be3?openPhotoId=4f92e7e8e4b04c0b8c9a5c9c>

Notes: Black Granite in flowerbed

Address: 3690 East Ave, Rochester, NY 14618, United States

Plus Code: 4F7Q+HG Rochester, New York, USA

Community: Town

Area Type: General

Memorial Typology: Plaque

Memorial Data

Spatial Connection: 5
Sits in flower bed

Location Connection: 2
Not directly connected

Representation: 5
Plaque with dates and inscription

Scale: 4
Small compared to surrounding buildings

Materials (direct): 2
Materials not used in surrounding

Materials (context): 1
No connection to famine

Memorial to the Great Hunger

Cleveland, Ohio (2000)

1570 Merwin Ave, Cleveland, OH 44113, USA

Artist/s: Paula Blackman (sculptor), Eamon D'Arcy (carver)
Commission by: Cleveland Famine Memorial Committee
Image: <https://cleveland101.com/cleveland-101-ethnic-religious/irish-famine-memorial/>
Notes: Located on "settlers landing" Stone monument with high cross carved

Address: 1570 Merwin Ave, Cleveland, OH 44113, USA
Plus Code: F7VX+X39 Cleveland, Ohio, USA
Community: City
Area Type: General
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 4
Small internal space along walkway
Location Connection: 5
Coastal
Representation: 5
Cross with plaque
Scale: 3
Small compared with surrounding industrial and buildings
Materials (direct): 2
Marble not used in surrounding areas
Materials (context): 4
Maybe stone from Ireland?

Oregon's Famine Memorial

Portland, Oregon (2008)

5524-5500 W Burnside Rd, Portland, OR 97221, USA

Artist/s: Brendan McGloin
Commission by: Portland Irish Famine Memorial Committee
Image: <https://www.oregonicroads.com/oregon-irish-famine-memorial>
Notes: High cross modelled after high cross at clonmacnoise
https://www.oregonlive.com/portland/2008/12/portland_memorial_honors_victi.html

Address: 5524-5500 W Burnside Rd, Portland, OR 97221, USA
Plus Code: G798+HGP Portland, Oregon, USA
Community: City
Area Type: Burial*
Memorial Typology: Cross

Memorial Data

Spatial Connection: 6
Sits within Cemetery
Location Connection: 3
Burials of Irish - not directly related to Famine
Representation: 5
Cross
Scale: 4
Larger in scale than other monuments
Materials (direct): 6
Monumental Stone
Materials (context): 2
No connection to famine

Philadelphia Irish Memorial

Philadelphia, Pennsylvania (2003)

100 Chestnut St, Philadelphia, PA 19106, United States

Artist/s: Glenna Goodacre
Commission by: Irish Memorial, Inc.
Image: <https://irishmemorial.org/about/the-monument/>
Notes: Landscaped with materials from Croagh Patrick

Address: 100 Chestnut St, Philadelphia, PA 19106, United States
Plus Code: WJX5+45 Philadelphia, Pennsylvania, USA
Community: City
Area Type: General
Memorial Typology: Sculpture

Memorial Data

Spatial Connection: 6
Sits in downtown
Location Connection: 4
Coastal
Representation: 9
Figurative
Scale: 5
Human Scale but small compared to surrounding buildings
Materials (direct): 4
Bronze is not connected to area
Materials (context): 6
Area uses materials from Croagh Patrick

Rhode Island Irish Famine Memorial

Providence, Rhode Island (2007)

Providence River Greenway, Providence, RI 02903, United States

Artist/s:	Robert Shure
Commission by:	Rhode Island Irish Famine Memorial Committee, Inc.
Image:	http://rifaminememorial.com/
Notes:	Community funded memorials
Address:	Providence River Greenway, Providence, RI 02903, United States
Plus Code:	RHFR+8R Providence, Rhode Island, USA
Community:	City
Area Type:	General
Memorial Typology:	Sculpture

Memorial Data

Spatial Connection:	6 Internal Spaces connected by pathways
Location Connection:	4 Coastal area of settlement
Representation:	8 Figurative
Scale:	5 Human Scale but small compared to surrounding buildings
Materials (direct):	4 Bronze and gardens different to the surrounding buildings
Materials (context):	2 No connection to famine

Appendix B – Map - Irish provinces and counties



(Andrien, 2008)

Appendix C – Data by Country (Averages)

	Spatial Connection	Location Connection	Representation	Scale	Materials (direct)	Materials (context)
Australia	6.00	6.00	4.00	7.50	6.00	2.50
Canada	5.56	6.28	4.11	5.06	4.89	2.22
Ireland	5.60	8.47	5.64	5.31	5.76	2.83
Northern Ireland	5.50	8.25	5.25	6.25	6.25	3.00
Great Britain	6.00	5.25	5.50	6.00	5.75	3.50
United States	5.32	3.36	6.36	4.55	4.05	3.36
Average	5.66	6.27	5.14	5.78	5.45	2.90

Appendix D- Data by Province (Averages)

	Spatial Connection	Location Connection	Representation	Scale	Materials (direct)	Materials (context)
Connacht	6.39	8.28	6.11	5.44	5.72	3.06
Leinster	5.33	8.11	5.33	6.22	6.06	2.50
Munster	5.38	8.72	5.50	4.56	5.59	2.69
Ulster	5.25	8.63	5.63	6.38	6.13	3.75
Ireland	5.60	8.47	5.64	5.31	5.76	2.83

Appendix E - Data by Area Type (Averages)

	Spatial Connection	Location Connection	Representation	Scale	Materials (direct)	Materials (context)
Burial	5.33	8.98	5.13	5.13	5.83	2.30
Burial*	5.43	4.86	5.86	4.00	5.29	3.71
General	5.78	4.50	5.95	5.28	4.68	2.73
Other	6.40	7.40	5.00	6.20	6.20	3.40
Park	5.00	5.80	4.20	4.60	4.60	3.00
Workhouse	5.83	8.83	6.17	4.83	5.17	2.67
Workhouse/Burial	5.47	9.00	5.47	5.79	5.79	3.89

	Spatial Connection	Location Connection	Representation	Scale	Materials (direct)	Materials (context)
Famine Burial	5.40	8.99	5.30	5.46	5.81	3.10
Not Famine Burial	5.69	6.28	5.43	4.98	5.19	3.10

Appendix F - Data by Community Size (Averages)

	Spatial Connection	Location Connection	Representation	Scale	Materials (direct)	Materials (context)
City	5.54	4.58	6.13	4.71	4.46	2.75
Town	5.59	7.47	5.21	5.24	5.62	3.07
Rural	5.53	8.00	5.55	5.50	5.48	2.63

Appendix G - Data by Memorial Typology (Averages)

	Spatial Connection	Location Connection	Representation	Scale	Materials (direct)	Materials (context)
Cross	5.51	6.97	4.38	5.00	5.10	2.41
Installation	4.67	6.67	5.83	5.00	4.67	6.67
Other	7.00	6.33	4.33	6.67	7.00	2.00
Plaque	5.38	8.19	5.67	4.93	6.31	2.43
Sculpture	5.88	5.88	6.69	5.78	4.34	3.34