



Walking Silvermines



Woods/McFadden/Moloney

Siúlóid Bhéal Átha Gabhann
WALKING SILVERMINES

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www.walkingsilvermines.net

WALKING SILVERMINES/ A RURAL PSYCHO- GEOGRAPHY by Bryonie Reid

Psychogeography is practised and theorised about almost exclusively in urban contexts. Sukhdev Sandhu points out that ‘since the postwar era of inner-city neglect and mass suburbanisation, cities have become hot commodities for academic theorists as much as financiers and real-estate moguls’ (1). Cities are formed of intricate and fluid layers of history and memory, traces of which, psychogeographers believe, may be discerned in their geography and architecture. The *dérive* central to psychogeography, described by Iain Borden as ‘a kind of alert, constructive and transgressive “drift”’, is meant to enable its practitioners to cut across rationalised and sanitised routes and spaces in order to unearth alternative narratives of the city (2).

Implicit to much theory on the complexity and messiness of urban histories and geographies is the concept of the city’s opposite: a simple, unified and static rural. Nostalgia for a rural utopia which has never existed may be distinguished in metropolitan discourse, redolent of what Doreen Massey describes as ‘an (idealized) notion of an era when places were (supposedly) inhabited by coherent and homogeneous communities’ set against ‘the current fragmentation and disruption’ (3). For twentieth-century nationalism in Ireland, the western rural in particular came to symbolise the island’s timeless essence, a burden which continues to limit rural imaginings and practices. In actuality, all spaces are ramified, contested and interrelated; a rural psychogeography is not only possible but productive and, I suggest, necessary in order to avoid stunting the meaning of the rural.

Walking Silvermines performs just such a process. Fiona Woods began this public art project determined to work with whatever she encountered, a key psychogeographic strategy (4). Existing understandings and negotiations of space in the village and its surrounds were also important,

and the culmination of four years research and project work by Woods and others, including the Silvermines community, engages both body and mind in an enriched understanding of this specific rural. Responding to a local desire for infrastructure which would represent the heritage of the village and support tourism, the artist and her colleagues Clive Moloney and Sally-Anne McFadden and helpers have established a physical and virtual tour consisting of signs and texts, which interweaves Silvermines's history and geography and shows something of their complexity and density. Far from conforming to the still potent notion of the Irish rural as changeless, the repository of authenticity and tradition, and wholly agricultural, Silvermines is shown to be shaped by commerce and industry and affected by national and international flows of people, capital and politics. Through the signs, stories are told which point to difference within and contestation of local spaces and almost invariably enmesh village and community in far-reaching spatial, social, political, economic and cultural systems.

For me as a cultural geographer, two significant themes arise from the content of the signs, on which Woods has cleverly juxtaposed stories and images in such a way as to provoke dissonance as much as resonance. First, geographical scale is important, with several images and stories alluding to tensions between nation and locality. In one, Ireland's national anthem is translated into Cant, historically the language of Irish Travellers; this serves both to expose hidden and uncelebrated Irish traditions, and to challenge the right of the Irish state to loyalty from marginalised citizens. The local context of the narrative is set at variance to the national by reference to 'Carthy the Tinker', a traveller who, it is emphasised, is remembered affectionately in the village. Second, the signs repeatedly demonstrate interconnectedness. At the entrance to the former Waelz

plant, a photograph of Korean children before an American tank points to the role played by the Korean War in the opening of the plant, when demand for metals and minerals made reprocessing old ore economically feasible. Likewise, global demand for oil underpins the Magcobar mine, and the sign at its entrance draws clear connections between national encouragement of foreign investment and the disastrous effects of Magcobar's activities on the local landscape.

I conclude with words from Massey, which I believe pinpoint one of Woods's achievements with *Walking Silvermines*. Rather than viewing the village as '[an area] with boundaries round', through the combination of images, written and spoken texts it is envisaged as:


'articulated movements in networks of social relations and understandings...where a large proportion of those relations, experiences and understandings are constructed on a far larger scale than what we happen to define for the moment as the place itself' (5).

Thus the project sets a precedent for imagining any given Irish rural as an intricately formed node in a vast network of spaces and societies. In the rural as much as the urban, psychogeography has the potential to uncover what is complex and fluid in terms of memory, identity and spatial production.

Bryonie Reid/2010

- (1) Sukhdev Sandhu, 'Discovering the Secrets of the City', pp46-47 in *New Statesman*, vol.135 no.4804, 7th August 2006, p46.
- (2) Iain Borden, 'The City of Psychogeography', pp103-104 in *Architectural Design*, vol.69 no.11, 1999, p104.
- (3) Doreen Massey, 'A Global Sense of Place', pp315-323 in Trevor Barnes and Derek Gregory (eds.) *Reading Human Geography: the Poetics and Politics of Enquiry*, London, Arnold, 1997, p315.
- (4) Personal communication from Fiona Woods, 6th August 2010.
- (5) Massey, *A Global Sense of Place*, p315.

**WALKING
SILVERMINES/
Siúlóid Bhéal
Átha Gabhann**



Walking Silvermines/ Siúlóid Bhéal Átha Gabhann is a spatial production that seeks to activate physical and narrative spaces suggested by the people of Silvermines through an extended public art process *Silvermines; a psychogeography*, carried out by Fiona Woods working with artists Clive Moloney, Sally-Anne McFadden and graphic designer David Wrenne.

The project began when Woods was appointed visual-artist-in-residence for North Tipperary in 2007 and she staged a series of temporary public works including discussions, workshops, a temporary museum project and a youth art project (which was carried out by Clive Moloney and Sally-Anne McFadden).

Walking Silvermines/ Siúlóid Bhéal Átha Gabhann has been created with and for the people of Silvermines, in response to their desire to present their heritage to the public and to develop a tourism industry, currently absent as a result of the contamination of lands and watercourses with toxic materials from mineworks in the area. The work functions as a piece of tourism infrastructure whilst simultaneously reflecting critically on the way that the Heritage Industry packages a place and a past for tourist consumption.

Walking Silvermines/ Siúlóid Bhéal Átha Gabhann consists of walk between 12 locations, accompanied by a map and

guidebook (available as a free download through the website) and a set of 'signs'. The signs take virtual, and perhaps in the future, physical forms. Each sign consists of two sets of images, a 'front' and a 'reverse' design; the front of the sign reflects a piece of history or mythology related to the site where the sign is located. The reverse of the sign attempts to present an alternative view of the location, or to link this location into another location somewhere else in the world, reflecting the cosmopolitan history of Silvermines, but also reflecting the global nature of our economy and how the extraction of resources - metals, minerals, agricultural produce - is linked into a wider set of circumstances and histories.

The work draws on material that was presented by the people of Silvermines through the *Imaginary Museum* project (2007) and through an extended process of public consultation (2008 – 2010). It is made possible through the generosity of the people of Silvermines in sharing their knowledge and archives.

Walking Silvermines/ Siúlóid Bhéal Átha Gabhann is funded by The Arts Council of Ireland and by North Tipperary County Council.

www.walkingsilvermines.net

01

ICA GARDEN/
ENTRANCE TO
SILVERMINES
VILLAGE ON
THE NENAGH RD.

This site was the campsite in the 1970's of a man known locally as 'Carthy the Tinker'. Carthy was a member of the Traveller Community who spent a few months every year in Silvermines and is remembered with affection in the village. He was a lone Traveller, known for his smart appearance.

The term 'tinker' was originally drawn from the trade of tinsmithing, for which Traveller people were famous. The term was in common usage in the 1970's, not necessarily an insulting term at the time. 'Travellers' is the term preferred by the Traveller Community.

After the death of Carthy, the local Irish Countrywomen's Association (ICA) converted this piece of waste ground into a Rose Garden, now a Shrub Garden.

Source/Local conversations, participating artist research
& writer's observations
Artwork/Sally-Anne McFadden



01/Front

Carthy the Tinker
Image lent by Tommy Hickey.



Wobs are we
Our jeels anawsha
for our laisliult
muinceara
Some are nuides
From muinceara
beyond the tom
scioch
We taried about
our freedom
Ni deis crois
muinceara
anymore
To corrib for the
gami feens
Olomi we stand
on the gami
sreata
For the Irish
nuides
We'll cruch or tasp
Under gami nugis
and inocs
We'll swuirc: the
wob's scurcan



01/Back

Sally-Anne McFadden carried out a long-term art project with the Traveller Community in Limerick. The verse reproduced here, *A Wob's Swurcan*, is a

version of the Irish National Anthem in Cant, a language spoken by the Traveller Community.

WALKWAY AT BALLYGOWAN

Ballygowan, on the edge of Silvermines village, has been mined for centuries. The last great bout of mining took place in the 19th C, although lead and silver had long been exhausted. Zinc and zinc-oxide, or calamine, were extracted from the remaining ore. Calamine gets its name from the town of Kelmis in present day Belgium; the mine works there were known as Vielle Montagne (French) or Altenberg (German). Following the Congress of Vienna in 1815, both Prussia and the Netherlands were keen to have this valuable resource included in their territory.

As a compromise, the mine and the town of Kelmis became a neutral territory, jointly administered by the two nations. The newly established territory Neutral Moresnet had a more or less triangular shape, occupying approx. 3.5 square km. In 1859 it was granted a greater measure of self-administration when a mayor and council were installed. The zinc mine was the major employer in Neutral Moresnet and population of the territory averaged 3,000.

When the mine was exhausted in 1885 doubts arose about the continued survival of the territory. A casino was established which did very well after gambling was outlawed in Belgium. The territory also had three distilleries for the manufacture of gin.

In 1908, Dr. Wilhelm Molly proposed making Neutral Moresnet the world's first Esperanto speaking state, named Amikejo (place of friendship). A number of Kelmis residents learned Esperanto and in 1908 a great propaganda demonstration for the Esperanto state Amikejo was held in the pavilion of the shooting association.

This self-declared Esperanto republic lasted until WWI when the Germans invaded Belgium in 1914. Following the Treaty of Versailles the territory of Neutral Moresnet was awarded to Belgium.

Source/www.moresnet.nl. Text and image reproduced by kind permission of Cees Damen.

Artwork/Fiona Woods

Insured's Name and Address

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Policy No.
00771

Renewal
24th July

First Premium
€400.00

Period of Insurance

From **24 July, 2007** To **23 July, 2008**
and any subsequent period for which the Insured shall pay and the Company shall accept the premium required for the renewal of this Policy.

Premises

* WITHIN THE TERRITORIAL LIMITS OF THE POLICY

Business or Occupation

Carrying on or engaged in the Business or Occupation of:
Artists Colective (Including Workshops And Presentations)

Covers Operative

Section No.	Details	Sum Insured / Limit of Indemnity
1.	<i>Fire (Premises/Contents)</i>	<i>Not Insured</i>
2.	<i>Consequential Loss</i>	<i>Not Insured</i>
3.	<i>Book Debts</i>	<i>Not Insured</i>
4.	<i>Theft</i>	<i>Not Insured</i>
5.	<i>Cash</i>	<i>Not Insured</i>



Zinc mine, Kelmis Jean-Baptiste Bastiné – 1843.

02/Front

.....
A painting of the zinc mine in Kelmis
by Jean-Baptiste Bastiné, 1843.



02/Back

.....
A logo for an imaginary
twinning between Béal Átha
Gabhann (Ballygowan) and
Amikejo, the world's first and
only Esperanto state.

Text in Irish and Esperanto.

03

ENTRANCE TO THE WAELZ PLANT

The Korean War was one of the most destructive of the 20th century. Perhaps as many as 4 million Koreans died throughout the peninsula, two-thirds of them civilians. Whilst destroying Korea, the war boosted the economies of countries such as Japan and the US through increased production of supplies and armaments.

The demand for metals and minerals rose substantially during this period. This meant that the reprocessing of ore previously discarded at Ballygowan became economically viable. The Waelz plant was constructed for this purpose; it was in production for just over two years, July 1950 - October 1952.

Source/Internet & local conversations

Artwork/Clive Moloney, Fiona Woods & Sally-Anne McFadden



03/Front

Waelz plant under construction, 1950



03/Back

Korean girl and stalled M-26 tank, at Haengju, Korea. June 9, 1951. Maj. R.V. Spencer, USAF. (Navy) www.wikipedia.org (WikiCommons)

THE PADDOCK (PLAYING FIELD) OPPOSITE THE NATIONAL SCHOOL

Tipperary is passionate about sport, hurling in particular. Many youngsters find a social and physical outlet in sport, although there are many others who don't have this interest and for those youngsters, the opportunities for fun, daring and challenge have to take other forms, many of which are not sanctioned by society.

During the project *Imagining Silvermines; a psychogeography* (2007), Fiona Woods created a platform project titled *Imaginary Museum*. It gathered whatever information the community of Silvermines were willing to share about their place. The project received a lot of visits from local youth, who were cautious about sharing any information. Towards the end, they informed Woods that a place called 'Paradise' was located in the direction of the mines, but they wouldn't elaborate on its meaning.

Source/Local conversations, artists' & writer's observations
Artwork/Clive Moloney, Sally-Anne McFadden & Fiona Woods



04/Front

The Silvermines team that won the North and County Intermediate Hurling Championships in 1972. Image from a photocopy lent by Michael O'Brien

Back Row/Maurice Daffy, Jimmy Ryan, Pat Sheehan (at rear), Sean Forde, Eamonn O'Doherty, Jack Dunlea, John Kennedy, Liam Gleeson, Johnny Forde,

John Sherlock, Michael Hanly (injured), Tom Gleeson (selector), Dan Keogh (supporter), Paddy Quinlan (selector), Paddy Collins (selector). Centre Row/ Tom Kennedy, Michael O'Sullivan, Jim Keogh, Jim O'Brien, Sean Hogan, Pat Dunlea, Joe Forde, Michael Fitzgibbon. Front Row;/Pat Quinlan and Michael O'Brien.



04/Back

Information shared by Silvermines youth.

PLANNING AND DEVELOPMENT REGULATIONS 2001 (as amended)

In accordance with Part 8, Article 81 of the above Regulations, North Tipperary County Council hereby gives notice of its intention to carry out the following development at Silvermines in conjunction with the overall Silvermines Rehabilitation Project:

- **Development of a Passive Treatment System, for the treatment of mine impacted waters and associated works at Garryard**
- **Interim drainage improvement works at Garryard**
- **Removal of mine waste from historic mine sites in Silvermines to Garryard Mine Waste Management Facility (MWMF) when constructed and final remediation of mine waste sites at Shallee, Gorteenadiha, Ballygowan, Magcobar, Gortshaneroe and Garryard West. The proposed works at Shallee fall within the attendant grounds of protected structure RPS349**
- **Cleaning/dredging of streams and watercourses in the Yellow River catchment and deposition of sediment in Garryard MWMF**

Plans and particulars of the proposed development will be available for inspection or can be purchased at a fee not exceeding the reasonable cost of making a copy at North Tipperary County Council, Civic Offices, Limerick Road, Nenagh, Co. Tipperary during normal office hours from Monday 1st March until Monday 12th April 2010. The documents will also be available to download free of charge on www.tipperarynorth.ie/environment/env_silver.html

SUBMISSIONS OR OBSERVATIONS WITH RESPECT TO THE PROPOSED DEVELOPMENT, DEALING WITH THE PROPER PLANNING AND DEVELOPMENT OF THE AREA IN WHICH THE FACILITIES WILL BE SITUATED, MAY BE MADE IN WRITING TO THE OFFICE OF SERVICES

05

BACK OF
OUR LADY OF
LOURDES
CHURCH/
SILVERMINES

Our Lady of Lourdes Roman Catholic church was opened on December 8th 1961, on the site of the former Church of Ireland Protestant church. This site was given by the Church of Ireland to the Roman Catholic community of Silvermines. The original church was torn down. The stones were deposited in heaps around the mine work sites at nearby Ballygowan. Their locations are no longer known.

Our Lady of Lourdes Church is a detached, cruciform-plan, gable-fronted church. It contains traditional elements such as transepts, belfry, apse, and nave but all articulated in a frank modern manner, using materials and the clarity of line and simplicity of form typical of twentieth-century architecture.

The church has an added interest in that it was built before Vatican II, so that while the structure is evidently modernist, aspects of the decoration on the interior reflect the ethos of the Roman Catholic Church before the changes brought about by Vatican II.

The map on the reverse of the sign is from the 1840 Ordnance survey. It shows this area with the Church of Ireland marked 'Church' occupying this site. The Roman Catholic Church is marked 'R.C. Chapel', and is located at the site now occupied by the Cuan Mhuire Meditation Garden. This beautiful, tranquil garden was constructed following the demolition of the original chapel in 1972. It is maintained by the local community and has hedges planted to mark out the floor plan of the former chapel.

Source/Local conversations & internet

Artwork/Fiona Woods



05/Front

Top left - former Church of Ireland Protestant Church, Cloonanagh, Silvermines c. 1890 (image lent by Pat Keane); Top right - Our Lady of Lourdes Roman Catholic Church, circa 1980s (image lent by Michael O' Brien);

Bottom left - Cuan Mhuire Meditation Garden, site of former R.C. Chapel, Bottom right - photo of former R.C. Chapel, located in Cuan Mhuire Meditation Garden.



05/Back

Detail -
1840 Ordnance Survey map.

06

MAIN ST./ SILVERMINES

The Silvermines Fife and Drum band was established in the 19th C and was much in demand for Land League rallies in the county in the early 1880s. In the early 20th C the band held rehearsals and stored instruments in the two-story schoolhouse. A story is told that a parish priest, who had a grievance against the band, removed one of their drums from the schoolhouse and held it ransom. The band took the matter to court and the priest was ordered to return the drum.

Close to this site on Main St. is a house, the front room of which was used for Irish classes in the 1920s, organised by a roving Timire (an Irish organiser employed by Conradh na Gaeilge), name unknown. This same room had served as a soup kitchen during the Great Famine (1845 – 1852)

The width of this main street is due to the fact that a river used to run down it, separating two townlands. The river disappeared either through mining activity, or it was diverted into an underground culvert.

The nearby Mogul mine created a honeycomb of underground tunnels in this area. One of these, K-zone, was a seven acre site at the edge of the village, which had a garage, canteen and workshop. These were all flooded following the closure of Mogul mine.

Source/Local conversations & internet

Artwork/Fiona Woods



06/Front

Silvermines Fife and Drum band marching in Main St. Silvermines, 1935. This occasion marked the return of the famous Silvermines Cup, which had been won by Silvermines many years before in the county final, but which had been missing for some years.

Along the street are lime trees planted to mark the 1932 Eucharistic Congress. Image from photocopy lent by Michael O' Brien.



06/Back

Conradh na Gaeilge poster from the 1940's.

07

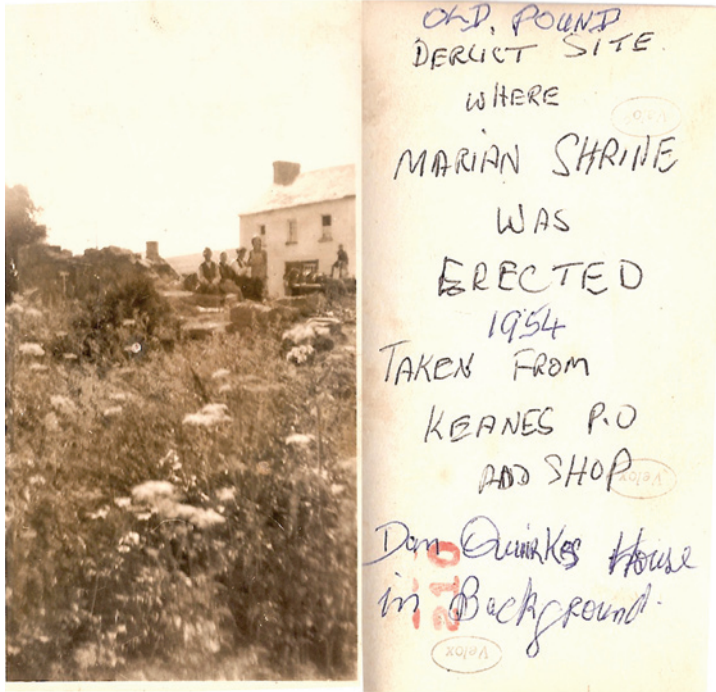
MARIAN SHRINE/ SILVERMINES

The present day Marian Shrine or Grotto was erected in the Marian Year of 1954, by the first Silvermines Development Committee.

It occupies a site formerly known as the Old Pound. The Pound is a relatively common feature of small villages, consisting of a piece of common or waste land. Different accounts are given of the origin of the term. In some cases, stray cattle or horses would be impounded in the Pound and their owners made to pay a small fee to release them. It is said that during the years when most of the land around here was rented from Lord Dunally, tenants who could not pay their rent would have animals or belongings seized by the Bailiff; these would be auctioned in the Pound.

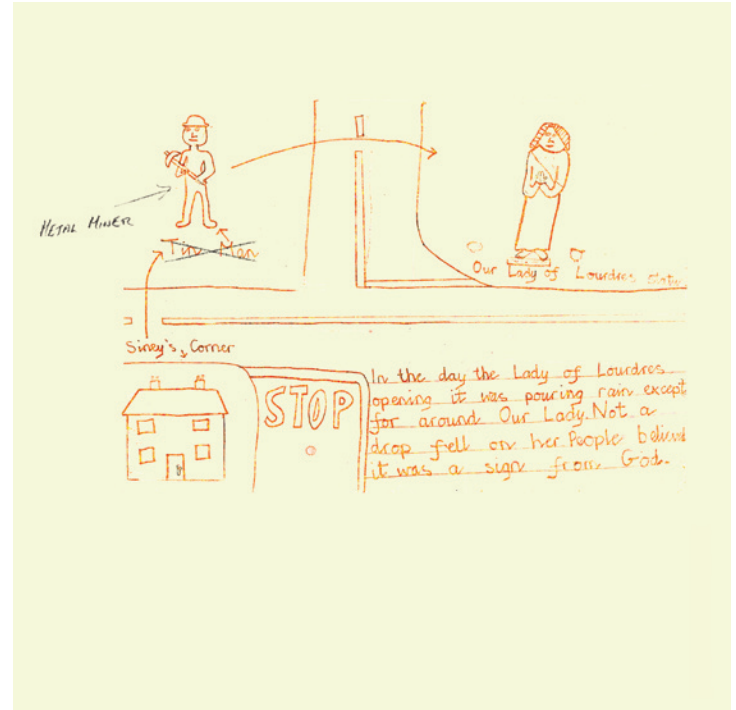
Source/Local conversations

Artwork/Fiona Woods



07/Front

Image of Old Pound, before shrine was erected. Image lent by Pat Keane.



07/Back

Story of the opening of the shrine by a pupil from Silvermines National School, Laura Moloney, 2007. The correct name for the sculpture commissioned by the people

of Silvermines for the public square is The Metal Miner; use of the popular term The Tin Man is discouraged.

08

SINEY'S CORNER/ SILVERMINES

Siney's Corner is named after Mrs. Siney's sweetshop, which once stood on this site.

Cornelius Magrath (1736 -1760) was an Irish giant born at this spot in Silvermines. At the age of just 16 he travelled to Cork seeking medical advice about pains in his back. Whilst there, he was persuaded to join a circus and exhibit himself for money. In January of 1753 he was already a huge star in London as the press noted: "Just arrived in this city, from Ireland, the youth, mentioned lately in the newspapers, as the most extraordinary production in nature. He is allowed by the nobility and gentry, who daily resort to see him, to have the most stupendous and gigantic form (altho' a boy), and is the only representation in the world of the ancient and magnificent giants of that kingdom. He is seven feet three inches in height, without shoes. His wrist measures a quarter of a yard and an inch. He greatly surpasses Cajanus the Swede, in the just proportions of his limbs; and is the truest and best proportioned figure ever seen. He was sixteen years of age the 10th of last March and is to be seen at the Peacock, at Charing Cross, from eight in the morning, till ten at night."

After touring England the young Magrath did short stints throughout all of Europe, where he was painted by the well-known Italian painter Pietro Longhi. He was forced to return to Ireland as his health rapidly began to decline, and he died soon after.

At his wake in Silvermines, students from Trinity College Dublin are believed to have 'spiked' the porter, and stolen his body. His bones were preserved, and can be seen on display to this day at Trinity College.

Source/Local conversation

Artwork/Fiona Woods



Le géant irlandais CORNELIUS MAGRATH, mort en 1760, dont le squelette fut reconnu acromégalique par CUNNINGHAM en 1891. — (Vieille gravure allemande).

08/Front

Le Géant Cornelius Magrath, etching, Cunningham, 1891, after older German etching.



08/Back

The skeleton of Cornelius Magrath, Trinity College Dublin. Photo by Clive Moloney, 2009.

09

ENTRANCE TO FORMER MAGCOBAR MINE

This is the site of Ballynoe mine, which came to be known as Magcobar mine after it was taken over by the US mining company Magcobar.

In 1962, the Government of Ireland granted a license to Magcobar to operate an open-cast barite mine here at Garryard West. Barites are used in the production of drilling fluids for the oil industry. The surface area of the open-cast mine is approximately 15 hectares and the excavation approximately 70m deep with a capacity of 7 million cubic metres or thereabouts. The excavation has largely filled with surface and ground water since the mine closure in 1993. No remediation work was carried out following the closure of the mine leaving a number of spoil heaps with significant quantities of heavy metals.

Magcobar is an integral part of the water courses in the area. The main water course is the River Kilmastulla, with its source high in the Silvermines Mountains. On reaching the main valley floor, the river turns sharply to the west, eventually joining the Shannon River approximately 15km from the source. The river channel has been changed by mining activity. This has included deepening and straightening. Other changes have included river re-alignment to reduce peak flood levels and erosion, and culverting of tributary streams, such as at Magcobar.

The mining areas are drained by a number of streams feeding the Kilmastulla River: Ballygowan, south of the village, is drained by the Silvermines River; two tributaries of the Foilborrig River pass through Magcobar, and have been diverted around the Magcobar pit; the Garryard settling pond and lagoon feed tributaries of the Yellow River, and one tributary from the west of Magcobar has been diverted along the main road to avoid the Garryard

plant area; an unnamed stream and its tributaries flow through the Shallee South/East area; the Kilmastulla River itself has been diverted around the perimeter of the Gortmore Tallings Pond.

In 1994 the Magcobar Quarry was purchased by Cussen Waste Disposal of Limerick with a view to developing a landfill site. This plan was resisted locally, and was not progressed any further until 1998 when Waste Management Ireland WMI (a subsidiary of Waste Management Inc., based in Houston, Texas) acquired an option on the site. Between 1998 and 1999 a huge campaign was launched by the local community and the Silvermines Environmental Action Group was formed. The dump was opposed on health and environmental grounds.

North Tipperary County Council granted a license to WMI to pump water out of the quarry, but this was overturned by An Bord Pleanála in November 2002. All plans to create a landfill site in the Magcobar Quarry were finally dropped. It was a huge victory for the people of Silvermines.

Source/Internet, Silvermines Environmental Action Group Newsletter & local conversations.
 Artwork/Fiona Woods

[REDACTED]
 [REDACTED]
 [REDACTED]

FIONA WOODS

[REDACTED]
 [REDACTED]
 [REDACTED]

The policies shown hereunder are due for renewal on the date shown. In order to maintain cover, please pay the total amount due promptly. In the case of motor vehicles, we would remind you of the requirement to have a current Insurance Disc displayed on your windscreen. An early remittance will facilitate this.

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TOTAL AMOUNT PAYABLE				€408.00
<i>Please return this notice with your remittance to:</i>				<i>(Inclusive of ALL Government levies)</i>

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NOTES: Only the numbers listed after the Policy Description are applicable to that specific policy.

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 The above is not an exhaustive list of examples – If in doubt, please disclose.
ARE YOU FULLY INSURED? Alterations in the sums insured etc. should be notified. If you require assistance, please contact your local office.
MID-TERM AMENDMENTS: In the event of making an amendment to the policy during any period of insurance, an administration charge may apply. (Refer to Terms of Business for details).

10

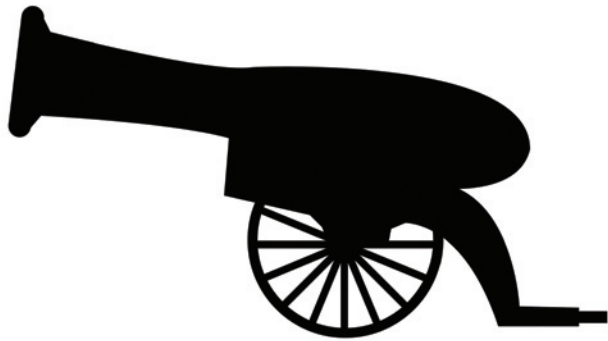
**JUNCTION OF
LIMERICK RD.
AND TRACK
KNOWN AS
CROMWELL'S
ROAD**

This site marks the spot known locally as Cromwell's Road. Local lore says that Cromwell's forces built the new road in 1650 in order to move their heavy artillery and troops to Limerick for the siege of Limerick. Cromwell himself had already left Ireland by the time that these forces were moving towards Limerick, under the command of Henry Ireton.

Cromwell's status in Ireland is second only to 'the devil himself'. As Winston Churchill said - " 'Hell or Connaught' were the terms he thrust upon the native inhabitants, and they for their part, across three hundred years, have used as their keenest expression of hatred 'The Curse of Cromwell on you.' ... Upon all of us there still lies 'the curse of Cromwell'."

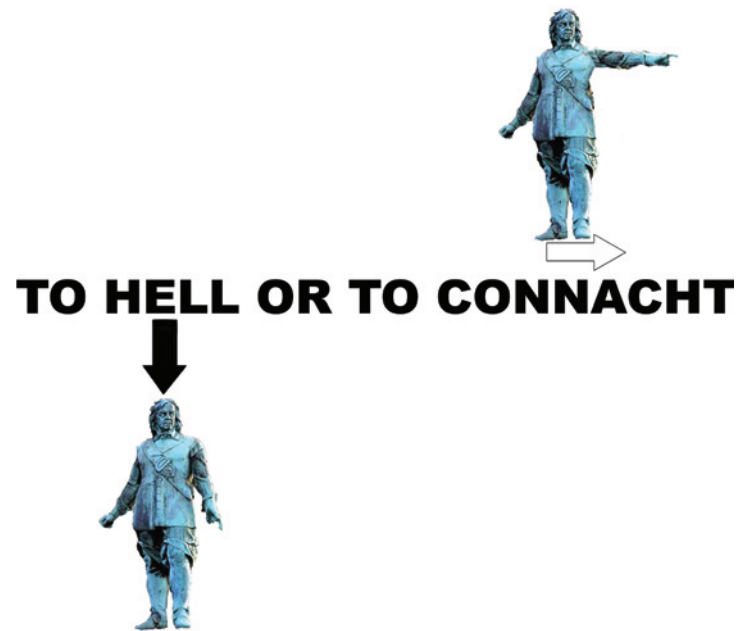
The original curse in Irish is 'Malacht Cromail ort'.

Source/Local conversations & internet
Artwork/Clive Moloney



10/Front

Warning for heavy artillery crossing.



10/Back

Image based on a statue of Cromwell.

Grant Claim Checklist

Please ensure all paperwork is complete and in order prior to submitting grant claim.

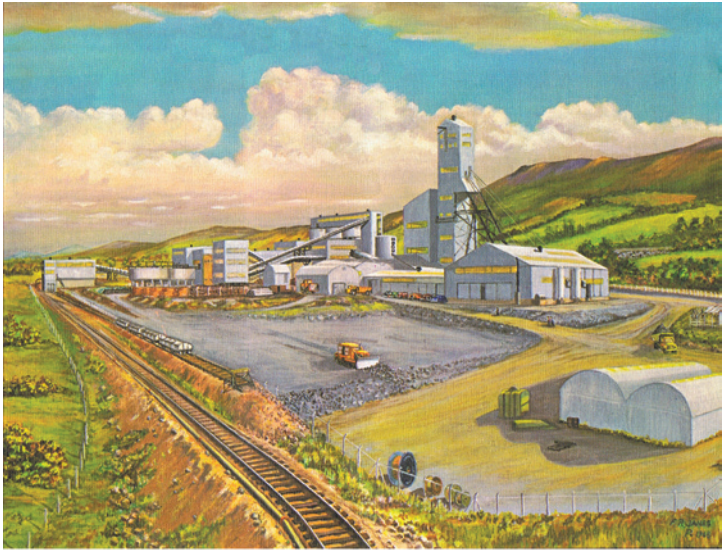
Item Checklist	Yes	No	N/A	Comment
Is there a letter requesting payment of the grant, signed and dated				Date:
Is there a completed, signed and dated grant claim form				Amount:
Is total eligible expenditure detailed in the grant claim form				
Do eligible expenditure items comply with letter of offer/contract details				
Has the necessary proof of compliance with any additional conditions of grant aid as per schedule 2 been included				
Are all original or certified copies of invoices included				
Are all invoices in order				
Are all relevant receipts and bank statements included				
Is VAT shown on all invoices				
Are details of your VAT status from Revenue Commissioners included				Status:
Has your C2/tax clearance certificate been included				
Are the required C2/tax clearance certificates of service providers included				
Has the voluntary labour/donation schedule completed and certified been included				
Are details of charity status from Revenue Commissioners included (if applicable)				
Is Architect/Engineers Report (if applicable) included				
Is Fire Certificate (if applicable) included				
Is Electrical Certificate (if applicable) included				
Is Planning Permission (if applicable) included				
Is required Insurance documentation (with amended indemnifications) included				
Is there a completed, signed and dated Project Progress Evaluation Form				
Has the EU/EAFRD plaque been erected				
Has EU flag, RDP logo, Dept logo & NTLF logo been placed on websites/reports				

GARRYARD/ ENTRANCE TO FORMER MOGUL MINE

Mogul Mine opened in 1968 and was operated until 1982 by Mogul of Ireland, registered in Canada. It currently has the status of an 'orphaned' or abandoned mine, meaning a mine site in which the mine operator or exploration company has ceased or indefinitely suspended their activities, but without rehabilitating the site. This was a large zinc-lead mine worked from shafts, now abandoned and flooded.

Production over the life of the mine amounted to 107 Mt at 7.36% Zn and 2.7% Pb. These minerals were both privately and State-owned. The State-owned minerals were worked under a State Mining Lease that was valid for 33 years from 1965 to December 1998. The mine-works site includes settlement ponds, a tailings lagoon and the mill where ore processing operations were carried out prior to export of concentrates for smelting. 3kms to the west of this site is the Gortmore Tailings Management Facility. In 1999, following a number of cattle deaths from lead poisoning in the area, an Inter Governmental Agency Group (IAG) was established to investigate the presence and influence of lead on animal and human health in the area. The stream from the Garryard mine complex had evidence of serious pollution caused by high concentrations of zinc, cadmium and lead. The high lead concentrations recorded in the stream leaving the Garryard complex contribute to the lead load in the Yellow River. Clause K of the State Mining Lease, issued in 1965 to Mogul under the Mineral Development Acts 1940 - 1960, enables the Minister for the Marine and Natural Resources to require specific works to be carried out on a once-off basis to rectify lands affected by the lessee's mining activity. At its height it employed just over 500 people, mostly men. A spur was built off the main Limerick to Dublin rail line to allow ore to be transported for export.

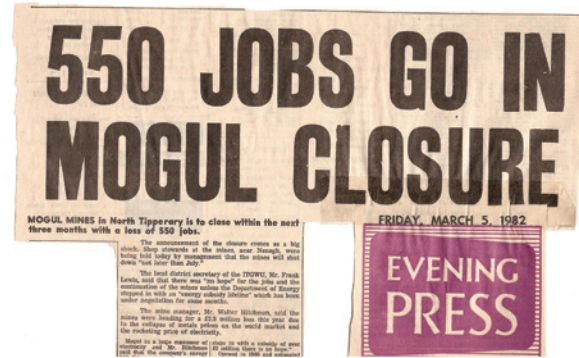
Source/Local conversations & internet
Artwork/Fiona Woods



A reproduction of an Oil Painting by F. R. Janes, Chief Chemist

11/Front

A painting of the new Mogul Mines complex by chief chemist at Mogul, F. R. Janes, 1967, lent by Éamonn De Stafort.



Based at left from 'Carnegie Collection' and right from 'Mogul Mines' collection. Photo by Robin Wallace, 1982, lent by Robin Wallace.

11/Back

Newspaper clippings, 1982, lent by Robin Wallace.

ENTRANCE TO FORMER SHALLEE MINE

First records of mine works at Shallee are in the 1790s when lead and silver was extracted and smelted onsite. In 1800 the owner of the land, Henry Sadlier Prittie was created Lord Dunally, and in 1802 the Dunally Mining Company was established with 11 principal shareholders. The company was not particularly successful (it wound up in 1804) and in 1845 a number of interests converged to set up the General Mining Company of Ireland (of which Lord Dunally was a director).

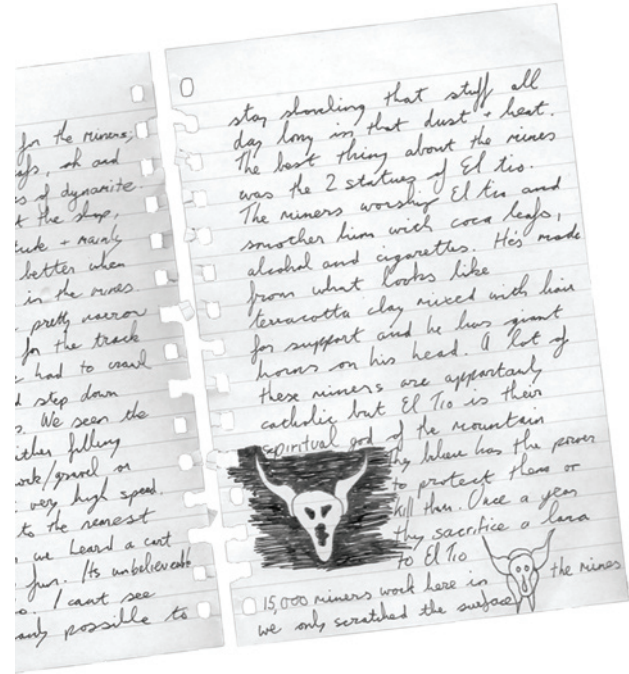
“Employ the people, enrich yourselves” was the motto adopted by the General Mining Company of Ireland and records show that their employees ranged from 300 in 1849 to 700 in 1850 and 600 in 1853. 200 of these were men employed underground, 270 women and children working mostly at the surface and 170 tradesmen. By 1853 the ore near the surface had been exhausted; the editor of the Mining Journal made a visit to the mine in this year and found that miners were still being paid with meal, three years after the Famine had ended, and this mismanagement led to a miner’s strike that year. In 1854 miners sued the company for outstanding wages. Fortunes of the company fluctuated until 1870, when in a desperate attempt to raise money a subsidiary company, the Shallee Silver Lead Mining Company was set up. However, both ventures finally failed in the 1870s. Mining re-commenced in 1949 under the management of The Silvermines Lead and Zinc Company and these workings continued until 1953. The Shallee mine re-opened in 1955 and finally closed in 1958 having produced, during that period, in excess of 350,000 tonnes of ore. Although strikes were organised, mineworkers appear not to have been unionised until the period 1968 - 1982.

Source/“The Silvermines – Sporadic Working: 1289 – 1874”
by Des Cowman, local conversations and artist notes
Artwork/Fiona Woods & Clive Moloney



Board of Directors, Silvermines Lead and Zinc Co. (1950's)

“Employ the people, enrich yourselves”
motto of the General Mining Company of Ireland, 1845 - 1870's



12/Front

Board of Directors, Silvermines Lead and Zinc Company, 1950's. Artwork by Fiona Woods

12/Back

Notes from visit to contemporary lead and silver mine, Bolivia by Clive Moloney, 2008.

During my trip to the mining town of Potosi in South Bolivia I learned of El Tío, the spirit of the hills. El Tío takes the terrifying form of a human sized sculpture made from clay with cow horns on his head. He is found deep in the mines. In pre-Columbian times, the spirits that were embodied in natural landmarks were an important part of the social landscape. Health and good fortune were guaranteed for the community by entering into ritual relationships of sacrifice with the spirits - caring for the spirits ensured that the spirits would care for them. El Tío is not characterized by generosity, however. He is distinguished by his insatiable appetite. The miners must always think of that appetite and sacrifice llamas so that he will not claim human lives instead. Today, many miners continue to make small daily ritual sacrifices to El Tío (cigarettes, coca leaves, alcohol) in return for his protection in the mine while larger ceremonies are held following tragedies in the mines and on the appropriate days in the ritual calendar.

Clive Moloney, 2008

SECTION 2 – DETAILS OF PROPOSED LOCATION.

Site Address: Location: _____

Village/Town: _____

Townsland: _____

Sign Size: _____

Description of proposed wording on sign _____

APPLICANT(S) SIGNATURE

14/7/10
DATE

This application form must be accompanied by:

- (a) Two copies of location map, scale not less than 1:1000 in built up areas and 1:2500 in all other areas (which shall be marked thereon), clearly showing and marking in red the proposed location of sign.

Completed form and accompanying documentation to be forwarded to

Thank You

The project *Walking Silvermines/ Siúlóid Bhéal Átha Gabhann* has been realised with the support of the Arts Council of Ireland through their Project Award scheme. It arose from an earlier project, *Silvermines; a psychogeography*, developed through North Tipperary County Council Arts Office's Visual Artist in Residence programme. The work was further developed with a follow-on project grant from North Tipperary County Council Heritage Office. Thanks to Melanie Scott, Arts Officer; Martina Finn, Acting Arts Officer; Siobhan Geraghty, Heritage Office; Rosemary Gleeson, Tom Barry, Alun Williams, Donal Carey, Michael Hayes, Teresa Kiely and all the staff of North Tipperary County Council who assisted us along the way.

In *Silvermines I* received assistance and hospitality of inestimable value from the following people: Billy Grace, Principal of Silvermines National School; Éamonn and Máire De Stafort, Pat Keane, Anthony Collins, Fr. Moloney, Michael and Joan O' Brien, Jim Quirke, Donal Quinn, John Dwyer, Marie Forde, Linda Hayes, Robin Wallace, Nora Ryan, Breda and Laura Moloney, Seamus Keane, Anne Grace, staff and pupils of Silvermines National School, Tim Young and visitors Sean, Tristian, Daniel, Darren, Darryl, Pressure, Padjo and Maria who kept me on my toes. Special thanks to Tommy and Catherine Hickey for their abundant hospitality and support. Thanks to the Silvermines Enhancement Committee and to Sean Crowley, Con Ryan and the North Tipperary Leader Partnership. Thanks to Clive Moloney, Sally-Anne McFadden and David Wrenne for their commitment to the project all the way through, even when times were hard! Special thanks to Andrew, Eve, Romy and Jolie.

Guidebook Economy

The *Walking Silvermines* project is a public artwork that takes the form of a heritage walk. It behaves almost, but not exactly like a piece of tourism infrastructure. It is intended to benefit the community of Silvermines in a number of ways, but must also serve a critical function as a public art project, particularly in drawing attention to the control mechanisms that determine what can happen in so-called public space, and also in raising questions about the packaging and presentation of places and pasts for tourism purposes.

The guidebook is available as a limited edition print-run, and also as a free PDF download from the *Walking Silvermines* website. Anyone who wants to sell the guidebook in their home or business can do so by entering into a licensing agreement: in exchange for an undertaking not to alter the guidebook in any way, they will receive a *Walking Silvermines* sticker to put in their window. They can download and print the PDF version of the guidebook, free of charge, and sell it at a price of their choosing, in negotiation with the buyer.

In this way the guidebooks can be made widely available in the village and anyone who chooses to print and sell them can benefit financially. Tourists will have an opportunity to meet local people to buy the guidebook, which is intended to facilitate discussion and exchange between them.



Siúlóid Bhéal Átha Gabhann
WALKING SILVERMINES

- ROAD 
- PATH 
- DIRECTION 
- LOCATION 

- 01 ICA GARDEN/ ENTRANCE TO SILVERMINES VILLAGE ON THE NENAGH RD
- 02 WALKWAY AT BALLYGOWAN
- 03 ENTRANCE TO THE WAEZL PLANT
- 04 THE PADDOCK (PLAYING FIELD) OPPOSITE THE NATIONAL SCHOOL
- 05 BACK OF OUR LADY OF LOURDES CHURCH/ SILVERMINES
- 06 MAIN ST/ SILVERMINES
- 07 MARIAN SHRINE/ SILVERMINES
- 08 SINEY'S CORNER/ SILVERMINES
- 09 ENTRANCE TO FORMER MAGCOBAR MINE
- 10 JUNCTION OF LIMERICK RD. AND TRACK KNOWN AS CROMWELL'S ROAD
- 11 GARRYARD/ ENTRANCE TO FORMER MOGUL MINE
- 12 ENTRANCE TO FORMER SHALLEE MINE



Comhairle Contae Thiobraid Árann Thuaidh
North Tipperary County Council