

## Michael Collins Himself

Michael Collins The Boy's World Myth and the Irish State The IRA in Britain, 1919–1923 The GAA and the War of Independence Michael Collins The IRA on Film and Television Cinematic Terror Mike Quill, Himself Brassey's Naval Annual Field Day Review 7 Harry Boland The Northwestern Reporter The Spectator Our Ten Weeks Strike The Tract Magazine and Christian Miscellany The Northeastern Reporter Current Opinion Terrorism in American Cinema The Drama Chrissy Osborne John M. Regan Gerard Noonan Tim Pat Coogan Anne Dolan Mark Connelly Tony Shaw Shirley Quill Earl Thomas Allnutt Brassey James Chandler Andrew Brasier George Eliel SARGENT Robert Cettl

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about the person of michael collins

when we read a history we believe ourselves to be reading cold hard facts of the events that took place and how they occurred but there is no real truthful way to know the approach our historian has taken with the historical sources this book deals with the uncertainty in writing history in the context of irish history in particular regan argues in this book that the notion of elision simply ignoring unhelpful evidence threatens irish history today regan believes that some historians have ignored unhelpful facts that perhaps do not further their point or perhaps contradict them altogether each chapter focuses on a period of irish history that regan believes to be inconsistent or incomplete in its facts he asks the controversial questions about the period of history such as why do some historians deny or marginalise the british threat of war and re conquest in 1922 why do so many irish historians describe michael collins as a constitutionalist or a democrat when the evidence argues otherwise was the irish civil war really fought between democrats defending the state against dictators attempting its overthrow

did the new state briefly experience a military dictatorship under collins in 1922 thinking historically is not about learning history or accepting the past as it is presented to us it is as regan argues in his thought provoking work about developing the critical skills to interpret history for ourselves

a study of the activities of violent republicans in britain during the irish war of independence and civil war 1919 1923 including gunrunning and their campaign of violence as well as the reaction of the authorities

founded in 1884 to promote irish identity and revive the traditional sports of hurling football and handball the gaa enjoyed an intimate relationship with the nationalist movement from the turn of the twentieth century onwards in 1914 the irish volunteers drilled with hurley sticks in the absence of rifles after the 1916 rising many of those interned by the british were gaa members and on 21 november 1920 a gaelic football match between dublin and tipperary at croke park was interrupted by a raid by british crown forces that left fourteen dead in ireland s first bloody sunday with affection and authority tim pat coogan traces the stirring story of an institution which from modest beginnings as a grass roots sporting organisation has grown into a cornerstone of irish society both north and south the gaelic athletic association is coogan argues the most socially valuable organisation in ireland whose ideal of voluntarism has contributed to a distinctive sense of national identity that flourishes wherever green is worn

it was the most providential escape yet it will probably have the effect of making them think that i am even more mysterious than they believe me to be and that is saying a good deal michael collins knew the power of his persona and capitalised on what people wanted to believe the image we have of him comes filtered through a sensational lens exaggerated out of all proportion we see what we have come to expect the man who won the war the centre of a web of intelligence that brought the british empire to its knees he comes to us as a mixture of truth and lies propaganda and misunderstanding the willingness to see him as the sum of the irish revolution and in turn reduce him to a caricature of his many parts clouds our view of both the man and the revolution drawing on archives in ireland britain and the united states the authors question our traditional assumptions about collins was he the man of his age or was he just luckier more brazen more written about and more photographed than the rest despite the pictures of him in uniform during the last weeks of his life collins saw very little of the actual fight he was chiefly an organiser and a strategist should we remember him as a master of the mundane rather than the romantic figure of the blockbuster film the eight thematic highly illustrated chapters scrutinise different aspects of collins life origins work war politics celebrity beliefs death and afterlives approaching him through the eyes of contemporaries and

historians friends and enemies this provocative book reveals new insights challenging what we think we know about him and in turn what we think we know about the irish revolution

the irish republican army ira has for decades pursued the goal of unifying its homeland into a single sovereign nation ending british rule in northern ireland over the years the ira has been dramatized in motion pictures directed by john ford the informer carol reed odd man out david lean ryan s daughter neil jordan michael collins and many others such international film stars as liam neeson james cagney richard gere james mason and anthony hopkins have portrayed ira members alternately as heroic patriots psychotic terrorists and tormented rebels this work analyzes celluloid depictions of the ira from the 1916 easter rising to the peace process of the 1990s topics include america s role in creating both the ira and its cinematic image the organization s brief association with the nazis and critical reception of ira films in ireland britain and the united states

cinematic terror takes a uniquely long view of filmmakers depiction of terrorism examining how cinema has been a site of intense conflict between paramilitaries state authorities and censors for well over a century in the process it takes us on a journey from the first age of terror that helped trigger world war one to the global war on terror that divides countries and families today tony shaw looks beyond hollywood to pinpoint important trends in the ways that film industries across europe north and south america asia africa and the middle east have defined terrorism down the decades drawing on a vast array of studio archives government documentation personal interviews and box office records shaw examines the mechanics of cinematic terrorism and challenges assumptions about the links between political violence and propaganda

biography of mike quill a despatch rider for the irish republican army before emigrating he was one of the founders of the transport workers union of america

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the american cinema of terrorism although coming to prominence primarily in the 1970s amidst high profile palestinian terrorist activity actually dates back to the beginnings of the cold war

but this early terrorist cinema was centered largely around the bomb who had it who would use it when and differs greatly from the terrorist cinema that would follow changing world events soon broadened the cinema of terrorism to address emerging international conflicts including black september pre 9 11 middle eastern conflicts and the post 9 11 war on terror this analytical filmography of american terrorist films establishes terrorist cinema as a unique subgenre with distinct thematic narrative and stylistic trends it covers all major american films dealing with terrorism from otto preminger s exodus 1960 to ridley scott s body of lies 2008

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