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**THE REPRESENTATION OF IRISH NATIONALISM IN
NAZI FILM**

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CONTENTS

LIST OF STILLS

ACKNOWLEDGEMENTS

INTRODUCTION

CHAPTER 1

Propaganda in Irish Film Drama
Before and During the War of
Independence

CHAPTER 2

Fraught by the Free State -
Dealing with the Civil War on Film

CHAPTER 3

Good Neighbours? Nazi Germany's
Impression of Ireland

CONCLUSIONS

APPENDICES

Shot lists of Der Fuchs Von Glenarvon
and Mein Leben fur Irland

BIBLIOGRAPHY

LIST OF ILLUSTRATIONS

Willey Reilly and his Colleen Bawn

Guests of the Nation

Der Fuchs Von Glenarvon

Mein Leben fur Irland

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INTRODUCTION

The Films discussed in this thesis form an unwritten chapter in the history of Ireland's political representation. They are films that at first appear to be no more than bizarre documents of a cinema of spurious intent and no creative merit. However an examination of the image created by these films of Ireland and of Irish places a new perspective on the image of Ireland that is generated by more mainstream foreign filmmakers. Also the methods used by the Nazi propagandists to extract a viable political message from their image of Ireland is interesting to compare with our own propaganda.

In the opening chapters I have selected a small number of Irish films made before, during and after the War of Independence with the intention of following the shifts in the political content of Irish cinema that took place during this period of political upheaval. In doing so I have confined myself to fictional dramas though the importance of documentary filmmaking in the creation of propaganda must be stressed.

The Irish section of this thesis in particular is indebted to the recent publication of Cinema and Ireland edited by Kevin Rockett which has greatly raised the level of scholarship of Irish film history.

CHAPTER 1

PROPAGANDA IN IRISH FILM BEFORE AND DURING THE WAR OF INDEPENDENCE

From its inception, film in Ireland has functioned readily as a political conduit. This is the case in even the earliest fictional films made in this country. These films - made by the Kalem Company of Hollywood - were more Irish-American than Irish, both in origin and orientation. The Lad from Old Ireland, made in 1910, was the first of a series of films made by the Irish-Canadian director Sidney Olcott for Kalem in Beaufort, Co. Kerry. The film tells the story of an Irish emigrant who finds his fortune in America and returns home a rich man, just in time to rescue his mother from eviction. It was the first American production made outside the United States and due to its success with American audiences, seventeen more films were made the following year by Olcott in the same location. The plot of the film reflects very directly the desire of Irish-Americans to use their new-found wealth to influence events in Ireland¹ - particularly the problems in rural areas which had forced so many of them to emigrate. The eviction in The Lad from Old Ireland² had a symbolic significance to Irish-Americans in that it stresses the idea of the Irish being driven from the land rather than simply abandoning it. The countering of the forces behind the eviction with the All-Mighty Dollar is important in that it opposes the agencies of the United States to those of the British Crown (the American dollar

was to have a lasting effect on the efforts of Irish nationalism in the future).

When Olcott returned to Kerry in 1911 amongst the first of the films he made were ones which expanded on the emigrant's tale with the political causes of rural hardship in Ireland. The Land War and the mass exodus of Irish peasantry to America were catalysts in the rise of Irish Nationalism and so just as the dollar was the antidote to Irish rural hardship, America became the natural refuge of the Irish Rebel. The two films which feature a rebel character amongst Olcott's 1911 productions share an almost identical plot. In both Ireland the Oppressed and Rory O'More an Irish rebel on the run from the British is caught and imprisoned. However he escapes capture and leaves Ireland for America bringing with him his betrothed (and in Rory O'More, perhaps hedging his bets, he also brings his mother also). The political message of these films is simple and easy to grasp and is repeated unflinchingly. As such it follows the basic ground rules set out by the masters of propaganda in Nazi Germany whose work I shall be discussing in a later chapter. The repetition was left in no doubt since the players of the leading parts are the same people (Jack Clarke and Gene Gauntier) in both films. To its Irish-American audience the plot of these films facilitated the view that emigration was not caused by the shame

and ignominy of poverty and starvation but was the final chapter of a heroic and noble struggle against an oppressive tyrant. Since Nationalism was more universally popular amongst Irish-Americans than it was in Ireland itself, there was a ready and receptive audience for such a message. A notable addition to this message was the allying to the cause of American Republicanism. In a later Olcott film Robert Emmet, Ireland's Martyr (1914), for example, Robert Emmet quotes George Washington in his final speech from the dock.

From an Irish perspective Olcott's 'Kalem Plays', as the films became known, were of great importance. Olcott's realism set new standards in American cinema and it is through the realist dimension of his historical dramas that they became integrated into the political events of contemporary Ireland. The fact that the films were shot on location was itself a precedent. In the films Olcott gives the landscape a central role in the action. This is an emphasis borrowed from Dion Boucicault, the nineteenth century Irish playwright, many of whose plays Olcott adapted into films during this period. If it can be said of Boucicault that 'his setting was always his most important actor'³ then Olcott continues this emphasis but is able to use the real landscape rather than a painted backdrop.

This realism extends to the involvement of local people as extras in the crowd scenes and in the

general production of the films. In Olcott's politicised historical dramas this meant that the production of the film had of itself a political function.

The manner in which an insular rural community experiences the production of a Hollywood film on location in their area is explored in the 1960's American 'New Wave' film The Last Movie.⁴ The 'Kalem Plays' were the prototype of the cultural imperialism that this film uncovers. A Lad From Old Ireland may not have had as drastic an effect on the local Kerry people as the Western being shot in The Last Movie had on the local Peruvian Indians. But the same temptation would arise in both cases to merge the fiction of film's plot with the reality of its actual production. In this way the events depicted by the film would take on a pseudo-reality for those who were instrumental in the film's production. This fact, coupled with the explicitly political nature of Olcott's dramas would have produced an effect that could be likened to the Agit prop activities of the Russian revolutionary film makers and artists of the 1920s.

The point is highlighted in the production of Robert Emmet, Ireland's Martyr which Olcott made for his own production company, Sid Films. While the film was being made in Kerry, the guns Olcott had brought with him as props were used for a Volunteer march through Killarney. How more potent a source of

influence Olcott's toy guns seem to have been on 'certain men' than all of Yeats' words.

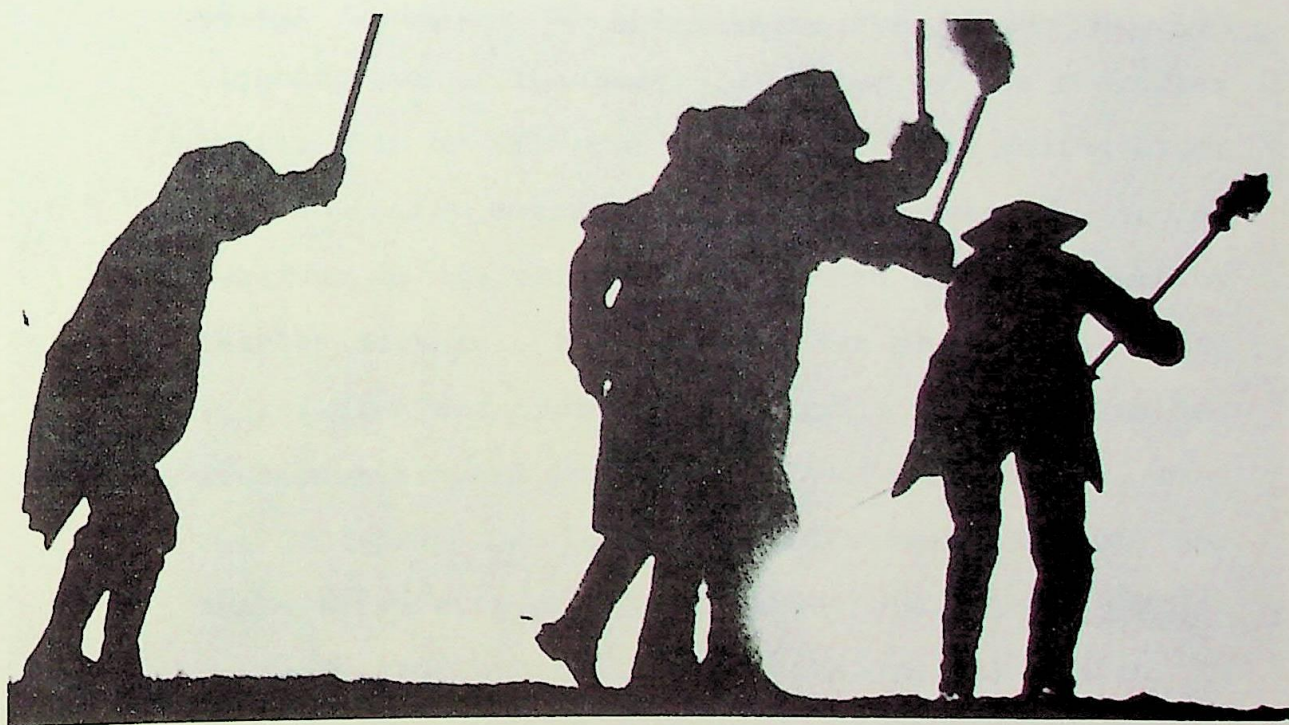
Olcott's dramas drew the attention of the Military Censor at Dublin Castle, whose immediate concern seems to have been with the army recruitment drive in Ireland. Following the two early films, the censor warned Kalem to avoid sensitive or controversial material in what was perhaps the earliest case of political censorship in film history. The Robert Emmet film, made at the outset of the war in 1914, was banned outright. It was the audience's behaviour during performances and not the actual content of the film that particularly worried the military authorities and brought cinema's motivating power to the attention of both sides of the Irish conflict. Ireland a Nation (1914) made by another Irish-Canadian, Walter MacNamara, though originally passed for release by the censor, was withdrawn after its first two performances due to the 'seditious and disloyal conduct of the audience'⁵, as this military report of the performance demonstrates: 'The murder of a British soldier by a rebel was greeted with prolonged and enthusiastic applause. . .'. . .

Thomas Clarke, a leader of the 1916 Rising, was also waking up to cinema's possibilities when he wrote to an American sympathiser in 1913:

The Cinematography picture showing in many towns . . . will count for much in getting the project before the minds of the younger element. 6

The closest collusion between popular cinema in Ireland and the Republican movement occurs after the 1916 Rising with the release of two historical dramas: Knocknagown (1917) and Willy Reilly and his Colleen Bawn⁷ (1918) by the Film Company of Ireland. The films were directed by John MacDonagh - a member of the IRA whose brother Thomas had been executed for his part in the Rising. Whereas Olcott's films supported nationalism in a general way and promoted the public's sympathy for the Republican cause they were not part of a premeditated or deliberate propaganda campaign. MacDonagh's films however propagated Sinn Fein policy as an integral part of its overall strategy and in direct response to the immediate political situation in Ireland.

The two films serve the overall theme of national unity. Knocknagown promotes unity between rural social classes while Willy Reilly promotes unity between the Catholic and Protestant divisions of Irish society. In the period in which the films were made, Sinn Fein wished to consolidate all sections of Irish society behind the single aim of winning an Irish Republic. Knocknagown is an attempt to give a picture of harmony in rural Ireland between the social classes at a time when the very opposite was the case. In the immediate post-war period, during which the film was made, the wartime boom in



Willy Reilly & His Colleen Bawls

production for small farmers had ended and many faced financial hardship. There was agitation from the left to break up the monopoly on the land of the farmers and landlords and there were calls for a seizure and redistribution of these lands. Sinn Fein was opposed to this idea and assured the landlords, as it had the Dublin financiers, that their futures could be safe in an Irish Republic.⁸ The desired effect therefore of Knocknagown was to prevent the fighting men of the West - typified by the character in the film of Matt the Thresher - from losing sight of the 'real' enemy. MacDonagh removes the social tensions of the original nineteenth century novel by Charles Kickham. Even the English absentee landlord is redeemed and appears as a kindly, though naive and irresponsible, old gentleman. The tenant farmer, Matt the Thresher, the large farmer, Kearney, and even the Anglo-Irish aristocrat, Sir Garret Butler, all combine to end the oppression of the people which is conveniently blamed on Pender the landagent. Pender, 'the one black cloud',⁹ is a malevolent outsider who exploits the Irish of all classes for his own ends.

It is interesting that scapegoats such as Pender which reappear in Irish films of this period (Black William, the informer in Rory O'More) share the same characteristics of social rootlessness and alienation with the anti-semantic stereotype which was common European cinema even before the Nazis. Only by combining against this foreign enemy (who obviously

stands for British authorities in Ireland) can the community be saved. Willie Reilly is a lovestory involving a wealthy young Catholic landowner and the daughter of a wealthy Protestant landowner. The film emphasises the common social status of Reilly and his neighbours, the Folliards. The couple overcome sectarian division through the purity and depth of their feelings for each other. The nobleness of Reilly's affections for his Colleen Bawn are contrasted with the avaricious and lustful desire of his Protestant rival Whitecroft. The bigoted and priest-baiting Whitecroft is rejected, however, in favour of Reilly's courtly romance.

There would appear to be a certain naivety in this highminded solution to the question of Ireland's cultural and religious divisions. Willie Reilly serves as an illustration of the lack of preparedness of Sinn Fein for the forthcoming crisis of partition. As the local vicar in the film rallies his congregation to the aid of Reilly with the declaration: 'Rising above every consideration is the fact that we are fellow Irishmen', he falls short of describing the type of Ireland that would best encourage such fellowship.

In MacDonagh's films the political message was more sophisticated than that of earlier films. The manner in which the message was presented had been also developed. Ostensibly the films were historical

dramas of little significance. They could be enjoyed by the audience without demanding that they concentrate on current events. But there was an explicit message beneath the appearances of the film which would not have gone unnoticed. At the same time the films avoided censorship since they did not pertain to the actual struggle against Britain. This secondary method of propaganda was to be utilized to great effect by Nazi cinema. Goebbel's recognised that allowing the audience to empathise with the character on the screen without relying on their patriotic enthusiasm could only strengthen the propaganda effect. The 'lie indirect' as David Welsh¹¹ calls it, was ever-present in the dramas that were produced by the Nazi film industry in far greater number than directly political films. Goebbel's recognition of its importance is indicated by this diary entry:

Even entertainment can be politically of special value, because the moment a person is conscious of propaganda propaganda becomes ineffective. However, as soon as propaganda as a tendency, as a characteristic, as an attitude, remains in the background and becomes apparent through human beings, then propaganda becomes effective in every respect. 12

There was another tendency in his film making that MacDonagh shared with Nazi cinema which is an illustration of the disillusionment that the Republican movement suffered after the Civil War. Just as the Nazis turned to the escapism of comedies

in the last year of the war, when defeat was inevitable, MacDonagh's response to the Civil War and its aftermath was to produce a string of comedies - ignoring the political malaise that surrounded him. One of these films, Cuishleen Lawn, was, ironically, the first film to bear the Free State trade mark.¹³

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- 10 Quoted from Kevin Rockett, Cinema and Ireland, 1987, p. 29.
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CHAPTER 2

FRAUGHT BY THE FREE STATE -

DEALING WITH THE CIVIL WAR ON FILM

Like the heroes of Olcott's rebel films MacDonagh soon left Ireland for America, abandoning the cultural vacuum of the new state. The treaty and the partition of Ireland had turned the possibility of Republican victory into defeat and the resulting Civil War robbed the Free State of any of the confidence or enthusiasm that it might have had. The most remarkable thing about politically orientated film during this period is its absence. The only Irish film made during the 1920's that dealt with the War of Independence was Irish Destiny, made in 1924 by the owner of a Dublin cinema.

The film cast many veterans of the war in roles playing either themselves or the British enemy. The film was produced outside of the established production industry and in terms of quality does not have much to recommend it. The most notable aspect of the film was its success and the high praise it was awarded - particularly in regard to the positive and heroic image of the War of Independence that it created.

The Dawn, made twelve years later in Killarney follows similar lines to Irish Destiny. The Dawn was the result of the extraordinary efforts of a small group of amateurs led by local garage owner Tom Cooper. The local community pitched in to help build a complete sound studio and improvised film



The Dawn

equipment. The film plot is basically a love story which is initially thwarted by accusations of treachery but is finally resolved following an heroic victory over the Black and Tans. Most of the actors in the film fought with the IRA during the war and it is likely that a few of them marched with Olcott's guns in the Volunteer Parade of 1914. The Dawn is an attempt, made at a local level (and in the absence of any official historical dramas from the state), to construct a noble past for the people-nation. The film has a sense of conviction which stems from a community's drive to be remembered for its own great deeds. When a character representing the Fenian Rising of the nineteenth century speaks of his generation's failure, it is only to highlight the achievements of their successors: 'We were all fools, we knew nothing, we did nothing, we could do nothing'.

There is considerable charm in the naturalism with which the local Kerry people portray themselves (or at least how they would like to remember themselves) though the artfulness of the dialogue hardly rises above the standard of the parish hall dramatic society.

The success of The Dawn could not precipitate a film industry in Killarney, however, since the limitations of Cooper's filmmaking became more apparent as soon as he moved away from his original

intentions. The next production by Cooper's group, Uncle Nick (1937), which is not set in the War of Independence, was described at the time by Liam O'Leary as 'A stagey dust-laden effort which had all the crudities of the first film with none of its better qualities'.¹ Kevin Rockett, Cinema and Ireland, A Chronical, 1980.

Both Irish Destiny and The Dawn concentrate on the military dimension of the Republican movement and avoid the political strife which accompanied the war and its aftermath. The Dawn ends with this declaration from the father of a shot IRA volunteer: 'I'm proud he died for Ireland! The fight must go on!' The continuing fight to which this call referred was the ongoing insurgency campaign of the IRA which by the 1930s was operating on a small scale and without the ferocity of today's onslaught. Though the makers of The Dawn no doubt greatly sympathised with this struggle, it would not have been the motivation behind their extraordinary efforts. The intention of The Dawn and of Irish Destiny was to glorify the past and to create a heroic mythology around the memory of the War of Independence. As such they were an epitaph to the Republican dream that ended with the Civil War, rather than a call to arms to forthcoming generations.

It is significant that the call of 'the fight must go on!' is not made by a young man or by a

leader of the movement but is given to an old man whose fighting days are over.

A conflicting response to the realities of the War of Independence was generated in theatre which, unlike film, reacted immediately to the disillusionment of the post Civil War period. Sean O'Casey's Shadow of a Gunman set the tone when it was performed at the Abbey in 1922. O'Casey's play attacks the heroic myth of the Rising, exploring instead the dehumanising nature of all such conflict. But he does so at the cost of dehistoricising the events he depicts. As Desmond Greaves points out:

Now O'Casey presents the events of 1921. But he informs them with the atmosphere of 1922. The dialogue consistently reveals reactions whose origin is in the year of the great disillusionment. 2

The two other plays which complete O'Casey's Dublin Trilogy continue to dismantle the Republican ethos, finding more and more revulsion for the blood sacrifice of the rising vain-glorious heroes Kevin Hill³ infers that O'Casey's plays do not represent specific political criticisms but rather:

. . . a much more general assault on practically all political ideals and violence for their corruption of the ordinary 'human' values of love and domesticity. 4

Frank O'Connor's short story Guests of the Nation offered filmmakers a less verbose enquiry into the dilemmas of war. It was made into a film in



Guests of the Nation

1936 that O'Connor himself thought 'told the story better than literature could ever draw it'. In the film, two young IRA men guard two older English soldiers in a cottage and become their friends. However, when an arrested IRA man is hanged in a Dublin jail, the two English soldiers must be shot in retaliation. The film does not deny the justification for this brutal act. The executed IRA man is drawn with a fair degree of pathos. Cyril Cusack, who played the role, has said that the filmmakers were looking for someone who resembled Kevin Barry, the hanged university student.⁵ The audience's sympathies however are mainly directed at the two English soldiers who are homely, middle-aged men who thoroughly enjoy the rest away from army life that their capture offers them and whose lack of compulsion for escape somewhat strains the credulity of the plot. When the hour of their execution inevitably arrives, it is their juvenile captors who break down and must be comforted and even encouraged by their fatherly prisoners. Like O'Casey, O'Connor rewrites the War of Independence from the perspective of the civil war. In Guests of the Nation the division between 'them' and 'us' no longer applies. Like is pitted against like, father against son. O'Connor does not distort the reasoning behind this violence but he does distort its effect - creating tragedy where there had been only necessity.

Obviously it is not O'Connor's intention to promote the aims of any political ideal (save that of pacification). Guests of the Nation, like any other film that depicts such expressly political material from an intensely 'neutral' position, does run the risk however of being assimilated into one of the two sides of the conflict. The lack of political orientation within literary cinema continues in recent films which deal (or more to the point fail to deal) with the Northern Ireland situation. This is a tendency which can be seen to originate in the depoliticised humanism of O'Casey's and O'Connor's reaction to the destruction of the Civil War.

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CHAPTER 3

GOOD NEIGHBOURS? NAZI GERMANY'S

IMPRESSION OF IRELAND

The previous chapters have discussed the part played by film drama in the War of Independence and the varying responses of film to the political turmoil of the civil war. It has been noted that John MacDonagh's historical dramas are the only instance in which fictional film actively functioned as an integral part of the Republican war effort. MacDonagh was sophisticated in his use of propaganda. The nationalist message was insidiously concealed behind an entertaining facade of melodrama and romance. It is interesting that this was also the preferred method of Nazi Germany's film makers who were to use Irish Nationalism as the subject of a propaganda campaign completely external to any Irish concerns.

Even before the Nazi regime began to use the film industry in Germany as a cog in the machinery of the Third Reich (a task to which the industry readily and very profitably set itself)¹ the desires of German Nationalism to free itself from the confines of the Weimer Republic were expressed through the championing of non-German Rebellion. This theme was focussed on the defiance of small heroic nations against the oppressive might of Napoleon's Empire. Luis Trenker, one of the most celebrated of Pre-Nazi filmmakers in Germany made many notable films on this theme. In Der Rebell (The Rebel, 1932) Trenker plays the leading role of a Tyrolean student who returns to his homeland to find his mother and sister murdered by

the French and who leads a heroic, though doomed, uprising against the French. Siegfried Kracauer identifies the yearnings for an heroic nationalist escape from the Weimer in this narrative.

The analogy between the Tyrol's revolt and the Nazi movement is obvious, Trenker in his film only reflects what the Nazis themselves called national uprising. Napoleon stands for the hated "system" and the student has the traits of a Hitlerite. 2

By the Second World War the struggles of oppressed minorities were again pressed into service, this time to build up anti-British feeling. The Nazi propagandists exploited the potential of Britain's colonial rebellions as temtimonial of the corruption and evil of the British - particularly the ruling plutocracy of aristocrats and officers.

The Boer War was the most familiar such conflict with the German public and it produced the most important anti-British film Ohm Kruger (1941). Kruger is the blind messiac leader of the Boers. He realises the futility of reasoning with the British: 'Britain is the brutal enemy of any kind of order or civilisation'. But in the ensuing war his tiny nation is subjected to atrocities by the British, such as mass executions and concentration camps, that have a grotesque similarity to the Nazi's own methods.

Ireland's War of Independence also afforded the Nazis with similar opportunities to present the unscrupulous brutality of the British. Two films Der Fuchs von Glenarvon (The Fox of Glenarvon, 1940) and

Mein Leben fur Irland (My Life for Ireland, 1941) made by the Tobis film company gave heroic, though very inaccurate, accounts of Ireland's efforts to free itself from English domination. Both films were directed by Max W. Kimmach, a little known director whose marriage to Goebbel's sister would certainly have assured him a degree of success in the Nazi filmworld.

Judging from the films it is unlikely that Kimmich ever came to Ireland since the 'Ireland' that he depicts bears little resemblance to the reality. The films are distinctly different from each other. The earlier film 'Glenarvon' is set in rural Ireland and is very non-specific in its representation of the Irish. The costume and customs of the Irish peasantry appear to be Northern European and could not have been derived from first hand information. Mein Leben fur Irland, on the other hand, is urban in setting though most of the action takes place within the gothic halls of a boys boarding school. The film is understood to be based on the life of Roger Casement,³ the Anglo-Irish protestant who was active in the Republican movement in the early part of the century. Casement was one of the first of the Republicans to realise that a war between England and Germany could be Ireland's opportunity for rebellion. In 1914 he went to Germany as a self-proclaimed 'ambassador' for the Irish cause. He returned to Ireland in 1916 in an

effort to postpone the Easter Rising. However he was caught soon after he was landed on the Kerry shore by a German submarine. After the Rising he was hanged in London for treason. In 1940 the strategic importance of Ireland as a possible route for an invasion of Britain and also as a base from which the Atlantic could be dominated meant that Ireland was very much in the eye of the Nazi strategists. The hope of rekindling republican was also aimed at increasing sabotage attacks in Northern Ireland and in Britain. Two I.R.A. leaders, Frank Ryan and Sean Russel, spent the war in Germany and attempted, without success, to return to Ireland in 1940.

By 1941, when Mein Leben fur Irland was made, Hitler's 'Operation Sealion' (the planned invasion of Britain) had been terminally postponed and the possibility of a German invasion of Ireland had abated. Surprisingly the propagandists were undeterred. Mein Leben changes the impression of the Irish as a nation given by Glenarvon a year earlier however. In the later film, the Irish are a strong 'modern' society. Importantly, they win the 1921 Rebellion and are, as a result, free from British rule. In Glenarvon the Irish are a backward rural society and though they are wily enough to escape being captured, the film ends with the British still in power. Thus in 1941 the Irish are a free and independent state-potential allies in the fight

against Britain - while in 1940 they are an enslaved people waiting to be freed from an evil tyrant and open to the possibility of an invasion of a 'liberating German' army.

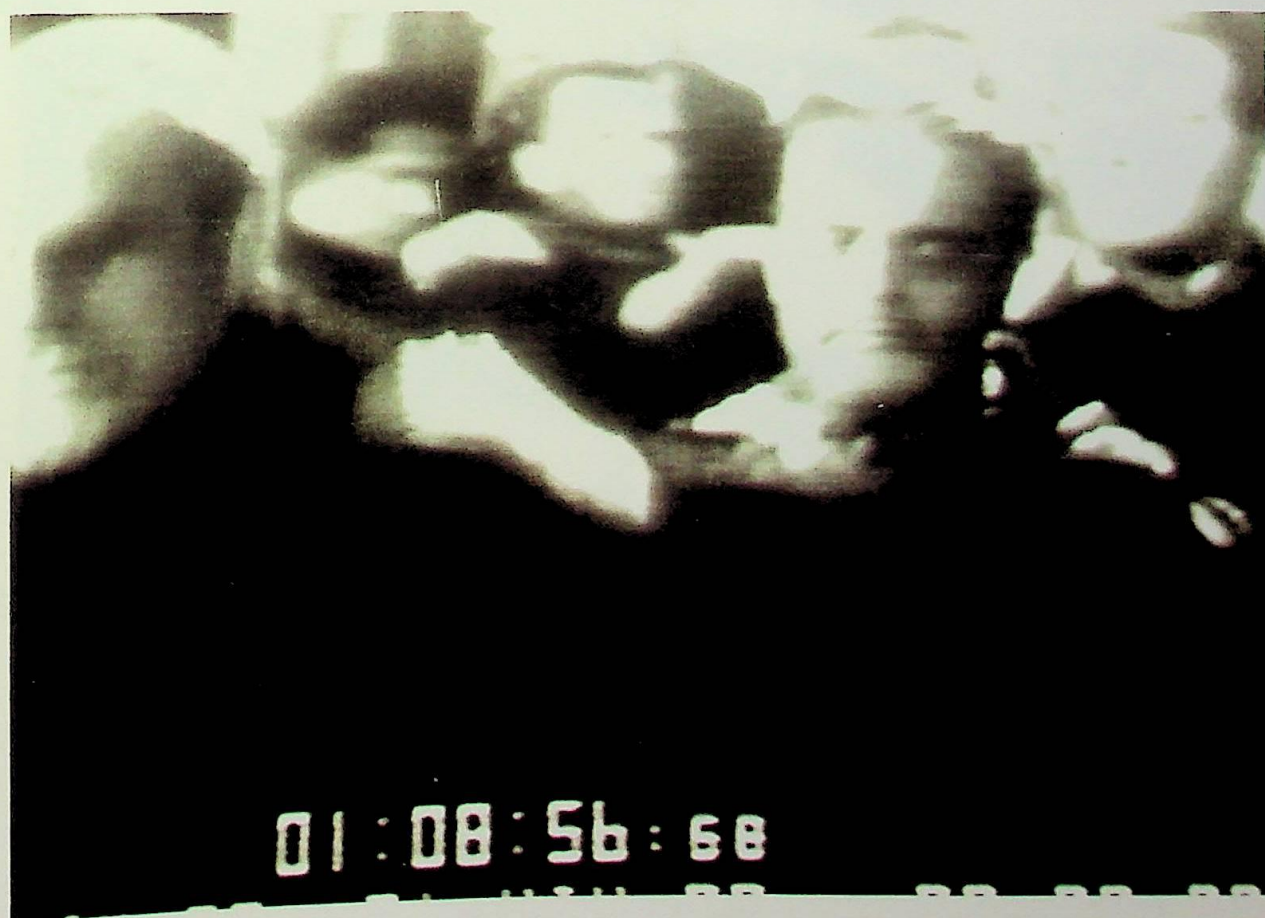
This difference between the films can also be distinguished by the manner in which the Irish are represented in terms of their ethnical identity. In this respect a comparison with Storm Over Asia (1926) a film by Vsevolod Pudovkin, one of the great directors of Russian revolutionary cinema, is useful. Though Goebbels often cited Eisenstein as a model to German filmmakers. Pudovkin's use of individual characterisation has more in common with Nazi cinema as Marshall quites:

Pudovkin concentrated on the individual out of the mass, Eisenstein on the mass out of individuals. As Moussinac said "Eisenstsein's films resemble a cry, while Pudovkin's resemble a song".

In Storm Over Asia a Mongolian Prince is educated and westernized in England and is placed on the Mongolian throne as a puppet of the American capitalists who exploit the country's riches. But the prince rejoins his people and leads a revolt to overthrow the western oppressors. Through the film the Mongolian people become a third party enlisted by Soviets in their conflict with a rival European/Western power. The Mongolians are an outside 'third-world' interest. Their oppression by the common capitalist enemy is used as a metaphor for the Soviet's own position.



C. Lenarvon



Glenavon



Glenavon

It is 'nature as political metaphor' as Marshall describes it. The Mongolians form what has been described as a 'third nature'⁶ - reflecting the interests of one side of a First-World conflict by opposing the interests of the other. The Mongolians are not simply a separate party of an equivalent nature to the two protagonists but a distinct and alien entity. There is no doubt that Kimmach would have been aware of this film since it was premiered in Berlin to rapturous reviews from the press describing it as 'a masterpiece profound, moving and a shattering event'.⁷

Since the German audience of Der Rebell (another film which substitutes one conflict for another) shared the same Northern European identity and culture with the Tyrolean rebels, they were able to associate themselves with the Tyrolean's interests. Conversely the Russian audience's view of the Mongolian's position was unavoidably mediated and limited by their perception of the Mongolian identity and culture as alien and in opposition to both their own and their fellow European protagonist. Thus the Russian cause is not associated with the Mongolian's plight so much as the Mongolian's opposition to a European/Western power is harnessed to serve this cause.

In Glenarvon, the identity of the Irish - their relative status as associative fellow Europeans or as oppositional non-European fluctuates. The Irish peasantry and the Irish landowning upper classes are

depicted in qualitatively different ways. The film is set 'somewhere in Ireland' - no date or exact location are given - in a rural community. The peasants act and move collectively - in groups - never separately. They are a primitive society - they attack the English police with rough clubs - not possession of any firearms. Their role in the plot of the film is confined to such actions and to other functional activities. They take no part in the actual drama of the film which is reserved to the members of the landowning class. This drama revolves around a love triangle involving a treacherous English magistrate, his wife and a heroic Irish landowner., The dialogue, human interest and characterisation are all confined to this group and the extensive gentry society, to which they belong. The peasants are reduced to fixed stereotypes - dehumanized and purely functional whereas the upper classes play out the personal conflicts and desires to which the audience is drawn. The peasantry or 'Ethnic Irish' are merely part of the scenario and not actual characters - they provide the plot motivations but do not figure in its progress. They form part of the wholistic overview of the German filmmaker of this strange and alien land - they are more oriental than occidental. The upper classes on the other hand (either English or Irish) take up the normal characters that build the drama to which the audience identifies on a personal level and

to whom the audience associates themselves with as they would German characters.

In this way the ethnic Irish are given comparative roles in a film ostensibly about Ireland to those given to native Africans in Western/European films about Africa. It would be interesting to compare on this point *Der Fuchs von Glenarvon* with another film by the same director *Germanin* (1943) which deals with the Germans' thwarted efforts to save the African natives from disease. The division between actual characters and the ethnic collective identity in *Glenarvon* is illustrated by a scene in which both groups are gathered together in the church. Whereas the peasantry sit in normal rows of pews facing the alter, the opposing factions of the gentry sit facing each other on special raised chairs flanking either sides of the alter. Even though they are mortal enemies, the gentry share a common identity both with each other and with the audience from which the ethnic Irish are excluded.

There are aspects of this tendency that are reminiscent of *Willie Reilly and his Colleen Bawn*, the film by John McDonagh discussed earlier. In *Willy Reilly* love interests between opposing groups of the gentry are played out and resolved in isolation from the common peasantry. In this case the gentry is split on religious grounds between Protestant and Catholic, this split is simplified to English and

Irish by the Nazi filmmakers to delete the unnecessary question of religious divide. In Willy Reilly, like the German film, there is less difference between the different sides of this religious/national divide amongst the gentry than there is difference between the gentry as a whole and the peasant community. The only major difference between the films in this respect is that in Willy Reilly the resolution of the love interest achieves unity, whereas in Glenarvon it cements division.

Mein Leben fur Irland abandons the format of European protagonists in a primitive non-European country and adopts a more Westernised/European viewpoint of the Irish. Here, even the humble school porter takes part in the personal drama and there is no longer a divide between the ethnic community and the central characters. Kimmich's two films account for nearly all of Nazi cinema's interest in Ireland. Leinen aus Irland (1939) though mentioning Ireland in its title is actually an attack on the supposed 'British-Jewish conspiracy and does not deal with Ireland at all. The only decent or honest British character is another film which type-casts the British as the 'Jews amongst the Aryans' is redeemed by the fact that he is married to an Irish woman. In Die Rithschilds (1940) he is the only banker with the integrity not to speculate on the outcome of the Battle of Waterloo, which (in the film) is being won solely by the gallantry of the Prussians.

Tobis, the company which produced Glanarvon and Mein Lieben was one of three big companies (Bavaria and UFA being the other two) which flourished under the Nazi Regime to dominate the German industry. It was usually the case for the other companies to respond to new releases from their competitors by producing films on a similar subject themselves. Hitler Junge Quex, for example, was produced by UFA only months after the release of SA Mann Brand by Bavaria in 1933. Though all three companies made versions of the British subjugation of South Africa there is no record of either UFA or Bavarian making films on the Irish struggle. However, the German filmmaker George Fleishmann⁸ who was interned after the Luftwaffe aeroplane on which he was cameraman crashed in Ireland and who became Ireland's most prolific documentary cameraman after the war, remembers an account given to him of a UFA production of the 1916 Rising. Fleischmann recounts the Irish Ambassador being called to the UFA studios to advise on the building of a scale model of O'Connell Street and the Liffey! The scene being filmed, according to Fleischmann, was of the bombardment of the GPO by a British gunboat. The 1916 Rising is ignored by the Tobis films. The Dublin street-battle at the end of Mein Lieben ends in victory for the rebels as they overrun Dublin Castle (which, in the film is a medieval castle complete with portcullis, ramparts and tower), contradicting the



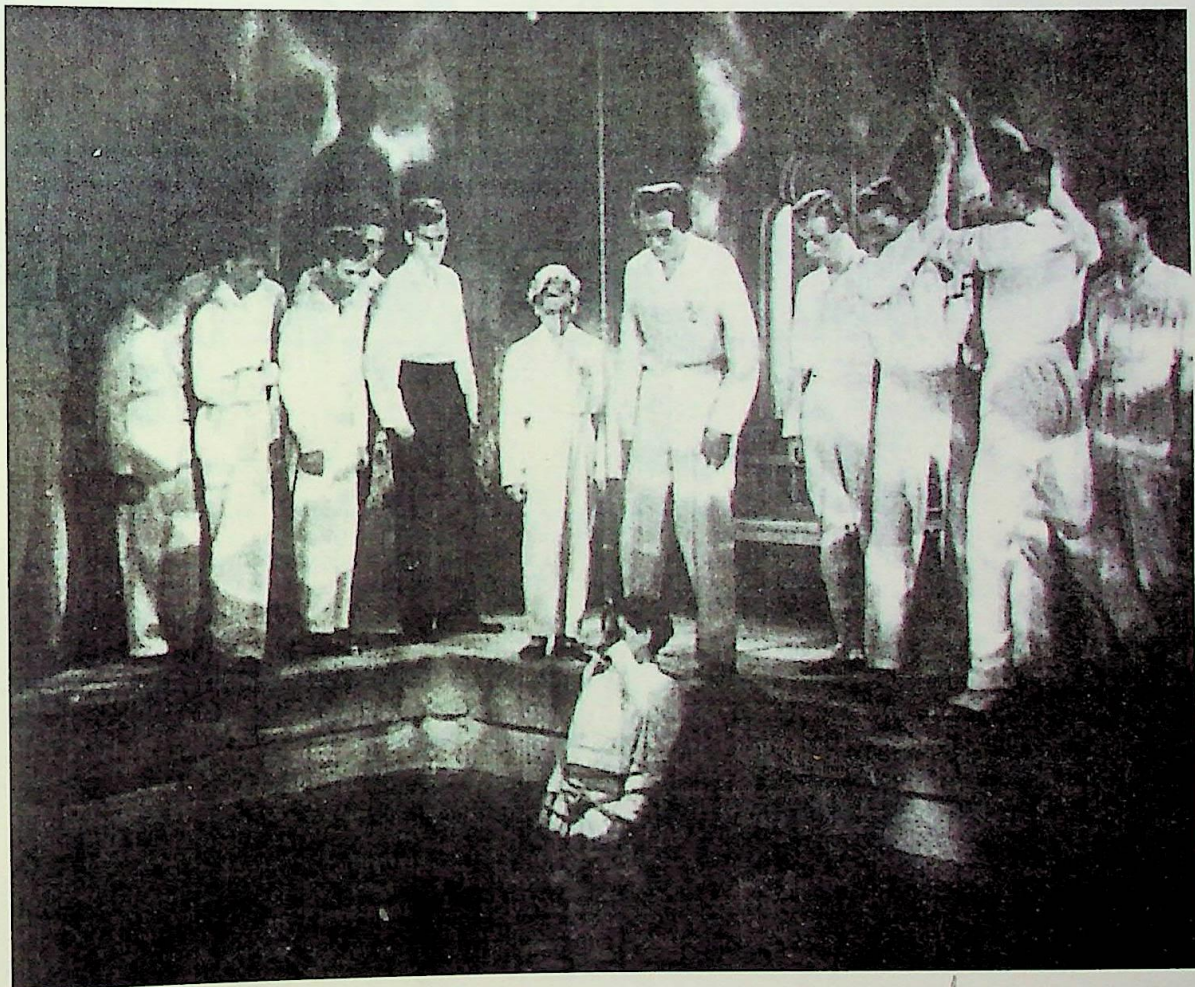
Irish patriot in *Mein Leben für Irland* (Anna Dammann, Werner Hinz)



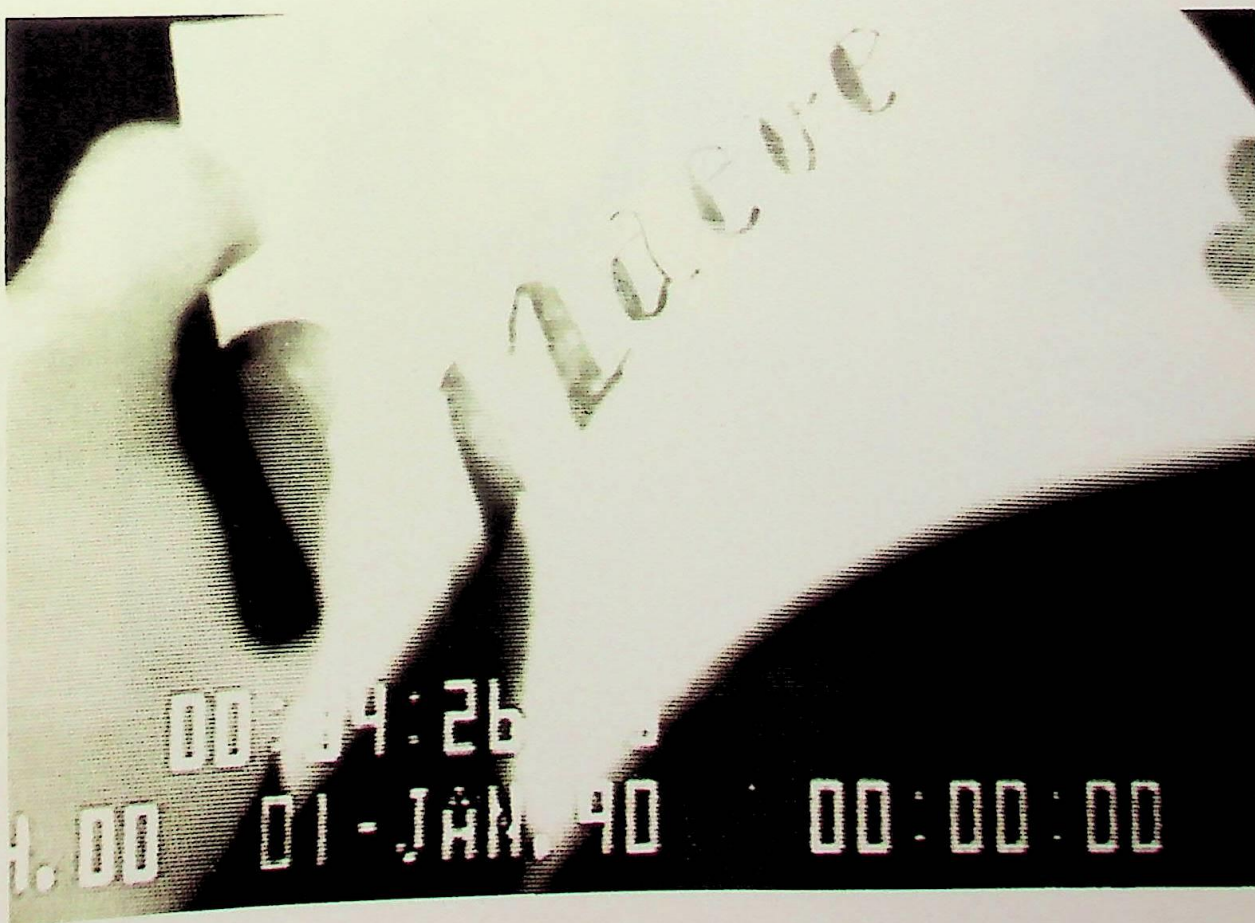
Mein Leben



Hitler junge Quex



Mein Leben



Mein Leben



Mein Leben

defeat of actual Rebellion.

Defiance in the face of certain defeat, such as that shown by the 1916 rebels, was a common theme in Nazi films - particularly after the Battle of Stalingrad. Kolberg⁹ (1945) made only months before Berlin fell, shows the population of an eighteenth century German city prepared to resist their Russian invaders to the last man. The willingness of Padraig Pearse to die for the sake of the nation would have been a suitable model for Nazi propaganda since the selfless sacrifice of life was a central theme of the Nazi ideal and a dominant characteristic of the Nazi hero. However it must be assumed that this UFA production was either aborted or that it did not pass the censors (even though this second possibility is unlikely since the studios adopted such a cohesive relationship with the authority's wishes) as there is no record of such a film being released.

In contrast to Mr. Fleismann's account of the UFA production the Tobis films bear only an abstract relation to the actual events of the 1916-1921 period in Ireland and it is a possibility that the relative actuality of the UFA production could have caused problems to arise that lead to its being abandoned. Historic fact was generally avoided by Nazi propaganda since its intention was not to intellectually engage the audience but rather to suppress the use of reason. This point is boardened by Siegfried Kracauer,¹⁰ to explain the psychology of Nazi 'disinformation':

[Nazi propaganda] had to attempt . . . to suppress the faculty of understanding which might have undermined the basis of the whole system. Rather than suggesting through information Nazi propaganda withheld information or degraded it to a further means of propagandistic suggestion. This propaganda aimed at psychological retrogression to manipulate people at will.

A film which dealt with the actual War of Independence would have its propaganda effect distracted by an obligation to documentary fact. The Tobis films avoid the unnecessary problems of religious divide, leftist involvement and particularly civil war and partition from Northern Ireland by reducing the War of Independence to the simple ideal of a small heroic nation overthrowing the oppressive British Empire in a violent struggle. As well as achieving simplicity, the abstracted/schematised version of Irish history also facilitated the repetition of established Nazi mythologies and stereotypes without the interference of an alternative (ideology/reality?). Repetition of leit-motifs (such as the treacherous English aristocrat or the gluttonous drunken 'sub-human' Russian bolshevik) coupled with the simplification of information were the two basic principles upon which the theory of Nazi propaganda was based, as this quote from Goebbels's diary¹¹ makes clear:

In the long run basic results in influencing public opinion will be achieved only by the man who is able to reduce problems to the simplest terms and who has the courage to keep forever repeating them in this simplified form, despite the objections of the intellectuals.

Der Fuchs Von, Glenavon and Mein Leben fur Irland, in the treatment of their subject matter conform to these principles.

The opening sequence of Glenarvon introduces the German audience to Ireland in geographical and historical terms. A model of Ireland and Britain surrounded by a stormy ocean and removed from the usual place on the map next to the coast-line of France, is cut with the intertitle 'Ireland - the green Ireland is one of the oldest victims of English oppression'.

Scenes of waves crashed against a wild and jagged coastline follow as the intertitle sums up Irish history in typically emotive terms: 'through 800 years, fraud, forgery, theft, murder and arson have been the methods of British politics'. The camera then searches through a mist-enveloped swamp finally coming to a low-roofed cottage the intertitle concludes the sequence: 'But the pride and the love for freedom of the people could not be broken'.

Remarkably no other aspect of landscape is shown in the film. Ireland is reduced to a rocky shoreline surrounding a primeval swamp. 'The primarily dark and strife-porn maelstrom' defined by John Hill¹² as a British convention of depicting Ireland in film is here expressed in a succinctly abstracted landscape. The Irish peasantry, the ethnic Irish are part of this dark vision converging with the harsh landscape as they escape the British across the bogs. As in the

Rebel the landscape comes to the aid of the Irish rebels. In the Rebel, the Tyrolenes destroy a French legion by cascading a mountainside down on top of them. Similarly, the bog comes to the aid of the Irish rebels by drowning a group of English cavelry who are in pursuit of the rebels. To complete the harshness of its image of Ireland (an image which corresponds to Luke Gibbons' description of the 'hard primitivism' of such realist films as Ryan's Daughter), the Irish in Glenarvon are capable of brutality equal to their environment. The opening sequence of raging sea and desolate bog that has already been mentioned is directly followed by a scene showing a rebel meeting in a small dimly lit hut. The rebels stand in a line facing the camera - confronting the audience face to face as they swear this blood thirsty allegiance to Ireland's freedom:

Rebels : We must build new roads.

Rebel Leader: With what shall we build new roads?

Rebels: With the bones of our enemy!

Rebel Leader: And who is our enemy?

Rebels: England!

The camera closes in on each of the men in the acutely angled, low-key lighting that predominates in scenes outside the big-house environment. The rebels' faces form a fierce, brutal and primitive stereotype.

Whereas Der Fuchs von Glenarvon represents the War of Independence as a conflict between the British and the

'nature' of the Irish Mein Leben fur Irland transforms the Irish rebellion into a historical parallel of the Nazi movement itself. The film superimposes the themes and motifs of Nazi anthology onto a bare outline of Irish history. The information given on the rebellion is limited to the date and the location in which it takes place (Dublin 1921). Instead of examining the historical causes of the rebellion, the film explains it in terms of the personal interests of the main characters. This treatment of history confined to Nazi cinema, is discussed by Julian Petley.¹³

As in all bourgeois historiography the course of history is personalised: historical events are presented as a result of the actions of exceptional individuals, and actions are represented as the product of personal feelings and emotions rather than of reason or the working out of social forces.

This approach is exemplified in Mein Leben to the extent that Ireland itself is symbolically represented by the film's heroine and nationalism - (love of Ireland) - is equated with love of this heroine. This is demonstrated by the climax of the film in which the rebels overrun Dublin Castle and thereby defeat the British forces. But the attack is actually made to rescue the heroine who had been captured. The task of freeing the nation is indistinguishable from that of freeing the heroine. This feminisation of the nation (which has its traditional form 'Caithleen Ni Houlihan'¹⁴ in Irish nationalist folklore) is central to Mein Leben.

Maeve, the heroine, functions as the focus of the nationalist cause, as both mother and lover, to two generations of rebels. The film opens with a prologue set in 1914. A rebel is captured, condemned and awaits execution. Maeve visits him and tells him that she is pregnant. She is married to the rebel in his cell just before he is hanged. The 'cause' therefore not only legitimises the child but it also replaces the father whose identity it assumes. The son, when born, is literally a child of the rebellion. This lineage (which defines the family as a function of the cause) is strengthened by the medallion the rebel gives to Maeve for their son which he had received from his father. The plot then moves to 1921. Maeve's seventeen year old son is attending a British-run boarding school (under the compulsion of the British authorities who pay his fees). He is a natural leader, bigger and stronger than the other boys and the leader of the secret nationalist society in the school. The name of the school, St. Edward's, though taken from the king's name, is also a translation of Padraig Pearse's school St. Enda's. St. Enda's tried to undo the work of the British school system in Ireland, which Pearse called the 'Murder Machine'.¹⁵ St. Edward's contradicts this aim

and attempts to Anglicize its nationalist pupils. Michael takes a new boy, Patrick O'Connor, to his mother's house for tea. Patrick is entranced by his friend's mother and falls deeply in love with Maeve at once. He later describes the visit to Michael as the best day of his life. Patrick's love for Maeve is directly compared with nationalism in a scene in which the history teacher explains Britain's divine right to rule over countries such as Ireland.

Britain's colonial policy has from the start been governed by the great Christian principle of love of one's fellow-men; even if on occasion she has used force, relentless force, this has happened only when immature people opposed

measures which were only for their own good.

Michael interrupts the teacher with a bout of seeditious coughing but Patrick is oblivious to what is going on around him, staring blankly at the word 'Maeve' that he has written in his book.

The oedipal nature of Patrick's devotion to Maeve is reaffirmed when Patrick spies on her at night from a tree outside her bedroom window. In the classical Freudian scenario, Patrick falls from the tree when he sees a man kiss Maeve. Patrick is tricked into revealing this information, and a description of the man, to the school snitch, the son of an English officer (the snitch is semitic in appearance and conforms to Goebbels's definition of the English as the 'Jews amongst the Aryans'). When

Patrick betrays Maeve he simultaneously betrays Ireland since the man turns to the hunted rebel leader, Henry Devoy, and this information leads to Maeve's arrest.

To redeem himself, Patrick becomes a double agent for Devoy. But Michael suspects him of treachery and with the rest of the boys tortures Patrick in a bizarre scene by submerging him in the swimming pool. Heroically Patrick does not divulge his secrets and in the attack on the castle he leads the rebels through a secret passageway. But ultimately Patrick's fate is to give his life and he is killed by the stray bullet of the last dying Englishman. As Patrick dies in Maeve's arms Michael gives him the posthumous pardon 'Patrick my friend, you not only gave your life, you gave your honour'. Though Patrick dies a hero of the cause, it is for Maeve that he actually gives his life. Patrick's nationalism is clearly motivated by his devotion for Maeve. Maeve is also the direct link between Michael and his father's memory. In the opening sequence of the film Maeve embraces Michael's father through the bars of his cell. Later in the film the roles are reversed and Michael embraces Maeve from the other side of her prison bars. The incongruity of Maeve's appearance as the mother of a mature looking Michael (she hasn't aged of course since he was born) adds to the incestuous undertones of this scene. The striking

tutonic beauty of the actress who plays Maeve (Anna Damman) also deters the viewer from considering her a homely old maid.

The taint of treason is a theme which dominates the plots of both of these films. In Glenarvon, the hero, Sir Ennis, is suspected of being a British spy until the last scene of the film in which the wife of the scheming English magistrate reveals her husband's guilt. The actor who played this role, Ferdinand Marion, also played the title role in Jud Suss (1940) the most important anit-semitic statement of Nazi cinema. In Mein Leben Patrick is also falsely accused of treachery and only his death ultimately frees him from doubt.

Treachery and its suspicion was an established theme in Irish films on the War of Independence. The two versions of The Informer, the silent film by German director Arthur Robinson and the later version by John Ford examine the psychology of betrayal.

The Dawn (1936), mentioned earlier, opens with the intertitle 'There is one sin which Irishmen will never forget - treachery to the Motherland'. Like Patrick in Mein Leben the character of Billy Malone in The Dawn is suspected of spying for the British throughout the film, only after he has been shot is it revealed that he has been a heroic double agent and his honour is thus restored through his death.

The role played by Mein Leben within Nazi cinema was that of the youth film. It was rewarded the Predicate (the Nazi award system for cinema) of 'Valuable for Youth' which was decisive for the film's selection in schools and youth organizations. The theme of this the destruction of this family was central to the Nazi youth film and lies behind the extreme characterization of Maeve. This was a hidden agenda in the Nazi youth film since Nazi ideology preached a return to family values though organizations of the Nazi movement, particularly the Hitler youth actually sought to replace the family structure. The archetype of the youth film was Hitlerjunge Quex (1923) which tells the lifestory of Herbert Norkus, a Hitler youth who was killed by the communist opposition and became a martyr of the Hitler youth. In the film the mother of Heini (the name used for Norkus) commits suicide to escape the arguments between Heini and his communist father. Heini is injured in her attempt to kill him also (sic). David Welsh¹⁶ describes the result of the mother's death as the transformation of the destruction of the family into a ritualistic celebration of the Nazi ethos:

Heini is now supremely happy, there is no remorse for his dead mother, he has found a substitute in the fellowship of his new comrades.

The characters of Patrick and Heini share many characteristics. Patrick's family is also destroyed -

his parents both died in a crash and his grandmother who raised him is no longer interested in keeping him. They are both quiet, ostracised loners, whose adoption by the movement gives meaning and identity to their lives. In both cases their martyrdom is the natural resolution of their characters. In Heini's case, it completes his union with the movement and in Patrick's case to die for Maeve is the only way in which he could fulfill his love for her. In both cases the young martyr 'followed the instincts of the heart rather than any logic of the mind',¹⁷ which was the general formula by which the individual was consumed by the totalitarianism of the Nazi ideology.

REFERENCES

- 1 David Welsh, Propaganda and the German Cinema, 1983, pp. 314 - 315
- 2 Siegfried Kracauer, From Caligari to Hitler, 1947, p. 261.
- 3 F.S. L. Lyons, Ireland Since The Famine, p. 343.
- 4 Herbert Marshall, Masters of the Soviet Cinema, 1983 p. 21.
- 5 Ibid., p. 22.
- 6 See Edward Said, Nationalism, Colonialism and Literature.
- 7 Herbert Marshall, Masters of the Soviet Cinema, 1983, p. 23.
- 8 In Private Communication with George Flieshman.
- 9 For a description of these films see David Welsh, Propaganda and the German Cinema, 1983, pp 211-35, 262-9.
- 10 Siegfried Kracauer, From Caligari to Hitler, 1947, p. 278.
- 11 The Goebbels diaries (London, 1948), quoted from David Welsh, Propaganda and the German Cinema, 1983, p. 41.
- 12 John Hill, Cinema and Ireland, 1987, p. 147.
- 13 Julien Petley, Capital and Culture in the German Cinema, 1979, p. 129.
- 14 see Yeat's play of the same name in Collected Plays of W. B. Yeats, Macmillan, London, 1937.
- 15 F. S. L. Lyons, Ireland Since the Famine, 1971, p. 89.
- 16 David Welsh, Propaganda and the German Cinema, 1983, p. 67.
- 17 Ibid., p. 61.

CONCLUSION

Though only Der Fuchs Von Glenarvon has ever been shown publically in Ireland (Green on the Screen, 1984) neither of them could have been shown to an Irish audience at the time they were made. It would be interesting to consider how succesful in furthering the cause of Repeublicanism they could have been. If Frank Ryan had managed to bring back a print from Germany the I.R.A.'s cause could well have been furthered. At the time of the film's production, Ireland was at the centre of the balance of world power. The free state's neutrality was precariously balanced on the political fence upon which De Valera himself sat. A move to the left or to the right could collapse Ireland's neutrality, perhaps toppling De Valera with it.

The fact that so few politisized historical dramas (such as MacDonagh's pre-Indpenedence films) were produced in Ireland could be explained by the lack of political cohesiveness in the free state governments of either Clann na Poblachta or Fianna Fail. With no state mythology, there could be no state cinema.

DER FUCHS VON GLENARVON
(THE FOX OF GLENARVON)

(Ger 1940)

PRINT SOURCE	BUNDESARCHIV KOBLENZ WEST GERMANY (E 111650	VHS/120)
PRINT	35mm combined optical print	safety film
DIRECTOR	M W KIMMICH	
PROD CO	TOBIS	
LEADING PLAYERS:	OLGA TSCHECHOWA	
	KARL LUDWIG DIEHL	
	FERDINAND MARIAN	
SCREENPLAY	WOLF NEUMEISTER	
	HANS BERTRAM	
FROM THE NOVEL BY	NICOLA RHON	
CAMERA	FRITZ ARNO WAGNER	
MUSIC:	OTTO KONRADT	
SETS	WILLY DEPANAU	
	OTTO ERDMANN	
CAST	FRIEDRICH KAYSSLER	HANS RICHTER
	WERNER HINZ	KARL HANNEMANN
	ALBERT FLORATH	FRANZ WEBER
	ELSE VON MOLLENDORF	JOACHIM PFAFF
	HILDE KORBCK	KARL DANNEMANN
	ELISABETH FLICKENSCHILDT	ARIBERT MOY
	TRAUDL STRAK	RICHARD HAUSSLER
	LUCIE HOFFLICH	BRUNO HUBNER
	PAUL OTTO	HERMANN BRAUN
	PETER ELSHOLZ	HORST BIRR
	KURT LUCAS	BERNHARD GOETZKE
		HANS MIERENDORFF

EIN FILM DER TOBIS FILMKUNST
GMBH BERLIN

WORLD DISTRIBUTION:	TOBIS CINEMA A.G. BERLIN
SOUND SYSTEM	TOBIS KLANGFILM
	GEVER KOPIE RADIUS

LENGTH: 1 hour 25mins

LANGUAGE: GERMAN

DER FUCHS VON GLENARVON
(THE FOX OF GLENARVON)

Opening Sequence: Model of Ireland and England

Intertitle: Irland - die Grune Insel ist eines der ältesten Opfer
englischer Gewaltherrschaft!

Intertitle: Durch acht Jahrhunderte sind Betrug und Fälschung Raub Mord
und Brandstiftung die Methoden britischer Politik

Intertitle: Millionen von Verhungerten Vertriebenen und Hingerichteten
zeichnen den Leidensweg dieses Volkes.

Intertitle: Aber der Stolz und die Freiheitsliebe der Freu konnte nicht
gebrochen werden >> see end of shot list

- Opening set
- big house somewhere in Ireland
 - man of the house (an Englishman) directing locals to go to Belfast
 - roadside murder
 - investigation by guards in R I C uniforms
 - man of the house playing cards with F I C. man
 - woman of the house enters in black sequins
 - village wake scene; villagers procession torch-lit singing
 - preceded by two coffins
 - leaders stopped and questioned by R I C. on horseback
 - evening ball in the big house
 - feathers sequins bare shoulders
 - Love triangle - older man (who is in love with wife of man-of-the house) is obviously object of affection of young house guest
 - Bedroom scene; man of the house rejects wife (Gloria)
 - Sea storm - ship flounders at sea
 - bodies swept into sea
 - ship sinks
 - meeting of the band of rebels ; map of S. East Ireland is consulted
 - tower on islet two men meet
 - cut to child (daughter of the older man who is in love with Gloria) with mother/nanny in a cottage awaiting the return of her father who is at sea
 - secret meeting of Gloria and older man
 - OM "Your husband is against the band of men"
 - G "He was born English but he has done many good things"
 - G (as their passion rises) "Don't forget that you have a daughter and I have a son"
 - He returns home to be met by R.I.C.
 - is brought for interrogation by R.I.C. (Gloria's husband is present)
 - Gloria husband and son at home for dinner Gloria barely conceals her horror at the news of OM's arrest
 - OM in prison
 - R.I.C. "You must leave country within 5 days You may not return to Ireland"
 - choir boys singing in church villagers wearing black shawls
 - Gloria with husband in pews (as are other rich folk)
 - elaborate golden tapestry of BVM hangs from balcony
 - meeting of the rebel band in back room of church
 - gunshots are fired into church by uniformed men in hard hats (helmets) Captain says "Wo ist der hunde?"
 - gloomy misty chase through forest and graveyard/guards on horseback
 - Chase band of rebels into pub
 - men have joined set dancing in pub

DER FUCHS VON GLENARVON (shotlist continued)

- men circle hands on shoulders of man in front in a slow funereal dance with a slow drum beat. The musicians play an assortment of fiddles, wind and percussion instruments
- RIC question the dancers
- "How long have you been dancing?" they ask the leader of the band of rebels
- "Oh about twenty years " he replies
- men are arrested
- cut to back at the big house . Gloria with her husband (writing at candle-lit desk
- G"Es ist zu ende"
- tells of her contempt for him. He tells her that she shouldn't have expected more as she knew she was marrying an Englishman.
- Cut to another meeting and Gloria running through the forest
- arrives at meeting
- she is asked "is your husband an informer/traitor?"
- tension mounts till she finally answers "Yes"
- another chase scene through gloomy graveyard and swamp.
- person falls in swamp and is left to sink
- RIC find Gloria's husband hanging in an abandoned house
- torchlight march of victory
- crashing waves
- ENDE

*all dialogue is in German
" - " are loose translations

- >> Intertitle: Ireland - the green Ireland is one of the oldest victims of English oppression
- Intertitle: through 800 years are fraud, forgery, theft, murder and arson the methods of British politics
- Intertitle: The Millions of dead through starvation, sepulchre, executed portray the suffering of this nation
- Intertitle: But the pride and the love for freedom of the people could not be broken

MEIN LEBEN FÜR IRLAND

(ger 1941)

(MY LIFE FOR IRELAND)

PRINT SOURCE:
PRINT:

BUNDESARCHIV KOBLENZ, WEST GERMANY Mag 14957
b/w 35mm combined optical print safety film

DIRECTOR:
PROD.CO.:
SCREENPLAY:
MUSIC:
CAMERA:
SETS:

M.W. KIMMICH
TOBIS
TONI HUPPERTZ
ALOIS MELICHAR
RICHARD ANGLT
OTTO ERDMANN
WILLY DEPANAU
DR KLAUS JUNGK
HERBERT ENGELTIG

SOUND:
PRODUCER/
PRODUCTION GROUP
CAST:

ANNA DAMMAN
HILSEN KLOPPER
WERNER HINZ
HEINZ OHLFEN
CLAUS CLAUTEN
FRIEDRICH MAURER
WALTER WERNER
MARG KUPFER
FRANZ SCHAFHEITLIN
WALTER LIECK
KARL HAUBENREILLER
ERNST WILHELM BORCHET
HANS QUELT
ODO KROHMANN
M.W.KIMMICH
TOBIS
TOBIS KLANGFILM

RENE DELTGEN
PAUL WEGENER
WILL QUADFLIEG
KARL DANNEMANN

KSRL JOHN
SIEGFRIED DROLT
WILL DOHM
KARL HEINZPELER
HANS STRIEBNER
AXEL MONJE
NORBERT ROHRINGER
PETER ELSHOLTZ
MARIA KROHN

and more

MANUSCRIPT:
WORLD DISTRIBUTORS:
SOUND SYSTEM

LANGUAGE:

GERMAN

MEIN LEBEN FÜR IRLAND
(MY LIFE FOR IRELAND)

DUBLIN 1903

- rustic scene. gloomy night. ext. small cottage
- drunken man talks to men uniformed as R.I.C. (drunk is land agent)
- they break down door of small cottage
- house is repossessed
- scene of distress children crying wringing of hands
- band of men shoot at guards
- land agent is shot
- band of gunmen brought before court
- imprisoned
- young woman is questioned about her involvement with "Terroristen"
- young woman visits one of the men Michael O'Brien in prison
- she tells him she is pregnant
- they have a prison wedding with guard attending
- Michael is hanged

1921

ext large gateway to St Edward's College
- school boys in public school dress (grey trousers, short gold-buttoned
- blazers large round white collars) supervised by master in cap and gown
- playing rugby
- boys in shorts in showerroom
- brawl in shower room between young Michael O'Brien and other boy

- Interior home of Mrs O'Brien
- injured (shot) bearded man enters is given shelter and a warm drink
- by Mrs O'Brien and her maid

- Headmaster playing golf with RIC and bespectacled schoolboy as caddy
- school common room. Michael reconciles with other boy Patrick O'Connor
- Michael, Patrick and younger boy visit Mrs O'Brien.
- at the gate Patrick spots face at bedroom window of bearded man
- boys have tea with Mrs O'Brien. Patrick is infatuated with her.
- back at school Patrick is inattentive in class and is called before
- headmaster

- Boys assemble and plan to stop regime of anglicization
- Patrick in bed in dormitory
- he arises gets dressed and climbs out window
- bespectacled boy (Sneak) spots Patrick and finds a photo of Michael's
- mother hidden in Patrick's locker sits in wait for his return

- Mrs O'Brien at home packing case for bearded man
- Patrick sneaking up to house in garden climbs tree peers in window
- He sees Mrs O'Brien and the bearded man kiss
- falls out of tree
- Bearded man pulls gun
- Patrick runs back to school
- is confronted by Sneak who asks "Does Michael know?"
- "She doesn't know that I love her"
- Master discovers that Patrick and Sneak are not in bed
- cut to Patrick describing the bearded injured man to Sneak
- "You have found Henry Devoy" says Sneak

- master finds them out of bed Patrick O C goes back to bed Sneak feigns illness
tells his uncle(the master) of P and Henry Beverly
- RIC arrive in armoured car to Mrs O'Brien's
- Search the house Find nothing
she is heavily reprimanded and arrested
- back at school Michael confronts Patrick about his midnight chat with the sneak
- next day P is brought before headmaster He refuses to talk
- Annie(Mrs O'Brien's faithful retainer) brings fruit to M in school and tells Michael of his mother's arrest
- Michael tells P that "The English have arrested my mother"
- Patrick goes to school gun room distracts the gunroom keeper and takes a pistol and bullets
- Patrick meets sneak and goes to shoot him tension mounts as camera
- cuts to gunroom keeper discovering missing pistol and climbing stairs to belfry where Patrick and the sneak are
- Keeper wrestles the gun from Patrick (but is obviously a sympathiser)
- int prison Mrs O'Brien being questioned by RIC
- P O C is brought into the room
"Do you know this man?" asks guard showing photo to P O C
"No" says POC
"Did you see a man in the bedroom?"
"Yes "

Street scene/ newspaper vendor

Moves to interior of Printer's offices where Henry Devoy and two other men are drawing up plans

- school boys in shower
- Patrick being interviewed by headmaster and police

ext.- rainy dark street with restaurant, provisions, telephone box

- sound of gunfire
- Patrick on street, runs into doorway of shop (sign in window: "butter, eggs, cheese, Lyons tea" and Martells Brandy.
- four men run past and dive into restaurant
(sign in window "With our noted sandwich 4d per round. Smoked salmon 5d. Try served from the bottle Baby Toby Ale 4d. Stout 4d. Special Scotch 6d single, 10d double. Hot and cold lunches." fallen signs for Bass and Barclay Perkins Echt Engl Porter and Coombes Brown Ale.
- Armed car comes around corner shouting.
- one of the men runs off (it is Henry Devoy)
- is pursued by Patrick
- dives into doorway of Duggan and Co.
- car passes. Devoy pulls Patrick into doorway
- Patrick and Devoy are joined by other man
- Patrick tells them that Mrs O'Brien was arrested
- ext. street and armoured car from which soldiers emerge
- soldiers enter shop and search to no avail
- int. Patrick, Devoy and others. Patrick promises to speak never and with nobody.

INT.SCHOOL. Patrick chatting to younger boy who advises him that what he is doing is dangerous.

- Michael visits his mother in prison (she wears an arrowed gown no.124)
- bookshop. Michael meets schoolmaster (sign in window "Books J.Dalton")
(van passes window marked Drevans and Co. 44 O'Connell Street Dublin)
- bookshop owner tells Michael to meet Devoy at 9.00 o'clock

- Patrick and Devoy in attic room in Duggan and Co.
- soldiers barge in downstairs. don't discover Patrick and Devoy.
- Int.school- group of boys led by Michael grab Patrick and tie him up in blanket.
- carry him to swimming pool.(they suspect him of being a traitor as he was seen taking notes from the bookshop owner)
- suspend him and dunk him in pool
- he refuses to speak "even if you kill me I cannot speak"
- ext. schoolyard a fire is lit. Masters begin to sing "God save the King"
- speech about British Patriotism
- sound of gunfire and explosion
- boys burn the flag and books
- they storm the gunroom , take guns
- they run out onto the street and join a street battle where bombs are exploding and there is much gunfire.
- Devoy is shot
- Patrick O'Connor talks to him
- he dies
- an armoured car passes
- Michael O'Brien and other insurgent storm the armoured car
- cut to prison cell where Mrs O'Brien is praying.
- Michael and others break into the Provincial Bank
- British HQ where a uniformed general? sees the battle,takes a number of documents and burns them in a fire in the centre of the floor
- Patrick and others storm prison where Mrs O'Brien is imprisoned
- Patrick gets hit
- Mrs O'Brien comes to him
- his dying words"I am no traitor"
- Mrs O'Brien "Patrick my friend, you not only gave your life,you gave honour"
- Patrick dies and gives a memento from Devoy to Mrs O'Brien

THE END

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