



By Neil Jordan, 1996



Yeats ends his poem by paying homage to the rebels: <<*I write it out in a verse / MacDonagh and MacBride / And Connolly and Pearse / Now and in time to be, / Wherever green is worn*>>.

The first scenes of *Michael Collins* almost recall the same names, the same rebels, even if with different tones: they are taken to prison to be executed. Unfortunately the <<*excess of love*>> for their homeland, as Yeats said, leads them to die, and it is this excess, this fighting and dying ad infinitum that leads Michael Collins to diverge from the extremist Eamon De Valera.



When Michael Collins died, he was 32 years old and was the President of the Irish Free State; he had also been Minister of Finance.

The film narration is circular: it opens and closes on the same scene, in Kitty's bedroom: she's destroyed by the pain for her boyfriend's death, while a friend is trying to console her.

The scenes above were assembled/edited with the cross-cutting, a cinema technique useful to tell two moments experienced at the same time but in different places. Here, Kitty is in a shop choosing her wedding dress and Michael Collins is going, unaware, towards what turned out to be his journey to death.

A curiosity: all the actors were Irish except the American Julia Roberts, who received a lot of criticism for her bad Irish accent.