

# Ny Ireland Com

Joseph Norton Ireland

**The New York Irish** Ronald H. Bayor, Timothy

Meagher, 1997-09-30 As one of the country's oldest ethnic groups, the Irish have played a vital part in its history. New York has been both port of entry and home to the Irish for three centuries. This joint project of the Irish Institute and the New York Irish History Roundtable offers a fresh perspective on an immigrant people's encounter with the famed metropolis. 37 illustrations.

**Finding Your Irish Ancestors in New York City** Joseph

Buggy, 2013-12 An overview for anyone wishing to trace [his or her] Irish ancestors within the five boroughs of New York City. It is especially beneficial for those researching ancestors from the beginning of the 19th century to the early 20th--P. 11.

**Irish Immigrants in New York City, 1945-1995** Linda Dowling

Almeida, 2001-03-22 Irish Immigrants in New York City, 1945-1995 Linda Dowling Almeida The story of one of the most visible groups of immigrants in the major city of immigrants in the last half of the 20th century. Almeida offers a dynamic portrait of Irish New York, one that keeps reinventing itself under new circumstances. —Hasia Diner, New York University [Almeida's] close attention to changes in economics, culture, and politics on both sides of the Atlantic makes [this book] one of the more accomplished applications of the 'new social history' to a contemporary American ethnic group. —Roger Daniels, University of Cincinnati It is estimated that one in three New York City residents is an immigrant. No other American city has a population composed of so many different nationalities. Of these foreign born, a relatively small percentage come directly from Ireland, but the Irish presence in the city—and America—is ubiquitous. In the 1990 census, Irish ancestry was claimed by over half

a million New Yorkers and by 44 million nationwide. The Irish presence in popular American culture has also been highly visible. Yet for all the attention given to Irish Americans, surprisingly little has been said about post–World War II immigrants. Almeida's research takes important steps toward understanding modern Irish immigration. Comparing 1950s Irish immigrants with the New Irish of the 1980s, Almeida provides insights into the evolution of the Irish American identity and addresses the role of the United States and Ireland in shaping it. She finds, among other things, that social and economic progress in Ireland has heightened expectations for Irish immigrants. But at the same time they face greater challenges in gaining legal residence, a situation that has led the New Irish to reject many organizations that long supported previous generations of Irish immigrants in favor of new ones better-suited to their needs. Linda Dowling Almeida, Adjunct Professor of History at New York University, has published articles on the New Irish in America and is a longtime member of the New York Irish History Roundtable. She also edited Volume 8 of the journal *New York Irish History*. March 2001 232 pages, 6 1/8 x 9 1/4, index, append. cloth 0-253-33843-3 \$35.00 s / £26.5

**Pioneer Irish of Onondaga** Theresa Bannan, 1911

*Some Account of the Ireland Family* Joseph Norton Ireland, 1880

*Real Irish New York* Dermot McEvoy, 2020-03-17 As they entered their 600th year of British occupation, the Irish looked to America. By the 1840s, America was the oasis that the Irish sought during a decade of both famine and revolution, and New York City was the main destination. The city would never be the same. Refugees of the famine found leadership in Archbishop “Dagger” John Hughes, who built an Irish-Catholic infrastructure of churches, schools,

hospitals, and orphanages that challenged the Protestant power structure of the city. Revolutionaries found a home in NYC, too: Thomas Francis Meagher would later become Lincoln's favorite Irish war general; John Devoy and Jeremiah O'Donovan Rossa continued their fight from the city after the failed Rising of 1867; two men killed in the Easter Rising, Tom Clarke and James Connolly, spent substantial time in New York. From there, the Irish rose and helped shape New York politics, labor, social activism, entertainment, and art. W. R. Grace was New York's first Irish-Catholic mayor, followed by Tammany rogue James J. Walker, and then William O'Dwyer of County Mayo. On the labor side, Michael J. Quill, ex-IRA, of the Transport Workers of America, found his perfect foil in WASP mayor John V. Lindsay. Dorothy Day and Margaret Sanger became famed social activists. While the Irish made up much of the NYPD and FDNY, there was also the criminal element of the 1860s. The toughness of the New York underworld caught the eye of Hollywood, and James Cagney would become one of America's favorite tough-guy movie characters. Irish gangs would be made famous in Martin Scorsese's *Gangs of New York*. Today, Eugene O'Neill, Jimmy Breslin, Pete Hamill and Frank McCourt populate our literary canon. These Irish influenced every phase of American society, and their colorful stories make up Real Irish New York.

*Some Account of the Ireland Family* Joseph Norton Ireland, 1880

The Irish Play on the New York Stage, 1874-1966 John P.

Harrington, 2021-11-21 Over the years American—especially New York—audiences have evolved a consistent set of expectations for the Irish play. Traditionally the term implied a specific subject matter, invariably rural and Catholic, and embodied a reductive notion of Irish drama and society. This view continues to influence the types of Irish

drama produced in the United States today. By examining seven different opening nights in New York theaters over the course of the last century, John Harrington considers the reception of Irish drama on the American stage and explores the complex interplay between drama and audience expectations. All of these productions provoked some form of public disagreement when they were first staged in New York, ranging from the confrontation between Shaw and the Society for the Suppression of Vice to the intellectual outcry provoked by billing *Waiting for Godot* as the laugh sensation of two continents. The inaugural volume in the series *Irish Literature, History, and Culture*, *The Irish Play on the New York Stage* explores the New York premieres of *The Shaughraun* (1874), *Mrs. Warren's Profession* (1905), *The Playboy of the Western World* (1911), *Exiles* (1925), *Within the Gates* (1934), *Waiting for Godot* (1956), and *Philadelphia, Here I Come!* (1966).

**Some Account of the Ireland Family** Joseph Norton Ireland, 1880

**We Don't Know Ourselves: A Personal History of Modern Ireland**

Fintan O'Toole, 2022-03-15 “[L]ike reading a great tragicomic Irish novel.” —James Wood, *The New Yorker* “Masterful . . . astonishing.” —Cullen Murphy, *The Atlantic* A landmark history . . . Leavened by the brilliance of O'Toole's insights and wit.” —Claire Messud, *Harper's* Winner • 2021 An Post Irish Book Award — Nonfiction Book of the Year • from the judges: “The most remarkable Irish nonfiction book I've read in the last 10 years”; “[A] book for the ages.” A celebrated Irish writer's magisterial, brilliantly insightful chronicle of the wrenching transformations that dragged his homeland into the modern world. Fintan O'Toole was born in the year the revolution began. It was 1958, and the Irish government—in despair, because all the young people were leaving—opened the country to foreign

investment and popular culture. So began a decades-long, ongoing experiment with Irish national identity. In *We Don't Know Ourselves*, O'Toole, one of the Anglophone world's most consummate stylists, weaves his own experiences into Irish social, cultural, and economic change, showing how Ireland, in just one lifetime, has gone from a reactionary "backwater" to an almost totally open society—perhaps the most astonishing national transformation in modern history. Born to a working-class family in the Dublin suburbs, O'Toole served as an altar boy and attended a Christian Brothers school, much as his forebears did. He was enthralled by American Westerns suddenly appearing on Irish television, which were not that far from his own experience, given that Ireland's main export was beef and it was still not unknown for herds of cattle to clatter down Dublin's streets. Yet the Westerns were a sign of what was to come. O'Toole narrates the once unthinkable collapse of the all-powerful Catholic Church, brought down by scandal and by the activism of ordinary Irish, women in particular. He relates the horrific violence of the Troubles in Northern Ireland, which led most Irish to reject violent nationalism. In O'Toole's telling, America became a lodestar, from John F. Kennedy's 1963 visit, when the soon-to-be martyred American president was welcomed as a native son, to the emergence of the Irish technology sector in the late 1990s, driven by American corporations, which set Ireland on the path toward particular disaster during the 2008 financial crisis. A remarkably compassionate yet exacting observer, O'Toole in coruscating prose captures the peculiar Irish habit of "deliberate unknowing," which allowed myths of national greatness to persist even as the foundations were crumbling. Forty years in the making, *We Don't Know Ourselves* is a landmark work, a memoir and a national history that ultimately reveals how

the two modes are entwined for all of us.

**The Shamrock and the Lily** Mary C. Kelly, 2005 Ireland's tumultuous heritage combined with the promise of cosmopolitan New York to forge a new Irish-American immigrant identity. Between the Great Irish Famine and the creation of the Irish Free State, the New York Irish world preserved as much from the old country as it adopts from the new. The Shamrock and the Lily illuminates a set of remarkable transatlantic connections dominated by the road to Ireland's independence, in an absorbing study of a people driven from a troubled past toward freedom for themselves and for those they left behind.

Some Account of the Ireland Family Joseph Norton 1817-1898 Ireland, 2021-09-10 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

**Say Nothing** Patrick Radden Keefe, 2019-02-26 NEW YORK TIMES BESTSELLER • From the author of *Empire of Pain*—a stunning, intricate narrative about a notorious killing in Northern Ireland and its devastating repercussions Masked intruders dragged

Jean McConville, a 38-year-old widow and mother of 10, from her Belfast home in 1972. In this meticulously reported book—as finely paced as a novel—Keefe uses McConville's murder as a prism to tell the history of the Troubles in Northern Ireland. Interviewing people on both sides of the conflict, he transforms the tragic damage and waste of the era into a searing, utterly gripping saga. —New York Times Book Review

Jean McConville's abduction was one of the most notorious episodes of the vicious conflict known as The Troubles. Everyone in the neighborhood knew the I.R.A. was responsible. But in a climate of fear and paranoia, no one would speak of it. In 2003, five years after an accord brought an uneasy peace to Northern Ireland, a set of human bones was discovered on a beach. McConville's children knew it was their mother when they were told a blue safety pin was attached to the dress--with so many kids, she had always kept it handy for diapers or ripped clothes. Patrick Radden Keefe's mesmerizing book on the bitter conflict in Northern Ireland and its aftermath uses the McConville case as a starting point for the tale of a society wracked by a violent guerrilla war, a war whose consequences have never been reckoned with. The brutal violence seared not only people like the McConville children, but also I.R.A. members embittered by a peace that fell far short of the goal of a united Ireland, and left them wondering whether the killings they committed were not justified acts of war, but simple murders. From radical and impetuous I.R.A. terrorists such as Dolours Price, who, when she was barely out of her teens, was already planting bombs in London and targeting informers for execution, to the ferocious I.R.A. mastermind known as The Dark, to the spy games and dirty schemes of the British Army, to Gerry Adams, who negotiated the peace but betrayed his hardcore comrades by denying his I.R.A. past--Say



Nothing conjures a world of passion, betrayal, vengeance, and anguish. Look for Patrick Radden Keefe's latest bestseller, *Empire of Pain*

Composition Notebook irish kiss notebook,2020-02-04 Going on holiday to Ireland? This useful travel journal will help you research, plan and record everything to get the most out of your trip. Plan using the list of cool places to visit in Ireland, great places to eat and a handy list of the best websites so you can do your own research. Included in this book: Trip Planning: Cool Places to visit in Ireland Great places to eat in Ireland Research your trip. Keep track of all the whiskeys, bourbons and ryes you come across. Don't forget any detail! Each page features a space for: Date Whiskey name Type Age Aroma Taste A rating out of 10 General notes/comments This specialized notebook makes a wonderful gift for a loved one who fancies themselves a whiskey connoisseur.

Voices of the Irish Immigrant Diane Fitzpatrick Haberstroh,Laura Murphy DeGrazia,2005 The Truth Teller newspaper was founded in April 1825, and was published every Saturday. The Truth Teller began accepting advertisements from people looking for relatives or friends with whom they had lost touch. Other newspapers were frequently asked to copy the advertisements published in the Truth Teller and the Truth Teller, in turn, would sometimes copy ads from those other newspapers. The ads offer glimpses of life during the early part of the nineteenth century. Most ads include a specific place of origin in Ireland. Other details may include year of immigration, ports of departure and arrival, names of ships, names of family members, residences and occupations.

**Some Account of the Ireland Family** Joseph Norton Ireland,2017-11-16 Excerpt from Some Account of the Ireland Family: Originally of Long Island, N. Y., 1644-1880 The genealogical records of

the Ireland family. So far as conveniently accessible, were originally sought for. To ascertain the date of its settlement on American soil. And simply for the gratification and satisfaction of the writer. Other parties have since evinced an interest in them, and expressed a desire for their publication. Without attempting to give a full history of the collateral branches of the family, of whom it was found difficult to obtain accurate information, the chain of direct descent from our first American ancestor. Thomas Ireland, is perfect to the ninth generation in the male line, and to the tenth in the female line. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

*This Is Happiness* Niall Williams, 2019-12-03 NAMED A BEST BOOK OF THE YEAR BY THE WASHINGTON POST and REAL SIMPLE A profound and enchanting new novel from Booker Prize-longlisted author Niall Williams about the loves of our lives and the joys of reminiscing. You don't see rain stop, but you sense it. You sense something has changed in the frequency you've been living and you hear the quietness you thought was silence get quieter still, and you raise your head so your eyes can make sense of what your ears have already told you, which at first is only: something has changed. The rain is stopping. Nobody in the small, forgotten village

of Faha remembers when it started; rain on the western seaboard was a condition of living. Now--just as Father Coffey proclaims the coming of electricity--it is stopping. Seventeen-year-old Noel Crowe is standing outside his grandparents' house shortly after the rain has stopped when he encounters Christy for the first time. Though he can't explain it, Noel knows right then: something has changed. This is the story of all that was to follow: Christy's long-lost love and why he had come to Faha, Noel's own experiences falling in and out of love, and the endlessly postponed arrival of electricity--a development that, once complete, would leave behind a world that had not changed for centuries. Niall Williams' latest novel is an intricately observed portrait of a community, its idiosyncrasies and its traditions, its paradoxes and its inanities, its failures and its triumphs. Luminous and otherworldly, and yet anchored with deep-running roots into the earthy and the everyday, *This Is Happiness* is about stories as the very stuff of life: the ways they make the texture and matter of our world, and the ways they write and rewrite us.

*The Writing Irish of New York* Colin Broderick, Colum McCann, Luanne Rice, 2018-10-11 23 of today's top Irish-American authors provide personal accounts of how they found their voices in the Big Apple, and editor Colin Broderick provides background essays on Brendan Behan, Maeve Brennan, Frank McCourt, and other Irish-American writers of the past.

The Journal of the American-Irish Historical Society American-Irish Historical Society, 1930 Contains the Society's meetings, proceedings, etc.

**Annie Reilly** John McElgun, 1878

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