

THE  
UNIVERSITY  
OF RHODE ISLAND

University of Rhode Island  
DigitalCommons@URI

---

Technical Services Department Faculty Publications

Technical Services

---

2006

## Supplement to W. T. O'Malley's Anglo-Irish Literature: a bibliography of dissertations, 1873-1989 (New York, 1990).

William T. O'Malley  
*University of Rhode Island, rka101@uri.edu*

Follow this and additional works at: [http://digitalcommons.uri.edu/lib\\_ts\\_pubs](http://digitalcommons.uri.edu/lib_ts_pubs)

 Part of the [Library and Information Science Commons](#)

---

### Citation/Publisher Attribution

O'Malley, William T., "Supplement to W. T. O'Malley's Anglo-Irish Literature: a bibliography of dissertations, 1873-1989 (New York, 1990)." (2006). *Technical Services Department Faculty Publications*. Paper 1.  
[http://digitalcommons.uri.edu/lib\\_ts\\_pubs/1](http://digitalcommons.uri.edu/lib_ts_pubs/1)

This Article is brought to you for free and open access by the Technical Services at DigitalCommons@URI. It has been accepted for inclusion in Technical Services Department Faculty Publications by an authorized administrator of DigitalCommons@URI. For more information, please contact [digitalcommons@etal.uri.edu](mailto:digitalcommons@etal.uri.edu).

Supplement to W. T. O'Malley's **Anglo-Irish Literature: a bibliography of dissertations, 1873-1989** (New York, 1990). This supplement contains titles from 1989 to 2005. Institution awarding the degree follows the final comma.

Abma, A. C. (2000). *Figures of mind in the poetry of W. B. Yeats and Wallace Stevens*, McMaster.

Abravalel, G. (2004). *Atlantic modernism: Americanization and English literature in the early Twentieth Century* [Bowen], Duke.

Abu-Jamouse, K. (2000). 'Lurid figures': anxieties of motion, disfiguration and death in Romantic biographical writings [Thomas Moore], Lancaster.

Acheson, J. H. (1987). *Samuel Beckett's early fiction and drama: a study of artistic theory and practice*, Canterbury.

Adames, J. H. (1994). *The modern sonnet sequence* [Heaney], Toronto.

Adams, A. M. (1998). *Writing revolution: women writers and fictions of nationalism* [Julia O'Faolain], Bowling Green.

Ade, A. W. (2001). *The significance of the prologue from ancient to modern drama in France and England* [Yeats], North Carolina.

Aeschliman, M. D. (1991). *Studies in Christian humanism* [Lewis], Columbia.

Agan, C. D. (1997). *Frances Sheridan and mid-Eighteenth Century drama reconsidered and recontextualized*, Duquesne.

Agli, S. M. (2005). *In the divided kingdom: Gerard Manley Hopkins in his Celtic contexts*, CUNY.

Agnani, S. M. (2004). *Enlightenment universalism and colonial knowledge: Denis Diderot and Edmund Burke, 1770-1800*, Columbia.

Agnew, L. P. (1999). *The art of common sense: Victorian aestheticism and the rhetorical tradition* [Wilde], Texas Christian.

Agnew, U. B. (1991). *The word made flesh: Christian mysticism in the work of Patrick Kavanagh*, NUI(Dublin).

Ahern, S. (1999). *Between duty and desire: sentimental legacy in British prose fiction of the later Eighteenth Century* [Sterne], McGill.

Ahmed, S. D. (1999). *Where rape and murders are tolerated acts: British India in the Enlightenment* [Burke], Columbia.

Akporji, C. F. (1987). *A comparative study of the plays of W. B. Yeats and Wole Soyinka*, Nsukka-Nigeria.

Albrecht, S. H. (2004). *Spenser's colonial poetics*, California (Berkeley).

Albright, R. S. (2002). *Writing the past, writing the future: time and narrative in Gothic and sensation fiction* [Maturin], Lehigh.

Al Daihani, H. A. (2000). *Correctness in the Eighteenth Century* [Swift], Toledo.

Aldridge, M. E. (2001). *W. B. Yeats and James Joyce: creating a unified literary tradition*, Tulsa.

Alexander, J. B. (1996). *The lady, the land, the hag: Irish goddess imagery and male perception in the works of Yeats, Joyce, Kavanagh and Kinsella*, North Carolina.

- Alfano, C. L. (1995). *Under the influence: drink, discourse, and narrative in Victorian Britain* [George Moore], Stanford.
- Al Jabbari, E. H. (1988). *A study of women in the novels of Brian Moore*, Dundee.
- Al Kassim, D. L. (1997). *On pain of speech: fantasies of the first order and the literary rant* [Wilde], California(Berkeley).
- Allen, E. (1996). *Stage fright: British fiction and the figuration of theater, 1778-1892* [George Moore], California(Santa Barbara).
- Allen, N. G. (2000). *Political visions: George Russell, 1913-1930*, Trinity(Dublin).
- Allen, R. H. (1990). *The ascent of Knocknarea: William Butler Yeats and "The Wanderings of Oisin"*, Vanderbilt.
- Allen, S. P. (2001). *Berkeley's realism: An essay in ontology*, Texas.
- Allen-Randolph, J. (1999). *Eavan Boland: the poetics of dissent*, California(Santa Barbara).
- Allison, M. C. (1994). *Cultural metaphors on trial: gender and identity reexamined in British and Anglo-Indian literature* [Wilde], Minnesota.
- Almonte, P. W. (2001). *Fearing the femme fatale: the apocalyptic narratives of Hardy, Stoker, Freud, Thomas and Amis*, New York University.
- Al Sheikh, R. A. (1996). *Thomas Moore's contribution to the Oriental tale: a study of "Lalla Rookh"*, King Saud-Saudi Arabia.
- Alsobrook, M. K. (2000). *Laced -hat orators and little bib-wearers: a study of the narrative strategies employed by major authors for adults whose work includes children's literature* [Edgeworth], Wales(Cardiff).
- Altuna Garcia de Salazar, A. (2002). *Spain in Anglo-Irish literature, 1789-1850*, Universidad de Deusto(Spain).
- Ames, K. E. (2003). *The convergence of Homer's "Odyssey" and James Joyce's "Ulysses"*, Chicago.
- Amiran, E. Y. (1989). *Beckett's topography*, Virginia.
- Amis, M. (1997). *Three couples talking: doing it with words in Restoration comedy* [Congreve], California(Santa Cruz).
- Andersen, M. C. (1989). *Autobiographical responses to prison experience: an examination of selected writings of the late Nineteenth and Twentieth Centuries* [Behan, Wilde], South Africa.
- Anderson, E. H. (2004). *Staging the passions: female self-expression in Eighteenth Century narrative and performance* [Edgeworth], Yale.
- Anderson, M. G. (1995). *Laughing between the lines: women writers and comic texts in England, 1662-1801* [Centlivre], Vanderbilt.
- Anderton, M. A. L. (1994). *The power to destroy false images: eight British women writers and society, 1945-1968* [Murdoch], Glasgow.
- Andrade, B. H. (2004). *Hedda and her sisters: realism, feminism, and social reform on the American stage* [Shaw], Texas[Dallas].
- Andrews, J. (1990). *Juan Ramon Jimenez, Valle-Inclan and the Anglo-Irish literary revival: influences and*

similarities, Nottingham.

Andrews, L. S. (2000). *Unionism and nationalism and the Irish language, 1893-1933*, Queen's(Belfast).

Angel-Cann, L. (2003). *Stretched out on her grave: pathological attitudes toward death in British fiction, 1788-1909* [Stoker], North Texas.

Anger, S. (1994). *Victorian hermeneutics and literary interpretations [Wilde]*, University of Washington.

Ansorge, W. (1993). *The creativity of James Joyce*, New York University.

Anspaugh, K. C. (1992). *Who's afraid of James Joyce? The novel, ambivalence, and post-mortem effects [Flann O'Brien]*, Wisconsin.

Antonaccio, M. A. (1996). *Moral identity and the good in the thought of Iris Murdoch*, Chicago.

Appleton, A. (1989). *The prose dialogues of Shaftesbury, Berkeley and Hume*, Oxford.

Aravamudan, S. (1991). *Tropical figures: colonial representation in England and France, 1688-1789 [Southerne]*, Cornell.

Archambeau, R. T. (1996). *Wordsworth after empire: three postcolonial appropriations [Heaney]*, Notre Dame.

Argent, J. E. (1995). 'No more existence than the inhabitants of Utopia'; utopian satire in "Gulliver's Travels" [Swift], North Carolina(Greensboro).

Ariturk, N. N. (1997). *An Iris in the sun: perception, reception, preception in Iris Murdoch's novels of the good*, Stirling.

Arizmendi, D. K. (1999). *Exoticism as enlightened self-critique in Eighteenth Century English and French literary culture [Goldsmith]*, Cornell.

Armintor, D. N. (2002). *Little men: literature, anxiety, and modern masculinity, 1726-1788 [Swift]*, Rice.

Armintor, M. N. (2002). *Significant returns: Lacan, masculinity, and modernist traditions [Joyce]*, Rice.

Armstrong, A. (1989). *Codes of repression: a Barthesian (re)reading of James Joyce's 'Clay'*, New York University.

Armstrong, J. M. (1996). *Uncivilized women and erotic strategies of border zones: or demythologizing the romance of conquest [Julia O'Faolain]*, Arizona.

Arndt, M. E. (1995). *Sean O'Faolain's necessary fictions: conflicts of the ideal and the real*, Queen's(Belfast).

Arnell, C. A. (1999). *Medieval illuminations: patterns of medievalism in the fiction of Jeanette Winterson, Iris Murdoch, and John Fowles*, Northwestern.

Arritola, T. J. (1997). *Ethnic bias: Irish literature, and the Molly Maguires: the making of a legend [Carleton]*, California State(Dominguez Hills).

Arrowsmith, A. (1998). *Writing 'home': nation, identity and Irish emigration to England*, Staffordshire.

Asbee, S. E. (1986). *Flann O'Brien: a postmodernist and his reader*, London.

Astin, N. N. (2000). *The influence of George Bernard Shaw on the criticism of William Archer, 1885-1886*, Brigham Young.

- Atchley, A. M. (1995). *Aphra Behn and Susanna centlivre: a materialist-feminist study*, Louisiana State.
- Atfield, J. R. (1989). 'The end of art is peace': a study of creative tensions in the poetry of Seamus Heaney, Sussex.
- Attell, K. D. (2003). *Encyclopedic modernisms: historical reflection and modern narrative form [Joyce]*, California(Berkeley).
- Auchter, D. J. (2000). *Pedagogical narrative and domestic education in Eighteenth Century British literature [Sterne]*, Houston.
- Auerbach, B. E. (1991). *Intergenerational justice; a conceptual history and analysis [Burke]*, Minnesota.
- Austin, S. K. (1999). *Novelties: femininity and fiction in the works of Wollstonecraft, Burney, Edgeworth, and Austen*, California(Berkeley).
- Avasthi, S. (1999). *Forms of feminist writing, 1914-1939: West, Warner, Woolf, and the cultural context [Rebecca West]*, Oregon.
- Avery, B. R. (1992). *The eye of history: literature and cartography in the colonial encounter [Joyce, Yeats]*, California(Santa Cruz).
- Avila, F. A. (1989). *Prudence in the statecraft of Edmund Burke*, Claremont.
- Axelrod, M. R. (1988). *Scapigliatura: or, the politics of style in Balzac's "Le Pere Goriot", Beckett's "Watt", and Cortazar's "Rayuela"*, Minnesota.
- Ayers, M. R. (1991). *An exposition and appraisal of C. S. Lewis and his theology of suffering: a Roman Catholic perspective*, Duquesne.
- Backman, N. E. (1999). *Evangelism embarrassed: Christian literature in a post-Christian culture [C. S. Lewis]*, Brown.
- Backus, M. G. (1993). *The living dead; Gothic representations of historical subjectivity in the Irish settler colonial order*, Texas.
- Badcock, M. A. (1996). *James Joyce's new woman*, California State(Long Beach).
- Bae, B. H. (1995). *Samuel Beckett geuk eui heuigeukjeok yangsang [Tragicomic vision in the plays of Samuel Beckett]*, Dong A(Korea).
- Baecker, D. L. (2000). *Rhetoric's role in the development of the bourgeois public sphere: a study of women's responses to rhetorical texts in Eighteenth Century England [Thomas Sheridan]*, North Carolina(Greensboro).
- Baggett, J. S. (2000). *Celticism, Orientalism, and Irish identity, 1829-1916: Ferguson, Mangan, and Yeats*, Emory.
- Bailey, S. M. (2002). *The dream of a better way to live: The New Man in English, German and Russian literature of the early Twentieth Century [Shaw]*, Pennsylvania State.
- Baird, J. L. (1993). *Edna O'Brien: annotated check-list bibliography and bibliography handbook*, McMaster.
- Baker, D. J. (1992). 'Who talks for my nation?': colonialist representation in Shakespeare and Spenser, Johns Hopkins.
- Baker, E. R. (2002). *Atomism and the sublime: on the reception of Epicurus and Lucretius in the aesthetics of Edmund Burke, Kant and Schiller*, Johns Hopkins.

- Baker, J. C. (2001). *Between states: the writing of Elizabeth Bowen*, Queen's(Belfast).
- Baker, P. P. (1993). *Beckett and psychoanalysis*, Oxford.
- Bakka, D. (1983). *Le langage et la modernité chez D.H. Lawrence, Joseph Conrad et Samuel Beckett*, Bordeaux.
- Balazs, T. P. (1997). *Toward the new man: modernism and masculinity from a relational psychoanalytic perspective [Joyce]*, Chicago.
- Baldus, K. K. (1997). *'Scandal reign': gossip and authorship in Eighteenth Century England [R. B. Sheridan]*, Northwestern.
- Balsamo, G. (1994). *Legitimate filiation and gender segregation: law and fiction in texts by Derrida, Hegel, Joyce, Pirandello, Vico, Vanderbilt*.
- Balter, A. H. (1997). *Consuming desires: material culture and the turn-of-the-century novel in England and the United States [Wilde]*, Tufts.
- Baltes, S. (2002). *The pamphlet controversy about Wood's Halfpence (1722-25) and the tradition of Irish constitutional nationalism, Munster(Westfalen)*.
- Balzano, W. (1998). *The apple: Irish palimpsest of the feminine from sin to apocalypse and beyond*, NUI(Dublin).
- Bandry, A. (1992). *"Tristram Shandy": creations et imitations en Angleterre au XVIIIe siècle [Sterne]*, Paris.
- Bannerman, M. W. (1997). *Poetic questions: interrogative in the poetry of W. B. Yeats, T. S. Eliot, and Wallace Stevens*, Toronto.
- Banville, S. D. (2005). *'A mere clerk': representing the urban lower-middle-class man in British literature and culture, 1837-1910 (Bullock)*, Ohio State.
- Barbosa, M. J. S. (1990). *Whose voice is it anyway? Literary self-consciousness in Sterne, Machado, Lispector, and Barth*, North Carolina.
- Barella, A. (1999). *A language of the unknown: influence and composition in the work of Samuel Beckett*, Zurich.
- Barker, J. (2005). *The aesthetics of resistance: Modernism and anti-fascism [R. West]*, Indiana.
- Barkman, I. G. (1998). *Not fit for much: mothers and widows in the comedies of Etherege, Wycherley, and Congreve*, New Mexico.
- Barnes, R. M. (1994). *Patrick Kavanagh and the materials of modern Irish poetry*, Massachusetts.
- Barr, R. L. (1989). *Spectatorial stages: perspectival communities in the modern theatre [Beckett]*, Virginia.
- Barris, J. L. (1991). *Lacan and Wilde: pure artificiality as the two highest goods*, SUNY(Stony Brook).
- Barry, E. (2000). *Faded senses: the use of clichés in Samuel Beckett's prose works*, Oxford.
- Barsanti, M. J. (2002). *Law like love: marriage, law, and the modern novel [Joyce]*, University of Pennsylvania.
- Bartholomy, M. E. (1991). *Begetting modernism: The history of love in the novels of Gustave Flaubert and James Joyce*, California(Irvine).
- Barton, D. E. (1994). *Pro-fund wit: Jonathan Swift and the Scriblerians*, New York University.

- Barton, R. A. (2000). *From history to heritage: representation of the past in Irish cinema, 1970-1999*, NUI(Dublin).
- Bashant, W. E. (1990). *The double blossom and a sterile kiss: androgynous theory and its impediment in the Nineteenth Century* [Stoker, Wilde, Yeats], Rochester.
- Bassett, T. J. (2002). *De-monopolizing literary space: authors, publishers, and the one-volume novel in late-Victorian Britain* [George Moore], Kansas.
- Bates, R.-E. (1996). *An I-Thou approach to Saint Joan of Arc* [Shaw], Union Institute.
- Baudot, L. J. (2005). *Looking at nothing: literary vacuity in the long Eighteenth century* [Swift], Princeton.
- Bauer, M. A. (2000). *This composite voice: the role of W.B. Yeats in James Merrill's poetry*, California(Davis).
- Baulch, D. M. (1996). 'Forms sublime': William Blake's aesthetics of the sublime in "The Four Zoas", "Milton", and "Jerusalem" [Burke], University of Washington.
- Bauman, A. H. (2004). *The male malaise: paralysis and masculinity in literature, 1880-1914* [Joyce], Tulsa.
- Baxter, K. B. (1998). *Identity in crisis: modernism and the texts of adolescence* [Joyce], Southern California.
- Beards, V. K. E. (1986). *The dialogic fictions of Edith Somerville and Martin Ross*, Bryn Mawr.
- Beasley, M. J. (1988). *Alcoves in Cythera: George Moore's appeal to Eighteenth Century antiquity*, Auckland.
- Bechert, F. (1996). *Keine Versöhnung mit dem Nichts: zur Rezeption von Samuel Beckett in der DDR*, Leipzig.
- Beck, A. (2000). *Kaleidoskop der Postmoderne: irische Erzählliteratur von den 70er zu den 90er Jahren: I write therefore I am*, Greifswald.
- Beck, M. A. (2002). *Enclosure and English pastoral, 1770-1830* [Goldsmith], Washington University (St. Louis).
- Becker, M. L. (1996). *Aesthete Agonistes: reflections of the artist in Wordsworth, Pater, Wilde, and Joyce*, California(Irvine).
- Beer, J. A. (1987). *The use of two languages in Samuel Beckett*, Oxford.
- Begam, R. J. (1989). *The world as Sam made it: phenomenology and genre in Beckett's novels*, Virginia.
- Begum, K. (1988). *James Joyce and Simone de Beauvoir: the myth of woman re-visioned*, Southern Illinois.
- Behrendt, P. F. (1988). *Brilliant sins and exquisite amusements: Eros and aesthetics in the works of Oscar Wilde*, Nebraska.
- Beidler, P. G. (1997). *From empiricism to Bohemia: the idea of the sketch from Sterne to Thackeray*, Toronto.
- Beistle, B. (2004). *Honeyed secrets: authority, sexuality, and flower imagery in women's literature from Wollstonecraft to McGuckian*, Pennsylvania.
- Belanger, J. E. (1999). *Educating the reading public: British critical reception of the Irish fiction of Maria Edgeworth and Lady Morgan, 1800-1830*, Kent.
- Bell, A. G. (1992). *Voices of suffering and hope: the world of childhood terror and loss in the plays of Samuel Beckett*, CUNY.
- Bell, J. M. (1993). *Compelling identities: nation and lyric form in Seamus Heaney*, Oxford.

- Belozerova, N. (1988). *Aesthetic principles of the poetic works of James Joyce*, Leningrad.
- Benjamin, B. E. (1999). *Documenting development: stories of sanitation, population, and information technologies* [Fiona Barr], Texas.
- Benjamin, R. A. (2002). *The triptych vision: Joyce and Pierce*, CUNY.
- Bennett, C. (1993). *The structure of meaning: Seamus Heaney's sequences*, London(Royal Holloway).
- Benson, C. J. (2000). *The Dublin book trade, 1801-1850*, Trinity(Dublin).
- Beranova, W. (1952). *Gramatika chyb v prekladech G.B. Shawa* [A grammar of mistakes in the translations of G.B. Shaw], Charles (Prague).
- Berchild, C. L. (2003). *Staging Dublin: urban representation in contemporary Irish drama*, California (San Diego).
- Berens, K. I. (1999). *The sword unsheathed: wit in Laetitia Pilkington's "Memoirs"*, California(Berkeley).
- Berg, F. R. (1990). *Shaw and Superman: the development of a dramatic structure to serve the presentation of an intellectual concept*, CUNY.
- Berg, R. L. (1990). *How to tell lies: epistemology and gender politics in Modernist narratives* [Wilde], Cornell.
- Berghof, O. G. (1996). *Psyche: soul, death, spirit and mind in Sterne and Diderot*, California(Irvine).
- Berman, C. V. (2000). *Undomesticating the domestic novel: slavery and the Creole woman in British, French and American fiction* [Edgeworth], Brown.
- Bernhardt, K. J. (2003). *The ethics of mourning: elegiac response in the works of Elizabeth Bishop, Mark Doty, Paul Muldoon, and Jorie Graham*, Rutgers.
- Bernstein, S. D. (1990). *Fugitive genre: Gothicism, ideology, and intertextuality* [Beckett, Maturin, Murdoch], Wisconsin.
- Berol, L. M. (2003). *Anxious narratives: the Irish plot in English fictions and polemics of the 1840s*, Princeton.
- Berry, A. (1997). *Romanticism and its intimate public: sexuality and the public sphere in British Romantic writing* [Burke], Duke.
- Berry, J. C. (1989). *British serial production: author, audience, text* [Sterne], Rochester.
- Bertram, T. (2001). *Samuel Beckett and the little things of life*, Bristol.
- Bertram, V. (1992). *Muscling in: a study of contemporary women poets and English poetic tradition* [Boland], York(England).
- Bettcher, T. M. (1999). *The spirit and the heap: Berkeley and Hume on the self and self-consciousness*, California(Los Angeles).
- Beyer, S. S. (2002). *The grace of accuracy: modern and postmodern devotional poetry* [Heaney], Yale.
- Bhatnagar, R. D. (1995). *'This idol toleration': Jonathan Swift's anti-colonial critique of the emergent discourses of toleration and secular learning in Ireland and Whig historiography, 1690-1711*, Pittsburgh.
- Bhattacharya, S. (2002). *Victorian hunger* [Ireland], Southern California.



- Bhowmik, U. (2000). *Legislating the everyday: periodicals and their audiences in England, 1665-1712* [Steele], Chicago.
- Bicki, N. L. (1993). *Modernist discourses: rereading the short fiction of Virginia Woolf, D. H. Lawrence, James Joyce, and Katherine Mansfield*, Illinois.
- Bierman, J. G. (2001). *Transnational industries and Jim Sheridan's national narratives: the art world of a contemporary Irish filmmaker*, Regent.
- Bigelow, G. (1998). *Producing the consumer: political economy, Ireland, and the early Victorian social novel*, California(Santa Cruz).
- Biletz, F. A. (1995). *The boundaries of Irish national identity: the emergence of the Irish-Ireland ideal, 1890-1912*, Chicago.
- Bilger, A. S. (1992). *Laughing feminism: comic strategies in Burney, Edgeworth, and Austen*, Virginia.
- Bilodeau, A. E. (2001). *Pugilistic rhetoric in Eighteenth and Nineteenth Century England* [Shaw, Steele, Thomas Moore], Indiana.
- Bilsing, T. E. (1998). *The domestic world at war: selected British short fiction of the Great War* [Bowen], Texas A&M.
- Birkenstein, J. K. (2003). *Community in the short story sequence: the continuing development of a contemporary genre* [Joyce], Kentucky.
- Birrer, D. A. (2001). *Metacritical fictions: post-war literature meets academic culture* [Murdoch, Joyce], Washington State.
- Bishop, J. A. (1999). *Language at work in Jonathan Swift*, Newcastle.
- Bishop, W. T. (2003). *Alliances in translation: Beckett, Genet, Rimbaud and Celan*, California(Berkeley).
- Bisschops, R. (1992). *Die Metaphor als Wertsetzung: Novalis, Ezechiel, Beckett*, Brussel.
- Bixby, P. W. (2003). *Unmapping Ireland: Samuel Beckett and the postcolonial novel*, Emory.
- Bjornerud, K. A. (1992). *Beckett, Celine, Lacan: the death of 'man'*, Oxford.
- Black, S. A. (1999). *Social and literary form in Eighteenth Century Britain: civil society and the essay* [Steele], Johns Hopkins.
- Blackwell, B. C. (1998). *'Strict examinations': medicine and the female body in the Eighteenth Century British novel* [Sterne], Cornell.
- Blackwell, M. R. (1996). *The properties of the self: idioms of personal identity from Locke to Boswell* [Swift], Cornell.
- Blades, J. (1992). *Silence and morality in James Joyce*, Manchester.
- Blake, C. M. (1997). *The supreme enchanter: W. B. Yeats and the soul of the world*, Georgia State.
- Blasi, M. (2001). *Narcissism in Nineteenth Century literature* [Wilde], CUNY.
- Blasius, E. M. (1994). *Mapping the Irish female canon: contemporary Irish women's writing and publishing*,

Denver.

Bleike, W. (1988). *Prods, Taigs und Brits: die Ulster-Krise als Thema im nordirischen und britischen Gegenwartsdrama*, Braunschweig Tech.

Bloom, J. (1997). *The broken yoke: a dozen BBC radio plays about the Anglo-Irish past and its present*, Exeter.

Bloomer, J. A. (1989). *Towards an architecture of desire: the (s)cript of Joyce and Piranesi*, Georgia Tech.

Boa, J. S. (1997). *Reading self-resistance in the works of Samuel Beckett*, Montreal.

Boada-Montagut, J. (1998). *'Women write back': a comparative study of contemporary Irish and Catalan short stories*, Ulster.

Bochman, S. (2005). *Less than ideal husbands and wives: satiric and serious marriage themes in the works of Jane Austen and Oscar Wilde*. CUNY.

Bockoven, D. S. (1999). *For another time of reading: digressive narrative economies in early modern fiction [Sterne]*, Oregon.

Bodi, R. J. (1997). *Philological applications of play and game theories [Swift]*, Toledo.

Boettcher, C. E. (2002). *The shattered worlds of Standish O'Grady: myth, history and imagination in Nineteenth Century Ireland*, Pittsburgh.

Bohman, K. S. (2004). *The reading game: a theory of play forms in O'Brien, Beckett, and Perec [Flann O'Brien]*, Princeton.

Bohrer, M. (2003). *Reports from the field: natural history and the rural world in Romantic literature [Edgeworth]*, Chicago.

Boisseau, R. J. (2004). *The women of the Abbey Theatre, 1897-1925*, Maryland.

Boldrini, L. (1996). *In Dante's wake: the Dantean poetics of "Finnegans Wake" [Joyce]*, Leicester.

Bolton, E. S. (1992). *Transcendence and transgression: from the sublime to the grotesque [Burke]*, Yale.

Boltwood, S. M. P. (1996). *A despotism of myths: nationalism, post-colonialism, and identity in Irish drama, 1850-1990 [Boucicault, Friel, Gregory]*, Virginia.

Bongiovanni, L. A. (2003). *Consuming and consumed: James Joyce and the spoils of empire*, Fordham.

Boodakian, F. D. (1995). *Tormenting angel; a psychoaesthetic theory of imagination [Beckett, Joyce, Yeats]*, New York University.

Booker, M. K. (1990). *Works in progress: history, subjectivity, and textuality in the fiction of James Joyce*, Florida.

Boone, T. M. (1994). *Unearthing plots: vampirism and Victorian culture [LeFanu]*, Rochester.

Borg, M. (1999). *Resistance from the margins: strategies of subversion in British fiction in the fin de siecle [Dowden]*, Birmingham.

Borger, J. M. (2003). *'The artist was a woman': art, writing, and gender in the works of Anna Jameson, George Eliot, and Michael Field*, Michigan.

Borgstrom, H. C. (1998). *Performing madness: the representation of insanity in Nineteenth and Twentieth Century*

theatre from Jean-Martin Charcot to Marguerite Duras [Beckett], Wisconsin.

Bormanis, J. C. (1994). *Oppositional constructions of Jewishness, gender and ethnicity in the works of James Joyce (1882-1941) and Gertrud Kolmar (1894-1943)*, Arizona.

Bose, P. (1993). *The colonial and post-colonial encounters* [Margaret Cousins], Texas.

Botkin, F. R. (2000). *Ancestral voices: Maria Edgeworth and other orphans of British literature*, Illinois(Chicago).

Bouchard, N. (1996). *A genealogy of postmodernism: the Thirties' writings of Louis-Ferdinand Celine, Carlo Emilio Gadda and Samuel Beckett*, Indiana.

Boulter, J. S. (1996). *'The impossible voice': hermeneutics and narrative in Samuel Beckett's novels*, Western Ontario.

Boulukos, G. E. (1998). *The grateful slave: representations of slave plantation reform in the British novel, 1720-1805* [Edgeworth], Texas.

Bourbon, B. R. (1996). *Constructing a replacement for the soul: the grammars of self-reflection and temporality as the limits of language in "Finnegans Wake", "Philosophical Investigations", and cognitive science* [Joyce], Harvard.

Bowen, M. J. (2002). *Uncertain affections: representations of trust in the British sentimental novel of the Eighteenth Century* [Goldsmith], McGill.

Bowers, P. A. (1996). *James Joyce and the Darwinian imagination*, Oklahoma State.

Bowles, D. G. (1991). *'Art of the flood': Yeats and the problem of tragedy*, California(Berkeley).

Bowles, E. S. (2004). *'Empire lost': unstable terms in the language of female sexuality, political conquest, and literary authority, 1660 to 1765* [Frances Sheridan], Emory.

Bowles, N. K. (1996). *Victorian medievalism and internal colonialism: the politics of subjugation in neo-medieval literature*, University of Miami.

Bowyer, J. W. (1928). *The life and works of Susanna Centlivre*, Harvard.

Boxall, P. (1997). *Negative geography: fictional space in Beckett's prose*, Sussex.

Boyd, R. A. (1998). *The perils of pluralism: liberal constitutionalism in search of civility* [Burke], Rutgers.

Boyle, T. A. (1995). *Denis Johnston: a critical biography*, Ulster.

Bradbury, J. M. (2003). *The new science of economic man: prose literature and political economy in Eighteenth Century Britain* [Berkeley, Swift], Brown.

Brady, K. (1996). *Northern exposures: politics, pressure and tradition in the poetry of Montague, Heaney, and Muldoon*, Drew.

Brammer, M. C. (1995). *Poetics of the incommensurable: classical scientific epistemology and mystical discourse in Nineteenth and Twentieth Century British literature* [Joyce], California(San Diego).

Bramsback, B. B. (1950). *The interpretation of the Cuchulain legend in the works of W. B. Yeats*, Uppsala.

Branch, L. A. (2000). *Rituals of spontaneity: novelty, repetition, and the quandaries of resistance in Eighteenth Century Britain* [Burke, Goldsmith, Sterne], Indiana.

- Brannon, J. S. (1999). *Who writes "Ulysses"?* [Joyce], Florida State.
- Bratach, A. M. (1995). 'The thing which was not': genre, epistemology, and English prose fiction in the late Seventeenth and early Eighteenth Centuries [Boyle, Swift], Indiana.
- Braun, J. (2000). *Improvising a national identity: Polish theater in international contexts* [Yeats], Rutgers.
- Brawley, C. (2003). *The sacramental vision: mythopoeic imagination and ecology in Coleridge, MacDonald, Lewis,, and Tolkien* [C.S. Lewis], Florida State.
- Brazeau, R. J. (1999). 'Mired in attachment': cultural politics and the poetry of Seamus Heaney and Thomas Kinsella, McMaster.
- Breen, J. M. (1995). *Representing exile: Ireland and the formation of the English nation*, Queen's(Belfast).
- Breen, P. (1993). *Place and displacement in the works of Brian Friel and Seamus Heaney*, Warwick.
- Breidenbach, K. P. (1992). *Patterns upon a Persian carpet: symbolism and occult ritual in the plays of W. B. Yeats*, SUNY(Stony Brook).
- Brenton, J. (1999). *Beckett's classics*, Cambridge.
- Breuninger, S. C. (2002). *Morals, the market, and history: George Berkeley and social virtue in early Eighteenth Century thought*, Wisconsin.
- Brewer, D. A. (1999). *Imaginative expansion and the afterlives of texts in Eighteenth Century Britain* [Sterne], California(Berkeley).
- Briefel, A. J. (2000). *Counterproductions: gender and authenticity in Nineteenth Century narrative* [Wilde], Harvard.
- Broderick, J. F. (1999). 'Give us this day our daily press': journalism in the life and art of James Joyce, CUNY.
- Brooker, J. (1999). *Reading in transit: a study of Joyce's Anglophone reception*, London(Birkbeck).
- Brookes, K. G. (2002). *Alien incorporations: fantasies and nightmares of racialization in early modern England* [Spenser], California(Santa Cruz).
- Broom, S. (1999). *Inhabitable my theologues: myth in contemporary Irish poetry* [Boland, Heaney, Longley, NiDhomhnaill], Oxford.
- Brouillette, S. (2005). *Postcolonial authorship in the globalliterary marketplace* [R. M. Wilson], Toronto.
- Brown, B. (1991). *Perceptions of the changing role of women in the Nineteen Twenties and Thirties: as seen in selected novels and short stories of Virginia Woolf, Elizabeth Bowen and Rosamund Lehmann*, Warwick.
- Brown, D. M. (1994). *Supreme fictions: a study of the novels of Marcel Proust, James Joyce, and Thomas Pynchon*, Princeton.
- Brown, J. S. (1993). *Joyce's doctrine of denial: families and forgetting in "Dubliners", "A Portrait of the Artist as a Young Man", and "Ulysses"*, Ohio State.
- Brown, M. R. F. (1995). *An angle of experience: tragic and comic aspects of the plays of John Millington Synge*, New South Wales.
- Brown, N. M. (1999). *Narratives of utopia inchoate: African fiction and British modernism* [Joyce], Duke.

- Brown, P. M. (2004). *Poethics: Levinas, Shakespeare, Joyce*, New York U.
- Brown, P. R. (1999). *Narrative, knowledge and personhood: stories of the self and Samuel Beckett's first-person prose*, McGill.
- Browne, K. T. (2000). *Richard Brinsley Sheridan and British national identity*, Colorado.
- Browning, V. (2004). *Speaking time: intersections of literature and chronosophy [Joyce]*, Washington.
- Brownlee, P. P. (1993). *Changeably meaning vocable scriptsigns: protean parody in Joyce's 'Telemachiad'*, Case Western.
- Bruce, S. E. (1990). *This world uncertain is: selves, sex, and skepticism in the makings of utopia [Swift]*, Cornell.
- Bryant, S. M. (1993). *Before 'agreement': consequences of Wittgenstein's sceptical paradox in theory and fiction*, East Anglia.
- Bryce, L. H. (1998). *W. B. Yeats and the visual arts*, Calgary.
- Bryden, M. (1990). *Another like herself? Women in the prose and drama of Samuel Beckett*, Reading.
- Buchanan, B. W. (2001). *Oedipus disfigured: myth, humanism and hybridity in modernist Anglo-American and post-colonial literature [Beckett, Joyce, Yeats]*, Stanford.
- Buchanan, D. E. (1998). *Augustan women's verse satire [Laetitia Pilkington]*, Alberta.
- Buchler, D. J. (2003). *Le bouffon et le carnivalesque dans le theatre francais, d'Adam de la Halle a Samuel Beckett*, Florida.
- Buckley, C. A. (1990). *James Merrill: the visionary poetics of the changing light at Sandover [Yeats]*, Oxford.
- Buckley, K. E. (1990). *Homeomorphic patterns in the fiction of Edna O'Brien*, Southern Illinois.
- Buckley, M. S. (1999). *The illusion of politics: the French revolution and the emergence of modern drama [Burke, R.B. Sheridan]*, Columbia.
- Bucknell, B. W. H. (1992). *On music and literature: a study in modern sensibilities [Joyce]*, Toronto.
- Buckwald, C. M. (1988). *Transforming vision: the authority of romantic nature in the fiction of James Joyce*, California(Berkeley).
- Budke, T. D. (1989). *Assessing the 'offense of public decency': the advent of censoring particular dramas on the New York stage, 1890-1905 [Shaw]*, Missouri.
- Buffamanti, S. V. (2000). *The gothic feminine: towards the Byronic heroine [Stoker]*, Purdue.
- Bulbeck, H. J. (2001). *Educative ethics in fin de siecle thought, with special reference to educational hermeneutics in the life and works of Oscar Wilde*, Southampton.
- Bullard, P. (2001). *Contexts of Edmund Burke's rhetoric, 1756-1780*, Oxford.
- Bulson, E. J. (2004). *Novel orientations: maps, narrative, and modernity, 1850-2000 [Joyce]*, Columbia.
- Burch, B. J. (1997). *'Are you content': interrogating the past in Browning and Yeats*, Michigan.
- Burch, S. D. (2001). *Theatrical sites of memory: cultural surrogation and the 1913 Dublin lock-out in Irish drama*,

Wisconsin.

Burdan, J. H. (1992). *Managing character: the child and the novel in the Eighteenth Century* [Edgeworth], North Carolina.

Burkdall, T. L. (1991). *Joycean frames: film and the fiction of James Joyce*, California(Los Angeles).

Burke, L. (1998). *Sexual subjects: discourses of sexuality, class and culture in selected works by Marie Stopes, Rebecca West, Dorothy I. Sayers and Storm Jameson in Britain in the inter-war period*, Southampton.

Burke, P. J. (1990). *The plays of Brian Friel: theatricality and realization*, NUI(Dublin).

Burneko, G. B. (1989). *The Celtic tree of the world in William Butler Yeats's theatrical art*, Emory.

Burns, C. L. (1993). *The mirror and the razor crossed: the politics of parody in James Joyce's "Ulysses" and "Finnegans Wake"*, Johns Hopkins.

Burnsed, T. R. (2001). *Staging the Great Hunger: Anglo-Irish modernism in Wilde, Shaw, and Yeats*, Colorado.

Burr, S. J. (2005). *Science and imagination in Anglo-American children's books, 1760-1855* [Edgeworth], William and Mary.

Burrow, M. (1997). *Bordering the aesthetic: Oscar Wilde and the discourses of literary modernity*, Sussex.

Burrow, R. W. (1986). *Rhetoric and philosophy in Swift's "A Tale of a Tub"*, London.

Burton, G. C. (2002). *Ambivalence in the colonized subject: the counter-discourse of Richard Robert Madden and Juan Francisco Manzano*, Missouri.

Butler, D. (2002). *Kafka, Beckett, Onetti, a poetics of existential estrangement: notes towards the definition of a sub-genre*, Trinity(Dublin).

Butler, D. E. (1992). *The trouble with reporting Northern Ireland: the British state, the broadcast media and nonfictional representation of the conflict*, Ulster.

Butler, H. E. (2001). *Writing and vampires in the works of Lautreamont, Bram Stoker, Daniel Paul Schreber, and Fritz Lang*, Yale.

Buxton, R. (2001). *The influence of Robert Frost on Seamus Heaney and Paul Muldoon*, Oxford.

Buzard, J. M. (1990). *The beaten track: literature and tourism in Europe, 1800-1918* [Jameson], Columbia.

Byam, P. B. (1993). *Mysteries in narrative: female figures, fear, and the disruption of Telos* [Murdoch], Wisconsin.

Byrne, M. C. (2001). *Full figures: how metaphor, example, and childbirth make culture* [Ireland], Purdue.

Byrne, W. F. (2003). *Edmund Burke's 'Moral Imagination' and the problem of political order*, Catholic University of America.

Byrnes, R. T. (1990). *Drowned men and 'degenerate' Jews: myths of the fall in James Joyce's "Ulysses"*, California(Los Angeles).

Byron, K. A. (2001). *Women write revolution* [Maud Gonne, Constance Markiewicz, Kathleen Clarke], Connecticut.

Byron, M. S. (2001). *Exilic Modernism and textual ontogeny: Ezra Pound's Pisan Cantos and Samuel Beckett's*

Watt, Cambridge.

Cabajsky, A. (2002). 'Transcolonial circuits': historical fiction and national identities in Ireland, Scotland, and Canada [Edgeworth, Lady Morgan], British Columbia.

Cabellero, M. S. (2002). Rediscovering the Americas: women's travel writing, 1821-1843 [Jameson], Tufts.

Cain, J. E. (1996). Travelogues of empire: Bram Stoker's "Dracula" and "The Lady of the Shroud", Georgia State.

Caine, S. L. (1993). Eros and the visionaries: a depth psychological approach [Yeats], SUNY(Buffalo).

Caldwell, E. L. (2002). Pastorals lost: family saga narratives in modern British culture [Kate O'Brien, Sean O'Faolain], Tufts.

Caleavey, J. (1997). Spenser and a beginning for Anglo-Irish literature, Queen's(Belfast).

Calvert-Finn, J. (2004). The institution of modernism and the discourse of culture: Hellenism, decadence, and authority from Walter Pater to T. S. Eliot [Wilde], Ohio State.

Cameron, J. M. (1992). Susanna Centlivre's satirical retorts to Jeremy Collier: 'The Gamester' and 'The Basset-table', Houston.

Camlot, J. E. (1999). Sincere mannerisms: style and critical identity in British letters, 1830-1900 [Wilde], Stanford.

Campbell, D. J. (1999). The beautiful oblique: conceptions of temporality in Tristram Shandy [Sterne], Wales(Cardiff).

Campbell, J. S. (1996). Other wars: ethics and virtue in Twentieth Century British and Irish war poetry [Heaney], Notre Dame.

Canning, R. G. (1994). Colonial shorthand: Swift, the ascendancy, and internal colonialism, Illinois.

Canuel, M. E. (1996). Romantic emancipation: religion and the nation in British letters, 1790-1830 [Edgeworth], Johns Hopkins.

Canuto de Menezes, C. (1989). Apologists of mystical nationalism: hermeticism and the hermetic Jesus in W. B. Yeats's Cuchulain plays and Fernando Pessoa's "Mensagem", Vanderbilt.

Cao, Z. (1993). The artistic use of natural imagery in English Romantic and Chinese classic poetry [Yeats], Pennsylvania State.

Caples, G. T. (2003). Modernist literary abstraction: Joyce and Stein, California (Berkeley).

Capone, G. J. (1995). Molly Keane's other Ireland, CUNY.

Caporale, M. (2004). A process of reduction: feminine voices and bodies in Samuel Beckett's late drama, Nebraska.

Caram, P. R. (1994). Beckett and Beckett: French/Anglo-American critical responses to the texts, 1930-1960, Indiana.

Carey, S. J. (1987). Comedy in James Joyce's "Ulysses", Oxford.

Carl, L. A. (1994). Omniscience obscured: a new mimetics for the late Twentieth Century [Donleavy], North Carolina.

Carleton, J. M. (2001). Repressing history: interpretation-performance studies and the Protestant modern body of

Thomas Sheridan, Texas.

Carriere, P. M. (1995). *The influence of decadence on the works of William Butler Yeats*, Nebraska.

Carriker, K. (1990). *Literary automata: Lacanian and figurative approaches to the self-created miniature [Edna O'Brien, Yeats]*, Notre Dame.

Carroll, D. J. (1991). *Of cops and priests: uses of social and moral authority in contemporary Irish-American literature*, Saint John's.

Carse, W. K. (1991). *Domesticity and the Victorian Gothic short story: 'flesh and blood is not made for such encounters' [LeFanu]*, Tulane.

Carson, J. M. (1988). *Returning to normal: the reconciliation of antitheses in Louis MacNeice's early poetry*, Ulster.

Carstens, L. A. (1997). *Tiresias in the Twentieth Century: sex change, gender politics, and cultural authority in Eliot, Joyce, and Woolf*, California(Irvine).

Carter, P. M. (1992). *The gospel of the biologist Shaw: "Back to Methuselah"*, George Washington.

Carter, S. A. (2001). *Willing shape-lifters: the loathly lady from Irish Sovranty to Spenser's Duessa*, Toronto.

Case, A. A. (1991). *Writing the female I: gender and narration in the Eighteenth and Nineteenth Century English novel [Stoker]*, Cornell.

Caselli, D. (1999). *Dante and Beckett: authority constricting authority*, Reading.

Casey, M. E. (2003). *The lesbian in the house: Twentieth Century Irish lesbian fiction*, Connecticut.

Castle, G. R. (1990). *Retrospective arrangements: history, narrative, and the critique of culture in James Joyce's "A Portrait of the Artist as a Young Man"*, California(Los Angeles).

Catanzaro, M. R. (2001). *Homoeroticism and decadence: (re)surfacing and (de)coding the symbolic nature of representation in Wild(e) Victorian discourse [Wilde]*, Toledo.

Cates, A. W. (1993). *Disguise, deceit and divine spokesperson: a study of Lady Gregory's plays*, London(King's).

Cauti, C. (2003). *The revolt of the soul: Catholic conversion among 1890s London aesthetes [Wilde, Yeats]*, Columbia.

Cavallaro, D. (1990). *Postmodern fiction in psychoanalytic theories of Jacques Lacan, with special reference to Italo Calvino, Kurt Vonnegut and Laurence Sterne's "Tristram Shandy"*, London(King's).

Cavano, A. T. (1998). *Death and pagan heroes in the Twentieth Century: a comparison of Wole Soyinka's "Death and the King's Horseman" with W. B. Yeats's "The Death of Cuchulain"*, Florida State.

Cavender, A. L. (2000). *Lessons of variety and freedom: reading and ethics in China and the West [Joyce]*, University of Washington.

Cekan, L. (1953). *John MillingtonSynge [in Czech]*, Charles (Prague).

Chaden, C. (1989). *To advantage dress'd: clothing and public identity from "A Tale of a Tub" to "Sartor Resartus" [Goldsmith, Swift]*, Virginia.

Chaffee, M. J. (1990). *The sentimental satire [Goldsmith, Sterne]*, Iowa.



- Chaimov, J. (1994). 'A Masonic lodge of literature': popular and private discourse in the European reception of the French Revolution [Burke], Chicago.
- Chalmers, A. D. (1991). Jonathan Swift and the burden of the future, Southern California.
- Chandler, A. K. (1995). Pedagogical fantasies: Rousseau, maleness, and domesticity in the fiction of Thomas Day, Maria Edgeworth, and Mary Wollstonecraft, Duke.
- Chandler, K. R. (1995). Voices without authority in British fiction from Godwin to Scott [Edgeworth], Pennsylvania State.
- Chang, C. L. (2003). Unveil the veiled: an interdisciplinary study of aesthetic ideas in the works of Piet Mondrian and Samuel Beckett, Ohio.
- Chang, E. K. (1994). Women's places: the proprietary politics of cultural space [Flann O'Brien], Stanford.
- Chang, K.-c. (1992). Self-empowering revisions: history, politics, and literary practice [Heaney], Rochester.
- Chapman, G. W. (1992). Anxious appropriations: feminism and male identity in the writings of Blake, Joyce, and Pynchon, Cornell.
- Chapman, W. K. (1988). Yeats and the English literary Renaissance: adaptation and development in the craft of poetry, Washington State.
- Chari, H. (1994). Fractured subjects on the margins of identity; race, gender, class, and sexuality in colonial and postcolonial texts [Joyce], Southern California.
- Charles, S. (2001). La figure de Berkeley dans la pensee des lumieres: immaterialisme at scepticisme au XVIIIe siecle [Berkeley], Ottawa.
- Chatzidimitriou, I. (2003). Decadent failures: Memory in selected fin-de-siecle texts [Wilde], North Carolina.
- Chaudhry, Y. M. (1998). Between extremities: Yeats's periodical allegiances, 1885-1895, Oxford.
- Chaves, J. M. (2003). The domestication of politeness, 1711-1784 [Steele], Rutgers.
- Chawla, N. (1997). Reading the body in Samuel Beckett, George Washington.
- Cheasley Paterson, E. (2004). Decoration and desire: women of the home arts movement, 1884-1915 [Evelyn Gleeson, Lily Yeats, Elizabeth Yeats], Queen's[Canada].
- Chellis, B. A. (1959). Sex or sentiment: a study of comedy in the period between 1696- and 1707 [Farquhar, Steele], Brandeis.
- Chen, B.-l. O. (2001). Culture, class, and gender in the works of Edith Somerville and Martin Ross, Connecticut.
- Chen, H.-c. (2005). Beyond 'dehydrated history': towards an anthropology of the history of the Great Irish Famine [Mitchel], New School.
- Chen, H. H.-N. (1995). The non-European world in the works of James Joyce, California(Berkeley).
- Chen, J. Y.-W. (1994). Displacement of the eye/I in the text; anti-ocularcentrism in Samuel Beckett's "Trilogy" and Jean-Luc Godard's "Two or Three Things I Know about Her", Ohio.
- Chen, K.-j. (1994). The Gothic narrative structure: a generic reading of four English novels, "The Mysteries of Udolpho", "The Monk", "Frankenstein", and "Melmoth the Wanderer" [LeFanu], Wisconsin.

- Chen, S. I. (2000). *The dialogicality of interior monologues in Ulysses* [Joyce], London(Royal Holloway).
- Chen, W. (1999). *The reception of George Bernard Shaw in China, 1918-1996*, Minnesota.
- Cheng, S. (1995). *Resisting the law of representation: the ethics and politics of desire in Nineteenth and Twentieth Century British literature* [Yeats], SUNY(Buffalo).
- Cheng, Z. (1997). *Narrative perspective and imperial paradox: a study of the colonial novels of Joseph Conrad, E. M. Forster, D.H. Lawrence, and Joyce Cary*, Emory.
- Cheu, H. F. (1997). *Zen and the art of James Joyce*, Western Ontari.
- Cheung, K.-c. (1989). *Chastity and moral uplift in salient novels of China and the West* [Goldsmith], Illinois.
- Cheung Pui-Yiu, M. (1985). *Making readers: theory and practice in modern writing* [Beckett], Reading.
- Chevalier, A. C. (2003). *Vigilantes and other interstitial agents: the construction of the English gentleman, 1865-1918* [Stoker], California(Berkeley).
- Chiba, Y. (1988). *W. B. Yeats and Noh: from Japonisme to Zen*, Toronto.
- Chico, M. T. (1998). *Peering into the dressing-room: satire and gender, 1660-1750* [Steele, Swift], New York University.
- Childress, L. D. (1994). *Joyce and Berard: "Les Pheniciens et l'Odysse" as a source for "Ulysses"*, Oxford.
- Choi, S. (1998). *James Joyce and de-Anglicization: a postcolonial study of "Ulysses"*, NUI(Dublin).
- Choi, Y. J. (1992). *W. B. Yeats si wa yeoksa yishik (W. B. Yeats's poetry and sense of history)*, Dongguk(Seoul).
- Choudhry, Z. A. (1994). *Some Eastern aspects of "Finnegans Wake"* [Joyce], Reading.
- Choudhury, M. (1989). *The ideology and design of English tragedy, 1660-1670* [Boyle], Pennsylvania State.
- Christian, G. S. (2000). *The friendly companion: toward a comic poetics in the Nineteenth Century English novel* [Edgeworth], Texas.
- Christie, D. G. (2005). *Through a text darkly: the shape of the fantastic in the shadow of the vampire* [Stoker], Fordham.
- Chu, P. E. (1997). *Modernist itineraries: gender, geography, genre* [Rebecca West], Chicago.
- Chuan-cheng, W. (1989). *A comparative study of the poetic sequence: Tu Fu and W. B. Yeats*, University of Washington.
- Chuang, K.-L. (1995). *Nation, migrancy and identity: the negotiation of a third space in Joyce's "Ulysses", Rushdie's "The Satanic Verses" and Kingston's "Tripmaster Monkey"*, Southern California.
- Chubbuck, K. (1998). *Empire of the spirit: the East, religion and romanticism in the works of some Nineteenth Century travel writers* [Hearn], Oxford.
- Chuk, D. C. (1990). *The semiotic interaction of image and word in theatre* [Beckett], Stanford.
- Chun, E. K. (1991). *The intertexts of (hi)story in James Joyce's "Finnegans Wake": paradoxical textuality and infinite variations on 'the siem anew'*, Wisconsin(Milwaukee).

- Chung, D. J. (2004). *Expanding Arcadias: pastoral myth-making in Twentieth Century British fiction* [Rebecca West], Stanford.
- Chung, H. S. (1993). *Yeats eui si tonghaeseo bon bigeukjeok insaenggwan* (Yeats's tragic sense of life in his poetry), Dongguk(Seoul).
- Clark, D. G. (1989). *In the serpent's mouth: Yeats's modern tragic vision*, California(Los Angeles).
- Clark, E. J. (2004). *Beyond borders: the politics of the margins in Woolf, Joyce, and Hall*, North Carolina (Greensboro).
- Clarke, A. J. (1989). *Know this is your war: British women writers and the two world wars* [Rebecca West], SUNY(Stony Brook).
- Clarke, B. J. (2003). *The lens of character: Aristotle, Murdoch and the idea of moral perception*, Pittsburgh.
- Clayworth, A. L. (1996). 'Laurels don't come for the asking': Oscar Wilde's career as a professional journalist, Birmingham.
- Cleary, J. N. (1997). *Bordering nations: partition and the politics of form in Irish, Israeli and Palestinian narrative* [Neil Jordan], Columbia.
- Clemenson, D. L. (2001). *Species, ideas and idealism: the Scholastic and Cartesian background of Berkeley's master argument*, Rice.
- Cliff, B. F. (2001). *Communities of difference in contemporary Irish literature: Paul Muldoon, Frank McGuinness, and Patrick McCabe*, Emory.
- Cline, D. P. (1991). *The word abused: problematic religious language in selected prose works of Swift, Wesley, and Johnson*, Delaware.
- Clinton, A. R. (2002). *High modernism and the history of automatism* [Yeats], Florida.
- Clissold, B. D. (2001). *Recovering the common sense of high modernism: embodied cognition and the novels of Joyce, Faulkner and Woolf*, McGill.
- Clougherty, R. J. (1991). *The historiography of three Irish poets: W. B. Yeats, Seamus Heaney, and Richard Murphy*, Tulsa.
- Clutterbuck, C. M. (1996). *Self-representation and the politics of authority in contemporary Irish poetry: Eavan Boland and Medbh McGuckian*, Oxford.
- Clyde, T. J. (1999). *Irish literary magazines: an outline history and discriptive bibliography*, Queen's(Belfast).
- Cochran, A. R. B. (1998). *Reworking the land: pastoralism and the nation in Twentieth Century English and Irish literature* [Beckett, Joyce], Columbia.
- Cohen, A. R. (1992). *Bloom's journey: the 'Hades' episode of James Joyce's "Ulysses" viewed through a mythic lens*, Minnesota.
- Cole, A. M. (2000). *Jonathan Swift telling his own story: 'Book IV' of "Gulliver's Travels" as autobiography*, Case Western.
- Cole, K. L. (1999). *Levity's rainbow: Menippean poetics in Swift, Fielding, and Sterne*, Baylor.

- Cole, L. (1990). *Sympathy, gender, and the writing of value in late Eighteenth Century English letters* [Burke], Louisiana State.
- Colgan, K. P. (1991). *Nathaniel Hawthorne and the politics of conservative reform* [Burke], Texas.
- Colhoun, W. J. (1998). *The great pretender and Dean Swift to Flann O'Brien: from Ireland the novel in English*, Lancaster.
- Collier, P. C. (2000). *Newspapers at modernism's great divide* [Rebecca West], Delaware.
- Collins, F. G. (1997). *Seamus Heaney: the crisis of identity*, Arkansas.
- Collins, L. (1995). *Representation of women in the poetry of Austin Clarke*, Trinity(Dublin).
- Collins, M. E. (2000). *Wayward women, virtuous violence: feminine violence in Restoration and Eighteenth Century British literature by women* [Centlivre], North Texas.
- Coll-Vincent, S. (1996). *The reception of English fictional and non-fictional prose in Catalonia (1916-38), with particular reference to Edwardian literary culture and associated critical debates concerning the novel in England, France and Catalonia* [Shaw], Oxford.
- Comerford-Nilsen, C. G. (2003). *Writing home: three contemporary Irish writers* [Heaney, Friel, Trevor], SUNY (Stony Brook).
- Comitini, P. (1997). *Vocational philanthropy and women's writing, 1790-1810* [Edgeworth], SUNY(Stony Brook).
- Condon, J. C. (1999). *'Victoria's own?': discourses of cultural imperialism and nationalist resistance in Nineteenth Century children's literature in Ireland*, NUI(Galway).
- Conger, D. E. (2003). *Making mothers: British motherhood in the Age of Revolution* [Edgeworth], Pennsylvania State.
- Conley, T. J. (2001). *Joyces mistakes: problems of intention, irony, and interpretation* [Joyce], Queen's(Kingston).
- Connell, C. (1995). *The haunted text: Joyce, Parnell, and culture*, Iowa.
- Conner, K. S. (1995). *'A matter of fundamental sounds': acoustical play in Beckett*, California(Berkeley).
- Connolly, C. (1995). *Gender, nation and Ireland in the early novels of Maria Edgeworth and Lady Morgan*, Wales(Cardiff).
- Connor, K. M. (1994). *Light and color in two mythic worlds; W. B. Yeats's "The Wanderings of Oisín" and Bruce Baillie's "Quick Billy"*, Ohio.
- Connor, M. R. (1995). *Heirs to 'Astrea's vacant throne': Behn's influence on Trotter, Pix, manley and Centlivre*, City University of New York.
- Conrad, K. A. (1996). *Stag/nation: reproducing the Irish national subject* [Edna O'Brien, Yeats], University of Pennsylvania.
- Consalvo, D. M. (1995). *A peculiar idiom: articulating the multivocality of a national voice in Twentieth Century Irish poetry* [Boland, Heaney, NiDhomhnaill, Yeats], Claremont.
- Constable, K. M. (1999). *A stranger within the gates: a postcolonial evaluation of the Irishness of Charlotte Bronte's writing from juvenilia to "Jane Eyre"*, Catholic University of America.

- Conway, B. P. (2005). *Texts, bodies, and commemoration: Bloody Sunday (1972) as a case study*, Notre Dame.
- Coogan, K. P. (1993). *Clanging upon the heart: James Joyce and the creation of modern Ireland*, New York University.
- Cook, L. A. M. (1991). *A rhetoric of delivery [Swift], Texas Woman's*.
- Cooke, T. M. D. (1998). *Berkeley: perception, conception, and indexical thought*, Marquette.
- Cooney, B. C. (2004). *The Irish Romantic historicism of Maria Edgeworth, Thomas Moore, and Mary Tighe*, South Carolina.
- Cooper, C. M. (1995). *Revolutionary burdens: the reproduction of political agents in Britain, 1790-1826 [Burke]*, Michigan.
- Cooper, L. A. (2005). *Gothic realities: the emergence of cultural forms through representations of the unreal [Wilde]*, Princeton.
- Cooper, M. J. (1993). *Intellectual illuminations: episodes of rivalry and partnership in literary modernism [Joyce]*, Pittsburgh.
- Cooper, R. R. (1987). *The language of philosophy, and art in the writings of Iris Murdoch*, McGill.
- Corcoran, B. W. (2003). *Ships of death: the elegiac poetics of Seamus Heaney, Derek Mahon, and Michael Lingley*, Emory.
- Cordon, J. M. (2004). *Twin stangleholds of style: The blathering Irishman, the simpering miss, and the invisible Irish woman [Swift, Macklin, T. Sheridan, F. Sheridan, R.B. Sheridan, Edgeworth]*, Connecticut.
- Cormack, B. T. (2001). *A power to do justice: jurisdiction and royal authority in English literature and law, 1509-1625 [Spenser]*, Stanford.
- Corr, C. J. (1995). *English literary culture and the Irish literary revival: the provenance of the aesthetic of modern Irish literature in English, 1865-1900*, Ulster.
- Corran, S. E. (2000). *The ghosts that haunt us: Joseph Sheridan LeFanu's stories of the supernatural*, Tennessee.
- Correll, T. C. (2003). *'Away with the fairies': wise folk, healing, and the Otherworld in Irish oral narrative and belief*, California (Los Angeles).
- Corrigan, M. (1987). *Medievalism and the myth of revival in Nineteenth and Twentieth Century thought*, University of Pennsylvania.
- Cory, A. I. (2001). *'Gentle and lovely form, what didst thou here?': women and rebellion in English and Irish literature, 1789-1848*, California (San Diego).
- Costello-Sullivan, K. P. (2004). *Troubling synonymies: Britishness and the Nineteen Century novel [Owenson, Lawless, Somerville, Ross]*, Boston College.
- Cotter, D. (1997). *Between extremes: masochism in Joyce*, Trinity(Dublin).
- Cotterill, A. L. (1997). *Ariadne's thread: the politics and aesthetics of digression in Seventeenth Century English literature [Swift]*, Washington University (St. Louis).
- Cottle, B. (2001). *Superfluous absence: the secret life of the author in Twentieth Century literature and film [Beckett, Joyce]*, Arizona.

- Cottreau, D. A. (1993). *The genesis of the decentered 'I': Beckett's later stage plays*, Toronto.
- Coupland Jutzi, R. J. E. (1994). *Fantasy as justification: the ideology of sentimental comedy* [Hugh Kelly, Arthur Murphy, O'Keefe], York(Canada).
- Cowan, S. M. (2001). *History's fiction: British women realists of the Twentieth Century* [Bowen], Utah.
- Cowart, C. D. (1988). *Webs of heredity: a study of the Anglo-Irish in the novels and stories of Somerville and Ross*, SUNY(Stony Brook).
- Cox, K. C. (1996). *Merging fictions: community, memory, and the Twentieth Century story cycle* [Joyce], California(Davis).
- Coyne, S. T. (1996). *A study of John McGahern's novels: the evolution of the protagonists in a repressive society*, Duquesne.
- Craddock, M. C. (1989). *The windmill and the giant: Don Quijote and the Eighteenth Century English novel, being a study of three Quixotic novels and their Cervantine context* [Sterne], York(England).
- Caft, C. C. (1989). *Another kind of love: sodomy, inversion, and male homosexual desire in English discourse, 1850-1897* [Stoker, Wilde], California(Berkeley).
- Creaser, W. J. (2000). *Shifting identities in the life and writings of Jonathan Swift*, Arizona State.
- Creasman, B. H. (1990). *Flann O'Brien, Samuel Beckett and the rise of metafiction*, Florida State.
- Creasy, R. A. (1996). 'Landscape of a dream': perception and expression in Samuel Beckett's early fiction, Tulsa.
- Cremin, K. M. (1999). *Women, domesticity and Irish writing: foundations for a new kitchen?*, York(England).
- Crespo-Perona, M. A. (1999). *An aesthetics of sacredness: a Nietzschean reading of James Joyce and T. S. Eliot*, Warwick.
- Crilly, M. W. (1995). *The political vision of John Millington Synge*, Indiana(Pennsylvania).
- Crispi, L. (2001). *The mechanics of creativity: a genetic study of James Joyce's "Finnegans Wake", II.2*, SUNY(Buffalo).
- Cronacher, K. J. (1993). *These missiles should be comic or absurd: absurdist drama and the bomb* [Beckett], University of Washington.
- Crooke, E. M. (1999). *Archaeology, museums and the nation in Nineteenth Century and early Twentieth Century Ireland*, Cambridge.
- Crooks, R. C. (1989). *The eternal moment: paralysis and stasis in modern British fiction* [Joyce, Rebecca West], Tufts.
- Crowell, E. M. (2004). *Aristocratic drag: the dandy in Irish and Southern fiction*, Texas.
- Crowley, M. (1997). 'The meaning of the cross': religion, society, and belief in the novels of Michael McLaverty and Brian Moore, NUI(Galway).
- Crumb, M. O. (1992). *Contact phase: forms of postmodernism* [Beckett], Louisiana State.
- Crump, I. M. (1991). *Dissolving the individuone: Joyce's narrative representations of the self*, California(Berkeley).

- Crump, J. E. (1996). *Suffering the ideal: F. Holland Day, British decadence and American philhellenism* [Wilde], New Mexico.
- Cruzalegui Sotelo, P. (1995). *The Platonic experience in Nineteenth Century Britain* [Wilde], Barcelona.
- Cucullu, L. (1999). *The female intellectual and the modernist clerisy* [Joyce], Brown.
- Cuda, A. J. (2004). *The hidden soul of W. B. Yeats and T. S. Eliot*, Emory.
- Culhane, B. M. (1993). *Modern theory of epic: plotting literary history from Romanticism to James Joyce*, University of Washington.
- Culleton, C. A. (1989). *Names and naming in Joyce: a rhetoric of nomenclature from "Stephen Hero" to "Finnegans Wake"*, University of Miami.
- Cunneen, S. S. (1978). *The elf and sovereign good: the moral vision of Iris Murdoch*, Columbia.
- Cunningham, B. W. (1994). *Bearing the pain: anaesthetics of impersonality in modernist fiction* [Joyce], Brandeis.
- Cunningham, M. (1992). *Imitation and parody in the works of Oscar Wilde*, Kentucky.
- Currie, W. C. (1991). *The drama of W. B. Yeats: a rhetorical approach*, Tennessee.
- Curtis, R. S. (1991). *Aesthetic politics: Nietzsche and the political texture of Yeats's poetry*, Alabama.
- Cusack, G. T. (2003). *Restaging Ireland: the poetics of identity in the early drama of W. B. Yeats, Augusta Gregory, and J. M. Synge*, Oregon.
- Cusick, C. L. (2002). *Memory and the ecological promise of story in Irish texts* [Eavan Boland, Moya Cannon, Rachel Giese], Duquesne.
- Daems, J. W. (2001). 'A barbarous nook of Ireland': representations of the Irish Rebellion in Milton and some contemporaries, Wales(Bangor).
- Daems, J. W. (1997). *Edmund Spenser's "A View of the Present State of Ireland": sovereignty, surveillance, and colonialism*, Simon Fraser.
- Daffron, B. E. (1996). *Feeling double: the trouble with sympathy in British literature and culture, 1740-1830* [Sterne], SUNY(Buffalo).
- Dahlberg, M. M. (1996). 'Now she understood': free indirect discourse and its effects [Joyce], North Dakota.
- D'Allessandro, S. (2001). *The artist and the mirror: autobiographical space in MacNeice's Autumn Journal and related writings*, NUI(Dublin).
- Dalmiya, V. (1988). *Epistemological arguments against the external world* [Berkeley], Brown.
- Daly, C. A. (1996). *Spenser in the Kingdome Nere: poetic construction of social place in the English court and Irish colony*, Illinois(Chicago).
- Daly, N. P. (1995). *Undying fictions: a cultural study of the late Nineteenth and early Twentieth Century British popular novel* [Stoker], Brown.
- Daly, P. J. (1995). *Monarchy and the early English mock-epic poem: epic challenges against cultural modernization* [Nahum Tate], Illinois.

- Damlos-Kinzel, C. (1993). 'Women's role in our troubled times...'; eine Untersuchung zum literarischen Werk Julia O'Faolains, Kiel.
- Daniel, A. M. (1999). Felonious behavior: crime and punishment in the fiction of Charlotte Bronte, Oscar Wilde, and Virginia Woolf, Princeton.
- Daniels, P. J. (1998). The voice of the oppressed in the language of the oppressor: a discussion of selected postcolonial literature from Ireland, Africa, and America, Indiana(Pennsylvania).
- Danius, S. (1997). The senses of modernism: technology, perception and modernist aesthetics [Joyce], Duke.
- Danousy, M. (1989). Laurence Sterne's "Tristram Shandy" examined in relation to Eighteenth Century dramatic theory and practice, Glasgow.
- Danziger, M. A. (1992). Text/countertext: fear, guilt, and retaliation in three postmodern novels [Beckett], Boston University.
- D'Arcy, M. (2004). Arduous identifications: Proust, Beckett, and the aesthetics of transcription, Cornell.
- Darke, P. (1999). The cinematic construction of physical disability as identified through the application of the social model of disability to six indicative films made since 1970 [Christy Brown], Warwick.
- Darling, G. J. (2003). The cross legends of the Leabhar Breac: a critical edition, translation, and commentary, CUNY.
- Darosa, M. J. (1997). The newspaper, the novel, and the project of modernism: reflections of journalistic form and authority in James, Woolf and Joyce, California(Berkeley).
- DaSilva, S. (1998). Transvaluing immaturity: Hellenism, primitivism, and a reverse discourse of male homosexuality in late-Victorian and Edwardian narrative [Wilde], Rice.
- Dattner-Garza, B. B. (1999). Identity through the social phenomenon of sadomasochism in Conrad, Wilde, and Poe, Nebraska.
- Davidoff, S. H. (2001). Of their own accord: (mis)readings of geothestic allusions to popular faith in C. S. Lewis' "The Chronicles of Narnia", Bowling Green.
- Davidson, E. L. (1987). The man of opinion and the man of sentiment: the relationship between "Tristram Shandy" and "A Sentimental Journey" [Sterne], SUNY(Stony Brook).
- Davidson, J. M. J. (1999). Hypocrisy and the politics of politeness [Burke, Swift], Yale.
- Davies, P. (1987). The ideal real imagination and knowledge in the prose of Samuel Beckett, Reading.
- Davis, A. T. (1991). An examination of the notions of 'masculinity' and 'femininity' in the poetry and prose of Ted Hughes and Seamus Heaney, Sheffield.
- Davis, G. M. (2003). Meaning and history: the origins of totalitarianism in the decline of mysticism and the rise of inner-worldly religion [Burke], Stanford.
- Davis, K. O. (1998). Geographies of the (m)other: narratives of geography and eugenics in turn-of-the-century British culture [Stoker], California(San Diego).
- Davis, M. J. (1996). The discourse of oratory: the new rhetorics and romantic writing [Whately], Texas.



- Davis, S. T. (1986). *George Moore's later fiction: an ordered philosophy, a chaotic world*, NUI(Dublin).
- Davis, T. W. (2002). *New thinking about loss: language, history and landscape in poetry after modernism* [Heaney, Muldoon], Princeton.
- Davis, V. A. (2005). *Restating a parochial vision: a reconsideration of Patrick Kavanaugh, Flann O'Brien, and Brendan Behan*, Texas.
- Davis, W. (1995). *Mythos und Volksglaube in anglo-irischer Prosa seit 1945*, Freie(Berlin).
- Davison, C. M. (1998). *Gothic Cabala: the anti-semitic spectropoetics of British Gothic literature* [LeFanu, Maturin, Stoker], McGill.
- Davison, N. R. (1993). *Silence, exile and cunning: Joyce and the construction of Jewish identity*, Maryland.
- Day, J. J. (2001). *An analysis of Irish famine texts, 1845-2000: the discursive uses of hunger*, McGill.
- Dean, A. C. (2000). *The voice of the people and the talk of the town: orality and print in Eighteenth Century Anglo-American politics* [Burke], Rutgers.
- Debelius, M. A. (2000). *The riddle of the sphinx at the fin de siecle* [Wilde], Princeton.
- Decker, D. J. (1988). *The temptation of Saint George: a critical study of the 1880s novels of Bernard Shaw*, University of Washington.
- Dee, E. M. (1997). *The travel to the past in Twentieth Century Anglo-American drama* [Dunsany], CUNY.
- Deeming, D. (1999). *Swift, Ireland and the aesthetic critique of modernity*, London(Birkbeck).
- Deen, M. S. E. (1993). *Gender skepticism in Twentieth Century British women's fiction: developments in and away from the domestic novel* [Molly Keane], Virginia.
- Deer, P. H. (2000). 'Savage warnings and notations': wartime visions, cultural blackouts and the crisis of British literature, 1939-1949 [Bowen], Columbia.
- DeForrest, M. M. (1996). 'Hard symbolic bones': an examination of the source materials for "A Vision" (1937) and its influence on the works of W. B. Yeats, Boston University.
- DeGiacomo, A. J. (1993). *From oppression to liberation: the uses of religion in the plays of T. C. Murray of the Abbey Theatre*, Dublin, Tufts.
- Deitzler, K. J. (1998). *Introduction to women writing in England, Scotland, Ireland, and Wales, 1660-1800: a biographical database on CD-ROM*, Missouri(St Louis).
- DeLaMotte, D. E. (1990). *Kafka, Joyce, Beckett and the modernist epic*, North Carolina.
- Delaney, P. J. (2001). *Nationalism and minority discourse in Irish writing*, Kent.
- Delos Santos, T. (1997). *Nineteenth Century women's writings on women in the visual arts: letters, fiction, and autobiography* [Lady Elizabeth Butler], Indiana(Pennsylvania).
- DeMellow, J. I. (1998). *Early Yeats and the Victorian fin-de-siecle*, Wales(Cardiff).
- Dementi, M. A. E. (1996). *Marketing modernity: aesthetic poses, professional identity, and the portrait of the artist* [Joyce], Princeton.

- Demy, T. J. (2004). *Technology, progress, and the human condition in the life and thought of C. S. Lewis*, Salve Regina.
- Denard, R. H. (1997). *Modern versions of Greek tragedies from Ireland: "The Riot Act" by Tom Paulin, and "The Cure at Troy" by Seamus Heaney*, Exeter.
- Denio, M. L. (1997). *Walter Macken: life in literature*, Nevada(Las Vegas).
- Dennis, I. F. (1995). *'What a land is this, where all the women are fair, and all the men are brave': the historical novel, nationalism and desire* [Morgan], Toronto.
- Dennis, M. K. L. (1992). *The Irish theatre of Brian Friel: texts and contexts*, North Carolina(Greensboro).
- Dennison, M. J. (1996). *Delights of the night and pleasures of the void: vampirism and entropy in Nineteenth Century literature* [Stoker, Wilde], Louisiana State.
- DePaor, P. (1995). *Ideology in the poetry on Nuala Ni Dhomhnaill*, Queen's(Belfast).
- Deppman, J. E. (1998). *Community and the sublime in Dickinson, Valery and Joyce*, Wisconsin.
- DeQuetteville, C. (2004). *Concepts of selfhood in Elias Canetti's 'Autobiographischen Schriften' and Samuel Beckett's 'Nohow On'*, Carleton.
- Derrick, P. S. (1992). *"Gravity's Rainbow" and the context of its time: a cultural collage* [Beckett], Valencia,.
- Deschene, J. M. (1991). *Joy in a minor key: the mystery of gender and sex in the thought of C. S. Lewis*, Rhode Island.
- Dettmar, K. J. H. (1990). *The illicit Joyce of postmodernism: modernist texts through postmodern glosses*, California(Los Angeles).
- Devenney, C. M. (1999). *Detours of writing: exile and experience between literature and philosophy* [Beckett], SUNY(Buffalo).
- Devlin, J. (1995). *Comedy and modern Irish literature* [Beckett, Flann O'Brien, Somerville & Ross, Synge], Columbia.
- DeWaal, C. (1997). *The quest for reality: Charles S. Pierce and the empiricists* [Berkeley], University of Miami.
- Deweese, A. R. (1998). *Blood lines: domestic and family anxieties in Nineteenth Century vampire literature* [Stoker], Georgia.
- DeWille, K. G. (1998). *Modern novels: the disruption of form, the incorporation of space* [Joyce], Toronto.
- Dewsnap, D. P. (1996). *Negotiations with the market: 'fin-de-siecle' aestheticism and commodity culture* [Wilde], Virginia.
- Dhardwadker, A. (1990). *Concepts of satire and satiric drama in the Restoration* [Congreve, Tate], Pennsylvania State.
- Dick, A. J. (1999). *Divisions of labor: performative language and the political economy of British Romantic drama* [R. B. Sheridan], Western Ontario.
- Dickson, A. M. (2001). *Imagining the other: dissenting voices in Nineteenth Century British colonial discourse* [Bithia Mary Croker], Lehigh.

- Didicher, N. E. (1990). Goldsmith in the context of parody, Queen's(Kingston).
- Dierkes-Thrun, P. (2003). The Salome theme in the wake of Oscar Wilde: Transformative aesthetics of sexuality in modernity, Pittsburgh.
- Dilks, S. J. (1992). How it is how it is not: Samuel Beckett's spirit of positive annihilation, Rutgers.
- Dirks, R. (2002). The symbolist novel as secular scripture: Huysmans, Wilde and Bely, Alberta.
- Dispas, C. H. (1991). The suspension of breath: Amfortas, Beatrice, and Katharina wait for Godot [Beckett], Maryland.
- Doan, W. J. (1999). Shaw's American importance, Case Western.
- Dobbins, G. J. (2002). Lazy idle schemers: decolonization, Modernism and the cultural politics of idleness in Twentieth Century Ireland [Joyce, O'Duffy, Beckett, Flann O'Brien], Duke.
- Dobra, S. M. (1993). Collaboration and consensus: constructing as rhetoric of abnormal discourse for composition from the esoteric prose of William Butler Yeats and Annie Wood Besant, California(Berkeley).
- Dockery, C. (1995). A certain light: Darwinian readings of selected works of John Millington Synge, NUI(Dublin).
- Dodd, M. R. (1991). Shavian phases of Faust: woman as creative evolutionist [Shaw], Washington State.
- Dodson, M. L. (1997). Twentieth Century philosophic expressions in literature and film [C. S. Lewis], Texas Tech.
- Doerksen, T. A. (1997). Constructing the English on Catholic foundations: national identity, religion, and gender in the English novel, 1748-1860 [Burke], Pittsburgh.
- Doggett, R. M. (2002). 'Deep-rooted things': empire and nation in the poetry and drama of William Butler Yeats, Maryland.
- Dohaney, L. A. (2001). 'Empire and poesy together rise': theatre, government, and society in Dublin, 1660-1730, Tufts.
- Doherty, C. A. (1989). Thomas Southerne's plays: ideas of marriage and characterization of wives, Pennsylvania State.
- Dolgin, E. E. (1995). So well-suited: the evolution of Joan of Arc as a dramatic image [Shaw], New York University.
- Donahue, S. J. (2001). Sentimental constructions and indeterminate meanings: Thomas Jefferson and the works of Sterne, Idaho State.
- Donlon, R. (1998). The scandalous women of Edna O'Brien: forces against female authenticity, CUNY.
- Donnelly, M. E. (1996). Erin's children at the crossroads: adolescence and oedipal narratives of the insurgent nation, University of Miami.
- Donoghue, W. T. (1996). Mimesis and skepticism in Eighteenth Century literature [Sterne], Stanford.
- Donohue, K. T. (2001). The writer as self-evident sham: Flann O'Brien's comic vision, Catholic University of America.
- Donovan, J. M. (2003). Bloody prints: the imperial, racial, and gender tracks of 'Dracula', fin de siecle and beyond [Stoker], Howard.

- Donovan, S. (2001). *Literary modernism and the press, 1870-1922* [Joyce], Goteborg.
- Dooley, L. A. (2000). *Enthusiasts, Jacobites, and Deists: religious nonconformity and English comic drama, 1700-1737* [Farquhar], Indiana.
- Dooner, D. M. (1991). *The importance of music to the development of the playwriting of George Bernard Shaw*, London (Royal Holloway).
- Doran, R. H. (2004). *The sublime and modern subjectivity: the discourse of elevation from neo-classicism to French Romanticism* [Burke], Stanford.
- Dorzak, A. (1990). *Signs of crisis: a semiotic approach to the Theater of the Absurd* [Beckett], Alberta.
- Dorfman, M. L. (1992). *Poetics of time and space: literature and representation in contemporary writing* [Joyce], Wisconsin.
- Dotson, W. J. (2005). *Sacred conspiracies: spiritualist and occult politics in Britain, 1843-1916*, Chicago.
- Dougherty, J. E. (2001). *Mr. and Mrs. England: the discursive implications of the Act of Union of Great Britain and Ireland of 1801* [Thomas Moore, Lady Morgan], Tufts.
- Dowd, M. A. (1999). 'The monster melo-drame': spectacle, sensationalism, and the cultural performance of Joanna Baillie, Lady Morgan, and M.E. Braddon, Loyola (Chicago).
- Downey, K. B. (1998). *Perverse Midrashim: Oscar Wilde's "Salome", Andre Gide's "Saul", and three hundred years' censorship of Biblical drama*, Texas (Dallas).
- Downing, L. J. (1992). *Berkeley's dynamical instrumentalism*, Princeton.
- Doyle, M. E. (1998). *Challenging the Cathleen paradigm: rethinking gender and nationalism in Northern Irish drama*, California (Los Angeles).
- Doylen, M. R. (1998). *Homosexual ascesis: representations of self-fashioning in the writings of Walter Pater, Oscar Wilde, and John Addington Symonds*, California (Santa Cruz).
- Drago, A. R. (1995). *Sheridan Knowles in context*, CUNY.
- Drake, A. J. (1997). 'Bully boy with no glass eye': Oscar Wilde as socialist, California (Irvine).
- Drorbaugh, E. T. (2002). *Queer adaptations of classic plays and the precipitate of change* [Wilde], New York University.
- Drummond, G. M. (2002). *The poetics of distance in Northern Ireland poetry* [Heaney, Longley, Mahon], Emory.
- Duba, F. E. (2003). *First words: the authorial preface in English literature* [Shaw], City University of New York.
- Duchackova, G. (1980). *Technika del Hermann Brocha a Jamese Joyce: srovnavaci studie* [Technique in the works of Hermann Broch and James Joyce: a comparative study], Charles (Prague).
- Duckler, G. (2005). *On the representation of infantile sense-making processes and the art of characterization: archaic thought and its history in the works of Stevenson, Hardy and Wilde*, Chicago.
- Duerden, S. J. (1992). *Ungoverning the lyric tongue: the public poetry of Seamus Heaney*, Arizona State.
- Duerfahrd, L. A. (2001). *The work of poverty: the minimum in Samuel Beckett and Alain Resnais*, Yale.

- Duffy, A. E. (1990). *The subaltern "Ulysses": mapping an aesthetics of postcolonial literature* [Joyce], Harvard.
- Duffy, B. (1995). *Narrative and identity in Samuel Beckett's "Trilogy"*, NUI(Dublin).
- Duncan, D. E. (1994). *Language and identity in post-1800 Irish drama*, North Texas.
- Dunn, J. E. (2005). *Troubled houses: Irish women writing in Great War* [MacGill, O'Flaherty, Hanley, Kate O'Brien, Coyle, Jacob]. CUNY.
- Durao, F. A. (2003). *Modernism and coherence: four chapters of a negative aestheticism* [Joyce], Duke.
- Durland, K. B. (1996). *Primary and secondary qualities: commonsense, science, and Berkeley*, North Carolina.
- Duszenko, A. (1989). *The Joyce of science: new physics in "Finnegans Wake"*, Southern Illinois.
- Duvinage, F. (1998). *'A great arrangement of mankind': Edmund Burke's principles and practice of statesmanship*, Chicago.
- Dvorak, J. A. (1994). *'Equally "childlike" outsiders'; woman and the Celt in the work of Charlotte Bronte*, Northern Illinois.
- Dvorak, R. M. (1993). *(Chaos of) Reading (chaos): the fuzzy logic of postmodernism* [Joyce], Ohio State.
- Dye, D. G. (1996). *Shakespeare's and Beckett's pretexts*, Calgary.
- Eastley, A. C. (2003). *'On the far side of revenge': reconciliation through classical appropriation in postcolonial literature* [Heaney, Joyce], California(San Diego).
- Eaves, G. N. (1989). *Figures of the imagination: a Yeatsian noumenology* [Yeats], California(Davis).
- Eberl, U. (1987). *James Joyces "Ulysses": Leitbild und Sonderfall der Moderne, vom psychologischen Realismus zur transindividuellen Allegorie*, Marburg.
- Eberly, R. A. (1994). *Novel controversies: public discussions of censorship and social change* [Joyce], Pennsylvania State.
- Ebest, R. J. (2002). *The writing of the Irish-Americans, 1900-1935*, Southern Illinois.
- Edwards, J. (1999). *Yeats's prose and its engagements with certain aspects of Victorian science*, Cambridge.
- Egenolf, S. B. (1995). *Varnished tales: history and artifice in the novel, 1789-1830* [Edgeworth], Texas A&M.
- Ehlke, R. C. (2004). *Wind from the shore: secular spirituality and the journey of William Butler Yeats from Romantic transcendence to monistic modernism*, Wisconsin(Milwaukee).
- Ehnenn, J. R. (2001). *Coming together: women's literary collaboration in Britain, 1885-1918* [Somerville and Ross], George Washington.
- Eide, M. (1994). *Legible virus: a politics of reading through Joyce and Rushdie*, University of Pennsylvania.
- Einspieler, U. (1990). *Seamus Heaneys Lyrik im Spiegel der Literaturkritik: eine Analyse seiner Rezeption in englischsprachigen Rezensionen und im deutschsprachigen Raum*, Graz.
- El-Desouky, A. A. (2000). *The self-begetting modern: figuring the human in Whitman and Joyce*, Texas.

- ElFouadi, K. (1989). *The scope of naturalism in British working-class drama; with special reference to Joe Corrie, D. H. Lawrence and Sean O'Casey*, Glasgow.
- Elkins, K. L. (2002). *Beyond the archive: rewriting memory in Baudelaire, Proust, and Beckett*, California(Berkeley).
- Ellenzweig, S. (2000). *The Tory roots of feminism and radicalism: English literature and politics, 1660-1740* [Swift], Rutgers.
- Elliott, D. W. (1994). *The angel out of the house: women's philanthropy and the redefinition of gender in Eighteenth and Nineteenth Century England* [Jameson], Johns Hopkins.
- Ellis, A. M. (1995). *Theatre and community formation: two models of self-representation*, Cornell.
- Ellis, S. C. (1989). *The plays of W. B. Yeats: Yeats and the dancer*, North Wales.
- Ellis-Killian, S. C. (1989). *The moral philosophy of Iris Murdoch: boundary and bridge between secular and Christian ethics in the late Twentieth Century*, Princeton Theological Seminary.
- Ellison, K. E. (2004). *After the fatal news arrived: information delivery and the Eighteenth Century media state* [Swift], Emory.
- Ellsworth, A. E. (1997). *Resisting Richardson: Sarah Fielding, Frances Sheridan, Charlotte Lennox and the didactic novel*, University of Washington.
- Elmore, G. A. M. (1997). *Nightmares transplanted: the novels of Charles Robert Maturin (1780-1824)*, Ulster.
- Elmore, J. L. B. (2002). *Sacred unions: Catharine Sedgwick, Maria Edgeworth, and domestic-political fiction*, Florida State.
- El-Nahal, M. S. (2001). *The impact of place on women characters in Edna O'Brien's fiction*, Indiana(Pennsylvania).
- Elstone, J. M. (1992). *Divided minds and grafted tongues: tradition and discontinuity in the poetry of Austin Clarke, Thomas Kinsella and John Montague*, Oxford.
- Eltis, S. A. (1994). *Anarchism, feminism and Socialism in the plays of Oscar Wilde*, Oxford.
- Emerick, B. K. (1990). *Voices in the city: Joyce's Dublin and Pirandello's Rome*, California(Los Angeles).
- Emig, R. (1992). *The end of modernism in English poetry* [Yeats], Oxford.
- Emilsson, W. (1998). *Epicurean aestheticism: De Quincey, Pater, Wilde, Stoppard*, British Columbia.
- Emmert, A. (1996?). *Die Präsentation von Vergangenheit in dem Dramen Brian Friels: Erinnerung und Geschichte*, Würzburg.
- Erb, P. D. (1991). *Theater, deceit, and the ideologies of objectivity in Seventeenth Century drama* [Congreve], Michigan.
- Erickson, A. K. B. (2000). *The Irish short story: a tale of minorities, imperialism, and canonical consequences*, Purdue.
- Erickson, L. M. (1996). *Odd women: late Victorian fiction and the work of female desire* [Wilde], Michigan.
- Escarbelt, B. (1985). *Les freres Banim, temoins et peintres de l'Irlande*, Paris.

- Eskestad, N. (1999). *Peasant mandarins: four poets negotiating traditions after empire* [Heaney], Saint Andrews.
- Eustace, J. C. (1996). 'More honourable rites of passage': from resistance to consolidation in the fiction of Joyce Cary, Margaret Laurence, and Chinua Achebe, Queen's(Kingston).
- Evans, H. A. (2004). *The new Woman's new appetite: cooking, eating and feeding in Sarah Grand's New Woman fiction*, Queen's [Canada].
- Evenson, B. K. (1993). *The carnival of negativity* [Beckett, Joyce, Swift], University of Washington.
- Fabijancic, A. D. (1995). *The dialectics of modernity: reification, space and vision in modernist and postmodernist discourse* [Joyce], New Brunswick.
- Faherty, P. W. (1995). *Brian Friel: Ireland's changing narrator*, Bowling Green.
- Fahey, M. F. (1997). *Imaginary castles in Western European literature* [Stoker], California(Davis).
- Fairhall, J. L. (1989). *James Joyce, history, and the political unconscious*, SUNY(Stony Brook).
- Falkenstein, L. R. (1997). *Renovating the kitchen: Irishness, nationalism, and form in the theatre of John B. Keane, Tom Murphy, Hugh Leonard, Brian Friel, and Thomas Kilroy*, Alberta.
- Falkenstetter, H. (1977). *Übersetzung als schöpferisches Spiel: ein französisch-englisch-deutsch-italienischer Übersetzungsvergleich anhand der Werke Samuel Becketts*, Salzburg.
- Fang, P. (1999). *The aesthetics of self-fashioning: Pater, Wilde, and Yeats*, University of Pennsylvania.
- Fanning, C. J. (1999). *The presence of the text: Sterne, satire, sublime*, CUNY.
- Fanning, D. F. (2003). *Irish Republican literature, 1968-1998: 'standing on the threshold of another trembling world'*, Ohio State.
- Farbman, H. (2003). *Dreaming, writing, and restlessness in Freud, Blanchot, Beckett, and Joyce*, Yale.
- Farley, D. G. (2001). *Intellectuals abroad: the modernist travel writings of Ezra Pound, e.e. cummings, Wyndham Lewis, and Rebecca West*, Tulsa.
- Farley, F. (1999). *The female and national body in films about Ireland*, NUI(Dublin).
- Farn, D. (1992). *A place of illusion: a study of the works of Iris Murdoch in relation to certain aspects of her use of the Platonic cave myth*, Council for National Academic Awards.
- Farquharson, D. E. (2001). *Rebel narratives: the Irish gunman in fiction and film* [O'Flaherty, Jordan], Memorial University (Newfoundland).
- Farrar, R. C. (1992). *Sartrean dialectics: the foundations for a 'regressive-progressive' method of critical discourse on aesthetic experience* [Beckett], Florida State.
- Farrell, M. J. (1999). *The rhetoric of silence* [Wilde], McGill.
- Farrell, M. K. (2005). *Sympathy and ambivalence: identity politics in early Twentieth Century anti-imperial novels* [Bowen, O'Faolain], Tulsa.
- Farrelly, A. D. (2004). *'It depends on the fella. And the cat.': negotiating humanness through the myth of Irish identity in the plays of Martin McDonagh*, Ohio State.

- Farren, S. (1989). *Culture and education in Ireland, 1920-1960*, Ulster.
- Fatany, A. H. (1991). 'A passionate syntax for passionate subject-matter': the interdependence of style and quest in the later Yeats, Catholic University of America.
- Faulks, L. J. (1990). *Appropriating the real: myth in Iris Murdoch's fiction*, Florida.
- Fauske, C. J. (1994). *An accidental patriot: Jonathan Swift and the Church of Ireland, 1710-1724*, Delaware.
- Feerick, J. E. (2002). *Reproducing race: early modern bodies and the construction of national difference* [Spenser], University of Pennsylvania.
- Feinstein, A. (2001). *Avant-garde writers and the Jewish question: racial representation in works by Gertrude Stein, James Joyce, and Mina Loy*, Wisconsin.
- Feld-Nussler, A. (1994). *Das dramatische Werk Walter Mackens: Entstehungskontext, Interpretation, Rezeption*, Wuppertal.
- Feltham, M. (2004). *Rewritten by machine* [Joyce], Western Ontario.
- Fenwick, J. M. (1990). *The novels of Joyce Cary: romantic illusion and existential pathology*, Ottawa.
- Ferguson, C. C. (2002). *Crossing the Rubicon: language and popular fiction at the fin-de-siecle* [Stoker], Tulane.
- Ferguson, L. R. (1990). 'We sing amid our uncertainty': Yeats's poetics of violence, Toronto.
- Fernandez, J. M. (2004). *In service of narration: servants, the rhetorics of class and narrational politics in Nineteenth Century fiction and autobiography* [Edgeworth], Iowa.
- Ferreira, P. J. (1997). *Reading, speaking and writing liberation: African-American and Irish discourse*, McGill.
- Ferris, K. R. (1989). *James Joyce, wandering Jew*, Emory.
- Ferris, S. (1998). *An exemplary Protestant: a study of the myth of John Hewitt and its place within contemporary literary debates in Northern Ireland*, Newcastle.
- Fiander, L. M. (2002). *Everyday magic: fairy tales in the fiction of Iris Murdoch, Margaret Drabble and A. S. Byatt*, Alberta.
- Fielding, J. D. (2003). *New words for new worlds: the neologizing revolutions of Lewis Carroll and James Joyce*, California (Berkeley).
- Fielding, M. D. (2000). *From madwomen to Vietnam veterans: trauma, testimony, and recovery in post-colonial women's writing* [McGuckian], Massachusetts.
- Filmer, K. P. (1985). *The polemic image: the role of metaphor and symbol in the rhetoric of the fiction of C. S. Lewis*, Queensland.
- Finlay, C. (1987). *Grammatical variation in the speech of Belfast school children*, Ulster.
- Finn, P. J. (2003). *Pre-Codex to post-Code: editorial theory in the second incunabulum* [Joyce], Victoria (Canada).
- Finnegan, M. E. (1991). *Terentian female roles: their transformations in Moliere and Congreve*, Florida State.
- Fischer, C. H. (2002). *Producing the politics of the parodic: the (porno)graphing of the bourgeois body* [Joyce], University of Washington.



- Fishman, J. (2004). *Active literacy: performance and writing in Britain, 1642-1790* [Burke], Stanford.
- Fitch, F. J. (1989). *James Joyce: 'the loveliest mummer of them all'*, Purdue.
- Fitzer, A. M. (2000). *Tender scenes; or, the sly rake in petticoats* [Frances Sheridan, Goldsmith, Sterne], Swansea.
- Fitzgibbon, M. (1998). *The management of innovative organizations in the live performance arts: a theoretical and empirical study of three Irish performing arts companies*, NUI(Dublin).
- Fitzpatrick, E. A. (2003). *The emergence of post-national aesthetic in contemporary Irish drama, 1980-2000*, Toronto.
- FitzPatrick, M. E. (2000). *Artificers and chroniclers: rhetorics of representation in Twentieth Century fictional narrative* [Joyce, Flann O'Brien], New York University.
- Flaherty, M. W. (2000). *Irish post-Joycean experimental novelists: O'Brien, Beckett, and Banville* [Flann O'Brien], Northern Illinois.
- Flavin, M. A. (1998). *Gambling in the Victorian novel* [G. Moore], Kent.
- Fleischacker, D. P. (2004). *The development of Newman's idea of a university education, 1851-1858*, Catholic University of America.
- Fleischer, G. (2002). *Genre departures: women writers and the crisis of representing national socialism and World War II* [Rebecca West], Columbia.
- Fleischmann, R. (1983). *Twentieth Century rural Ireland in novels by Canon Sheehan, Brinsley MacNamara and Patrick Kavanagh*, NUI(Cork).
- Flemr, J. (2001). *Reading James Joyce through Anthony Burgess: two word boys in close-up*, Charles (Prague).
- Flenga-Anderson, V. (1996). *L'Ob-scene: cadre et representation dans trois pieces de Ionesco, Beckett et Genet*, Florida.
- Flesher, E. A. (1997). *'I saw his face in every line': verbal and visual portraiture in modernist literature* [Joyce], California(Irvine).
- Flinn, A. M. (1990). *Authority and transpersonality: the situation of the speaker in Yeats, Eliot, and Williams*, University of Washington.
- Florio, J. (2000). *Emasculating the rabble: Joyce's medieval rites of satire, allusion and deromanticisation, a study of the long-life rebelliousness of the modernist Irish writer, James Joyce*, Zurich.
- Flynn, D. E. (1999). *Modern authors, well-dressed women: assembling a writing self* [Joyce, Wilde], California(Berkeley).
- Flynn, S. (1995). *The Scriblerus Club and the interaction of politics and literature* [Swift], Wales(Aberystwyth).
- Foley, I. (2001). *Issues of gender in the texts of Ulster theatre*, Trinity(Dublin).
- Ford, C. (1990). *The nightmare of history: James Joyce's "Ulysses" and the crisis of liberalism*, Yale.
- Foreman, W. J. (1998). *Finding a way that can be spoken: the poetic activity of metaphor twisting in the rhetoric of politics* [Swift], New Mexico.

- Fort, J. P. (1999). *Towards an ethics of the voice: the imperative to write in Kafka, Blanchot and Beckett*, California(Berkeley).
- Fortunado, P. L. (2004). 'Lady Windermere's fan': modernist aesthetics meets the aesthetics of fashion [Wilde], Illinois (Chicago).
- Foust, G. W. (2002). *Re-regarding revision: prefacing-resurfacing-defacing* [Beckett], SUNY(Buffalo).
- Fouxon, A. (1978). *Synge and the new drama*, Permskogo.
- Fowler, E. (1992). *The contingencies of person: studies in the poetic and legal conceits of early modern England*[Spenser],, Harvard.
- Fowler, K. L. (1991). *A raking pot of tea: the intersecting circles of Jane Austen and Maria Edgeworth*, New York University.
- Fox, C. L. (2001). *Parading stories: the creation and reception of Macnas's theatrical parades*, Indiana.
- Fox, M. D. (2004). 'There's our catastrophe': emotional response and the staging of presence in the theatre of Shakespeare and Beckett, California (Irvine).
- Fox, P. A. (1990). *Recovering the 'narrow plot of acquisitiveness and desire': reproduction, resistance, and British working class writing, 1890-1945* [Patrick MacGill], University of Washington.
- Fox, P. W. (2000). *The pleasure that abideth for a moment, the sorrow that endureth for ever: a decadent aesthetic* [Wilde], Georgia.
- Francus, M. W. (1991). *The converting imagination: linguistic theory and Swift's satiric prose*, Columbia.
- Frank, J. E. (1990). *Parody, politics, and literary form: readings of Fielding and Sterne*, Cornell.
- Franke, D. (2003). *Modern heresies: British and Irish literature and culture, 1883-1024*[Joyce, Shaw], Iowa.
- Frankel, N. R. (1994). *Oscar Wilde's decorated books*, Virginia.
- Fraser, G. (1996). 'As the story was told': narrative and aesthetic strategies in Beckett's late prose, Reading.
- Fraser, J. M. (1997). *Writes of passage: Dante, Joyce and the dynamics of literary initiation*, Toronto.
- Fraser, M. L. (1999). *Reading stage directions: from Robertson to Shaw and Barker*, Cambridge.
- Frattarola, A. (2004). *The rhetoric of sampling: a study of narrative technique in the Twentieth Century novel* [Beckett, Joyce], New York U.
- Frawley, O. M. (2002). *Irish pastoral: nature and nostalgia in Irish literature*, CUNY.
- Freeberg, B. A. (1999). *The problem of divine ideas in Eighteenth Century immaterialism: a comparative study of the philosophies of George Berkeley, Samuel Johnson, Arthur Collier and Jonathan Edwards*, Emory.
- Freedman, A. (1999). *Death, men and modernism* [Joyce], New York University.
- Freeman, C. (1993). *Desiring men: sexual politics and anxiety in literary modernism* [Wilde], Vanderbilt.
- Frehner, R. (1997/8). *The colonizer's daughters: gender in the Anglo-Irish big house novel*, Zurich.
- Freund, P. J. (1993). *Literary studies, mystification, and the image of the word* [Beckett], SUNY(Buffalo).

- Frey, C. L. (1995). *Spenser, landscape and Ireland*, Calgary.
- Frey, H. E. (2002). 'I too have been a wanderer': Romantic travel writing and literary self-creation [Jameson], Indiana.
- Frey, K. (1989). *Theories of prosody*, SUNY(Stony Brook).
- Friberg, H. I. (1996). *An older order and a new: the split world of Liam O'Flaherty's novels*, Uppsala.
- Friedli, H. (1988). *Reflexionen der Fortschrittsidee in Laurence Sternes "Tristram Shandy"*, Zurich.
- Frieling, B. J. (1987). *A critical edition of W. B. Yeats's automatic script, 11 March-30 December 1918*, Florida State.
- Fritsch, R. (1987). *Absurd oder grotesk?: uber literarische Darstellung von Entfremdung bei Beckett und Heller*, Bremen.
- Froes, J. R. (1994). *A variorum and critical edition of Lord Orrery's "Remarks on Swift" [Boyle]*, Southern Mississippi.
- Frohock, R. R. (1996). *Eyes on the new world: imagining the English colony in the early Enlightenment [Swift]*, California(Santa Barbara).
- Frost, L. C. (1998). *Fascism and fantasy in Twentieth Century literature [Yeats]*, Columbia.
- Frumkin, R. M. (1995). *Joyce and mysticism: the hermeneutics of difficult texts*, CUNY.
- Fulford, S. (1999). *Gendered spaces in contemporary Irish poetry [Heaney, Paulin, Muldoon, McGuckian, Boland]*, Berkeley, Kent.
- Fulker, T. A. (1996). *The monster, the body, this miracle, its pain: illness in the modernist novel [Joyce]*, California(Berkeley).
- Fulkerson, D. L. (1990). *The characterization of the author: Elizabeth Bowen's use of the character as authorial mask*, Washington University (St. Louis).
- Fulmer, J. M. (2002). *Strategies of indirection in African American and Irish contemporary fiction: Zora Neale Hurston to Toni Morrison, and Mary Lavin to Eilis Ni Dhubhne*, California (Berkeley).
- Fulton, R. L. (1999). *When we waken the dead: the hermeneutics of death and memory in the works of James Joyce*, Texas.
- Furlani, A. (1993). *Elanchus: a socratic way with texts [Swift]*, Toronto.
- Furniss, T. E. (1988). *Edmund Burke's revolution: the discourse of aesthetics, gender, and political economy in Burke's "Philosophical Enquiry" and "Reflections on the Revolution in France"*, Southampton.
- Gaible, E. L. (1993). *Alone in the crowd: a reception-history of avant-garde productions in the United States; Samuel Beckett, the Living Theater, Robert Wilson*, California(Berkeley).
- Gaik, F. J. (1988). *States of siege, states of mind: Yeats and the rhetoric of rebellion*, Southern California.
- Gaipa, M. A. (1993). *The self in suspension: apostrophe, monologue, and mimesis in the prosaic poetry and poetic prose of Victorian and modernist literature [Joyce]*, Brown.

- Galassi, C. (1995). *Rubbish, subjectivity, and modern form in West, Joyce, and Olsen*, California(Irvine).
- Gallagher, K. M. (1993). *John Montague: poetic autobiography and the creation of life through art*, NUI(Dublin).
- Gallagher, R. J. (1990). *The uses of the supernatural in the works of Lord Dunsany and James Stephens*, University of Washington.
- Gallagher, S. M. (2004). *Three Nineteenth Century Irish novelists, their Gothic myth, and national literature: Charles Robert Maturin, Joseph Sheridan LeFanu, and Bram Stoker*, Indiana University of Pennsylvania.
- Galvan, J. N. (2001). *Feminine channeling: technology, the occult, and women's mediation of communications, 1870-1915* [Stoker], California (Los Angeles).
- Ganieva, E. Y. (1972). *The prose of James Joyce*, Moscow.
- Garavel, A. J. (2003). *'On Munster grass and Connemara skies': the sense of place in the fiction of Somerville and Ross*, New York University.
- Garcia, J. (1996). *The underwritten circle: a theory of fictional encyclopedism* [Joyce], Columbia.
- Gardiner, D. M. (1998). *'Befitting emblems of adversity': a modern Irish view of Edmund Spenser from W. B. Yeats to the present*, Loyola(Chicago).
- Gardner, K. J. (1992). *Cultural anxiety and English comedy, 1700-1708* [Centlivre, Farquhar, Steele], Tulane.
- Garelick, R. K. (1992). *Women onstage: the representation of women's performance in the fin de siecle* [Wilde], Yale.
- Garland, M. (1996). *A genealogy of feeling: examining the works of William Wordsworth, Edmund Burke, Laurence Sterne, and Mary Wollstonecraft*, California(Santa Barbara).
- Garlen, J. C. (2003). *Flowers of the British world: British national identity and the late Eighteenth Century courtship novel* [Lady Morgan], Auburn.
- Garrigan Mattar, S. (1997). *Primitivism and the writers of the Irish dramatic movement to 1910* [Gregory, Synge, Yeats], Oxford.
- Garver, L. A. (2001). *Lost politics: 'The New Age' and the Edwardian socialist roots of British modernism* [Shaw], Chicago.
- Gasiorek, A. B. (1990). *A crisis of metanarratives: realism and innovation in the contemporary English novel* [Murdoch], McGill.
- Gatterer, G. (1977). *Frank O'Connor: a study of his short stories*, Wien.
- Gay, R. R. (1991). *The Deianeiran heroine in six English tragedies, 1603-1703* [Southerne], North Carolina(Greensboro).
- Gearon, L. (2000). *Landscapes of encounter: the portrayal of Catholicism in the novels of Brian Moore*, Surrey.
- Geary, A. D. (1998). *In the wake of the law: law and ethics in "Finnegans Wake"* [Joyce], London(Birkbeck).
- Gebhardt, M. (1994). *Parnell in progress: der Funktionswandel des Parnell-Themas in Joyces Oeuvre*, Freie(Berlin).
- Gee, S. G. (2002). *Waste and restoration: the politics of discarding from "Paradis Lost" to the "Dunciad"* [Swift], Harvard.

- Gehman, H. M. (2005). *Conscience and moral agency: Iris Murdoch and H. Richard Niebuhr on the formation of the moral self*, Chicago.
- Geller, J. (2003). *Domestic counterplots: representations of marriage in Eighteenth Century British literature [Swift]*, New York University.
- Gellis, M. (1993). *Burke, Campbell, Johnson, and Priestly: a rhetorical analysis of four British pamphlets of the American Revolution*, Purdue.
- Gendrich, C. M. (1997). *Persona, performance, and comedy: patterns of success and accomodation in the lives and work of Mary Ann Vincent and Louisa Lane Drew [R. B. Sheridan]*, Missouri.
- Gendron, S. E. (2001). *Beginning again: reading repetition with Samuel Beckett, Jacques Derrida and Gilles Deleuze*, Wisconsin.
- Gentz, R. (1994). *Das erzählerische Werk Oscar Wildes*, Essen.
- Gephardt, K. (2003). *Imagined boundaries: the nation and the continent in Nineteenth Century British narratives of European travel [Stoker]*, Ohio State.
- Gerard, W. B. (2002). *'Sallies of the imagination': visual imagery and the works of Laurence Sterne*, Florida.
- Gerber, A. (2002). *Tradition and ephemerality: suburban voices in Dermot Bolger and Roddy Doyle*, Trinity(Dublin).
- Gero, R. (2004). *Strategies of the artificial sublime: vacant, obscure and rude [Burke]*, New School.
- Gewanter, D. S. (1991). *Thomas Hardy, W. B. Yeats, and Robert Lowell*, California(Berkeley).
- Ghitis, B. (1997). *James Joyce and the other: paradigms of the Jew as scapegoat*, University of Miami.
- Giannachi, G. (1995). *Silence in modern European drama [Beckett]*, Cambridge.
- Gibbs, K. L. (1993). *An introduction to the fiction of Molly Keane (M. J. Farrell)*, Nebraska.
- Gibson, G. C. (2001). *Wake rites: the ancient Irish rituals of "Finnegans Wake" [Joyce]*, Louisiana State.
- Gibson, J. A. (1991). *Artificial perplexities: the paradigm of Gothic fiction and its postmodern survival in the work of Nabokov, Pynchon, and Beckett*, Wisconsin.
- Gibson, K. M. (1992). *Noma Hiroshi's struggle for the total novel: critical absorption of Balzac, Joyce, and Sartre*, Indiana.
- Gibson, M. I. (1994). *Yeats and Coleridge: the identity of the poet and Romantic metaphors of mind*, London(Bedford).
- Gibson, S. (1996). *The Eighteenth Century Oriental tales of Eliza Haywood, Frances Sheridan and Ellis Cornelia Knight*, McMaster.
- Gidal, E. (1995). *Passions stamped on lifeless things: English romanticism and the poetics of the British Museum [Burke]*, Michigan.
- Gieger, J. C. (2001). *'Thy lovers were all untrue': English literary history and the creation of the Restoration comedy of manners [Congreve, Farquhar]*, Rutgers.

- Giemza, B. A. (2004). *Mavericks of religion: the Irish outliers of Southern literature* [Abram Ryan, Hearn], North Carolina.
- Gillespie, P. F. (1993). *Tones and overtones: voice in James Joyce's "Ulysses"*, Wisconsin.
- Gillespie, S. J. (1992). *Narrated thought and sequential argument: a comparison of two texts by C. S. Lewis*, Texas(Arlington).
- Gilligan, D. W. (1990). *The Banim brothers, 1796-1874: a study of the emergence of the native Anglo-Irish novel in its political, social and artistic contexts*, Ulster.
- Gilligan, T. G. (2004). *Constructing a moral life: literature and the ordinary moral agent* [Murdoch], Johns Hopkins.
- Gillis, A. H. (2001). *Awakening constellations: history in Irish poetry of the 1930s*, Queen's(Belfast).
- Gilmartin, E. K. (2001). *The halfway house of language: the Anglo-Irish dialect in the dramas of John Millington Synge and Lady Augusta Gregory*, New York University.
- Gilmartin, S. (1994). *Family lines and narrative patterns in the Nineteenth Century novel* [Edgeworth], Cambridge.
- Gilson, A. M. (1997). *Female discipleship and male literary authority: the literary pairings of Charlotte Mew and Henry James, Djuna Barnes and James Joyce, and Jean Rhys and Ford Madox Ford*, Washington University(St. Louis).
- Girivenko, A. N. (1992). *The reception of Thomas Moore in Russia*, Moscow.
- Girvin, A. K. (1995). *At the limits of cultural nationalism: language, culture, politics in the early writing of Brian O'Nolan* [Flann O'Brien], Southampton.
- Giunta, E. (1991). *A raven like a writing-desk: Lewis Carroll through James Joyce's looking glass*, University of Miami.
- Gleason, P. W. (2000). *The artist-hero novels of D. H. Lawrence, James Joyce, and Samuel Beckett and the transformation of aesthetic philosophy*, Texas.
- Gleitman, C. (1994). *Theatrical negotiations on a modern Irish terrain: a study of three contemporary Irish dramatists* [Friel, Tom Murphy, McGuinness], New York University.
- Glick, E. F. (2001). *Modern love: queer subjects and the contradictions of modernity* [Wilde], Brown.
- Glisson, S. N. (2001). *Cultural nationalism and colonialism in Nineteenth Century Irish horror fiction*, South Africa.
- Glover, L. C. (1995). *Colonial qualms/colonial quelling: England and Ireland in the Sixteenth Century*, Claremont.
- Glover, S. E. P. (2001). *Property and possession: law, land and early Eighteenth Century English fiction, 1700-1735* [Swift], Toronto.
- Goert, R. D. (2003). *Metatheatrical katharisi: the philosophy of emotion* [Yeats], Columbia.
- Goddard, S. (1990). *Slim volumes of verse: Elkin Mathews and poetry publishing (1887-1921)* [Yeats], Reading.
- Gold, B. J. (1995). *Reproducing sex: procreative technologies and alternative erotics in late Victorian fiction* [Stoker, Wilde], Chicago.
- Gold, M. (1997). *Waking hermeneutics: dialogues between James Joyce and Hans-Georg Gadamer with interlocutory interruptions from Plato, Rabbi Soloveitchik, Irigaray, and others*, Columbia.

- Goldberg, M. E. (1999). *Moving bodies: James Joyce and the 'new physics'*, Illinois.
- Goldman, J. E. (2005). *The modernist author in the age of celebrity [Wilde, Joyce]*, Brown.
- Goldstein, M. M. (2000). *Theosophy, culture, and empire [Yeats]*, Texas.
- Goldweber, D. E. (1998). *'Without losing the past': Byron and the conservative critic [Burke]*, New York University.
- Golston, M. B. (1998). *Rhythm and ideology in Twentieth Century poetry and poetics [Yeats]*, Stanford.
- Gooch, M. J. (1997). *Medieval theory, modernist text: auctoritas in Pound, Eliot, Yeats, and Joyce*, Indiana(Pennsylvania).
- Goode, M. (2001). *The erotics of historicism: the historical novel, the discipline of history, and ther politics of manly feeling, 1790-1890 [Burke]*, Chicago.
- Goodman, L. F. (1994). *Oscar Wilde's literature: masking narcissistic anxiety*, Chicago.
- Goodrich, J. H. (2001). *The chains of continuity or the flies of a summer: a study of Edmund Burke and his opponents*, Michigan.
- Gordin-Kaviani, R. (2001). *A rake's progress: the demonizing of the rake-hero [Stoker]*, California (Irvine).
- Gordon, B. (1990). *I open and close: the I in Samuel Beckett's drama*, Florida.
- Gorski, W. T. (1989). *Yeats and alchemy*, Maryland.
- Goss, S. J. (2003). *The agony of consciousness: history and memory of Nineteenth Century Irish gothic novels [Maturin, LeFanu, Stoker]*, Oregon.
- Gotzmann, W. (1989). *Literarische Erfahrung von Grossstadt (1922-1988): bei Joyce, DosPassos, Johnson, Malerba, Calvino, McInerney, Genzmer, Morshauser*, Berlin.
- Gould, M. R. (2005). *Role Britannia: theatricality and empire in the Victorian period [Boucicault]*, Iowa.
- Goulding, S. M. (1995). *Placing a claim: women writers and literary tradition in Eighteenth Century England [Laetitia Pilkington]*, New York University.
- Gowe, W. L. (1995). *The ineluctable modality of the risible: the politics of comedy in James Joyce's "Ulysses"*, SUNY(Binghamton).
- Graf, S. J. (1995). *"Per Amica Silentia Lunae": the magic poetics of W. B. Yeats*, Kansas.
- Graham, C. (1994). *Ideologies of epic: empire and nation in the epic poetry of Tennyson, Samuel Ferguson, and Edwin Arnold*, Bristol.
- Graham, J. L. (1993). *Berkeley's notion of suggestion*, Ohio State.
- Granger, J. (1997). *The widening scope of the Shavian heroine [Shaw]*, CUNY.
- Grant, C. (1994). *The visual culture of sensibility: optics, the sentimental and the picturesque, 1712-1788 [Goldsmith]*, Cambridge.
- Grathwol, K. B. (1997). *The scandal of women's knowing: a study in Seventeenth Century French and Nineteenth Century British prose by women [Edgeworth, Pilkington]*, Brandeis.

- Gray, J. M. (1999). *Performing Dracula: a critical examination of a popular text in three sites of performance* [Stoker], Louisiana State.
- Gray, K. M. (1995). *Compulsion and confinement: the female stage body in the plays of Samuel Beckett, George Washington*.
- Greaves, R. (1994). *The poetry of W. B. Yeats, 1903-1914: transition, reception, modernism*, London(Bedford).
- Green, D. D. (1992). *The ontological significance of dualism in the major works of Samuel Beckett*, London(Birkbeck).
- Green, J. E. (1989). *Literary revisions of traditional folktales: Bowen, Carter, Hong Kingston, Morrison, Oates, Sexton, Welty, and Capote*, Texas.
- Green, J. F. (2002). *White primitives: the ethnology of class in the late-Victorian city* [Stoker], Brown.
- Greenberg, J. A. (1996). *The echo of the text: voices of pleasure/voices of death* [Joyce], Yale.
- Greenberg, J. D. (2002). *Worldliness and wit: satire and the grotesque in the late modernist novel* [Beckett], Princeton.
- Greene, N. P. (1998). *Representations of class, gender, race, and religion in the novels of Somerville and Ross, 1894-1925*, Louisiana State.
- Greenlaw, D. W. (2003). *'Preying on foresaid remains': Irish identity and the borders of mourning*, Alberta.
- Greenwood, A. (1999). *Representations of femininity in the novels of Edna O'Brien, 1960-1996*, Hull.
- Griffin, G. (1988). *The influence of the writings of Simone Weil on the fiction of Iris Murdoch*, Leicester.
- Griffin, T. D. (2003). *Grey areas: Edmund Spenser's 'Faerie Queene' and the Irish colonial mindset*, Oregon.
- Grossman, J. A. (1995). *From polemics to fiction: four Eighteenth Century women writers on education* [Edgeworth], CUNY.
- Groves, S. E. (2001). *Murmuring multitudes and scribbling routs, crowds and the Popish Plot from Dryden to Defoe* [Swift], Maryland.
- Guenette, M. D. (1993). *Speak low: towards a theory of the non-discourse of male homosexuality in Wilde, Proust and beyond*, Columbia.
- Gupta, S. (1993). *The construction of criticism: critical responses to James Joyce's "Ulysses", 1922-1941*, Oxford.
- Gurr, J. M. (1999). *Tristram Shandy and the dialectic of enlightenment* [Sterne], Duisburg.
- Guth, R. C. (2002). *Home truths [and] Experiencing technical difficulties: a reader's negotiation with the stylistic innovations of "Ulysses", Episode 12* [Joyce], Cincinnati.
- Guzynski, E. A. (1997). *'Maimed, marred, and incomplete': aesthetics, masochism, and the language of suffering in Swinburne and Wilde*, Cornell.
- Hackner, C. C. (1994). *James Joyces Roman "Ulysses" im Umfeld des Expressionismus*, California(San Diego).
- Haddad, E. A. (1997). *Orientalist poetics: the Islamic Middle East in Nineteenth Century English and French poetry* [Thomas Moore], Harvard.



- Haddad, R. R. (2002). *Bernard Shaw's novels: his drama of ideas in embryo*, Sao Paulo.
- Hadfield, A. D. (1988). *The English conception of Ireland, c.1540-1600, with special reference to the works of Edmund Spenser, Ulster*.
- Hagena, K. (1995). *Meer im "Ulysses" von James Joyce*, Freiburg(Breisgau).
- Hagenguth, K. (1996). *Neopaganismus und Christentum in der Viktorianischen Literatur unter besonderer Berücksichtigung der minor authors [AE, G. Moore, Wilde, Yeats]*, Bonn.
- Haggerty, A. J. (2001). *Evil literature, Irish literature: censorship and the invention of the Irish writer [Joyce, Synge, Yeats]*, University of Miami.
- Hain, B. A. (1988). *Virtue, virtue: rewriting theories of the novel [Congreve]*, SUNY(Stony Brook).
- Hairston, S. E. (2001). *Conceiving birth stories: the creation myths of literature and medicine [Sterne]*, Houston.
- Halberstam, J. M. (1991). *Parasites and pervers: anti-semitism and sexuality in Nineteenth Century Gothic fiction [Stoker]*, Minnesota.
- Hale, C. L. (1994). *A critical edition of Robert Tressell's "The Ragged Trousered Philanthropists"*, Michigan State.
- Hall, B. H. (1993). *The lure of the 'extra dimension': memory, fantasy, and irony in the short fiction of Virginia Woolf, Elizabeth Bowen and Mary Lavin, Queen's(Kingston)*.
- Hall, E. B. (2000). *Domesticating emotions: technologies of affect in Victorian literature and culture [LeFanu]*, Wisconsin.
- Hall, E. B. (2003). *Textual tensions: reading (with) Helene Cixous [Beckett]*, Wisconsin.
- Hamarneh, W. (1992). *Problems of aesthetic transfer: the modern novel between centre and periphery [Joyce]*, Toronto.
- Hamel, A. G. v. (1911). *De Oudste Keltische en Angelsaksische Geschiedbronnen*, Amsterdam.
- Hamel, E. (1996). *Plotinian presence and the work of W. B. Yeats and Yves Bonnefoy*, CUNY.
- Hamilton, L. K. (1998). *Myths of recognizability: signifying the body in the Nineteenth Century novel [Wilde]*, Harvard.
- Hamlin, M. C. (1990). *Ireland's Fifth Province: the contemporary Irish cultural debate [Deane, Heaney, Longley, Paulin]*, Texas(Arlington).
- Hampton, J. B. (1999). *Voices outside the Irish Renaissance [May Laffan Hartley, Margaret Brew, Emily Lawless]*, Southern Illinois.
- Hancock, T. C. W. (1997). *Seamus Heaney's approaches to the transcendent*, Cambridge.
- Hand, D. (1999). *Writing the big house: W. B. Yeats, Elizabeth Bowen and John Banville*, NUI(Dublin).
- Hannah, S. (2005). *Only through time: structure and temporality in three modern sequence poems [Yeats]*, Columbia.
- Hannon, P. M. (1990). *Self and form in the writings of Oscar Wilde*, Rutgers.

- Hanratty, B. R. (1979). *The order of Melchizedek: a study of the priest in Nineteenth Century ASnglo-Irish fiction*, Ulster.
- Hansen, J. A. (2001). *Phantoms of the modern: Gothic histories and materialist criticism in Irish modernism* [Beckett, Joyce], Notre Dame.
- Hansen, J. J. (1996). *Samuel Beckett, philosophy and the limits of literary hermeneutics*, Michigan.
- Hanson, E. (1994). *Decadence and Catholicism* [Wilde], Princeton.
- Hanson, M. A. H. (1999). *Irony, conflict and creativity: a case study of the creative development of George Bernard Shaw as an ironist during WWI*, Columbia.
- Haque, A. (1994). *Edmund Burke: limits of reason in public administration theory*, Cleveland State.
- Harada, M. M. (2000). *Grotesque circumstances: the Bildungsroman of deformation in contemporary Irish literature* [Edna O'Brien, Roddy Doyle, Patrick McCabe], New Mexico.
- Harder, B. L. (2003). *Reconfigured male identity in the works of James Joyce, Hilda Doolittle, and John Berryman*, California(Riverside).
- Hardin, M. J. (1997). *Playing the reader: the homoerotics of self-reflexive fiction* [Sterne], Houston.
- Harding, D. (1999). *Writing the city: urban visions and literary modernism* [Joyce], Southern California.
- Hardwick, A. (2001). *Practices of resistance in Beckett's French prose: Comment C'est and beyond*, Oxford.
- Hardy, R. M. P. (1999). *Iris Murdoch and depth-psychology*, Wales(Cardiff).
- Hardy, S. B. (1993). *A poetics of immediacy: the short story and oral narrative theory* [Joyce], Princeton.
- Harkin, M. A. (1994). *Disturbing sympathy: Smith, aesthetics and the sentimental novel* [Goldsmith, Sterne], Johns Hopkins.
- Haroian-Guerin, G. (1993). *The fatal hero: Diana, deity of the moon, as an archetype of the modern hero in English literature* [Joyce], CUNY.
- Harris, C. W. (1990). *At the end of the day: theatre as politics and politics as theatre in Northern Ireland* [Peter Sheridan], Emory.
- Harris, J. M. (2001). *Folklore, fantasy, and fiction: the function of supernatural folklore in Nineteenth and early Twentieth Century British prose narratives of the literary fantastic* [Carleton, LeFanu], University of Washington.
- Harris, K. (2005). *The operation of necessity: intellectual affiliation and social thought in Rebecca West's nonfiction*, Arizona.
- Harris, M. (1992). *Strategies of silence: sentimental heroism and narrative authority in the novels of Frances Sheridan, Frances Burney, Elizabeth Inchbald, and Hannah More, Brandeis*.
- Harris, P. J. (1999). *Sean O'Casey's letters and autobiographies: reflections of a radical ambivalence*, Sao Paulo.
- Harris, S. C. (1998). *Bodies and blood: gender and sacrifice in modern Irish drama* [Yeats, Synge, O'Casey], Texas.
- Harris, S. T. (2004). *Decadent aristocracies in Nineteenth Century British literature* [Wilde], Nebraska.
- Harrison, P. M. (1999). *Civil wars: marriage, gender and militarism in English literature, 1642-1714* [Farquhar,

Steele], California(Santa Barbara).

Harse, K. J. (1995). *Horrible shadow: otherness in Nineteenth Century Gothic and speculative fiction* [LeFanu, Stoker], Calgary.

Hart, C. (1997). *The ideal of the aristocrat in the poetry of W. B. Yeats*, London(Birkbeck).

Hart, C. A. (1996). *Domains of difference: gender, class and ethnicity in the novels of Sydney Owenson, Lady Morgan ca.1802-1811*, Alberta.

Hart, J. E. (2000). *The will to theatre* [Beckett], SUNY(Buffalo).

Hart, M. F. (1992). *The spirit of reconciliation: James Joyce, Catholicism, and the European romantic tradition*, Rutgers.

Hart, T. E. (1993). *The role of will in two evolutionary plays by Bernard Shaw*, Catholic University of America.

Hartling, S. L. (2003). *Horrid spectacles: polite taste and impolite depictions in the Eighteenth Century novel* [Burke, Sterne], Waterloo.

Hartwig, H. A. (2002). *The performative turn in Twentieth Century poetry* [Wilde, Yeats], SUNY(Buffalo).

Harwood, S. M. (2001). *Performing Irish womanhood: Maud Gonne, the Daughters of Erin, and early Twentieth Century Irish nationalism*, New York University.

Haslam, P. C. (1993). *Only style remains: the Anglo-Irish big house novel in the Twentieth Century*, NUI(Dublin).

Hassan, S. K. M. (1994). *William Butler Yeats, resistance, and Ireland*, Purdue.

Hatch, D. A. (2004). *Beckett in (t)Transition: 'Three dialogues with Georges Duthuit,' aesthetic evolution, and the assault on modernism*, Florida State.

Hauk, G. (1991). *Reductionism in drama and the theatre: the case of Samuel Beckett*, Toronto.

Haughey, J. P. (1996). *'Following "an antique drum": the Great War in Irish poetry*, South Carolina.

Hauk, G. S. (1991). *Habitations of goodness; selfhood, reality and language in the work of Iris Murdoch and James M. Gustafson*, Emory.

Havredaki, I. G. (1991). *In search of a common myth: influences of mysticism and occultism in W. B. Yeats's "A Vision"*, Connecticut.

Hawes, B. (1999). *Yeats's versions of literary history, 1896-1903*, Bristol.

Hawkins, M. S. G. (1992). *Heroic kings and romantic rebels: the dramatic treatment of Brian Boru and Robert Emmet as Irish national heroes*, Toronto.

Hawley, J. (1990). *Laurence Sterne and the circle of sciences: a study of "Tristram Shandy" and its relation to encyclopedias*, Oxford.

Hay, J. T. (1994). *The colloquial musical metaphysics of Francis Hueffer and George Bernard Shaw*, California(San Diego).

Hay, S. J. (2004). *Society of the spectator: a spectropoetics of Atlantic modernism* [Joyce], Duke.

Hazucha, A. W. (1993). *Typography as text: revisions of meaning in the works of Laurence Sterne*, Washington

University(St. Louis).

Head, D. J. (1989). *The modernist short story: theory and practice in five authors* [Joyce], Warwick.

Healy, J. F. (1997). *From Mossbawn to Station Island: a sense of place in Seamus Heaney's poetry*, Kansas.

Heaney, L. F. (1996). *Aspects of scientific thought in modern Irish literature* [Banville, Heaney, Joyce], Queen's(Belfast).

Heard, E. J. (2002). *Farquhar and the new comedy, 1695-1710* [Congreve, Steele, Centlivre], Pennsylvania State.

Hearne, D. (1993). *The development of Irish feminist thought: a critical historical analysis of "The Irish Citizen", 1912-1920*, York(Canada).

Hedstrom, E. E. (1998). *Essays in European and American intellectual history* [Burke], Rice.

Heft, H. (1994). *The presence of James Joyce in the poetry and prose of A. M. Klein*, Western Ontario.

Hegglund, J. R. (1997). *Empire's inward turn: the idea of home in the imperial city, 1885-1935* [Wilde], California(Santa Barbara).

Heininge, K. A. (2002). *'The broth of a boy': manifestations of the stage Irish figure*, California (Davis).

Heise, U. B. K. (1993). *Chronoschisms: temporality and contingency in postmodern narrative* [Beckett], Stanford.

Heled, M. (2002). *The cracked looking glass: James Joyce, Virginia Woolf, and mimesis*, Cambridge.

Helvi, S. C. (2004). *Plotting sisters: from surplus women to sex panics in Nineteenth Century British literature and culture* [Stoker], California [Santa Clara].

Hendershot, C. K. (1995). *Masculinity and the gothic* [Stoker], Texas Tech.

Henderson, H. D. (1988). *All life transfigured: structural and thematic disillusionment in Shaw's "Heartbreak House"*, Yale.

Henderson, J. A. (2000). *Conducting selves: race and government in Canadian settler women's narratives* [Anna Jameson], York(Canada).

Hendrickson, R. S. B. (1995). *Samuel Beckett's "Fin de Partie": a genetic study*, Washington University(St.Louis).

Hendriok, A. M. P. (2001). *Myth and identity in Twentieth Century Irish fiction and film* [Flann O'Brien, Roddy Doyle, Deane, Frank McCourt], Open.

Hendry, K. (2000). *Going over old ground: the sonnet sequence in the late Twentieth Century* [Heaney, Muldoon], St. Andrews.

Henebry, C. W. (2003). *Figures of speech, figures of thought: rhetorical practices and visual culture in the Renaissance* [Spenser], New York University.

Henrichsen, J. K. (2000). *Deliverance for the 'daughters of Zion': allusions to the mosaic law in "Jane Eyre", "Daniel Deronda", and "Dracula"* [Stoker], Claremont.

Henson, K. K. (2000). *Beyond the sound barrier: popular music and the dissolution of binary logic in Twentieth Century novels* [Joyce], New York University.

Hepburn, W. A. (1990). *Politics, propaganda and the modern novel* [Joyce], Princeton.

- Hepple, E. (1992). *Literary authority and the canon: British playwrights, 1688-1714* [Congreve, Farquhar, Southerne], Liverpool.
- Heppner, R. L. (2003). *Dominance and dissolution: discourses of subjectivity in British modernist literature {Yeats}*, Tufts.
- Herbert, S. (2002). *Reporting on the artist as a modernist: the press and the making of James Joyce, 1917-1924*, SUNY(Buffalo).
- Herling, D. A. (1994). *Ezra Pound in Paris: a study of his artistic agenda in relation to some of his contemporaries [Joyce]*, Oxford.
- Herlt, G. (1990). *"Finnegans Wake": nine toptypical readings [Joyce]*, Frankfurt.
- Herman, D. J. (1992). *Universal grammar and narrative form: structure, meaning, context [Joyce]*, University of Pennsylvania.
- Herman, J. M. (2004). *Empire's bodies: Images of suffering in Nineteenth and Twentieth Century India and Ireland*, Texas.
- Herold, K. F. (1992). *Marriage, melodrama, and modern dramatic form: English drama, 1855-1900 [Shaw, Wilde]*, Michigan.
- Herren, G. V. (1998). *The ghost in the machine: a study of Samuel Beckett's teleplays*, Florida State.
- Herron, T. L. (2001). *The plantation aesthetic: Irish colonial culture in Spenser and Shakespeare*, Wisconsin.
- Herron, T. M. (1997). *A virtual Ireland: approaches to the "Field Day Anthology of Irish Writing"*, Aberdeen.
- Herschbach, R. A. (2002). *Gothic economies: global capitalism and the boundaries of identity [Stoker]*, New Hampshire.
- Heumann, M. D. (1998). *Ghost in the machine: sound and technology in Twentieth Century literature [Stoker, Joyce]*, California(Riverside).
- Heuston, S. (2002). *The dialect of the tribe: ethnography and modern poets [Heaney]*, Vanderbilt.
- Hey, D. W. (1996). *Divining the gap: postmodern textuality in Rimbaud, Beckett, and the Internet*, SUNY(Stony Brook).
- Hibbs, H. D. (2001). *Eriugena, Berkeley and Hegel: the variety of idealisms in western philosophical tradition*, Arkansas.
- Hickman, M. B. (1997). *The geometry of modernism: vorticism and its translations in Lewis, Pound, H.D., and Yeats*, Michigan.
- Hicks, J. M. (1992). *The sentimental disposition of modernism: perspectivism and representation in the novel [Beckett]*, University of Pennsylvania.
- Hicks, P. J. (1999). *This land has engendered me: history, nationalism and gender in Brian Moore*, Sussex.
- Higgins, G. (1996). *The concept of heroism in Yeats, Synge and AE, 1880-1916: the crowning of kings in a kingless state*, Oxford.
- Higgins, I. K. (1992). *The sentiments of a Church-of-England man: a study of Swift's politics*, Warwick.

- Highfield, J. B. (1995). *Imagined topographies: liberation theory and colonized landscapes* [Heaney], Iowa.
- Highley, C. F. (1991). *Shakespeare, Spenser, and Elizabethan Ireland*, Stanford.
- Hight, M. A. (1999). *Between substance and mode: the ontology of ideas among the early moderns* [Berkeley], Syracuse.
- Hilder, M. B. (2004). *Educating the moral imagination: the fantasy literature of George MacDonald, C. S. Lewis, and Madeleine L'Engel*, Simon Fraser.
- Hill, L. M. (1989). *The dramatic daring of Susanna Centlivre: a feminist study of the foremost woman playwright of the Eighteenth Century*, Alabama.
- Hill, V. S. (2001). *Late Victorian monsters: Gothic intruders in Stoker, Conrad and Wells*, Vanderbilt.
- Hill-Phipps, K. A. (1993). *The vital role of Tom Murphy's women*, Michigan State.
- Himes, A. (2000). *The English Decadents in the music hall: taking pleasure sadly* [Wilde], Nebraska.
- Himmelfarb, A. (1990). *A mirror of conversation: studies in late Seventeenth Century and Eighteenth Century English dialogue* [Berkeley], Columbia.
- Hinckley, D. J. (1998). *With uncanny aim: horror fiction, the repression of culture, the cult of the repressed* [Stoker], California(Riverside).
- Hindson, P. (1986). *Burke's dramatic theory of politics*, Newcastle.
- Hines, A. (1990). *Female ingenuity in the plays of Susanna Centlivre: a rhetorical study*, Texas Woman's.
- Hinten, M. D. (1997). *Allusions and parallels in C. S. Lewis's "Narnian Chronicles"*, Bowling Green.
- Ho, S. S.-H. (1997). *Visions of the sublime in Chinese and American landscape painting: Dong Qichang, Shitao, Thomas Cole, and Frederic Church* [Burke], Graduate Theological Union.
- Hoad, N. W. (1998). *Wilde(e) men and savages: the homosexual and the primitive in Darwin, Wilde and Freud*, Columbia.
- Hobby, B. G. (2000). *Reading, listening, and understanding: wordmusic in narratives of Joyce and Mann*, University of Miami.
- Hodge, D. F. (2005). *Expatriate Modernism: border crossing in the 1920s* [Joyce], California (Riverside).
- Hodgkins, H. H. (1994). *Supreme companionship: religious rhetoric and literary modernism in the works of Joyce, Waugh, and Greene*, Chicago.
- Hoem, S. I. (1992). *Viewing remains: 'this woman' in Samuel Beckett and Maurice Blanchot*, SUNY(Buffalo).
- Hofheinz, T. C. (1991). *"Finnegans Wake" and the invention of Irish history* [Joyce], Texas.
- Hogan, K. M. (1989). *The political poetry of Seamus Heaney: an explication of poetic strategies*, New York University.
- Hohenleitner, K. (1998). *'The disquiet between two aesthetics': Brian Friel's plays and the Field Day Theatre Company*, Notre Dame.

- Holdeman, S. D. (1992). *Much labouring: constructions of W. B. Yeats's "In the Seven Woods" and "Green Helmut's"*, Michigan.
- Holder, H. J.-M. (1993). *Imagining realism: strategies for reform in the late Victorian and Edwardian drama of the West End* [Shaw, Wilde], Massachusetts.
- Holgerson-Shorter, H. C. (2001). *Illegible bodies and illegitimate texts: paradigms of mulatta literature* [Hearn], California (Berkeley).
- Holland, M. G. (1991). *The quality of moral consciousness: ethics in the writing of Iris Murdoch and Martha Nussbaum*, SUNY(Buffalo).
- Holland, S. J. (1997). *The question of gendered voice in some contemporary Irish novels by Brian Moore and John McGahern*, Leeds.
- Hollander, E. (1999). *Fiction's likeness: portraits in English and American novels from "Frankenstein" to "Middlemarch"* [Maturin], CUNY.
- Hollingworth, B. C. (1994). *Edgeworth's Irish tales: the vernacular in the early regional novel*, Nottingham.
- Hollis, E. M. (2005). *Textual collisions: the writing process and the modernist experiment* [Joyce], Texas A & M.
- Hong, D.-S. (1992). *James Joyce and the ideology of discourse*, South Carolina.
- Hong, S.-S. (1995). *Seamus Heaney wa si yeongu (A study of Seamus Heaney's poems)*, Kyung Hee(Korea).
- Hoogland, R. C. (1992). *From marginality to ex-centricity: feminist critical theories and the case of Elizabeth Bowen*, Amsterdam.
- Hooks, S. L. (1990). *The archetypal quest in the works of Iris Murdoch*, South Carolina.
- Hope, T. J. (1995). *Articulating the social body: psychoanalysis, sexual difference, and queer sexualities* [Wilde], Cornell.
- Hopkins, B. D. (1997). *The modern ascent of the soul: spiritual progress in the novels of Joyce, Beckett, and Nabokov*, Texas.
- Hopkins, C. I. (1990). *The theme of insignificance in some English novels of the 1930s* [Bowen, Day Lewis], Warwick.
- Horan, P. M. (1995). *The importance of being paradoxical: a study of maternal presence in the works of Oscar Wilde*, Drew.
- Horton, P. (1996). *Romantic intersections: Romanticism and contemporary Northern Irish poetry* [Carson, Heaney, Mahon, Muldoon, Paulin], Queen's(Belfast).
- Horwood, J. E. (1993). *The semiotics of subtext in modern drama* [Beckett], Alberta.
- Houck, A. M. (2000). *If God is good: laughter and the divine in ancient Greek and modern Christian literature* [Shaw], Chicago.
- House, R. A. (2000). *Hopeful monsters: literary complexity and contemporary narratives of information* [Joyce], California(Irvine).
- Howard, G. L. (1999). *The odd men: masculinity and economics in British literature, 1862-1907* [Wilde], Tufts.

- Howell, T. N. (1989). *Exiled from Eden: the displaced person in the novels of Elizabeth Bowen*, Texas Christian.
- Howerton, T. R. (1992). *The Celtic otherworld and contemporary Irish poetry*, North Carolina.
- Howes, M. E. (1990). *Yeats, women and Ireland*, Princeton.
- Howgill, D. W. (2002). *Maternal recovery: repositioning the role of women in works by Frances Burney, Maria Edgeworth, Elizabeth Gaskell and Elizabeth Barrett Browning*, Houston.
- Howlett, M. (1998). Stephen Dedalus and Leopold Bloom as 'theologians': their reception of the tradition about Jesus in James Joyce's "Stephen Hero", "A Portrait of the Artist" and "Ulysses", NUI(Dublin).
- Huang, B. (2002). *Framing the self: ideology and subject formation in Conrad, Joyce and Ha Jin*, California(Irvine).
- Hudson, S. V. (1996). *An inquiry into the critical reception of James Joyce's "Ulysses", 1918-1984*, Oxford.
- Hufstader, J. (1993). *Coming to consciousness: lyric poetry as social discourse in the works of Charles Simic, Seamus Heaney, Tom Paulin, Tony Harrison, and Rita Dove*, Harvard.
- Hughes, E. (1990). *Nation and self: a study of four modern Irish literary autobiographies [Kavanagh, O'Connor, Sean O'Faolain, Stuart]*, Leicester.
- Hughes, L. E. S. (1974). *Metaphor in the moral philosophy of Iris Murdoch*, SUNY(Buffalo).
- Hughes, W. (1993). *Discourse and culture in the fiction of Bram Stoker*, East Anglia.
- Hugo, B. J. (1993). *Atoms of dust: composition and craftsmanship in the Shaw-Trebitsch association [Shaw]*, South Africa.
- Huguet, C. (1990). *George Moore: "Esther Waters", etudes critique*, Lille(DeGaulle).
- Huh, H.-S. (1987). *William Butler Yeats eui si reul tonghae bon mosoon gwa daerip eui whahap (On the poetry of William Butler Yeats: the search for unity)*, Ewha Woman's(Seoul).
- Hullen, B. (1994). *Hier und dort: der Ort als konstitutives im modernen englischen Drama [Beckett]*, Dusseldorf.
- Humphries, E. S. (1991). *The descent to Hell: a deconstructionist study [Joyce]*, Washington University(St.Louis).
- Hunkeler, T. (1997). *Echos de l'ego dans l'oeuvre de Samuel Beckett*, Zurich.
- Hunt, A. C. (1998). *The captain of industry in British literature, 1904-1920 [Shaw]*, Toronto.
- Hunt Mahony, C. (1988). *John Todhunter: an examination of his works and his place in the Irish Literary Revival*, NUI(Dublin).
- Hurd, R. R. (2002). *Everyday modernism: literary value and aesthetic experience in modern Anglo-American literature [Beckett, Joyce]*, Maryland.
- Hurvitz, T. J. (2002). *Factually speaking: the rhetoric of science and the formation of subjects in Victorian writing [Wilde]*, California(Riverside).
- Hutton, C. (1999). *Publishing the literary revival: the evolution of Irish textual culture, 1886-1922*, Oxford.
- Hwang, S.-B. (1987). *G. B. Shaw eui heuigok e natanan changjojeok jinwha sasang (Creative evolutionism in the plays of G. B. Shaw)*, Busan National(Korea).



- Hyde, T. D. (1989). *Burke's "Letters on a Regicide Peace": fanaticism and the transformation of international politics*, Northern Illinois.
- Ian, M. (1990). *Remembering the phallic mother: modernism, autonomy, and the fetish* [Joyce], Virginia.
- Ieta, R. C. (2003). *Between hypertext and experience: James Joyce and the potentiality of language*, Western Ontario.
- Im, J.-o. (1995). *James Joyce eui soseol mihak (The aesthetics of James Joyce's fiction)*, Hankuk(Seoul).
- Ingle, D. S. (1993). *Visions from the void: the epiphanic structure of the novels of Iris Murdoch*, Oklahoma.
- In-Han, J. (1997). *Consumed in satire: a study of the final satires of Alexander Pope and Jonathan Swift*, Manchester.
- Ireland, P. L. (1998). *Blarney streets: the staging of Ireland and Irish-America by the Chicago Manuscript Company [Boucicault]*, Southern Illinois.
- Ishii, M. (1991). *Control of sympathy in the dramaturgy of Sean O'Casey*, Columbia.
- Isler, A. (1991). *The self in the moral philosophy of Iris Murdoch*, North Carolina.
- Italia, I. (1998). *Philosophers, knights-errant, coquettes and old maids: gender and literary self-consciousness in the Eighteenth Century periodical (1690-1765)* [Goldsmith, Steele], Cambridge.
- Ivanova, M. I. (2004). *Staging Europe, staging Ireland: Ibsen, Strindberg, and Chekhov in Irish cultural politics, 1899-1922*, Illinois.
- Ivey, K. J. (1991). *My persona, my self: the political periodical personae of Joseph Addison, Richard Steele, Jonathan Swift, and Daniel Defoe*, Rochester.
- Ivory, J. M. (1996). *'Throbbing between two lives': identity and narrative metamorphoses* [Joyce], North Carolina.
- Ivory, Y. M. (2001). *Inverting the Renaissance, fashioning the self: Thomas Mann, Oscar Wilde, and fin-de-siecle sexual dissidence*, California (Los Angeles).
- Izenberg, O. J. (2001). *Being numerous: the Twentieth Century poetic imagination of the ground of social life* [Yeats], Johns Hopkins.
- Jacek, E. M. (1996). *From cliché to conundrum: the net of language in the satires of Jonathan Swift and Flann O'Brien*, Montreal.
- Jackson, B. A. (1994). *The intersection of thought and feeling: Platonic and Whiteheadian foundations in pedagogy* [Murdoch], California(Berkeley).
- Jackson, T. E. (1992). *The subject of modernism: narrative alterations in the fiction of Eliot, Conrad, Woolf and Joyce*, California(Los Angeles).
- Jacobson, K. K. (1997). *Unsettling questions, hysterical answers: the woman detective in Victorian fiction* [Stoker], Ohio State.
- Jacquette, K. M. (1996). *Irish, Catholic, and female: the vision of patriarchy in the fiction of Edna O'Brien*, CUNY.
- Jaffe, A. D. (2001). *High regard: the work of modernism in an age of celebrity* [Joyce], Indiana.
- Jaffe, J. A. (1989). *Lovers' play/l'oeuvre se plait: the love story in the digressive tradition of Sterne, Machado de*

Assis and Cortazar, Wisconsin.

Jahan, H. (1993). Theatre space and the production of meaning: Shaw's criticism of a capitalist society from "Widowers' Houses" to "Heartbreak House", Wales(Cardiff).

Jakovac, J. P. (1996). 'Nothingness/in words enclose': supplementarity and the 'veil' of language in Samuel Beckett's "Murphy" and "Watt", Richmond.

James, B. L. (1992). Flux in context: the cultural difference between stream of consciousness and interior monologue [Joyce], Colorado.

James, S. (1996). Tyranny and redress: the poetry of Robert Lowell, Geoffrey Hill and Seamus Heaney, London (University College).

Janus, A. (2004). Auditory obsessions and fundamental sounds: a genealogy of murmers in literary listening through Beckett, Stanford.

Jarrells, A. S. (2002). Britain's bloodless revolutions: literature and violence, 1688-1832 [Burke], SUNY [Stony Brook].

Jastrebski, J. M. (2002). Modernism at night: the space of theater in Djuna Barnes, James Joyce, and Franz Kafka, Southern California.

Jaurretche, C. M. (1994). 'The sensual philosophy': James Joyce and the aesthetics of mysticism, California(Los Angeles).

Jedrzejkiwicz, M. (1999). Perspektywa etyczna w powiesciach Iris Murdoch [The ethical perspective in Iris Murdoch's novel], Warsaw.

Jenkins, L. C. (2002). Offending lives: subjectivity and Australian convict autobiographies, 1788-1899, Stanford.

Jennings, R. A. (1995). The Union and its limits: histories, regions, and empires in the Nineteenth Century British novel [Edgeworth, Anna Maria Hall], Texas.

Jensen, M. D. (2000). Imposture and cultural appropriation in Eighteenth Century British narrative, 1663-1800 [Goldsmith], Chicago.

Jent, W. (1996). Contesting ties that blind: supranational insurgency in modern Irish drama [Ann Devlin, Friel], Texas.

Jewell, P. B. (1994). The foreign mirror: exile, identity, and the creative process in Stendhal, Gertrude Stein, and Samuel Beckett, University of Washington.

Ji, K. S. (1994). James Joyce: "Ulysses" eui modernism jeok jeopgeum (James Joyce: the modernist approach to "Ulysses"), Chungang(Seoul).

Jin, S.-J. (1987). "Ulysses" yeongu: taesaengjeok gaeneum eul jungsim euro (A study of "Ulysses": the concept of inateness) [Joyce], Yonsei(Korea).

Jin, X. (1993). Universalization in modern English and American poetry: with particular reference to China [Yeats], Brandeis.

Jockers, M. L. (1997). In search of Tir-nø Nog: Irish-American literature in the West, Southern Illinois.

Joeckel, S. T. (2002). 'The fiction of happiness': Eighteenth Century experience, epistemology, and aesthetics [Burke], Claremont.

- Joensen, L. (1999). North Atlantic nationalism and literary export [Joyce], Columbia.
- Joh, C. (1989). Samuel Beckett eui munhak e isseoseoeui gotong eui sunghyeok gwa yangsang (The structure and shape of suffering; a study of Samuel Beckett's plays), Chonnam(Korea).
- Johnson, C. E. (1992). The writing of exile: configurations of Romantic value in the modern novel [Joyce], SUNY(Buffalo).
- Johnson, K. L. (1996). Vulnerable figures: landscape, gender and postcolonial identity in the works of Wilson Harris, James Joyce and Jean Rhys, Iowa.
- Johnson, T. L. (2001). Unnatural selection: the canonization of James Joyce and Gertrude Stein, New Mexico.
- Johnston, P. T. A. (2001). The lost tribe in the mirror: playwrights of Northern Ireland [Sam Thompson, Stewart Parker, Gary Mitchell, Marie Jones], Illinois.
- Johnston, R. J. F. (1989). Landscape of parable: didactic mythical allegory in the children's fantasy novels of C. S. Lewis, NUI(Cork).
- Johnston, S. J. (1995). Calling the question: women and domestic experience in British political fictions, 1787-1869 [Edgeworth], McGill.
- Jolliffe, C. (1999). After relativism: literary theory after the linguistic turn [Friel], McGill.
- Jones, D. F. (1987). Swift's use of the literature of travel in the composition of "Gulliver's Travels", Warwick.
- Jones, D. H. (1999). Abjection and the construction of self in the prose fiction of Jean Genet and Samuel Beckett, Cambridge.
- Jones, E. C. (1989). The letter selfpenned to one's other: writing the woman in James Joyce's "Ulysses", Cornell.
- Jones, J. A. (1993). Whitehead's metaphysics of intensity [Murdoch], Emory.
- Jones, L. B. (2000). 'A species of insanity?': a psychoanalytical reading of the Gothic novel, 1764-1897 [Maturin, Stoker], Reading.
- Jones, L. J. (1989). Alan Schneider's directions of selected monologue works by Samuel Beckett, Denver.
- Jones, M. R. (2004). Modernist hagiography: saints in the writings of Joyce, Stein, Eliot, and H.D., Kent State.
- Jones, R. C. (1999). The neoclassical influence in contemporary Irish drama, Kansas.
- Jones-Renger, J. J. (1999). Reading at their peril: dangerous entertainment from Wilkie Collins to Mae West [Wilde], Ohio State.
- Jordan, E. (1997[publ.]). The feast of famine: the plays of Frank McGuinness, NUI(Dublin).
- Jordan, H. B. (1989). Elizabeth Bowen and the landscape of war, Michigan.
- Joshi, P. (1998). 'A part of that involuntary, palpitating life': discourses of the poor and middle-class identity, 1840-1860 [Jameson], Rutgers.
- Jung, J. A. (1999). The diva at the fin-de-siecle [G. Moore, Shaw, Wilde], California(Los Angeles).
- Junker, M. (1995?). Beckett, the Irish dimension, Munster.

- Just, M. M. (2003). Jonathan Swift's "On poetry: a rapsody": a critical edition with a historical introduction and commentary, Munster(Westfalen).
- Justice, G. L. (1994). The production of literature in Eighteenth Century Britain [Steele], University of Pennsylvania.
- Kadlec, D. C. (1994). Anarchism, pragmatism, and the politics of modernism, 1912-1935 [Joyce], Chicago.
- Kaewnetr, M. (1997). Urbanization and modern drama: a thematic study of selected German, Irish and American plays, 1920-1930 [O'Casey], Indiana.
- Kageff, K. N. (1997). 'Metaphors of blood': aesthetic and social responsibility in the mid-length poems of four contemporary English and Irish poets [Heaney, Muldoon], Southern Illinois.
- Kaiser, G. S. (1995). The individual and modern culture as presented in the language of James Joyce and the works of Robert Motherwell, Ohio.
- Kaitany, A. A. (1996). Maria Edgeworth: power, authority and didacticism at the margins of the Enlightenment, Michigan State.
- Kallen, J. L. (1985/6). Linguistic fundamentals for Hiberno-English syntax, Trinity(Dublin).
- Kaluhiokalani, K. C. (2001). Beyond Ireland: re-imagining Irish identities in the plays of Sebastian Barry, Ohio State.
- Kampen, G. (2000). Zwischen Welt und Text: Narratologische Studien zum irischen Gegenwartsroman am Beispiel von Jahn McGahern und John Banville, Munster.
- Kane, B. M. (2004). The beauty of virtue: honor in early modern Ireland and England, 1541-1641, Princeton.
- Kane, J. M. (1996). National narration and migrant mimicry: restaging the imperial theater in Joyce and Rushdie, Virginia.
- Kane, S. (2003). Acts of concern: father-daughter relationships and the pressure to confess in British women's fiction, 1778-1814 [Edgeworth], City University of New York.
- Kang, J.-w. (1996). Samuel Beckett eui geuk e natanan mihak (The aesthetic structure of Samuel Beckett's drama), Kyangsang(Korea).
- Kang, M. (2000). Satire as 'a sword in the hands of a mad man' and 'that art of necessary defence': a study of madness and satire in Swift and Johnson, Case Western.
- Kanwit, J. P. M. (2004). Seers as writers: art criticism and Victorian visual literacy [Jameson], Indiana.
- Kaplan, H. G. (1990). Borderline and narcissistic rage and emptiness: their dramatization and drama therapy [Beckett], Northwestern.
- Kareno, E. (1996). Sherlock's pharmacy: drugs in detective stories, 1860s to 1890s [Wilde], Stirling.
- Karian, S. E. (2001). Jonathan Swift and the practices of Eighteenth Century authorship, Wisconsin.
- Karle, D. (1992). Fictional frames, fictional frame breaks [Sterne], Bowling Green.
- Karounos, M. (2005). Tropes of time and space in Johnson, Burney, Edgeworth, and Austen, Vanderbilt.

- Kasper, C. L. (1999). *A new wave of miracles stuns the world* [Joyce], Denver.
- Katz, D. P. (1994). *Summing up: subjectivity and consciousness in the prose of Samuel Beckett*, Stanford.
- Katz, E. J. (1992). *Transcending origins: ethics and the idea of the sublime in Eighteenth Century England* [Burke], Rochester.
- Kaufman, H. N. (2001). *Semitic discourse: English identity and the Nineteenth Century British novel* [Edgeworth], New Hampshire.
- Kaufmann, D. (1989). *Virtues of necessity: autonomy and sentiment after Rousseau* [Burke], Yale.
- Kavanagh, C. M. (2002). *The place of the linguistic artes in Eriugena's theological methods*, Notre Dame.
- Kavka, M. (1995). *Woman entombed: male hysteria in the late Nineteenth Century* [Stoker, Wilde], Cornell.
- Kaye, R. A. (1996). *Artful suspensions: flirtation and the novel* [Wilde], Princeton.
- Keane, D. D. (2005). *Dictating terms: Irish writing, criticism, and the problem of information, 1933-1953*, Pennsylvania.
- Keane, S. (1994). *Modernism and body politics* [Joyce], Polytekniske Laereanstalt Danmark.
- Kearney, D. B. (2005). *Swift and the philosophers*. Dallas.
- Keats, P. H. (1994). *G. K. Chesterton and the Victorians: dialogue, dialectic, and synthesis* [Shaw, Wilde], Catholic University of America.
- Keeley, H. J. (2004). *Beyond big house and cabin: dwelling politically in modern Irish literature* [Edgeworth, Allingham, Kickham, Yeats, Boland], Princeton.
- Keenan, S. E. (1999). *Fixity and fiction in James Joyce's prose*, Ulster.
- Keithley, W. H. (2004). *Science as literature, literature as science: discursive negotiations of the public status of science in the long Eighteenth Century* [Swift], Arizona State.
- Kellegher, J. M. (1982). *Maria Edgeworth and the Anglo-Irish literary tradition*, Bradford.
- Kelleher, M. O. (1992). *The feminisation of famine: narrative representations of Irish and Bengali famines*, Boston College.
- Kelleher, P. (2003). *Men of feeling: sentimentalism, sexuality, and the conduct of life in Eighteenth Century British literature* [Burke], Princeton.
- Keller, J. R. (1998). *The dislocated cosmography: primary love and psychic catastrophe in the work of Samuel Beckett*, Aberdeen.
- Kelleter, F. (1996). *Die Moderne und der Tod: das Todesmotiv in moderner Literatur, untersucht am Beispiel Edgar Allan Poes, T.S. Eliots und Samuel Becketts*, Mainz.
- Kelley, P. B. (1999). *Stories for nothing: Samuel Beckett's narrative poetics*, Columbia.
- Kelly, A. J. (2001). *'Utterly resigned terror': the thriller in Northern Ireland since 1969*, Queen's (Belfast).
- Kelly, C. E. (2000). *Conversational narrative: functions and forms of talk in Samuel Beckett, Raymond Queneau, and Romain Gary*, California (Santa Barbara).

- Kelly, J. P. (1992). Joyce's reputation and the reception history of "Dubliners", Texas.
- Kelly, J. T. (1988). Four Irish writers, 1800-1932: nationalism and gender for a changing Ireland [Edgeworth, Gregory, Somerville & Ross], SUNY (Stony Brook).
- Kelly, M. H. (2005). 'The distance of proximity': James Joyce's and Toni Morrison's re-envisioning of the readerly space, Tulane.
- Kelly, M. L. (1993). The one beyond the many or the many beyond the one? A feminist and postmodern critique of monotheistic ethics [Murdoch], Vanderbilt.
- Kendall, T. C. (1994). The importance of elsewhere in five contemporary Northern Irish poets, Oxford.
- Kennedy, D. G. (1999). Ideas of community and nation in the poetry of the middle generation: Douglas Dunn, Tony Harrison and Seamus Heaney, Sheffield.
- Kennedy, K. F. (2001). Imperial exposes: empire, homosexuality, and Anglo-Irish relations [Casement], Columbia.
- Kennell, V. R. M. (1998). The persistence of Pygmalion: inscribed selves in Twentieth Century British narrative [Murdoch, Shaw], Purdue.
- Kent, K. A. (1998). A question of tradition: Elizabeth Bowen, Mary Lavin and Bryan MacMahon, a midcentury generation of Irish short fiction, Southern Illinois.
- Kerlin, M. S. (2004). The possibility of theodicy: C.S. Lewis and the role of imaginative texts in the justification of human suffering, Baylor.
- Kerr, W. R. (2001). Crippled transcendence: Brian Friel's use of Stanislavski and Brecht, Alberta.
- Kerrigan, J. C. (2001). Critical introductions to pioneering works of social realism from the early Abbey Theatre [Padraic Colum, Ervine, Murray, Robinson, Deevy], Nevada (Las Vegas).
- Khalip, J. (2004). Negative capabilities: anonymity, subjectivity, and Romantic agency [Burke], Duke.
- Khattak, N. J. (2001). "Gulliver's Travels": a journey through the unconscious [Swift], Massachusetts.
- Kibbie, A. L. (1990). The woman in the bargain: property and female character in the Eighteenth Century novel [Burke], California (Berkeley).
- Kickel, K. E. (2004). Novel options: Eighteenth Century fiction and the mapping of the imagination [Sterne], Case Western.
- Kielstra, J. P. (1997). Subterranean adventures: attitude toward the land as influenced by the sciences in selected English, Irish, and American Gothic novels [Maturin, Stoker], Oxford.
- Kilfeather, S. M. (1989). Strangers at home: political fictions by women in Eighteenth Century Ireland, Princeton.
- Kilfoyle, J. A. (1994). The social production of the man of letters in later Eighteenth Century Britain [Goldsmith], Brown.
- Killeen, J. (2001). Religion, the nation and Oscar Wilde, NUI (Dublin).
- Killian, D. D. (2001). The nation's other: ideology repression, and resistance in Irish emigrant discourse, Case Western.

- Kim, B. (1994). Jonathan Swift eui poongjajeok sangsangryeok (Jonathan Swift's satiric imagination: a study of his style and dual vision), National(Seoul).
- Kim, C. (1997). Laurence Sterne and the ethics of pleasure, London(Birkbeck).
- Kim, H.-O. H. (1998). Rhetoric of Agon: development of metafiction in Jonathan Swift, Henry Fielding, and Laurence Sterne, New York University.
- Kim, H. S. (1992). The counterpoint of hope, obsession, and desire for death in five plays by Samuel Beckett, Indiana(Pennsylvania).
- Kim, I.-Y. (1994). Shandeism: play, identity, and reality in Laurence Sterne, South Carolina.
- Kim, J. (2001). Constructing ambiguity: the ideal domestic women in the works of Jane Austen, Maria Edgeworth and Susan Ferrier, SUNY (Buffalo).
- Kim, J. B. (1995). W. B. Yeats si eui baekyung gonggan yeongu (A study of poetic settings in the poetry of W. B. Yeats), Dong A(Korea).
- Kim, J.-H. (1987). W. B. Yeats eui Daimonism gwa si eui jeongae (W. B. Yeats's poetry and daimonism), Keimyung(Korea).
- Kim, J.-S. (1987). Laurence Sterne gwa 18 saegi wuju chulhak sasang (Laurence Sterne and the philosophy of the universe in the Eighteenth Century), National(Seoul).
- Kim, J. Y. (2003). Dialectics of loss: sentimental irony and the Eighteenth Century British novel [Sterne, Goldsmith], Virginia.
- Kim, S.-i. (1992). Beckett's world: mimetic and diegetic space in his theater, Emory.
- Kim, S. L. (2000). 'Tyrant custom': performative manners in Nineteenth Century British novel [Edgeworth], California (Irvine).
- Kim, Y. (1991). The discovery of open form in modern poetry and Yeats as the precursor of the poetics of open form: a poststructural/postmodernist approach [Yeats], Missouri.
- Kim, Y.-D. (1987). Jonathan Swift poongja eui jipdan sunggyeok myosa (Jonathan Swift's satiric group characterization), Keimyung(Korea).
- Kimmer, G. (1998). William Butler Yeats and meditative verse: 'where got I that truth?' North Carolina.
- Kincaid, A. F. (2002). Holding the centre; the geographies of consolidation and the emergence of postcolonial Dublin [Ireland], Minnesota.
- King, J. (1996). Famine diaries? Narratives about emigration from Ireland to Lower Canada and Quebec, 1832-1853, Simon Fraser.
- King, J. (1996). A fox in faux-Joyce: the functions of autobiography in James Joyce's "Ulysses", Florida Atlantic.
- King, J. C. (2003). The difficult character trope in literary modernism, 1881-1932 [Joyce, Beckett], Purdue.
- King, P. M. (1995). 'Places where a thought might grow': the historical context of the poetry of Derek Mahon, CUNY.
- King, S. M. (1994). 'Vertue vanish'd': censorship of early English women dramatists [Centlivre], Louisiana State.

- Kingsmore, R. K. (1983). *Coleraine speech: phonology and sociolinguistics*, Ulster.
- Kinoshita, Y. (1997). *Art and society: a consideration of the relationship between aesthetic theories and social commitment with reference to Katherine Mansfield and Oscar Wilde*, London(Queen Mary).
- Kinsella, P. F. (2002). 'We must return to the voice': oral values and traditions in the works of Oscar Wilde [Yeats, J.P. Mahaffy], British Columbia.
- Kinsella, T. E. (1989). *Essays on Eighteenth Century dialogue* [Sterne, Swift], University of Pennsylvania.
- Kinservik, M. J. (1997). *Disciplining satire: the plays of Fielding, Foote, and Macklin*, Pennsylvania State.
- Kintzele, P. G. (2002). *On the verge of the world: internationalism in the text of modernism* [Joyce], University of Pennsylvania.
- Kirchdorfer, U. (1992). *Animals and animal imagery in the poetry of Elizabeth Bishop and Seamus Heaney*, Texas Christian.
- Kirchner, J. P. (1996). *Parody in the fiction of James Joyce*, Illinois(Chicago).
- Kirkland, R. (1994). *Writing in the interregnum: literary and cultural production in Northern Ireland since 1965*, Queen's(Belfast).
- Kirkpatrick, K. J. (1990). *A contextual reading of Maria Edgeworth's "Castle Rackrent" and "Belinda"*, Emory.
- Kischuck, J. C. (1997). *Oscar Wilde's imitation of suffering*, Toronto.
- Klaver, E. T. (1990). *Postmodernism and metatextual space in the plays of Beckett, Ionesco, Albee and Mamet*, California(Riverside).
- Klein, B. A. (1990). *W. B. Yeats and Katherine Tynan Hinkson: the last Young Irishmen*, Michigan.
- Klein, P. G. (1994). *Impertinent itinerants: literary representations of radical Protestant evangelism in England, 1660-1775* [Swift], Denver.
- Klein, S. W. (1990). *Opposition and representation: the fictions of Wyndham Lewis and James Joyce*, Yale.
- Kleypas, K. L. (2001). *Rewriting the nation: Edna O'Brien, Patrick McCabe and the second wave of modern Irish fiction*, SUNY (Stony Brook).
- Klinkert, T. (1994). *Bewahren und Löschen: zur Proust-Rezeption bei Samuel Beckett, Claude Simon und Thomas Bernhard*, München.
- Klironomos, M. E. (1993). *Formations of the nation/state: Hellenism in the poetry of Ezra Pound, William Butler Yeats, and Odysseas Elytis*, Ohio State.
- Knapp, J. A. (1998). *The historical image: writing and illustrating history in the age of Elizabeth* [Derricke], Rochester.
- Knights, E. M. (1998). 'Turned loose in the library': women and reading in the Eighteenth Century [Edgeworth], Sussex.
- Knoll, E. (1992). *Produktive Missverständnisse: George Bernard Shaw und sein deutscher Übersetzer Siegfried Trebitsch*, Bonn.
- Knowlton, E. (1992). *Bordering Joyce: citation, modernity, and the Joycean*, Syracuse.



- Knox, D. B. (1981). *Art as collaboration: a historical and structural analysis of literary production in three plays of J. M. Synge*, Ulster.
- Knox, M. G. (1992). *Oscar Wilde: 'a long and lovely suicide'*, Columbia.
- Kobylnski, W. (2005). *Getting to X: Paul Muldoon's quantum poetics*, North Carolina.
- Koch, S. (1990). *Dichtung als Archäologie: die Lyrik Seamus Heaneys*, Bonn.
- Koehler, M. M. (2003). *Scriblerian intellectual scenes [Thomas Parnell, Swift]*, Emory.
- Kohlmayer, R. (1993). *Oscar Wilde in Deutschland und Österreich: Untersuchungen zur Rezeption der Komodien und zur Theorie der Bühnensetzung*, Mainz.
- Kolesnik, S. (1972). *Oscar Wilde's prose*, Moscow.
- Kolstad, B. K. (2001). *Reading signs: the theory and practice of gesture in Enlightenment literature [Sterne]*, California (Los Angeles).
- Kontouli, P. (1996). *The pragmatics of idealism and absurdity in Brendan Behan's plays*, Kent State.
- Koos, L. R. (1990). *Decadence: a literature of travesty [Wilde]*, Yale.
- Kopelson, K. R. (1991). *Love's litany: the writing of modern homoerotics [Wilde]*, Brown.
- Koritz, A. E. (1988). *Gendering bodies, performing art: theatrical dancing and the performance aesthetics of Wilde, Shaw, and Yeats*, North Carolina.
- Kotas, W. M. (1994). *Beyond tragedy: studies in the aesthetic of W. B. Yeats's "Last Poems"*, Harvard.
- Kovach, A. J. (1996). *A consubstantial reading of the 'Ithaca' episode of Joyce's "Ulysses"*, Calgary.
- Kozak, K. J. (2003). *Philosophical aspects of the tragic subject: its evolution and contemporary dramatic practice [Beckett]*, Alberta.
- Krajewski, E. T. (2002). *Secular messianism and the nationalist idea in the plays of Adam Mickiewicz and William Butler Yeats*, Ohio State.
- Kramer, A. F. (1993). *Intriguing differences: plotting and gender in Seventeenth and Eighteenth Century women's drama [Centlivre]*, Brown.
- Kramer, L. (2002). *Oscar Wilde in Roman, Drama und Film: eine medienkomparatistische Analyse fiktionaler Biographien*, Regensburg.
- Kramer, P. T. (1999). *'The enclosed, subjective universe': dramatizing the mind in modern British theater [Beckett, Friel]*, Purdue.
- Kratter, M. R. (2000). *'Christ follows Dionysus': myth, modernism, and the mimetic theory of Rene Girard [Joyce]*, California (Berkeley).
- Krings, T. (1996?). *Die Darstellung der Frau in der anglo-irischen Kurzgeschichte der klassischen Moderne*, Heidelberg.
- Kroeg, S. M. (2000). *A third remove: the English traveller in Ireland, 1775-1845*, Michigan State.

- Krouse, T. M. (2004). *The opposite of desire: sex and discourse in D. H. Lawrence, Virginia Woolf, and James Joyce, Brandeis.*
- Krull, A. D. (2003). *Conflicts of sensations: politics and sentiment in British romanticism [Burke], Princeton.*
- Kruzhkov, G. (2001). *Communio poetarum: W. B. Yeats and Russian neoromanticism, Columbia.*
- Ksinan, C. (1996). *Paths to nowhere: the utopian vision of Oscar Wilde, NUI(Dublin).*
- Kuch, P. R. (1988). *A critical edition of G. W. Russell (AE)'s writings on literature and art., Oxford.*
- Kundert-Gibbs, J. L. (1995). *No-thing is more real than nothing: Zen/chaos theory in the dramatic art of Samuel Beckett, Ohio State.*
- Kunka, J. L. (2003). *Acts of distinction: Victorian servants and constructions of British middle-class subjectivity [G. Moore], Purdue.*
- Kupinse, W. J. (1999). *The remains of empire: waste, nation, and modernism [Joyce], Vanderbilt.*
- Kuzmanovic, D. (2003). *Seduction rhetoric, masculinity, and homoeroticism in Wilde, Gide, Stoker, and Forster, Rice.*
- Kuzminski, A. (1973). *The languages of the world: the dilemmas of rationalist thought and the linguistic metaphysics of George Berkeley, Rochester.*
- Kwok, W.-L. (1990). *The laws of reading: rhetoric in the age of revolutions: a study of the relationships between reading, history and institutions in the writings of John Locke, Joseph Addison, Edmund Burke, and William Wordsworth, California (Irvine).*
- Kwon, J.-I. (2003). *Simulating the sublime [Burke], SUNY (Buffalo).*
- Kwon, O.-K. (1988). *James Joyce eui "Ulysses" yeongu: dawonronjeok jeupgeun (A study of James Joyce's "Ulysses": a pluralistic approach), ChungAng(Seoul).*
- Laamiri, M. (1989). *The making of J. M. Synge between France and Ireland, London(Queen Mary).*
- Labon, J. (2000). *English literary response to 1930s Europe in Rebecca West's Black Lamb and Grey Falcon: a Journey Through Yugoslavia in 1937(1941) and Storm Jameson's Europe to Let: the Memoirs of an Obscure Man (1940). London(Birkbeck).*
- Labrude Estenne, J. (1995). *Medecins et medicine dans l'oeuvre romanesque de Tobias Smollett et de Laurence Sterne, 1748-1771, Paris III.*
- LaGier, M. O. (1995). *Beckett: the metaphor of silence, California State(Dominguez Hills).*
- Laing, K. (1998). *'The Sentinel' and the evolution of Rebecca West's early writing, 1910-1922, Oxford.*
- Laity, K. A. (2003). *Local heroes: the sociocultural context for the development of vernacular saint's lives in Old Irish, Old Norse, and Old English, Connecticut.*
- Lake, W. M. (1989). *Aspects of Ireland in children's fiction: an historical outline and analysis of children's fiction set in Ireland, 1850-1986, Ulster.*
- Lalor, M. G. (1992). *The novels of William Trevor: 'a mile beyond the pale', Exeter.*
- Laman, B. E. (1990). *Early German Romanticism: a source for James Joyce's aesthetic theory, University of Miami.*

- Lamasney, R. A. (2000). *Old time tunes: Irish cultural characteristics in Twentieth Century Irish American prose*, Union Institute.
- Lamb, S. K. (1997). *Transformations: the culture of tourism and novelistic literature in the Eighteenth Century* [Sterne], Toronto.
- Lambert, K. S. (1985). *The spoken web: an ethnography of storytelling in Rannafast, Ireland*, Boston University.
- Lambertus, B. J. G. (1990). *Some critical theories in selected works by Walter Pater and Oscar Wilde*, Aberdeen.
- Lamborn, J. S. (2002). *Blessed assurance? Depraved saints, philosophers, and the problem of knowledge for self and state in New England, 1630-1820* [Berkeley], Miami University.
- Lamos, C. R. (1989). *Going astray: gender as errancy in modern literature* [Joyce], University of Pennsylvania.
- Land, C. J. (1997). *'The balance of sentimental commerce': economies of moral discourse in the literature of sensibility* [Goldsmith, Sterne], Northwestern.
- Landau, J. C. (1991). *Jonathan Swift and 'liberty': a reassessment*, New York University.
- Landrum, C. M. C. (1998). *The hand that rocks the cradle: male mothering in Nineteenth Century literature* [Stoker], Georgia.
- Landuyt, I. (1999). *'Words in distress': a genetic investigation into James Joyce's early work in progress*, Instelling Antwerpen (Belgium).
- Lane, L. (2000). *George William Russell (AE), 1867-1935: Anglo-Irish spokesman*, Boston College.
- Lang, m. E. (1990). *Democracy and tradition: the republican tradition and education in America* [Burke], Texas.
- Langdale, K. (1987). *God, the narrator and the quest for an aesthetic in Samuel Beckett's prose fiction*, Oxford.
- Lapisardi, F. S. (1993). *Imperfect success: the stagecraft of W. B. Yeats in theory and performance*, New York University.
- Laroche, R. (1997). *Meeting in a crowded room: the English renaissance love sonnet and the formation of the literary critic* [Wilde], Yale.
- LaRocque, M. M. (2001). *Decadent desire: the dream of disembodiment in "A Rebour", "The Picture of Dorain Gray", and "L'Eve Future"* [Wilde], Indiana.
- Larsen Hoeckley, C. L. (1997). *Literary ladies in anomalous positions: Victorian women writers and the married women's property movement* [Jameson], California(Berkeley).
- Larsen, M. D. (1987). *Joyce's "Dubliners": an interpretation*, Wien.
- Larson, T. E. (2004). *Discovering the Balkans: British travellers in Southeastern Europe, 1861-1911* [Stoker], Illinois.
- Latham, S. P. (2000). *Snobs, mobs, and celebrities: the modernist novel in the cultural marketplace* [Wilde, Joyce], Brown.
- Laudanda, C. M. (1994). *Parody, paratext, palimpsest: a study of intertextual strategies in the writings of Laurence Sterne*, Manchester.

- Lavery, J. (1989). *The sense of place in modern Ulster poetry* [MacNeice, Kavanagh, Mahon, Heaney, Longley, Muldoon, McGuckian], Toronto.
- Lavoie, C. (1994). *The province of the poetess: chastity and the poetry of Pilkington, Barber and Grierson*, Ottawa.
- Lawlor, C. (1993). *The classical and the grotesque in the work of Alexander Pope and Jonathan Swift*, Warwick.
- Lawrence, L. M. (2002). *The Irish and the incarnation: images of Christ in the Old Irish poems of Balthmac*, Harvard.
- Laws, C. (1996). *Music and language in the work of Samuel Beckett*, York(England).
- Lea, D. O. (1996). *J. G. Farrell: towards a postmodern fiction*, London (Royal Holloway).
- Leake, K. J. (1993). *A postmodernism of reconstruction: the treatment of history and the fantastic in contemporary fiction* [Murdoch], Wisconsin.
- LeBlanc, O. E. (1994). *Anarchism, gender, and the avant-garde word* [Joyce], Michigan.
- Ledwon, L. P. (1993). *Legal fictions: constructions of the female legal subject in Nineteenth Century law and literature* [Stoker], Notre Dame.
- Lee, D.-H. (2003). *The evolution of Yeats's dance imagery: the body, gender, and nationalism*, North Texas.
- Lee, H.-S. (1988). *George Bernard Shaw heugok eui isang segae* (The ideal world in the drama of George Bernard Shaw), Chungnam National(Daejeon).
- Lee, J.-W. (1987). *W. B. Yeats eui si e natanan inmul eui yuhyeong gwa sijeok euimi* (The types and poetic meanings of the characters in W. B. Yeats's poetry), Keimyung(Korea).
- Lee, J. W. (1991). *W. B. Yeats yi iwonronjeok sasang* (W. B. Yeats's dualistic thought), Chungnam(Taejon).
- Lee, S.-S. (1987). *William Butler Yeats eui yeongu: jaahwansung gwa silchae chugu* (A study of the poetry of William Butler Yeats: self-realization and the search for reality), Chungang(Seoul).
- Lee, T.-f. (1992). *Representations of working-class women in turn-of-the-century British novels, 1885-1914* [George Moore], Iowa.
- Lee, Y. S. (1994). *Counter-revolutionary fictions: Burke, Scott, Carlyle*, Yale.
- Leeney, C. (2000). *Truths of womanhood and theatrical values: five Irish women playwrights* [Gregory, Gore-Booth, Macardle, Manning, Deevy], NUI(Dublin).
- Lehner, D. J. (1993). *The poet as liar* [Swift, Wilde], CUNY.
- Lehrhaupt, L. E. (1990). *Pilgrimage in modern Ireland: a study mise-en-scene and experience at Lough Derg, Croagh Patrick, and Knock Shrine*, New York University.
- Leiman, J. L. (2004). *A want of manly vigor: impotence and authorial identity in Eighteenth Century narrative* [Sterne], Yale.
- Leland, B. T. (1988). *Heroic economies: Ezra Pound, James Joyce and modernist epic between the wars*, Cornell.
- Lemmens, C. A. (1989). *Dark recesses of the soul: victimization in selected British fiction from "Clarissa" to "The Collector"* [LeFanu, Maturin], Toronto.

- Lenard, G. T. (1989). An adaptation of Max Weber's theory of Herrschaft to Laurence Sterne's "Tristram Shandy", Temple.
- Lengel, E. G. (1998). A 'perverse and ill-fated people': British perceptions of the Irish, 1840-1860, Virginia.
- Lenihan, J. J. (1990). Dark design: studies in speculative narrative [Beckett], Notre Dame.
- Lenker, L. T. (1992). Active/passive verbs: fathers and daughters in Shakespeare and Shaw, South Florida.
- Lennon, J. A. (2000). The Celt and the Oriental: the narratives of Irish Orientalism [Cousins, T. Moore, Stephens, Yeats], Connecticut.
- Lentas, J. B. A. (1997). Irish theatre and cultural nationalism, 1890-1916, Oxford.
- Leon, J. E. (1989). A literary history of eugenic terror in England and America [Shaw], Harvard.
- Leonardi, L. (1994). Tradizione ed innovazione nell'opera narrativa di John McGahern, Trento.
- Lerm-Hayes, C.-M. (2000). James Joyce als Inspirationsquelle für Joseph Beuys, Köln.
- LeSaux, J.-Y. M. (1992). Commerce and consent: Edmund Burke and the imperial problem during the American Revolution, Princeton.
- Lesinska, Z. P. (2000). On the verge of the abyss: women writers and The Second World War [Rebecca West], Iowa.
- Lesjak, C. J. (1996). Industrial labors/modern pleasures: labor and pleasure in the Nineteenth Century literature of Britain's age of empire [Wilde], Duke.
- Leuschner, E. (2004). Prefacing fictions: a history of prefaces to British and American novels [Sterne], Missouri.
- Leverich, J. M. (1996). Engendering the nation: nationalism, feminism and the writing of modern Irish literary history, Michigan.
- Levi, N. J. (2001). Aesthetics out of place: Modernist technique in the age of catastrophe [Beckett, Joyce], Columbia.
- Levine, C. E. (1996). The collapse of realism: time, knowledge, and representation in Victorian narrative [Wilde], London(Birkbeck).
- Levine, G. M. (1999). The merchant of modernism: the economic Jew in Anglo-American literature, 1864-1939 [Joyce], Iowa.
- Levine, J. D. (2004). 'One wiser, better, dearer than ourselves': Gothic friendship [Stoker], Washington.
- Levitas, J. B. A. (1997). Irish theatre and cultural nationalism, 1890-1916, Oxford.
- Levy, M. N. (2003). Romantic families: collaboration and the domestic affections [Edgeworth], California(Los Angeles).
- Lewiecki-Wilson, C. B. (1990). Writing against the family: family relations in Lawrence and Joyce and in recent literary theory, New Mexico.
- Lewis, E. M. (2002). Dance for the world is dead: dance aesthetics in modern epics [Joyce], Tulane.
- Lewis, M. R. (2001). Timely materialisms: modernism, subjectivity, and language [Joyce], Oklahoma.

- Lewis, P. S. B. (1997). *The rise of the modernist novel and the crisis of liberal nationalism* [Joyce], Stanford.
- Li, K. W.-K. (2000). *Bernard Shaw's passage to China: literary transmission as a process of cultural globalization*, York(Canada).
- Liang, S.-C. (1997). *Chaucer, Joyce, Lacan, and their 'we men'* [Joyce], SUNY(Buffalo).
- Lieberman, J. C. (2001). *The haunted subject: modernist and postcolonial narratives of the self* [Joyce], Michigan.
- Liebrechts, P. T. M. G. (1993?). *Centaurs in the twilight: William Butler Yeats' use of the classical tradition*, Leiden.
- Lieske, P. J. (1996). *The construction of gendered character in Eighteenth Century British women's fiction* [Frances Sheridan], Massachusetts.
- Liggins, E. J. (1997). *Representations of the dead body in selected Victorian novels* [Stoker], Leeds.
- Ligon, B. L. (1993). *Tales all tolled and keys to dreamland: reiteration, recirculation, and redefinition in our wholemole millwheeling vicocicrometer; funn at "Finnegans Wake"* [Joyce], Rice.
- Lillington, K. J. (1995). *Gender and metaphor in the poetry of Seamus Heaney*, Trinity(Dublin).
- Lilly, A. M. (2002). *'This way to the exhibition': Woolf, Joyce, Rhys and the 1930s fascist culture of exhibitions*, Iowa.
- Lin, L. (1998). *The rhetoric of posthumanism in four Twentieth Century international novels* [Beckett], North Texas.
- Lin, Y.-c. (1992). *The poetics of alterity in James Joyce's "Ulysses"*, Minnesota.
- Lindberg, M. J. (2002). *'A woman's case': the working world of Susanna Centlivre*, Tufts.
- Lindblade, T. W. (1995). *Tactical measures: the interactions of drama with music* [Beckett], Stanford.
- Lindenlaub, C.-A. M. (1992). *Sovereignty and memory from Sade to Duras* [Beckett], Northwestern.
- Lindholm, H. M. (2001). *Shapes to fill the lack and lacks to fill the shape: framing the unframed in modernist narratives* [Joyce], Michigan State.
- Lindsay, Y. M. (1999). *Pater and Yeats: an aesthetic legacy*, Minnesota.
- Linett, M. T. (1999). *Figuring the modern: Jews as metaphors in modernist British fiction* [Joyce], Michigan.
- Liou, L.-y. (1993). *The sexual politics of Oscar Wilde, Radclyffe Hall, D. H. Lawrence, and Virginia Woolf*, Texas.
- Lipovski-Halal, K. M. (2001). *The poetics and politics of modernist women's satire* [Rebecca West], Indiana.
- Lippert, D. L. (1998). *Science in the late Victorian popular novel: the Enlightenment debasement of the story* [Stoker], Auburn.
- Lipscomb, D. C. (1998). *Geographies of progress: an atlas of the historical novel in English, 1790-1830* [John Banim, Edgeworth], Columbia.
- Lita, A. E. (2003). *'Seeing' human goodness. Iris Murdoch: a contemporary inquiry into the moral self*, Bowling Green.

- Lloyd, C. L. (1999). *Dialogising the lyric: politics and prosaics in the poetry of W. B. Yeats, Ciaran Carson and Paul Muldoon*, Queen's(Kingston).
- Lloyd, R. B. (1995). *Home sickness: John McGahern's Irish quartet*, Nebraska.
- Lo, F. R. (1997). *Orientalism, empire and revolution, 1785-1810* [Burke], Sussex.
- Lob, U. (1984). *C. S. Lewis: Literaturtheoretische und praktische Aspekte seines Schaffens in spezieller Hinsicht auf "Till We Have Faces"*, Innsbruck.
- Lock, F. P. (1975). *The dramatic art of Susanna Centlivre*, McMaster.
- Lockley, B. C. (1999). *From common law to natural law: English expansionism and the early modern romance* [Spenser], Rutgers.
- Loevlie, E. M. (2001). *Literary silence, say the unsayable: an exploration of literary silence in the work of Pascal, Rousseau, and Beckett*, Oxford.
- Loftus, B. A. (1997). 'Just a shape to fill a lack': suture, sex, and the subject of modernism [Joyce], California(Irvine).
- Logan, K. L. (1998). *The song of the nightingale: form and fiction in Oscar Wilde's fairy tales*, Florida State.
- Logez, G. C. (1987). *Charles J. Kickham, ecrivain*, Paris.
- Lonnquist, B. C. (1995). *James Joyce and Virginia Woolf, two-tongue common readers: Egypt and the rite of allusion in "Finnegans Wake" and "Between the Acts"*, University of Pennsylvania.
- Looper, R. B. (1995). 'The consecration of multiplicity': William Butler Yeats and the grotesque, Emory.
- Loorie, F. C. (2000). 'The isle is full of noises': xenophobia, articulation, and manumission in the language of Dickens, Yeats, and Joyce, SUNY(Buffalo).
- Loprete, R. B. (2001). *Reading their writing: a study of the contemporary and modern reception of Eighteenth Century British women writers* [Frances Sheridan], Brandeis.
- Loschen, C. T. (1996). 'A competent keyless citizen': complex agency in James Joyce's "Ulysses", Ralph Ellison's "Invisible Man", and Philip Roth's "Operation Shylock", Brandeis.
- Lott, A. E. (1993). *Proper conduct: women teaching men in the Eighteenth Century didactic novel* [Edgeworth], Washington University(St. Louis).
- Louar, N. (2004). *Bilingualism in Beckett's work*, California (Berkeley).
- Louro, M. F. P. R. (1991). *The drama of J. M. Synge: a challenge to the ideology and myths of Irishness*, Warwick.
- Lowell, J. P. (1992). *The language of loss: light imagery in the works of Elizabeth Bowen*, Drew.
- Lowenthal, E. A. (1995). *The new Bloomusalem: Joyce and the return of the Judaic repressed*, New York University.
- Lowerre, K. J. (1997). *Music in the productions at London's Lincoln's Inn Fields Theater, 1695-1705* [Congreve], Duke.
- Luebbe, C. D. (1996). *The postmodern thing: narrative, ideological intervention and the return of the subject* [Beckett], Michigan.

- Luftig, J. S. (2003). *Retrospect without release: Yeats, Romanticism, history and criticism*, SUNY (Buffalo).
- Lunberry, C. D. (2002). *Situating silence, articulating absence: sites of time and the object (lessons) of art [Beckett]*, Wisconsin(Milwaukee).
- Lund, G. E. (1997). *Doctoring the empire: plague in literature since the 1890s [Stoker]*, University of Pennsylvania.
- Lunden, B. (1998). *Reeducating the reader: fictional critiques of poststructuralism in Banville's "Dr Copernicus", Coetzee's "Foe", and Byatt's "Possession"*, Goteborg.
- Lutterer, I. (1952). *Hovorova anglickina v hrach G. B. Shaw [Colloquial English in the plays of G. B. Shaw]*, Charles (Prague).
- Lutz, A. (1993). *Oliver Goldsmith's "The Deserted Village": economic and the literary imagination in mid Eighteenth Century Britain*, Colorado.
- Lyke, P. P. (1998). *A rhetorical critique of Oscar Wilde's fairy tales*, Texas Woman's.
- Lynch, J. S. (2001). *Darwin matters: modernism and mate choice in Wharton, Joyce, and Hurston*, Arizona State.
- Lynch, P. A. (1976). *The world of Edgeworth novels: regional and Romantic aspects*, NUI(Cork).
- Lyons, L. E. (1993). *Writing in trouble: protest, literature and the cultural politics of Irish nationalism*, Texas.
- Maalouf, M. A. (1989). *James Joyce and the romantic temper: a study of the thematic function of Byron and Shelley in Joyce's "A Portrait of the Artist as a Young Man"*, Indiana.
- MacAdams, A. J. (2004). *Secretly numinous: the role of Joseph Campbell's monomyth in James Joyce's 'Ulysses', Mario de Andrade's 'Macunaima', and Boubacar Boris Diop's 'Le Chevalier et son ombre.'* Brandeis.
- Macbeth, G. A. (2000). *A plurality of identities: Ulster Protestantism in contemporary Northern Irish drama*, New South Wales.
- Macdonald, J. W. (1988). *The realism of George Shiels*, Exeter.
- MacFadyen, H. (1992). *Maria Edgeworth and the trope of domestic reading*, Ottawa.
- Maciag, D. (2005). *Edmund Burke and American civilization*, Rochester.
- Macintosh, F. (1991). *The stylisation of death an ancient Greek and modern Irish tragic drama*, London.
- MacKenna, M. D. (1987). *William Trevor: the moral landscape*, NUI(Dublin).
- Mackey, B. (1996). *Arthur Murphy, playwright: his real and fictional women*, Bowling Green.
- Mackey, P. F. (1995). *Chaos theory and James Joyce's "Ulysses": Leopold Bloom as a human complex system*, South Carolina.
- Mackie, E. S. (1994). *Market a la mode: fashion in "The Tatler" and "The Spectator" [Steele]*, Princeton.
- Macky, N. A. (1994). *Irish guile: masks in the plays of Lady Augusta Gregory*, Kent State.
- Macleod, K. J. G. (2002). *Fictions of British decadence [George Moore]*, Alberta.
- MacMillan, D. M. (1992). *An ecology of words: information-systems paradigms in postmodern literature and*



criticism [Joyce], California(San Diego).

Macquarrie, C. W. (1997). *The waves of Manannan: a study of the literary representations of Mannan Mac Lir from "Immram Brain" (ca.700) to "Finnegans Wake" [Joyce]*, University of Washington.

Madden, N. E. (1994). *Lyrical transvestism: gender and voice in modernist literature [Clarke]*, Texas.

Magee, P. J. (1999). *Troubles fiction: a critical history of prose fiction dealing with the conflict in the North of Ireland since the late 1960s, Ulster*.

Maguire, P. A. (1991). *James Joyce: an artist in the cultural tradition of Ireland*, Temple.

Maharg, M. E. (2001). *Empowering women: spaces of conflict in Maria Edgeworth's educational fiction*, Texas Tech.

Mahon, M. W. (1998). *Thomas Sheridan and the rhetoric of a literacy crisis*, North Carolina.

Mahon, P. (2001). 'Self-penned to one's other': reading Joyce writing Derrida, British Columbia.

Mahoney, M. L. (1994). *Rituals of return: the novels of John McGahern*, Maryland.

Majeed, J. (1988). *Orientalism, Utilitarianism, and British India: James Mill's "The History of British India" and the romantic Orient [Thomas Moore]*, Oxford.

Major, A. A. (2000). *A bold stroke for a state: the cultural politics of Susanna Centlivre*, Tufts.

Majumdar, G. (2003). *Migrant form: the politics of simulation in Joyce, Rushdie, and Ray*, New York University.

Malamud, R. (1989). *The language of modernism [Joyce]*, Columbia.

Malanson, L. S. (1994). *The hero's quest for identity in fantasy literature: a Jungian analysis [C. S. Lewis]*, Massachusetts.

Malet-Dagreou, C. (1999). *Evil in Gothic fiction, 1764-1820 [Maturin]*, London(Goldsmith's).

Malick, N. (1992). *The politics of laughter: a study of Sean O'Casey's drama*, McGill.

Malina, D. (1999). *Breaking the mold: the construction of the subject in postmodern narrative [Beckett]*, Boston College.

Mallory, A. B. (1998). *Acting out: theater, revolution, and the English novel, 1790-1848 [Burke]*, Cornell.

Malloy, C. D. (1992). *Seamus Heaney and his reader: orchestrating the discourses*, Marquette.

Malone, C. T. (2000). *Writing home: authority and accountability in Northern Irish poetry [Heaney, MacNeice, Muldoon, Yeats]*, Pennsylvania State.

Maloney Cahill, B. C. (1995). *Samuel Beckett and the Irish grotesque traditions [Joyce, Flann O'Brien]*, McGill.

Malouf, M. G. (2004). *Other Emerald Isles: Caribbean revisions of Irish cultural nationalism [Neil Jordan, Sinead O'Connor]*, Columbia.

Maloy, K. E. (1998). 'Out of the shambles of our history': Irish women and (post)colonial identity [Boland, Meehan, Rita Ann Higgins, Anne Devlin, Julia O'Faolain], West Virginia.

Malton, S. A. (2004). *False economies: forgery and other illegitimate issue, 1837-1895 [Wilde]*, Toronto.

- Mama, R. (1990). *Images of Africa and Africans in Western literature* [Cary], Michigan.
- Mamoon, S. H. (1996). *Flowers of androgyny: the garden of Salome in fin-de-siecle and literature* [Wilde], Indiana.
- Mandelkern, M. A. (1996). *An abridgement of Charles Johnstone's "Chrysal, or the Adventures of a Guinea", with introduction and annotation*, CUNY.
- Mandell, L. C. (1992). *The spectacle of melancholia in Eighteenth Century British philosophical literature* [Burke, Swift], Cornell.
- Mandler, D. (2005). *Arminius Vambery: the Esatern (br)other in Victorian politics and culture: HUngharian (Jewish) Orientalism and the invention of identities* [Stoker], New York University.
- Mandy, J. K. (1996). *City women: daughters, wives, widows, and whores in Jacobean and Restoration comedy* [Congreve], Lehigh.
- Manicom, D. A. (1989). *Romantic nationalism and the unease of history: the depiction of political violence in Yeats's poetry*, McGill.
- Manners, M. M. (1989). *Samuel Beckett, Sylvia Plath, Helene Cixous: reading woman in the language of man*, California(Los Angeles).
- Manno, A. J. (1996). *Varieties of exile: culture, patriarchy, and the cultivation of alienation in the modern Irish bildungsroman* [Banville, Joyce, McGahern, Edna O'Brien], Lehigh.
- Mara, M. O. K. (2003). *A famine of preference: images of anorexia in contemporary Irish literature* [Edna O'brien, Colum McCann, Nuala O'Faolain], New Mexico.
- Marchaterre, M. P. (1997). *Reshaping nationalist discourse: Irish novelists of the young Free State* [Smithson, Sean O'Faolain, Kate O'Brien, Flann O'Brien], Illinois.
- Marcovitch, H. J. (2002). *The art of the pose: Oscar Wilde's theory of persona*, Florida.
- Maresh, K. A. (2002). *Struggles for recognition: the women artistic directors of Ireland's Abbey Theater* [Gregory, Ria Mooney, Lelia Doolin, Garry Hines], Ohio State.
- Marez, C. F. (1993). *Race, drugs and fin-de-siecle formations of European culture* [Joyce, Wilde], California(Berkeley).
- Marino, S. R. (1994). *'Almost infinite variation': Eighteenth Century epistolary fictions* [Frances Sheridan], North Carolina.
- Markel, S. A. (1982). *'The cook's wife' reconsidered: an evaluation of the comedies of Susanna Centlivre*, Kansas.
- Markovits, A. (1997). *The will to pedantry: Nietzsche, Beckett, and the challenge to academic art criticism*, Cornell.
- Marlan, D. A. (2000). *The ends of seduction: or, libertines, respectable folks, vampires, and harassers* [LeFanu, Stoker], Chicago.
- Marron, M. B. (1993). *Investigative journalism, journalism professionalism, and professional efficacy in Ireland*, Ohio.
- Marsh, M. S. (1991). *Theatre in the round of the skull: the influence of Laurence Sterne on Ford Madox Ford*, Queen's(Kingston).

- Marsh, R. G. (1996). John Hewitt and theories of Irish culture: cultural nationalism, cultural regionalism, and identity in the north of Ireland, Queen's(Belfast).
- Marshik, C. (1999). High art and low ladies: prostitution, censorship and British modernism [Joyce, Shaw], Northwestern.
- Marteinsdottir, E. M. (2001). On top of the world: colonialism and the conquest of the past in British travel narratives of Iceland [Dufferin, MacNeice], California (Riverside).
- Martin, A. H. (1996). James Joyce's "Ulysses" and World War I, Louisiana State.
- Martin, A. R. C. (2002). 'Red Riding Hood and the wolf in the bed': modernism's fairy tales [Joyce], Toronto.
- Martin, A. T. (2004). A stable unseen power: the United Irishmen, philosophy and the politics of change, 1791-1797, Boston U.
- Martin, M. J. (1997). Drama north and south: the Irish plays of Brian Friel and Tom Murphy, Michigan.
- Martin, R. E. (1991). Myth and icon: the cosmology of C. S. Lewis' "Space Trilogy", Florida State.
- Martin, R. E. (1994). The spectacle of suffering: repetition and closure in the Eighteenth Century gothic novel [Maturin], CUNY.
- Martinez Lorente, J. (1991). English utopian literature and genre theory: a study of "Utopia", "New Atlantis", and "Gulliver's Travels" [Swift], Murcia(Spain).
- Martin-Iordache, C. (2001). Modernism, postcolonialism, and the experience of place: a study of Samuel Beckett and Derek Walcott, Toronto.
- Martino, A. P. (2003). Promises of arrival: dwelling and textuality in the postmodern dysphoria, SUNY (Binghampton).
- Martyniuk, I. A. (1996). 'International bastards': post-colonial and post-imperial retellings of Western master narratives [Banville, Joyce], South Carolina.
- Marvin, J. (2004). Nietzsche and transmodernism: art and science beyond the modern in Joyce, Stevens, Pynchon, and Kubrick, SUNY(Buffalo).
- Maryanow, M. (1998). Divided houses: place and creative destruction in "Howard's End", "Lady Chatterley's Lover", "Heartbreak House", and "The Magic Mountain" [Shaw], Auburn.
- Maryna, R. (1997). Between trompe-l'oeil mirrors: contemporary Irish and Ukrainian women's poetry in post-colonial perspective, Saskatchewan.
- Mason, C. D. (1993). A dream of beauty for the world: the life and work of Eva Gore-Booth, 1870-1926, Rochester.
- Masters, J. (1996). Bound by duty: women and work in the Victorian novel [George Moore], Boston University.
- Mastin, A. M. (1995). The road to the Fifth Province; Irish women's story-telling, 1960-1993, Cincinnati.
- Mastors, E. M. (1998). Irreconcilable differences? Identities and images held by Ulster's defenders and Ireland's rebels in Northern Ireland, Washington State.
- Matchett, G. (1990). The relationship of parents and children in the English domestic plays of George Bernard Shaw, Glasgow.

- Mathews, C. (1994). *Debased, de-Oedipalized, deconstructed: "Finnegans Wake" and the apotheosis of the postmodern text*, Case Western.
- Mathews, P. J. (2000). *The Abbey Theatre / Sinn Fein: the emergence of two national institutions*, Trinity(Dublin).
- Matthew, P. A. (2003). *Miss-behaving: conduct, the underread, and the history of the novel, 1800-1830* [Edgeworth], Massachusetts.
- Matthews, J. E. (2001). *Between two worlds: ghosts and apparitions in British fiction, 1835-1885* [LeFanu], Duquense.
- Matthews, S. (1989). 'When centres cease to hold': locale and utterance in some modern British and Irish poets [Heaney, Paulin], York(England).
- Matthews, S. C. (2002). *Edmund Burke's early theoretical works: contributions to Eighteenth Century rhetoric and connections to the Twentieth Century*, Georgia State.
- Matton, F. (1995). *Samuel Beckett's aesthetics of suffering*, Trinity(Dublin).
- Maume, P. E. (1993). *Aspects of Irish nationalist political culture, 1900-1918* [William O'Brien], Queen's(Belfast).
- Maurer, S. L. (2003). *Belonging and belongings: nation, gender, and fictions of ownership in Nineteenth Century England and Ireland* [Edgeworth], Indiana.
- May, R. H. (1999). *Unrestrained women and decadent old aristocrats: the Nineteenth Century middle class struggle for cultural hegemony* [Stoker], Louisiana State.
- May, S. C. A. (1985). *The communication of Christian truth in story, with special reference to C. S. Lewis*, Aberdeen.
- Mayrhuber, U. (1990). *Aidan Higgins: eine Untersuchung seiner Werke*, Wien.
- Mays, K. J. (1994). 'Pleasures, dangers, and uses': reading, subjectivity, and community in Britain, 1790-1900 [Burke], Stanford.
- Mays, W. M. (1992). *Irish cultural nationalism and decolonization*, University of Washington.
- Mazumder, A. (1990). *Cross-cultural refractions: India in English Romantic poetry* [Thomas Moore], Illinois.
- Mazzone, M. R. (1993). *Fretting the pigmy body: satiric transformation in Rochester, Dryden, and Swift*, Indiana.
- McArthur, J. J. (2002). *Irish literary revival revisited, 1880-1916* [Gregory, Hyde, Yeats], Florida State.
- McAteer, M. K. (1998). 'Dead faces laugh': imagination and history from Standish James O'Grady to George Russell and W. B. Yeats, Queen's(Belfast).
- McAuley, M. P. B. L. (1998). *Subversion, meaning and purpose in the poetry of Paul Muldoon*, Ulster.
- McBride, W. T. (1989). *In the name of beauty: the terrible alphabet of Samuel Beckett*, SUNY(Buffalo).
- McCall, L. C. (1990). *The solipsistic narrator in Iris Murdoch*, South Carolina.
- McCann, A. L. (1996). *Dangerous publics: literature, culture-consumption and political activism in the 1790s* [Burke], Cornell.
- McCann, J. T. (1992). *Headnotes to a joke: comedy in the novels of Flann O'Brien*, SUNY (Stony Brook).

- McCarthy, K. E. (2000). *Reducing them to civilitie: religious conversions and cultural transformations in Protestant missionary narratives, 1690-1790* [Swift], Maryland.
- McCauley, B. L. (1993). *A critical edition of "The English Conquest of Ireland": a medieval Hiberno English manuscript from the Latin of Giraldus Cambrensis' "Expugnatio Hibernica"*, Florida State.
- McClellan, E. M. (2000). *Rabelais and Joyce: the influence of influence*, Queen's(Belfast).
- McClinton, J. A. (2001). *Rewriting empire: rewriting canonical British texts from a postcolonial perspective* [Sterne, Yeats, Joyce], Oklahoma.
- McCombe, J. P. (2000). *Profound kinships: Modernist appropriations of Shakespeare and the expansion of British national identity, 1906-1922* [Yeats], Ohio State.
- McConnell, S. D. (2004). *Knowledge by acquaintance: relational spirituality in 'The Chronicles of Narnia'* [Lewis], Drew.
- McConnell, W. K. (1998). *Ruin, memory, and the social body in Augustan literature* [Congreve, Sterne], McMaster.
- McCourt, J. (1996). *Joyce in Trieste--Trieste in Joyce*, NUI(Dublin).
- McCoy, D. G. (1987). *Frank O'Connor als Mensch und Schriftsteller: eine Untersuchung seiner Autobiographien "An Only Child" and "My Father's Son" sowie ausgewählter Werke seiner Erzählprosa*, Salzburg.
- McCracken, K. L. (1989). *Shaping special worlds: anti-parable in the radio and stage drama of Louis MacNeice*, Toronto.
- McCrea, B. (2004). *Modernism's family values: genealogy, kinship and form in modern narrative* [Joyce], Princeton.
- McCurry, J. B. (1992). *Common ground: the hybrid identity of Ulster in contemporary poetry of Northern Ireland*, Connecticut.
- McDaniel, C. L. (1994). *An examination of the unique characteristics of the dramatic structure of Dion Boucicault's plays with American settings*, Texas.
- McDaniel, I. D. (1998). *Paragons and parodies: the man of feeling and the Eighteenth Century sentimental novel* [Sterne], Tulane.
- McDonagh, J. (1998). *'Narrating the nation?': post-colonial perspectives on Patrick Kavanagh's The Great Hunger (1942) and Brendan Kennelly's Cromwell (1983)*, Warwick.
- McDonald, B. E. (2000). *Holy terror: the vampire as numinous experience in British and American literature* [Stoker], Oklahoma.
- McDonald, C. A. (1993). *Beauty and the real world: Yeats, Maud Gonne, and Irish history*, Vanderbilt.
- McDonald, D. P. (1987). *Louis MacNeice (1907-1963): the poet in his contexts*, Oxford.
- McDonald, M. B. (1991). *James Joyce and the aesthetics of dissonance*, Oregon.
- McDonald, R. (1999). *Versions of aversions: conceptions of tragedy in J. M. Synge, Sean O'Casey and Samuel beckett*, Oxford.
- McDougall, K. M. (1995). *Sexuality and creativity in the 1890s: economy of self in the social organism* [Shaw, Wilde], Toronto.

- McDowell, L. (1994). *The 'feminine fictions' of James Joyce*, Glasgow.
- McFadden, D. W. (1999). *A house divided: strains in the modern Irish big house novel* [Somerville, Ross, Bowen, Aidan Higgins, Jennifer Johnston, William Trevor], Indiana(Pennsylvania).
- McGarrity, M. (2001). *Washed by the Gulf Stream: the historic and geographic relation of Irish and Caribbean literature* [Joyce, Somerville and Ross], University of Miami.
- McGarvey, K. M. (2000). *Who shames the scribler? Scandal and print culture in Eighteenth Century Britain* [Swift], Michigan State.
- McGowan, P. D. (1996). *Women in Irish prose, early and modern*, Queen's(Belfast).
- McGrail, A. B. (1998). *Sentimentalizing use rights: property, gender and the emergence of the customary subject in British literature, 1749-1814* [Goldsmith], SUNY(Buffalo).
- McGrath, B. J. (2000). *Journeys toward the communal: metaphor and the construction of poetic narrative in the poetry of Ellen Bryant Voigt, Eavan Boland, and Adrienne Rich, with implications for a pedagogy of communal voice in writing*, Illinois State.
- McGraw, D. J. (1993). *In defense of realism* [Berkeley], Wayne State.
- McGuckin, S. O. B. (1996). *The theatre of the absurd in Europe and America: Sartre, Beckett, Pinter, Albee, and drama criticism*, New Hampshire.
- McGuire, T. G. (2004). *Seamus Heaney and the poetic(s) of violence*, Michigan.
- McGurk, K. V. (1993). *Lyric trials: lyric and rhetoric in contemporary poetry: Seamus Heaney, Adrienne Rich, A. R. Ammons, John Ashbery*, Western Ontario.
- McIlroy, B. S. (1991). *Scientific art: the tetralogy of John Banville*, British Columbia.
- McIntosh, A. R. L. (1991). *What seen? What said?: visual and verbal ambiguities in Beckett's theatre*, Chicago.
- McIntosh, G. V. (1997). *Unionist culture and literature, 1920-1960* [Ervine, Hewitt, Bell, Shearman, Rodgers, MacNeice], Queen's(Belfast).
- McIntyre, J. D. (2002). *Modernism for a small planet: diminishing global space in the locales of Conrad, Joyce, and Woolf*, McGill.
- McKay, K. L. (1990). *Narrative voices in the Bildungsroman* [Joyce], Lehigh.
- McKay, P. (1990). *The names of the parishes and townlands of the baronies of Upper and Lower Toome, Co. Antrim, Ulster*.
- McKibben, S. E. (2003). *Endangered masculinities: political rhetorics of gender in the Irish colonial context*, Cornell.
- McKinsey, M. S. (2002). *Hybrid Hellenisms: cultural difference and identity in Yeats, Cavafy and Walcott*, Virginia.
- McLaughlin, B. E. (1996). *'Shouting from the bottom of the pit': Jennifer Johnston's dialogues with the reproductive power of discourse*, Marquette.
- McLeod, B. E. J. (1995). *Empire's imagination: the production of space and culture during the first British empire*

[Swift], Iowa.

McLeod, J. M. (1995). *Rewriting history: postmodern and postcolonial negotiations in the fiction of J. G. Farrell, Timothy Mo, Kazuo Ishiguro and Salman Rushdie*, Leeds.

McMahon, D. J. (1996). *Maps of myth-reading: utopias as revolutionary mythologies* [Swift], Maryland.

McManus, D. C. (1998). *Sans blaague! clown as protagonist in Twentieth Century theatre* [Beckett], Michigan.

McMillan, W. E. (1990). *W. B. Yeats and Edward Gordon Craig: theatre of dream*, Northwestern.

McMorran, W. (1998). *Digressive topographies: the inn and the traveller in European comic fiction from Cervantes to Diderot* [Sterne], Oxford.

McMullan, A. E. (1988). *Between spaces: the dynamic principle in Samuel Beckett's later drama*, Reading.

McNamara, D. J. (2001). *Flann O'Brien (Brian O'Nolan) and Liam O'Flaherty: refashioning myth and nationhood*, Catholic University of America.

McNamara, K. H. (2003). *Telling Bridget's tale of hunger: children's literature of the Great Irish Famine*, Drew.

McNeely, G. (1994). *The question of humanism in contemporary existential phenomenology: thought through selected dramatic works of Samuel Beckett*, York(Canada).

McNeely, R. B. (2004). *Double-reading early Joyce: the necessity of contrapuntal readings of 'Dubliners' and 'A Portrait of the Artist as a Young Man'*, South Carolina.

McNeil, B. A. (2004). *Ethical topographies* [Yeats, Beckett], SUNY(Buffalo).

McNeill, L. T. (2001). *The best lack all convictions: indecision as resistance to novelistic convention* [Beckett], Columbia.

McNeilly, W. K. E. (1991). *Harmony in struggle: poetic indeterminacy in the later work of William Butler Yeats*, Queen's(Kingston).

McPeake, M. C. (2001). *Embodying Ireland: representing woman as nation and community in Irish literature*, University of Miami.

McQuaide, T. V. (2002). *Government support of national film industries: a study of the policies and institutions to maintain state influence over cinematic production and representation in the Republic of Ireland*, Colorado.

McRae, S. E. (1999). *'A dream of purely burning': myth, gender and modernism* [Yeats], University of Washington.

McTiernan, D. J. (1991). *Fitting fiction to espionage: the spy novels of James Fenimore Cooper, Rudyard Kipling, and Erskine Childers(part 1 of a three-part dissertation)*, Rutgers.

McWeeny, G. C. (2003). *The comfort of strangers: community, modernity, and Victorian literature* [Wilde], Princeton.

Meche, J. R. (2002). *Re-staging the past: contemporary Irish drama and the question of history*, Texas A&M.

Mehta, L. C. (2004). *Poetry and decolonization: Tagore, Yeats, Senghor, Cesaire, and Nuruda, 1914-1950*, Columbia.

Melamed, C. (1996). *Gulliver and the others: a psychoanalytical examination* [Swift], Montreal.

- Melaney, W. D. (1993). *Deconstruction and poetic truth: a theory of the modernist text* [Joyce, Yeats], SUNY(Stony Brook).
- Melichar, F. (1979). *Individuum und Gesellschaft bei Heinrich Boll and Brendan Behan*, Innsbruck.
- Melton, S. E. (1996). 'Duties best fitted': servant characters, sensibility, and domesticity in the Victorian novel [George Moore], Tennessee.
- Mengay, D. H. (1989). *Monsters and menaces: a study in the dynamics of being other in the Gothic novel* [Maturin], New York University.
- Mensch, F. (1992). *Historical and political consciousness in modern British and German drama* [O'Casey, Shaw], Alberta.
- Meredith, R. B. (1999). *Reviving women: Irish women's prose writing 1890-1920* [Gregory, Lawless, Milligan, Mary Butler, L. MacManus, Annie Smithson], Queen's(Belfast).
- Meriwether, J. S. (1993). *Unity, duality, and multiplicity: toward a model for post-modernism* [Beckett], Florida State.
- Merry, S. (1996). *The significance of Burke's aesthetic theory on his political thought*, Southampton.
- Mesa-Pelly, J. B. (1999). *Fictive domains: nostalgic construction of body and landscape in the Eighteenth Century* [Goldsmith], University of Miami.
- Mesick, G. L. (1996). *Fatality of language: wit in British literature since the Renaissance* [Wilde], Harvard.
- Mester, T. A. (1993). *The modernist, the dancer and the dance: an interdisciplinary approach to Yeats, Eliot, Lawrence and Williams*, Case Western.
- Meyer, C. M. (1990). *Redeeming patterns of experience: John Montague's text and tradition, 1949-1989*, McMaster.
- Meyer, J. (2000). *Allegorien des Wissens: Flann O'Briens "The Third Policeman" and Friedrich Durrenmatts "Durcheinandertal" als ironische Kosmographien*, Freiburg(Breisgau).
- Meyer, M. (1993). *The Wilde(e) body: camp theory, camp performance*, Northwestern.
- Meyers, H. (1991). *Femicidal fears in contemporary fiction: feminist thought and the female gothic* [Edna O'Brien], Indiana.
- Meyler, J. B. (1998). *"Tristram Shandy": Laurence Sterne's history of Ireland*, CUNY.
- Michaelson, S. D. (1999). *Religion, culture and politics and the formation of Jonathan Swift's ideas, 1667-1714*, Arizona State.
- Michals, T. L. (1996). *Romantic fictions of personality and property: Edgeworth, Austen and Wordsworth*, Johns Hopkins.
- Midkiff, S. P. (1994). *James Hanley's tragic vision: the postwar novels*, Mississippi.
- Migernier, E. C. (1995). *Transgression, language, and subjectivity in Beckett*, Minnesota.
- Milbank, A. (1988). *Daughters of the house: modes of the Gothic in the fiction of Wilkie Collins, Charles Dickens and Sheridan LeFanu*, Lancaster.
- Milburn, D. J. (1953). *Important aspects of wit: 1650-1750* [Swift], Oklahoma.



- Milesi, L. (1992). *The 'sub-stance' of Joyce's 'gramma(r)' and language(s) at the 'ake'*, Oxford.
- Militello, J. F. (1994). *The post-modern 'Laokoon': the influence of Symbolist synaesthesia on the development of modern aesthetics, poetics, and thought [Joyce, Yeats]*, SUNY(Buffalo).
- Miller, A. J. (1996). *World wide nations: modernist poetry in transnational perspective [Yeats]*, Duke.
- Miller, C. B. (2003). *Our American cousin: Anglo-American cultural politics and British national identities [Shaw, Stoker]*, Indiana.
- Miller, D. J. (2004). *'Walking the Queen's highway': ideology and cultural landscape in Northern Ireland, Louisiana State*.
- Miller, I. R. (1994). *Bergsonian influences in the stream-of-consciousness in Joyce's "A Portrait of the Artist", and "Ulysses", Faulkner's "The Sound and the Fury" and "As I Lay Dying", Saint John's*.
- Miller, J. A. (1998). *Domestic terror and family troubles: Irish women writing the nation, 1801-1937*, SUNY(Buffalo).
- Miller, J. C. (1990). *Broken hearts, broken heads: the critical response to Bernard Shaw's "Heartbreak House", 1919-1921*, Nebraska.
- Miller, J. S. (1998). *Samuel Beckett: mystique rate*, South Florida.
- Miller, K. A. (1995). *'We're in the front line': the Blitz on identity in British literature of the Second World War [Bowen, Day Lewis]*, Michigan.
- Miller, N. A. (1995). *Lethal histories: desire as memory in Twentieth Century literature and culture [Joyce, Yeats]*, University of Pennsylvania.
- Miller, R. K. (2001). *Setting the stage: Victorian culture, theater, and the suffragettes [George Moore]*, Indiana.
- Miller, S. L. (2002). *The fulfillment and the law: contestation in postwar thought and fiction [Beckett]*, California(Irvine).
- Miller, T. H. (1994). *Mirthless laughter: form and disfiguration in late modernist fiction [Beckett]*, Stanford.
- Miller, W. L. (1996). *The picture and the letter: male and female creativity in James Joyce's "Finnegans Wake"*, New South Wales.
- Millies, S. P. (2003). *'A relation between us': religion and the political thought of Edmund Burke*, Catholic University of America.
- Milliman, C. A. (1988). *Lessons of the masters: social tension as a creative necessity in the fiction of Hawthorne, James, and Joyce*, Louisiana State.
- Mills, R. (1999). *Violent imaginations: the ulster novel, 1900-1996; a study of seven Ulster writers: Shan F. Bullock, St. John Ervine, Forrest Reid, Sam Hanna Bell, Maurice Leitch, Robert McLiam Williams and Glenn Paterson*, Ulster.
- Min, E. K. (1998). *Embodying virtue: the ethics of sensibility in Locke, Hume, Diderot, and Sterne*, Princeton.
- Min, T. (1990). *Subjectivity, language, and society in Joyce's "Dubliners", "A Portrait of the Artist as a Young Man", and "Ulysses"*, Southern Illinois.

- Minahan, J.-M. (1999). *The lyric moment: time, place, and voice [Yeats]*, Bryn Mawr.
- Minot, L. A. (1998). *Remembering sex: prostitution, memory, and history in Nineteenth Century French and English literature [Stoker]*, California(Berkeley).
- Mishkin, T. A. (1993). *Black/Irish: comparing the Harlem and Irish renaissances*, Michigan.
- Miskell, B. A. (1991). *Beckett and Duras: a study of subjectivity*, Brown.
- Miskinis, S. E. (1994). *Stopping for death: the temporal poetics of Dickinson, Beckett, and Stevens*, Vanderbilt.
- Mitchell, E. C. (1996). 'Devising it all for the company': Samuel Beckett's staging of the logic of recognition, Northwestern.
- Mitchell, M. (1993). *Investigating Dunsany: the case for a fantastic Dunsanian legacy*, NUI(Dublin).
- Mittman, A. S. (2003). *Living at the edge of the world: marginality and monstrosity in Anglo-Saxon manuscripts and beyond*, Stanford.
- Mize, R. R. (1998). *The open wound: a study of the devouring woman in four tragedies: "Phaedra" by Jean Racine, "Penthesilea" by Heinrich von Kleist, "Hedda Gabler" by Henrik Ibsen, and "Not I" by Samuel Beckett*, California(Santa Barbara).
- Moeller, C. J. (1998). *Moral attention: toward a liberationist ethics of everyday life [Murdoch]*, Pittsburgh.
- Mohsenzadeh, Y. (1998). *A minor apocalypse: theorising the pregnant body [Stoker]*, Sussex.
- Moiseyeva, C. W. (1992). *The development of social comedy in England [Congreve]*, Moscow.
- Molina Escobar, J. V. (1991). *La estetica de la espera en Samuel Beckett*, Barcelona.
- Molino, M. R. (1991). *Questioning tradition, language, and myth: the poetry of Seamus Heaney*, Marquette.
- Moliterno, F. R. (1996). *The dialectics of sense and spirit in Pater and Joyce*, Fordham.
- Moller, H. (1999). *A wake bestiary: mit Untersuchungen zur Tiersymbolik in James Joyces "Finnegans Wake"*, Freie (Berlin).
- Moloney, C. M. (1994). *Hags, queens, and harlots: women from ancient Irish myth in Yeats and Joyce*, California(Davis).
- Moloney, K. M. (1989). *Praying at the water's edge: Seamus Heaney and the feis of Tara*, California(Los Angeles).
- Monk, C. (1996). *"Transition" magazine and the development and transmission of modernism [Joyce]*, Oxford.
- Monk, L. R. (1988). *Standard deviations: chance and the modern novel [Joyce]*, California(Berkeley).
- Monroe, R. E. (1998). *The anti-imperial heroic in Wordsworth and Yeats*, Harvard.
- Montag, W. (1989). *Swift and philosophical materialism*, Claremont.
- Monteith, K. T. (2005). *W. B. Yeats: the life esoteric*, Fordham.
- Montgomery, A. (1995). *What where when: Samuel Beckett and modern science*, London (Birkbeck).
- Moon, H. K. (1989). *Fictitious travellers in French and English literature: a study of imaginary voyages from*

- Cyrano de Bergerac to Oliver Goldsmith (1657-1762) [Swift], Oxford.
- Moon, S. J. (1990). The audience's tragicomic response to four absurdist plays [Beckett], Florida State.
- Mooney, S. K. (2001). The artistic censoring of sexuality: fantasy and judgment in "Ulysses", "Lolita", "Tiempo de Silencio", and "Russkaia Krasavitsa" [Joyce], Toronto.
- Moore, J. C. (1992). The feminine pharmakons: Circe in the Twentieth Century [Joyce], South Florida.
- Moore, K. L. (2000). Mourning loss: the place of the object in narrative fantasy [Beckett], University of Pennsylvania.
- Moore, L. L. (1991). Dangerous intimacies: Romantic friendship and female sexuality in the Eighteenth Century novel [Edgeworth], Cornell.
- Moore, P. A. (1989). Female emancipation at the turn of the century [George Moore, Shaw], Denver.
- Moore, S. D. (2003). Swift and paper credit: financial satire in the colonial milieu, Duke.
- Moore-Hourihan, S. (2004). The development of the Irish Catholic family in Twentieth Century Irish literature, St. Johns University.
- Moppel, G. J. (1990). Policing Parnassus: the struggle to delineate, protect and contain the realm of the imagination in early Eighteenth Century British literature [Swift], Yale.
- Moran, H. M. (2000). 'Making strange': the art and science of selfhood in the works of John Banville, Marquette.
- Moran, S. (1991). Know thyself: the search for identity and meaning in Beckett's "The Unnamable" and Melville's "The Confidence-Man", Sussex.
- Moran, S. F. (1989). Patrick Pearse and the politics of redemption: the mind of the Easter Rising, 1916, American University.
- Morefield, K. R. (1998). Why Christian fiction? Expressing universal truth in a relative world [C. S. Lewis], Northern Illinois.
- Morelli-White, N. (1990). The evolution of the Vice character from medieval through Restoration drama [Congreve], Utah.
- Morgan, D. (1998). The nose of death: Baroque novelistic discourse in the history of laughter [Sterne], McGill.
- Morgan, E. M. (1998). Reinventing the republic: Irish cultural revisionism and the legacy of partician [Sean O'Faolain, Edna O'Brien, McGahern, Jordan], Indiana.
- Morgan, P. E. (1993). Body personal/body politic: the sexual text of Eighteenth Century subjectivity [Swift], California(Riverside).
- Morgan, T. J. (1995). Acknowledging the lie: extreme self-consciousness in contemporary fantasy fiction [C. S. Lewis], Texas Tech.
- Moriarty, P. (1989). C. S. Lewis's "Till We Have Faces": a myth retold as a literary palimpsest, Trinity(Dublin).
- Morley, J. T. (1987). The thinking and picturing in seeing [Berkeley], Tennessee.
- Morris, C. (1999). From the margins: Alice Milligan and the Irish cultural revival, 1888-1905, Aberdeen.

- Morris, C. M. (1996). *Victorian legacies of beauty: feminine beauty ideals in the fiction of Lady Blessington, Charlotte Bronte, Mary Elizabeth Braddon, and George Eliot*, North Carolina.
- Morris, P. D. (1995). *Worlds of the novel: the representation of reality in the Twentieth Century novel [Joyce]*, Alberta.
- Morrison, J. (1995). *Journeys around nostalgia: Jarrow, "Ulysses" and cultural elitism [Joyce]*, Nottingham.
- Morrison, J. a. B. (2003). *Mapping Irish movement: dance, politics, history*, New York University.
- Morrison, M. S. (1996). *The public face of modernism: journals, audiences, and reception in London and Chicago, 1908-1920 [Joyce]*, Chicago.
- Morrow, J. P. (1999). *'The flourishing whin': a critical biography of John Hewitt, Ulster*.
- Morsberger, K. M. (1994). *Ordered vision and visions of darkness: a study of the dark imagination in the Eighteenth Century [Burke]*, California(Riverside).
- Mottolese, W. C. (1999). *Writing 'dear dirty Dublin': Joyce's ethnography and the problems of culture and nation*, Fordham.
- Moyer, G. (2005). *Sustained collision: Modernist fictions as forms of attention [Joyce]*, Stanford.
- Mueller, B. T. (1999). *The deception of religion in Eighteenth Century English literature from Swift to Johnson*, Marquette.
- Mueller, J. C. (1992). *The reading contract in Jonathan Swift's political and religious satire*, SUNY(Binghamton).
- Muir, T. (1997). *Wagner in England: four writers before Shaw*, CUNY.
- Mujumdar, S. (2005). *Subaltern moderisms: the poetics and politics of banality in transitional fictions [Joyce]*, Rutgers.
- Mukakanya, P. J. W. (1989). *Joyce Cary's tragicomic vision*, Alberta.
- Mukherjee, M. (2001). *The lawyer, the legislator and the renouncer: a history of anti-colonial representational politics in modern India, 1757-1947 [Burke]*, Chicago.
- Mulkern, A. E. (2003). *Cognitive status, discourse salience, and information structure: evidence from Irish and Oromo*, Minnesota.
- Mullen, P. R. (2003). *The aesthetics of intelligent sympathy: Irish nationalism, homoeroticism, and global writing [Casement, Joyce, Synge, Hyde]*, Pittsburgh.
- Mullin, G. E. (2001). *Representing Irish women in colonial and counter-colonial texts of the Seventeenth Century*, Toronto.
- Mulrooney, M. (1995). *The novels of John and Michael Banim*, NUI(Dublin).
- Mulrooney, P. S. (2001). *Christians and mimics in W. B. Yeats's "Collected Poems"*, Marquette.
- Murchie, D. G. (1989). *Utopia vs history: Jonathan Swift and the Twentieth Century*, Glasgow.
- Murphy, A. D. (1994). *But the Irish Sea betwixt us: proximity and Anglo-Irish discourse*, Brandeis.
- Murphy, B. (1987). *J. J. O'Kelly ('Sceilg') and the "Catholic Bulletin": cultural considerations, Gaelic, religious and*

national, c.1898-1926, NUI(dublin).

Murphy, C. A. (1999). *The reconstruction of reality: a critique of the epistemological crisis in contemporary Irish fiction* [Aidan Higgins, Banville, Jordan], NUI(Dublin).

Murphy, D. A. (1998). 'Who's the bloody baritone?': Brendan Behan's dramatic use of song, Alberta.

Murphy, S. (1998). *Sympathetic ink: intertextual relations in the poetry of Paul Muldoon and Medbh McGuckian*, Cambridge.

Murphy, S. P. (1999). *James Joyce and the logic of victimage*, Kent State.

Murphy, W. G. (2001). *The almost hidden Ireland: secrecy and the Irish novel, 1800-1829* [Edgeworth, M. Banim, J. Banim, Griffin], Notre Dame.

Murray, D. A. (1993). *The trickster archetype from orality to print* [Sterne], Washington University(St. Louis).

Murray, J. A. (2003). *Governing passion and pursuing interest: vicissitudes of the civic in British literature, 1750-1820* [Burke], York (Canada).

Musgrave, W. R. (1999). *Enormous aversions: the aesthetics and politics of the monstrous in British Romantic literature* [Burke], California(Berkeley).

Mustafa, J. M. (1999). *Mapping the late-Victorian subject: psychology, cartography, and the Gothic novel* [Stoker], Chicago.

Mustafa, S. M. (1999). *Nationalism, revisionism, and modern Irish literature* [Yeats, Joyce, Gregory, O'Casey], Indiana.

Myers, B. P. (2003). *The ethical landscape of Edmund Spenser: colonial ecology in the Faerie Queene*, Washington University.

Myers, K. R. (1996). 'Between extremities': dance and liminality in the mind and work of W. B. Yeats, North Carolina.

Myers, S. W. (1990). *Yeats's book of the Nineties: poetry, politics, and rhetoric*, Rochester.

Myers, T. (1998). *Postmodernity and historicity: narrative forms in the contemporary novel* [Banville], Stirling.

Nabae, H. (2000). *The aesthetics of the ghostly: art and life in the work of Lafcadio Hearn*, Stanford.

Nadkarni, S. (1999). *The extended nation: collective identity in antifascist women's literature* [Rebecca West], Michigan.

Nagle, C. C. (2002). *Sensibility and Romanticism: rethinking pleasure and literary periodization, 1757-1847* [Sterne], SUNY(Stony Brook).

Nam, K. (1998). *The pragmatics of information: reading "Ulysses" as a journal* [Joyce], Tulsa.

Nandrea, L. G. (1999). *Texturing Eros: the aesthetics of singularity and the practice of sensibility in Sterne, Austen, Bronte, and Woolf*, Northwestern.

Napier, T. S. (1995). *The 'I' that dares to speak its name: literary autobiographies of Twentieth Century Irish women* [Bowen, Mary Colum, Gregory, Kate O'Brien, Tynan], Queen's(Belfast).

Narain, M. (1994). *Women writers in the public sphere* [Edgeworth], SUNY(Stony Brook).

- Nash, J. (1996). "Finnegans Wake" and readership [Joyce], Oxford.
- Nash, J. E. (2002). Underplots in the drama: servants and the problem of paternalism in the novels of Maria Edgeworth and Elizabeth Gaskell, Connecticut.
- Nash-Robertson, N. M. (1993). The Irish partsongs of Charles Villiers Stanford, Illinois.
- Nassar, N. S. (1996). The proverb in three works of Laurnece Sterne: "A Sentimental Journey", "A Journal to Eliza", and "A Political Romance": a compilation and commentary, Durham.
- Navarette, S. J. (1989). The physiology of fear: decadent style and the fin de siecle literature of horror [Wilde], Michigan.
- Navarre, J. M. (1995). The publishing history of Aubrey Beardsley's compositions for Oscar Wilde's "Salome", Marquette.
- Nayani, S. A. (1998). The courtly love tradition in the lyric poetry of W. B. Yeats, Texas A&M.
- Naylor, K. L. (1997). The sublime in women writers of the Romantic period [Edgeworth], Purdue.
- Neary, M. J. (1992). The paradox of the solitary child in Charles Dickens and Frank O'Connor, Massachusetts.
- Nellhaus, T. B. (1991). Changing the script: orality and literacy in the performance strategies of the York cycle, Ben Jonson, and Richard Steele, Northwestern.
- Nelson, C. R. (1998). *Saeva indignatio?* Jonathan Swift and print, Rutgers.
- Nelson, D. J. (1999). Transcendence and the modern novel: technology, circulation, and restoration in Thomas Mann's "Der Zauberberg", James Joyce's "Ulysses", and Marcel Proust's "A la recherche du temps perdu", California (Davis).
- Nesbitt, J. P. (1999). Narrative elements: genre and geography in British women's fiction, 1918-1939 [Rebecca West], Emory.
- Nestrovski, A. R. (1990). *Mamafesta*: translation, music, Joyce, Iowa.
- Nevers, K. L. (1993). Immovable objects, irresistible forces: the sublime and the technological in the Eighteenth Century [Burke], Virginia.
- Newburn, H. F. (2000). The tension between unity and multiplicity: individuality and community in the Twentieth Century short story sequence [Joyce], Southern Illinois.
- Newman, R. (1996). "This dark and dismal house of pain": horror fiction, "Paradise Lost", and the culture of Protestantism, New York University.
- Newman, S. L. (2001). Songs commonly sung? ballad collection and the institution of literature in Great Britain, 1660-1820 [Steele], Johns Hopkins.
- Nicol, B. J. (1994). Writing in retrospect: a study of Iris Murdoch's first-person retrospective novels, Lancaster.
- Niculescu, I. (2003). Du dialogue au dialogique: a l'ecoute de l'autre qu'est le texte litteraire [Beckett], Toronto.
- Nielsen, W. C. (2001). Female acts of violence: French revolutionary theater in Britain and German Romantic drama [Burke], California (Davis).

- Nigro, M. A. (1992). Responses to two short stories by freshman and sophomore writers [Joyce], Indiana(Pennsylvania).
- Niiler, L. P. (1995). Green reading: the land ethics of Lewis and Tolkien, SUNY(Buffalo).
- Noh, A. (2004). The impossible 'yoke': community and the trace of the social system in Samuel Beckett's plays, Purdue.
- Nohnberg, P. C. L. (2003). Modernism and the popular press: Conrad, Eliot, Joyce, T. S. Eliot, Yale.
- Nolan, E. (1991). Modernism and nationalism: James Joyce and the representation of Irish culture, Cambridge.
- Noon, G. (1995). An examination of some instances of heartless beauty in the work of Oscar Wilde, Glasgow.
- Nordell, R. H. (2000). The Aristophanic Swift, Nebraska.
- Nordin, I. G. (1999). Crediting marvels in Seamus Heaney's "Seeing Things", Uppsala.
- Norris, A. (1992). The search for character in "Finnegans Wake" [Joyce], Leeds.
- Norris, C. L. (2004). Samuel Beckett and trauma: laughter and tears, Indiana U. of Pennsylvania.
- Norris, E. A. (2002). Bull, cock, and colony in the Anglo-Irish novels of Maria Edgeworth and Laurence Sterne, Syracuse.
- Norton, A. V. (1992). Paradoxical feminism: the novels of Rebecca West, Columbia.
- Novak, D. A. (2002). Novel bodies: Fiction, photography, and the Victorian novel [Wilde], Princeton.
- Novakovic, S. (1996). The allegorical Ireland figure in the Irish national theatre, 1899-1926 [O'Casey, Synge, Yeats], Loyola(Chicago).
- Nunley, C. E. M. (2002). 'Something o keep us separate': patterns of confinement and escape in the novels of Elizabeth Bowen, Georgia.
- Nutsubeidze, Y. M. (1974). Synge's drama, Tbilisi.
- O'Brien, A. J. (2000). Gendered disidentification in the fiction of James Joyce, Virginia Woolf, and Nella Larsen: a modernist aesthetic of mobility, Rochester.
- O'Brien, D. M. (2002). Walt Whitman and Edward Dowden, 1869-1886, Trinity(Dublin).
- O'Brien, E. (1995). At the frontier of language: post-structuralist perspectives on aesthetic ideology in the writing of Seamus Heaney, Limerick.
- O'Brien, E. L. (2000). Crime and the criminal poetics of the Victorian era [Wilde], Connecticut.
- O'Brien, H. T. (2000). The real Ireland: the evolution of Ireland in documentary film [George Morrison], NUI(Dublin).
- O'Brien, J. F. (1995). The character of commerce; persons, property, and imaginary wants in Eighteenth Century British writing [Burke], Chicago.
- O'Brien, M. R. (2001). Scribbling Brigid's: the search for identity by Irish-American women writers, 1847-1911 [Mary Anne Sadleir, Katherine Conway, Kate Phelim Cleary], Delaware.

- Ochoa, P. A. (1998). *Culturing subjectivity: re-visions of identity in cross-cultural literatures* [Joyce], Southern California.
- Ockerstrom, L. (1997). *The other narratives: British and American women writers and the Spanish Civil War, 1936-1939* [Kate O'Brien], Northeastern.
- O'Connor, L. B. (1997). *The return of the repressed Celt* [Yeats], Columbia.
- O'Connor, M. (2001). *No man's tragedy: Oscar Wilde's literary matrilineage*, Claremont.
- O'Connor, M. (1992). *Through the cracked looking glass: the Irish woman poet imagines subjecthood* [Boland, McGuckian, NiDhomhnaill], California(Los Angeles).
- O'Connor, M. T. (1999). *The world in transition: Joyce, Klee and Benjamin*, Connecticut.
- O'Connor, N. (1998). 'Facing the music': female artists in Kate O'Brien's "The Land of Spices", "The Flower of May", and "As Music and Splendour", Cork.
- O'Connor, P. J. (1990). *The moral philosophy of Iris Murdoch*, Exeter.
- O'Connor, P. K. (2002). *The stages of the nation: a study of post-partition Irish drama* [O'Casey, Behan, Beckett, John B. Keane], Indiana(Pennsylvania).
- Odak, S. (2005). 'The myth of the end of myth-making': the use of mythology, folklore, and fairy tales in the work of contemporary Irish women writers, Georgia State.
- O'Dea, G. S. (1991). *The temporal sublime: time and history in the British Gothic novel* [Maturin], North Carolina.
- O'Doherty, F. C. (1995). *The garden, the pasture, and the bog: William Butler Yeats, John Hewitt, and Seamus Heaney on colonialism and national identity*, CUNY.
- O'Donnell, K. (2000). *Edmund Burke and the heritage of oral culture*, NUI(Cork).
- Oehlke, A. (1991). *Irland und die Iren in deutschen Reisebeschreibungen des 18. und 19. Jahrhunderts*, Munster.
- O'Farrell, C. A. (1998). *A playwright's journey: a critical biography of Louis D'Alton (1900-1951)*, NUI(Dublin).
- O'Gallchoir, C. (1998). *Maria Edgeworth and the rise of national literature*, Cambridge.
- Ogut, O. (1999). *The gesture in narrative, art, and theory: Diderot, Jean Paul, and Sterne in the context of an ongoing debate between verbalists and visualists*, Purdue.
- Oh, H. W. (1991). *W. B. Yeats si wa dongyang sasang (W. B. Yeats's poetry and Eastern thought)*, Chungnam Taejon.
- O'Halloran, C. (1991). *Golden ages and barbarous nations: antiquarian debate on the Celtic past on Ireland and Scotland in the Eighteenth Century*, Cambridge.
- O'Halloran, E. T. (2004). *From Boucicault to Beckett: Irish modernism and the myth of Moter Ireland*, Wisconsin.
- O'Hara, D. A. (2001). *English newsbooks and the Irish Rebellion of 1641, 1641-1649*, McGill.
- O'Hara, J. J. (2003). *Undercover Irishness: espionage, empire, and identity in Irish literature, 1880-2000* [Wilde, Yeats, Stuart, Banville], North Carolina.
- O'Hara, M. M. (1997). *Bernard Shaw and the Federal Theatre Project: plays, productions, and politics*, Maryland.



- O'Hare, S. M. (1996). Frank O'Connor's repressed modernity: an examination of 'here comes everybody', Florida State.
- Ohi, K. J. H. (2001). Innocence and rapture: the erotics of childhood in aestheticism [Wilde], Cornell.
- Ohm, S. Y. (1992). W.B. Yeats si eui shinbi jueui (A study of the occult in Yeats's poems), Sungkyunkwan(Seoul).
- O'Leary, D. J. (2005). Rewriting the troubles: language, gender and agency in contemporary plays by women in Northern Ireland [Devlin, Christina Reid, Marie Jones], CUNY.
- Oliver, J. M. (1991). From image to identity: the search for authenticity in the early modernist drama of Maxwell Anderson, John Millington Synge, Federico Garcia Lorca and D. H. Lawrence, Louisiana State.
- Olsen, V. C. (1994). Representing culture: women and cultural politics in mid-Victorian England [Jameson], Stanford.
- Olson, L. M. (2004). Modernism and the obituary: Joyce, Woolf, Stein, Stevens, Columbia.
- Olson, T. S. (2001). Beyond the pale: queer theory and the politics of Irish literature, North Carolina (Greensboro).
- O'Mahoney, M. (1999). The isle of clowns: religious parody in the comedies of Lady Gregory, South Florida.
- O'Malley, P. R. T. (1999). Skeletons in the cloister: Catholicism, sexual deviance, and the haunting of English national identity [Lefanu, Stoker, Wilde], Harvard.
- O'Malley-Madec, M. (2002). From the centre to the edge: the social contours and linguistic outcomes of contact with English in an Irish-core and periphery community, University of Pennsylvania.
- O'Neal, S. K. (2001). The anxious double: twins in plays of the 1970s, 1980s, and 1990s [Marina Carr], Louisiana State.
- O'Neill, B. (1998). Discourse of the arts and the Arts Show: a study of middlebrowism in Irish Society, Trinity(Dublin).
- O'Neill, C. (1995). Too fine a point: a stylistic analysis of the Eumaeus episode in James Joyce's "Ulysses", Zurich.
- O'Neill, D. I. (1999). A revolution in morals and manners: the Burke-Wollstonecraft debate [Burke], California(Los Angeles).
- O'Neill, W. F. (1989). James Joyce and the Celtic Revival, Minnesota.
- Oney, J. E. (1996). Women playwrights during the struggle for control of the London theatre, 1695-1710 [Centlivre], Ohio State.
- Onkey, L. E. (1994). Embodying the nation: post-colonial Irish women's fiction [Molly Keane, Kate O'Brien], Illinois.
- Oost, R. B. (1994). Bringing horror home: the writer, the market, and the second-generation Gothic novel [Maturin], Utah.
- Oostens-Wittamer, Y. (1978). L'art est l'antithese directe de la democratie de G. Moore "Confession d'un Jeune Anglais", est a refuter, Katholieke(Leuven).
- Opas, L. L. (1990). Aspects of style in Samuel Beckett's literature, Oxford.

- O'Rawe, D. F. (1999). *Encountering Eros: discourses on desire in contemporary Irish literature*, Queen's(Belfast).
- O'Reilly, M. (1990). *Formes et rythmes romanesques dans "Molloy", "Comment C'Est", et "Compagnie" de Samuel Beckett*, Ottawa.
- Orem, W. C. (2000). *A new poetics of silence: Joyce, Beckett, Cage*, Indiana.
- Orr, B. E. (1995). *Theatrical voyages and conquests: the colonial discourse of Restoration drama, 1660-1696* [Boyle], Cornell.
- Orsini, L. P. (1995). *Beyond imaginative oblivion: Eric Vogelin's paradox of consciousness and the literary experience, Classic and Romantic* [Swift], Oregon.
- Osborn, S. (2004). *Space came like water: a reconsideration of Elizabeth Bowen's fiction*, Rutgers.
- Osell, T. S. (2002). *The ghost writer: English essay periodicals and the materialization of the public in the Eighteenth Century* [Steele], University of Washington.
- O'Shea, T. M. (1994). *Symmetry and self: James Joyce and boustrophedonic writing*, Minnesota.
- Ostmeier, D. (1993). *Sprache des Dramas: drama der sprache; die dramatischen szenen der Nelly Sachs* [Beckett], Johns Hopkins.
- O'Sullivan, C. (2000). *The stance of the translator: the importance of stance and status in translation and self-translations of and by James Joyce, Samuel Beckett, and Raymond Queneau*, Cambridge.
- O'Sullivan, D. J. (1989). *The literary periodical and the Anglo-Irish revival*, NUI(Dublin).
- O'Sullivan, G. P. (1994). *The botanical sublime: natural science, aesthetics, and the cultural politics of beauty, 1750-1830* [Burke], University of Pennsylvania.
- Oswald, F. E. (1998). *The melody lingers on: the persistence of the elegy in British poetry* [Heaney], Tennessee.
- Overbey, K. E. (2003). *The space of the holy body: relics and reliquaries in medieval Ireland*, New York University.
- Owen, W. J. (1994). *The evolution of Sterne's "A Sentimental Journey"*, Virginia.
- Owens, C. N. (2003). *Mind the gap: the politics of Twentieth Century British drama* [Beckett], Indiana.
- Oxley, N. J. (1989). *The writing of James Clarence Mangan: sources of influence and expressions of guilt*, Ulster.
- Pago, A. (1991/1992). *Behold, he comes with clouds: Untersuchungen zur eschatologischen Dichtung in der englischen Literaturgeschichte des 17. und 18. Jahrhunderts* [Swift], Munster.
- Paige-Stone, L. E. (1991). *Remembering the womb: male narration and the subject in the fiction of Iris Murdoch*, Bryn Mawr.
- Painter, R. M. (1998). *Attending to evil: fiction, apperception, and the growth of consciousness* [Murdoch], New York University.
- Palmberg, E. J. (2000). *Consuming selves: eating, materiality, and metaphor in the Victorian novel* [Stoker], Cornell.
- Palmer, D. C. (2001). *Arranging presences in the Twentieth Century encyclopedic narrative* [Joyce], Princeton.
- Palmer, S. B. (1998). *Relegated relations: the British aunt in the Nineteenth Century fiction* [Wilde],

California(Davis).

Pangborn, J. M. (2000). *Varieties of literary-political evaluation: six critics on the case of John Dos Passos* [Iris Murdoch], SUNY(Buffalo).

Panjabi, G. C. (2002). *Investigative fictions: criminal anthropology and the Nineteenth Century mystery novel, 1860-1913* [Stoker], New York University.

Pansing, D. W. (2004). *Addicted subjects: crime, aesthetics, and British literature* [Wilde], Brown.

Paransky, M. E. (2004). *James Joyce's epiphany: the coincidence of contraries*, Dallas.

Park, J. J. (2002). *For the pleasures of it: novel objects and enlightened subjects in Eighteenth Century England* [Steele], Princeton.

Park, S. S. (1991). *James Joyce soseol yeongu*, Korea(Seoul).

Parker, M. R. (1997). *The writers and the Troubles: the impact of politics on Northern Irish writing in the late 1960s and early 1970s, with particular reference to the work of Brian Friel and Seamus Heaney*, Liverpool.

Parker, T. C. (1994). *Engendering consistency: identity and the rhetoric of sexual difference in British literature, 1700-1750*, Cornell.

Parkes, A. (1993). *Modernism and the theater of censorship: Lawrence, Joyce, Hall, Woolf*, Rochester.

Parkes, C. A. (1997). *With the assistance of maps: the Eighteenth Century English novel and the rise of the nation-state* [Sterne], Queen's(Kingston).

Parlej, P. Z. (1992). *Adultery in the novel: a theory of the mimetic mode*, SUNY(Buffalo).

Parnell, J. T. (1996). *Tristram Shandy's contexts* [Sterne], London(Goldsmith).

Parr, K. A. (2002). *Sense and sensibility of Nineteenth century Irish women poets: rescuing our poetic grandmothers* [Ellen Mary Downing, Eva Marie Kelly], Northern Illinois.

Parrott, J. (2001). *Change all the names: a critical onomasticon of characternyms in the fiction of Samuel Beckett*, Reading.

Parrott, S. J. E. (1994). *Escape from didacticism: art and idea in the novels of Jane Austen, Fanny Burney, and Maria Edgeworth*, York(England).

Parsons, D. L. (1998). *Flaneuse or rag-picker?: women walking the cities of modernity* [Bowen], London(Birkbeck).

Parsons, D. S. (2001). *Their voices sing true and clear: British women musicians and their literary counterparts, 1860-1920* [George Moore], Iowa.

Partington, L. T. (1999). *Forging Ireland: Lady Gregory's re-vision of Irish history*, Emory.

Paschen, E. (1988). *Yeats's revisions of his female personae poems*, Oxford.

Pascoe, D. A. (1992). *The poet in his voices: the work of C. Day Lewis*, Oxford.

Passmore, S. E. (2004). *The loathly lady transformed: a literary and cultural analysis of the medieval Irish and English hag-beauty tales*, Connecticut.

Patterson, D. A. (1989). 'The moral of the next marbled page' in Sterne's "Tristram Shandy", Toronto.

- Patterson, R. A. (2003). *Irish hagiography and reform movements: a comparison of the portrait of the saint in the lives of Sts. Ita, Samthann, Declan, and Malachy*, Catholic University of America.
- Paul, C. E. (1998). *Poetry in the museums of modernism: W. B. Yeats, Ezra Pound, Marianne Moore*, Michigan.
- Paulenich, C. F. (1989). *A deep path: Shamanic tradition and Anglo-American poetry [Yeats]*, Bowling Green.
- Paulin, D. R. (1999). *Staging miscegenation: re-viewing cross-racial liaisons in United States drama and fiction [Boucicault]*, Stanford.
- Pavlac, D. L. (1993). *The company they keep; assessing the mutual influence of C. S. Lewis, J. R. R. Tolkien, and Charles Williams*, Illinois(Chicago).
- Pearson, N. C. (2001). *Fictions of exile: the Irish expatriate in Europe and the postcolonial dimensions of modernisms, 1914-1960 [Beckett, Bowen, Joyce]*, Maryland.
- Pease, A. (1997). *Dangerous aesthetics: modernism, mass culture, and the obscene [Joyce]*, New York University.
- Peever, A. (1994). *Love's brand new fired: Shakespeare's "Sonnets", Oscar Wilde, and the structure of Joyce's "Ulysses"*, University of Miami.
- Pelaschiar, L. (1997?). *Writing the north: the contemporary novel in Northern Ireland*, Trieste.
- Pellegrino, J. (1996). *Heaney's dead: Seamus Heaney and the Anglo-Irish elegiac tradition*, North Carolina.
- Pendexter, R. S. (1991). *Cannibal in Ireland: central issues in Swift's "A Modest Proposal"*, South Florida.
- Penna, C. (1991). *Knowing place, keeping place: approaches to place in the poetry of Seamus Heaney*, Delaware.
- Peregrim, J. J. (1993). *A dialogue of the self: on the nature of theatrical monologue and self-articulation [Beckett]*, California(Berkeley).
- Perelman, R. L. (1990). *The illegible narratives of modernist genius: Pound, Zukofsky, Stein, and Joyce*, California(Berkeley).
- Perry, J. H. (2003). *Building the second temple: the art of dramatic adaptation in England, 1660-1688 [Nahum Tate]*, Chicago.
- Persson, A. (1999). *Betraying the age: social and artistic protest in Brendan Kennelly's work*, Goteborg.
- Peter, D. (1996). *W. B. Yeats's "Four Plays for Dancers": the search for unity*, McGill.
- Peters, S. L. (1994). *Comedy, morality, stability and change: the British stage, 1917-1942 [Ervine]*, Maryland.
- Peterson, B. E. (1994). *'Stylistic arrangements of experience': space and time in the aesthetics of William Butler Yeats and Wyndham Lewis*, South Carolina.
- Peterson, L. S. (1993). *W. B. Yeats's "A Vision": a study of its place in the history of ideas*, University of Miami.
- Peterson, S. (2001). *'Solomon's porch to the temple': George Berkeley (1685-1753) and Anglican natural theology*, Chicago.
- Peterson, S. A. (1990). *The emancipation of the heroine: the suffragist in the British novel, 1907-1922 [Rebecca West]*, Delaware.

- Pethica, J. L. (1987). *A dialogue of self and service: Lady Gregory's emergence as an Irish writer and partnership with W. B. Yeats*, Oxford.
- Petrites, C. D. (2002). *A community of readers: models of reading in Joyce, Morrison and Garcia Marquez*, Princeton.
- Petruso, T. F. (1989). *Characterization in the novel since Proust and Joyce*, California(Berkeley).
- Pfister, T. J. (1996). *Sensibility: the social construction of Eighteenth Century reality [Burke]*, Wisconsin.
- Pfitzner, I. A. (2001). *Translating exile in Panait Istrati's Mes Departs, Samuel Beckett's Fin de Partie, and selected poems of Paul Celan*, Louisiana State.
- Pharand, M. W. (1990). *French thought in the life and works of George Bernard Shaw: influences and affinities*, Pennsylvania State.
- Philip, N. A. (1979). *Aspects of myth and folklore in children's fiction, with particular reference to contemporary writers [Lewis]*, London.
- Phillips, D. (1989). *Love, death, and art as agencies of the good in selected novels of Iris Murdoch*, London(Birkbeck).
- Phillips, I. J. (1998). *A bit of a buzz: a study of the poetry of Paul Muldoon*, Wales(Swansea).
- Picciotto, J. M. (1999). *Literary and scientific experimentalism in Seventeenth and early Eighteenth century England [Steele]*, California(Berkeley).
- Picker, J. M. (2001). *Hearing things: sounds in the Victorian imagination, 1848-1900 [Stoker]*, Virginia.
- Pierce, J. T. (2000). *Placing modernism: the fictional eulogies of Virginia Woolf, Winifred Holtby, and Elizabeth Bowen*, South Carolina.
- Piette, A. C. (1988). *Rhyme and memory in the prose of Proust, Joyce, and Beckett*, Cambridge.
- Pike, P. (1999). *'Read poems as prayers': Seamus Heaney and Christian tradition*, Lancaster.
- Pillet, S. (2001). *'To know if there is something or nothing': the relationship between fiction and reality in the works of Stephane Mallarme, Samuel Beckett, Louis-Rene des Forets and J. M. G. LeClezio*, Illinois.
- Pilny, O. (2001). *Staging Ireland: national identity and irony in mordern Irish drama*, Charles(Prague).
- Pinede, N. F. M. (2002). *'Finely aware and richly responsible': Iris Murdoch, Martha Nussbaum and Maxine Greene on literature, ethics, and the moral imagination*, Indiana.
- Pippenger, M. E. (2002). *Convicts, miners, and immigrants: 'a pile of paradoxes' and the legacy of Australian representations in Victorian fiction [Wilde]*, Indiana.
- Pireddu, N. (1996). *Beautiful gifts, sublime sacrifices: the aestheticization of ethics in Wilde, Huysmans and D'Annunzio*, California(Los Angeles).
- Pitcock, J. W. (2002). *Imaginary bonds: antislavery dramas on the New York stage, 1853-1861 [Boucicault]*, Kentucky.
- Plain, G. H. (1992). *Strategies for survival: fiction and reality in British women's writing to the Second World War [Bowen]*, Newcastle.

- Plomer, A. (1988). *Phenomenology and the geometrization of vision* [Berkeley], Lancaster.
- Ploog, W. H. (1989). *A response to rationalism: Edmund Burke and the contemporary turn to traditions*, Massachusetts.
- Plowright, K. (2001). *Victorian revivals: Yeats's generation and Irish literary culture*, Oxford.
- Plug, J. P. (1996). *Bordering histories: history, politics, and language in the Romantic tradition* [Yeats], SUNY(Buffalo).
- Plumb, J. (1998). *Dark angels: a study of Anne Rice's "Vampire Chronicles"* [Stoker], Warwick.
- Plummer, L. A. (1995). *Witness for the persecution: reading the Wilde and Borden trials*, Indiana.
- Plunkett, A. M. H. (1993). *Justin McCarthy: an Irish eminent Victorian*, Virginia.
- Pokling, J. N. (1997). *Casting spells from the stage: magic and ideology in the modern theatre* [Yeats], Emory.
- Polinsky, J. A. (1989). *Thought through my eyes: reading the possible worlds of Yeats's plays*, SUNY(Stony Brook).
- Pollock, A. J. (2002). *Allegories of aesthetic failure: Eighteenth Century spectatorship and the end(s) of sociability* [Steele], Cornell.
- Ponder, M. M. (1987). *The role of Eighteenth Century Anglo-Scottish theorists in Hawthorne's aesthetic education and literary creation of the early tales* [Burke], Boston College.
- Poor, S. (1998). *Jonathan Swift and women: a new look based on his use of myths and goddesses*, Drew.
- Pope, E. M. (1993). *Siren songs versus the veiled Judaic voices in James Joyce's "Ulysses": contexts for conjugal affairs, the 'Song of Songs', and the articulation of female desire*, Colorado.
- Posh, D. E. K. (2001). *Struggling to survive: the violent Bildungsroman of Atwood, Kosinski, and McCabe*, Lehigh.
- Posustova, S. (1973). *Dramaticke dilo W.B. Yeats* [The dramatic work of W.B. Yeats], Charles (Prague).
- Potok, R. N. (1995). *Nation, body, narration: reading ambivalence and hybridity in Twentieth Century Irish and Israeli fiction* [Ann Devlin, Joyce, Julia O'Faolain], University of Pennsylvania.
- Potter, P. A. (2000). *Holy dread: the theology of supernatural literature* [Stoker], California(Riverside).
- Powell, B. L. (1987). *The house beautiful and its mapping of domestic and colonial space: a study of the domestic novel at the turn-of-the-century* [Stoker], Sussex.
- Powers, C. (2004). *Ambivalent freedom: the politics of style in the writings of James Joyce and Ralph Ellison*, Johns Hopkins.
- Powers, M. J. (1999). *Modernist institutions: representing and resisting institutions in Wyndham Lewis, Gertrude Stein, and James Joyce*, California(Irvine).
- Pratt, P. R. (1992). *Even as we speak: heuristic inquiry and the staging of contemporary Irish women's poetry*, Union Institute.
- Priebe, A. C. (2003). *'May I disturb you?': British women writers, imperial identities, and their late Imperial Period, 1880-1940* [Somerville and Ross], Cincinnati.

- Prieto, E. L. (1997). *Listening in: music models for narrative in the Twentieth Century* [Beckett], New York University.
- Prince, C. W. (2000). *Resonant forms: architecture in the poetry of Seamus Heaney and Derek Walcott*, Toronto.
- Prince, E. S. (1994). *The stagecraft of Samuel Beckett*, Ulster.
- Prince, M. B. (1990). *Strains of enlightenment: philosophical and religious dialogue in England, 1700-1780*, Virginia.
- Prior, T. J. (1997). *Classical and grotesque bodies: some aspects of courtesy literature and the mid-Eighteenth Century comic novel* [Sterne], Toronto.
- Prior-Palmer, E. M. A. (1999). *The transformations of Robinson Crusoe and Gulliver's Travels into children's classics, from initial publication to the Nineteenth Century* [Swift], Exeter.
- Prouty, R. M. (1995). *The second empire of signs: modernism and the Arcades Project* [Joyce], Temple.
- Provata, E. (2002). 'A talent for happiness' (from C. S. Lewis, "Four Loves"): a study of the question of happiness in four texts by Constantine P. Cavafy, Valery Larbaud's "Le Journal Intime de A. O. Barnabooth" and James Joyce's "Ulysses", from within the paradigm of Homer's "Odyssey" and Odysseus' Ithaca, Princeton.
- Prusse, M. C. (1996). *'Tomorrow is another day': the fictions of James Gordon Farrell*, Zurich.
- Prytula, N. A. (2001). *'The soul stark naked': the female breast and the anatomy of character in the Eighteenth Century novel* [Edgeworth], Yale.
- Psilopoulos, D. (1996). *A conspiracy of the subconscious: Yeats, Crowley, Pound, Graves, and the esoteric tradition*, Edinburgh.
- Psomiades, K. A. (1990). *Subtly of herself contemplative: women, poets, and British aestheticism* [Wilde], Yale.
- Puchner, H. M. (1998). *The gestures of modernism: studies in theatrical reform and literary practice* [Beckett, Joyce], Harvard.
- Puleston, R. (1999). *The family and the modernist novel: the treatment of the family in the works of Conrad, Lawrence, Woolf and Joyce*, London(King's).
- Pulis, A. E. (2000). *The vanishing inquiry: modernists in pursuit of spirit* [Yeats], Missouri.
- Punchard, T. K. (1999). *Art, criticism, and the self: at play in the works of Oscar Wilde*, British Columbia.
- Purser, J. W. (1988). *The literary works of Jack B. Yeats*, Glasgow.
- Pywell, G. (1991). *As thou art to thyself: human actions in theatrical haunts* [Beckett], California(Santa Barbara).
- Quiello, R. M. (1991). *Breakdowns and breakthroughs: the figure of the hysteric in contemporary novels by women* [Kate O'Brien], Connecticut.
- Quigley, M. S. (2003). *Empire's wake: representation and resistance in postcolonial Irish writing* [Beckett, O'Faolain, McCourt], California(Los Angeles).
- Quigley, R. H. (1997). *Seamus Heaney's "Sweeney Astray": a new angle to tell an old story*, California State(Dominguez Hills).
- Quinn, P. J. (1995). *Toward a unity of being: the journey of James Joyce from "Dubliners" to "Ulysses"*,

NUI(Dublin).

Quintelli, M. A. (1990). *Patterns of Celtic folklore in twelve modern Irish novels*, Delaware.

Racine, C. E. (1992). *An everlasting lie: the storyteller's journey to the past in the writings of Benedict Kiely*, Boston College.

Racz, G. J. (1994). *The Twentieth Century novel and rereading [Beckett, Joyce]*, Princeton.

Radmacher, R. S. (1997). *Nothing said clearly can be said truly: modernism in C. S. Lewis's "Till We Have Faces"*, Arizona State.

Rado, L. (1994). *A failed sublime: the modern androgyne imagination [Wilde]*, Michigan.

Rae, M. E. (1995). *The Christopher Newton years at the Shaw Festival, 1980-1993*, Toronto.

Raiger, M. K. (2002). *Coleridge, Hartley, and Berkeley: philosophy, religion, and politics, 1794-1896*, New York University.

Rainsford, D. M. (1994). *Necessary evils: authorship, ethics and the reader in Blake, Dickens and Joyce*, London.

Rambo, S. F. (1997). *'The dang'rous sallies of a wanton Muse': social criticism in the comedies of Behn, Ariadne, and Centlivre*, Kentucky.

Ramirez, V. A. (1997). *'Writing is but a different name for conversation': dialogism, narrator, and narratee in Sterne's "Tristram Shandy", Aidoo's "Our Sister Killjoy", and Pynchon's "Gravity's Rainbow"*, SUNY(Binghamton).

Ramsdell, C. M. (2000). *The Japanese influence in Victorian art and literature [Wilde]*, Auburn.

Raouf, M. (1991). *Images of Africa and Africans in Western literature [Cary]*, Michigan.

Raschke, E. A. (1998). *Sensibility and the Nineteenth Century female bildungsroman: cross-dress and theatrical dress as trope [Edgeworth]*, Saint Louis University.

Rastalsky, H. M. (1997). *No exit? Hegemony and hopelessness in Kafka, Beckett, and Handke*, Michigan.

Rateliff, J. D. (1990). *Beyond the fields we know: the short stories of Lord Dunsany*, Marquette.

Rea, A. (1996). *Skirting the borders: nationalism and the home in writing by women in Northern Ireland [Ann Devlin, Jennifer Johnston, McGuckian, Christina Reid]*, Rutgers.

Rebeck, T. (1989). *Your cries are in vain: a theory of the melodramatic heroine [Boucicault]*, Brandeis.

Rebhorn, M. (2004). *Pioneer performances: staging the frontier, 1829-1893 [Boucicault]*, Columbia.

Reddell, T. E. (1996). *Image nations: books of imagination in spectacular culture since 1800 [Wilde]*, Colorado.

Redmond, J. (2000). *Aspects of the interrelationship of British and Northern Irish poetry*, Oxford.

Redondo, M. S. (1996). *The female spectator as subject in contemporary British drama [Christina Reid]*, Toronto.

Redwine, E. B. (2004). *'Written for her to act': female characters and theatrical collaboration in the plays of Yeats and Synge*, Emory.

Reed, B. D. (2001). *Wrestling sensibility: male anxiety, sentimentality, and British Eighteenth Century narrative [Sterne]*, Case Western.



- Reed, J. (1991). *Academically speaking: language and nationalism in Seventeenth and Eighteenth Century England* [Swift], California(Irvine).
- Reed, S. A. (1994). *The search for self through unreliable narrators in two Eighteenth Century British novels: "The Vicar of Wakefield" and "Caleb Williams"* [Goldsmith], Georgia.
- Rees-Jones, D. E. (1995). *Anxiety and role: four post-war women poets* [McGuckian], London (Birkbeck).
- Reford, Q. M. (1991). *Faith in works: autobiography and history in the poetry of W. B. Yeats*, Oxford.
- Regan, S. P. (1998). *Laurence Sterne, wit and politeness: comedy and cultural politics in Eighteenth Century England, Wales*(Aberystwyth).
- Reichman, R. (2003). *Taking care: Injury and responsibility in literature and law* [Rebecca West], Yale.
- Reid, J. W. (2000). *Early Eighteenth Century immaterialism in its philosophical context* [Berkeley], Princeton.
- Reilly, E. (1997). *Fictional histories: an examination of Irish historical and political novels, 1880-1914*, Oxford.
- Reilly, S. J. (1997). *James Joyce, music, and narrative*, Illinois.
- Reimer, E. J. (2002). *'My passport's green': Irishness in the new world order* [James Ryan, Colm Toibin, Eoin McNamee, Robert McLiam Wilson], Oregon.
- Reimer, T. L. (1999). *John Colet, John Donne, and Jonathan Swift: Foucault's epistemes, metaphors, and limits in transition from a religious perspective*, Texas(Arlington).
- Reinersdorff-Paczensky und Tenczin, U. v. (1993). *W.B. Yeats's poetry and drama between late Romanticism and modernism: an analysis of Yeats's poetry and drama*, Bielefeld.
- Reitinger, D. W. (1997). *The culture of consumption and waste* [Joyce], Nevada(Reno).
- Rentfrow, D. M. L. (2001). *Making war: metaphors of reconstruction and reconstruction of memory in the literature of the Great War* [Bowen, Rebecca West], Brown.
- Renton, A. (1989). *He all but said...: evasion and referral in the later prose and drama of Samuel Beckett*, Reading.
- Ress, L. J. (1996). *Sentimental sensibility in the emerging artist: Yeats, Joyce and Proust*, Massachusetts.
- Retzlaff, K. L. (2004). *Creating the world of the 'Tain' through the remscela: prolegamena to reading*, Maine.
- Reyes, C. I. (2004). *Aesthetics: beauty and the sublime in the representation of violence; an analysis of contemporary film and video in Spain and Latin America* [Burke], Ohio State.
- Reyes, C. V. (2001). *The ethics of diaspora and the aesthetics of immanence: the diversification of bodies and perspectives in Spinoza, Proust, and Joyce*, California (Berkeley).
- Reyes-Conner, M. C. (1994). *The beautiful and the sublime in the postmodern novel* [Joyce], Princeton.
- Reynolds, P. (1999). *'A new public, a new form of life': Irish modernism and Irish audiences* [Synge], Chicago.
- Richard, J. A. (2002). *Arts of play: the gambling culture of Eighteenth Century Britain* [Edgeworth], Princeton.
- Richardson, L. M. (2000). *Engendering empire: the New Woman and the new imperialism in fin de siecle fiction* [Stoker], Indiana.

- Rickard, J. S. (1989). *Exercising mnemotechnic: the odyssey of memory in James Joyce's "Ulysses"*, North Carolina.
- Riddell, T. J. (1990). *Reference and structure: literary modernism and the philosophy of language* [Beckett, Joyce, Yeats], Marquette.
- Ridenhour, J. M. (2004). *In darkest London: the Gothic cityscape in the Victorian era* [Stoker, Wilde], South Carolina.
- Riera, G. (1997). *Altering fictions: writing and questions of the other in Blanchot, Beckett, Borges, and Saer*, California(Irvine).
- Rijnbout, F. A. (1997). *The 'new woman' in plays by Harley Granville Barker and his contemporaries* [Shaw], New York University.
- Riley, J. E. (1998). *Locating in the actual: the poetry of Eavan Boland and Adrienne Rich*, New Mexico.
- Rindisbacher, H. J. (1989). *The smell of books: a cultural-historical study of olfactory perception in literature* [Wilde], Stanford.
- Ritschel, N. O. C. (1997). *Rouse the sleeping land: the aesthetics of the Irish theatre movement, 1899-1916*, Brown.
- Rives, R. L. (2004). *Rules of engagement: Modernism's impersonal interior* [Bowen], Illinois.
- Robbins, C. R. (1996). *Decadence and sexual politics in three fin-de-siecle writers: Oscar Wilde, Arthur Symons and Vernon Lee*, Warwick.
- Robbins, H. (2003). *Stimulating narratives: literature in a bureaucratic age* [Stoker], Princeton.
- Roberts, B. E. (2002). *One voice and many: early Twentieth Century dialogue poetry* [MacNeice], Tulane.
- Roberts, J. R. (2002). *Mob metaphysics: an interpretation of Berkeley's idealism*, North Carolina.
- Robertson, A. R. (2002). *The subtle art of division: censorship and conflict in Senenteenth Century England* [Swift], Washington University (St. Louis).
- Robertson, S. (2004). *The Protestant elders: Louis MacNeice and John Hewitt*, New York University.
- Robinson, B. J. (1990). *Life's elaborate masterpiece: Oscar Wilde's aesthetic individualism*, Virginia.
- Robinson, D. L. (2001). *Sodomy and English gothicism: The implications of 'Melmoth the Wanderer', 'The Monk', and 'De Monfort'*, Purdue.
- Robinson, K. A. (2000). *Woman's borderline figure: representation and woman's voice in the poetry in the poetry of Lorna Goodison, Medbh McGuckian and Susan Howe*, Toronto.
- Robinson, K. J. (2002). *A rhetoric of peace and protest: discourse analysis, semiotics and the murals of Northern Ireland*, Texas Woman's.
- Robles-Garcia, J. A. (1990). *The mathematical ideas of George Berkeley*, Stanford.
- Robson, L. M. (1997). *The spirit of cleavage: pedagogy, gender, and reform in early Nineteenth Century British women's fiction* [Lady Morgan], Saskatchewan.
- Rocco, J. (1998). *Ineluctable modality of the visible: Joyce, Beckett, and the modernist challenge to vision*, CUNY.

- Rochette-Crawley, S. M. (1994). *Marginal genre, major form: the Twentieth Century short story and theories of the marginal and minor* [Bowen], Wisconsin.
- Rockett, K. (1989). *Cinema in Ireland, Ulster*.
- Rockwell, R. J. (1993). *All's fair: gender, imagination and world war* [Bowen], California(Berkeley).
- Roddy, K. (1991). *That the night came: a ghost play about the women in the life of W. B. Yeats* [original writing], Florida State.
- Roden, F. S. (1998). *Same-sex desire in Victorian religious culture* [Wilde], New York University.
- Rodstein, S. D. (1996). *Invisible empire: event and revision in modern British fiction* [Joyce, Shaw], Johns Hopkins.
- Roe, J. M. (2001). *Irish for dummies: James Joyce, the poetics of politics, and an Irish tradition*, Lehigh.
- Roetzel, L. C. (1992). *Constructing masculine identity: the function of women and family in Eighteenth Century German literature* [Burke], Minnesota.
- Rogers, L. (1995). *Feminine nation: performance, gender and resistance in the works of Neil Jordan and John McGahern*, SUNY(Stony Brook).
- Rogers, S. L. (1993). *Vampire vixens: the female undead and the Lacanian symbolic order in tales by Gautier, James, and LeFanu*, California(Irvine).
- Rohde, A. C. (2001). *Double agents: professional identities and rivalries in the work of Virginia Woolf and Rebecca West*, Ohio State.
- Rohse, C. S. (1998). *Manufactured maidens: metaphor and the grammar of identity in Nineteenth Century literature* [Wilde], Harvard.
- Roitinger, A. (1980). *Oscar Wilde's life as reflected in his correspondence and his autobiography*, Salzburg.
- Romance, J. (1995). *The politics of founding: the origins of political society in the writings of Machiavelli, Burke and Madison*, Rutgers.
- Romanets, M. (1997). *Between trompe-l'oeil mirrors: contemporary Irish and Ukrainian women's poetry in post-colonial perspective* [NiDhomhnaill], Saskatchewan.
- Romm, A. S. (1970). *Problemy tvorchestva B. Shou* [Shaw], Leningrad.
- Rooks-Hughes, L. (1997). *In the family way: the novels of John McGahern*, Trinity(Dublin).
- Rosdeitcher, E. A. (1997). *Idle speculation: gambling and the novel in Nineteenth Century British culture* [George Moore], Indiana.
- Rose, M. L. (1988). *The changing shape of symbolist drama and the process from page to stage; with special focus on works by Maurice Maeterlinck, William B. Yeats, Samuel Beckett, and Harold Pinter*, Lancaster.
- Rosen, D. I. (2000). *Certain good: power, plain English and modern poetry* [Yeats], Yale.
- Rosenberg, J. M. (2002). *The comic symptom capital: humor, critique, and Eighteenth century sentimentality* [Edgeworth, Sterne], Cornell.
- Rosenberg, M. E. (1990). *Being and becoming: physics, hegemony, art and the nomad in the works of Ezra Pound*,

- Marcel Duchamp, Samuel Beckett, John Cage, and Thomas Pynchon, Michigan.
- Rosenblatt, J. I. (2003). *Behold the beholder: the construction of character in James Joyce's Ulysses*, Columbia.
- Ross, M. E. (1987). *Schopenhauer and Beckett: 'knights with death and devil'*, Ulster.
- Rosser, J. A. (1991). *The modern solution: absence and the unsaid in Henry James and Samuel Beckett*, University of Pennsylvania.
- Rossi, M. A. (1990). *The social isolate as exemplified by three characters in the fiction of Joyce, James, and Conrad, Saint John's*.
- Rossmann, D. T. (2000). *Educational management: the transmission of social identity in late-eighteenth and nineteenth-century British prose [Edgeworth], Brandeis*.
- Rothchild, J. B. (2004). *Retrieving discarded visions: Moral transformation in Paul Tillich, Iris Murdoch, and criminal justice*, Chicago.
- Rovee, C. K. (2002). *'Imagining the gallery': portraiture and aesthetic democracy in British Romanticism [Burke]*, Princeton.
- Rowden, T. J. (1992). *Bodies in collision: African-American fiction and the sexual politics of narrative [Wilde]*, Cornell.
- Rowe, A. (1996). *Salvation by art: the visual arts and the novels of Iris Murdoch*, Reading.
- Rowe, J. I. (1993). *The exemplary reader in Eighteenth Century English novels [Goldsmith]*, Columbia.
- Roy, W. J. (2004). *Maps of gender and imperialism in travel writing by Anna Jameson, Mina Hubbard, and Margaret Laurence*, McGill.
- Roychoudhury, B. (1986). *The theme of reform in the plays of Susanna Centlivre*, Dalhousie.
- Rubenstein, M. D. (2003). *Irish literatures in depth [John Mitchel, Joyce, Flann O'Brien, Pat Sheeran]*, Rutgers.
- Rubery, M. C. (2004). *The novelty of news: Victorian fiction after the invention of the news [Stoker]*, Harvard.
- Ruehl, T. S. (1995). *Birth and the novel: telling scenes and retelling myths of self-hood [Joyce]*, Harvard.
- Ruff, J. R. (1991). *Literary portraits by Pater, Joyce, and Pound: representations of a modernist sense of self in the making*, University of Washington.
- Ruhalter, M. E. (1993). *Bernard Shaw: the divided liberator*, New York University.
- Russ, S. (1992). *Iris Murdochs Weg zur 'ideal novel': eine Untersuchung relevanter Aspekte ihrer Erzähltechnik in den Romanen der 1980er Jahre*, Landau.
- Russell, R. R. (2001). *Seeing 'with a myriad eyes': contemporary Northern Irish literature and identity [Friel, Heaney, Longley, Parker]*, North Carolina.
- Russo, M. F. (2004). *Navigating the river: voice and the narrator in the work of James Joyce*. City University of New York.
- Ryan, J. (1989). *The protesting conscience: the role of women in the Irish novels of Kate O'Brien*, Trinity(Dublin).
- Saab, H. (1999). *Restoration Orientalism: the representation of the Turk in serious drama [Boyle]*, Wales(Swansea).

- Saddik, A. J. (1995). 'Freer forms' or 'rambling discourses'? The later plays of Tennessee Williams and the dynamics of critical reception [Beckett], Rutgers.
- Sadow, J. B. (2004). The nostalgia for novelty: revivals of the Eighteenth Century novel, genuine and spurious [Sterne], Massachusetts.
- Safit, I. (2003). Movement as concept and as image in philosophy and in modernist literature [Beckett], SUNY (Buffalo).
- Safran, M. (2001). 'Unsex'd texts': history, hypertext and Romantic women writers [Lady Morgan], Texas.
- Sageng, E. L. (1989). Colin Maclaurin and the foundations of the method of fluxions [Berkeley], Princeton.
- Saint-Amour, P. K. (1997). Immense debtorship: originality, literary property, and deficit poetics in British letters, 1840-1940 [Joyce, Wilde], Stanford.
- Saito, N. (1994). The sense of the middle: system and history in Samuel Johnson and Laurence Sterne, Brown.
- Salamensky, S. I. (1998). The Wilde word: talk as performance at the fin de siecle [Wilde], Harvard.
- Salgado, C. A. (1993). Lezama's Joyce: aesthetics of the difficult in modernism and the neo-baroque, Yale.
- Salih, S. A. (1989). Bernard Shaw in America: a study of Shaw's relations with the American theater, Southern Illinois.
- Salmon, P. W. (1992). Closure in fiction and film: strategies of ending in Howard Hughe's *His Girl Friday*, Henry James's "The Ambassadors", Orson Welles's "Citizen Kane", and James Joyce's "A Portrait of the Artist as a Young Man", Western Ontario.
- Salvucci, J. G. (2000). "Gulliver's Travels" and constructs of the primitive in Swift's time [Swift], Toronto.
- Samet, E. D. (1996). 'Sympathetic revenge': Burke, Godwin, Melville and the narrative of pursuit, Yale.
- Sams, V. S. (2001). 'No place like home': staging displacement in postcolonial theater in London, California (Los Angeles).
- Samuelson, S. H. (2001). The quarrel between poetry and philosophy [Yeats], Emory.
- Sandberg, S. L. (1998). W. B. Yeats and the theatre of the initiate: the use of ritual magic in the plays of W. B. Yeats, California(Santa Barbara).
- Sanders, L. E. (1998). Between quest and conquest: Elizabethan romances of Ireland and the New World [Spenser], Southern California.
- Sanders, M. E. (1989). Riddled with light: metaphor in the poetry of W. B. Yeats, Nebraska.
- Sanders, M. K. (1995). Swift's biographers [Pilkington], Northern Illinois.
- Sandner, D. M. (2000). The fairy way of writing: fantastic literature from the romance revival to Romanticism, 1712-1830 [Burke], Oregon.
- Sandquist, B. L. (1997). The underground workshop of received ideas: "Finnegans Wake" and literary history [Joyce], California(Irvine).
- Santana, R. W. (2003). Language and the decline of magic: epistemological shifts in English literature from

- medieval to modernist [Joyce], City University of New York.
- Santesso, A. (2000). The poetics of nostalgia from Dryden to Crabbe [Goldsmith], Queen's(Kingston).
- Sarbin, D. A. (1994). Writing/righting history: the revisionary stance of contemporary Irish poetry, Wisconsin.
- Sarocco, C. A. (2000). Phenomenological influences in the writings of C. S. Lewis, Saint John's.
- Satoh, M. (1993). The inauguration of a new order amid chaos: festival in Murasaki Shikibu's "Genji Monogatari" and James Joyce's "Ulysses", Princeton.
- Satzinger, C. (1992). The French influences on Oscar Wilde's "The Picture of Dorian Gray" and "Salome", Salzburg.
- Saul, G. E. (1999). Woolf, Joyce, and the troublesome question of direct influence, Alabama.
- Saunders, J. E. (2000). White slavery: Romantic writers and industrial workers, 1790-1840 [Edgeworth], Oxford.
- Saunders, N. (1977). Joseph Campbell: struggle and exile, 1911-1944, NUI(Cork).
- Saunders, V. D. (1982). Gentle spirits: female writers of the supernatural [Charlotte Riddell], Princeton.
- Saylor, L. E. (1995). W. B. Yeats's 'The Cap and Bells': its sources in occultism, North Texas.
- Scanlan, T. J. (1992). Conversion, suppression, or limited partnership: problems in the Protestant colonial ethic [Spenser], Duke.
- Scarlata, J. (2004). Unauthorized views: history, allegory and the subjugated body in contemporary Irish film, New York University.
- Schacker-Mill, J. (1999). National dreams: folktale collections and the English mass reading public, 1820-1860 [Crofton Croker], Indiana.
- Shaden, U. G. (1976). Lady Sydney Morgan: eine Analyse der Bedeutung Irlands in ihren Werken, Wien.
- Schaefer, K. A. (2003). Theatre of witness: The challenges of testimony in contemporary drama [Friel], New York University.
- Schattmann, C. S. (2001). 'The emerging order of the poem': a critical study of John Montague's poetry, 1958-1999, Durham.
- Scheiner, C. L. (2000). Bilingualism and biculturalism in self-translation: Samuel Beckett and Vladimir Nabokov as doubled novelists, Chicago.
- Schellenberg, E. A. (1991). Failed plots: authority and the social circle in Eighteenth Century fiction [Congreve], Ottawa.
- Scher, A. (1993). Praying for the prey: perception and treatment of animals in "The Gentleman's Magazine", 1731-40 [Swift], Indiana(Pennsylvania).
- Shiff, K. L. (1998). The look of the book: visual elements in the experience of reading from "Tristram Shandy" to contemporary artists' books [Sterne], University of Pennsylvania.
- Schlossberg, L. (1998). Feeding the nation: food, hunger, and British identity, Harvard.
- Schlossman, B. (1985?). Joyce's Catholic comedy of language, Paris.

- Schmidt, A. A. (1994). *Lost at sea: sailors, slaves, and literary polemics* [Congreve], Vanderbilt.
- Schmidt, G. (2004). *The legacy of chronos: temporality of revolution in culture, sciences, and politics* [Burke], Princeton.
- Schmitz, A. A. (1997). *The judgment and the vow: writing in the texts of Kafka and Joyce*, SUNY(Buffalo).
- Schnebly, C. W. (1993). *Repetition in Beckett, Pinter, and Albee*, Texas A&M.
- Schneider, K. L. (1991). *Altered stories, altered states: British women writing the Second World War* [Bowen], Indiana.
- Schneider, S. P. (1996). *Elemental gyres: the structure of William Butler Yeats's "A Vision"*, Rice.
- Schorn, S. E. (2000). *'The merciful construction of good women': actresses in the marriage-plot novel* [Edgeworth], Texas.
- Schott, R. (1992). *Edmund Burke och det tidiga tyska kodifikationsmotståndet; två essäer i ratts-och statsfilosofias historia*, Lunds.
- Schreibman, S. *The Thomas MacGreevy chronology: a documentary life 1855-1934*, University Collge Dublin.
- Schroder, N. E. (1994). *Memory plays: historical and narrative analysis of mediacy in first person focalized drama* [Friel], Bowling Green.
- Schroeder, B. W. (1994). *Educating female subjects in England, 1780-1850* [Edgeworth, Jameson], Pittsburgh.
- Schroth, R. E. (1994). *A pantheon of dragons: images of vermicular monstrosity in English literature from "Beowulf" through "The Cantos"* [Stoker], Colorado.
- Schulze, D. (1981). *Fluchtpunkte der Negativität: Das dramatische Werk Samuel Becketts in marxistischer Literaturkritik*, Kassel.
- Schutze, M. (1985). *Neue Wege nach Narnia und Mittelerde: Handlungskonstituenten in der Fantasy-Literatur von C. S. Lewis und J. R. R. Tolkien*, Giessen.
- Schuyler, S. E. (1990). *Running hot and cold: a cultural history of late-modern bodies* [Joyce], University of Washington.
- Schwall, H. (1992). *Theatricality in W. B. Yeats*, Katholieke (Leuven).
- Schwalm, H. (1991 publ.). *Dekonstruktion im Roman: erzähltechnische Verfahren und Selbstreflexion in den Romanen von Vladimir Nabokov und Samuel Beckett*, Hamburg.
- Schwartz, J. (2001). *System and mystery: varieties of silence in Twentieth Century literature* [Beckett], Lehigh.
- Schwartz, M. J. (2002). *Cultivating the nation: the georgic mode in mid-Eighteenth Century Britain* [Goldsmith], New York University.
- Schwarze, T. T. (1995). *Reading signs, writing selves: James Joyce and Victorian textual identities*, California(Riverside).
- Schwarzinger, M. (1982). *Der deutsche Bernard Shaw: die Rezeption der dramatischen Werke Bernard Shaw's in Deutschland und i Österreich von ihren Anfängen bis zum Jahre 1918*, Innsbruck.
- Schweiger, H. (2002). *Failing better: die Rezeption Samuel Becketts in Österreich*, Wien.

- Schweizer, B. A. (1997). *Political travelers: the ideological functions of English travel writing in the 1930s* [Rebecca West], Duke.
- Scoggin, D. P. (1998). *Gothic capital: speculation, specters, and atonement in the Victorian novel* [Stoker, Wilde], Claremont.
- Scott, S. (2004). *The once and future Bobby Sands: a critique of the material rhetorical appeal of the 1981 hunger strike in Long Kesh Prison, Washington*.
- Scott, U. C. (1970). *The philosophical notebooks of George Berkeley: an historical, structural, textual, and interpretive analysis*, Minnesota.
- Scrimgeour, J. D. (1994). *Provisional selves: audience and the autobiographical act* [O'Casey], Indiana.
- Seabaugh, J. M. F. (2001). *The zero with a thousand faces: nobodies in literature* [Joyce], Texas (Dallas).
- Seager, D. L. (1989). *An ecosystemic theory of metadiegetic narrative* [Sterne], SUNY(Binghamton).
- Sebastian-Coleman, L. J. (1992). *'All that delirium of the brave': Wolfe Tone, Irish masculine virtue and national identity*, Rochester.
- Seidi, M. R. (1995.). *Out of the margins: the movement of madness in the literature of the Twentieth Century* [Joyce], Delaware.
- Sellwood, J. L. (1995). *Telling 'Ts: figuring the female subject in linking narratives by Anna Jameson, Sara Jeannette Duncan and Mavis Gallant*, Victoria.
- Selman, A. Y. (1990). *Relationship between egoism and altruism in selected Eighteenth Century comic fiction: with special reference to philosophical writings, 1700-1768* [Sterne, Swift], Leeds.
- Semivan, J. M. (1991). *Pessimistic realism in Cervantes, Sterne, Conrad, and Joyce*, Brandeis.
- Sepkoski, D. C. (2002). *Numbers and things: nominalism and constructivism in Seventeenth Century mathematical philosophy* [Berkeley], Minnesota.
- Serra, C. N. (1996). *As above, so below: Yeats, Crowley, and "Qabalah"*, SUNY(Binghamton).
- Seshagiri, U. S. (2001). *Race and the modernist imagination: the politics of form, 1900-1940* [Rebecca West], Illinois.
- Severn, S. E. (2004). *'Only connect': the coming together of social classes in late Nineteenth and early Twentieth Century British fiction* [Wilde], Maryland.
- Sewell, F. (1998). *Extending the Alhambra: four modern Irish poets* [O'Riordain, O'Searcaigh, O'Direain, Ni Dhomhnaill], Ulster.
- Sha, R. C.-T. (1992). *The visual and verbal sketch in British Romanticism* [Blessington, Morgan], Texas.
- Shafer, D. M. (2001). *Wanderlad beyond the looking-glass: the dream worlds of Lewis Carroll and James Joyce*, Louisiana (Lafayette).
- Shaffer, B. W. (1989). *Representing civilization: texts and contexts of Conrad, Joyce, and Lowry*, Iowa.
- Shannon, E. T. (2005). *Tree and gyre: Yeats's poems, occultism, and 'A Vision'*, Kentucky.



- Shannon-Mangan, E. (1989). *James Clarence Mangan: a comprehensive bibliography of the poet in the context of his time*, NUI(Dublin).
- Shapiro, R. (1997). *The other anti-semitism: philo-semitism in Eighteenth and Nineteenth Century English literature* [Edgeworth], Purdue.
- Sharkey, E. J. (1998). *Linguistic skepticism in the Twentieth Century novel: applications of Gadamer and Wittgenstein to Cortazar, Kafka, and Joyce*, California(Davis).
- Sharkey, R. X. (1997). *Samuel Beckett, the unauthorized (sub)version: an analysis of the manner in which Beckett's 'narrative play' deliberately undermines his domination as a narrative authority*, Trinity(Dublin).
- Sharrock, C. J. (1991). *The rhetoric of repression: Jonathan Swift and the expression of religious dissent*, London.
- Shea, D. M. (2003). *James Joyce and the mythology of modernism*, SUNY (Binghamton).
- Sheehan, T. W. (2000). *Anarchy and anarchchromy: spatio-temporality and framing in Joyce, Proust and Rhys*, California(Berkeley).
- Sheffield, E. A. (1994). *The murmurous flood within: the function of the feminine in the works of James Joyce*, SUNY(Buffalo).
- Sheldon, C. J. (1990). *Dread amusement: studies in the melancholic absurd* [Beckett], Johns Hopkins.
- Shelton, J. L. (1995). *Joyce's daughters: incest, power, narrative*, Vanderbilt.
- Sherbert, G. H. (1992). *Menippean satire and the poetics of wit: conventions of self-consciousness in Duntan and Sterne*, Alberta.
- Sherman, D. (2005). *Events of alterity: post-subjective temporalities in Woolf, Faulkner, and Beckett*, New York University.
- Sherman, R. B. (1993). *The double and its theatre: towards a dramaturgy of the Doppelganger motif* [Beckett], Tufts.
- Shields, K. (1988). *Self and community in recent Irish poetry*, Cambridge.
- Shiffer, C. (2002). *'Writing the body': women and language in the novels of Elizabeth Bowen and Jeanette Winterson*, Lehigh.
- Shih-Knodel, N. C. (1996). *Historical intrusions into the fictional domain in 'Book V' of Spenser's "Faerie Queene"*, Wisconsin.
- Shillock, L. T. (1995). *Novel fascinations: literature, science, and visuality, 1865-1900* [Stoker, Wilde], Minnesota.
- Shin, K. (1988). *The English origins of Wordsworth's organicism* [Berkeley], Minnesota.
- Shin, M.-J. (1995). *W. B. Yeats and the concept of reincarnation*, Georgia.
- Shipe, A. J. (1998). *Refiguring the modern self through "Hamlet" and "Ulysses"* [Joyce], University of Miami.
- Shockey, D. M. (1991). *A survey and analysis of the published French and Irish songs for piano and voice of Sir Arnold Bax*, Ohio State.
- Shockley, A. F. (2004). *Music in the words: fugue, sonata-allegro, thematic transformation, and counterpoint in the Twentieth Century novel* [Joyce], Princeton.

- Shtaywi, A. A. Q. (1995). *Courtship and marriage in Oliver Goldsmith's major works*, Oklahoma State.
- Shultz, S. L. (1993). *Evolving mythological images of women in Irish theatre from 1959 to 1975*, Florida State.
- Shuttleworth, A. (1991). *The poetics of impurity: Louis MacNeice, writing and the Thirties*, Warwick.
- Sidawi, S. M. R. (2000). *Morality and gender in the works of playwrights of the new drama movement, 1894-1914* [Shaw], Wales(Bangor).
- Siegel, D. J. (2002). *Condescension and the conventions of Victorian charity* [Edgeworth], Virginia.
- Siegert, E. (1900). *Roger Boyle, Earl of Orrery und seine Dramen: zur Geschichte des historischen Dramas in England*, Wien.
- Siewers, A. K. (2001). *Stories of the land: nature and religion in early British and Irish literary landscapes*, Illinois.
- Silk, C. M. (1996). *Narrative in rhetorical argument* [Whately], Carnegie Mellon.
- Silver, D. (1993). In support of the foundational importance of "An Essay Towards a New Theory of Vision" in the philosophy of George Berkeley, York(Canada).
- Silverstone, D. (2005). *Urban topographies: controlling the movement of people in fictions of Dublin, London, and Los Angeles* [Joyce], Boston University.
- Simons, I. R. (2003). *Modernist masochism: the return of law in Hegel, Lawrence, and Joyce*, New York University.
- Simons, J. M. (2000). *The lyric consciousness of "Ulysses"* [Joyce], Huelva[Spain].
- Simpson, E. C. (2001). *Revising inspiration: minstrels, bards and improvisers in British and Irish literature, 1757-1830* [Lady Morgan], University of Pennsylvania.
- Simpson, H. (1999). *Looking into distance: feminine narrative strategies and the male gaze in female narrative prose fiction, 1680-1780* [Frances Sheridan], Liverpool.
- Simpson, J. L. (1999). 'Magic spectacle and illness': masquerade and gender identity in Nineteenth Century fictions by women [Edgeworth], Aberdeen.
- Simpson, S. E. (1996). *Making scenes: modernism and romance in 1930s fiction by British women writers* [Bowen], Duke.
- Singer, E. (2001). *Moving beyond nativism: eine Betrachtung des irischen Gegenwartsromans aus dem Blickwinkel postcolonialer Theorien*, Regensburg.
- Singh, A. (2001). *Post-secular subjects: religious identity and difference in the modern novel*, Duke.
- Sinner, A. T. Y. (1988). 'Protective colouring': the political commitment of the poetry of Seamus Heaney, Hull.
- Skeen, C. L. (2003). *Projecting Ireland: Irish writing in English, 1720-1760* [Swift], Chicago.
- Skelley, S. J. (1992). *Yeats, Bloom, and the dialectics of theory, criticism, and poetry*, Nottingham.
- Skolnik, C. M. (2001). *The sublime in Eighteenth Century British criticism and rhetoric* [Burke], Pennsylvania State.
- Slack, J. S. (1995). *Games/Joyce: literary and cultural aspects of play from "Dubliners" through "Ulysses"*,

University of Miami.

Slagle, J. B. (1991). Thomas Shadwell's "The Lancashire-Witches", and "Tegue o Dively the Irish-Priest": a critical old-spelling edition, Tennessee.

Slater, L. (1999). *Mutilating the heroes: sadism and gender relations in novels by Frances Burney and Charlotte Bronte* [Burke], Queen's(Kingston).

Slote, S. B. (1997). *'Every splurge on the vellum': the silence in progress of Dante, Mallarme and Joyce*, Wisconsin.

Slupik, C. (1992). *An interpretation of Hume's "Of Miracles"* [Berkeley], California(Irvine).

Smigiel, F. A. (1996). *Metaphors of the market: postmodern commerce, postmodern art* [Wilde], Delaware.

Smith, A. (1994). *The gothic sublime: a study of the changing function of sublimity in representations of subjectivity in Nineteenth Century fantasy fiction*, Southampton.

Smith, A. P. (2001). *Mapping cultural and archaeological meanings: representing landscapes and past in Nineteenth Century Ireland*, Massachusetts.

Smith, D. H. (1992). *To vex the world: Jonathan Swift and the 'bitter' carnival*, Auburn.

Smith, E. D. (2004). *Unfinished modernities: Bakhtin and the modernist novel in postcolonial literature* [Joyce], Florida.

Smith, G. M. (2002). *Cartography and culture: achievements of the Irish Ordnance Survey Memoir Scheme, 1824-1842*, NUI(Cork).

Smith, J. D. (1995). *Reconfiguring the Gospel: Jesus in Twentieth Century British literature* [Yeats], South Carolina.

Smith, J. F. (2002). *Neither here nor there: the literary cartographies of Flann O'Brien, James Joyce, and Paul Muldoon*, Washington University.

Smith, J. M. (1999). *Ireland's architecture of containment: contemporary naratives of the nation state*, Boston College.

Smith, N. G. (2003). *A 'manly study'? Irish women historians as public intellectuals, 1868-1949* [Green, Macardle, Jacob, Hayden], Boston College.

Smith, P. J. (1995). *Lesbian panic: the homoerotics of narrative in modern British women's fiction* [Bowen, Edgeworth], California(Los Angeles).

Smith-Bingham, R. D. (1997). *Narrative and vision: constructing reality in late Victorian imperialist decadent and futuristic fiction* [Wilde], London(University College).

Smyth, A. J. (1996). *The transformation of a savage: Spenser, Artegall, and Ireland*, Saint Louis University.

Smyth, G. A. M. (1994). *Decolonisation and criticism: a study of the relationship between political decolonisation and literary criticism in Ireland, with special emphasis on the period 1948-1958*, Staffordshire.

Snape, A. T. (2003). *The Wilde drama of Lytton Strachey's biographies*, New York University.

Snyder, E. R. (1997). *Judges, queens, and curious women: women writer's and the representation of female heroism in mid-Eighteenth Century Britain* [Laetitia Pilkington], Chicago.

Sofer, A. (1998). *The stage life of props* [Beckett], Michigan.

- Sohn, D.-H. (1994). *Dilemma of representation in modern theater: the case of Chekhov, O'Neill, Ionesco, and Beckett*, Minnesota.
- Sohn, Y. T. (1991). *Yeats si yi nangmanjuyijeok sunggyeok (The romantic nature of Yeats's poetry)*, Korea (Seoul).
- Sokoloff, M. L. (1997). *The nothing that was: trauma at home in the works of George Eliot, Rebecca West and Virginia Woolf*, Yale.
- Sollars, M. D. (2001). *The aesthetics of uncertainty in Samuel Beckett's drama*, Missouri(Kansas City).
- Song, C.-P. (1998). *Re-narrating the nation at (post)colonial moments: cultural politics and critical nationalisms in Joyce, O'Brien, and Rushdie [Flann O'Brien]*, Texas A&M.
- Song, W.-M. (1994). *Racial otherness: the representation of colored minorities in Shakespeare and Restoration drama [Southerne]*, Wisconsin.
- Soni, V. (2000). *Affecting happiness: the emergence of the modern political subject in the Eighteenth Century [Goldsmith]*, Duke.
- Sonstroem, E. A. (1999). *Romantic cosmology as crowd control: the rhetorical containment of population in Wordsworth, Blake, Austen, Maturin, Malthus, and Paley*, Indiana.
- Soud, S. E. (1998). *Swift and Locke: satire, monetary theory, and intrinsic value*, Florida.
- Spalding, S. D. (2003). *Toward an anatomy of French publishing: Les Editions de Minuit and literary value [Beckett]*, Michigan.
- Spangler, M. J. (2004). *Oral eyeness: scripted orature in Twentieth Century Irish literature and performance [Behan, Joyce, Patrick McCabe, Yeats]*, North Carolina.
- Sparks, J. A. (1999). *Between the apes and the angels: images of the caveman in Victorian and early modern literature [Shaw]*, Pennsylvania State.
- Sparrow, E. H. (1997). *Man-making and the modernist "Code Duello", 1898-1934 [Joyce]*, Princeton.
- Spiegel, J. S. (1993). *The apologetics of George Berkeley*, Michigan State.
- Spiliopoulou, E. (1989). *Classical influences in Louis MacNeice's work*, Southampton.
- Spoel, P. M. (1997). *Disciplinary and bodily decorum in Eighteenth Century British elocution: a rhetorical study of works by Thomas Sheridan, John Walker, and Gilbert Austin*, Waterloo.
- Sprayberry, S. L. (1990). *A critical edition of W. B. Yeats's automatic script: 2 January 1919--29 March 1920*, Florida State.
- Stafford, B. A. (2004). *Outside England: mobility and early modern Englishness*, Washington.
- Standley, M. J. (1999). *'Go(ing) as two': magic realism as mediating voice [Stoker]*, Florida State.
- Stanford, M. K. (1988). *W. B. Yeats and the modern political poem*, Virginia.
- Stansell, A. (2003). *'Collage politics': experimental narrative and collective identity in the 1930s [Beckett]*, Wisconsin.
- Starr, C. W. (2002). *The triple enigma: fact, truth, and myth as the key to C. S. Lewis's epistemological thinking*,

Middle Tennessee State.

Stasiak, L. A. (2002). *Victorian professionals, intersubjectivity, and the fin-de-siecle Gothic text* [Stoker], University of Washington.

Stathas, T. (1965). *A critical edition of three plays by Susanna Centlivre*, Stanford.

Stec, L. (1993). *Writing treason: Rebecca West's contradictory career*, Rutgers.

Steele, K. M. (1996). *Rocking the cradle, rocking the system: the cultural representations of femininity in Twentieth Century Ireland* [Gonne, Devlin McAlisky], Texas.

Steele, S. (1999). *Politics, religion and the work of Seamus Heaney*, Kent.

Steen, S. (2001). *Racing modernity: Orientalism, primitivism, and whiteness in modernist performance* [Yeats], Stanford.

Stein, A. (1990). *I loved her and destroyed her: the ambience of love in later Romantic poetry and fiction* [Maturin], California(Los Angeles).

Stein, M. R. (2002). *The ascetic sublime* [Burke], University of Pennsylvania.

Steinberger, R. (2000). *Shakespearean reinscriptions of national identity in Twentieth Century Irish drama*, Indiana(Pennsylvania).

Stern, K. E. (1991). *Feminine artifice and the fate of the man in makeup: Wilde, Mann and Proust on the problem of male metamorphosis*, Princeton.

Sternlieb, L. R. (1997). *Textual power: female narration in the British novel* [Joyce], Princeton.

Stevens, J. A. (2000). *The Irish landscape in Somerville and Ross's fiction and illustrations*, Trinity(Dublin).

Stewart, C. B. C. (2002). *In paths untrodden: queer spiritual autobiography* [Wilde], Case Western.

Stewart, P. (1998). *Difference and disjunction in the prose of Samuel Beckett*, Bristol.

Stiles, J. L. (2002). *Nationalism, patriotism and the stage Irish on the early Nineteenth Century Dublin stage*, Tufts.

Stocker, B. (1996). *Law and form: Joyce, Beckett and philosophy*, Sussex.

Stoddart, H. (1993). *Constructions of gender and hysteria in the modern Gothic* [Joyce], Reading.

Stone, J. W. (1998). *The fantasy, 'le sinthome', and the 'babbling pumpt of platinism': from geometry, to topology, to Joyce*, Missouri.

Stothers, J. D. (2000). *The final anomaly: configurations of the human subject in poetry of Louis MacNeice*, Saskatchewan.

Stott, R. (1989). *The kiss of death: a demystification of the late Nineteenth Century 'femme fatale' in the selected works of Bram Stoker, Rider Haggard, Joseph Conrad, and Thomas Hardy*, York(England).

Stoyan, S. L. (2002). *The widow's might: law and the widow in British fiction, 1689-1792* [Frances Sheridan], Ottawa.

Strafer, K. D. (1999). *Epistemological and ontological inconsistencies in Berkeley's philosophy*, Georgia.

- Strathman, C. A. (1993). *Ironic hermeneutics in Schlegel, Byron, Nietzsche, and Joyce*, Notre Dame.
- Strong, B. E. (1991). *The politics of failure: the avant-garde groups of Auden, Borges, and Breton, and their critics* [MacNeice], Brown.
- Stuart, K. D. C. (1996). *A systematic linguistic analysis of point of view in narrative fiction* [Joyce], Liverpool.
- Stuart, R. (1993). *The vampires of Nineteenth Century melodrama* [Boucicault], CUNY.
- Stubbings, D. M. (1996). *Modernism and the representation of the maternal: the mother-figure in Moore, Yeats, Joyce, Synge and O'Casey*, New South Wales.
- Stytsyna, C. K. (1975). Stylistic usage of phraseological unities in the work of J. Swift, Moscow.
- Sudan, R. (1991). *Fair exotics: xenophobia, representation, and gender in English literature, 1775-1845* [Burke], Cornell.
- Suess, B. A. (2000). *Progress and identity in the plays of W. B. Yeats, 1892-1907*, Connecticut.
- Suh, H.-S. (1991). *William Butler Yeats si yeongu; dongyangjeok jeobgeun* (A study of W. B. Yeats's poetry; an Eastern approach), ChungAng(Seoul).
- Sullivan, M. M. (1995). *Gendered states: literature, film, and theatre in Northern Ireland*, Rhode Island.
- Sultana, F. (1989). *Romantic Orientalism and Islam: Southey, Shelley, Moore, and Byron*, Tufts.
- Sundell, K. E. (2002). *The 'dangerous authors': Dublin's economic pamphleteers, 1727-1732*, Notre Dame.
- Supheert, R. G. (1995). *Yeats in Holland: the reception of the works of W. B. Yeats in the Netherlands before World War II*, Utrecht.
- Suranyi, A. (2001). *Civil Turks and wild Irish: Seventeenth Century travel literature in English national identity*, California (Los Angeles).
- Suranyi, C. J. (2002). *High fidelity: the phonography and typewriter in fin-de-siecle fiction* [Stoker], Western Ontario.
- Surma, A. (1991). *Disputing authorities: the longer fiction of Rebecca West*, Warwick.
- Susser, E. A. (1997). *Modern selves/romantic souls: the aestheticism of Pater, Wilde and Yeats*, Virginia.
- Sutton, D. R. (1999). *John Brougham: the American performance career of an Irish comedian, 1842-1880*, CUNY.
- Sutton, M. R. (1997). *'All Livia's daughters': death and the dead in the prose fiction of James Joyce*, London(Royal Holloway).
- Svoboda, R. A. (1995). *Between private and public space: the problem of writing personal history in the novels of Lessing, Lawrence, Joyce and Fowles*, Iowa.
- Swafford, K. R. (1997). *Narratives of toil: a study of labor, ideology, and narrative form in late-Victorian social fiction* [George Moore], Rhode Island.
- Swank, A. H. (1997). *Virtually corporal: the polite articulation of the female body in the Eighteenth Century novel* [Goldsmith, Sterne], Missouri.
- Swanson, M. D. (1991). *The vehicle of delight and morality: humor and sentiment in the plays of John O'Keeffe*, as

- a reflection of late Eighteenth Century English theatrical comedy, Ohio State.
- Swartzlander, S. (1988). 'Yclept from Clio's clippings': James Joyce's use of history, Pennsylvania State.
- Swift, M. S. (2000). Samuel Beckett's ephectic style and the emotional footing of his callous rat, Boston University.
- Taaffe, T. P. (1994). The shaping of the eternal in the lyric poetry of William Butler Yeats and Gerrit Achterberg, CUNY.
- Tahir, L. (1989). The development of a point of view in young George Bernard Shaw, Rutgers.
- Tallman, K. M. (1996). Challenges to representation in selected stage plays of Samuel Beckett, Toronto.
- Tally, P. F. (2003). The growth of the Dublin weekly press and the development of Irish nationalism, 1810-1879, Wisconsin.
- Tanguay, M. (1978). Dynamic tensions in the work of Samuel Beckett, NUI(Cork).
- Tao, Z. (1997). Drawing the dragon: testimonies to the reinvention of China [Goldsmith], McGill.
- Tawil, M. J. (1996). Kabbalah, poetry and criticism: the Jewish mystical tradition in the poetry of William Butler Yeats and Edmond Jabes, CUNY.
- Taylor, R. C. (1988). Goldsmith as journalist, Pennsylvania State.
- Taylor, S. B. (1993). Ruining oppositions: Orientalism and the constructions of empire in British Romanticism [Thomas Moore, Morgan], Brown.
- Teal, L. J. (1993). Sellers of illusion: prostitution and the discourses of modernism [Joyce], Brown.
- Tedesco, J. E. (1993). W. B. Yeats's poetics of the mask and gender, Washington State.
- Teiman, G. (1992). The female ideal and the female voice: ideology, resistance, and accomodation in the "Tatler" and "Spectator", the "Female Tatler", and the "Female Spectator" [Steele], York(Canada).
- Tell, C. (1994?). Part-time exiles: contemporary Irish poets and migrations to America, NUI(Dublin).
- Tellis, A. (1999). The poetics and politics of contemporary Irish women's poetry: a study of the poetry of Eavan Boland, Medbh McGuckian and Eilean NiChuilleain, Cambridge.
- Temple, K. D. (1994). The author in public: literary scandals, legal regulation, and national identity in Eighteenth Century Britain [Ireland], Virginia.
- Ten Hoor, H. (1964). A re-examination of Susanna Centlivre as a comic dramatist, Michigan.
- Terry, P. (1991). The tyranny of discourse: language, politics, modernisms [Beckett], Sussex.
- Teukolsky, R. K. (2004). The literate eye: Victorian art writing and the prose of modern aesthetics [Wilde], California (Berkeley).
- Thiery, P. (1993). The process of individuation: a Jungian approach to "Vendredi ou Les Limbes du Pacifique", Michel Tournier, "The Unicorn", Iris Murdoch, "Death in Venice", Thomas Mann, South Carolina.
- Thomas, A. M. (1998). Victorian monstrosities: sexuality, race, and the construction of the imperial self, 1811-1924 [Lefanu, Stoker], Stanford.

- Thomas, M. E. (1992). *Repetition and difference in Nineteenth Century British narrative* [Wilde], Illinois.
- Thomas, T. E. (1995). *Eighteenth Century notions of privacy: the body in "Tristram Shandy"* [Sterne], SUNY(Buffalo).
- Thompson, E. M. (1994). *'The book of myths in which our names do not appear': a study of the struggle of Irish women poets with the tradition of modern Irish poetry* [Boland, McGuckian, NiChuilleain], Oregon.
- Thompson, H. (1996). *Necessary heresies: women, disavowal and desire in the works of Edna O'Brien*, Southern Mississippi.
- Thompson, H. F. (1998). *Discourse and display: Edmund Burke, Frances Burney, and the practice of publicity, 1757-1814*, Duke.
- Thompson, H. J. (1998). *Fragments of the archaic: modernist short fiction and structuralist alterity* [Joyce], Michigan.
- Thompson, L. (2004). *Ogam and the integumenta of word and image in the Book of Durrow*, Ohio.
- Thompson, L. M. (1996). *Interrogating 'Scandalous Memoirs': Eighteenth Century exposures of 'the corrupted Insides of fair and favourable Appearances' and "Rakehellar's Progress" a novel* [Pilkington], East Anglia.
- Thompson, T. F. (2002). *The story of the coming of the Celts and its place in modern Irish discourse*, California (Berkeley).
- Thompson, T. P. (1996). *The embodied mind: character and subjectivity in the work of Samuel Beckett, Tom Stoppard, Caryl Churchill, and Jacques Lacan*, Emory.
- Thorn, J. J. (1994). *Every family a state: achieving human nature in 1790s Anglo American culture* [Burke], Columbia.
- Thorndike, J. L. (1989). *Jonathan Swift and the middle way*, Michigan State.
- Thorne-Miano, C. (2001). *The closet of epistemology: towards a history of scepticism* [Swift, Sterne], Duke.
- Thum, D. M. (1996). *The exotic woman: challenging and ethnocentrist masculinist codes in Nineteenth and Twentieth Century British literature* [Murdoch], Michigan State.
- Thurston, L. (1997). *Writing the symptom: Lacan's Joycean knot*, Kent.
- Ticembal, D. (1988). *The Paterian fictional technique in the writings of Henry James and James Joyce*, London.
- Ticen, P. J. (1999). *Raising the mongrel standard: epic hybridization in Joyce, Rushdie, and Walcott*, Massachusetts.
- Tienhooven, M.-J. (1998). *De/centering the nation: liberty and equality in the Romantic English novel* [Edgeworth], Rochester.
- Tighe, A. F. (1997). *The Constantine Curran letter collection: a catalogue, analysis and critical interpretation*, NUI(Dublin).
- Tillotson, V. P. (2000). *What's in a name? Homosexuality, reputation and the sexual contract in England and America, 1895-1925* [Wilde], SUNY(Buffalo).
- Tilton-Levine, L. (1999). *Inheritance and creation: competing ideologies of literary authority in 1690s England* [Swift], Chicago.



- Timmermans, G. H. (1994). 'The self-reflexive playwright': the drama of Brian Friel, Oxford.
- Timmons, J. W. (1999). The dialogic body/politic: the emergence of modernity in Eighteenth Century Britain [Henry Brooke], Arizona State.
- Tingle, C. M. (2000). Symstomatic writic: prefigurations of Feudian theories and models of the mind in the fiction of Sheridan LeFanu, Wilkie Collins, and George Eliot, Leeds.
- Tinkham, C. A. (2003). Picturing 'La Regenta': a spiral into decadence [Wilde], Nebraska.
- Tippetts, N. L. (1989). Sisterhood, brotherhood, and equality of the sexes in the Restoration comedies of manners [Congreve, Farquhar], Utah.
- Tita, C. A. (1993). The relation of narrative and non-narrative discourse in "Tristram Shandy" [Sterne], Howard.
- Tiusanen, J. A. (1995). Allegories of chaos: dynamical modern allegory in Swift, Fielding, Sterne, Carlyle, and Joyce, California(Los Angeles).
- Tobin, D. E. (1991). Passage to the center: imagination and the sacred in the poetry of Seamus Heaney, Virginia.
- Todorova, K. T. (2003). An enlargement of vision': modernity, immigration, and the city in the novels of the 1930s [Joyce], Notre Dame.
- Tomell-Presto, J. (2003). Performing Irish identities through Irish dance, Southern Illinois.
- Tomlinson, T. E. (2002). Breaking the miorror: the English history play in the Seventeenth Century [Roger Boyle, Nahum Tate], Yale.
- Tongson, K. L. (2003). Ethical excess: stylizing difference in Victorian critical prose from Carlyle to Wilde, California (Berkeley).
- Tonnies, M. (1996). Samuel Beckett's dramatic strategy: audience laughter and the postmodernist debate, Ruhr(Bochum).
- Toole, D. C. (1996). Waiting for Godot in Sarajevo: theological reflections on nihilism, tragedy, and apocalypse [Beckett], Duke.
- Tooley, B. K. B. (1991). Actaeon as spectator: intrusive vision and configurations of femininity in Rochester, Swift, and Richardson, Notre Dame.
- Totev, S. K. (2002). Variation on motherhood in Woolf, Lawrence, and Joyce, Ottawa.
- Tougaw, J. D. (2000). Strange cases: medical case histories and British fiction [Frances Sheridan, Joyce], CUNY.
- Tracy, D. (2003). Conditioning Ireland: Nineteenth Century Irish nationalism and the rise of the novel [John Banim, Gerald Griffin, William Carleton, Charles Kickham], California (Davis).
- Tracy, T. J. (2002). Comic plots with tragic endings: the British writing of Ireland, 1800-1870, Oregon.
- Traig, J. (2000). Outerspace: place and perversity in the modern novel [Joyce], Brandeis.
- Travis, M. A. (1989). Subject on trial: the displacement of the reader in modern and postmodern fiction [Joyce], Ohio State.
- Tredennick, B. P. (2002). Mortal remains: death and materiality in Nineteenth Century British literature [Stoker], Oregon.

- Treip, A. D. (1990). *The later work of Joyce: writing and reading*, Oxford.
- Trott, N. (1990). *Wordsworth's revisionary reading [Burke]*, Oxford.
- Trotter, M. K. (1996). *Ireland's national theatres: political performance and the origins of the Irish dramatic movement*, Northwestern.
- Tschachler, K. H. (1979). *Zur Geschichtlichkeit literarischer Rezeptionsweisen, dargestellt an L. Sternes "A Sentimental Journey" (1768) und T. Smolletts "Travels through France and Italy" (1766)*, Graz.
- Tsushima, M. (1997). *The boundary of language in Heidegger, Beckett, and Blanchot*, California(Berkeley).
- Tubridy, D. (1997). *Writing aporias: the relationship between the voice, the body and subjectivity in Samuel Beckett's prose and drama*, Trinity(Dublin).
- Tuite, P. B. (2000). *Theatrical representation, public performance, and the cultural garrisoning of colonial Ireland*, Wisconsin.
- Tumbleson, R. D. (1993). *Catholicism in the Protestant imagination: nationalism, religion, and literature in Seventeenth and Eighteenth Century England [Swift]*, University of Washington.
- Turner, J. A. (1990). *Murdoch vs. Freud: a Freudian look at an anti-Freudian*, South Carolina.
- Turner, J. A. (2000). *Subjects in space: the politics of travel in early modern England [Spenser, Ireland]*, Queen's(Kingston).
- Turner, P. A. (1993). *Masks of self: a comparative study of Bertolt Brecht and W. B. Yeats*, Emory.
- Turpin, A. J. (1989). *New adjustments and new arrangements: the drama of Brian Friel*, Southern Illinois.
- Turso, B. D. (1996). *The religion of William Butler Yeats*, Florida Atlantic.
- Tyler, M. B. (2004). *A singing contest: literary tradition and community in the poetry of Seamus Heaney*, Boston U.
- Tyler, N. C. H. (1993). *Communities of last resort: representations of the elderly in the contemporary British novel [Trevor]*, Ohio State.
- Udayakumar, P. (1988). *Repetition, time and structure in "Ulysses" [Joyce]*, Oxford.
- Um, M. S. (1993). "Ulysses" e natanan seosulja eui yeokhwalgwa jaehyeon eui munjae (The narrator's role and the representation of reality in "Ulysses") [Joyce], Kyung Hee(Korea).
- Unal-Hodson, H. C. (1989). *A stylistic evaluation of point of view in James Joyce's 'The Boarding House'*, Edinburgh.
- Ungar, A. (1992). *The epic of the Irish nation state: history and genre in James Joyce's "Ulysses"*, McGill.
- Unwin, D. S. (1994). *Narrative of gender and music in the English novel, 1850-1900*, London(King's).
- Upchurch, D. A. (1989). *Irish Celtic folklore in "The Picture of Dorian Gray" [Wilde]*, Ball State.
- Urie, D. M. (1988). *Rebecca West: a worthy legacy*, North Texas.
- Utell, J. M. (2003). *Play for mortal stakes: funerals as modernist acts of fiction [Joyce]*, City University of New York.

- Vachkova, H. (1977). *Irske kratke povidky* ([sane v anglictine] {Irish short stories in English}, Charles (Prague).
- Vail, T. P. (1998). *The literary relationships of Lord Byron and Thomas Moore*, Delaware.
- Vala, M. A. C. (2004). *The threatening object in late Nineteenth Century American and British fiction* [Wilde], Michigan.
- Valente, J. (1992). *James Joyce and the problem of justice: crossing sexual and colonial differences*, University of Pennsylvania.
- Van de Merghele, G. (2005). *Brute compassion: the ambivalent growth of sympathy for animals in English literature and culture, 1671-1831* [Goldsmith, Sterne], California (Irvine).
- VanCleave, R. R. (2002). *Disenchanted journeys* [Swift], California(Riverside).
- VandenHouten, A. S. (1998). *Visions of prudence: tragedy, wisdom and evil* [Burke], South Carolina.
- Vanderham, P. M. L. (1991). *The trials of "Ulysses": a critical history of the effect of censorship on the writing and reception of James Joyce's world-troubling seaman*, Virginia.
- Vandervlist, H. A. (1991). *Samuel Beckett's work in regress: a study of the fiction to 1953*, McMaster.
- Vandevelde, K. *Outside the Abbey: the Irish national theatres, 1897-1913*, NUI(Galway).
- VanDyke, R. K. (2001). *Traces of Enlightenment: Eighteenth Century travel writing and the reproduction(s) of knowledge* [Berkeley], Rhode Island.
- Vanhentenryck, C. H. A. M. (1994). *Discourse in drama: comedy, dialogue, and performance* [Beckett, Friel, R. B. Sheridan], Texas.
- VanHulle, D. (1999). *Textual awareness: a genetic approach to the late works of James Joyce, Marcel Proust, and Thomas Mann*, Instelling Antwerpen (Belgium).
- VanMierlo, W. (1997). *Joyce's sources: intertextuality in "Finnegans Wake"*, University of Miami.
- VanPelt, S. E. B. (2003). *Excremental recycling in selected writings of Edward Taylor and Jonathan Swift: a structuralist study in scatological humor and didactic accommodation*, Mississippi.
- Varela, J. A. (2004). *Vortex to virus, myth to meme: the literary evolution of nihilism and chaos in modernism and postmodernism* [Joyce, Beckett], Florida State.
- Vaughn, W. M. (1998). *The sublime and the dutiful: ethics and excess from Edwards to Melville* [Burke], Illinois.
- Venden Herrell, L. R. (2000). *No slip-shod muse: aa performance analysis of some of Susanna Centlivre's plays*, North Texas.
- Venturino, F. M. (1994). *Alienation et violence dans l'oeuvre d'Elizabeth Bowen et de Marguerite Duras*, SUNY(Binghamton).
- Verstraete, G. (1992). *Critical distance: fragmentation from Friedrich Schlegel to James Joyce*, SUNY(Buffalo).
- Vesala-Varttala, T. (1999). *Sympathy and Joyce's Dubliners: ethical probing of reading, narrative, and textuality*, Tampere.
- Virkus, A. J. (1998). *Deism and Eighteenth Century realism* [Swift], Johns Hopkins.

- Vlajcic, P. (1999). Pastoral poetry as a vision of cultural authenticity [Yeats], Northern Illinois.
- Voekel, S. A. (1998). 'One king, one allegiance, and one law': the state, lordly power, and territorial reorganization in late-Tudor Ireland [Spenser], Rochester.
- Vogel, A. (2000). Mungo Park's lament, and other narratives of loss: themes in African travel-writing, 1759-1830, with reference to Goldsmith, Blake, and Bronte, North Carolina.
- VonSneidern, M.-L. (1997). Figures of appetite and slavery from Milton to Swift, Arizona.
- Vore, R. E. (1997). The international literary contexts of the Filipino writer Nick Joaquin [Joyce, Yeats], Northern Illinois.
- Voskuil, L. M. (1994). 'Spectators of ourselves': performing identities in Victorian culture [Wilde], Chicago.
- Voyiatzaki, E. (2000). The body in the text: James Joyce's Ulysses and the modern Greek novel, Warwick.
- Wade, K. R. (1992). Swift and Epicurus, Queen's(Kingston).
- Wade, L. A. (1989). The scenes of modern drama: scenic strategies of Ibsen, Chekhov, Beckett and Shepard, California(Santa Barbara).
- Wadge, E. S. (2001). The influence of psychical research on models of identity and narrative structure in some late Victorian literature [Stoker], Cambridge.
- Waegenbauer, T. (1990). The moment: a history, typology and theory of the moment in philosophy and literature [Beckett], University of Washington.
- Wagner, A. (1996). Konstruktionen zeitlichen Erlebens im zeitgenossischen britischen Roman der achtziger Jahre: Studien zu Romanen von Martin Amis, Ian McEwan, Graham Swift sowie zu Becketts "Molloy" und Butors "L'Emploi du temps", Bochum.
- Wakefield, S. R. (2002). Folklore-naming and folklore-narrating in British women's fiction, 1750-1880 [Morgan], Texas.
- Wakeley, M. E. (1996). The historical consciousness of "Ulysses": James Joyce's gendered, national aesthetics, Wolverhampton.
- Waldrep, F. S. (1995). An erotics of opportunities: Oscar Wilde and the aesthetics of self-invention, Duke.
- Walker, B. J. (1984). Parody and related devices in Samuel Beckett's fiction, Australian National University.
- Walker, F. A. (1991). Fictive diction: fantasy in exotic words [Lewis], Queen's(Kingston).
- Walker, R. J. (1999). In the labyrinths of deceit: culture, modernity and disidentity in the Nineteenth Century [Stoker, Wilde], Plymouth.
- Wall, E. W. (1992). Brian Moore, John McGahern, Aidan Higgins: an introduction to the new Irish fiction, CUNY.
- Wall, S. (1996). Liminal readings: framing strategies in selected Romantic texts [Yeats], McMaster.
- Wallace, B. (1998). The origins of British modernism: a study of literary theory and practice from Walter Pater to Ezra Pound [Yeats], Glasgow.
- Wallace, D. J. (1997). Sisters and rivals: the theme of female rivalry in novels by women, 1914-1939 [Rebecca

West], Loughborough.

Wallace, M. L. (1993). *Challenging gendered subjects: modern feminism and the alternate subjectivity of Laurence Sterne's "The Life and Opinions of Tristram Shandy, Gentleman", and Virginia Woolf's "The Waves"*, California(Santa Cruz).

Wallace, N. (2005). *Culture, reconciliation, and identity in Edmund Burke, Matthew Arnold, and Edward Dowden*, Notre Dame.

Walls, E. M. (2001). *A domestic feminist: the New Woman and the rhetoric of British modernism, 1880-1935* [Joyce], Texas Christian.

Walmsley, P. S. (1987). *The rhetoric of Berkeley's philosophy*, Cambridge.

Walsh, C. H. (1992). *The sublime in Spain* [Burke], California(Los Angeles).

Walsh, M. (1998). *Re:vision: the interpretation of history in contemporary Irish drama*, London(Goldsmith).

Walsh, P. F. (1973). *Technique as discovery: a study of form in the novels of Brian Moore*, NUI(Dublin).

Walton, S. J. (1989). *Expression as extortions: saying the self in the works of Samuel Beckett*, SUNY(Buffalo).

Wandless, W. H. (2002). *Fifty deviations from a straight line: narrative form and the Eighteenth century English novel* [Sterne], Emory.

Wang, A. (1995). *A comparison of the dramatic work of J. M. Synge and Cao Yu*, Houston.

Wang, J. (1992). *Novelistic love: a postmodern investigation of 'love stories' in the English and American novel* [Joyce], SUNY(Buffalo).

Wang, Q. (1991). *Who troubled the waters: a study of the motif of intrusion in five modern dramatists: John Millington Synge, Eugene O'Neill, Edward Albee, Tennessee Williams, and Harold Pinter*, Indiana(Pennsylvania).

Ward, C. A. (1991). *Writing from the margin, speaking the centers: an oral anti-aesthetic* [Flann O'Brien], Stanford.

Ward, K. M. (1989). *Dear sir or madam: the epistolary novel in Britain in the Nineteenth Century* [Blessington, Edgeworth, Morgan, Stoker], Wisconsin.

Ward, P. (1996). *Exile: constructions and representations in selected English language texts by Irish writers in the second half of the Nineteenth Century and the early years of the Twentieth Century*, NUI(Dublin).

Waterhouse, R. L. J. (1993). *The theatre of mood: five meditations on the meaning of theatre* [Beckett, Friel], SUNY(Buffalo).

Waterman, D. F. (1996). *Disordered bodies and disrupted borders: representations of resistance in modern British literature* [C. Carson, Longley, Muldoon, O'casey, Shaw, Synge], Purdue.

Waters, A. L. (1994). *The language(s) of exile: Conrad, Nabokov, Beckett*, CUNY.

Watkins, A. L. (1992). *The visionary ethics of W. B. Yeats*, Florida State.

Watkins, R. E. (2004). *Politics in medias res" Burke, Hume, and Deleuze on empiricism's secrets for political theory*, Pennsylvania.

Watson, D. (1988). *Paradox and desire: narrative and performance in Samuel Beckett's fiction*, Manchester.

- Watson, G. F. (1989). *Oscar Wilde and the function of criticism*, Newcastle.
- Watson, L. E. (1991). *Taking back history: Irish women's fiction, 1928-1988*, Saskatchewan.
- Watson, N. J. (1990). *Purloined letters: revolution, reaction and the form of the novel, 1790-1825 [Lady Morgan]*, Oxford.
- Wawrzycka, J. W. (1987). *The labyrinth patterns in the language of fiction: James Joyce's "Finnegans Wake" and Jose Donoso's "El Obscene Pajara de la Noche" in terms of hermeneutic phenomenology*, Southern Illinois.
- Weaver, P. A. (2000). *'Aborigines, palefaces' and new women: feminism, law and order, and class in the writings of Somerville and Ross*, NUI(Cork).
- Weber, O. H. (1993). *A woman's voice speaking: mid-century Irish womanhood in the short stories of Frank O'Connor*, Florida.
- Weber, W. L. (1999). *Disrupting socially constructed and religiously enforced gender and sexuality identities: selected works in Twentieth Century British and American literature [Joyce]*, North Carolina(Greensboro).
- Weed, D. M. (1996). *Manly desire: sexual economy in English narratives, 1748-1771 [Sterne]*, Syracuse.
- Weichenhain, A. (1990). *A terrible beauty is born: zur literarischen rezeption des irischen Osteraufstandes, 1916,* Marburg,.
- Weidmann, L. (1992). *Die Dramaturgie George Bernard Shaws und ihre Wurzeln in Musik, Philosophie und in seiner Auseinandersetzung mit dem englischen Theater der Jahrhundertwende*, Zurich.
- Weight, G. M. (2002). *Oriental correspondences: Eighteenth Century epistolary fiction and imperial culture [Goldsmith]*, Delaware.
- Weiham, L. G. (2000). *Deconstructing the nation: women's literary politics in England and Ireland, 1880-1914 [Anna Parnell, Maud Gonne, Constance Markievicz, Elizabeth Bowen]*, New York University,.
- Weingrod Sandor, L. E. (1989). *Spa drama from Shadwell to Sheridan, Brandeis*.
- Weisberg, D. H. (1995). *Chronicles of disorder: Samuel Beckett and the cultural politics of postwar narrative*, CUNY.
- Weiss, D. R. (2004). *Reforming minds: women, civilization, and the ends of the Enlightenment [Edgeworth]*, Chicago.
- Weiss-Balla, K. (1991). *A cohesive presence: the girl image as subtext in James Joyce's "A Portrait of the Artist as a Young Man"*, Zurich.
- Weissmann-Orzłowski, E. (1996). *Das Weibliche und die Unmöglichkeit seiner Integration: eine Studie der 'Gothic fiction' nach C.G. Jung [Stoker]*, Heidelberg.
- Weitzel, W. C. (1999). *The space of memory: romanticism, modernity, and the temporal imagination [Yeats]*, Harvard.
- Welch, W. A. (1968). *Sermons in novels: a homiletical and theological critique [Joyce]*, Claremont Sch. of Theology.
- Weller, S. J. (1999). *On the principle of disintegration in the works of Samuel Beckett*, Oxford.
- Wells, J. (2005). *The dissonant reconciliation of the avant-garde [Beckett]*, Temple.

- Welsh, K. E. (1988). *Edmund Burke, Friedrich Engels, and the idea of community in Eighteenth and Nineteenth Century British fiction and poetry*, Indiana.
- Wendelken, D. R. (1996). *Authoritarian conservative views on human nature, morality, sexuality, religion and the state [Burke]*, Southampton.
- Wendt, E. K. A. (2002). *The Burkean sublime in British architecture [Burke]*, Columbia.
- Weninger, S. (1999). *The contagion of life: Rossetti, Pater, Wilde, and the aestheticist body*, Ohio State.
- Wenthe, W. J. (1992). *The hieratic dance: poetic form and the unconscious in W. B. Yeats, Ezra Pound, and H. D.*, Virginia.
- Wentland, M. P. (2004). *Terrorists and terrorism: representations of violence in Troubles fiction*, Catholic University of America.
- Werner, H. C. (1999). *Literary texts as nonlinear patterns: a chaotics reading of "Rainforest", "Transparent Things", "Travesty", and "Tristram Shandy" [Sterne]*, Goteborg.
- Werner, R. A. (2003). *Angels in the theatre: mid-Victorian actresses and the representation of respectability [Boucicault]*, Tulane.
- West, W. D. (1994). *Joan of Arc as a revelatory symbol in Eighteenth, Nineteenth, and early Twentieth Century literature, music, art and sculpture [Shaw]*, Syracuse.
- Whalen, L. E. (2001). *'Our barbed wire ivory tower': republican and Irish Republican Army prison writing, 1973-1999 [Gerry Adams, Roseleen Walsh, Bobby Sands]*, North Dakota.
- Wheat, A. R. (1994). *Quest allegory: Victorian and modern [C. S. Lewis]*, California(Los Angeles).
- Wheatley, D. (1999). *Occasions of wordshed: studies in the poetry of Samuel Beckett*, Trinity(Dublin).
- Wheatley-Lovoy, C. D. (1993). *'The shadow of a reflected form': narcissism and the self as myth in the work of James Joyce*, Florida State.
- Wheeler, R. L. (2002). *Rewriting the colonized path through textual strategies of exclusion [Edgeworth]*, Ball State.
- Whelan, D. P. (1998). *Conor Cruise O'Brien and nationalism*, NUI(Cork).
- Whims-VanDenBerg, J. M. (1998). *I-catching: Victorian through British modernist literature, a study in the development of the visual in selected novels [Joyce]*, Union Institute.
- White, C. (1996). *The novels of Roddy Doyle*, North Carolina(Greensboro).
- White, D. K. (1994). *The mirror of modern allegory: figuring Lacan's theory of narcissism [Joyce]*, California(Irvine).
- White, E. R. (2002). *The politics of culture in Ireland and galicia: a comparative study of national identity formation*, Southern Illinois.
- White, G. S. (2002). *Critical filmmaking in Ireland and Quebec after 1960*, Alberta.
- White, I. E. (1994). *Going with Fergus: James Joyce and the politics of Irish nationalism, 1891-1916*, York(England).

- White, J. (2002). 'We have come to give you metaphors for poetry': dance, music and the visual arts as metaphors in the poetry of W. B. Yeats, New Mexico.
- Whitehead, S. G. (1987). English pre-Romantic and Romantic influences in the poetry of V. A. Zhukovskii [Thomas Moore], East Anglia.
- Whitley, C. A. (1992). James Joyce's politics of print: gender, popular culture, and history in "Ulysses" and "Finnegans Wake", California(Irvine).
- Whitman, V. M. (2002). 'Clos'd by your sense five': William Blake's early illuminated prophecies and Berkeleian epistemology [Berkeley], Connecticut.
- Whitney-Brown, G. R. W. (1991). Colonial contours in Spenser's practice of allegory in 'Book III' of "The Faerie Queene", Brown.
- Whittier-Ferguson, J. A. (1990). Framing pieces: designs of the modernist gloss in Joyce, Woolf, and Pound, Princeton.
- Whyte, J. (1998). Strategies of transcendence: history, myth and ritual in the fiction of John McGahern, NUI (Galway).
- Wicke, J. A. (1992). The literature of advertisement: fiction and the new order of the word in Dickens, James and Joyce, Columbia.
- Wiedmann, L. (1992). Die Dramaturgie George Bernard Shaws und ihre Wurzeln in Musil, Philosophie und in seiner Auseinandersetzung mit dem englischen Theater der Jahrhundertwende, Zurich.
- Wiggins, K. J. (1990). American, British, Irish, and Commonwealth verse drama: an annotated bibliography, 1935-1985, Texas Christian.
- Wightman, B. A. (2003). Island (e)states: visualizing domestic safety and national security in Twentieth Century novels by Irish and Caribbean women writers [Bowen, NiDhuibhne], California (Los Angeles).
- Wilkinson, R. G. D. (1995). In search of a dwelling place: the treatment of home in the work of four Northern Irish Protestants poets [Hewitt, Longley, Mahon, MacNeice], Oxford.
- Williams, A. N. (1998). Parody and the enactment of community: Eighteenth Century satire and Twentieth Century minority literature [Swift], California(Santa Barbara).
- Williams, G. C. (2002). Little gods: claiming worlds in postmodern literature, film, and online gaming [Joyce], Northern Illinois.
- Williams, J. A. (2003). The Irish Astronomical tract: a case study of scientific terminology in 14th century Irish, Sydney.
- Williams, J. J. (1990). Narratives of narrative [Sterne], SUNY(Stony Brook).
- Williams, J. M. (1992). 'The nation articulate': the discourse of colonialism and the Anglo-Irish novel, Emory.
- Williams, L. M. (1994). Recycling stories: Twentieth Century fiction based on earlier narratives [Joyce], Houston.
- Williams, M. K. (1994). 'Leaping pulses and secret pleasures': inscribing the wayward body in late Nineteenth Century fiction [Wilde], Washington University(St. Louis).
- Williams, N. M. (1990). Blake's cunning utopia: ideology and utopia in the poetry of William Blake [Burke], Emory.



- Williams, P. A. (1994). *A few words about literary minimalism* [Beckett], University of Washington.
- Williams, S. A. (1990). *The perversion of representation: Naturalism and decadence in the late Nineteenth Century* [Wilde], California(Berkeley).
- Williams, S. L. (1996). *Another martyr for Old Ireland*, Massachusetts.
- Williams, W. O. (2000). *Anagogic rhetorical theory: reassociating the dialogic mythos and logos in search of dianoia* [C.S. Lewis], Regent.
- Williamson, J. M. (2000). *The vocabulary and rhetorical structures in literary studies articles about Molly Bloom: a description, and applications for information science* [Joyce], North Carolina.
- Williamson, L. L. (1994). *Viceregent of God: the public crusades of Frances Power Cobbe*, Toronto.
- Willits, C. G. (2003). *Samuel Beckett and the end(s) of man: writing at the limits of experience*, Florida State.
- Willoughby, G. B. (1987). *The figure of Christ in the works of Oscar Wilde*, Cape Town.
- Wills, C. (1988). *Language, history and sex in the poetry of Paul Muldoon and Medbh McGuckian*, Oxford.
- Wilson, B. D. (2003). *Maudlin Whigs: gender, feeling, and party on the British stage, 1688-1746* [Steele], University of Pennsylvania.
- Wilson, C. B. (1996). *Family in the fiction of James Joyce: an intergenerational reading*, South Carolina.
- Wilson, F. J. (2001). *Romantic maternity* [Edgeworth], New York University.
- Wilson, G. F. (1991). *Oscar Wilde and the function of criticism*, Newcastle.
- Wilson, J. P. (2000). *The character of our nation: wit, judgment, and the construction of national identity in the Eighteenth Century novel* [Sterne], Georgia.
- Wilson, S. (1998). *Beckett through Kant: a critique of metaphysical readings*, Nottingham.
- Winch, G. P. (1999). *Domesticating tradition: the Celtic fringe and the formation of British national consciousness* [Swift], Southern Illinois.
- Winemiller, J. T. (1994). *Handel's borrowing and Swift's bee: Handel's 'curious' practice and the theory of transformative imitation*, Chicago.
- Winkiel, L. A. (1999). *Passionate modernism: intellectuals and the masses and narrative rupture in Twentieth Century novels and manifestoes* [Rebecca West], Notre Dame.
- Winston, G. C. (2001). *The place of Irish writing, 1886-1922* [John O'Donovan, Yeats, P. W. Joyce, Gregory, George Moore], Delaware.
- Wirth, R. A. (1999). *Welt, Spiegel, Buch: Theorie der Fiktionalitat und James Joyces Prosa* [Joyce], Regensburg.
- Wodzak, V. L. (1996). *Reading dinosaur bones: marking the transition from orality to literacy in "The Canterbury Tales", "Moll Flanders", "Clarissa", and "Tristram Shandy"* [Sterne], Missouri.
- Woerner, J. R. (2001). *The quest for joy: C. S. Lewis's use of the quest narrative in his fiction*, Arizona State.
- Wohlgenut, E. (1999). *Cosmopolitan affinities: the question of nation in Edgeworth, Byron, and Maturin*, Ottawa.

- Wolf, A. L. (2001). *Ruined bodies and ruined narratives: the fallen woman and the history of the novel* [Frances Sheridan], Massachusetts.
- Wolff, E. (1995). 'An anarchy in the mind and in the heart': narrating Anglo-Ireland [Beckett, Bowen, Molly Keane], Brandeis.
- Womack, N. H. (1993). *Louis MacNeice: his career as a playwright and its relationship to his development as a poet*, South Carolina.
- Wong, D. I. (1997). *Voice in Irish literature: articulating narrative and identity from the Eighth to the Twentieth Century*, Harvard.
- Wong, M. (1994). 'The projecting species': reading Swift's critique of the scientific project in 'Book 3' of "Gulliver's Travels", Rice.
- Woo, C. W. (1991). *Yeats si e isseoseo yi inganjeok gachi yi tamgu* (Yeats's search for human values), Korea(Seoul).
- Woo, D. W. (1995). *Bernard Shaw yeoksajeuk eui byeonjeungbeobjeok galdeung gujo* (The structure of dialectical conflict in Bernard Shaw's historical plays), Dong-A(Korea).
- Wood, A. J. P. (1989). *Yeats and Shakespearean tragedy*, Warwick.
- Wood, L. E. (1992). *Structures of dissent: Oscar Wilde's legacy in the works of Joe Orton and Tom Stoppard*, Yale.
- Wood, R. A. (1990). *Aesthetics and ascesis: Schopenhauerian structures in the later prose of Samuel Beckett*, Cambridge.
- Wood, S. D. (1995). 'I could a tale unfold...': the aesthetics of horror [Stoker], Georgia.
- Woodring, S. M. (1998). *The modernist child: reproduction and structure in Pound and Yeats*, Indiana.
- Woods, K. S. R. (1995). *Dance in England through a study of selected Eighteenth Century texts* [Sterne], Georgia.
- Woof, R. L. (1996). *Italian opera and English oratorio as cultural discourses within Eighteenth Century English literature, with particular reference to the novels of Samuel Richardson and Fanny Burney* [Sterne], Oxford.
- Woolcott, G. (1996). *Berkeley's idealism: arguments of the "First Dialogue"*, Western Ontario.
- Worth, A. (2004). *Tongues of wire: telegraphy and figures of linguistic transformation in Nineteenth Century fiction* [LeFanu], Brandeis.
- Wright, J. R. (2000). *Understanding and responding: A realist's response to discourse ethics* {Murdoch}, SUNY (Stony Brook).
- Wright, M. L. (1991). *History and histrionics: discourse and dialogism in Flaubert and Joyce*, Oklahoma.
- Wu, C.-C. (1989). *A comparative study of the poetic sequence: Tu Fu and W. B. Yeats*, University of Washington.
- Wuensch, A. (2004). *Beckett and the narrative aboda: space, from theater to 'Lost Ones'*, Johns Hopkins.
- Wulf, C. (1995). *The imperative of narration: Beckett, Bernhard, Schopenhauer, Lacan*, Burgundy.
- Wunderlich, R. C. (2002). *George Darley and the ethnos of art: a re-evaluation based upon critical examination of his contributions to early Victorian periodicals*, South Florida.

- Wylie, W. B. (1994). *Notions of distinctiveness - nationalism and nationhood: the engagement of Twentieth Century Irish theatre with cultural self-discovery*, Ulster.
- Wynands, S. (2005). *Negative theology and Samuel Beckett's strategies of reduction: visuality and iconicity in Beckett's later work*, Victoria (Canada).
- Wynne, C. E. (1999). *Bram Stoker, Arthur Conan Doyle and the colonial Gothic*, Oxford.
- Xu, G. (1994). *Shape of ideas minimalization as the structural device in selective works of Samuel Beckett and Gu Wenda*, Ohio.
- Yahav-Brown, A. (2005). *Narrative justice [Edgeworth]*, Johns Hopkins.
- Yan, H. (1990). *Samuel Beckett and his critics: a cultural redefinition*, Cornell.
- Yang, C.-m. (2003). *Forging the Orient: virtue and exoticism in Eighteenth century England, 1660-1760 [Arthur Murphy, Steele]*, Cornell.
- Yang, S.-H. (1989). *The British debate on the French Revolution: Edmund Burke and his critics*, Edinburgh.
- Yao, S. G. (1997). 'It can't be all in one language': translation and the language(s) of modernism [Joyce], California(Berkeley).
- Yarnall, J. H. (1989). *The transformations of Circe: the history of an archetypal character [Joyce]*, McGill.
- Yeates, A. L. (1999). *Cathleen in service: female iconography in Lady Gregory, Yeats, Synge, and Joyce*, Arizona State.
- Yee, C. D. K. (1989). *Between word and world: language and representation in Joyce*, Wisconsin.
- Yeoh, G. G.-H. (1998). *The persistence of ethics: ethical readings of Samuel Beckett, Primo Levi, and J. M. Coetzee*, Harvard.
- Yi, H. (1997). *The traveler in modern Irish drama*, Pennsylvania State.
- Yi, J. (1999). *Order and disorder in James Joyce's "Ulysses"*, Essex.
- Yin, X. (1993). *Snow is dead rain: cross-cultural aesthetics; reading Lu Xun, James Joyce, and William Faulkner*, Massachusetts.
- Yoo, B. (1997). *Religion and politics in the poetry of W. B. Yeats*, North Texas.
- Yoon, H. H. (1991). *A rhetoric of the short story: a study of the realistic narratives of Flaubert, Maupassant, Joyce, and Hyon Chin'gon*, Southern California.
- Yoon, J.-M. (1990). *Yeats, Ireland and the politics of poetry*, SUNY(Stony Brook).
- York, R. P. (1989). *Female artists and intellectuals in the late Victorian novel [G. Moore, Shaw]*, Ulster.
- You, W. (1993). *Toward a methodology of Freudian influence: a consideration of paradigmatic Asian and Western texts [O'Connor]*, Rutgers.
- Young, B. A. (2003). *The child as emblem of a nation in Twentieth Century Irish literature*, Fordham.
- Young, E. V. (1989). 'Sometimes silly and sometimes mad': powerful women in the English theatre, 1670-1707

[Centlivre], Michigan.

Young, W. L. (1993). *Thomas Hardy and Edmund Burke: a study in Gothic sublimity*, Southern Mississippi.

Younger, A. S. P. (2000). *Look beyond these innocent outspread hands: versions of post-coloniality in the works of Brian Friel, Sunderland*.

Youngkin, M. C. (2002). *Men writing women: male authorship, narrative strategies, and woman's agency in the late-Victorian novel* [George Moore], Ohio State.

Yu, D. R. (2003). *A cultivated eye: vision and fiction in the late Victorian world* [Stoker], Saskatchewan.

Yu, K.-H. (1995). *Jonathan Swift eui juyo jakpum e natanan persona yeongu* (A study of persona in Jonathan Swift's major works), Korea(Seoul).

Yun, S.-h. (1986). *Yeats si eui jeongchijeok jujae* (Political themes of Yeats's poetry), Hankuk(Seoul).

Yzereef, B. P. (1995). *The art of gentlemanly melodrama: Charles Kean's production of "The Corsican Brothers"* [Boucicault], Victoria.

Zheng, Y. (1996). *Beginnings and elsewhere: the Romantic, the sublime, and the familiar* [Burke], Pittsburgh.

Zhou, X. (1993). *Beyond aestheticism: Oscar Wilde and consumer society*, Lancaster.

Ziarek, E. (1989). *Literary deflections: the prose of Melville, Kafka, and Beckett*, SUNY(Buffalo).

Ziemer, G. H. (2000). *Oscar Wilde and the aesthetic, sexual, and moral que(e)rying of identity*, California(Irvine).

Zimmer, M. E. (2004). 'Petty magic to experiment': The Seventeenth century's scientific revolution and the closing of this world to the next [Boyle], Rice.

Zimmermann, R. (1998). *Das Verschwinden der Wirklichkeit: uber Moglichkeiten und Grenzen der Kreativitat in Flann O'Briens "At Swim-Two-Birds" und "The Third Policeman"*, Greifswald.

Zois, J. M. (1995). *Language and the ethical in "Finnegans Wake" and the philosophy of Ludwig Wittgenstein* [Joyce], Rutgers.

Zollner, K. (1989). *As you can see in the text: which passages do literary scholars quote and interpret in "Gulliver's Travels"; quotation analysis as an aid to understanding comprehension processes of longer difficult texts* [Swift], Seigen.

Zunshine, L. (2000). *Bastards and foundlings: infanticide, illegitimacy, and gender in Eighteenth Century British literature* [Edgeworth, Steele], California (Santa Barbara).

Zuntini de Izarra, L. P. (1995). *Mirrors and holographic labyrinths: the process of a 'new' aesthetic synthesis in the novels of John Banville*, Sao Paolo.

Zwickel, M. C. (1995). *A narratological reading emphasizing the narrator/narratee relationships in Mary Shelley's "Frankenstein", Charles Robert Maturin's "Melmoth the Wanderer", and J. Sheridan LeFanu's "Carmilla"*, West Virginia.

Zwicker, H. S. (1993). *New national narratives for a New World order: contemporary postcolonial fiction from Canada and the North of Ireland*, Stanford.