2006


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

Follow this and additional works at: http://digitalcommons.uri.edu/lib_ts_pubs

Part of the Library and Information Science Commons

Citation/Publisher Attribution
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.


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


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


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.


Amis, M. (1997). Three couples talking: doing it with words in Restoration comedy [Congreve], California(Santa Cruz).


Andrade, B. H. (2004). Hedda and her sisters: realism, feminism, and social reform on the American stage [Shaw], Texas[Dallas].

similarities, Nottingham.


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


Avery, B. R. (1992). The eye of history: literature and cartography in the colonial encounter [Joyce, Yeats], California (Santa Cruz).


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.


Baltes, S. (2002). The pamphlet controversy about Wood's Halfpence (1722-25) and the tradition of Irish constitutional nationalism, Munster(Westfalen).


Bauer, M. A. (2000). This composite voice: the role of W.B. Yeats in James Merrill's poetry, California(Davis).


Benjamin, R. A. (2002). The triptych vision: Joyce and Pierce, CUNY.


Denver.


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


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


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


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.


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.


Broderick, J. F. (1999). 'Give us this day our daily press': journalism in the life and art of James Joyce, CUNY.


Bruce, S. E. (1990). This world uncertain is: selves, sex, and skepticism in the makings of utopia [Swift], Cornell.


Burch, S. D. (2001). Theatrical sites of memory: cultural surrogation and the 1913 Dublin lock-out in Irish drama,
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.


Watt, Cambridge.


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.


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


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


Thomas Sheridan, Texas.


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


Cheasley Paterson, E. (2004). Decoration and desire: women of the home arts movement, 1884-1915 [Evelyn Gleson, Lily Yeats, Elizabeth Yeats], Queen's[Canada].


Clarke, A. J. (1989). Know this is your war: British women writers and the two world wars [Rebecca West], SUNY(Stony Brook).


Clyde, T. J. (1999). Irish literary magazines: an outline history and descriptive bibliography, Queen's(Belfast).


Comerford-Nilsen, C. G. (2003). Writing home: three contemporary Irish writers [Heaney, Friel, Trevor], SUNY (Stony Brook).


Coogan, K. P. (1993). Clanging upon the heart: James Joyce and the creation of modern Ireland, New York University.


Cooney, B. C. (2004). The Irish Romantic historicism of Maria Edgeworth, Thomas Moore, and Mary Tighe, South Carolina.


Correll, T. C. (2003). 'Away with the fairies': wise folk, healing, and the Otherworld in Irish oral narrative and belief, California (Los Angeles).


Coupland Jutzi, R. J. E. (1994). Fantasy as justification: the ideology of sentimental comedy [Hugh Kelly, Arthur Murphy, O'Keefe], York(Canada).


Cronacher, K. J. (1993). These missiles should be comic or absurd: absurdist drama and the bomb [Beckett], University of Washington.


Cusick, C. L. (2002). Memory and the ecological promise of story in Irish texts [Eavan Boland, Moya Cannon, Rachel Giese], Duquesne.


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.


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).


Dee, E. M. (1997). The travel to the past in Twentieth Century Anglo-American drama [Dunsany], CUNY.


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.


Dickson, A. M. (2001). Imagining the other: dissenting voices in Nineteenth Century British colonial discourse [Bithia Mary Croker], Lehigh.


Dodson, M. L. (1997). Twentieth Century philosophic expressions in literature and film [C. S. Lewis], Texas Tech.


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.


Eastley, A. C. (2003). 'On the far side of revenge': reconciliation through classical appropriation in postcolonial literature [Heaney, Joyce], California(San Diego).


Fahey, M. F. (1997). Imaginary castles in Western European literature [Stoker], California(Davis).


Fanning, C. J. (1999). The presence of the text: Sterne, satire, sublime, CUNY.


Farley, F. (1999). The female and national body in films about Ireland, NUI(Dublin).


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.


Ferguson, C. C. (2002). Crossing the Rubicon: language and popular fiction at the fin-de-siecle [Stoker], Tulane.


Femandez, J. M. (2004). In service of narration: servants, the rhetorics of class and narrational politics in Nineteenth Century fiction and autobiography [Edgeworth], Iowa.


Fielding, J. D. (2003). New words for new worlds: the neologizing revolutions of Lewis Carroll and James Joyce, California(Berkeley).


Finn, P. J. (2003). Pre-Codex to post-Code: editorial theory in the second incunabulum [Joyce], Victoria(Canada).


Fitzer, A. M. (2000). Tender scenes; or, the sly rake in petticoats [Frances Sheridan, Goldsmith, Sterne], Swansea.


Flemr, J. (2001). Reading James Joyce through Anthony Burgess: two word boys in close-up, Charles (Prague).


Flesher, E. A. (1997). 'I saw his face in every line': verbal and visual portraiture in modernist literature [Joyce], California(Irvine).


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.


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.


Fox, P. W. (2000). The pleasure that abideth for a moment, the sorrow that endureth for ever: a decadent aesthetic [Wilde], Georgia.


Fraser, G. (1996). 'As the story was told': narrative and aesthetic strategies in Beckett's late prose, Reading.


Fraser, M. L. (1999). Reading stage directions: from Robertson to Shaw and Barker, Cambridge.


Frawley, O. M. (2002). Irish pastoral: nature and nostalgia in Irish literature, CUNY.


Freund, P. J. (1993). Literary studies, mystification, and the image of the word [Beckett], SUNY (Buffalo).

Frey, H. E. (2002). 'I too have been a wanderer': Romantic travel writing and literary self-creation [Jameson], Indiana.


Fulker, T. A. (1996). The monster, the body, this miracle, its pain: illness in the modernist novel [Joyce], California(Berkeley).


Galvan, J. N. (2001). Feminine channeling: technology, the occult, and women's mediation of communications, 1870-1915 [Stoker], California (Los Angeles).


Gieger, J. C. (2001). 'Thy lovers were all untrue': English literary history and the creation of the Restoration comedy of manners [Congreve, Farquhar], Rutgers.


Gillis, A. H. (2001). Awakening constellations: history in Irish poetry of the 1930s, Queen's(Belfast).


Granger, J. (1997). The widening scope of the Shavian heroine [Shaw], CUNY.


Groves, S. E. (2001). Murmuring multitudes and scribbling routs, crowds and the Popish Plot from Dryden to Defoe [Swift], Maryland.


Hanson, E. (1994). Decadence and Catholicism [Wilde], Princeton.


Harder, B. L. (2003). Reconfigured male identity in the works of James Joyce, Hilda Doolittle, and John Berryman, California(Riverside).


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.


Harrison, P. M. (1999). Civil wars: marriage, gender and militarism in English literature, 1642-1714 [Farquhar,


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


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


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


University (St. Louis).


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


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


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.


Herman, J. M. (2004). Empire's bodies: Images of suffering in Nineteenth and Twentieth Century India and Ireland, Texas.


Hicks, P. J. (1999). This land has engendered me: history, nationalism and gender in Brian Moore, Sussex.


Hinckley, D. J. (1998). With uncanny aim: horror fiction, the repression of culture, the cult of the repressed [Stoker], California(Riverside).


Hobby, B. G. (2000). Reading, listening, and understanding: wordmusic in narratives of Joyce and Mann, University of Miami.


Houck, A. M. (2000). If God is good: laughter and the divine in ancient Greek and modern Christian literature [Shaw], Chicago.


Huang, B. (2002). Framing the self: ideology and subject formation in Conrad, Joyce and Ha Jin, California(Irvine).


Hwang, S.-B. (1987). G. B. Shaw eui heugok e natanan changjojeok jinwha sasan g (Creative evolutionism in the plays of G. B. Shaw), Busan National(Korea).


Im, J.-o. (1995). James Joyce eui soseol mihak (The aesthetics of James Joyce's fiction), Hankuk(Seoul).


Ivory, Y. M. (2001). Inverting the Renaissance, fashioning the self: Thomas Mann, Oscar Wilde, and fin-de-siecle sexual dissidence, California (Los Angeles).


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.


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


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


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


Jones-Renger, J. J. (1999). Reading at their peril: dangerous entertainment from Wilkie Collins to Mae West [Wilde], Ohio State.


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.


Kavanagh, C. M. (2002). The place of the linguistic artes in Eriugena's theological methods, Notre Dame.


Kelleher, M. O. (1992). The feminisation of famine: narrative representations of Irish and Bengali famines, Boston College,.


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.


Killeen, J. (2001). Religion, the nation and Oscar Wilde, NUI (Dublin).


Kim, J. (2001). Constructing ambiguity: the ideal domestic women in the works of Jane Austen, Maria Edgeworth and Susan Ferrier, SUNY (Buffalo).


Kincaid, A. F. (2002). Holding the centre; the geographies of consolidation and the emergence of postcolonial Dublin [Ireland], Minnesota.


King, P. M. (1995). 'Places where a thought might grow': the historical context of the poetry of Derek Mahon, CUNY.


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.


Kirkland, R. (1994). Writing in the interregnum: literary and cultural production in Northern Ireland since 1965, Queen’s (Belfast).


Kramer, L. (2002). Oscar Wilde in Roman, Drama und Film: eine medienkomparatische Analyse fiktionaler Biographien, Regensberg.


Landrum, C. M. C. (1998). The hand that rocks the cradle: male mothering in Nineteenth Century literature [Stoker], Georgia.


Lang, m. E. (1990). Democracy and tradition: the republican tradition and education in America [Burke], Texas.


Lehn, D. J. (1993). The poet as liar [Swift, Wilde], CUNY.


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.


Ligon, B. L. (1993). Tales all tolled and keys to dreamland: reiteration, recirculation, and redefinition in our wholemole millwheeling vicociclometer; funn at "Finnegans Wake" [Joyce], Rice.


Lilly, A. M. (2002). 'This way to the exhibition': Woolf, Joyce, Rhys and the 1930s fascist culture of exhibitions, Iowa.


Lindholm, H. M. (2001). Shapes to fill the lack and lacks to fill the shape: framing the unframed in modernist narratives [Joyce], Michigan State.


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).


Lockley, B. C. (1999). From common law to natural law: English expansionism and the early modern romance [Spenser], Rutgers.


Loftus, B. A. (1997). 'Just a shape to fill a lack': suture, sex, and the subject of modernism [Joyce], California(Irvine).


Loorie, F. C. (2000). 'The isle is full of noises': xenophobia, articulation, and manumission in the language of Dickens, Yeats, and Joyce, SUNY(Buffalo).


criticism [Joyce], California(San Diego).

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


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.


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.


Marez, C. F. (1993). Race, drugs and fin-de-siecle formations of European culture [Joyce, Wilde], California(Berkeley).


Marvin, J. (2004). Nietzsche and transmodernism: art and science beyond the modern in Joyce, Stevens, Pynchon, and Kubrick, SUNY (Buffalo).


Mays, K. J. (1994). 'Pleasures, dangers, and uses': reading, subjectivity, and community in Britain, 1790-1900 [Burke], Stanford.


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).


McIntosh, G. V. (1997). Unionist culture and literature, 1920-1960 [Ervine, Hewitt, Bell, Shearman, Rodgers, MacNeice], Queen's(Belfast).


McLeod, B. E. J. (1995). Empire's imagination: the production of space and culture during the first British empire


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


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.


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


Merry, S. (1996). The significance of Burke's aesthetic theory on his political thought, Southampton.


Mester, T. A. (1993). The modernist, the dancer and the dance: an interdisciplinary approach to Yeats, Eliot, Lawrence and Williams, Case Western.


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, D. J. (2004). 'Walking the Queen's highway': ideology and cultural landscape in Northern Ireland, Louisiana State.


Moloney, C. M. (1994). Hags, queens, and harlots: women from ancient Irish myth in Yeats and Joyce, California(Davis).


Cyrano de Bergerac to Oliver Goldsmith (1657-1762) [Swift], Oxford.


Moriarty, P. (1989). C. S. Lewis's "Till We Have Faces": a myth retold as a literary palimpsest, Trinity(Dublin).


Murphy, B. (1987). J. J. O'Kelly ('Sceilg') and the "Catholic Bulletin": cultural considerations, Gaelic, religious and


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


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).


Nielsen, W. C. (2001). Female acts of violence: French revolutionary theater in Britain and German Romantic drama [Burke], California (Davis).


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.


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.


California (Davis).


Pelachiar, L. (1997?). Writing the north: the contemporary novel in Northern Ireland, Trieste.


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.


Pratt, P. R. (1992). Even as we speak: heuristic inquiry and the staging of contemporary Irish women's poetry, Union Institute.


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.


Quinn, P. J. (1995). Toward a unity of being: the journey of James Joyce from "Dubliners" to "Ulysses",


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


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


Robinson, K. J. (2002). A rhetoric of peace and protest: discourse analysis, semiotics and the murals of Northern Ireland, Texas Woman's.


Roitinger, A. (1980). Oscar Wilde's life as reflected in his correspondence and his autobiography, Salzburg.


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.


Rosenberg, M. E. (1990). Being and becoming: physics, hegemony, art and the nomad in the works of Ezra Pound,


Rossi, M. A. (1990). The social isolate as exemplified by three characters in the fiction of Joyce, James, and Conrad, Saint John's.


Safit, I. (2003). Movement as concept and as image in philosophy and in modernist literature [Beckett], SUNY (Buffalo).


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).


Serra, C. N. (1996). As above, so below: Yeats, Crowley, and "Qabalah", SUNY(Binghamton).


Severn, S. E. (2004). 'Only connect': the coming together of social classes in late Nineteenth and early Twentieth Century British fiction [Wilde], Maryland.


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).


Sheffield, E. A. (1994). The murmurous flood within: the function of the feminine in the works of James Joyce, SUNY (Buffalo).


Siegel, D. J. (2002). Condescension and the conventions of Victorian charity [Edgeworth], Virginia.


Simons, J. M. (2000). The lyric consciousness of "Ulysses" [Joyce], Huelva [Spain].


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


Sokoloff, M. L. (1997). The nothing that was: trauma at home in the works of George Eliot, Rebecca West and Virginia Woolf, Yale.


Standley, M. J. (1999). 'Go(ing) as two': magic realism as mediating voice [Stoker], Florida State.


Starr, C. W. (2002). The triple enigma: fact, truth, and myth as the key to C. S. Lewis's epistemological thinking,
Middle Tennessee State.


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


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


Stuart, R. (1993). The vampires of Nineteenth Century melodrama [Boucicault], CUNY.


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.


Taaffe, T. P. (1994). The shaping of the eternal in the lyric poetry of William Butler Yeats and Gerrit Achterberg, CUNY.


Tell, C. (1994?). Part-time exiles: contemporary Irish poets and migrations to America, NUI(Dublin).


Tougaw, J. D. (2000). Strange cases: medical case histories and British fiction [Frances Sheridan, Joyce], CUNY.


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).


Vandevelde, K. Outside the Abbey: the Irish national theatres, 1897-1913, NUI(Galway).


Voekel, S. A. (1998). 'One king, one allegiance, and one law': the state, lordly power, and territorial reorganization in late-Tudor Ireland [Spenser], Rochester.


Wadge, E. S. (2001). The influence of psychical research on models of identity and narrative structure in some late Victorian literature [Stoker], Cambridge.


Walker, R. J. (1999). In the labyrinths of deceit: culture, modernity and disidentity in the Nineteenth Century [Stoker, Wilde], Plymouth.


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).


Weaver, P. A. (2000). 'Aborigines, palefaces' and new women: feminism, law and order, and class in the writings of Somerville and Ross, NUI(Cork).


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.


Williams, J. J. (1990). Narratives of narrative [Sterne], SUNY(Stony Brook).


Wunderlich, R. C. (2002). George Darley and the ethos of art: a re-evaluation based upon critical examination of his contributions to early Victorian periodicals, South Florida.


Xu, G. (1994). Shape of ideas minimalization as the structural device in selective works of Samuel Beckett and Gu Wenda, Ohio.


Yao, S. G. (1997). 'It can't be all in one language': translation and the language(s) of modernism [Joyce], California(Berkeley).


Yoo, B. (1997). Religion and politics in the poetry of W. B. Yeats, North Texas.


Young, E. V. (1989). 'Sometimes silly and sometimes mad': powerful women in the English theatre, 1670-1707


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


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.


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.

