

# Contents

|  |         |
|--|---------|
| <i>Acknowledgements</i>  | page ix |
| <i>Notes on contributors</i>   | xi      |
| <i>List of abbreviations</i>   | xv      |
| Introduction   | 1       |
| <i>Paul Delaney and Michael Parker</i>   |         |
| <b>Part One</b>  |         |
| 1. Learnt by heart: William Trevor and reading<br><i>Hermione Lee</i>  | 15      |
| 2. In another country: aspects of Trevor's England<br><i>George O'Brien</i>  | 28      |
| 3. 'Compassion thrown to the winds': William Trevor<br>and postcolonial London<br><i>C.L. Innes</i>                              | 43      |
| 4. 'The battlefield has never quietened': political violence<br>in the fiction of William Trevor<br><i>Elmer Kennedy-Andrews</i> | 55      |
| 5. William Trevor's screen fictions: 'No interest. Not suitable<br>for treatment'<br><i>Lance Pettitt</i>                        | 76      |

**Part Two**

- |  |     |
|--|-----|
| 6. The Ireland that we dreamed of?: ‘The Ballroom of Romance’<br><i>Tina O’Toole</i>   | 95  |
| 7. ‘Moments and subtleties and shadows of grey’: reflections<br>on the narrative mode of <i>Fools of Fortune</i><br><i>Michael O’Neill</i> | 110 |
| 8. ‘Bid me strike a match and blow’: <i>The Silence in the Garden</i><br><i>Derek Hand</i>   | 125 |
| 9. The tragedy of the return of history: ‘Lost Ground’<br><i>Jennifer M. Jeffers</i>   | 134 |
| 10. The power of withholding: politics, gender and narrative technique<br>in <i>Felicia’s Journey</i><br><i>Michael Parker</i>             | 145 |
| 11. ‘... as if she were a symbol of something ...’: <i>The Story of Lucy Gault</i><br><i>Tom Herron</i>                                    | 162 |
| 12. ‘The art of the glimpse’: <i>Cheating at Canasta</i><br><i>Paul Delaney</i>  | 180 |
| 13. Character, community and critical nostalgia: <i>Love and Summer</i><br><i>Heidi Hansson</i>  | 198 |
| <i>Bibliography and filmography</i>  | 213 |
| <i>Index</i>   | 223 |