

CONTENTS

Heinz Kosok (Wuppertal)

Introduction

1

Archibald E. Irwin (New Albany, Ind.)

Jonathan Swift and Northern Ireland: A Modest Prososal

5

Thomas Metscher (Bremen)

The Radicalism of Swift: *Gulliver's Travels* and the Irish Point of View

13

Wolfgang Zach (Graz)

Oliver Goldsmith on Ireland and the Irish:

'Personal Views, Shifting Attitudes, Literary Stereotypes'

23

Maurice Colgan (Bradford)

After Rackrent: Ascendancy Nationalism in Maria Edgeworth's Later Irish Novels

37

Julian Moynahan (New Brunswick, N. J.)

The Politics of Anglo-Irish Gothic:

Maturin, Le Fanu and 'The Return of the Repressed'

43

Walter T. Rix (Kiel)

Charles James Lever: The Irish Dimension of a Cosmopolitan

54

Hans Walter Gabler (München)

James Joyce and Ireland

65

Uwe Multhaup (Wuppertal)

Politics and Joyce's Politics

74

Viktor Link (Braunschweig)

The New German Translation of *Ulysses* by H. Wollschläger:

A Critical Comparison with the French Translation of A. Morel

80

Richard Wall (Calgary, Alberta)

Buck Mulligan's Revenge: Joyce in the Works of Gogarty

89

A. M. Gibbs (Sydney)

Bernard Shaw's Politics

95

<i>Stanley Weintraub (State College, Pa.)</i>	
The Irish Playwright and the Irish Pirate:	
Bernard Shaw and Frank Harris, 1895—1931	105
<i>Rodelle Weintraub (State College, Pa.)</i>	
<i>Captain Brassbound's Roots: The Ancestry of a Play</i>	117
<i>John Wilson Foster (Vancouver)</i>	
The Revival of Saga and Heroic Romance during the Irish Renaissance:	
The Ideology of Cultural Nationalism	126
<i>Priscilla Metscher (Oldenburg)</i>	
Padraig Pearse and the Irish Cultural Revolution:	
The Significance of Pearse as an Irish Educationalist	137
<i>Mary FitzGerald (New Orleans)</i>	
Some Problems of Nationality in the Early Irish Theatre	148
<i>Diderik Roll-Hansen (Oslo)</i>	
<i>The Playboy of the Western World: An Irish Peer Gynt?</i>	155
<i>Paul N. Robinson (Bradford, Pa.)</i>	
Synge's Aran Island Journals	161
<i>Paul F. Botheroyd (Bochum)</i>	
The Years of the Travellers: Tinkers, Tramps and Travellers in Early	
Twentieth-Century Irish Drama and Society	167
<i>Wolfgang Sänger (Frankfurt)</i>	
Caught between Tradition and Experiment:	
George Fitzmaurice's <i>The Moonlighter</i>	176
<i>Werner Huber (Paderborn)</i>	
James Stephens: His Philosophy of Composition	182
<i>Birgit Bramsbäck (Uppsala)</i>	
The Philosophical Quest in <i>The Crock of Gold</i>	190
<i>S. N. R. Kazmi (Kuala Lumpur)</i>	
Poetry and Politics: A Case Study of W. B. Yeats	198
<i>Fahmy F. Farag (Winnipeg)</i>	
The Ireland that Sings: Yeats and the Heresy of Universal Education	205
<i>Conrad A. Balliet (Springfield, Ohio)</i>	
Yeats and His Bloody Repetition	214

<i>Robert Welch (Leeds)</i> Yeats's Crazy Jane Poems and Gaelic Love Song	227
<i>Joseph T. Swann (Wuppertal)</i> "Where all the Ladders Start": Language and Experience in Yeats's Later Poetry	236
<i>Ronald Marken (Saskatoon, Saskatchewan)</i> "The Strange Heart Beating": Prosodic Considerations of Yeats's Poetry	246
<i>Andrew Parkin (Vancouver, B. C.)</i> W. B. Yeats's Stage Diction	254
<i>Christina Hunt Mahony (Washington D. C.)</i> The Influence of John Todhunter on the Plays of W. B. Yeats	262
<i>Jochen Achilles (Mainz)</i> Sean O'Casey's and Denis Johnston's National Plays: Two Dramatic Approaches to Irish Society	269
<i>Cecelia Zeiss (Pretoria)</i> Sean O'Casey's Final Tragomedies: A Comment on the Dramatic Modes Employed in <i>Cock-a-doodle Dandy</i> and <i>The Bishop's Bonfire</i>	278
<i>E. H. Mikhail (Lethbridge, Alberta)</i> The Letters of Brendan Behan	287
<i>Barbara Fisher (Oxford)</i> Joyce Cary as an Anglo-Irish Writer	297
<i>Marianne Levander (Stockholm)</i> Sean O'Faolain and Nationalism	306
<i>Antoinette Quinn (Dublin)</i> Elizabeth Bowen's Irish Stories: 1939 to 1945	314
<i>Joan Ryan (Dundalk)</i> Women in the Novels of Kate O'Brien: The Mellick Novels	322
<i>Regina Mahlke (Berlin)</i> Mary Lavin's "The Patriot Son" and "The Face of Hate"	333
<i>J. H. Natterstadt (Framingham, Mass.)</i> Francis Stuart: The Artist as Outcast	338
<i>Paul Goetsch (Freiburg)</i> Brian Moore's Canadian Fiction	345

<i>G. H. M. Brian Baird (Belfast)</i>	
"The Other Man Concealed": Patrick Kavanagh's Cultural Criticism — A Cryptic Autobiography?	357
<i>Alan Warner (Coleraine)</i>	
The Poetry of John Hewitt	368
<i>Britta Olinder (Göteborg)</i>	
John Hewitt: Ulsterman of Planter Stock	376
<i>Desiree Hirst (Swansea)</i>	
Public Poetry in Twentieth-Century Ireland: The Presentation of Public Affairs by Modern Irish Poets	390
<i>James J. Lafferty (Hamilton, Ontario)</i>	
Perceptions of Roots: The Historical Dichotomy of Ireland as Reflected in Richard Murphy's <i>The Battle of Aughrim</i> and John Montague's <i>The Rough Field</i>	399
<i>Elizabeth Hale Winkler (Berlin)</i>	
Reflections of Derry's Bloody Sunday in Literature	411
<i>Erwin Otto (Bochum)</i>	
Contemporary Irish Balladry into "Pop"	422
<i>Elmar Lehmann (Essen)</i>	
England's Ireland: An Analysis of Some Contemporary Plays	431
<i>Christopher Murray (Dublin)</i>	
Recent Irish Drama	439
<i>Eitel F. Timm (Kiel)</i>	
Modern Mind, Myth, and History: Brian Friel's <i>Translations</i>	447
<i>Siga Asanga (Yaounde)</i>	
The Playwright in the Theatre: Dramatic Theory and Practice since W. B. Yeats	455
<i>Paul G. Buchloch, Walter T. Rix and Eitel F. Timm (Kiel)</i>	
Provincial Drama or World Drama? Irish Plays on German Stages	466
<i>Colm Kiernan (Dublin)</i>	
Anglo-Irish Literature and Australia	474
<i>Ruth Fleischmann (Constantine, Algeria)</i>	
Anglo-Irish Literature in the Mirror of the Third-World Student Reader	481
<i>Robert Mahony (Washington D. C.)</i>	
Some Problems in Editing Anglo-Irish Dramatic Texts	490