Index to Volume LXXII
(2010–2011)

Page numbers in italics indicate illustrations. Roman numerals identify the issue
(1 = Autumn; ii = Winter; iii = Spring).


Banville, John, i: 411; extract from a work in progress, i: 45

Barry, Sebastian: extract from a work in progress, i: 47–52

Bidwell, John, “Ryskamp in Retirement,” ii: 620–24

Bilby, Kenneth, “Picturing the Maroons in the Morant Bay Rebellion: Complicating the Imagery of Commemoration,” ii: 574–83

Bloody Sunday (Derry, Ireland), i: 267–68

Bolger, Dermot: extract from a work in progress, i: 53–56

Bowen, Elizabeth, i: 36–37


Butler, Hubert, “Ronald Reagan and the Wall of Separation: A View from Ireland,” i: 59–65


chiromancy, iii: 742–43, 744

Collins, Wilkie: chiromantic reading of his hand, iii: 747, 748–49; and the sensational novel, iii: 744–46, 749–51

Donleavy, J. P.: extract from a work in progress, i: 67–73

Donoghue, Emma, “The Body Swap,” i: 75–90

Dorsey, Mary: extract from a work in progress, i: 93–114

Doyle, Roddy: extract from a work in progress, i: 115–27

Duperly, Adolphe: photography studio in Jamaica, ii: 336–37

Duperly, Armand: photography studio in Jamaica, ii: 336–38; succeeded by sons, ii: 557, 558–59

Edgeworth, Maria, i: 26; portrait of, i: 419

Eliot, George, ii: 472; manuscript notes for a narrative poem, ii: 471–76


“Future Fictions,” by Fintan O’Toole, i: 407–18
Garzoni, Bandino: real estate transactions in Venice, ii:487, 490, 493, 495–96, 508; social standing in medieval Venice, ii:488–90, 505, 508–9
Gaskin, Georgie: artwork for Horn-Book Jingles, iii:847–50
Gebler, Carlo: extract from a work in progress, i:139–76
“George Eliot’s Notes for The Spanish Gypsy,” by Deborah Epstein Nord, ii:471–76
“Gwen John: Two Albums of Watercolors,” by Anna Gruezner Robins, iii:641–54
Healy, Dermot: extracts from “The Global Local,” i:185–97
Hogan, Desmond, “Café Remember,” i:205–16
imagology: and children’s literature, iii:688–89
Imholz, August A., Jr., “Parrish the Thought: Alice’s Misadventures at Christ Church, Oxford,” iii:752–60
Ireland, William Henry, ii:464; his career as forger, ii:465–70
Irish fiction: “Big House” novels, i:35–36; and child protagonists, i:412–15; and the Famine, i:29–30; politicization of, i:26–28; recurring themes, i:407–9; short stories, i:37, 131–36, 412; as source of social history, i:25, 28, 34, 35, 42; in the twentieth century, i:37–42, 409–10; in the twenty-first century, i:410–18
Jefferson, Thomas, ii:525; and histories of the American Revolution, ii:521–24
John, Gwen: artistic practice, iii:644, 646–51; gift of watercolors to A. Symons, iii:641–43, 655–82; gifts of watercolors to others, iii:652–53
Johnston, Jennifer: extract from a work in progress, i:217–22
Jordan, Neil: extract from a work in progress, i:225–29
Leitch, Maurice: extract from a work in progress, i:231–40

852
Madden, Deirdre: extract from a work in progress, i:243–49
Maroons (Jamaica), ii:561, 581; role in Morant Bay rebellion, ii:560–63, 578–79; songs and stories about rebellion, ii:574–76, 582
McCann, Colum, “Movement on the Roundabout, Oh,” i:267–73
McGahern, John, i:411–12
McNamee, Eoin, “Archangel,” i:275–82
Morant Bay rebellion (Jamaica), ii:535, 538–41, 543–54, 563, 565–66; photographs of participants, victims, and aftermath, ii:541, 547, 549, 552–53, 561, 564. See also Maroons
Muldoon, Paul, “Sightseers,” i:270
Nord, Deborah Epstein: “Cover Note,” i:419; “George Eliot’s Notes for The Spanish Gypsy,” ii:471–76
“The Novelist’s Nose: The Progress and Uses of Irish Fiction,” by R. F. Foster, i:25–42
O’Brien, George: extract from a work in progress, i:285–96
O’Connor, Frank, i:134, 414; on the Irish short story, i:131–32, 133
O’Connor, Joseph: extract from a work in progress, i:297–318
O’Doherty, Brian: extract from a work in progress, i:321–46
O’Faolain, Julia: extract from a work in progress, i:349–70
O’Faolain, Sean, i:38–39; on the Irish short story, i:132–33, 134
O’Toole, Fintan, “Future Fictions,” i:407–18
Owenson, Sydney (Lady Morgan), i:26, 28, 29
Parrish, Morris L., iii:752–54, 759; negotiations with Christ Church, Oxford, iii:754–58
Philadelphian Society (Princeton University): founds and runs the Town Club, ii:584–92
Quinn, John: as patron of G. John, iii:642, 651–52
Reade, Charles, iii:714; accused of plagiarism, iii:727, 730–31; approach to authorship, iii:728–30; champions rights of authors, iii:725–26, 730–31;
Reade, Charles (cont.)
dramatizes A. Trollope’s novel, iii:717–19; quarrel with A. Trollope, iii:722–24
Reagan, Ronald: and fundamentalism, 1:60–61
describes medicinal book from the 17th century, ii:454–63
“Remembering Charles,” by Bruce Redford, ii:612–14
Rochester, John Wilmot, earl of, ii:569–73
Ryskamp, Charles, ii:594, 601, 605, 610; memorial tributes to, ii:595–624
“Ryskamp in Retirement,” by John Bidwell, ii:620–24
separation of church and state, i:60–65
Shane, Beth, “Wilkie Collins and Nineteenth-Century Chiromancy,” iii:742–51
Sheridan, Richard Brinsley, ii:450, 466
“Shilly-Shally Redux: Trollope, Reade, and Authorship,” by Barbara Lauriat, iii:713–32
“Shilly-Shally Redux: Trollope, Reade, and Authorship,” by Barbara Lauriat, iii:713–32
Taylor MS. 1, ii:627–30
Tóibín, Colm, i:39, 40–41; “A Pub Quiz,” i:371–90
Trevor, William, “The Unknown Girl,” i:393–405
Troubles (Northern Ireland), i:40, 268–73
relationship with T. Jefferson, i:521–24
“Wilkie Collins and Nineteenth-Century Chiromancy,” by Beth Shane, iii:742–51
“William Henry Ireland’s Forgeries, Unique and Otherwise,” by Jack Lynch, ii:465–70
Yeats, William Butler, i:33–34
Young, Matthew McLennan, “Cover Note,” iii:847–50