Articles

3–27  Kipling’s *Captains Courageous* 
and the Anglo-Indian in America  
ADRIAN HUNTER

28–52  Bram Stoker’s Ireland: A Complex National Identity  
ROSALIND NEWMAN

53–71  Women’s Reading as Protest in Gissing’s *The Odd Women*:  
“I’ll see how I like this first”  
ELIZABETH SHAND

72–94  The Advertising and Marketing  
of the Edwardian Prize Book: Gender For Sale  
LAUREN O’HAGAN

95–117  Memoirs of Conrad: Ford Madox and Company  
in Search of a Character  
JEFFREY MEYERS

Book Reviews

118–122  Daniel Darvay  
*Haunting Modernity and the Gothic Presence in British Modernist Literature*  
KATE HOLTERHOFF

122–124  Michael Shallcross  
*Rethinking G. K. Chesterton and Literary Modernism: Parody, Performance, and Popular Culture*  
WILLIAM J. SCHEICK
124–127  W. E. Henley
   *Invictus: Selected Poems and Prose of W. E. Henley*
   John Howlett, ed.
   MICHEL W. PHARAND

127–130  Annette R. Federico
   *Thus I Lived with Words: Robert Louis Stevenson and the Writer’s Craft*
   STEPHEN E. TABACHNICK

130–134  Penny Farfan
   *Performing Queer Modernism*
   JAMES CAMPBELL

134–137  Giulia Bruna
   *J. M. Synge and Travel Writing of the Irish Revival*
   J. P. WEARING

137–139  Ellen Burton Harrington
   *Conrad’s Sensational Heroines: Gender and Representation in the Late Fiction of Joseph Conrad*
   JOHN PETERS

139–144  Andrew F. Humphries
   *D. H. Lawrence, Transport, and Cultural Transition: A Great Sense of Journeying*
   PETER BALBERT

Front Cover
*The New Woman Poster*
By Albert George Morrow  1894