

# CONTENTS

Notes on Contributors		vii
Introduction: Fictions of History	<b>Wesley K. Wark</b>	1
Secret Negotiations: The Spy Figure in Nineteenth-Century American Popular Fiction	<b>Christine Bold</b>	17
The Politics of Adventure in the Early British Spy Novel	<b>David Trotter</b>	30
Decoding German Spies: British Spy Fiction, 1908–18	<b>Nicholas Hiley</b>	55
English Spy Thrillers in the Age of Appeasement	<b>Eric Homberger</b>	80
Ireland in Spy Fiction	<b>Keith Jeffery and Eunan O’Halpin</b>	92
<i>Our Man in Havana</i> , Their Man in Madrid: Literary Invention in Espionage Fact and Fiction	<b>Denis Smyth</b>	117
The Development of the Espionage Film	<b>Alan R. Booth</b>	136
Ethics and Spy Fiction	<b>J.J. MacIntosh</b>	161
Spy Fiction and Terrorism	<b>Philip Jenkins</b>	185
Why I Write Spy Fiction	<b>John Starnes</b>	204
Critical Afterthoughts and Alternative Historico-Literary Theories	<b>D. Cameron Watt</b>	212