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Nota di contenuto	Introduction -- Incorporated bodies: Dracula and professionalism -- The imperial treasure hunt: The snake's pass and the limits of romance -- 'Mummie is become merchandise': the mummy story as commodity theory -- Across the great divide: modernism, popular fiction and the primitive -- Afterword: the long goodbye.
Sommario/riassunto	In Modernism, Romance and the Fin de Siecle Nicholas Daly explores the popular fiction of the 'romance revival' of the late Victorian and Edwardian years, focusing on the work of such authors as Bram Stoker, H. Rider Haggard and Arthur Conan Doyle. Rather than treating these

stories as Victorian Gothic, Daly locates them as part of a 'popular modernism'. Drawing on work in cultural studies, this book argues that the vampires, mummies and treasure hunts of these adventure narratives provided a form of narrative theory of cultural change, at a time when Britain was trying to accommodate the 'new imperialism', the rise of professionalism, and the expansion of consumerist culture. Daly's wide-ranging study argues that the presence of a genre such as romance within modernism should force a questioning of the usual distinction between high and popular culture.
