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Nota di contenuto	1. Introduction: Stuff and Things: Introducing Neo-Victorian Materialities -- 2. Objects and Memorabilia in Deborah Lutz's <i>The Brontë Cabinet: Three Lives in Nine Objects</i> -- 3. "Around the Mizzenpole": Charles Johnson's <i>Middle Passage</i> and African Americanizing the Neo-Victorian-at-sea -- 4. Touching, Writing, Collecting: Opium Paraphernalia and Neo-Victorian Material Culture -- 5. An Instrumental Thing: Pianos Extending and Becoming Postcolonial Bodies in Jane Campion's <i>The Piano</i> and Daniel Mason's <i>The Piano Tuner</i> -- 6. "Wilful Phantoms": Haunted Dress, Memory, and Agentic Materiality in Colm Tóibín's <i>The Master</i> -- 7. The Thing About Haunted Houses: In <i>The Turn of the Screw</i> , <i>The Innocents</i> and <i>The Haunting of Hill House</i> -- 8. There's Something in the Tea: Murder and Materiality in <i>Dark Angel</i> -- 9. Criminal Things: Sherlock Holmes' Details of

Detection and Their Neo-Victorian Revisions -- 10. The Sleight of Hand: Appearance and Disappearance of Things in Neo-Victorian Magic.

Sommario/riassunto

Neo-Victorian Things: Re-Imagining Nineteenth-Century Material Cultures in Literature and Film is the first volume to focus solely on the replication, reconstruction, and re-presentation of Victorian things. It investigates the role of materiality in contemporary returns to the past as a means of assessing the function of things in remembering, revisioning, and/or reimagining the nineteenth century. Examining iterations of material culture in literature, film and popular television series, this volume offers a reconsideration of nineteenth-century things and the neo-Victorian cultural forms that they have inspired, animated, and even haunted. By turning to new and relatively underexplored strands of neo-Victorian materiality—including opium paraphernalia, slave ships, clothing, and biographical objects—and interrogating the critical role such objects play in reconstructing the past, this volume offers ways of thinking about how mis/apprehensions of materialculture in the nineteenth century continue to shape our present understanding of things.