

(150), based on the sturdy English yeoman, started to be constructed. Whereas the late nineteenth-century version of this image was part of a critique of the territorial aristocracy, Taylor sees the new version as anti-plutocratic rather than anti-aristocratic: “The organic movement elevated the traditional aristocratic families of England, re-inventing them as a shield for long-established English values against the alien, invasive presence of un-English plutocrats” (153). This was the moment when country houses began to be donated to the National Trust in return for financial support and continued residence, a moment when the heritage industry was born. I found this chapter the least successful in the book, not because Taylor’s basic argument doesn’t make sense – it does – but because it’s not clearly drawn out and we are left somewhat in the air at the end of it. However, this is a minor criticism of a book which I found thoroughly engaging and immensely suggestive.

Jock Macleod

***In Darkest London*, by Margaret Harkness. Cambridge: Black Apollo Press, 2003. Victorian Series. 224. ISBN 1-900355-28-0. £12 (paperback).
Children of the Ghetto, by Israel Zangwill. Cambridge: Black Apollo Press, 2004. Victorian Series. 344. ISBN 1-900355-30-2. £13.95 (paperback).**

It is heartening to see the republication of these two important and quite different pieces of *fin-de-siècle* socialist writing; these are absolutely basic paperbacks, bare of any critical apparatus except brief introductions, and emanating from a publishing house I had never heard of. Black Apollo Press is part of a larger group called Germinal Productions based in Cambridge, England, “a multimedia company of writers, visual artists, film makers and graphic designers. Our focus is on the integration of image and word exploring history, thought, art and expression.” The Harkness and Zangwill titles are the first and the last (according to the web site) in a Victorian Series, and other publications range from contemporary crime and fantasy novels to women’s studies and popular history texts. A strange mix indeed, but obviously a sign of the enthusiasms of the people involved in Germinal Productions. I was intrigued enough by this rampant eclecticism to pursue the trail of the editor of the Victorian Series – also the author of the introductions (and I suspect the guiding light behind the enterprise) – R.A. (Bob) Biderman, and he turns up as an author of fantasy novels who was associated with a longstanding Puppeteers Guild from San Francisco. It is possible that the Harkness and Zangwill reprints might have been merely a judicious choice of out-of-copyright titles aimed at the burgeoning interest in this period which has been apparent for a few years now and which was given fresh impetus by the 2001 London Conference; certainly they are priced

competitively enough, despite their lack of additional critical material, to appeal as university texts.

However, Israel Zangwill is considerably better known than Margaret Harkness, and his novels are not hard to find in second-hand shops. *Children of the Ghetto* has been in almost continuous print both in Britain and the US since its first publication in two volumes in 1892 by the Philadelphia-based Jewish Publication Society of America and later in three volumes in London by Heinemann. (The title page of the Black Apollo Press edition says that it was "originally published" by Macmillan 1895, but I presume that this was merely the edition from which Black Apollo took their text.) The JPS, who had originally commissioned the novel from Zangwill, continued to print the novel at regular intervals, and it has been picked up by other regular and university presses, as well as, recently, by a print-on-demand company operating in both the US and Britain. Zangwill was, like many other writers of the period, prolific in many areas: as novelist and short story writer, dramatist, journalist, translator, editor, activist in pacifism, feminism and Jewish nationalism campaigns; for two years he ran his own humorous newspaper *Puck*, later renamed *Ariel*, and he was a regular contributor to Robert Barr's *The Idler* (co-edited by Zangwill's friend Jerome K. Jerome) and other periodicals. He was the best known Anglo-Jewish writer of his time, his opinions were solicited whenever the Jewish question arose, and he wrote prefaces to both government reports and individually written books on Jewish matters.

Children of the Ghetto is ironically subtitled *A Study of a Peculiar People*, but the people in the ghetto were only peculiar to outsiders, and Zangwill's purpose was to humanise rather than demonise. He had been a pupil at the Yiddish-speaking Jews' Free School himself, a brilliant student who later taught there briefly, and he had been writing descriptions of the East End/Whitechapel inhabitants and places from the vantage point of an insider for some years by the time he took up the commission to write the novel. In these early vignettes he was able to convey the humour and colour as well as the pathos of life in the ghetto, unlike the social reformers who in the '80s and '90s were depicting only the poverty, crime and ugliness of the immigrant population of the East End. The alleys around Petticoat Lane with their densely packed tenements were only finally and tragically changed by the heavy bombing of the Second World War, but Zangwill's novel in its day made the ghetto accessible to the imaginations of both middle-class Jews of the 1890s as well as a wide non-Jewish readership. In his long "Proem" he writes:

Its narrow streets have no speciality of architecture; its dirt is not picturesque. It is no longer the stage for the high-buskined tragedy of massacre and martyrdom; only for the obscurer, deeper tragedy that evolves from the pressure of its own inward forces, and the long-drawn-out tragi-comedy of sordid and shifty poverty. Natheless, this London Ghetto of ours is a region where, amid

uncleanness and squalor, the rose of romance blows yet a little longer in the raw air of English reality; a world which hides beneath its stony and unlovable surface an inner world of dreams, fantastic and poetic as the mirage of the Orient where they were woven [. . .] And over all lie tenderly some streaks of celestial light shining from the face of the great Lawgiver.

The novel depicts the struggle of the Jewish immigrants in the ghetto to reconcile the conflicting aims of Judaism and loyalty to centuries-old traditions with the new demands of assimilation and living in a modern world. Many aspects of the novel reflect Zangwill's own life, with writing and intellectual argument providing a way out of some of the dilemmas for his heroine Esther. The gap of ten years at the heart of the novel allows the reader to see Esther's mature move towards a new, modern type of orthodoxy, as well as allowing a more melodramatic secondary plot (which later in his 1899 theatrical version of the novel became the central action) which confronts the problems of marriage and divorce within a more lax observance of strictly religious laws.

Margaret Harkness is a familiar name to Marxist literary critics because of the famous letter written to her by Engels in 1888 in which he expatiates on the problem of realism after she had sent him a copy of her 1887 novel, *A City Girl*, written under the pseudonym of John Law, but it is doubtful if Harkness is studied widely at undergraduate level, and her novels are very hard to obtain. In his letter Engels presents an interesting argument in which he talks about her "realistic truth" but gently criticises her depiction of the working class as a "passive mass, unable to help itself and not even making any attempt at striving to help itself." While he acknowledges that the working poor of the East End are more passive and "dulled" (he uses the French term *hébétés*) than anywhere else in the civilised world, more generally as a class, the working poor have reacted so strongly against oppression throughout the nineteenth century that they have secured a place in history which has ensured their standing in "the domain of realism." There is no record, as far as I know, of Harkness's reply, if any, and the same distinction between the passive (or stereotypic) poor and the stalwart middle-class reformers and religious leaders to a certain extent informs her third and best known novel published in 1899, *In Darkest London*, originally titled *Captain Lobe: A Story of the Salvation Army*. Most critics have pointed to the ways in which her novels are tailored towards a middle-class readership as some explanation of the stereotyping of the working poor, but equally important is the firsthand knowledge she brings to this novel of the impoverished conditions of the East End of London, gained by having lived in the area for a considerable time and having worked intimately with that group of socialists whose consciences had been awakened by the dreadful conditions of the working poor. Possibly her activism emerged more truly and consistently in her journalism, but it

was her novels which alerted a wider section of the middle class to the failings of the social system at the end of the century.

The story of Harkness's life has many gaps with very little documentation of what became of her in later life, even of the date of her death, and she is ill served by at least one major and better known figure, Beatrice Webb. In the last volume of the diaries Webb is still expressing the animus against Harkness (a second cousin) which had been present nearly forty years earlier when the friendship had foundered: as an elderly woman, she refers to Harkness as "[t]hat strangely unsatisfactory friend and relation of mine," an opinion which is not echoed in the few other records of the period which mention Harkness and her work.

Both Zangwill and Harkness are important figures in the history of 1890s socialism, and these reprints of their best known novels could be important additions to courses on '90s feminism, labour history, the cultural history of the city and other courses which study the complex social and literary movements of the period. These editions may not be provided with critical extras, and it's a pity that even the cover photographs are not properly acknowledged, but to have the full text, particularly of the Harkness novel, is important for the growing interest in the study of the labour rather than merely the aesthetic history of the *fin de siècle*.

Barbara Garlick

***Thomas Hardy and the Survivals of Time*, by Andrew Radford. The Nineteenth Century. Aldershot, Hampshire and Burlington, Vermont: Ashgate Press, 2003. viii + 264. ISBN 0-7546-0778-X. £40.00 (cloth).**

The "survivals" of the title of this studiously researched work is a reference to a term coined by E.B. Tylor in his 1871 text *Primitive Culture*, and is employed to signify the continued usage of traditions and beliefs divorced from their original cultural context. These anachronistic residues are portrayed as being often in conflict with Victorian modernity and the rapidly developing human sciences. Radford traces Hardy's lifelong fascination with the burgeoning scientific discourses in the nineteenth century, and traces chronologically, through each of Hardy's novels, the author's engagement with his contemporary scientific culture. In the course of the study, one traverses a full array of anthropological, archaeological and geological discourses, and Hardy's own knowledge, gleaned often from the concurrent growth in the number of scientific periodicals and journals, is minutely drawn and analysed from the pages of his notebooks and novels.

The metaphors of "excavation" and "exhumation" run through both Radford's text, and his analysis of Hardy's own. The Victorian's interest in connecting with the past, tracing a sense of his own history down through the layers of time, marks