

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

the author's own analyses of the "survivals" he uncovers in his novels. Radford does not opt for a simplistic critical stance when it comes to Hardy's relationship to these literary "excavations." Rather his study is meticulously sensitive to the nuances of the novels; the close readings are just that: the critical equivalent of the archaeologist on-site negotiating historical strata to reveal the unexpected artefact. Radford examines the often oblique way in which Hardy approaches tradition surviving into the nineteenth century, and, perhaps more importantly for studies of the novelist, is extraordinarily careful in his appreciations of Hardy's tone, revealing the ironies and playfulness of the novels when they are so commonly read as jeremiads for Victorian modernity.

Evidence of the subtlety of Radford's approach is present from his introductory analysis of the famous Stonehenge scene at the conclusion of *Tess of the d'Urbervilles*. Hardy is shown here to be exploiting the belief that the monument was a sacrificial, Druidic site, "to show the continuing existence of the past as a mythically relevant force on the present" (1). This scene is usually read as a bleak statement by Hardy upon the discontinuities of his age from historical tradition, but Radford imbues it with a sense of play, showing Hardy's conflation of melodrama and Attic staginess in the arrival of the detectives in the morning to find Tess lying on a stone slab, the deliberately blatant reference to the "President of the Immortals," and the historical continuity between Stonehenge as sacrificial site and the prison where Tess is hanged immediately following this scene. Radford shows how, unlike earlier literary commentaries upon Stonehenge, Hardy employs the site as a lens through which different historical periods can be examined, inflected through contemporary scientific and cultural analyses. The entire episode is unearthed as being a multi-layered site of reference, and a commingling of tone, and is employed by Radford as an example of Hardy's method and his own methodology.

If the archaeological metaphor is the prevailing idiom through which Hardy's novels are articulated, Radford also examines the texts as constructions in an architectural sense, a field of study in which Hardy was, of course, thoroughly conversant. The novelist's own experience with the neo-Gothic craze which swept Victorian England is another well-presented example of Hardy's ambivalent relationship with the past, Radford stating that the author believed "efforts at resuscitating a distant, prestigious past could only be at best mere forgeries" (11). He suggests that Hardy's memories of renovating traditional churches, rebuilding them in the neo-Gothic style, might well have been imbued with a distaste for destroying the architectural evidence of history behind a faux-historical façade. It is a true and faithful scientific analysis that is sought throughout Hardy's novels, an evidencing of the past's relationship to the contemporary, and a simultaneous examination of the view of the past from the position of the cultural present.

Worth particular welcome in Radford's book is the neglected role of the amateur periodicals, or middle-brow journals, that were being churned out in the

latter half of the nineteenth century, upon Hardy's thought. The author's notebooks are full of musings upon the latest researches as gleaned from these print sources, and Radford makes full use of the diaries in his analysis of the novels. Students of the role of non-specialist scientific discourses and the place of the periodical press in furthering and popularising Victorian research should find much in this line throughout Radford's text.

As is a virtual must in Hardy studies, the question of the author's abandonment of the novel and his turn to poetry is dealt with, at Radford's conclusion, in the sensitive, closely-read manner that the work has led us to expect. Disagreeing with Joyce's statement that Hardy had done nothing to further the form of the novel in the nineteenth century, Radford, as he has shown throughout his analysis, presents the multiple conclusions of *The Well-Beloved*, along with the combination of tone, "pathos, tragedy and the ludicrous," as firm evidence to the contrary (218). Having exploded the middle-class readerships' expectations concerning literary form and plot, Radford suggests that Hardy's move to poetry was inevitable. The author's disdain for easy answers to the questions concerning his contemporary moment's relationship to its own past seems to be extended to a distaste for the easy expectations of bourgeois literary taste.

Combined with an extensive bibliography, this text is a helpful and clear development in studies of Hardy's work. Radford's readings are sensitive to the nuanced play of register and influence in the novels, his citing of scientific sources impeccable, and the perspective taken original and bold. The study should be a welcome addition to the corpus of Hardy criticism, and will afford insight to literary, historical and scientific researchers alike.

Paul Fox

***Reinventing King Arthur: The Arthurian Legends in Victorian Culture*, by Inga Bryden. The Nineteenth Century. Aldershot, Hampshire and Burlington, Vermont: Ashgate Press, 2005. xi + 173. ISBN 1-84014-619-2. £40.00 (cloth).**

A study seeking to examine the explosion of Victorian interest in Arthurian legend is an audacious enterprise, if only because of the welter of texts and interests that an author must attempt to order. By examining broad cultural concerns and historical moments both literary and social, Bryden has here presented the nineteenth-century reinventions of Arthur as products specific to the enormously varied concerns of Britain from approximately 1830 to 1890, and, in doing so, has produced a text that is convincingly well-ordered upon thematic, rather than chronological, lines. This methodological decision on Bryden's part allows the reader a much more insightful