

Modern Markets for *Goblin Market*

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CHRISTINA ROSSETTI'S BEST-KNOWN POEM TELLS THE STORY OF Laura, whose exchange of a lock of hair for luscious goblin fruit nearly results in her death, and her sister, Lizzie, who braves the terrifying goblin market to obtain the necessary antidote without loss of either golden curl or silver penny. In Rossetti's centenary year, it seems appropriate to tell the story of *Goblin Market's* own experience in the market of cultural production and consumption, where things are not always what they seem, and where outcomes are not always predictable. While my tale is no allegory, it is clear that neither *Goblin Market* nor its author escapes unscathed from this experience, and that some transformations occur. However, Rossetti's poem has never required heroic intervention to restore it to life. From the time of its initial publication in 1862 in Rossetti's first volume of poetry, *Goblin Market and Other Poems*, this work has been reprinted—in both anthologies and separate volumes—more often than any other in her canon. As I hope to demonstrate, these reproductions of Rossetti's text have had significant effects on the poem's reception. Twentieth-century publishers, illustrators, and critics have entered the goblin market of cultural exchange to sell the poem to three distinct audiences. Children, adult fantasists, and scholars have each been tempted to "Come buy our orchard fruits, / Come buy, come buy" (Crump, *Poems*, 1:11) by producers of juvenile, pornographic, and academic publications.

Goblin Market has always been an ambiguous text with a diffuse audience, but—modern marketing techniques have identified two distinct readers—child and adult—and produced different meanings for each. The two most significant factors in this production of *Goblin Market* for a specific community of readers are the poem's genre and the addition of illustrations. Remarkably, the specific content of the poem seems to have had much less influence in establishing the target audience than either its fairy-tale genre or its visual presentation, for Rossetti's text is generally reprinted in full.¹ It is not, then, textual changes which establish the implied child or adult reader for the poem, but rather the way in which the accompanying illustrations determine how, and by whom, this fairy tale is to be read. By echoing

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certain aspects of the text and muting others, the pictures transform the multivalent verbal text into either a children's fairy tale or an adult fantasy. The main difference between the two related genres and their differentiated audiences is the presence or absence of sexuality, for explicit sexual reference, in image or in word, has traditionally been taboo in children's literature.

As a mid-nineteenth-century fairy tale, *Goblin Market* seems to have had, potentially, at least, a dual audience:² although the poem was produced for adults, the child reader was implicit. In her review of the book for *Macmillan's Magazine*, Caroline Norton wrote that *Goblin Market*

is one of the works which are said to "defy criticism." Is it a fable—or a mere fairy story—or an allegory against the pleasures of sinful love—or what is it? Let us not too rigorously inquire, but accept it in all its quaint and pleasant mystery, and quick and musical rhythm—a ballad which children will con with delight, and which ripper minds may ponder over, as we do with poems written in a foreign language which we only half understand.³

It has been left to the twentieth century to make explicit the implied child reader of *Goblin Market* and to publish the poem with what Christina Rossetti herself later called "an eye to the [juvenile] market" (CGRFL, p. 44).⁴ The modern market of *Goblin Market* has been dominated by the reproduction of Rossetti's text for the child reader, principally in lavishly illustrated separate editions, although also in anthologies and collections. Because of the poem's status as a "classic," which ensures it both a ready institutional market in libraries and schools,⁵ and a specialized market of collectors, twentieth-century publishers of illustrated printings of *Goblin Market* incur little commercial risk. Hence *Goblin Market* has become children's literature because it is viable as such.

But the modern transformation of *Goblin Market* as children's literature is not only the outcome of economic factors and publishing strategies. There are also ideological and cultural forces at work here. To begin with, because of modern society's tendency toward specialization and discrete classification, "children's literature" has become a distinct field identifiable by genres such as the fairy tale and technologies such as illustration. The identification of these features as distinguishing components of juvenile books originates in the twentieth century,⁶ but our modern notion of what constitutes children's literature has biased our perception and classification of Victorian texts. In addition, Rossetti's gender and historical period have also contributed to *Goblin Market's* reproduction as a poem for the young. On the one hand, it seems "natural" that a woman writer, especially if she is writing a fairy tale, should be writing for children. On the other hand, the

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modern period's representation of Rossetti as an isolated and repressed spinster, with little or no sexual experience, has fostered a belief in the "innocence" of her poem (and therefore its appropriateness for children). If there is a sexual subtext in *Goblin Market*, the reasoning goes, Christina Rossetti could not have known about it.

But of course there is, as adult readers have recognized since the poem's first publication, a sexual subtext in *Goblin Market*. This subtext has become the main theme in certain modern publications of the poem directed specifically at a mature audience. As is the case in the marketing of the poem for the child reader, illustrations play a determining role in establishing the targeted adult audience. The fairy tale becomes sexual fantasy by means of images which literalize suggestive metaphors and reify certain themes at the expense of others. Furthermore, the nature of these illustrations and the kind of publications in which they appear work to establish a very specific adult audience. As a sexual fantasy, *Goblin Market* has been distributed in the modern pornography market. For the purposes of this paper, "pornography" will be understood as the production of sexual fantasy as a commodity for the entertainment of adult—and usually male—consumers.⁷ In the last twenty years, two sexually explicit versions of *Goblin Market* have been published for the adult fantasy market.

Most of us adults, however, are more familiar with *Goblin Market* as it has been reproduced for the modern academic market. These anthologies and collections generally publish Rossetti's text with critical rather than decorative embellishments. The way in which these editorial notes have introduced the poet and her poem in this century demonstrates the degree to which scholarly representation has been influenced by the history of *Goblin Market* as an illustrated text. Recently, some academic publications have reproduced Rossetti's poem with illustrations, and this shift in pictorial context indicates how meanings can be manipulated and audiences reconstituted. What the modern marketing of *Goblin Market* suggests is that the twentieth-century production and reception of Rossetti's poem have not only established three distinct audiences, but have also retroactively projected modern cultural perceptions onto the Victorian past. Although that past is neither monolithic nor fully recoverable, we can, perhaps, see how we have constructed it by following the paper trail of a fascinating Victorian document. In my investigation of the complex history of *Goblin Market*, I shall begin by reviewing the poem in its contemporary context before moving on to the twentieth-century production of *Goblin Market* for the juvenile, the pornographic, and the academic markets.

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The Victorian *Goblin Market*

In the Victorian period, any reprinting of *Goblin Market* was under the strict control of the author, Christina Rossetti, and her publisher, Macmillan. As a result, the poem's reproduction was limited to reprints or new collections of Rossetti's work, with two exceptions. The first of these is the inclusion of *Goblin Market* in M. A. Woods' *A Second School Poetry Book* (1887), to be used as a recitation piece in the Middle Forms of High Schools for girls.⁸ The second exception has had a far greater impact on the poem's history of production and reception. In 1893 Macmillan published *Goblin Market* as a separate volume illustrated by Laurence Housman. This project was initiated by the artist and required Rossetti's approval before publication could occur.⁹ There were, then, two significant Victorian publications of *Goblin Market*, both directed at adult audiences, and both produced as illustrated gift books for the Christmas market: the 1862 edition of the title poem, with two plates by Dante Gabriel Rossetti, and the lavishly illustrated and decorated fin-de-siècle version designed by Laurence Housman.¹⁰

Since the inaugural *Goblin Market* was produced and received as a poem for adults—and a poem, moreover, associated with the sensuous Pre-Raphaelite aesthetic—adult meanings were focused on critical responses. The reviewer for the *Catholic World*, for example, objected to the poem on the grounds that the narrative was morally deficient in its symbolic portrayal of the conflict between sense and spirit because it failed to denounce (and properly punish) the human tendency to yield to temptation. On the other hand, the reviewer for *The Athenæum*, while admitting that the goblins "are so deliciously painted, that we almost forgive poor Laura for yielding to their seductions," insisted that the moral was both intelligible and worthy.¹¹

The principal question troubling the first readers of *Goblin Market*, then, seems to have been whether the poem was a moral "allegory against the pleasures of sinful love" or an immoral narrative extolling the delights of the flesh. I believe that this split in critical reception is embodied in, and was produced by, the contradictory meanings Dante Gabriel Rossetti offered the poem's first audience with his frontispiece and title-page designs. The frontispiece plate, "Buy from us with a golden curl" (fig. 1), directs the reader's reception of the poem as a moral allegory in which the two sisters are differentiated by a fallen woman/virtuous woman paradigm according to the traditional iconography for Flesh and Spirit.¹² As Flesh, Laura's fallen state is manifested by her proximity to the fruits and lascivious animals, her untidy dress bursting at the seams, her long, luxurious hair, and her

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sensuous face and throat. As Spirit, Lizzie's purity is established by her plain dark dress, her coiffed hair, and her physical distance from the scene of temptation and indulgence. But as Dante Gabriel's first biographer, William Sharp, points out, "there is no consistency between the Lizzie of this and of the succeeding design; in the first, she being a regular country-girl frightened at the goblin rout, and in the second a stately Rossettian lady, if the word 'stately' be not inapplicable to one asleep in bed."¹³

In fact, the title-page plate, "Golden head by golden head" (fig. 2), substitutes sororal difference with feminine sameness, thereby displacing the moral story with sexual fantasy. In a sensuous scene which evokes late-Victorian genre paintings of sleeping women such as Lord Leighton's *Summer Moon*, the sisters become visual twins, Pre-Raphaelite beauty mirrored and doubled.¹⁴ As Gail Lynn Goldberg comments, "The faces of the girls, turned towards each other, revealing opposite sides, seem nearly identical as if two halves of the same physiognomy."¹⁵ The composition's duplication of its subject mirrors the picture's double meaning. The title-page plate appears to offer the viewer an "innocent" scene, but its staging makes clear that the real subject is female sexuality, with its attendant narcissism and passivity. The sisters' beauty, their embrace, and their sleep make their sexuality both titillating and passive, and hence available to the male gaze which is present in the composition itself in the form of the little goblin men who march down toward the sleeping women inside a medallion inset or dream balloon.

Thirty years later, Laurence Housman's drawings for *Goblin Market* offered Victorian readers a new pictorial interpretation in the first fully illustrated version of the poem. Housman's designs remain close in style to Dante Gabriel Rossetti's, for the Pre-Raphaelites, and Rossetti in particular, were important influences on his art. Like Rossetti, Housman illuminates the poem's sexual themes. Unlike his Pre-Raphaelite predecessor, however, this fin-de-siècle artist is not interested in the relation between the sisters or in the text's moral possibilities. Rather, in most of the thirteen full-page plates and numerous textual decorations he provides for the poem, Housman gives his attention to the goblins. While this might seem to be a good way to emphasize the gender conflict between the "merchant men" and the sisters, Housman, in fact, elides the sexual politics of the poem in order to portray the goblins as grotesque doubles for the girls, hysterical projections of their own frustrated sexuality.¹⁶

This reading of the poem is adumbrated in the title page, whose compositional features indicate that Housman's interpretation will fo-

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cus on the world of the female body and psyche (fig. 3). Using a sexual iconography popular with fin-de-siècle illustrators, Housman arranges the composition around a chasm representative of woman's biological sex. At bottom right, Lizzie turns to avert her eyes, refusing to confront this sexual sign and its attendant temptations. Laura, however, directly faces the labial cliffs and vaginal opening in order to focus on the objects which this site of pleasure signifies for her: satiation and fertility, figured by the lush profusion of the goblins and their fruits at the top of the picture plane. Housman's goblins are not alien seducers, but, on the contrary, embodied projections of the female mind. This uncanny identification between the goblins and the girls is emphasized by the goblins' light and graceful figures, domestic activities, and womanly costumes. Housman's title page prepares the reader of the 1893 *Goblin Market* to receive Rossetti's text as a disturbing and distorted female sexual fantasy.

Although Housman's *Goblin Market* was not produced for children, it does mark the poem's first appearance as a picture book. As such, it is a significant publication, forming a bridge between both the Victorians and the moderns, and the adult and child markets. Indeed, the *Goblin Market* of 1893 has influenced the modern misconception of the poem as "a nursery favourite in the Victorian period," a critical commonplace which is supported by neither its publication nor its reception history.¹⁷ The modern equation of picture books with juvenile literature, combined with the identification of the fairy tale with a child audience, has resulted in our critical reconstruction of the poem's reception in its own period. Thus Joyce Irene Whalley and Tessa Rose Chester include Housman's *Goblin Market* in their historical survey of children's book illustration, while Jonathan Cott, in his anthology of Victorian children's fantasy, and R. Loring Taylor, in his edition of Christina Rossetti's works for children, both reprint a facsimile of the Housman version. Although Taylor acknowledges that *Goblin Market* "was not originally written for children," he claims that "it was apparently Victorian culture rather than the author's intention which identified the work as children's verse," citing as evidence the poem's republication "in illustrated editions."¹⁸

Twentieth-century culture rather than Victorian culture has identified *Goblin Market* as children's verse. Changing attitudes not only toward what constitutes children's literature, but also toward human sexuality—particularly as it relates to Victorian women and children—have significantly affected the poem's modern reception. Although the taboo against sexuality in children's literature has remained more-or-less constant,¹⁹ our conception of what makes a poem

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or a picture "sexy" has not. Twentieth-century representations of Victorian culture as mute and repressed in regard to sexual matters, of their children as sexless and their spinsters as sexually ignorant, have instigated a classification of *Goblin Market* based on a model of Victorian "innocence" and modern "knowingness."²⁰ As we shall see, this view of the poem and its contemporary reception is perpetuated even in such strongholds of academic knowledge and power as *The Norton Anthology of English Literature*.

Our myth about Christina Rossetti, her poem, and her audience, is pervasive. Robert Pattison, for example, in *The Child Figure in English Literature*, states that "'Goblin Market' does not seem today like a children's poem, yet in its own day it was often included in books for the young," even though he has no evidence to substantiate his claim.²¹ The belief in the sexual ignorance of Victorian spinsters and children has resulted in the collapsing of borders between old maid and girl, to the extent that Thomas Burnett Swann argues that Rossetti's poem is so pure and "childlike" that it "seems almost to have been written by a cunning and sensitive child with uncommon eloquence."²² Thus it is "We 'Other Victorians,'" as Michel Foucault has named us, who have retroactively produced *Goblin Market* for our Victorian forechildren. This projection of our own sensibility on another time period has resulted in an imaginative reconstruction of contemporary reception—in effect, in the invention of "the Victorian child as audience" for the poem.²³ The designation as a children's classic has also motivated the production and marketing of *Goblin Market* for twentieth-century children.

The Children's *Goblin Market*

In 1904, the expiration of the copyright on *Goblin Market*²⁴ coincided with the Edwardian taste for illustrated books with lavish color plates, many of them now specifically produced for the growing juvenile market. Five new illustrated editions of Christina Rossetti's poem were published in the pre-war years, at least three of which were directed at a child audience. Around 1920, two children's anthologies—*My Book of Stories from the Poets* and *The Book of Fairy Poetry*—included *Goblin Market*, each with a colored frontispiece to ornament the poem.²⁵ These are the first clear instances of *Goblin Market* as a children's book before "The Goblin Master" himself, Arthur Rackham, illustrated the poem in 1933.²⁶

As is indicated by many nineteenth-century classics reissued for modern children, publishers, editors, and artists design audiences when they design books. *My Book of Stories from the Poets* is a good

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example of how adult literature becomes reconstituted for the juvenile book market. In simple prose for children, Christine Chaundler retells not only Rossetti's *Goblin Market*, but also such favorites as Coleridge's *Ancient Mariner*, Keats's "La Belle Dame Sans Merci," and Arnold's "The Forsaken Merman." Each tale is accompanied by a full-page color plate by A. C. Michael. Michael's watercolor for *Goblin Market*, "Buy from us with a golden curl? One of them held up a pair of scissors" (fig. 4), demonstrates how illustrations work to establish audiences and direct readings. Although the design takes for its subject the same scene of temptation as Dante Gabriel Rossetti's frontispiece (fig. 1), Michael's implied audience is clearly young. His pictorial interpretation suggests neither sexual nor moral allegory, but rather what Caroline Norton called in her review "mere fairy story." Wearing the familiar fairy-tale garb of a white blouse, black-laced bodice, long skirt, and apron, a heart-clutching Laura faces a troop of little dwarfs with pointed caps, over-size feet, short tunics, and broad belts. With a very few emendations, the plate could easily be renamed "Snow White meets the seven dwarfs." In this way, *Goblin Market* is safely contextualized within a fairy-tale world of stock characters and predictable plots for the nursery or schoolroom.

The extent to which the material production of the text—that is, its physical design and the presence of child-directed illustrations—has been the major factor in transferring *Goblin Market* from the adult to the child's literary system becomes evident when one considers that, out of nine illustrated versions produced for the children's market in the twentieth century,²⁷ only two of these—Chaundler's and Ellen Raskin's—have changed the text in any way. Ellen Raskin's adapted illustrated version of the poem was brought out by Rossetti's original publisher, Macmillan, in 1971, and her emendations are significantly different from Chaundler's. Whereas Chaundler converts Rossetti's verse to prose, Raskin merely abridges the text. Feeling "that the poem was too long for the contemporary reader and contained too many outdated Victorian proprieties,"²⁸ Raskin simplifies the text by the omission of 197 lines and adds brightly colored illustrations on each page. The effect is to convert Rossetti's *Goblin Market* into a rhyming picture book.

No publication for the juvenile market has had as much influence on the fate of *Goblin Market* as has Arthur Rackham's 1933 production, with four full-color plates and numerous decorations.²⁹ Rackham's *Goblin Market* was one volume in a series of small, well-designed gift books for children and collectors which the popular artist of the fanciful and the grotesque produced in the thirties, at the rate

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of two a year, in both ordinary trade and limited de luxe editions. The series for the British publisher, Harrap, was simultaneously published for the American market—Rackham's "most lucrative market"—by J. B. Lippincott (Hamilton, pp. 142, 134). This copublication marks the first time in its history that *Goblin Market* was produced and marketed on a large scale for a child audience.

The influence of Rackham's edition on the reception of Rossetti's poem has been far-reaching. The artist who, "more than anyone, has kept the fairy world alive for children in the twentieth century,"³⁰ gave *Goblin Market* a child-specific audience for decades. The Harrap/Lippincott edition was reissued in 1939, 1941, 1969, 1971, and 1984, and children's anthologies—such as Anita Moss and Jon C. Stott's *The Family of Stories*³¹—ornament the poem with a Rackham headpiece. Rackham's illustrations have also played their part in the retrospective construction of the poem as Victorian children's literature. In her chapter on "Poetry for Children in the Nineteenth Century," for example, Cornelia Meigs claims that "in the midst of what was, for the most part, merely pleasant verse for children, Christina Rossetti (1830-1894) provided them with one real, one can even say, one great poem, in 'Goblin Market' (1862)"—but then gives as her source, not a Victorian publication, but Lippincott's issue of Rackham's 1933 edition.³²

If the addition of Rackham's pictures to Rossetti's unaltered text firmly established the poem's credentials as a children's classic, it also had another, perhaps less expected, effect. Paradoxically, Rackham's pictorial interpretation has also worked to transfer the poem back into the adult literary system. As we shall see, his pictures have fostered the conversion of the "mere fairy story" for children into adult erotica. This is because Arthur Rackham, like Dante Gabriel Rossetti before him, offered his audience two conflicting readings of the poem's meaning. Rackham's opposing interpretations suggest, on the one hand, that *Goblin Market* is an innocent tale for little children, and, on the other hand, that the poem is a sexual fantasy for adults. What is surprising is not that Rackham recognizes the sexual subtext of the poem, but rather that he reproduces it for the child audience in a post-Freudian age. I stress post-Freudian because Rackham's Victorian predecessors wholeheartedly endorsed the fairy genre, which suggestively coupled naked or near-naked female figures with grotesques, as appropriate nursery fare.³³ Perhaps Rackham's specialization in fantasy illustration marks him as a late Victorian who never outgrew his era. However, his remarkable commercial success suggests that his pictures worked because they appealed both to the child, who was the

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book's designated reader, and to the adult collector, who was, in many cases, the book's actual recipient. By the thirties, Rackham's books, in both trade and limited editions, had a ready market of collectors in both England and America (Hudson, p. 122).

Three of Rackham's four full-page illustrations address the child audience, but one, "White and golden Lizzie stood" (fig. 5), is aimed more directly at the adult viewer. The first two plates situate Rossetti's poem in a fairy-tale world similar to that established by children's book illustrators such as A. C. Michael. The final plate emphasizes the happy ending of a narrative in which the wild has been tamed by the domestic. But the intervening third plate disrupts the pictorial sequence by insinuating an adult viewer into the scene. The erotic resonances and implied sexual violence of "White and golden Lizzie stood" are only partially offset by Rackham's closing illustration, "Laura would call the little ones" (fig. 6), which works to negate the uncomfortable associations of the earlier plate. The final full-page picture depicts the reclaimed Laura within the familiar family circle, thereby replacing the dangers of the outside world with the security of the inner domestic world. Laura's return to "the innocent old way" is figured by her demure appearance as the bonneted and aproned mother, who sits with her work basket telling the tale of *Goblin Market* to an audience of enthralled children. But the image of the ravaged woman in the "haunted glen," with her bare shoulder receiving the press of goblin fruit, and her disarrayed dress pulled at by clutching goblin hands, remains to haunt the reader's memory of the text—just as it has remained to haunt recent reproductions of the poem as sexual fantasy.

In his detailed study of *Victorian Fantasy*, Stephen Prickett expresses surprise that "the fairy story was ever thought of as being sexually 'innocent' in the nineteenth century," and cites *Goblin Market* as his "striking" example that by "mid-century, indeed, it is clear that fairies could, and often did, offer a surrogate language of sexuality" (pp. 102, 103). In the late-twentieth century, the "surrogate language of sexuality" of *Goblin Market* has become one of its most profitable commodities for a new market of sellers and consumers of forbidden fruit.

The Pornographic *Goblin Market*

Like *Goblin Market* as children's fairy tale, *Goblin Market* as sexual story does not originate in the twentieth century—the possibilities for this interpretation were present from its first publication—but its specialized production for the pornography market is a rela-

tively recent phenomenon. As we have seen, both Dante Gabriel Rossetti's and Laurence Housman's designs focused reader attention on the poem's sexual meanings, and reviewers seldom failed to notice either the sensuous nature of Laura's temptation and fall, or the extraordinary love between the sisters. It was not, however, until the mid-twentieth century's development of psychoanalytic, and especially Freudian, criticism, that interpreters of *Goblin Market* repositioned the poem as sexual fantasy.³⁴ In *The Erotic World of Faery* (1972), for example, Maureen Duffy's reading of the textual description of Lizzie and Laura lying together "Cheek to cheek and breast to breast" appears to be as much informed by Dante's title page (fig. 2) as by Christina's poetry when she says that the sisters seem to be "no longer individuals but duplicate feminine images ripe for polygamy." Drawing attention to the poem's representation of a "favourite Victorian pair, the sisters who appear repeatedly in paintings and drawings from Millais to Sargent," Duffy argues that "this double female image is an interesting component of the period's eroticism akin to the heterosexual male desire to see blue films about lesbians" (pp. 288-289).

Duffy's view of *Goblin Market* as sexual fantasy is a product of the psychosexual approach to Victorian fairy tales which came into vogue in the sixties. With the application of psychoanalytic representations of sexuality to the study of nineteenth-century literature, both children and fairy tales lost the innocence with which they had been invested. At the same time, socio-historical research altered traditional views of Victorian culture, and specifically its sexual culture. Steven Marcus' *The Other Victorians*, for example, exploded our received notions of Victorian sexuality by exposing the period's apparently flourishing pornographic sub-culture.³⁵ One result of these reappraisals of Victorian culture was the wholesale appropriation of the period's children's literature as sexual fantasy for adults. Thus Leslie Fiedler, in his introduction to Jonathan Cott's *Beyond the Looking-Glass*, speaks of "the crypto-sexuality of almost all children's literature in Victorian times," and Cott argues that the *Extraordinary Works of Fantasy and Fairytale* "collected in this anthology are enjoyed and understood best by 'adults.'" Cott claims that *Goblin Market* is "the most extreme and most beautifully elaborated example of repressed eroticism in children's literature."³⁶

Since Cott made his claim, the "repressed eroticism" of the poem has been "outed," and the children's *Goblin Market* has been appropriated by the pornography market. If academics like Stephen Prickett sought to demonstrate that "the boundary between children's fairy-story and adult sexual fantasy is a very thin one indeed" (p. xvi), then

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that demonstration has had its most powerful object lessons in the publications of popular culture. Despite the sexual subtext of *Goblin Market*, it is unlikely that the poem would have been discovered by, and marketed for, sexual fantasists, had it not been for its earlier promulgation as a children's book. Its publication for the juvenile market meant that the poem—and its pictures—were widely available to a large and diffuse audience. Both Rackham's illustration and Cott's presentation of Housman's pictures in his anthology of erotic children's literature have influenced the production of *Goblin Market* for the pornography market. Significantly, the text of Rossetti's poem, whether produced for children or for adult fantasists, does not change significantly.³⁷ Rather, it is the nature of the illustrations—and their context—which produces the designated meaning for the targeted audience.

Both *Playboy*, which calls itself "Entertainment for Men," and *Pacific Comics*, which identifies its target audience with its cover designation, "Recommended for Mature Readers," have published abridged versions of Rossetti's *Goblin Market* for adult sexual fantasists.³⁸ By far the most notorious of these pornographic productions appeared in *Playboy* in 1973, with four full-color illustrations by Kinuko Craft. Citing both Jonathan Cott and Freud, the editorial introduction to this "Ribald Classic" describes Rossetti's poem as "the all-time hardcore pornographic classic for tiny tots," and claims that "Adult readers of today, familiar with the mundane goings on of 'Deep Throat' and *Screw* magazine, will doubtless be shocked at this poem" (p. 115). It is, of course, not the poem, but Craft's explicit visualization of Rossetti's metaphors, which provides the "shocking" material for the *Playboy* fantasizer. What is, perhaps, more shocking for the cultural historian is the recognition that Arthur Rackham's "White and golden Lizzie stood" (fig. 5) lurks just beneath the surface of Craft's version of the same scene (fig. 7). The influence of Rackham's composition is also evident in the 1984 *Pathways to Fantasy* issue put out by *Pacific Comics* and illustrated by John Bolton (fig. 8).

If both *Playboy* and *Pacific Comics* invoke Rackham's children's version of the poem for an added *frisson*, they make no attempt to duplicate the earlier artist's reassuring final scene of the mother and her children. Rather, like the incipient eroticism of Dante Gabriel Rossetti's title-page design, Craft and Bolton focus on the sexual relationship of Lizzie and Laura for voyeuristic pleasure. The last picture in each pornographic production focuses on a lesbian (and incestuous) coupling of the sisters, whose naked bodies and close embrace are offered as objects of beauty to the gaze of the consumer who has

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purchased these commodities for his enjoyment. If pornography, as Steven Marcus claims, offers a world "where all metaphors are literal truths" (p. 280), then the *Goblin Market* produced for the pornographic market becomes a poem whose metaphors—by means of illustration's denotative function—are converted to the most obvious sexual meaning. In a pastoral scene lush with vegetation, Craft presents a literalization of Lizzie's call to Laura to "Hug me, kiss me, suck my juices," while Bolton's final scene is a parody of Dante Gabriel Rossetti's title page of the sleeping sisters (fig. 9; cf. fig. 2). Bolton depicts the women embracing in bed. Behind them, in a semi-circle reminiscent of Dante Gabriel's medallion inset, a little troop of goblin men depart vanquished from this scene of lesbian love.

The Academic *Goblin Market*

If the early twentieth century produced an unprecedented number of illustrated versions of *Goblin Market* for children, it also received *The Poetical Works of Christina Georgina Rossetti, with Memoir and Notes by William Michael Rossetti* (1904), a text which established the critical perception of Christina as an intuitive poet and a devout spinster. Thereafter the market for Rossetti works was at a low ebb, until the centenary of her birth (1930) briefly excited new interest in the poet and a revaluation of her poetry. Generally speaking, critics interpreted Rossetti's masterpiece, *Goblin Market*, as the "mere fairy story" posited in Norton's initial review, because its author was seen to be an instinctive writer with limited life experience. This view, typified by biographer Dorothy Stuart's description of the poem as a "labyrinth of fantastic loveliness" in which it was useless "to look for a plot or moral,"³⁹ established a climate which fostered the production of the poem as a fairy tale for children. A few years later, B. Ifor Evans' groundbreaking article, "The Sources of Christina Rossetti's 'Goblin Market,'" appeared on the critical scene. While stopping short of identifying *Goblin Market* as children's literature, Evans' argument that the poem retains the "childish atmosphere" of its sources—Rossetti's childhood reading material—and that "the racing metre, the extravagancies of the story, the simplicity of the diction are such as a child could appreciate,"⁴⁰ gently nudged Rossetti's verses toward the juvenile realm. The publication of Arthur Rackham's children's *Goblin Market* in the same year gave cultural confirmation to Evans' academic supposition.

In 1956, a selection of Christina Rossetti's verses, edited by Kathleen Jarvis, was published for a modern audience. Fourteen years later, Elizabeth Jennings edited another selection. The time lapse

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does not seem to have affected Rossetti's fame; both Jarvis and Jennings lament the poet's obscurity and undervaluation.⁴¹ The long overdue Rossetti revival did not begin until the publication of Volume I of R. W. Crump's variorum edition of the *Complete Poems* (1979). At the same time, the emerging feminist school of criticism refocused scholarly attention on Rossetti and her work. By 1984, when C. H. Sisson published the next selection of her verse, Rossetti could be heralded as the most valuable and modern of Victorian poets.⁴² Over the course of these three decades, the editorial presentation of *Goblin Market* undergoes significant changes. While Jarvis includes only the first 31 lines of the poem—in the section she allots to Rossetti's "Nature Poems"—both Jennings (p. 10) and Sisson (p. 18) reprint the poem in full, and both insist it is an adult rather than a children's work. By the time *Goblin Market* is reproduced in *The Norton Anthology of Literature by Women* (1985), it is not only a serious and adult work, but also a feminist text meditating "on the dangers of desire, especially the dangers of female desire."⁴³

Until about twenty years ago, then, academic interest in Christina Rossetti and her work was negligible. Indeed, it was not until the third edition of *The Norton Anthology of English Literature* (1974), which attempted to redress the neglect of women in traditional literary study, that M. H. Abrams added *Goblin Market* to the shorter lyrics of Rossetti which had appeared in the first two editions. In all subsequent editions of *The Norton*, including the sixth (1993), *Goblin Market* has been presented to its academic audience as a poem which those naive Victorians received "as a seemingly simple moral fable for children," while later, more sophisticated, readers have recognized its religious and sexual complexities. Such a representation perpetuates the twentieth-century conception of the Victorians as sexually repressed, if not ignorant. "We other Victorians," it seems, have fallen out of such innocence into experience. This myth is responsible for the reconstruction of the reception history of *Goblin Market* to fit modern notions of Victorian culture. It was not, as Abrams says, only "later readers" who "have likened the poem to Coleridge's *The Ancient Mariner* and have detected in it" complex religious and sexual themes.⁴⁴ On the contrary, the poem's first reviewer, Caroline Norton, makes all these points, including the comparison to Coleridge. Moreover, as we have seen, the poem's reception as a work specifically for children is a late, rather than an early, development.

The renewal of critical interest in Christina Rossetti and her poetry which has taken place over the last twenty years coincides with the output of newly illustrated versions of *Goblin Market* produced in

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the seventies and eighties for both the juvenile and the pornographic markets. Although each of these types of publications has its own genealogy, the lines of development are beginning to converge. A symbiotic, rather than a self-sustaining relationship exists in which, for example, academic publications—like Cott's—produce pornographic publications—like that of *Playboy*—which in turn produce new academic publications—such as Sharon Leder's or my own work. Similar interconnections can be traced for juvenile and pornographic, or juvenile and academic, productions. The reproduction of pictorial images dramatically manipulates the poem's meaning within the academic context. Simply by choosing one artist's representation of the poem over another's, editors and critics can direct their readers' reception of *Goblin Market*.

Significantly, the illustrated *Goblin Market* reproduced most frequently for the academic market is Laurence Housman's fin-de-siècle version, which, as we have seen, bridges Victorian and modern reception because of its threshold status as an adult picture book. While the mere presence of pictures identifies *Goblin Market* as children's literature in R. Loring Taylor's facsimile edition, the actual content of Housman's sexually tense drawings seems to have motivated Jonathan Cott's choice of text for his anthology of erotic Victorian fairy tales. The connection between reception and illustration becomes clear when Cott's anthology is compared to Michael Hearn's *The Victorian Fairy Tale Book* (1988). Hearn prints the poem, not with Housman's designs, but with Dante Gabriel's two plates. In his comments on the poem, Hearn is at some pains to distinguish *Goblin Market* from Christina's works for children. At the same time, he accounts for the poem's sexual subtext, not psychologically, but historically: "The lush sensuality of the title selection of Christina Rossetti's *Goblin Market and Other Poems* (1862) introduced not only the Pre-Raphaelite but also the 'Fleshly School' of British Verse, best exemplified by her brother Dante's and Algernon Charles Swinburne's poetry."⁴⁵ And, one might add, by Dante's Pre-Raphaelite plates for Christina's poetry.

As we have seen, Jonathan Cott's sexualized representation of Housman's version of *Goblin Market* had a major impact on the poem's pornography market, for *Beyond the Looking Glass* was the impetus behind *Playboy's* "Ribald Classic."⁴⁶ But the Housman edition has also played an important role in directing recent reception of the poem in the academic market. Stonehill's 1975 publication of *Goblin Market*, with Housman's designs printed in purple ink, and with a lengthy introduction by Germaine Greer, had significant influence on

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early feminist criticism of Rossetti and her work. Like Michael Hearn over a decade later, Greer wishes to contextualize Rossetti within the sensuous Pre-Raphaelite aesthetic. But (like Jonathan Cott) Greer assumes *Goblin Market* is a children's poem with latent psychosexual meaning. She argues that the fairy-tale form is a mere facade used to disguise the "deeply perverse" subject, which includes unconscious expressions of infantile sexuality and lesbian desire.⁴⁷ If Dolores Rosenblum is right when she says that Greer's interpretation works "to establish the pathological progress of the Victorian spinster's unconscious through hysteria and masochism to this singular instance of sublimation" (Rosenblum, p. 67), then Greer's insight seems to be directly connected to Housman's visualization of the world of the poem as the nightmarish projection of female fantasy and desire.

In the last decade, critics have begun to move away from the conceptualization of the Victorian spinster as a repressed individual whose "sexuality was unknown to her" (Greer, p. xvi) and begun to argue that Christina Rossetti "knew what she was doing when she wrote passages" like "Hug me, kiss me, suck my juices" and Laura "kissed and kissed her with a hungry mouth."⁴⁸ If, in 1976, Ellen Moers hastened to assure her readers that in her sexual interpretation of the poem she was "not suggesting that *Goblin Market* belongs to the history of pornography as a Victorian celebration of oral sex,"⁴⁹ later feminists have denied the pornography but celebrated the orality. Critics in the eighties began to focus on the poem as Rossetti's fantasy of a "world of female potency and exclusively female happiness" (Mermin, p. 116) in which the love between "sisters" is explicitly sexual.

In the staging of this argument, illustration has again played a significant role in directing reader reception. This time, however, the plates by Dante Gabriel Rossetti or Laurence Housman traditionally chosen by scholars seem beside the point; even Dante Gabriel's design of the sleeping sisters promotes voyeurism more than it espouses lesbian sexual activity. But Kinuko Craft's final water-color design for *Playboy* explicitly portrays Lizzie and Laura's sexual love. Two academic publications—by Rod Edmond and Sharon Leder—use Craft's illustration of the sisters engaged in cunnilingus as the frontispieces for their chapters on Christina Rossetti. Clearly, what Leder calls "the erotic dimension of the sisterly love theme"⁵⁰ in *Goblin Market*—and its explicit visualization—is transferable between the pornographic and the academic markets, simply by changing the context rather than the content of the representation.

Similarly, we have seen the degree to which the production and reception of *Goblin Market* as children's literature can be redistributed

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for pornographic and academic markets. What the amphibious movement of this poem among modern markets suggests is not only that every generation produces Rossetti's poem for itself, but also that the manipulative power of pictures over words has had an immense—and largely unacknowledged—influence on the poem's critical reception. More than a century after Caroline Norton called *Goblin Market* "a work to defy criticism," readers remain fascinated by Rossetti's poem, which, after manifold interpretations, both critical and visual, and numerous productions, both academic and popular, remains, like the Mona Lisa's smile, beautiful, enigmatic, and endlessly reproducible.

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Notes

- 1 Exceptions are noted below.
- 2 See Zohar Shavit, *Poetics of Children's Literature* (Athens: Univ. of Georgia Press, 1986), who pinpoints the mid-nineteenth century as a transitional period in English literature during which fairy tales were being transferred from the adult to the children's literary system, and consequently had a particularly diffuse audience (pp. 74-77); and Jack Zipes, ed., *Victorian Fairy Tales: The Revolt of the Fairies and Elves* (New York: Methuen, 1987), who argues that Victorian fairy tales always had dual child/adult audiences (p. xi).
- 3 Mrs. [Caroline] Norton, "'The Angel in the House,' and 'The Goblin Market,'" rev. in *Macmillan's Magazine* 8 (September 1863): 401-402.
- 4 The context is Christina's wish to write a fantasy for children that

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"would-be in the Alice style with an eye to the market." *Speaking Likenesses* (1874) is the work in question.

5 Dinoo J. Vanier, *Market Structure and the Business of Book Publishing* (New York: Pitman, 1973), p. 60.

6 Illustrations have always been a more or less indispensable feature of English children's books, and fairy tales began to be the predominant genre around the middle of the nineteenth century. My point here is simply that it was not until the modern period that these features became the definitive properties of children's books. Both fairy tales and illustrated books—and even illustrated fairy tales—were regularly produced for adult audiences in the Victorian period.

7 My use of the term "pornography" in this paper is intentionally both polemical and non-pejorative. The term demarcates the extremes of the popular markets for *Goblin Market* (i.e., juvenile and pornographic) more clearly than any other could. The term "pornography" indicates a kind of publication which, by virtue of its methods of production and distribution, occupies a specialized market category. My use of the term in a descriptive rather than a moral, political, or aesthetic sense allows me to keep my focus on the way different markets for Rossetti's poem have developed. For the purposes of this paper, I am interested in explicating the context in which *Goblin Market* has been produced and received rather than in entering into the ongoing debate on the nature of pornography.

8 M. A. Woods, *A Second School Poetry Book* (London and New York: Macmillan & Co., 1887). Also reprinted in a *A Second Poetry Book*, Part II (London and New York: Macmillan & Co., 1890). The textbooks were not illustrated. Woods did not select *Goblin Market* because it was children's poetry, but because it was a poem which older school girls could enjoy reading and reciting. Christina Rossetti only gave her permission on condition that the poem be reproduced unabridged. See Rossetti's letter to Macmillan on November 24, [1886], in Lona Mosk Packer, ed., *The Rossetti-Macmillan Letters* (Berkeley: Univ. of California Press, 1963), p. 154.

9 Simon Nowell-Smith, ed., *Letters to Macmillan* (London: Macmillan, 1967), pp. 238-239. See also the unpublished series of letters dating from March 1893-December 1893 relating to Housman's illustration of *Goblin Market* in the Macmillan Archives of the British Library (Add MS 55010). Housman was so eager to illustrate Rossetti's poem that he was even willing to publish it at his own risk.

10 Christina G. Rossetti, *Goblin Market and Other Poems*, With Two Designs by D. G. Rossetti (London: Macmillan, 1862); and *Goblin Market*, Illustrated by Laurence Housman (London: Macmillan, 1893).

11 [F. A. Rudd], "Christina G. Rossetti," rev. in *Catholic World* 4 (1866): 845; and "Goblin Market and Other Poems," rev. in *The Athenæum* (April 26, 1862): 557, 558.

12 For a fuller explanation of Dante Gabriel Rossetti's frontispiece and the emblematic tradition, see Lorraine Janzen Kooistra, "The Representation

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- of Violence/The Violence of Representation: Housman's Illustrations to Rossetti's *Goblin Market*," *English Studies in Canada* 19, no. 3 (1993): 305-328, especially p. 308 and n. 6.
- 13 William Sharp, *Dante Gabriel Rossetti: A Record and a Study* (London, 1882), p. 106.
 - 14 Frederic Leighton's *Summer Moon*, painted around 1872, may have been influenced by Rossetti's title-page plate for *Goblin Market and Other Poems*. But the sleeping women motif, with its emphasis on passive eroticism spiced with a narcissistic and/or lesbian subtext, was a favorite Victorian genre. See Bram Dijkstra, *Idols of Perversity: Fantasies of Feminine Evil in Fin-de-Siècle Culture* (New York: Oxford Univ. Press, 1986), pp. 64-82.
 - 15 Gail Lynn Goldberg, "Dante Gabriel Rossetti's 'Revising Hand': His Illustrations for Christina Rossetti's Poems," *VP* 20, nos. 3-4 (1982): 147.
 - 16 For a detailed analysis of Housman's portrayal of the goblins as shadowy doubles of the sisters' frustrated sexuality, see Kooistra, "The Representation of Violence/The Violence of Representation."
 - 17 Rod Edmond, *Affairs of the Hearth: Victorian Poetry and Domestic Narrative* (London: Routledge, 1988), p. 170. Edmond is neither the first nor the only scholar to make this point, and the scholarly repetition of this fallacy as fact has made it "true," despite the lack of supporting evidence. Two influential contributors to this misapprehension are Odette Bornand, editor of *The Diary of W. M. Rossetti 1870-1873* (Oxford: Clarendon Press, 1977), who claims that *Goblin Market* was intended to be a tale for children (p. 33, fn. 1); and Stanley Weintraub, who in his biography, *Four Rossettis: A Victorian Biography* (New York: Weybright and Talley, 1977), makes the remarkable claim that *Goblin Market* became "a Victorian nursery classic" on publication (p. 103). Although not produced for children, either *Goblin Market and Other Poems* (1862, 1865), or *Goblin Market* (1893) could, of course, have found their way into the nursery. However, I have found no evidence to suggest that this occurred, or that *Goblin Market* was particularly popular with young Victorians. See especially the survey of school children's favorite literature included in Edward Salmon, *Juvenile Literature As It Is* (London, 1888), pp. 14-24. *Goblin Market* is notably absent from the lists of poems that Victorian children "liked best."
 - 18 R. Loring Taylor, Preface to *Sing-Song, Speaking Likenesses, Goblin Market*, by Christina Rossetti (New York: Garland, 1976), pp. vi, vii; Joyce Irene Whalley and Tessa Rose Chester, *A History of Children's Book Illustration* (London: John Murray with the Victoria and Albert Museum, 1988), p. 138; and Jonathan Cott, ed., *Beyond the Looking Glass: Extraordinary Works of Fantasy and Fairytale*, intro. by Leslie Fiedler (London: Hart-Davis, MacGibbon, 1974), pp. 465-519.
 - 19 Julia Briggs, "Women Writers and Writing for Children: From Sarah Fielding to E. Nesbit," in *Children and Their Books: A Celebration of the Work of Iona and Peter Opie*, ed. Gillian Avery and Julia Briggs (Oxford: Clarendon Press, 1989), p. 243.

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- 20 Michel Foucault, *The History of Sexuality*, vol. 1, trans. Robert Hurley (New York: Vintage Books, 1990), pp. 3-4.
- 21 Robert Pattison, *The Child Figure in English Literature* (Athens: Univ. of Georgia Press, 1978), p. 142. Pattison inaccurately cites Harvey Darton as the authority for his claim. What Darton in fact says is that *Goblin Market* was not produced as a children's book at all, although "it had its direct appeal to the young imagination: and the fact was recognized without delay, which is here the significant historical point." Although Darton does not provide evidence for his "historical point," it seems likely that he is referring to review articles such as Caroline Norton's, which acknowledged the child as a potential reader of the poem. See F. J. Harvey Darton, *Children's Books in England: Five Centuries of Social Life* (Cambridge: Cambridge Univ. Press, 1932), p. 282. John Mackay Shaw's *Childhood in Poetry: A Catalogue with Biographical and Critical Annotations of the Books of English and American Poets Comprising the Shaw Collection in Poetry Collected in the Florida State University*, 5 vols. (Detroit: Gale Research, 1967), which indexes periodical and anthology citations of poetry either about or for children for the entire nineteenth century, refutes Pattison's claim that *Goblin Market* was often included in Victorian children's books. The only citations Shaw gives of the poem are the 1862 and 1893 editions.
- 22 Thomas Burnett Swann, *Wonder and Whimsy: The Fantastic World of Christina Rossetti* (Francestown, New Hampshire: Marshal Jones, 1960), p. 92.
- 23 Jeanie Watson, "Men Sell Not Such in any Town': Christina Rossetti's *Goblin Fruit of Fairy Tale*," *ChildL* 12 (1984): 66. Watson's assertion that the poem was made for, and received by, Victorian children is grounded in genre studies rather than the history of the book. She offers no external evidence to support her claim.
- 24 *Selected Letters of William Michael Rossetti*, ed. Roger W. Peattie (University Park: Pennsylvania State Univ. Press, 1990), p. 637.
- 25 T. C. & E. C. Jack published *Goblin Market* as a separate volume with colored plates by Dion Clayton Calthrop in 1906. The poem also appeared with black-and-white illustrations by May Sandheim in a selection of poems published by Andrew Melrose in 1907. In 1910, Blackie and Son published *Poems by Christina Rossetti*, with colored plates by Florence Harrison. In the same year, W. P. Nimmo, Hay and Mitchell brought out an *Goblin Market and Other Poems*, illustrated in color by Alice Ross. Two years later, George Routledge published an illustrated *Goblin Market* with 8 color plates by the popular children's artist Margaret Tarrant. *Goblin Market* was included in an anthology for children compiled by Christine Chaundler, and illustrated by A. C. Michael, entitled *My Book of Stories from the Poets*, published by Cassell and Co. in 1919. Dora Owen's anthology, *The Book of Fairy Poetry*, was published in 1920 by Longmans, Green and Co., and included *Goblin Market* illustrated with a full-color frontispiece by Warwick Goble.
- 26 James Hamilton, *Arthur Rackham: A Life with Illustration* (London:

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- Pavilion Books, 1990), p. 155. Hamilton is citing Jan Gordon's review in *The Observer* of Rackham's 1935 exhibition at the Leicester Galleries.
- 27 In addition to the publications by T. C. and E. C. Jack, W. P. Nimmo, Routledge, Cassell, and Longmans mentioned above (see n. 25), four other *Goblin Markets* have been published for the twentieth-century children's market. In 1933, George G. Harrap brought out an edition of *Goblin Market* illustrated by Arthur Rackham. In 1970, E. P. Dutton published a *Goblin Market* which was illustrated and adapted for children by Ellen Raskin; this was published in the United Kingdom under the Macmillan imprint in 1971. In 1980, Victor Gollancz brought out an edition illustrated with etchings by Martin Ware; and in 1981 David R. Godine published an edition illustrated with water colors by George Gershinowitz.
 - 28 "Afterword by Ellen Raskin," in Christina Rossetti, *Goblin Market*, Illustrated and Adapted by Ellen Raskin (London and Basingstoke: Macmillan, 1971).
 - 29 Christina Rossetti, *Goblin Market*, Illustrated by Arthur Rackham (London: George G. Harrap, 1933).
 - 30 Derek Hudson, *Arthur Rackham: His Life and Work* (London: William Heinemann, 1960), p. 154.
 - 31 Anita Moss and Jon C. Stott, eds., "Goblin Market," in *The Family of Stories: An Anthology of Children's Literature* (New York: Holt, Rinehart and Winston, 1986), pp. 383-389.
 - 32 Cornelia Meigs, et. al., *A Critical History of Children's Literature: A Survey of Children's Books in English from the Earliest Times to the Present* (New York: Macmillan, 1953), pp. 290-291.
 - 33 For an overview of the fairy-painting genre, and a good discussion of its relation to the Pre-Raphaelites, see the relevant chapter in Jeremy Maas, *Victorian Painters* (New York: G. P. Putnam, 1969). For analyses of the fairy-painting tradition, see Maureen Duffy, *The Erotic World of Faery* (London: Hodder and Stoughton, 1972); Barbara Garlick, "Christina Rossetti and the Gender Politics of Fantasy," in *The Victorian Fantasists*, ed. Kath Filmer (New York: St. Martin's Press, 1991), pp. 133-152; and Stephen Prickett, *Victorian Fantasy* (Bloomington: Indiana Univ. Press, 1979).
 - 34 See Edna Kotin Charles's chapter on "The Poet Psychoanalyzed: Criticism, 1940-1982," in *Christina Rossetti: Critical Perspectives, 1862-1982* (Selinsgrove: Susquehanna Univ. Press, 1985).
 - 35 Steven Marcus, *The Other Victorians: A Study of Sexuality and Pornography in Mid-Nineteenth-Century England* (New York: Basic Books, 1966).
 - 36 Fiedler in Cott, p. xx; and Cott, pp. xlvii and 465.
 - 37 A clarification is required here: while the essential plot line and language of the poem do not change, the text of the poem may be abridged. Ellen Raskin's children's adaptation drops 197 lines from Rossetti's *Goblin Market*. *Playboy* eliminates 145 and *Pacific Comics* 81 lines. Both Raskin and *Playboy* omit the moral story of Jeanie. I am grateful to W. E.

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- Fredeman for his assistance in classifying the omissions in *Playboy* and *Pacific Comics*.
- 38 Christina Rossetti, "Goblin Market—Ribald Classic," Illustrated by Kinuko Craft, in *Playboy* 20 (September 1973): 115-119; and Christina Rossetti [sic], "Goblin Market," with Art by John Bolton and Lettering by Carrie McCarthy, in *Pacific Comics: Pathways to Fantasy* 1, no. 1 (1984): 9-18. *Pacific Comics* is typical of the independent "designer" comics which emerged in the 1980s with specifically adult material. See Roger Sabin, *Adult Comics* (London and New York: Routledge, 1993), especially Chapter 5.
 - 39 Dorothy Margaret Stuart, *Christina Rossetti* (London: Macmillan, 1930), p. 55.
 - 40 B. Ifor Evans, "The Sources of Christina Rossetti's 'Goblin Market,'" *MLR* 28, no. 2 (1933): 164.
 - 41 Kathleen Jarvis, "Introduction" to *Poems of Christina Rossetti* (New York: Philosophical Library, 1956), pp. vii, viii; and Elizabeth Jennings, "Introduction" to *A Choice of Christina Rossetti's Verse* (London: Faber and Faber, 1970), p. 11. Other selected editions published at this time include *Poems by Christina Rossetti*, with an introduction by Robin Ironside (London: Grey Walls Press, 1953); and *Christina Rossetti: Poems*, selected by Naomi Lewis (London: Edward Hulton, 1959).
 - 42 C. H. Sisson, "Introduction" to *Selected Poems of Christina Rossetti* (Manchester: Carcanet Press, 1984), p. 9. Sisson cites, with approval, Ford Madox Ford's prescient view that "'Christina Rossetti seems to us to be the most valuable poet that the Victorian age produced.'"
 - 43 Sandra M. Gilbert and Susan Gubar, eds., *The Norton Anthology of Literature by Women: The Tradition in English* (New York: W. W. Norton, 1985), p. 876.
 - 44 M. H. Abrams, ed. *The Norton Anthology of English Literature*, 3rd ed., vol. 2 (New York: W. W. Norton, 1974), p. 1481.
 - 45 Michael Patrick Hearn, ed., *The Victorian Fairy Tale Book* (New York: Pantheon Books, 1988), pp. 383, xxiv.
 - 46 The *Playboy* editor appears to have seen Cott's manuscript before publication. After quoting Cott directly, the editor gives his source as *Beyond the Looking Glass*, "soon to be published by Stonehill in New York" (p. 115).
 - 47 Germaine Greer, "Introduction" to *Goblin Market* (New York: Stonehill, 1975), pp. viii, xxxvi, xxxi, and xxxv.
 - 48 Dorothy Mermin, "Heroic Sisterhood in *Goblin Market*," *VP* 21 (1983): 113.
 - 49 Ellen Moers, *Literary Women* (Garden City: Doubleday, 1976), p. 102.
 - 50 Sharon Leder and Andrea Abbott, *The Language of Exclusion: The Poetry of Emily Dickinson and Christina Rossetti*, Contributions in Women's Studies, no. 83 (New York: Greenwood Press, 1987), p. 66.

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Illustrations

- 1 Dante Gabriel Rossetti, "Buy from us with a golden curl." Frontispiece for *Goblin Market and Other Poems*, by Christina G. Rossetti (Macmillan, 1862).
- 2 Dante Gabriel Rossetti, "Golden head by golden head." Title page for *Goblin Market and Other Poems*, by Christina G. Rossetti (Macmillan, 1862).
- 3 Laurence Housman, Title page for *Goblin Market*, by Christina Rossetti (Macmillan, 1893).
- 4 A. C. Michael, "'Buy from us with a golden curl?' One of them held up a pair of scissors." Frontispiece for Christina Rossetti's *Goblin Market* in Christine Chaundler's *My Book of Stories from the Poets* (Cassell [1919]).
- 5 Arthur Rackham, "White and golden Lizzie stood." Illustration for *Goblin Market*, by Christina Rossetti (Harrap, 1933), p. 36.
- 6 Arthur Rackham, "Laura would call the little ones." Illustration for *Goblin Market*, by Christina Rossetti (Harrap, 1933), p. 44.
- 7 Kinuko Craft, "White and golden Lizzie stood." Illustration for Christina Rossetti's *Goblin Market* in *Playboy* 20, no. 9 (1973): 117.
- 8 John Bolton, "White and golden Lizzie stood." Illustration for Christina Rossetti's *Goblin Market* in *Pacific Comics* 1, no. 1 (1984): 15.
- 9 John Bolton, "For there is no friend like a sister." Illustration for Christina Rossetti's *Goblin Market* in *Pacific Comics* 1, no. 1 (1984): 18.

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Figure 1



Figure 2

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Figure 3



Figure 4

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Figure 5



Figure 6



Figure 7

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Figure 8

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"FOR THERE IS NO FRIEND LIKE A SISTER
IN CALM OR STORMY WEATHER;
TO CHEER ONE ON THE TEDIOUS WAY,
TO FETCH ONE IF ONE GOES ASTRAY,
TO LIFT ONE IF ONE TOTTERS DOWN,
TO STRENGTHEN WHILST ONE STANDS."



Figure 9