its publication in 1872. Generations of children learned it in school or were read it by their parents. It gained a double readership of children and adults, with the children, when grown, often reading it to their children, and thus continued to be a classic through two centuries. Initially illustrated by Arthur Hughes, it has had a number of subsequent illustrators. Kooistra reproduces 11 by Hughes, three by others. Goblin Market, Rossetti's best-known poem, was first illustrated by her brother, Dante Gabriel, and subsequently by Laurence Housman and many others, of which Kooistra mentions 19. She reproduces 18 illustrations and playbills. In the Victorian period Goblin Market was seen as a story of sisterly love and sacrifice; in the twentieth century it was first presented as a children's fairy tale, but later as a pornographic or lesbian fantasy, as in a Playboy Magazine's "Ribald Classics" feature. It even enjoyed several dramatic productions. Each interpretation required a different set of illustrations to suggest the desired frame of mind and context for the story, and to specify the target audience. In this subtle and complex book, Kooistra is particularly effective in analyzing the nuances of these changing representations.

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Every member of RSVP knows the value of Victorian periodical literature and the importance of the information and critical opinion contained in articles and reviews. But given the profusion of titles and the paucity of good, comprehensive indexes, it is difficult to find where all that valuable information resides. In looking for specific topics, the haystacks far outnumber the needles. For those interested in the Pre-Raphaelites, therefore, this bibliography is indeed welcome. From about 300 periodical titles, Thomas Tobin has listed approximately 2,400 articles devoted to the Pre-Raphaelites. He has included not only British periodicals, but some American, French, German, Canadian, Italian, Spanish, Japanese, Hungarian, and Russian titles, all of which make up this chronologically arranged bibliography. He includes art, poetry, and other writings, not only of the original Brotherhood, but of their associates, including such lesser-known figures as William Cave Thomas, John Melish Strudwick, and Thomas Gordon Hake. An introduction surveys the Pre-Raphaelite movement and
describes Tobin’s approach to collecting his bibliographic items. For the most part, he did not systematically comb through runs of periodicals, but found his sources in earlier bibliographies, including William E. Freeden-
man’s classic. He also employs scholarly articles, books, and journals on
the Pre-Raphaelites as sources. A useful index lists periodical titles and the
names of authors of articles, as well as the Pre-Raphaelites themselves, both
as authors and subjects. It will be an extremely valuable guide through the
periodical stacks for scholars and admirers of Pre-Raphaelitism.

But it does not include everything. It does not include, for example,
some of the periodical sources revealed by recent books on women Pre-
Raphaelite painters, even though Tobin mentions these new publications
in his introduction. And despite the large number of general periodicals
titles, the number of art and design periodicals is relatively few, so that the
opinions of the more professional art community are underrepresented.
The selection method also means that although a periodical title may be
mentioned in the index, the bibliography may not include all the articles
on Pre-Raphaelitism in that journal. Finally, although it would have been
very useful if the articles containing illustrations had been indicated, the
bibliography does not include any mention of reproductions.

Below are a few supplementary items:

1865 A. H. Wall. “Painting: Mr. Ruskin and Pre-Raphaelitism.” The Art
Student 2.17 (1 June 1865): 394–98.

1868 “Pre-Raphaelitism.” The Chromolithograph 1.20 (22 Aug. 1868):
312–14.

1870 “Mr. Cave Thomas’s Aesthetic Theory of Light.” Art/Pictorial and
Industrial 1.1 (July 1870): 12–18.

1871 William Michael Rossetti. “English Painters of the Present Day:
Miss Spartali, the Junior Madox Browns.” The Portfolio 1.8 (1871):
113–15.

1874 “Holman Hunt’s Shadow of Death. Art/Pictorial and Industrial.


1884 “Relation of Art to Labour.” [Lecture by William Morris.] Art Age

1887 “Sir John Millais: The Story of His Life.” Science and Art 2 (May


1890 “Art for the People.” [Lecture by William Morris.] Arts and Crafts


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In this detailed study of the preeminent Victorian publishing house William Blackwood & Sons, David Finkelstein brings together more than ten years of research in the Blackwood archives at the National Library of Scotland. The result is refreshing. Freed from the hagiography that colored both Margaret Oliphant and Mary Porter’s 1897–1898 study and Frank Tredrey’s 1954 history of Blackwood’s, Finkelstein draws from long-lost records to paint a clearer picture of “the manner in which social and cultural factors feed into the process of production, dissemination, and reception of individual works” (16). Although the book includes case studies of a number of important Blackwood’s authors – among them John Hanning Speke, Charles Reade, and Margaret Oliphant – The House of Blackwood is concerned not so much with individual authors and their relationship with the firm, but with how those relationships illuminate “the firm’s general underlying aesthetic and economic considerations of the literary marketplace” (13).

VPR readers will find much of interest and value here. Among the revelations are inventories of the firm taken after the deaths of the principals. These inventories provide snapshots of holdings and assets at various stages in the firm’s rise to preeminence and during its gradual decline. The 1879 inventory, taken after the death of John Blackwood, is especially interesting, providing as it does “one of the most complete commercial and