

“The other garden”: Palimpsestic and abject faerie spaces and species in J. M. Barrie’s and Arthur Rackham’s *Peter Pan in Kensington Gardens* and Christina Rossetti’s “Goblin Market”

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This article examines heterotopic faerie spaces as they are constructed within the texts of J. M. Barrie’s *Peter Pan in Kensington Gardens* and Christina Rossetti’s “Goblin Market”, paying especial attention to Arthur Rackham’s illustrations for these two texts. I argue that heterotopic faerie spaces are composed of the palimpsestic and abject characteristics evident in the narrative and material components of these works. With an emphasis on how written and visual renditions of faerie spaces and species are constructed within the texts’ narrative, this essay makes reference to a specific material copy of *Kensington Gardens*: an illustrated Edition-de-Luxe first small quarto edition, published by Hodder and Stoughton in 1910.

The essay begins with an exploration of the construction of “the other garden” as that which constitutes faerie in *Kensington Gardens*. The phrase “the other garden” is adapted from Michel Foucault’s use of the term “the other city”, which he uses to refer to the cemetery (as heterotopia) in his essay “Of Other Spaces: Utopias and Heterotopias” (6). I will then go on to consider the dangers which are associated with trespassing into this faerie space, and explore the threat posed by the equally desired and monstrous faerie species that reside in “the other garden”.

Mapping and Illustrating Heterotopic Faerie Spaces

J. R. R. Tolkien stipulates that: “Faërie cannot be caught in a net of words; for it is one of its qualities to be indescribable, though not imperceptible. It has many ingredients, but analysis will not necessarily discover the secret of the whole” (10). Faerie, as a ubiquitous realm, is a composite of a variety of different ingredients, of a variety of narratives and different textual media, of which the faerie spaces located in *Kensington Gardens* and “Goblin Market” represent but two.

Tolkien’s position is reinforced in Neil Gaiman’s and Charles Vess’ *Stardust: Being a Romance within the Realms of Faerie*, which notes:

Faerie, after all, is not one land, one principality or dominion.... each land that has been forced off the map by explorers and the brave going out and proving it wasn’t there has taken refuge in Faerie; so it is now... a most huge place indeed, containing every manner of landscape and terrain. (61)

Faerie is not only a composite of various locations, but is also still expanding. While this exposition is taken from a fictional work, I find its conceptualisation of Faerie useful for the purposes of this article and I would suggest that

it adds body and definition to Tolkien's assessment of Faerie as that which is incomprehensible in its entirety, not just within any singular story, but across all narrative and visual renditions of Faerie. Faerie comprises of a network and, growing exponentially, might be perceived as a utopian space, where "the equivocal image of significations... [is] contrary to the concept of limit" (Marin 12). Faerie is a virtual, infinite space, and we cannot discover the whole of it for, by its very nature, it is as yet incomplete.

However, I propose to exchange the definition "utopia", as it applies to Faerie, for that of "heterotopia". Foucault describes heterotopia using the analogy of a mirror, in which his reflection is "at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there" (4). To trespass into Faerie is to step across the boundary, the "virtual point" that divides not just the faerie and mundane spaces, but which also constitutes the boundaries between different textual media.

A heterotopia is a liminal synchronous time-space that exists as a counter-site at the edges of society. In "Of Other Spaces", Foucault specifically makes note of "heterotopias of deviation", which house persons whose behaviour is non-normative to the pre-eminent culture of society, such as in the case of psychiatric hospitals or prisons (5). Thus, the threat of deviance is located in a synchronous, but marginal and enclosed, space with restricted access. In the case of Faerie, the collective faerie species constitute a dangerous "Other", located at the margins, expunged from the "acceptable" circles of society.

The cemetery stands as an example of this type of liminal space, as the cemetery's location is removed from the centre of constructed civilisation due to the decay and threat of illness that is associated with it. Foucault refers to this space of the cemetery as "the other city, where each family possesses its dark resting place" (6). Foucault's estimation of the "dark resting place" can be taken as the location of "refuge" that Gaiman's narrator conceives Faerie to be in *Stardust* (61). Faerie, as "the other garden", comes to represent the place of refuge, the final resting place, of the deviant faerie species who have made their appearances amongst a plethora of texts and media from across time. Indeed, in his definition of heterotopia, Foucault also introduces the concept of heterochrony, in which the heterotopic location "indefinitely accumulate[s] time", in much the same way as a museum does (7). Faerie therefore represents an archival construct, which "enclose[s] in one place all times, all epochs, [and] all forms" (Foucault 7). Faerie, as heterotopia, is composed from a patchwork of narratives and textual media, of which the spaces represented in *Kensington Gardens* and "Goblin Market" are but two examples.

Returning to the example given of the cemetery, Foucault argues that the graveyard operates as a heterochrony in which the individual therein resides in a state of "quasi-eternity in which her permanent lot is dissolution and disappearance" (6). "The other city", or "the other garden", operates a time-space that infinitely preserves the dissolution of the deviant "Other": the Other is rejected and expunged from society (or is killed), but their existence is preserved (or memorialised) in this space that it located at the city-limits. Faerie is a

heterotopic location of “quasi-eternity” which, as a synchronous time-space, exists as “an alien space *within* a familiar space”, a scheme that allows for the space to be “constructed and deconstructed at the same time” (McHale 45-6). To qualify: in a state of “quasi-eternity”, Faerie, as graveyard/heterotopia, favours neither life nor death, construction or deconstruction, but rather “[l]ife out of death”, construction *and* deconstruction (Rossetti 19).

I affiliate the conjunction between these interwoven spaces of construction and deconstruction, and of living and dying with abjection. Julie Kristeva states that the abject is that which is “opposed to I” (1). The faerie spaces and faerie species represent a location and beast that is “Other” from the normative centre; the fantastic is opposed to the mundane... it is opposed to “I”. However, what is most disturbing about the abject is not this opposing position in relation to the individual (human) self, but the intrusion of this abject “Other” into the fabric of normativity. Abjection “does not respect borders” but is, in fact, “in-between, the ambiguous, the composite” (Kristeva 4). Abjection is thus qualified by both an imposition and an interruption of borders and boundaries. As an ambiguous, abject location, Faerie is typified by the flux of faerie and fantastic spaces that disqualify any sense of order or system, but construct a wholly composite piece of patchwork.

In the case of “the other garden” in *Kensington Gardens*, this abject interweaving of location manifests through the palimpsestic relationship between words and images, and within the construction of the material text. Faerie (“the other garden”) in *Kensington Gardens* stands as an example of the fantastic. Tzvetan Todorov qualifies the fantastic as the moment of hesitation that is experienced by the individual before they decide if what they have observed is a natural event (uncanny), or supernatural (marvellous) (44). Building from Todorov’s model of the fantastic, Rosemary Jackson argues that “[i]n fantastic art, objects are not readily appropriated through the look: things slide away from the powerful eye/I which seeks to possess them thus becoming distorted, disintegrated, partial and lapsing into invisibility” (45-6). The fantastic therefore occurs just out of the reach of the human eye and the inability to perceive the fantastical occurrence in its entirety indicates, or produces, the moment of hesitation, which represents the purest form of the fantastic (Todorov 44).

Jackson’s account of the fantastic as something that is “disintegrated” and partially (in)visible corresponds to Kristeva’s exploration of the abject as something that is “composite” and “in-between”. Further still, Jackson’s positioning of the fantastic as opposite the “eye/I” resonates with Kristeva’s description of the abject as being that which is “opposed to I” (1). In *Kensington Gardens*, “the other garden” and the faerie species that resides therein, as fantastic phenomena, are abject not simply for their disqualification from normative society, but for the ways and means through which they are presented in Barrie’s and Rackham’s illustrated novella.

Visualisations (and illustrations) of the fantastic can be qualified as such because they fail to meet the standards of what is constituted as mundane. In *Kensington Gardens* the hybrid of writing and visual art constitutes this space (and form) as abject. This composition of words and images also qualifies the text as a

palimpsest, constituted out of “a process of erasure and superimposition” (Dillon 12). The palimpsest, which results from a process of deconstruction and reconstruction, proves not only abject but also “spectral” and is therefore reminiscent of Derridean modes of deconstruction (Dillon 37). Similarly, Faerie in its entirety, “wide and deep and high and filled with many things” (Tolkien 3), is also composited out of a variety of palimpsestic layers that transpire across different narratives and forms. These temporal-spatial extensions and layers in Faerie transgress the boundaries between texts, as will become evident in the exploration of Rackham’s faerie-themed illustrations, which were also included in Rossetti’s “Goblin Market” and William Shakespeare’s *A Midsummer Night’s Dream*.

In particular, the narrative of *Peter Pan* lends itself to the exploration of Faerie as abject and palimpsestic. *Peter Pan* is a highly composite and hybridised text (and character), and the faeries in Barrie’s literary and Rackham’s artistic incarnations of *Peter Pan* belong to a realm that is much darker than those spaces constructed and popularised by Disney. The perhaps better-known *Peter and Wendy* (1911), the novelisation of Barrie’s play (1904) is not the first textual appearance of Peter. Siphoned from the adult novel *The Little White Bird* (1902), *Peter Pan in Kensington Gardens* (1906) introduces the eponymous character as “a Betwixt-and-Between”, not a fairy in the traditional sense, but half-human, half-bird (29). Regardless, in *Kensington Gardens*, as in “all his incarnations, Peter is akin to and in league with fairies” (Purkiss 19). Peter Pan represents a composite character, filtered through a multitude of written textual, dramatic, and visual incarnations.

Faerie in *Kensington Gardens* is the eponymous London Park, which is mapped out on the inside covers of the small quarto Hodder and Stoughton edition of the text (see figure 1). As part of his narrative in *Stardust*, Gaiman asserts that, given Faerie’s continual growth and hybrid layers, “[m]aps of Faerie are unreliable” (61). However, despite the limits of mapping the fantastic space, maps persistently appear in fantastic fiction. The process of mapping might represent an attempt to delimit a space that is entirely and infinitely without limits. And yet, “[e]ven after we mark the page, there are blanks beyond the borders of what we create, and blanks in what we create” (Turchi 29). Maps are therefore made up of partial (in)visibilities which, if we recall Jackson’s exposition of the fantastic, represents the fantastic space insofar that it is visually distorted; you cannot access (or witness) all that is there. The identification of these blank spaces is particularly of note given that, in the earlier folkloric period, these blanks were “fill[ed] with a variety of beings... all recognisable as fairies” (Purkiss 11). According to these premises, faeries inhabit, or are even forced into, the blank, unmapped space.

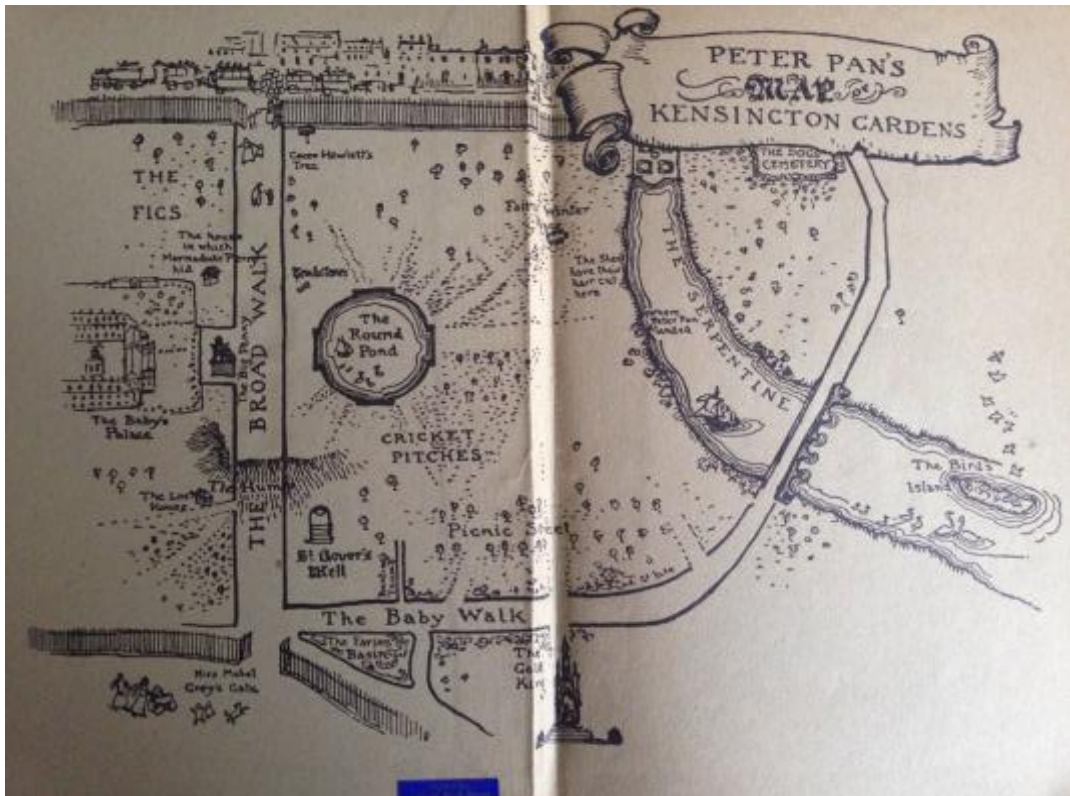


Figure 1. J. M. Barrie. "Peter Pan's Map of Kensington Gardens". *Peter Pan in Kensington Gardens*.

The map of Faerie that appears on the inside covers of *Kensington Gardens* visualises the faerie space, but also includes narrative landmarks. The map is contextualised by the story that it frames. The possessive apostrophe in the map's title – "Peter Pan's Map of Kensington Gardens" – marks a faerie space that is visualised within the context of Barrie's written narrative on Peter Pan. For instance, the map identifies the location "where Peter Pan landed" and even goes so far as to feature an illustration of Peter in his boat. Eric Bulson argues that the purpose of the map in literary fiction is to "make space of the world and its literary representation legible" (6). However, by replicating, or rather, visualising, selective moments from the text's narrative, the map can be accused of being merely supplementary. Derrida specifies that "what is supplementary is in reality *differance*, the operation of differing which at one and the same time both fissures and retards presence" (Derrida, "Speech and Phenomena" 88). The map may represent a supplementary visualisation of the written text, but, following Derrida's definition of the term, the two mediums intersect in more complex ways than one simply copying the other.

The first chapter of *Kensington Gardens* gives the reader, as per the chapter's title, "The Grand Tour of the Gardens" (Barrie 1). The visual map apes much that is expressed in this chapter, visualising the space that has been constructed within the written exposition. As supplement, the visual map that represents the Gardens operates within the realms of Jacques Derrida's *differance*, a location of "temporalization and spacing... space's becoming-temporal and time's becoming-spatial" ("Differance" 136). The map appears in congruence with the first chapter of *Kensington Gardens* and the events of the book as a whole, supplementing the written narrative. As an enactment of "temporalization and spacing", the narrative, as a written disclosure of time, expands into the

visual sphere, while the visual space is composed out of narrative-temporal indicators. The appearance of the yacht within the frame of “The Round Pond” on the map is informed by the narrative prescription that “[y]ou always want to have a yacht to sail on the Round Pond” (Barrie 10). The activity of sailing the yacht is a temporalizing moment, and the appearance of the boat on the map allows for the “becoming-temporal” of the visualised space while simultaneously visualising and, thus, allowing for the narrative to also become spatial. The map therefore constitutes a hybridised, composite faerie space. Kensington Gardens (“the other garden”) is an abject space constructed out of the trespasses between written narrative and image, the temporal and the spatial.

The borders of the faerie spaces in both *Kensington Gardens* and “Goblin Market” are distinctly temporal, with barriers constituted, respectively, by “Lock-out Time” (Barrie 55) or “Evening by evening” (Rossetti 2). As an abject space, these borders of Faerie can be trespassed, as becomes clear through an examination of the palimpsestic nature of the written and visual compositions of these texts. In *Kensington Gardens*, “Lock-out Time” forms a barrier between the mundane and faerie gardens, creating a layered (and spectral) palimpsest. Marking the transition into “Lock-out Time”, we hear a “*clang*, then from another part *clang*, then *clang, clang* far away. It was the Closing of the Gates” (Barrie 85). The reverberate echo and performative onomatopoeia of the italicised and, therefore emphasised, “*clang*” adds an auditory layer to the written text, aspiring towards an increasingly three dimensional space. This space is further emphasised by the capitalisation of the “Closing of the Gates”: as a pronoun, the distinctive, named event hails the movement into a new time-space. This transition marks a presupposition posited in Foucault’s definition of a heterotopia, which operates “a system of opening and closing” that allows admittance through a series of set parameters and rituals, pointing towards the gated location as a typically isolated space (7).

This written exposition on the “Closing of the Gates” in relation to the visualised map of the Garden in which the gates stand open results in a temporal-spatial depiction of Kensington Gardens as layered and, as such, palimpsestic. The two forms (visual and written, with open and closed gates respectively) are “different and incongruous, [and] coexist in a state of both collision and collusion” (Dillon 52). The visual map is supplementary to the written narrative, but the open gates also represent an instance of deferral/differing that resembles an operation that “fissures and retards presence”, as it is behind the closed gates that the “other garden” resides (Derrida, “Speech and Phenomena” 88). However, the fissure generated by the disparity between these two layers actually serves to accentuate the fantastic qualities of the written text rather than hinder them. The blank space between the opened and closed gates, between the map and the written text, qualifies an in-between space where the faeries linger. This blank space, rendered as a consequence of layered temporal-spatial text and media, is not only indicative of the abject, ambiguous faerie space, but also representative of Todorov’s qualification of the fantastic in its “pure state” as a blank space that is “not readily appropriated through the look” and is, in fact, spectral (Todorov 44; Jackson 45-6).

At first an apparent antinomy to this notion of the “blank space”, Rackham visualises “the other garden” in his illustrations for both *Kensington Gardens* and “Goblin Market”. An illustration is typically understood as that which “translates what is being said in written words into graphic images” (Hodnett 15). As a mode of transposition, the illustrative form fulfils the role of the supplement insofar that it arguably “adds only to replace” (Derrida, *Grammatology* 145). However, I argue that Rackham’s illustrations add, but not to entirely replace. The reason for this position is twofold. In the first instance, Rackham’s illustrations, while in part connected to Barrie’s narrative, focus on the faerie spaces and species far more than on plot points. Arguably, while Barrie crafts the narrative, Rackham crafts the world, so to speak. In the second instance, the position that the illustration is a supplementary form is disrupted if Rackham’s illustrations are taken to be layers that composite a palimpsest: adding, not replacing.

The process through which a palimpsest is constructed “is one of layering – of erasure and superimposition” (Dillon 52). And yet, the spectre of those other layers persists, thus constructing an archival heterotopia, a multi-faceted composite of faerie spaces. I will examine this palimpsestic process as it unfolds on the first two pages of the first chapter in the Hodder and Stoughton small quarto edition of *Kensington Gardens* (see figure 2). Here, when reading in a linear direction, the first line that is encountered is the caption that reads: “The Kensington Gardens are in London, where the King lives” (Barrie 1). This line paraphrases Barrie’s words which appear on the following page, and is further iterated by the shadowed outline of Rackham’s illustration, detectable beneath the tissue-guard and thus demonstrative of a very literal palimpsest. As palimpsest, “the (spectral) subject can only be the effect of iterability, of a repetition that is never quite the same” (Dillon 37). This is evident in the scene of the King walking in Kensington Gardens, which is iterated and repeated, but never in quite the same way, thus forming a palimpsest: the caption is paraphrased from Barrie’s words, and the illustration is a shift in medium. The effect of the palimpsest is further accentuated by the action of turning the tissue-guard over. In turning the tissue-guard, the reader can perceive the illustration in its entirety while Barrie’s words, in fact all words, are obscured beneath the tissue-guard. The words become spectral. The written word or illustrated image superimposes itself onto the other, enacting the same motion as the closing gates that were referred to earlier. The tissue guard and the gates represent the “virtual point” through which one might trespass into the heterotopic space. In both scenarios, the visual-spatial and narrative-temporal spaces are fissured but, as spectres, they linger; the faerie space is constructed out of composites between textual media, the components of which refuse to be entirely replaced.

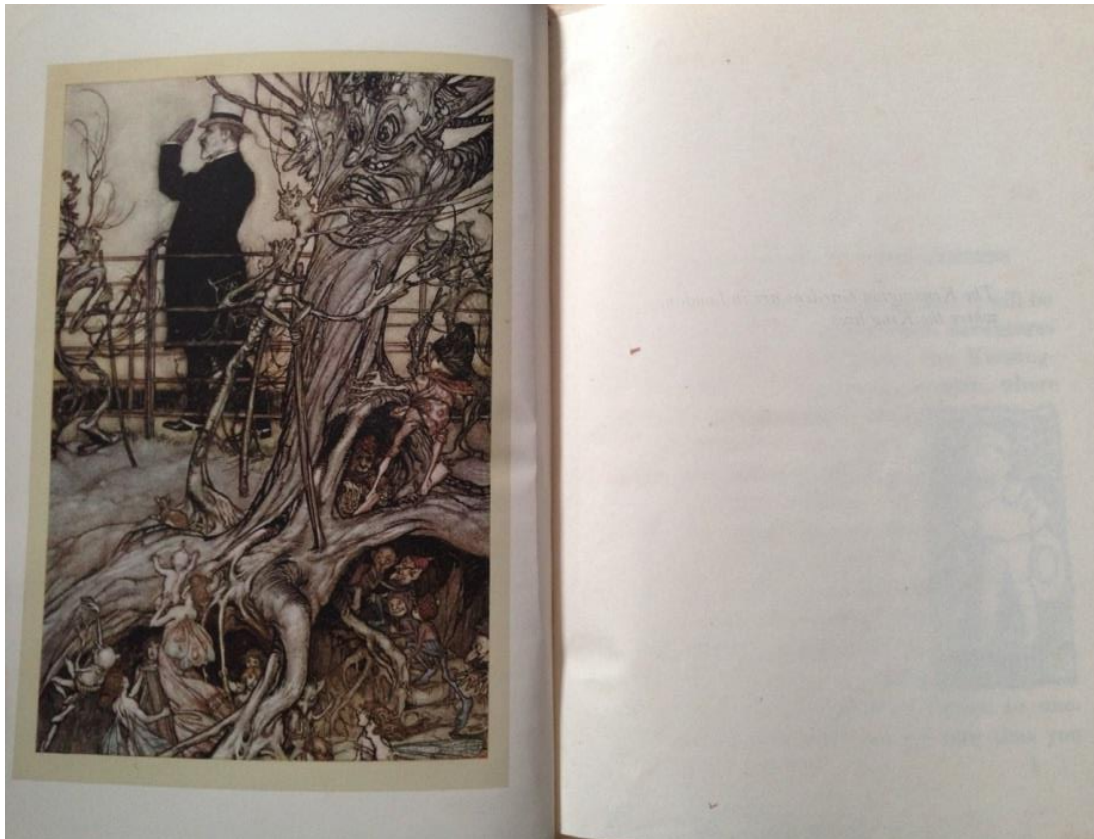
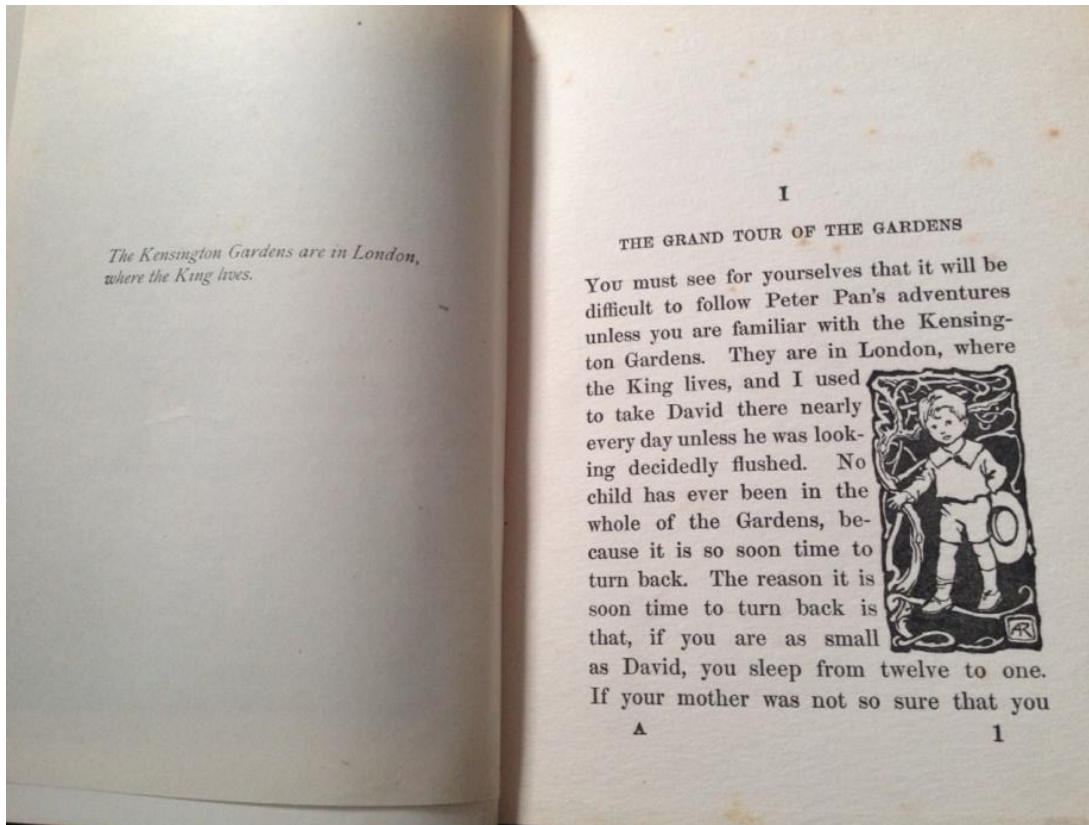


Figure 2. Arthur Rackham. "The Kensington Gardens are in London, where the King Lives". Illustration. Peter Pan in Kensington Gardens. J. M. Barrie. 1.

Cankorous, Cancerous, and Degenerative Faerie Species

To trespass into “the other garden” is a transgressive act, and the space arguably represents a heterotopia, which Foucault classifies as a space of “deviation” (5). In the case of Faerie, this deviant location is populated with the fantastic, abject, and dangerous “Other”: the faerie species. Kristeva qualifies abjection as “a terror that dissembles, a hatred that smiles, a passion that uses the body for barter instead of inflaming it” (4). The faeries that occupy Rackham’s renditions of Faerie are an abject species, far from the world of pink-tutus and magic wands. According to Diane Purkiss, the faerie “has a lovely face, a face of promise, and a hideous face, a face of fear” (4). Purkiss’ exposition on the faerie species correlates to Kristeva’s description of abjection: “a hatred that smiles” lures the unassuming victim into the sinister faerie species, whose danger is pronounced by the very fact that they are deceptive and ambiguous (4). As creatures that appears simultaneously lovely and hideous, faeries are a palimpsestic species.

The palimpsestic (and ambiguous) nature of the faerie species is especially evident in those faeries that recur across a variety of narratives. For example, the “Tooth Fairy”, a prominent character or role is rendered in a multiplicity of ways: the bird-like, sweet-hearted Tooth (Isla Fisher) in DreamWorks’ *The Rise of the Guardians* (2012) is oppositional to the rabid bone and flesh-eating tooth fairies that devour a room full of people in *Hellboy II: The Golden Army* (2008). However, despite the differences, renditions of the “Tooth Fairy” often include semblances that correspond to previous understandings of what constitutes the “Tooth Fairy”, formulating a palimpsestic, spectral character. This can similarly be seen in the various adaptations and characterisations of the hybrid Peter Pan, and also in Rackham’s faerie illustrations.

As has been previously stated, Rackham’s faerie-themed illustrations transgress the boundaries between texts to appear in *Kensington Gardens*, “Goblin Market”, and *A Midsummer Night’s Dream*, to name but a few. The varied textual bodies in which Rackham’s renditions of faerie spaces and species appear results in part of the composite formation of the archival faerie heterotopia that is “the other garden”. This also extends beyond the relationship between written words and illustrated images where, in the “Nutcracker Suite” in Disney’s *Fantasia* (1940), the faeries appear as “Rackham’s fairies after a Maybelline makeover” (Purkiss 306). Rackham’s influence is especially evident when one of the dancing faeries steps delicately onto a spider’s web, poised in a position very similar to Rackham’s illustration that appears in *Kensington Gardens*, entitled “The fairies are exquisite dancers” (see figure 3). These two actions, one illustrated, the other mimetic, reflect one another almost exactly, composing a palimpsest aesthetic. *Fantasia*’s makeover of the faerie space at once collides with, and distinguishes from Rackham’s demure colour tones, in favour of a bright, luminescent and florescent colour scheme. Thus, the faerie space and faerie species of Rackham’s illustrations are spectres, iterated over by the florescence and animation of the mimetic film media that renders the faerie space.



Figure 3. Arthur Rackham. "The fairies are exquisite dancers". Illustration. *Peter Pan in Kensington Gardens*. J. M. Barrie. 68.

The florescence of the *Fantasia* faerie space differs from the earthy tones of Rackham's illustrations. In the illustration, "The Kensington Gardens are in London, where the King Lives", the King is separated from Rackham's faeries by a fence, thus dividing the mundane and faerie spaces. The King walks along the path, a constructed space, while the faeries reside in 'the other garden' amid the roots of the tree. The faeries therefore hail from a natural space that we might choose to consider in light of Mikhail Bakhtin's understanding of degradation as that which "means coming down to earth" (21). The faerie species, as composite, is constructed out of a palimpsestic process of "[r]epresentation, reiteration, repetition" (Wolfreys 68). Further still, this (spectral) iteration can be traced to regeneration as par for the course of degradation, which is "to bury, to sow, and to kill simultaneously, in order to bring forth something more", simultaneously constructed and deconstructed as an epitome of "[l]ife out of death" (Bakhtin 21; Rossetti 19). In Bakhtin's terms, this process of degradation is a regenerative and positive process, with a precedent for rebirth, taking place in the space in-between life and death.

However, while Bakhtin views this process as having regenerative potential, this same iterative (and degenerative) process can also be corrupt and abject. In "Goblin Market" Laura falls victim to the goblins' deceit, but recovers from her ordeal and is revived from "[d]eath's door" (Rossetti 12). However, this is one of few exceptions to the rule. The earthy overtones of Bakhtin's positively invested degradation are literally poisoned at their roots as the goblins, a bestial faerie species, offer their "cankorous" fruits (Rossetti 11). This corrupted faerie

space (as it is conceived across the works of Barrie, Rossetti, and Rackham) comes to wholly represent a heterotopia of “deviation” (Foucault 5). The deviant “Other” occupies this space, but as an abject species, their presence and iterations linger inside the palimpsestic reformulations and representations of the faerie space. These spectres (and the goblin’s consumable food) represent a symptomatic “structure within the body, a non-assimilable alien, a monster, a tumor, a cancer” (Kristeva 11). Faerie spaces and species, as constantly appropriated locations and creatures, that simultaneously invade and are invaded, are abject, composite, and cancerous.

These abject faerie creatures are made all the more so for their deceit, characterised by a “hatred that smiles” (Kristeva 4). The degenerative, sinister tumour resides just beneath the surface of the seductive, enchanting smile. In her exploration of Rackham’s seductive and sensual dancing fairies, Leslie Atzmon argues that “[f]emale fairies are animals undercover” (77-8). Atzmon’s identification of the animal characteristics present within the faerie species corresponds to Kristeva’s exposition of the abject as being that which “confronts us... with those fragile states where man strays on the territories of *animal*” and “*primal repression*” (12). This interpretation of the abject faerie species is traceable to the theory of degeneration, which develops in light of Darwin’s theory of evolution. As Roger Luckhurst notes, if “[t]he animal... lurk[s] very close to the human”, this opens up the possibility of devolution from human to animal (xx). While the coy and deceitful morals of the seductively dancing female faeries in Rackham’s illustrations might resemble an example of this degeneration, so too does this devolution into the animal, physically embodied by the goblins in Rossetti’s “Goblin Market”: “One had a cat’s face, / One whisked a tail” (3). It is this cancerous threat of infection from the degeneration and devolution embodied by the faerie species that locates these creatures as deviant “Others” that must be removed from society.

The deviant threat of Rackham’s faeries is enclosed in “the other garden” by marked temporal-spatial barriers, by “Lock-out Time” or “Evening by evening” (Barrie 55; Rossetti 2). However, much like the female faeries that Atzmon identifies, the goblins in “Goblin Market” are also undercover. The goblins shield their hatred and terror with abject smiles, corporealised through their seductive and lyrical chant, which begins:

Come buy our orchard fruits,

Come buy, come buy:

Apples and quinces,

Lemons and oranges... (Rossetti 1)

The repetitive rhyme and rhythm entices and seduces both the reader and Laura, offering a cacophony of succulent fruits with “a voice like voice of doves” (Rossetti 3). Typically “victims of the abject are its fascinated victims – if not its submissive and willing ones” (Kristeva 9). Laura explicitly falls into this category, seduced by

their fruit and rhyme, and this seduction on the part of the goblins is a demonstration of how the faerie species is essentially “Janus-faced” (Purkiss 4).

Lizzie’s encounter with the goblins, in a bid to rescue her sister, also serves to emphasise the dangers of the faeries’ seduction. To recall Kristeva’s qualification that abjection can be distinguished as “a passion that uses the body for barter instead of inflaming it” (4), the goblin’s acts of seduction towards Lizzie do not inflame, but rather abuse her. In Rackham’s illustration, entitled “White and golden Lizzie stood” (see figure 4), the goblins’ true colours are revealed. One creature blends into the tree bark’s colouring, demonstrating the faeries’ morphic and deformed nature, as well as their affinity with earthiness. Trespassing into this space, Lizzie is subjected to the violence of the goblins that, in turn, violate her body as the corrupted and poisoned fruit is “squeezed... [a]gainst her mouth to make her eat” (Rossetti 15). The violence that is afflicted upon Lizzie also bears implications of sexual assault, as those same fruits that serve to seduce the victim are then forced against her skin and mouth. The violence, captured by both the aesthetically charming rhyme and illustrations in “Goblin Market”, is transmitted through a medium that metaphorically smiles.



Figure 4. Arthur Rackham. “White and golden Lizzie stood”. Illustration. Dinah Roe. “An Introduction to Goblin Market”. British Library.

Haunted Gardens, Rotting Brooks: Spectres, Thresholds, and Tombstones

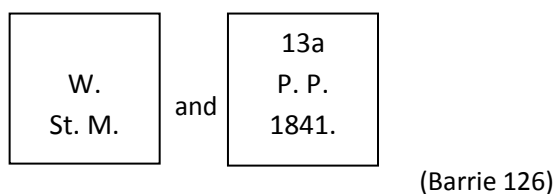
The faerie spaces (“the other garden”) and their inhabitants, presented in the works of Barrie, Rossetti, and Rackham, are palimpsestic. Nicholas Royle argues that “a text is an... impure, open, haunted thing, consisting

of traces and traces of traces” (78). These traces and spectral layers of various textual media form a palimpsest that is “intricately interwoven, interrupting and inhabiting each other” across each textual rendition (Dillon 4). In this sense, Faerie constitutes the archival space of a heterotopia, which is constructed out of an “assemblage” or a “web” of layers (Derrida, “Differance” 131). The spectre of (re)appropriated spaces and species corresponds to the definition of abject as a “*symptom*” that is cancerous, an alien “structure within the body” (Kristeva 11).

This threat that is represented by the abject qualifies these faerie spaces as “heterotopias of deviation” (Foucault 5). To trespass into this space is to put oneself at risk of infection by the abject tumour. The threshold of the heterotopic location, the “virtual point”, is open only to those who meet certain parameters: “[e]ither entry is compulsory” or “gestures and rites performed” (Foucault 4, 7). In the case of the texts examined in this essay, the threshold into “the other garden” opens up to those individuals who are “Betwixt-and-Between” (Barrie 29). This not only includes the abject faerie species, but also to those who are on the verge of death, in a state of “quasi-eternity” which is, itself, a form of “Betwixt-and-Between” (Foucault 6; Barrie 29).

Trespassing into Kensington Gardens after the gates have closed, or visiting the goblins at the brook, is to be put at threat and/or (literal) infection from the deviant and degenerative faerie species that already reside in these spaces. Despite Laura’s restoration later in “Goblin Market”, she is the exception, and Lizzie remembers “Jeanie in her grave” as but one victim to the goblins’ poisonous fruits (12). Faeries, as I have established, while not necessarily all bad, certainly represent a deviant, and even dangerous “Other”. Even in *Kensington Gardens* we can identify moments where faeries pose a threat to humans.

The *Peter Pan* texts constitute a continually (re)appropriated abject space: a composite of written words and illustration, of different narrative versions, of physical books and performances on stage. These composite layers, evident on a micro level through my examination of the Hodder and Stoughton small quarto edition, construct a heterotopic palimpsest, an “other garden” that is layered and spectral. And yet there remains a spectre that is not layered, but is infused into both the written and visual spaces of *Kensington Gardens*. On Barrie’s map there are labelled two “Tombstones” which also appear within the text as a fusion, as opposed to a fissure (to recall Derrida’s explanation of that which supplementary), between writing and image:



The tombstones, unlike Rackham’s illustrations, which are distinctly separate from the text, are embedded within the body of the text. They are not supplementary, but actually complete the end of the unpunctuated sentence that appears before them, the full stop apparent at the end of the second tombstone.

This final section of *Kensington Gardens* confronts the reader with an oxymoron: these are “the sweetest little tombstones” (Barrie 126). In this instance, the victims were not even seduced by the faeries, as Laura is in “Goblin Market”. Rather, the children die for no other crime than for falling out their prams, accidentally trespassing into “Lock-out Time”. Peter, the “Betwixt-and-Between” is implicated as the one responsible for these deaths as the narrator comments: “I hope that Peter is not too ready with his spade” (126). Faeries and Faerie are abject and dangerous creatures and spaces: “a hatred that smiles” (Kristeva 4). While the goblins sing and Peter plays his games about the gardens, the tombstones represent a stark reminder of the death from which the transgressors, who are but children, cannot be restored or revived. In Foucault’s analogy, the cemetery represents “the other city”, or “the other garden”, a heterotopic space, a synchronous, liminal time-space that exists as a realm of spectres. And it would appear that the abject faerie species are all too happy to further populate this already haunted, palimpsestic space with the spectres of those who trespass past their borders.

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