

From the Neverland to the Midnight Garden: The Changing Representation of Boys in Children's Literature

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Introduction

British children's literature has produced many popular boy characters: Peter Pan, Winnie-the-Pooh and Harry Potter, to name but a few. The last name among them may now be the most famous boy all over the world; he is the hero in the Harry Potter series by J. K. Rowling (1965-) starting with *Harry Potter and the Philosopher's Stone* (2000). This series has now become immensely popular all over the world including Japan. Before today's boom in British children's literature, it is said that there were so-called two golden ages of children's literature, which took place from 1837 to the 1920s and from the 1950s to the 1970s respectively (today's boom may be called the third golden age of children's literature).

Peter Pan (1911) by J. M. Barrie (1860-1937), *Winnie-the-Pooh* (1926) and *The House at Pooh Corner* (1928) by A. A. Milne (1882-1956) were published in the first golden age. Peter Pan, the figure created about one hundred years ago, is still popular all over the world; for example, several movies such as *Hook* (1991) and *Finding Neverland* (2004), and Broadway musicals adapted from *Peter Pan* may illustrate the unchanging popularity of *Peter Pan*. In *Peter Pan*, Peter Pan brings the

Darling children, Wendy, John and Michael, to the Neverland, and the battle between Peter Pan and James Hook is settled in the end.

The Pooh stories, published about eighty years ago, still have a wide readership all over the world. Winnie-the-Pooh as a Disney character is especially popular among both children and adults. The popularity of the Pooh stories can be also illustrated by various kinds of spin-off merchandise from the books on the world market. In the Pooh stories, Pooh and Christopher Robin live carefree life with their friends in the enchanted Forest. Many amusing adventures await Pooh, Christopher Robin and their friends in the Forest.

Tom's Midnight Garden (1958) by Philippa Pearce (1920-2006) is one of the most famous children's books written during the second golden age; this work was awarded the Carnegie Medal in Literature in 1958. Pearce is said to have a larger readership in Japan than in Britain; as Ichiro Takasugi states in his obituary of Pearce, she has a great compositional ability and great descriptive powers.¹ In *Tom's Midnight Garden*, the eponymous boy hears the clock strike thirteen and meets a mysterious girl named Hatty in the midnight garden. At the end of the story, he notices that Hatty and Mrs Bartholomew, the old lady who lives in his uncle's flat, are in fact the same person.

The authors of these children's books deftly depict various aspects of prepubescent boys from about six to twelve; their representation of boys, however, seems to differ in some respects. This thesis will discuss the representation of boys in children's literature in these two periods from the point of view of "childness," the concept introduced by Peter Hollindale to explain how childness is affected and changed by various kinds of factors including history, society and culture. This thesis will examine and compare the childness in *Peter Pan*, the Pooh stories and *Tom's Midnight Garden*, and will argue that in the first golden age, the

purity, innocence and youth of boys are emphasized, and the childness in this period is featured by a static perception of childhood, whereas in the second golden age, the inevitable transition from childhood to adulthood is foregrounded, and this kind of childness reflects a more dynamic view on childhood and adulthood.

In the first chapter of this thesis, the two terms, children's literature and childness, will be defined from the viewpoint of both children and adults, and the two kinds of childness in the two golden ages of children's literature in Britain will be explained. The second chapter will closely examine the first golden age of children's literature. This chapter will deal with *Peter Pan* and the Pooh stories, and make clear the features of the representation of boys in these works. The second golden age of children's literature will be discussed in the third chapter. This chapter will analyze the representation of boys in *Tom's Midnight Garden* and compare it with the one in the first golden age. The consideration of the changing representation of boys will lead us to a better understanding of children's viewpoints expressed in children's literature as well as to a reevaluation of "childness" in both children and adults.

Chapter I The Changing Notions of "Childness"

This chapter will first define the two terms, children's literature and childness, and then explain the two kinds of childness in the two golden ages of children's literature in Britain. First of all, I will explain my use of the term children's literature in this thesis. Some people may regard children's literature as books written about childhood and children or written only for children. Peter Hunt states in his *Criticism, Theory and Children's Literature* (1991) as follows: "a particular text was

written expressly for children who are recognizably children, with a childhood recognizable today” (62). This definition, however, does not seem sufficient for the purpose of this thesis because it does not involve the relationship between adults and children’s literature, which I regard as important in thinking about children’s literature. Therefore, I would like to define children’s literature as books which both children and adults can relate to from each point of view and which have influence on both children and adults. Therefore, it is necessary to think about the two kinds of relationships: the relationship between children and children’s literature on one hand, and the relationship between adults and children’s literature on the other.

Hollindale defines children’s literature and a child in his *Signs of Childness in Children’s Books* (2001) as follows: “Children’s literature is a body of texts with certain common features of imaginative interest, which is activated as children’s literature by a reading event: that of being read by a child. A child is someone who believes on good grounds that his or her condition of childhood is not yet over” (30). Children’s imaginative viewpoint can allow them to imagine that they inhabit the world of the story they read and to feel as if they were the hero or heroine of the story.

Adults, however, probably may not always read children’s literature in the same way as children do. Hollindale suggests that adults read children’s literature because “children’s literature can and frequently does replenish the completeness of a strenuous adult mind. Reading children’s literature is often psychological re-reading of the self” (36). This view explains most clearly the features of the works published both in the first golden age and in the second golden age. In the first golden age, children’s literature seems to reflect adults’ desire to remain children and to preserve their ideal childhood; adults may be able to

feel that their childhood self is restored by reading children's books. In the second golden age, on the other hand, children gradually grow psychologically in the course of the stories; tracing children's psychological growth seems to lead adults to rediscover childness in themselves. I will examine these points in detail in chapter II and III.

Second, I will define childness. Childness is a term introduced by Hollindale to mean what children are thought to be and how they are represented. Hollindale states that childness is "a composite made up of beliefs, values, experience, memories, expectations, approved and disapproved behaviours, observations, hopes and fears" (76). In other words, childness is a mixture of many different elements which make up our notions of childhood, and it has been affected and changed by such factors as history, society and culture. Therefore, in order to examine the childness represented in children's literature, it is necessary to examine how the images of children have been formed and transformed by the social and cultural changes in Britain.

Finally, I will explain the two kinds of childness in the two golden ages of children's literature in Britain, which took place from 1837 to the 1920s and from the 1950s to the 1970s respectively. This thesis will compare the representation of boys in the three major works written during these periods: *Peter Pan*, *Winnie-the-Pooh* and *The House at Pooh Corner* in the first golden age, and *Tom's Midnight Garden* in the second golden age.

First, in *Peter Pan* and the Pooh stories, childness is mainly based on a static perception of childhood; because the childness in this sense disappears when children become adults, boys in these books are expected to remain children forever instead of growing up. This view on children seems to have much to do with the situations of Britain and the images of children in this time. The Victorian era was the most

prosperous age in British history, and people longed for the prosperity to last forever. It was the time when people made “their attempt to turn life into a giant playground” (Wullschlager 110), that is, they tried to enjoy their lives to their heart’s content just as children do, and hoped for such lives to last as long as possible; for that purpose, it was essential to remain young and energetic forever.

Also, the images of children in this time were strongly affected by the notions of Jean-Jacques Rousseau and the Romantic poets, who regarded children as a symbol of purity, innocence and youth. Combined with people’s optimism in prosperous situations, children became an ideal symbol for eternal happiness. Peter Pan became a popular figure because all he wants to do is to remain a child forever and to keep having fun in the Neverland. Similarly, Winnie-the-Pooh loves to have enjoyable experiences and exciting adventures; he is the very symbol of a pure and innocent boy like Peter Pan. In addition, A. A. Milne gives expression to other aspects of children in the Pooh stories. For example, Pooh has a big appetite and loves honey just as many children love sweets, and can think flexibly and hit upon brilliant ideas which most adults cannot readily conceive.

There seem to be many similarities between *Peter Pan* and the Pooh stories. However, a significant difference lies between them in terms of the idea of growing up. Unlike Peter Pan and Pooh, Christopher Robin gradually becomes an adult. This difference seems to reflect the changing views on children in those days. Although he grows up and once leaves the Forest, he comes back to the Forest as a child at the end of *The House at Pooh Corner*. In the Pooh stories, not only the desire for remaining a child but also the dilemma between remaining a child and growing up is expressed. This difference between *Peter Pan* and the Pooh stories seems to arise from the fact that people’s views on children

began to change as Britain became less powerful as a nation (I will come back to this point in chapter II). Nevertheless, the boys in both *Peter Pan* and the Pooh stories are fundamentally regarded as an ideal symbol of purity, innocence and youth.

In the works written during the second golden age beginning in the 1950s, on the other hand, boys are expected to grow up in the future. They are characterized by a more dynamic view on childhood; the childness perceived in this way does not always disappear even when children become adults. After the Great Stock Market Crash in New York and the Second World War, the economic situation of Britain as well as all over the world became unstable, and many plants, which brought vast riches to Britain, began to become independent. In such situations, people came to lose confidence gained in the first golden age, and were made to face the harsh reality. In such difficult situations, education came to be emphasized, and people came to expect not only the entertainment value but also the educational value from children's literature.

The themes of the works in the second golden age are also different from the ones in the first golden age. Instead of trying to preserve childhood forever, children's authors during this period tend to emphasize the transition from childhood to adulthood. For example, in *Tom's Midnight Garden*, the hero Tom comes to realize the inevitable process of growing up in the course of the story and finally recognizes the girl in the garden, Hatty, and the old lady in the flat, Mrs Bartholomew, as the same person. At the end of the story, he not only acknowledges the impossibility of being a child forever but also comes to know that people do not lose their childness completely even after growing up. Through these experiences, Tom grows psychologically. Tom's growth may also suggest to both adults and children that people

cannot stay in the glory of the past forever, but what gained in the past will remain inside themselves. People in Britain, as stated above, lost many things in this time such as prosperity and confidence. They might have lost sight of their links with their own childness in the past; Tom's growth may serve to create the connection between what they are now and what they used to be.

As we have seen, the purity, innocence and youth of boys are emphasized in children's books written in the first golden age; the representation of boys in this time seems to reflect the desires of adults including their authors. The distinction between fantasy and reality, on the other hand, is foregrounded in the second golden age. Children come to accept that the transition from childhood to adulthood; the boundary between the two stages of life is blurred in this period. Furthermore, childness is redefined; in the first golden age, childness is lost when children grow up, but in the second golden age, childness continues to live inside adults. The following chapter will focus on the representation of boys in the first golden age and closely examine the childness during this period.

Chapter II The Representation of Boys in *Peter Pan* and the Pooh Stories

This chapter will examine the representation of boys in *Peter Pan* and the Pooh stories. In Britain, there was a boom in children's literature from about 1837 to the 1920s, which was the first time when children's literature became popular. In this period, there were five famous authors of children's books: Lewis Carroll (1832-98), Edward Lear (1812-88), J. M. Barrie, Kenneth Grahame (1859-1932) and A. A. Milne. Jackie Wullschlager describes the role they played in shaping

the course of children's literature in her *Inventing Wonderland* (1995) as follows:

Lewis Carroll, Edward Lear, J. M. Barrie, Kenneth Grahame, and A. A. Milne stand at the centre of a golden age of Victorian and early twentieth-century children's books. From 1865, when *Alice's Adventures in Wonderland* became the first English children's classic, through the 1900s, when grown men cheered to hear Peter Pan declare "I want always to be a little boy and have fun", to the nostalgic conclusion of *The House at Pooh Corner* in 1928 – "In that enchanted place on the top of the Forest a little boy and his Bear will always be playing" – these five writers began and defined the course of our children's literature. (3)

This first boom in children's literature, led principally by these five authors, is generally called the first golden age of children's literature. There seem to be two main reasons why the first golden age of children's literature in Britain began at this time.

The first reason is the formation of new views on children. Two important ideas proposed by Jean-Jacques Rousseau and the Romantic school had a significant influence on the new notions of children. Rousseau, who was an author and an Enlightenment thinker in France, advocated democracy and had a great impact on various kinds of fields including philosophy, literature and politics, and wrote *Emile* (1762) in which he stated his views on the value of children and their education. Before Rousseau's time, the idea that a child was a small adult, that is, an imperfect undersized adult, was prevalent in Europe; in other words, a child was not regarded as a child. This point may be clearly illustrated by the portraits of children in those days.

Figure 1



Figure 2



The first portrait (Figure 1)² is *Prince James Francis Edward Stuart with His Sister* (1695) painted by Nicolas de Largilliere. According to Wullschlager, what was important in painting portraits of children in those days was “not an infant’s childlike qualities, but the suggestion of his future status” (13). As she states, children in this portrait dress like their parents and are depicted with adult-like dignity. Adults in those days did not think childhood to be an important period for children themselves and regarded it as a period of training to become adults; therefore, the portraits of children at that time strove to show how children would look in the future.

Rousseau, however, strongly objects to this view:

Childhood is unknown. Starting from the false idea one has of it, the farther one goes, the more one loses one’s way. The wisest men concentrate on what it is important for men to know without

considering what children are in a condition to learn. They are always seeking the man in the child without thinking of what he is before being a man. (33-34)

He thought of a child as being a child, not a small adult; to be more precise, he clearly distinguished between childhood and adulthood and recognized childhood itself as a valuable period in life. Rousseau's idea spread throughout Europe, changing not only the views on children but also the ideas in such fields as politics, philosophy, art and literature.

The second portrait (Figure 2)³ is *The Sackville Children* (1797) painted by John Hoppner; in this portrait children wear entirely different clothes from the ones in the first portrait. According to Alison Lurie,

Little girls, instead of being put into hoops and stays, now continued to wear the simple, comfortable, low-necked muslin frocks of their infancy... At the same time, boys were relieved of the long coat, tight waistcoat, high-collared shirt and knee breeches of their fathers. Instead they were dressed in a short jacket, a shirt with a soft turnover collar and trousers. (39)

In the second portrait, children dress like infants, not like their parents, and are depicted with innocent smiles. From such changes in the depiction of their clothes and expressions, it becomes clear that the new notions of children were formed in the eighteenth century.

It was the Romantic school represented by such poets as William Wordsworth (1770-1850) and William Blake (1757-1827) that paid attention to children in literature for the first time in Britain; they began to think of children in terms of purity and innocence. While

Wordsworth regarded the passage of time as what promoted the growth of mind, he thought that it robbed people of their purity and innocence. Therefore, he preferred a child, especially a little child untainted with the passage of time, and composed many poems on the subject of innocent childhood. The following quotation is from his “Ode: Intimations of Immortality from Recollections of Early Childhood” (1803-06):

And not in utter nakedness,
 But trailing clouds of glory do we come
 From god, who is our home:
 Heaven lies about us in our infancy!
 Shades of the prison-house begin to close
 Upon the growing Boy,
 But He beholds the light, and whence it flows,
 He sees it in his joy;
 The Youth, who daily farther from the east
 Must travel, still is Nature's Priest,
 And by the vision splendid
 Is on his way attended;
 At length the Man perceives it die away,
 And fade into the light of common day. (525-26)

In this poem, childhood is related to “Heaven,” “joy,” and “the vision splendid” whereas adulthood is regarded as “the prison house” where such heavenly visions “die away” and “fade.” The Romantic school regarded childhood as a privileged and seminal state and Wordsworth finds pleasure and value in childhood and childness. Thus, under the influence of the concepts developed by Rousseau and the Romantic

school, children came to be paid more attention to in art and literature than ever. In fact, it was not until this time that children are featured as the hero or heroine in children's books although children appear in fairy tails such as "Jack and the Beanstalk."

The second reason is the new environment surrounding children. There were two important changes in this time. The first change is the family structure; in the course of the nineteenth century, the number of children in a family decreased a great deal, which caused the change in adults' attitude to children. According to Wullschlager,

[A]s families grew smaller, parent-child relationships became closer and adults focused more intensely on children. What we call the nuclear family, with its generally higher level of complex relationships and neurosis, began in the nineteenth century. Middle-class mothers, no longer ceaselessly pregnant or nursing, were able to spend time on their children as individuals, and chose to do so. (15)

With the change of family structure, the relationships between children and parents became closer, and parents came to pay more attention to children; children could share more time with their parents and receive more affection from them. It is probable that these changes affected the way children were represented in literature (we will come back to this point later). Children's literature might have reached the golden age in this period because parents came to spend more time with children and something both of them could enjoy became necessary.

The second change is the economic situation of Britain; it is said that from about 1837 to the 1920s, Britain reached the most prosperous age in culture, diplomacy and other national situations because the colonies

they planted all over the world brought them vast riches. For that reason, Britain became “the country where the sun never sets,” building up the British Empire and enlarging their power all over the world. Thanks to the prosperity of the nation, people could seek more and more pleasure, which made them value youth as the period filled with enough energy to fulfill all their desires. Besides, they came to hold the idea that living after youth was of little value and even felt death would be more desirable than ageing as Peter Pan states: “To die will be an awfully big adventure” (132).

Also, since the views on children of the time were strongly affected by the Romantic school, childhood came to be regarded as a precious time in itself and children gradually came to be regarded as a symbol of purity and innocence. The combination of the desire for eternal prosperity of Britain and the newly formed notion of children served to create the idea that childhood is the ideal state to be sought after by all.

The new views on children formed in the nineteenth century in Britain can be summarized as follows:

The first was a dawning sense of childhood as a special state, as not just a period of training for adulthood but a stage of life of value in its own right. With this, the child came to be seen as a symbol, in a prosperous, progressive society, of hope and optimism. The second was a vision of children as good, innocent and in some way connected with spirituality and imagination. (Wullschlager 12)

As these ideas came to the fore, the necessity to lay down new laws to protect children and to educate them properly arose for the first time. Furthermore, the new notions of children created the new businesses dealing in toys, clothes and books for children. These changes formed

the environment for creating many children's books. In conclusion, the new views on children and the new environment surrounding them together helped children's literature to flourish for the first time in Britain.

I will now make clear the two kinds of representation of boys found in *Peter Pan* and the Pooh stories. There are two common elements in these works: one is the characterization of children as pure, innocent and pleasure-seeking beings, and the other is the desire for being a child forever. The difference between them, on the other hand, concerns the notion of becoming an adult.

First of all, I will analyze the figure of Peter Pan. Peter Pan seems to reflect the desires of Barrie and his contemporaries. As we will see below, the combination of Barrie's childhood experience and the views on youth in those days might have served to create the ideal figure called *Peter Pan*. People in those days, as discussed above, desired to be young and energetic in order to enjoy their lives as much as they could. It was in Peter Pan that these views were reflected most evidently: "Pan, and what art thou?" he cried huskily. 'I'm youth, I'm joy,' Peter answered at a venture" (206). To Barrie and young people in those days, Peter Pan was the ideal symbol as Wullschlager states: "Peter Pan is the dream figure of an age which declined to grow up" (111).

This notion was shared by Barrie himself, which seems to have much to do with his childhood experience. When he was six years old, his older brother died at the age of thirteen in a skating accident, which made his mother get extremely depressed and shut herself up in her bedroom for months. One day, he was told by his sister to try to console his mother and went to her; later, he recalled the following incident in his autobiography: "the voice said more anxiously, 'Is that you?' again. I thought it was the dead boy she was speaking to, and I said in a little

lonely voice, ‘No, it’s no [sic] him, it’s just me.’ Then I heard a cry, and my mother turned in bed, and though it was dark I knew that she was holding out her arms” (12-13).

This experience probably led him to think that he had to remain a child forever because his mother sought in Barrie her dead son, who stopped growing up at thirteen. This time, he insisted that he was not his dead brother; since then, however, he started to pretend to be his dead brother in order to console his mother. The following conversation between Peter Pan and Wendy’s mother, Mrs Darling, seems to reflect how Barrie felt about growing up:

“Would you send me to school?” he inquired craftily.

“Yes.”

“And then to an office?”

“I suppose so.”

“Soon I should be a man?”

“Very soon.”

“I don’t want to go to school and learn solemn things ... keep back, lady, no one is going to catch me and make me a man.” (229-230)

Peter Pan does not want to go to school because it means growing up; he insists on remaining an innocent child forever.

Also, Barrie himself wrote his fear of becoming an adult in his notebook: “greatest horror – dream I am married – wake up shrieking Grow up and have to give up marbles – awful thought” (Wullschlager 119). Likewise, Peter Pan expresses his fear of becoming a father: “It is only make-believe, isn’t it, that I am their father?... it would make me seem so old to be their real father” (145). Thus, it can be argued that in *Peter Pan* Barrie expressed his own wishes and fears,

which were shared by many of his contemporaries. Peter Pan's wish – "I don't want ever to be a man ... I want always to be a little boy and to have fun" (41-42) – seems to reflect the desires of the writer as well as his readers.

Similar views on children can be found in the Pooh stories. Milne, however, regarded childhood as ideal for a different reason from Barrie's. Unlike Barrie, Milne had a happy childhood thanks to his deeply affectionate parents; he wished to recreate his happy childhood in the world of the Pooh stories. Wullschlager describes the singularity of Milne's work as follows: "His genius was to fix the character of the archetypal child, in the context of a child's vision, and within the limits of children's language, as no one before or since has ever done" (186). His ability to understand things from a child's viewpoint may have appeal not only for children but also for adults. Children can feel empathy with the characters and imagine that they are also the inhabitants of the magical Forest whereas adults may want to look back to their childhood with pleasure as Milne did. These different appeal for children and adults seem to be the reasons why the Pooh stories gained a wide readership.

The following scene appears in chapter I of *Winnie-the-Pooh*; Pooh visits Christopher Robin and asks for a balloon in order to get honey from a beehive.

"I wonder if you've got such a thing as a balloon about you?" ...

"What do you want a balloon for?" you said.

Winnie-the-Pooh looked round to see that nobody was listening, put his paw to his mouth, and said in a deep whisper: "Honey!"

"But you don't get honey with balloons!"

"I do," said Pooh. (12)

As Christopher Robin says, Pooh, of course, cannot get honey with the balloon. He, however, does not mind failure and makes the following excuse: “I have just been thinking, and I have come to a very important decision. These are the wrong sort of bees” (18). This scene suggests that Pooh may be able to turn even his failures into enjoyment, and that he can enjoy all kinds of things purely and innocently even though he fails again and again.

Also, Pooh likes honey very much and has a big appetite for it just as many children love sweets. In chapter VI, Pooh brings Eeyore honey, which is Eeyore’s birthday present: “‘Lucky I brought this with me,’ he thought. ‘Many a bear going out on a warm day like this would never have thought of bringing a little something with him.’ And he began to eat.... And then, suddenly, he remembered. He had eaten Eeyore’s birthday present!” (80). When he has honey in his hand, he always forgets what he is supposed to do and cannot help eating it, which is exactly what most children do under such circumstances.

Here is another example; Pooh does not like difficult things because he cannot understand them. The following scene appears in chapter IV, where Owl explains Pooh the thing to do in order to find Eeyore’s tail: “‘The thing to do is as follows. First, Issue a Reward. Then –’...You sneezed just as you were going to tell me.’... ‘What I said was, ‘First Issue a Reward.’ ‘You’re doing it again,’ said Pooh sadly” (50-51). He does not know the expression, “Issue a Reward,” and mistakes the word “Issue” for the sound you make when you sneeze, just as children often try to connect what they do not know with what they know. Thus, in the Pooh stories Milne captures the nature of children in a convincing and humorous manner.

Milne was also good at describing children’s flexible thinking. In chapter IX, due to a heavy rain, Piglet is shut up alone in his house.

Pooh and Christopher Robin want to help him, but they have no means of transport to get there. When Christopher Robin is at a loss, Pooh hits upon a good idea.

And then this Bear ... said something so clever that Christopher Robin could only look at him with mouth open and eyes staring, wondering if this was really the Bear of Very Little Brain whom he had known and loved so long.

“We might go in your umbrella,” said Pooh.

“?”

“We might go in your umbrella,” said Pooh.

“??”

“We might go in your umbrella,” said Pooh.

“!!!!!!” (144)

It is true that Pooh is fundamentally foolish and always does stupid things; however, sometimes he can conceive most ingenious ideas that would never occur to adults. Such flexible thinking is often attributed to children. Such characterizations of Pooh seem to coincide with the childness in the first golden age.

However, there is also a significant difference between the Pooh stories and *Peter Pan* in terms of the notion of growing up. Milne is said to be the last author of children's books, and *The House at Pooh Corner* is considered as the last book for children in the first golden age. According to Wullschlager,

Unlike earlier fantasy writers, Milne is a devastatingly accurate child psychologist. The witty conviction with which he presents his child-centred universe has kept young readers hooked for seventy

years. But it also marked the end of an idealism which had provided the climate for the fantasy genre to develop. With Milne, the cult of the innocent child was over. (187)

As she claims, the first golden age of children's literature came to an end with the decline of Milne's writing career. People gradually ceased to accept Milne's works in the latter half of 1920s and throughout the 1930s, the time when the Great Depression gripped the world and the Second World War broke out. It is said that it was when the First World War broke out that people's ideas started to change. Despite its victory in the First World War, the British Empire sustained great losses in both diplomatic and domestic affairs. After that came the Great Stock Market Crash in New York and the Second World War. As a result, the situations all over the world changed and people in Britain came to lose confidence in their prosperity. It was no longer possible to enjoy their lives as innocently as before or to look back to a happy childhood. Instead, most people probably had to face harsh realities. His son Christopher Robin in his autobiography *The Enchanted Place* (1976) admitted that people deserted Milne:

He was forty-six when *The House at Pooh Corner* was published. Up to then his star had been steadily ascending But *The House at Pooh Corner* was to mark his meridian. After that came the decline. He was writing just as fluently, just as gracefully but fluency and grace were not enough: the public wanted stronger meat. His last play was put on in 1938: it was a failure. During the war he returned to light verse, and for a number of weeks A. A. M. was back again in *Punch*. His skill had not deserted him, but his public had.... (166-67)

The worlds created by Milne were no longer what people desired. This meant that the first golden age of children's literature was over.

Let us now turn to the characterization of Christopher Robin. Pooh is characterized as an eternal child like Peter Pan; Christopher Robin, however, grows up by degrees. Peter Pan decidedly refuses to go to school; Christopher Robin, on the other hand, starts to go to school. Since going to school seems to mean growing up in the Pooh stories as in *Peter Pan*, it can be assumed that Christopher Robin does grow up in the end. One day, he disappears in the morning; the reason for this is given in chapter V of *The House at Pooh Corner*: "What does Christopher Robin do in the morning? He learns. He becomes Educated. He instigates ... he instigates Knowledge" (89-90).

At the end of the book, he is obliged to leave the Forest; this seems to mean that he cannot remain a child any longer because the Forest stands for the world children belong to and leaving there means leaving childhood. In chapter X, the last chapter of the book, the day comes when Christopher Robin leaves the Forest: "Christopher Robin was going away. Nobody knew why he was going; nobody knew where he *was* going; indeed, nobody even knew why he knew that Christopher Robin was going away. But somehow or other everybody in the Forest felt that it was happening at last" (162). Although nobody in the Forest knows why Christopher Robin leaves there, everybody seems to feel what is happening to Christopher Robin; at last, he grows up. Christopher Robin describes becoming grown-up as follows: "I'm not going to do Nothing any more.' 'Never again?' 'Well, not so much. They don't let you'" (178). In the Pooh stories, the phrase "to do nothing" seems to mean children's privileges because Pooh loves to do nothing and Christopher Robin can do nothing in the Forest but not outside the Forest. The story, however, ends in the following way: "But wherever

they go, and whatever happens to them on the way, in that enchanted place on the top of the Forest, a little boy and his Bear will always be playing.” (180). This ending seems to show the dilemma between being a child and growing up.

The same dilemma is also expressed in Milne’s poem, “The End⁴,” in which he describes every age from one to six; the expressions are different from one to five and six. The ages from one to five seem to mean that one is in the beginning or in the midst of childhood; for example, the age of one is depicted as “just begun,” and the age of three as “hardly Me.” At the age of six, however, a change occurs as follows: “But now I am Six, I’m as clever as clever. So I think I’ll be six now for ever and ever” (101). This is because the age of six seems to be the age just before starting to go to school. We can assume that Milne, without being able to grow out of his own childhood wishes, reverted at the end of *The House at Pooh Corner* to the idealized notion of childhood prevalent in the first golden age.

In the first golden age, children and childhood came to be regarded as the ideal state for fulfilling people’s desires to remain young forever or to look back to their happy childhood. These views on children and childhood were shared by such children’s authors as Barrie and Milne; they created the eternal boys and the worlds reflected these views. Peter Pan and Pooh are the ideal symbol for people who wish to remain children forever and always seek pleasure. Even Christopher Robin, who grows up and leaves the Forest near the end of the Pooh stories, can come back to the Forest when he so wishes. He promises Pooh as follows:

“Pooh, when I’m – *you* know – when I’m *not* doing Nothing, will you come up here sometimes?”

“Just Me?”

“Yes, Pooh.”

“Will you be here too?”

“Yes, Pooh, I will be, *really*. I *promise* I will be, Pooh.” (178-79)

At the end of this chapter, he does come back to the Forest. In the Pooh stories, the theme of growing up is expressed in an incomplete manner. The figure of Christopher Robin may be located somewhere between the first golden age and the second golden age; in the second golden age, the transition from childhood to adulthood comes to be considered as an important theme in many of children's books. The following chapter will focus on the representation of boys in *Tom's Midnight Garden* in the second golden age.

Chapter III The Representation of Boys in *Tom's Midnight Garden*

This chapter will examine the second golden age in detail and analyze the representation of boys in *Tom's Midnight Garden*. In his *Children's Literature: An Illustrated History* (1995), Hunt states that “the great strength of British post-war publishing was fantasy” (252). Many significant fantasy novels came out during this period: “The Chronicles of Narnia” formed of seven books starting with *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (1950) by C. S. Lewis (1893-1963), *The Borrowers* (1952), the first book of six-book series by Mary Norton (1903-92), *The Children of Green Knowe* (1954), and the first book of the Green Knowe series by L. M. Boston (1892-1990), to name a few. Carpenter summarizes the common features in the works written during the second golden age as follows:

[T]he greater part of children's fiction produced in this period has the same theme: the discovery or rediscovery of the past.

A typical plot from this period is likely to concern one or two children who stumble across some feature of history or mythology which concerns their own family or the place where they are living or staying, and which often involves magic or supernatural events. The children become drawn into it, usually at their own peril, and in consequence achieve some kind of spiritual, moral, or intellectual growth. (217-18)

In these works, children grow up in the course of the stories, which makes them differ from the children in the works produced in the first golden age who are expected never to grow up. Before going into this point in detail, let us first consider why children's literature flourished again in this period.

The first cause may be the change in the role of children's literature due to the decline of the British Empire. Britain sustained a great loss by the two World Wars, entering a period of economic stagnation and losing national prosperity and confidence gained in the nineteenth century. It was in such desperate circumstances that Britain launched upon the promotion of school education. Hunt states as follows: "Implementation of the 1944 Education Act had created a new school system, itself being supplanted by a change to comprehensive schools, which indicated the new political importance of the young and the value placed on education" (*Children's Literature* 252). These changes in the views on the young and education also affected the views on children's literature:

Developments in education were clearly important.... Gradually

the teaching of English in secondary schools began to find a place for the children's book. Until the end of the war, children's literature was perceived by English teachers as purely recreational and no affair of the curriculum or school library. In the post-war climate there was a marked change. The educational world, especially teacher training institutions, was beginning to take children's literature seriously and to see its place in classrooms and school libraries. (Hunt, *Children's Literature* 257)

Thus, people in the educational world came to consider children's literature to be necessary for school children, especially students at secondary schools. Hunt claims that the idea that "a book which is accessible to and enjoyable for children may also work on levels which few children are likely to appreciate" was prevalent in society in this period (*Children's Literature* 258). This idea suggests that children's literature can bring to children not only enjoyment but also something useful for their growth in terms of knowledge and skills. Thus, children's literature became important for children more as the books they should read in order to acquire knowledge than as the books they can read only for amusement. In other words, it can be said that the value of children's literature was increased in society.

The quality of children's books might have been raised during this period because the belief in "the importance of regular casual reading in the development of literacy" became prevalent in society (Hunt, *Children's Literature* 259). As this idea began to spread widely, children's literature became increasingly popular as suitable materials for education. As a result, people came to pay more attention to the quality of children's books than before.

Furthermore, as Hunt points out, the appearance of televisions might

also have improved the quality of children's books: "television may have had the paradoxical effect of supplanting books as the lowest level of escapist entertainment for the young, and thereby raising their prestige" (*Children's Literature* 259). Therefore, people came to demand higher standards of children's books, and authors strived to meet such demands.

In addition, Hunt points out that many publishers for children's books, particularly Puffin Books, played an important role in improving the standard of children's literature (*Children's Literature* 259). Thus, the value and the quality of children's books together changed the views on children's literature and made children's books necessary for children's education.

The second cause may be the rise of women authors. In the first golden age of children's literature, famous authors for children's books were mostly men. This is probably because in those days most women spent most of their lives taking care of their families at home. Sandra Gilbert and Susan Gubar sum up the situation as follows: "the pen has been in male hands women have not only been excluded from authorship but in addition they have been subjust [sic] to (and subjects of) male authority" (11). Therefore, women writers tended to remain relatively minor in the first golden age except for people like Christina Rossetti (1830-1894), who was the sister of a famous painter Dante Gabriel Rossetti and herself a poet well-known for *Goblin Market and Other Poems* (1862), and Beatrix Potter (1866-1943), who was a distinguished botanist as well as a famous writer of children's books including *The Tale of Peter Rabbit* (1902).

In the second golden age, however, such views on authorship and women began to change; many women authors such as Mary Norton, L. M. Boston and Philippa Pearce became influential. One of the reasons

why women writers became more prominent in this period may be the increased participation of women in public affairs and the changes in the views on women authors. The increased number of women authors in this period suggests that women came to be able to choose writing as an occupation.

More significantly, it can be argued that women writers added new perspectives to children's literature. The works by these three authors have several points in common as Kimberley Reynolds claims in *Children's Literature in the 1980s and the 1990s* (1994):

Many of the themes and issues characteristic of Norton's and Boston's novels are also found in *Tom's Midnight Garden*: the isolated pre-pubescent boy in the large house; the disruption of linear time ... the exploration of the relationship between child and adult; anxiety about the effects of change on the landscape; and perhaps as important as any of these qualities, the mutual affection and dependence of male and female characters. (40)

This chapter will focus on the theme of the disruption of linear time, and discuss the differences between children's literature in the two golden ages in terms of the perception of time.

In *Peter Pan* and the Pooh stories, as discussed above, the distinction between childhood and adulthood is clearly drawn; time only goes straight on without the possibilities of any disruption. In *Tom's Midnight Garden*, however, the boundary between these two periods is blurred. People may travel backwards and forwards in time as Tom observes: "So that I might be able, for some reason, to step back into someone else's Time, in the Past; or, if you like... she might step forward into my Time, which would seem the Future to her, although to

me it seems the Present” (177). These changes in the views on time affect the representation of boys in *Tom's Midnight Garden*. The hero Tom wants to gain eternal time to remain a child forever. Unlike Peter Pan, Pooh and Christopher Robin, however, he cannot do so. In the course of the story, he comes to recognize the passage of time and the fact that a child will have to grow up in the future.

At the same time, he discovers “a gesture, a tone of the voice, a way of laughing that reminded him of the little girl in the garden” in the figure of Mrs Bartholomew (224). In other words, he finds the links between the past and the present. Pearce states about the relationship between people and time as follows:

One of the things most difficult to believe – with your imagination as well as with your reason – is the change that Time makes in people. Children themselves often laugh aloud at the idea that they will ever grow old; that old people have ever been children. I tried to explore and resolve this non-understanding in the story of Tom Long and Hatty Melbourne. At the end of the book Tom hugs old Mrs Bartholomew because he realizes she is the little girl he loved to be with. (Crouch 99)

It becomes clear from the above that she intends to express the new perspective on time and to convey the theme of the transition from childhood to adulthood. This theme seems to be appropriate for prepubescent children because, like Tom, they are actually at the stage at which they gradually grow into adulthood and come to recognize the inevitability of growth. At the same time, this idea seems meaningful to adults, who often lose sight of what they were like when they were children.

In addition, visits to schools by children's authors might have encouraged children to have interest in children's literature. For example, when Pearce visited a middle school, King John School, Thrapston, and read her own novels to students,⁵ children showed various kinds of reaction to her storytelling; some of them enjoyed it and others did not. Pearce stated in the interview in November 1984 that "it is great fun to tell them and I love that" (Natov and DeLuca 81). She willingly accepted open and honest expression of children's feelings; such experiences gained through mingling with children probably made her books more accessible to their readers.

Furthermore, as Kyoko Miyake points out, Pearce's style is poetic and musical, which is especially suited to be read aloud (28). The scenes are described as if they are seen with our own eyes when we read them aloud, which is probably due to her experience as a scriptwriter and producer at the BBC Radio. Listeners can perceive the images of the scenes not only with the senses of hearing and sight but also with the senses of touch, taste and smell. For example, the garden Tom visited at midnight for the first time is vividly depicted in the following scene:

a great lawn where flowerbeds bloomed; a towering fir-tree, and thick, beetle-browed yews that humped their shapes down two sides of the lawn; on the third side, to the right, a greenhouse almost the size of a real house; from each corner of the lawn, a path that twisted away to some other depths of garden, with other trees.
(21)

Here is another example; the following scene is described as if the ticking of a clock can be actually heard:

Slow silence, and then grandfather clock struck for twelve.... And at last – One! The clock struck the present hour; but as if to show its independence of mind, went on striking – Two!... Eleven! Twelve! “Fancy striking midnight twice in one night!” jeered Tom, sleepily. Thirteen! Proclaimed the clock, and then stopped striking. (15)

In the following scene, Tom goes through the door in the garden for the first time:

Tom glared at the door that once more was his barrier. Once more, without hope, he raised his hand to the latch and pressed it. As usual, he could not move it: his fingers seemed to have no substance. Then, in anger, he pressed with all imaginable might: he knitted his brows, and brought all his will to bear upon the latch, until he felt that something had to happen. It did: his fingers began to go through the latch... (51)

While reading this scene, readers may feel as if they really touch the latch and go through the door. Thus, her sensuous evocation of fantastic images and her ability as a storyteller can stimulate children’s interest and help them to understand the complex themes underlying her works. In conclusion, the new necessity for educational materials brought children’s literature back to life, and the new perspectives expressed in children’s books served to expand their readership.

Let us now turn to the representation of boys in *Tom’s Midnight Garden* and compare it with the one in the first golden age. First, the common elements between them are the desire to remain children. What becomes very important when we compare the works in the two

golden ages is the meaning of the space where the heroes wish to stay: the Neverland in *Peter Pan*, the Forest in the Pooh stories and the garden in *Tom's Midnight Garden*. According to Pearce, "[t]he garden provided a powerful image of childhood. The walled garden – the old *hortus conclusus* – represents the sheltered security of early childhood" (Crouch 99). The hero Tom discovers an enchanted garden when he stays at his uncle's flat; the garden lets him forget his daytime concerns, turning him into a pure and innocent boy like Peter Pan and Pooh while he is in the garden.

He always forgot. In the daytime, in the Kitson's flat, he thought only of the garden, and sometimes he wondered about it: where it came from, what it all meant. Then he planned cunning questions to put to Hatty, that she would have to answer fully and without fancy; but each night, when he walked into the garden, he forgot to be a detective, and instead remembered only he was a boy and this was the garden for a boy and that Hatty was his playmate. (85)

This quotation may suggest that the garden in *Tom's Midnight Garden* is similar to the Neverland and the Forest; in this garden, Tom wants to play with Hatty to his heart's content without wondering about the nature of the space, where it comes from and what it means. Soon, he notices that the passage of time in the garden is different from the one in the flat. He recognizes that "he spent time there, without spending a fraction of a second of ordinary time" (186); that is, even if he stays in the garden for a long time, he can come back at the same time when he leaves the flat.

Tom's garden reflects the two important features of the works in the first golden age. First, while he is in the garden, Tom can remain a child

as Peter Pan can do so in the Neverland. Secondly, Tom can come and go between the garden and the flat whenever he likes as Christopher Robin can do so in the Forest. Tom tries to have both the garden and his family:

[H]e could spend an endless time in the garden, if he liked. He could, after all, have both things – the garden and his family – because he could stay for ever in the garden, and yet for ever his family would be expecting him next Saturday afternoon. Time here would stand still at Thursday, and wait for him; it would only start again if he left the garden and came back to the flat. (186)

Tom desires to remain a child like Peter Pan and Pooh and inhabit the two worlds, the garden and the real world, like Christopher Robin. He, however, comes to recognize the impossibility of being a child forever through the growth of Hatty. This recognition of growth as a necessary part of life distinguishes Tom from the boys in the first golden age.

Tom comes to acknowledge the transition from childhood to adulthood in terms of the two spaces, the garden and the world outside the walled garden. When he is in the garden, he does not notice the growth of Hatty or even when he notices it, he does not mind it. Tom and Hatty quarrel over which of the two is the ghost: “They were glaring at each other now; Hatty was trembling. ‘You’re a silly little boy!’ she said (and Tom thought resentfully that she seemed to have been growing up a good deal too much recently)” (109). Although he notes for the first time here that she has been growing up, he does not seem to mind her growth much: “Tom studied her for a moment: perhaps – no, *certainly*, she looked older than when he had first known

her. Hatty had been growing up, just like the other Melbournes, and Tom had never noticed it, partly because they had been together so much and partly because he was not observant of such things" (149). In the garden, Tom always forgets all his concerns in the real world, and all he wants to do is to play with Hatty; Hatty's age is not important to him while he is in the garden. This point may be illustrated by the following two scenes in which Hatty at two different growth stages performs the same act:

After that, they went to the little brick-built heating-house, at the end of greenhouse, and Hatty set about opening that door for Tom. She was far too small to be able to reach the flat square of iron that latched the top of the door; but, standing on tiptoe and straining upward with her yew-twig, she was finally able to poke it aside. (78)

Then Tom thought of Abel's Bible, that he kept in the heating-house; and they went there. Tom noticed how easily Hatty opened the door, now: she reached the square of iron at the top, without even needing to stand on her toes. She had certainly grown a great deal since those early days in the garden. (168)

Thus, it is quite clear that Hatty has grown up at least physically. Tom, however, would not admit this fact: "He had seen Hatty as a girl of his own age, then as a much younger one, and recently as a girl who – although Tom would not yet fully admit it – was outgrowing him altogether" (176).

This situation changes when the stage of the story moves to the world outside the walled garden. The following scene occurs when Hatty

comes to have interest in the world outside the garden: “What do you see beyond the garden, Tom?” Hatty whispered up to him, her curiosity having overcome her fears” (125). What she sees outside the garden is a river, which seems to symbolize the growth process in this novel. Pearce states as follows: “Rivers are emblems of life, moving on, changing, carrying people with them” (Crouch 99).

After this scene, Tom and Hatty skate on the entirely frozen river downstream. This trip not only stands for the growth of Hatty but also prompts Tom to face the fact fully for the first time. When they go all the way down the river and arrive at the cathedral, Tom finally recognizes an important truth. Tom’s younger brother, Peter, points out to him: “‘But that’ – said Peter indignantly – ‘that’s not Hatty: that’s a grown-up woman!’ Tom, staring at Hatty as though he were seeing her for the first time, opened his mouth to speak; but he could not” (202). Peter sees “the look on Tom’s face: a strange, dawning amazement, and fear” (204). This suggests that Tom finally admits that Hatty is no longer a child, that the changes he has noted in her are true and that she is in fact a grown-up woman. When Tom and Hatty come home, he thinks: “The garden was still there ... and had turned Hatty herself from his playmate into a grown-up woman. What Peter had seen was true” (210).

After this recognition, he can no longer visit the Midnight Garden; he has lost the garden of childhood for ever. The loss of the garden plays a vital role in Tom’s psychological growth, which is described in the following scene:

“An apology for the disturbance last night. Of course, I gave her one at the time, and I apologized again just now; but she says the boy himself must go to her.”

"I shouldn't dream of sending him!" ... "No," Tom said suddenly, in a dull, steady voice: "I'll go to her. I ought to. I don't mind." ... "I shall go," he repeated.... You had to do these things – even unpleasant things: in a strange way, there was a relief in doing them.

There was something in Tom's manner that made his aunt and uncle respect his decision. (220-21)

His growth suggests that he acknowledges that eternal time does not exist and that children will eventually grow old, which is one of the themes Pearce wanted to express in *Tom's Midnight Garden*.

Another theme Pearce intended to express is the idea that childhood does not disappear completely even when children grow into adulthood. Just before leaving his uncle's flat, Tom discovers that Hatty, the girl in the garden, and Mrs Bartholomew, the old woman in the flat, are in fact the same person. On the last day of his stay at the flat, he is called by Mrs Bartholomew and meets her for the first time. Although he does not immediately notice, as he watches her appearance, her gesture and her way of talking, he gradually comes to recognize the girl Hatty in her.

Tom listened as she began her tale; but at first he listened less to what she was saying than to the way she was saying it, and he studied closely her appearance and her movements. Her bright black eyes were certainly like Hatty's; and now he began to notice, again and again, a gesture, a tone of the voice, a way of laughing that reminded him of the little girl in the garden. (223-24)

Finally, he cries out: "You were Hatty – you *are* Hatty! You're really

Hatty!’” (224). Here, it is important to pay attention to the distinction he makes between “were” and “are,” which suggests that he has made a connection between Hatty in the past and Hatty in the present. This is what Pearce tries to convey in the book: “*Tom’s Midnight Garden* was an attempt to reconcile childhood and old age, to bring them together” (Natov 79).

In the first golden age, the distinction between childhood and adulthood is clear. Peter Pan insists on remaining an innocent child forever and always comes back to the Neverland. Although he once leaves the Forest, Christopher Robin wishes to come back there as a child, and promises Pooh to do so. In the second golden age, on the contrary, unlike Peter Pan and Christopher Robin, Tom can neither remain in the Midnight Garden forever nor come back there whenever he likes. Instead, Tom realizes that childness does not disappear completely even when children grow up. Mrs Bartholomew also comes to reconfirm her own childness through her meeting with Tom. At the end of the story, Tom and Mrs Bartholomew hug each other:

[T]hey hugged each other as if they had known each other for years and years, instead of only having met for the first time this morning.... Of course, Mrs Bartholomew’s such a shrunken little old woman, she’s hardly bigger than Tom, anyway: but, you know, he put his arms right round her and he hugged her goodbye as if she were a little girl. (234)

Their mutual (re)discovery of childness enables Tom and Mrs Bartholomew to understand and accept each other.

The reason why children’s literature flourished in post-war Britain seems to be entirely different from the reason why it flourished during

the Victorian era. In the second golden age, children's literature was necessary because it was regarded to be useful for education. Also, the new perspectives given by women authors and their visits to schools might have made children's literature more popular. Such different situations affected the representation of boys in children's literature. Unlike Peter Pan and Christopher Robin, Tom comes to understand the inevitable transition from childhood and adulthood, and to discover childness in adults; these understandings will make Tom as well as the readers grow mentally.

Furthermore, Tom's rediscovery of childness in adults may suggest that what people gained in the past can remain inside them, which was an important message for the people of the time, since Britain lost many things due to the two World Wars. This work, as Masako Shimizu states in the obituary of Pearce, shows readers that time is not just what progresses but what accumulates.⁶

Conclusion

As we have seen, there are two kinds of representation of boys in the two golden ages of children's literature. The representation of boys in the first golden age reflects the childness mainly based on a static perception of childhood. The childness in this sense disappears when children become adults; *Peter Pan* gives a typical example of this view. Peter Pan can remain an innocent, pure child in the Neverland, an exclusive space which reflects the static nature of Barrie's notion of childness. The boys who visit the Neverland gradually grow, and at the end of the story they leave the Neverland for good. On the other hand, Peter Pan, a permanent resident in the Neverland, never grows up: "He was exactly the same as ever, and Wendy saw at once that he still had

all his first teeth” (238). A similar kind of childness is expressed in the representation of boys in the Pooh stories. Pooh is characterized as an innocent, pure and pleasure-seeking child like Peter Pan. Pooh also lives in the world only for children called the Forest, and continues to show various aspects of children as Peter Pan does.

In the Pooh stories, however, we also find a slightly different kind of childness. Unlike Peter Pan and Pooh, Christopher Robin gradually grows up in the course of the story, and there comes the time when he must leave the Forest. At the end of the story, however, he comes back to the Forest again as a child because he has promised Pooh to come back; this ending seems to indicate the dilemma between remaining a child and becoming an adult. Milne’s representation of boys seems to reflect the intermediate stage between the two golden ages.

The representation of boys in the second golden age, on the other hand, is characterized by a more dynamic view on childness and focuses on the transition from childhood to adulthood. The childness perceived in this way does not always disappear even when children become adults as Tom realizes in *Tom’s Midnight Garden*. Like Peter Pan, Pooh and Christopher Robin, Tom seeks eternal childhood in the garden; through the growth of Hatty, however, he finally comes to recognize the inevitable transition from childhood to adulthood. More importantly, he comes to understand that childness does not necessarily disappear when he identifies Mrs Bartholomew as the girl in the garden at the end of the story. Also, the characterization of Tom seems more complex than that of the boys in the first golden age. Tom has the curiosity to know everything, learns something useful for his growth and innocently expresses such feelings as joy, anger, sorrow and pleasure. As the notion of childness changed into a more dynamic one, the heroes of children’s literature became more real than ideal.

The following is another poem by Wordsworth called "The Rainbow" (1803):

My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began, so is it now I am a man,
So be it when I shall grow old
Or let me die!
The Child is father of the Man:
And I could wish my days to be
Bound each to each by natural piety. (522)

In "Ode: Intimations of Immortality from Recollections of Early Childhood," Wordsworth finds pleasure and value in childhood, which is lost to him forever; in this poem, on the other hand, the narrator wishes to hold his own childness ever after, suggesting the possibility of the continuity between childhood and adulthood. Pearce stated in her lecture in 1986 that we should not forget that children are potentially adults. Wordsworth also seems to make a similar point in "The Rainbow" because the meaning of the phrase "The Child is father of the Man" seems to coincide with Pearce's message.

As we have seen, the examination of the representation of boys in children's literature allows us to realize the significance of childness in both children and adults. Furthermore, the consideration of the changing representation of boys will lead us to a better understanding of the mentality peculiar to children and their psychological development as well as to the (re)discovery of childness in both children and adults.

Notes

- 1 For details about the evaluation of Pearce in Japan, see Akihiko Shiraiishi, “*Eikokusakka* Philippa Pearce-san,” *Asahi* 26 February 2007, 13.
- 2 Nicolas de Largilliere. *Prince James Francis Edward Stuart with His Sister*, National Portrait Gallery, London. From left to right, the first figure is Prince James Francis Edward Stuart (1688-1766), known as “The Old Pretender,” and he was the only surviving son of James II and Mary of Modena. The second one is his younger sister Princess Louisa Maria Theresa Stuart (1692-1712). He was seven and she was three at the time when it was painted.
- 3 John Hoppner. *The Sackville Children*, the Metropolitan Museum of Art, New York. The figures painted in this portrait are the children of the third duke of Dorset. From left to right, Lady Mary Sackville (1792-1864), later countess of Plymouth and Countess Amherst; the duke’s only son, Lord Middlesex (1793-1815), later the fourth duke of Dorset; and Lady Elizabeth Sackville (1795-1870), later Countess De La Warr and Baroness Buckhurst.
- 4 See A. A. Milne, *Now We Are Six* (London: Puffin Books, 1992) 101. It is his second collection of poems, in which Christopher Robin, who is a little boy in his first collection of poems, *When We Are Very Young* (London: Puffin Books, 1992), becomes six years old.
- 5 For details about Pearce’s visits to schools, see Hunt’s *Children’s Literature: An Illustrated History*, 256.
- 6 See Akihiko Shiraiishi, “*Eikokusakka* Philippa Pearce-san,” *Asahi* 26 February 2007, 13.

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