

The Illustrator's Interpretation of a Time Fantasy

—Susan Einzig & *Tom's Midnight Garden*—

Yasuko Shirasu

イラストレーターが読み解く「時」の不思議
—スーザン・アインツィヒ&『トムは真夜中の庭で』—

白 須 康 子

Introduction

At the end of 2008, Philippa Pearce's *Tom's Midnight Garden* (1958) will have been in print for exactly fifty years. A time fantasy novel representative of the second Golden Age of English children's literature in the 1950s and 60s, it is the author's second novel following *Minnow on the Say* (1955), which is a realistic treasure-hunt story set in Pearce's hometown and the surrounding area near Cambridge. *Tom's Midnight Garden* is even closer to her heart, as the story is based on her childhood house and the garden. It was awarded the Carnegie Medal in 1959 as the most distinguished children's book published in the previous year, and in 2007 it was selected by the judges of the CILIP Carnegie Medal for children's literature as one of the ten most important children's novels of the past seventy years. It is generally agreed that among her entire output her reputation has been

built on this most popular book.

This well-known time fantasy story has always been popular in Japan, too, since it was translated into Japanese by Ichiro Takasugi in 1967. Eight years later in 1975 a paperback edition was published, followed by the new edition which came out in 2000. As of February 2008, this new edition has been reprinted twelve times. The fact that most of Pearce's works, both novels and short stories, are available in translation clearly indicates her popularity among Japanese readers. Furthermore, in celebration the fiftieth anniversary of the book's publication in the U.K., the play *Tom's Midnight Garden*, dramatised and directed by Hisao Takase, was performed at Nissei Theatre in Tokyo in August 2008.

For those who have read *Tom's Midnight Garden*, the images of the central characters, Tom and Hatty, are probably inseparable from Susan Einzig's attractive illustrations. The Pearce texts and Einzig illustrations are harmoniously woven together. The German-born illustrator drew a total of twenty-eight illustrations for this book, one for the cover and one each for twenty-seven chapters. The illustrations are printed on the first page of each chapter above the chapter number and its title, occupying nearly half or more of the page. The reader is, therefore, given a clue about what happens in the new chapter s/he is going to read. On the other hand, in the translated Japanese version, the same illustrations are used for both hardback and paperback editions, but in the latter the illustrations are presented on the exact pages where the depicted events are actually happening in the story. Therefore the Japanese paperback reader usually comes across the illustrations halfway through each chapter. This made this reader wonder : if Einzig had been asked to draw illustrations for each chapter on any page she liked, would she have drawn the same illustrations as they are now? This paper examines the relationship between

Philippa Pearce's *Tom's Midnight Garden* and Susan Einzig's illustrations in order to explore how the illustrator interpreted the literary world of Pearce's time fantasy and how she presented her artistic interpretation to the reader.

'Time Fantasy' in English Children's Literature

In adult literature, the origin of 'time fantasy' as a literary genre can be traced back to 1895 when H. G. Wells published *The Time Machine*. This and other science fiction novels by H. G. Wells greatly influenced not only later science fiction writers, but also one of his friends, E. Nesbit, who made use of the idea of 'time travel' in several of her fantasy stories for children published at the beginning of the twentieth century, including *The Story of the Amulet* and *Harding's Luck* (Carpenter & Pritchard 372, 564). It can be said, therefore, the year 1906 when Nesbit's *The Story of the Amulet* was published is the origin of the 'time fantasy' genre in English children's literature. The young protagonists in this story travel back to the distant past, visiting ancient Egypt, Babylonia and so on one after another in search of the missing part of their amulet. It is as if these children were on a school trip, and at their destinations Time seems to stand still all the time. The reader of this type of time fantasy can enjoy visiting unfamiliar places, both in time and space, but their imaginative time travel does not give them much insight into the nature of Time, or how Time affects everything and everybody.

Almost thirty years later, the year 1939 saw a new development in the genre of 'time fantasy' in English children's literature. Two pieces of work by female writers were responsible: *The Ship That Flew* by Hilda Lewis and Alison Uttley's *A Traveller in Time*. Although the former is still very similar in the form of time travel to Nesbit's

fantasies, the brothers and sisters who travel by ship catch glimpses of the flowing nature of Time. Their time slip experience is more sophisticated than Nesbit's children's, because they realise that Time never stands still, but it inexorably moves forward from the past to the present, from the present to the future. It is also a revealing insight for these children that Time has the nature of piling up layer by layer at any particular place.

The sensitive heroine in *A Traveller in Time* neither travels so far in time nor in space as the children in other stories mentioned above. Penelope is a frequent domestic traveller between an old house in the English countryside in the twentieth century and the same house in the sixteenth century when the two famous historical figures – Queen Elizabeth I and Mary, Queen of Scots – were alive. Her time slip is facilitated by the atmosphere of the old manor house, Thackers, and her great-aunt and great-uncle living there as the descendants of the Taberners who served the Babington family four hundred years before. Anthony Babington is yet another historical figure who was convicted of high treason against Queen Elizabeth I and was sent to the gallows because of his plot to save Mary Stuart. Through her frequent trips to the past, Penelope develops friendship with the Babingtons and gradually comes to empathise with them. However, as a girl from the future she knows the tragic outcome of their cause, even though she cannot do anything about it. Penelope's dual points of view, looking at a historical event then and there as a contemporary on the one hand, and looking back at the same incident in reality as part of history on the other, make it possible for her to observe time present as a mere point in time. She also reflects on the great flow of Time from the past to the future: time past and time present are inseparably interconnected, as the past continues into the present.

There was a gap of fifteen years before the next major time fantasy novel appeared: Lucy Boston's *The Children of Green Knowe* in 1954. Boston wrote a series of six Green Knowe stories between 1954 and 1976, all of which are set in her old stone house, the Manor at Hemingford Grey, built in the early twelfth century. The protagonist in the first book in the series is a shy, lonely boy called Tolly, while Mrs Oldknow, his great-grandmother, is the author herself in disguise, and this elderly lady is a pivotal character throughout the series. The setting, the type of child protagonist and the blood relationship between the child and the old woman are very similar to those of *A Traveller in Time*. When Tolly is sent to one of his relatives, he does not have a sense of belonging at home because of his mother's death and the subsequent remarriage of his father. This introverted boy is very sensitive to the distinctive atmosphere of the ancient house which has accumulated Time for an exceedingly long time. Listening to the stories told by his great-grandmother, his mind somehow resonates with the past of this house, which enables him to meet the children who lived in the house three hundred years ago. Through his contact with these children from the past, Tolly regains his sense of belonging and heals himself. In the case of Boston's so-called 'poetic' fantasy, the element of young protagonists' conscious shift between different points in time is missing, because reality and fantasy are very finely intertwined with each other in the magical atmosphere of the house where time past, time present and even the future coexist.

Next comes Philippa Pearce's *Tom's Midnight Garden* in 1958. It is true that we can find in it some characteristic similarities to the traditional time fantasy novels examined so far in this section: for example, the setting is an old house; the protagonist's emotional state is unstable at the beginning of the story; and an elderly woman plays an important role in

Pearce's story, too. Despite these common features, there is a clear line between *Tom's Midnight Garden* and its predecessors. So what makes this work so unique?

First of all, Tom is a very different type of protagonist from Penelope and Tolly, for he is an ordinary, active boy rather than a quiet, solitary one. He grapples with the puzzle of Time on his own and is determined to solve it one way or the other. Tom's intense feelings, ranging from disappointment and anger to sympathy and joy, as well as his intelligent inquiry into the problem of Time, are so believably depicted throughout the story that many ordinary children are likely to find it easy to empathise with him. In Townsend's (1971) words, Tom is "hardly 'a character': he is any child, any person. He could be you" (167). In this way, Pearce created a new type of modern hero in the 'time fantasy' genre: an ordinary child, full of intellectual curiosity, who makes a positive approach to the world around him/her, rather than passively observing or accepting the situation.

Secondly, in Tom and Hatty's story Pearce succeeded in making two contemporaries come into contact with each other, though there is a considerable generation gap between them. In the case of previous time fantasies, the people whom the young protagonists meet through their time travels are those who lived in the distant past, and therefore no longer exist in these children's reality. However, in Pearce's work, Tom comes to realise at the very end of the story that Hatty, a late Victorian girl, his playmate in the midnight garden, and Mrs Bartholomew in her eighties living in the mid-twentieth century, are actually one and the same person. The moving last scene of Tom embracing old Mrs Bartholomew in his arms is a moment of epiphany for Tom.

This naturally leads to the third point, that is, in *Tom's Midnight Garden* the theme of Time is seriously and beautifully explored from various aspects. Fisher notes that it

is “very much, a book about Time. The author is preoccupied with Time and its problems” (124). Her preoccupation is clearly reflected in Tom’s determined behaviour in his desperate search for the truth about Time. Pearce (1977) explains the reason why she set out to write this story about 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. (99)

‘Time fantasy’ is not just the name of genre into which *Tom’s Midnight Garden* is classified, but it indicates that this is a fantasy novel dealing squarely with the wonders of Time.

The Garden, Symbolism and Imagination

Pearce is not a prolific writer who “writes only when she needs to write; her work is an expression of her own feelings and values” (Rees, 1980 : 54). True enough, she needed to write *Tom’s Midnight Garden*, because she was upset about her father’s decision to sell the Mill House upon his retirement, where Pearce grew up and spent most of her childhood with her parents, two brothers and a sister. In an interview Pearce expressed what she felt then: “Suddenly my childhood was chopped off from me ... I began thinking of writing stories based on the house and the garden and this feeling of things slipping away. It’s a terrible feeling” (Pearce, 1983 : 14). Inevitably *Tom’s Midnight Garden* is invested with her intense personal feelings, particularly the sense of loss. According to the same interview, Pearce initially decided to

write a book about children playing in the garden, then she borrowed the idea that dreams can work a time-shift from J. W. Dunne's *An Experiment with Time* (1927) as a theoretical base. Once the framework was fixed, Pearce started to recreate her childhood realistically by putting what she had seen and done in the garden and what she had heard from her father into the story (Pearce, 1983 : 14). Thus prompted by an unexpected, heartbreaking event, Pearce successfully immortalised her dear old family house, the garden and her childhood memories in *Tom's Midnight Garden*.

The walled garden in this work has a symbolic meaning, that is, "the sheltered security of early childhood" (Pearce, 1977: 99). It is also "a Garden of Eden, a symbol of Tom's and Hatty's innocence" (Rees, 1971: 44). The story is studded with religious references to the Bible. The first chapter of the book is called 'Exile.' The title itself reminds us of the Exile or the Babylonian Captivity. In fact, Tom is forced to experience a sort of detention at the Kitsons because of his brother's measles. He is expelled from his garden at home where, like the Garden of Eden, there is an apple tree. The apple tree appears again in Tom and Hatty's midnight garden. In Chapter 9 Hatty's three cousins all eat apples, and then in Chapter 10 when Tom meets Hatty for the first time, she is holding a half-eaten apple in her hand. Eating apples, the forbidden fruit, suggests their loss of innocence and subsequent departure from the garden. In this magical garden those who can see Tom are birds and animals, Hatty and the gardener called Abel. The story of Cain and Abel in the Book of Genesis is told by Hatty in Chapter 10 as a personal history of her Abel, so the connection is obvious. Abel the gardener is depicted as a simple but pious man who is the guardian of Hatty and her garden-kingdom.

One more important reference to the Bible is the angel decorating the dial of the grandfather clock. It is revealed in

Chapter 20 to be the angel of the Book of Revelation Chapter 10. Verse 6 ends with “that there should be time no longer.” “Time No Longer” is also written on the pendulum of the grandfather clock. Soon after Tom discovers the meaning of the angel with the help of the grown-up Hatty in Mrs Melbourne’s house, he dreams of the same angel barring his way to the garden with a flaming sword. Philip contends that this angel in Tom’s dream is “both the cherubim from Genesis 3: 24 and the angel of Revelation 10” (21), thus the former corresponds to the Fall, whereas the latter promises hope beyond loss – “a promise of redemption, of return to the garden” (21). Hatty has to leave the garden and her childhood behind as she grows up, but she can retrieve the status as an inhabitant of the garden when she regains the power of imagination in her loneliness towards the end of her life.

Tom’s Midnight Garden portrays two different kinds of human relationship in it. The central characters, Tom and Hatty, are first depicted as two unhappy, displaced children sharing their time together in the timeless garden as playmates and healing themselves. In this respect it is very similar to Burnett’s *The Secret Garden* (1911). For these children both the garden as an environment to stir up the imagination and their friendship are indispensable for their gradual healing process. Wolf regards Tom and Hatty’s perfect garden as “a marvelous symbol of the imagination” (146). Then towards the end of the story Tom and Hatty’s relationship dramatically changes into the one of ‘young and old.’ Comparing the two elderly women, Mrs Bartholomew in *Tom’s Midnight Garden* and Mrs Frankweiler in *From the Mixed-up Files of Mrs. Basil E. Frankweiler* (1967), Billman (31) concludes that both Pearce and Konigsburg emphasise the imaginative power of their old characters in their effort to overcome the effects of time, and this triumph encourages the

young protagonists, Tom and Claudia, to solve their personal problems using their own creative abilities. *Tom's Midnight Garden* celebrates the importance of imagination for children as well as for elderly people, and it shows that the imagination is one of the essential elements that connects the young and the old.

Susan Einzig, the Illustrator

According to Horne and Commire, Susan Einzig was born in 1922 in Berlin, Germany, and educated there. In 1939 at the age of seventeen, she went to London to study at the Central School of Arts and Crafts for three years. After the Second World War she became a part-time lecturer at the Camberwell School of Art (1946–51) and St. Martin's School of Art (1948–51), and then after an interval of eight years she resumed her part-time teaching at Beckenham School of Art (1959–60) and the Chelsea School of Art (1959–65). Einzig started her free-lance career in 1945 as a “highly respected and prolific illustrator” (Horne 176). She was a regular contributor to *Radio Times*, *Picture Post* and many other magazines, and she also contributed to the house magazines of several leading British companies.

Her career as a book illustrator began in 1946 and in the same year Einzig was given her first regular free-lance commission by Robert Harling. Since then she has illustrated many books for both adults and children. At the age of 36, her illustrations for *Tom's Midnight Garden* (1958) brought her recognition. Other children's books illustrated by Einzig include Elizabeth Poston's *The Children's Song Book* published by the Bodley Head in 1961 and E. Nesbit's *The Bastables* by Nonesuch Press in 1965. As for the latter, Einzig's illustrations from the Nonesuch Cygnet edition are used for the translated Japanese version of *The Story of the Treasure Seekers*, which

was published by Fukuinkan Shoten in 1974. According to a small column about the illustrator at the end of the book, Einzig is considered to be influenced by Goya (1746–1828) and Bonnard (1867–1947).

In the early 1950s, Einzig was among some fifty artists and designers represented by Artist Partners that was founded in 1951 by G. Donovan Candler. The company's website gives the following information:

Figure artists who led the way during that era such as Susan Einzig, ... worked across all fields of publishing and advertising both commercial and institutional, from small but brilliant drawings for the Radio Times to huge advertising campaigns and sixteen sheet posters.

(<http://www.artistpartners.com/history/history.html>)

In 1975 Einzig's major exhibition was held at Mel Calman Workshop Gallery in London.

Reality and Fantasy

"Nearly all the descriptive details is real, and exact" (Pearce, 1977 : 99). This is what the author says about the house and the garden in *Tom's Midnight Garden*, and so are some of the illustrations by Susan Einzig. This is because, at the request of the illustrator, Pearce lent her all the photographs and the paintings of the Mill House and the garden. As a result, Einzig could reproduce some of the exact copies of the real house and its garden in her illustrations. Pearce particularly admires those used for Chapters 6 and 15. These are the views of the back of the house from the garden and of the sundial path with the high brick wall. This cooperative relationship between the author and the illustrator seems to be reflected in the way the text and the drawings form a harmonious unit, with the latter helping to

encourage imagination as we read along. One of the striking features of this fantasy novel is that the details are firmly rooted in realism; likewise it can be said that its illustrations are supported by the artist's imagination that has been greatly inspired by reality.

Tom's Midnight Garden is a time fantasy, hence the story moves back and forth between the world of Tom's reality at the Kitsons and the world of fantasy shared by Tom and Hatty in the midnight garden. Prior to the detailed analysis of the relationship between the story and its illustrations, a total of twenty-seven drawings by Einzig have been divided into two groups, depending on which world they are dealing with. The list is shown below and the ones depicting the world of fantasy are indented. The chapter number and its title are followed by the brief description of each illustration in brackets.

〈Reality〉

〈Fantasy〉

1. Exile
(Tom's unhappy departure from home)
2. The Clock Strikes Thirteen
(Tom walking into the larder of the Kitsons)
3. By Moon Light
(Tom stepping into the garden for the first time)
4. By Daylight
(Tom and a tenant talking in the backyard)
5. The Footprints in the Dew
(Tom coming out of the hedge tunnel)
6. Through a Door
(Tom looking at the House from the top of a yew tree)
7. Report to Peter
(Tom, Uncle Alan and Aunt Gwen talking in the sitting

room)

8. The Cousins
(Hatty tagging along after her three cousins)
9. Hatty
(Hatty and her cousins eating apples under the tree)
10. Games and Tales
(Hatty and Tom looking at plants in the greenhouse)
11. The River to the Sea
(Hatty and Tom shooting an arrow together)
12. The Geese
(Abel and the boys herding the geese on the lawn)
13. The Late Mr Bartholomew
(Tom sick in bed in his bedroom)
14. The Pursuit of Knowledge
(Tom reading books in his uncle and aunt's bedroom)
15. The View from the Wall
(Tom crawling on the top of the high wall, while Hatty waves to him at the bottom)
16. The Tree-House
(Abel carrying unconscious Hatty, glaring at Tom)
17. In Search of Hatty
(Mrs Melbourne brushing her hair in front of the mirror, which reflects her son James)
18. The Bedroom with Two Barred Windows
(Hatty, sick in bed, and Tom in her bedroom)

19. Next Saturday

(Tom and Aunt Gwen standing on the bridge over a little river)

20. The Angel Speaks

(Hatty practicing skating on the frozen pond)

21. Time and Time Again

(Tom searching for Hatty's skates in the cupboard of his bedroom)

22. The Forgotten Promise

(Hatty and Tom climbing into James' trap, while Abel attends them)

23. Skating

(Hatty and Tom skating on the frozen river to Ely)

24. Brothers Meet

(Young Barty and Hatty in his gig, Tom sitting between them dejected)

25. Last Chance

(Tom rushing to the garden with Hatty's skates, while Uncle Alan trying to catch him)

26. The Apology

(Tom apologising to Mrs Bartholomew at the door of her flat)

27. A Tale for Tom Long

(Mrs Bartholomew and Tom enjoying talking over a cup of tea in Mrs Bartholomew's sitting-room)

Out of the twenty-seven illustrations, eleven are about the world of <Reality> and the remaining sixteen about <Fantasy>. When Einzig's drawings are contrasted with the chapter titles given by Pearce, they almost correspond with each other, that is, where the title implies a particular incident that may occur in the world of <Reality>, the

illustration used for that chapter is also something to do with Tom's <Reality>, though what is depicted is not always directly related to the title itself. For instance, the title for Chapter 2 is 'The Clock Strikes Thirteen,' but instead of drawing the picture of the grandfather clock in the hall of the big house where the Kitsons live, Einzig depicts Tom walking into the larder of the Kitsons in his pyjamas in the middle of the night. Although what the title says and the illustration seem totally unrelated with each other, they have one thing in common: they both take place in Tom's <Reality>.

Chapter 22 'The Forgotten Promise' is probably the only exception. There is a discrepancy between the title and its illustration. The 'promise' in the title means Tom's promise to his brother, Peter, that he would write a letter to him every day, but Tom inadvertently breaks the promise just once in his <Reality>. For this chapter, however, Einzig chooses a snowy scene from the world of <Fantasy>. Otherwise it is clear that Einzig respects Pearce's original structure of this novel. *Tom's Midnight Garden* starts with the scenes of ordinary, everyday-life in England in the mid-twentieth century. Fantasy is not introduced until Chapter 3, but thereafter the emphasis shifts to the world of fantasy. However, the chapters telling the stories of the midnight garden are regularly punctuated by one or two chapters dealing with the world of reality, and eventually when this 'time fantasy' reaches the climax, Tom comes back to the ordinary world of reality once again. Einzig's illustrations follow this pattern.

As a 'Figure Artist'

An important feature of Susan Einzig's illustrations for *Tom's Midnight Garden* is that they all include 'figures.' Not a single one is a landscape or a still life without people. It

indicates that Einzig interprets this novel as a human drama and she is interested in their behaviour and feelings. In this section an attempt will be made to analyse how the artist depicts people as the story develops. We will mainly follow the pictures of Tom Long who appears most frequently as the protagonist of the story, and Hatty whose long life from her childhood to old age is told.

〈Tom〉

In Chapter 1 Einzig introduces Tom to the reader as a boy of discontentment, filled with anger and despondency. We cannot see his whole face, because she shows Tom in profile, but his knitted eyebrows and downcast eyes clearly shows his state of mind. Strictly speaking, this illustration is not a proper portrait of Tom. It looks more like he is there as the target of the reader's one-sided observation. Tom, in the world of reality, is duly introduced to the reader in Chapter 2. Einzig chooses the angle so that we can see both his face in full and what he is looking at in the larder at the same time. This illustration and the next one in Chapter 3 form a kind of contrastive pair. This is because, in both of them, Tom opens a door and steps into a new environment, whether it is in the world of reality or fantasy. The difference is in Chapter 3 the illustrator shows us Tom's back so that the reader can see the same things as his eyes are taking in – the very first view of the magical garden. Einzig employs a similar angle in illustrating the pictures for Chapters 6, 18 and 26. By doing so, she allows the reader, along with Tom, to observe the House from the tree-top, to study the face of Hatty who looks older than before, and to make his apologies to a stranger, old Mrs Bartholomew. By deliberately hiding Tom's facial expressions, Einzig makes us feel closer to or identify with the protagonist.

In Chapter 5 Einzig introduces Tom once again, this time in

the world of fantasy. This is the largest and the clearest portrait of Tom, facing the reader directly. He has just come out of Hatty's secret tunnel through the hedge and is looking out over a meadow. However, the illustration does not reveal what Tom is looking at. The view of the early morning meadow with birds and animals is entirely left to the reader's imagination. In this chapter Einzig takes a different approach, that is, by not translating what is described vividly in the text into the pictorial form, she encourages our active imagination to re-create the beautiful meadow in our mind.

〈Tom and Hatty in Childhood〉

As far as the illustrations are concerned, Hatty makes her first appearance in Chapter 8 entitled 'The Cousins,' though the next chapter has the more appropriate title 'Hatty.' The reason why Pearce gave the title 'The Cousins' to Chapter 8 is, from Tom's point of view, boys are more important for him as same-sex friends. The three cousins, Hubert, James and Edgar, do appear in the illustration for Chapter 8, but are unrecognizably small in size, whereas Hatty is the obvious main subject of this illustration in terms of size as well as position. Why does Einzig give priority to Hatty in spite of the title? The answer seems to lie in the last few sentences of the preceding chapter. "There was a girl too – but she was only a girl. What had her name been? Hatty..." (Pearce, 1976: 63). This is how Chapter 7 ends. It is as if Einzig tried to respond to Tom's monologue in the form of drawings at the beginning of the ensuing chapter, thus linking these two chapters smoothly with the combination of the text and the illustration. Therefore, this picture serves as an introductory portrait of Hatty, as the picture in Chapter 5 does for Tom.

In addition to the discrepancy between the title and the main subject of the picture, there is yet another discrepancy between the text and the illustration. The text says, "The

only word you could have used about that child was 'tagging.' She tagged along after them, and circled them every so often –" (65). It is Hatty who is always following her cousins, but in the illustration Hatty seems to be running away from them. Two possible explanations can be given. One explanation is that the illustrator has reversed the positions of the chaser and the target on purpose in order to emphasise Hatty's quick movement in close-up. The other explanation derives from what Abel says in this chapter. He suggests to Hatty that she should ask her cousins to exchange the roles when they play Catch with her, that is, to let her do the running away and they do the catching after giving her a start. It would surely be an ideal way of playing Catch for Hatty, but her cousins would never agree. Has Einzig tried to grant Hatty her unfulfilled wish in this illustration?

In Chapter 9 entitled 'Hatty,' her three cousins in the illustration can be recognised individually by their actions. The boy shaking the tree is Hubert, the boy trying to throw an apple to Hatty is James, and the one eating an apple with his back to Hatty is Edgar. All of them are turning their eyes upon Hatty who is the heroine of this chapter. Although Hatty is a minor figure in this illustration, the reader's attention is naturally drawn to her, directed by the boys' gaze. Moreover, Einzig does not fail to include an important object in this picture. Right over Hatty's head is the fir-tree – the symbol of Hatty's garden. Tom witnesses it falling one day and the next day standing up again in Chapter 6.

Tom and Hatty start to play together and their most enjoyable time in the garden is told in Chapters 10 and 11. The illustrations for these chapters depict the two children of the same age, intimately absorbed in their play. In Chapter 10 self-proclaimed "Princess Hatty" (74) takes the initiative in showing the guest around her garden-kingdom. This subtle

power relationship between them is taken into account in the illustration: Hatty is entertaining Tom by showing him an interesting plant in the greenhouse. However, their relationship becomes more equal in Chapter 11, as Tom shows Hatty how to make a bow. In the illustration Tom and Hatty are standing side by side, aiming at a point in the air with a bow. This is the image of perfect harmony in the timeless, peaceful garden. The children are at the height of their happiness and innocence. Einzig chooses this special moment as the subject of the cover illustration and presents a similar scene from the same chapter in it. It is the only illustration Einzig paints her line drawing in colors, in which Tom and Hatty with a bow and arrows against the backdrop of the House is painted in light-green based colour, evocative of the dreamlike midnight garden in the moonlight.

There is a gap of three chapters before the next picture of Tom and Hatty together appears. Here the story of a sad incident, Tom and Hatty's quarrel and Tom's historical detective work in reality is told. In Chapter 12 Pearce introduces grief and cruelty into Tom and Hatty's Garden of Eden. As a result of the stray geese incident, Tom witnesses, with tears, Hatty's real identity being disclosed by her cold aunt, Mrs Melbourne. He also witnesses a much younger Hatty crying for her dead parents in a corner of the garden. Accordingly the illustration for this chapter is depicted from Tom's point of view. All the people he encounters in the midnight garden – Abel, Hatty, her three cousins, Mrs Melbourne and the maid – are there and they are all looking at a gaggle of geese on the lawn. This is the scene the invisible Tom is observing from behind a tree in the garden. In Chapter 13 the highlight is Tom and Hatty's quarrel over a ghost, but Einzig tends to avoid depicting the scenes of confrontation that are usually accompanied by strong emotions. Tom is impressed by Hatty's clever method of

argument, which is the first sign of her growing up. While Tom is concentrating on his research on the Victorian clothing, Hatty begins to outgrow him, but the change is difficult to detect in the illustration for Chapter 15, because we can only see Hatty from the back. This scene is drawn from the standpoint of Abel, just before he makes Hatty kneel down on the path and swear on his Bible never to climb the sundial wall. Since Abel is the only other person except Hatty who can perceive Tom's presence in the garden, this scene is exactly what is perceived by Abel. Unlike the pictures in Chapters 10 and 11, Tom and Hatty are separated in this illustration; the former crawling on the top of the high wall, the latter standing at the bottom of it. In the distance beyond this wall runs a river – an emblem of life. Hatty cannot see it, but earnestly yearns for it. It implies that her days with Tom inside the walled garden are numbered and her life outside the garden will soon begin. The illustrator records this important turning point in Hatty's life.

After the accidental fall from the tree in Chapter 16, Hatty grows up quickly. Although she is still wearing the pinafore, a lifeless Hatty in Abel's arms looks apparently older than Tom. When Tom visits Hatty in her bedroom in Chapter 18, even he recognises the age difference between them. Einzig presents Tom and Hatty face to face with each other, showing Hatty's face in full and Tom's back to the reader. This is the last image of Hatty as a girl whose life is entirely confined to the garden. Although Tom's facial expression is invisible to us, the way he sits on the bed tells us eloquently about his recent mental development. Now he understands that "Time had taken this Present of Hatty's and turned it into his Past. Yet even so, here and now, for a little while, this was somehow made into *his* Present too – his and Hatty's" (143). This illustration seems to capture Tom's bewilderment and the subtle psychological distance he feels towards Hatty as a

result of the growing gap in age.

〈Tom and Grown-up Hatty〉

Hatty suddenly appears as a grown-up woman from Chapter 20 onwards. Tom and Hatty's relationship is now adult versus child. Since this novel is mainly told from Tom's point of view, Pearce does not describe in detail what the grown-up Hatty looks like, which is outside the boy's interest, but Einzig depicts her as a typical Victorian young lady, wearing a dark-coloured long dress and with her hair done up. As she grows older and her social life gets busier, Tom looks more and more insubstantial for her. The illustrations for Chapters 22, 23 and 24 present a series of events on the special day when Hatty's life changes dramatically. The first in the series is the departure scene of Hatty and Tom for Castleford in her grown-up Cousin James' pony and trap. It is followed by the skating scene all the way to Ely on the frozen river. This scene is described in the text as "...they skated abreast, keeping time together, stroke for stroke" (182). By showing Tom and Hatty's backs to us, Einzig invites us to follow them on their long skating journey to Ely. Despite the unmistakable difference in their age and height, Tom and Hatty are once again harmoniously engrossed in their own world like they have done so in the garden as children of the same age. However, this is the last splendour in Eden, because Hatty loses her ability to see Tom at the end of this journey. The last in the series depicts their return journey home in young Barty's gig in the moonlight. Hatty and young Barty, her future husband, are looking in the direction of the reader by turning their heads towards us. It is actually an unnatural pose, but it seems that Einzig has deliberately chosen this pose for several reasons. First, two people looking in the same direction is Einzig's way of expressing the harmonious relationship between them. It used to be Tom and Hatty who

enjoyed each other's company, but this illustration shows that grown-up Hatty's partner is now replaced by young Barty. Sandwiched between them is lonely Tom's white profile with downcast eyes, which makes a sharp contrast with the two adults clothed in dark colours. His ambitious plan "of exchanging his own Time for an Eternity of Hatty's and so of living pleasurably in the garden for ever" (196) has been spoilt. Secondly, *Einzig* shows us the second portrait of Hatty as a mature woman who has left her childhood behind. Thirdly, it also gives the reader a preview of the portrait-photograph of late Mr Bartholomew, which Tom finds later in Chapter 26 in Mrs Bartholomew's sitting-room.

⟨Tom and Old Hatty⟩

Quite early in the story (Chapter 4) Pearce describes in detail the scene of Mrs Bartholomew's weekly routine of winding her grandfather clock. Dressed in black, she slowly and methodically completes her task like the keeper of Time and then shuffles away. The tenants of her house are keeping their unsociable landlady at a distance. The reader is presented with the image of old Hatty/Mrs Bartholomew for the first time in Chapter 26, but they probably have their own mental images of this elderly woman long before they reach this chapter. The last two chapters of the story deal with Tom and Hatty's reunion/encounter in the world of reality, hence the illustrations include these two figures. The one in Chapter 26 captures the moment of their meeting, focusing on Mrs Bartholomew. It is the third portrait of Hatty in her old age. At this point Mrs Bartholomew is a stranger for Tom, while she cannot believe the boy in front of her to be "a real, flesh-and-blood boy" (208).

As this time fantasy novel has started with the domestic scene of Tom's departure from home, *Einzig* concludes the story with the equally homely scene of tea time in the

sitting-room. This time she presents Tom's happy face, while showing Hatty in profile. Pearce does not reveal what happens at the end of the story until the very last sentence of the book: "he put his arms right round her and he hugged her good-bye as if she were a little girl" (218). Although this is the most moving scene, Einzig has not chosen it as the subject of her illustration for the final chapter, probably because, siding with the author, she has tried to give the reader a surprise when they turn the last page of the book.

〈Other People in the Garden〉

The most important person, from Hatty and Tom's points of view, is Abel the gardener who takes care of orphaned Hatty with love and sympathy. Tom encounters him in the garden as early as Chapters 5 and 6, but Abel does not appear in the illustration until Chapter 12 in which he is herding geese with the Melbourne boys, supervised by his formidable mistress, Mrs Melbourne. Abel appears three times in the illustrations for Chapters 12, 16 and 22, in which Einzig marks the three different phases of his attitude towards Tom. At first Abel regards Tom as a devil, so he tries to ignore him by pretending not to be able to see him. The next one is the confrontation scene between Abel and Tom. This is a rare illustration by Einzig who tends not to depict such scenes. Einzig places Abel in the middle, separating Hatty and Tom on both sides of him. He temporarily stops being blind and deaf against Tom and vents his anger on him. The last picture of Abel is found in Chapter 22, but in Chapter 20 Pearce introduces the reconciliation scene between Abel and Tom. When Abel witnesses Tom and Hatty reading the Bible together, he apologises to Tom by his subtle gesture. Therefore, their final meeting in the snowscape is a sort of friendly reunion. These three stages also correspond to the roles Abel plays in the story ; first as an employee of Mrs

Melbourne, then as Hatty's protector or the guardian of her garden-kingdom, and finally as Tom's friend.

Rees (1971) notes that "Philippa Pearce's least successful creations seem to be people she dislikes" (41), and Mrs Melbourne is cited as an example. This cold-hearted woman hurls verbal abuse at Hatty in Chapter 12. In the illustration for the corresponding chapter, Einzig depicts Mrs Melbourne and Hatty in the distance standing side by side on the doorstep of the House. Although the size is very small and her facial expression is almost unrecognizable, Mrs Melbourne's central position in the illustration clearly indicates that she is the commander of the event unfolding before her. She appears again in Chapter 17 as a woman of early old age. Her second son, James, by now a grown-up businessman, tries to persuade his mother to allow Hatty to go out and make friends. After a long conversation Mrs Melbourne lets her son have his own way, but she never gives positive consent to his suggestion. Certainly Pearce describes Mrs Melbourne as a totally disagreeable, cold-blooded person, so it is very difficult for the reader to find any goodness in her in the text. However, Mrs Melbourne drawn by Einzig for Chapter 17 seems to reveal something else about her. From her tired-looking, grim profile, we can easily guess that her life as a widow has not been easy with three young children to bring up on her own plus an additional burden. Even so, her cruel treatment of young Hatty is unjustifiable. Mrs Melbourne's narrow-mindedness not only makes Hatty's life miserable, but it also deprives Mrs Melbourne herself of joy of life. Capturing the pathos of life, Einzig depicts even the portrait of this repulsive woman with sympathy.

〈People Close to Tom in Reality〉

Uncle Alan and Aunt Gwen support Tom's life in the world

of reality, but the former is a boring uncle for Tom because he is, as Billman puts it, "an obfuscated adult, one whose over-attention to rational explanation precludes fantastic, imaginative experience" (8). The latter "remains a shadowy figure" (8) in Tom's life, though she loves him dearly and tries hard to look after and entertain him during his stay with the Kitsons. Nevertheless, without their support, Tom's exploration in the world of fantasy at midnight is impossible.

Uncle Alan and Aunt Gwen make their appearance in the illustration three times each, but Einzig always places them in the background. It indicates that the illustrator takes their supporting role into account and pays equal attention to Uncle Alan and Aunt Gwen. The illustration for Chapter 7 is the only one in which Tom is depicted along with his uncle and aunt. Einzig must have arranged these three people very carefully in the Kitsons' sitting-room, because this illustration sums up their relationships quite well. Tom is sitting at the table with his back to his uncle and aunt in the background, which implies an aspect of their relationship: adults versus child. Tom and Uncle Alan, in an armchair, who are engaged in a Q & A session, form an inverted triangle, while Aunt Gwen is strategically placed between them, emphasising the role she often plays as a mediator between her husband and nephew. This is a good example to show that Einzig's illustrations are always based on her careful reading of the original text.

As soon as the story begins, Tom is abruptly cut off from home, hence his family members are rarely mentioned in the novel, with the exception of his brother, Peter. His strong yearning for Tom's midnight garden makes it possible for him to enter the dream world of Mrs Bartholomew and he meets Tom and grown-up Hatty at the top of the Tower at Ely Cathedral. However, Einzig does not depict Peter at all in her illustrations, leaving his image entirely to the reader's

imagination. Tom's mother is the only family member illustrated by Einzig. The upper half of Mrs Long's body in profile bending over Tom and trying to push his tie up is dominating the illustration for the opening chapter. This is the largest close-up of a figure that Einzig has drawn for this story. Tom's mother is a symbol of his home, from where he starts for his magical journey to explore the nature of Time and eventually comes back.

Concluding Thoughts

The illustrator Susan Einzig's interpretation of *Tom's Midnight Garden* is firmly based on her close reading of the text on the one hand, and on the other it is also supported by the authentic visual materials provided by the author Philippa Pearce. Accordingly, Einzig's illustrations are first and foremost faithful to the original text, depicting the world of fantasy very realistically. The focus of her attention is always 'people' whom she portrays with honesty and sympathy. She must have analysed each character thoroughly in order to decide who should be drawn for each of the twenty-seven illustrations, the size of the figures, the setting and the arrangement of people in a picture.

Since the illustrations appear at the beginning of each chapter, Einzig tends not to depict the most dramatic scenes of the chapter, leaving them to the reader's imagination as they read along. There are some other things or scenes which are not illustrated by Einzig. Most notable is the grandfather clock. It is actually the most important item in this time fantasy novel, being a point of contact between the past and the present. Although its presence is pervasive throughout the story both visually and aurally, not a single image of the clock is given by the illustrator. The grandfather clock has the picture of an angel as well as the quotation from the

Bible. Einzig seems to have deliberately excluded the religious dimension from her illustrations with the exception of the apple tree. This exclusion may have partly contributed to the universal appeal of *Tom's Midnight Garden*, thus making it easily accessible for Japanese readers with different cultural backgrounds. Also missing are magical scenes, for instance, Tom going through the door like a ghost. These sort of fantastic scenes would surely be visualised if this story were to be adapted to film. However, Einzig carefully avoids such scenes and devotes herself to realism, even if she is drawing the illustrations for the world of fantasy. It is true that any visualisation restricts our images. By not offering visual representation of certain things or scenes, Einzig encourages the reader's imaginative power to blossom so that they can internalise the world of story.

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