

Realism in Children's Literature in England : Arthur Ransome Continuing the Tradition of R.L. Stevenson

Tamotu SATO

Abstract

England has a long history for children's literature. Above all, R.L. Stevenson is one of the most important writers. Because his works established their position as modern adventure stories in the following ways: the disappearance of moral lessons and praise of adventure; a depiction of internal psychology and the creation of human character having complex psychology. We can also situate Arthur Ransome's works in the midst of a great stream of traditional adventure stories including *Treasure Island*.

One of his achievements is making the world of adventure do double duty with daily life. This is a traditional method used in English literary realism. In this paper, I discuss realism and the integration of realism and romanticism focusing on Arthur Ransome who continues the tradition of R.L. Stevenson in children's literature.

Chapter 1 Introduction—Realism in Children's Literature

The realism established by the "Akai Tori" in the Japanese children's literature movement—as can be found in the slogan of "movement"—is the realism of "describe in detail what you see and hear." In this type of realism—or naturalistic realism—a writer endeavors to describe reality as he or she sees it, as in a photograph. As we all know, both the view and subjectivity are combined in the realism of a photograph.

"Productive realism," as I call it here, is a realism looking to establish typical patterns of reality; and this is where it deviates from naturalistic realism. Those of us who assume the mantle of this type of realism try to describe real life in its essence, not by simply trying to reproduce reality in itself.

When we look at life from an essential point of view, we have something vital—something we cannot simply forget—as against something trivial and unimportant. In productive realism we make a selection as to what things are essentials and what are not. This is what true realism is.

To reiterate, we look at real life from the essential point of view. And from that vantage point, we look at each individual person and at society and we describe life in concrete terms. This work of sorting out and selecting the patterns is what constitutes the nucleus of realism.

What, then, is the essence of real life? When we come to think of it, real life consists—including the life of children—of working life. Therefore, when we can look at children's and our own lives from the backdrop of this working life, we can grasp life at its essence.

The very fact that work is the determining factor of our lives does not have to be proved by sociological theory. We must seriously recognize and accept working life. This realism we call "productive realism" at this point of time in our life history. This realism describes our working life, and includes children's lives from the stereotypical point of view. This pattern is not something that is the average of everything.

Chapter 2 R.L. Stevenson and the Creation of Adventure Stories

Section 1 *A Life of Roaming*

Robert Louis Stevenson (1850–1894) closed his short life of 46 years in December 1894 while writing *the Weir of Hermiston*. At his death he was living in Western Samoa, in the South Pacific. Stevenson was an invalid and he had to roam about from place to place, looking for a better climate that would ameliorate his illness. Stevenson himself recalls his childhood in the following manner: "Many winters I never crossed the threshold, but used to lie..." in *A Child's Garden of Verses* (1885). He also penned the following lines:

"When I was sick and lay abed,
I had two pillows at my head,
And all my toys beside me lay

To keep me happy all the day."⁽¹⁾ Stevenson had been sick and bedridden since his childhood. In this sense, it is a miracle that he managed to live for 46 years.

Born in 1850 in Edinburgh, the son of a lighthouse architect, Stevenson attended Edinburgh University. There he studied law and acquired the qualifications to become an attorney. He and his father had a severe confrontation concerning the younger Stevenson's beliefs and behavior. When *The Portfolio*, a literary magazine, published his *Roads*, Stevenson made his debut in the world of literature.

When he was about 23 years old, he was stricken with tuberculosis. His doctor advised him to seek a change of air, and Stevenson sojourned to the south of France. After several years, he again returned to France. There he met Fanny Van de Grift Osbourne, a married woman, and he fell madly in love with her. Later, he again met Fanny and they were wed. At the time, Fanny was told by a doctor that Stevenson had but a few months to live. But Fanny sustained Stevenson's life for the next fourteen years. After a return to England, Stevenson journeyed to Switzerland, France, southern England, and other places for a change of climate. During these years, Stevenson produced the following works: *New Arabian Nights* (1882), *Treasure Island* (1883), *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), and *A Child's Garden of Verses* (1885). He visited the United States in 1887 and then sailed to the Marquesas Islands, Tahiti, Hawaii, and other tropical Pacific paradises. When, however, he was returning to England from the West Samoan island of Upolu, he suffered hemoptysis in Sydney. He thereupon returned to Upolu and in late 1889 purchased an estate, where he

lived out his remaining years.

G.B. Stern described the burial of Stevenson in the following manner: "... a long procession of mourners out to climb the mountain road in the blazing heat, following the coffin carried shoulder-high on the spears of Samoan warriors."⁽²⁾

The natives of Samoa found that it was Stevenson's strong desire to be buried at the top of Mount Vaea. After Stevenson's death, the natives built a road to the top of the mountain, and Stevenson's coffin was trailed by a long procession of Samoans. Before his death, Stevenson expressed his anger at the British and Germans' oppression of the native Samoans, and he put the strength of his pen behind the Samoans' protests against their oppressors. The natives called Stevenson Tusitala or the "storyteller" and held him in high respect. Stern further describes how the blind lepers on the Island of Morotai mourned Stevenson's death. From these factors, we can consider Stevenson to have been an invalid humanist.

Section 2 *The Birth of "Treasure Island"*

Stern described how *Treasure Island*, Stevenson's most representative work, came about. "On a rainy day in Highland, Stevenson began writing *Treasure Island* to amuse LLOYD—and himself. He finished it at Davos in 1882..."

Roger Green⁽³⁾ adds further details regarding the circumstances in which Stevenson wrote *Treasure Island*. Stevenson was looking at a map drawn by LLOYD, his stepson, and he wrote "Spyglass Hill," "Skeleton Island," and "Foremast Hill." Then he marked "three red crosses" at the point where the treasure was hidden.

When Stevenson had finished writing about half of the story, Dr. A.H. Japp, who came to visit him, took the partly finished copy to the editor of the *Young Folks*, an entertainment magazine for boys. This is how *Treasure Island* came to be published. In the beginning, Stevenson had decided upon the title of *Sea Cook* for the book, and "Treasure Island" on its map. The book was eventually published, however, as *Treasure Island* using the pen name of "Captain George North," in serialized form in *Young Folks* magazine from October 1, 1881 through January 28, 1882.

Needless to say, *Treasure Island* is a story about a treasure hunt—or a fight treasure—centering upon a map showing the place where the booty is hidden. The ocean, sun, and an uninhabited island are the scene of the story. A confrontation between the well-intentioned people of contemporary English society and the rebellious seamen (pirates) is the pivotal point around which the story evolved. It is a story for entertainment with the ocean as a background. As Bettina Hurliman points out, *Treasure Island* is a "complete adventure story, and on top of that, it is an excellent piece of literary work."⁽⁴⁾

In short, *Treasure Island* is an entertaining book with bold changes built into it. It has thrills and suspense—and at the same time, it created unique characters engaged in a crafty scheme—all of which are imaginative creations. The story was written in fine and beautiful prose. In this sense, *Treasure Island* was not at all a simple and popular adventure story.

Section 3 *The Creation of Unique Characters*

What is most noteworthy in *Treasure Island* as a story is its collection of unusual characters. In pre-nineteenth century children's literature, the characters created were all more or less stereotypes. In other words, modern children's literature evolved out of the simple and stereotypical scheme of the tall-tale stories of good and evil characters. In the evolution of children's literature, there was a creation of human characters who were true to life. An epoch-making character creation is the ruffian John Silver in *Treasure Island*.

Silver, agile as a monkey, even without leg or crutch, was on top of him the next moment, and had twice buried his knife up to the hilt in that defenseless body. From my place of ambush, I could hear him pant aloud as he struck the blows. . . .

When I came again to myself, the monster had pulled himself together, his crutch under his arm, his hat upon his head. Just before him Tom lay motionless upon the sward; but the murderer minded him not a whit, cleansing his blood-stained knife the while upon a wisp of grass. Everything else was unchanged, the sun still shining mercilessly on the steaming marsh and the tall pinnacle of the mountain. . . .⁽⁵⁾

This is a scene where the ruffian Silver kills Tom, who did not agree to rebel. It is a hideous scene, depicted as a "picture"—representing things as they really are—forming a strong impression upon our minds. The cruel character, indeed, of Silver is described to us through his actions. Stevenson's methods allow him to delve into the internal aspect of the characters and yet connect the psychological movement to external behavior. The style of Stevenson's writing is brief, yet accurate. The same method of description is used in *Kidnapped*, which is an excellent historical romance and in the same tradition as *Treasure Island*.

An example of psychological expression through behavior is the action of Silver. The ruffian thrusts a knife twice into the motionless, dead body of Tom and wipes the blood-stained knife with a tuft of grass. Silver's behavior in this scene is very descriptive of his psychological character.

What is unique about the creation of characters in Stevenson is the fact that he captures the dynamics of human character. He does not regard a human personality as of singular element. Stevenson imports dual character—which is apparent in Dr. Jekyll and Mr. Hyde—into the world of children's literature. Silver is first visualized as a "tall, one-legged man with an old parrot on his shoulder." Silver, however, has characteristics that can be described as cruel, cunning, bold, and cool—and yet at the same time he is vulnerable. In other words, he has dual characteristics that make him a dynamic person in the eyes of readers. Here, we are departing from the typology of storybook characters who were born from folklore with the clothing of lessons in life. Stevenson created entirely new characters that had not existed in the children's literature of earlier days.

Section 4 *The Creation of Adventure Stories*

As Frank Swinnerton points out, we find a "continuous flow of rapid change in the events⁽⁶⁾" that transpire in *Treasure Island*. *Treasure Island* is rooted in the tradition of

romance—as is *Kidnapped* and *The Black Arrow* (1888). In those days, the story element was becoming weaker in the literature of realism. Stevenson's works, however, restore the romance that is based on the power of the imagination.

As G.K. Chesterton notes, we could regard Stevenson's work as a "reaction against pessimism"—which was the prevailing mood in Europe at that time. But as children's literature, Stevenson's work is rooted in the tradition of adventure stories. Indeed, we can situate Stevenson's work in the midst of a great stream of traditional adventure stories: *The Life and Strange Surprising Adventures of Robinson Crusoe of York* (1719) by Daniel Defoe (1660-1731), *Masterman Ready* (1841) by Frederick Marryat (1792-1848), *Coral Island* (1858) by Robert Michael Ballantyne (1828-1894), and *The Swallows and the Amazons* (1930) by Arthur Ransome (1884-1967).

Treasure Island established its position as a modern adventure story in the following ways: the disappearance of moral lessons and praise of adventure; the book's strong entertainment characteristics and its combination with literary characteristics; a depiction of internal psychology and the creation of human character having complex psychology; and the book's permeating humanism and petit-bourgeois characteristics. A romance for children may be something that can only be written by a genius. It may be a field in which the creation of a grand piece is only possible for a person with a broad mind imbued with the following characteristics: a yearning for the unknown, a strong desire for knowledge, a will for action, and a mind sensitive to the fresh revelations that abound in the lives of small children.

Chapter 3 The Literature of Arthur Ransome From Reality to the World of Yearning

Section 1 In Search of Possibilities in the Unknown

In February 1976, Rupert Hart Davis, an English editor, described the essential characteristics of Arthur Ransome in the autobiography of Arthur Ransome in the following ways. (Arthur Ransome) "was an eternal junior-high-school student with a passion for things, fun, and a posture for truly enjoying things and passions. He would love to go to cricket and rugby games. He would find a little time to go to the Gallic Club for chess and billiard games with his friends. He had a passion for fishing and sailing. He enjoyed these a long time after his doctor told him to quit these things. When others were engaged in adventure with him, they felt they were with a very rational and fun-loving boy with much knowledge. With his dual characters of a writer and a junior-high-school student and with these characters melting into one, the eternal monument of those twelve children's books was born. He loved children as an average person. He was not fond of children extraordinarily. But one can explain the unique characteristics of these books by the very fact that the writer himself always maintained the character of a child."⁽⁷⁾

The life of Arthur Ransome was full of adventures. His creative activity for his children's literature occurred in two major divisions: a first half and a second half. Overlapping these two periods of creation of children's literature, or crossing over these two fields, Ransome embarked upon unique excursions into literary criticism and journalism.

Below is the major substance of his life and his literary activities.

He was born in Leeds in northern England in 1884, the son of a history professor. After attending school at Windermere, he went to Rugby. There he studied about Lewis Carroll (1832-1898). After graduation from Rugby, Ransome went to work for a publishing house in London, during which time he wrote stories and articles for magazines and newspapers. Also, during this period, Ransome published such fairy tales as *Highways and Byways in Fairyland* (1906), and *The Imp and the Elf and the Ogre* (1910). These marked the beginning of his work in children's literature. At the same time he worked as a critic. He wrote *A History of Storytelling* (1909), *Edgar Allan Poe* (1910), and *Oscar Wilde* (1912).

In 1913, Ransome went to Russia, where he remained until the Russian Revolution. During this period, he wrote *Old Peter's Russian Tales* (1916). He also rewrote stories and placed many articles in English newspapers. In 1920, he published *The Solider and Death*. What we find here are his works in children's literature—overlapping his other work. And Ransome's work is mainly in folk tales, which are very far removed from realism.

In 1929, however, in a house in Windermere where he spent his childhood holidays, Ransome began to write *The Swallows and the Amazons*, which marked the commencement of the latter half of his activities in children's literature. There, in Windermere, he wrote a series of juvenile books: *Swallowdale* (1931), *Peter Duck* (1932), *Winter Holiday* (1933), and *Pigeon Post* (1936)—which was his first Carnegie Prize-winning work. The next year (1937) Ransome wrote *We Didn't Mean to Go to Sea*. Following that he penned his epoch-making twelfth story, *Great Norther?* (1947). His life came to an end in 1967 in Windermere—the scene of the completion of *The Swallows and the Amazons*—a town in the lake region.

Section 2 "The Swallows and the Amazons"

The *Swallow* was a single-sail boat, 3.5 meters long. The Swallows, on the other hand, were the Walker brothers and sisters (Captain John, Navigator Susan, sailor Titty, and a seven-year-old boy, Roger). They learned sailing from their father who was a commander in the British Navy. The *Amazon* is manned by the tomboys, Nancy and Peggy Bracket. They wear identical red caps, brown shirts, and blue shorts. Their boat travels all around the lake with the pirate flag waving at the masthead—as if the lake were their own garden. A man named Coach lives in the houseboat. His name is Uncle Jim, or Captain Flint, and he roamed the seven seas in the old days.

Thus, the Swallows start camping on Wildcat Island, an uninhabited island that can be seen from a summer inn called Hail How. The swallows have the whole lake as a basin, they eat well, swim, and then set about to explore the island. But the island is the base for a group of local pirates known as the Amazons. The Amazons take over the Swallows' tents while the group is away exploring.

These well-brought-up kids, however, will have a "peace talk" soon, and they become good friends. Everything for them is play and even their wars will not be prosecuted if the enemy is their friend.

The plot of *The Swallows and the Amazons* is very simple. Unlike the children's bible of a book, *Treasure Island*, there is a minimum of spectacular thrill; the reason being the basic realism of Ransome's writing.

The focus of the war is Uncle Jim, who forbids his niece to visit his houseboat on the pretext of having to write his memoirs. The pirates then set off a noisome bunch of fireworks aboard the houseboat. Then they sneak in and steal the green feather their uncle uses for cleaning his pipe. The uncle then mistakes the deeds to be those of the Swallows. The children are angered by their uncle's attitude.

The children then stage a mock war for the final attack, and attempt to capture the other party's boat. They will decide upon the flagship after the results of this mock war become known. By means of the sharp wits of Titty, the Swallows win.

In the meantime, the uncle's boat has been ransacked and the fruits of his summer toil—his manuscripts—are stolen from his trunk. These are the only untoward incidents and the uncle and the children make peace. Uncle Jim is then forced to become Captain Flint and he is in trouble. As a result of a deadly battle on the sea, he is made to walk across a board laid between two boats and he falls into the lake. As a whole, the story is a jumble of make-believe battles. On the next day and the last night, a typhoon arrives, but it causes no real damage. In the tent—which gets soaking wet—the children together make up a story about a lonely island. With this final episode, life on the uninhabited island comes to an end.

Although it is all mere play, the children lead a rather orderly life, and when receiving an order, they accept it, saying, "Aye aye, sir." As far as provisions go, ginger beer becomes rum, lemonade is Jamaica Rum, and corned beef is pemmican (dried meat for seamen). The lake is an ocean, the river is the Amazon, the river pike are sharks, and the pebbles on the lake bottom are pearls. The people living on the shore—including their mother—are the natives, and the charcoal burner is the savage. The explorers cure all diseases, including yellow fever.

But behind of all these let's-pretend adventures, the adults are backing them up, as they should. Father sends a memorable telegraph, "BETTER DROWNED THAN DUFFERS IN NOT DUFFERS WON'T DROWN." Thus, the children are given full rein to exercise their ingrained commonsense and freedom to make the most of their capabilities. Mother carries food to them and arranges for milk to arrive. She will play the role of the native and she is a perfect "goddess of liberty" for the children.

What permeates the *The Swallows and the Amazons* is making the world of adventure do double duty with daily life. This is a traditional method used in English literary realism, which fantasizes the real world and transforms it into an ideal. This method is applied to the children in the *The Swallows and the Amazons*—in the twentieth century—and the tradition is revived. The children then pursue various possibilities. For the children to realize that the adventures—which were unlikely to happen from an objective point of view—could actually happen; and that they could actually freely go into the world of adventure, is to have a good grip on the world of idealism. For them to be able to experience the

adventure as their own is again to have a strong hold on such a world. This is Ransome's achievement.

Another of his achievements is having the eternal desire to keep alive included in the story in the form of adventures into the unknown. This is what makes Ransome's work essentially children's literature—literature that searches out the future. (This feature is what the present writer regards as essential.) Children's literature develops the imagination of children. Not only that, it deeply implants in children the great possibilities that remain hidden in reality, and instills an unquenchable desire for the future. By building a world of adventure into ordinary daily life by means of children's power of imagination and creation, the possibilities inherent in the actual world are extended to the possibilities encompassed in the future—or at least a foothold to achieve them. This, too, is one of the facets of greatness that can be found in Ransome's adventure story.

Section 3 Ransome's Thought Patterns

Ransome was not only active in literature but also in journalism. He reported the Russian Revolution in detail and he mingled with the revolutionaries. His activities are found in *Six Weeks in Russia* (1919) and *Crisis in Russia* (1921). Reports about China are found in *Secrets about China*. In his reporting, fixed ideals are discarded and he draws conclusions from what he has actually seen.

In his *History of Stories* (1909), he dwells upon the reasons for writing. He gives the following as his rationale for producing the book: "The reasons for writing this book are not to make a reference for creating stories. The organization of the chapters is such that they follow the development of the stories. Writers who are satisfied with the already existing mold for writing a story are not taken up no matter how great they are—no matter how noble and humane the place of the new materials in the old mold."

In the attitude expressed above, we can understand Ransome's idea about creative spirit. From his achievements in literary criticism and journalism, we can see the true image of Ransome. He is equipped with an intuitive notion that enables him to grasp the true state of things. Moreover, this is an intuitive notion for simplifying complex matters. At the same time, Ransome has theory to back up his ideas. There is something in common with Ransome and the heroes of Russian folklore, in that both are simple and true to the essence of life. Neither of them are afraid of traversing vast spaces in search of happiness.

Section 4 Ransome's Realism

Not only with the heroes of Russian folklore, but Ransome also has something in common with the characters in *The Swallows and the Amazons*—the serious elder brother, John Walker; the homely and considerate Susan; the sensitive and imaginative Titty; Roger the realist; the active and lively Nancy Bracket; and the naive and warm-hearted Peggy Bracket. They, and Ransome, are active to the end in order to achieve their desired objective.

"Now, look here," said Daddy. "Mummy and I have been talking it over. We can't

come. I've got to be in London. Mummy's got to come with me for part of the time, anyhow. It all depends on John and Susan. If John and Susan will guarantee to keep the rest of you out of trouble, how would you like to take on that bit of exploration for yourselves?"

"Gosh!" said Roger.

"We won't need to be kept out of trouble," said Titty.

"Well, John?" said Daddy.

"But would Jim Brading let us have the *Goblin* without you?"

"No, he jolly well wouldn't. Not if he could help it. Once was quite enough for him. What I propose to do is to take you around in her, dump the lot of you at the place he told us about, and come back and take you off as soon as my Lords of the Admiralty give me a chance. What about it, Susan?"

"We'll be awfully careful," said Susan.

"You'll have to be," said Daddy. "Tidal water. This won't be like camping in the lakes. Where's that chart? And the blank map?"⁽⁸⁾

What they yearn for differs slightly among the individual children, but at the base is their curiosity, the desire to conquer, and the joy of action. And all of their desires are connected with human progress. What Ransome looked for in his career's first-half imaginative pieces and the realistic pieces in the latter half of his life are one thing: he was in search of an ideal way of life.

For those who read the *The Swallows and the Amazons*, it is clear that the stories by Ransome are totally true to life in every aspect, and fine consideration is paid to the description of characters and events.

John and Susan joined the polishers, and porthole after porthole that had been encrusted with salt and verdigris glittered in the sun. Even Bridget did her bit and rubbed at a porthole till she could see her face in it. Now and then barges with their tall sails towered past, going up to Ipswich with the tide. Yachts came in from the sea, and the workers on the *Goblin* watched each in turn round up into the wind, with someone on the foredeck dropping the staysail and reaching with a boathook for a mooring buoy.

"Gosh," said Roger at last, "Isn't it awful not to be going anywhere at all?"

"Hullo," said Titty, "Look at that little boat. Just like *Swallow* only with a white sail."

"Two of them," said John.

"Three," said Roger. "There's another just leaving the hard. Getting her sail up."

The two small white-sailed dinghies met the third, and then all three ran together through the fleet of moored yachts. Work stopped aboard the *Goblin*. There was a girl in one of the boats and a boy in each of the other two. They sailed close by⁽⁹⁾.

Ransome described with great fidelity for his readers the psychology of the characters and the events and objects that surrounded them. He described the life of adventure with a reality that might ordinarily be possible only for a child. He does not wrap the story he tells with such heavy clothing as lessons and the search for God. The pieces are certainly fresh, but that is not the only reason they have survived down to our time. Ransome created

time we meet such a girl or a boy, we know this is the state we should be in even due to luck or only for a short time, for which we yearn even after many years and countless foolish behavior and errors."⁽¹⁾

Chapter 4 Conclusion—The Integration of Realism and Romanticism in Children's Literature

For children's literature to have the nature of an art, it is necessary for the ideas held by the author to be formalized in terms of literature. As a method for formalization, realism is an effective method, as has been already stated in the introduction. To reiterate, the realism I mean here is a realism tinged with romanticism—a search for typical patterns. When we say romanticism, it is not the romanticism of running away and going against the grain of real, everyday life—such as is found in Mimei Ogawa and others in the van of the literature of "Akai Tori" in Japan. This type of romanticism is a concept with a long past. It is the new romanticism I am talking about, which is only possible when one is securely rooted in real, down-to-earth life. A human being immersed in a type of realism—or actual society grasped in this fashion—is more real than real life, so to speak. This is a kind of romanticism.

The realism we want in the new romanticism is a world in which the real thing and romance-tinted romanticism are grasped as one, as in dialectics. There was a time in the past when realism in literature only looked at describing everything in daily life. This was the world of naturalism, where daily life means everything and nothing else. It is a historic fact that children took recourse to levantism to escape from such realism.

With the new romanticism, with its own realism, the artistic element in children's literature can be elevated to the level of real art. When we think about why children are so deeply moved by reading juvenile literature, we conclude that children can match their wants and tasks in their own life with the reality they find in their literature. Their lives mean the real life of children, which includes play, or with play as the core. With this element in literature, the lives of children and thus the children themselves can be changed. And I should say the *raison d'être* of children's literature, the roles it plays, and its unique existence lie with this element.

The new romanticism—or realism—is the rich contact with real life and the recognition of the contact that causes a poignant sensation in us. This sensation in turn gives rise to an enriched attitude and recognition regarding our own lives. The realism unified in this sense will be, as a method of formalization, the only and effective tool for providing an orientation towards modern children's literature, which has been called the literature of imagination and subjectivity.

Notes

- (1) R.L. Stevenson: *A Child's Garden of Verses* (Puffin book) p. 33.
- (2) Stern, G.B.: *Robert Louis Stevenson* (1952).

- (3) Green, R.L. : *Tellers of Tales* (1946).
- (4) Translated by Shigeru Nomura, *Kodomo no Honno Sekai*, Fukuinkan (1969).
- (5) R.L. Stevenson : *Treasure Island* (Octopus Books Limited) p. 85.
- (6) Swinnerton, F. : *R.L. Stevenson, A Critical Study* (1924).
- (7) Teruo Jingu (Translation) : *Arthur Ransome Jiden* (Hakusuisha).
- (8) Arthur Ransome : *Secret Water*, Puffin Book, p. 24.
- (9) *ibid.* p. 16.
- (10) *ibid.* p. 18.
- (11) Auden, W.H. : *Today's "Wonder-World" Needs Alice*, "Aspects of Alice," p. 111.

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- (1) Ellis, Alec : *How to Find Out About Children's Literature* (Oxford : Pergamon Press, 1973).
- (2) Eyre, Frank : *British Children's Books in the Twentieth Century* (Longman, 1971).
- (3) Shelly, Hugh : "Arthur Ransome" in Arthur Ransome, *Rudyard Kipling*, Walter de la Mare (Bodley Head, 1968).
- (4) R.L. Stevenson : *Treasure Island, Kidnapped, The Black Arrow* (Octopus Books Limited).
- (5) R.L. Stevenson : *A Child's Garden of Verses* (Puffin book).
- (6) Teruo Jingu (Translation) : *Himitsu no Umi* (Iwanami Shoten).
- (7) Tamotsu Sato (Notes) *Himitsuno Kaiiki* (Ohshisha)
- (8) Ichiro Takasugi (ed.) : *Eibei Jido Bungaku* (Chukyo Shuppan).
- (9) Teiji Seta, Yoko Inokuma, Teruo Jingu (eds.) : *Eibei Jido Bungakushi* (Kenkyusha).
- (10) Teruo Jingu (Translation) : *Arthur Ransome Jiden* (Hakusuisha).
- (11) *Yoko Inokuma and Teruo Jingu : Igrisu Jidobunngaku no Sakkatachi* (Kenkyusha).
- (12) Kinzo Iwata and Teruo Jingu (translation) : *Tsubame-go to Amazon-go* (Kenkyusha).
- (13) Bushu Saitoh : *Igrisu Bungakushi Jyosetsu : Shakai to Bungaku* (Chukyo Shuppan).
- (14) Tadamichi Kan : *Nippon no Jido Bungaku* (Ohtsukishoten).