

『トムは真夜中の庭で』における、  
バーソロミュー夫人の内的変容過程を辿る

**Mrs, Bartholomew's Recollection and Mental  
Transformation in *Tom's Midnight Garden*.**

山 口 三千香

TABLE OF CONTENTS

	Page
Preface. ....	10
I. The role of Tom for Hatty. ....	10
II. The image of the garden as paradise. ....	12
III. Acceptance and creation in Kairos. ....	17
Conclusion. ....	19

## Preface

Tom's Midnight Garden was written by Philippa Pearce, when she was 38 years old. In this story, Mrs Bartholomew recollects the stages of her growth from her childhood and her memories which include dark memories in her dreams. Her dark memories, for example, are the death of her parents, the relationships between her aunt, cousins and her, the death of her sons in the war and the death of her husband. And then she can gradually break a long silence and open the door of her room. At last she can open her heart to Tom.

This paper focuses on Mrs Bartholomew's heart of darkness which is disclosed during the stages of her recollections and proves how she accepts her heart of darkness, transforms and reconstructs the present. And this paper explains the role of Tom who shares her memories and cures her loneliness, and the meaning of the garden like a Paradise which is her support and the meaning of the thirteenth hour, which the grandfather clock has struck since the Victorian era.

## Chapter I

### The role of Tom for Hatty

One day Hatty, a girl who has lost her parents and lives at her aunt's house meets Tom in a garden. He leaves his home and passes ordinary and boring days for several weeks during the summer vacation. What does this lonely and fanciful girl get from her meeting and sharing with Tom?

I'll pick up the descriptions of the death of her parents and her heartless aunt and discuss how she has passes through the garden's life to heal her loneliness and uneasiness. And I also discuss the role of Tom who is her partner in the garden.

(Tom) went back over the wall into the garden and began to look for Hatty or Abel or anybody but the dreadful woman. Turning the corner into the sundial path, he saw at the end of it a tiny little figure, all in black: a little girl, half Hatty's size, in a black dress, black stockings, black shoes. Even her hair was black, and had been tied with a black half-ribbon. Now the ribbon had come underdone and her loose hair fell forward over her face, and her hands were up to her face too, hiding it; she was sobbing into her hands. Tom had never seen a grief like this. He was going to tiptoe away, but there was something in the child's loneliness and littleness that made him change his mind. This morning especially, for some reason, he could not say this was none of his business.(1)

It is clear from this example that for Hatty the blank from losing her parents is shocking beyond all imagination. The frequency in use of "black" shows the depth of her

darkness. For Hatty, this truth is never acceptable. Consider the following quotation:

(Tom) turned his face away, because he expected Hatty's aunt to strike her; but she did not. She spoke to Hatty instead: she called Hatty a charity-child, a thankless pauper that she had received into her home as a duty to her late husband, whose niece Hatty was; she said that only the claims of blood had induced her to take this mistaken pity upon Hatty; she had expected Hatty to be grateful and dutiful and obedient; and, instead, she was none of these things, but an expense and a shame to her aunt and her cousins - a liar, a criminal, a monster.(2)

What is immediately apparent in this passage is that her aunt cruelly reduces Hatty to despair by unfeeling words. The existence of her aunt resembles the stepmother in the Cinderella story.

Erikson divides the developments of personal mind at one's life cycle into 8 steps and points out that the fundamental relationship of mutual trust is based on this first development of the experience of mother-infant unity. Hatty is far from having the experience of mother-infant unity. She loses not only sharing feelings with her mother, but also has a bad image of females from her relationship with her aunt. During these bitter periods, an encounter with Tom at the garden helps Hatty above all. Tom is so warm hearted that he can feel her solitude as his own. Moreover, he can believe the heroes in the Bible or fairytales which Hatty images with amazing imagination. Tom fills the role of healing the darkness of her heart. There are cold relationships between Hatty and her aunt or cousins, but one cousin has a very similar good man-image like Tom. That is James who is her aunt's second son.

For psychological counselors, it is indispensable to feel sympathy toward their patients, to listen to them intently, and to accept them. When Hatty is in deep sorrow, her conversations with Tom or James are just like conversations with counselors and their patients. It is very clear that Tom and James are very warmhearted boys to take Hatty's sorrow as their own.

James, often protecting Hatty from his other cousins, understands what the time in the garden is for her, as can be seen in the following quotation :

(James says) And surely, Mother, now she is growing up, she should see more of the world than this house and this garden can show her. She should make acquaintances; she should make friends.(3)

We can draw her from that. We have friends, and she must not be allowed always to hide away from them, as if she were afraid. When we make parties up she can be made to want to join them: boating on the river, and picnics; cricket matches to watch; whist-drives; carol singing at Christmas; skating...(4)

James ordinarily feels the necessity to make Hatty look outside of the garden and persuades his mother to make Hatty do so. He tries to lead Hatty to the new world as well as possible. As we have seen, the help of her reliable friends and the world of the fantastic garden make her solid feelings more tender. Considering her ideal image of male/female, to some extent, there is a similarity to the famous Jungian theory, Anima/Animus.

According to Anthony Stevens, Anima/Animus is the image of the opposite sex which is held by the male or female mind, based on the complex of the male-female sex. To accept their own Anima/Animus as an independent reality, to respect this reality, and to develop a more complex one are to make their dangerous Anima/Animus more familiar. And, Stevens says, their opposite Anima/Animus are very beneficial to their personality, so that they can take a meaningful step to develop their individuality. A man who has a good relationship with his Anima also has intimate human relationships and has Logos which is compensated by a sophisticated facility. A woman who have good relationships with her Animus also has Eros which mixes rational purpose and intellectual understandings.<sup>(5)</sup>

Tom, playing with Hatty in the garden, and James, understanding the necessity to leave the garden and serve as a guide to the outside of the garden, are the figures of Animus which her father never gave her. They are precious people for Hatty to keep the balance of her personality.

Tom and Hatty skate on the frozen river and enjoy the outside of the garden. When they finish this winter trip, she meets Barty, her future husband. The more interest she has in Barty, the less Tom's image is visible. This means that she finds the same image of Animus in Barty as in Tom. In this way, the image of Animus, acquired at ones childhood, has a very important role to find a partner in the future.

According to the Dictionary of Symbols and Imagery, the word "gardener" means a person cultivating one's soul, the origin of man, Adam.<sup>(6)</sup> The gardener Abel, watching over and protecting Hatty in the garden, must has been the good image of Animus for her.

## Chapter II

### The image of the garden as paradise

Returning to Hatty in her dreams, Mrs Bartholomew recollects her memories by playing in the garden, seeing the river and the farm beyond the garden, and struggling with her outside and remembers vividly how she gets along with her loneliness. After the winter journey skating along the river with Tom, Hatty meets the young man, Barty, and marries him. By the opportunity of her marriage, Hatty leaves the garden and starts a new life in the lowland area. And embracing so many feelings, she returns to the house as a widow. Because the experience of mother-infant unity is based on the relationship of mutual trust, Marriage has a special meaning, especially for women who have a darkness

of their hearts in their growth stage. Her younger days in this garden inscribe deeply on her mental image, and we can see that it recalls vividly her dreams. The time in the garden has a special meaning of the step to marriage and that is an essential time.

In this chapter, I examine her experiences in the garden which are etched in her growth stage. Before turning to a closer examination of the garden for Hatty, a few remarks should be made concerning her companion Tom. What makes Tom come from her garden and share her memories?

Tom, the Longs eldest boy, has a plan to build a house above the apple tree in his backgarden with his younger brother, Peter, during his next summer vacation. But Peter, his collaborator, catches the measles and his plan also becomes ruined. And what is worse, Tom is separated from Peter by his parents for several weeks with his Uncle Gwen and his wife. He has a deep loneliness and solitude in the unfamiliar house. His impressions of the house are expressed by the following quotation:

The house was crowded round with newer, smaller houses that beat up to its very confines in a broken sea of bay-windows and gable-ends and pinnacles. It was the only big house among them; oblong, plain, grave.(7)

...and the heart of the house was empty - cold - dead.(8)

Especially for children, at least, this house is never interesting one, and apparently arouses their anxieties. In that house the only thing which fascinates his interests is the grandfather clock placed in the entrance hall. This old clock has been recording the passing moments since the Victorian era. Everyone is prohibited from touching it except her. The unfamiliar circumstance puts Tom in poor situations as the following:

Sometimes (Tom) would doze, and then, in his half-dreaming, he became two persons and one of him would not go to sleep but selfishly insisted on keeping the other awake with a little muttering monologue... (9)

In other words, he suffers from insomnia. And his relationship with Uncle Alan, offering him to sleep from 9 pm to 7 am, make him more solitude. When the night comes, Tom thinks about the letters sent from his mother and Peter in his bedroom. In these situations, his hopes for freedom and his imagination get bigger.

One night, poor Tom in the darkness hears the clock strike thirteen and goes downstairs to check what time the clock really indicates. But it is too dark to see. Then he opens the door to the backyard, ordinarily not used, to let in the light of the moon. The backyard jammed with bicycles and trash, as Uncle Alan says, is opened and Tom sees the mysterious garden for the first time. And Tom sees Hatty at the garden in the near future.

To his surprise, there is a landscape in the backyard, which Tom has never im

aged. For Tom, losing the pleasant time with his brother and spending lonely days, it is an extremely wonderful incident arousing his adventurous spirit. Since this, every time the clock strikes thirteen, Tom goes to the garden to meet Hatty, and they give interesting names to trees, play Robin Hood and so on. And sometimes, he meets Hatty and knows that her parents went away in her childhood and that she lives with aunt's family. Anyway, during the wonderful garden nights, Tom finds her heart of darkness. And at boring noon, he thinks about the mysterious garden where he plays and the mysterious girl who he meets.

This going to the fantastic world and returning to reality is very typical of fantastic stories. The expressions of this garden reflect the great talent of Pearce's. There are many interesting objects such as symbolic yew trees, the colorful flower garden, the glass house and the paths starting from the garden. The south part of the wall, half-covered by a grape vine, has a sundial.

...a great lawn where flower-beds bloomed; a towering fir trees, 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(10)

The scene tempted him ever now: it lay so inviting and clear before him - clear-cut from the stubby leaf pins of the nearer yew-trees to the curled-back petals of the hyacinths in the crescent-shaped corner beds.(11)

In this fantastic garden, no one can see this fantastic boy Tom except for Hatty, Abel, and a dog. And Tom, as an invisible man, can go through the door whether it is closed or not.

The gardener, Abel, and the dog who can see Tom may be the symbol of believing that childish fantasy exists. In the scene of playing Robin Hood, while picking up the arrow, Hatty sees the river and dreams about the sea into which the river flows. At that moment, the voices of geese and their flapping wings sound like a calling for Hatty and a wish for the new outer world. And they also sound like her fast beatings filled with her hopes and anxieties.

One day, Tom climbs the brick wall with the sundial and sees the outside of the garden where Hatty has never seen. As time goes by, the gardener, Abel, forbids her to climb the wall and to see the outer world. He also blames Tom when she is injured by falling from the yew tree which sometimes means "death". His attitudes are very similar to her aunt who keeps her from dreaming about the future.

These incidents are very symbolic for her growth from a little girl into a youth. We can see her conflict between the desire to see the outside of the garden and the prohibition by adults.

The image of these younger children, having a happy garden life and being interested in the outside, resembles Adam and Eve's behavior, eating apples knowing original sin, and leaving from paradise.

As the years go by, Hatty grows up and she becomes older than Tom. She starts to be interested in not Tom but the youth Barty. Following these changes of her mind, Tom becomes less important and feels more solitude. The tall-fir tree's falling is an opportunity for Hatty to marry.

As (Tom) reached the porch, the winds broke out into the lower air, with heavy rain and a deathly chilling of the temperature. Demons of the air seemed let loose in that garden; and, with the increasing frequency of the lighting, Tom could watch the foliage of the trees tossed and torn at by the wind, ...there came the loudest thunder, with a flash of lighting that was not to one side nor even above, but seemed to come down into the garden itself, to the Tree. The glare was blinding, and Tom's eyes closed against it, although only for a part of a second. When he opened them again, he saw the tree like one flame, and falling.(12)

(Mrs Bartholomew says)...That Midsummer Eve, when the storm was at its worst, and I was watching it, a great wind caught the fir and - oh, Tom, it was terrible to see! - the lightning struck it, and it fell.(13)

This shocking incident is also symbolic in this garden. Since this, Hatty forgets the fir trees, the garden, and Tom and she marries Barty. The flaming of the fir may be interpreted as the flaming of purification. Fir trees sometimes mean destruction and restarting, so this incident symbolizes Hatty's determination to accept her past and restart her new life.

One night Hatty can't see Tom at all, and Tom can't stand to be separated from Hatty. He madly calls her name to come back to the time of the garden and opens the door. The garden is not the former one, but the ordinary and modern garden of Uncle Alan's because Hatty starts to live her life with Barty and she doesn't think about the garden or Tom any more.

The garden also indicates that her growth process is the paradise where Hatty heals her solitude and anxiety passing time which differs from the house. In this garden, Tom's feelings of being estranged from his elders are resonated by her feelings. Their feelings and imaginations to make a paradise are connected to each other to build a magnificent fantastic world.

Mario Jacoby considers the question of paradise. The garden of Eden in the old Testament, is derived from the word "fencing around, enclosing with a fence, and some times an orchard or a garden". The image of the supreme moment is described by the garden filled with many plants and animals.

Interpreting this image with psychological and symbolistic language, it is satisfied

with happiness and protected by plants having goodness. In this garden, animal instinct never means guilt. Regarding the garden of Eden from a psychological view, it is one of the archetypes connected with the notion of harmonic coexistence without conflict.

We can compare this image with the state of the infant's pre-consciousness and find the mother-archetype in this image. This state is very similar to the stage of mother-infant interaction where "self" does not function as the center of one's consciousness yet.(14)

According to Erich Neumann, the relationships between self and paradise is explained as follows. When the self emerges, paradise quits. In other words, the state of infants, the state when surroundings are adjusted to their life and they have no doubt to depend on these surroundings, finishes.(15)

Living with Tom in this garden, Mrs Bartholomew accepts her mental conflicts which are far from relief. And this acceptance makes her image of the garden more delightful and bright. Hayao Kawai shows in full detail how important this kind of fantasy is for children.

The reason why children prefer to fantasize is that fantasy fits exactly their hearts. In other words, it expresses their inner world. In their inner world, same as the outer world, there are many dramas, dramas of fighting, destruction, and salvation. They are expressed as fantasy.(16)

The relationships between the inner and outer world give human existence certain placement or identity.

To place themselves in a positive position is a basic condition to live a healthy life, isn't it? For this condition, fantasy has a great role.(17)

As children grow up, they start to face outer reality and they have to confront it, we expect. Fantasy exists to support their attitude to confront reality. This is a paradox what we have to learn. Robbing fantasy from children, after all, equals wiping out their existence.(18)

This Paradise which Hatty and Tom make in the garden and the time they pass is very essential for them to live calmly. Mrs Bartholomew, in particular, lives with Tom in the garden of her dreams and imagines her younger happy days with her mother which she never had. These experiences let her live her girlhood again once robbed by the cold relationships with her aunt and cousins and let her open her closed heart willingly.

As I mentioned above, to conquer their heart of darkness and recognizes their "self", it is very significant for every person to make a paradise that resembles the experience of mother-infant unity in their young age, and suit themselves to the fantastic world



for a while.

Recently, the landscapes on which children depend to live are being destroyed. It means that the opportunity for using their imagination has also gradually decreased. This is a great loss for every person whether they are children or adults.

### Chapter III Acceptance and creation in Kairos

In this story, the key object, linking the garden at the present and the Victorian era, is the grandfather clock. This clock has watched the stages of Hatty's growth until her marriage. It tells us the time thirteenth and takes Mrs Bartholomew to her memories. It will discuss the meaning of this clock and consider the time thirteenth which guides her to the memorial garden.

Time can be divided broadly into two categories. One is physical time, known as Kronos, which can be measured by a watch. The other is inner time, known as Kairos, which can't. The latter includes the time of darkness in one's mind. Kairos has a specific character that brings problems to adhere to a person's inner time and separates them from reality.

In counseling, counselors try to enter their patient's Kairos with them to tackle these problems. They bring a patient's darkness or mental illness from their unconsciousness to consciousness and urge them to get "self". When Tom reaches his own time-ontology caused by experiencing Mrs Bartholomew's past, this kind of time also appears.

You might say that different people have different times, although of course, they're really all bit's of the same big Time.(19)

'So that I might be able, for some reason, to step back into someone else's Time, in the Past; or, if you like'- he saw it all, suddenly and for the first time, from Hatty's point of view -'she might step forward into my Time, which would seem the Future to her, although to me it seems the Present'.(20)

Whichever way it is, she would be not more a ghost from the Past than I would be a ghost from the Future. We're neither of us ghosts; and the garden isn't either. That settles that.(21)

He understood so much now: ...why Time in the garden had sometimes jumped far ahead, and sometimes gone backwards. It had all depended upon what old Mrs Bartholomew had chosen to remember in her dreams.(22)

This grey, still hour before morning was the time in which Tom walked into his

garden.(23)

...The hours after the twelfth do not exist in ordinary Time: they are not bound by the laws of ordinary Time: they are not over in sixty ordinary minutes: they are endless.(24)

What is immediately apparent in these extracts is that Tom considers the time carefully and finally understands Kairos. Tom leaves Kronos and enters Kairos according to the memory of Mrs Bartholomew.

At the time thirteenth, Tom enters Kairos, the time of Mrs Bartholomew, and follows her memories of childhood and youth. As we see in the relationships between counselors and their patients, this is the required working process for her to live in her present and future.

The grandfather clock, decorated with the picture of Angels, has the words "No time" from the Book of Revelation. These words show that the end of the world of Mrs Bartholomew's memory and the time to say farewell to the garden where Tom and Hatty have played are coming soon. And, whatever they feel, the time when they have to go back to reality and live separately is coming.

Takashi Ohnuki explains the problem of Kairos as the follows:

Time points, farewells, gaps, and ends are necessary opportunities for the creation of reunion, new relationships, and beginnings in a real sense. As farewells are for reunions, gaps are for new relationships, ends are for beginnings, it is an absolute requirement.(25)

In your own lives, these kinds of Kairos always come. At the moment, however, your today's, tomorrow's, and the day after tomorrow's schedule is busy, you'll sense your Kairos. Please cultivate your sensitivity to feel the time.(26)

We see, hinted in these extracts from *Living Now from the End*, the importance of finding Kairos among Kronos and being suited for Kairos for a while is the important for every person to transform their mind at the end of one's life journey.

The dark part of Mrs Bartholomew's memories in her childhood and youth is so deep. Without accepting her dark past, she must marry and dream the future. The frozen river, passing by the front of Ely and reaching to the sea, is perceived to be a metaphor of her stream of consciousness also freezing. She may trip on the ice while forgetting her bitter past.

As I have mentioned, Hatty happens to meet her future husband, Barty. Although her marriage is happy, to her sorrow, she loses her sons in the war, and later, loses her husband during her married life. There is no time to look around at her life and she be

comes old. In the end, many memories come and go in her mind. Her process of reminiscence is mixed with Tom who is interested in the grandfather clock, and they travel in her recollected memories.

By meeting with Tom, Hatty can suit her Kairos for a while. In psychological terms, catharsis(27) means “the release or expression of feelings and freedom from mental stress, when one is conscious of the past traumatic experiences or conflicts”. Her catharsis comes, she finally accepts her bitter experiences of youth, her solitude in the garden, and she accepts the whole of her inner time when she has was shut in her mind. She opens her heart to Tom and promises to talk about her memories. What is more, she promises to talk about it to Peter, his brother. I'm sure that she will start to open her heart to Uncle Alan and Aunt Gwen, sooner or later.

(Aunt Gwen says to her husband) ...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 good-bye as if she were a little girl.(28)

The first thing that one notices is that Mrs Bartholomew takes back warmth that she lost in her childhood and youth by Tom's support. To understand this stage, we must understand the core parts of this story, that is to say, the grandfather clock staring at her young days and giving her a chance to follow Kairos. Besides this, we should not forget Abel's favorite book, the Bible placed in the garden at all times. This Bible always gives Tom and Hatty relief to have dreams. These things become an entrance to Kairos from Kronos forever.

## Conclusion

By following the stages of Mrs Bartholomew's mental transformation, it becomes clear that she regards Tom as a mental partner by her sensitivity, and she can renew her life. She lives her Kairos and accepts all the memories and tries to create a better future without adhering to her dark past.

According to Erikson's theory, as we've seen, at the 8th step of “unity” vs “despair”. At the unity of old age, some aged people who have been holding their sorrows and pleasures take their own life for granted. In other words, they accept their life as it is and have responsibility for their life. They are sure that their way of life has some kind of dignity. In these situations, they separate from themselves, family, and society, to face humankind. Others repent their life, and their wishing for another life makes despair or disappointment in their mind. In aged life, they feel the loss of thought and memory. Of course, they have lost a lot including their partners. Above all, they are so anxious about the presentiment of death that they apt to shut themselves up and they have to depend on others. It is very essential for their aged life to have basic relationships of mutual trust that are developed at the stage of the experience of mother-infant unity.(29)

At last Mrs Bartholomew can take back her parent's affections which were lost in her childhood by the warmth of Tom which is perceived as Animus in her mind. She follows her life again and leads herself into the unification of her mind. At this stage of her mental transformation, it is most important for her to keep on holding her power to dream a new world, a fresh imagination and the mind of believing in the fantastic world. As she takes them, she can find her way out of the difficulties and bring herself a more hopeful reality.

As the time in the garden of Hatty and Tom, to have their own time in nature for a while stimulates children's sensitivities and leads them to their paradise and the fantastic world. By feeling the nature, they will create various plays and go through the dangers of nature. They cultivate consideration for others and a mind of being able to sympathize beyond their generation, so they can get the power to image their future. It may be equal to having their eyes opened to their true self and to having their own identity.

The mental image which is produced by nature leads Mrs Bartholomew to Kairos, so that she can open the door to renewal. For mental transformation of human beings, it is so significant to recollect their mental images of the past and recognize Kairos which is in their own minds.

## NOTES

- (1) Philippa Pearce, Tom's Midnight Garden, England, Puffin Books, 1976, p.96.
- (2) Ibid, p.94.
- (3) Ibid, p.138.
- (4) Ibid, p.138.
- (5) Anthony Stevens, Archetype:A Natural History of the Self, Japan, Doubutsusha, 1996,PP.238-9 & p.338.
- (6) Ad de Vries, Shuichiro Yamashita Trans. Dictionary of Symbols and Imagery, Japan, Taishukan Shoten, 1984, P.273.
- (7) Tom's Midnight Garden, p.10.
- (8) Ibid, p.10.
- (9) Ibid, p.15.
- (10) Ibid, p.24.
- (11) Ibid, p.25.
- (12) Ibid, p.56.
- (13) Ibid, p.212.
- (14) Mario Jacoby, Yoichi Matsushiro Trans., A Wish for Paradise, Japan, Kinokuniya Shoten, 1988,pp.36-7.

- (15) Erich Neuman, Michiyoshi Hayashi Trans.,  
The Origins of Consciousness, Kinokuniya Shoten,1984,P,180.  
Mario Jacoby, Yoichi Matsushiro Trans.,  
A wish for Paradise, Japan, Kinokuniya Shoten 1988,P.37.
- (16) Hayao kawai, Living With Children, Japan, Sougensha, 1985, p.138.
- (17) Ibid, p.139.
- (18) Ibid, pp.151-2.
- (19) Tom's Midnight Garden, p.165.
- (20) Ibid, p.165.
- (21) Ibid, p.166.
- (22) Ibid, p.214.
- (23) Ibid, p.41.
- (24) Ibid, p.174.
- (25) Takashi Ohnuki, Living Now from the End, Japan, Kyobundou, 1999, pp.40-1.
- (26) Ibid, pp.43-4.
- (27) Toshinobu Kobayashi ed.,  
Dictionary of Educational and Clinical Psychology, 1990, p.75.
- (28) Toms's Midnight Garden, p.218.
- (29) Erik.H.Erikson, Takao Murase & Kunio Kondo.Trans., Conclusion of Life Cycle, Japan,  
Misuzu Shobou 2001,PP.163-4.

┌ |  
—

┌

| ┌  
—

└

└

└ |  
—

└

| └  
—