

EVENT SUMMARY:

British Children's Literature in Japanese Culture: Wonderlands and Looking-Glasses

Book Launch by Professor Catherine Butler

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Professor Butler's Talk:

Hello everybody, thank you for coming along. What I'm going to try to do today is to offer a kind of taste of the menu of the book that I've written and show you why it fascinates me in the hope that it will also pique your interest.

You may be thinking, the main title of this book is fairly self-explanatory but why? 'Wonderlands and Looking-Glasses'. Well, of course, it's a reference to Lewis Carroll's Alice books, which have perhaps had a more lasting impact on Japanese culture than any other works of English literature for children. But it's also a reference to what I think are two characteristic ways that British people tend to think about Japan itself. On the one hand, Japan is often presented as a kind of wonderland, a place alien to Western experience and impenetrable to Western understanding. To enter this wonderland is to undergo culture shock and disorientation. It's to realise that the familiar landmarks by which one navigates social situations have been replaced by others that defy interpretation. On the other hand, British people, in particular looking at Japan, have sometimes felt that they're looking into an uncanny mirror. Finding a combination of familiarity and strangeness. There are certainly some shared characteristics. Both countries are island nations and they share obsessions with tea, politeness, the weather, gardening, queuing and so on. As well, of course, is the much darker histories of empires. Now these connections are more striking perhaps in that they are geographically so distant and have shared relatively so little history, at least until recent times.

So, are these similarities significant? Are they coincidental? Are they superficial? In short, can I use my own British background as a key to unlock the garden of Japanese culture? So when I first started studying Japanese and British children's literature in Japan, these kinds of questions actually did haunt me rather a lot and they still do. Of course, I did try to gain knowledge in the usual ways by studying the language and the history and travelling and building personal and professional relationships. But there was a basic asymmetry. As a British

person who didn't even go to Japan for the first time until the age of 52, that was a formidable obstacle. Misunderstanding seemed inevitable, however much at work I put in and however honest my intentions.

So, in trying to become aware of my own preconceptions and assumptions, and therefore, to some extent at least, to compensate for them, I found it useful to look to the past, because, of course, these things do have a history. My book is about British children's books in Japanese culture, but the first chapter is really more about 19th century Britons looking at Meiji era Japan through the lens of Children's literature, in the first decades of Japan's being opened to the West. This allowed me to gain some context for the relationship of the two countries from a historical point of view, but also to trace the history of my own ways of thinking and my assumptions back to their source, at least to some extent.

So Britain and Japan, of course, did enjoy a brief period of a mercantile relationship at the beginning of the 17th century. But by the end of the Edo period, Japan had faded quite a good deal from British consciousness; it occupied a kind of ambiguous place somewhere between reality and imagination. It was in that form that it appeared in Jonathan Swift's 'Gulliver's Travels' in the 1720s, the only real country that Lemuel Gulliver visits among all the fantasy lands that he goes to. Hidden behind the policy of Sakoku, Japan was almost a fantasy land itself.

150 years later, Lewis Carroll's Alice books were particularly significant in shaping the way that Japan was viewed by Western visitors. Even before Alice was published in 1865, the idea of Japan as a paradoxical nation was being established. Sir Rutherford Alcock, the British government's representative at the court of the Shogun in the 1850s, described Japan as 'Essentially, a country of paradoxes and anomalies, where all even familiar things put on new faces, and are curiously reversed.' Alice offered a particularly striking way to express this idea. For example, in 1877, Lady Annie Brassey and her family arrived in Yokohama. At that point, *Through the Looking Glass* had been published for barely five years, but it was already so famous that Lady Brassy could be pretty certain that a reference to it would be picked up by her readers. She turned to Alice to convey her sense that Japan offered a mirror image of English life. There were many strange things upside down to be seen on either hand. Horses and cows with bells on their tails instead of on their necks. The quadrupeds, well-clothed, their masters without a scrap of covering. It looked just as if they had originally learned the various processes in Alice's looking-glass world in some former stage of their existence.

A few years later, in 1882, DC Angus published *The Eastern Wonderland*, a volume designed to introduce Japan and its recent dramatic history to English children. For this purpose, Angus invented a Japanese narrator: a man born in 1850 who, in telling the story of his life, would be able to describe the dramatic events of the previous 30 years. Angus's fictional narrator explains that he studied law at University College London during which time he was introduced to Alice by his host family. The children were much given to talking about Alice in Wonderland, and one day I rashly said, 'I don't believe your Alice saw things a bit more wonderful than you would see if I could take you to my country. That is a wonderland if you like.' Then, of course, they began to ask how and why, and to set some startling incident of Alice's life before me and ask if I could match that. So I said aloud,

'Well, in two years you may expect a book of pictures. With as many particulars as I can crowd into a little space about - The Eastern Wonderland.'

Now, these writers were not alone in using Alice to discuss Japan. Carroll's texts offered an ideal reference point for those describing encounters with a new and apparently baffling land. Well the looking glass doesn't only show us a reflection of ourselves, it also raises the question: who is reflecting whom? Exactly 140 years ago, in January 1885, just a couple of miles from here in Knightsbridge, an unsettling possibility was raised with the opening of a Japanese village. This exhibition, Staffed by 100 Japanese men, women and children, was built on a large scale. Victorians wandering down its street of wood and bamboo buildings could see artisans working, visit a tea house or a Shinto shrine, and watch demonstrations of kendo or sumo. More than a million people passed through its doors in the next two years.

In a world before film or affordable long distance travel, the Japanese village was certainly effective in introducing many British people to Japanese life and culture. Though the Meiji government was said to be uncomfortable with having Japanese people made objects for a touristic display. That anxiety was reflected from the opposite point of view by a cartoon in 'Punch' that also appeared in January 1885, which offers another looking-glass reversal, imagining Japanese visitors strolling through an English village exhibit in Tokyo, with scenes that include a drunk, a dog fight, a lazy policeman and a fairground freak show. In my own research, I've tried to keep both of these perspectives firmly in mind.

So, how did British children's books find their way into Japan? Well, the Meiji period was a time when Japan was engaged in an enormous cultural shopping spree, importing and adapting industrial, educational, political, military techniques from across Europe and America. Children's literature was one import among the rest, and the market for it expanded with the introduction of universal primary school education. Of course, this benign environment led to a good deal of work in Japanese, but translated literature was from the beginning and still is, an important component of Japanese children's reading.

To begin with, Folk tales like the Grimms and Hans Christian Anderson were particularly popular, and at first English language texts enjoyed no particular prominence. However, as the common tongue of two of the nations with which Japan had the closest dealings, and as the language of many of the missionaries active in its schools, English did enjoy a structural advantage which only increased over time.

To give you a very brief sense of the range of texts being translated and, just as strikingly, the varied contexts within which this happened, here are two brief examples. 'The Pilgrim's Progress', was of course not originally seen as a children's book, although as Bunyan himself noted, children read it from the very beginning. By the Victorian period, it had definitely gained a dual audience, much like 'Gulliver's Travels' or indeed 'Robinson Crusoe'. Of course it was attractive to British missionaries in Japan who were very quick to produce a Japanised version for local consumption. Here you can see Christian at the wicket gate both in the 17th century English version and the Yokohama version from 1868. In a very different part of the forest, Beatrix Potter's 'Peter

Rabbit', though not officially translated until many years later, appeared in a pirated edition in the 'Journal of Japanese Agriculture'. In 1906, its very first translation into any foreign language, where it lay, by the way, for another century before it was rediscovered in 2007. Many tireless individuals contributed to the huge task of translating children's books into Japanese. In my book, I try at least to tell their stories as best I can.

For now, let me just pay tribute to three of the most important. Sazanami Iwaya, anthologist, editor, and author of the first Japanese original children's novel. Shizuko Wakamatsu, whose translation of Francis Hodgson Burnett helped establish a more naturalistic writing style that her successors were able to exploit. My personal heroine from a slightly later era, Momoko Ishii, a translator, publisher, critic, librarian, and founder of the hugely influential 'Iwanami Shoten Bunko'. Pioneers such as these opened the channels that allowed British children's books into Japanese culture.

We have canons of literature in Britain. You have certain books that perhaps are by majority consent considered central to that tradition. There's also a canon of British children's literature in Japan, but for reasons that I discuss in the book, those two canons are not quite the same. As one striking example, I will give you Ouida's, 'A Dog of Flanders'. This was first published in Britain in 1872. Ouida was a Victorian novelist who enjoyed some success in the latter decades of the 19th century, but whose star had definitely set by her death in 1908. 'A Dog of Flanders', a story about a boy and his dog living out a meagre existence in a village just outside Antwerp, has been out of print in Britain for a century. Most people here have never heard of it. The Victorian taste for sentimental stories about virtuous children going through a hard time has long gone, and especially, perhaps, if, as in this case, they die tragically. Nello and his dog, Patrasche, die at the end of the story of exposure on the floor of Antwerp Cathedral.

Ouida's story was in fact translated early into Japanese, and in 1975 it received a huge boost when it was chosen by Nippon Animation for their World Masterpiece Theatre TV series. In fact, about a third of the Japanese population watched the moving final episode in which Nello and Patrasche die and are carried into heaven by cherubs, which wasn't in the book. In the 1980s, with growing numbers of Japanese becoming international tourists, fans went to Antwerp to seek out the site of their favorite story. However, Ouida's book had never been translated into Dutch, and at first, the Antwerp authorities had no idea what they were talking about. But eventually they read the book and they had a statue made of Nello and Patrasche asleep in peaceful death, which is right in front of the cathedral. But it's really just there so that Japanese tourists have something to photograph.

Now if I say that British children's books were influential on Japanese culture, what do I mean by that? Whole books have been written on the Japanese obsession with Alice, for example, which goes way beyond literature. At the other end of the scale, we can name individual books that inspired individual authors, as C. S. Lewis's 'Narnia' books were for Noriko Ogiwara. For this taster menu though, I'll take a middle path and mention a genre that's become popular in Japan but has a British origin. A magical school story.

Now the traditional school story, as exemplified by Tom Brown's 'School Days', was well known in Meiji Japan. But the magical school story, boosted by Harry Potter of course, has proliferated more recently. Many such fictional schools created in Japan are situated in Japan itself, of course, but there are also several examples located right here in Britain, such as the Alchemists' College that you can find under the British Library in 'The Ancient Magus' Bride'. The clocked Katawa school built beneath the Houses of Parliament in the 'Fate Zero' franchise. I think a striking example is Yo Yoshinari's Anime 'Little Witch Academia', which is set in a witch school in south-west England. The anime is open in its debt to Potter, but it also draws on earlier texts, such as Jill Murphy's 'Worst Witch' and Enid Blyton's 'Boarding School Fiction'. In fact, Blyton is credited through the name of the town where Luna Nova Academy is situated, which is Blytonbury. But of course that town, as some of you may already have spotted, is a lightly disguised version of Glastonbury, in Somerset, perhaps a nod to Glastonbury's position as a center of modern witchcraft in the real world.

Now, of course, one of the ways in which British children's literature has been made most popular in Japan is through anime adaptations, and among these the work of Studio Ghibli and especially of Hayao Miyazaki are the best known, and of course I have written a chapter on that. So Miyazaki has always had a particular affinity for British children's books. Famously in 2010 when he was invited to select 50 children's books of all periods and nationalities for an exhibition for the anniversary of Iwanami Shonen Bunko, almost half of those were British texts. But he's also been a vocal advocate in other ways, as for example in the manga that he wrote to accompany a collection of short stories by the writer Robert Westall. In his essay collection, 'Doorway to Books', these are only available in Japanese, so it's a side of his activities that perhaps few anglophone readers are aware of. As a director, Miyazaki's first extensive use of a British children's book was 'Gulliver's Travels', which he based 'Laputa, Castle in the Sky' on; the very first Studio Ghibli film in 1986. It takes a lot of its material, including the floating island of Laputa itself from Gulliver's Travels. But this aside, Ghibli has directly adapted several British children's books. Diana Wynne Jones's 'Howl's Moving Castle', Mary Norton's 'The Borrowers', Joan G. Robinson's 'When Marnie Was There', and most recently, 'Earwig and the Witch'.

For now, let's just take a minute to think about 'When Marnie Was There', which became 'Omoide no Marnie', translating to 'Memories of Marnie'. So for those of you who don't know it, Joan G. Robinson's 'When Marnie Was There', published in 1967, is the story of Anna, an isolated child whose parents died in a car crash and who is currently spending some time in Norfolk. Little Overton is based on the village of Burnham Overy Staithe where Joan G. Robinson's family were summer visitors. Now Anna is lonely there, but then she encounters the mysterious Marnie, the blonde-haired girl who lives in the marsh house across the creek. Anna and Marnie become good friends but there remains something elusive about Marnie and for good reason because this is a time-slip novel and spoilers, Marnie turns out to be Anna's own grandmother. When Ghibli chose to adapt it, Marnie had been out of print in Britain for many years. In Japan, however, its fortunes had been very different, and it had been read steadily ever since it was first published in 1980. It was Miyazaki's personal enthusiasm that led to its being selected for adaptation, although direction was actually assigned to his junior colleague Hiromasa Yonebayashi.

So the novel setting was moved to Japan, but where in Japan had the distinctive landscape that we associate with North Norfolk or Little Overton? Eventually, Yonabayashi selected Hokkaido. Anna's hometown becomes Sapporo instead of London, from which he travels to the Kushiro region, which shares the combination of beaches, wetlands, creeks, and sandfire beds. If you're wondering, did I go all the way to Kushiro to photograph some sandfire beds and so on? Yes, I did.

Even so, 'Omoide no Marnie' does retain traces of its British origins, notably through the presentation of the Marsh House and of Marnie herself. So the Marsh House in Robinson's novel is based on a real building known as the Granary in Burnham Overy's days. You can see it's not a particularly luxurious or romantic building. It's quite squat and its ground floor windows are small to protect the building against winter storms and floods, because it's situated just where the river Bern flows into the sea. Peggy Fortnam's line illustration for the book renders it fairly accurately, although it makes the ground floor windows larger and more welcoming. But when we come to Ghibli's Marsh House, it's a full-scale Western villa or yashiki. It's said in the film to have been used by "foreigners" for a long time.

As for Marnie, her appearance and name with blue eyes and blonde hair underline this foreign origin. Anna, as we know her granddaughter, although she doesn't know that yet, is more ambiguous. Her name is English, but of course it can also be written in kanji. Her not quite black hair, and her eyes with a touch of blue mark her as having a foreign origin. As another child puts it, "It's no use pretending to be normal because you look like just what you are." That's actually an exact translation of a line in the novel, but of course the Japanese setting gives it a racial cast that's absent from the book. Yonebayashi noted that it would be easier for the story if Mani was also Japanese, but I decided to make her blonde-haired and blue-eyed. It creates more mystery that way, and I figured it would draw the viewer's eye more. Now we may feel that Yonebayashi is slightly fetishizing Mani's western appearance here, and Miyazaki himself is said to have found that design cheesy, but the stark physical contrast between Marnie and Anna is an important element of the book, and not least in Anna's own mind. Anna thought Marnie was the prettiest girl she had ever seen and hated her own dark hair and sunburnt skin. "I looked like a witch compared to her," she thought. The contrast between Anna and Marnie, as written by Robinson, and illustrated by Fortnum, reflects their characters and their respective social positions. But in the film's Hokkaido landscape, the same contrast inevitably highlights Marnie's position as a foreigner whose romance is accentuated by her foreignness.

Now I want to say something about tourism here, which is the subject of my last chapter. Literary tourism can take many forms. If you visit an author's home, that's literary tourism. If you go to see where a book is set, that's literary tourism. If you go to see where the film or the TV series was shot, then again, you're a literary tourist. To borrow a useful Japanese-English phrase, you're a contents tourist, because some fans may see the films rather than the books as central to their experience. But beyond that, I want to distinguish two different types of tourist activity. It's easier to do it with examples, so I'm going to call on the services of the great Momoko Ishii, as she visits Beatrix Potter's home in the Lake District in 1972. Here's what she wrote: "Every room and every staircase prompted a memory. This is because they are faithfully reproduced in Potter's books. On the display

shelf, even the handkerchief that Miss Moppet uses to wrap up the mouse in the story of Miss Moppet was preserved in different dimensions with the pattern just the same.” Now, Ishii’s visit here is very specific, both in its destination and in the quality of attention that it pays to that destination. Hilltop is Beatrix Potter’s house and that’s a suitable place for a Seichi Junrei or pilgrimage. Ishii is also well informed: the handkerchief is significant to her because she has the knowledge to recognize and interpret it. Sites such as Hilltop, are highly popular with Japanese tourists undertaking this sort of visit, as you can perhaps guess from the signage.

Now, by contrast, here is Hayao Miyazaki recalling a visit to a stately home in the context of discussing the secret garden. “What I couldn’t really understand about the secret garden was why the mansion had a garden with a wall. I couldn’t make it out. By chance, I had the opportunity to see a large manor house in England and, ah, there really were farms and vegetable gardens set in huge grounds. There was a greenhouse just for growing cut flowers to decorate the mansion. Then I understood. It was surrounded by a proper stone wall and apples were trained along the wall which was quite a sight. This is how I first came to understand the world of *The Secret Garden*.” Now, is that literary tourism? There’s no suggestion that the mansion was the model for Burnett’s ‘Misselthwaite Manor’, or that Burnett herself had ever been there, and any estates in Britain could have provided Miyazaki with a similar experience and information. Nevertheless, seeing this manor house helped him to build a model of the world described in the book and solidified his sense of the physical reality of such places. His experience, I’d say, is still contents tourism, but it lacks tourism’s usual focus on specific destinations.

I’m particularly interested in this form of tourism because it hasn’t really been much discussed, and I focus in my book on an area that’s hugely popular with Japanese visitors: The Cotswolds. Now, Cotswolds is of course a real place, an area of outstanding natural beauty, no less. However, the Cotswolds can also evoke a more loosely defined concept clustered around features such as a pastoral landscape of hills and sheep, cottages of honey-colored limestone, and an ethos of rural craftsmanship. Like Arcadia, The Cotswolds are both a place that you can actually physically go and visit, but also an idealised concept.

The origins of the Cotswolds’ popularity in Japan are a little unclear, but one factor seems to have been the praise of the poet and designer William Morris, who remarked in a letter in 1890, that Bibury, a famous Cotswold village, was, “surely the most beautiful village in England”. Morris’s phrase has been widely quoted in guidebooks and elsewhere, and there’s been a resulting influx of Japanese tourists to the Cotswolds. Even a group of Japanese school children who I encountered on a two-week cultural exchange carried an itinerary that promised an imminent visit to Bibury, praised by the artist William Morris as the most beautiful village in England.

Now, one attraction of the Cotswolds lies in the contrast that they offer to urban Japanese life. David Strachan of Toteoki Cotswolds Tours, when I interviewed him, told me that his Japanese clients are not generally very interested in the public events of British history, but they value the Cotswolds as a retreat from modernity. This is typical. One mother and daughter, at the end of the tour, I asked them what they thought of it, and the mother said, ‘I feel like I’ve been cured.’ Then she went all wet-eyed. Her daughter said she’d been under a lot of

stress. She lived in Tokyo and her job and family situation was really stressful and spending the day just chilling out in the Cotswolds just made it all go away.

To value the Cotswolds as an escape from modern life and its stresses, is to see them as belonging to the past, or perhaps rather to a realm removed from history altogether. A realm of story. The Cotswolds appeal to a generalised, once-upon-a-time sense of the past, an archetypal landscape or 'gen fukei'. Even its status as a setting or inspiration for children's literature counts for less than its ability to be imaginatively inhabited by its tourists, writers and readers. The Cotswolds boast no town landmark house with a famous children's literature connection comparable to Hilltop. Yet many Japanese visitors see the region through a children's literature lens. The area's cottages, kitchen gardens, ancient churches, narrow lanes, and stone bridges recall the texts and illustrations of many children's books, especially for younger readers. Or indeed of toys such as the popular Sylvanian families made by the Japanese company Epoch, which emphasised the qualities of littleness and snugness associated with children's literature. The Japanese tourists, to whom I spoke in the Cotswolds, were reminded of picture books, of fairy tales, of 'Alice in Wonderland', of 'Peter Rabbit'. Those texts may not be, and are not, set in the Cotswolds, but they provide a point of reference through which the place can be viewed. In other words, children's stories have provided a template for Japanese understanding and perception of the English countryside.

One way to understand how Japanese people Interpret the Cotswolds is to consider what gets selected and emphasised when British themed attractions are built in Japan itself. So I'm going to very briefly look at one or two examples of those. We'll start with Yufuin Floral Village in Oita-ken. 'A British-style theme park', which opened in 2012, comprises a collection of shops and food stalls each themed around a different children's text. Only a few of the shops actually concern British characters. Nevertheless, there are cream teas for sale, the gift shop specialises in British goods, and its website claims to reproduce the townscape of the Cotswold region in Britain. Or then there's the Cotswold village of Dreamton, now renamed Kokumura, which opened in 2011 in Kyoto Prefecture. The owner wished to create the atmosphere of the Cotswolds, which she sees as a region truer to its original identity than her native Kyoto. The educational result of British Hills in Fukushima, is an even more elaborate attempt to create an authentic experience of Britain with half-timbered guest houses, the full-staff Arms pub, and even a full-scale manor house. It was built in 1994, and British Hills provides to this day an immersive environment for university and school students learning English.

At first, the staff were worried that students would be unfamiliar with the British customs, for example, those followed in the refectory, an imposing room hung with coats of arms and chandeliers based on the dining hall of Christchurch, Oxford. However, after the first Harry Potter film was released, they found there was no need for further explanation because the Great Hall of Hogwarts is also based on Christ Church, Oxford. That provided them not only with historical information, but with a narrative context for their own experience. According to one employee, "The teachers almost uniformly introduced the refectory as Hogwarts. The teachers are telling the kids before they arrive or as they're getting off the bus, this is the Harry Potter wing."

Ironically, while the creators of the curators of Dreamton and British Hills strive for authenticity, the pressure on residents of real Cotswold villages such as Bibury and Castle Combe is to suppress aspects of contemporary village life in favour of a fantasy construct. They keep themselves film set ready by banning television antennae and satellite dishes and so on. Walking through Castle Combe with a young Japanese friend, I wasn't surprised to hear her ask, 'Do people really live here?' The way that Japanese visitors enjoy or consume the Cotswolds is characterised by the creative adaptation and reframing of Cotswold imagery.

I'm going to complete the circle, I hope, by briefly considering a Japanese text formed through this kind of activity. That is Kore Yamazaki's 'Mahoutsukai no Yome', or 'The Ancient Magus' Bride', a manga which bears witness both to the influence of British children's fantasy fiction and folklore. It concerns a Japanese girl, Chise Hatori, who is magically transported to Britain by a mage named Elias Ainsworth. That's him, a creature with an animal skull for his head. The story's appeal lies in the richness of its depiction of a world populated by creatures drawn from the folklore of the British Isles. Yamazaki was 11 when the first Harry Potter was translated into Japanese. She became devoted to that sequence and more to the wave of British fantasy that followed. Her reading reinforced the impression that Britain is, as in Elias' words, "a land of ancient magic where mages and witches have deep roots in the way of life".

Living in rural Hokkaido, Yamasaki had few opportunities for first-hand research, so she began her British-set manga without ever having visited Britain. So it remains something of a country of the imagination. The main setting of 'The Ancient Magus' Bride' is Elias's house and its immediate surroundings in what he calls 'the countryside west of London, on the edge of England.' Yamazaki told me in an interview that his house is actually based on Bibury, but added that it's more mysterious to keep it a little bit ambiguous. Her illustrations are often more precise, however, working from photographs taken by a friend, she created numerous scenes with identifiable locations. An illustration of Chise and her friend Angelica sitting outside a pub near Elias's house is modeled on The Horse and Hound in Broadway. On the following page, the same establishment seen from a different angle becomes The Mermaid Inn in Burford, some 20 miles away. In the anime adaptation, the pub is slightly remodeled. It's also relocated to a third Cotswold town, Bourton-on -the-Water.

None of these places are named in either the manga or the anime. The details both confirm the story's Cotswold setting and frustrate any impulse to map its events to a coherent physical geography. Yamazaki sometimes even laterally inverted research photographs in order to create a looking-glass effect, combining both familiarity and strangeness. As an example, here is the frontispiece to Volume Seven of the manga which shows Elias and Chise, on a reversed version of the footbridge. But in real life, it crosses the River Colne to Bibury's Arlington Road. Thus we come to another looking-glass image. Britain is also a wonderland.

That's really the end of my taster menu. Of course, there's a lot I couldn't fit in, including texts I haven't mentioned and important historical actors. You'll find out a lot more if you read the book, but I think there's a lot more to find out beyond that as well. Overall, I invite you to read this book if you are interested in the history of relations between Britain and Japan, and the surprisingly central role that children's literature has played in

them. Or if you are interested in the processes of literary influence, canon formation, and translation, whether between languages or between different media. Also in the ways that people use fiction, and perhaps particularly children's fiction, to filter and to understand reality. Whether it's British travelers looking at Meiji Japan through the lens of Alice, or contemporary Japanese visitors looking at Britain through the lens of Beatrix Potter, we all use our imagination to understand the world and ourselves. I hope that this book helps in that process. Thank you very much.