

The External in the Internal: Satoshi Kitamura's *UFO Diary*

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心の中の別世界 —— きたむら さとしの *UFO Diary* ——

きたむら さとし (1956-) は、東京で生まれ育ち、1979年にロンドンに渡り、絵本作家となる。最初の絵本 *Angry Arthur* (1982) で1983年マザーグース賞を受賞して以来、きたむらは、イギリスと日本の両方の国で絵本を出版している。

きたむらの絵本は、二つのカテゴリーに分類することが可能である。一つは、ハーウィン・オラムが文を担当する初期の作品、もう一つは、きたむら自身による絵と文からなる作品である。きたむらの作品にはコミックの技術が用いられることが多いが、後者の場合は特に、最近のものになるほど、よりコミックに類似した絵本となってきた。

したがって、きたむら作品は、その作風からは三種類に分類することができよう。すなわち、初期のオラムとの合作、最近のコミック的絵本、および両者の狭間の時期の作品である。1989年出版の *UFO Diary* (日本語版タイトル『あるひうちゅうで』) は、オラムとの合作からコミック的絵本へと移行する過渡期に属する。しかも、文を自分で手がけ始めた頃に描かれたアルファベット本や数かぞえ絵本 (counting book) ではなくて、物語絵本であり、この時期を代表する作品の一つであると考えられる。

絵本は文字と絵の両方を媒体とするため、文字のみで書かれる物語に比べ、創り手は、はるかに多様な表現方法を駆使することができる。本論は、二つの異なる文化圏にまたがって作品を発表し続ける絵本作家きたむらの、作風の上でも過渡期の作品である *UFO Diary* に焦点を当て、絵本の想定される読み手 (通例子ども) に与える効果を含め、きたむら作品の特徴を明らかにしようとする試みである。まず、視点 (viewpoint)、手がかりとなるイメージ (trigger image)、線 (lines) や色 (colour) の使い方といった、芸術作品としての絵本に用いられる技術的な要素を詳細に分析する。さらに、この作品が描き出す「友情」という普遍的な主題、および、主題とも深い関わりをもつ「心の中の別世界」へと考察を進める。心の中の別世界、すなわち「内なる外界 (the external in the internal)」は、きたむら絵本の作品世界そのものであるといえよう。

Introduction

Satoshi Kitamura (1956-) is a picture book creator who was born in Tokyo and went to live in London in 1979. He now divides his time between the U. K. and Japan. Since then he has published his picture books in both countries, and his first picture book, *Angry Arthur* (1982), won the 1983 Mother Goose Award.

Kitamura's picture books may be classified into two categories: first, collaborations with Hiwayn Oram who writes the words for his picture books; second, picture books created only by himself. In Kitamura's early works such as *Angry Arthur*, *Ned and Joybaloo* (1983), or *In the Attic* (1984), the verbal text is written by Oram. The second category refers to those works

drawn from 1985 onwards, in which his style bears a greater resemblance to comic books. Therefore, it can be argued that Kitamura's visual narratives fall into three categories according to the style. *UFO Diary* (1989) belongs to the transitional period between the collaboration with Oram in his early stage and the creation of picture books with a comic book style that he has currently adopted. In addition, *UFO Diary*, which is neither an alphabet book nor a counting book but a story book, is regarded as being representative of this stage of his work.

A picture book is the 'most interesting medium for artists' as Roger Duvoisin claims because as an artistic object, a picture book enables artists to create much more diverse expressions compared to a narrative written only with words.¹ In this article, through a detailed discussion of *UFO Diary*, I try to explore the distinctive features of Kitamura's picture books as artistic works in relation to the effect on beholders², who, in the case of such picture books, are usually assumed to be children.

1. Viewpoint

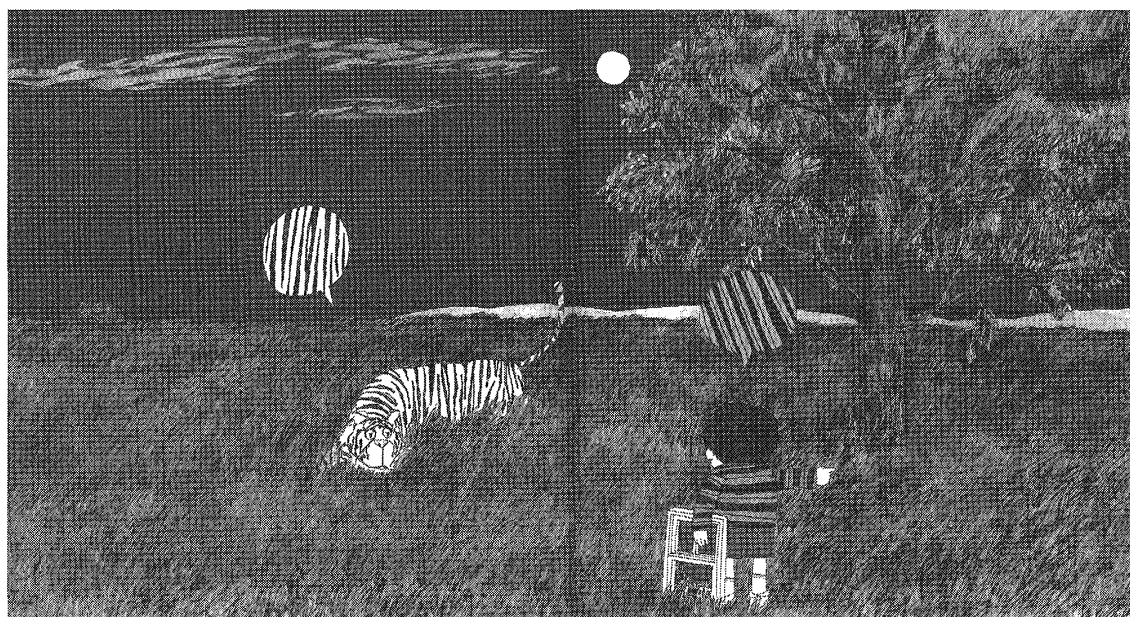
As the title tells the beholder, *UFO Diary* is obviously narrated from the viewpoint of a visitor from outer space. However, though the verbal text is told in the first person, the pictorial text is illustrated from two viewpoints: the first person (the narrator's) point of view and the third person (the picture book artist's). Needless to say, picture books tell a story with two different media: words and pictures. Thus, as David Lewis argues, there are inevitably diverse 'word-picture interactions' in contemporary picture books, in which words do not merely explain pictures and vice versa.³

As a contemporary work, Kitamura's *UFO Diary* effectively uses two different viewpoints. In the whole work which contains fourteen page openings (including the cover and front matter) and final single spread, the first person point of view is used in six of them (1989 page openings 5-9 and 12). These six pictures describe the scene that the extraterrestrial and the boy communicate face-to-face: their initial encounter, playing together, and their farewell. Unlike the other eight page openings in which the UFO in space is pictured, the boy with whom the narrator makes friend is portrayed in these six page openings. In other words, for a human these pictures may appear as ordinary scenes from everyday life, but to a visitor from outer space they must appear as quite extraordinary. By portraying these pictures from the narrator's viewpoint, the universality of this story told by this picture book is emphasised.

Kitamura's fantasy works in which the extraordinary appears in the ordinary world are categorised under the genre called 'everyday magic'. Everyday magic is characterised by a sudden encounter with some marvel in daily life. In *UFO Diary*, the UFO suddenly turns up in front of an ordinary boy as he is hunting for insects with his net in the field. Several signs, such as hunting for insects or the field thickly covered with dark green grass, suggest that the season is summer (*Ibid* page opening 5).

In addition, the boy seems to be on his summer vacation as he is playing in the daytime. Thus, it can be assumed that this picture book tells a story about the holidays. Holidays usually suggest a special time and space that are different from everyday life.⁴ During holidays, children may meet with other children they did not know before and make friends with them till the limited playtime (the holiday) ends. As a holiday story, the plot of *UFO Diary* is quite common, excepting the fact that the friend is an extraterrestrial.

In his preceding works such as *Ned and Joybaloo* and *In the Attic*, Kitamura also describes encounters with a temporal playmate. In *Ned and Joybaloo*, the fantastic leopard-like creature Joybaloo only visits the boy Ned on Friday nights. After Joybaloo grants Ned's wish to play with him every night, Joybaloo suddenly disappears. Joybaloo is similar to the Snowman or Bear in Raymond Briggs' picture books.⁵ All of them unexpectedly appear, make friends with a specific child, and then suddenly vanish. The encounter with others described in *In the Attic* is slightly different from that in *Ned and Joybaloo*. In another world, the tiger and the boy perceive each other as a friend at first sight because the stripes of the boy's clothes are similar to those of the tiger's fur (Figure 1).



and found a friend.

Fig.1 *In the Attic* (London: Andersen Press, 1984) page opening 10

The encounter with the alien in *UFO Diary* is similar to the one depicted in both other works. However, the difference is that the encounter is described not from the viewpoint of an ordinary boy, but from that of the visitor from outer space. In fact, this is a story about an extraterrestrial who unfortunately loses its way in the universe and lands on an unknown planet where it finds 'an odd-looking thing' (1989 page opening 7) as its temporal friend. Moreover, the appearance of the extraterrestrial is described neither in words nor in pictures. Therefore, beholders are required to imagine the appearance of this sudden visitor to the Earth using their own imaginations.

2. Trigger Image

In Kitamura's picture books, a ladder seems to function as 'the trigger image', that is to say, a sign or symbol which make the beholders recognise and/or familiarise themselves with the particular picture book artist's works.⁶ Kitamura often employs a ladder as a convenient tool; with one, people can reach things or places far above their own height. The boy in *What's Inside? The Alphabet Book* (1985) succeeds in removing his kite caught in a tree (page opening 8) and the personified sheep Wooly in *When Sheep Cannot Sleep* (1993) gets an apple with a ladder (page openings 4-5).

The ladder in *In the Attic* apparently signifies a tool to enter another world. The ladder of a toy fire engine leads the boy protagonist to the attic, which is not an ordinary room below the roof but another world where enormous flowers bloom and a gigantic spider spins its web above pyramids. Moreover, the boy finds several portable windows⁷ with which he goes outside to find a friend, namely a tiger. They play a 'game that could go on for ever because it kept changing' (1984, page opening 11) in the attic, a place which does not actually exist. In addition to the fantastic pictures, the beholder is also told in words at the end of this picture book that there is no attic in the house and the boy is the only person who possesses the ladder to go to the unknown place (*Ibid*, page openings 12-13).⁸

Arguably, the ladder in *UFO Diary* (Figure 2) is reminiscent of the one in *In the Attic*, which denotes the opportunity for the other world. This encounter is not one-way but interactive. The extraterrestrial looking down on Earth sees the boy looking up to it across the ladder, which functions as a bridge to another world. Both have the opportunity to go down or go up this convenient tool in order to see places hitherto unknown to each other.

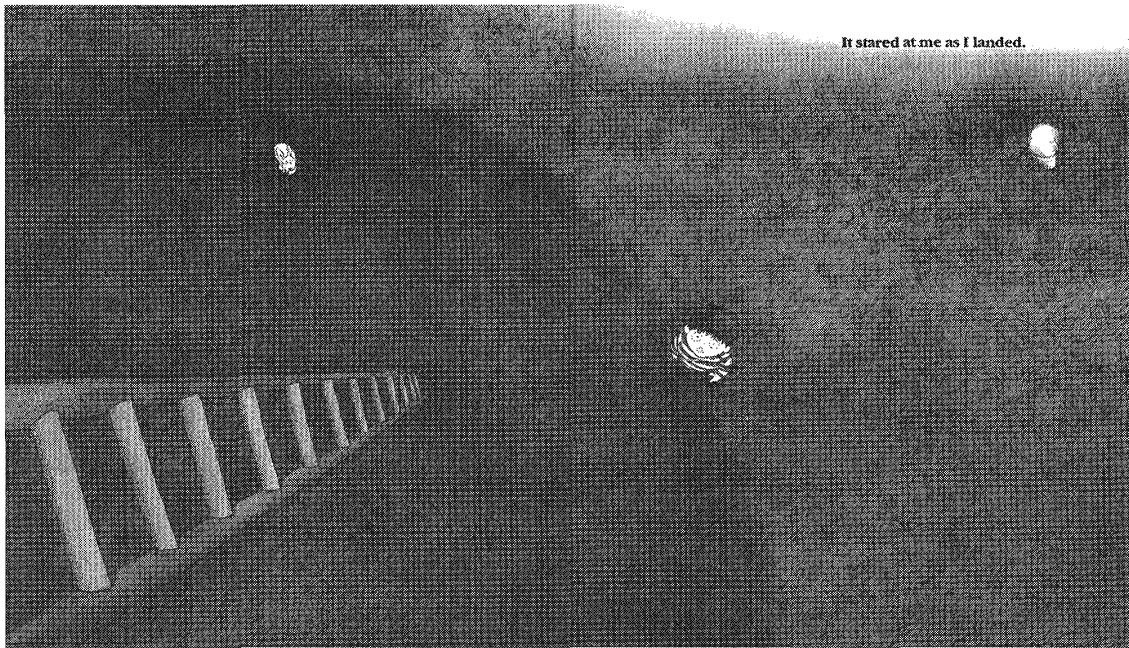


Fig. 2. *UFO Diary* (London: Andersen Press, 1989) page opening 6

The sight of an ordinary wooden ladder might look out of place in a UFO. However, it rouses a feeling of familiarity in the beholder because it is a common object.⁹ Thus, the beholder, as well as the boy in the picture book, might feel not fear but rather familiarity with the UFO and the visitor on it. The other world at the top of the ladder appears to be accessible. Later, the boy actually goes up the ladder into the UFO to take a short ride before his new friend goes back home. (1989 page opening 10)

In fact, there is another character who undergoes the same experiences as the boy in this picture book. This character is described clearly in every picture the boy appears: a white rabbit. The rabbit, who appears in 8 of the 14 double spreads (*Ibid* page openings 5-12), also encounters the visitor from outer space, plays together with it in the field, and accompanies with the boy when he goes for a ride on the UFO. The rabbit functions as the 'running story', which is told alongside the story of the main characters without any words, in *UFO Diary*.¹⁰

As Kitamura uses hatching to gradate the colour in many of the pictures, particularly those of the Earth, the texture of parts where lines are absent works effectively in *UFO Diary* to highlight them, as can be seen in the sixth page opening with the rabbit, net and ladder (Figure 2).¹¹ The UFO, which is another frequent image in picture books by Kitamura,¹² is also pictured with the same effect due to the absence of hatching. All seem to function as trigger images in this work.

3. Contour Lines

Kitamura uses the line as 'one of the distinctive aspects of his artwork' in Doonan's words.¹³ She explains Kitamura's lines as follows:

He prefers to do as little underdrawing as possible, therefore his pen meets the paper once and for all, with no margin for error, no chance to reconsider. The quality of line is fine, unbroken, and exhibits a slight tremor, which charges the drawing with energy.¹⁴

According to her, Kitamura's line is drawn with water-soluble black inks and water wash, which have the effect of modulating the lines.¹⁵ Water wash is a technique used to create the appearance of transparency by mixing water with water-soluble paint or ink on white paper.¹⁶

Kitamura effectively uses his distinctive lines in *UFO Diary*. For instance, in the third double spread, the contour line of the Earth is softened with the effect of a water wash. In addition, the black line which outlines the UFO melts into the surrounding space because it is drawn with black water-soluble ink. The black colour succeeds in giving luminosity to the small ochre yellow UFO and ozone layer.

The modelling lines of the Earth and the UFO show a particularity of Kitamura. The lines appear to be carefully and skilfully drawn. Therefore, at the first sight, they look completely straight, especially in the case of the Earth. Nevertheless, a slight wave can be perceived if the beholder looks at the picture carefully enough.

Moreover, lines can also be useful to create space. The fourth double spread consists of six horizontal rectangular pictures. They function as 'horizontal banding', to represent the journey and the passing of time.¹⁷ The beholder can easily recognise that the UFO is on a journey because different pieces of scenery are portrayed in each picture. Some pieces, such as penguins on icebergs or pyramids might be familiar for beholders, who should be able to easily guess above which place on the Earth the UFO is flying in those pictures. The depth of each picture in this spread is different in order to show that the UFO is travelling over several different places until it encounters the boy. Hence, the closer it gets to the field where the boy is standing, the bigger the picture becomes.

Likewise, in the page opening 10, Kitamura represents the movement of the UFO from one place to another with vertical pictures. The beholder realises that the UFO is journeying because of the animals portrayed change from picture to picture, and furthermore they are not animals that normally inhabit the same environment: a dog, two rhinoceroses, and a chameleon.

The technique employed in these two plates is often used in comics.

Victor Watson points out the similarity between the picture books of Kitamura and comic books.¹⁸ The characters in Kitamura's works, who are in Doonan's words 'endearing' creatures,¹⁹ are also comic and appropriate to convey Kitamura's understated sense of humour.

In page opening 8 (Figure 3), both the verbal and the pictorial texts seem to convey a slight sense of humour, which, as Watson points out, is carefully brought out in Kitamura's picture books.²⁰ According to the verbal text, the boy introduces his new extraterrestrial friend 'to his relations' (Ibid); however, the picture shows animals, birds, and insects. The beholder may then realise that the occupant in the UFO does not recognise the difference between human beings and other creatures because for it the boy is nothing but 'an odd-looking thing' (page opening 7).

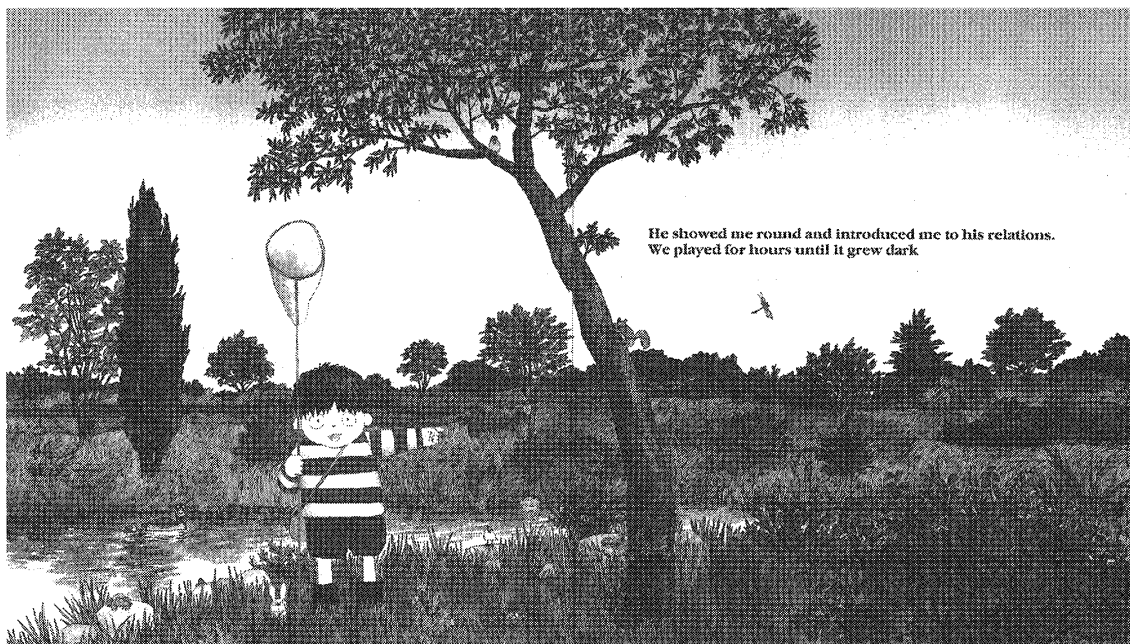


Fig. 3. *UFO Diary* (London: Andersen Press, 1989) page opening 8

Lines also work to suggest movement. In the fifth double spread, the lines which represent grass also show direction. As the grass is being blown by the wind from left to right, the beholder can understand which direction the UFO is coming from. The beholder, as well as the boy on the ground in this picture, may well be curious and wondering what will happen next.

Another function of lines is to create tone, which affects the brightness of colours. Kitamura often makes use of lines for shading, for example to add to changes in colour, making the greenness of the grass and trees darker by employing many thin lines drawn with water-soluble black ink. These lines also function to show the two-dimensional fictional world drawn on paper as if it were three-dimensional.²¹

4. Colour

The function of lines is deeply connected to the use of colour. Adding to his usage of contour lines discussed in the previous section, Kitamura, whom Doonan calls 'a sophisticated colourist'.²² In *UFO Diary*, Kitamura employs a significant contrast between dark and light colour, in other words low-key and high-key colour, throughout the whole book.

The predominant colour in *UFO Diary* is a mixture of cobalt blue and violet, which portrays the vast universe. As Perry Nodelman points out, cobalt blue stands for elegance or calmness, and violet is associated with fantasy.²³ Therefore, both colours may be considered suitable to depict outer space in what is also a fantasy story. The nature of the predominant colour effects the atmosphere of the whole work.

In spite of the overall dark tone, judiciously placed high-key colours give all the plate a sense of cheer and fun. As these colours stand out against a dark coloured background, they draw the beholder's attention, leading them on to explore the picture book. In particular, Kitamura makes effective use of white and yellow in contrast with the dark blue.

The unworked areas of the page also carry the text. For instance, white gives the plate the effect of the light: a lot of white tiny dots for stars. Moreover, the unworked white area which surrounds the Earth, produced by semitransparent washes to portray it like a crystal ball, represents the ozone layer. Unworked white is also used for the main characters such as the boy and the rabbit. In page openings 5 and 6, their white figures stand out in the vast area of grass painted in low-key green. Another white object, the net in the boy's hand is held upright as though it were a flag to lead the UFO to land there as a welcome sign.

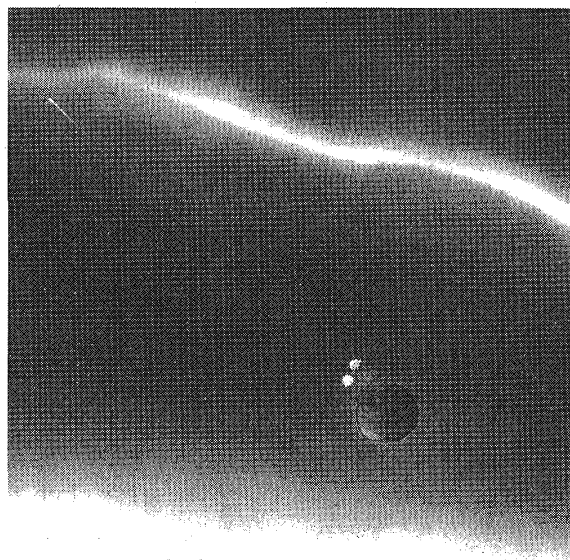
Another bright colour in this picture book is ochre yellow, which seems to have been chosen to harmonise with the colour of the space around it. The small figure of the UFO in this ochre yellow appears in harmony with the space that surrounds it, even though it is also isolated in the vastness around it. For example, in the first double spread, the UFO looks bright, and this is balanced with the whiteness of the Milky Way. However, in the second double spread, its yellow colour seems darker, and this is in harmony with dark blue and violet of space. Such a sensitive control of tone suggests a successful composition. As Rudolf Arnheim claims, brightness and saturation of every coloured area should be well balanced because they inevitably affect a whole work.²⁴ According to Nodelman, yellow is the colour which is conventionally connected with cheerfulness.²⁵ Therefore, the colour of the UFO functions to encourage positive rather than negative feelings towards it in the beholder.

In *UFO Diary*, yellow is used to describe another object: a dandelion.

This simple flower has two important roles in the book: the first is a mystery for the beholder to find out; and the second is a token of never-ending friendship. The gift given by the boy is kept secret till the end, though some clues are suggested for observant beholders: the boy has a dandelion in his hand in the ninth page opening, and in the twelfth double spread, and the verbal text relates the promise made between the boy and the alien as follows:

I dropped him home and he gave me a present.
It was yellow and grew in the field where we met.
"I'll plant it somewhere," I promised.
He smiled at me and we waved goodbye.

Turning pages is a significant action when reading picture books. The whole work is carefully composed by Kitamura in order to excite curiosity in the beholder, who turns the page to find out what the gift of the boy is. The dandelion depicted in the final page (Figure 4) provides the answer. The emphasis of white and yellow is also used to emphasise the importance of this flower. In the cobalt blue space, two flowers, which are white and yellow, appear luminous and stand out all the more.



The planet slipped away beneath me.
It grew smaller and smaller
until at last it had vanished into the darkness of space.

Fig. 4. *UFO Diary* (London: Andersen Press, 1989) page opening 13

5. Beyond the Boundary

Kitamura has a tendency to hint at large-scale visual narratives. The main characters in his picture books easily and unconsciously go beyond any temporal or spatial boundary they encounter.

In *Angry Arthur* (1993), the boy's temporary tantrum causes a hurricane, a typhoon, a crack in the earth, and a universequake. The boy Arthur then travels from the living room in his own house to outer space till he totally forgets the reason for his anger.

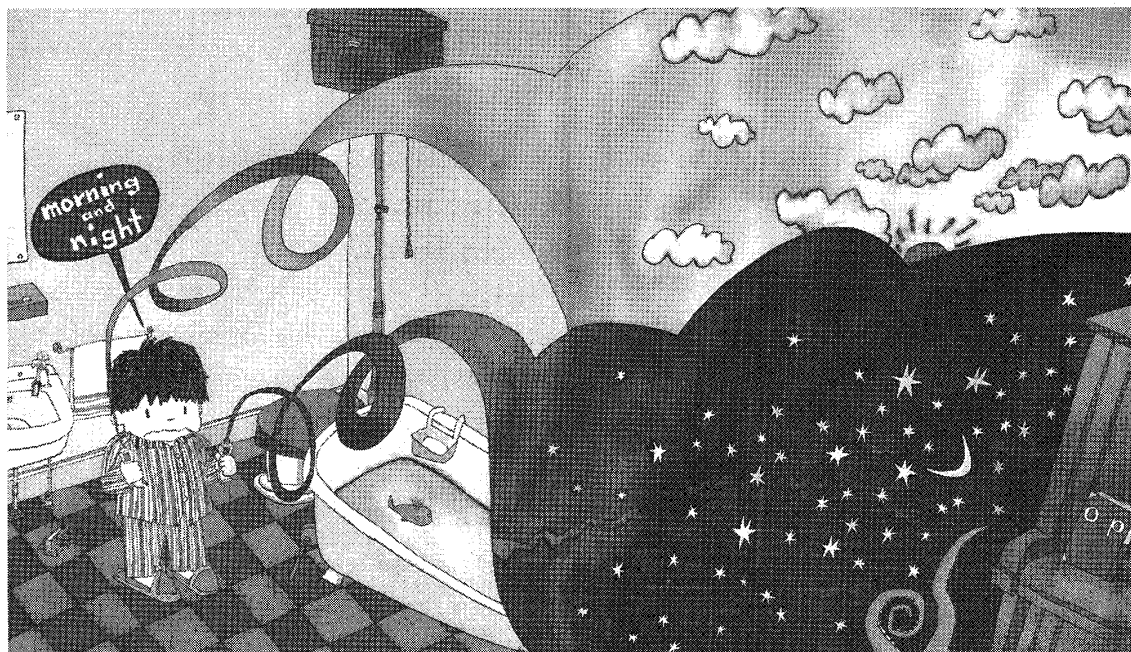


Fig. 5. *What's Inside? The Alphabet Book* (New York: Farrar, Straus & Giroux, 1991) page opening 8

Arthur is not the only character who comes into contact with the space in Kitamura's picture books. Wooly in *When Sheep Cannot Sleep* encounters a group of UFO on the way of his walking. In *What's Inside?*, as soon as a boy squeezes two tubes of toothpaste, both the morning and the night sky spread out in front of him (Figure 5). The boy is standing beside the washbasin in the bathroom to brush his teeth as his daily routine with two tubes of toothpaste, which for some extraordinary reason contain the universe.

It does not seem difficult to go beyond any sort of boundary in Kitamura's works. The goldfish in *Goldfish: Hide and Seek* (1997) leaps out from his fish tank and encounters a cat. However, he induces the cat to dance with him and the cat is taken in by the fish's proposal before he is aware of what he is doing. Thus, the goldfish and cat become temporary dance partners in spite of their usual hunter-prey relationship. While they are dancing, the cat accidentally throws the goldfish into another fish tank, where he finds his

girlfriend he has been seeking all this time.

In *Me and My Cat?* (1999), a witch visits a boy at night and transfers the boy's mind to his cat's body by mistake. Therefore, until the witch visits him again to correct her mistake, he has to spend the whole day as a cat. The boy experiences a cat's life through human eyes, crossing the boundary between humans and animals.

A chance happening or event, such as anger, a leap, or a mistake, is the beginning of fantasy beyond the boundary of real world. Likewise, an alien's unexpected visit to another planet in *UFO Diary* makes two 'creatures' become good friends with each other. The boy described in page openings 4 to 6 only stares at the UFO in round-eyed wonder. When he first meets with the creature in the UFO, he does not show any fear but a straightforward astonishment (Figure 2). After the alien lands and faces the boy, the boy smiles at the strange creature who is unseen by the beholder in a friendly way (page opening 7).

All the main characters in *UFO Diary* — the extraterrestrial, the boy, and the rabbit — bear a similarity with regard to their shape, that is to say they are all round, and this perhaps is the reason why they are endearing to the beholder. All of them seem both friendly and fearless because they are prepared to approach an unknown creature without any hesitation.

What an odd-looking thing!
It spoke and I could not understand;
but I smiled. It smiled back.
Then I knew he was going to be my friend. (*Ibid*)

According to the verbal text, the extraterrestrial feels that the boy is 'odd-looking' (*Ibid*). Therefore, it is reasonable to assume that the boy might feel the same at the sight of the alien. Both words and pictures show the fact that they immediately become playmates after exchanging a smile even though they cannot understand each other's language. Although a smile might be an international and inter-cosmic sign, such a simplicity, which dominates all Kitamura's creations, seems to be caused by 'the childish part' in the artist, as Edward Ardizzone claims. Ardizzone argues that picture book artists need to create their fictional world not from a viewpoint of adults but from that of children.²⁶

They have a great similarity: they easily make friends beyond the boundaries of their worlds. As Penni Cotton points out, friendship is one of the universal themes in children's picture books.²⁷ The friendship between the extraterrestrial and the boy on the earth is no exception to this rule. Although their playtime is limited, the friendship between them seems to be everlasting, as the dandelion given by the boy to his temporary playmate

signifies.²⁸

The final picture in *UFO Diary* (Figure 4) seems to be an intertextual element, which is reminiscent of a picture in Antoine de Saint-Exupéry's *Le Petit Prince* (1946) showing the little prince's precious flower on his home planet (Figure 6). The two flowers in both pictures are portrayed as too large in comparison to the size of the planet they grow on. It can be argued that the size of these flowers stands for their importance. Just as the little prince's planet is special since his flower exists there in *Le Petit Prince*²⁹, in *UFO Diary*, the narrator's home planet is an irreplaceable place in the vast universe because of the dandelion: the symbol of friendship between two creatures that transcends time and space. As long as the dandelion keeps blooming every year, their friendship might last eternally beyond any boundaries.

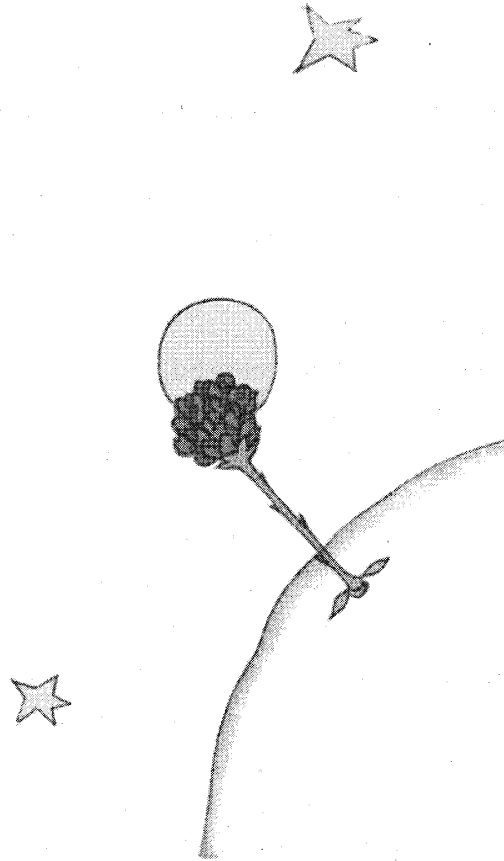


Fig. 6. Antoine de Saint-Exupéry, *Le Petit Prince* (Paris: Gallimard, 1990) p.28

Conclusion

As has been clarified throughout this essay, *UFO Diary* vividly describes an everlasting friendship with a being who has suddenly visited from another

world in this vast universe. Doonan suggests that as ‘a Kitamura hero’, Wooly in *When Sheep Cannot Sleep* is a reflection of the artist himself, who is occupied with telling his own story of spending an enjoyable time alone.³⁰ The extraterrestrial in *UFO Diary*, who lands on an unknown planet alone, may also be considered to be a reflection of the creator himself, visiting an unknown country by himself. Both the extraterrestrial and the creator find a good friend for themselves. *UFO Diary* is dedicated to Klaus Flugge, one of Kitamura’s best friends, as well as the editor who found and trained him as a picture book creator.³¹

As Watson points out, Kitamura’s picture books are regarded as light works because they are similar to comic books.³² However, the simplicity of his works functions to tell the child beholders the story clearly and effectively, in the words of Duvoisin, ‘to give importance to what is important’. According to Duvoisin, child beholders take delight in being provided with interesting or curious things to encourage them to turn the pages of the picture book.³³ As Doonan claims, the juxtaposition of unusual and unexpected objects in the alphabet books or the counting books of Kitamura draws the attention of the beholder. *UFO Diary* seems to provide beholders with the same sort of pleasure, which might help them to understand what is significant in life. Likewise, in addition to the title, the extraordinary situation of this picture book functions to excite interest and curiosity in child beholders. Therefore, the universal theme of friendship can be successfully told through the simplicity of this work.

Notes

- 1 Duvoisin, Roger. “Children’s book illustration: the pleasures and problems”, *Only Connect: Reading on Children’s Literature*. Eds. Sheila Egoff, G. T. Stubbs, and L. F. Ashley. 1969 p. 362.
- 2 Jane Doonan suggests this new term instead of readers in her book *Looking at Pictures in Picture Books* (1993) as follows:

I use ‘beholder’ because there is no established term to describe someone with formal understanding of visual images that are not free-standing works of art or one-off decorations but sequences of scenes, comic-book frames, illustrations in books. To call such a person a reader, and the skill visual literacy, would be convenient but fails to acknowledge the difference between the ways we receive written words and pictorial images. (p. 9)

- 3 Lewis, David. *Reading Contemporary Picturebooks: Picturing Text*. 2001 pp. 3-4.
- 4 Rustins, Margaret and Michael. *Narratives of Love and Loss: Studies in Modern Children’s Fiction*. 1987 pp.59-60.
- 5 These characters appear in the picture books, *The Snowman* (1979) and *The Bear* (1994), created by Raymond Briggs (1934-).
- 6 Bromley, Helen. “ Spying on picture books with young children”, *Talking Pictures: Pictorial*

- Texts and Young Readers*. Eds. Victor Watson and Morag Styles 1999 p. 108.
- 7 Satoshi Kitamura, who regards picture books as 'portable windows', tells his idea of them in the interview: "I think it must be very interesting if you can carry portable windows." (*Moe* 1993 p.92)
- 8 Doonan explains in her article "Satoshi Kitamura: Aesthetic Dimensions" that 'going into the attic is a metaphoric trip extending the boundary of the narrator's mind.' (*Children's Literature* 19 1991 pp. 122-23)
- 9 Watson, Victor. "Small Portable Galleries: The Picture Books of Satoshi Kitamura", *Voices Off: Texts, Contexts and Readers*. Eds. Morag Styles, Eve Bearne and Victor Watson 1996 pp. 238-39.
- Kitamura says in the interview with Watson that he is interested in common and simple things in the everyday world and fond of using them to create fantasy works by adding a slight change.
- 10 Doonan explains the 'running story' depicted in contemporary picture books as follows:
- Refers to minor characters who appear throughout the sequence of pictures and who have a life of their own which flourishes independently alongside that of the main characters. The running story is never referred to in the text. In *Give a Dog a Bone* Brian Wildsmith introduces a quartet of tabby cats who inhabit the same town as the poor stray. (*Looking at Pictures* 1993 p. 88)
- 11 According to Doonan, 'the very absence of lines of texture has a special effect.' (*Ibid* p. 25)
- 12 In his works, Kitamura seems to have a tendency to depict UFOs: a UFO appears under the heading of U in an alphabet book, *An Alphabet Picture Book: From Acorn to Zoo* (1991); and Wooly encounters a UFO, which is described on the cover of the work, as he is walking in *When Sheep Cannot Sleep*.
- 13 Doonan, "Satoshi Kitamura", p.109.
- 14 Doonan, *Looking at Pictures*, pp. 23-24.
- 15 *Ibid*
- 16 *Ibid* p. 89.
- 17 *Ibid* p.85.
- 18 Watson, "Small Portable Galleries", p. 241.
- Kitamura himself explains to Watson that he has read many comic books which greatly affects his art works. (p. 236)
- 19 Doonan, *Looking at Pictures*, p. 23.
- 20 Watson, "Small Portable Galleries", p. 238.
- 21 Doonan, *Looking at Pictures*, p. 25.
- 22 Doonan, "Satoshi Kitamura", p.109.
- 23 Nodelman, Perry. *Words about Pictures: The Narrative Art of Children's Picture Books*. 1988 pp. 62-63.
- 24 Arnheim, Rudolf. *Art and Visual Perception: A Psychology of the Creative Eye*. 1974 p. 345.
- 25 Nodelman, *Words about Pictures* p. 61.
- 26 Ardizzone, Edward. "Creation of a Picture Book", *Only Connect*, p. 351.
- 27 Cotton, Penni. *Picture Books Sans Frontières*. 2000 p. 52.
- 28 Doonan points out the significant role of the dandelion, which should appeal to young

beholders:

The dandelion is a worthless weed, but pretty enough for the child to like it; symbolically it represents a living gift for another planet; it exemplifies friendship, generosity and trust, and so on. (1993 p.57)

- 29 The little prince, who is afraid that his flower will be eaten by his sheep, explains the narrator how invaluable his flower is:

— Si quelqu'un aime une fleur qui n'existe qu'à un exemplaire dans les millions et les millions d'étoiles, ça suffit pour qu'il soit heureux quand il les regarde. Il se dit : « Ma fleur est là quelque part . . . » Mais si le mouton mange la fleur, c'est pour lui comme si, brusquement, toutes les étoiles s'éteignaient! . . . (1990 p.30)

' If someone loves a flower, of which there is only one example among all the millions and millions of stars, that is enough to make him happy when he looks up at the night sky. He says to himself: "Somewhere out there is my flower." But if a sheep eats the flower, it's as though all the stars have suddenly gone out! . . . ' (2000 p. 27)

- 30 Doonan, *Looking at Pictures*, p.33.

- 31 *Moe* 1993 pp.90-93.

The boys depicted in Kitamura's picture books resemble the artist in appearance.

- 32 Watson, "Small Portable Galleries", p.241.

- 33 Duvoisin, "Children's book illustration", pp.362-63.

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