



Proceedings
LECTURES

Lafcadio Hearn & Japan

8TH October, 2015
Dublin City University
Dublin, Ireland



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DATE: Thursday 8TH October, 2015, 2-4PM
VENUE: HG17, Nursing Building, Dublin City University, Dublin, Ireland

WELCOME SPEECH BY Brigitte Le Juez (Director of the MA in Comparative Literature in Dublin City University)

INTRODUCTION BY Bon Koizumi (Professor, University of Shimane; Great-grandson of Lafcadio Hearn)

LECTURED BY Akiko Manabe (Professor, Shiga University)

Eisuke Kotani (Associate Professor, University of Toyama)

Shiro Yuki (Associate Professor, University of Toyama)

Rodger S. Williamson (Professor, The University of Kitakyushu)

COORDINATED BY Ryoko Sasamoto (Lecturer in Japanese-Asian Studies, Dublin City University)

ORGANIZER: Dublin City University

CO-ORGANIZER: Sanin Japan-Ireland Association “The Open Mind of Patrick Lafcadio Hearn—Coming Home”

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Foreword

はじめに

The Open Mind of Patrick Lafcadio Hearn—Coming Home’ Project was an enriching experience for us all at Dublin City University. As part of the Project, we were honoured to host a special seminar on ‘Lafcadio Hearn and Japan’, led by Professor Bon Koizumi, the great-grandson of Lafcadio Hearn.

As the leading institute in Japanese Studies in Ireland, it was an absolute delight for Dublin City University to welcome Professor Koizumi and four excellent speakers—Dr Eisuke Kotani, Professor Akiko Manabe, Professor Rodger Williamson and Dr Shiro Yuki—to our University, where they spoke to a keen audience that included staff and students from DCU, pupils from local high schools, and members of public. The speakers were extremely engaging, and we were all fascinated by Hearn’s world, which was conjured up right in front of us 200 years on. The speakers’ enthusiasm for Hearn was infectious and indeed, it was very moving for us as lecturers to see our own students not only listening intently to great talks on Hearn’s work, but engaging actively in discussions afterwards.

The seminar talks were followed by a tea ceremony workshop, led by Ms Sachiko Nakamura & Ms Makiko Nakamura, the sisters from Matsue’s oldest tea house. The sisters’ tea ceremony demonstration was beautiful, allowing us to experience the quiet serenity of the tea ceremony. Such engaging talks and the serene tea experience

left us with warm feelings in our hearts and minds.

This event had a particular significance for us. Lafcadio Hearn represents the close relationship between Ireland and Japan, he was the pioneer of Ireland-Japan dialogue, and his work has influenced Japanese and Irish literature greatly. We are fully committed to continuing Lafcadio Hearn's pioneering work: since the introduction of Japanese to our programmes nearly thirty years ago, Dublin City University has been at the forefront of Japanese language and culture education at tertiary level in Ireland. Japanese is currently taught across three undergraduate programmes: Applied Language and Translation Studies, Business International with Japanese, and the BA Joint Honours Programme in the Faculty of Humanities and Social Science. Japanese is also offered on the MA in Translation Studies and the MSc in Translation Technology. The number of students on Japanese programmes is steadily increasing, with some 100 students currently majoring in Japanese at DCU. With the expansion of research clusters in the area of Japanese and Asian Digital Studies as well as Japanese Language Studies, we aim to continue blazing a trail for Japanese Studies in Ireland, and to grow into Ireland's leading centre for Asian Studies.

As part of our ongoing engagement with Japanese Studies, we wish to continue our dialogue with people we met during the visit from "The Open

Mind of Patrick Lafcadio Hearn—Coming Home' Project. Indeed, we hope that this seminar was just the first step towards future collaboration.

Finally, we would like to thank Professor Bon Koizumi and Mrs Shoko Koizumi, the Director of 'The Open Mind of Patrick Lafcadio Hearn—Coming Home' Project, our four distinguished speakers—Dr Eisuke Kotani, Professor Akiko Manabe, Professor Rodger Williamson, and Dr Shiro Yuki—as well as Ms Makiko Nakamura and Ms Sachiko Nakamura for the tea ceremony, Mr Yuichi Yamada from the Embassy of Japan, and Dr Patrick Cadwell, who acted as an interpreter.

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Introduction

イントロダクション

Bon Koizumi

小泉凡

Professor, University of Shimane; Great-grandson of Lafcadio Hearn
島根県立大学教授、小泉八雲曾孫

*I*t is my greatest pleasure and highest honor to deliver a lecture about Lafcadio Hearn and introduce Japanese culture through a workshop of Tea Ceremony at Dublin City University today. In addition to them, several events such as reading performances and a special exhibition at Dublin Little Museum are being held in Ireland. As one descendant, I would like to show my deepest appreciation for those concerned with these events.

These events are titled as “The Open Mind of Patrick Lafcadio Hearn—Coming Home.” In 2009, we started to hold the art exhibition “The Open Mind of Lafcadio Hearn” at Athens. We have thought that “open mind” is a central idea not only of Hearn’s life and literature, but for that necessary for people living in the twentieth-first century. Later, this exhibition was successively taken place at Matsue, New York, and New Orleans, all of which are the places that have some connection to Hearn. The last year, at Lefkada Greece, we tried to consider his open mind in the international symposium. This whole events were suggested by a Greek man Takis Efstathiou, who has loved Hearn for a long time.

At the symposium of the last summer, nine panelists from Japan, Greece, Ireland and Martinique considered from many directions the meaning and utilization of the open mind of Lafcadio Hearn in the modern society. Hearn, who had been marginal and transnational throughout his whole life, could always cherish his unique open mind without denying misunderstanding, anger, and

prejudice. His open mind is the outcome of his continual curiosity to stimulate interests over something new and different. Finally, all the panelists agreed in the importance for children to have opportunities to open new paths from the open mind that Hearn had.

By the way, for some people who are unfamiliar to Hearn's name, I would like to talk briefly about Hearn's biography. He was born on the small island of Lefkada in the Ionian Sea, Greece, as the son of an Irish man Charles Bush Hearn and a Greek woman Rosa Cassimati. When he was only two years old, he was brought to Dublin, and spent the most formative years of his youth in Ireland. Because his mother finally went back to Greece at the age of four, he was raised by his grand-aunt Sarah Brennane. However, her bankruptcy forced him to move to America and live by himself. After his arrival in Cincinnati, despite of great poverty, he succeeded as a newspaper journalist. When he was in New Orleans, at about the age of thirty-five, the display of the Japanese pavilion in the New Orleans Exposition evoked his interest in Japanese education and culture. After leaving New Orleans, he went to Martinique Island on the Caribbean Sea to document the life and habit of the place. In New York, where he stayed after Martinique, he had an opportunity to read the English translation of *Kojiki*, in which many Japanese historical myths are reported. Then, at the age thirty-nine, four years after his first encounter to the things of Japanese, he came to Japan as a special correspondent of Harper's.

However, soon after his arrival, he cancelled the contract of the correspondent, and finally decided to settle in Japan. Since then, he lived in Matsue, Kumamoto, Kobe and Tokyo. He mainly earned a living by teaching English in public schools, and wrote many works prolifically at the same time. When he was forty-five, he officially married Setsu Koizumi, a daughter of the former samurai class living in Matsue, and naturalized in Japan with the Japanese name of "Yakumo Koizumi."

Today, lectures about Hearn will be delivered by those four scholars majoring Japanese literature, Irish literature, and American literature at universities in Japan. After these lectures, a workshop of the tea ceremony follows.

For this session and workshop at Dublin City University, I would like to express my heartfelt appreciation for the efforts of Prof. Dorothy Kenny, Prof. Ryoko Sasamoto, and Prof. Niam Kerry. Then I also express my gratitude to the lecturers of this session: Prof. Eisuke Kotani, Prof. Shiro Yuki, Prof. Akiko Manabe, Prof. Rodger Williamson, and Ms. Sachiko and Makiko Nakamura, all manage to come from Japan. It would be my greatest pleasure that the name of an Irish writer, Patrick Lafcadio Hearn, who had the enduring vision throughout our time, will be widely known. And finally, as one citizen of Japan, this tea ceremony, which has long been one important cultural symbol in the country loved by Hearn, will become an opportunity for you to understand our country much more. Thank you for listening.

Lafcadio Hearn and Akutagawa Ryunosuke

小泉八雲と芥川龍之介

Eisuke Kotani

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Lafcadio Hearn has certainly had a major impact on Japanese literature. Many of the writers who contributed to Japanese literature in the mid-19th and early 20th centuries, including Natsume Soseki also Akutagawa Ryunosuke, were graduates of Tokyo Imperial University. These writers took up the ideas and techniques of European literature from places like Britain, Ireland, France, and Germany in their writing. Akutagawa only entered Tokyo Imperial University in 1913 while Hearn had died almost 10 years earlier in 1904. He was affected in many ways by Hearn.

Before Akutagawa became famous, he had written a review in a newspaper of a book by his teacher at university, Matsu-ura Hajime. Akutagawa said that Matsu-ura had the same sensitivity as Hearn. Hearn's indirect influence on Akutagawa through the university lessons given by Hearn's one-time student Hajime Matsu-ura.

In addition to this, Akutagawa studied under Natsume Soseki, and Soseki was, in fact, the one who went on to succeed Lafcadio Hearn as a teacher of English at the university. When Soseki took over from Hearn, it is no secret that several students who were still very attached to Hearn showed some hostility to Soseki. Indeed, Soseki continued to be seen as just a substitute for Hearn by the students at the time.

So Akutagawa would be taught by this next generation of teachers who lived in Hearn's shadow.

In 1914, before he came to fame as a writer and while still a university student, Akutagawa translated the work "Clarimonde" by Théophile Gautier. The story tells of Romuald, a young priest, who has a dream in which he finds himself being drawn to a beautiful woman called Clarimonde. The

senior priests try to help him by taking him to the graveyard to show him that Clarimonde is, in fact, dead, but this leaves Romuald emotionally scarred.

In Japan, there is a well-known story that is very similar to this one. In "Kwaidan," Hearn introduced the story of Mimi-Nashi-Hoichi. Similarly to Clarimonde, the main character in this story called Hoichi is a lute-playing priest. He also becomes drawn to the world of the dead and is helped by a senior priest who reveals the true nature of the people with whom Hoichi has been communicating. And again, the story ends with the heavy toll that this all takes on the main character Hoichi.

It was not the case that Akutagawa accidentally translated a story that was very similar to Hearn's masterpiece. This is because Akutagawa's translation of "Clarimonde" is not a direct translation from French. What Hearn translated into English is something that was further translated into Japanese.

Hearn's "Clarimonde" and "Mimi-Nashi-Hoichi" are both based on the same subject matter, and Hearn himself wrote them to recommend the stories to other interested people, so it is no surprise then that the works share common points. Hearn's interests lay in stories selected from French literature and from Edo-period Japan.

It should be noted here, too, that Natsume Soseki also read works translated into English by Hearn such as those of Gautier. Akutagawa first visited Soseki's home in 1915. The following year, an ageing Soseki would begin to get rave reviews for his work and would suddenly become an acclaimed writer, but before that a link had been forged between Soseki and Akutagawa, and that link was the European literature that had been introduced to them by Hearn.

In 1914 Akutagawa had not yet made his debut as a writer, and he had still written very little, but his translations of such works as William Butler Yeats' "The Heart of the Spring" and "The Celtic Twilight" are representative of this period. Yeats is one of Ireland's famous writers, and it was Hearn who introduced the works of Yeats to Japan. After this, Akutagawa would become passionate about Irish literature. For example, he read a lot of Bernard Shaw, and he was even likened to Shaw when he made his debut as a major writer with "handkerchief". It is no exaggeration to say that Lafcadio Hearn was the source of Akutagawa being so receptive to Irish literature in this way.

In fact, Hearn was even involved in how Akutagawa writes the two masterpiece "Rashomon" and "The Nose". In 1915, Akutagawa said that he had been disappointed in love and wanted to write something as amusing as possible.

Akutagawa confided about this situation in a letter to his best friend, Igawa Kyo. In that August of 1915, Akutagawa went on a trip to Matsue, Igawa's hometown. Then, he came back to Tokyo in that September and finished writing "Rashomon". It is said that if he had not healed his broken heart on that trip, he might not have been able to write "Rashomon".

For Akutagawa, one of the attractions of a tourist destination like Matsue was of course the ancient Shinto Shrine Izumo Taisha. However, another attraction would have been that it was a place where Hearn had once lived. And so it was that the month after breathing in the same mysterious Matsue air that Hearn had once breathed, Akutagawa wrote "Rashomon".

"Rashomon" is set in the ruined city of Kyoto in Heian Period Japan sometime in the 8th to the 12th centuries. It is a story about a servant who has lost his job and is about to turn to a life of crime to survive. He meets an old woman who is stealing hair from the dead bodies scattered all around the Rashomon gate of the city. Then, the servant robs the old woman of her clothing and runs away.

The question of what exactly is 'amusing' about any of this is a question that has been debated by

Akutagawa scholars for many years now. Also, it seems hard to believe that this novel was the result of the author healing the wounds of his broken heart in Matsue.

But perhaps one explanation for all this could be the presence of Hearn in Akutagawa's life. Hearn managed to find humanity and hope in the grotesque, horrific stories that he wrote, and he also knew how to find these things in the Japanese classics. At a glance, Akutagawa's "Rashomon" can appear grotesque strewn as it is with corpses, but some of the author's positivity can also be found there.

In this way, Akutagawa made his debut under the influence of Hearn.

The English version of this manuscript comes from a Japanese paper given at Dublin City University that was kindly translated into English by Patrick Cadwell. I take all responsibility for its publication and content.

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The impact of Lafcadio Hearn on Japanese Culture: A Reading of “Yuki-Onna”

ラフカディオ・ハーンが日本の文化に与えた影響——「雪女」をめぐって

Shiro Yuki

結城史郎

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Lafcadio Hearn has been alternatively called a Greek, an Irishman, an American and a Japanese, and therefore he may be considered as an elusive cosmopolitan writer. However, in Japan, some critics say, “Hearn’s works are Japanese Literature written in English, and they are part of our Japanese cultural inheritance.” In fact, still today, studies on Hearn are flourishing in Japan, as a result of which I talked about Hearn’s particular appeal for us Japanese. For this purpose, I first of all took up Hearn’s famous story “Yuki-Onna” included in his famous book *Kwaidan*, a collection of ghost stories.

Hearn had a keen interest in the folklore of Japan, and rewrote it as stories with literary fragrance, and thereby impressed Japanese readers. His method is called retelling or adaptation. There is plenty of room for re-imagining and re-telling around that point.

Hearn’s composition also seems to be based on his questions about Japanese folklore, but he rewrote them imaginatively and lovingly. Hearn was a superior writer who could spread his wings of imagination. *Kwaidan* is one collection of such rewritings. And as I have already stated, *Kwaidan* is a collection of ghost stories and “Yuki-Onna” is one of the stories included there. But “Yuki-Onna” is Hearn’s own original story rather than a retelling. It appears that Hearn’s “Yuki-Onna” was adopted as folklore throughout Japan.

Yuki-Onna is a personification of snow. Japanese winter is thick with snow. The story of “Yuki-Onna” is suited to such a land and climate as Japan. And concerning the personification of the natural world, Hearn also writes about trees and animals. *Kwaidan* is a collection of ghost stories and we are generally

siezed with terror while hearing about ghosts because they are concerned with people. But Hearn humanely sympathizes with the ghosts and composes the plots of ghost stories according to his sentiments. For Hearn, ghosts are representative of not terrors but souls evocative of sorrow, solitude and grace. Ghosts occasionally invade into the smooth human life of this world and unconsciously break our cosmic harmony.

In that sense Yuki-Onna might have been a human being in a previous life. However, just as when by metempsychosis she might have been transformed to snow owing to some destiny, she might have again been transformed back into a human being. According to Hearn human beings are transformed not only into animals and plants but also into waves and rocks.

In *Kwaidan*, willow and cherry trees have souls like human beings. This means that Hearn loved all the tiny creatures around him. In “Yuki-Onna” we can even observe the communion with the soul of snow. Hearn might have felt such mystic communions with the natural world.

Incidentally, where is Yuki-Onna living? Yuki-Onna has a very mysterious existence. She comes from somewhere unknown to us and then disappears again also to somewhere unknown to us. This unknown place may be a place not of this world. In English the place might be called “the netherworld,” or “the spiritual world,” or just “the other world.”

In this connection, we can say there is a threshold between this world and the other world. And ghosts cross the threshold and return to this world. Yuki-Onna is one such ghost. The other world is different from this world, but there may be some connection between the two worlds.

Secondly, I scrutinized the difference between the West and the East to be explored in the story. Here, I examined “Yuki-Onna” again in more detail. Virtually, snow is white and it transforms the landscape into a beautiful spectacle, but snow can also sometimes become so terrible that it kills many people. We can say that snow has two aspects: generative and destructive, or affirmative and negative. And Yuki-Onna has also such a contradictory power. She kills Mosaku, while she saves Minokichi, then marries him, and bears him ten children.

Hearn is said to have been moved by Baudelaire’s “The Moon’s Blessing.” This is a story depicting a mother-like moon looking down on an infant. The moon is like a *femme fatale*. Yuki-Onna is certainly a *femme fatale* as popularised at the fin-de-siècle in the Western World. That is why no one in Japan but Hearn could create such a powerful woman as Yuki-Onna. Here we can see the difference between the West and the East.

Accordingly, we might infer that Hearn’s own mind is unconsciously projected in the story of “Yuki-Onna.” For Japanese readers nature is neutral, while for Western people nature is represented as a personification of woman. Hearn points out this fact in one of his lectures. Therefore, Yuki-Onna being represented as a *femme fatale* is peculiarly Western. There is no such sensibility in Japan. We Japanese love nature rather as a neutral thing. So “Yuki-Onna” is Hearn’s own unique story. We might guess that something like *anima* is projected into the story of “Yuki-Onna.”

On the other hand, we cannot subsume the story of “Yuki-Onna” solely within the stereotype of the *femme fatale*. That is apparent when Yuki-Onna disappears at the end of the story. After all, Yuki-Onna had been happy leading a routine life with Minokichi and her children, but she must have been uneasy as to whether or not Minokichi might break his taboo, despite her having ordered him to keep secret what he had seen. Therefore, she had to disappear again when Minokichi broke the taboo.

We can guess that Yuki-Onna would like to have stayed with Minokichi and with their children. That is why she approaches Minokichi threateningly and then disappears. We can get a glimpse of Hearn’s own mother’s story in the background of Yuki-Onna. The solitude of Yuki-Onna who must leave her

home and return to the other world is that of an unhappy woman who confronted man’s betrayal and was at a loss with her sorrow. Hearn may have been more interested in the character of Yuki-Onna rather than in Minokichi and their children. The scene where Yuki-Onna leaves home seems to suggest her utter mortification.

Lastly, I talked about Hearn’s impact on Japanese culture. Indeed, Hearn rewrote many stories about Japanese culture which we ourselves had forgotten. Japan enthusiastically imported Western culture and disrobed its own clothes. In doing so, the Japanese also lost sight of their love of nature.

In those days, the Japanese supported the idea “Quit Asia and Join Europe.” This meant the idea that Japanese should literally disrobe themselves of their Asian clothes and wear European ones instead. Thus the Japanese rode on the waves of industrialization because they believed that everything European was best. However, while Japan developed, it disrobed itself of its own culture and she lost her own identity.

When we reflect on such historical flow, we Japanese feel that Hearn’s foresight on Japanese culture was precocious. However, we ourselves are now reflecting nostalgically on traditional Japanese culture. Of course, if we didn’t accept European cultures, we could not have developed as we did, but we are particularly conscious of our own lost culture in the current global world.

Anyway, it was an Irish Hearn that contributed to spinning beautiful stories out of crude Japanese folklore. But, in addition, Hearn could assimilate into Japanese culture and introduce them to the Western world. We cannot praise his exploits too much. What he has done for Japan is that he uncovered traditional values buried in the unconscious of the Japanese people and introduced those values abroad while at the same time enlightening the Japanese.

Hearn’s stories remind us of what Japanese are and how we are constructed, because he rewrote our own traditional values. Hearn might have been worried more than anyone else at the time with the loss of Japanese culture. Hearn’s stories move us because they touch our heartstrings. This is true of “Yuki-Onna.” It speaks to us of a cosmic human harmony with nature.

W. B. Yeats, Ernest Fenollosa and Lafcadio Hearn: Literary Triptych connecting East and West

ハーン、フェノロサ、イエイツ——東西を映す三面鏡

Akiko Manabe

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The three figures, William Butler Yeats, Ernest Fenollosa and Lafcadio Hearn, share a common characteristic of “open mindedness,” influencing each other as well as contributing to the West’s discovery of Japan at the turn of the 20th century.

As a small child when I read Hearn’s stories from *Kwaidan*, I became fascinated with the beauty, the archaic tone based on Japanese aesthetics handed down over the ages. My innocent imagination was stimulated all the more because of the sense of terror, fear and some eeriness in his work. This is an aspect we should not casually dismiss: beauty with a shade of terror often works its magic in Hearn’s prose. In addition, the rhythm or song-like quality of Hearn’s writing was spellbinding. I remember myself dancing around singing “*Chinchin Kobakama Yomofuke Soro*” after reading “*Chinchin Kobakama*.” These qualities are essential to Hearn’s world—beauty enhanced by terror as well as a song-like quality created through his poetic imagination.

This leads me to a discussion of one of Hearn’s classes at Tokyo Imperial University where he taught from 1896 to 1903 and where he gave a lecture entitled “Some Fairy Literature” (*Life and Literature*, 324-339). Among the topics he dealt with in this lecture are two of Yeats’ works: a poem, “The Folk of the Air” (1893) and a play, *The Land of Heart’s Desire* (1894). He so highly appreciated this particular poem that he remarked that it was “the best modern fairy poem by far which I know of” (*Ibid*, 326). Hearn pointed out that “fairy belief” is “terrifying and gloomy” and that the poem’s “subject is supreme

fear.” Yeats himself emphasizes the terror regarding fairies when he talks about a “door of Fairland” near Sligo: “There is no more inaccessible place upon the earth, and to an anxious consideration few more encircled by terror” (*Mythologies*, 70).

This poem created a direct connection between Yeats and Hearn. When Yeats revised the poem with the new title, “The Host of the Air,” compiling it into *The Wind Among the Reeds* in 1899, Hearn was aghast. Though the change was not major, the damage Hearn felt was intolerable. Hearn’s letter, written on June 22, 1901, clearly tells how he was devastated by the “literary crime” Yeats committed by changing the poem Hearn most adored. (Thanks to Professor Bon Koizumi, I could gain access to Hearn’s letters to Yeats.) Here is an example of Hearn’s admiration for the original: “I held that in all English ballad literature it had no superior in the quality of “thrill” which it gave,.... Never have you written, and never will you write—(no mortal man could write)—a better fairy-poem than the first version of your “Folk of the Air.”” On the other hand, his shock was explicit with this specific editorial change: “You have mangled it, maimed it, deformed it, extenuated it—destroyed it totally!”

Here I will quote both versions of the first two stanzas, which provide the context for Hearn’s critic: “When you substituted “reeds” for “weeds” in the first stanza, you extinguish a most effective and eerie association of ideas, —for the word “reed,” presents to the mind an image of rigid perpendicularity, and could not possibly suggest a dream of long dim hair.”

O'Driscoll drove with a song
The wild duck and the drake,
From the tall and the tufted weeds
Of the drear Hart Lake.

And he saw how the weeds grew dark
At the coming of night tide;—
And dreamed of the long dim hair,
Of Bridget, his bride.

O'Driscoll drove with a song
The wild duck and the drake
From the tall and the tufted reeds
Of the drear Hart Lake.

And he saw how the reeds grew dark
At the coming of night-tide,
And dreamed of the long dim hair
Of Bridget his bride.

The original is on the left (*Life and Literature*, 326-27) and the revised version is on the right (*Collected Works*, 52-54). Hearn discerns the exact images of every word in Yeats' poem, and connects the images to create an integrated whole—connecting the specific concrete details of the solid images of “weeds” with “Bridget's hair.” Moreover, we can see how Hearn thinks so highly of the “eerie”ness. He says at another point: “[you] confused your perfect original sense of the strength and worth of the simple and true, —dulled your rare sensitiveness to ghostly impressions.” Here he connects “ghostly impressions,” with the “simple and true.” This suggests that the ghostly, the eerie, touches the very essence of what Hearn believed in.

He further elaborates on the deletion of one whole stanza: “Not to speak of the minor changes—each a literary sin, —let me ask what on Earth you imagined you were doing for the poem in suppressing the catastrophe, —the admirable stanza about the keening for the dead? Why you merely tore the soul out of it!”

Though we do not have Yeats' direct response, another letter written by Hearn on September 24 reveals the fact that Yeats sincerely answered this overly strong, almost accusative voice from Japan. Thinking of the postal time lapse of that period, Yeats' quick reply is rather surprising. Hearn's second letter suggests Yeats even promised “to partly restore “Folks of the Air” to its original strange beauty.” “Strange beauty” has the similar quality to “eerie, beauty with terror, ghostly, dreams” which both Hearn and Yeats so admired. Yeats obviously did not ignore Hearn's opinion altogether but, as if to show respect, he even shared his newly written poem, “Baile and Aillin,” which was to be published two years later. Yet Hearn's second letter to Yeats reveals that Hearn was still not completely satisfied.

Hearn concluded his lecture on the fairy literatures by explaining the reason he gave “so much

time to a discussion of foreign superstition in foreign literature”: “When you can judge of the value that such ideas have been to European poetry and romance, you will be better able to understand the possible future value to your own literature of Eastern beliefs that are now passing or likely to pass away” (*Life and Literature*, 339). Hearn emphasizes the value of Yeats collecting “a great number of stories and legends about fairies from the peasantry of Southern Ireland” (*Ibid.*, 325). Yeats along with Lady Gregory collected stories, poems and songs, which were orally handed down, touching Irish people's soul, at the time they were about to disappear. Yeats and Gregory not only recorded this folklore, but also created their own poetry and dramas based on these traditions, which breathed new life into traditional Irish folklore. Hearn understood the scope of Japan's Westernization, the loss of traditional art, literature, folklore, all being rapidly threatened. Hearn wanted his students to retain their own cultural identity. Hearn himself, by collecting and rewriting Japanese old stories as well as writing essays on Japan, kept these tales alive.

Another one of our triptych, an American art historian, Ernest Fenollosa acted as a cultural go-between by saving Japanese traditional culture like *Nohgaku*, architecture, and art at the time of radical Japanese Westernization where Japanese traditions were on the verge of being eradicated. Fenollosa and Hearn were colleagues at Tokyo Imperial University. Though Hearn was not usually sociable, both Ernest and his second wife Mary formed a strong bond with Hearn. Mary who was a lover of literature and herself a novelist/poet, was a long-standing fan of Hearn's work even before she came to Japan. Their correspondence suggests evidence of their mutual respect. Fenollosa highly appreciated both Hearn's work and his human sensitivity (Yamaguchi, vol II, 142-55).

One crucial detail I would like to turn to is the fact that Fenollosa was attracted to Hearn's

observations on Chinese characters, or “ideographs” in *Glimpses of Unfamiliar Japan* (4-5). Fenollosa appreciated Hearn’s observation of “poetical quality of the written character” (Yamaguchi, vol I, 144). Later Fenollosa wrote an essay, *The Chinese Written Character as a Medium for Poetry*, which Ezra Pound, who received all Fenollosa manuscripts from Mary after his sudden death in 1908, became fascinated with contributing to Pound’s own peculiar ideogrammic method. Pound states, “We have here a study of the fundamentals of all aesthetics” (Fenollosa, 3). This method provided a revolutionary impact on modernist poetics and we cannot over-emphasize the importance of Fenollosa’s essay in terms of its contribution to modernist poetic theory.

Fenollosa’s manuscripts contributed to Yeats’ creative process. Pound immediately communicated the value of Fenollosa’s manuscripts to Yeats who found the breakthrough in Japan’s classical theatre, *Nohgaku*, when he was desperately searching for a new dramatic genre. This is the essential connection in the two panels of the triptych: Fenollosa and Yeats, but I do not have the time here to discuss this point in greater detail.

I will conclude by showing how this triptych of Yeats, Fenollosa and Hearn created a tradition integrating Irish literature with Japanese aesthetics which still persists to this day. Among Hearn’s students, the leading poet Bin Ueda and Hakuson Kuriyagawa, introduced Irish contemporary literature while teaching at Kyoto Imperial University. Among their students was Kan Kikuchi, a leading novelist/playwright whose works Yeats valued and who himself put on performances in Ireland. Kikuchi became deeply attracted to Irish literature and even said “we should make Kyoto the

Dublin of Japan” when he was trying to create a new literary movement in Kyoto (Suzuki, 207-33). Yeats’ knowledge of *Noh* greatly influenced his dramas which he created through his encounter with Fenollosa’s manuscripts. In fact, Yeats’ plays have even been performed in Japan in traditional *Noh* and *kyogen* styles. This, in turn, has stimulated contemporary Japanese dramatists who continue to create new styles of drama, such as those by Mario Yokomichi and Mutsuo Takahashi. From this initial seed, this creative triptych sowed the creative *l’esprit* for the 20th century Japan. This literary line continues today, reminding us of their importance in connecting the East and the West thanks to their appreciation of cross-cultural open-mindedness.

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The Longing and Belonging of Lafcadio Hearn

ラフカディオ・ハーンの憧憬と帰属

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As an Irish immigrant, Lafcadio Hearn lives for an extended period in the United States, never feeling completely at home. What he describes as “a spirit of restlessness” follows him throughout his life. His affection for his Greek mother was greatly intensified by the betrayal of his Irish father who dissolved their marriage in 1863. She left Dublin and he never saw her again after the age of 13. He would later feel she had been the victim of western aggression. Hearn would never forgive his father. A root of Hearn’s rebellious tendencies against western institutions most likely goes back to the abandonment by his father who chooses his military career over him and his mother. Before coming to Japan, he is a veteran travel writer and journalist with a reputation for studies of exotic, non-mainstream cultures. His interpretations would become an amalgam of his Western and Irish sensibilities imprinted upon an exploration of his own personal preferences in his study of the Japanese.

In 1890, Japan is another interesting and exotic assignment to which he can focus and indulge his aesthetic and journalistic ambitions as a writer. His departure without a written contract clearly shows his ambition and confidence as a journalist and interpreter of different cultures. He is already established as a highly acclaimed sensationalist journalist for his sketches of the Levy culture of Cincinnati and the Creole cultures of New Orleans and the West Indies. As a journalist from the young age of twenty-two, Lafcadio Hearn endeavored to educate his readers about the faults and vices of the Western world. As a writer of non-mainstream, marginal sub-cultures, he had developed a culturally sensitive antenna for orienting his observations to minute, yet profound

details of society. A book on Japan would be his continuation and crowning achievement.

Upon his arrival in Yokohama in 1890, his pride gets the best of him and he goes off on his own after writing an angry letter of resignation. Fortunately, as a Westerner, Hearn could fulfill a specific role as dictated by the needs of modern Japan. He could teach English. His desire to examine Japan from the beliefs and folklore of the common man and his decision to live amongst the Japanese with his wife Setsu and her family, shape his vision of Meiji Japan. The dimension of Hearn’s affinity for grass roots Japan can be attributed partly to his upbringing in Ireland. It was natural for Hearn to recognize the good qualities of the Japanese by experiencing Japanese life through a medium that he knew so well because of his Irish upbringing. He naturally felt there was something of high quality, even superior in nature to the Westernized layers of Meiji Japan.

Hearn was able to establish himself fairly quickly as an educator and it would be at Tokyo Imperial University when he names W.B. Yeats as “one representative poet” “who himself collected a great number of stories and legends about fairies from the peasantry of Southern Ireland” (*Life and Literature* 325). Hearn senses something corresponding to his own sensibilities through his interpretative approach via grassroots myth and folklore. As a boy in Ireland, he was raised to respect the peasant beliefs of the Irish tradition and he chooses to investigate the roots of Japanese culture through this medium. What others see as uncivilized and crude, he sees as romantic and fresh. To him, these were the foundations of beauty he saw in the Japanese. Osman Edwards, a colleague of Tokyo Imperial University, recalls Hearn as saying that “an artist’s

first concern was beauty” and “to choose such subjects as satisfied his highest instincts and gave the noblest pleasure” (Edwards 18).

The very first essay in Hearn’s second book *Out of the East*, entitled “The Dream of a Summer Day” is the beginning of a gradual movement towards the specific exploration of those Japanese subjects that satisfy his own instincts. According to Paul Murray, this tale of a kingdom of eternal youth in the sea is very similar to the Irish legend of Oisín. Of course, it is not known for sure that Hearn was attracted to this particular tale for its similarity to those he was told during his boyhood. But, the fact that this essay contains a flashback from his childhood is a good indication. Just as Urashima Taro opens the box and loses eternal youth, Hearn remembers the trauma of the parting of his mother who once told him beautiful stories. The box becomes a small charm from his mother that he loses and just as the vapor of youth evaporates with the opening Urashima Taro’s box, Hearn forever loses his childhood (*Out of the East* 21).

In his version of the legend of Urashima Taro he implants his own impressions of the day. His style becomes a synthesis of legend and adventure with a descriptive sketch of scenery and insertions of dialogue to present an interesting and exotic setting of events for the reader. In his third book *Kokoro* he illustrates his belief that Japanese “moral beauty” is superior to Western “intellectual beauty” by telling the story of a young samurai who decides to become a student of Western Learning. In *Gleanings in Buddha-Fields* Hearn asserts that the ethics that this young samurai discovers are still present, contrary to outward appearances. However, the reader would never suspect that beyond his passion lie overwhelming feelings of alienation in Japan.

It is Kumamoto where he first lives among the educated men of Meiji Japan and his interaction with them makes him feel isolated and used as a foreign educational tool. Hearn is a man contradiction; it is the new Japan, not the old, that can pay him quite handsomely as a foreign lecturer and it is the new Japan that could decide foreign teachers are unnecessary. However, he does admit there is a comfort in his foreign surroundings. Unfortunately this would create blind spots that would add to his frustrations as an outsider. Hearn would continue to

oscillate between his love for “old Japan” and feelings of alienation within modern Japan.

He comes to see his “ideal” as the Japan of the past. He refuses to lose this image and strives to keep it alive by isolating himself from other foreigners and Japanese. His message that the culture of Japan is in many respects superior to and transcends the accomplishments of Western intellect and technology is intended not only for the West, but also for the Japanese of the Meiji Era as well. Hearn tells his readers and his students that the old Japanese were morally superior because they recognized the human heart as infinitely more valuable than human intellect. His decision to ignore modern Japan is a product of his desire to convey his love of what he sees as remarkable traits threatened by the encroachment of Western ideas and institutions. One might say that he attempted “to put Japan in a bottle” to make it understandable for his Western audience, the Japanese and himself.

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Japanese Tea Ceremony 日本茶の体験

In the workshop of Japanese tea ceremony, after brief talk regarding tea ceremony and Japanese tea by Sachiko Nakamura and Makiko Nakamura, the participants actually made tea. It was a great opportunity of cultural exchange between Japan and Ireland through tea ceremony, with sweets imaging sakura and shamrock provided by Mamoru Naito, president of SaninJapan-Ireland Association.

About fifty participants including high school and college students, looking a little nervous with the first experience of Japanese tea ceremony, said it was a good experience. The workshop was conducted smoothly with the cooperation of volunteers and Japanese embassy staff.





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