



PROCEEDINGS
INTERNATIONAL SYMPOSIUM ON
**THE OPEN
MIND OF
LAFCADIO
HEARN**

HIS SPIRIT
FROM THE WEST
TO THE EAST

JULY 5-6, 2014

THE PLANNING COMMITTEE FOR THE MEMORIAL EVENTS IN GREECE
TO COMMEMORATE THE 110TH ANNIVERSARY OF LAFCADIO HEARN'S DEATH

IONIAN BLUE HOTEL
LEFKADA, GREECE

JAPAN FOUNDATION 
国際交流基金



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Supported by the Japan World Exposition 1873 Commemorative Fund
公益財団法人 関西・大阪21世紀協会



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PROGRAM

Saturday, July 5, 2014

9:00—10:00	Reception
10:00—10:30	Opening <i>Organizer's Speech by BON KOIZUMI</i> <i>Guest Speeches</i> Mr. MASUO NISHIBAYASHI Ambassador of Japan, Greece Mr. COSTAS A. ARAVANIS Mayor of Lefkada Dr. DAVID G. HORNER President of The American College of Greece Mr. LUKE FEENEY Deputy Head of Mission of the Embassy of Ireland, Greece
10:30—11:10	<i>Memorial Speech</i> BON KOIZUMI Japan/Ireland/Greece Professor, University of Shimane; Great-grandson of Lafcadio Hearn The Open Mind of Lafcadio Hearn: A Spiritual Odyssey from Greece to Japan
Session 1 “REDISCOVERIES OF THE OPEN MIND”	
11:10—11:20	<i>Introduction by the Chairperson</i>
11:20—11:40	MARI CHRISTINE Japan/USA Inter-Cultural Interpreter; Hearn Library Researcher, Toyama University Lafcadio Hearn's Open Mind in the Classroom: Findings from Hearn's Kumamoto Lectures
11:40—12:00	JOHN MORAN Ireland Journalist, <i>the Irish Times</i> Early Influences on Lafcadio Hearn
12:00—12:30	<i>Coffee Break</i>
12:30—12:50	SOTIRIS CHALIKIAS Greece Translator and Writer Lafcadio Hearn's Imagined Greece
12:50—13:10	MASAYUKI IKEDA Japan Professor, Waseda University The Contribution of Hearn's Literature to Present Times: Learning from the Retold Tales of the World of <i>Kwaidan</i>
13:10—13:40	<i>Discussion</i>
13:40—13:50	<i>Summary by ALAN ROSEN</i>

Sunday, July 6, 2014

9:00—10:00	Reception
Session 2 “DEVELOPMENTS OF THE OPEN MIND”	
10:10—10:10	<i>Introduction by the Chairperson</i>
10:10—10:30	HARICLEA ZENGOS Greece Professor, The American College of Greece At Home in the World: Transnational Hearn
10:30—10:50	DEMETRIOS TH. VASSILIADES Greece Professor, University of Athens Lafcadio Hearn and Buddhism
10:50—11:10	LOUIS SOLO MARTINEL France/Martinique Lecturer, University of Tokyo & Waseda University Exoticism and Cross-Culturality: On Lafcadio Hearn's Fantastic Tales
11:10—11:40	<i>Coffee Break</i>
11:40—12:00	SHINGO NAGAOKA Japan Professor, Shimane University Greek, Irish and/or British?: Hearn's Immigration to America and His Cultural Identities
12:00—12:20	PAUL MURRAY Ireland Hearn Biographer Gothic Horror: The Dublin Haunting of Lafcadio Hearn
12:20—12:50	<i>Discussion</i>
12:50—13:10	<i>Summary & Concluding Remarks</i> by ALAN ROSEN
COORDINATOR SHINGO NAGAOKA Japan Professor, Shimane University	
CHAIRPERSON ALAN ROSEN Japan/USA Former Professor, Kumamoto University	

It is to my great pleasure that the event commemorating the 110TH anniversary of Lafcadio Hearn's death is being held at the birth place of my great grandfather.

Born in Lefkada 164 years ago, Hearn developed his 'Open Mind' in his one-way journey to Japan, located on the other side of the world. I live in Matsue City, Shimane Prefecture, one of the places Hearn loved most in his life. Hearn was attracted by the scenery of lake Shinji, a brackish lake whose color is 'gentle as the light of a dream' and the honesty of the local people, who were in awe of nature and spirit.

On my way back from Lefkada, which I visited last September for meetings, I had an opportunity to eat perch and eel in a small town, Aitoliko, facing the Ionian Sea. These fish are also actually part of the local cuisine of Matsue. The scenery of the lagoons of the Ionian Sea and the spirit of ancient Greece harmonize with the Japanese scenery and the spiritual culture that Hearn loved. Therefore, it is a great honor to be able to hold this symposium, where we discuss his open mind searching for its utilization in the modern world, in Lefkada. I hope the result of the symposium will contribute to a sustainable and convivial society.

As Hearn's great grandson and on behalf of the Planning Committee for the Memorial Events in Greece to Commemorate the 110TH Anniversary of Lafcadio Hearn's Death, I would like to express my deepest appreciation to MR. Aravanis, Mayor of the city of Lefkada, His Excellency MR. Nishibayashi, Japanese ambassador to Greece, The President of The American College of Greece DR. Horner, the panelists and coordinators of the symposium, and all those who supported this project.



Bon Koizumi

Great-grandson of Lafcadio Hearn
Chairman of the Planning Committee

This year one hundred and ten years are completed since the death of a global personality, Lafcadio Hearn, who was born in Lefkada.

Lefkada is paying a tribute to him by participating in the organization of the International Scientific Symposium titled "The Open Mind of Lafcadio Hearn—his Spirit from the West to the East" and other commemorative events which include reciting texts, Japanese puppetry and tea ceremony.

The highlight of the event is the inauguration of the "Lafcadio Hearn Historical Center" because Lafcadio Hearn returns to his hometown, acquires a rightful place at the Cultural Center of the Municipality of Lefkada and joins with his universality Japan with Europe and America.

On behalf of the Municipal Authority and myself I would like to express my deep satisfaction for all our cooperation with the Organizing Committee of the events in Greece to commemorate the 110 years since the death of Lafcadio Hearn, the Japanese Embassy in Greece, the Municipalities of Matsue, Kumamoto, Shinjuku, Yaizu and the University of Toyama.

I wish every success in the entire organization and look forward to future joint cultural activities from the starting point of the "Lafcadio Hearn Historical Center".



Costas A. Aravanis

Mayor of Lefkada

On the occasion of celebrating the 110TH anniversary of the death of Lafcadio Hearn, I would like to congratulate and praise a number of people who devoted themselves to hold the International Symposium “The Open Mind of Lafcadio Hearn—His Spirit from the West to the East—.” Without their dedication, the symposium would not have been realized. It is my great pleasure to participate in the symposium on Lafcadio Hearn at his birthplace, Lefkada.

While Lafcadio Hearn passed away 110 years ago, I strongly feel that Hearn is still alive among many Japanese people’s souls. Most of the Japanese citizens including myself enjoy reading his ghost stories based on Japanese folktales. Compared to Japan, unfortunately, Hearn has not been popular among Greek people. However, thanks to some advocates of Hearn, he becomes better known these days and his spirit of “open mind” is slowly but steadily prevailing in Greece. Without doubt Hearn makes an important contribution to cultural and interpersonal exchanges between Greece and Japan. We are lucky to have a person like Hearn, who plays a role of bridge between our two countries.

One of the purposes of the symposium is to analyze and interpret Lafcadio Hearn from various perspectives. Hearn’s spirit of “open mind” is not dead. I sincerely hope that we may apply Hearn’s spirit to our daily life. I also hope that this symposium gives an excellent opportunity to deepen and strengthen ties and friendship between Greece and Japan.

I cordially wish a great success of the symposium as well as a series of other events on Lafcadio Hearn.



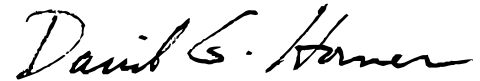
Masuo Nishibayashi
Ambassador of Japan to Greece

In 2009–10 The American College of Greece sponsored an exhibition honoring “The Open Mind of Lafcadio Hearn” as part of a series of events marking the College’s 135TH anniversary. Since that time, the “Open Mind” theme has been celebrated in Matsue (Japan), New Orleans, New York City, and, this year, in Lefkada (Greece).

Through its participation in these highly successful events, ACG has been privileged to draw attention to the life and legacy of Lafcadio Hearn, which embody so abundantly the highest value of education in the American tradition on which ACG is built: the free pursuit of truth in service of the common good.

I wish to acknowledge and to commend the vision and dedication of Bon and Shoko Koizumi as well as their tireless collaborator, Takis Efstathiou, without which these events would not have been possible. Their efforts have attracted the support of individuals and institutions around the world because “The Open Mind” is not only a testament to Lafcadio Hearn but also a clarion call to understanding and peace so deeply needed in our time.

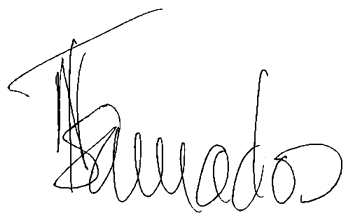
The American College of Greece is pleased to endorse this call with our support of this Symposium.



David G. Horner, Ph.D.

President
The American College of Greece

For generations, the impressionistic writings of Lafcadio Hearn have inspired a deep love and appreciation for the beauty of nature and the human condition. His enigmatic life has become a bridge from the West to the East and an important aspect of Japan-Greece relations. While most of his years weren't spent in either country, his happiest certainly were. As a rosy-cheeked baby on his Greek mother's knee and with his beloved Japanese family in his later years, Lafcadio Hearn observed the world in a fabulously unique way. Fortunately for us, he documented these open-minded, poetic observations and left them for posterity. As we endeavor to fully understand his life, through his writings, his identity remains somewhat elusive. Who was Lafcadio Hearn? Was he Greek? Irish? Japanese? He was all of these and the perfect example of the whole being greater than the sum of its parts. Lafcadio Hearn was truly a global citizen, and his fresh, unbiased outlook on life is truly worthy of continued study. As we attempt to comprehend his prosaic interpretation of the world, all we need do is open our eyes to the beauty around us. His time on this earth, bookended by Greece and Japan, has left an indelible mark on history and his legacy will undoubtedly live on, as we venture to see the world through the lens of his open mind.



Nikolaos Tsamados
Ambassador of Greece to Japan

On behalf of the Embassy of Ireland, I extend my best wishes to the Symposium on "The Open Mind of Lafcadio Hearn—His Spirit from the West to the East". Born 110 years ago in Lefkada of an Irish father and Greek mother, Lafcadio Hearn—or Koizumi Yakumo—is one of the most admired western figures to live within Japanese culture.

During his own lifetime, Lafcadio Hearn became the foremost Western interpreter of Japanese life, its culture and traditions. In recent decades, Irish people have become aware of Lafcadio Hearn and he has helped to create a cultural bond between Greece, Ireland and Japan. Hearn said of himself that he had two souls: one sensitive and impulsive like his Greek mother and the other stubborn and proud like his Irish father. The first resident Ambassador of Ireland to Greece, the late Seán Ronan, was instrumental in promoting Irish interest in Lafcadio Hearn, subsequently becoming our Ambassador in Tokyo.

I warmly congratulate the organisers of this Symposium, and in particular Takis Efstathiou and Shoko Koizumi, for their work in promoting the study of Lafcadio Hearn in his birthplace and internationally. I commend the people of Lefkada for the honour which they have shown to their island's famous son through the inauguration of a new museum dedicated to Hearn which has benefitted greatly from the talents of Maria Genitsariou from the Bank of Greece Museum.

We in Ireland are delighted that a Koizumi Yakumo Memorial Garden is being laid out in the town of Tramore where Lafcadio Hearn spent many childhood holidays. Ms. Agnes Aylward has been instrumental in delivering that project. You will have the pleasure of hearing from the two of Ireland's foremost Lafcadio Hearn experts during this symposium. MR. Paul Murray, formerly Deputy Head of our Embassy in Tokyo, wrote the definitive history of Hearn: 'A fantastic journey: the life and literature of Lafcadio Hearn', which has been translated into Japanese and I understand is now even available on Kindle. MR. John Moran of the Irish Times has written extensively on Lafcadio Hearn's life in Ireland.

Next year, it will be 125 years since Hearn arrived in Japan and found the subject of his finest writings. We hope that his insights into the Japanese spirit will continue to inform western understanding of contemporary Japan and strengthen Ireland's excellent relations with his birthplace and his adopted home.

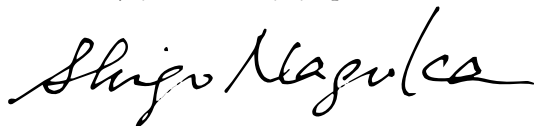


Charles Sheehan
Ambassador of Ireland to Greece

The seed of this symposium was a shared understanding that Lafcadio Hearn represented a certain open-mindedness for his time, and still does in our age, and probably will in the future. We began by asking our panelists two simple questions: First, how can we illustrate Hearn's open-mindedness? Second, how do we reconsider his open-mindedness in a contemporary global context? Here in Lefkada, the speakers and panelists finally gather, from various parts of the world, with their own answers and observations in hand, to ask, discuss and share again.

The speakers, panelists, and the rest of us were mostly strangers to one another, and most of us have not met in person before. But now we gather here on a symbolic island where a transoceanic traveller was born. He grew up and lived, in our respective countries, often in less open-minded environments, yet came to have cross-cultural curiosity and trans-cultural mobility.

Now we may know that the open mind of Lafcadio Hearn is also an open door that Hearn made visible. We gather here respectively through this open door, guided by the words of Patrick Lafcadio Yakumo Koizumi Hearn. In this way, we ourselves demonstrate here a form of open mind. Our gathering tells that it is always nice to have something to share, beyond differences or distant seas of language, culture, nationality, ethnicity, education, gender, and class. I hope you will find that you too are transoceanic at heart. Please enjoy the two-day symposium.



Shingo Nagaoka
Symposium Coordinator



BON Koizumi

Μπον Κοϊζούμι

小泉凡

Japan/Ireland/Greece | Professor, University of Shimane; Great-grandson of Lafcadio Hearn

Ιαπωνία/Ιρλανδία/Ελλάδα | Καθηγητής στο Πανεπιστήμιο Σιμάνε και δισέγγονος του Λευκάδιου Χερν

日本/アイルランド/ギリシャ | 島根県立大学教授、小泉八雲曾孫

The Open Mind of Lafcadio Hearn: A Spiritual Odyssey from Greece to Japan

Το ανοιχτό πνεύμα του Λευκάδιου Χερν:

Πνευματική Οδύσσεια από την Ελλάδα στην Ιαπωνία

オープン・マインド・オブ・ラフカディオ・ハーン——ギリシャから日本への魂の遍歴

In the essay titled “Ghost” Hearn wrote, “Perhaps the man who never wanders away from the place of his birth may pass all his life without knowing ghosts; but the nomad is more than likely to make their acquaintance.” He said the impulse for roving is “Ghost” and Lefkada is the starting point of his journey of Ghost. We don’t know how clear his memory of Lefkada was but we can imagine the scenery of Lefkada 160 years ago from the passage in “The Dream of a Summer Day” he wrote in 1894.

I remember, too, that the days—and that every day there were new wonders and new pleasures for me. And all that country and time were softly ruled by One who taught only of ways to make me happy. Sometimes I would refuse to be made happy, and that always caused her pain, although she was divine; and I remember that I tried very hard to be sorry. When day was done, and there fell the great hush of the night before moonrise, she would tell me stories that made me tingle from head to foot with pleasure. I have never heard any other stories half so beautiful. And when the pleasure became too great, she would sing a weird little song which always brought sleep.

Rich nature of Ionian Sea and slow-moving time. The spiritual stories which might have included Greek myth that Hearn’s mother Rosa narrated to him should be the base of his journey searching for Ghost.

When he was two, Hearn moved to Dublin where his father Charles Bush Hearn’s house was located.

Since his mother became ill and went back to Greece due to the difference of climate and culture, he departed his mother at the age of four. His mother was the person Hearn loved most through his life. He used to tell his family that he was ready to pay all his fortune to get his mother’s portrait. But his dream never came true while he was alive. Four years ago, I received a wonderful present from Mr. Mitsumasa Anno, who is a noted artist born in Shimane. He visited Kithira Island and painted a portrait of Rosa based on the descriptions by three elderly locals who have seen Rosa’s photo. Mr. Anno gave it to me when he came back to Japan. As a descendant of Hearn, it was the best present I have ever received. I am very pleased to donate the replica of the portrait to the museum this time.

Later in his life, Hearn was attracted by a Kwaidan that has been handed down in Daijōji Temple in Matsue.

It is a story of pregnant woman who was buried and gave a birth to a baby in the tomb, and brought it up with mizu-ame, the amber-tinted syrup, she went out to buy from there.

Hearn concluded the re-told story with a phrase, “love being stronger than death.”

While this last paragraph shows his strong affection to his own mother, I believe he understood it as the truth that this Kwaidan depicted. When I visited Ishinomaki where the largest number of people fell victims to the East Japan Great Earthquake in 2011, I heard one story from a local person. One month after the Earthquake, they found a body of a woman holding a baby in her hands under the rubble. Those

who were there were moved to tears.

I thought the message in the Daijō Kwaidan has universality across time and space. For the first time I understood from my own experience what Hearn meant when he wrote, "There is also truth in the legend" and "There is a kind of truth in the literature of the supernatural."

After Rosa went back to Kythira Island where she was born, she remarried to John Kavarini and passed away on December 1882 in the psychiatric hospital on Corfu, diagnosed as "mental disorder caused by religious enthusiasm." I had been wondering why she moved from Kythira which is located the most south of the Ionian Island to Corfu located to the most north until I met Dr. Ionias when I visited the psychiatric hospital on Corfu.

He said, "The hospital was founded in 1832 and it was one of few mental hospitals in those days. Actually it was the only one on the Vulcan Peninsula and patients not only from Greece but all surrounding countries who were suffering from mental diseases were admitted here."

Now we know why Rosa moved to Corfu. But there are still many mysteries about Rosa's personality and her life.

Separated from his mother and raised by his grand aunt Sarah Brenane, Hearn spent his lonely childhood with his nanny, Catherine Costello, in Dublin. Here again, spiritual environment was waiting for Hearn.

Catherine was from Connaught District in the western Ireland, which maintains tradition of Celts. Her mother language was not English but Irish. In summer, Hearn stayed alone with Catherine at places such as Tramore beach in the South, Cong in the West and Bangor in Wales. Catherine used to tell him a lot of ghost stories and fairy tales at that time.

In Ireland, Druid, ancient religion of Celt is widely penetrating.

This tree is Hawthorn and called Fairy tree. It is a sacred tree and it is prohibited to cut it out without permission. Near the fairy trees, there are normally stone circles called Fairy Fort or Fairy Ring, where they believe fairies dance in a ring during the night. Hearn recollected the time when he searched for a fairy ring in Cong Village in the west with his cousin Robert in "Kwaidan" he wrote in his later life.

In Japan, especially in the Matsue and Izumo District, faith toward trees still remains. Many villages

enshrine guardian God called "Kojin," most of which are trees. This is a famous Kojin Tree in Matsue.

Hearn showed a great interest in this faith similar to animism. He wrote,

"That trees, at least Japanese trees, have souls, cannot seem an unnatural fancy to one who has seen the blossoming of the umenoki (Japanese apricot) and the sakuranoki. (cherry tree) This is a popular belief in Izumo and elsewhere. It is not Buddhist philosophy, and yet in a certain sense it strikes one as being much closer to cosmic truth than the old Western orthodox notion of trees as "things created for the use of man." ("In a Japanese Garden")

Hearn's ghostly trip reached its climax when he was in New Orleans, Louisiana, in the U.S. and on the Island of Martinique in the Caribbean Sea.

In New Orleans, he got a job as a newspaper journalist and conducted a research of the tropical town with Creole culture to the full extent. New Orleans is a town established under the direction of a French person named Bienville in 1718.

Feeling the humidity exudes from earth, rocks and wooden parts of houses as mysterious and inexplicable as a ghost, Hearn was absolutely charmed by apolastic and magical atmosphere of the town located in the moist place.

Hearn soon became interested in Voodoo and local ghost stories. Voodoo is a religion that was born when the spiritual religion of Fon, one of the Western African tribes was combined with Catholic when it was brought to Middle America in the colonial days. It is a religion that is widely followed in Haiti and New Orleans. Hearn used to visit Mary Labor who entrenched Voodoo as its culture in New Orleans so frequently that there was even a rumor that he was her lover. From her, he collected its superstitions and wrote short articles on newspaper as well as publishing a proverb dictionary and a recipe book in order to publicize people in the world the attraction of Creole Culture.

Hearn collected musical scores of Creole music played by the musicians on the streets of New Orleans almost fifteen years before jazz was born and continuously sent them to his friend and music critic, Henry Edward Krehbiel with letters. There is one letter talking about music that seems ragtime.

Did you ever hear negros play the piano by ear? There are several curiosities here, Creole negroes. Sometimes we pay them a bottle of wine to come here and play for us. They use the piano exactly like a banjo. It is good banjo-playing, but no piano playing.

Hearn once spoke to one of the musicians on the street playing Creole music which has some features of African music,

It hath a most sweet sound to me; and to the ethnologist a most fascinating interest. Verily, I would rather listen to it, than hear a symphony of Beethoven!

When Hearn was in Japan, he wrote to Professor Chamberlain that he had always been moved by primitive music, and was very excited with African music and Spanish American melody. He refuted Chamberlain's idea that Japanese music was noise.

It shows that at the time when only Western classic music was regarded as proper music, he observed New Orleans music culture with his keen ear without any prejudice.

From 1887 to 1889, he spent two years in Martinique. Before he left, he paid as much as 106 dollars to buy a French camera 'Detective' in New York. It was 30 years ago that we found 40 photos that he took in the closet of my house in Tokyo. One of them is an old sepia-toned picture of a distant view of the village of Morne Rouge where he lived.

Hearn hired a maid named Cyrillia who could not tell time. At first, with kindness, he tried to teach her how to do so several times but in vain. Later, however, he became to think it was not necessary since she got up at 4:30 without an alarm clock every morning. It was the time when crickets which have been making big sound all the night suddenly become silent. She was a woman who lives without resistance to nature.

She was always very worried that a sorcerer, a witch or a zombie would do something wrong to Hearn. In those days people in the countryside of Martinique believed zombies would appear after sunset and they were active even in the urban areas between 2 a.m. and 4 a.m. Hearn wrote in his work 'Ma Bonne' that it was common to use a phrase, "The zombie will gobble thee up." when parents scolded their children.

Again here in Martinique, he accepted folk religion different from Christianity and developed his

open mind with his accumulated experience of different cultures.

When he came back to New York from Martinique, he brought in a project report of Japan to Harper and got a chance to visit Japan. He left New York on March 8th, 1890 and arrived in Yokohama on April 4th. He fell in love with Japan at the first sight and never returned to the U.S. He cancelled his contract with Harper.

Prof. Chamberlain and Ichizo Hattori he met at the New Orleans Expo found him a position as a teacher at Shimane Middle School.

In New York he borrowed *Kojiki*, the oldest Japanese history book translated by Prof. Chamberlain from Patten of Harper. More than half Kamiyo no Maki, the era of Gods, which occupies one third of *Kojiki*, consists of Izumo legends. He bought *Kojiki* in Yokohama and read intensively the stories of Izumo Gods with making notes. Coincidentally, Hearn got a job at a place he adored. He called Matsue "The Chief City of the Province of the Gods" and was deeply attracted by it.

What attracted him most was its vapor tone scenery he had never seen before. The sunset at Lake Shinji was very different from the sunsets in Europe, the U.S. and Caribbean Sea. He described it "The light is gentle as a light of dreams." In Matsue there are two brackish lakes, Shinjiko and Nakaumi that are connected to Japan Sea, whose scene resembles the scene of the Ionian Sea just in front of us. He gradually found Izumo Area comfortable to live in probably because he associated the shadows in Izumo Area with his own shadows, which are his minority background, law height, loss of the sight of his left eye and trauma for not receiving parental love.

The area also has a lot of materials which satisfied his interests as a folklorist, such as mythology, legends, folk religion, traditional customs. Furthermore, Matsue was one of the pioneers of milk production, and there were already two milkers. There was also a western cuisine restaurant, and he was able to eat steak he liked very much even every night. Beer and whisky were available at the drugstores, which means Matsue in those days was a rare city where western diet was possible compared with other cities on the Japan Sea Side. Hearn was able to keep his health and continue energetic reportorial activities.

In Matsue, he met Setsu Koizumi who later became his companion for life, Sentaro Nishida, his

colleague and the vice principal and wonderful students. Their hospitality supported Hearn's life in Matsue.

His encounter with Setsu from Samurai family, has a very significant meaning. Setsu loved stories since her childhood and used to ask adults to narrate folklores. Though she like to study at school, she had to leave school when she was in the fourth grade of the elementary school due to a financial reason, which gave her a sense of failure. When Setsu narrated "Tottori no Futon," a Kwaidan that has been handed down in Tottori Prefecture, Hearn said to her, "You are the one who can help me," and always looked forward to hearing stories narrated by her. Once when Setsu lamented her lack education, saying she could have been more of his help if she had higher education with college degree, Hearn held of her hand and took her to the bookshelf where his works were on. He said, "How were these books born? If you were an educated woman, you would laugh at those stories of spirits, ghosts and former incarnation as ridiculous stories."

Before he moved to Japan, he always wanted and lived a life with somebody who narrated him stories such as his mother Rosa in Greece, Catherine in Ireland, Matty Foley in Cincinnati, Cyrellia in Martinique. Setsu was also a woman who grew up in the world of narration, which enabled her to act as a narrator of Kwaidan, which have been translated in a variety of languages in the world as a masterpiece.

In the very latter year of Hearn, Setsu narrated one story from a book titled *Gayuu Kidan*. It is a story of Hoichi, a biwa player, who was taken by a ghost of Taira Clan every night and played Biwa in front of the gravestone of Emperor Antoku who drowned himself. Having noticed that Hoichi went out of the temple every night, the chief priest of the temple found out that he was haunted by evil spirit, he drew Buddhist sutra all over Hoichi's body. Since he forgot to draw it on Hoichi's ears, his ears were pulled away by the ghost. It is a story later known as "Mimi-Nashi-Hoichi," one of Hearn's most favorite Kwaidan.

This story has a lot in common with the stories of Orpheus in Greek myth and 'the Magic Fiddle' handed down in Ireland as the main characters are the god players of strings and they suffered from physical damages by the power of the alien world. He may have wanted to make it his work since he found a story in Japan which is similar to those he knew before he moved to Japan.

In *Kojiki* I introduced earlier, there is a story that

Izanagi and Izanami, central characters of Japanese creation myth, went down to netherworld. Izanami went down to the world of the dead as she got badly burned when she bore God of fire. Izanagi lamented and went to netherworld to pick her up, but had to rush back to the world since he violated the taboo of not seeing his wife and was run after by Izanami and devil women. He barely protected himself with a big rock against them at a place which is called "Yomotsuhirasaka" and believed to be located on the suburbs of Matsue.

He mentioned about this story as follows.

And of all legends primeval concerning the Under world this story is one of the weirdest, — more weird than even the Assyrian legend of the Descent of Ishtar. Even Izumo is especially the province of the gods, and the place of the childhood of the race by whom Izanagi and Izanami are yet worshiped.

The fact that he mentioned about Ishtar, mother goddess of Assyria just like Aphrodite in Greek myth, could have something to do with the fact that there was a French print art depicting a group of Assyrian astrologers on the wall of his room in his childhood.

Hearn was a person who had sympathy with stories where humans are coming and going to the alien world. That is why he loved stories such as Urashima Taro where Urashima visited the palace in the bottom of the ocean and other folklores about marriages between humans and other spirits. He believed the human world could be enriched by communicating with the alien world and he was against the humanism where everything completes among human beings.

Hearn's open mind matured through his trip in his life accepting polytheism in Greece, Ireland, Creole and Japan. At the end of his trip of life in Japan, he seems to have evolved his open mind by listening to mysterious stories narrated by Setsu and enjoying Japanese myth from the view of comparison.

Open mind grows an ability to see through the essence of things. In his lectures and works after he came to Japan, he pointed out the features of Japanese culture and mentioned how Japan should be in the future. Let me give some examples.

In his lecture titled "The Future of the Far East" which he delivered in Kumamoto in January in 1894, he spoke about the future of Japan.

The costly races may totally disappear as the result. Nature is a great economist. She makes no mistakes. The fittest to survive are those best able to live with her, and to be content with a little. Such is the law of the universe.

He said to maintain coexistence with nature and simple life is the most important for the future of Japan. It was the period when Japan won in Japan-sino war and had been strengthening its power. He also pointed out in the same lecture that, in the future, there will be economical wars instead of political wars and there is a risk of Japan being overwhelmed by China. These are regarded actual issue in the modern world and Hearn's value is reevaluated.

In his essay titled "Earthquakes and National Character", he wrote there is no place where Japanese can live in peace other than the world after death as Japan suffers from so many disasters including earthquakes, typhoons, floods and heavy snowfalls. He said Ise Shrine which was the symbol of Shintoism is reconstructed regularly in order to improve their powers and accept changes. I believe his theory was novel in those days and can be highly evaluated.

Regarding Japanese education, in his lecture in Matsue, he said that school education put too much emphasis in memory. Imagination was more important for human beings. He also said in his lecture he delivered to the parents meeting of Okubo elementary school in Shinjuku Tokyo 6 months before his death, that Japanese parents were too dependent on school teachers in children's education. He said parents should not only discipline their children but also give them basic education at home while he also noticed that some families and schools made children study too hard. Controlling children by providing knowledge, monster parents who always complain to schools and the systems of entrance examination which require students to study too hard—What Hearn pointed out is actually the big issues for modern Japanese education.

In his last work *Japan: An Attempt at Interpretation* where he discussed mental history of Japanese, he pointed out that the base of Japanese mentality exists their faith for ancestors, which is penetrating from family to local god, regional god to Ise Shrine. He argued that since Ise is a shrine where ancestors of the emperor are enshrined, the faith of Japanese toward the emperor is very close to their faith for ancestors.

One of the persons who thought about how Japan should be after the World War II was Bonner Fellers, who was a close adviser of Douglas MacArthur. As a keen reader of Hearn's writings he opened the direction of utilizing the power of emperor democratically as a symbol rather than punishing him as a war criminal, considering the close relationship between the faith to the ancestors and to the emperor. I was named Bon after Bonner Fellers who was close to my grandfather Kazuo. Five years ago, a letter addressed to Mr. Fellers from my grandfather informing he named his first grandson Bon after him happened to return to me. It was Bonner Fellers who opened a new way toward new peaceful Japan who sympathized with Hearn's open mind.

Yonejiro Noguchi, illegitimate father of Isamu Noguchi who is said to be the artist representing 20th century called Hearn a prophet. He said a prophet is not a person who says something that surprises people but a person who understands the essence of things and tells the truth. I believe Hearn's open mind made it possible.

As I mentioned, Hearn's life was a life of a traveler with a one way ticket, full of difficulties and failure. However, I also believe that he was a person who always found hope while struggling. What he found was not a dream but hope. According to Mr. Yuji Genda, one of my acquaintances and economist who developed "Hopology", dream comes from the unsatisfied feelings unconsciously, while hope is something which is difficult to achieve and you still try to get as a driving power for the future. Hope said to be also different from happiness. Happiness calls for continuity of the current situation. On the other hand, hope has a close relationship with changes, changes from the harsh condition to the better conditions or changes somebody's situation to a better one.

Hearn was very active as he was a person who always had hope and received changes in order to realize his hope. I believe it helped him greatly to think unbiasedly and his open mind to mature.

These days, we use the words "cultural resources" quite often in Japan.

In Tokyo University graduate school, they opened cultural resources studies in 2000. Just like recyclable garbage, there are a variety of small cultures which have been accumulated for many years and have not been utilized. The purpose of the studies is to dig them

out and retranslate them to connect them to economic activities such as tourism and area revitalization.

In Matsue in 2008, we started “Matsue Ghost Tour” as one of the tourist attractions, dredging up various ghost stories handed down in the castle city. Since a lot of ghost stories in Matsue were retold by Hearn in his books, what we do is to kind of recycle Lafcadio Hearn as cultural resources. I suggested the tour, taking a hint from Ghost Bus Tour in Dublin in Ireland and the Ghost Tour in New Orleans.

In this tour, we walk in the dark for two hours, with a special guide telling ghost stories. You can enjoy yourself with your ears. The purpose of the tour is to have a playful mind, to strain your ears open, experience darkness and stimulate your intellectual curiosity. It was the first attempt in Japan. We did the 212 tours by the end of this March, and more than 3,400 people participated in the tour.

“The Open Mind of Lafcadio Hearn” was used for the first time for the modern art exhibition held in American College of Greece in Athens in October 2009. The exhibition where artists from all over the world expressed Hearn’s spirit in art, moved a lot of people and drew big reaction. Exhibitions with the same theme were held in Matsue Castle and Koizumi Yakumo Memorial Museum in Matsue City in 2010 and Nippon Club in New York in 2011 and in Tulane University in New Orleans in 2012. The series of art exhibition is a new trial of expressing Hearn’s Open Mind in art.

There is also a movement of utilizing Hearn’s idea from the point of disaster prevention. “Michinoku Yakumokai” has been active in the areas affected by the East Japan Big Earthquake in 2011, producing a DVD of “A Living God” the story that Hearn wrote from a historical fact that Shoya, the landowner saved people from Tsunami at the time of Ansei Nankai Earthquake in 1854. In collaboration with NGOs in each country, Asian Disaster Prevention Center which is one of the Japanese governmental organizations has been translating “A Living God” into many languages mainly of Asian countries and use it as a textbook for disaster prevention at each site by reading it to local people.

There are more and more activities to take Hearn as cultural resource and utilize him as cultural creation, understanding of different culture, tourism and revitalizing of towns by adjusting his idea to the modern society. This kind of movement seems to be combined with the social changes from the time when we searched for endless economic growth to the current trend when we try to make a sustainable society where we can all live together.

John Kenneth Galbraith, who passed away in 2006, predicted in his later life that the value will shift from GDP to GNE (Gross National Enjoyment), which means people will put more emphasis on how much they can produce to how much enjoyment they could have in life. As his great grandson, I believe it is extremely important to utilize Hearn’s open mind as a cultural resource in the modern world.

In his letter to Chamberlain dated December 14 1893, Hearn wrote that ghosts gave him a purpose of life. And later in his life, in the lecture at the Imperial University he said there is always one aspect of truth in literature featuring supernatural themes such as Kwaïdan. He was a person who believes material development would not make people happy. He rather thought human society can be enriched by communicating with the alien world as human beings can maintain humbleness. It was the ancient Greece that Hearn regarded as the ideal society. He acquired knowledge regarding ancient Greece from quite a few books that he owned on Greek history, classic literature, myth and anthology. He made a lot of notes on The Greek Anthology by George Burges. He stated in his lecture titled “Insects and Greek Poetry,”

Those old Greeks, though happy as children and as kindly, were very great philosophers, to whom we go for instruction even at this day. What the world now most feels in need of is the return of that old Greek spirit of happiness and of kindness.

I think it is significant to hold the commemorating events in Greece this time in this point. I hope discussions in the symposium on Hearn’s open mind formed in his trip from Greece to Japan, which is located the other side of the earth, will help create a society of coexistence.



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Lafcadio Hearn's Open Mind in the Classroom: Findings from Hearn's Kumamoto Lectures

Το ανοιχτό πνεύμα του Λευκάδιου Χερν στην αίθουσα διδασκαλίας:

Ευρήματα από τις παραδόσεις του Χερν στο Κουμαμότο

教室のオープン・マインド——富山で新たに発見されたハーンの熊本での授業資料

Introduction

Good afternoon ladies and gentlemen, it is indeed a pleasure for me to have been invited to speak today on “The Open Mind of Lafcadio Hearn” amongst such distinguished scholars and guests.

I work in the media, and I also consult in intercultural communications and public relations.

I am currently visiting professor at Kyushu University and at Toyama University which houses the Hearn Library consisting of some 2600 books that were owned personally by Lafcadio Hearn himself. I am a Fellow researcher.

At the time of the discovery of the Hearn Notes I was visiting professor at Toyama University.

I believe it is not wrong to say that in the days of Lafcadio Hearn, inter-cultural communication was probably much more exotic and adventurous than we know it today. Only a very few people had the means to travel or live in an exotic foreign country. Those who did have the opportunity to live abroad often wrote of their travels, discoveries and various adventures. Travelers and expatriates were exposed to treacherous and unbearable inconveniences that most would find intolerable today. Some of those travelers could speak the language of their host country but most could not. Those pioneers were the first to write about their adventures and because there were hardly any documents before them, their words were remembered, quoted and often used for reference. Some of the authors and journalists were critical, some embellished their stories and others even had their own interpretation. Lafcadio Hearn had written numerous and detailed articles giving insight to Japan

and Japanese culture. Because he was born of parents of two cultures and lived in foreign countries, he seems to have had an inherent ability to objectively observe the cultures and lifestyles of the countries he lived in. The academic discipline of inter-cultural communication or cross-cultural communication did not exist until the early 1900's. If it had existed in 1890, one of Hearn's titles would certainly have been an “inter-cultural communicator”.

Brief Biography of Lafcadio Hearn

Patrick Lafcadio Hearn (June 27, 1850–September 26, 1904) was born here on Lefkada, the origin of his middle name. He was also known by his Japanese name, Yakumo Koizumi. He was the son of an Irish surgeon, Major Charles Bush Hearn, and Greek mother, Rosa Kassimati. His father was stationed here in Lefkada during the British occupation of the islands.

At the age of two, Hearn and his family relocated to Dublin, Ireland. Later on, his parents divorced. He was raised by his father's aunt, Mrs. Brenane, who was a wealthy Roman Catholic. In 1865 he was attending the Catholic Ushaw College in Durham where he lost the vision in his left eye due to an injury in the playground. This accident influenced the shaping of Hearn's character as he grew into adulthood. Later, Hearn was also briefly educated in France. After his return to England his aunt became bankrupt and could no longer support him.

At age 19, Hearn was sent to live in the United States where he settled in Cincinnati, Ohio. At first he was impoverished. He became acquainted with an Englishman, Henry Watkins, an English printer who befriended him for life. Because he was a talented

writer, Hearn soon obtained a job as a reporter for the *Cincinnati Daily Enquirer* where he worked from 1872 to 1875. With his free, creative style as he wrote for one of Cincinnati's largest newspapers, he became known for his lurid accounts of local crimes and murders. He developed a reputation as the paper's premier sensational journalist as well as the author of in-depth accounts of injustice to the poor and disadvantaged residents of Cincinnati.

During the autumn of 1877, Hearn left Cincinnati and headed south to New Orleans, Louisiana where he initially wrote pieces on his discoveries in the "Gateway to the Tropics" for the *Cincinnati Commercial*. Hearn became well-known for his writings about the city of New Orleans that he was fascinated with and it is said that he "put New Orleans on the map" as he gave accounts of the exciting culture, food and festivities of the city with its mix of various ethnic backgrounds. He lived in New Orleans for almost a decade where he wrote for *the Daily City Item* newspaper and later for *the Times Democrat*. The vast number of articles he published helped to create the popular reputation of New Orleans as a place with a distinct culture, more like Europe and the Caribbean's. The Creole culture was for him a favorite subject and he even wrote a cooking book on Creole cuisine.

He also wrote for *Harper's* magazine. They sent Hearn to the West Indies in 1887 as a correspondent where he lived for two years in Martinique.

In 1890, Hearn went to Japan as a newspaper correspondent. Shortly after his arrival in Yokohama, he quit his job due to a disagreement about his contract. It was in Japan that he found his greatest inspiration. Through the goodwill of Basil Hall Chamberlain, an Englishman who became a long time friend, Hearn was introduced to a teaching position during the summer of 1890 at the Shimane Prefectural Common Middle School and Normal School in Matsue, Shimane Prefecture, a western coastal town on the Sea of Japan. During his 15-month stay in Matsue, he married Setsu Koizumi, the daughter of a former samurai family. He also met his lifelong friend, Sentaro Nishida, a fellow teacher. Due to the severe cold in Matsue and his health, Hearn sought a warmer climate. In late 1891 Hearn obtained a new teaching position in Kumamoto, Kyushu, at the Fifth Middle and Higher School where he spent the next three years and completed his book, *Glimpses of Unfamiliar Japan*.

He was not entirely happy with his teaching environment in Kumamoto so in October 1894, he went on to live in Kobe, working with the English-

language newspaper, *Kobe Chronicle*. There in Kobe in 1896 he became a naturalized Japanese citizen taking the name Yakumo Koizumi.

In 1896, again with the assistance of Basil Hall Chamberlain, he obtained a teaching position in Tokyo. He taught English literature at the Tokyo Imperial University until 1903. He was highly respected by his students and his lectures were eventually published. In 1904, he became a professor at Waseda University. Unfortunately he died of heart failure on September 26, 1904 at the age of 54.

Hearn is best known for his books about Japan, especially his collection of Japanese legends and ghost stories. He also offered the West some of its first descriptions of pre-industrial and Meiji Era Japan.

Now I will present the discovery of Lafcadio Hearn's English lessons in Kumamoto taken down by his student Takahiko Tomoeda.

Background of Takahiko Tomoeda's Notebook

The Tomoeda notebook is a notebook that was taken down by Takahiko Tomoeda when he studied English in classes taught by Lafcadio Hearn in Kumamoto. To this date, none of Lafcadio Hearn's lectures to his students in Kumamoto have been found. The discovery of the notebook sheds light on how he must have taught in his early stages in Kumamoto.

One of Hearn's great talents was his ability to teach expressions of self and his encouragements to students to discover themselves in the context of their writing and English language ability. Hearn's students discovered not only English and the culture behind the words, but they discovered their own thoughts and feelings. For others, they learned to express themselves and their culture to the English-speaking world. This was the case of Takahiko Tomoeda, a Japanese student from Buzen. Tomoeda studied English from Hearn from autumn of 1893 to spring of 1894.

Now even in present-day Japan there is concern from some Japanese educators who feel that studying English at an early age will cause children to lose their Japanese identity. However, Hearn did not try to make foreigners out of the Japanese students. He taught and offered ways for them to explain their country, Japanese culture and themselves as Japanese, accomplishing this in a foreign language. At the same time, as a journalist, Hearn's lectures seem to be interviewing his students for his own references which he utilized in his writings. Therefore, you will see from the notes that he was extremely diligent in explaining Western culture and the historical background of the

meanings and origins of words and expressions. He referred to places familiar to his students in their community, as well as making references to the differences in expression and explanation of how words and sentences are used in Japanese compared to English and Western culture and vice versa. He found his role was not simply to teach English. He discovered Japan through the eyes and ears of his students, similar to his own correspondence with Nishida from Matsue City. He sent his discoveries to Chamberlain as he wrote his own articles.

Encounter with Tomoeda's Notebook

Although Hearn had never been to Toyama, while he was teaching at the Imperial Tokyo University, he had students from Toyama Prefecture. Among them was Tsunetaro Nannichi. Nannichi, who became the head of Toyama High School, was related to the Nakatsuchi family. The Nakatsuchi family owned the Hokuseido Publishing Company where they published books in English. Nakatsuchi Yoshitaka was the nephew of Tsunetaro Nannichi.

After the death of Hearn, his family, especially his wife, Setsu, was very worried that Hearn's private collection could be in danger of fire or earthquakes and simply deterioration, if not properly cared for. She was looking for a caretaker or buyer of his books. The family also needed means to support themselves. A wealthy woman, from Toyama prefecture, Haru Baba, was consulted about the collection. She had donated funds for the building of Toyama High School for the people of Toyama. Professor Nannichi who was to become the school's principal suggested that she purchase the entire collection for the Toyama High School. This is how the Hearn Library became housed in Toyama. Hokuseido crated the books to be sent from Tokyo to Toyama.

In 1943, Takahiko Tomoeda went to Toyama. Tomoeda had taught English and Ethics at Tokyo Bunri Daigaku which is the present Tsukuba University. He visited his former student, Tsutomu Takata (d.1946). Takata, then a teacher of English at Toyama High School, was in charge of the Hearn Library. Tomoeda visited the Hearn Library and in the course of the conversation, Tomoeda told Takata that he had studied English from Lafcadio Hearn in Kumamoto Fifth Middle and Higher School (Dai 5 Kotouchugakko) from 1892–1899. He had kept his English class notebooks. Takata borrowed the notebook from Tomoeda and arranged to have Hokuseido Press publish the notebook. Hokuseido

Press had published many of Hearn's books in English and translated to Japanese the same books. The notebook was beautifully copied and edited by Yoshitaka Nakatsuchi. WW2 had broken out and due to public opinion at that time, English was not politically correct to use, paper was rationed and the publication of English language books was not a priority. The Hokuseido Company decided to keep the book in a safe place until a more appropriate time.

And indeed the notebook was put away in such a safe place that it was put away and forgotten until 2008. After WW2, the Hokuseido Company changed hands from the Nakatsuchi family to a new owner. The new owners no longer wanted the archived books from past publications that were kept for reference. The entire lot was sent to the Nakatsuchi family and they in turn stored the entire collection in a shed on their property. In 2007, the Nakatsuchi family was housecleaning and felt at a loss about what to do with all the material they had inherited. They consulted a relative, living in Toyama, Atsushi Senda, who is very knowledgeable in English language books and picture books. He suggested they donate the material. The Nakatsuchi family decided to send the archives to the Toyama University Hearn Library.

In looking over the vast collection of material, including a bookcase that was used in Hearn's home, he found many books and notebooks, publication catalogues that were sent abroad to promote the sale of new books by Yukichi Fukuzawa, Soseki Natsume, Lafcadio Hearn and books published by diplomats about their reminiscences of life in Japan. In this pile of "non-categorized" material, the notebook by Tomoeda was patiently waiting to be found again.

In late 2009, Senda showed me the notebook. He said he found it when looking through the "uncategorized" material that was part of the Hearn Library. Because of my background in inter-cultural communications, he asked me if I would be interested in translating it to Japanese if it had not been published before. Of course, I was very intrigued and asked to read it first. It was amazing. I was spellbound by its simplicity and beautiful English text. It was difficult to imagine that this was the spoken English of the late 1800's. The quality of English words he uses is timeless. Even today, one could use the same words and sentences. It is a great English textbook. We checked to see if there had been a former publication of which there was not. I then proceeded to translate the text.

Atsushi Senda, a dear friend and colleague is an accountant by profession but a student and researcher

of *Manyoushu*, the oldest existing collection of ancient Japanese poetry. Lafcadio Hearn also wrote about *Manyoushu*. When I was appointed as Visiting Professor at Toyama University, he took me to the Hearn Library where I met Mrs. Kuribayashi who has been the caretaker of the “sacred books” of Hearn. Since she is a librarian, she knows the library by heart. She is one of the most knowledgeable persons I am acquainted with on the life and works of Lafcadio Hearn. Upon entering the library, I was in awe at the 2600 books that had belonged to Lafcadio Hearn. Moreover, the genre of books that he had read and used was amazing.

Shortly thereafter, by coincidence, I was contacted by a close friend. She knew I was at Toyama University, researching Hearn. She invited me to hear a lecture by a Professor Sukehiro Hirakawa, one of Japan’s foremost academics of Lafcadio Hearn. At university, I studied Comparative Culture and while reading Lafcadio Hearn, I felt a kindred spirit. I would read his books and say “You have it right, Hearn! This is exactly how I feel. This is what I have experienced, and this is what I have seen! This is what I also think!” However, Hearn was writing about Japan over 100 years ago. My work is inter-cultural communications; therefore I can identify Hearn as one of the first inter-cultural communicators in Japan.

At the time of the lecture by Professor Hirakawa, we did not realize the academic and historical importance of the notebook and therefore did not mention it to Professor Hirakawa until our next meeting which took place in Toyama.

As a visiting professor, I was able to invite guest lecturers to the program and I boldly asked Professor Hirakawa if he would visit my class. He kindly accepted and came to Toyama. When we first showed him the notebook, he was extremely surprised. He told us that he had recently collaborated with Kumamoto University professors to publish a book, Lafcadio Hearn’s Student Composition Corrections, on the essays of the students that Hearn taught in Matsue.

Hearn’s lectures at Tokyo Imperial University are well known and read, but his time spent teaching in Kumamoto Fifth Middle and Higher School has not been documented. This was a great find. He said that this notebook was a “missing link”.

I sent Professor Hirakawa my first translation of the English text into Japanese. He was very critical of my Japanese translation. Although I have translated books from English to Japanese in the past, I found that the volume of Japanese necessary to explain the

English meanings made the single 200 to 300-page English language book an encyclopedia. Therefore, in written translation, the Japanese version became only a summary of the actual book. At times, translated books do not entirely catch the actual mood or precise meaning of the words. To use a popular phrase, much gets “lost in translation”.

I did not want to summarize Hearn’s English. Each word Hearn used is exact and his sentences are profound. Not yet being technically capable of capturing his beautiful English into equally beautiful Japanese, I was lost. Professor Hirakawa, then connected me to Professor Nishikawa of Kumamoto University. He is an English professor who in collaboration with Professor Rosen had just the year before translated the recently found essays of Hearn’s students in Matsue in their latest publication, Lafcadio Hearn’s Student Composition Corrections. After my original translation, Professor Nishikawa restructured the text into beautiful Japanese for which I am very grateful.

The Journey Continues

Then, the next interesting journey began. We knew that the notebook was a compilation of the original notebook of Takahiko Tomoeda. It was rewritten by Nakatsuchi for publication and there was an introduction by Nakatsuchi to this effect. Therefore, the original notebook might still exist! “Can we find it!” “Of course!” “Nevertheless, where?”

On the Internet we found Tomoeda ‘shiryokan’, the Tomoeda archives. We found that there was an archive in the Kyushu University Library. There was also another archive in Buzen City, Tomoeda’s hometown. First, I called the librarian at Kyushu University, who told me that their library had materials from the Tomoeda Family dating from the Edo 1603–1868 and Meiji 1868–1912 periods. The family was an “Oo Shoya”. The Oo Shoyas were prominent families who were landowners and had many big storehouses. They were obliged to host visiting prominent people and imperial family members visiting the area. The archives of the Kyushu Oo Shoyas were being catalogued, documented, and studied for their historical value by the Kyushu University Library.

After several days, I received a call from Mr. Kashijima. He regretfully informed me that his archives had nothing on Takahiko Tomoeda, only his father and grandfather, Kakunosuke and Sauemon. The following day I called the Buzen City Office and asked about the Tomoeda ‘shiryokan’. The person at

the information desk said they had never heard of it. I then called the Buzen mayor's office and was transferred to the cultural department where they said they knew of the family but did not know if the 'shiryoukan' existed. The person on the phone said that she knew of an older person who might know something and said she would try to contact him. Eventually, I received a call from Mr. Odamoto. He had met Tomoeda many years ago and had just recently passed by the brick 'shiryoukan'. It was dilapidated and he could tell that it had not been in use for many years. He said he would go to see if there was anything written on the building about where to contact the owners.

He called back to inform me that he had found a telephone number and name. It was with much excitement that I called the number and asked if he was Mr. Tomoeda. When the person on the line said, "yes, this is Tomoeda", I was stunned. He is the grandson of Takahiko Tomoeda. His name is Kansui Tomoeda and Kansui's father was the second of six sons of Tomoeda. Kansui was a potter and lives in Nougata, an hour away by car from Buzen. He agreed to open the 'shiryoukan' to look for the notebook.

On February 2, 2012, Senda and I arrived at Omuta Station in Buzen. Buzen was an old province in northern Kyushu. Today the area is the eastern part of Fukuoka Prefecture which in the past covered some northern parts of Oita Prefecture. It was from here that Tomoeda was sent to Kumamoto to study. In his book, *Out of the East* (Houghton Mifflin), Hearn writes: "rich men, far away in the capital try to send their sons to Kumamoto. It was considered desirable that young men should be imbued with what is called 'the Kyushu spirit'..."

Kansui was waiting at the 'shiryoukan' and Odamoto arrived shortly after. Odamoto explained that Takahiko Tomoeda's family had gone to Tokyo before WW2 and the retainers of the family were in charge of caring for the estate. The 'shiryoukan,' or storehouse of archives, was run down. It had been built by the eldest son of Tomoeda, a doctor, to house the books and papers of the family along with memorabilia of his travels and family history. The retainers one day decided to clean the 'shiryoukan' of unnecessary items and started burning what was there. Some of the neighbors, curious of what was happening, went to take a look. Someone pointed out that the material might be important information for the history of Oo Shoya. They suggested donating the material from the Edo to Meiji period to Kyushu

University. The remainder of more recent materials was left in the 'shiryoukan'.

We entered the building and searched for the notebook in boxes upon boxes of books, letters, and pictures. There were letters addressed to his family from his travels abroad as well as letters addressed to Takahiko Tomoeda before WW2. Several were from the period of the Japan-Russia War pertaining to the Portsmouth Treaty. Tomoeda at an early age, because of his language ability, was chosen to accompany Baron Kensho Suyematsu (1855–1920) abroad. There were several letters addressed to the Japanese Litigation in London. Baron Suyematsu was also from the same area as Tomoeda in Kyushu. After combing through every piece of paper, we found two pieces of very important information. One was a picture of Tomoeda taken in November of Meiji 21, the year he entered Tokyo Imperial University. The other was his report card addressed to his father.

From this, we had evidence that he was actually a student in Kumamoto and that he was at the Tokyo Imperial University at the time Hearn taught there. We found that the Tomoeda family home in Hongo, Tokyo had burned down during the WW2 bombings of Tokyo. If the notebook had survived, the Tomoeda family might have it. As far as Kansui knew, no family member had heard of it.

Another lead was to pursue the finding of the family of Tsutomu Takata. He might have kept the notebook without returning it to Tomoeda. We found that the home of Takata also burned during the bombings of Toyama City.

In our quest to find the original notebook of Takahiko Tomoeda, we came across and met many kind people who were very generous with their time and efforts to support us. I sincerely thank all of them. Unfortunately, the original notebook is still missing.

The Tomoeda Notebook Contents

Reading the contents of the Tomoeda notebook is an adventure in itself. The notebook is an excellent English language textbook. It is of high quality English and ESL students would find the choice of words impeccable. There are books published on "How to Write" for which this could also be utilized. Hearn did not just stop at teaching English. He taught good manners and what was considered to be polite. What is the polite way to speak? How should one ask and not command? How should one treat people? He used reference to French grammar structure as well as Japanese to explain language differences. The topics he

chose for his curriculum were from the everyday life of students. He used places and events that they were familiar with: food, climate, weather, and their bodies. His vast knowledge of history, culture, religions, languages, etc. took his students to limitless heights. His lesson on the days of the week was eventually used when he taught his son Kazuo. It appears in the 1957 book *Re-echo* by Kazuo Koizumi, edited by Nancy Fellers.

He also uses some of his writing material in its

early stages in his lessons. The story of “The Fountain of Youth,” which was eventually published, is also in the notebook. Whether we are scholars, teachers, students, or simply Lafcadio Hearn fans, there is something that we can all relate to in the Tomoeda Notebook. We can all travel through the “unbeaten path” along with Lafcadio Hearn and we can truly see and experience the open mind of Lafcadio Hearn.

Thank you.



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Early Influences on Lafcadio Hearn

Οι πρώιμες επιρροές του Λευκάδιου Χερν

ラフカディオ・ハーン——流浪と探求の旅

Patrick Lafcadio Hearn's early life is not easy to analyse accurately due to conflicting accounts written by him and by others over more than the past century and a half. Such confusion was partly explained by Hearn in his later years in a letter from Japan in which he cautioned: "Only with much effort, can I recall scattered memories of my boyhood. It seems as if a much more artificial self were constantly trying to speak of the self that is in me—thus producing obvious incongruities."^[1]

While "incongruities" and some "artificiality" certainly exist in accounts of Hearn's early life, there is much we do know about it and from this we can attempt to trace the emergence of important interests he pursued in his later life as a writer.

And what a fascinating life it was. His groundbreaking journalism includes an enormous volume of feature articles and essays for US newspapers and magazines in which he pioneered the literary narrative style of the late 19th century and anticipated the new journalism of the mid-20th.^[2] His wide-ranging work covered African-American and other immigrant communities, world cultures, literary criticism, folklore, religions, music, crime, cuisine, editorials, travel writing, cartoons and illustrations, letters and of course ghost stories.^[3]

Then there were translations of the finest French writers of his day, a proto-magic realism book, two novels, and 14 books on Japanese culture and folklore.^[4] So where to begin to get some sense of this extraordinary man? Well, we can start right here in Lefkas, his own birthplace and then residence of his mother, who would be of great significance in his life and work—and be first in a long line of women of considerable importance.

The Eternal Feminine

In a letter from New York to his younger brother James Daniel in 1890, just before he set out for Japan, he said of his mother:

"Whatever there is good in me and, I believe, whatever there is of deeper good in yourself came from that dark race soul of which we know so little. My love of right, my hate of wrong, my admiration for what is beautiful or true, my capacity for faith in man or woman, my sensitiveness to artistic things. I think only of her. And I would rather have her portrait than a fortune."^[5]

Patrick Lafcadio Hearn was born on June 27th, 1850, to Rosa Cassimati, who was from the nearby island of Kythira, and Charles Bush Hearn, an Anglo-Irish surgeon-major in the British army which then occupied the Ionian Islands. Hearn's birth in Greece and the influence of both parents affected his later life and work in important ways.

First, there was the inheritance of his mother's bloodline which allowed him to explore his Greek "ghost memory". This would develop into a cherished connection to classical Greece.

Second, Rosa would become for Hearn the personification of the Other and the outsider, idealised in "The Dream of a Summer Day", but lost to him at an early age.^[6] This sense of the loss of Rosa is also linked to his general romantic longing for a past when artistic beauty was revered, from classical Greece to French and African Creole culture to the rites and rituals of old Japan. She was the mother of all the exotic outsiders he sought everywhere he travelled.

And he was their brother, because through Rosa, Hearn could see himself in the people on the margins of the places he wrote about with such sympathy and empathy wherever he travelled, always seeking beauty, especially in humble people and their customs and folklore in Cincinnati, New Orleans, Martinique and many parts of Japan.

Like Father, Unlike Son

Then there was the significance of his father, Charles Bush Hearn, an officer in the Imperial British army, a loyal servant of Empire, as were a long line of Hearn ancestors. Patrick Lafcadio Hearn could have been a poster-child for the British Empire, but this was not to be, due largely to his father's abandonment.

Because of the influence of both parents, from his earliest years as a writer for newspapers in Cincinnati in the early 1870s up until his final work in Japan in 1904, Hearn was continually writing from the margins to the centre of societies with global dominance, ie to a largely white Anglo-Saxon Protestant (Wasp) readership in the US and the UK, making the case that the culture, religion, folklore, music, cuisine and daily routines of people in the margins should be seen as things of value and beauty. And in a key sense perhaps, explaining the value and beauty of his oriental mother—his subject matter—to his occidental father—his readers.

It is fitting that here on Lefkada, the island of Sappho's Leap, we can begin to trace a direct line from Rosa Cassimati to a later empathy with women. Despite on occasion falling into the paternalism common to the period, in this empathy Hearn was most unusual for a Victorian male writer.

The feminine influence followed in Ireland through his guardian and grandaunt Sarah Brenane, his favourite aunts, Jane and Catherine, and his nursemaid Catherine "Kate" Ronane, perhaps the prototype for his later stories on ordinary working women.

In later correspondence from Japan with the Irish poet WB Yeats, Hearn alluded to the importance of Ronane, as his "Connaught nurse who told me fairy tales and ghost stories".^[7]

These strong female influences continued in Cincinnati with his first wife, Alethea "Mattie" Foley, in New Orleans with Elizabeth Bisland and Mrs Courtney, and in Martinique there was another maid and storyteller, Cyrillia. In Japan, Hearn was happy to take the surname of his wife and colleague, Setsu Koizumi, a move that would be a step too far for most liberal men even today.

In much of Hearn's writing, women appear often and prominently; most memorably in deeply sympathetic stories such as the Cincinnati waterfront world of "Dolly: an idyll of the Levee"; the so-called Voodoo Queen in New Orleans in "The Death of Marie Laveau", in Martinique, the story of the porter women in "Les Porteuses"; and in Japan, he continued this theme in looking at the world of a geisha in "Of a Dancing Girl".^[8]

The central characters in his two novels, *Chita: the Story of Last Island* and *Youma: the Story of a West Indian Slave*, were female, and foreign to his readers, the first Spanish, the second African-West Indian. Tellingly in terms of the importance of his mother and her link to these two outsiders, Hearn worked a memory of Rosa into both of these novels.^[9]

His guardian in Ireland, Sarah Brenane, gave Hearn an interesting example of great moral courage in defying a powerful social taboo by leaving the Protestant faith to marry a Catholic. For someone of her background in Ireland this was as outrageous as Lafcadio's later marriage in Cincinnati to Mattie Foley, a former slave, at a time when this was not only a great social taboo but also against the law. Of interest, too, is that Mattie's father, like Lafcadio's, was Irish.

As well as providing him with an outsider mother, Greece would also introduce Hearn to his lifelong religion, the worship of beauty in art and in life. As John Cockerill, his former editor on his first newspaper, the *Cincinnati Enquirer*, noted:

"He was poetic, and his whole nature seemed attuned to the beautiful... The negro stevedores on the steamboat-landings fascinated him. He wrote of their songs, their imitations, their uncouth ways and he found picturesqueness in their rags, poetry in their juba dances."^[10]

The Rocky Road to Dublin

In 1852, Rosa and Lafcadio set off from Leffias on a long journey to his father's homeland of Ireland. Its capital, Dublin, had once been the second city of the British Empire, but at this time Ireland was in deep trauma in the seventh and final year of its Great Famine during which more than a million of its poorest people died and millions more fled the country, mostly to the United States and Britain, where they were not always welcome and often faced considerable hostility because of their Catholic religion, Irish nationality and desperate condition. It was this hostility, rather than any rejection of his father, that is likely to have been the main

consideration in the US for dropping his obviously Irish-Catholic first name Patrick and disguising his Irishness for his largely Wasp readership.

While it was an unsettled and deeply disturbed Ireland into which Lafcadio and Rosa arrived, his relations in Dublin were neither poor nor Irish-Catholic. They were wealthy Anglo-Irish Protestants who lived a privileged existence in a large Georgian house in the city centre.

In Lafcadio's day, Ireland was bitterly divided along religious lines between the ruling minority Anglo-Irish Protestants and their co-religionists who largely looked to England, while the Catholic underclass majority mostly resented England's rule. For Protestant England, which had fought many wars with its arch-enemies, Catholic France and Spain, Catholicism was seen as foreign and threatening. To the staunchly Protestant Hearn, the Greek Orthodox religion of Rosa and Lafcadio was Catholic and alien.

However, not long after their arrival in Dublin, Rosa and Lafcadio were taken under the wing of Lafcadio's grand-aunt, Sarah Brenane, a widow without children who, as mentioned above, had converted to marry a Catholic. From this time Lafcadio, although he was baptised into the Greek Orthodox religion, was raised as a nominal Roman Catholic by Mrs Brenane. Indeed, her well-stocked library included books on the Greek and Gothic themes that would feature prominently in his writings. [Early biographers Kennard and McWilliams were wrong in asserting that Brenane raised him in a strict Catholicism.]^[11] However, given his connection to three religions in his early years, Greek Orthodox, Protestant and Catholic, it is not surprising that this would become a key focus in his later attempts at interpreting the peoples he visited.

Despite her isolation and Dublin's relatively damp and dull climate and Rosa's initial difficulties in acclimatizing culturally and religiously, she appears to have been happy at first, and particularly enjoyed her jaunts with Mrs Brenane in a horse-drawn carriage to the city centre for shopping and to the Catholic Pro-Cathedral for Mass.^[12]

However the comfortable existence of Rosa and Lafcadio changed utterly in 1853 when Charles resumed an earlier relationship with Alicia Crawford, who had recently been widowed. A year later, a deeply unhappy Rosa returned to Greece, where later she married Giovanni Cavallini from her native Kythira. In 1857, Charles left for a military posting to India after marrying Alicia, never to see Lafcadio again.

So by the age of seven, Lafcadio had lost both parents and was separated from his younger brother, James Daniel. This may help to explain his later insecurities in relationships, particularly his explosive terminations with male friends and authority figures such as publishers and editors.

While Lafcadio met his father only a handful of times, it should be noted that he retained some affection for him; experiencing sense of *deja vu* when visiting places in the Caribbean where his father had been stationed, treasuring a photograph of him, and at a seance in Cincinnati forgiving his scandalous behaviour.^[13]

Also of interest in his Dublin years is that it was here Lafcadio first heard stories of fairies and ghosts, in particular from his nurse, Kate, which in addition to his Gothic reading and a terror of Christian hell-fire and damnation invoked by a close relation, led to nightmares in his shadowy bedroom. Ironically, these fears initiated his lifelong passion for all things Gothic and ghostly.

A major exhibition on the life and literature of Hearn will open in October, 2015, in the Little Museum of Dublin.

The Call of the Sea

Beyond Dublin, the place in Ireland with the most significance in terms for his later writing was the seaside resort of Tramore in Co Waterford where he spent long summer holidays with Mrs Brenane and her close friends, the Molyneux family.

The name Tramore is the Anglicisation of the Irish term for big strand, *trá mór*, which has always been the town's main attraction. On that big beach looking out onto Tramore's turbulent bay, Lafcadio had his final meeting with his father before Charles left for India. But here young Lafcadio would listen every day for hours to fishermen's stories of shipwreck and legendary tales of adventure, which "little Patrick", as he was always called then, would typically embellish while retelling them when he returned home.^[14]

Up to his last years, Hearn would still vividly recall his Tramore summers:

"Then I found myself thinking of the vague terror with which I had listened, when a child, to the voice of the sea:—and I remembered that in after-years, on different coasts in different parts of the world, the sound of the surf had always revived the childish emotion."^[15]

Hearn would later excel in writing tales of the sea, not least in his exquisite descriptions in stories such as, “Gulf Winds”, “A Midsummer Trip to the Tropics” and in a novella, *Chita—the Story of Last Island*.^[16]

Of note also is that the Catholic Church of the Holy Cross, built in 1860, stands high on a hill overlooking the town. A sensitive Lafcadio would have attended on Sundays and seen it every day on his way to and from the strand. It was built in an exaggerated Gothic style and is likely to have been one of the Gothic churches—together with the chapel at his boarding school in Ushaw—that filled him with such horror as a boy. (In the graveyard behind it, in the Molyneux family plot, is the grave of Sarah Brenane.)

The Waterford link is also significant in that the *SS Cella*, the ship from which the tremulous teenager, Patrick Hearn, disembarked in New York on September 2nd, 1869, was built at the Malcomson Brothers’ shipyard in Waterford.

In Tramore today, Hearn is increasingly well-known thanks to the work done over the years of many prominent townsfolk, which included a symposium to mark the centenary of his death in 2004, the commission of a fine bust of him in the town’s library, and culminated in a hugely ambitious project to create a Lafcadio Hearn Memorial Gardens, which will recall his life journey and which is now near completion thanks to a generous grant from the Japan World Expo 1970 Commemorative Fund, and sterling work by the town’s memorial garden team.

The Origin of the Specious

As a boy, Hearn was also brought on regular visits to the village of Cong in County Mayo in Connaught—home province of his nurse Kate and epicentre of the Famine. Here he stayed in Strandhill, the home of Catherine Elwood, one of his favourite aunts, beside Ashford Castle, on Lough Corrib. He was enthralled by her beautiful singing and piano playing, in particular he loved her version of *Believe Me if All Those Endearing Young Charms*, a much-loved melody by Irish poet and songwriter Thomas Moore.

Towards the end of his life in Japan, Lafcadio Hearn, or as he was then known Koizumi Yakumo, wrote of Cong and an encounter he had there with a rough gypsy singer and harpist, Dan Fitzpatrick. This story appears as “Hi-Mawari” in *Kwaidan*, in which Fitzpatrick begins to play and sing the favourite Moore melody of his aunt. Though at first he was horrified at the thought of this man singing this song, he soon became enthralled by Fitzpatrick’s rich, deep baritone.

Indeed, Fitzpatrick’s version affected Lafcadio so deeply that his cousin noted it had moved him to tears.^[17]

In Cong, Hearn first reveals his passion for music, which provides us with another link to his later life in that wherever he went, he collected the songs and stories of the ordinary people; from the African-American roustabouts on the Levee in Cincinnati, to the Creoles and people of colour in New Orleans and Martinique, and from Japanese labourers and street singers.

An “obvious incongruity” here is that Hearn sets the “Hi-Mawari” story in Wales, but the scene described is clearly in Ireland.^[18] In my view, vague references to Wales in Hearn’s writing are false trails. None are corroborated. Hearn may have changed Irish locations to Wales because editors and publishers in the US and Britain believed his target readership in these countries would be less likely to buy books that mentioned Ireland.

At the time, anti-Irish-Catholic prejudice in the UK and US was such that newspapers and magazines there regularly carried cartoons depicting ape-like Irishmen as violent, drunken and stupid. These caricatures deeply offended Lafcadio.^[19]

Another 19th-century Irish writer, Sheridan Le Fanu, revealed he was obliged by his London publisher in 1863 not to include Irish settings and social situations in his future work. From then on, his settings were in English counties and Wales.

The Fall of the House of Ushaw

While little is known of Hearn’s earliest schooling other than a reference that he was privately educated, it was clearly significant in terms of his reading and writing skills. His talent as a writer first became evident at boarding school in England which he attended between the ages of 13 and 17.

In 1863 Hearn was sent to St Cuthbert’s College in Ushaw, outside the city of Durham in northern England. This move would have been very challenging for him, leaving the pampered comforts of home in Ireland for a Spartan school life in England, and where having an Irish accent and the signature Irish name Patrick—or Paddy, as he was called at Ushaw—is likely to have exposed him to the prejudices of the period.^[20]

Hearn’s experiences at St Cuthbert’s had a considerable influence on his life and literature. He regularly took first place in annual English composition tests. He also developed his interests in English literature (which he would put to great use as Professor of English Literature in Japan), in classical Greece, in Gothic themes, religion, and in another “incongruous” sense, in French.

Of this French interest, biographer Paul Murray notes:

“He did well in French at his English boarding school which, being the offshoot of a French institution, may well have been how he had a high standard in that language.”^[21]

St Cuthbert's offers the possibility of a solution to the puzzle of the origin of his abilities in translating the works of 19th-century French masters such as Gautier, De Maupassant and Flaubert, and his translations of Creole French in New Orleans and Martinique.

There are a number references by Hearn to having attended a college in France, and these have been repeated by most of the earlier biographers, but without corroboration. Bernadette Lemoine is one of the few who have carried out any serious research for evidence of his attendance at a school in France, but she found none.^[22]

Paul Murray notes Hearn's claim that: “he was withdrawn from school in France at the time of Mrs Brenane's ‘ruin’ [meaning financial ruin] but we know he was in Ushaw at that stage.”^[23]

St Cuthbert's was a direct descendant of the English College at Douai in France where wealthy Catholic families from Britain and Ireland had been educated since the mid-16th century. It was forced to close after the French Revolution and its professors fled back to England where they established two colleges, one of which was St Cuthbert's.

My sense is that Hearn's claim of schooling in France is partially based on wishful thinking and was justified in his mind by St Cuthbert's origins in France, where it had been for almost a quarter of a millennium before moving to England. For the great translator of De Maupassant, Gautier and not least, Flaubert, perhaps Hearn might be allowed a “sentimental education” in France.

With further regard to Hearn's later interest in religions, St Cuthbert's is of note in that while there he moved from his fleeting early exposure to Greek Orthodox, Anglican and Catholic religious influences to pantheism. While St Cuthbert's was a Catholic seminary, here he abandoned Catholicism and lost his terrors of Christian hell-fire and damnation, realising his emancipation through pagan legends of classical Greece, as he explained in a biographical fragment, “Idolatry”:

“Now after I had learned to know and to love the older gods, the world again began to glow about me.

Glooms that had brooded over it slowly thinned away. The terror was not yet gone; but I now wanted only reason to disbelieve all that I feared and hated. I looked for beauty and everywhere found it. I had entered my Renaissance.”^[24]

And his new-found freedom from early religious fears now made way for a love of art and in it, the ghostly. “The real secret of art is feeling. The highest form of that feeling is that which the splendour of Nature gives,—the thrill and awe of terrible beauty.”^[25]

Hearn's abrupt departure from school in 1867 has been blamed by many on the collapse of a business linked to his grand-aunt in London, but it may have been more influenced by a great personal tragedy when in 1866 he lost the sight of his left eye in a schoolyard incident. The catastrophic injury led to surgery in Dublin and a significant period of convalescence, which offers another explanation for his abrupt departure from school and may go some way towards helping us clear up the mystery of the two lost years between 1867 and 1869, about which we currently know little of substance. The injury also led to his mistaken belief that he looked repulsive.

An Oriental Irony

By the time Hearn began his studies at Ushaw, Mrs Brenane had moved from Ireland to live with Henry Molyneux—the son of her Tramore friends—in Redhill, Surrey, just south of London. Hearn would later develop a hatred of Molyneux. He blamed his removal from St Cuthbert's and the loss of a financial inheritance from Mrs Brenane entirely on Molyneux, allegedly due to the failure of his business.

Henry Molyneux & Co was based in the St Paul's area of London where he traded in some very interesting products, oriental goods. Given that Molyneux was actually trading in such items while Hearn was living with him and his grandaunt, it is reasonable to suggest the irony that it was Molyneux who introduced him to his great life passion for the Orient. Given Hearn's great success in Japan, his notorious weakness for harbouring a grudge may not have allowed him to credit Molyneux with such an inconvenient fact.

A Liaison in Lefkas

In conclusion, while Hearn did not always escape the prejudices of the Victorian era, due in no small part to his unorthodox origins he attempted to see the world from the perspective of the Other and to challenge the ideas of his readers with bravery and indeed, at great personal cost.

His rare sensibility to see himself in others and others in himself was the happy outcome of an otherwise unfortunate relationship between Rosa Cassimati and Charles Bush Hearn more than a century and a half ago. However, their liaison in Lefkas produced a child who could be later characterized as a “global soul” and a “magnificent traveller” — or what he best explained himself as a “civilized nomad” — who brought his great empathy and art to the people and places he encountered. [26]

This marks him out as a pioneering citizen of the world, whose guide was an open mind on his extraordinary odyssey from Patrick Lafcadio Hearn to Koizumi Yakumo.

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Lafcadio Hearn's Imagined Greece

Η φανταστική Ελλάδα του Λευκάδιου Χερν

ラフカディオ・ハーンにおける想像のギリシャ

Reading the books and the correspondence of Lafcadio Hearn, we easily realise that he is not, in any way, a representative of the 19th century Greek world. A world of which he was totally ignorant due to the personal odyssey that was, in fact, his life. Lafcadio Hearn's importance acquires its real dimension only if he is seen in a wider context: He was a Western man of his time, confronted in his forties with another culture and able to respond to this great challenge in a profound and open way. A way in which his interest for, and his respect of, the 'Other' was its main aspect.

We can't understand Lafcadio Hearn's almost immediate admiration for Japan, if we do not take into consideration the fact that for him the Western world—and especially its Anglo-Saxon component—was never entirely his own. As he would write in New Orleans to the only person he considered a father figure, the printer Henry Watkin: "...my heart always feels like a bird, fluttering impatiently for the migrating season. I think I could be quite happy if I were a swallow and could have a summer nest in the ear of an Egyptian colossus or a broken capital of Parthenon".^[1]

In other words, all those years before Japan—with the happy exception of the time spent in Martinique—he had the feeling of belonging, at least partially, to another world. To where, however, he could never return. Since his early childhood, as so clearly we know by his own strong words, to escape the depressing atmosphere of his aunt's, Mrs Brenane's, great house he took refuge every day in its library. Helped by the material that he drew from the pages of books found there, he created in his mind dreamlike worlds which could offer to him the affection and the acceptance, so

cruelly refused to him, those first years of his life, by the real world.

One day, in an unexplored corner of the library, he ran into some beautiful art books, filled with figures of gods and demigods, athletes and heroes, nymphs and fauns of the Greek mythology, and as he will write years later: "How my heart leaped and fluttered on that happy day! I stared dumbfounded! And these had been called devils! I adored them! I loved them! I promised to detest, forever, those who refused them reverence..."^[2] Even if those books first disappeared and then returned without their images, they had enabled him, as he would later state in the essay provocatively called "Idolatry": "to understand how Greek artists had idealized the human figure".^[3] Briefly said, through those books he entered, as himself would later evaluate it, into his own Renaissance: The divine humanity and beauty of the ancient Greek world would be his true guiding light from then on—a new paganism!

In other words, in that library, his aunt's plans to make Lafcadio a devote Catholic had been definitely shattered. Plans that sent him from one Catholic school to another and where, instead of turning him into a devote Christian, turned him into a life long deep critic of that religion: "...But I can't dissociate the thing called Christianity from all my life's experiences of hypocrisy, and cruelty and villainy",^[4] as he would write—years later in Japan—to Professor Chamberlain. Schools that in another field, though, had a deep impact on the course of his life: In the Institution Ecclésiastique at Yvetot, in France, he learned French, a language which was going to become precious for him in the future. In another one, St Cuthbert's College, in Durham County, at sixteen, due to an

accident, he lost an eye, a tragedy that changed his life in a radical way.

“At nineteen years of age”—he would summarize later—“after my people had been reduced from riches to poverty, by an adventurer, I was dropped penniless on the pavement of an American city to begin life. Had a rough time. Often slept in the street, worked as servant, waiter, printer, proof reader, hack-writer; gradually pulled myself up”^[5]. He was, in fact, saved by journalism, a field in which he soon proved to be very talented.

As a result of all this wandering, his feeling of not belonging entirely, to this Anglo-Saxon surrounding was further reinforced. His reference to his other background had even been enlarged, as we can see from a letter written in Cincinnati (May 1876), to a woman with whom he had a strange relationship who proved to be Mrs Ellen Freeman: “My love for things Oriental need not surprise you, as I happen to be an Oriental by birth and half by blood”.^[6] His correspondence with this—for years, ‘Unknown Lady’—was also the opportunity to emphasize his paganism: “I do not believe in God—neither god of Greece nor of Rome nor any other god. I almost believe in the graceful Hellenic anthropomorphism which worshipped feminine softness and serpentine fascination and intoxicating loveliness in the garb of Venus Anadyomene”.^[7]

When Lafcadio arrived in New Orleans, crossing Canal Street to the ‘Vieux Carré’ he felt immediately as if he had arrived almost at home. Before “this divine breath of the ocean”—he wrote, (pulling this image out of his few real Greek reminiscences due to his mother’s deep religious feelings)—“...the Greek sailor, awaking from the vision of winds and waves, may join the three fingers of his right hand, after the manner of the Eastern Church, and cross himself, and sleep again in peace”.^[8]

In New Orleans, his knowledge of the French language not only permitted him to find work and to start his writing activity—the translation of French literature was his first step on that path—and also opened up for him the way of entering the Creole life, which fascinated him so much and to which he engaged his full interest and with a mind quite open to this first actual ‘Difference’.

Interest that very soon turned towards more different cultures, as we can easily understand from his renditions of folktales, legends, and myths out of various—mainly oriental traditions—contained in his

books *Strange Leaves from Strange Literature* (1884) and *Some Chinese Ghosts* (1887). In New Orleans, he first came in contact with Buddhism, which would be of prime importance once in Japan, while, at the same time, through his incessant reading—so painful to him—he felt the influence of Herbert Spencer’s ‘Great Doubt’, another important precondition for his opening up to other cultural traditions. In that city, too, he mentioned Japan for the first time in one of his letters to Henry Watkin. As Milton Bronner so pertinently summarized it: “N. Orleans’ Hearn is the father of the West India’s Hearn, as well as of the one of Japan”.^[9]

In New Orleans, he also had the opportunity to meet real Greek people. Reading his comments, we can clearly see to what degree inside him there was an ‘imagined Greece’, out of both the deep love he bore for his mother and his childhood fascination for the ancient culture: “...There are many Greeks, sailors and labourers, in New Orleans; but I cannot say that they inspire one with dreams of Athens or of Corinth, of Panathenaic processions or Panhellenic games. Their faces are not numismatic; their forms are not athletic. Sometimes you can discern something national about a Greek steamboat man,—a certain characteristic which distinguishes him from the equally swarthy Italian, Spaniard...But that something is not of antiquity; it is not inspirational. It is Byzantine, and one is apt to dislike it...”^[10]

His dislike of the Byzantine forms had not changed an iota, as we see, from what he had written some years ago to Mrs. Freeman, speaking about Greek Orthodox icons: “...My mother, a Greek Woman, was rather reverential; she believed in the Oriental Catholicism—the Byzantine fashion of Christianity which produced such hideous Madonnas and idiotic-looking saints...”^[11]

Among the people mentioned, was one Greek gentleman: “I never met a finer old man. Though more than seventy years of age, his face was still as firmly outlined, as clearly cut, as an antique cameo; its traits recalled memories of old marbles, portraits in stone of Aristophanes and Sophocles; it bespoke a grand blending of cynicism and poetry”.

Even the young women of that community were mainly evaluated by the criteria of ancient Greek beauties: “...But I have seen a few rare Hellenic types here, and among these some beautiful Romaic girls—maidens with faces to remind you of the gracious vase paintings of antiquity...”^[12]

In other words, beauty in the real world was to be

found elsewhere, in the Creole women, for instance, that he admired so much. Years later, from Japan this time, he would finally admit that his attraction to the 'darkness' of those women was a result of his dislike of the 'fairness' of Western civilization!

Arriving in Japan, on April 12th 1890, one of the first things he wrote, was the following, from a letter to Henry Watkin: "...Here I am in the land of dreams surrounded by strange Gods. I seem to have known and loved them before somewhere..."^[13] And to Elisabeth Bisland, expressing his first impressions of Japan, among other things: "...And I believe that their art is far in advance of our art as old Greek art was superior to that of the earliest European art-grouping's..."^[14] He would be much clearer in one of his letters to Professor Chamberlain, when he was already living at Matsue: "... (Percival Lowell's) observation that the Japanese are the happiest people in the world, is superlatively true. It is the old Greek soul again".^[15]

Living and married in that country he had soon developed, as we know, a deep understanding of how the Japanese way of life was morally superior to the one he left behind. An impression that helped him, as he underlined to Professor Chamberlain "...to doubt whether our own civilisation is morally all we believe it is".^[16] As we know, though, after leaving Matsue he started to realize the inevitability of Japan's adaptation to modern industrial life. As he would write once in Kumamoto: "The illusion is for ever over... 'we have thrown Japan morally backward a thousand years...' "What is there, after all, to love in Japan, except what is passing away?"^[17] Kobe and finally Tokyo would reinforce this feeling. How more poetically expressed is this disillusion than in the following passage from "Horai": "Evil winds from the West are blowing over Horai—and the magical atmosphere, alas! is shrinking away before them, never again to appear save in pictures and poems and dreams".^[18]

In this context, however, his radical criticism of the notion of 'progress' is of an important actuality, besides giving a clear indication of his insight: "Perhaps the law of progress means increase of misery and wretched development of selfishness and jealousies an oppression of the many for the benefit of few".^[19]

At the same time, Lafcadio Hearn was not at all a dogmatic and absolute opponent to every aspect of modernity: He knew that from another point of view, the modern world had the potential to offer an unknown civic freedom, and as he wrote on this,

referring once again to his 'imagined' Greece: "...No Greek of the golden Greek prime ever enjoyed so much as the faintest sense of modern civic freedom. Even the Gods were not free..."^[20] He also refused to consider, as others did, the escape from everyday life a valid personal attitude in front of modern life's problems. As he wrote to Prof. Chamberlain: "...What you and I love does not belong to industrialism; yet only by industrialism can any of us exist. We can do what is beautiful or right only by the aid of industrialism, unless, like, Thoreau, we prefer to live in the woods..."^[21]

One of his last texts (Survivals), contains a summary of the fascination he felt for Japan throughout his life in that country, a fascination, as we said, that clearly was for him the fascination for a world that we will never find again: "...Not to feel the beauty of this archaic life is to prove oneself insensible to all beauty. Even that Greek world, for which our scholars and poets profess such loving admiration, must have been in many ways a world of the same kind, whose existence no modern mind could share".^[22]

Until his death, however, his 'imagined' Greece had to coexist inside him with a misty and dear picture, that he so desperately tried not to forget all his life long. A picture "of a place and a magical time in which the Sun and the Moon were larger and brighter than now. And all that country and time were softly ruled by One who thought only of ways of making me happy".^[23]

This beloved One, she whom so unjustly they had taken out of his life. He had never forgot, though, as he wrote once to his brother, that "...whatever is good in me came from that dark-race soul of which we know so little..."^[24]

This beloved One about whom he did not hesitate to declare that he would rather have her portrait than a *fortune!*

Notes

[1] *Letters from the Raven*, p. 49–50

[2] *Wandering Ghost*, p. 21

[3] *ibid.*

[4] *The Japanese Letters of Lafcadio Hearn*. (Letters to Professor B. Chamberlain). Kumamoto, August 30, 1893

[5] *The Japanese Letters...* Kumamoto, January 23, 1893

[6] *Letters from the Raven*, p. 133

[7] *o.c.* p. 141

[8] *Wandering Ghost*, p. 119

[9] *Letters from the Raven*, p. 191

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- [10] *o.c.* p. 173
[11] *o.c.* p. 136
[12] *o.c.* p. 174
[13] *o.c.* p. 94
[14] *Wandering Ghost*, p. 259
[15] *The Japanese Letters...* Matsue, May 22, 1891
[16] *o.c.* Matsue, August 27, 1891
[17] *o.c.* Kumamoto, February 16, 1894
[18] *L. Hearn's Japan*. p. 130
[19] *The Japanese Letters...* Matsue, August 27, 1891
[20] *o.c.* Kumamoto, March 13, 1894
[21] *o.c.* Kumamoto, June 16, 1894
[22] *L. Hearn's Japan*, p. 227
[23] *Wandering Ghost*, p. 6
[24] *Writings from Japan*, "Introduction", p. 9

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The Contribution of Hearn's Literature to Present Times: Learning from the Retold Tales of the World of *Kwaidan*

Η συνεισφορά του Λεγκάδιου Χερν στη Σύγχρονη Λογοτεχνία:
Μαθαίνοντας από τους διασκευασμένους μύθους του κόσμου του Καϊντάν

ハーン文学が現代に語りかけるもの——再話文学の世界性

Lafcadio Hearn (1850–1904), starting with *Kwaidan*, populated his unique world of retold tales with ghosts, monsters, fairies, and spirits. The common bonds that hold them together are not the typical fear factors characteristic of ghost stories and monster novels, but rather the basic human emotions of sadness and isolation, dread and beauty. When reading Hearn's retellings, the fierceness and savagery of monsters and spirits and the fear they engender are superseded by the spiritual power and stark reality expressed through stories such as O-Yuki and Aoyagi.

Hearn's retold tales also open up a universalistic sphere of words dealing with the conversations between the dead, supernatural beings and nature personified. His literary world reflects our fundamental desire to have a communal relationship with each other, which ultimately defines us as human beings. This retold literature expresses Hearn's own lost utopia.

In other words, Hearn's utopia is the world of dreams and of sleep. In that world, he re-encounters those who were separated from him, but whom he longs to see again. Here, a father resurrects his dead son; a husband brings his wife back to life from the grave. Here, the unrequited love of two who were destined never to be joined in this life finally is fulfilled. Those who have left us—brothers, sisters, and close friends—return to us in a new reality more beautiful and vibrant and young than they ever were when they were with us in this world.

The reader will call to mind “The Story of Aoyagi,” “The Story of O-Tei,” and “Yuki-Onna” in *Kwaidan*, when reading the sentence, “There is no such thing as getting old; immortality and eternal youth are

revealed.” This is the essence of Hearn's dream world of deep slumber.

The Foundation of *Kwaidan* in Hearn's Childhood

Hearn believed in the real existence of ghosts, spiritual beings and monsters. As a child, he saw them and lived among them. We learn this through his autobiographic essays such as “Nightmare-Touch” and “My Guardian Angel.” These two works are precious to us, because they make the tragedies of his early childhood known to us. And not only that, these two essays help us to understand his indirect motivation for writing *Kwaidan* in later life. I believe they specifically show us his reasons for retelling the tales of “Mujina,” “Yuki-Onna,” and “The Story of Miminashi Houichi.” In order to understand the origins of Hearn's ghosts and monsters, we must go back to his childhood.

In 1853, when Hearn was three years old, he lived with his Greek mother, Rosa Antonia Cassimati (1823–1882) in Dublin. His father, Charles Bush Hearn (1819–1866) was a military medical doctor from Ireland. The two had met and married in Greece, and then returned to his homeland. But Charles' love for Rosa had already waned by this juncture, as she had a very difficult time adjusting to the urban lifestyle in Dublin, which was very different from her native home in Greece in language, religion and climate. Because of these differences, she became homesick and developed mental illness. In 1854 she decided to leave everything, including her son, little Lafcadio Hearn, and returned to her home of Kythira, Greece.

After that, Hearn never had a chance to see her again. But he never lost his compassion towards her

and his longing for his mother, who had struggled in a foreign country and had been abandoned by her husband. His feelings towards his mother can be traced throughout his retold tales.

The character of the unhappy, unfulfilled woman who appears throughout *Kwaidan*, in stories such as “Yuki-Onna,” “Aoyagi,” and “Wakai” (Reconciliation), seems to reflect his mother Rosa, who was also an unfortunate character in his life. These women, described as ghosts, monsters and spirits in “Yuki-Onna,” “Wakai,” and “Yaburareta Yakusoku” (Broken Promise), portray his own mother’s unhappiness and unfulfilled longings. These spiritual creations of Hearn’s were betrayed by men, but they never give up their desire to be reunited with the objects of their love, and are therefore destined to an existence of sadness and unrequited love.

Hearn tried to overlap these fairies’ misfortunes with his own mother Rosa’s fate. This underlying theme cries out from many of his retold tales. The reader is struck by his attempts to reveal their identity as women of sorrow, madness, rage, and eternity throughout *Kwaidan*. Because Hearn was separated from his mother at a very early age, he, in fact, did not know directly about his mother’s life, her madness, or her death. But his imagined fate for her colors his fascination with the portrayal of these characters.

Hearn’s Eternal Feminine—Yuki-Onna

Today I am privileged to speak from my studies about Hearn in his birthplace of Lefkada. Of particular interest for us here is Hearn’s retelling of “Yuki-Onna,” which I am honored to share about with you. I would like to talk specifically about the relationship between Yuki-Onna and Hearn’s mother, Rosa. Yuki-Onna is one of the folk tales of intermarriage between human and non-human creatures. In the story, the fairy Yuki-Onna marries a human man, who betrays her. She returns to the underworld. Although Hearn’s perspective is very Japanese in some sense, his way of perceiving nature also continues to be Western. He looks at snow in nature through Western eyes, as being powerful and catastrophic, on the one hand; but at the same time, he sees it in a Japanese way, as a rich cover over secrets, like a woman’s capacity to quietly mask difficulty and provide a sense of stability and calmness. Just as in one of his earlier works, “Izumi-no-Otome,” written when he still lived in America, Hearn continues with the theme of the eternally young and sacred feminine being in his tale of “Yuki-

Onna,” written much later. This theme is apparent in the following excerpt:

O-Yuki proved a very good daughter-in-law. When Minokichi’s mother came to die,—some five years later,—her last words were words of affection and praise for the wife of her son. And O-Yuki bore Minokichi ten children, boys and girls,—handsome children all of them, and very fair of skin.

The country-folk thought O-Yuki a wonderful person, by nature different from themselves. Most of the peasant-women age early; but O-Yuki, even after having become the mother of ten children, looked as young and fresh as on the day when she had first come to the village.

By forming the image of the eternal woman as an *anima* in Yuki-Onna, Hearn was intently looking at a woman’s face among the dead in the spiritual world, the face of his mother, Rosa Cassimati, from whom he was separated as a child. In the case of Yuki-Onna, O-Yuki gave birth to ten beautiful boys and girls with her husband Minokichi, but because of his betrayal, the story drastically changes course and reaches its climax. He confessed to his wife, who was actually Yuki-Onna in a different form, that he had seen Yuki-Onna when he was young. A typical taboo of these folk tales is that one must always keep secret a sighting of supernatural beings: “Don’t look, don’t tell.”

Her husband’s confession forced Yuki-Onna to reveal her true identity to him: the madness and destruction that her femininity had covered. Her return to the underworld, and the despair and agony painted by her figure calls to mind the sadness of Rosa, who left her son Lafcadio behind with her husband Charles and returned to her homeland of Greece. Four-year old Hearn never saw his mother again in his lifetime, after she departed from him. While there are some who might disagree with the idea of interpreting Hearn’s writings from the perspective of his personal life experiences, I find that to do otherwise lessens the impact of his description of the eternal feminine in his works.

In keeping with this mode of interpretation, reading the next section of Yuki-Onna reveals the agony and anguish of the woman who has lost her place to belong. Hearn’s negative image of the eternal *anima* has become the ghost who wanders endlessly, never finding rest. At the same time, his *anima* leaves an incomparably beautiful impression of transcendence and transparency.

One night, after the children had gone to sleep,
O-Yuki was sewing by the light of a paper lamp;
and Minokichi, watching her, said:—

“To see you sewing there, with the light on your
face, makes me think of a strange thing that
happened when I was a lad of eighteen. I then saw
somebody as beautiful and white as you are now—
indeed, she was very like you.”...

Without lifting her eyes from her work, O-Yuki
responded;—

“Tell me about her...Where did you see her?”

Then Minokichi told her about the terrible night
in the ferryman’s hut,—and about the White
Woman that had stooped above him, smiling and
whispering,—and about the silent death of old
Mosaku. And he said:—

“Asleep or awake, that was the only time that I saw a
being as beautiful as you. Of course, she was not a
human being; and I was afraid of her,—very much
afraid,—but she was so white!...Indeed, I have never
been sure whether it was a dream that I saw, or the
Woman of the Snow.”...

O-Yuki flung down her sewing and arose, and
bowed above Minokichi where he sat, and shrieked
into his face:—

“It was I—I—I! O-Yuki it was! And I told you then
that I would kill you if you ever said one word
about it! But for those children asleep there, I
would kill you this moment! And now you had
better take very, very good care of them; for if ever
they have reason to complain of you, I will treat
you as you deserve!”...

Even as she screamed, her voice became thin, like a
crying of the wind;—then she melted into a bright
white mist that spired to the roof-beams, and
shuddered away through the smoke-hole...Never
again was she seen.

Yuki-Onna was unable to kill her husband and children
before she returned to the underworld; she became a
humane, sorrowful ghost. Here we see Hearn’s typical
literary ethos and lament. We could borrow Tsubouchi
Shouyou’s phrase about Edgar Allen Poe, and
characterize Hearn’s literature as “calming the fearful
heart.” Therefore, Yuki-Onna typifies the underlying
theme of Hearn’s collection of retold ghost stories,
Kwaidan, which is not merely to stir up human fear,
but to reveal the morality and ethics that are deeply
embedded in human consciousness. The theme of
ethics in love overarches Hearn’s literature, and flows
from his personal life experiences, as the stories of
Yuki-Onna and of Aoyagi clearly reveal. The universal
tendencies of humanity that characterize Hearn’s
retold tales are equally evident in the fairy tales of the
Brothers Grimm and of Hans Christian Andersen.



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At Home in the World: Transnational Hearn

Ένα σπίτι στον κόσμο: Ο υπερεθνικός Χερν

世界中が我が家——トランスナショナル・ハーン

Given Lafcadio Hearn's itinerant life and the diverse cultures he explored in his work, scholarship on Hearn inevitably deals with issues of ethnic and national identity. Whether Hearn was Greek, Irish, American, Japanese or a combination thereof is a subject of scholarly debate—the question that I would like to pose is, should national identity be a point of contention at all given that Hearn's nomadic life served to construct modes of existence and ways of seeing that were clearly transnational? Was Hearn perhaps at home in the world?

In his essay “Never at Home: The Formation of Lafcadio Hearn's Identity,” Nobuyoshi Saito argues that readers “are eager to ‘discover’ [Hearn's] identity, but in most cases...they are only trying to ‘establish’ and ‘fix’ his identity to suit cultural needs of their own” (63). There is some truth to this statement, particularly if one examines the various examples of national and cultural appropriation evidenced in Hearn scholarship. For example, scholars such as O.W. Frost and Malcolm Cowley claim Hearn as an American man of letters and part of the realist and regionalist movement. In his book *Young Hearn*, Frost argues that “America was [Hearn's] teacher, and—for more time than any other—his adopted country” (217–218). Similarly, in his introduction to *The Selected Writings of Lafcadio Hearn*, Cowley defines a place for Hearn in the American literary tradition of immigrant writing: “It is doubtful whether [Hearn] could have survived as a writer, or survived at all, if he had started his career in another country.” Other scholars see Hearn within an Irish context. Sean G. Ronan, in his preface to *Irish Writing on Lafcadio Hearn and Japan*, argues that Hearn's “Irish dimension” must be “fully

acknowledged and analyzed” (xiv). Still others claim for Hearn a Greek identity. In the Greek title of his monograph on Hearn, Nikos Sofianos refers to him as “the Greek poet of Japan.” And of course there are the countless scholars who identify Hearn as Japan's adopted son and even more Japanese than the Japanese themselves. Significantly, however, Hearn is given a minor role, if one at all, in the literary histories of Greece, Ireland, the United States and Japan, indicating to some extent that while he is acknowledged in these national narratives, he is perhaps not fully identified as a native within these specific national contexts.

Hearn's parentage also complicates attempts to identify him within a national and ethnic context. Born on the island of Lefkas or Lefkada, then a part of the British Empire, in 1850, Patricio Lafcadio Hearn was illegitimate and of mixed heritage—his father, Charles Bush Hearn, was an Irish Protestant military officer and surgeon who descended from English settlers in Ireland, while his mother, Rosa Cassimati, was Greek and followed the Orthodox faith. When Hearn was two years-old, he and his mother were sent to live in Dublin while his father was stationed in the West Indies. The Hearn family disapproved of Rosa; there was a clash of cultures that eventually led to the annulment of the Hearn-Cassimati marriage and Rosa's return to Greece alone; her young son, who remained in Ireland, was eventually taken in by his great-aunt. Sadly, Hearn would never see his mother again. In so many ways, Hearn's parentage and upbringing embodied the cultural and ideological divides between East and West, Orient and Occident, empire and colony that would preoccupy him in his writing.

In his parents' marriage, Hearn also saw the power relationship between colonizer and colonized. He rejected his father, blaming him for having abused and abandoned his mother, with whom Hearn deeply sympathized. As a result, Hearn self-identified strongly with his Greek heritage, seeing it as the source of his creative energy, which in turn he saw as his inheritance from his mother. In a letter Hearn writes:

Whatever there is good in me came from that dark race-soul of which we know so little. My love of right, my hate of wrong;—my admiration for what is beautiful or true;—my capacity for faith in man or woman;—my sensitiveness to artistic things which give me whatever little success I have;—even that language power whose physical sign is in the large eyes of both of us, came from Her. (qtd in Cott 16).

As an adult, Hearn went by the name Lafcadio rather than Patrick or Paddy, which was perhaps a way to reconfirm his cultural identity as a Greek, but more likely a way to keep alive some tie or psycho-emotional connection to his absent mother. To borrow the title of the recent Beton⁷ exhibition on Hearn held in Athens, we could say Hearn was “a shadowy Greek,” for his conception of Greece and Hellenism was largely an imaginative and intellectual construct. “I have memory of a place and a magical time in which the Sun and the Moon were larger and brighter than now,” Hearn once wrote. “Whether it was of this life or of some life before I cannot tell...” (qtd Hodges 6). If Greece represented “home” for Hearn, it was not in the sense of a fatherland or homeland, but of an imaginary motherland constructed from the odds and ends of memory.

It is safe to say that Hearn was global before there was globalization. His migrant travels took him from Ireland to France, England, the United States, the West Indies and Japan. As Paul Murray narrates in his definitive biography of Hearn, *A Fantastic Journey: The Life and Literature of Lafcadio Hearn*, with each new journey came a reinvention of the self. In Ireland Hearn was marginalized as “the half-Greek, Roman Catholic scion of the Protestant Hearn” (Murray 17); the paternal family never really accepted the Greek mother and dark-haired, half-Greek child. At the age of 19, Hearn immigrated to Cincinnati. There he met Alethea Foley, an African-American woman whom he eventually married, an unlawful act of miscegenation at the time. They divorced and in 1877 Hearn moved to New Orleans where he discarded the name Paddy

and became known as Lafcadio Hearn. After 10 years in Louisiana, Hearn travelled to Martinique where he lived for two years as a correspondent. In 1890 he travelled to Japan where again he reinvented himself. Notably, Hearn married a local woman, Koizumi Setsu, who came from an aristocratic samurai family, and eventually became a naturalized Japanese citizen, taking the name Koizumi Yakumo.

These constant reinventions of the self invite discussion of Hearn in relation to a key issue in postcolonial theory, that of identity. It can be argued that Hearn is a product of the process of hybridization as his subjectivity or identity is “composed from variable sources, different materials and many locations” (McLeod 219). Hybrid identities are not fixed or based on ideas of rootedness or national identity; instead, “they remain perpetually in motion, pursuing errant and unpredictable routes, open to change and reinscription” (McLeod 219). Simon J. Bronner details Hearn's hybrid life in his essay “‘Gumbo’ Folkloristics: Lafcadio Hearn's Creolization and Hybridization,” rightly describing Hearn's displacement as an entirely valuable position and perspective from which Hearn developed an open-minded and receptive view of different cultures, races and ethnicities.

Hearn was a perennial outsider, not only because he was half Irish and half Greek, but also because he was half-blind due to an unfortunate accident at the age of 16 in which he suffered a loss of vision in his left eye. His disability was perhaps a strange advantage, for it provided him with a sharpened outlook to the possibility of empathetic links between distant and seemingly different societies (such as, for example, the commonalities he saw between Japan and Greece). As Bronner writes, “His holding a magnifying glass to the printed page and small objects to better observe them gave him a sharp sensitivity to each individual word and the tiniest creature” (*Lafcadio Hearn's America* 7). Paradoxically, Hearn's narrow vision or “altered sense of sight” enhanced his perception, giving him a uniquely pluralistic view of the world that “blur[red] boundaries, natural and cultural” (Bronner, *Lafcadio Hearn's America* 155).

As a consequence of his outsider status, Hearn consciously focused on subjects that were on the fringe. Caryl Phillips writes of Hearn's preoccupation with the eccentric and the exotic that “He peered down the alleys, he stole in through the back doors, and then he scrambled out again,” in search of another offbeat path to explore. Similarly, in a letter Hearn describes himself as “a man [who] must devote himself to one

thing in order to succeed: so I have pledged me to the worship of the Odd, the Queer, the Strange, the Exotic, the Monstrous. It quite suits my temperament..." (Bisland, 1: 328–29). Because he was marginalized himself, Hearn was receptive to and a celebrant of the ethnic, racial and cultural Other. From the Creole world of New Orleans to the world of Japanese literature, religion and society, Hearn explored people and places on the periphery whose existence was threatened by the mainstream or dominant national culture.

Given Hearn's cosmopolitan or international worldview, it seems a bit of a contradiction to use labels of national and ethnic identity to define him. Even if we attempt to categorize Hearn within ethnic and national contexts, in the end they really do not define him effectively. As an alternative to these categories of identity, I would like to suggest a postcolonial theoretical framework that may provide a more fruitful way of viewing Hearn's life and work. I would like to borrow or adopt the theoretical framework defined by Paul Gilroy in his classic study of the black diaspora, *The Black Atlantic: Modernity and Double Consciousness*. This book is significant to postcolonial studies as it prefigured many of the debates around transnationalism and globalization that have taken place since it was published in 1993. Resisting the trend to understand Black cultures from around the Atlantic as being marginal to or derived from dominant national cultures (for example, African-American culture, which places American culture at the center and African at the periphery), Gilroy explores how black intellectuals such as W.E.B. DuBois travelled and worked in a transnational frame that precludes association with their country of origin. Gilroy does not rely on national paradigms to define identity; rather, he emphasizes "the tension between roots and routes" (133): that it is through routes, that is, the circulation or movement of people and cultures through travel and migration, rather than roots, that is, origin, lineage and/or place, that contribute to identity formation in the migrant experience.

Even though Hearn is obviously not part of the black diaspora, Gilroy's theory can provide a useful way of viewing Hearn's life and work. Given his migrancy, hybridity, and constant reinvention, it is particularly difficult to fix Hearn's identity within one nation or ethnic group for his life was influenced or affected by five empires—the Ottoman, British, French, American, and Japanese—and as many countries: which nation can actually claim him as their

own? Paradoxically, all can claim him and yet none exclusively for Hearn inhabits a transnational space where identity is not exclusively defined by roots or national paradigms, but by movement and migrancy. For this reason, we should perhaps consider that Hearn's roots may not be as significant as the routes that he took in his life, which brought him "imaginatively as well as physically, to many places and in contact with many different peoples" (McLeod 215). In Hearn's case, his life and work posit a mode of transnational identity where the "grounded certainties of roots are replaced with the transnational contingencies of routes" (McLeod 215). In this postcolonial context, identity is not fixed and centered, but fluid and changing, very much like the life of Hearn. I believe that by exploring Hearn as a postcolonial subject within this theoretical framework, we can further enrich scholarship on his life and work.

It is amazing that a man born on the beautiful Greek island of Lefkada should travel the world and write so brilliantly about the distant and unconnected places he lived in. Without a doubt Hearn was global and multicultural long before these concepts became cultural and academic trends. In inhabiting a transnational space created from unpredictable routes or migration rather than fixed roots, Hearn was a man ahead of his time who, without knowing it or really planning it, could be said to be a prototypical global citizen of the 21st century.

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Lafcadio Hearn and Buddhism

Λευκάδιος Χερν και Βουδισμός

ラフカディオ・ハーンと仏教

Sources and Influences

Lafcadio's pioneering writings on Japanese Buddhism are based on the study of the books and scripts translated into English, conversations with Japanese monks and devotees, pilgrimages to temples and holy places as well as personal experiences. His deeper understanding of Buddhist philosophy, however, became possible due to his previous extensive study of Western philosophers, psychologists, biologists and other scientists, like Herbert Spencer, Thomas Henry Huxley, Ernst Haeckel, Alfred Russel Wallace, Schneider and others often mentioned in his works. At one point, he even calls himself a student of Herbert Spencer, whom he regards as the greatest of all explorers in the domain of psychology. He also confesses that he found in Buddhist philosophy a more than romantic interest, because of his acquaintance with Spencer's Synthetic Philosophy. ^[1]

Lafcadio presents the teachings of Japanese Buddhism in various books without ever systematizing it all in one volume. His script is pervaded by a purely enlightening disposition, while all catechism is skillfully shunned. His references to the highest Buddhist philosophy are often compared with modern Western thought. The similarities he comes upon amaze him, since the Buddhist conclusions have been reached through mental processes unknown to Western thinking, and unaided by any knowledge of science. As a matter of fact, a class of Buddhist concepts can be fitted, or very nearly fitted, into Western Categories as they both recognize the same phenomena under different names. ^[2]

Buddhist Philosophy in the Light of Lafcadio Hearn

Lafcadio confessed that he undertook the study of the basic principles of Buddhist philosophy for three reasons: a) to eliminate the West's misunderstanding or ignorance, since it appears that Japan's intellectual elite was condemned as atheist, b) to differentiate popular beliefs from philosophical ones, as he regards that most Japanese people are not familiar with the deeper meaning of Nirvāna as a state of total extinction and nihilism, and c) because he considers that it is of extraordinary interest for students of modern philosophy. ^[3]

He enumerates 12 principal sects of Buddhism in Japan, while he presents both popular beliefs and higher philosophical doctrines. He conveys a few glimpses of the fantastic world of Buddhist metaphysics, but at the same time he recognizes that this could have never been a religion of millions. The great majority of people do not trouble themselves with Nirvāna and abstract ideas, but expect to go to heaven after this life. ^[4] The teaching is adapted accordingly, in order to be relevant to the level of the students, as the Japanese saying "Nin mite ho toké" (first see, then teach) indicates.

Highest Buddhism "is a religion of metaphysicians, a religion of scholars, a religion so difficult to be understood, even by persons of some philosophical training." ^[5] To the difficulty of deep understanding, there is added a massive volume of seven thousand books of the Buddhist Canon, as well as a plethora of interpretations and comments. Theoretical and practical impediments make the scholastic study of Buddhist metaphysics far beyond popular

comprehension, while at the same time proficiency in Chinese and a great degree of devotion is a prerequisite.

Describing the principles of higher Buddhist philosophy, Lafcadio starts with the monistic doctrine that there is but one Reality. This conception derives from the recognition of the transitory and therefore illusory nature of all the phenomena which are nothing but names and forms. There is no denial of the reality of phenomena as phenomena but since they can not pass the test of reality, which is persistence, they are considered as mere illusions. For Buddhism the sole reality is the Absolute Buddha as an unconditioned and infinite being which modern Japanese call the 'Essence of Mind'. The Absolute is above all relations, it has nothing of what we call pain or pleasure; it knows no difference between "I" and "Thou", no distinction of time and place. There is no division between subject and object and no other veritable existence, whether of Matter, or of Mind.

As Lafcadio notes in his essay "Nirvāna—A Study in Synthetic Buddhism," the non-dualistic state of Nirvāna does not differ from the synthetic position of Spencer that "it is one and the same Reality which is manifested to us both subjectively and objectively."^[6] The theory of the English philosopher further elaborates the need to transcend consciousness in order to know the non-dual Reality, because while consciousness lasts we cannot transcend the antithesis of Object and Subject. This thesis is consistent with the nihilistic philosophy of Śūnyavāda, that Japanese Zen has also accepted. It assumes that consciousness emanates from the contact of subject and object and does not constitute the deeper essence of Absolute Reality, as supported by the idealistic school of Vijñānavāda. The destruction of consciousness signifies Nirvāna, the state where the individual being is dissolved and Buddha's true nature is realized. Nirvāna is "that state of mind in which the consciousness both of sensations and of ideas has wholly passed away."^[7]

At this point, Lafcadio warns the Western scholars that inadequate understanding of the concept of Nirvāna may lead to its false identification with absolute nothingness or complete annihilation. Such an interpretation would be erroneous since it would entail half the truth. Nirvāna, indeed, signifies extinction but this extinction does not mean soul death or re-absorption of the finite into the infinite. Nirvāna means extinction of individuality, disintegration of conscious personality and annihilation of everything that can be included under the term 'I'. All that we call self is ultimately false because it is a mere aggregate of

sensations, impulses, ideas related to the perishable body, and all are doomed to dissolve with it. Nirvāna is no cessation, but an emancipation, the highest state of mind in which the consciousness both of sensations and of ideas wholly passes into the light of formless omnipotence and omniscience.

Another topic in Japanese Buddhism that ignites Lafcadio's imagination is a concept of the soul completely different from the West's. The Pythagorean and Platonic concept of 'psyche' finds no resemblance to the Buddhist concept. The profound difference in this regard is that for Buddhists the conventional soul does not exist. What we call 'soul' is simply an aggregate or the concentrated sum of previous experiences, which like dust, comes together and constantly creates our new state until it disperses again with death to be reassembled into a subsequent form of life.

The human brain is an organized register of infinitely numerous experiences received during the evolution of life, or rather during the evolution of that series of organisms through which the human organism has been reached.^[8] The new being does not necessary belong to the same kind as it is independent of the line of heredity. Animals and divine beings have reasoning powers, too, and as the Japanese say even the stones worship Buddha. The difference between unconscious matter and living beings is only a difference of degree, not of kind, both are but varying manifestations of one and the same unknown reality.^[9]

We are a composite of quintillions of forces, an infinite number of lives from this and other planets. There is no individual soul but Karma or the innumerable desires and tendencies that survive after the dissolution of the composite individuality seeking to combine again and form a new composite individuality in order to fulfill and accomplish their inevitable retribution. None is there to pass from one birth to another but only the movement of impressions and desires. The only birth and only death that actually exist are those of karma in some form or condition, as it is the form of the wave only, not the wave itself that travels.

The idea of man's multidimensional personality allures Lafcadio, who writes that his mind and soul is not a kingdom but an anarchical republic, that he is not an individual but a population, and that he has "souls that have faith in fetishes, polytheistic souls, souls proclaiming Islam, and souls medieval ... Cooperation among all these is not to be thought of; always there is trouble—revolt, confusion, civil war."^[10]

The term 're-individualization' that he so skillfully employs, rather than 'rebirth', 'reincarnation' and 'paligenesia', which are more familiar in the Hellenic and Indian philosophies, describes with much greater accuracy the fundamental difference between Buddhism and the schools that accept the existence of an innumerable number of individual souls. To understand this doctrine one must get rid of the notion of individuality, and think, not of persons, but of successive states of feeling and consciousness. The one Reality penetrates everything and all objective and subjective existence is merely an aggregate of phenomena created by the force (karma) of acts and thoughts. Whatever is good in the universe is the result of meritorious acts or thoughts; and whatever is evil—of evil acts or thoughts.

The pilgrimage through death and birth continues and rises from this and inferior worlds to terrestrial conditions and other superior worlds. He, who can pass through, is freed from the bonds of self and enters the Infinite Bliss. The whole cosmos proceeds through a spiritual evolution, of which the final goal is Nirvāna. This process of spiritual evolution remains in deep accord with the ethical aspirations of mankind towards freedom and perfection and permeates the whole mental being of the Far East. It colors every emotion, it influences directly or indirectly almost every act.

In the doctrine of karma Lafcadio finds a partial agreement with the modern scientific teaching of the hereditary transmission of tendencies. He denounces those who cling to the theory of a permanent personality and to a single incarnation, saying, they can not find a moral meaning in the universe as it exists. Moreover, he stresses the positive impact of the notion of re-individualization onto man's consciousness and especially on that of children, who will not fear death because they will learn that they have died millions of times already and that the sweet summer will come back after the snow is gone.

For Lafcadio, metaphysical speculation seems not only justifiable but necessary, as different ideals call for different methods. The demotion of the empirical world as an illusion that cloaks the eternal and unchanging truth, leads inevitably to renunciation, since the truth can only shine with the extinction of this illusion. Inducements for renunciation of the world and its pleasures within the Buddhist texts are numerous and carry the spirit given by Lafcadio's phrase: "But he who truly wishes to know must not love this phantom nature, he must not find delight in contemplating the works and the deeds of men. Those

things for which men miserably strive in this miserable world, brief love and fame and honor, ... are empty as passing foam."^[11]

Lafcadio notes the conflicting relationship between matter and spirit caused by insufficient understanding of renunciation. Stories like that of the young monk who commits suicide to escape carnal desire and of the beautiful lady who burns her face in order to be admitted to the monastic order are such examples.^[12] Transcending the world should take place through spiritual maturity and not as a result of a self-centered pursuit, no matter how noble that might be. From the absolute viewpoint, all desires, even the ones for heaven and spiritual emancipation, are restricting and must eventually be silenced: "One must not desire heaven as a state of pleasure ... it is only after the wish for Nirvāna itself has ceased that Nirvāna can be attained."^[13]

Man's path is full of extreme practices, mistakes and misunderstandings, but all his actions, good or bad, belong to the world of illusion. For the clear sight, all feelings of self—all love and hate, joy and pain, hope and regret—are like shadows. The cycle of innumerable births and deaths has never really existed. This has been only in time; and time itself is illusion.^[14]

Realizing the Changeless Reality that abides beyond all change, Lafcadio, like a modern day Heraclitus, transcends all dualities and proclaims from the depth of his being, "Youth and age, beauty and horror, sweetness and foulness, are not different—death and life are one and the same."^[15] The word 'same' does not relate to phenomena as such, which, no doubt, have a different position and form within space-time, but their real essence, which is one, common and unchanging—the Buddha's absolute nature. The state of Nirvāna does not differ in essence from the phenomenal world, or samsāra, but constitutes the clear perception of its real existence.

In his short report about the Buddhist doctrine of emanation, the way in which Absolute Reality projects itself as space-time with infinite subjective and objective hypostases, he explains that the absolute is the source and the final end of all forms without elaborating further, "the evolution of all forms comes from the Formless, of all material phenomena from the immaterial Unity and ultimately all have to return into that original state in which the excitements of Individuality are known no more, and which is therefore designated THE VOID SUPREME."^[16]

The path to liberation constitutes the gradual realization of the Divine that pervades everything. He, who arises above all forms, realizes that he has always

been a Buddha. The path towards self-realization is illuminated by the teachings of the enlightened teachers or Tathāgata-s, who are no other than incarnations of the one Absolute Buddha. Infinity exists potentially in every being and at the end all will have to realize it. There shall not remain even one particle of dust that does not enter into Buddhahood.

Introduction of Buddhism in Japan

Besides the metaphysical doctrines, Lafcadio searched for the reasons which led to acceptance of Buddhism by the Japanese society. That question was of special interest for him since he was a connoisseur of the ancient Japanese religion and differentiated dissimilarity between traditional ancestor worship, as seen in the Shinto religion, and the Buddhist doctrines of non-existence of the soul and of rebirth.

Answering this question, Lafcadio makes an observation that Buddhism was obliged to modify its metaphysical worldview accepting continuation of the presence of the spirits of the dead for a period of 100 years until their next incarnation, and recognizing the great gods of Shinto as Bodhisattvas or even incarnations of Buddha himself.

Introduction of the law of karma in combination with the doctrine of rebirth led to recognition of personal responsibility of every being for his present state. All states and conditions of a being are consequences of the past actions. Good acts lead to higher incarnations and to celestial worlds, while the bad ones lead to lower forms of life, even to animals. Similarly, the dead were neither happy nor unhappy due to the attention or lack thereof on the part of their descendants, but because of their past conduct while in the body.

The Buddhist teaching of the duty of kindness to all living creatures and of pity for all suffering had a powerful effect upon national habits and customs. Lafcadio quotes a decree issued by Emperor Temmu forbidding people to eat the flesh of a number of animals and use traps. Yet, he did not proceed to a complete ban of meat-eating, wishing to keep both religions, since a complete ban would be contrary to the habits and customs of Shintoism.^[17]

Even the Shinto doctrine of conscience—the god-given sense of right and wrong—was not denied, but Buddhism gave it a new interpretation as the essential nature of the Buddha, dormant in every human creature. Buddhism, however, did more than tolerate the old rites, it cultivated and elaborated them. It taught that the spirits of the dead can find peace

with the offerings and prayers of the descendants, and a new and beautiful form of the domestic cult came into existence. All touching poetry of ancestor worship in modern Japan can be traced to the teachings of Buddhist missionaries.^[18]

Lafcadio repeatedly stressed the great influence that Buddhist art had in Japan, with sculpture, painting, architecture and decoration transported from China. New temples erected by Buddhist priests should have evoked awe and admiration in people accustomed only to silent and void Shinto temples. “The Buddhist painter opened to simple fancy the palaces of heaven, and guided hope.”^[19]

Yet, the greatest contribution of Buddhism to Japanese society was via education. Buddhist temples were gradually converted into schools offering education to all. That education was not limited only to religion but embraced the arts and letters of China which were patiently modified and reshaped to Japanese requirements. For the common people everywhere the Buddhist priest was the schoolmaster.

In the highest meaning of the term, Buddhism was a civilizing power that won the favour and acceptance of emperors not only with its invaluable contribution to the development of art and letters but also with its growing influence on the strengthening of morals and submission to authority, by its capacity to inspire larger hopes and fears than the more ancient religion could create. Its adaptation in metaphysics in conjunction with respect to local traditions finally led to its wide acceptance and somehow to a harmonious coexistence with Shintoism under the same roof.

Concluding Remarks

Lafcadio's interest and writings on Japanese religion made several scholars question his religious beliefs and philosophical orientation. A cursory reading of his Buddhist writings could potentially lead us to presume that he became a Buddhist because he meticulously studied Buddhist philosophy, visited holy Buddhist sites, noted numerous Buddhist stories and because his family erected his grave according to the Buddhist customs at the Zōshigaya Cemetery in Toshima. But such interpretation is arbitrary and does not correspond to the facts since he himself never adopted the Buddhist religion formally and his personal desire instructed to his eldest son was to put his ashes in an ordinary jar and bury it, without any religious ceremony, on a forested hillside.^[20]

Hearn never was a fanatic follower of any religion. His study on Buddhism had two aspects: the practical

and the philosophical. From the practical point of view, he studied the everyday life—the influence of religion on the rituals, art and habits of people. He loved the simplicity of Japanese art and literature and he tried to relate to his reader the feelings and prejudices of an ordinary Buddhist of Japan.

His disposition towards Buddhist philosophy was undeniably positive, because as he himself mentions, he found in it “a universal scientific creed nobler than any which has ever existed.”^[21] He is not trapped in its dogmas, however, and always remains a stochastic observer. His study constitutes the effort of a multilayer approach to the Eternal Truth that stands beyond dogma and the shackles of the limited mind. The absolute freedom that transcends the intellectual boundaries of the scientific West and the religious East comprises an inexhaustible source of attraction for his interest and quest.^[22]

His study does not aim to produce a dogmatic explanation of things through conceptual patterns but is a reflective awareness in itself. His objective is to broaden the horizons of his consciousness and the intellectual landscape of his readers.

Notes

- [1] *Japan: An Attempt at Interpretation*, 1904, p. 80.
- [2] *Kokoro—Hints and Echoes of Japanese Inner Life*, 1895, Kindle ed. loc. 1602.
- [3] *Japan: An Attempt at Interpretation*, pp. 78–79.

- [4] *Gleanings in Buddha Fields*, 1897, p. 241.
- [5] *Japan: An Attempt at Interpretation*, p. 86.
- [6] *Ibid*, p. 81.
- [7] *Gleanings in Buddha Fields*, p. 217; *Japan: An Attempt at Interpretation*, p. 81.
- [8] *Kokoro—Hints and Echoes of Japanese Inner Life*, loc. 1671.
- [9] *Ibid*, loc. 1726.
- [10] *Gleanings in Buddha Fields*, pp. 92–93.
- [11] *Ibid*, p. 294.
- [12] *Kokoro—Hints and Echoes of Japanese Inner Life*, ch. IX, “By Force of Karma.”
- [13] *Gleanings in Buddha Fields*, pp. 238–239.
- [14] *Ibid*, p. 296.
- [15] *Ibid*, p. 295.
- [16] *Kokoro—Hints and Echoes of Japanese Inner Life*, loc. 1879.
- [17] *Gleanings in Buddha Fields*, pp. 75–76.
- [18] *Ibid*, p. 74.
- [19] *Ibid*, p. 76.
- [20] Cf. Rexroth, Kenneth, *The Buddhist Writings of Lafcadio Hearn*, 1981, p. xi.
- [21] *Ibid*, p. 265.
- [22] See Demetrios Th. Vassiliades, “Transcending Cultural Boundaries: Demetrios Galanos & Lafcadio Hearn”, *The Journal of East West Comparative Literature*, Seoul: The Korean Society of East-West Comparative Literature, Vol. 29, 2013, pp. 257–371.



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Exoticism and Cross-Culturality: On Lafcadio Hearn's Fantastic Tales

Εξωτισμός και Διαπολιτισμικότητα:

Σχετικά με τις φανταστικές ιστορίες του Λευκάδιου Χερν

エグゾティシズムと文化越境——ハーンの幻想物語について

Introduction

Lafcadio Hearn, an English writer of Greek-Irish parents, a kind of Homer or Proteus of the realm of oddness, a forerunner of a certain trend of World Literature, collected strange stories, fabulous legends and fantastic tales in America, the West Indies, Martinique and Japan. Therefore his works became the locus of passage and translation for European, American, Caribbean, Creole and Asian Cultures. I would say all those cultures run through him.

Born into a multi-cultural background, with an open mind and an uncanny feeling for diversity, later in his life he would encounter the most variegated cross-cultural topics. During his numerous voyages which always left a deep impression on him and always were the occasion for a never-ending thrill of amazed delight (*le frisson*) when discovering new countries and their people, he collected stories which are geographically distant from one another, yet poetically very close.

I want to express my gratitude to the organizers and everyone who made this symposium possible. I also want to tell you how delighted I am to participate in this symposium today, the objectives of which are so close to those of my academic, theoretical and theatrical researches in connection with Hearn's works and life. Today, within the framework set by the organizers of this symposium, I shall try to illustrate the open-mindedness of Hearn from various points of view. I shall reconsider his cross-cultural flexibility and his legacy in a global context. I shall try to shed a somewhat new light on Hearn and re-contextualize his works and life. And I shall point out the significance of his Open Mind for today's reader. And

I shall ask myself how his Open Mind can stay meaningful and inspiring in the future.

It is advisable from now to show his open-mindedness, to reconsider his Cross-Culturality and his Exoticism in the wide context of "Aesthetics of Diversity", a concept developed by the French traveller-writer Victor Segalen, and in the context of "Poetics of Relation", a concept developed by the Martinican philosopher-writer Edouard Glissant, to ponder its aesthetics in all its meanings, to be inspired by these in the future.

Over the last few years my work has been devoted to reconsidering and re-contextualizing Hearn's legacy with new critical views and with modern tools in order to understand the exoticism and cross-cultural flexibility contained in his great works. I myself consider him one of the first collector-writers of Creole tales, a forerunner of a certain Creoleness. And, he was a lover of French Belles Lettres and devoted the last part of his life to introduce the Japanese culture to the West. Well, I can look at him as a master of Diversity and Relation, the first Exot and one of the fathers of World literature. You might say that this is too high a praise for an author like Hearn, but in my opinion this praise is rightly deserved. It is indeed a question of how to make possible the updating of the reading of Hearn's works in the light of new tools of the theory of culture and of new critical looks into his works with regard to recent studies of contemporary cultural history.

We need to reconsider Hearn's work in its global ethics and its aesthetics. His work is diffracted into resonant periods (American, West Indian, Japanese), connected by diverse themes (Exoticism, Otherness,

Diversity, Creole Identity), covers several domains (literary, social, ethnological, historic), reaches out to several objectives.

To illustrate the cross-cultural flexibility and the open-mindedness of Hearn, it would be commonplace to start with the fact that he was born here on this Island of Lefkada in Greece, of a Greek mother and a father who was an Anglo-Irish doctor, thus a cross culture product. But it would be rather original to say that first he was endowed with an uncanny capacity to feel Diversity. Later he will encounter other cultural scatterings/crossings and feel Exoticism, journey after journey.

My approach consists in saying that his travel stories offer Exotic perspectives, his unusual stories are ethnological inquiries, his fantastic tales are filled with wonderful Cross-Culturality and Trans-Culturality.

Hearn, travelling from Lefkada (Greece), his native island to Tokyo (Japan), his final destination, observed minutely places and faces (people). His curiosity was enthusiastic and without limits. He follows his desire to know more, because he always wanted to satisfy his thirst for new discoveries and new encounters. Isn't this the same sin which plagued Dante's Ulysses: Curiosity? Where as Dante put Ulysses in his inferno, Hearn found in the Caribbean and in Japan a peaceful heaven.

Some spiteful tongues among the critics say that he looked at all Places and Faces with too much exteriority, that is with the typical attitude of the outsider, and with a kind of nostalgia for an exotic past. On all the journeys he went, he was interested in anthropological facts, the oral and written literature, myths and legends and traditional and popular customs. He had keen powers of observation, especially a keen eye for the exotic detail.

In Cincinnati, his job as a journalist allowed him to approach various cultures. In the metropolis of New York, he explored the districts of black people in search of traditions. In the West Indies, he invested a lot of time in collecting the traditional tales and tried to translate them in order to get to the essential elements of Creole culture. He painted portraits of people from very humble backgrounds: carriers, washerwomen, children's nurses (Da). Eventually, in Japan, he will go to the heart (Kokoro) of the Japanese civilization by searching deeper for tales, legends and religious traditions.

To reconsider Hearn means also to reconsider the concept of Exoticism. The concept of exoticism to which I am referring here goes back to Victor Segalen. His ambition was to make us accept the concept of

Exoticism as a defining element of what he named himself "An Aesthetics of Diversity". He imposes several conditions: Exoticism should reconquer its original purity, deprived of its rags and its old clichés, "having stripped it of its innumerable scoriae, flaws, stains" (*EE* p.19).

To reconsider Hearn means also to reconsider the figure of the Exot. Segalen gave his own definition. "An Exot is a born Traveler, someone who senses all the flavor of diversity in worlds filled with wondrous diversities" (*EE*, p.25) Moreover, in a marginal note which he joins to the manuscript of his *Essay on Exoticism*, Segalen did not hesitate to qualify Hearn as a better Exot when compared to Pierre Loti and other Exotic writers whom he calls severely pseudos-exots. "Others, pseudo-Exots, the Lotis, tourists, had an effect that was no less disastrous. I call them the Panderers of the Sensation of Diversity (*EE* p.29).

With this authorization from the master of Exoticism I feel entitled to look at Hearn's Exoticism as something different from touristic Exoticism, i.e. a surpassing of traditional Exoticism. If the father of the reconsidered modern Exoticism, in his reconquered original purity, names Hearn the first Exot, there has to be a good reason. More than an exotic investigation, it is the investigation of the Exot himself that begins with Hearn, the Exot as understood by Segalen.

I call any possibility which arises from an authentic experience of a journey, an Exotic perspective. What is the opposite of Exotic: Endotic? It is an ugly term, you may say, but in all the dictionaries I have consulted I could not find a more opposite antonym of Exotic and Exoticism.

The French writer George Perec, literary affiliated to the group founded by Raymond Queneau called Oulipo (Ouvroir de littérature potentielle—Workshop for Potential Literature), uses the neologisms "infra-ordinary" in opposition to "extraordinary" and "endotic" in opposition to "exotic" (*SSOP*, p.Xii, p.205, 207). We can say after him, Endotic retrospective would be on the other hand, the look at oneself, the internal journey, the dive in the abyss of the memories, the possibility of implanting a little more in oneself.

With this approach, I would say Exotic perspective is a drive of curiosity (desire to know and to take care of). And, if so, Endotic retrospective could be the dive of memory (desire to look at oneself and to implant in oneself). Encounters with somewhere else, someone else, the other, the foreigner (people and countries), the strange or strangeness are in fact encounters with Diversity.

Discovering Exoticism is also discovering oneself (external and internal journey). After his philosophical exploration of the concept of Exoticism in his famous and ambitious *Essay on Exoticism* Segalen shows us, with another essay *Équipée*, how exposure to radical difference (exotic) is a positive dysfunction for oneself, the self-same subject. The lost and found subject is facing the new and old encounter with otherness and strangeness, discovering the other and discovering oneself (Diversities and Memories). “Moi-même et l’autre, nous nous sommes rencontrés ici, au plus reculé du voyage. (...)” (*EQ*, p.38). (Tr.: I, myself and the other, We meet up here, at the farthest extent of the voyage). This quotation illustrates magnificently the experience of Hearn: leaving in search of somewhere else, it turns out to be a search for oneself. Segalen also said: “To leave one point is already to begin to draw closer to it! The sphere is Monotony. The poles are but a fiction” (*EE*, p.43).

The shiver he felt in front of a new environment in the Caribbean and Japan and the resonances of childhood-memories create a confusion of sensations. These are great Exotic perspectives and Endotic retrospectives. Victor Segalen defined Exoticism as an aesthetics of Diversity: “I agree to call “Diverse” everything that until now was called foreign, strange, unexpected, surprising, mysterious, amorous, superhuman, heroic, and even divine, everything that is Other” (*EE*, p.67). Hearn’s books about Japan and Martinique are filled with Gods and Spirits. Segalen and Hearn are on the same wavelength about Exoticism and Diversity.

I. Exotics Perspectives and Endotic Retrospectives in His Travel Stories

I based my paper mainly on two of his travel stories: *Two Years In French West Indies* and “My First Day in the Orient.” But I could have easily referred to other texts too. In his travel stories about the Caribbean archipelago as in those about the Japanese archipelago, he found excellent parallels between Japan and Caribbean (the mentality, the topography, the sea and their literatures of the fantastic). The Caribbean and the Japanese archipelagoes are situated on the opposite side of the earth to each other, separated by oceans and continents, but poetically we can move them closer together.

Before landing in Japan (1890), Hearn had stayed in Martinique for two years (1887–1889). He takes us on a tour through old Saint-Pierre with all its peculiarities and its particular atmosphere, through a world new for

him and his readers. It is a world which sometimes seems to him naïve, childish, often tragic and fragile.

Wherever he goes, he is always on the lookout for impressions and shivers, for example when he saunters for the first time in the foreigner’s district of Yokohama.

In Japanese Sketches, *Kwaidan, In Ghostly Japan* and in “My First Day in the Orient,” he confronts us with his experiences through travel stories, fantastic tales, anecdotes and descriptions. Also In *Two Years in the French West Indies*, he tells us that on one occasion the view of the city of Saint-Pierre, which he poetically renamed Pompeii of the tropics, imparted such an emotion to him that he felt a faint shiver. The experiences on his voyages to new Exotic places revealed to him an Endotic retrospective. He had the vision that he was in a city of the antiquity. Saint-Pierre appears as a mirage. In front of a new Exotic spectacle, he had the sensation of an old spectacle he could never really have known, except from old pictures. In “My First Day in the Orient,” describing his first day in Yokohama, the same emotion and a similar evocation of the past come to the fore. Hearn is overwhelmed by illusions in both places. Here too we have an Exotic perspective which builds itself up in the same way. His first impressions on his arrival in the Orient stem from an Exotic perspective and a corresponding Endotic retrospective which brings back memories of the picture books of his childhood.

II. Sacrifice as a Positive Tasting of Diversity in His Novels

Right from the start as a writer-journalist, Hearn dreamed of becoming a famous novelist. He said that he would wait for a powerful and challenging subject so that he could show his talent as a novelist. Would this powerful subject be a feminine figure? During his West Indian period he wrote *Youma*, a novel about a black nursemaid for white children (1st sacrifice) who died during a slave’s revolt by opposing to her lover and her slave brothers (2nd sacrifice). The slaves were furious. They refused to save the girl whom she had to protect. Hearn wrote to his friend McDonald “The story is substantially true.(...) The girl really died under the heroic conditions described—refusing the help of the blacks, and the ladder. Of course I may have idealized her, but not her act.” (*WLH*, XV, p.79). During his Japanese period he wrote “Kimiko,” a story about a geisha. She was a victim of the Meiji restoration and the economic decline of samurai families. She was sold as a geisha (1st sacrifice) and had to disappear (2nd sacrifice) and to sacrifice her love.

What fascinates Hearn in this story is the complete oversight of the “me” and the fertile character of her sacrifice according to Buddhist morality.

I tried a comparative study of these two feminine figures in which I approached the concept of the sacrifice with Segalen’s Aesthetic eyes “a positive Tasting of Diversity” (*EE*, p.60). I presented this study in communications at several international symposiums in Japan, France and Martinique. I pointed out for comparison the historical framework, the destiny of the feminine figures and the narrative structure.

The figures of Da Youma and Geisha Kimiko in their respective roles follow a fate imposed by a historic situation which turns out to be an alienation from which they cannot escape if not by a fatal distance. The tragedy described by Hearn becomes poignant in the light of the historic events. The sacrifice of Kimiko and the dedication of Youma which he observes and describes are positive tasting of Diversity.

In both cases, it is about sacrifice. They give up love and freedom. The heroines of Hearn, in order to accomplish what they are destined to do, are endowed with ideal traits of character: beauty and kindness. Their beauty and kindness transfigure them: for Youma it reads “The young *bonne* was universally admired: she was one of those figures that a Martiniquais would point out with pride to a stranger as a type of the beauty of mixed race” (*WLH*, IV, p.268) and for Kimiko, it reads, “An exceedingly wonderful girl (...) To win any renown in her profession, a geisha must be pretty or very clever, and the famous ones are usually both, (...) if only that beauté du diable (in French in text: the beauty of the devil) which inspired the Japanese proverb that even a devil is pretty at eighteen. (note: Oni mo jiuhachi azami no hana) But Kimiko was much more than pretty” (*WLH*, VII, p.500). Kimiko was also perfectly endowed for her job: “she had been perfectly trained for the profession” (*WLH*, VII, p.501).

Besides the description of the idiosyncratic behaviour of the heroines, both narratives are full of heroic actions, bravery and courage. Youma will go as far as facing a snake and will become the center of admiration in her community. “From that night Youma became the object of a sort of cult” (*WLH*, IV, p.300). Kimiko will refuse any advances by admirers, even by those who cut off their little finger as a proof of loyalty and eternal affection. “some rich folks who offered her lands and houses on condition of owning her, body and soul, found her less merciful. There is a foreign prince who remembers her name: he sent her a

gift of diamonds which she never wore.” (*WLH*, VII, p.503). What is it that fascinates Hearn in these two women’s behaviour? Is it the beauty and the power of their actions or simply the character of Diversity, or even the Divine? We can see that he idealized their characters to match their gestures. With Segalen, we learned to distinguish the real pleasure from the disinterested act. Segalen was the one who considered the sacrifice as one of the most beautiful acts of Diversity. It’s because the sacrifice is profitable to the other one. In this regard Hearn and Segalen see no reductive or negative character in the act of sacrifice.

III. Cross-Culturality and Trans-Culturality in Tales of the Fantastic.

I could have given my paper this subtitle: (His fantastic spirits form the West Indies to the East). It is because Hearn, a kind of Homer or Proteus in the realm of oddness, was a forerunner of a certain trend of World Literature, collecting strange stories, fabulous legends and tales of the Fantastic in America, the West Indies and Japan. Some stories are geographically distant from one another, yet poetically very close. This similarity between stories is so surprising that I sometimes think the author himself had collected these characters to conform to the same theme and guides us through these wonderful stories.

I had these feelings for example during two performances that I directed for the Theatre Company Fuji Scène Francophone with which I managed to celebrate Hearn in Japan: *The Odyssey of the Oddness* (2009) for the 150th anniversary of Yokohama Opening port festival and *The Eater of Shiver* (2004) for Centennial of Hearn’s Death. An international casting (English, French, Creole, Japanese) assured the full authenticity (linguistic, gestural, aesthetic) of the tales and made the audience shiver with pleasure and fear. In an embroidered montage, we have gathered American macabre stories “skulls and skeletons”, strange tales and fabulous legends from Japanese sketches, Martinican sketches, *Kwaidan*, *In Ghostly Japan*, Tropics tales and *Contes Créoles* n°2.

All these collections of stories are summaries of feelings, laughter, fear and make us cringe with shivers. The grotesque, comic, horrifying, strange, foreign and divine, all coexist in these strangest of all stories. Characters of the Japanese tales find themselves side by side with characters of the Martinican, American stories and some French stories of the Fantastic translated by Hearn. He invites us to share the shiver, which he refers to in French: “Frisson”.

He used this expression in *Pa combiné ché*: “... More finely than any term in our tongue does the French word “frisson” express that faint shiver—as of a ghostly touch thrilling from hair to feet—which intense pleasure sometimes gives, and which is felt most often and most strongly in childhood, when the imagination is still so sensitive and so powerful that one’s whole being trembles to the vibration of a fancy. And this electric word best expresses, I think, that long thrill of amazed delight inspired by the first knowledge of the tropic world—a sensation of weirdness in beauty, like the effect, in child-days, of fairy tales and stories of phantom isles” (*WLH, IV*, p.87). This shiver of stunned enjoyment “Frisson”, expresses in fact the strong sensation of first contact with the world in its wonderful diversities.

Hearn’s tales of the Fantastic are suited for comparison. Such as *La Diablesse*, a fatale beautiful, a she-devil of the Martinican green sugarcane fields who suddenly shows herself in total silence only in the middle of a very hot day, and Yuki Onna, a fatale female ghost from the Japanese coast covered with white snow, who suddenly appears on a quiet and shivering night. We have also Oshidori, the sacred duck from the Japanese red marshes and Soukougann, an ominous enchanted bird from the Martinican green undergrowth. It was very exciting for me to compare Hearn’s Japanese and Creole tales in a theoretical and theatrical approach. Next to the universal aspects of the tales, we can appreciate the flavour of their Original aspects (dressing, frame, code, aesthetics, ethics).

Segalen used the term Diverse. Glissant went farther by using the neologism Diversal to confront the notion Universal. These aspects give to the tales the exotic stamp of Diversity and their cross-cultural origins. Some Japanese tales are derived from Chinese and Indian sources. Some Martinican tales have European, African and Amerindian sources. All the tales of the world are alike, all have universal functions and universal morphology according to V. Propp and some other specialists.

Myths, tales, legends are the expressions of primitive complexes and the unconscious according to B. Bettelheim. They are also the projection of fantasies and traumas. They are the supports of folklore and culture. They are the complex spaces of preservation of the mechanisms of the primitive mind, the terrifying mythology.

Hearn had no doubt about their ethnographical character. “Once upon a time” (English), “Mukashi,

mukashi” (Japanese), “Il était une fois” (French), “Téni an fwa” (Creole) and as I learned in Lefkada “Miā Forā Ki Énan Kéro” (Greek), all the tales of the world begin with this opening, already used by Apuleius in *The Metamorphoses*: “Erant in quadam civitate rex and regina”. An opening which on one hand plants the decor of poetic space-time, when the oral was a Master and an agent of the secrets, and was devoted on the scene of the square to verbal sparring matches at this fabulous time before the writing arrived. On the other hand this opening shows the orality as boatman of cultures and languages of borders of time and space. This formula shows by its universality of the passage, transit, translat, a shape of cross-culturality.

Conclusion

Hearn’s initiative, whether it is under the angle of a spiritual quest or a quest spontaneously under Exotic influence, or still when he searches for genesis for his papers, becomes allied to his simple search for affections to take a human dimension. His Exotic vision is conscious and aesthetic. In search of the Other one, of the Diversity, he found himself. Any encounter (face, figure, history, story, dream, nightmare, genesis) livens up his fantasies, which give him momentary or permanent satisfaction. They are necessary conditions for his balance, for the blooming (self-fulfilment) of his genius, and for the revelation of his sensibility. He found his lost paradise in landscapes, on beneficent faces. What favours the transfer and the sublimation of the memories? Everything connects him with the old continent, everything transports him to his native homeland in the antique legends.

The Marvelous West Indies delivered him fantastic legends, the legendary Japan transferred to him the myths. Born into a multi-cultural background, with an open mind and an uncanny capacity to feel diversity; the scattered stories and cross-cultural topics crossed his life and work. His experiences of voyage, his translations of many French authors, his transcriptions of some Creole sketches, his readings of diverse Exotic stories from Europe (Greece, England, Ireland, France), America (USA, Caribe, Martinique), Asia (Japan, China, India) and his studies of major philosophic, esthetic, psychological, ethical, spiritual works (Christianity, Buddhism, Shintoism), all these influenced him in a strange mix and made me wonder how they could flow through him?

We do not have an answer yet but we know all those passages, transits, translations made him a

master of diversity and one of the great fathers of World literature.

His exotic perspectives, literary vocation and ambitions achieve his traveller-writer's destiny. He wrote to Krehbiel: "I would give anything to be a literary Columbus, to discover a Romantic America in some West Indian or North African or Oriental region, to describe the life that is only fully treated of in universal geographies or ethnological researches" (*LHW*, XIII, p. 289). I would like to end with a perfectly suited quotation from Hearn's text "Dust" which seems to contain curiously but fortunately the spirit of concepts that I just presented: Open mind, Exoticism, Cross-Culturality, Alterity, Creoleness, Aesthetics of Diversity, Poetics of Relation.

"I am individual—an individual soul! Nay, I am a population—a population unthinkable for multitude, even by groups of a thousand millions! Generations of generations I am aeons of aeons! Countless times the concourse now making me has been scattered, and mixed with other scatterings. Of what concern, then, the next disintegration?" (*LHW*, VII, p.73)

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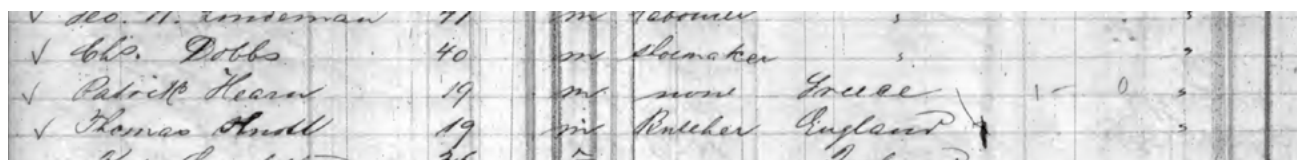
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Greek, Irish and/or British?: Hearn's Immigration to America and His Cultural Identities

Έλληνας, Ιρλανδός ή/και Βρετανός?:

Η μετανάστευση του Χερν στην Αμερική και οι πολιτιστικές του ταυτότητες

ギリシャ人かアイルランド人か英国人か——ハーンのアメリカ入国と文化的アイデンティティ



Patrick Lafcadio Hearn was born on the island of Lefkada in 1850, named after his birthplace, and baptized Patricios Lefcadios Hearn in the Greek Orthodox Church. Does this record simply make him a “Greek-born” writer? Most Japanese dictionaries have long described Hearn as “a Greek born writer,” or “a Greek born British writer.”

We have an interesting document now available on the Internet. It is a passenger list of a transatlantic vessel in which Lafcadio Hearn embarked.^[1] When Hearn was nineteen years old, he arrived at the port of New York on the immigration steamship named S. S. Cella, on September 2, 1869, according to the scrupulous research by Kinji Tanaka of Cincinnati, Ohio, U. S. A. Tanaka also found out that young Hearn declared at entry to the United States that the country he “belonged to” was “Greece.”^[2]

The photocopy of the actual list of the passengers on the above steamship reveals some basic facts. The “Master of the ship” or the Captain’s name is “B. Gleadell,” and the passengers were taken on board at “London and Havre.”^[3] The headers of the list read, from the left, names, age, sex, occupation, and “the country to which they [passengers] severally belong.” For example, the first one of the list reads “Jane Hooper,” age 29, female, “Lady” for occupation, and the country she belongs to is “England.” She is one of “Cabin” Passengers who have better rooms than “Steerage” passengers.

When we scroll down this ten-page document, close to the very end on the final page, we can see the name “Patrick Hearn”, age “19,” “male,” occupation “none,” and the country he belonged to, “Greece.”

The number of the total passengers on this ship is 513, according to this passenger list. Out of 513, notably, there was only one person who declared a Greek identity. Only the 19-year-old young man named “Patrick Hearn” said to the registration clerk, “Greece.” We have to presume that it was quite rare for the clerk in those days to receive a passenger from Greece, as the following record shows.

Take a look at this table “Immigrants from Greece and Turkey, 1820–1920” by historian Roger Daniels.^[4] What we clearly see is that the number of immigrants from Greece had been extremely small. Especially

Table 7.4
Immigrants from Greece and Turkey, 1820–1920

YEARS	GREECE	TURKEY
1820–30	20	21
1831–40	49	7
1841–50	16	59
1851–60	31	83
1861–70	72	131
1871–80	210	404
1881–90	2,308	3,782
1891–1900	15,979	30,425
1901–10	167,519	157,369
1911–20	184,201	134,066
Total	370,405	326,347

during the decade from 1861 to 1870 that includes the year Patrick Hearn came to the US, there were only 72 immigrants from Greece. Though there was no actual difference between tourists and immigrants at the time, it stays exceptionally small in comparison with the numbers of other countries. For example, during the same ten years, there were more than 222 thousand immigrants from England, 435 thousand from post-famine Ireland, and 11 thousand from Italy, according to a source.

It's not certain whether this Patrick Hearn knew that there were very few immigrants from Greece to the U. S. before the late 19th century. Why did he say "Greece"? It is noticed that Hearn declared his nationality as British when he returned from Martinique to New York in 1887.^[5] Why Hearn said Greece in 1869 can be explained according to the generally accepted understanding that his longing for Greece was inseparably combined with longing for his long-lost "Greek" mother.

Because he declared his Greek identity, was Lafcadio a Greek born writer? No, he wasn't. Strictly speaking, Lafcadio was not born in Greece. At the time he was born in Lefkada in 1850, the island was part of the United States of the Ionian Islands. It was a British Protectorate and that is why the country in which Hearn was born has an English name, and it was also why his father Charles Bush Hearn came to Cerigo/Kethyra and met his future wife Rosa Antonia Cassimati. It all happened under the British rule.

The apparent grounds for Hearn's Greek cultural identity rely steadily on a premise that his mother Rosa was Greek. So many resources take it for granted that Rosa is a Greek woman that it will sound irrelevant or almost heretic or pagan to reconsider her cultural identity. But we have to remember that it is also true that Cerigo/Kythera was not yet Greece when Rosa was born there. She was born in 1823, and modern Greece was not independent yet from the Ottoman Empire until 1830. And the Ionian Islands were finally united to Greece as late as in 1864, which is even ten years after Rosa's return from Ireland.

However, some encyclopedias say that the Greek ethnic identity consists of three basic necessary conditions: 1) the language=Greek, 2) the heritage=Hellenism, 3) the religion=the Greek Orthodox Church. It's considered that the Cassimati family satisfied these conditions and it made Rosa a Greek woman without doubt. Also, the Ionian Islands played an important role for the establishment of modern Greek nationalism. Still, the point I'm trying

to elaborate here is about something that should be added to it, as we can sense in the following childhood reminiscence written by Lafcadio Hearn. It's a quotation from a letter to Basil Hall Chamberlain (Sept 7, 1893):

I have never been in Italy since a child, and know it only from books. When six years old I spoke two languages, Romaic and Italian, both now utterly forgotten.^[6]

Hearn remembers that he "spoke two languages, Romaic and Italian" when he was six. It's 1856 when he was six years old, and he was in Ireland, in an English-speaking environment, and his mother Rosa was already back in Cerigo, and it was a year before his father's second marriage and subsequent departure to India. In another letter to Chamberlain a year and a half later (March, 1895), Hearn again recalls his bilingual childhood as in the following:

By the way, my child-tongue was Italian. I spoke Romaic and Italian by turns. In New Orleans I hired a teacher to teach me, — thinking memory would come back again. But it didn't come at all, and I quarrelled with the teacher, who looked exactly like a murderer and never smiled. So I know not Italian.^[7] (Emphasis added)

Hearn, it seems, remembers clearly the original, before-Ireland language environment provided by his mother. But later in his life, even though he tried to rebuild his memory through a language lesson, he failed to retrieve his memory of "Italian." Is there any reason for this failure?

To consider this question, we have to go back to Rosa Cassimati and the history of the Ionian Islands. Before the British rule, the Ionian Islands were overseas possession of the Republic of Venice for over 400 years, from the mid-14th until the end of 18th century (1797). And as for the language environment under the Venetian rule, I found a well-researched summary on Wikipedia:

During the Venetian period all public acts were drawn up in the Venetian language, the official language of the Government. Greek remained spoken by the peasantry whereas Venetian was adopted by the upper class and it was generally preferred within the towns. Thus, the Venetian language became, if not the dominant language of

the Ionians, at least the most common one. The Venetians did little in the area of education, mainly due to the fact that schooling was not a responsibility of the state at that time in Europe but a private matter. Some authors believe that this was done intentionally by Venice, as part of its colonial policy. People belonging to the upper classes were more likely to be educated and to have studied in an Italian university, usually that of Padua.^[8] (Emphasis added)

According to Hearn biographers, the Cassimati family was of noble Ionian rank and consequential in their society. As the above quotation says, “Venetian was adopted by the upper class” and it “became, if not the dominant language of the Ionians, at least the most common one.” Therefore, it is natural to presume that Rosa could speak both Romaic (the Modern Greek language) and the Venetian language. It is no wonder why the Italian language that Hearn was taught in the U. S. did not conjure up any memory of his childhood. I have to argue that it was not Italian but Venetian. As to how those two languages are different, I provide general knowledge that Venetian is not a dialect of Italian, that it is a separate language, and that Venetian differs from Italian in grammar, phonetics, and vocabulary. I just have to wonder what Lafcadio would have had to say if he had heard the spoken Venetian language.

Also, I have to draw attention to how Hearn expressed his memory of bilingual childhood. He said, “my child-tongue was Italian.” It is interesting that he used the word “child-tongue,” not “mother tongue.” Even a little research on the usage of the phrase “child-tongue” apparently shows that it’s quite rare to come across this phrase in the way Hearn meant.

So I have to imagine that Hearn’s use of the phrase “child-tongue” is rather unique, and that it may have some specific meaning, or some unconscious/subconscious implication. What, then, is his “mother-tongue”? For Hearn the phrase must have been self-contradictory and rather ironical. His mother’s “tongue” was Greek and Venetian, but his “mother tongue” was English, or so we suppose. So, Hearn’s mother tongue is in fact his father’s “tongue,” and his mother’s “tongue” was not his “mother tongue.”

The “mother tongue” may be a single dominant language and it usually gives an essential ground for ethnic and/or cultural identity. The “child-tongue,” on the other hand, can be one or more than two languages. It can be several languages taught by plural

tongues. And this shift or transition from the mother tongue to “child-tongue” seems to indicate a crucial and significant characteristic of Lafcadio Hearn. It represents a shift from the singular to the plural, which can be regarded as Hearn’s fundamental vision and as a basic symbiotic structure of his open mind.

Nineteen-year-old Lafcadio did not tell a lie when he declared that he belonged to Greece at entry to the U. S. Now we know that by Greece he subconsciously and eventually meant all the way from Cerigo to Lefkada, to Ireland, to England, and to the United States, and possibly to all the other places that he and his parents went through. By Greece he meant as metaphor that he lost his mother and then his father and then other supporters. By Greece he meant Venetian and Romaic. By Greece he meant the plural histories of the Ionian Islands. By Greece he meant less sense of belongingness to Ireland and his ambiguous attitudes to the large number of immigrants from post-famine Ireland. And later in his life, by Greece he meant Japan, too, as in his work *Japan: An Attempt At Interpretation* (1904) Hearn compares Japan with ancient Greece in his own way.

There had always been plural layers of reality which were immanent in and around his environment, and Lafcadio was somewhat different from others in his unique ability of sensing such synchronic on-going stories in those symbiotic plural layers of reality. And this can be a reason that he was as much fascinated with Celtic fairy tales as with Izumo mythology. Both are immanent but not visible. Or just think of Miminashi-Hoichi, Hearn’s favorite tale, in which an interaction and an intersection of the two different layers of life are depicted. And it is Hoichi who in person revealed that the alternative realm is immanent within our life and reality, which are not completely ruled under a single layer.

Patrick Lafcadio Hearn was not from Greece. He was from the United States of the Ionian Islands, where plural languages were heard and where different histories and cultures intersected. When Lafcadio said Greece, he unconsciously meant that his past was immanent and symbiotic in invisible layers. And by doing so, he even partially predicted his future life in Japan.

I also hope to suggest that we do further research on Rosa Antonia Cassimati. We must know more about her, to examine how she was entangled in a monosyllabic, monolingual, and monophonic narrative and was possibly kept away from an open mind.

Notes

- [1] “New York Passenger Arrival Records, 1820–1957” are available both in microfilm and online database. The National Archives at New York City provide access to the microfilm and Ancestry.com <www.ancestryinstitution.com> has searchable online database of the same records.
Year: 1869; Arrival: *New York, New York*;
Microfilm Serial: *M237, 1820–1897*; Microfilm Roll: *Roll 317*; Line: 1; List Number: 1020.
Ancestry.com. *New York, Passenger Lists, 1820–1957* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.
- [2] See 田中欣二「ハーンの渡米年月と船名」(Tanaka, Kinji. “Hearn’s Ship and Date of Entry to the U. S. A.”) and 「ハーンが乗船渡米したS.S.CELLA」(“S. S. Cella, Hearn’s Steamship to the U. S. A.”) 『へるん』45号、2008年 (*Lafcadio Hearn*. [The Hearn Society, Japan] 45. 2008: 76–82. Print.)
As to the entry formalities at the port of New York at the time of 1869, immigration processing was done according to “An Act for the protection of immigrants, second class, steerage, and deck passengers” passed in 1855, at Castle Garden. By 1867, the processing procedures were divided among twelve departments, and the members of “The Registering Department” recorded “all necessary information pertaining to each immigrant, such as name, nationality, former residence and intended destination.” No official documents were required of immigrants. Starting in 1820, however, the captain or master of a vessel arriving from a foreign country was required to submit a list of passengers to the collector of customs. According to these facts, it is presumed that “Patrick Hearn” declared his “Greek” identity twice: when the list of passengers was made and when he was asked by the registration clerk at Castle Garden. See George J. Svejda, *Castle Garden As An Immigrant Depot, 1855–1890*. Washington: U. S. Dept. of the Interior, Division of History, Office of Archeology and Historic Preservation, Dec. 1968. 34, 84. Print. See also, “Immigration Records (Ship Passenger Arrival Records and Land Border Entries)” *The National Archives*. The U.S. National Archives and Records Administration. Feb. 1, 2010. Web. Dec. 5, 2014. <<http://www.archives.gov/research/immigration/passenger-arrival.html>>
- [3] According to the report of “Marine Intelligence. New York, Thursday, Sept. 2,” this steamship S. S. Cella left London on the 14th of August, called at Havre, France, and left the port on the 17th of August. It is not certain yet, however, from which port Patrick Lafcadio Hearn embarked in the steamship. The “Marine Intelligence” also reports that the total number of the passengers is 513. See “Arrived. Marine Intelligence. New York, Thursday, Sept. 2.” *New York Times* 3 September 1869: 8. PDF. 18 Aug. 2014. <<http://query.nytimes.com/mem/archive-free/>>
- [4] Daniels, Roger. *Coming to America: A History of Immigration and Ethnicity in American Life*. 2nd ed. New York: Harper Perennial, 2002. 202. Print.
- [5] Tanaka, 「ハーンの渡米年月と船名」(“Hearn’s Ship and Date of Entry to the U. S. A.”), 77.
- [6] Hearn, Lafcadio. *The Japanese Letters of Lafcadio Hearn*. Ed & Introduction. Elizabeth Bisland. Boston: Houghton Mifflin, 1910. 160. PDF.
- [7] Hearn, Lafcadio. *The Life and Letters of Lafcadio Hearn*. Vol. 2. Ed. Elizabeth Bisland. Boston: Houghton Mifflin, 1906. 217–18. PDF.
- [8] “Ionian Islands under Venetian rule.” *Wikipedia: The Free Encyclopedia*. Wikimedia Foundation, Inc. 19 May 2014. Web. 28 June 2014. <<http://en.wikipedia.org/>>



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Gothic Horror: The Dublin Haunting of Lafcadio Hearn

Γοτθικός Τρόμος: Το Δουβλίνο στοιχειώνει τον Λευκάδιο Χερν

ゴシック・ホラー——ハーンに刻まれたダブリンの呪い

While there are some autobiographical elements scattered through his American writings, it was in Japan that Lafcadio Hearn began to explore his Irish childhood in print. He tried drafting an autobiography but eventually abandoned the project. Fragments of the material were reworked and appeared in various forms in his Japanese books. The material relating to his childhood is found mainly in:

- “By the Japanese Sea”, *Glimpses of Unfamiliar Japan*, 1894.
- “The Dream of a Summer Day”, *Out of the East*, 1897.
- “Vespertina Cognito”, *Exotics and Retrospectives*, 1898.
- “Gothic Horror” and “Nightmare-Touch”, *Shadowings*, 1900.
- “Hi-Mawari”, *Kwaidan*, 1904.

He also recalled his Dublin childhood in a letter to W.B. Yeats in September 1901.

Although he may have given Yeats the impression that he had been happy growing up in Dublin, the common thread of these writings is an exploration of the terrors he endured there in the houses of his great-aunt, Mrs Brenane, from the time he came into her care in 1854 to his departure for boarding school in England in 1863. They lived in the Rathmines area for a year or so and then from 1855 (or 1856) to 1863 in 73 Upper Leeson Street, where most, if not all, the hauntings took place. These childhood terrors remained indelibly imprinted on his psyche and are surely a clue to the horror that permeated his writing throughout his adult life.

“Vespertina Cognito” describes a haunting that happened to Hearn in the West Indies, underneath which lay the terrors of his Dublin experiences. He

had as a child suffered a fear of the supernatural by night and day, the horror of which was so intense that he believed it would have been fatal if such fear had been prolonged beyond a few seconds.

It must have been well after midnight when I felt the first vague uneasiness,—*the suspicion*,—that precedes a nightmare. I was half-conscious, dream-conscious of the actual,—knew myself in that very room,—wanted to get up. Immediately the uneasiness grew into terror, because I found that I could not move. Something un-utterable in the air was mastering will. I tried to cry out, and my utmost effort resulted only in a whisper too low for any one to hear. Simultaneously I became aware of a Step ascending the stair,—a muffled heaviness; and the real nightmare began,—the horror of the ghastly magnetism that held voice and limb,—the hopeless will-struggle against dumbness and impotence. The stealthy Step approached,—but with lentor malevolently measured,—slowly, slowly, as if the stairs were miles deep. It gained the threshold,—waited. Gradually then, and without sound, the locked door opened; and the Thing entered, bending as it came,—a thing robed,—feminine,—reaching to the roof,—not to be looked at! A floor-plank creaked as It neared the bed;—and then—with a frantic effort—I woke, bathed in sweat; my heart beating as if it were going to burst. The shrine-light had died: in the blackness I could see nothing; but I thought I heard that Step retreating. I certainly heard the plank creak again. With the panic still upon me, I was actually unable to stir. The wisdom of striking a

match occurred to me, but I dared not yet rise. Presently, as I held my breath to listen, a new wave of black fear passed through me; for I heard moanings,—long nightmare moanings,—moanings that seemed to be answering each other from two different rooms below. And then, close to me, my guide began to moan hoarsely, hideously.

Hearn concludes this episode in “Vespertina Cognito” by saying that while the nightmare experienced by his accompanying guide was a familiar creation of West-Indian superstition, the shape that he had dreamed about was same one that used to vex his sleep in childhood,—“a phantom created for me by the impression of a certain horrible Celtic story which ought not to have been told to any child blessed, or cursed, with an imagination.”^[1]

The horrible Celtic story was probably told to the young Patrick Lafcadio by one of Mrs Brenane’s servants. Kate Ronane, an Irish nursemaid who was hired to look after him when his mother returned to Greece in 1854 is a possible candidate. A servant like Kate might well have been recruited from among the peasantry at a time when the oral tradition of story-telling was still very much alive in the Irish countryside. The strong horrific element in this folklore can be seen in the collections published by Oscar Wilde’s parents in Hearn’s lifetime: Sir William Wilde’s *Irish Popular Superstitions* appeared in 1852^[2], just as Patrick Lafcadio was arriving in Ireland with his mother and Lady Wilde’s later volumes, *Ancient Legends, Mystic Charms, and Superstitions of Ireland, with sketches of the Irish past* (1887)^[3] and, *Ancient Cures, Charms, and Usages of Ireland, Contributions to Irish Lore* (1890)^[4] relied heavily on her husband’s earlier research. Hearn’s later phrase, ‘the divinely beautiful’^[5] had occurred previously in Lady Wilde’s work. These books would later also influence Hearn’s Dublin contemporary, Bram Stoker.^[6]

In “Nightmare-Touch” (*Shadowings*), Hearn again detailed the hauntings which had terrified him in Mrs Brenane’s house. When he was about five years old he was condemned to sleep by himself in an isolated room, called the Child’s Room. This was, he remembered, narrow and high and, in spite of one tall window, very gloomy. It contained a fireplace “wherein no fire was ever kindled; and the Child suspected that the chimney was haunted.” Of the haunters he had this to say:

They were not like any people that I had ever known. They were shadowy dark-robed figures,

capable of atrocious self-distortion,—capable, for instance, of growing up to the ceiling, and then across it, and then lengthening themselves, head-downwards, along the opposite wall. Only their faces were distinct; and I tried not to look at their faces. I tried also in my dreams—or thought that I tried—to awaken myself from the sight of them by pulling at my eyelids with my fingers; but the eyelids would remain closed, as if sealed.... Many years afterwards, the frightful plates in Orfila’s *Traité des Exhumés*, beheld for the first time, recalled to me with a sickening start the dream-terrors of childhood. But to understand the Child’s experience, you must imagine Orfila’s drawings intensely alive, and continually elongating or distorting, as in some monstrous anamorphosis. Nevertheless the mere sight of those nightmare-faces was not the worst of the experiences in the Child’s Room. The dreams always began with a suspicion, or sensation of something heavy in the air,—slowly quenching will,—slowly numbing my power to move. At such times I usually found myself alone in a large unlighted apartment; and, almost simultaneously with the first sensation of fear, the atmosphere of the room would become suffused, half-way to the ceiling, with a sombre-yellowish glow, marking objects dimly visible,—though the ceiling itself remained pitch-black. This was not a true appearance of light: rather it seemed as if the black air were changing color from beneath.... Certain terrible aspects of sunset, on the eve of storm, offer like effects of sinister color.... Forthwith I would try to escape,—(feeling at every step a sensation *as of wading*),—and would sometimes succeed in struggling half-way across the room;—but there I would always find myself brought to a standstill,—paralyzed by some innominable opposition. Happy voices I could hear in the next room;—I could see light through the transom over the door that I had vainly endeavored to reach;—I knew that one loud cry would save me. But not even by the most frantic effort could I raise my voice above a whisper.... And all this signified only that the Nameless was coming,—was nearing,—was mounting the stairs. I could hear the step,—booming like the sound of a muffled drum,—and I wondered why nobody else heard it. A long, long time the haunter would take to come,—malevolently pausing after each ghastly footfall. Then, without a creak, the bolted door would open,—slowly, slowly,—and the thing

would enter, gibbering soundlessly,—and put out hands,—and clutch me,—and toss me to the black ceiling,—and catch me descending to toss me up again, and again, and again.... In those moments the feeling was not fear: fear itself had been torpidified by the first seizure. It was a sensation that has no name in the language of the living. For every touch brought a shock of something infinitely worse than pain,—something that thrilled into the innermost secret being of me,—a sort of abominable electricity, discovering unimagined capacities of suffering in totally unfamiliar regions of sentiency.... This was commonly the work of a single tormentor; but I can also remember having been caught by a group, and tossed from one to another,—seemingly for a time of many minutes.^[7]

Hearn was tortured outside, as well as inside, Mrs Brenane's home. In "Gothic Horror", also published in *Shadowings*, it was the terror inspired by the architecture of the church where he was taken in Dublin, possibly St Patrick's or Christ Church Cathedrals. He realised it was the 'wizened and pointed shapes' of the windows which were the source of his distress. He linked the goblins which haunted his dreams with the Gothic architecture. He identified the points, into which doors, windows, aisles, roofs and everything else in this form tapered, as the specific focus of his fear:

Even though built by hands of men, it had ceased to be a mass of dead stone: it is infused with Something that thinks and threatens;—it has become a shadowing malevolence, a multiple goblinry, a monstrous fetish!^[8]

Reinforcement of this point, comes in the last of Hearn's Japanese stories to probe his childhood, "Hi-Mawari", published in *Kwaidan* in 1904, the year of his death. Stopping near the Japanese village of Takata, he sees a sunflower, the Japanese word for which, *Hi-mawari*, means 'the sunward-turning'. This connects in his mind with the lines in Thomas Moore's "Believe Me, if All Those Endearing Young Charms":

'As the Sunflower turns on her god, when he sets
The same look that she turned when he rose.'

This in turn transports him back to a 'glowing glorious August day' in 1857 when, as a seven-year-old,

he was looking for fairy rings on the Elwood estate around Cong, on the shores of Lough Corrib in County Mayo. He was with his cousin, Robert Elwood, who was in the process of terrifying him with tales of goblins when an unkempt local harper, Dan Fitzpatrick, arrives at the house with his harp and the boys rush back to hear him perform. But when he sings "Believe Me, if All Those Endearing Young Charms", young Patrick Lafcadio is appalled that the old harper should sing a song performed by his aunt, Catherine Elwood, 'the dearest and fairest being in my little world'. He is, however, in spite of himself, won over by Fitzpatrick's rendition:

With the utterance of the syllables 'today', that deep, grim voice suddenly breaks into a quivering tenderness indescribable;—then, marvellously changing, it mellows into tones sonorous and rich as the notes of a great organ,—while a sensation unlike anything ever felt before takes me by the throat... What witchcraft has he learned? what secret has he found—this scowling man of the road?... Oh! is there anyone else in the whole world who can sing like that?... And the form of the singer flickers and dims;—and the house, and the lawn, and all the visible shapes of things tremble and swim before me. Yet instinctively I fear that man;—I almost hate him; and I feel myself flushing with anger and shame because of his power to move me thus... 'He made you cry', Robert compassionately observes, to my further confusion,—as the harper strides away, richer by a gift of sixpence taken without thanks... 'But I think he must be a gipsy. Gipsies are bad people —and they are wizards...Let us go back to the wood'. We climb again to the pines, and there squat down upon the sunflecked grass, and look over town and sea. But we do not play as before: the spell of the wizard is strong upon us both... 'Perhaps he is a goblin', I venture at last, 'or a fairy?' 'No', says Robert, 'Only a gipsy. But that is nearly as bad. They steal children, you know...' 'What shall we do if he comes up here?' I gasp, in sudden terror at the lonesomeness of our situation. 'Oh, he wouldn't dare', answers Robert—'not by daylight, you know...'^[9]

Hearn tells us in his draft autobiography that he had long been left alone on the subject of religion while in Mrs Brenane's care but this state of infantile ignorance was altered by a privileged

visitor, said to be a cousin, who stayed each winter at the Brenane household. A young girl, emanating sorrow, dressed always in black, young Patrick Lafcadio never saw her laugh or smile. She was kind to him but was so sombre that he was never comfortable with her. This discomfort would increase immeasurably when 'Cousin Jane' raised the subject of religion and was horrified to discover his ignorance on the subject:

After looking all about the room, she fixed her eyes on mine with such curiousness that I was frightened. 'My child, is it really possible you do not know who God is?'

I remembered answering: 'No.'

'God—who made the world, the beautiful sky, the trees, the birds—you do not know this?'

'No.'

'Do you not know that God made you and your father and mother and everybody,—and I who am talking to you?'

'No.'

'Do you not know about heaven and hell,—and that God made you in order that you should be happy in heaven if you are good?'

'No.'

The rest of the conversation has faded out of my mind—all except the words—'and be sent to hell, to be buried alive in fire for ever and ever—always burning, burning, burning, always—never forgiven, never. Think of the pain of fire—to burn forever and ever.'

This picture of the universe gave me a shock that probably preserved it in memory. I can still see the face of the speaker as she said those words—the horror upon it,—the pain,—and then she burst into tears. I do not know why, we kissed each other; and I remember nothing more of that day. But somehow or other from that time, I never liked my so-called cousin as before. She was kinder to me than any other being; but I felt an instinctive resentment towards her because of what she had told me.

It seemed monstrous, ugly, wicked. She became for me a person who thinks horrible things. My world had been horrible enough before. She made it worse. I did not doubt what she said, and yet I was angry because she had said it. After she went away in [the] spring I hoped she would never come back again.

She did indeed come back, the first time under 'curious circumstances'. Lafcadio went upstairs one autumn evening and saw her pass from her own room to the one next door. He could not see her face. He called out her name but she did not answer. He followed her into the room. She went to the other side of the bed and looked towards him. She had no face, only a pale blur. In the same instant, the figure disappeared and he was alone in the room. So great was his panic to escape that he fell headlong down the stairs. When picked up and questioned, he was afraid to say what he had seen.

The next month she returned in the flesh, bringing presents of toys. She caressed him fondly, took him out for a walk and bought him 'a multitude of things'. They passed a pleasant day together. Next day he heard she was sick; she died in the room from which he fancied he had seen her ghoulish form pass. She left her money to a convent and her books to him. It was a bequest he learned in time to value.^[10]

While Hearn's memories of childhood in Dublin were mostly horrific, they also recalled another reality, when he was the privileged heir to a great fortune, much loved by Mrs Brenane and allowed to behave so badly that he was known as the 'Devil's Boy', dreaded by her friends and visitors.

It may have been this contrast, between forms of heaven and hell, as well as the prevailing climate in the United States which caused Hearn to suppress his Irish given name, Patrick or Paddy, after his move to New Orleans. By 1901 when he identified himself to W.B. Yeats as someone who had grown up in Dublin and loved 'Irish Things',^[11] he had forged a new identity as a Japanese citizen. It may well have been the experience of being surrounded by a loving Japanese family that prompted him to begin probing his childhood memories and to become reconciled to the reality on which they were based. It resulted in a reconnection between his early and last years: rather like the tales of ghostly possession that he quarried from the Japanese *kwaidan*, his earlier identity as Patrick Lafcadio had reasserted itself, driven by a maelstrom of turbulent emotions from a conflicted childhood that just would not go away.

[1] Lafcadio Hearn, "Vespertina Cognito", *Exotics and Retrospectives*, Little, Brown and Co., Boston: Little, Brown, and Co., 1898, Reprinted, Rutland, Vermont, and Tokyo: Charles E. Tuttle Company, Inc., 1971, pp 280–87

[2] William R. Wilde, *Irish Popular Superstitions*, Dublin: James McGlashan, 1852

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- [3] Lady Jane F.S., ('Speranza') Wilde, *Ancient Legends, Mystic Charms, and Superstitions of Ireland, with sketches of the Irish past*, London: Ward and Downey, 1887, 2 vols
- [4] Lady Jane F.S. ('Speranza') Wilde, *Ancient Cures, Charms, and Usages of Ireland, Contributions to Irish Lore*, London: Ward and Downey, 1890
- [5] Paul Murray, *A Fantastic Journey: The Life and Literature of Lafcadio Hearn*, London: Japan Library, 1993, p 190; Wilde, *Ancient Legends, Mystic Charms, and Superstitions of Ireland*, Vol 1, p 12
- [6] Paul Murray, *From the Shadow of Dracula: a Life of Bram Stoker*, London: Jonathan Cape, 2004, pp 193–97
- [7] Lafcadio Hearn, "Nightmare-Touch", *Shadowings*, Boston: Little, Brown, and Co., 1900, Reprinted, Rutland, Vermont, and Tokyo: Charles E. Tuttle Company, 1971, pp 241–44
- [8] "Gothic Horror", *ibid*, p 222
- [9] Lafcadio Hearn, "Hi-Mawari", *Kwaidan*, Boston: Houghton Mifflin Company, 1904, Reprinted, Rutland, Vermont, and Tokyo: Charles E. Tuttle Company, Inc., 1971, pp 165–68
- [10] Lafcadio Hearn's MSS Autobiography, Manuscripts Department, University of Virginia Library, Charlottesville, Virginia
- [11] MSS Letter, Lafcadio Hearn to W.B. Yeats, 24/9/1901, Tokyo, photocopy provided by Dr John Kelly, St John's College, Oxford



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Concluding Remarks

Τελική παρατήρηση

結びに

One proof that Hearn's mind was nearly always open is that he allowed himself to change it, back and forth if necessary. As Ralph Waldo Emerson said in "Self Reliance" (1841), "A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do. ...Speak what you think now in hard words, and to-morrow speak what to-morrow thinks in hard words again, though it contradict every thing you said to-day. —'Ah, so you shall be sure to be misunderstood.' —Is it so bad, then, to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be great is to be misunderstood." Whatever human flaws Hearn may have had, a foolish consistency and small-mindedness were certainly not among them.

In yesterday's and today's presentations, though all on quite separate aspects of Hearn's open-mindedness, each panelist shed light on Hearn the man and the artist, albeit from different angles and through their own particular lenses. One feature they all seem to have in common, however, is that all of the speakers see Hearn as multiple, as a composite, sometimes almost as a blur. His life and thinking crossed many lines and erased many borders. Indeed, he usually refused to accept, and at times even to acknowledge, the boundaries and categories that others and society as a whole had set: E.g. In racially segregated Cincinnati he sought out the blacks and valued highly their songs and customs; in Martinique he praised the beauty of the mixed-race inhabitants, their physiques,

their dark skin color; in Christian-dominated Cincinnati he extolled the superior humanity and cleanliness of the Jewish slaughter-house, contrasting it with the cruelty and filth of its gentile counterpart. Hearn's mental doors were nearly always open. Thus, he was able to see the beauty of all skin colors, eye shapes, and all types of people. In fact, he saw it in all living things—human, feline, equine, canine, even in insects. While others separated religion from science, Hearn focused on how and where they overlapped and merged, how they were merely different paths going up the same mountain that led ultimately to the same truth. Where some believed with Kipling that "East is East and West is West, and never the twain shall meet," Hearn instinctively promoted their mutual understanding and inter-relatedness. Indeed, he witnessed the blending of East and West every day of his paternal life: all he had to do was look into the faces of his own children.

As several speakers emphasized, Hearn himself was a blended being. In him, Greece met and blended with Ireland, and both of these would later become further blended with North America, and later on these would blend with Martinique and Japan, each new encounter adding something to the former culture, until his mind had become a kind of cultural palimpsest.

In conjunction with his interest in overcoming and disregarding boundaries, he was also fascinated by the smudging of boundaries, and he liked to contemplate the edges and margins where one thing faded out and another faded in—e.g., the middle state between waking and sleeping, between consciousness and unconscious, when the mind drifts from one state of consciousness and begins to enter another. It was

always the intersection of mental states that most intrigued Hearn, the places in the mind where reality and fantasy began to merge, where sleeping and waking yielded to each other to create a new, fertile, middle ground. Think of the end of “My First Day in the Orient,” where the newly arrived Hearn describes his mind drifting into sleep, recalling the day’s continuous barrage of slightly menacing, insect-like kanji flying at him but also the dancing hat of his kuruma-ya Cha, the former tinged with anxiety about Japan and the other anticipatory of possible future pleasures. Dreams and day-dreams, in which one is both aware and asleep, especially interested him, and many of his works use dreams as an essential ingredient: e.g. “The Dream of a Summer Day,” “The Dream of Akinosuke” that ends *Kwaidan*. Think of the sketch “Sayonara!” that ends *Glimpses*, when he describes how the ship carrying him away from his beloved Matsue turns the corner and in that instant the here-and-now reality of his Matsue days suddenly transforms irrevocably into the stuff of memory. As his boat turns a corner, the present turns into the past, and suddenly what existed has been transformed into a memory, a mental photograph. He is fascinated by crossing the boundary.

Think of “The Dream of a Summer Day,” where the blue of the sea merges with the blue of the sky and Hearn has them become each other, where the present and past, fact and fiction, weave in and out so intricately that they too seem to turn into each other, and the hotel’s proprietress and Urashima Taro’s princess become indistinguishable in Hearn’s mind.

Think of Hearn’s illustration of the head of Elizabeth Bisland swimming at Grand Isle, where her blowing long hair and the ripples of the sea she is immersed in up to her head blend perfectly into each other. The focal point of the illustration is not her face but that nexus, the place where the wavelets of her hair become indistinguishable from the wavelets of the sea; that is the place to which Hearn’s imagination naturally gravitated and paused to reflect. The change itself—the delicious moments when what was and what will be simply melt away into something that is at once both and neither—that phenomenon is what always stimulated his artistic imagination. Perhaps this is one reason he loved Buddhism, where all things are seen as being always in a state of transition and transformation. He called Japan the land of impermanence, an aspect of the country that surely

engaged his interest. If he had become a scientist, he would probably have made an excellent chemist, which is, after all, the science of change.

His example of open-mindedness is inspiring indeed. But today, as we celebrate and try to illuminate the open mind of Lafcadio Hearn, it might help us in making a fair and balanced assessment of him to remember that his mind was not always pure in thought and not always as open as we might wish. If by open minded we mean to include the complete absence of all prejudice or discrimination, then we are making this most human of writers into a saint that he never was or wanted to be. In his writings we can find traces of closed-mindedness that seem terribly out of character. Fortunately, however, these examples are rare exceptions, and Hearn remains a man who continually strove to keep his mind open to all peoples, cultures, and ways of thinking. Perhaps more importantly, he dared to care deeply about the weak, the marginalized, the downtrodden, the misjudged, and the ignored. He found beauty and inspiration where few others even deigned to look. It is this spirit of open-mindedness that we honor with this symposium.

In closing, let me add that just as Hearn himself was a kind of living nexus where Greece, Ireland, England, France, the US, and Japan all came together, so is this symposium: Hearn has brought all of us together, to this spot, from Greece, Ireland, Martinique, the US, Japan, and other places. In a sense, we ourselves comprise the symbolic strands of his multiculturalism. And if we have come to learn something new, to let ourselves be changed by what we have seen and heard, and by the people we have met and the ideas we have exchanged, then we ourselves are the ghosts of his spirit of open-mindedness and open-heartedness. Maybe this symposium has been an example of, a microcosm of, the “symbiotic society” that Bon mentioned in his opening speech.

Hearn once wrote, “I... an individual soul! Nay, I am a population.... Countless times the concourse now making me has been scattered, and mixed with other scatterings.... Perhaps, after trillions of ages... the very best of me may come together again” (“Dust,” *Gleanings*). Although it has only been 110 years, I like to think that, perhaps, through this international symposium, somehow some of the best of him really has come together again. Thank you.



The Planning Committee
for the Memorial Events in Greece
to Commemorate the 110TH Anniversary of
Lafcadio Hearn's Death