

Awareness of Asianess of Irishness: Joyce among Irish Orientalists

Eishiro Ito*

Abstract

This paper aims to explore how Irish Orientalism influenced James Joyce and his contemporaries. M. Mansoor mentions in *The Story of Irish Orientalism* that Irish Orientalists “contributed so much to the administration and maintenance of the Commonwealth” (13). Joyce claimed that the Irish language, unlike English, “is oriental in origin, and has been identified by many philologists with the ancient language of the Phoenicians” (CW 156). He also noted that many Irish men have greatly contributed to English art and thought by translating and introducing some Oriental masterpieces (CW 171). Why have many Irish people been interested in Oriental studies?

Young Joyce was known to have been influenced by Irish Orientalists like James Clarence Mangan, George Russell and W. B. Yeats and learned Theosophy and Oriental studies in Dublin. Irish Orientalists in Joyce’s time were often the nationalists who needed to differentiate Irish culture from Anglicized culture. Orientalism in Ireland had developed with a strong connection with their nationalism against the British Empire. One exception is Lafcadio Hearn, a Greek-Irish, who married a Japanese wife and wrote many articles about Japan. Oriental studies focusing on Joyce can prove that the cultural exchanges between East and West have been carried out interactively.

Key words James Joyce, James Clarence Mangan, George Russell, W. B. Yeats, Lafcadio Hearn

Introduction

This paper aims to discuss how Irish Orientalism impacted upon James Joyce and his contemporaries. Joyce noted in the essay “Ireland, Island of Saints and Sages” that his fellow Irish men translated some Oriental masterpieces such as Edward FitzGerald’s the *Rubaiyat* of the Persian poet Omar Khayyam, and Richard Francis Burton’s *Arabian Nights* (CW 171). M. Mansoor mentions in *The Story of Irish Orientalism* that Irish Orientalists “contributed so much to the administration and maintenance of the Commonwealth” (13). As Irish thinkers had believed for centuries, Joyce

claimed in the same essay that the Irish language, unlike English, “is oriental in origin, and has been identified by many philologists with the ancient language of the Phoenicians” (CW 156). Then, several questions arise: Why have many Irish men been fascinated with Oriental studies? Why have numerous Irish people been seeking for possible connections with Asia? It seems to have been connected with their colonial situation under the British control over 800 years.

Young Joyce was also known to have been affected by Irish Orientalists, like James Clarence Mangan, George Russell and William But-

* Liberal Arts Center Education and Research, Iwate Prefectural University

ler Yeats, and learned Theosophy and Oriental studies in Dublin during the *Fin de siècle*. This study will reconsider how Joyce and his writings were affected by those Irish writers and Lafcadio Hearn in the context of Orientalism at that time.

I. Irish Nationalism and Irish Orientalism

As Joseph Lennon argues, until the eighteenth century the Irish were rarely seen as Celts: it was widely understood then that Ireland shared a linguistic and cultural heritage with Scotland, Wales, Cornwall, the Isle of Man and Brittany(9). Lennon notes that European scholars long understood the ancient Celts to be Scythian, and a Celtic heritage confirmed Ireland's ancient Scythian barbarity for many Anglocentric authors(9). Lennon also mentions that to Rome before the fifth century, Ireland largely seemed a country without culture or history(14).

Since the Norman invasion of Ireland in 1169, Ireland had been ruled by England, later by the British Empire until 1922. English culture and language had been gradually dominant over the whole Ireland and painted out its Celticness/Gaelicness and Viking influence with the color of Anglo-Saxonism as the English did in the Great Britain Island. Naturally, Irish people gradually lost their linguistic and cultural identities as their ethnic relatives in the British Isles did under the Anglo-Saxon rule. For centuries Irish patriots had struggled to regain their cultural and linguistic independence from England, or later the British Empire. They needed some strong ethnic uniqueness free from the Anglo-Saxon culture and language, and to be reassured that their Celtic roots were, as some researchers had insisted, originally derived from

West Asia and once dominated in Central and Western Europe before the Roman Empire. In such a patriotic atmosphere, they had to over-emphasize that their dubious Asian roots were different from the Anglo-Saxon sources. Thus, Celticism and Orientalism developed in the same period, encouraged by similar concerns and even advanced by the very same scholars and writers including W. B. Yeats(Lennon xxi). The most famous examples are Yeats's Celtic "Noh" dramas based upon revived Cuchulain stories and traditional Japanese plays(Lennon xxi). Employing Oriental elements some Irish writers could create their originalities in their works free from traditional English and European cultural values.

In some sense, Jewish people have been located on the border between the Orient and the Occident since the ancient times because their religion or Hebraism happened to create Christianity, which is supposed to be one of the two fundamental elements of Europe as well as Hellenism, and because they had been persecuted by Christians. On the other hand, Celticism can be regarded as a hidden fundamental element of Europe. It is significant that Joyce employed a non-Jewish Jew couple Leopold and Molly Bloom as the main characters of *Ulysses*. For Joyce describing the Jewish persons was one step to Orientalism. Orientalism was not a main concern for Joyce, but it was significant to insert some non-European elements to describe Dublin as a universal city with some non-European aspects: "For myself, I always write about Dublin, because if I can get to the heart of Dublin I can get to the heart of all the cities of the world. In the particular is contained the universal"(Power 65). Orientalism was needed for Joyce to describe Dublin universally.

II. Joyce and Irish Orientalists I: Mangan and AE

James Clarence Mangan(1803-1849) and Joyce's Admiration :

Like Joyce, James Clarence Mangan was educated at a Jesuit school where he learned Latin, Spanish, French and Italian. The Jesuits must be rubric for their missionary activities to India and the East Asia since the days of St. Francis Xavier as Joyce described in the retreat scene of *A Portrait of the Artist as a Young Man* (*P* 110-14). In October 1905 in Trieste, Joyce finished a short story "Araby," featuring a bazaar "Araby: a Grand Oriental Fête" actually held in Dublin between 14-19 May 1894. Joyce purposely used Mangan's name as a friend of the boy narrator.¹⁾ —"Araby" is an important novel in which Joyce featured Orientalism for the first time. Mangan's sister, whose name is unnarrated, unintentionally gave a quest to the boy-narrator who indulged in the mood of typical Orientalism and tried to buy "something" for Mangan's sister in the bazaar (*D* 32). Joyce seemed to imply in the novel that the name Mangan is strongly connected to Orientalism.

Joyce wrote two biographical essays on James Clarence Mangan in 1902 and 1907. What Joyce intensified in the two essays are not Orientalism but how Mangan's works had been underestimated in Ireland, although Joyce's argument seems a little exaggerated because Mangan had already gained some admiration from Yeats and Lionel Johnson in the 1890s according to Fargnoli and Gillespie (*A-Z* 115).

In the 1902 article Joyce seems to have insisted that he "first introduced" Mangan to the Irish people with a fair evaluation in spite of the fact that several volumes of Mangan's works had been edited and published by that time. Joyce did not recognize Irishness in Mangan's

works very well: "Mangan has been a stranger in his country, a rare and unsympathetic figure in the streets, where he is seen going forward alone like one who does penance for some ancient sin" (*CW* 76). He never admired Mangan's prose works: "Many of his essays are pretty fooling when read once" (*CW* 78). In general, he thought Mangan's works "show no order and sometimes very little thought," although he felt "some fierce energy beneath the banter" (*CW* 78). Why did Joyce write about Mangan? It is probably because Joyce admired some of Mangan's poems for his exotic romanticism with some Oriental flavors, although, as Joyce explained, those writings on Mangan "have been scrupulous in holding the balance between the drunkard and the opium-eater, and have sought to discover whether learning or imposture lies behind such phrases as 'from the Ottoman' or 'from the Coptic'" (*CW* 76).

In the 1902 essay Joyce quoted the first/last two lines(refrain) from "TO MIHRI: BY RAHIKI, NATIVE OF CONSTANTINOPLE *OB.* 1538":

My starlight, my moonlight, my midnight, my noonlight,
Unveil not, unveil not! or millions must pine.
Ah, didst thou lay bare
Those dark tresses of thine.
Even night would seem bright
To the hue of thy hair, which is black as despair.
My starlight, my moonlight, my midnight, my noonlight,
Unveil not, unveil not! or millions must pine.
Ah, didst thou disclose
Those bright features of thine.
The Red Vale would look pale
By thy cheek which so glows that it shames the rich rose.
My starlight, my moonlight, my midnight, my noonlight.
Unveil not, unveil not! or millions must pine.
Ah, didst thou lay bare
That white bosom of thine.
The bright sun would grow dim
Nigh a rival so rare and so radiantly fair.
My starlight, my moonlight, my midnight, my noonlight.
Unveil not, unveil not! (*P38-44* 7)

According to the Notes of the Irish Academic

Press edition, the original has not been found yet: “Hammer-Purgstall prints two ghazels by Rahiki, neither of which looks like Mangan’s poem in the slightest” (*P38-44* 364). This poem and those which follow it are introduced thus:

Turkish poetry abounds in short pieces, intended for epigrams, and chiefly complimentary of beauty. We give a few samples, though their wit may not, we admit, be readily understood or sympathised with. The apostrophised maiden, for example, is sometimes entreated to veil and sometimes to unveil; to veil lest the world should be dazzled, and again to unveil that it may not be left altogether too dark. (*P38-44* 364).

Here an Oriental motif is used effectively with some wordplays like “noonlight,” which at least were fascinating enough to attract Joyce.

In the 1907 article “James Clarence Mangan” (1907) Joyce’s tone became so severe and he asserted that “if he finally emerges into the posthumous glory to which he has a right, it will not be by the help of any of his countrymen” (*CW* 179) because “the Irish lament that such poetic talent was found joined in him to such licence, and they are naively surprised to find evidence of the poetic faculty in a man whose vices were exotic and whose patriotism was not very ardent” (*CW* 180). He mentioned that Mangan worked as an assistant of the great library of Trinity College Dublin, where he passed his days in study and became a competent linguist: “... and it appears that he had some knowledge of oriental languages, probably some Sanskrit and Arabic” (*CW* 178). After all, Joyce admired Mangan not as a great poet but a man of “learning many lands” (*CW* 181): “He knows twenty languages, more or less, and sometimes makes a liberal show of them, and has read in many literatures” (*CW* 181-82). East and West meet in Mangan’s personality (*CW* 182), and it “is a wild world, a world of night in the orient” (*CW* 183) “and all

the orient that the poet recreated in his flaming dream” (*CW* 183). When Joyce insisted that “The most famous of Mangan’s poems, those in which he sings hymns of praise to his country’s fallen glory under a veil of mysticism” (*CW* 184), he justified his future method he used for *Ulysses* and *Finnegans Wake*, both of which are full of Oriental and mystic elements.

Mangan’s major works, “Literae Orientales” (1837-1846), 120 “parodic translations” (Lennon’s term, 160) from Persian, Turkish and Arabic poets, are very tenuous because the original sources of the texts are still mysterious. Many scholars have argued that Mangan probably could not read those Oriental languages very well (Kilroy 33).²⁾ However, his Oriental translations and poems featuring some Oriental elements inspired both Irish nationalists and Orientalists: Mangan greatly influenced The Irish Literary Revival as well as Samuel Ferguson and Standish James O’Grady.

George Russell (AE) (1867-1935) and Theosophy:

George Russell, known as his pseudonym AE (Æ or A.E.; the first two letters from the Latin word *aeon*, meaning “age” or “lifetime”) was born in Lurgan, County Armagh where he spent most of the childhood until his family moved to Dublin at the age of eleven. He was educated at the Metropolitan School of Art where he met his lifelong friend, W. B. Yeats. AE was the editor of the *Irish Homestead* from 1905-1923.

One midnight early in August 1902, Joyce waited on AE’s doorstep: “they discussed Theosophy, which Joyce considered a refuge for renegade Protestants but found intellectually interesting” as L. A. G. Strong reports in “AE – a Practical Mystic” (427-28). “Theosophy” especially in the early stage of the society, is a

body of religious doctrine strongly influenced by the “Esoteric Buddhism,” or pre-Vedic Brahmanism. AE observed that Joyce had an exceptional talent for prose but Joyce’s brother Stanislaus spitefully disliked AE for his jealousy (Summerfield 109). In 1904, Joyce showed some parts of his novel *Stephen Hero* to AE, who admired them and suggested Joyce to write a 1800-word “simple, rural?, livemaking?, pathos?” story for H. F. Norman’s *Irish Homestead*: his proposal came to fruition when Joyce wrote some stories which were later collected in *Dubliners* (Summerfield 109; *Letters II*, 43). As the editor of the *Irish Homestead*, he published “The Sisters,” “Eveline” and “After the Race,” although he declined “Clay” (A-Z 194). However, AE felt annoyed to know that Joyce went back to the Continent with a young woman named Nora Barnacle, but thought that Joyce might be steady with her getting a teaching job in Europe (Summerfield 109).

In early August 1904, Joyce wrote a satirical poem “The Holy Office” in which he, named himself as “Katharsis-Purgative” in the poem, criticized the circle of The Irish Literary Renaissance involving AE and Yeats, especially their narrow-mindedness, which made the members, especially AE very furious, but later recognized Joyce who liked to be independent from the group. AE seems to be satirized in the following lines:

Or him who once when snug abed
Saw Jesus Christ without his head
And tried so hard to win for us
The long-lost works of Eschylus (PSW 98)

Eschylus [Aeschylus] was, widely known as the father of tragedies, one of the three ancient Greek tragedians whose plays can still be read or performed, as well as Sophocles and Euripid-

es. He reportedly wrote 70 to 90 plays but only seven plays are extant to the present. On the other hand, Joyce used a Hindu term “mahamanvantara” (meaning a period of time equal to the lifespan of Brahma, or 311,040,000,000,000 years) to finish the poem:

Nor make my soul with theirs as one
Till the Mahamanvantara be done:
And though they spurn me from their door
My soul shall spurn them evermore (PSW 99)

He wrote to AE who probably sent him £1 (JJI 178). Later, Stephen Dedalus monologues: “A.E.I.O.U.” [AE, I owe you] (U 9.213). AE is described as “a woolly-minded mystic” in *Ulysses*, but expressed a certain remorse for his ungenerous thoughts since the older man had lent money to Joyce when he really needed it (Summerfield 109). In addition, Joyce’s Orientalism greatly “owed” to AE and the Dublin Lodge of the Theosophical Society where AE and John Eglinton, who both appear in “Scylla and Charybdis,” were associated for a time.

In *A Portrait of the Artist as a Young Man*, Stephen Dedalus hears his fellow students’ mocking cry, “We want no budding Buddhists” (P 246). The “budding Buddhists” suggests Theosophists in this context: the cry expresses the people’s contempt for Theosophy and the occult fascinated many Irish writers including AE, W. B. Yeats, etc. Theosophical doctrine partly originated from Buddhist teaching: Annie Besant explains that “Buddhi is the faculty above the ratiocinating mind, and is the Pure Reason exercising the discriminative faculty of intuition, or spiritual discernment” (DSTT 29). In *Ulysses* there are several allusions to Mme Blavatsky and to her book *Isis Unveiled*: U 3.41-42, 7.784, 9.65-66&279, 15.2268-69. In addition, AE and John Eglinton, who appear in

“Scylla and Charybdis,” were at one time affiliated with the Dublin Lodge of the Theosophical Society. Lecturing his unique biographical theory on Shakespeare, Stephen monologues Theosophy.

Dunlop, Judge, the noblest Roman of them all, A. E., Arval, the Name Ineffable, in heaven high: K. H., their master, whose identity is no secret to adepts. Brothers of the great white lodge always watching to see if they can help. The Christ with the bridesister, moisture of light, born of an ensouled virgin, repentant sophia, departed to the plane of buddhi. The life esoteric is not for ordinary person. O. P. must work off bad karma first. Mrs Cooper Oakley once glimpsed our very illustrious sister H. P. B.'s elemental. (U 9.65-71)

Here Stephen derides the relationship between AE, Theosophy and Buddhism.³⁾

Later AE evaluated *Ulysses* :

I think with horror of that famous book, 'Ulysses,' which is the ultimate boundary of realism, but I also think of it with respect. If Joyce would write a Purgatorio and a Paradiso to the Inferno which is his 'Ulysses,' there would be one of the greatest works in literature. (*The New York Times*, 7 February 1928, p. 12)

AE purposely used the terms “Purgatorio,” “Paradiso” and “Inferno,” remembering Joyce's self-proclaimed term “Katharsis-Purgative” of “The Holy Office.” It seems that AE highly evaluated Joyce's works in general from the time they met in 1902 in spite of Joyce's occasional cynical attitude towards him.

Ⅲ. Joyce and Irish Orientalists II:

Yeats and Hearn

William Butler Yeats (1865-1939),
two Japanese men and the Noh play:

Before knowing the Noh play, W. B. Yeats had composed eleven plays and rewrote several of them. For Yeats, it might be destiny that a Catalan American scholar Ernest Francisco Fenollosa (1853-1908), student and translator of

the Noh play, died suddenly of a heart attack at the age of fifty-five in London, and that his widow asked Ezra Pound, secretary of Yeats then, to edit and publish Fenollosa's unpublished manuscripts about the Noh play and the Chinese poetry.⁴⁾

Pound eagerly encouraged Yeats to read Fenollosa's writings concerning about his new discovery of the precious Asian art. W. B. Yeats became gradually interested in the Noh play through his two Japanese friends, Yonejiro Noguchi (野口米次郎, 1875-1947) and Michio Ito (伊藤道郎, 1892-1961), who stayed in London in the 1910s.

Born in Tsushima, Aichi, Yonejiro Noguchi was an influential writer of poetry, fiction and literary criticism in both English and Japanese. In particular, some of his English poems are collected in several anthologies of Imagism. Staying for a decade in America, or San Francisco, Chicago and New York until 1904, Noguchi sailed to London where he had connection with numerous leading literary figures including Yeats, George Bernard Shaw, Thomas Hardy, and Arthur Symmons who met 20-year-old Joyce, who accompanied Yeats, only one month after he saw 28-year-old Noguchi in 1903. Symmons highly evaluated Noguchi's 16-page poetry collection *From the Eastern Sea* (1903), pointing out Noguchi's lack of the essence of English poetry but finding some fascination in his poetry, and wrote a review for him (Wada 226). In spite of his poor English proficiency, Noguchi's exotic poems attracted many people including Yeats for its Oriental, or Japanese flavors. Noguchi's incomplete English usage and ignorance of English culture were considered as his originality and creativity. In other words, he obtained a literary fame because he wrote “Japanese poems” in English. It was actually

Noguchi that first introduced the Noh play to Yeats around 1907 as indicated in Noguchi's article "Mr. Yeats and the No" (*The Japan Times*, 3 Nov. 1907). The Russo-Japanese War (1904-1905) brought Noguchi a great demand for his writings about Japanese culture and a great success in the West. In 1913, he made the second visit to England and was invited by the poet laureate, Robert Bridges to Magdalen College, Oxford to lecture on Basho Matsuo and *haiku*. In March 1918, Noguchi's first and last essay on Joyce titled "A Portrait of the Artist" (「一画家の肖像」) appeared in *Gakuto* (『学鑑』), which was the first introduction of Joyce, and *A Portrait of the Artist as a Young Man* to Japan, citing the reviews of H. G. Wells and James Huneker. Strange to say, Noguchi did not show any particular interest in Joyce's later works. In 1916, Noguchi contributed an article "A Japanese Poet on W. B. Yeats" to *Bookman*, 43 (June 1916), in which he told about a meeting and discussion with Yeats on Japanese subjects.

Michio Ito, born in Tokyo in 1892, was a dancer and choreographer. Ito studied dance at Emile Jaques-Dalcroze's school in the suburb of Dresden. At the beginning of World War I, Ito moved to London and lived there until 1916. Although Ito had never trained as a Noh actor/dancer, he played the role of the Hawk woman (the Guardian of the Well) at the premiere of Yeats' symbolic masque *At the Hawk's Well* (early April 1916), which is full of the Noh elements.⁵⁾ In the play, the Hawk woman corresponds with "shite" (primary actor) and the Old Man waiting for fifty years for the water of immortality to flow can be considered as "waki" (subordinate actor/primary spectator). The effect of the play largely depends on the skill of the dancer, different from traditional Irish dramas. Both Pound and Yeats had never seen

a real Noh play, but they struggled to learn something new to them from the traditional Japanese play to apply it to their Modernist works.

In April 1916 when brave Irish men took up arms for independence from the British Empire, W. B. Yeats wrote an introduction to *Certain Noble Plays of Japan* by Fenollosa and Pound: He wrote that "with the help of Japanese plays ... I have invented a form of drama, distinguished, indirect and, symbolic, and having no need of mob or press to pay its way - an aristocratic form." It was printed in 350 copies and published near Dublin by William's sister Elizabeth Corbet Yeats as the Cuala Press edition in the year of the Easter Rebellion. For Yeats, the Noh play was an *Eastern* rising from the land of the rising sun. Ezra Pound worked as a secretary of Yeats between 1913-1914 when he began to contact Joyce. Joyce was very interested in the theatre when he was young. It is not surprising that Joyce was concerned about the Noh play. When Joyce frequently corresponded with Pound and Yeats, he struggled to write his only play *Exiles*, which was deeply influenced by Henrik Ibsen's *A Doll's House*. In his letters to Joyce between 1914-1916, Ezra Pound often mentioned his joint work with Fenollosa to introduce the Noh play to the West, although Joyce did not seem to show any particular interest in their work at that time.⁶⁾ The names of both Fenollosa and Ito were alluded to in the last chapter of *Finnegans Wake* in which the Japanese St. Patrick and the Chinese Archdruid discussed color and colonialism (*FW* 611).

Lafcadio Hearn(1850-1904) and Japan:

Patrick Lafcadio Hearn was a Greek-Irish writer/journalist. He was also known as his Japanese name Yakumo Koizumi (小泉八雲) after

marrying a Japanese woman Setsu Koizumi(小泉セツ, 1868-1932) and became a naturalized Japanese citizen. He did not use his first name Patrick for his writing credit reportedly because he was skeptical about Christianity or his Irishness. Hearn was born in Lefkada (the origin of his middle name), one of the Greek Ionian Islands: Ithaca, one of the Ionian Islands, is located on the other side of the Ionian Sea. So Hearn's name and his birthplace are topographically close to Ithaca, the home of Ulysses in Homer's *Odyssey*, which makes us anticipate his global wanderings in his life, unlike those of Leopold Bloom. He was a son of Anglo-Irish Surgeon-major Charles Bush Hearn of County Offaly, Ireland and Rosa Antoniou Kassimati, a Greek woman of noble Kytheran lineage through her father, Anthony Kassimati. When Lafcadio was born, his father Charles was sent back to England: It was not until 8 October 1853 in Dublin that he met his father for the first time at the age of three. In 1952 when Hearn was two years old, he and his mother were taken by Charles's younger brother Richard to his father's old home at 48 Lower Gardiner Street, Dublin, next to Dion Boucicault's childhood home(47 Lower Gardiner Street) in the 1830s in the same building(built about 1808; now The Townhouse Dublin). Shortly however, probably because of his mother's discomfort caused by cultural differences, they moved to his rich great-aunt Sarah Brenane's house at 21 Leinster Square (off Rathmines Road Lower), Rathmines in a south suburb of Dublin. (28 years later, John Stanislaus Joyce married Mary Jane Murray at The Church of Our Lady of Refuge, Rathmines [Church of Mary Immaculate, Refuge of Sinners, 52 Lower Rathmines Road, Dublin 6] on 5 May 1880.) After Charles was sent to West India

in 1854, Rosa soon developed a mental illness while she was pregnant. She went back to her native land and gave birth to Lafcadio's brother James, but she never came back to Ireland again. Their parents finally divorced in 1856, and each soon found a new partner. His father set out for his new post in India with his new wife Alicia Goslin Hearn(née Crawford) and her two daughters in 1857, and both parents died of malaria before they came back. So Lafcadio spent his formative years mostly in his great-aunt's care at 73 Upper Leeson Street from 1855 to 1863.

His contemporary Anglo-Irish writers include Bram Stoker(1847-1912), Oscar Wilde (1854-1900) and George Bernard Shaw(1856-1950): Wilde's home(1 Merrion Square) and Shaw's(33 Synge Street) are within a short walking distance from Hearn's. Although Hearn only lived in Ireland between 1852-1863 as a boy, he later admired many Anglo-Irish writers including Yeats, Samuel Ferguson and William Allingham, and was much influenced by the Gothic tales of Charles Maturin and Sheridan Le Fanu, as Chales V. Whelan notes(*IWLHJ* 22).

In 1863 his great-aunt, a pious Catholic, sent Hearn to St. Cuthbert's College, Ushaw(Roman Catholic), Durham, northern England, where he was injured in a playground accident suffering loss of vision in his left eye. After his guardian aunt's unexpected sudden bankruptcy he went to the United States at the age of nineteen and settled in Cincinnati, Ohio where he was engaged in journalism work as a reporter for the *Cincinnati Daily Enquirer* between 1872-1875. After Hearn divorced Alethea("Mattie") Foley, an African-American woman in 1877, he moved to New Orleans, Louisiana, where he lived nearly for a decade, working for the newspaper *Daily City Item* and the *Times Democrat*. Later

his writings about the city's cultural and ethnic diversity appeared in national publications, such as *Harper's Weekly and Scribner's Magazine*, although he was little known at that time. In 1890 Hearn went to Japan as a newspaper correspondent. Through the good will of English Professor Basil Hall Chamberlain (1850–1935) of Tokyo Imperial University, Hearn gained a teaching position in Shimane Prefectural Common Middle School and Normal School in Matsue, Shimane where he married Setsu Koizumi, a daughter of a local *samurai* family through a teacher colleague as matchmaker and go-between according to Japanese law and custom in January 1891 (*IWLHJ* 25).⁷⁾ As Whelan tells, Setsu was no Madame Butterfly as appeared in the opera Joyce loved and repeatedly called his “common-law wife” (then) Nora Barnacle “little Butterfly” in a letter to her dated November 1, 1909 (*Letters II* 258): She was loved but never discarded by Hearn (*IWLHJ* 25). Hearn's teaching career continued at the Fifth Higher Middle School in Kumamoto, Tokyo Imperial University and Waseda University while he wrote numerous works on Japanese subjects.

He became widely known to the world by his writings on traditional Japan when Japanese styles became fashionable in the late nineteenth century. The Art Nouveau and Arts and Crafts movements both appreciated the East, especially the Japonique. *Kimonos* became popular among Victorian and Edwardian ladies as described in *Ulysses* (15.2249, 15.3857 and 18.405) and *Finnegans Wake* (214.11: “Is that the great Finnleader himself in his joakimono”). Hearn suddenly died of heart attack in Tokyo on 26 September 1904 at the age of 54.

Probably Joyce did not know Hearn very well, although both were deeply influenced by George Berkeley.⁸⁾ It is known that Hearn and

Yeats were familiar with each other's writings as correspondences between them around 1901 suggest.⁹⁾ Hearn gave some university lectures on Yeats sometime between 1896 and 1903 as George Hughes notes (*IWLHJ* 189–90). Yeats referred to Hearn in the Introduction to his play *Resurrection* (1931): Yeats mentioned that Hearn had found “empirical evidence” among the Japanese (*Explorations* 396). Hearn published thirteen books before he died in 26 September 1904, and all of them are on Japan in which he might have found “the universal” as Joyce did in Dublin. Among them, two major works are widely known to explain Japan to foreigners: *Glimpses of Unfamiliar Japan* (1894) and *Japan: An Attempt at Interpretation* (1904). The latter, mainly dealing with the characteristics of Japanese religion, is mentioned as a general reference book in the bibliography for the entry of “Japan” in the 11th *Britannica* (vol. 15, p. 275): The entry was written by Baron Dairoku Kikuchi (菊池大麓, 1855–1917). So it can be considered that Joyce was familiar with Hearn's writings about Japan through the 11th *Britannica*. Later Joyce came up with an idea for the Japanese Buddhist monk St. Patrick in *Finnegans Wake* and an allusion to *Shintoism*: “if I have failed lamentably by accident benefits though shintoed, spitefired” (*FW* 539.10–11). It might have indirectly been owing to Hearn through the 11th *Britannica*. Joyce probably noticed that the relationship between *Shinto* and Buddhism in Japan resembles that between Celticism and Christianity in Ireland so that he could create the Japanese Buddhist avatar of St. Patrick.

It is very easy to find common points between Hearn and Joyce. Both were born as the second child(son) of each family after their eldest brother died in infancy: It means that

their parents' expectations were like infinite joy when both were born. They were strictly educated at Catholic schools but both eventually rejected Catholicism in spite of the expectations of people around. They were deeply influenced by Ireland and Irish literature but both left there when they became adolescents. Both writers liked travelling but wrote about particular places: Dublin for Joyce, Japan for Hearn. Both loved and hated Dublin and Ireland throughout their lives.

Conclusion

As we have seen, Irish Orientalists inspired Joyce when young Joyce wanted to be away from Ireland and Catholicism. He needed other alternatives and found some in Asia in the mood of Orientalism. Ireland's colonial status was rather complex because it suffered from British Imperialism while it also benefited some as a part of the British Empire until the early twentieth century, as, for instance, many statues of the reclining Buddha in the National Museum indicate (cf. *U* 5.328 & 18.1201). This is one of the "Approx. eight [Burmese] Buddha statues were given on loan in 1891 by Col. Charles Fitzgerald" as "a trophy of Britain's newest colony exhibited to the people of her oldest" according to John Smurthwaite (3).¹⁰⁾

In a sense both Joyce and Irish Orientalists succeeded in part to assure some connections between nationalism and Orientalism in Ireland while they seem to have ended up staying in Ireland under the persistent influence of Anglo-Saxonism. It is impossible to deny that Ireland is a European country that has been greatly influenced by the Great Britain in culture and in language. Still, however, it seems that the recent term "Celtic Tiger" is a legacy of Ireland's Asianess or longing for the East. On 28 August,

2006, the British newspaper *The Independent* reported that Celtic mummies, presumably from Scotland in the Bronze Age, were discovered in the Taklamakan Desert of Northwestern China.¹¹⁾ —It proves that there must have been some connection or communication between the Celts and China from thousands years ago. The whole world has been westernized since the Age of Great Navigation. However, Joyce studies on Orientalism can prove that the cultural exchanges between East and West have been carried out interactively.

Notes

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- 1) Joyce also mentioned Mangan's, pork butcher, 1-2 William Street South in *Ulysses*: 10. 534 & 1123.
 - 2) It seems very strange that Dr. M. Mansoor, graduate of Trinity College Dublin, did not mention a word about Mangan in his book *The Story of Irish Orientalism*.
 - 3) See also *U* 9.279-85. Cf. Eishiro Ito, "Mediterranean Joyce Meditates on Buddha," p. 59.
 - 4) Cf. Richard Taylor, *The Drama of W. B. Yeats: Irish Myth and the Japanese No*, p. 34. Fenollosa could not read Japanese very well, but he actively introduced Japanese arts to the West. He adopted the Japanese name Kano Yeitan Masanobu (狩野永探理信), and later, he even converted to Buddhism in Japan.
 - 5) Cf. Helen Caldwell, *Michio Ito*, p. 45. Later Yeats published *Four Plays for Dancers* (1921), all of which are based on certain Noh plays: *At the Hawk's Well* is based on *Yoro* (「養老」), *The Only Jealousy of Emer on Awoi no Uye* (「葵上」), *The Dreaming of the Bones on Nishikigi* (「錦木」) and *Calvary* on some religious Noh plays (source unidentifiable).
 - 6) See *Pound/Joyce*, pp. 17, 33, 53, 56, 73, 83 and 85: "MacMillan are doing a Japanese play book, a good

- deal bigger than the small one at Cuala" (p. 83: Pound's letter to Joyce dated 1 and 2 September 1916 from 5, Holland Place Chambers, Kensington, W.)
- 7) In 1908, four years after Hearn's death, Setsu Koizumi met Noguchi's American lover Léonie Gilmour and took care of her, feeling a sympathy with her unrewarding circumstances while Gilmour began tutoring Hearn's children. See Inaga, etc., "The Noguchi Legacy: Artistic Vagabondage of Yone and Isamu Noguchi."
 - 8) See Sean G. Ronan, ed. *Irish Writing on Lafcadio Hearn and Japan*, pp. 55, 64, 184 and 207-9.
 - 9) See *The Collected Letters of W. B. Yeats, vol. III 1901-1904*, pp. 101-2.
 - 10) On 27 June 2002, Ito was allowed to see multiple statues of the reclining Buddha in the depository of National Museum of Ireland — Decorative Arts & History at Collins Barracks. As of September 2008, the museum has approximately 30 Buddhas according to Audrey Whitty, curator of ceramics, glass & Asian collections of the museum. As she tells, "Approx. eight Buddha statues were given on loan in 1891 by Col. Charles Fitzgerald. Some were returned in the early 20th century to his family, but about 4/5 remain here in the museum" (e-mail to Ito dated on 15 September 2008).
 - 11) See "A meeting of civilisations: The mystery of China's celtic mummies." *The Independent*, 28 August 2006.

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アイルランド性のアジア性を意識すること ジョイス周辺のアイルランド人オリエンタリストたち

伊東 栄志郎

要 旨 本稿は、アイリッシュ・オリエンタリズムがどのようにジェイムズ・ジョイスと彼の同時代人達に影響を与えたかを探求する。M. マンスーアは『アイリッシュ・オリエンタリズム物語』で、アイルランドのオリエンタリストたちは「大英帝国の統治と意地に大いに貢献してきた」と語る(13頁)。ジョイスは、英語とは異なりアイルランド語は東方起源で、多くの言語学者たちから古代フェニキア人の言葉と同一視されてきたと主張した(*CW* 156)。彼は、多くのアイルランド人たちが東方の傑作を翻訳し、紹介することで、英国芸術と思想に大きく貢献してきたと記した(*CW* 171)。なぜ多くのアイルランド人がオリエンタリズムに興味を抱いてきたのであろうか？

若きジョイスは、ジェイムズ・クラレンス・マンガン、ジョージ・ラッセル、W. B. イェイツといったアイリッシュ・オリエンタリストに影響を受け、神智学やオリエンタリズムをダブリンで学んだ。ジョイスの時代のアイリッシュ・オリエンタリストは、しばしばアイルランド文化を英国文化から区別する必要があった愛国者たちであった。アイルランドのオリエンタリズムは大英帝国に対するナショナリズムと強い関係をもって発展してきた。例外は、ギリシャ系アイルランド人ラフカディオ・ハーン(小泉八雲)で、日本人妻を娶り、日本について多くの論考を書いた。ジョイスを中心としてオリエンタリズムを考察すると、東洋と西洋の文化交流が双方向に行われてきたことを証明することが出来るのである。

キーワード ジェイムズ・ジョイス、ジェイムズ・クラレンス・マンガン、ジョージ・ラッセル、W. B. イェイツ、ラフカディオ・ハーン(小泉八雲)