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Yakumo on the Gulf:

Some Notes on Reading Hearn's *Chita* as a Gothic Text

Peter Bernard

In his 1927 survey "Supernatural Horror in Literature," H. P. Lovecraft (1890–1937) writes the following:

Lafcadio Hearn, strange, wandering, and exotic, departs still farther from the realm of the real; and with the supreme artistry of a sensitive poet weaves phantasies impossible to an author of the solid roast-beef type. His *Fantastics*, written in America, contains some of the most impressive ghoulishness in all literature; whilst his *Kwaidan*, written in Japan, crystallises with matchless skill and delicacy the eerie lore and whispered legends of that richly colourful nation. Still more of Hearn's weird wizardry of language is shewn in some of his translations from the French, especially from Gautier and Flaubert. His version of the latter's *Temptation of St. Anthony* is a classic of fevered and riotous imagery clad in the magic of singing words.¹

This is all Lovecraft has to say of Lafcadio Hearn (1850–1904); and yet his comments are effective in succinctly conveying the diversity of Hearn's output. He gives three examples—one collection of short pieces from Hearn's "American" period; another collection of pieces from Hearn's "Japan" period; and one work of literary translation.

Of the three, *Kwaidan* (1904) is by far the best-remembered today, especially in its transmuted Japanese-language forms. Hearn's oeuvre, as I have noted elsewhere, is

singularly difficult to categorize, due to the diversity of its modes, its discursive idiosyncrasy, and Hearn's own peripatetic nature: he wrote about a lot of different places in a lot of different ways.² In this paper, I would like to make an attempt at clarifying Hearn's literary-historical significance beyond his strictly Japanological pieces by considering one of his major works from his New Orleans period, where he lived for roughly a decade in the 1870s and 1880s. For it is my conviction that Hearn's works from his "American" period—from his time in Cincinnati, New Orleans, and the West Indies—are fundamentally different, stylistically as well as thematically, from those he produced in and on Japan; that we need to reject a narrativization of Hearn's biography that finds in his adoption of Japanese citizenship and his prolonged stay in Japan a facile teleology, through which his earlier, oftentimes more protean American writings are then retrospectively read; and that his version of an *American Gothic* needs to be taken seriously as achieving something that we do *not* see in such works as *Kwaidan*—nor in other works in the American Gothic tradition broadly construed. How, in other words, might we resituate Hearn in a history of the American Gothic?

Throughout his life, Hearn produced only two works which might reasonably be construed as novels; neither of these take Japan as their theme. The first of these, *Chita: A Memory of Last Island*, was published in book form in 1889, and is set along the Louisiana coast and, to a lesser degree, in New Orleans. The first basic claim that I would like to pursue here is that *Chita* deserves to be read as one of the great American Gothic novels, alongside the likes of Charles Brockden Brown (1771–1810), Nathaniel Hawthorne (1804–1864), Edgar Allan Poe (1809–1849), and Henry James (1843–1916).

But before we turn to *Chita*, it would be prudent to first set some working parameters for the American Gothic in literature, and for Gothic literature more broadly. Let us start with the latter, though, needless to say, a thorough survey of the vast theoretical literature on this subject is beyond the scope of this paper. Anglophone Gothic literature begins, of course, with the more historically circumscribed genre of the Gothic Romance, which can be assigned specific dates of flourishing—from the publication of the second edition of Horace Walpole's (1717–1797) *The Castle of Otranto* in 1765 to, arguably, the publication of James Hogg's (1770–1835) *The Private Memoirs and Confessions of a Justified Sinner* in 1824. In his classic study of the Gothic Romance, David Punter suggests that a process of inversion of traditional value systems is at the structural heart of these texts:

Gothic stood for the old-fashioned as opposed to the modern; the barbaric as opposed to the civilised; crudity as opposed to elegance; old English barons as opposed to the cosmopolitan gentry; indeed, often for the English and provincial as opposed to the European or Frenchified. Gothic was the archaic, the pagan, that which was prior to, or was opposed to, or resisted the establishment of civilised values and a well-regulated society. And various writers, starting from this point, began to make out a case for the importance of these Gothic qualities and to claim, specifically, that the fruits of primitivism and barbarism possessed a fire, a vigour, a sense of grandeur which was sorely needed in English culture. Furthermore, they began to argue that there were whole areas of English cultural history which were being ignored, and that the way to breathe life into the culture was by re-establishing relations with this forgotten, 'Gothic' past.³

This working definition of what "Gothic" stands for is useful in a broader literary-historical sense because it is not bound to the generic strictures of those first Gothic Romances, and particularly because it does not imagine the Gothic to be specifically *supernatural* fiction. And I think that the more specific, and perhaps more familiar, aspects commonly used to define the Gothic—an exploration of paranoia and hysteria, an obsession with bloodlines, affect-based definitions focusing on terror/horror as experienced in the bodies of characters as well as readers, as well as cruder topical signifiers like castle/ruins/abbey or ghost/monster/madman—can all be reasonably derived from this essential process of inversion that Punter describes above.

The body of texts—especially in America—working in a Gothic mode that emerge from the 1820s onward constitute a field that is much more diffuse than that of the Gothic Romance proper. Let me provisionally propose here that we might delineate an *American* Gothic, starting in earnest with the novels of Charles Brockden Brown, from the Gothic of the British Isles by observing a general turning away from explicitly supernatural trappings and toward an exploration of obsession and extreme mental states—what Punter calls "psychic grotesquerie."⁴ We can observe, in other words, a turn toward psychological interiority—and, perhaps paradoxically, toward an increased interest in the ways that

particularized regional landscapes shape as well as reflect those interior states. This is of course an inadequate way to characterize all of American Gothic fiction; but let us use it as a momentary portal through which we can frame Hearn's novel.

Chita is a strange novel, both structurally and formally, when considered against conventional understandings of what a novel is and does. It is a story about a girl named Chita, also known as Conchita, also known as Concha, also known as Lili, also known as Eulalie—this proliferation of overlapping names, and the textual ambiguity it engenders, is key to the novel's strangeness and a point to which I will return later. Chita survives a devastating hurricane disaster in 1856, and is rescued and subsequently adopted by Feliu, a Spanish fisherman, and his wife Carmen in a remote and almost extraterritorial fishing hamlet called Viosca's Point on the Louisiana coast, only to have—unbeknownst to her—a reunion with her biological father, Julien, a doctor who travels to Viosca's Point in the midst of the 1867 yellow fever epidemic on behalf of a patient, only to fall victim to the disease and die at Viosca's Point just as he begins to realize that this strange blonde-haired girl of the village is actually his long-lost daughter. But this narrative is fed to the reader in bits and pieces, so that it almost reads like an impressionist mystery novel.

Chita draws heavily on historical events, primarily the 1856 hurricane that obliterated the island resort known as L'Île Dernière, or Last Island in English, and the 1867 New Orleans yellow fever epidemic. But there is a tension that runs throughout the text between this aspect of historical reportage and an intensely lyrical formal style, indicative of Hearn's prose from this period but nonetheless unusual when forced into the format of the prose novel. Multiple long passages—the majority of the book, in fact—read more like prose poems than they do like customary novelistic prose. Betraying its title, the protagonist of this novel is not so much Chita as it is the Louisiana landscape itself, limned so vividly and beautifully here by Hearn, who was clearly drawing deeply on first-hand observations of that landscape.

Hirakawa Sukehiro characterizes *Chita* as an "exotic" novel, noting in particular the polyglottic richness of the text.⁵ When we read the text closely, however, we find ourselves up against a rhetoric that is intensely and relentlessly Gothic. It would be impossible to catalogue all instances of such Gothic rhetoric, as they pepper each and every page of the novel. But let us take a look at a few examples nonetheless. Amidst the extended description

of the landscape of the Louisiana coast, its waters and islands, its flora and fauna, we find passages like the following:

Year by year that rustling strip of green land grows narrower; the sand spreads and sinks, shuddering and wrinkling like a living brown skin; and the last standing corpses of the oaks, ever clinging with naked, dead feet to the sliding beach, lean more and more out of the perpendicular. As the sands subside, the stumps appear to creep; their intertwined masses of snakish roots seem to crawl, to writhe,—like the reaching arms of cephalopods. . . .⁶

This passage is striking in that its rhetoric seems to be reaching both backwards and forwards, in literary-historical terms. The “standing corpses of the oaks” and their “naked, dead feet” feel classically Gothic; this kind of tone is familiar to any reader of the original iterations of the Gothic Romance. But there are weirder tones embedded in this passage as well—the sand “shuddering and wrinkling like a living brown skin,” the “snakish roots” that “seem to crawl, to writhe.” Hearn’s Gothic rhetoric in *Chita* consistently anthropomorphizes natural phenomena and inanimate objects—and it does so in a way that renders them brooding, menacing, and terrifying. When we reach the climax of this paragraph, however, with the “reaching arms of cephalopods,” our mind flashes forward—to the weird tale, to Lovecraft’s Cthulhu and R’lyeh. It is not an exaggeration, I think, to state that *Chita*’s Gothic rhetoric foreshadows the sort of cosmic horror that was to become the preoccupation of the weird tale in the twentieth century.

Hearn’s rhetoric can also become quite gruesome, such as in the following passage, describing the rescue efforts after the devastating Last Island storm:

It required the subtle perception of long intimacy to name remains tumefied and discolored by corruption and exposure, mangled and gnawed by fishes, by reptiles, and by birds;—it demanded the great courage of love to look upon the eyeless faces found sweltering in the blackness of cypress-shadows, under the low palmettoes of the swamps,—where gorged buzzards started from sleep, or cotton-mouths uncoiled, hissing, at the coming of the searchers.⁷

Hearn's predilection for the term "ghostly" has been well remarked upon, but what has been less frequently noted is his real appetite for the gruesome—for his ability to convey something akin to body horror through prose.⁸ The disintegration, putrefaction, and mutilation of corpses is another thematic vector that runs through this text; the idea that bodies, living as well as dead, can transmogrify beyond recognition haunts its pages, with Julien's deathbed encounter with his now-transformed (and healthy) daughter Chita being the ultimate example of this.

And then there are passages that simply out-Poe Poe.

In the early days of the settlement, a Spanish fisherman had died; and his comrades had built him a little tomb with the surplus of the same bricks and other material brought down the bayou for the construction of Viosca's cottages. But no one, except perhaps some wandering duck hunter, had approached the sepulchre for years. High weeds and grasses wrestled together all about it, and rendered it totally invisible from the surrounding level of the marsh.

Fiddles swarmed away as Chita advanced over the moist soil, each uplifting its single huge claw as it sidled off;—then frogs began to leap before her as she reached the thicker grass;—and long-legged brown insects sprang showering to right and left as she parted the tufts of the thickening verdure. [...] Then, quite unexpectedly—oh! what a start it gave her!—the solitary white object burst upon her view, leprous and ghastly as the yawn of a cotton-mouth. Tombs ruin soon in Louisiana;—the one Chita looked upon seemed ready to topple down. There was a great ragged hole at one end, where wind and rain, and perhaps also the burrowing of crawfish and of worms, had loosened the bricks, and caused them to slide out of place. It seemed very black inside; but Chita wanted to know what was there. [...]

A brown head—without hair, without eyes, but with teeth, ever so many teeth!—seemed to laugh at her; and close to it sat a Toad, the hugest she had ever seen; and the white skin of his throat kept puffing out and going in.⁹

In this passage, we find a perfect coalescence of three primary aspects of Hearn's Gothic

description: his concern with, and attention to, the specificity of local place—to this reader, “tombs ruin soon in Louisiana” deserves to be remembered in its poetry of concision alongside Lovecraft’s “west of Arkham the hills rise wild” as one of the great Gothic pronouncements in all of American literature—and depiction of landscape; his fascination with the gruesome, with the visceral experience of encountering a decayed corpse; and his interest in the logic of nightmare, captured in masterly fashion with the image of the huge toad, its white skin against the darkness, sitting beside the skull, staring at Chita.

There is something more to the American Gothic of *Chita*, however, something which, I hope, will help us better understand its place among the resurgence of Gothic fiction in the 1880s and 1890s. The novel begins with the following sentence: “Travelling south from New Orleans to the Islands, you pass through a strange land into a strange sea, by various winding waterways.”¹⁰ We are then treated to an extraordinarily vivid linguistic recreation of that journey: down from New Orleans, through the bayou, and, amidst increasing isolation, out to the coast.

The point that I wish to make here is that the basic structure instantiated by this geographical movement—away from the urban, deeper and deeper into the remote, the isolated, the rural, which becomes the stage upon which the Gothic encounters of the narrative unfold—is a structure that is not unique to *Chita*, but is instead a characteristic of Gothic fictions in this second flourishing of the form that I propose took place from the 1880s onward. It is my assertion that, after its relative dormancy from roughly the 1830s to the 1880s, the Gothic narrative became—for historical reasons which are beyond the scope of this paper—ethnographized. Accordingly, a narrative movement *into depth*—this sense of going deeper and deeper, until we (via the proxy of the protagonist or, in the case of a text like *Chita*, the disembodied narrator-as-guide) collide with something that we do not, and cannot, comprehend: some Gothic reality that throws the rationality and the epistemologies of the urban space from which we came into question. We find this basic structure in Robert Louis Stevenson’s (1850–1894) “Olalla” (1885); in the work of Bram Stoker (1847–1912); in the ghost stories of M. R. James (1862–1936); in the weird fiction of Lovecraft and Henry S. Whitehead (1882–1932); and in more “major” literary works like Joseph Conrad’s (1857–1924) *Heart of Darkness* (1899).

This observation brings with it some interesting implications. Koizumi Bon, arguing

that Hearn can be understood as engaging in ethnographic practice across his oeuvre, notes the ethnographic nature of Hearn's two novels alongside the fact that both of Hearn's novels were not well received at the time of their publication. Drawing on a quote from Hirai Teiichi, who translated Hearn, Koizumi frames the "failure" of Hearn the novelist as a positive thing—as a catalyst for Hearn to abandon fiction and turn his attention to things like the collection of folklore, the reworking of old tales, and a more detached observation of cultures.¹¹ It is absolutely true that Hearn-as-ethnographer is a strongly felt presence in *Chita*, through his excavations and recreations of the events of 1856 and 1867. But I think that an un-ironic reading of contemporary critical reception can lead to analytical dead ends—one need only to look at how Izumi Kyōka (1873–1939) was received after he turned his attention to more fantastic fictions in the Meiji Period to get a sense of this—and that, when we read *Chita* closely, we can perhaps resist some of the teleological tautology latent in Koizumi's argument by imagining an alternate path that Hearn might have taken, but did not—Hearn not as "interpreter" of Japan, but Hearn as novelist.

For, although *Chita* is very much of its time as a Gothic narrative following the "ethnographic paradigm" I have sketched above, I would like to conclude this paper by attempting to show how Hearn's particular instantiation of it is unique, historically important, and pregnant with resonances that retain an ability to speak powerfully to our contemporary moment. Let us return to *Chita*'s first sentence, and in particular to our passing "through a strange land into a strange sea." The parallelism here—strange land, strange sea—foreshadows what in my reading is the central thematic and aesthetic concern of *Chita*'s narrative: namely, the twinning of bodies, the conflation and blurring of images, and the proliferation of doppelgängers. We have already seen one example of this in the way that the distinction between animate and inanimate, living and dead is broken down by the metaphorical rhetoric of the prose—sand "shuddering and wrinkling like a living brown skin," creeping stumps, crawling snakish roots. This rhetoric continues throughout, and builds in intensity: "Forever the yellow Mississippi strives to build; forever the sea struggles to destroy;—and amid their eternal strife the islands and the promontories change shape, more slowly, but not less fantastically, than the clouds of heaven."¹² Here, at this place on the margins to which Hearn has guided us, water, earth, and air swirl together, as if to become one. Even the vegetation assumes a monstrous hybridity through Hearn's rhetoric: "the general appearance of this

marsh verdure is vague enough, as it ranges away towards the sand, to convey the idea of amphibious vegetation,—a primitive flora as yet undecided whether to retain marine habits and forms, or to assume terrestrial ones.”¹³

This theme of twinning and ontological ambiguity is most powerfully expressed, however, in the figure of Chita herself. Chita is, in fact, a sort of revenant: not only is she nursed back to good health after her near-death experience in the hurricane, but the very name she is given by Feliu and Carmen—Concha or Conchita, shortened to “Chita”—casts her as a ghostly presence. The name given to her at birth was in fact Eulalie, or Lili; the name Conchita originally belonged to Feliu and Carmen’s biological daughter, who died as a child before the main events of the narrative commence. Feliu and Carmen thus welcome this (they assume) orphaned girl as a divine gift and as a symbolic return of their daughter from the grave. The theme of blurring and doubling is bound, in other words, into the novel’s very title. But as we read we realize there are actually dual doppelgangers to be found in the relationship between Carmen and Chita: Carmen, who had recurring dreams of her dead daughter, found her double in Chita; and Chita, who has recurring dreams of her dead mother, found her double in Carmen.

In the novel’s final pages, however, a new layer is introduced to the complex bifurcations of signification embodied by Chita. When Julien, sick with yellow fever, encounters his daughter in this remote fishing village, he struggles to correctly identify who she is. The impression that she gives him, at first, is not of his daughter but of his wife—her smile, he thinks, “was the smile of dead Adèle.”¹⁴ Chita is now not only a doppelganger of Feliu and Carmen’s dead daughter; she becomes the ghost of her own dead mother, as well. After this moment, as Julien’s fever worsens and he grows closer to death, it seems as if all of the distinctions heretofore established by the narrative fade away, as we enter into the feverish consciousness of Julien: “Weirdly the past became confounded with the present,” we are told; “impressions of sight and of sound interlinked in fantastic affinity.”¹⁵ In Julien’s delirium, the two climactic years of the narrative—1856 and 1867—begin to bleed into each other. And I believe that there is sufficient play in the narration to read in good faith the final “*Chéri*” at the end of the novel, right at Julien’s passing, supernaturally—as Julien’s wife calling him from beyond the grave.¹⁶ Or at least the novel puts forth most clearly here a proposition hinted at throughout: that the mystical pantheism of Nature’s “Soul of the

World,” to use the phrase found in the novel, and ghostly supernaturalism are not only compatible but one and the same—this becoming here, in this final passage, the last gesture of blurring, of two things overlapping to become one.

Themes of the changeling, the doppelganger, and mistaken identity are of course central to Gothic literature as a whole—one only need to look to William Godwin’s (1756–1836) *Caleb Williams* (1794), Charles Brockden Brown’s *Arthur Mervyn* (1799), Hogg’s *The Private Memoirs and Confessions of a Justified Sinner*, or Poe’s “William Wilson” (1839). But what makes Hearn’s treatment of it unique is how it is linked here to his lifelong interest in hybrid or Creole cultures. In Hearn’s aesthetics (in *Chita* as well as elsewhere), that which is mixed, hybrid, ambiguous is beautiful, and that which is pure is ugly. We see this quite clearly in the narrative’s extraordinary vision of Viosca’s Point as a rural Gothic space of ethnic heterogeneity: there are the Spanish fishermen, the Sicilian luggerman, and this mysterious child who does not speak any English. For Hearn, the *rural* Gothic, in particular, was a tool to explore ethnic heterogeneity—not ethnic homogeneity, as is more common in rural American Gothic texts.

It is *this* aspect of *Chita*, I think, with which it earns its place among the great American Gothic narratives. Hearn takes what are generally the concerns of the urban Gothic—“*proximity* and *heterogeneity*,” to borrow from Chad Luck’s reading of urban Gothic literature—and makes them the concerns of a rural regionalized Gothic narrative.¹⁷ For although a small part of the narrative action takes place in New Orleans—and although we are treated to a chilling depiction of the pall of yellow fever hanging over the city in 1867 that echoes Brown’s own Gothic depiction of another yellow fever epidemic in *Arthur Mervyn*—the narrative gaze remains trained throughout on those desolate and weird landscapes along the coast.

Issues of heterogeneity, and hybridity, and mixing get us into some murky water, however, with Hearn. For racial, racializing, and racist discourses are never too far off in the offing;—we can see them floating there, like a corpse, see them as they gradually move closer to slap up against our shores. What I am trying to say is: reading Hearn is consistently a frustrating experience because of the way his texts vacillate between a sympathetic concern for the Other and the subaltern that was probably unique in American letters at the time—no one was writing about a place like Viosca’s Point, and about the people who populated such a

place, with such sympathetic detail as Hearn—and crude and shallow assumptions about race that rear their head in such moments as when young Chita first encounters Laroussel among the other members of the search party: “Was it the first embryonic feeling of race-affinity quickening in the little brain?”¹⁸

Ōtsuka Eiji makes the interesting comment that “Hearn’s bloodline fantasies made him into an ethnographer/folklorist [*minzokugakusha*].”¹⁹ What I would like to add here is that these “bloodline fantasies” are precisely what connect the Gothic, the ethnographic gaze, and racism in Hearn: in other words, what make *Chita* both a Gothic and a racist text. The way that it Gothicizes race, and racializes the Gothic, is in fact one of the things that makes it an *American Gothic* text.

And yet—and this is in no way a trivialization or dismissal of the racism in the text—I believe that because it is a *novel* in form *Chita* is able to achieve something that Hearn’s more ethnographic or folkloristic non-fiction texts, which also exhibit the same racializing and racist discourse, could not. Through the sustained exercise in depicting and imagining not only historical catastrophes but also what is made possible, beyond the realm of historical reality, by such events, Hearn is able to break away from his concerns with (oftentimes race-based) categorization and comparison that we see in other works to create something that is, frankly, more universal. This leads us peripatetically back to the point with which we started—reading *Chita* as an American Gothic text. Which we can certainly do, as I hope to have shown, and likewise could pursue in more detail through a lineage of Louisianan Gothic that includes Anne Rice’s (b. 1941) *Interview with the Vampire* (1976), the 1987 film *Angel Heart*, and the first season of the television series *True Detective* from 2014; but this does not preclude other ways of Gothic reading. *Chita* speaks powerfully to a vision of the rural Gothic that is simultaneously American and something more transnational, linked through the shared image of watery cataclysm. For this is a novel of the sea, more than it is of any national soil; and it is a novel of a sea that is, furthermore, recast, in one moment of fancy, as “one monstrous and complex life,” as something that “could crawl backward and forward,” “could speak,” and “only feigned deafness and sightlessness for some malevolent end.”²⁰ And so our thoughts turn not only to the eldritch horrors beneath the waters in Lovecraft’s “The Colour Out of Space” (1927) and “The Call of Cthulhu” (1928)—Hearn’s image of bayou cypresses “grotesque as gatherings of fetich-gods”²¹ brings to mind very strongly

the Louisianan swamp cultists of that latter story—but also range further across the sea, to, for example, the cataclysmic floods of Kyōka’s “Of a Dragon in the Deep” (“Ryūtandan,” 1896) and *The Holy Man of Mount Kōya* (*Kōya hijiri*, 1900) and *Demon Pond* (*Yasha ga ike*, 1913). For in these texts by Kyōka, we would similarly find enquiries into issues of ethnic heterogeneity through the lens of an ethnographically informed Gothic narratology not too dissimilar from what Hearn achieves in *Chita*.

To end with a provocation, there is more, I believe, to be found *narratologically* in *Chita* that resonates with Kyōka’s sustained exploration of these very themes than there is to be found in *Kwaidan* or any other of Hearn’s “Japanese” works. If we wish to begin the work of reading and understanding Hearn as a truly transpacific writer—not just as someone who crossed the sea to live in Japan—we would do well to take *Chita*’s Last Island and Viosca’s Point as our first ports of call.

Notes

- 1 H. P. Lovecraft, *The Annotated Supernatural Horror in Literature*, ed. S. T. Joshi (New York: Hippocampus Press, 2012), 73.
- 2 See Peter Bernard, “Hearn, Lafcadio,” in *The Encyclopedia of Japanese Horror Films*, ed. Salvador Murguía (Lanham: Rowman & Littlefield, 2016), 115–119.
- 3 David Punter, *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day: Volume 1: The Gothic Tradition* (New York: Longman Publishing, 1996), 5–6.
- 4 *Ibid.*, 2.
- 5 Hirakawa Sukehiro, *Koizumi Yakumo to kamigami no sekai; Rafukadio Hān: Shokuminchi ka, Kirisuto-kyō ka, bunmei kaika* (Tokyo: Bensei shuppan, 2018), 487.
- 6 Lafcadio Hearn, “Chita: A Memory of Last Island,” in *American Writings* (New York: The Library of America, 2009), 82.
- 7 *Ibid.*, 114.
- 8 For an important example of an anthology that *does* emphasize this aspect of Hearn’s output, see Lafcadio Hearn, *Period of the Gruesome: Selected Cincinnati Journalism of Lafcadio Hearn*, ed. Jon C. Hughes (Lanham: University Press of America, 1990).
- 9 Hearn, “Chita,” 124–125.
- 10 *Ibid.*, 77.
- 11 Koizumi Bon, *Minzokugakusha Koizumi Yakumo: Nihon jidai no katsudō kara* (Tokyo:

- Kōbunsha, 1995), 64–65.
- 12 Hearn, “Chita,” 81.
- 13 Ibid., 98.
- 14 Ibid., 143.
- 15 Ibid., 147.
- 16 Ibid., 148.
- 17 Chad Luck, “George Lippard and the Rise of the Urban Gothic,” in *A Companion to American Gothic*, ed. Charles L. Crow (Chichester: Wiley Blackwell, 2014), 125.
- 18 Hearn, “Chita,” 111.
- 19 Ōtsuka Eiji, “*Suteko*” *tachi no minzokugaku: Koizumi Yakumo to Yanagita Kunio* (Tokyo: Kadokawa gakugei shuppan, 2006), 18.
- 20 Hearn, “Chita,” 130.
- 21 Ibid., 77.