

For copyright reasons, the frontispiece and all other illustrations in this volume have been blacked out. We are in the process of applying for permission to reproduce these illustrations electronically. Once permission is gained, the illustrations will be made available. We apologize for the inconvenience.

Dialogues, East and West

CONVERSATIONS BETWEEN DR. PAUL TILLICH
AND DR. HISAMATSU SHIN'ICHI

(PART ONE)

In the autumn of 1957, Dr. Hisamatsu Shin'ichi was at the Harvard Divinity School as a Visiting Professor. At that time, Dr. Paul Tillich was also at the Harvard Divinity School as a University Professor. When each expressed a desire to speak at some length with the other, it was agreed to meet the afternoon of November 11th in Dr. and Mrs. Tillich's Cambridge apartment on Chauncey Street. This conversation turned out to be the first in a series of three—the other two taking place down the road a bit from the Tillich's apartment, at the Hotel Continental, where Dr. Hisamatsu was staying with his Japanese assistant and interpreter, the Reverend Fujiyoshi Jikai.

These three get-togethers, it should be noted, were as much social as for serious talk, and on one occasion, as I remember, included dinner. It was, I believe, Mr. Fujiyoshi's idea—with, of course, Dr. Tillich's concurrence—to tape-record the discussion part of these meetings.

Recently, in connection with the current Japanese publication of a unified edition of Dr. Hisamatsu's works, these tape-recordings were transcribed (by Mr. Tokiwa Gishin) in order to obtain a verbatim account of what Dr. Hisamatsu had said in Japanese. It was then felt that the entire conversations should be prepared in an English version, with literal English translations of Dr. Hisamatsu's remarks included, where necessary, to supplement the often summary 'on-the-spot' interpretations made at the time by both Mr. Fujiyoshi and myself.

What appears on the following pages, accordingly, is a transcription that is in part a translation. It has, moreover, been slightly edited, not

THE EASTERN BUDDHIST

only to eliminate needless repetition and to improve the grammar, but also to fill in some of the gaps—both mechanical and in thought—occurring for one reason or another in the tape. The hope is that, thereby, the discussion becomes intelligible in itself without any added explanations that would have detracted from the natural flow of the original exchanges.

Illustrations of the art works discussed were obtained in part through the very kind help of Mrs. Tillich, to whom the editors wish also to express their deepest personal thanks for carefully going over this transcription and for consenting to its publication. (*R. J. DeMartino*)

★ ★ ★ ★ ★

Participants: Paul Tillich
Hisamatsu Shin'ichi
(Mrs.) Hannah Tillich
Interpreters: Richard DeMartino
Fujiyoshi Jikai

DeMartino for Hisamatsu: You must be quite busy. Are you lecturing in New York as well as here at Harvard?

Tillich: Yes, yes, everywhere. (Laughter) Last week in Washington, next week at Duke University.

DeMartino for Hisamatsu: You must keep healthy while you are doing so.

Tillich: Yes, and I feel very much the lacuna in my life, which has to do with the meditative part of life. I would like to ask about this, for there is a conflict: on the one hand you are asked to speak by so many people, who ask you again and again, year after year, and always a few new ones; and, on the other hand, you feel that the more you speak the less you have to say. You need some source for re-filling what you gave out. This is a continuous conflict in my life.

DeMartino to Hisamatsu, after interpreting for Dr. Tillich,: What is your advice?

Fujiyoshi for Hisamatsu: Among Americans who are living a very busy life, is there any desire to seek a calmer life? I think that even in our busy life we have to find calmness.

Tillich: Yes.

DeMartino for *Hisamatsu*: It is important to have a calm point or calm moment within the daily life schedule; one should put aside a special time and have a special place where one can be calm.

Tillich: Yes.

DeMartino for *Hisamatsu*: What is even more necessary, of course, and this goes right to Zen, is to be able even while you are engaged in your busy life activity—i.e. in the very busyness itself—to maintain calmness.

Tillich: That is what I expected—I expected that last answer even more than the first.

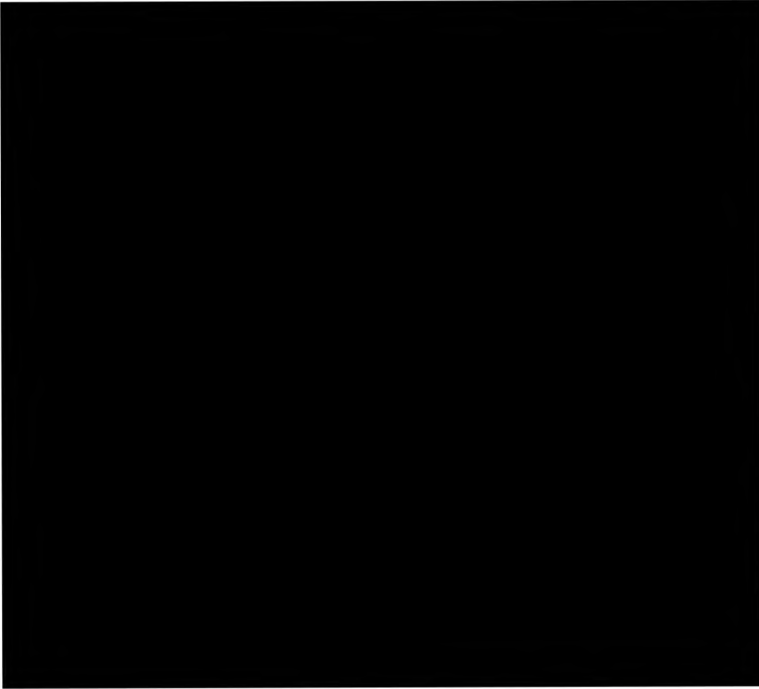
DeMartino for *Hisamatsu*: In the beginning, however, it is helpful to put aside a special time and a special place. Training oneself makes it easier to retain a quietness in one's busyness. So at first, it is advisable to find a quiet place at a certain time of day to sit and collect oneself. But the final aim is to be able to sustain that calmness even in your busiest, most excited moment.

Hisamatsu (in Japanese): Ultimately, one should be able to find calm in the midst of busyness and not in escaping from it; that is, one's calm self should be able to work most actively in the busyness.

DeMartino for *Hisamatsu*: This finding a quiet spot or a quiet moment is not meant in the sense of an escape. What he hopes is that ultimately you will be able to continue your calm and quiet even in the midst of an extremely busy, active, daily life. And he asks, don't you feel that this—what he has just been talking about—is concerned with religion itself?

Tillich: For me it is the central—my central—religious problem now; not some theology, but this problem: how to get this vertical, as I call it, into the horizontal life, which is so dynamic; how not to lose the vertical. I think I can learn this from Zen, as far as I understand it. Let me give an example. I am traveling in a train, which I do at least once every week, preparing a lecture; most of my lectures are prepared in trains. Now you meditate—or you think, not meditate—about what to say to, let's say, the Institute of Contemporary Art in Washington—now I give a concrete example—on Existentialism. This is being busy; or it is more than being busy, because I have to produce. Now how does this moment of calm appear in such an activity on a train preparing a lecture?

DeMartino for *Hisamatsu*: Are you asking how to gain this calm or peace in the midst of such an activity?



Dr. Tillich and Dr. Hisamatsu

Cambridge, Massachusetts

Tillich: I should like to take a lesson in Zen.

DeMartino for *Hisamatsu*: From the point of view of Zen, it would be to become awakened to your Calm Self in the midst of that activity.

Tillich: "Calm Self."

DeMartino for *Hisamatsu*: This calm is not the calm that is distinguished from boisterousness; neither is it simply being calm in contrast to the relative opposite of being active.

Tillich: Yes.

DeMartino: Rather, it is a calm that transcends both the active or turbulent and the calm. To become awakened to the Self which is that Calm would be how to find unperturbable calmness in activity.

Tillich: And this could happen in the moment in which I write down my definition of existentialism?

Hisamatsu (in Japanese): When you are awakened to this Calm Self, the noisiness in which you are is nothing to you.

Fujiyoshi for *Hisamatsu*: After awakening to the Calm Self, even in a busy life one does not feel busy.

DeMartino to *Hisamatsu* (in Japanese): Dr. Tillich's question is, "Can one become awakened to the Calm Self even while engaged in work?"

DeMartino for *Hisamatsu*: Dr. Hisamatsu's answer by implication is, "Yes." The reason he gives is that while you are busy, while you are preparing your lecture, in that preparation the Self that transcends calmness and busyness is at work.

Tillich: Is at work; but must it be conscious?,

DeMartino for *Hisamatsu*: Not in the ordinary sense of consciousness; it must be conscious with a much clearer kind of consciousness. That is, you must become aware of it with a deeper consciousness.

Tillich: Is this a kind of psychological awareness?

DeMartino for *Hisamatsu*: No, it is not psychological. It cannot be spoken of as psychological consciousness.

Tillich: Awareness is a state of mind.

Fujiyoshi for *Hisamatsu*: Zen awareness is not a state of mind.

Hisamatsu (in Japanese): For the kind of consciousness meant here, we rather use such terms as 'No-Mind' or 'No-Consciousness.'

DeMartino for *Hisamatsu*: Zen uses, in this regard, two terms: one Dr. D. T. Suzuki has translated as "No-Mindedness"; the other is, "without *nen*" (念). This "nen" is somewhat difficult to translate; it means a unit of consciousness.

Tillich: Beyond the subject-object scheme—is that what it means?

DeMartino: 'Without-*nen*' means that, too. But you had suggested that awareness is a state of mind. Dr. Hisamatsu is now explaining why he would not say that the awareness of which he is speaking is a state of mind, and why, in Zen, technical terms are used that negate this idea of mind; namely, the terms, 'No-Mindedness' and 'No (unit of) Consciousness.' Of course, this means going beyond the subject-object scheme; it does not, however, mean going to some other realm. That is why he says, "to be calm right in the midst of activity or noisiness." But this is not simply psychological; so he prefers not to speak of it as a state of mind.

Tillich: Then we come to this problem. I would like to know something about it. You can know something only with the help of words.

DeMartino: Yes.

Tillich: Words are misleading, but they are at the same time the only things which communicate. So, if I am now your pupil, then you perhaps would slap me in the face and say, "Don't speak!" (All burst into laughter.) But to understand this—I mean, I would accept that gesture—but even that I must understand.

Hisamatsu (in Japanese): You are much too humble. It is I who have come to learn from you.

What in Zen has been called 'No-Mind' or 'No-Consciousness'—what I have called the "Formless Self"—may be illustrated by the functioning of our eyes. I am afraid this may not be a good example, but let us consider the functioning of our eyes. When the eyes see, that is, when the eyes are truly the eyes, as they see various things one after another, that which is seen and that which sees are one, but at the same time different. Speaking of consciousness, when our eyes perceive something there, that thing is; when they perceive this, this thing is. But if our eyes are not genuine in their functioning, that is, if in their seeing there is any consciousness of seeing, they cannot see in the proper sense of the word. When they see properly, our eyes function without any consciousness of seeing. The functioning of the eyes is such that even when that which is now being seen goes out of sight, the eyes keep functioning by seeing without the awareness of their seeing or not seeing. If that which has gone out of the visual field should come back into view, that is, when it is again seen, then it once more fills the seeing. But this is just an illustration.

DeMartino for *Hisamatsu*: He uses an example. It has, of course, all the shortcomings and inadequacies of an analogy; but he refers to the matter of the eyes seeing. He says in pure seeing, the seer or 'that which sees' and 'that which is seen' are not two. If the seer is consciously aware of seeing—for instance, this glass of orange juice—then that is not pure seeing.

Tillich: That I understand.

DeMartino for *Hisamatsu*: In pure seeing, however, in which the duality between the seer and the seen is overcome, the orange juice in a sense "disappears." It is there; yet it is not. It is this sort of 'disappearance of mind' that is meant by "No-Mind" or "No-Mindedness." When one is conscious of what one is doing, you can speak of a state of mind; for the mind remains. Clearly,

that would not be “No-Mindedness”—just as, in the analogy, it would not be pure seeing. In pure seeing, the orange juice may be said to “disappear.”
Tillich: What he means is “disappear as a separated object.”

DeMartino: Yes, that is exactly what he means.

Tillich: I understand.

Hisamatsu (in Japanese): The eyes, whether this particular thing is or is not, that is, beyond either the being or the non-being of this, have consciousness. It is not, however, the consciousness of some—or any—thing; it is rather the kind of consciousness that is neither of being nor of non-being. In brief, then, there is a mode of consciousness that is beyond seeing and not seeing, one that is different from the consciousness of the being or nonbeing of any specific thing.

Fujiyoshi for *Hisamatsu*: He says there is another consciousness that is beyond to see or not to see.

DeMartino for *Hisamatsu*: In short, beyond the consciousness of this being here or this not being here, there is still another kind of consciousness, which is the consciousness he is speaking of.

Tillich: I understand the aim, perhaps, to a certain extent. Now, then, how does one get to it—by “to it” I mean the calm in busyness.

Fujiyoshi for *Hisamatsu*: You are very quick to get to such a question. (Laughter)

Tillich: The best way seems to me to show the way in order to fully understand the aim.

Hisamatsu (in Japanese): There are various ways. For example, the “*Abgeschiedenheit*” of Meister Eckhart (1260–1327), with which, I am sure, Dr. Tillich is quite familiar, may be one of them. However, *Abgeschiedenheit* when brought to completion—that is, when one gets “*abgeschieden*” from everything—should not result in negation in the ordinary sense of the word, in negation without activity. It should rather result in the awakening of *that kind of Self*; namely, the *Self of Abgeschiedenheit*.

DeMartino for *Hisamatsu*: There are various methods. Dr. Hisamatsu cites as one possibility Meister Eckhart’s “*Abgeschiedenheit*.” But this should never be, he stresses, a relative negation, never a simple negation of activity. It is not in a simple negation of the relative order that the Calm Self can awaken. I’m not too familiar with this particular concept, but Meister Eckhart referred to such a mode of emptying oneself. I suppose it is that to

which he is referring. It is not, however, emptying oneself by taking away content in the relative sense; it is rather emptying oneself in the meaning of being "passive" while being active. [Tillich: That's right.] That is one example of the way—or of *a* way—in which the True Self can arise. How do you translate "*Abgeschiedenheit*"?

Tillich: "Separatedness."

DeMartino for *Hisamatsu*: Then, being "separated" in this manner from all so-called physical, bodily things and also from so called spiritual things . . .

[*Tillich*: Yes, yes, I know what you mean.] . . . out of such a total "emptying" of all things the awakening to the True—or Calm—Self can arise. That could be involved in what is called Zen meditation, or sitting in "*zazen*."

Tillich: My own meditative life was always directed to problems, to thought, to contents of the universe, to which I referred and into which I tried to dive. You know what I mean. [*DeMartino*: Yes.] This gave me some discipline and some meditative possibility. Even in the midst of the worst restlessness, I could make a comparatively good sermon—for example, in a café in Berlin. That I could do; that I always could do, because I was able to concentrate on the subject matter of my speeches or lectures or sermons or whatever it was. But this is *my* Western form of meditation; and now I see, more than in the earlier years of my life, that this is not enough.

Hisamatsu (in Japanese): The key point lies in the matter of concentrating, of concentrating upon something. Concentrating upon something—whatever it is—is not the type of concentration I mean. What I mean is a concentration that is not a concentration on anything, strange as this may sound. In this respect, it differs from ordinary concentration. It is a concentration in which 'that which concentrates' is no other than 'that which is concentrated upon.'

DeMartino for *Hisamatsu*: The concentration you have been doing has been concentration upon something; even though it be on an intellectual problem, it is still a concentration on some-thing—which means, therefore, an object. When everything has been "broken-through," "negated," or "emptied," however, and there is "Nothing," that mode of concentration without any object—what may be called an "objectless concentration"—is the sort of concentration one has to come to.

Tillich: Concentration where the concentration is the object? Is that what he says?

DeMartino: No, objectless concentration.

Tillich: "Objectless."

DeMartino: That is the term I have used in English. When there is "No-Thing," when there is concentration without anything "there," that means the concentrator and the object of concentration have ceased to be simply two—for, as indicated earlier, they have, in a sense, ceased simply "to be." It is just this non-dualistic, objectless concentration that is involved in authentic Zen meditation.

DeMartino for *Hisamatsu*: Dr. Hisamatsu adds that needless to say, it is also subjectless—not only objectless but also subjectless.

Tillich: "Subjectless." Now this we both have learned from Meister Eckhart.

DeMartino for *Hisamatsu*: Do you think that is what Eckhart was saying?

Tillich: He would say that, too.

DeMartino for *Hisamatsu*: That is actually what Dr. Hisamatsu wanted to ask you. According to Otto's (Rudolf Otto, 1869–1937) interpretation of Eckhart's "Nichts," for Eckhart when one empties oneself, God enters and fills that empty space. If this understanding of Eckhart is correct, namely, that when man empties himself, God comes in from outside to fill the empty space, that is quite different from the "Nothingness" of Zen. But is this a proper presentation of Eckhart?

Tillich: I don't think so. I think the doctrine of the seed—of the spark, the seed, the *logos*, Eckhart uses all three words—in every human being shows that there is one point of which one does not empty oneself, namely, the presence of God which is in every human being, and which is only inhibited by the finite things; if they are gone, then this *logos* in us becomes predominant. So it is not the picture from outside, but from inside.

DeMartino for *Hisamatsu*: Dr. Hisamatsu would like to ask what this spark is.

Tillich: Perhaps I would call it the potentiality in man. What is a spark?

It is the potentiality of fire. A seed is the potentiality of a tree or a living being. So, philosophically speaking, I would interpret these metaphors by the term, potentiality.

Hisamatsu (in Japanese): "Potentiality." I see. In Zen, also, every human being is said to have the potentiality or the seed to be the Formless Self, which

potentiality is usually called Buddha-nature, or Self-nature. Zen emphasizes the Self which, unlike the ordinary self, has no form, and says that this Self-Without-Form must awaken to Itself. The Self is the true Formless Self only when it awakens to Itself. It is not the Formless Self so long as it remains in potentiality.

DeMartino for *Hisamatsu*: Speaking from the point of view of Zen, the seed or the spark would be the seed or the spark to become what Dr. Hisamatsu calls the Formless Self. Put another way, since there “is” no Formless Self until it has been actualized or awakened, the seed or the spark would be the potentiality to awaken to the Formless Self—or the potentiality of the Formless Self to awaken to Itself.

Tillich: Now, I don’t know whether this is the real interpretation of Eckhart.

DeMartino: No; for Eckhart it is the....

Tillich: The *logos*. But this is not the formless. The *logos* is the form of God, which is born. The actualization is often called by him “being born.” The *logos* is being born in us; Christ is again born through us, as is Mary, symbolically speaking. This is not the formless self. This is the concrete divine form which for Meister Eckhart always has something to do with the historical Jesus—with the picture of Jesus in the Bible, which gives the concreteness to it. So it is not the formless. The word “formless” would not be right; that is not born. What is born is perhaps, in Meister Eckhart’s sense, love as the main character of the Christ.

DeMartino to *Hisamatsu*, after interpreting for *Tillich*, (in Japanese): Eckhart differs from Zen with regard to the matter of formlessness.

Hisamatsu (in Japanese): Differs? Eckhart has “*Armut*,” has he not?

DeMartino for *Hisamatsu*: Dr. Hisamatsu asks, “Doesn’t Eckhart speak of “complete poverty”?”

Tillich: In Eckhart the “complete poverty” is the emptying of the subject-object duality.

DeMartino for *Hisamatsu*: In Zen, removing the subject-object realm does not leave a vacuum; rather, out of that “removal” real working arises. Expressed otherwise, in Zen, overcoming the subject-object duality is the very ground from which true, free work or activity derives.

Tillich: Yes, of course. The *logos* is a very active principle, because it is a principle of love or “*agapé*.” But, in any case, it is not the formless self. The

formless self is the divine abyss out of which we come. But everything that happens in our world is mediated through the *logos*, which is the form in which the formless comes to form.

DeMartino: "Divine abyss."

Tillich: *Abgrund*.

Hisamatsu: Ah, *Abgrund*, *Ungrund*.

Tillich: *Ungrund*, yes, *Abgrund*.

DeMartino for *Hisamatsu*: Dr. Hisamatsu says, again speaking from the Zen point of view, that this *Ungrund* should be one's Self. It is neither immanent nor transcendent; yet, since it is the Self, it is concrete: it is the concrete actuality. In other words, if you say the *Ungrund* is the divine abyss from which anything with form comes, there remains a kind of duality that from the Zen point of view is still problematic. So he says that the divine abyss must be right here in this glass; it must be concretely actualized in the world. It is neither immanent nor transcendent; it overcomes that duality in the actual moment.

Tillich: I believe that Meister Eckhart *could* say this. I believe he *could* agree with that. But he would emphasize the *logos* and love doctrine, which gives to the form, to the special form—to this liquid here—the power of being which in this moment is not swallowed by the formless self.

DeMartino: When you say, "swallowed by the formless self," you are still somehow dualistically distinguishing the Formless Self from this liquid.

DeMartino for *Hisamatsu*: Concerning the point about the given form remaining under the possibility of being overcome by the divine abyss, in Zen, Dr. Hisamatsu says, it is just the opposite. It is precisely because of the free working of the Self-Without-Form that things with form appear. In other words, it is not that form is threatened by the Formless Self; rather, it is only because of the free working of the Formless Self that there emerge things with form.

Tillich: That sounds very much like the creation idea.

DeMartino for *Hisamatsu*: It may be similar to the creation idea, but in this there is no idea of creator or created.

Tillich: No, of course.

DeMartino for *Hisamatsu*: Contrary to the ordinary view, the Self-Without-Form is the most concrete reality; compared with it, everything else is

abstract. In fact, the Formless Self could be said to be the 'actual creation'—or 'concrete working' in the actual moment. Compared with the Formless Self, the ordinary forms such as the glass or the table are all abstractions.

Tillich: The word "abstraction" means something else here. Can we perhaps exemplify the presence of this Formless Self in the encounter with a form created by an artist—with a work of art which I intuit. What is the difference in my intuiting a work of art if I am not yet on the level of the awareness of the Formless Self? And if I am on this level, what is the difference? This would give a concrete example.

DeMartino for *Hisamatsu*: In the case of an artist who has awakened to his Formless Self, that Formless Self is being expressed in the art; there is that depth-dimension to the art. In Zen painting, for example, the painter is that which is painted; the painter expresses his Formless Self in that which he paints.

Tillich: All right. And the observer?

DeMartino: In the case of an observer who in turn is awakened to the Formless Self, the Zen art that he observes likewise expresses his Formless Self.

Tillich: His? Now, whose? The artist's or the observer's?

Hisamatsu (in Japanese): That will be the same. When a painting expresses the Formless Self, the observer can deepen himself to his own Formless Self; that is, through his act of seeing he can "intendieren" himself to that very depth.

DeMartino for *Hisamatsu*: If an Awakened painter expresses his Formless Self in a painting and that painting is observed by a person who is as yet unawakened, the observer can, thereby, deepen himself to his own Formless Self. If, on the other hand, a work of art expressing the Formless Self of the artist is observed by another Formless Self, in that communication the Formless Self of each reflects Itself, therein permitting the observer, as it were, to deepen his own Formless Self. But while I have said, unqualifiedly, "his own"....

Tillich: "His own"—that is impossible. [*DeMartino*: In one sense, yes!] You can only say, "deepen beyond his empirical self to the dimension of the other self."

DeMartino: It is not solely that one deepens "beyond" one's empirical self

to the dimension of an "other" self. It is not alone a "beyond" or an "other."
Tillich: "In." Let's call it "in."

DeMartino: Zen does not even like "in." I was thinking just today of [Nicolaus] Cusanus's "infinite *in* the finite." Zen would not say that. Instead, Zen uses a Chinese term (即) that is most difficult to translate, the sense of which, however, may perhaps be rendered in English as follows: "The glass realized non-dualistically (即) is the Formless Self." It is neither simply "in" nor "beyond." So, although I have said, "his own," it should be remembered that the Formless Self is always at once "one's own" and "not one's own"—just as it must be said both "to be" and "not to be." Indeed, this is exactly what makes it a "Formless" Self.

Tillich: Now, may I ask you for my information? You have heard my lectures at eleven o'clock. [*DeMartino*: Yes.] There I spoke about my interpretation of art, and defined the style as indicating the dimension toward the Ultimate. How is this related to the dimension of the Ultimate Self—or Formless Self?

DeMartino for *Tillich* (in Japanese): Dr. Tillich in his morning lectures analyzed artistic styles into the naturalistic, the idealistic, and the "expressive." He then said that the best aesthetic style to express the ultimate religious concern is that of "expressionism."

Hisamatsu (in Japanese): Yes, that is what I, too, have been maintaining.

DeMartino: Dr. Hisamatsu in his own lectures contrasted the artistic style of expressionism with those of impressionism and realism. He emphasized that Zen art is not a matter of expressing the content realistically or even impressionistically, because that would still involve the object being "out there." So to characterize the style of Zen art, he used the term "expressionistic."

Tillich: Yes, I use "expressive," because "expressionistic" is very difficult.

DeMartino: In English, yes. In Japanese they add to the word, "expression," a suffix, *shugi*, to make the noun, "expressionism"; they then add to that another suffix, *teki*, to form the adjective, which I have translated literally as "expressionistic." Thus, although he did not speak of "naturalistic" or "idealistic," he said that Zen art is neither "realistic" nor "impressionistic," but is "expressionistic."

Tillich: All right. Now that's very similar. (All in laughter.)

Fujiyoshi for *Hisamatsu*: True expressionism must be like this: the painter should become the painted.

Tillich: The painter should do what?

DeMartino: The painter must be that which is painted.

Tillich: Oh, yes.

DeMartino for *Hisamatsu*: If there is any gap between the painter and that which is painted, the painting cannot be called, in the Zen sense, an instance of expressionism. Just as Zen is the expression of the Formless Self, so Zen art is an expression of the Formless Self of the artist. This is its special characteristic: the artist expresses Himself, namely, his Formless-Self. Again, I have just said "his."

Tillich: Yes, now that is the difficulty. But "his" does not mean his ecstatic—or anything else, intoxicated or indifferent—subjectivity.

DeMartino: No.

Tillich: It doesn't mean at all that the state of mind of, say, Michelangelo is expressed. That is why I say expressionism. But since he is a great painter, it is the Formless Self which is expressed in the ceiling of the Sistine Chapel.

DeMartino: I don't think Dr. Hisamatsu would say that.

Tillich: Let's forget Michelangelo. Let us say a Byzantine picture, which is clearly expressive.

Hisamatsu (in Japanese): In a way, yes. But I suppose that depends on how one interprets the term "expressionism."

Fujiyoshi for *Hisamatsu*: In Zen expressionism, Dr. Hisamatsu is saying, the Formless Self expresses the Formless Self.

DeMartino: Byzantine art is referred to as an example of expressionism; that is the designation it is given. What Dr. Hisamatsu is now talking about, however, is somewhat different. For he would insist that unless the artist has awakened to his Self-Without-Form, the kind of expressionism he is speaking of does not apply. Certainly it would not apply to Michelangelo.

Tillich: But take an example of expressionism today.

DeMartino: That is what he is saying; they are called examples of expressionism in the current interpretation. But he is using the term "expressionism" differently. This is not unrelated to the earlier problem. When one Awakened person sees another Awakened person, each is having "his own" Formless Self non-dualistically reflected—or expressed—in that encounter.

So, if Mr. A., who is awakened to the Formless Self, has painted a painting, and Mr. B., who is also awakened to the Formless Self, sees that painting, Mr. B. can see therein the expression of “his” Formless Self just because Mr. A. has expressed—now, again, I have to use the possessive pronoun—“his” Formless Self in the painting. This is what he means by “expressionism.”

Tillich: All right. Now give me an example not of an Asiatic, but of a Western expressive work of art.

Hisamatsu (in Japanese): To my regret, I cannot. In the Orient, since the awakening of the Self-Without-Form has taken place, it has been rather natural for it to express itself in art. Although this Self-Without-Form ought to have awakened in the Occident, it has apparently not done so thoroughly. This is why, it seems, in the West there have not been much more than surface expressions of the Formless Self, or expressions directed toward something like the Formless Self—for example, the paintings of Millet (Jean François, 1814–1875).

Fujiyoshi (in Japanese): “The *Gleaners*,” “The *Angelus*.”

Hisamatsu (in Japanese): Yes.

DeMartino for *Hisamatsu*: Dr. Hisamatsu also thinks that modern abstract art, which expresses the breaking of forms, is close....[*Fujiyoshi*: Near to it.]

Tillich: “*Guernica*”?

Hisamatsu (in Japanese): Picasso is a bit short....

Tillich: “*Guernica*” is important, because I always use that.

Hisamatsu (in Japanese): Picasso is fairly close concerning the expression of the “deformed.” But what is to be desired is that such an expression expresses what is on this side [i.e., the Formlessness of the artist himself].

DeMartino for *Hisamatsu*: The expression of what Dr. Hisamatsu calls the “de-formed”—or “de-formity”—is close to it; but unless this is an expression of the artist’s own Formless Self, it is not what he is actually talking about.

Tillich: “*Guernica*” is of course the artist himself.

DeMartino for *Hisamatsu*: (All looking at a photograph of the painting.) He says that while this is an expression of de-formity, what he spoke of earlier as calmness is completely lacking.

Tillich: I see.

DeMartino: One of the seven characteristics Dr. Hisamatsu has delineated in

analyzing Zen art is that of tranquillity or calmness, i.e., the absence of noisiness. He finds in this painting none of this calmness.

Tillich: No; it is extremely noisy.

DeMartino: To go back to the original discussion, in the case of an expression of the Formless Self, however noisy or excited the painting, the Calm, Formless Self would still be expressing Itself; and that he finds lacking in this picture.

Tillich: I see. Now, then, Barlach (Ernst, 1870–1938), a German sculptor.

DeMartino for *Hisamatsu*: He says that this piece moves off into a fragmented or special direction. It doesn't express all directions. [*Tillich*: No, no.] It expresses one particular direction.

Tillich: Let me see. Barlach has sometimes expressed the whole, I think.

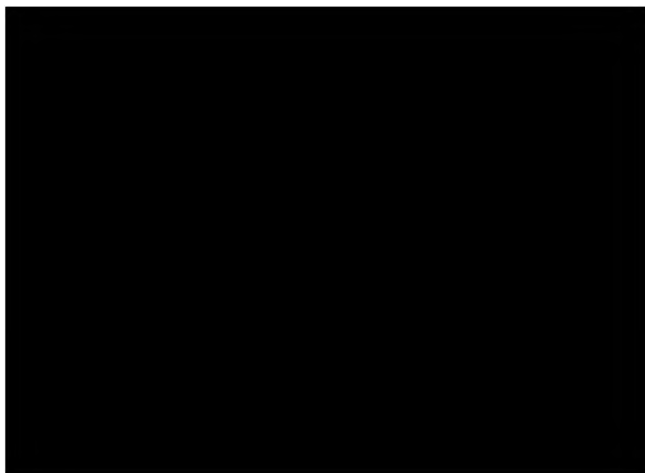
DeMartino for *Hisamatsu*: Another characteristic of Zen art is what we have translated in English as "unattachedness." He says, however, that this work is attached; it is dependent upon that direction. In Zen art, the painting is not dependent on anything. It does not rely on any condition or any thing. It is unobstructedly free and self-sustainable. He says that complete or total direction is lacking in this piece also; neither is there much depth or serenity here.

Tillich: Now let me see; because these are the German expressionists with whom I grew up. This is one whom Hannah loves very much. We knew him

personally. Klee (Paul, 1879–1940). All this I call expressive.

Hisamatsu (in Japanese): This is better than that. Although it is black and white, I prefer this to that.

Mrs. Tillich: Yes, I understand.



Around the Fish

Klee

DeMartino to *Hisamatsu* (in Japanese): Could you perhaps explain the reason?

DeMartino for *Hisamatsu*: He says because it is completely settled, completely rooted.

Fujiyoshi for *Hisamatsu*: Like this fish.

DeMartino for *Hisamatsu*: He thinks that central piece [of Paul Klee's "Around the Fish"] is the best and sets the tone. The painting gains its strength from that central fish.

Fujiyoshi for *Hisamatsu*: This part breaks the good tone of this fish. This does not have good tone, but the fish has very high tone. One cannot isolate this central fish only; but if it were possible, Dr. Hisamatsu says, he would prefer this fish all alone. (Laughter)

Tillich: Isn't there a kind of tendency toward classicism in this? I mean the roundedness.

DeMartino: One of the other characteristics of Zen art is asymmetry.

Tillich: I always speak of breaking the sculpture's form.

DeMartino: Yes, Dr. Hisamatsu also speaks of breaking regularity or so-called "perfection" in art.

Fujiyoshi for *Hisamatsu*: This picture has some depth, but this picture has none. The darkness is rather terrible. In Zen art, the darkness is a darkness of light. The seer becomes serene and calm.

Tillich: So, he likes that? Yes?

Mrs. Tillich: He said something very beautiful. He said he likes this better than these two, which, you see, strangely enough, are not very good aesthetically either. He doesn't like the darkness here: the darkness in Zen is bright and calm; but here the darkness is terrible. Is that about right?

Fujiyoshi: Yes.

DeMartino for *Hisamatsu*: Zen darkness is a calming darkness; it is also a liberating darkness.

Fujiyoshi to *Hisamatsu* (In Japanese): Liberating from what?

Fujiyoshi for *Hisamatsu*: He says that it liberates "from everything."

DeMartino for *Hisamatsu*: Zen darkness is an unconditioned darkness, which has, therefore, the effect of liberating, settling, and calming.

Fujiyoshi for *Hisamatsu*: In contrast, in Japan, there is the art of what is called esoteric Buddhism.

DeMartino for *Hisamatsu*: Especially Shingon, in which darkness very often re-

presents a kind of demonic element.

Tillich: Spiegelberg (Frederich), whom you know by name at least, once made a study on the profanization—secularization, you would say—of Japanese art.

Fujiyoshi: Oh, Spiegelberg! We met him at Stanford University. He was talking about you.

Tillich: He worked with me already in Germany. He wrote at that time a dissertation, which gave him the Doctor's degree, on the secularization of Japanese art in the last two centuries or so, which resulted in a naturalistic tendency and the lack of expressive power. This is what we also discovered with the help of these German expressionists in the twenties. You have in Japan, for instance, those wild, terrible faces, and wild weapons—those actors.

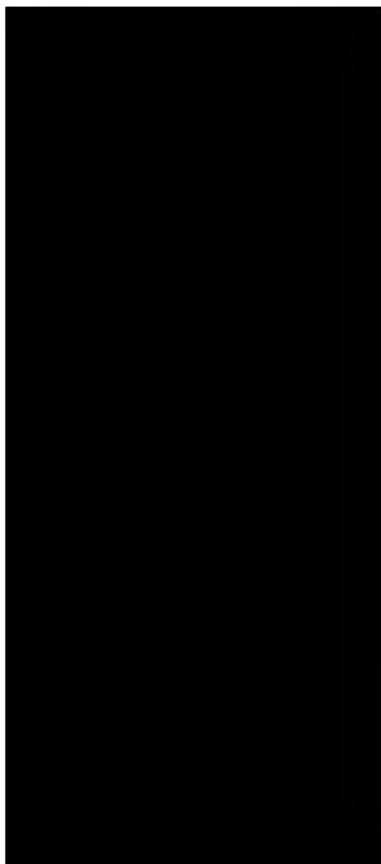
DeMartino: Actors?

Tillich: Those actors of—[*DeMartino*: Of prints?]
—yes, prints; often very cheap prints, according to what I have seen.

DeMartino for Hisamatsu: Yes, Dr. Hisamatsu says that it was in the Tokugawa Era (1603–1868) that the secularization of Japanese art began. But even during the Tokugawa period, Zen art was being produced. In fact, two of the greatest Zen artists lived and worked in this age: Hakuin (1685–1768), and Miyamoto Niten (1584–1645). Niten is the artist who painted the shrike on a branch that was shown at the Metropolitan Museum a few years ago.

Mrs. Tillich: I remember it very well.

DeMartino: That art was also being created at the same time. But, in general, art became secularized in terms of those woodblock prints and the Kabuki



Shrike Niten

theatre—which was connected with the rise of town life and the new bourgeois class.

Tillich: So it was similar to the European development in this respect. And is there the same fight, or is there not much fight in Japan now about this art?

Fujiyoshi: Fight?

Tillich: Are there conflicts about the artistic style in Japan?

Fujiyoshi for *Hisamatsu*: Japanese paintings have been getting Westernized.

Tillich: “Westernized.” That’s the same as “secularized.”

DeMartino for *Hisamatsu*: It was, however, a Westerner, Ernest Fenollosa (1853–1908), and, following Fenollosa, his Japanese student, Okakura (Tenshin Kakuzo, 1862–1913), who helped bring the Japanese to a self-awareness of their great art. The influence of Mr. Fenollosa, who was the first to write on the history of Japanese art (“*Epochs of Chinese and Japanese Art*”), was truly enormous.

DeMartino for *Hisamatsu*: Dr. Hisamatsu asks if he could hear from you later about two other matters. He knows that you are rather busy; but since he will be here for a while, could he perhaps at another time hear from you about “God beyond God” and the “Courage to Be”?

Tillich: I would like that very much. I also still have questions; for instance, about the practical way to Zen—that is, about meditation, setting aside times, and such things.

DeMartino for *Hisamatsu*: Thank you most kindly for today.

Tillich: Thank you.