

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.

NOTES

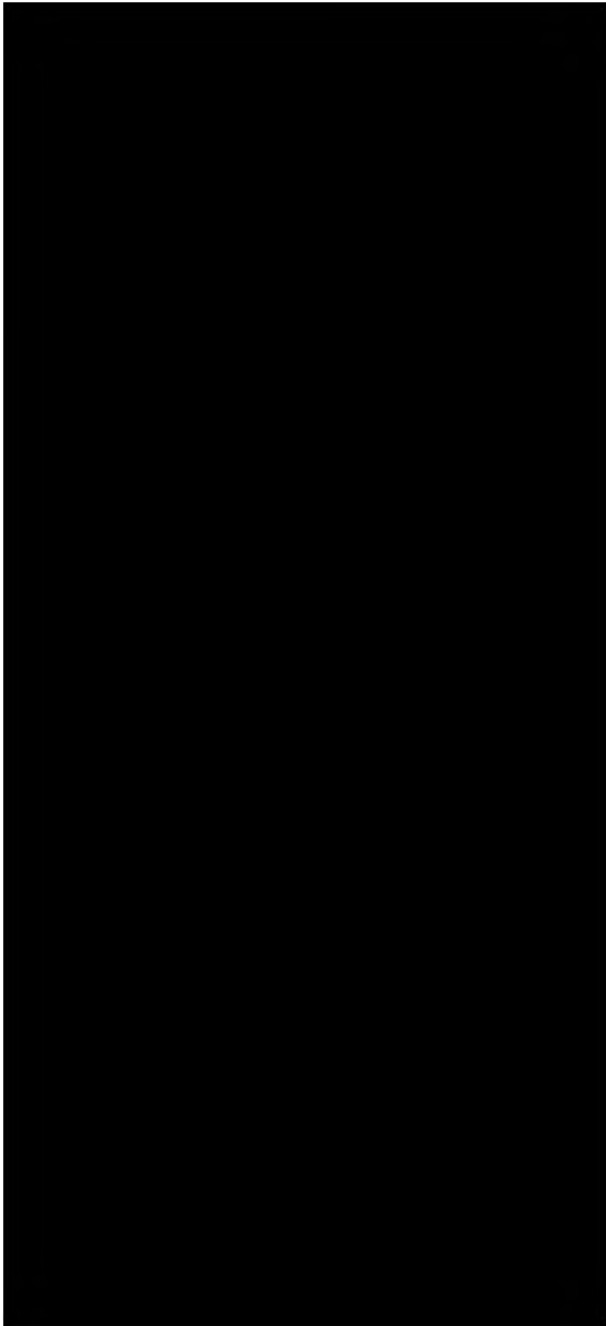
Dr Otto Fischer, of the Stuttgart Museum, was a visitor to the Orient last year. He is an earnest student of Oriental arts, especially paintings or drawings done by masters of the Zen school of Buddhism. The express purpose of his trip to Japan was to see such paintings in the original. He visited many Zen monasteries, inspected several private collections, and interviewed some of the living artists. The frontispiece to the present number of *The Eastern Buddhist* is a specimen of Zen paintings so called and comes from the brush of the father of modern Rinzai Zen Buddhism in Japan, who lived about two hundred years ago in a comparatively insignificant village town near Numadzu in the province of Suruga. He is generally known by the name of Hakuin. While busily engaged in lecturing, writing, and receiving disciples, he found time enough to indulge in painting and calligraphy. These of course were not his vocation, he never claimed to be more than an amateur or dilettante. The frontispiece represents Śākyamuni as he came out of his Himalayan retreat where he obtained his enlightenment after several years of meditation and penance. Hakuin as artist tries here to give us a glimpse of the inner life of the Muni who views the world from the higher position of Buddhahood. Dr Fischer greatly admired Hakuin and Sengai as representative of the Zen masters' work in this line. The Reverend Kosan Kawakami's picture reproduced here depicts Yeno (Hui-nêng) interviewing one of his pursuers. The central figure sitting by the bridge is Yeno the sixth patriarch and the one approaching is Myō-jōza. According to tradition, Yeno quietly left his master Gunin (Hung-jên) when he was given by the latter a bowl and a robe as the token of his right to succeed the master as the sixth patriarch of Zen Buddhism in China. His fellow-disciples did not

like this, and a party was organised to pursue Yeno and if possible to take the religious insignia back in their own hands. Myō-jōza, the leader of the party, caught up to the fugitive at Taiyurei which divides southern China from the central. Yeno saw him approach, and realising what was wanted of him he threw out the bowl and robe before the pursuer. When the latter tried to take them up, they grew suddenly altogether too heavy even for the strong man that he was to lift. He was awe-struck. He confessed his evil intention and asked of him to be enlightened in the teaching of Zen Buddhism. The master then said, "Do not think of good, do not think of evil; when you are in this state of mind, find out what is the original face which you had even before you were born of your parents." This is said to have at once opened Myō's eye to the truth of Zen. With Yeno the sixth patriarch really begins the first chapter of Chinese Zen Buddhism. As to Dr Fischer's remark about Zen paintings and in particular about Mr Kosan Kawakami's work here reproduced, read the following communication from him.

AN IMPRESSION OF JAPANESE ZEN-PAINTINGS

After a devoted study of sixteen years of Eastern art, as far as this is possible for European scholars with originals and reproductions, I had at last the opportunity of visiting personally the Far-eastern countries such as Japan, China, and Korea, where I could study the culture and the plastic art of the East by directly coming in contact with them. The great war and its consequences delayed my departure for the East for about twelve years. I am most happy to say that throughout this trip in Japan I have been most kindly and hospitably received by the people wherever I went and given opportunities to pursue my study.

Among the subjects I especially wished to study here in Japan I may mention these: (1) the nature of Zen spirit and



“ ROKUSO MONDO ”

practise and its influence on the plastic art, and (2) the present situation of Japanese art, especially of painting. To my pleasant surprise I can state that Zen is not only a historical force but a fresh, vivifying force in the spiritual life of the country, and that the tradition of Zen painting which was rejuvenated by Hakuin in the eighteenth century is still making progress vigorously and successfully in a train of distinguished painters. As far as a stranger may judge, the works of those Zen painters, it seems to me, show the best and most interesting phenomena of modern Japanese painting. Also on these painters the impression of European art—the discussion of it seems today to be the great problem of the East—did not pass without any trace. They did not reject it, but they remained free from every slavish imitation. The high and pure spirituality which is the principle of their doctrine, gave them the liberty to transmit also these impressions into the great tradition of Eastern Japanese ink painting and to translate into the language of an art, which knows how to represent the most immediate and the inmost experience in the bold cast of a quick and concentrated expression. Not only in the centuries of Mokuami, Soami, and Sesshu, but once more again in the school of Hakuin and Sengai till today, it seems to me, the artistic experience (which is after all the religious experience) of the world through the Japanese soul has found its fresh and strongest expression in these Zen paintings.

Especially interesting was a visit which I made to Kosan Kawakami in his charming temple of Shunko-in in Myoshinji near Kyoto. Kawakami is a priest and a profound scholar of the Chinese Tripitaka which he has been laboriously studying for the past thirty years, he has also occupied himself as a self-taught person with painting. His works from the quickly drawn sketch to the perfectly worked-out picture are not only evidences of a quite extraordinary artistic talent but also of a very high degree of perfection and absorption.

A moment of concentration is enough for him, and under his quickly sliding brush, trees, water, and mountains are composed, which in the mists of mornings and evenings seem to live and breathe. The blossoms are full of life that hover around the graceful spring trees, the vaporous mist in the mountain ravines, the trembling uncertainty of the fir-trees and pines, cloud-like eyebrows or eyelashes covering the slopes, are depicted with a vividness of feeling, with a suggestive abbreviation of Japanese ink painting, that wholly transmits the experience of nature into art.

But the most admirable and moving to my mind was a picture of the largest size which Kawakami painted in the last few years (364×152 cm). It is called "Rokuso Mondo" and represents the dialogue between the sixth patriarch Yeno and his companion Myojoza about the true transmission of the doctrine of Bodhi-Dharma. But it is not the two figures of the priests that are the principal motif in the picture, they nearly disappear bedded in the depth of a very mighty mountain landscape, which with immensely high summits rise soaringly into the skies, and to which white brewing fogs ascend from the abysses. The declivities and ravines are covered with a huge confusion of forest trees, and in the midst of those summits ways and paths lead upward. Not entirely to be expressed are the charm and mystery that secretly seem to rule in this darkly heaped-up world of mountains and trees, and also the deepest calm pervading the powerful sweep of the brush suddenly opening to one's inner eye a view of the world which is at once a moment and eternity. And not less admirable is the genius of the artist who understood to fix this deep quietness and this all-over reigning sublime rhythm during the long work of weeks on a picture of such an unusual dimension and such an unheard-of perfection of all details.

It may be questioned if it is a Zen picture, if the designation is to be confined to those works only which are

composed in the first stroke through the inspiration of the moment. As it seems to me it is a much higher performance to keep the inspiration during such a long laborious work, yes, even to raise it to higher strength and depth. As to my knowledge and feeling there are not many works which are as pure and sublime products of the true Zen as the "Rokuso Mondo" of Kawakami. I am sorry that no photographic reproduction does justice to the original. OTTO FISCHER

The following communication has reached us recently from China, and as we think it interesting from various points of view to see a kind of Christian-Buddhist brotherhood actually at work in the Far-east, it is printed here as received, at the same time expressing our hearty sympathy for the enterprise and our sincere hopes for an early recovery from its temporary suspension.

"A Christian Brotherhood was established in Nanking five years ago by the Reverend K. L. Reichelt, a Norwegian missionary, who has been engaged in various kinds of missionary work in different parts of China for the last twenty-five years, including a professorship in theology. Reverend K. L. Reichelt has always had a painful feeling of the lack of deeper understanding and sympathy towards Buddhism and Buddhists on the part of the Christian missionaries just as he felt that it was very difficult for the Buddhists to come to the state where they could really understand and appreciate the deepest meaning of Christianity. So he started this remarkable home in Nanking, the famous old city, through which so many thousand pilgrims pass on their way to the holy mountains and the illustrious monasteries; and the work has proved a success, for not less than five thousand Buddhists and Taoists have visited the place and stayed there for days, weeks, or months, studying Christianity, taking part in the common worship centred around Jesus Christ, of whom

a very beautiful statue of white precious limestone is placed on the purely Chinese altar in the main temple hall

“What is the secret of this success? The external arrangements so fittingly laid up to the common structure of Chinese temple life and mode of worship does of course partly account for this. The vegetarian food, the temple bell, the fine hangings and scrolls with deep and powerful sayings from the Mahayana sutras and the New Testament—all serve to fill the whole place with a refined, religious atmosphere indigenous to the religious soul of China. But the main reason is another. The main reason for this success is the fact that all sincere religious people who come there are met with as Tao-yu (道友), that is, as friends in religion. At Ching-feng Shan (景風山), the Illuminating Wind Mountain, the significant and beautiful name taken from the Nestorian monument, the Christians acknowledge the fact that in spite of all differences there exists a strong and precious common platform, on which all enlightened and sincere religious people can meet and communicate in holy communion for mutual help and blessing and that common platform, that wonderful sanctuary in the religious realm, is the Tao (道), the Logos, the all-embracing, wonderful Dharma.

“As we all know, the name given to Jesus Christ in the Gospel of St John is Logos, i.e., Tao. Very fittingly the word over the altar in the temple hall of the Ching-feng Shan is the famous passage from the first verse of the first chapter of St John’s Gospel: “In the beginning was the word.” The symbol carried by all who have joined the Brotherhood is also very significant. It is a silver cross on the lotus. The cross and the lotus must come together again, because they both originate in the Tao.

“During the awful riot and upheaval in Nanking on the twenty-fourth of March this year the Brotherhood as well as the other mission stations were looted and partly destroyed. So of course for the time being the work had to be suspended.

The Reverend K. L. Reichelt has used these months for a visit to Japan staying most of the time in Kyoto. He has delivered lectures at Otani University, Koyasan College, and Middle School, etc. There is a deep appreciation of the work and the aim, which Mr Reichelt is advocating, also in Japan, and it is hoped that it is possible in the future when the work is resumed to get it linked with some similar work in Japan—a great common, 'Tao Yu Hui' (道友會)."

Again, we have to offer our apology to subscribers and exchanges of *The Eastern Buddhist*. Since the last issue, Volume IV, Number 1, dated July-August-September, 1926, no number has appeared until now. We regret very much that owing to certain circumstances in the lives of the Editors the magazine had to be temporarily suspended again. As it is impossible to make up arrears, Volume IV, Number 2, dated July-August-September, 1927, is following the number issued a year ago. Subscribers and exchanges please take notice of this. Subscribers will receive the full number for which they have paid. The aim and ideal of the Editors is to issue the magazine regularly as a quarterly, but as *The Eastern Buddhist* is of a monographic character rather than a periodical of current interest we think that it is not so important if it does not come out always on time. *The Eastern Buddhist* will not be suspended except temporarily, and when the time comes that it will not be issued any more, subscribers and exchanges will be notified. We should appreciate reviews by our exchanges and a further continuance of exchange magazines. We would ask our exchanges to address the Editors personally at 39 Ono-machi, Koyama, Kyoto.

The following books have been received and will be

reviewed in an early number: *Doctrine of the Buddha, the Religion of Reason*, by George Grimm: Publisher, W. Drugulin, Leipzig.—*Polynesian Religion*, by E. S. Craighill Handy, published by the Bishop Museum, Honolulu.—*La Morale Bouddhique*, by Louis de la Vallée Poussin, published by Nouvelle Librairie Nationale, Paris.—*Dasabhumikasutra*, by Johannes Rahder, published by J.-B. Istaas, Leuven.—*A Study of Shinto, the Religion of the Japanese Nation*, by Genchi Kato, published by Meiji Japan Society, Tokyo.

Our exchanges: We acknowledge with thanks the following magazines: *Extreme Asie*, Saigon; *Die Katholischen Missionen*, Aachen, Germany; *Buddhism in England*, London; *The Young East*, Tokyo; *La Revue Spirite*, Paris; *Rays from the Rose Cross*, Oceanside, California; *The Maha-Bodhi and United Buddhist World*, Calcutta; *Prabuddha Bharata*, Mayavati, India; *Journal of Religion*; *Occult Review*, London; *The Quest*, London; *Shrine of Wisdom*, London; *Re-incarnation*, Chicago; *The Epoch and the Life of Reason*, Ilfracombe, England; *Annals of the Bhandarkar Institute*, Poona City, India; *Vedanta Kesari*, Madras, India; *The Vedic Magazine*, Lahore, India; *Kalpaka*, Tinnevely, India; *Quarterly Journal of Mythic Society*, Bangalore City, India; *The Theosophical Review*, London; *Indian Historical Quarterly*, Calcutta; *Revista Teosofica*, Habana, Cuba; *Le Lotus Bleu*, Paris; *The Messenger*, Chicago; *The Message of the East*, Boston; *Samakrita Bharati*, Bengal; *Logos*, Tübingen; *The Herald of the Star*, London; *The Theosophical Path*, Point Loma, California; *Bulletin of the School of Oriental Studies*, London; *The Liberal Catholic*, Sydney; *Zeitschrift für Buddhismus*, München; *Christliche Welt*, Gotha; *Journal Asiatique*, Paris; *Shama'A*, Madras; *Il Progresso Religioso*, Genova; *New Orient*, New York; *Bhrātri*, Journal of League of Y. M. B. A. of North America San Francisco; *Buddhist India*, Calcutta.