

assume the role of offering a common ground to a variety of cultures, religions, ideologies and philosophies for a harmonious coexistence. This is without the modification of traditions and values. For them to enjoy a peaceful and productive coexistence on an equal footing, without engaging in a senseless opposition or conflict, "a ground for coexistence" will be indispensable. This is what Unification Thought is ready to offer.

Secondly, the establishment and operation of a university and graduate school in the Asian Community. Unification Thought will make itself the intellectual core of the Asian Community. This is done so by presenting its basic ideas. Unification Thought will take the lead in practically laying the foundation for a new pattern of coexistence of various cultures, religions, ideologies and philosophies. Concrete ways will have to be studied and researched so that leaders possess both the capability and zeal for the ideals and objectives of the Asian Community. The mental support is found within Unification Thought for such an educational framework.

Thirdly, Unification Thought has to sublate the method of another cultural imperialism of unilaterally spreading its ideas. Unification Thought has to prepare the framework of thinking and research in which the meanings and inter-relationships of a variety of different cultures, religions, ideologies and philosophies are elucidated in their right proportions. Unification Thought has further to strive to clarify an archetype of a new Asiatic thinking and to make itself a source of energy and vitality so that the archetype will finally be sublimated into a global universality for all mankind.

Lastly, since Unification Thought is a system of a global religion and ideology initiated by Asians. It is destined to be the groundwork for creating a new cultural world. Unification Thought should be expanded in its meaning and deepened in its essence through joint researches transcending the barriers of racialism and national boundaries. Therefore, Unification Thought will have to go on reforming itself, so that it will be a commonly shared invaluable cultural property of the Asian Community and to further secure the understanding and the fair estimation of the whole world.

IV—From the Artistic Perspective

The Plan for an Asian Community and Unification Thought

Through the Medium of Art



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A. In the Beginning

I will leave the political and economic basis of the Asian Community to the papers presented on the first day of the symposium. I will limit my scope of the Community to that part of Asia which is under the old influence of Buddhism; concretely, Korea, China, Japan, Thailand and the Philippines.

I will deal with the area of culture within the Asian Community. The area of culture should not be closed exclusively to a merely the special area of Asian culture. It should be an area of culture that carries universality in the true sense. The true culture of universality must be the one that answers the question of the union of the Eastern and Western cultures, that remains the old and the new question.

I'd like to refer to the historical center of the Asian Community. However, I may overstep my present responsibility. It originates towards the end of the antagonism between the Eastern and Western Camps and the disappearance of the leadership of the United States

and the Soviet Union. It is a mutual scramble for territory over the "weak links" that has been carried on for the past forty years since the end of World War II. It is a confession of Neo-Marxism that the "revolution becomes postponed" in "the strong links."

By the way, in the midst of the never-ending scramble for territory, a new future was beginning. Now it ought to be called the "new reality" rather than a mere "possibility". It is the "religious Renaissance" that is occurring on a worldwide scale. The former theory that religion is opium is an empty theory that can only hold true for the United States and the Soviet Union. Religion makes strong links fall asleep and awakens weak links. Except for the strong links, now is the period when religion becomes the stimulant. In addition, the power of religion to awaken the people is extremely realistic and strong. Its power is backed up by the zones of life, peculiar to respective religions.

First, the representative examples are the Islamic powers. They are supported by oil. Secondly, we can see that Judaism fulfilled its earnest wish for the past two thousand years. Thirdly, there was the actual division of a country by Hinduism and Islam. Fourthly, we also see the inclination of Western society to turn towards Buddhism, and the rise of Christianity in the East European bloc. And lastly, in Latin America and other parts of the world, liberation theology is moving forward.

It is possible that one may find that there is a totally different situation and system that has become the reality of the world. And at the same time man still holds to the fixed idea that the scramble for territory between the Eastern and Western camps is the reality. At the same time, the leadership of the strong links in both camps, the United States and the Soviet Union, will also become something of a bygone era. God's providence can work as a catastrophe without a catastrophe.

It is imagined that one will find some day in the future, that the world will be in the era of "war and peace" around several areas defined by religions. Then, naturally, the Asian Community would have built itself up in the area of Buddhism. An area with a religious base of a new Christianity that is transformed by Buddhism will have emerged.

And yet the religion of the Asian Community should not be a religion that merely ranks with other religions. That religion must be one that has a tolerance and universality (a worldwide character). Tolerance is derived from traditional Buddhism. True universality is derived from the new Christianity which contains Buddhist tolerance. This is the religion of the future which has a worldwide character. The Unification Church has come into being as such a religion. The reason will be covered later.

Thus, the zone of religion that the Asian Community will assume in the future will be the central zone of a worldwide religious Renaissance. At the same time, and only then, the union of the Eastern and Western cultures will be accomplished. That is the important significance of universality.

B. The Meaning of Western Culture

Western culture was once generally recognized as a synonym of a culture of universal and worldwide character. But according to the cultural anthropology of the Wien School, Western culture is one of the many hunting cultures that cover almost all of the Eurasian Continent and the American Continent. There are several cultures other than Western culture, that are derivative of the same lineage.

In contrast, in Southeast Asia as well as Japan, there are the rice farming areas with high temperatures and high humidity, called the zone of the Pacific Monsoon. This is a zone of agrarian culture which is totally heterogeneous from the cultures of the hunting lineage. Because Western culture was obsessed with the idea that it was the culture of universality and worldwide character, it regarded other cultures of the hunting lineage in the Eurasian Continent as primitive, and regarded agrarian cultures as heretical. Western culture believed that it was the mission of the culture with a worldwide character and the essence of all humanity to indoctrinate the primitive and heretical ideas towards its own cultural sphere.

But now, there has come into being the awareness, from the Western culture itself, that it is relative, and that furthermore it is undergoing a deadlock in its own culture. To supplement, revise and

resurrect itself, Western culture has turned toward the Orient to find a solution. The Orient at that time meant the area of the agrarian culture, confined to South and East Asia. Western culture is in the last analysis as a hunting culture. A long time has already passed since the beginning talks about the union of the Eastern and the Western cultures. The clarification of this old and new problem, of the East and West is made only when the union of the Eastern and the Western cultures, is proved to be the union of a hunting culture and a farming culture. Until then, the problem of Eastern and Western culture is too ambiguous and indistinct.

"Human-centeredness" in Western culture has a fatal defect in that it lacks a major premise, that the earth and Nature grow of themselves. It doesn't conform to a "nature-centeredness" of the farming culture. It is far different to that of the farming culture where, nature is abundant within itself. The characteristic of Western culture is that it is premised on the antagonism or opposition (if attenuated, indifference, lukewarmness) between nature and man. It is based on the major premise of "man-centeredness" as opposed to nature. Western culture is linked to the principle and technique that views nature only as materials for human work. Nature to Western culture is no more than a mechanistic entity. In contrast, living nature has been regarded as nature in biological principles (human life).

It is nature that is equipped with autonomy of life. Nature exists for itself (nature is not called nature in reality); nature in the farming culture is nature which exists of itself. There is distinct difference between "for itself" and "of itself."

Human-centeredness develops a relentless self-centeredness, and self-assertion. This occurs when man-centeredness is passed into human relationships. Therefore, it forms the special character of the hunting people. Man-centeredness that has given up the earth gave rise to the "thought of heaven", to replace the thought of the earth.

The divine idea in Greece, and God in Judaism, are localized in "heaven". Spiritualism and idealism, peculiar to Western culture, seek to establish a human autonomous space as opposed to *Umwelt* (environment), and this human space constantly pursues the infinite sky (firmament). But it was self-reflection by Western culture that the

thought of heaven which had given up the earth was, in fact, nothing more than aiming at the mere establishment of the vain tower of Babel.

How is the union of the Eastern and Western cultures, namely that of the hunting culture and the farming culture possible? Can this only be seen as a relationship of contradiction and opposition? In Japan, for example, such a thing appeared in the early Meiji era in the form of *Wakon-Yosai* (Japanese spirit with Western learning). Confusion and agitation were continuously repeated. From this there developed the pro-Western Japanese, after the *Rokumeikan* period similar to the pro-Western Jew. There also appeared the nationalists adhering to the imperial view of history who came out very strong for their uniqueness. And recently, it has become the period of resignation that "East is East, and West is West". At best, there is recognition of the difference between the East and the West, and the theory of comparative culture, which clarifies using Western logic something that is originally Japanese. Such a thing overlaps with various kinds of groping on the part of the West as well. After all, it turned out to be no more than a compromise between the two cultures. It is for the upholders of a given culture to pursue its own supplementation and revision in a totally heterogeneous culture.

Isn't a bridge between the two cultures, the union of the two cultures, possible only within the people who possesses the two heterogeneous cultures within its own nationality and culture? Then, can there be people who possess and contain the mutually opposite elements of the Western culture and the Eastern culture, or of the hunting culture and farming culture? If there is such a people and such a culture, then it is only possible to resurrect the hunting culture of the West through those people. In fact, the union of the Eastern and Western cultures, and a culture of universality is only possible with such people.

Whether the culture of the Asian Community in the future deserves the name of the true culture of universality (a world-wide character) or not, depends on whether there are such peoples and a culture, as mentioned above, among the peoples and cultures which belong to the Asian Community. I will now explore that point further through the art of Japan, China and Korea.

C. The Art of the Asian Community

The earth is nothing but "wilderness" to the hunting people. It is a barren world in which there is no commitment to life. They pursue the support of their life in "heaven," giving up the earth. Heaven is a dry scenery of continentality, transparent air, and, clear sky (firmament) that is beyond them.

In China and Korea there is a special likeness and value to porcelain. In the pure, plain, pre-patterned grain (surface) of the porcelain there dwells transparent air, and a clear firmament. Porcelain is also linked to heaven. There is scenery there. The scenery aimed at heaven is *fuko* (which literally means "wind-light," and is translated as scenery). In the dry wilderness of the continent, the wind shines and transparent air abounds. Porcelain has the appearance of *fuko* (wind-light, scenery). Porcelain is called stoneware. Pottery is called earthenware. It must be stoneware that matches the *fuko* (natural beauty) of continentality. Stoneware belongs to China and Korea, while earthenware belongs to Japan. In the touch or mould of earthenware there is a warm feeling of earth and dampness. The home of farmers is in the earth. The scenery of returning to the earth would be *fudo* (climate).

China is the home of stoneware and *fuko*, scenery, particularly, the Yellow Valley, which is the origin of Chinese culture. It is the home of *fuko* and, in the place of wilderness there is yellow earth. It is said that the prototype of the Chinese people is the farmers who originally started farming life in the Yellow Valley. And yet, they were also formerly nomadic hunting people, and must have shown such a typical style of settlement so as to wedge themselves among the farming aborigines. The national and cultural character of China is derived from their hunting nature prior to their settlement in the Yellow Valley. They continued to be consistently successful in their culture of the hunting lineage even after they became farmers. Later, mainland China was continually harassed by the alien people of the hunting lineage in the northern areas. However, the original national and cultural character of the Chinese consists in a hunting lineage to

the bitter end. Confucianism was made the state religion of China because the quality of the hunting culture was strong among the Chinese philosophers, especially in Confucianism. The Taoist group of Lao-tzu and Chuang-tzu, which had a deep connection with the earth, was made a peripheral culture. It was removed from the Chinese cultural mainstream because of its native farming character.

Korea in its essence (in that sense different from China), is the country of stoneware and *fuko*. It is only necessary to refer to the *Koryo* celadon porcelain and the white porcelain of the Lee dynasty in order to prove the above proposition. But, if there is any difference from the porcelain of China, it would be the point about the grain in Korean porcelain. It reminds us of the dry, clear air, that holds a slightly delicate, gentle "moisture." The origin of this fact will be treated later. Yet, Korea is also the country of stone ware and *fuko*, at least in its essence.

Korea is also originally people of the hunting lineage and the bearer of a hunting culture. The origin of Korea lies in old Chosun. Old Chosun is the people whose territory is the Northeast Chinese district and northern China. Its origin was said to be in the *Puyo* race. They extended throughout the Northeast Asian region and Mongolia. It is natural that, Korea is a nation of hunting lineage. If I speak in its latter connection, Korea is rather a hunting people, at least in its essence. It may be logically natural that Korea is the land of the stoneware and *fuko*.

A hunting culture is also a culture of stone. West and East are compared, and sometimes described as the culture of stone and the culture of a tree. The farming culture is the culture of soil before it is the culture of a tree. In Korea there is a liking for jewelry, in addition to the liking of porcelain. Together with stone, jewelry is also within the area of the hunting culture. Korea is on the same track as China, in that respect as well.

But strangely enough, Japan has no such hobby. Though there is a comma-shaped bead, named *Yasakaninomagatama* in the *Three Sacred Treasures*, the liking for stones and beads (or jewelry) has not been found since then. And furthermore, Japan's hobby is making porcelain. After *Sanpei Lee* (who came over to Japan from Korea and originated

the Japanese porcelain in early *Edo* period), porcelain was used, in most cases, for practical purposes as well as for a hobby. Nevertheless, stoneware held a great vogue among the *daimyos*, or feudal lords. However there was no desire in Japan to express *fuko* within the very grain (surface) of porcelain, but they found a world of patterns and colors on the surface of the porcelain. Even today, a container that doubles as crockery for Japanese people is earthenware.

In China, as well as in Korea, the ancestral myth starts with a descent from heaven. In the case of Japan, however, the myth of a descent from heaven is nothing but a copy of the *Tangun* myth and other Korean myths. There is hardly any thought found about heaven, except for that of a copy, in Japan. There are only a few names of the gods of star, which are related with heaven, apart from the myth of a descent from heaven. Other heavenly gods are not the gods in heaven, but they are gods who should be called *Ama*. If *Ama* is in the folklore of the Court lineage, it is the term referring to *Ma-Han* (one of the three ancient Korean countries). And if it is in the folklore of the mass of the people, then the term "*Ama*" refers to *Shinkan* which was another one of the three ancient Korean countries, as Hakuseki Arai pointed out. It is heaven, as mentioned before, that the literature, philosophy and religion of the West, of the hunting lineage, ultimately aim at. *Idea* is always compared with the sun, and God is always "our God, who art in heaven". The Parthenon of ancient Greece pursues isolation from the earth as an independent space, and pursues it beyond the clear air and firmament. The transcendent spiritualism, idealism and the principle of creed (creedalism), peculiar to Western culture pursues its world and home in "heaven". It is linked to China and Korea as a phenomenon of the same quality and of a different quantity. A human drama that is infinitely grand in terms of evil, aimed at heaven, embroiders the hunting culture. Whereas, it is *unsheinbar* (German for shabbiness and plainness), and tranquility that dwells in the farming culture.

By the way, in Korea, there is the tradition from the originator of Japanese pottery besides the tradition of stone ware. The earthenware, which fully utilizes the grain of the soil, such as *Ido-chawan* and *Mishimade*, is the pottery of Korea, that glories in its tradition since the pottery of Shilla and the *Kara* pottery. It is one-sided to see only the

charm of celadon porcelain and white porcelain (and the *Shaki* or sand-vessel as the middle type between them) in Korea. Korea is also the home of earthenware. So far it is regrettable that the above-mentioned one-sidedness is seen in Korea. But in Korean earthenware there dwells the Korean character, comparable with that of the Korean stoneware.

China should have had a brilliant history even in its earthenware, which was once known as "*Tosansai*". Later earthenware was completely driven away to a corner, and China has now become completely a world of stoneware. The situation is opposite in Japan. Japanese *Aritayaki*, under the name of chinaware and other stone ware have left their names behind as strong export products. However, in terms of liking, the Japanese people are very fond of earthenware and are completely devoted to it. This is so, at least, in the relativity with other nations. How about Korea by the way? Korea, in its essential character is a country of stone ware, and in its attribute (secondary character) it is a country of earthenware. Korea is in its essence homogeneous with China in formative arts, and its attribute is linked to the essence of Japan. Those who have commonalities in attributes and essence, often give rise to a pseudo relationship with one another. The pseudo relationship strangely enough, yields repulsion.

Asia is not in unity at all. Nor is it possible to sum up the three nations of the Far East in the word of "Orient". Japan, of earthenware, is a pure farming people. And China, which is completely devoted to stoneware, is almost purely a hunting people. Earthenware in the Chinese culture, is after all, no more than "the inhabitant in an obscure world." An example of the obscure world can be seen in the word *Ki* (氣), which used to be *Ki* of nature. Confucianism humanized it and replaced it with *Ki* as in constancy, morale, fidelity, and courage. It is the school of Lao-tzu and Chuang-tzu that sees *Ki* as that *Ki* of Nature. The teachings of Lao-tzu and Chuang-tzu belongs to the lineage of the farming culture. Therefore, it is pushed aside as an obscure existence in China. Earthenware and the school of Lao-tzu and Chuang-tzu are good examples that show the fate of a farming culture within the Chinese mainstream culture.

Korea, which has stoneware as its essence, is unquestionably a

people from the hunting lineage, insofar as it is from the blood-lineage of *Puyo* in the north. And yet on the other hand, the earthenware of Korea as an attribute, is unquestionably that of farming people who were the originators of the *Yayoi-style* farming of Japan.

There are many indistinct things about the origin of the farming people in Korea. But it may be certain, at least, that the farming people, who continued bearing the culture of the farming lineage behind the people of the hunting lineage, came across the sea to a certain degree, or originally dwelled in Korea.

In consequence, *Koguryo* was almost completely from a hunting lineage. It originated from the *Three Hans* era to the *Three Countries* era. *Ma-Han*→*Paikche* was a compound of people in whom the aboriginal farming people were overlapped by the coming-down of the predominantly hunting tribes. They seceded from *Koguryo*, and *Jin-Han*→*Shilla*, which consisted entirely of six farming tribes. They were the tribes who produced their rulers from within themselves.

It is the character of the people from the hunting lineage, which forms the essence of Korea, to have its attribute as the character of a farming nation. Sometimes that attribute asserts an equal footing with the essence. Then the Korean nationality comes to display a nationality that is conceiving a mutual conflicting duality of a hunting character and a farming character.

There dwells a subtle charm in the grain of the celadon porcelain and the white porcelain of Korea, compared with that of China. Furthermore, in the Korean wall paintings and decorative paintings on the balustrade the characteristics of the hunting lineage are rather clear just as in those of China. They are clear in the decorative paintings that fill up the space of the wall and balustrade, as well as in their primary colors. (It will be referred to later.) But even here there is a rather neutral-tinted charm and gentleness in the Korean patterns of primary colors, compared with those of China. Korean *fuko* or natural beauty itself assumes some charm or graceful taste of *fudo* or climate. It is shown also in the fact that the amount of rain in Korea is twice that of the Northern and Northeastern China, but what's more, one should say that it is made so by the attribute of their farming character which appears within their essence: hunting character. A decision will be

given in favor of the theory of comparative art. It is based on the manner of life rather than merely based on the theory of climate as the approach to a "thing itself."

It is not confined to only pottery. It is possible to further support what has been said in the above, with regards to not only crockery but also music and dancing. In China there is the tradition of courtesy and music. Authority and tradition in music and dancing was centralized to the world of "imperial court music" within the court itself, and popular music came to share the fate of the farming culture. In the present China, they are trying to protect and help popular music (Peking Opera and other popular entertainments) grow. However, popular music is no more than "miscellaneous entertainments." I hear that in Korea the imperial court music and popular music are both established in the national music academy. Here we can also find the duality of Korea. In Japan, the imperial court music, introduced from China and Korea, keeps its existence only formally. The mainstream is the popular music that is aristocratized. There is a special situation in the aristocratization, but the origin of music and dancing is in popular music, and originally this was especially from that of a Shilla lineage.

D. Nature in the Art of Japan and Korea

As stated before, the hunting culture lacks, as a major premise, the earth, nature, which follows "nature-centeredness." According to Nietzsche in *The Birth of Tragedy*, the Western culture has fallen into nihilism. For it was devoid of a nature-centered nature. Therefore, an escape from nihilism can be opened by perceiving at the earth through Nature by reversing Western metaphysics. And Nietzsche found agrarian nature at the bottom of the Greek culture. It was from the hunting lineage, and he named it, "the Dionysian." It was the earth and the agrarian nature for sure in *The Birth of Tragedy*. But Nietzsche substituted "will" (the will to power) for "the Dionysian" after his next thesis on, even though he himself had been repeating his own warning against that substitution in *The Birth of Tragedy*. Will (the will to power), is nothing but nature in the theory of life. It is innate in the Western philosophy of the hunting lineage.

It was Nietzsche's great achievement that he discovered the Dionysian agrarian nature even at the bottom of Greek tragedy. Yet, Nietzsche himself was no more than a Western philosopher from the hunting lineage. He, himself, erased (denied) the precious discovery. It was so difficult for the Westerners of the hunting lineage to grasp the agrarian nature.

Nietzsche substituted "Dionysus=will" for "Dionysus=nature." According to Heidegger, Nietzsche did not make any attempt towards the reversal of Western metaphysics, but he merely cornered it to its own roots of origin. The attempt at the reversal of Western metaphysics is fulfilled only by reversing Nietzsche's will (will to power). At its end there came into being "*Sein* (or being)" of the late Heidegger. It was indeed what Nietzsche called the Dionysian Nature, and agrarian Nature.

Heidegger avoids the word nature (*Natur*). Nature (*Natur*) is nature (*Natur*) as in naturalism. That means Nature as in the philosophy of life. Also, he avoids the word *Physis*. It is a word that can be easily confused with a mechanistic Nature. Therefore, Heidegger took great pains to use the word "being"=*das Sein*. Being is a word which implies agrarian Nature which follows Nature-centeredness, the earth.

Agrarian nature is distinguished into: the nature for itself (*für sich*) and the nature in itself (*an sich*). Nature in Japan is the former, and nature in Korea is the latter. From the eyes of Korean, the Japanese nature, for itself (*für sich*), seems to appear as an artificial nature.

Japanese nature is shown in Dogen's words: "the quality of the original truth, the body of the original self quality". It is also shown in the words of Shinran, the originator of a Buddhist sect of Japan: "conformity with the truth by giving up discretion." It is a body of original self quality, and conformity with the truth by giving up discretion that comes into being with a body which has taken off impurities, or by giving up one's discretion.

Among the Western opposing concepts there are those of spirit versus life. "Discretion" here is that of spirit, and if it is given up, there appears "life." In Western thinking, life is the way of things in which the laws are as they are of themselves. In terms of the Japanese nature,

the biological nature is still "discretion", and regulated by the biological arbitrariness, therefore it is nothing but "contamination." To substitute the biological nature for the original nature is termed as: "contrary to the truth."

This was a question that captured Dogen in his youth. Namely the question, why should the body of the original self not be of a biological nature? If *Zazen*, or religious meditation as practiced in the Zen sect, gives rise to nature in itself, then isn't man already an embodiment of "nature in itself" before meditation? Then, why is meditation necessary? For is it no more than a practice of taking pains?

The question would be resolved at the moment when his training in China was completed. He expressed it as: "It is in order not to be contaminated." To paraphrase it, it is as follows: Taking pains to train oneself, is it not injuring *the body of the original self*? Sitting when one feels like he wants to, and eating when one feels like it; is all of this in conformity with *the body of the original self*? Dogen called it, "contrary to the truth." To sit when one feels like sitting and to sleep when one feels like sleeping is nothing but having one's own way, arbitrariness, and self-indulgence. It is merely derived from impulse, instinct, inseparable from the biological nature.

In addition, the nature of the body of the original self is not nature mediated by the spirit, *Idea*. Nature, insofar as it is involved with *Idea*; nature, insofar as it is involved with something divine is not nature of the body of the original self. This is Japanese nature in the for-itself (*für sich*) form.

On the other hand, there is a section in a Chinese book of history that explains the way of enjoying peace and happiness in perfect contentment. It explains it as something which expresses *an-sich* nature (nature in itself). "We farmers just live according to the daily movement of nature. Emperor, or King, what do they have to do with us?" This resembles the way of thinking from a principle contrary to the truth of freedom from discretion that: "one eats when one feels like it and sleeps when one feels like it . . ." But the farmers are living meekly in accordance to the movement of nature. Here the attitude is coming out very strong towards biological nature (nature as in the

physosophy of life), that we will live as we like. It is *an sich* nature (nature in itself).

It is a "commission" to create a rice field on the basis of one's will. The way of the farmer's living is a "non-artificial commission." Once (a long time ago), a folk-artist Soetsu Ryu visited a factory producing wooden containers in Korea. He was surprised at a craftsman using a piece of knotty wood without any hesitation, he said, "If you use a piece of knotty wood, the container would be bent later, wouldn't it?" The puzzled looking craftsman said in response, "Is there anything wrong if it is bent?" To that remark Mr. Ryu had no response. "Is there anything wrong in it being bent?", it is not a rhetorical statement. It's a straight candid response. Soetsu Ryu, who had been speaking so much about "non-artificiality" of folk art, was taught something new on "non-artificiality."

In the Japanese folk art world it should be filled with *an sich* nature (nature in itself). Yet, it seems that Koreans feel it unnatural and are puzzled with flower arrangements, *Bonsai* and a dry Japanese garden, which may be called relatives to folk art. Why do they engage in such pain to cut off flowers to show it in a flowerpot, and call it nature? Why do they engage in such pain to create *Bonsai* and feel nature in it? They wonder.

Koreans value *an sich* nature (nature in itself). In the above-mentioned example of a wooden container, even a folk artist Mr. Ryu was inclined to *für sich* nature (nature for itself). He had a time when he was obsessed with artificial non-artificiality. He thought it was "non-artificiality." The craftsman of the wooden containers taught him anew, *an sich* nature (nature in itself), which is "non-artificial artificiality." Flower arrangements, *bonsai* and a dry Japanese garden are, in the last analysis, no more than the products of an unnatural "artificial non-artificiality." They are popular versions of *für sich* nature (nature for itself).

Nature that is formed of itself is not only the word referring to nature which is outside of us. Corresponding to it, there is "nature which is formed of itself" within us. Emphasizing neither of them, we sometimes call "nature", external nature, and at other times internal and external nature in their "pure connection", "nature which is formed

of itself." The pure connection (reiner Bezug) is Rilke's word, but it happens to be a word pointing to the truth in the religious meditation practiced in the Zen sect.

Now we'd like to consider the Korean songs and dances especially folk songs and folk dances. In Korean song and dance there is the rhythm of nature that flows, namely the rhythm of *an sich* nature (nature in itself). Here are some examples of nature that flows: nature as a moving body reveals itself in the flow of the wind, a mixture of light and shade, and in the pattern of the wind created on the sand, in the pattern of the wave created on the flow of water. The Korean dance is sometimes the flow of the wind, the subtle freak of light and shade, a pattern of the wind, and a pattern of the wave.

The grain made on a sand container by the stroke of the brush is an independent pattern but at the same time reminds us of a trace of movement brought about by the pure and plain surface. In the same way, the Korean dance expresses an independent spatial movement, composed by a human body, but at the same time it seems that "the movement of nature, created by the earth, wind and light, expresses itself as it is, through the dancer."

"The rhythm of nature", liberates man from the interests and concerns with the routines which irritate him, and, in a dreamy absentmindedness. It invites him into an intoxication. Good examples of the rhythm of nature are: the monotonous sounds of the waves that are heard against a rock at the seashore, a row of wind patterns seen in a sandhill, the tick-tock of a clock that begins to catch one's ears as soon as one is liberated from the midnight work, and so on. "The rhythm of nature", manifested in Korean folk dance has a hypnotizing effect that invite us into absentmindedness and intoxication. It is done so through the similar operation as the above-mentioned examples. So is the case of *Nogaku* (farmers' music), which is near *alegro*, active, and has a high tempo.

Dancing from the hunting lineage arouses stimulation and excitement in man, and has an effect of awakening him. There is a decisive heterogeneity between the dance which has an awakening charm, and the dance which invites man into hypnotic intoxication. When one perceives the hypnotic rhythm, one calls it grace or

elegance. The Korean dance is said to have its characteristic features in "Yukkechum" (shoulder dance). It is no quibble to say that there is nothing anywhere comparable to the grace and elegance of "Yukkechum," even to the degree that we come to feel like saying: the Western ballet, Spanish dance, Latin American dance, and Chinese folk dances are merely gymnastics or stunts.

And yet, the Japanese dance, that was introduced from Korea, from Shilla, has turned into a kind of spatial art which expresses a stationary space through the medium of a form of cutting off the continuous rhythm, even though the dance of the Shilla origin was originally a very simple temporal art.

I will omit the reason why Japanese art is like that. We will see in the following several examples, the fact that, it is the earth, nature, that has the content of expression. Japanese art comes into being after absorbing the pain to cut off the stream of time, named the rhythm of nature.

Almost all the Korean folk songs are composed of a triple time. The Japanese folk songs are generally quadruple time. But more accurately, Japanese folk songs appear to be composed rather strangely. Its in such a way that the tone of each sound continues intermittently. The words of a song that are composed in quadruple time can be reduced to double time, and furthermore the double time can be reduced to one time. In the last analysis, Japanese folk songs may be a song of a one-part time. It's the way of the Japanese songs. One listens to the songs of Nature in the world of a soundless song which is opened up in the interval of a break between one sound and another sound. There must be a cutting-off between a sound and another sound.

There is a tone in Japanese referred to the lingering tone. We might ask what the lingering tone is. Is it the lingering tone of a sound itself or a soundless aftereffect after a sound broke off? In Japan, the latter is called a lingering tone.

There is also, what is known, as the pattern. Pattern originally means the establishment of an abstract, independent space. However, in Japan, pattern has the paradoxical nature to accentuate, with its own existence, a pure, plain ground (which signifies the earth). Sound has

also a paradoxical nature equal to pattern. Sound is something for hearing an exquisite tone innate to nature in the soundless world after a sound breaks off. There is a reason there why Japanese folk songs must be of one time beat. It is the Japanese folk songs, or Japanese songs in general that are sung while an exquisite sound of nature is ascertained each time after the break of the sound of one time.

Japanese dance also corresponds to an artificial pattern. It is the Japanese dance where the flow of dancing is cut off by each "step of action" = form. It is each step of action in dancing that corresponds to "gesture," as "making a gesture" in a play. A step of action = form. It is form by cutting off the continuous flow of dancing, and form is intended to reveal an expansion of nature after time has ceased.

A bell sounds. We take the sound of a bell as a preparation for "making a gesture." Therefore, we do not take "the rhythm of nature" in the sound of the bell itself. The sound of the bell, sounds for the sake of a lingering tune after it breaks off.

Japanese art may be said to be an art in which it takes pains to cut off *an sich* nature, as one seeks to feel *für sich* nature there. On the other hand, in Korea, even spatial art, architecture, does not mean "frozen music" (a plane of the cross section of multi-sound music). A stationery spatial body, architecture itself actualizes the rhythm of nature that is presently progressive. The rhythm of nature flows in a curve. In Korea, the rhythm of nature is expressed in the shape of the roof which draws a curve. There is someone who throws cold water on this assertion by saying: "Yet, the roofs in Shilla are unpolished straight lines. But even the Shilla roof that is supposed to be unpolished, looks like a graceful curve to the eyes of Japanese. Japanese roofs are always cut in a straight line. A cut end becomes a flat straight line, thereby, a paradoxical return of architecture to the earth is intended for."

In Japan, speech is judged on the skill of speaking according to the way of cutting it off. It is the "pause" ("Ma" in Japanese) that appears after the flow of speech is cut off. Korean speech, perhaps, seems to flow fluently in the Western style. The skill of speech depends on the way its flowing. In Japan, speech must also be "cut off." A world of "speech," of no word and silence, a world of union based on words is disclosed through the pause subsequent to the speech and was

cut off.

"There is an old pond; a frog jumped into it; which caused a sound in the water." Here also, a poesy does not dwell in the sound of water which the frog makes. The sound from water is nothing but a sound which cuts the flow of nature. One hears a dulcet tune of Nature in the soundless quietness subsequent to the break of the sound.

The Japanese favorite color is an intermediate color. The intermediate color suits the humid climate. And eventually even the intermediate color gradually erases itself toward the plain ground. After the intermediate color there comes into being, the plain color, which is linked to the Japanese *wabi* (taste for the simple and quiet) and Japanese *sabi* (elegant simplicity). That color is sometimes a thin shade of India-ink, grey-white color and dim white color. "Filling some snow in a silver container and hiding a snowy heron in a bright moon." A plain ground indicates the earth and nature.

Primary colors, blue, red and yellow which were directly imported from Korea and China in *Yamato* period seem, after all, to have failed to adapt themselves completely to the Japanese climate which is full of humidity. Eventually the primary colors, blue and red, yields a dim white, a grey white color, and a thin shade of India ink.

Of course, Korea is a country of primary colors, that originated in the dry climate. It is also certain, on the other hand, that white is the Koreans' favorite color. Probably, the Korean white is primary white, and Japanese white is intermediate. The mud wall of a Korean farmhouse assumes a clear milkwhite or mere white at its birth. After ages pass there appears a dim milk-white, mere white colors and a thin shade of India-ink, they are well harmonized with the Korean climate. In the Korean white color there is a white almost like an intermediate color, which is rooted in the earth. The mud walls that attracts people's eyes with their intermediate white and the thin shade of India-ink, stand on the road extending from *Toshodaiji* temple in *Yamato* district to *Yakushiji* Temple and on the roads of *Takabatake*. It is said that travelers from Korea, from Kudara or Paikche district have the illusion that *Nara* (the city in Japan which means in Korean sound "country") is their own country.

By the way, the primary colors of China and Korea are indeed the

things from the societies of the hunters' lineage, even though the primary colors may belong to the dry scenery (*fuko*) of continentality. Furthermore, they have common characteristics in the wall painting. That is, in the wall painting there is no room for a blank space in the patterns of the wall surface or the balustrades. Such paintings will not come to a settlement unless all the space of the walls and the balustrades are filled up with patterns. This should be called an appearance that is peculiar to the society of a hunters' lineage. Patterns filling up the space come from, according to W. Worringer, the "fear of space." The fear of an empty space is a peculiar phenomenon to the hunting people. The phenomenon of "reliance on space" would be suitable for the farming people.

Japanese wall paintings are unrelated to the fear of space. "A painted pattern or a picture itself has a paradoxical existentiality against its own independent spatiality. In other words, the pattern denying itself, and contains within itself the role of accentuating the plain blank space. Japanese wall paintings are those intended to accentuate the blank ground. The wall paintings that fill up the blank space cannot be found in Japan. The blank space is the earth, and nature. It is the plain background in the Japanese paintings that produce the Japanese aesthetic sense, it feels the world of painting.

By the way, compared with the primary colors of China, those of Korea have a slight dimness, gentleness and tenderness a bit close to the intermediate color. Compared with the porcelain of *Sung*, the celadon porcelain of Korea has a delicate dimness. Isn't the Korean air clear air and yet still has some moisture or dimness in it? Compared with the landscape of northern China and the northeastern district of China, that of Korea has some gentleness together with its severity. It is so with the climate of Korea. The scenery of Korea has some climatic tastes somewhere.

E. Postscript

I have searched after a commonality and difference in the arts of China, Korea and Japan through the medium of crockery, song and dance, wall paintings and others. I touched the fact that the

commonality and difference, between Korea, Japan and China has the commonality and difference between the hunting culture and farming culture. Through the medium of each art, the conclusion has been obtained that China is consistant almost solely as a hunting culture; that Japan is the very farming culture, and that Korea is essentially a hunting culture, and has a farming culture as its secondary attribute.

Then, please return to the beginning of this thesis again. It is stated there as follows:

"Isn't bridging between the two cultures and the unity of the two cultures possible only in the people who are equipped with the two heterogenous cultures? Can there even be such people or such carriers of a culture that is equipped or has contained within themselves, or within itself, the mutually opposite elements as the Western culture and the Eastern culture, or the hunting culture and the farming culture? If there are such people and such cultures, then the resurrection of the Western hunting culture, in fact, the unity of the Eastern and Western cultures is possible only by such people, and the future culture of universality (global character) is only possible by such people.

Whether the culture of a future Asian Community deserves the name of the true culture of universality (global character) or not, depends on whether there is such a people and culture as mentioned above in the people or peoples and culture belonging to the Asian Community."

I consider that I have answered the above-mentioned question through the matter of art. If there is any conclusion that can be obtained there, it is that the creation of a culture of universality in a future Asian Community should be carried out at least with Korea at the center. Japan and China should be installed as the role of a cooperator. It goes without saying that my theory is verified by the movement of the Unification Church. I don't go into the union of the two cultures in Unification Thought and the universal character of a future unified culture because my assignment is confined to the matter of art for the time being.

It is not an empty flattery to Korea and the Unification Church at all, to place Korea at the center in a culture of universality in an Asian Community. I just rather wish that Korea and the Unification Church

will come to realize the importance of their responsibility.

Furthermore, Japan and China have had, respectively in the past, the proud great-power consciousness. There is the possibility that my theory may hurt that consciousness and give rise to some reaction. For example, *The Akahata*, an organ of the Japan Communist Party may, on hearing my theory, oppose immediately to it, saying: the theory seeks to make Japan a dependency on Korea, or that it follows the principle centering on Korea.

Nevertheless, which one is more devoted to the situation itself, and not the gossipous plausibleness, determines which is correct, my theory or the theory of the *Akahata*.