

# Miguel de Unamuno's *Notes Toward a Treatise on Origami* and Considerations on Oriental Thought and Philosophy

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## ABSTRACT

This essay shows that the Spanish philosopher Miguel de Unamuno was much closer to the thought of the Oriental world than is generally believed. This influence is expressed in Unamuno's interest in Origami – the Japanese art of paper-folding. The author argues that these paper figures and the very concept of paper (as manifest in Japanese folk customs) are associated with Unamuno's basic philosophical preoccupation, death, and with the question of a Creator and the Creator's purpose (paralleling our purpose as creators of paper figures); the making of paper birds was, then, for Unamuno a reenactment of creation. Further evidence that Unamuno was significantly influenced by Oriental philosophy is found in the fact that his personal library contained quite a lot of books on Japanese and Indian (Hindu and Buddhist) philosophy. Also, Schopenhauer (who was himself much influenced by Hinduism and Buddhism) had a great impact on Unamuno's thinking. As concrete examples of similarities in Eastern thought and Unamuno, the author mentions the interest in paradox shared by both Unamuno and Zen, and the fact that both Buddhism and Unamuno take their starting point from the inner person. The essay concludes cautiously that while it is certainly true that not all of Unamuno's work may have been influenced by Oriental thought, at least some of his work was so influenced, such that a consideration of a relationship between Unamuno and Oriental thought should be pursued further.

**KEY WORDS**

cocotologia

Origami

Oriental philosophy

Schopenhauer

Japanese folk customs

religion

death

Zen

Buddhism

Spanish

## I.

In 1902, Miguel de Unamuno, the Spanish philosopher, novelist, dramatist, poet and essayist published his second novel, *Amor y pedagogía* [*Love and Science*]. At the end of the work he appended an epilogue and an interesting work called *Apuntes para un tratado de cocotología* [*Notes Toward a Treatise on "Cocotología"*]. The translation of this title involves a dilemma for the translator as well as for the reader inasmuch as the word "cocotología" is not to be found in the dictionary, and if it were, it would only be associated with Unamuno and this work.<sup>1</sup> Students of Unamuno are well aware of his interest in creating new words, e.g., from *novela* he made *nivola*, thereby creating a new concept of narrative. There are other examples throughout his work. What "cocotología" signifies within Unamuno's frame of reference is the art of what is otherwise known as Origami, the making of paper figures.

Unamuno's use of the term "cocotología" derives from the French word "*cocotte*."<sup>2</sup> The Japanese version "Origami" does not appear in Unamuno's treatise, so it is safe to say that he uses the French term for the art of paper folding, but the art itself is decidedly Oriental, and most significantly Japanese.

## II.

In the Hispanic Society of America (New York City) there is a portrait by the Spanish painter, Ignacio Zuloaga, of Unamuno in his study, and on his desk there are several paper figures. Unamuno was well known to practice this art. He probably became aware of the art around 1874.<sup>3</sup> In 1888 in an essay which appeared in a Bilbao weekly he refers to this "juego infantil."<sup>4</sup> But to judge from other accounts it was not just a juvenile pastime. Unamuno practiced this art throughout his life. Ramón Pérez de Ayala, one of Unamuno's younger contemporaries, reminds us that the philosopher of Salamanca took the matter of making paper figures very seriously. He writes how Unamuno came to his home regularly and while there entertained don Ramón's son with making paper figures: "Pronto me di cuenta de que las dobladuras iban acompañadas con cierto proceso reflexivo (o de doble doblamiento), de conciencia, aunque muy simple sin duda. . . ."<sup>5</sup> Don Ramón continues: "Por fin una tarde se dedicó a disertar largamente sobre cocotología. Me convencí, muy pronto, de que tomaba eso muy en serio"

(*ibid.*, p. 3).

### III.

But my hypothesis provokes the question of Unamuno's acquaintance with the Oriental world and more specifically of his general familiarity with Oriental philosophy. In *An Unamuno Source Book*, we find catalogued Unamuno's library.<sup>6</sup> An alphabetical list is given of all of his books. Of Orientalia, there is a significant amount; we see items as early as 1900, two years before the publication of *Amor y pedagogía* (one of these is *Buddha and Buddhism* [Arthur Lillie, Edinburgh: Clark, 1900] and the latest of 1933). Some of the subjects are travel books (1915), USA and Japanese Relations (1908), Bushido Japanese Philosophy (1909, 1917), Japanese Literary Drama (1921), Japanese Philosophy (1933), Japan (1907), Hinduism and Indian Influences (1917), Hindu Philosophy and Yoga (1904, 1912) Indian Poetry [Tagore] (1913, 1917), Yoga and Philosophy (1905, 1907), Chinese, Oriental Philosophy (1927, 1933), the Writings of Hsü (1933).

As is evident Unamuno had available Orientalia of different kinds, and I am tempted to believe that before the writing of his *Notes Toward a Treatise on Origami* (1902), he had ample access to ideas on Oriental philosophy. It should also be noted that later editions of *Amor y pedagogía* could have made use of other books on Oriental culture to which he had access through his personal library, and some of these ideas, as I hope to show below, have an affinity and relevance with certain features and aspects of Unamuno's ideas, especially in the area of religious thought.

If the presence of these books and an acquaintance with their ideas be not convincing there is still another irrefutable contact which Unamuno had with Buddhism and Indian philosophy, and that is through the works of Arthur Schopenhauer. Valdés and Valdés catalogue Schopenhauer's works in Unamuno's library. Several volumes of Schopenhauer's *Sämtliche Werke* are there as well as several other works by the German philosopher. There is even a work, *Sobre la voluntad en la naturaleza* [Über den Willen in der Natur] "tr. by M. de Unamuno," published in Madrid by Rodríguez Serra in 1900. As any reader of Schopenhauer knows, Buddhism and Indian philosophy occupy a serious place in the discussion of his major work *The World as Will and Representation*. Unamuno's debt to and familiarity with Schopenhauer has been well recorded by scholars, and I do not enter into particular questions regarding the extent of Schopenhauer's influence on Unamuno,

especially the notion of the will in both authors. Suffice it to say, however, that throughout *The World as Will and Representation* (especially book four) there is substantial reference to Buddhism by Schopenhauer. These ideas could not have escaped Unamuno, and therefore the contact between Unamuno and Oriental thought-structures such as Buddhism (along with Arthur Lillie's 1900 book) is no longer a matter of idle conjecture.

Given Unamuno's existential concerns about life and death and the fear of nothingness behind the experience of death, the following quotation by Schopenhauer should have rung a response in Unamuno, and it is the appeal of Buddhism joined to Christianity that makes a particularly meaningful ring: "Whereas it is far more correct to regard work, privation, misery and suffering, crowned by death, as the aim and object of our life (as is done by Brahmanism and Buddhism, and also by genuine Christianity), since it is these that lead to the denial of the will-to-live."<sup>7</sup>

Schopenhauer joins Christianity and Buddhism when he sees life as suffering and death as a deliverance from such suffering. Unamuno chooses to use his will as a way out of the dilemma of the question of God's existence and a life after death. Schopenhauer says: "Therefore that great fundamental truth contained in Christianity as well as in Brahmanism and Buddhism, the need for salvation from an existence given up to suffering and death, and its availability through the denial of the will, hence by a decided opposition to nature, is beyond all comparison the most important truth there can be" (*ibid.*, II, p. 628).<sup>8</sup>

There is of course much more to be said, but Unamuno saw in Schopenhauer some clearly enunciated ideas on philosophy and religion and the extent to which these apparently dissonant worlds of East and West could achieve a consonance in Schopenhauer's thought. Such a model was available to Unamuno during a very formative part of his life.<sup>9</sup>

Of one thing we can be sure: certain features of Buddhism were known to him and available to him through Schopenhauer and through other literature available at the time.<sup>10</sup>

#### IV.

Our original consideration was sparked by seeing the paper figures of Zuloaga included in his portrait of Unamuno. These paper figures must also be examined in the light of Japanese folk customs. After reviewing some of these folk customs I can say that it was not entirely accidental that Unamuno

chose the construction of paper figures, because they touched upon several themes that are fundamental to Unamuno's ideas concerning religion and death.

A popular Buddhist festival is O-Bon. It can be compared to All Soul's Day in Christian life.<sup>11</sup> Major Boxer highlights the personal approach toward the dead; they are treated as if living. While acknowledging their death people look upon them as alive and materially present, just as Unamuno hoped to enter the hereafter, within the materiality of his here-and-now.

Another feature of this custom is described by Lafcadio Hearn. The "personal" aspect of the contact between the living and the dead is also associated with serving up food: ". . . everything is daintily served up in little plates and cups and bowls, as for living guests with *hashi* (chopsticks) laid beside the offering."<sup>12</sup>

Paper occupies a prominent role in the O-Bon festival. It is remarkable to see the pervasiveness of paper in this festival, and by implication the use of paper (read Origami) in other Japanese customs. Paper boats are used to convey food to the dead; there are many paper decorations: paper lanterns,<sup>13</sup> paper streamers, figures of flowers, trees, birds, boats, men and women (Hearn, *Glimpses. . . .*, pp. 111-117).

According to Eric Kenneway, paper originated in China, and the art of paper figure making is associated with the tradition of Chinese funerary art "in which replicas or representatives of money or household goods were made to be placed in the tombs of the dead, or burnt on funeral pyres."<sup>14</sup> Paper was brought to Japan from China in the 6th century A.D. Kenneway also informs us of a very interesting and relevant aspect of the word "paper," noting that the pronunciation of the Japanese word *kami* is the same for "God" and "paper": "This has led to a tradition in which paper is regarded as something sacred; it has long been associated with the national religion, Shinto" (p. 82a). Furthermore, the art of paper folding is not done in any whimsical fashion: "The number of folds in the manner of folding are said to be a very great significance; more than twenty types are known to be used by various sects and only Shinto priests are permitted to make them" (Kenneway, p. 82b). Furthermore, he refers to forms of paper human figures, *katashiro*, which are to be found in some Shinto shrines (82b,c). These comprise both male and female figures.<sup>15</sup>

Paper as the material substance of the art of Origami represents another facet which could not escape Unamuno's notice. Ciháková Vlasta says with respect to paper Origami: "Being so perishable paper cannot be used as stone

to create a monument for eternity; paper is of the material world—the 'floating world'—unable to withstand the flow of time. The idea of immortalizing such an ephemeral substance, or universalizing its shape is a distinctly Oriental one".<sup>16</sup>

## V.

Unamuno's *Notes Toward a Treatise on Origami* is a coda to his second novel, *Amor y pedagogía* [*Love and Science*]. The art of Origami is not a part of the novel proper. The book itself describes the attempts by Avito Carrascal to master or harness nature by controlling the development of his son. The tragic twist is that life's force defeats Avito each step of the way until his son, after having made the servant girl pregnant, commits suicide.

If in the novel proper Unamuno exercised the novelist's art, in the *Notes*. . . he exercised the art of the essayist. According to Pérez de Ayala, the novel "Era una parodia satírica de los métodos científicos aplicados a la pedagogía; moda que por entonces comenzaba a cundir en España" (*op. cit.*, p. 2). As part of the essayist's art Unamuno plays with his reader, beginning on a parodic note of philosophic discourse. He uses words like "prolegómeno," "razón de método", etc., which creates a (pseudo) philosophical context. Part of the satire resides in discussing the art of making paper birds in an apparently deep philosophical manner in a language that a philosopher usually discusses the great questions. Moreover, his tone is deliberately exaggerated with glimpses of his tongue-in-cheek humor peeping through. But these *Notes*. . . do not remain on the level of mere parodic humor; eventually they pass on to serious discussion. What is placed under the critical magnifying glass are the intentions of 19th-century scientific methods, of claims at arriving at truths empirically.<sup>17</sup>

At one point, Unamuno associates the making of paper birds with a perfect science. Of this science he avers that "la ciencia no puede ser fluyente y continua como una vena de agua; es menester que sea quieta y discontinua como un rosario" (*Apuntes*. . . , p. 495) of all the possible comparisons he chooses the word "rosary," an object related to unscientific discourse. Paper, he notes, is subject to physical laws, which makes it subject to analytical formulas. He sees the perfection of the paper bird in its geometric perfection, but of course like humans the paper bird does not quite achieve its ideal: ". . . no hay pajarita alguna que cumpla con toda exactitud rigurosa su ideal, su ideal geométrico; ideal que se cierne en el mundo platónico de las ideas

puras. . . ." (*Apuntes*. . . p. 498).

At this point Unamuno brings in another question, which also has its human parallel: "Cierto es que se nos ha dicho que seamos perfectos como nuestro Padre Celestial, pero esto es como un término inaccesible a que debemos tender" (498-9). Paper, like people, must derive from somewhere, they must have their own "prime mover," either the maker of paper birds or the "Universal Maker," who of course in Unamuno's cultural framework is God. This God ". . . es Dios el lugar en que nuestros yos todos se identifican y confunden y perfeccionan. Es, pues, el Yo colectivo, el Yo universal, el Yo-Todo" (499).<sup>18</sup> This is the Universal God of everything into which all individual egos (*Atman*) merge; a merging of all parts into a complete unity. A paper bird suggests that there must be someone who invents, creates or coordinates this: "Todo en la pajarita revela bien a las claras un plan preconcebido" (501-2), and this Supreme Power is also a "Potencia suprema e inteligente" (505). Unamuno asks ". . . quién las ideó primero? Las ideó alguien? Superar de la nada, del azar o de la Inteligencia creadora y ordenadora? Grave cuestión!" (505-6). Seeing how bees make their honeycombs he concludes that "forzoso nos es ver en ello una Inteligencia suprema que las dotó de instinto" (507). The making of paper birds was for Unamuno a reenactment of the creation. He carried out this creation fantasy and he was the Creator. He could, in effect, through the making of paper birds play symbolically with the one question that vexed him throughout his life—the existence of God.

Turning to science and scientists (he has in mind the positivist ideas of the *fin de siècle* that spawned new sciences such as sociology and psychology, he blames human reason as the stumbling block to seeing the Universal plan of life: "Oh, ceguedad de la razón, y a qué extremos conduces a los infelices mortales! Oh astucias del Enemigo male" (508); the "Enemigo male" being here a scientific theory such as evolution, and he further reduces this problem to a fundamental question within Unamuno's thinking—the role of reason (i.e., science [reason] vs. faith. Scientific theories such as evolution are lures or decoys for human capacities: "Tal es, sin duda alguna, el hondo sentido de ese moderno y perniciosísimo error que se llama transformismo [evolution] añagaza que a la razón se antepone. . ." (209). But pushing his ideas further he concludes that sciences such as evolution are tests of faith; it is reduced to a question of reason vs. the undefinable faith: "Sí,

es verdad; todo estaba trazado y dispuesto para haceros creer en que unas especies provenían de otras mediante transformación, incluso el hombre provenir de una especie de mono; todo llevaba vuestra fuerza a tal creencia, pero ay! para probar nuestra fe y ver si creíais más a vuestra pobre, flaca y soberbia razón que no a palabras que por infalibles debíais tener. . . ” (509).

There are other observations to be made about Unamuno and his paper birds. On the question of creation, of where the birds (i.e., humans) come from, he, Unamuno, is the Supreme creator, and the birds depend upon him for their very precarious lives. Nothing is more precarious than a piece of paper in the hands of another, and just as the Creator can do, Unamuno the Maker, can bring to an end the lives of his created paper beings, just as he does with his other creation, Augusto Pérez (*Niebla*) who within the fiction of his life comes to visit the author of reality (his Maker) to plead for his life.

These paper birds, then, as we see, are not mere playthings but are reflections of a deeper reality and of deeper concerns of Unamuno concerning important philosophical and religious questions, some of which are also to be found in Buddhist and Oriental thought.

## VI.

There are further considerations to be made of a more general nature concerning Unamuno and what I see as contacts with Eastern thought, and specifically Buddhism.

Within Eastern thought there is a marked importance of intuition or of non-logical approaches to knowledge.<sup>19</sup> It is only part of the picture to say that Oriental thought favors intuition. William Barrett states “The Orientals . . . favoring intuition over reason, they grasped intuitively a center of the personality which held in unity the warring opposites of reason and unreason, intellect and senses, morality and nature.”<sup>20</sup> It was Unamuno who carried within him the warring factions of faith clamoring for immortality and reason clarifying, questioning, deducing, discarding. Given Unamuno’s tendency to have both extremes in himself he becomes a perfect icon of the Western inability to achieve a unity, Westerner that he was. Unamuno’s *magnus opus Del sentimiento trágico de la vida*. . . extends the fundamental battle from individuals to entire people.

Throughout the writings on Zen Buddhism there is a marked tendency to reject the process of reason (this term, for the purposes of this paper,

includes the term science) and the tendency of understanding and knowing the world through reason. Zen Buddhism, according to L.P. Singh and B.M. Srisena “. . . is based on the theory that one should not become the slave of scriptural teachings, but should experience the reality (Tathata) which is beyond the reach of dialectical reasoning and thought.”<sup>21</sup>

Basically, Unamuno begins with the struggle of loss of faith in God. This period should be seen in no uncertain terms as a profound suffering, and part of the cause of the loss of faith derives from the problem of the confrontation between faith and reason which subverts the faith part of the equation. Unamuno struggled with this problem throughout his life.<sup>22</sup>

Unamuno begins his understanding of the dilemma of the questing subject with the man of “flesh and bone” (“el hombre de carne y hueso”).<sup>23</sup> Buddhism sees the struggle toward Nirvana in the inner person. In the writing of Bodhi-Dharma (A.D. 520) we read the following: “‘A special transmission outside the scriptures;/ No dependence upon words and letters;/ Direct pointing at the soul of man;/ Seeing into one’s nature and the attainment of Buddhahood.’”<sup>24</sup> Both Buddhism and Unamuno take their starting point from the inner person. The Zen way of looking at things, Suzuki says “. . . cannot be imparted to others through any dialectical formulas. It must come out of oneself, grow with oneself, and become one with one’s own being.” (*op. cit.*, Barrett/Suzuki, p. 120), in effect, to emerge from the “man of flesh and bone.”

Another similarity between Unamuno and Zen Buddhism is the recourse to paradoxes. Barrett notes the change of philosophical opinion regarding reason, from ideal to relative. Kant realized that there were “ineluctable limits to reason” as did Gödel the mathematician (Barrett/Suzuki, p. xi). Ultimately, Buddhism realizes the paradoxical nature of reason. This echoes Pascal’s idea that “le coeur a ses raisons, que la raison ne connaît point; on le sait en mille choses,” a phrase which Unamuno repeats throughout his work. We see Unamuno’s predilection for paradox in the title of his first novel, *Paz en la guerra* [*Peace in War*].

In his quest for belief, Unamuno juxtaposed two things: faith and creation and made them complementary and circular, but his approach is somewhat paradoxical as he jumps logically from order to the other: “Es el furioso anhelo de dar finalidad al Universo, de hacerlo conciente y personal, lo que nos haya llevado a creer en Dios, a querer que haya Dios, a crear a Dios, en una palabra. A crearle, sí! Lo que no debe escandalizar se diga ni al más piadoso teísta. Porque creer en Dios es, en cierto modo,

crearlo, aunque El nos cree antes. Es El quien en nosotros se crea de continuo a Sí mismo."<sup>25</sup> This jump from belief to creation would give fits and starts to a rational logician, but within the framework of Oriental paradox it would fit in well.

In Zen Buddhism the paradox figures prominently in the *koan*. This is a question and answer exercise between master and student where answers seem absurd but must be understood not with our rational faculties but with our inner, intuitive sense (see Barrett/Suzuki, pp. 115-117). The very sense of literary illusion, that of having the character step out of the fictional framework to confront his Maker/author (Augusto Pérez in *Niebla*) is very much a paradoxical situation. Unamuno loved to confound his readers and critics and questioners: to socialists he posed as a conservative; to conservatives a socialist, etc. The *koan* is the fundamental treatment of mystery, and its answer is just as mysterious. Unamuno's wish to attain a material salvation in the afterlife is a form of philosophical paradox that defies all the notions of death in the Western sense (see above the observations on the O-Bon festival).<sup>26</sup> Such an idea recalls a sect of Buddhism, one of whose basic ideas is very remindful of Unamuno's insistence on faith and materiality in the other world. I refer to the Pure Land sects. This sect sought salvation through an emphasis on faith.<sup>27</sup> Faith with meditation "Together they may be taken to represent a general reaction against the scriptural and doctrinal approach to religion. . ." (De Bary *et al.*, p. 374).

The Pure Land tradition passed to Japan.<sup>28</sup> From the writings of Shinran we read the Hymn to the True Faith in the Nembutsu is that "the believing heart gets to the Pure Land of Bliss (Tsunoda *et al.*, p. 215). Unamuno struggled throughout his life with his questions and doubts about the immortality of the soul and the salvation of the soul and saw the key to belief in faith, unfortunately a faith he lost and never recovered; but it was *faith* not reason that was to offer the salvation. In the writings of the Pure Land sect we read: "Genku taught that the reason why men kept constantly returning to the Home of Error [bodily life], is entirely due to our being fast bound with doubt. In order that we may enter straight into the peaceful and eternal abode of Nirvana it is necessary for us to receive the believing heart" (*ibid.*, p. 216).

## VII.

For those that believe that I may have overstated my case, let me say

that I do not imagine Unamuno sitting in the full lotus position chanting a mantra. My initial interest derives from his practice of making paper figures. On analysis I see that these paper figures and the very concept of paper are associated with Unamuno's basic philosophical preoccupation, death, and involves the question of the Creator and the role of the Creator in having made life as well as the question of *why* it was done. With respect to other related ideas associated with Buddhism, these were available to him through his reading of Schopenhauer and other books. There are several ideas in Buddhism that find interesting and fecund parallels with some of Unamuno's ideas: a rejection of reason as a method of arriving at an understanding of certain religious and philosophical principles, his use of paradox, the importance of faith. My purpose has been to broach this relationship between Unamuno's thought and Oriental philosophy in a conservative way. I am not heedless of the vulnerability of my hypothesis. The sources of many of Unamuno's works and thought are derived from a Western philosophical and narrative tradition. There are probably works, poems and essays where the Oriental element does not enter; hence, the inapplicability of my hypothesis over all of Unamuno's works. But then I do not suggest that *all* of Unamuno's work is derived from Buddhist thought. I am merely suggesting that the Eastern thread to some of his works has not been fully explored. I believe that the Oriental suggestions in the examples that I give are more than mere parallelisms or accidents of thought, but a meaningful presence that should be taken into greater consideration. I am advocating that a consideration of a relationship between Unamuno and Oriental thought should be pursued further, and I hope that this essay will be a gesture in that direction.

## Notes

1. Some years ago I undertook a translation of *Amor y pedagogía*, and when I came to translate the *Apuntes*. . . I was faced with the task of translating the word "cocotología." The possibility of *Notes Toward a Treatise on Cocotology* was very unsatisfactory. How many people knew what "cocotology" was? The use of the term "Origami" created an Oriental framework which might confuse some readers. Finally, I decided on making it *Notes Toward a Treatise on Origami*, since the learned public probably knew what *Origami* was and also because I believed that Unamuno was much closer to the thought of the Oriental world than is generally believed and which is also the hypothesis of this essay.
2. See *Apuntes para un tratado de cocotología*, Miguel de Unamuno, *Obras completas*, vol. II, p. 490 where he states "La palabra cocotología se compone de dos, de la

- francesa *cocotte*, pajarita de papel, y de la griega, *logia*, de *logos*, tratado." See Eric Kenneway, *Complete Origami*, N.Y.: St. Martin's Press, 1987, where he notes "In France, Emile Zola coined the expression, 'faire des cocottes à longueur de journée' to described the work of people employed in government offices" (p. 133). G. Hegman ("Bibliography of Paper-Folding" reprinted from *Journal of Occasional Bibliographies*, 1952, pp. 1-8: on p. 8 he states under the category "Unamuno" ". . . mainly on the parjarita [sic] of Fr. paper horse without discussion of the advanced zoomorphic figures Unamuno developed (after the *Japanese* [emph. mine, see more below]) by refolding the Flapping Bird." M. Garcia Blanco interestingly notes the term "cocotologia" to which he remarks that the term is today called "papiroflexia—término que hubiera hecho sonreír a don Miguel—, y que él redujo a cocotologia, tras desechar los de papirologia, más romance, y papyronithologia, más pedante. . . ." Miguel de Unamuno, *Obras completas*, vol. II, ed. M. Garcia Blanco, Madrid: Escelicer, 1966, see pp. 16-17.
3. This is the date that Garcia Blanco gives; see *op. cit.*, p. 17.
  4. Garcia Blanco lists the essay as "Historia de una pajaritas de papel"; see *ibid.*, pp. 16-17.
  5. P. 3 in the prologue to V. Solórzano Sagredo's *Tratado de Papiroflexia superior* (Manualidades de papel). Buenos Aires: 1944.
  6. M.J. and M.E. Valdés, *An Unamuno Source Book*, Toronto: UP, 1973.
  7. Arthur Schopenhauer, *The World as Will and Representation*, 2 vols. transl. by E.F.J. Payne, N.Y.: Dover, 1966. For this quotation see II, p. 584. There is some question about Schopenhauer's understanding of Oriental doctrines. For further considerations on Schopenhauer's links with Oriental thought, see D. Dauer's *Schopenhauer as Translator of Buddhist Ideas*. Berne: Lang, 1969. I do not pursue the possibility that Unamuno may have adopted false interpretations of Buddhism from Schopenhauer. There were other books in his library that could have given him other, more accurate descriptions of Zen and/or Hindu thought.
  8. Schopenhauer's "ethical teaching agrees with the Christianity completely and in its highest tendencies, and no less with that of Brahmanism and Buddhism" (*Ibid.*, II, 645).
  9. It is also obvious that Unamuno did not adopt all of the ideas of the Oriental philosophy which does not deny their presence within Unamuno's options but rather amplifies the horizon of thought (and choice) from which Unamuno can act and decide.
  10. For further considerations on Schopenhauer's links with Oriental thought, especially on the question of suffering, see D. Dauer's *Schopenhauer as Translator of Buddhist Ideas*. Berne: Lang, 1969.
  11. See Charles R. Boxer's discussion of this feast, taken from a letter of Padre Gaspar Vilela, Sakai, August 17, 1561, *The Christian Century in Japan 1549-1650*, Los Angeles/London: University of Cambridge Press, 1951, pp. 48-52.
  12. "At the Market of the Dead" in *Glimpses of Unfamiliar Japan*, Rutland/Tokyo: Tuttle, 1976, 2 vols. in one; see pp. 105-119. I should like at this time to acknowledge the valuable assistance I received from John Henderson, Adrian del Caro, E. Inman Fox and Brad Lobitz in the preparation of this paper.
  13. See also Hearn's "The Introduction of Buddhism" in *The Buddhist Writings of Lafcadio Hearn*, Santa Barbara, Calif.: Ross-Erikson, 1977, p. 273 for his description of colored lanterns in different places.
  14. E. Kenneway, *Complete Origami*, N.Y.: St. Martin's Press, 1987, p. 40a.

15. See also Unamuno, *Apuntes*. . . . p. 512, where he discusses the various genders of paper figures. See also Ramón Pérez de Ayala who also observes the action of folding and relates it to a mental exercise, similar, we might add, to the concentrated effort required of different Buddhist arts: "Esto de la papiroflexia, da mucho que pensar . . . Sin ir más lejos, el verbo reflexionar, quiere decir volver a doblar, o seguir doblando, como con las papirolas. Al reflexionar no hacemos sino doblar una idea, a fin de ir desarrollándola en las más nuevas formas e imágenes de que era susceptible. . . ." (*op. cit.*, p. 5). The calm placidness of a picture in the Oriental tradition may belie the intensity and concentration that is behind its creation. Focusing on food and arranging, Roland Barthes notes ". . . what was a motionless tableau at the start becomes a workbench or chessboard. . ." (p. 11, "Water and Flake" in *Empire of Signs*, London: Cape, 1982).
16. *Origami*: Japan Cultural Institute. *A Hundred Things Japanese*, p. 151.
17. In a recent, perceptive and persuasive essay, Gayana Jurkevitch studies the similarities between Unamuno and C.G. Jung. Concerning their response to the scientific mandates of their time, she says with respect to Jung and Unamuno ". . . their adult development may be considered a reaction to the dehumanizing aspects of its overly rational and materialistic ideology." See Jurkevitch's "Unamuno's Intrahistoria and Jung's Collective Unconscious: Parallels, Convergences, and Common Sense," *Comparative Literature*, 43, # 1 (Winter) 1991: 43-59; see especially, p. 44.
18. In this paper I have been focusing on Zen Buddhist principles. However, this quote is redolent of the Upanishads as interpreted by Vedanta. My paper hopes to point to various oriental links and does not wish to exclude possibilities from the Indian tradition.
19. See John C. Merrill's paper "East-West Communication Bridges," paper presented to the 8th annual Intercultural and International Communication Conference, Feb. 21-23, 1991, Manila, in which he shows how Western thought relies upon a dualism of various orders whereas Eastern thought synthesizes these into a unity.
20. Wm. Barrett, *Zen Buddhism. Selected Writings of D. T. Suzuki*, Garden City, N.Y.: Doubleday, 1956, p. ix.
21. L.P. Singh and B. M. Sirisena, *Zen Buddhism*, N.Y.: Envoy Press, 1988, p. viii. See also Allan Watts who also states "In sum, then, the *maya* doctrine points out, firstly the impossibility of grasping the actual world in the mind's net of words and concepts, and, secondly, the fluid character of those very forms which thought attempts to define" *The Way of Zen*, N.Y.: Vintage, 1957, p. 43. See also D.T. Suzuki, "More precisely speaking, something illogical, irrational, something that does not yield itself to an intellectual treatment is to be the special feature of Zen" (*op. cit.*, Barrett/Suzuki, p. 151).
22. Perhaps the common denominator to Unamuno's works is suffering. His characters yearn for immortality. Death will be the final step but the doubting subject is afraid that there is nothing after death. This debate goes on in Unamuno's inner self and in that of so many of his characters. See the title of another of his important works, *La agonía [agony] del cristianismo*.
23. A basic tenet of Buddhism is that Buddha nature is within us, and we must strive to discover what is in us. Cf. Unamuno: "Definida la fe, por consiguiente, como un poder creativo, tendremos que la fe en Dios consistirá en crear a Dios, y este poder crear a Dios a nuestra imagen y semejanza, de personalizar a Dios, no significa otra cosa sino que llevamos a Dios *dentro de nosotros mismos* [emph. mine],

- como sustancia de lo que esperamos, y que Dios nos está continuamente creando a su vez, como a imagen y semejanza Suya." I quote from S. Serrano Poncela's *El pensamiento de Unamuno*, Buenos Aires: 1953, pp. 151-152.
24. Quoted by D.T. Suzuki, *op. cit.*, Barrett/Suzuki, p. 61.
  25. M. de Unamuno, *Del sentimiento trágico de la vida en los hombres y en los pueblos*. in *Obras completas*, vol. IV. Madrid: Aguado, 1950, p.
  26. Jurkevitch notes "Unamuno was fond of the paradoxical relationship between fictional characters and their creators, pointing out that in this respect, fantasy tended to supersede reality" (*op. cit.*, p. 54). Cf. Roland Barthes's comment on the *koan*: "... this is what is recommended to the apprentice who is working on a *koan* (an anecdote proposed to him by his master): not to solve it, as if it had a meaning nor even to perceive its absurdity (which is still a meaning) but to ruminate it until the tooth falls out." *Empire of Signs*. London: Cape, 1982, p. 74.
  27. See T. De Bary, Wing-tsit chan, B. Watson, eds. *Sources of Chinese Tradition*, N.Y./London: Columbia University Press, 1960, see pp., 374-86.
  28. For a discussion of the Pure Land sect in Japan see R. Tsunoda, T. De Bary and D. Keene, *Sources of the Japanese Tradition*. N.Y./London: Columbia University Press, 1958. See chapter X, pp. 190-218.

