

# Seoul Searching

Culture and Identity in Contemporary Korean Cinema



Edited by Frances Gateward

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## Closing The Circle

### *Why Has Bodhidharma Left For The East?*

NOTHING REALLY TAKES PLACE IN *Why Has Bodhidharma Left for the East?* (1989) by Korean director Bae Yong-kyun, but the movement of the everyday in all its ordinary splendor and monumentality. *Bodhidharma* tells the deceptively simple tale of three generations of monks at a remote Buddhist temple on top of Mount Chonan in Korea. Three main characters—the venerable Zen master Hye-gok (Yi Pan-yong), the young disciple Ki-bong (Sin Won-sop), and the orphan and novice, Hae-jin (Huang Hae-jin), adopted by Hye-gok—embark, individually and communally, on spiritual paths that pass through breathtaking scenes of the five elements: earth, water, fire, air, and ether.

As an official selection of “Un certain regard” at the Cannes Film Festival in 1989 and winner of the Golden Leopard award at the 1989 Locarno Film Festival, *Why Has Bodhidharma Left for the East?* marks the first director’s award in the history of Korean cinema. Bae Yong-kyun spent ten years as screenwriter, cinematographer, director, and editor of the film.<sup>1</sup> (Only the music is composed by someone else: Chin Kyn-yong.) The title comes from the journey of Bodhidharma (AD 460–534), the Indian monk considered to be the founder of Ch’an (Zen) Buddhism.



Figure 9.1. *Why Has Bodhidharma Left for the East?* (Bae Yong-kyun 1989).

According to legend, he traveled from India eastward, supposedly arriving in China in AD 520.<sup>2</sup>

### Links in a Chain

In this richly textured film, unexpected juxtapositions and fragmented sequences call on the viewer to try to complete the puzzle. Temporal and spatial leaps remind us how difficult it is to understand the world in some totalizing sense.

Near the beginning of the film, the camera moves from a reflection of Hae-jin's face in a pool to a close-up of the mouth of a golden Buddha statue. These links are legible, but then a close-up of a toad walking laboriously across the road suddenly appears on the screen, followed by a close-up of the hands of Ki-bong chopping up a tree branch. How can we read this kind of seemingly unconnected montage? One way is to realize that—visually and thematically—this is a film about interconnectedness and about the transformation of one event, object, person into another in a regenerative chain of causality.

After throwing a rock at a bird (who later dies), Hae-jin is haunted by its mate. Later, Hae-jin himself almost dies in a chain of events somehow connected with the bird—a chain that sends him plunging into the river and later crashing through the forest. An ox that had earlier escaped from its pen reappears and starts to lead him back to the temple, in a

manner reminiscent of the ox-herding pictures of Zen Buddhism. (These pictures present a model of the path toward discovering the true nature of the mind and the true nature of Emptiness [*sbunyata*]. The pictures in the series are frequently marked as follows: searching, seeing the traces, seeing the ox, catching the ox, leading the ox, riding the ox home, ox forgotten/self alone, both ox and self forgotten, return to origins, entering the village with bliss-bestowing hands.)<sup>3</sup> Only afterward do we realize that this ox might be another form of Hae-jin's mother, represented by a woman drenched in the waters of the river.<sup>4</sup> As she opens her mouth to awaken the sleeping boy who lies exhausted by his ordeal in the forest, the ox bellows. As film scholar Cynthia Contreras reminded: "The film does not suggest reincarnation but, rather, the continual flow of one thing into another."<sup>5</sup>

### Images of Light

Variations in the quality of the light help differentiate locales in this slow-paced story. The sepia-tinted city slum room contrasts with the temple courtyard flushed with sunlight. In particular, the elderly master, Hye-gok, is associated with images of light, especially the moon. The Temple Superior who sends Ki-bong to the remote monastery speaks of the venerable master as a light for all, overcoming any distance. Hye-gok's first words in the film are: "The universe is deep in the shadows. Light the fuse in your heart to light the way." The *koan* he gives to Ki-bong to help quiet his restless mind is: "When the moon rises in your heart, where does the master of my being go?" (In the same way, the *koan* of the film's title (in its slightly altered form) has revealed to Zen masters over the centuries the depth of a disciple's path toward enlightenment.)



Figure 9.2. Hye-gok and enlightenment.

Hye-gok dies during the time of the full moon, leaving behind only his shoes, teacup, and the bold calligraphy he had painted. (All of these possessions are given to the child, Hae-jin, who, with his newfound awareness of nonattachment to material things, decides to burn them.)

The film is suffused with images of light, yet each of the film's three main characters also encounters violence and shadows—Hae-jin with a group of children from the lower areas of the mountain who try to push him under the water (filmed in a painful slow motion), Ki-bong with his internal struggles over his abandonment of his family. Even the old master, seemingly so unshakable, is seen pacing back and forth and pitting his frail body against the fiercest of rapids when his disciples go astray.

### Images of Fire

Following his master's precise instructions, Ki-bong cremates Hye-gok's body in a carefully tended fire and then scatters the ashes through the countryside. He is observed secretly by a shivering Hae-jin, by the solitary bird on a nearby limb, and by the ox (shown in a startling close-up of an eye filled with tears). As if immersed in the profound silence of another world, the image of the young monk, covered with ash, is reflected in a still pool as he empties the bag of ash and pounded bones. The next day Ki-bong leaves the temple, promising to send someone to look after Hae-jin. The young boy, alone, tends the cooking fire and gazes into the flame.

### Journeys

*Bodhidharma* is a film of journeys, of losing and finding one's way. Slow-motion close-ups of the feet of Ki-bong as he approaches the master's temple for the first time emphasize the journey theme. Ki-bong's subsequent trip back to the "dusty world" to beg for funds for the master's herbal medicine reveals in the sharpest detail the journey he has undergone and what still remains ahead of him.

*Bodhidharma* presents disturbing images of urban slum life that go beyond a simple exhortation for us to abandon city life and escape to a temple in the hills. When Ki-bong returns to the city in his monk's robe, he sees a claustrophobic scene full of flashing red lights, vendors hawking blue jeans, the misery of a young man literally harnessed to a cart of snacks and cheap liquor that he pulls through the streets at night. The two images of the same man—then and now—are more than contrasts: they are two inevitabilities that—like the earlier montage sequence of tea bowl, hands, and toad—are intrinsically interconnected. In this remarkable scene, which

may be hard to decipher on first viewing, the monk Ki-bong "sees" his former self emerging from the dust of the streets.

Later, in an interior monologue brilliantly staged in silhouette and spoken by two figures, a man perched on a ledge listens to another man explain his reasons for returning to the needs of the quotidian world. Are these men two distinct figures, a dialogue between two sides of Ki-bong's psyche, or both? If attachment to desire is the root of all suffering, as the Buddha taught, where does a passionate desire for enlightenment fit in the order of the universe? The "other" monk announces he is returning to the "dusty world" and then walks toward the camera, by implication involving us in his decision. If Ki-bong and his fellow monk actually return to the world by the close of the film, they are following the path of the Bodhisattva of Mercy, whose practice toward enlightenment is to assist others along the path to salvation.

In the early life of the Buddha, the overly protected prince Gautama journeyed out of the royal compound and encountered illness, poverty, and despair. In a similar fashion, Ki-bong, returning from the city to the temple along a narrow path, passes an old man and his retarded child peering curiously from the window of their worn-down farmhouse. Life, with all its weight and fragility, can be seen in the face of this resigned elderly man as he rests for a moment. The lesson is not lost on the fledgling monk.

Trapped between a desire for enlightenment and ties to the suffering of the mundane world, including the suffering of his blind mother (widowed at an early age), Ki-bong attempts to silence the voices within him through his austerities. He is aware of his need for his master's teachings, and yet it is the master's death that proves the ultimate koan. But this is not a film about endings. As Rhim Hye-kyung writes in a review of the film in *Cinemaya*:

There is no room in this film for the superfluous; there is a mathematical precision of dramaturgies—of story, light, sound, music. The overwhelming scenic beauty is indeed contemplative, but unlike Ozu, where tranquility implies a sadness at the transitory nature of human existence, Bae's film is a vivid and affirmative engagement in the recognition of this reality.<sup>6</sup>

## Roundness

In his *Poetics of Space*, philosopher Gaston Bachelard writes of "the phenomenology of roundness" as a means of offering lessons on solitude and calmness. These images of roundness, which can be experienced as a kind

of jolt of awareness, are ones that he calls "metapsychological" and as not necessarily stemming from past experience.<sup>7</sup>

Images of roundness reflect the circular nature of the historical Buddha's journey—from royal palace to forest and then back to the world. Many writings on *Why Has Bodhidharma Left for the East?* cite the famous Zen saying: "Before practicing Zen, rivers were rivers and mountains were mountains. When I practiced Zen, I saw that rivers were no longer rivers and mountains no longer mountains. Now I see that rivers are again rivers and mountains are again mountains."<sup>8</sup>

In the making of the film, even the camera assumes a circular path at times, especially in the long sequence in which the Temple Superior is telling Ki-bong how Hye-gok needs assistance in the isolated monastery after suffering from chillbains brought on from his spiritual austerities. The camera completes almost a 360° pan around the elder monk before revealing the person he is addressing.

The circular format of the film appears as well in round objects such as the moon, the mouth of the tea bowl, the bowl Ki-bong carries to beg for funds for his master's medicine, and the circle of beads of the rosary in the monk's hand. Near the beginning of the film, the roundness of the shaven heads of the monks is paralleled in matched shots with the beautifully rounded proportions of the head of the statue of the Buddha in the mountain temple. Later there is another more, discordant image of the round head of the mannequin of a boy (with Western features) in the shop window in the city and the round shape of the clock Ki-bong's blind mother winds—one of her only ties to the outside world. As unconnected as all of these images might seem, they are all part of the same whole, reminding us perhaps of the Chinese phrase *the circle of heaven*. It could also remind us of the circle of rebirth, suffering, and death in Buddhist cosmology or to Zen paintings and calligraphy of the circle (*enso*). The round shapes of clouds, considered symbols of abundance in Korean art, frequently fill the screen in long, contemplative sequences. The soft mountain scenes evoke the gentle natural environment of the Korean countryside.

A circle of caring continues throughout the film, adding a note of intimacy to the geographical isolation of the temple. Particularly harmonious are three shots of the main characters assembled, engaged in activities such as writing calligraphy, pulling out Hae-jin's infected baby tooth, and drinking tea. These shots stress the three generations and how each one is necessary to provide harmony.

Shots of Hae-jin nursing the injured Ki-bong after his extreme austerities on the river are crosscut with the earlier scenes of Hye-gok's attempts at rescue in the raging water. In these shots, the director experiments with mixing asymmetrical images with those of greater balance. In



Figure 9.3. Making room for growth. The three-shot of tooth removal.

the same way, Ki-bong's ghostly appearance following the cremation, as he wanders the hills covered with ash, ties him to the death of the master.

The sense of roundness also ties into the way the director fails to provide one consistent narrative point of view. As Francisca Cho notes, this policy "impugns the viewer's expectation of mastery and demands a very different version of perceptual fullness."<sup>9</sup>

In contrast to a sense of roundness, there are sharply angular images that reflect a lack in the character's spiritual attainment. At the beginning of the film, images of the city—of blinking traffic lights, roundness encased in angularity—show a man entrapped in the harsh angles of the cart he pulls through the city streets like a human ox—similar, and yet distant, from the ox who figures into the monastery tale. The trajectory of the rock Hae-jin throws at the bird is another suspiciously straight, and injurious, line.

There are almost no straight lines associated with the elderly master Hye-gok. Even his walking cane—(also the instrument he uses to berate the wavering Ki-bong)—has noticeable curves in it.

### Monumentality

In a film where disturbances to the balance of nature form a central theme, it is appropriate that the camera would also help construct images of balance. A unique camera placement for the scenes of the meditating monks introduces a sense of monumentality. Frequently the director will place the camera behind, and at a low angle to, the meditating figure until it fills the frame. Sometimes the monk, seated in meditation, is even shown framed in red, as if a guardian figure encircled by flames.





Figure 9.4. Begging amidst umbrellas in the market.

In contrast, the most asymmetrical shot in the film is the one of Ki-bong with his begging bowl, set off-center amidst the umbrellas in the city marketplace. The crowded shots of the urban world contrast with the open framing of many of the temple scenes. Later in this sequence, Ki-bong stands in the doorway of his family's slum dwelling, his face divided—half in light, half in shadow.

### Sounds and Stillness

As Zen teachers, like the Japanese Buddhist priest Kukai (774–835), have stated, Suchness transcends forms, but without relying on forms it cannot be realized. The three main characters all engage in this dance of form and formlessness, in a studied alternation between light and darkness. Yet along with this stillness is an underlying tension that, as Michael Gillespie writes, is built on “an urgent feeling that something is happening, growing and building.”<sup>10</sup>

The vaguely shamanistic Buddhist dance in the lower temple near the end of the film unites the five elements as it also unites light and shadow, life and death.<sup>11</sup> The undulating spirals of the sleeves of the temple dancer free our minds from linear thought. Crosscuts between the sound of the drum and shots of Ki-bong and Hae-jin—first attracted to the beauty of the dance and then returning to their temple through tall grasses as day dawns—underscores the urgency of their return. As Hye-gok passes away in the mountain temple, the pure white garb of the dancer reenters the darkness with a quiet, sliding motion.

On second or third viewings of this film—viewings that yield new riches—it is intriguing to concentrate on the sounds. In addition to the music composed for the soundtrack, there is the compelling beating of the *moktok* (wooden instrument used during meditation or the city begging scene) contraposed to the staccato cries of the city vendors hawking their wares. There are discordant sounds—the bird’s squawking cry for its lost mate, the cruel yelling of the rural boys “playing” with (attempting to drown?) Hae-jin. There are ambiguous sounds, such as the ox’s lowing. At times the “one note” aspect of the master’s teaching can be off-putting, but it too adds a regularity to the sounds, as does the intermittent ringing of the temple bell. Even the other-worldly dance music performed at the ceremony at the lower temple quiets down to just the sound of crickets and the rustling of grasses. In a careful viewing of this film, all of our senses are invoked, and many scenes appeal to various senses at once. For example, when Ki-bong and Hae-jin return from the temple ceremony, it is the smell of burning herbal medicine that warns the young boy that something is amiss.

Bae Yong-kyun is not afraid of long silent sequences, most notably the one following the master’s death up to the return of Ki-bong to the temple at the completion of the cremation process. Hae-jin’s childlike voice, chanting the sutras in place of his master, leads into the final phase of this evolving story.

### Child’s Play

The trajectory of Hae-jin’s apprenticeship as a monk passes through paradoxical images of play—both constructive and destructive—as he is taught by the two older monks how to assume that lifestyle. In child’s play we find the acts of imitating, rehearsing, assuming power, coping with difficulties, problem solving, and the creation of something new. Children learn by “pretend play”—the use of fantasy, make-believe, and symbolism.<sup>12</sup> In his *Homo Ludens*, Dutch scholar Johannes Huizinga reminds us that play absorbs the player totally.<sup>13</sup>

Some of the very first images of the cinema were those of children playing—playing tricks on the gardener, being fed by parents, interacting with the camera.<sup>14</sup> These images are at once revelatory and contrived. Bae Yong-kyun never sentimentalizes Hae-jin; rather, he tends to present him as a *tabula rasa*, a blank slate, onto which the Buddhist teachings can be inscribed. This process is shown as an easier one than that of the adult Ki-bong whose spiritual journey is more tortuous.

There have been a few cinematic attempts at linking childhood to a sense of faith, as in Carl Dreyer’s *Ordet* (1955) and Jacques Doillon’s

Ponette (1996). *Why Has Bodhidharma Left for the East?* offers fleeting glimpses into the steps a child takes to explore the parameters of the life of faith he sees around him. Hae-jin's explorations of his new landscape are both natural and perilous. We explore with him; at times we fear for his life. As all of the films listed above show, children immersed in an inner religious vision can be marked as "different" and "other," and even put their lives at risk.

### Closing the Circle

For a film like *Bodhidharma*, it is helpful to consider the description of religion as "imagistic, participatory, performative, and world-creating." As film and religion scholar S. Brent Plate reminds: "Films are not religious simply because of their *content* but they become religious due to their *form* and *reception*."<sup>15</sup> Some feature films with Buddhist themes—*Kundun* (Scorcese 1997), *Little Buddha* (Bertolucci 1993), *Siddhartha* (Conrad Rooks 1972)—focus on the life of the historical Buddha or on other prominent Buddhist figures. The Korean cinema has its own offerings in this area—in addition to *Bodhidharma*, we can find Im Kwon-taek's *Mandala* (1981) and his *Come, Come, Come Upward!* (1988), Chang Sonu's *Passage to Buddha* (1994), and Chung Ji-young's *Beyond the Mountains* (1991), among others. *Bodhidharma* is distinct in the meditative stance that underlies the entire style of the film.

Frequently discussions of religion on film turn to depictions of the lives of religious figures or even to popular films such as *Star Wars* (1977), *The Godfather* (1972), and *E.T.* (1982), to examine the sacred on screen.<sup>16</sup> Another approach is that of screenwriter/director Paul Schrader or film scholar David Bordwell, who set out specific characteristics for a kind of film that Schrader called "transcendental" and Bordwell called "parametric"—a film whose mysterious, yet oddly precise, style seem to defy easy classification even as an "art film."<sup>17</sup> In *Transcendental Style in Film*, Schrader looks at the films of Ozu, Bresson, and Dreyer in terms of what he defines as the three steps of transcendental style: (1) a focus on the everyday, (2) a disparity (an actual or potential disunity between humans and their environment that culminates in a decisive action) and (3) a stasis that does not resolve the disparity but rather transcends it. Films with this overall tone tend to feature an aesthetics of sparseness, simple editing, austere cinematography, and acting that does not look like acting. They leave questions unanswered.

So *Bodhidharma* presents a series of paradoxical liminal spaces, both within the story and as a film itself. The isolated monastery is so

deep in the mountains that few come to visit, yet the Temple Superior who sends Ki-bong there compares Hye-gok, the elder monk, to a beacon of light. As director and theoretician Victor Turner points out, liminality is associated with a passage from one basic human state or status to another, and with a separation from one's antecedent life.<sup>18</sup> This liminal mode could be either individual or collective. Turner cites the three-phase pattern of "rites of passage" noted by Arnold van Gennep: separation/detachment, margin (or *limen*, a realm with none of the attributes of the former life), and aggregation/consummation of the passage.<sup>19</sup> In *Bodhidharma*, the elder monk has completed this three-part passage, the child Hae-jin jumps from stage one to stage three, and we embark on the total journey with Ki-bong, the character who most closely reminds us of our own struggles.

Momentous events take place in *Why Has Bodhidharma Left for the East?* A man decides to leave his destitute mother in the city and become a monk; an older monk adopts an orphan and takes him to live in a remote monastery; the older monk dies, and the man tends to the burning of his master's body. Yet, in a way, nothing takes place in this film but the movement of the everyday in all of its ordinary splendor and monumentality. As Hye-gok affirms near the close of the film, "I am insubstantial to the universe. But in the universe there is nothing which is not me." The inconclusive ending—where Ki-bong looks up to the heavens in response to Hae-jin's query about where he is going—ties into the tradition in Chinese poetry where the poet encounters the absence of the recluse and develops spiritually through this absence.<sup>20</sup>

In an earlier scene in which the child Hae-jin accidentally falls into the water, he struggles and appears to be drowning. When he gives up and just floats, he reaches the shore safely. As Hae-jin floats to safety after falling into the cold mountain lake, the diffused light on the water shines like jewels. This message of nonattachment to what is transitory and in flux is what the old master instructs when the child remains curious about the diseased tooth that had been pulled from his mouth (and, following an old custom, is tossed up on the temple rooftop). The message of nonattachment—difficult as it may be—is not lost on the attentive viewer as well.

The director of *Why Has Bodhidharma Left for the East?* has stated that Zen Buddhism is the setting for the film, not its final meaning, and that the viewer can approach the film without prior knowledge of the kinds of questions or answers intended.<sup>21</sup> At the close of the film, a solitary bird flies up into the heavens. Our eye follows the track of the wings as they disappear from sight.

## Notes

A shorter review of this film by the author appeared in *Film Quarterly* 48:1 (Fall 1994): 30–31.

1. Bae Yong-kyun, born in 1951 in Taegu, Korea, received his doctorate from the Faculty of Fine Arts in Korea and presently teaches painting there. His second film *Gum eu na thang ae bee na pae sung* (1955) has not appeared in video format in either Korea or the United States. It is about a middle-aged man named Alex Kauffman who comes back to Korea after being adopted as a baby forty years earlier.

2. In Chinese, Bodhidharma is known as *Pú-tí-ta-mo*, or just *Tà-mo*, and in Japanese as *Daruma*. He is a frequent subject of paintings in both countries and is also considered a popular deity in Japan.

3. The representation of the “ox-herding pictures” began as early as the Southern Sung period (1127–1279). A famous example of a handscroll of ten *sumi-e* (inkwash paintings) based on this theme is attributed to the fifteenth-century artist-monk Shubun and is owned by the Shokoku-ji temple in Japan.

4. The fact that few women appear in this film reflects the setting (a remote Buddhist temple) rather than any political statement on the part of the director (personal correspondence with the director, September 1993).

5. Cynthia Contreras, “Depicting the Buddha, Teaching the Dharma,” *Asian Cinema* 10.1 (Fall 1998): 176–92.

6. Rhim Hye-kyung, *Cinemaya* 5 (Autumn 1989): 33.

7. Gaston Bachelard, *The Poetics of Space* (*La poétique de l'espace*), trans. Maria Jolas (Boston: Beacon, [1958], 1969) 233–34.

8. Note Michael L. Gillespie, “Picturing the Way in Bae Yong Kyun’s *Why Has Bodhidharma Left for the East?*” in *The Journal of Religion and Film* 1.1 (April 1997, online journal).

9. Francisca Cho, “Imagining Nothing and Imaging Otherness in Buddhist Film,” *Imag(in)ing Otherness: Filmic Visions of Living Together*, ed. S. Brent Plate and David Jasper (Atlanta, Georgia: Scholars, 1999) 188.

10. Gillespie, *Journal of Religion and Film* (online).

11. Buddhism was introduced into Korea from India, via China, in the late fourth century AD and spread among the common people. Although Korea received Confucianism and Taoism from China as well, it has always retained its own unique national identity. One aspect of this identity is the way in which shamanism has retained an intimate relationship with Buddhism in Korea and how it continues to be vital in the popular culture. It is believed that the shaman (*mudang*), in a state of possession, is able to communicate with a deity during shamanistic rites (*kut*).

12. Sandra Russ, *Play in Child Development and Psychotherapy* (Mahwah, NJ: Erlbaum, 2004) 2.

13. Johannes Huizinga, *Homo Ludens: A Study of the Play-Element in Culture* (London: Routledge, 1949).

14. For example, in the Lumière operators’ film in Indochina, entitled *Namo*, the unseen cinematographer is seated on a rickshaw, and for fifty seconds

children run toward the camera as it retreats before them. Also note one of the earliest moving picture sequences by the Lumière brothers *The Gardener Gets Watered* (1895).

15. S. Brent Plate, *Representing Religion in World Cinema: Filmmaking, Mythmaking, Culture Making* (New York: Palgrave, 2003) 1.

16. The interplay between religion and film has been examined in such books as *Screening the Sacred, Image and Likeness, Seeing and Believing, Film as Religion: Myths, Morals, and Rituals*, *The Hidden God: Film and Faith*, and others.

17. Paul Schrader, *Transcendental Style in Film: Ozu, Bresson, Dreyer* (Berkeley: University of California Press, 1972); David Bordwell, *Narration in the Fiction Film* (Madison: University of Wisconsin Press, 1985), especially pages 274–79.

18. Victor Turner, "Betwixt and Between: The Liminal Period in Rites of Passage," *Betwixt and Between: Patterns of Masculine and Feminine Initiation*, ed. Louise Mahdi (Le Salle, IL: Open Court, 1987) 3–19.

19. Ibid, 5. Turner draws from A. van Gennep, *The Rites of Passage* (Chicago: University of Chicago Press, 1960).

20. Note Cho 173–74.

21. On a practical note, Gillespie comments on the reactions of (American) students to the film: reactions ranging from "resistance (maybe childcare authorities should be called in to stop the old man from raising the orphan that way)" to subtle questions about subtext and motivation. I have also found this film a "hard sell," even among the most willing of students. In addition to the articles cited above, other critical writing on the film includes Frank Tedesco, "A Conversation with Bae Yong-kyun," *Tricycle* 3.4 (Summer 1994): 103–06; Michel Ciment, "Entretien avec Yong-kyun Bae," *Positif* 344 (October 1989): 2–6; Tony Rayns, *Sight and Sound* 1.5 (October 1991): 47 (review); Stephen Holden, "Zen and the Art of Making Its Tenets into a Movie, September 25, 1993: B2; Philippe Niel, "No Ideas but in 'Things' (*Pourquoi Bodhi Dharma est-il parti vers l'Orient?*)" in *Positif* 350 (April 1990): 25–26; and Max Tessier, "*Pourquoi Bodhi-Dharma est-il parti vers l'orient? Une majestueuse entrée en Zen,*" in *La revue du cinéma* 459 (April 1990): 19.

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