

## *Dada Bodhisattva*

### Appendix 2

*And although the Buddhas of the future  
Will speak a hundred thousand million,  
Countless Dharma doors,  
They are, in fact, for the sake of the Vehicle.  
All Buddhas, Doubly Perfect Honored Ones,  
Know the Dharmas are eternally without a nature.  
The Buddha seed arises from conditions;  
Thus they speak of the One Vehicle.  
This Dharma abides in the Dharma's position,  
Dwelling forever in worldly marks...*

*Knowing the conduct of living beings,  
The thoughts deep within their minds,  
Their habitual actions in the past,  
The nature of their desire, the power of their vigor,  
and their faculties, keen or dull,  
They employ various causes and conditions,  
Analogies and verbal expressions,  
To teach them the appropriate expedients...*

*Now I, too, am like them.  
Using various Dharma doors...*

*All Buddhas come into the world  
But rarely, and are hard to meet;  
And when they appear in the world,  
It's hard for them to speak the Dharma.  
Thoughtout countless ages, too,  
It's difficult to hear this Dharma...*

*By means of millions of expedients,  
I speak Dharma in accord with what's appropriate.  
But those who do not study it,  
Will never come to understand it.  
Since all of you already know  
All Buddhas, Masters of the World,  
Work by means of appropriate expedients,  
You should have no further doubts.  
Let your hearts be filled with joy;  
You know you will reach Buddhahood.<sup>50</sup>*

"Dada was born of a moral need, of an implacable will to achieve a moral absolute, of a profound sentiment in man, at the center of all creations of the spirit, must affirm his moral primacy over notions emptied of all human substance, over dead objects and ill-gotten gains.

Dada was born of a revolt common to youth in all times and places, a revolt demanding complete devolution of the individual to the profound needs of his nature, without concern for history or the prevailing logic or morality.

Dada opposed everything that was literature, but in order to demolish its foundations we employed the most insidious weapons, the very elements of the literature and art we were attacking.

Dada stresses its *occasional*, circumstantial nature, the real aim of art being integration with the present-day world.

With Dada the work serves only as an identification. Poetry is defined as a reality which is not valid aside from its future.

It is certain that the *tabula rasa* which we made into the guiding principle of our activity, was of value only insofar as *something else* would succeed it. This necessary disorder, of which Rimbaud had spoken, implied nostalgia for an order that had been lost or a new order to come.

It lay in the very nature of Dada to put a term to its existence.

Life and poetry [are] henceforth a single indivisible expression of man in quest of a vital imperative."<sup>51</sup>

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<sup>50</sup> The Lotus Sutra, web access:  
<http://www.buddhistdoor.com/oldweb/resources/sutras/lotus/sources/lotus2.htm>

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<sup>51</sup> Tzara, Tristan. "Introduction to Dada." *Dada Painters and Poets*. p 402-406