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seems an inadequate response to the dynamics of reading the haiku (paradoxically Aitken is occasionally trapped by a critical vocabulary which reinscribes the 'subject' of experience at precisely that level of 'subjectivity' which the haiku dissolves). An alternative reading might displace the metaphor of the reader as 'fixed subject' (one with heights and depths of experience) with that of an open 'site' or expanding 'field' of awareness.

Such a transformational reading might engage with the 'Goi' haiku as a system of vanishing signs in which language enacts its own evanescence. It might posit a fracture, a vertiginous 'site' at which lightning and the darkness collide. It might point to a 'void' (the void-core of language whose 'form is emptiness') simultaneously reconstituted as vanishing sound, the eerie scream of the heron which materializes the darkness ('emptiness is form'). Thus the reader becomes the 'site' of a vanishing, a *dissolve* ('emptiness emptying itself'), the de-creation which each reading enacts.

This mere sketch (much compressed) of an alternative approach in no sense 'contradicts' that of Aitken Rōshi. On the contrary both may be viewed as variants on the single production which is the haiku itself.

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A ZEN FOREST: SAYINGS OF THE MASTERS. Translated by Sōiku Shigematsu, with a foreword by Gary Snyder. Tokyo and New York: Weatherhill, 1981. xiv + 178 pp.; appendix with Chinese originals and romanized Japanese readings, glossary, bibliography.

As we in the West may sense from the *Wu Men Kuan*, the *Pi Yen Lu*, the *Denkōroku*, and other collections of classic Zen Buddhist dialogues and stories, poetry plays an important role in Zen teaching. Such commentators as Hsüeh-tou and Keizan use poetry as well as prose in explicating their cases, and in the *Pi Yen Lu* we even find Hsüeh-tou making a poetical comment, and then Yüan-wu adding a capping verse to Hsüeh-tou's poem.

Perhaps deriving from this use of verses in the *Pi Yen Lu*, koan practice in Japan often involves a capping-verse exercise called *jakugo*. After resolving a koan to the teacher's satisfaction, the student may be asked to find a verse that will be appropriate to the point just made. Finding exactly the suitable verse helps the student to clarify the koan and to personalize its significance.

Sōkei-an Sasaki summarized the use of *jakugo* briefly in *Cat's Yawn*, and translated some examples. Isshū Miura and Ruth Fuller Sasaki gave a more complete account of the practice in *Zen Dust*, and translated many more. Other translations of the verses are scattered in the writings of D. T. Suzuki and

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R. H. Blyth. Now, thanks to Shigematsu Sōiku, professor of American Literature at Shizuoka University, we have a truly extensive collection in English from the two main anthologies of *jakugo*, the *Zenrinkushū*, "Verses from the Zen Forest," and *Zudokko*, "Poison-Painted Drum."

In addition to the 1,234 verses themselves, Professor Shigematsu gives us a long introduction to Zen practice through the medium of *jakugo*. Formlessness, true self, equality, the vivid uniqueness of each phenomenon, freedom, forgetting the self, and many other essential points are taken up in turn through the poems. This is scholarship rooted in experience.

Some of the anthologized verses are recast from classical prose passages in Zen literature, others are direct quotations from poems by Wu-men, Hsüeh-tou, and other Zen teachers, still others are from sutras, from Taoist literature, and from secular Chinese poetry. Generally, I found Professor Shigematsu's translations to be well done:

A phrase
completely to the point:
The eternal
donkey hitching post. [32]

Cutting
the human
yes and no,
To live with white clouds
deep in the mountain,
the brushwood door shut. [682]

Old age deepens
the love
of mountain life.
Dying by the cliffside:
my bones
will be clean. [1234]

Open your hand,
it becomes a cloud;
turn it over, rain. [1903]

Professor Shigematsu has an ear for English poetry. His translations are spare in keeping with Chinese originals, and are designed in form to bring out the salient points. However, there are problems. He acknowledges help from a colleague, Professor Ciaran Murray, and here and there I wish they had done better:

A baby tiger
born three days
Has the capacity
to eat a cow. [318]

Several things are wrong here. Somehow "cow" does not belong in the same dimension as "tiger." The same word is translated "ox" elsewhere. But more important, the original idiom "tiger born three days" does not work well in

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English. I would say "A tiger/three days old." "Capacity" is a translation of *chi* (J. *ki* 機), meaning "power," and whereas "capacity" can be understood as "power," its primary meaning is "power to contain." Using "capacity" implies that the baby tiger has a stomach large enough to contain a cow, and I don't think that is what the original means.

I found other questionable word choices, and also an occasional problem with clarity:

An errand-boy
with a bottle
buying village wine,
Back home,
dressed up, becomes
the master. [483]

The original is:

自携瓶去沽村酒 *Mizukara hei o tazusaesatte sonshu o kai;*
却著衫來作主人 *Kaette san o tsukekitatte shujin to naru.*

Miura and Sasaki translate this:

He himself took the jar
And brought the village wine;
Now he dons a robe
And makes himself the host.¹

This keeps the point of the original clear: now he makes himself a servant, now he makes himself a host. The Shigematsu version can be understood in this way, but not easily. It is more likely to be read as a young lout who dresses up to be master of the house.

Here is another example:

When cold,
freeze him to the bone!
When hot,
boil him to the marrow! [183]

This is from Case 43 of the *Pi Yen Lu*:

A monk asked Tung-shan, "When cold and heat visit us, how may we avoid them?"

Tung-shan said, "Why not go where there is neither cold nor heat?"

¹ Isshu Miura & Ruth Fuller Sasaki, *Zen Dust: The History of the Koan and Koan Study in Rinzai (Lin-chi) Zen* (New York: Harcourt, Brace, & World, 1966), p. 112.

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The monk asked, "Where is there neither cold nor heat?"

Tung-shan said, "When it is cold, the cold kills you.
When it is hot, the heat kills you."²

Tung-shan's final words are recast in verse form in the *Zenrinkushū* and in an effort to recapture their original vigor Professor Shigematsu uses quite different wording. "Him" is the furthest removed from Tung-shan's intention, for he addressed the monk and said, literally, "The cold kills the Honored Priest." He was speaking politely but directly to the monk: "The cold kills *you*."

This all shows how difficult it is to work in a second language. Never mind. In sum, Professor Shigematsu has made a distinguished contribution to Western understanding of Zen. Every verse is rendered in Chinese characters in the appendix, together with an original translation into Japanese, given in romanized form. The work will stand as the basic text upon which future research into *jakugo* will be grounded. It is embellished with the forthright calligraphy of Shigematsu Kijū, abbot of Shōgen Temple in Shimizu City, Professor Shigematsu's father, and also with a cogent preface by Gary Snyder which offers *jakugo* in world literature, particularly in the so-called primitive traditions. Weatherhill did its usual fine job of bookmaking, but the price seems high.

It gives me particular pleasure to be able to write a favorable review of this book. In 1950, at the very first *sesshin* I attended in Japan, at Enkakuji in Kita-Kamakura, the monk who was assigned to me as a kind of big brother was Shigematsu Kijū, even then abbot of Shōgenji, who in those days frequently returned to Enkakuji to help with the training of younger monks and to further his own practice. We became friends, and I visited his temple and met his wife and son, then eight years old.

Some thirty years later, Anne Aitken and I were hosts of that same son on his visit to the United States. We introduced him to Gary Snyder and to Weatherhill, and were thus part of the karma that brought this book into being. Professor Shigematsu is assistant priest at Shōgenji, and we feel sure that he will continue to make important contributions to the Western Zen movement.

ROBERT AITKEN

² Kōun Yamada & Robert Aitken, trans., "Hekiganroku," mimeo., Diamond Sangha, Honolulu & Haiku, Hawaii. Cf. J. C. & Thomas Cleary, *The Blue Cliff Record*, 3 vols. (Denver, London: Shambhala, 1977), II, 306.