

BOOK REVIEWS

The last section on the Appreciation of Selected Plates is a running commentary of the famous paintings, calligraphy, architecture, Ikebana, Zen gardens, crafts, and No play, based on the manifestations of the seven characteristics. It is a summation of the foregoing discussion with the aid of this magnificent selection of art objects. The man, Hisamatsu, is seen clearly through in the lucid and refreshing analysis he gives to each of the famous works of past masters. Here, for example, one will be escorted through Liang K'ai's *Śākyamuni Descending the Mountain* or Mu-chi's *Pa-pa Bird on an Old Pine* or Ryōan-ji's famous stone garden. One will easily be led into deeper and utter silence or nothingness just as the ancient lines sang out: "A bird cries. The mountain quiet deepens" (p. 88).

There are relatively few misprints. The print, incidentally, is fine and large, and the pages are appreciably big to include, in many cases, life-size colorful photo-plates of the 276 subjects. The book ends with a section of Notes to the Plates and another of Biographical Notes.

We are greatly indebted to Professor Tokiwa Gishin for rendering the book into English. He has grappled with many unique and difficult terms in Zen aesthetics and has come up with a creditable interpretation and translation. The style is necessarily sluggish at times due to the Japanese but, more importantly, he has been very faithful and meticulous in following Hisamatsu's thoughts and spirit.

This is a monumental work in Zen aesthetics. The reviewer likes to think of it as a companion volume to D. T. Suzuki's *Zen and Japanese Culture*, for, in many ways, although unique in themselves, both complement each other and render Zen and its type of culture more relevant to our understanding and daily pursuits. It will definitely find its place at the forefront of books devoted to Oriental aesthetics.

KENNETH K. INADA

A PRIMER OF SOTO ZEN—A Translation of Dōgen's *Sbōbōgenzō Zuimonki*.
By Masunaga Reihō. East-West Center Press: Honolulu, 1971, 119 pp.

Sbōbōgenzō Zuimonki is a collection of various discourses and comments by the Zen master Dōgen Kigen (1200–1253), carefully recorded by his disciple Ejō (1198–1280) during the years 1235–1237. It contains Dōgen's answers to Ejō's

questions as well as his own unprompted remarks, beginning from the time Ejō first came to study under Dōgen (1234), and covering Dōgen's thirty-fifth through thirty-seventh years. At that time, Ejō had not yet attained fully to Dōgen's teaching, and the master's answers to his questioning are accordingly clement and detailed. On the other hand, *Shōbōgenzō*, Dōgen's chief work, is composed mainly of the more elaborate expositions he delivered to his disciples. It is here unfolds the depths of his thought. It abounds in difficulties, whereas the utterances in the *Zuimonki*, the name by which *Shōbōgenzō Zuimonki* is commonly known, presented so as best to enable his listeners to understand his teaching, is quite easily comprehensible. *Zuimonki* reveals Dōgen's day to day thinking during the period of his middle and late thirties, at the same time he was delivering some of the most famous and profound chapters of his *Shōbōgenzō*.

This new English translation of *Zuimonki* should, therefore, prove of importance to foreign students of Zen, who have until now devoted themselves primarily to the Rinzai school. Zazen, too, has been practiced mainly along Rinzai patterns, and Dōgen's Zen has remained largely unknown in the West. Dōgen must be said to lie within the Sōtō Zen tradition, having attained enlightenment in China at the hands of the master Ju-ching of the Chinese Ts'ao-tung (J. Sōtō) school. Yet the *Shōbōgenzō*, which he began to write soon after his return from China and continued right up until his death, is wholly Dōgen's own, stamped overall with his religious personality, the yield of profound contemplation and tenacious meditational practice. While it does have connections with earlier sources of Japanese Buddhist thought, the idiom is to a remarkable degree Dōgen's own. This English translation of *Shōbōgenzō Zuimonki* should serve foreign students as a primer of Dōgen's thought. It is a role the original Japanese text long has carried out in Japan. Although *Zuimonki* contains the basic configurations of his religious attitude, it is not a systematic work, but it is valuable in that it reveals a side of Dōgen not to be found in *Shōbōgenzō* itself. By studying the utterances contained in it, students of Zen should be able to gain a much deeper understanding of Buddhism as a whole.

Although I have been informed that an earlier translation of this work, by Genkai Shōyū, which appeared in mimeograph form in 1965, has had limited distribution among students of Buddhism in Japan and in the West, the present translation by Professor Masunaga will, I think, be found generally more readable.

The text itself presents little difficulty of understanding, but in a work of this type repetitions inevitably appear, and in some passages the text is confused. Such points require special attention on the part of the English translator.

Professor Masunaga's translation renders the text literally in some places, and seems to modify the phrasing somewhat in others; on the whole, it seems to me to convey the original sense rather well. Now I should like to offer my views on a few of the points as noticed on reading the work, comparing them with the previous English translation mentioned above.

1. The Genkai translation renders the title of the biographical collection 続高僧傳 "Lives of High Priests" (p. 20), while Masunaga uses the Chinese reading *Hsü Kao-seng chuan* (p. 5). Since it is a book title and proper noun, the latter rendering is perhaps easier for the reader to grasp.

2. Compared with the Japanese original, I find that the passage Masunaga renders, "One is mistaken if one gains knowledge and skill in other arts and lines" (p. 22), is preferable to Genkai's, "It is a mistake to strive for knowledge and training in an area outside your own speciality [sic] and competence."

3. While it might be asserted that the Japanese *goga o banaru* (吾我を離る) and *gaken o banaru* (我見を離る) have practically the same meaning, for Dōgen they are very important terms, and they appear here and there in the *Zuimonki*. Genkai translates: "to rise above oneself, efface oneself" (p. 22), "to efface themselves" (p. 104), "to be cleared of the notion of the existence of one's own self" (p. 82-3). Masunaga has: "to be free from egoism" (p. 8), "to separate from considerations of the Self, to separate from the Self" (p. 84), "to separate himself from concepts of the Self, to separate from views of the Self" (p. 62). For both translators, the last example is the translation of *gaken o banaru*, and the other examples translations of *goga o banaru*. It would perhaps take a native English speaker to judge properly the relative merits of these renderings. Still, while giving due consideration to the difficulty the translators must have had in arriving at their various renderings, I do think it would have been advisable, to avoid confusion on the reader's part, to have settled upon a single rendering for each such term. And, I have doubts about the suitability of "egoism" as an English equivalent for the Japanese *goga*.

4. For the phrase *inga rekizen* (因果歷然), Genkai translates, "The Law is obvious and the cause and effect reveal themselves at the same time" (p. 23). Masunaga has, "Cause and effect emerge clearly at the same time" (p. 8). It

is difficult to see why they have chosen to add *at the same time*, when all that is needed is to convey the idea that cause and effect is distinct or clear.

5. On page 69, Genkai translates, "Those who want to study the way of Buddhism should devote themselves to it." Masunaga has, "Students, cast aside your bodies and minds and enter fully into Buddhism" (p. 49). Again, the latter is clearer.

Sbōbōgenzō Zuimonki serves as a prelude to the deeper, richer strains of the monumental *Sbōbōgenzō*, and yet at the same time is able to manifest Dōgen's basic attitude. In this light, the present translation by Professor Masunaga is indeed a welcome addition to the student's bookshelves.

TAMAKI KŌSHIRŌ

L'Enseignement de Vimalakīrti (Vimalakīrtinirdeśa). By Étienne Lamotte. Bibliothèque du Muséon Vol. 51 (Louvain: 1962), pp. 488.

La Concentration de la Marche héroïque (Śūraṅgamasamādhisūtra). By Étienne Lamotte. Mélanges chinois et bouddhiques Vol. 13 (Bruxelles: 1965), pp. 308.

The publication of Eugène Burnouf's translation of the Lotus Sutra is now more than a hundred years in the past. Since then, however, the number of Mahayana sutras that have been rendered into European languages has not grown appreciably. The overwhelming part of them, therefore, remains unavailable to Western readers, and is left to the domain of that small number of scholars able to read them in their ancient forms. This situation is even more restrictive in the case of those sutras which, the Sanskrit original having been lost, are preserved only in the Tibetan or Chinese Tripitakas. Remarkable as well as welcome, then, is the appearance of Professor Étienne Lamotte's recent translations of two such sutras: *Vimalakīrtinirdeśa* (abbr. Vkn) and *Śūraṅgamasamādhi* (abbr. Sgs).

To those acquainted with Lamotte's brilliant career in Buddhist studies, there will be little doubt that he is one of the most eminent translators of Buddhist texts into Western languages. As early as 1935, he published the first results of his textual studies: *Samdhinirmocanasūtra*, *L'explication des mystères, Tibétain ed. et tr.* (Recueil de l'Univ. de Louvain, 34). Then came French translations of the *Karmasiddhiprakaraṇa* in 1936, the *Mahāyānasamgraha* in 1938-39, and the bulky *Mahāprajñāpāramitopadeśa* in 1944-49 and 1970.