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which also contains a clear and scathing rejection of the fashionable Nazism of the time. It is to Petzold's lasting credit that as a German living in Japan throughout the thirties and the war years he clearly resisted attempts to harness religious ideas to aggressive and destructive ends. In this way he displayed a grasp of the universalist implications of Buddhism going far beyond historical exposition alone.

The exploration of Buddhist tradition today by the western world is based on greater resources and opportunities which have gradually been opened up by the pioneer work of dedicated individuals such as Bruno Petzold. While more precisely documented studies are gradually becoming available, it is a privilege for readers today, with the help of this commemorative volume, to be able to look over the shoulders of a cultural explorer from a previous generation.

MICHAEL PYE

Trevor Leggett, *Zen and the Ways*. Routledge & Kegan Paul and Shambhala Publications, Inc., 1978. 258 pp. with Appendices and Index.

There has been a growing interest in Eastern thought throughout the world in the last few decades, most notably in Europe and North America. The interest in Zen Buddhism, in particular, is so strong as to constitute a kind of fad, a "Zen boom." I had a chance to observe something of this phenomenon firsthand during several recent visits to Europe and the United States, including a period spent as visiting professor at an American college. I would like to relate some of my personal impressions of this Western preoccupation with Zen to provide an indication of the significance of the book under review.

In 1978, during one of my trips to the United States, I came across a copy of Harvey Cox's *Turning East: The Promise and Peril of the New Orientalism* (New York, 1977). I later met Professor Cox himself while visiting Harvard University. He invited me to his home, and thus I had the opportunity to discuss with him personally the question of why American youth are so enamored of Zen. Based on this conversation and my own firsthand observations, I arrived at the following conclusions.

American youth have personally experienced the alienation of a highly developed technological society. Faced with the Vietnam War and the confused state of affairs in Southeast Asia that followed it, they have lost faith in politics as a whole. Feeling like cogs in the mammoth machine of a controlled, rationally-oriented society, they have begun to revolt against the standards of modern civilization and are desperately seeking a way to spiritual freedom. Traditional

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Christianity appears old-fashioned and unattractive to them: with the continuing urbanization process, society has become increasingly secularized, and Christianity seems more and more out of touch with contemporary life. Many young people seem under the impression that nothing in the West is capable of leading to liberation.

It was at just such a time that a number of sages and holy men from the East made their appearance, expounding paths to salvation quite different from those of the established Western religions. Young people have found these "new" non-rational paths to salvation extremely promising, and it is little wonder that they, so anxious to escape from the bonds of rationalism, have accepted them with such eagerness. Among these paths, Zen seems to have held a particular appeal, with its stress on singleminded meditation and freedom from all discursive, rationally-oriented thinking. Many of those who became involved with Zen left Christianity, and a few dropped out of society altogether, but a good number of these people are practicing zazen quite seriously.

A second group, quite different from the above, is practicing zazen in the hope of deepening the spirituality they have already gained through traditional Christianity. They have a deep Christian faith and desire to personally embody the way of Christ through the practice of zazen. This group is considerably larger than most people would expect, numbering among its members quite a few Catholic priests, monks, and nuns.

A third group includes those who, though deeply interested in Zen, are not actually engaged in its practice. Such people are most numerous among the more highly educated members of society, especially among those intellectuals who are seeking in Zen Buddhism the basis for a world culture in the coming age.

In introducing Zen Buddhism to the West, the writings of D. T. Suzuki have been of the greatest importance. In fact, it could be said that through his writings, D. T. Suzuki laid the foundations for the current worldwide interest in Zen. However, while acknowledging the great contribution that Dr. Suzuki has made, Mr. Leggett once pointed out to me what he considers a serious shortcoming of Suzuki's writings: the failure to give any concrete instructions for meditation or for an integrated Zen way of life in the everyday world. The result has been that most Westerners have grasped Zen only as an intellectual concept and have missed the essence of Zen as a Way. While the influence of Zen on the various branches of art called Ways (*dō*), such as swordsmanship (*kendō*), judō, tea ceremony (*chado*), calligraphy (*shodō*), flower arrangement (*kadō*), etc., has been described in a number of books in the English language, the importance of Zen as a Way has not been sufficiently stressed. It is here that the life and essence of Zen lies, and hence the significance of Mr. Leggett's *Zen and the Ways*.

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Mr. Leggett, well informed of the current Western interest in Zen, has a firm belief that Zen is the Way fundamental to all kinds of art, and believes that if this Way is made sufficiently clear, the true essence of Zen can be revealed to present-day Westerners. Although previous works have discussed the relationship between Zen and the arts, no book in English dealt with that relationship in concrete terms. In my opinion, one of the greatest contributions that Japanese Zen Buddhism is capable of making to Western culture lies in its pointing out the relationship between Zen, the arts, and daily life. For this reason *Zen and the Ways* is a book of profound importance. Its importance extends not only to those interested in the arts and the spirituality of the East, but also to those Christians who are seeking a way to integrate prayer with their everyday life.

The writing of a book such as *Zen and the Ways* is an extremely difficult task. Not only must the author of such a book undergo the rigorous training of Zen, he must also have experience and some degree of skill in at least one of the arts. Furthermore, it is desirable that he be well versed in Japanese culture as a whole. The author of this book has a unique career, one which succeeds in fulfilling all of these requirements. During his several-years stay in Japan, the author undertook Zen training and at the same time studied at the Kōdōkan in Tokyo, where he was the first foreigner to earn a sixth degree black belt. After returning to England he devoted himself to the introduction of Japanese culture, and also served as head of the BBC's Japanese language section for twenty-four years. During that time, he taught judō to Westerners, and his present ranking of eighth degree black belt is a reflection of his profound penetration of that art. It is said that through his efforts, the Japanese language was internationally adopted for formal judō matches. Skilled not only in spoken Japanese, he can also read classical Japanese and has included a number of his own translations of original texts in this book. He is, moreover, steeped in British culture and well versed in the English classics. This book is, therefore, a natural product of the rich experience of his life.

A brief outline of the contents of the book will help reveal the importance of its contribution. In the first section, the essence of Zen is succinctly explained, and a translation of Daikaku Zenji's *On Meditation (Zazenron)* is given for the first time in English (pp. 43–57). In this text Daikaku not only deals with concrete methods of practicing zazen, he also answers a number of questions that might arise in the mind of the practitioner, and discusses the meaning of many basic Zen terms, such as "separate tradition outside the scriptures" (p. 48), "see the nature to be Buddha" (pp. 49–50), and "the heart, the Buddha" (p. 55).

Other important concepts are taken up and discussed by the author himself. Most impressive is his explanation of *mushin* (pp. 22–25). The two aspects of *mushin* or "no mind" are discussed: "1) complete cutting off of the thought-

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streams; 2) freedom from unnecessary thoughts while engaged in some activity." The author answers a variety of questions about the second aspect that invariably occur to Westerners studying Zen, and points out the main reason why Westerners are liable to misunderstand the first aspect: "Westerners who identify consciousness with thought, which is only a movement in it, tend to think that the absence of thought would be something like deep sleep or a total annihilation" (p. 22). Faced with questions about the nature of the cutting off of thought, Zen masters do not discuss the matter intellectually. Their primary method is to provide Zen practitioners with koans to concentrate their thoughts upon, in order to trigger a spiritual turnabout and have them actually attain the state of mindlessness.

Only a minority of Westerners, coming as they do from an intellectually-oriented culture, would be able to unquestioningly follow a Zen master's instruction. The majority seem to need intellectual explanations as well. For example, the author says, "Intellectual people are bothered by the fact that the true nature is said to be always known, to be knowledge itself, and yet to be unknown" (p. 22). The author tries to resolve this contradiction through analogy, by pointing out the distinction between scenery looked upon and the light which illuminates it:

Ask someone to describe a landscape he is looking at, and he specifies the things in it. He is told, "Something is left out!" He describes smaller details. Still it is "Something lacking!" He goes into the minutest details, but finally gives up. Now he is asked to close the eyes to a mere slit, and describes what he sees. He says, "Only light."

He is told, "Didn't you see light when you were looking at the landscape? By that light you saw everything, and in fact all you saw was light." [pp. 22-23]

He thus attempts to awaken his readers to the paradoxical fact that while the light is always known, it remains at the same time unknown.

The second and third sections are the most academic, and at the same time the most interesting parts of the book. The second section includes the biographies of two eminent Zen masters, Daikaku Zenji (1213-1278)¹ and Bukkō Kokushi (1226-1286),² which are set against the historical background of the Kamakura period (1185-1333). The section is completed with well selected translations of their sayings and short instructions.

In the third section, a translation of part of *Shōnankattōroku* illustrates the

¹ Rankei Dōryū (Ch. Lan-hsi Tao-lung).

² Mugaku Sogen (Ch. Wu-hsüeh Tsu-yüan).

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koans actually used in the personal interviews (*sanzen*) by Zen rōshis during the Kamakura period. At present the *Shōnankattōroku* is little known, even in Japan; few present-day rōshis are familiar with it. In my opinion, however, it is a work of great importance for the current Western interest in Zen. It shows how the Chinese Zen masters who came to Japan during the Kamakura period adapted the traditional koans to the differing language and culture of their samurai disciples. This is an important point for those who are involved in the transmission of Zen to the West, illustrating as it does the historical precedent for the cultural adaptation of traditional Zen Buddhism.

In my experience, it is extremely difficult to teach zazen to contemporary Westerners. Apart from those who have abandoned Western culture as a whole and are seeking a new basis for their lives, it is doubtful that Westerners can be led to the innermost core of Zen Buddhism by the traditional method of using koans invented by masters in the past. If the Chinese masters in the Kamakura period developed new koans suited to the life of their samurai disciples, contemporary Japanese Zen masters should also be able to develop new koans suited to the daily life of their Western disciples. This is especially so since the difference between East and West at present is obviously much greater than that between China and Japan in the Kamakura period.

Am I alone in feeling this way? Might I not suggest that Christian koans be developed especially for those who, like myself, are Christian practitioners of zazen? It seems to me that the Bible abounds in passages that could be adapted for use as koans.³

Sections four, five, and six are devoted to the various forms of the Ways. The author is principally concerned with the influence of Zen on these arts, and does not delve too deeply into their actual techniques. In the fourth section, the author gives a superbly clear explanation of the factors common to the various arts: "ri and ji" (universal truth and particular event), pp. 122–126; "shin and ki" (mind and spirit), pp. 127–135; and "isshin and zansho" (one mind and residual mind), pp. 136–137. This section serves as an introduction to the discussion of the "secret scroll" tradition of the martial arts in the following section.

In the fifth section, following a description of the nature of the "secret scrolls," excerpts of five such "scrolls" are translated for the first time into English. The five are: 1) "*Heihōkadensho*," a seventeenth-century tract on strategy and tactics which the author says obviously reflects the influence of the Zen master Takuan's (1573–1645) thought, pp. 158–164; 2) "Songs of the Way of the Spear," a collection of *wakas* (5–7–5–7–7 syllable poems) on spearman-

³ See J. K. Kadowaki, *Zen and the Bible: A Priest's Experience*, trans. by Joan Rieck (London, Boston, Henley: Routledge & Kegan Paul, 1980)—Eds.

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ship, pp. 165–168; 3) “Ittō School,” a sixteenth-century tract from the One Sword School of fencing, pp. 169–173; 4) “*Shin no shin tō ryū* (Lead of the Lead School), an eighteenth-century tract on judō, pp. 174–181; and 5) “*Tengu-geijutsuron*” (The Art of the Long-nosed Goblin), an eighteenth-century “discourse on the inner side of the Ways put into the mouths of mountain spirits (*tengu*),” pp. 182–201.

The sixth and final section is a collection of stories related to the various arts. These stories are of particular interest as they provide a valuable key to the understanding of the Way. Let me conclude this review with a presentation of one of these stories, an episode concerning the expert swordsman Yamaoka Tesshū (1836–1888), whose Enlightenment was certified by the master Tekisui Zenji (1822–1899) after long years of Zen training. Once one of his disciples asked him to lecture on the *Record of Rinzai*, to which *Tesshū* reluctantly agreed. He instructed his disciple to change into fencing gear and they started to practice swordsmanship. After the practice, *Tesshū* asked the disciple what he thought about it. The disciple answered that he was still looking forward to hearing the Master's lecture. The Master exclaimed, “That was the discourse . . . which you asked for. Zen masters in their temples teach it in their own way; that has nothing to do with me. I am a fencer and I teach it through fencing” (p. 207).

This book is a very timely and welcome contribution to a better understanding of the Zen Way and deserves the attention of anyone interested in Zen Buddhism.

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