

THE EASTERN BUDDHIST

to someone not brought up in that tradition, but there is no doubt that the language of symbols is much more effective for conveying the content of religious experience than a description in abstract terms. If one tries to express it in terms of the latter, what the author essentially seems to be saying about our life in this world, is that there are two possible modes of action: either to immerse oneself in one's potentiality to become this or that, according to karmic cause and effect, in which case one ceases to be true to oneself; or to immerse oneself in the infinite "nowness" of intuitive Being-in-itself and thus be true to oneself, which latter is expressed by Maha Ati or Mahamudra.

It has to be remembered that Chōgyam Trungpa is trying to express very high states of consciousness which are really ineffable, because of this some of what he attempts to convey may seem cryptic. However his poems and songs, a number of which have a particularly moving quality, certainly do convey the message of the Dharma. Teachings really only remain secret due to the lack of capacity of the recipient.

The author includes the series of Zen oxherding pictures with a concise commentary according to the Tibetan school of Buddhism. This is an interesting, helpful addition to the already existing commentaries.

The glossary at the end of the book contains information and useful material. However, although it is not usually provided in anthologies of poems, it might possibly have been helpful if short explanatory notes regarding some of the poems and songs had been included.

It is to be hoped that there will be further books and articles from the author. Previously he has published *Born in Tibet* and *Meditation in Action*.

WILLIAM J. H. COLLINS

LES MAITRES DU ZEN AU JAPON. By Shibata Masumi. G.-P. Maisonneuve & Larose: Paris, 1969, 246 pp.

The first part of *Les Maitres du Zen au Japon*, about three-fourths of the whole, sets about to delineate the developments and range of the uniquely Japanese manifestations of Zen in brief biographical sketches of some twenty of its best known figures. With the aid of quotations selected from their works, Mr. Shibata begins with the thirteenth century Yōsai, sometimes called the father of Japa-

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nese Zen, and then takes up, in chronological order, Dōgen, Keizan, Daiō, Daitō, Kanzan, Musō, Jakuhitsu, Ikkyū, Takuan, Suzuki Shōsan, Shidō Bunan, Bankei, Hakuin, Tōrei, Imagita Kōsen, Suzuki Daisetsu, and Hisamatsu Shin'ichi. With the possible exception of Jakuhitsu (1290–1367) most of these names will be more or less familiar to the well-read Western Zen student. By writing from within the tradition, Mr. Shibata enables the Western reader to gain a general understanding of the way Japanese Zennists themselves view their outstanding masters. A *Lives of the Monks* is in any case difficult to write, and I think the author has succeeded rather well, though one might grumble at the extreme brevity of some of the sections (Jakuhitsu, Ōtō-kan, Ikkyū, for example) that renders them little more than dictionary entries. They should have been omitted, or still better, lengthened.

Of the most recent masters Mr. Shibata deals with (strictly speaking, Kōsen alone was a monk, Suzuki and Hisamatsu being laymen), Imagita Kōsen (1816–1892), the master of Shaku Sōen, who is known to the West as the teacher of Suzuki Daisetz, is presented through a synopsis of his interesting work *Zenkai Ichiban* ("One Wave in the Sea of Zen"), a collection of his Buddhist comments on Confucian texts.

The eight pages of Suzuki summarize his Japanese work *Nihon-teki Reisei* ("Japanese Spirituality," 1944), and afford a view of him unknown and perhaps unsuspected by his Western readers. It might be mentioned that an English translation of the entire work has recently been published by the Japanese UNESCO commission.

The section on Hisamatsu Shin'ichi reproduces an article that appeared in the journal *Arts asiatiques* in 1959, and is in effect a condensation of part of his *Zen to bijutsu* ("Zen and Fine Arts"), the English translation of which was published last year.

In the remainder of the work the author translates two *kana bōgo* ("dharma talks"), a Buddhist literary genre in which the writer presents his teaching in the form of easily understandable sermons written in the Japanese language. The first of these, by the Tokugawa Ōbaku master Tetsugen (1630–1682), was first published by Mr. Shibata in Tokyo in 1960. The second, by the Muro-machi priest Bassui (1327–1387), has appeared before in English translation in Philip Kapleau's *Three Pillars of Zen*.

As for the translations, the portions I checked with the Japanese text I found

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to be quite reliable, and readable as well. And though there are many individual statements in the book with which one might be in disagreement, on balance they detract little from the work as a whole, which may be said to accomplish quite well the limited aim the author obviously had in mind: to give the general reader a basic introduction to the main figures of Japanese Zen.

N. A. WADDELL

WHAT IS ZEN? By Daisetz T. Suzuki. The Buddhist Society: London, 1971, 102 pp.

There have been few writers of late whose posthumous works continue to be published at such short intervals as the late Dr. D. T. Suzuki. The following books have been published under his name since his demise:

- 1) *Daisetz tsurezure gusa* (Gleanings from Daisetz), Tokyo: Yomiuri-shimbun-sha, 1966
- 2) *Ningen ikani iku beki ka* (How Ought We to Live?), Tokyo: Shakai-shisō-sha, 1967
- 3) *Myōkōnin Asabara Saichi-shū* (Collection of Verses by Saichi), Tokyo: Shunjū-sha, 1967
- 4) *On Indian Mahayana Buddhism*, ed. by Edward Conze: Harper Torchbooks, 1968
- 5) *The Field of Zen*, London: The Buddhist Society, 1969
- 6) *Shin Buddhism*, Harper and Row, 1970
- 7) *Sengai, The Zen Master*, ed. by Eva van Hoboken, London: Faber and Faber, 1971

Yet again, we have the latest addition to the above list only recently: *What is Zen?* published during the year of 1971 by The Buddhist Society, London. This is made up of two unpublished articles and the first edition of the *The Essence of Buddhism*. The title of the first of the two articles, "What is Zen?" was adopted for the title of the whole book. It was written for the benefit of a small American Buddhist society. The answer to this question of great importance may be best summarized by the author's own words, "To know Zen is to know that to know is not to know, and that not to know is to know," or "Zen