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BOOK REVIEWS

Dōgen's Extensive Record: A Translation of the Eihei Kōroku. Translated by Taigen Dan Leighton and Shohaku Okumura. Edited by Taigen Dan Leighton. Boston: Wisdom Publications, 2004. Pp. xv + 722.

Reviewed by **Christopher Ives** Stonehill College

To date, most scholarship on Dōgen (1200–1253) has focused on his *Shōbō-genzō* (Correct dharma eye treasury), and Dōgen's translators have directed their efforts at this text and several shorter pieces. With the publication of *Dōgen's Extensive Record*, Taigen Dan Leighton and Shohaku Okumura have made available an excellent translation of Dōgen's other major work, the *Eihei Kōroku*, and have thereby opened up a rich resource to readers lacking facility with East Asian languages.

In his substantial introduction, Leighton outlines Dōgen's life, the significance of the *Record* in Dōgen's corpus, Dōgen's main disciples, and the use of the text in Zen practice. In an essay on the significance of the *Record* and its translation, prominent Dōgen scholar Steven Heine compares the *Record* and the *Shōbō-genzō* and highlights several doctrinal themes in the *Record*. The initial section of the book also features a short foreword by Tenshin Reb Anderson of the San Francisco Zen Center, comments by John Daido Loori of Zen Mountain Monastery on Dōgen's and his own use of koans, and a previously published rendering of a poem by Ryōkan (1758–1831) on reading the *Record*.

The *Extensive Record* itself consists of ten sections, including formal talks for students in the Dharma hall, longer informal talks given to smaller groups of students in the abbot's quarters, ninety koans with Dōgen's comments in verse, and a collection of Dōgen's poems. Leighton and Okumura deserve praise for taking on the daunting task of translating this text and for their success in this endeavor. A close look at the original Chinese reveals that they have crafted a faithful translation. Accuracy is not the only virtue of their translation, however, for they have rendered Dōgen's dense and idiosyncratic language in clear, lively, and engaging English. This is no small accomplishment.

Leighton and Okumura's skill is evident throughout the 570 pages of the *Record* proper. They have translated the full range of Dōgen's linguistic repertoire—technical terms, colloquial expressions, dense citations of Buddhist texts, and poetical images—with finesse. As one example, in their rendering of a brief talk about the ninety-day summer training period (p. 152), they provide a useful heading for the talk "Not Beginning, Not Going Beyond"; they evoke the dynamism of Dōgen's teaching style by coaxing out of the Chinese the way Dōgen "held up his whisk and drew a circle in the air" and directed his students to "kick the beginning . . . [and] stamp out going beyond"; and they craft their translation to highlight how the term for the "summer training period," *ango*, literally means "abiding peacefully."

As a fellow translator of Japanese Buddhist writings, I am especially struck by how adroitly Leighton and Okumura handle difficult passages that demand the kinds

of interpretive decisions that test the ability of translators, especially passages that exemplify Dōgen's proclivity to use grammatically and semantically open-ended expressions to make multivalent statements. For example, their talent is evident in renderings of passages where it is difficult to determine whether Dōgen is speaking descriptively or prescriptively (or both at once), as in a discussion of gems and jewels: "Having already discerned this [radiant brilliance of a gem], immediately one knows this gem. Already knowing this gem, immediately realize this jewel" (p. 539).

Further, to the benefit of readers, Leighton and Okumura manage to avoid the trap of trying too hard to convey the content of philosophically layered expressions and succumbing to literal yet stiff renderings. For example, they translate *onozukara* not as "of itself" but as "naturally" in the line, "When you have built a pond, naturally the moon will come" (p. 206); and they render *buji*—no-thing or no matters—with the light touch, "beyond concerns," in the line, "Having completely settled within this, you are genuinely beyond concerns" (p. 478).

Their translation also stands out with its scholarly and user-friendly annotations, which, to the translators' credit, appear as footnotes not endnotes. These glosses clarify technical and colloquial expressions in the body of the translation while referring readers to derivations of these expressions and, whenever possible, English translations of the texts that Dōgen is citing. Some scholars with East Asian language skills may wish for Chinese and Japanese bibliographical information for these citations, but tracking down the texts in Chinese and Japanese should not prove difficult.

Facing the complexity of Dōgen's thought, readers of *Philosophy East and West* will benefit from the comments Leighton and Heine make about Dōgen's concerns in the *Record*. In their introductory essays they mention that in the *Record* Dōgen is arguing against the antinomianism of Daruma-shū and exploring such themes as karmic causality, ethical conduct, the symbolism of plum blossoms (representing renewal and awakening), the importance of continuous practice of Zen seated meditation (*zazen*), and the experience of the "casting off of body-mind" (*shinjin-datsuraku*). While some philosophically oriented readers may want to hear more, especially about the conceptual moves Dōgen was making at that point in his career relative to the earlier *Shōbō-genzō*, the comments by Leighton and Heine give readers useful guideposts for navigating the complex terrain of the *Record*. Additionally, insofar as editor Leighton has complemented these brief comments on the doctrinal and philosophical dimensions of the *Record* with discussion of Dōgen's life, the composition of the text, the several literary genres in the text, and the time, place, and audiences for Dōgen's talks, as well as with remarks by Zen teachers Anderson and Looi, he has produced a volume that serves scholars and Zen practitioners alike. Possible limitations of that approach notwithstanding, I fully expect that both camps will gain much from this excellent translation.

As for minor editorial issues, the main index, while coupled well with a helpful glossary of names, contains only names. Expansion of the index/glossary to include key concepts and expressions in the *Extensive Record* would have made the volume

more useful to both scholars and practitioners. Also, the translators abbreviate “Japanese” as Jap., despite the preference of most translators for J., a potentially less offensive abbreviation.

These quibbles, however, are truly minor relative to the high quality and importance of this translation. All readers will benefit greatly from this outstanding contribution to the study of Dōgen and Zen Buddhism, and they may find that, like Ryōkan, they will discover how Dōgen’s “understanding beyond conditioned patterns cleans up the current corruptions” (p. 70).

Islamic Aesthetics: An Introduction. By Oliver Leaman. Notre Dame: University of Notre Dame Press, 2004. Pp. vii + 211. Paper \$25.00.

Reviewed by **Patrick S. O'Donnell** Santa Barbara City College

Oliver Leaman is a prolific philosopher, and he could be forgiven if, on occasion, quality made concessions to quantity. However, *Islamic Aesthetics* in no way disappoints. Indeed, it fills a yawning gap in Islamic Studies in splendid fashion, covering a subject that heretofore has received little systematic treatment and none whatsoever from philosophers of an analytic bent (with regard to professional training and methods, not ideological persuasion). What is more, it is utterly refreshing to find something under the rubric of aesthetics that need not reference Duchamp’s urinal (*Fountain*) or Warhol’s *Brillo Box*; explain yet again what Kant meant by “disinterested pleasure” or “subjective universality”; ritually critique expressionist theory; lament the transgressionist obsessions of contemporary art or the pretentious posturing of “post-aesthetic” art; proclaim the “end of art”; invoke historicist or institutional theories of art; decry the nihilism and narcissism of avant-garde art; and so on. That said, we do learn from Leaman a bit about the hyperrealist figures of Duane Hanson as part of an interesting discussion of realism and the range of meanings in art. And yet it might have helped had he not sidestepped current debates and controversies in aesthetics by coming clean as to just where he stands. I’ll hazard a guess and say he identifies with the neo-Kantian formalism of a Nick Zangwill (1995 and 1998), and is put off by theory along the lines of Noël Carroll (2001), the latter energetically arguing *against* “both the thesis that aesthetic responses are definitive of our responses to artworks and the thesis that art is to be characterized exclusively in terms of the promotion of aesthetic responses” (p. 5). If this seems implausible, we might recall with Stephen Davies (2000) that in non-Western societies “nothing is created solely for aesthetic contemplation” (p. 201). Put differently: “most cultures do not distinguish art from craft or from spiritual devotion. Indeed, Western culture did not draw these distinctions until perhaps three hundred years ago” (Sartwell 1995, p. xiii).

Leaman first conducts what in the forest management lexicon of chaparral ecology is called a “controlled burn.” That is to say, he carefully clears away all the thick underbrush of theoretical shibboleths, facile “orientalist generalizations,” and suffocating if not supercilious Sufi approaches that appear to preclude a properly aes-