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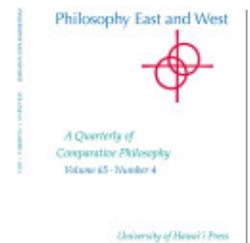
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## Treasury of the True Dharma Eye: Zen Master Dogen's Shobo Genzo ed. by Kazuaki Tanahashi (review)

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## BOOK REVIEWS

*Treasury of the True Dharma Eye: Zen Master Dogen's Shobo Genzo*. Edited by Kazuaki Tanahashi. Boston: Shambhala, 2011. 2 vols. Pp. 1,280. Hardcover \$100.00, ISBN 978-1-590-30935-3.



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Kazuaki Tanahashi is one of the most influential translators of Zen Master Dōgen in recent decades. The scope and variety of his translations are as impressive as the manner in which he brings Zen, and especially Dōgen's Zen, into modern English, serving as a rare bridge between cultures, ancient times, and modern society. *Treasury of the True Dharma Eye: Zen Master Dogen's Shobo Genzo*, a landmark translation of Dōgen's magnum opus *Shōbōgenzō*, is the fourth project led by Tanahashi and sponsored by the San Francisco Zen Center, following *Moon in a Dewdrop* (New York: North Point, 1995), *Enlightenment Unfolds* (Boston: Shambhala, 2000), and *Beyond Thinking* (Boston: Shambhala, 2004), all of which provide selections from the *Shōbōgenzō* as well as other works by Dōgen.

*Treasury of the True Dharma Eye* consists of two volumes. The first opens with important introductory remarks by the editor, and then presents the translations in chronological order, as dated by Dōgen, starting with his return from China in 1227 and up to the spring of 1245. The translations are divided into two groups. First is the "Wandering Period," which includes the "Bendōwa," and second is the "Kōshō Period," which presents fascicles written between the "Makahannya-haramitsu" and "Kattō." The second volume divides chronologically into four sections. "Monastery Construction Period" (1243–1245) presents fascicles between the "Sangai yuishin" and "Daishūgyō." "Daibutsu Monastery Period" (1245–1246) presents the fascicles between "Kokū" and "Ōsaku sendaba." "Eihei Period" (1246–1253) contains the fascicles between "Ji kuin mon" and "Hachidainin Gaku." The last section consists of twelve undated fascicles. Concluding this volume are an Afterword by Michael Wenger, appendices, lineage charts, maps, a glossary, and a bibliography.

The translations are based on Kōzen's ninety-five-fascicle edition, published in the seventeenth century. In the section titled "Texts in Relation to Dōgen's Life and Translation Credits" (vol. 1, pp. li–xcvii), Tanahashi clarifies that he and associate editor Peter Levitt used this edition as printed in Ōkubo Dōshū's collection from 1970, the *Dōgen Zenji zenshū* (Complete works of Zen Master Dōgen), as well as the *Dōgen Zenji zenshū* version edited by Sakai Tokugen et al. (vol. 1, p. li). Tanahashi and Levitt assert the need for various elucidations "to help readers decode the text" (vol. 1, p. xiv). Indeed, any reader of Dōgen will know how impenetrable and obscure

his writings can be, highlighting just how valuable Tanahashi's annotations are. Nonetheless, while applauding these efforts at making the texts more accessible, several editorial choices seem to merit further consideration—and certainly in light of the diverse audience drawn nowadays to Dōgen's Zen.

First, it is somewhat bewildering that a decision was made not to use macrons to indicate long vowels above Japanese terms, titles, and names, except in the glossary. Since Dōgen's vocabulary is complex, these diacritical marks are important both technically for correct reading and culturally for the accurate transmission of Zen terminology in the West. Second, in both the table of contents and throughout the collection, fascicles are listed only in English, with no reference to their Japanese titles—even in transliteration. Considering that there are several extant English translations of the *Shōbōgenzō*, most of which disagree even on basic terms in Dōgen's Zen, the Japanese originals may have served as a useful "anchor" for readers navigating between different editions. Furthermore, Japanese names and titles have their own vital role in reflecting Dōgen's unique color of Zen, so I would hope to see them added to future editions of *Treasury of the True Dharma Eye*.

A more complex issue concerns the decision to list fascicles in chronological order rather than along traditional editorial lines. As Tanahashi himself notes, in 1246 Dōgen organized his writing into two groups of "older" and "newer" pieces, the former becoming known as the seventy-five-fascicle edition of the *Shōbōgenzō*, and the latter as the twelve-fascicle edition (vol. 2, p. 923). While respecting Tanahashi's choice in opting for a strictly chronological order, one cannot help but be puzzled by it, considering that important modern Japanese editions of the *Shōbōgenzō*, including those by Mizuno Yaoko (Tokyo: Iwanami Bunkō, 1990–1993, 4 vols.) and Kawamura Kōdō (Tokyo: Shunjūsha, 1991–1993, 2 vols.), have all taken the form of the classic seventy-five-fascicle plus the twelve-fascicle edition—neither of which are strictly chronological. The reasons for this apparent gap between recent Japanese Sōtō scholarship and English editions of the *Shōbōgenzō* should be further examined as it affects the manner in which the work, and indeed Dōgen's thought, is presented to—and interpreted by—readers and practitioners. While a chronological account is undoubtedly important, editors may also gain from reconsidering Dōgen's aspirations for the overall form of the collection. As these are themselves obscure, I believe that this dilemma will continue to haunt future translators.

Regarding the translations themselves, one cannot but admire Tanahashi's achievement. The language is poetic and precise, the shape and layout of the texts makes them highly readable, and one can truly sense Dōgen's tone within the English variations. With that said, two significant issues in both translation and interpretation appear consistently throughout which I believe bear further consideration, as they deal with the basic nature of Dōgen's Zen. First, it is interesting to note that Tanahashi chooses the word "enlightenment" for numerous pivotal concepts in the *Shōbōgenzō*, such as *nehan*, *satori*, or Dōgen's favorite *shō* (verification, affirmation). I find that rendering these into English as "enlightenment" colors the text with a transcendental tone that does not do justice either to the nuances of Dōgen's thought or to more traditional terminologies derived from the Sanskrit *budh*—"awake."

The same concern holds true for the gratuitous use of the expression “going beyond” for various concepts in the *Shōbōgenzō*. For example, in the “Bendōwa,” where Dōgen uses the term *ichinyo* 一如, which Tanahashi renders as “going beyond” (vol. 1, p. 3), instead of choosing simpler options such as “oneness” or “unity.” While 一如 can indeed be understood as a transcendental concept, this interpretation is highly debatable. A literal choice would, in my eyes, have been more appropriate. The overuse of “going beyond” is also apparent in the “Genjōkōan,” “Gyōbutsu igii,” and “Shoji” fascicles, where Dōgen writes on the important concepts of *fushō* 不生 and *fumetsu* 不滅. In all these cases, *Treasury of the True Dharma Eye* renders the negative terminology via the positive, in the form of “going beyond birth” and “going beyond death.” This is especially intriguing in light of the original meaning of *fu* being a negation—which only in a much broader context could be seen as a transcendental designation. The same is true for the term *mushin* 無心 as it appears in the “Raihai tokuzui,” which Tanahashi translates as “beyond heart” (vol. 1, p. 73).

The reoccurring usage of “enlightenment” and “going beyond” tinges *Treasury of the True Dharma Eye* with a metaphysical cast that I find to be somewhat distant from Dōgen’s original compositions. It is true that Dōgen’s writings are abundant with ostensibly metaphysical meanings, but one should be careful in rooting the translation in literal meanings before being carried away into metaphysics. Hee-Jin Kim has defined Dōgen as a “Mystical Realist” (Kim, *Eihei Dōgen: Mystical Realist* [reprint, Boston: Wisdom Publications, 2004]), reflecting the two dominant qualities of his Zen thought, and his apt observation may point toward an optimal methodology for Dōgen translation—locating the elusive balance between literal meaning and metaphysical interpretation.

For any translator, finding this middle path between literality and elucidation is an endless struggle. In this regard, *Treasury of the True Dharma Eye* is a remarkable achievement. Naturally, questions concerning key concepts in Dōgen’s Zen must go hand in hand with the ongoing development of the Western study of the *Shōbōgenzō*, and I believe that *Treasury of the True Dharma Eye* will serve as a touchstone for future projects. The beauty and value of this edition are found not only in its ability to reflect the uniqueness of Dōgen’s Zen, but also in instigating such fundamental questions and thus sharpening our study of this great Zen Master. If only for that, we are all indebted to Tanahashi for this great work.

*Ethics Unbound: Chinese and Western Perspectives on Morality*. By Katrin Froese. Hong Kong: The Chinese University Press, 2013. Pp. xiv + 236. ISBN 978-9-629-96496-2.

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In *Ethics Unbound: Chinese and Western Perspectives on Morality* Katrin Froese has written an ambitious book on comparative ethics that attempts to do many things. In