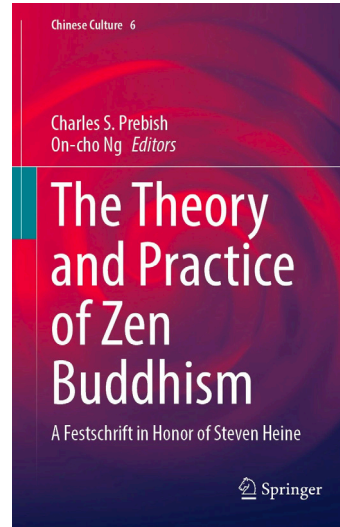


# Book Review

Charles S. Prebish and On-cho Ng, eds. *The Theory and Practice of Zen Buddhism: A Festschrift in Honor of Steven Heine*. Chinese Culture vol. 6: Globality, Connectivity, and Modernity. Singapore: Springer, 2022. Hbk. \$99.97



This festschrift volume is broken into two sections, ‘Zen Roots’ and ‘Zen Branches’, and includes chapters by fifteen of Steven Heine’s many peers and would-be students who share his deep and abiding interest in all things related to the academic study and practice of Zen Buddhism. In the ‘Introduction: A Valedictory and an Inaugural’ (1–15), the editors of this volume, Charles S. Prebish and On-cho Ng, ‘affectionately and tellingly’ dub Steven Heine the ‘Godfather of Zen’ with reference to his more than three dozen monographs and edited volumes and more than a hundred journal articles on the topic of East Asian Buddhism or Zen (1). Although I imagine that Professor Heine would likely prefer to award that moniker to one of his own teachers, perhaps Ishii Shūdō 石井修道 of Komazawa University, it is difficult to argue with Prebish and Ng when they say that ‘his godfatherhood of the field of Zen/Chan studies, as it were, could not have been attained had he not been arguably the most productive scholar of his generation’ (3). And more specifically, I can think of no one writing in English who has devoted more time and energy to the writings of both Dōgen 道元 (1200–1253) and the *Blue Cliff Record* (Ch. *Biyan lu*, Jp. *Hekiganroku* 碧巖錄), as well as to the

genre of *kōan* 公案 (Ch. *gong'an*) literature in Chinese and Japanese. Their somewhat playfully written introduction to the volume addresses how Steven Heine wrote books about other subjects related to Zen, including *Barginin' for Salvation: Bob Dylan, A Zen Master?* (5), and my own favorite in his oeuvre, *Sacred High City, Sacred Low City* (6). As a festschrift volume, however, it includes chapters not by Heine, but instead by scholars who have been influenced by Heine's work in myriad ways who take up some of the themes that have interested the English-language reading public for decades and academics and their students about Zen and particularly Japanese culture. There can be no question that a festschrift volume dedicated to Steven Heine ought to focus primarily on the Japanese—thereby Zen—side of research topics about East Asian Buddhism. But given that Heine has also written extensively about what can be called Chinese Chan literature, it seems like an omission to this reviewer that only four of the fifteen chapters address the Chinese, rather than the Japanese, side of Zen studies, and none mention how Heine is nearly alone among western scholars of Zen or East Asian Buddhism who has written rather extensively about premodern Japanese language (e.g., *Shōbōgenzō* 正法眼藏; Treasury of the True Dharma Eye), instead of Chinese language (*kanbun* 漢文) Zen literature. Setting this oversight aside, the fifteen chapters address topics that ought to be of interest to most undergraduate students who take classes about Zen Buddhism or encounters with the reception of so-called Asian culture in North American popular culture during the late twentieth century.

Let me begin with the chapters in the somewhat oddly titled 'Zen Roots' section (17–141). Six essays, four about Chinese religion (Tucker and Ng) or Chan Buddhism (Poceski and Schlütter) and two about Dōgen (Wright and Leighton), tackle whatever is meant by 'Zen Roots' in that they raise textual, narrative, and theoretical issues related to the study of (Chan and) Zen Buddhism. John A. Tucker's 'Searching for the Historical Bodhidharma in Goblet Words' (19–40) is in this reviewer's mind the most interesting chapter in the volume. Tucker gives the reader an overview of who Bodhidharma (ca. sixth century) and Huike (ca. 485–555) are through reference to Sesshū's (1420–1506) 'masterwork in portrai-

ture—*Huikē's Severed Arm*' (20), which is an image that many undergraduates know well and that the late great John R. McRae made very good use of in similar fashion. Tucker quickly leaves traditional Zen scholarship behind when he equates the Bodhidharma/Huikē paradigm with one of his favorite topics: Confucius and Yan Hui. 'Interpreting the Daoist-Chan structural dialectic from within Chinese thinking rather than appeal to European theory', Tucker 'suggests that *Zhuāngzǐ's* [*sic*] reconceptualization of the Confucian/Yán Huí relationship exemplifies what that work calls "goblet words" (*zhī yán* 卮言), words that are "no words" (*wú yán* 無言), or, more positively, words that blend (*bé* 和) the dialectically rich plenitude of Chán hagiography.' He continues by saying that 'Bodhidharma and Huikē emerged as structural doppelgangers of Confucius and Yán Huí, duals yet ones simultaneously engaged in a dharma duel with the Confucius-then-Daoist pair, with Chán hagiography at once sinking Chinese roots and making a stand as the dharma context victor' (21). With textual citations to several Chan Buddhist hagiographical collections with biographies of Bodhidharma and thereby Huikē (22–26), Tucker then turns to the real focus of this chapter: how we might reconsider Confucius and Yan Hui in the *Zhuangzi* (26–32). Following one of the densest and most thought-provoking analyses of the Inner and Outer chapters of the *Zhuangzi* (32), Tucker turns to offering an analysis of multiple examples of 'goblet words' to conclude that, 'Goblet words are, then, fictitious, far-fetched, preposterous, fathomless, precipitous, wild, enigmatic, and paradoxical words, but also words that are no-words, ones which people should use but to which they should ultimately pay no-mind' (34). I appreciate how Tucker offers a parallel textual albeit theoretical reading of the *Zhuangzi* about Yan Hui and Confucius alongside passages about Huikē and Bodhidharma to enliven the discussion of how creative—and Chinese, it should be noted—so-called Confucian, Daoist, and Chan Buddhist texts are in terms of the language paradigmatic figures use and do not use.

Mario Poceski's 'Chan and the Routinization of Charisma in Chinese Buddhism' (41–63) draws heavily upon his own scholarship about mostly Tang dynasty (618–907) Chan Buddhism and Steven Heine's oeuvre to 'examine(s) the larger developmental trajectory

of the Chan tradition through the conceptual lens of Max Weber's (1864–1920) theory of routinization of charisma (Veralltäglichung des Charisma)' (41). Poceski provides a brief overview of Weber's theory (42–43) before looking, also briefly, at some early Chan collections to suggest that 'while the boundaries between Chan and the rest of Buddhism tended to be somewhat fuzzy, there was a protracted process of forging a unique identity, largely centered around the potent image of a Chan master as a member of a distinct group of religious virtuosos' (45). In the chapter he then speaks to what he calls 'A Plethora of Approaches and Perspectives' (46–49) where he covers Guifeng Zongmi's 圭峰宗密 (780–841) views on Chan mostly meditative practice from the '*Po xiang lun* 破相論 (Treatise on the Obliteration of Characteristics)' where he sees a 'depiction of an inclusive practice centered on direct contemplation of the mind' (47). After addressing the well-known sudden/gradual paradigm (80), Poceski's chapter turns to an overview of Song dynasty (960–1279) hagiographical Chan literature (e.g., *Jingde chuandeng lu* 景德傳燈錄) and monastic codes (Ch. *Chanyuan qinggui* 禪苑清規) to assert that a 'distinct Chan identity, along with the institutional foundations that underpinned it, were to a large degree reliant on (and shaped by) the Song government's patronage and promotion of the Chan School' (53). After a brief discussion of the paradigmatic and celebrated Song figures Hongzhi Zhengjue 宏智正覺 (1091–1157) and Dahui Zonggao 大慧宗杲 (1089–1163), Poceski concludes his overview of well-known information about the history of Chinese Chan Buddhism by stating that '[w]hile it may be unfair to say that there were no creative elements or room for individual charism in Song Chan, undoubtedly the image of the Chan master underwent notable changes during this period' and 'markers of religious leadership were accompanied with expectations about the Chan masters' mastery of a repertoire of cultural and religious skills deemed to provide guidance for high-ranking prelates, including literary expertise and facility [*sic*] to provide guidance in the practice of a preset meditation technique' (57).

Morten Schlütter's 'Rhetoric in the *Platform Sūtra* and the Development of "Encounter Dialogue" in Chinese Zen', despite the somewhat odd-sounding 'Chinese Zen', rather than Chinese

Chan, in the title, focuses entirely on the history of *jiyuan wenda* 機緣問答 in medieval Chinese Chan Buddhist texts, which Schlütter translates as ‘encounter dialogue’ (66; 65–89). Schlütter’s essay argues that ‘the *Platform Sūtra* holds a special place in the history of the development of encounter dialogue’ (66), and reminds the reader that John McRae suggested that the earlier *Lengqie shizi ji* 楞伽師資記 [Record of Masters and Disciples of the *Laṅkāvatāra Sūtra*], compiled ca. 716, ‘as well as dialogues and certain rhetorical strategies found in other Zen works, helped set the stage for the development of encounter dialogue’ as found in later *kōan* (*gong’an*) compilations (66). Looking at several well-known examples of encounter dialogues (e.g., Zhaozhou Congshen 趙州從諗 [778–897] and Dahui Zonggao 大慧宗杲 [1089–1163]) that figure quite prominently in these Song collections, Schlütter posits that ‘no matter what the origin of ancient encounter dialogue, it has come down to us as written text, and it is as *readers* [emphasis Schlütter’s] that we, like the many generations of Zen enthusiasts before us, must interact with’ it; he calls this a product of a ‘writing act, a literary performance of orality that follows the rules of textual production and of its own genre’ (69). Next, Schlütter provides a refreshingly concise overview of the doctrinal contents of the *Platform Sūtra* (70–76), looking closely at dialogues in the text between Huineng 惠能 (638–713) and Fada 法達 (d.u.) and Zhicheng 志誠 (d.u.), concluding that ‘the evidence from the Dunhuang *Platform Sūtra* strongly suggests that the wide dissemination of this text may have had a considerable influence on the development of encounter dialogue’ (76). In the fourth of six subsections, Schlütter compares the aforementioned examples of what he sees as encounter dialogue in the *Platform Sūtra* with several from the *Lidai fabao ji* 歷代法寶記 [Record of the Dharma-Jewel Through the Generations] and *Caoxi dasbi zhuan* 曹溪大師傳 [Biography of (Huineng) the Great Master from Caoxi], and provides further analysis of not only the Dunhuang and ‘orthodox’ Yuan dynasty (1271–1368) editions of the *Platform Sūtra*, but also the ‘Chao’ version edited by Chao Jiong 晁迥 (951–1034), which is known from a printed edition kept at Kōshōji 興聖寺 in Kyoto (79). The primary strength of this chapter may be perhaps less in Schlütter’s investigation of the development

of encounter dialogue in various editions of the *Platform Sūtra* and related so-called early Chan texts, but instead in his close analysis of how the various editions of this pivotal Chan (and much less important text within the history of the Japanese Zen tradition) text relate to the ‘orthodox’ version of it. Yet, I agree with Schlütter that ‘[e]ncounter dialogue is a fascinating and interesting development in Zen Buddhism, and is very much worth our attention. But we should be careful to put it into its proper context’ (83).

Dale S. Wright’s ‘Silence and Eloquence: How Dōgen’s Dharma Match with Vimalakīrti Might Have Turned Out’ (91–101) discernibly investigates a fictitious encounter between ‘a frequent recipient of Dōgen’s ire’, Vimalakīrti, ‘a heroic protagonist and close associate of the Buddha in a major Mahayana sutra [*sic*]’, in order to posit two points. First, Dōgen criticises Chan masters ‘inspired by Vimalakīrti whose radical antinomianism threatened, in Dōgen’s mind, to undermine the institutions and practices of the [*sic*] Buddhism’. And second, that of all the doctrinal sūtras available to Dōgen, ‘this one may very well have been closest to Dōgen in style and substance’ (91). As far as I can tell, Wright provides all his examples of what Dōgen has to say from Carl Bielefeldt’s translation of the *Shōbōgenzō* (*Sanjūshichi hon bodai bunpō* 三十七菩提文法, The Thirty-seven Factors of Bodhi) and from the *Vimalakīrtinirdeśa-sūtra* from Robert A. F. Thurman’s *The Holy Teaching of Vimalakīrti* (Pennsylvania State Press, 1976). Because Vimalakīrti’s claim to fame in Mahāyana literature is his status as a wise layman, Wright posits that Dōgen does not so much condemn him for remaining a layman, but instead because ‘among certain Chinese Buddhists’ whom Dōgen presumably may have met in China, ‘the sutra [*sic*] was used as a justification for arguing against the importance of ordination and among certain sycophantic clerics as a way to praise the elevated status of powerful aristocrats who were pleased to be considered not just politically and economically superior but spiritually as well’ (93–94). Wright also argues that Vimalakīrti became ‘something of a foundational principle of Chan identity’ (95), and presumably to Dōgen as well. In this section of the short chapter, Wright alludes to Heine’s work on Dōgen (96) by addressing how the relationship between speech and silence (the latter is something Vimalakīrti is famous for) ‘would



have been far more nuanced than those he encountered in China', and 'Dōgen sought to preserve the tension between discursive efforts to articulate the deepest meanings of the Buddhist dharma and the opposite instinct to honor its transcendence through contemplative explorations in the deep silence of *zazen* [*sic*']'. Wright's analysis of how Dōgen may or may not have viewed the (textually produced, to follow Schlütter's chapter) figure of Vimalakīrti to criticise how Song Chinese Chan Buddhists vindicated 'their rejection of many elements of the Buddhist tradition by appealing to the radical edges of Vimalakīrti's critique' (100) ultimately leaves the reader requiring further attention to one of Heine's most famous books: *Did Dōgen go to China: What He Wrote and When He Wrote It* (Oxford and New York: Oxford University Press, 2006).

Although there are eleven more chapters in this volume, only one, Michaela Mross' "'Can you Hear the Great Sound of the Holy Footsteps?" The 650th Grand Death Anniversary of Gasan Jōseki' (229–53), and perhaps Paula K. R. Arai's 'Sōtō Zen Women's Wisdom in Practice' (255–73), deals with any aspect of Zen Buddhist practice in Japan. Mross' chapter charts new territory in the study of Zen in Japan and departs considerably from the rest of the chapters that concern either Japanese Zen or philosophical currents in the study of Zen—and not (Chinese) Chan—primarily seen through the lens of representations of Zen in the west. Paula K. R. Arai's chapter, 'Sōtō Zen Women's Wisdom in Practice' takes the reader back to her many well-known publications, including *Women Living Zen: Japanese Sōtō Buddhist Nuns* (Oxford University Press, 1999), among others. On the occasion of the death anniversary of Gasan Jōseki 峨山韶碩 (1276–1366), who was the second abbot of Sōjiji 總持寺 in the Tsurumi ward of Yokohama in eastern Japan, Mross visited the temple and chronicles how memorial services were performed for Gasan, and how these contemporary (2015) rituals correspond to Japanese Sōtō Zen death rituals for other key figures like Dōgen and Menzan Zuihō 面山瑞芳 (1683–1769) in the *Kenzeiki* 建擻記 and *Teihō Kenzeiki* 訂補建擻記, respectively (229–30). Mross also discusses the earlier history of Sōjiji before it was relocated to Yokohama in 1911 (231–33), and she provides detailed analysis of how events and projects were held to venerate

Gasán throughout the 650th memorial year (235–38). Of particular interest to some readers who are familiar with morning and evening rituals held at Sōtō and Rinzai Zen temples in Japan is how the *Dharani* [*sic*] of the *Mind of Great Compassion* (Jp. *Daishin darani* 大悲心陀羅尼) was ‘integrated into the art’ of Naomi Kasumi when she fashioned a ‘river’ out of ‘55,000 small triangles’ on which the dhāraṇī was written in Siddham script (237). Mross also provides an overview of how ‘parishioners’ paid respect to Gasán for the great memorial service on July 7th and 8th, 2015 (239–41), and how the ‘liturgical conventions’ followed the *Tōtō dentō kōshiki* 洞上傳灯講式 [*Kōshiki* on the Transmission of Light in the Sōtō school], especially with regard to the recitation of dhāraṇī (243). The detail with which Mross further describes what she has recently called ‘chants’ (*eisanka* 詠讚歌) in other publications on the occasion of Gasán’s 650th memorial services is particularly instructive because she captures ‘not only an occasion of remembering the past’ in detail, but also ‘a time of creating a thriving future for Sōjiji as a place where Gasán’s and Keizan’s teachings are kept alive’ (249). Although Mross’ chapter clearly presents research about contemporary Japanese Zen practice, her attention to overlapping themes and textual references to medieval Zen teachers like Keizan Jōkin 瑩山紹瑾 (1264/68–1325) makes this easily among the most impressive in an otherwise often imbalanced festschrift volume.

The remainder of the chapters, excluding Albert Welter’s ‘Zen and Japanese Culture: Nativist Influences on Suzuki Daisetsu’s Interpretation of Zen’ (177–205), either present what I can only appreciate as philosophical musings about how Zen has been interpreted and (mis)understood in the west or creative readings of some of Dōgen’s writings in English translation, Steven Heine’s works, or themes that are particularly fashionable within certain circles of academia about which I know very little (e.g., Heidegger, ‘Habitus and Doxa’, *The Old Man and the Sea*, the environment, ‘Pre-boomers and Zoomers’, and whatever ‘religio-aesthetic’ may refer to). Assessing the following chapters simply falls well outside the scope of what I can fruitfully say about the history of Chan, Zen, East Asian Buddhism, or Steven Heine: Taigen Dan Leighton’s ‘Dōgen’s Vision of the Environment and His Practice of Devotion and Faith’ (103–21);



On-cho Ng's 'Theorizing the Neo-Confucian-Buddhist Encounter: The Chinese Religious Habitus and Doxus' (123–41); Charles S. Prebish's 'The Zen Experience in America: From Before the Pre-boomers to After the Zoomers' (145–63); Richard M. Jaffee's 'D.T. Suzuki and Zazen' (165–75); James Mark Shields' 'Zen and the Art of Resistance: Some Preliminary Notes' (207–27); Pamela D. Whitfield's 'To Tame an Ox of *The Old Man and the Sea*' (275–97); Steven Odin's 'Steven Heine on the Religio-Aesthetic Dimensions of Zen Buddhism' (299–311); and Jin Y. Park's 'Authentic Time and the Political: Steven Heine on Dōgen, Heidegger, and Bob Dylan' (313–33).

Professors of Philosophy or Religious Studies could, I imagine, find many inspiring themes within each of these essays. But very little attention in each is awarded to much about East Asian religion or culture. That said, I would like to address several points in Leighton's 'Dōgen's Vision of the Environment and His Practice of Devotion and Faith', which might sound like it is equally as speculative as Wright's fictitious encounter between Vimalakīrti and Dōgen. It is, in fact, a rather close reading of Dōgen's *Keisei Sanshoku* [The Sound of the Streams, the Shape of the Mountains] essay from the *Shōbōgenzō*. Therein, Dōgen refers to a poem by the Song dynasty literatus-poet Su Shi (1037–1101), which was approved by one of Su Shi's many Chan teachers and associates. According to Leighton, 'Dōgen calls it regrettable that mountains and waters conceal the awakened sounds and forms', mentioned in the poem, 'and yet it is delightful at the time when the sounds of the tongue are finally heard and the forms of the body appear' (104). Dōgen uses this poem as a means by which to examine a central teaching ascribed to one of the two prominent Song Chinese Chan teachers from the Caodong (Jp. Sōtō) lineage which he transmitted to Japan; Dongshan Liangjie's (807–869) 'inquiries about non-sentient beings expounding reality', which resulted in the lines in a poem attributed to him that read as follows: 'The Dharma expounded by non-sentient beings is inconceivable. Listening with your ears, no sound. Hearing with your eyes, you directly understand' (105). As with Wright's chapter, it appears that Leighton cites from English translations throughout, which explains why I have omitted any characters for terms cited in this

chapter. Leighton notes how Dōgen also refers to verse by Su Shi in his *Eiheī Kōroku*, and eventually takes the narrative to Gary Snyder, a figure I know nothing about. There can be no doubt that Dōgen's interest in Su Shi's poetry speaks to an important aspect of his writings otherwise understudied, as far as I know.

Chapters in this volume by Schlütter, Mross, and Welter contribute new perspectives to the study and appreciation of Zen Buddhism in the twenty-first century. Welter's 'Zen and Japanese Culture: Nativist Influences on Suzuki Daisetsu's Interpretation of Zen' is, like Mross' chapter, revolutionary because it raises a topic that is not only relevant to a western or English-reading audience, but it is equally significant in terms of what it says about how scholarship in the twenty-first century addresses topics that are currently under review among our colleagues in East Asia. Welter's chapter, 'essentially...is a comparison of the rhetorical strategies employed by the Tokugawa era founder of the *Kokugaku* [*sic*] movement, Motoori Norinaga 本居宣長 (1730–1801), with those of Suzuki Daisetsu (1870–1966)'. Welter continues, 'both were concerned about Japan's cultural autonomy in the face of an overwhelming tide of foreign ideological and cultural influences, and both sought cultural redemption in the allegedly unique recesses of Japan's spiritual culture' (177). Welter provides a discerning overview of Suzuki's postulations about 'Japanese culture' (178–80), and contrasts this with an equally precise list and discussion of what Motoori Norinaga asserted to counter ideas promoted by so-called Neo-Confucian scholars like Hayashi Razan 林羅山 (1583–1657) and Yamaga Sokō 山鹿素行 (1622–1685) (181–83). Welter's emphasis on how other Kokugaku 国学 scholars, such as Kada no Azumamaro 荷田春満 (1666–1736) and Kamo no Mabuchi 加茂真淵 (1697–1769), sought 'the clarification and interpretation of ancient sources as a function of the quest to recover Japan's superior ancient tradition' (183) speaks to how ultimately D. T. Suzuki's vision of Zen was based upon rather old and somewhat tired themes known to almost anyone who had been educated in late nineteenth or early twentieth century Japan, when Kokugaku 'thought' (Jp. *shisō* 思想) was part of the compulsory curriculum. Welter presents a curiously creative reading of how Shintō and Zen 'culture' (*ka* as in *bunka* 文化) func-

tioned for both Motoori and Suzuki (193–98) as a means by which to present ‘Japaneseness’ by any other name. Yet Welter’s chapter is neither about history nor premodern or early modern Japanese historiography. ‘All will concede that when it comes to Zen history, Suzuki is hardly a trustworthy guide. This study focuses on the influence that Motoori Norinaga [had] [*sic*] over Suzuki’s interpretation of Zen’ (198). The field of Zen studies has for far too long avoided placing Suzuki and his thought within a Japanese, rather than a western, intellectual framework. Students and scholars of Zen—and Steven Heine—in the west owe Welter a debt of gratitude for addressing such an important lacuna.

Throughout this volume one finds typos, missing verbs, and the placement of characters or Sinitic logographs is piecemeal. On top of that, citations across chapters are inconsistent and at times, incomplete. Copyediting could probably not have addressed these problems. Yet despite these eyesores to many readers, several of the essays in the volume and the introduction stand as testimony both to the influence of Steven Heine across a broad range of academic research about Zen and East Asian culture and religion as well as how the traditional boundaries of Eurocentric readings of especially Zen books and ideas are starting to become less relevant as we turn to looking more closely at Zen within its own cultural contexts. This volume will be a welcome addition to any library that houses books about Zen, East Asian Buddhism, and perhaps even Bob Dylan.

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