



# Dōgen and Sōtō Zen

*Edited by*  
Steven Heine

# *Dōgen and Sōtō Zen*



# DŌGEN AND SŌTŌ ZEN



*Edited by*  
STEVEN HEINE

OXFORD  
UNIVERSITY PRESS

# OXFORD

UNIVERSITY PRESS

Oxford University Press is a department of the University of Oxford. It furthers the University's objective of excellence in research, scholarship, and education by publishing worldwide.

Oxford New York  
Auckland Cape Town Dar es Salaam Hong Kong Karachi  
Kuala Lumpur Madrid Melbourne Mexico City Nairobi  
New Delhi Shanghai Taipei Toronto

With offices in  
Argentina Austria Brazil Chile Czech Republic France Greece  
Guatemala Hungary Italy Japan Poland Portugal Singapore  
South Korea Switzerland Thailand Turkey Ukraine Vietnam

Oxford is a registered trademark of Oxford University Press  
in the UK and certain other countries.

Published in the United States of America by  
Oxford University Press  
198 Madison Avenue, New York, NY 10016

© Oxford University Press 2015

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of Oxford University Press, or as expressly permitted by law, by license, or under terms agreed with the appropriate reproduction rights organization. Inquiries concerning reproduction outside the scope of the above should be sent to the Rights Department, Oxford University Press, at the address above.

You must not circulate this work in any other form  
and you must impose this same condition on any acquirer.

Library of Congress Cataloging-in-Publication Data

Dōgen and Sōtō Zen / edited by Steven Heine.

pages cm

Includes index.

ISBN 978-0-19-932485-9 (hardcover : alk. paper)—ISBN 978-0-19-932486-6 (pbk. : alk. paper)—ISBN 978-0-19-932487-3 (ebook) 1. Dogen, 1200-1253. 2. Sotoshu.

3. Zen Buddhism. I. Heine, Steven, 1950- editor.

BQ9449.D657D598 2012

294.3'927092—dc23

2014017357

1 3 5 7 9 8 6 4 2  
Printed in the United States of America  
on acid-free paper

# Contents

<i>Acknowledgments</i>	vii
<i>Contributors</i>	ix
<i>Abbreviations</i>	xi

Introduction: Two for the Price of One—STEVEN HEINE	1
---	---

## PART I: *Studies of Dōgen*

1. Dōgen's Use of Rujing's "Just Sit" ( <i>shikan taza</i> ) and Other Kōans—T. GRIFFITH FOULK	23
2. "Raihaitokuzui" and Dōgen's Views of Gender and Women: A Reconsideration—MIRIAM L. LEVERING	46
3. Dōgen, a Medieval Japanese Monk Well-Versed in Chinese Poetry: What He Did and Did Not Compose—STEVEN HEINE	74
4. Negotiating the Divide of Death in Japanese Buddhism: Dōgen's Difference—JOHN C. MARALDO	109
5. "When All Dharmas Are the Buddha-Dharma": Dōgen as Comparative Philosopher—GEREON KOPF	138

## PART II: *Studies of Sōtō Zen*

6. Keizan's <i>Denkōroku</i> : A Textual and Contextual Overview —WILLIAM M. BODIFORD	167
---	-----

7. Are Sōtō Zen Precepts for Ethical Guidance or Ceremonial Transformation? Menzan's Attempted Reforms and Contemporary Practices—DAVID E. RIGGS	188
8. Vocalizing the Remembrance of Dōgen: A Study of the <i>Shinpen Hōon Kōshiki</i> —MICHAELA MROSS	210
9. Interpreting the Material Heritage of the “Elephant Trunk Robe” in Sōtō Zen—DIANE RIGGS	235
10. Embodying Sōtō Zen: Institutional Identity and Ideal Body Image at Daihonzan Eihei-ji—PAMELA D. WINFIELD	260
<i>Sino-Japanese Glossary</i>	287
<i>Index</i>	315

## *Acknowledgments*



THE EDITOR AND the contributors express the deepest gratitude and appreciation for the life work and gracious friendship and mentorship of the late Professor Yoshizu Yoshihide (1944–2014). The research conducted by a number of these authors would not have been possible without the support and assistance of Professor Yoshizu and his colleagues at Komazawa University. The editor would also like to thank María Sol Echarren, Kristina Loveman, Ian Verhine, and Kimberly Zwez for their assistance with editing the text and developing the visuals.





## *Contributors*

**William M. Bodiford** is a professor of Asian languages and cultures at the University of California at Los Angeles. Bodiford is the author of *Sōtō Zen in Medieval Japan*, the editor of *Going Forth: Visions of Buddhist Vinaya*, and the associate editor of *Encyclopedia of Buddhism*. He has authored many essays, articles, and translations concerning Zen Buddhism in particular and Japanese religions more generally.

**T. Griffith Foulk** is a professor of religion at Sarah Lawrence College and is the coeditor in chief of the Sōtō Zen Translation Project, established in Tokyo. Foulk has trained in both Rinzai and Sōtō Zen monasteries in Japan and has published extensively in numerous journals and collections on the institutional and intellectual history of Chan/Zen Buddhism, including ritual and doctrinal writings of Dōgen and the Sōtō sect.

**Steven Heine** is a professor and the director of Asian studies at Florida International University. Heine has published numerous books and articles dealing with the life and thought of Dōgen and the history and philosophy of Zen Buddhism, including *Dōgen and the Kōan Tradition: A Tale of Two Shōbōgenzō Texts*, *The Zen Poetry of Dōgen: Verses from the Mountain of Eternal Peace*, *Zen Skin*, *Zen Marrow: Will the Real Zen Buddhism Please Stand Up?*, and *Dōgen: Textual and Historical Studies*.

**Gereon Kopf** is an associate professor of Asian and comparative religion at Luther College and has taught at the Centre of Buddhist Studies at the University of Hong Kong. Kopf is the author of *Beyond Personal Identity*, the coeditor of *Merleau-Ponty and Buddhism*, and the editor of the forthcoming *Dao Companion to Japanese Buddhist Philosophy* as well as the editor of the *Journal of Buddhist Philosophy*.

**Miriam L. Levering**, a former professor of religious studies at the University of Tennessee in Knoxville, has served as an international consultant at the Risho

Kosei-kai in Tokyo. Levering has published numerous books and articles on Chan Buddhist writings and thought in Song dynasty China, as well as on the role of women in medieval and modern Buddhist texts and institutions, including Dōgen's approach.

**John C. Maraldo** is the distinguished professor emeritus of philosophy at the University of North Florida. Maraldo has published a translation of Heidegger, *The Piety of Thinking* (with James G. Hart), *Buddhism in the Modern World* (coedited with Heinrich Dumoulin), and *Rude Awakenings: Zen, the Kyoto School, and the Question of Nationalism* (coedited with James W. Heisig), and he is a coeditor (with James W. Heisig and T. P. Kasulis) of *Japanese Philosophy: A Sourcebook*.

**Michaela Mross** received a doctorate from Ludwig-Maximilians University in Munich largely based on research conducted as an exchange student in Buddhist studies at Komazawa University under the Japanese Government Scholarship program. She has also served as a visiting instructor of religion at Goettingen University.

**David E. Riggs** is an independent scholar based in Los Angeles who specializes in the history of the reinvention of the Sōtō Zen tradition in early modern Japan, especially the works of Menzan Zuihō. He previously taught at the University of Hawaii, Oberlin College, and other schools, and has published numerous articles on the life and teachings of Menzan.

**Diane Riggs** has been a visiting assistant professor of Asian studies at Pepperdine University and completed her dissertation at UCLA, titled "The Cultural and Religious Significance of Japanese Buddhist Vestments." She has published the results of her fieldwork in Japan with Sōtō Zen Buddhist robe-sewing groups in the *Japanese Journal of Religious Studies*.

**Pamela D. Winfield** is an assistant professor of religious studies and the coordinator of the Asian Studies Program at Elon University. Winfield is the author of *Icons and Iconoclasm in Japanese Buddhism: Kūkai and Dōgen on the Art of Enlightenment* and has been active as an organizer of various groups of the American Academy of Religion.

## *Abbreviations*

- DZZ-1 *Dōgen Zenji Zenshū*, 2 vols. Ed. Ōkubo Dōshū. Tokyo: Chikuma shobō, 1969–70.
- DZZ-2 *Dōgen Zenji Zenshū*, 7 vols. Ed. Kawamura Kōdō et. al. Tokyo: Shunjūsha, 1988–93.
- SZ *Sōtōshū Zensho*, 18 vols. Ed. Sōtōshū Zensho Kankōkai. Revised and enlarged. Tokyo: Sōtōshū shūmuchō, 1970–73.
- T *Taishō Shinshū Daizōkyō*. Ed. Takakusu Junjirō et al., 85 vols. Tokyo: Taishō issaikyō kankōkai, 1924–35.
- X *Xu Zangjing*, 150 vols. Taipei: Shin wen fang, n.d. Reprinted in *Dai Nihon zoku zōkyō*.
- ZS *Zoku Sōtōshū Zensho*, 10 vols. Ed. Zoku Sōtōshū Zensho Kankōkai. Tokyo: Sōtōshū shūmuchō, 1974–77.
- ZSSZ *Zoku Sōtōshū Zensho Kankōkai*, 10 vols. Ed. Zoku Sōtōshū zensho. Tokyo: Sōtōshū shūmuchō, 1974–77.



# *Dōgen and Sōtō Zen*



# *Introduction*

TWO FOR THE PRICE OF ONE

*Steven Heine*

## *Scope and Approach*

This volume is a follow-up to the recent collection published in 2012 by Oxford University Press, *Dōgen: Textual and Historical Studies*.<sup>1</sup> It features some of the same outstanding authors as well as new expert contributors in exploring diverse aspects of the life and teachings of Zen master Dōgen (1200–1253), the founder of the Sōtō Zen sect (or Sōtōshū) in early Kamakura-era Japan. In addition chapters examine the ritual and institutional history of the Sōtō school, such as the role of Eiheiiji monastery, established by Dōgen, as well as various kinds of rites and precepts performed there and at other temples during various periods of history.

All of the participating scholars have studied at or maintain strong scholarly connections with Komazawa University, known as the Sōtōshū Daigaku until the name was officially changed in 1925. Koma-dai, as it is referred to affectionately by those in the field, houses the largest faculty of Buddhist studies in Japan that focuses its research on both the thought and the institutional development of Dōgen and Sōtō Zen, along with numerous additional topics in the history of Buddhist studies. This book represents a novel approach that enhances many of the strengths of the previous collection yet provides innovative directions about the foundation of the sect and its ongoing relations, whether consistent or strained, with the legacy of the founder, whose presence probably looms larger today than at many phases of past centuries.

*Dōgen and Sōtō Zen* builds upon and further refines a continuing wave of enthusiastic interest and useful scholarly developments in regard to two



interrelated areas of inquiry in Western academic and popular appropriations of Zen. With its origins in the 1970s, in an era following D. T. Suzuki's nearly exclusive focus on Japanese Rinzai Zen in the preceding phase, research in English and European languages on Dōgen and Sōtō Zen has been abetted in the past couple of decades by an increasing awareness on both sides of the Pacific of the important influences exerted by the founder on the religious movement created in his honor, although he disdained sectarian labels. The school was transmitted throughout the medieval and early modern periods of Japanese history, and it is still spreading and reshaping itself during the current global age.

In addition to Dōgen, key figures in the history of the sect have recently been examined, especially the medieval popularizer Keizan Jōkin (1268–1325) and the leading reformer in the Tokugawa era, Menzan Zuihō (1683–1769). However, there are not nearly as many studies available for Sōtō Zen as for Dōgen, and generally the subfields have been divided in terms of textual-historical versus institutional-ritual methodologies. This volume exemplifies one of the first attempts to bridge and bring these interconnected areas of inquiry in the ever expanding field of Zen studies into a cohesive vision reflecting a unified method, while also allowing room for diversity and difference based on genres of texts, functions of rituals, and styles of classic and contemporary interpretations.

The chapters cover a wide variety of topics. Those dealing primarily with Dōgen's writings and their diverse implications for the medieval and modern periods include the following:

- Griffith Foulk's analysis of the role of meditation and the notion of just-sitting in relation to use of kōans in Dōgen's writings.
- Miriam Levering's examination of women and gender roles during Dōgen's era by carefully reading his writings on the topic.
- Steven Heine's discussion of the significance of Dōgen's Chinese poetry collection and its connections with his prose works in both vernacular and *kanbun* styles.
- John Maraldo's creative interpretation of Dōgen's views on death and dying in light of various aspects of Japanese Buddhist and comparative philosophy.
- Gereon Kopf's study of contemporary philosophical appropriations, east and west, of Dōgen's thought on time and ethics.

Additional chapters focus more extensively on the Sōtō Zen institution and its approach to ritualism, especially dealing with the crucial juncture in the

eighteenth century when the sect was compelled by the shogun's authority to define and justify its status as a religious institution in ways that would enable it to continue to grow and spread in the early modern period:

- William Bodiford's discussion of the origins and significance of Keizan's text on transmission, the *Denkōroku*, not discovered until the nineteenth century.
- David Riggs's examination of the attempted revisions to the precepts developed through Menzan's Edo-period sectarian reforms and the impact of then-current rituals.
- Michaela Mross's investigation of early modern liturgies of gratitude for Dōgen formed by Menzan and practiced at Eihei-ji.
- Diane Riggs's analysis of eighteenth-century ritual reforms involving the production and uses of the Buddhist robe in the context of Sōtō doctrinal debates.
- Pamela Winfield's historical study of the buildings constructed at Eihei-ji temple and their various ritual functions based on analogies with the body.

### *Recent Research Developments*

The year 2000 marked the 800th anniversary of the birth of Dōgen at the dawn of the Kamakura era, a historical period when the main forms of Buddhism still practiced today were emerging through the efforts of charismatic and thought-provoking leaders, such as Hōnen (Pure Land), Shinran (True Pure Land), and Nichiren, largely in response to significant changes taking place in the structure and fabric of postclassical Japanese society. As the Heian era ended, and with it the hegemony of the Tendai school, the new sects quickly began to emerge, each with a focus on a particular leader and style of training.

Just a few years later, in 2003, the 750th anniversary of Dōgen's death was observed as an even more auspicious occasion of collective remembrance for the Sōtō sect, and for cultural history in Japan more generally, since Buddhist tradition has long marked fifty-year memorials of its ancestors' deaths. Both of these occasions featured a number of celebratory commemorations, including local and international conferences discussing Dōgen's life and thought; publications, such as new editions and collections of works by and about the founder; media or cultural productions, ranging from Kabuki theater to TV shows, movie releases, and manga books; and additional memorials, such as the stele shown in Figure 0.1.

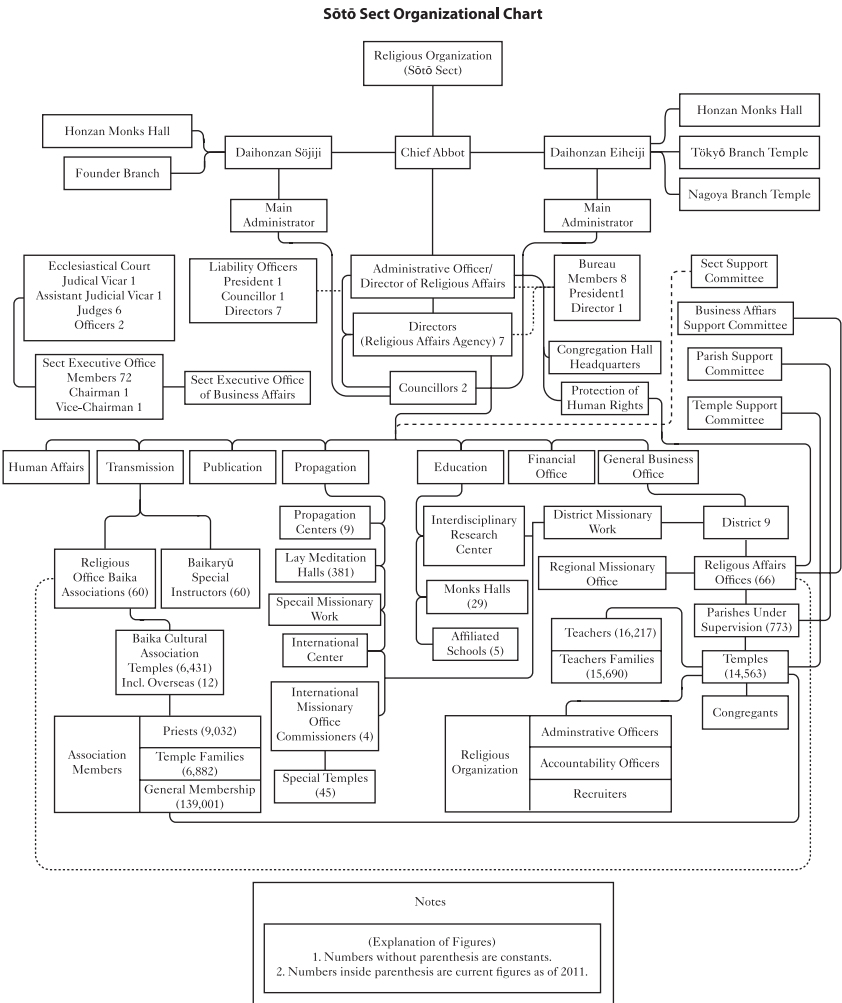


FIGURE 0.1 Stele in Kamakura inscribed “Shikan taza.” Photograph by Steven Heine.

In 2003 this monument was installed in the town of Kamakura across from Kenchōji temple, where Dōgen was apparently invited for a six-month visit by Hōjō Tokiyori in 1247–48 but turned down the shogun’s offer to head the new temple (constructed a few years later, in 1253). Dōgen retreated to his mountain temple at Eihei-ji, where he apologized for his absence to the monks in training, who feared he may have taught a different message to the secular head of state. It is interesting to note that this memorial was subsidized by a small group of Sōtō temples in the local Kanagawa Prefecture and not by the nationwide Sōtō Shūmūchō office, a fact that highlights some of the complexity of dealing with multiple levels of the religious institution in relation to the first ancestor. Furthermore this stele is inscribed with the motto “Shikan taza” or “Just Sitting.” Foulk’s chapter shows that, despite its prominence as a catchphrase for the kind of meditative practice long associated with Dōgen’s approach to Zen, this saying probably is, on close investigation, more important as a notion created and fostered by the sect than as an actual doctrine proffered by the founder or supported by his writings.

In addition to the events in Japan at the time of the back-to-back memorials, a number of developments sponsored by or affiliated with the Sōtō sect took place in America in conjunction with the birth and death anniversaries, including a

major international conference held at Stanford University in October 1999 and the launching of the Sōtō Zen Translation Project,<sup>2</sup> also housed at the Buddhist Studies Center of Stanford, which aims for state-of-the-art annotated renderings of works by Dōgen plus other texts that are key to sectarian practice. Figure 0.2 shows that international outreach and education are important components of the modern sectarian mission. These developments and several others, such as conferences convened at Emory University and the Zen Mountain



**FIGURE 0.2** Figure 0.2 is a flow chart of the current Sōtō Zen institutional structure involving temples, education, outreach, and internationalization as adapted from information provided by the sect’s office for business and management (Sōtōshū Shūmūchō).

Monastery in New York, helped to spawn additional interest in cultivating and disseminating advanced research ventures related to studies of Dōgen and the Sōtō sect.

In part instigated or inspired by the memorial occurrences, dramatic improvements in Western studies of both Dōgen and the Sōtō Zen sect have occurred in the past decade and a half. One notable feature is the level of accessibility currently available for multiple versions of Dōgen's writings both in print and in digitized renditions. In addition to the first-rate translations the Stanford Project is accomplishing, there are now at least three complete translations of Dōgen's major writing, the *Shōbōgenzō*, by Hubert Nearman, Gudo Nishijima and Chodo Cross, and Kazuaki Tanahashi with a long list of collaborators, as well as several versions in European languages (although there is still considerable work to be done before there is a definitive complete English edition of the *Shōbōgenzō*).<sup>3</sup> There are also two renderings of the kōan collection, *Mana Shōbōgenzō*, by John Daido Loori with Kazuaki Tanahashi and by Gudo Nishijima, and a complete annotated translation of the *Eihei Kōroku* by Taigen Dan Leighton and Shohaku Okumura, as well as a version by Yokoi Yūhō.<sup>4</sup> These texts join several others that are accessible in translation, including the *Eihei Shingi* collection of monastic rules, the *Hōkyōki* record of Dōgen's conversations in China with his mentor Rujing, the *Sanshōdōei* collection of Japanese poetry (*waka*), and the *Shōbōgenzō Zuimonki* record of evening sermons collected by Dōgen's main disciple, Ejō, in the mid-1230s.

Supplementing the new translations, and in addition to numerous journal articles on diverse topics, during the past decade important monographs have been published covering Dōgen's history, thought, and writings. These include Steven Heine's *Did Dōgen Go to China? What He Wrote and When He Wrote It*, Hee-Jin Kim's *Dōgen on Meditation and Thinking: A Reflection on His View of Zen*, Gereon Kopf's *Beyond Personal Identity: Dōgen, Nishida, and a Phenomenology of No-Self*, and Taigen Dan Leighton's *Visions of Awakening Space and Time: Dōgen and the Lotus Sutra*.<sup>5</sup> Also there is now a translation by Steve Bein of the seminal early twentieth-century monograph *Purifying Zen: Watsuji Tetsurō's Shamon Dōgen*,<sup>6</sup> perhaps the first main nonsectarian or secular analysis written in the 1920s that seeks to liberate Dōgen from being perceived primarily as the founder of a sect rather than as a world-class thinker. The Sōtō scholar Etō Sokuō challenged the view of Watsuji Tetsurō based on "Shamon Dōgen" in the 1940s in *Dōgen as Founder of a Religious Sect (Shūso toshite no Dōgen)*. The contrast between the non- and pro-sectarian standpoints is striking and worthy of study as a field in itself.

Meanwhile studies of Sōtō Zen have also grown significantly in the West through recent works, such as Paula Arai's *Women Living Zen: Japanese Sōtō*

*Buddhist Nuns*, on the role of female clerics at the time of Dōgen and during subsequent periods; Duncan Williams's *The Other Side of Zen: A Social History of Sōtō Zen Buddhism in Tokugawa Japan*, which examines the role of popular religiosity as an integral part of the Sōtō sect in the context of early modern Japanese society; and Richard Jaffe's *Neither Monk nor Layman: Clerical Marriage in Modern Japanese Buddhism*, dealing with significant shifts in monastic life in relation to lay practice in modern Japan.<sup>7</sup>

Furthermore key writings by the sect's fourth ancestor, Keizan, known since the time of Manzan Dōhaku (1635–1715) as the Great Founder (*taiso*) to distinguish his role from that of Dōgen as the Eminent Founder (*kōso*), are available in English, such as the *Denkōroku*, *Keizan Shingi*, and *Zazen'yōjinki*. There is also a book-length study of Keizan's religiosity in Bernard Faure's *Visions of Power: Imagining Medieval Japanese Buddhism*.<sup>8</sup> Additional topics in the textual history of Sōtō Zen have been treated, including the function of medieval *kirigami* (paper strip) commentarial literature; the innovations of Menzan Zuihō (1683–1769) as the Tokugawa-era scholastic who revived and edited many of Dōgen's writings, along with other leaders, such as Tenkei Denson (1548–1736) and Manzan; and the formation, accompanied by several translations, of the *Shushōgi*, a short liturgical text created by Meiji-era monks and laymen in the early 1890s by selecting passages from a variety of *Shōbōgenzō* fascicles.

For the most part, however, the two subfields have tended to grow apart, or at least they seem to have been developing in separate ways, with Dōgen studies having a more theoretical focus and Sōtō Zen studies putting a greater emphasis on ritualism and institution. The methodological disconnect tends to be exacerbated by the basic fact that Dōgen's relation to the sect that venerates him is tentative in that, although he is referred to as the founder, this designation occurred subsequent to his death, whereas Dōgen himself tended to deny any and all sectarian identity by considering his teachings an expression of the essence of Buddhism. For various reasons, modern critics such as Watsuji Tetsurō might go so far as to say that what the sect propagates in the name of Dōgen is nearly unrecognizable in relation to his teachings.

On the other hand, some key modern studies have sought out linkages in terms of early historical developments involving doctrines and rituals. Numerous issues were explored in a collection produced in Japan in 1985, *Dōgen*,<sup>9</sup> edited by Ishikawa Rikizan and Kawamura Kōdō, featuring the most current scholarship of the time by leading scholars at Komazawa University. In the West there has been William Bodiford's comprehensive study, *Sōtō Zen in Medieval Japan*, and Bernard Faure's groundbreaking article in *Monumenta Nipponica*, "The Daruma-shū, Dōgen, and Sōtō Zen."<sup>10</sup>

One of the main themes that points at once to areas of overlap and to an ideological gap involves recent social criticism fostered within the sect by scholars associated with a reform methodology known as Critical Buddhism (Hihan Bukkyō). This movement has examined the relation, or lack thereof, between the doctrines preached by Dōgen that are generally open and egalitarian and some of the practices of the sect regarding, for example, the acquisition of posthumous ordination names (kaimyō), which have been seen as discriminatory of the outcast community. These issues, explored in a collection produced at Komazawa University in the early 1990s, *Budda kara Dōgen e*,<sup>11</sup> have been discussed in several prominent outlets in English, most notably *Pruning the Bodhi Tree: The Storm over Critical Buddhism*,<sup>12</sup> edited by Jamie Hubbard and Paul Swanson.

It seems that several ways of viewing the complex doctrinal and institutional relations between Dōgen and Sōtō Zen have emerged in recent years. These perspectives include the orthodox sectarian position of highlighting the founder and the sect as representing complementary and consistent religious forces, yet with some areas of change and modification more or less acknowledged; the outlook of much of contemporary Western research that sees these as distinct areas of study requiring different methodological foci; and an emphasis on discontinuity or even conflict between the ideals of the founder and the observances of the sect. Despite the variety of approaches, which reflect vigorous scholarly activities but may lead to a sense of there being a cacophony of voices, it must be understood that Dōgen and Sōtō Zen are invariably interrelated on some level and cannot be disengaged or set apart, as are traditional and modern perspectives both from within and outside of sectarian scholarship.

Given the strides made in recent scholarship, but with an eye toward covering the lacunae and neglected topics that remain to be studied, *Dōgen and Sōtō Zen* provides an opportunity to develop scholarship in two directions simultaneously: one way is to continue to view the subfields as somewhat separable phenomenon by dividing the book into two parts, with the first half on the founding ancestor and the second half on the sect; the other outlook is to juxtapose and explain Dōgen and Sōtō Zen in tandem instead of as disconnected developments, which is exactly what several of these chapters accomplish by linking Dōgen's view of texts and rites to sectarian reforms.

The approach of this volume at once advances each subfield and moves forward with ways of associating and connecting some of the dots, so to speak, in order to explore and determine to what extent Sōtō Zen represents faithfully or may misrepresent, and complements or may depart from, Dōgen's thought in terms of such issues as meditation and monasticism, literature



and philosophy, or gender and cultural memory. One caveat is that I would have liked to include additional contributions dealing more extensively with contemporary developments of the Sōtō sect in Japan as well as its worldwide network in the United States, Europe, and Brazil, but the richness of the history of the Tokugawa period as examined in several chapters, along with space limitations for the volume, prohibited this.

## *Overview of Chapters*

Designed to help correct the current state of scholarship on Dōgen and Sōtō Zen that has generally resulted in frequently separated areas and methods of study for what are essentially interrelated themes, the book is divided into two main parts. The first part covers Dōgen's approach by using distinctive methods for clarifying the meaning of his writings and clearing up some common misimpressions about their significance, some of which are connected with sectarian conceptions and appropriations, while others derive from outsiders' views. This part contains careful consideration of the practice of meditation and Dōgen's use of *kōans*; his views on the role of women in monastic and lay training; his compositions of poetry in relation to prose works; his views of death and notions of temporality; and the role of Dōgen as a philosopher seen from modern perspectives.

The second part examines various aspects of the Sōtō Zen institutional history that reflect back on Dōgen's life and thought, including Keizan's *Denkōroku*, which is a main source for the teachings of the founder; Menzan's attempt at reforming the precepts and the contemporary applications of this process; rituals of gratitude toward Dōgen promulgated in the Edo and modern periods; new rites involving the production and use of ceremonial robes in the eighteenth century; and the ongoing rebuilding and redefining of Eihei-ji, Dōgen's temple originally constructed in the 1240s in the remote Echizen Mountains, based in part on Buddhist symbolism as developed in China and Japan.

## *Part I: Studies of Dōgen*

The opening chapter of part I, by the renowned historian of Zen T. Griffith Foulk, is "Dōgen's Use of Rujing's 'Just Sit' (*shikan taza*) and Other *Kōans*," which is a sequel to the chapter that appears in *Dōgen: Textual and Historical Studies* titled "'Just Sitting?' Dōgen's Take on Zazen, Sutra Reading, and Other Conventional Buddhist Practices." There Foulk analyzed every occurrence of the expression "just sit" in Dōgen's writings and showed that it is, in all cases,



a quotation of his teacher Rujing, and it cannot be taken literally as a rejection of conventional Buddhist practices, such as burning incense, reading sutras, or reciting the *nembutsu*. Building on the evidence adduced in the previous work, Foulk further argues in the current chapter that when Dōgen cites his teacher Rujing's admonition to just sit, he is actually holding it up as a kōan for his students to contemplate. Foulk then compares Dōgen's general use of kōans, including Rujing's "just sit," with the method of "contemplating phrases" (Ch. *kanhua chan*, Jp. *kanna zen*) attributed to Dahui Zonggao (Jp. Daie Sōkō), while pointing out both similarities and differences between the respective approaches.

A central thesis of this chapter is that Dōgen does not actually teach (or even conceive of) the mode of zazen practice—now generally referred to as *shikan taza*—that is attributed to him by modern Sōtō school scholars as well as Zen teachers. The instructions Dōgen does give for the practice of zazen, which Foulk analyzes in considerable detail, do not employ this term, nor do they recommend an approach that is consistent with what contemporary researchers say about just sitting. A good part of the chapter is dedicated to tracing the historical process through which so-called *shikan taza* came to be held up as the signature practice of the Sōtō school by explaining how its attribution to Dōgen largely depends on a misreading of his writings.

The second chapter, "'Raihaitokuzui' and Dōgen's Views of Gender and Women: A Reconsideration," by Miriam Levering, who has published extensively on gender roles in Zen texts, suggests important new perspectives for understanding Dōgen's statements about women in his early and later writings. A variety of interpretations of Dōgen's apparently contradictory statements about the suitability of women and female gender to Buddhist awakening have emerged in Japanese and English scholarship during the past thirty years. One approach stresses the gender inclusivity of Dōgen's early essay "Raihaitokuzui," a fascicle of the *Shōbōgenzō*, and sees Dōgen's apparently antifeminist remarks in later texts such as "Shukke Kudoku" as not being his own words. Another approach views "Raihaitokuzui" as not necessarily affirming women's Zen practice, since the text ironically compares women to wild foxes in their capacity to teach and considers the misogynist comments from later works as authentic and consistent with the teachings on practice in Dōgen's last decade.

Levering's approach is to supply a context for his statements in both periods of his career that will make Dōgen's early position understandable in relation to his later comments, while still leaving the door open to ruminations on a possible inconsistency. She considers three main aspects: (1) Dōgen as a student, including what he might have learned about

women in Chan and the role of the “bloodline” (*ketsumyaku*) during his trip to China; (2) the state and status of women within Japanese Buddhism during the medieval period, when they were primarily patrons rather than practitioners of Buddhist rituals and practices, including orthodox views as well as slurs against women; and (3) understanding the context of Dōgen’s nondualism and egalitarian teaching in “*Raihaitokuzui*” in connection to other references to women in the *Shōbōgenzō* and the *Eihei Kōroku*. When viewed from a contemporary standpoint, the portrait of Dōgen that emerges from this contextual evidence is neither as inclusive as one might wish nor as misogynist as some have feared, so that Dōgen is neither heroic nor villainous in his views.

Chapter 3, “Dōgen, a Japanese Monk Well-Versed in Chinese Poetry: What He Did and Did Not Compose,” is by Steven Heine, who has published translations of Dōgen’s Japanese *waka* poetry. In this chapter Heine provides an examination of Dōgen’s considerable production of Chinese poems (*kanshi*) primarily contained in the last two fascicles of the ten-volume *Eihei Kōroku*, which is a compendium of his *kanbun* writings in prose and verse. According to an oft-cited passage in one of his sermons, Dōgen returned from China “with empty hands” (*kūshu genkyō*), but this does not suggest that he was empty-headed, although he had a head “full of emptiness.” Dōgen came back to his native country with an immense knowledge of and appreciation for the Chinese literary tradition and its multifarious expressions through various forms of Chan writings, including poetry, which he both emulated and transformed via engagement and integration with rhetorical styles of Japanese Buddhist literature and discourse. This chapter shows Dōgen’s profound understanding of Chinese Chan sources as well as his ability to cite them extensively and with great facility to recall the details of particular passages while also challenging and changing their implications to suit his own conceptual needs. This facility is probably the main key to explaining the greatness of his two major writings, the vernacular *Shōbōgenzō* and the *Eihei Kōroku* in Sino-Japanese.

Heine explains that the contents of the Chinese poetry collection cover four main categories. The first, with the largest number of verses, is contained in volume 10 of the *Eihei Kōroku*, which includes 150 poems written throughout the various stages of his career, such as the only known writings (fifty poems) from his stay in China, and encompasses twenty-five verses on the enlightenment experience of the Chan patriarchs (*shinsan*) and of Dōgen himself (*jisan*), in addition to 125 poems in a variety of styles under the general heading of *geju*; these are primarily on lyrical and naturalistic topics but also include communications with lay followers (this is true only of the

poems composed in China), monastic rituals, and some of Dōgen's personal experiences and evocative self-reflections. The second largest group, in volume 9, includes 102 four-line verses, or *juko*, on ninety of the spiritual riddles or kōan cases that were the hallmark of Chan literature and practice (some of the kōans have two or three verse commentaries); all of these were composed in 1236, around the same time Dōgen was also working on the compilation of three hundred kōan cases in the *Mana Shōbōgenzō*, composed a year before. Third is verse comments that Dōgen integrated with his formal and informal *kanbun* sermons in the first eight volumes of the *Eihei Kōroku*, and the fourth group has a few additional Chinese verses that appear elsewhere in Dōgen's collected works.

The fourth chapter is "Negotiating the Divide of Death in Japanese Buddhism: Dōgen's Difference" by John C. Maraldo, a noted thinker and scholar of Japanese philosophy who presents a reading of passages in the *Shōbōgenzō* that take up the problem of living and dying. The guiding question is this: What understanding does Dōgen bring to the problem of personal death? *Personal death* refers to dying seen from a first-person point of view, in contrast to third-person, biographical, and sociological perspectives on death, as well as second-person perspectives that address the death of someone one knows. Maraldo first explains these three points of view, with examples of each, and then employs them to argue that there is a major divide concerning the sense and significance of death within Japanese Buddhism. On the one hand, "philosophical Japanese Buddhism deals with the 'great matter' of birth-and-death (samsara) and focuses on [some sense of] liberation." The relatively few Buddhist figures who treat this great matter teach practices devoted to personal liberation. "The Buddhism of the populace, on the other hand, concerns itself with a death that divides the departed from the living and focuses on the care of the corpse and of the spirit of the departed, who often is thought to care for or to curse the survivors." This popular form of Buddhism, addressing death from a second-person point of view, "recognizes the fear and pain of death and offers rites" that provide a sense of mourning over the passing of loved ones.

Maraldo then deals specifically with what Dōgen has to say about the great matter from a first-person standpoint. According to this analysis, death in a second-person or third-person perspective appears not to be of much concern for Dōgen; instead his writings seem to be aimed at undermining conventional first-person senses of death, or of what one's own death means. Maraldo offers interpretations of the relevant passages in various fascicles of the *Shōbōgenzō* to suggest that, rather than explicating the notion of liberation per se, Dōgen teaches liberation *from* first-person

perspectives altogether, which stands in contrast to an elucidation of what one's own death can be taken to signify. Dōgen's philosophy shows that death, more clearly than any factor of existence, makes present the element of time in human experience.

Understanding Dōgen's philosophy from modern perspectives is further considered by Gereon Kopf, known for his research on Japanese and comparative thought, in "‘When All Dharmas Are the Buddha-Dharma’: Dōgen as Comparative Philosopher." Until the beginning of the twentieth century Dōgen was barely known outside the sectarian literature and rhetoric of Sōtō Zen. However, once he was introduced to the world of academia by Watsuji Tetsurō and Kimura Uno in the early Shōwa period, his work became an object of discussion and inspiration, first, by the philosophers of the so-called Kyoto School and, later, by comparative philosophers in general. In the past thirty years Dōgen has been put in dialogue with philosophers such as Sankara, Martin Heidegger, and Jacques Derrida and, at times, even called upon to serve as the representative of Zen Buddhist metaphysics and ethics by philosophers with an interest but without training in the academic study of Zen Buddhism. Today his philosophical writings, as collected in the *Shōbōgenzō*, have been included in the discourse of and textbooks on comparative and global philosophy. These developments have contributed to the impression that Dōgen scholarship can be divided into two or more categories, in particular the textual or historical study of Dōgen's life and work, and philosophical reflection that seems to decontextualize and apply his work to comparative thought.

Kopf explores the inclusion of Dōgen's work in global philosophical discourse from the first discussions of him as a philosopher by Watsuji and Kimura, as well as the pioneering work of philosophers such as Nishitani Keiji, Masao Abe, and Thomas P. Kasulis, to more recent works in comparative and global philosophy, such as Rein Raud's essay on Dōgen's use of language. Kopf reflects critically on the methodological issues arising from the treatment of Dōgen by investigating the perils and benefits of identifying him as a philosopher. Throughout this discussion he makes a case for a method of inquiry that draws from the disciplines of history, philology, and philosophy, as it has been envisioned by the work of Heine. The benefits of this investigation are twofold: first, showing what it means to approach Dōgen's writings some eight centuries after their creation with a methodology alien to his context; second, providing a heuristic tool based on "Genjōkōan" and other writings for those inspired and seeking ways of applying Dōgen's work to some central contemporary issues, be they moral, environmental, or existential.

## *Part II: Studies of Sōtō Zen*

The second part of the volume, focusing on Sōtō Zen, begins with “Keizan’s *Denkōroku*: A Textual and Contextual Overview,” in which William M. Bodiford, a specialist in medieval Japanese Buddhism, highlights an example of how Chinese elements transplanted to Japan gave birth to a new Zen culture that is neither completely the same nor completely different from its ancestors. As Bodiford shows, in 1857 a Sōtō Zen priest named Busshū Sen’ei edited and published a previously unknown text, which he titled *Keizan Oshō Denkōroku* (2 volumes). This text, which is commonly referred to simply as the *Denkōroku*, has been designated by the Sōtō Headquarters (Sōtōshū Shūmuchō) as one of the denomination’s main scriptures. In spite of its exalted status, however, the *Denkōroku* has been little studied. A brief overview of the text can serve to illuminate some of the characteristics and questions presented to modern scholarship by early Japanese Zen literature.

One of the distinctive features of the *Denkōroku*, attributed to Keizan, is that its format or structure does not correspond to any particular genre of Chinese Chan literature but combines elements from several of them. The Chinese composed by Japanese Zen monks in medieval Japan (the so-called literature of the Five Mountains, or *gozan bungaku*) consists not just of poetry but of every possible manner of prose, including monastery records, legal documents, and ritual pronouncements. The *Denkōroku*, which cannot be identified with any of these standard Chinese forms of Zen literature, narrates the history of the Sōtō Zen lineage consisting of one Buddha (Sakyamuni) and fifty-two ancestors. At first glance this narrative structure corresponds most closely to the Zen genre known as flame (or lamp) histories (*tōroku*), which consist of the large hagiographic collections produced by Chinese Chan monks during the Song dynasty. Rather than the static, unchanging nature of truth, the *Denkōroku* emphasizes the dynamic, dramatic, and ultimately unique process by which one must encounter that truth. Instead of linking the generations together with dharma verses, the *Denkōroku* links them through *kōan* (pivotal events or words) that depict the crucial moment in each generation when the truth was fully authenticated (*shō*). The actual text was not written by Keizan but is a record of what he said. Thus it represents a precursor to the “lecture transcription” (*kikigaki*) genre of Zen literature that developed in medieval Japan.

Following Bodiford’s discussion of early developments in the Sōtō sect affected by current appropriations is “Are Sōtō Zen Precepts for Ethical Guidance or Ceremonial Transformation? Menzan’s Attempted Reforms and Contemporary Practices” by David Riggs, an authority on Menzan’s career and

writings. As eighteenth-century Sōtō Zen struggled to craft its sense of identity, the sect recognized that precepts and the assemblies to confer them were an essential way to wrest power from the new Ōbaku Zen teachers who had recently come from China and quickly gained popularity. Having decided that Dōgen should be the standard, to their dismay the Sōtō reformers found that it was not clear which precepts based on Dōgen should be followed. Nor was it apparent how those precepts should be used: Were they moral and aspirational maxims to be carried out in following the path, as suggested by the founder's writings, or were they an esoteric initiation that represented the completion of the path, as per medieval practices?

Menzan held the former view in arguing that precepts, along with meditation and wisdom, were one of the three primary supports for Buddhist practice. Menzan's position was closer to the mainstream thinking of Ōbaku monks about the centrality of actual practice of the precepts, but when it came to deciding which precepts to administer, Menzan argued for following a simple set of sixteen precepts, based on his reading of Dōgen, not the much more complex set used in Ōbaku, and indeed in Chinese Buddhism generally. In addition to exploring the ceremonial aspects and describing Dōgen's list, Menzan stressed the importance of upholding the precepts by evoking the authority of Eisai, considered the founder of the Rinzai sect, and showed the way with large precept assemblies and many popular as well as more technical writings. Although Menzan's overall influence on Sōtō Zen is pervasive, his positions on the form and content of precepts were soon rejected. After a brief fling with mainstream ideas, Sōtō Zen returned to the esoteric way of using the precept ceremony as an initiation that confers transcendent benefit through the attainment of buddhahood. Although the esoteric view triumphed in early modern Japan, Menzan's position is much closer to the emphasis on practicing the precepts in modern Western Zen groups, and his work thus remains an important resource. Riggs describes his experiences of Sōtō precept ceremonies conducted at both Eiheiiji and in the United States.

"Vocalizing the Remembrance of Dōgen: A Study of the *Shinpen Hōon Kōshiki*" by Michaela Mross, who conducted fieldwork combined with musical notation research on Sōtō rites in Japan for six years, examines the liturgical genre of *hōon kōshiki*, which has played an important role in Sōtō Zen since its very beginnings with the teachings of Dōgen. In the Edo period Sōtō monks began composing *kōshiki* ritual texts in memory of its founder. Mross discusses one of these: the *Dōgen Zenji Hōon Kōshiki* written by the scholar-monk Menzan. She argues that this *kōshiki* text was part of Menzan's activities in the sectarian reform movement and shows that even today this rite expressing gratitude for benefits received from the founder's teaching is performed

annually at the Eiheiiji monastery's branch temple in Tokyo, called the Eiheiiji Betsuin (Chōkokuji) temple.

Menzan was very influential in the Sōtō reform movement of early modern Japan. His expanded and annotated edition of the fifteenth-century biography of Dōgen, the *Teiho Kenzeiki*, became the major source for the study of Dōgen's life. Furthermore his ritual manuals as well as ideas of monastic life were put into practice at Eiheiiji temple. In the *Dōgen Zenji Hōon Kōshiki* we find elements of these two aspects of Menzan's activities: on the one hand, this *kōshiki* can be interpreted as a hagiography of Dōgen; on the other hand, it is a liturgy characterized by offerings, ritual actions, melodic chants, and the playing of musical instruments. Mross analyzes the text as a hagiography and examines how Dōgen is described in this ritual text in relation to the *Teiho Kenzeiki*, as well as contemporary modifications based on biographical as well as social issues. She also explains the performance of the *Dōgen Zenji Hōon Kōshiki*, especially the singing of *shōmyō*. Mross thereby illuminates new aspects of the ritual tradition of the Sōtō sect and its religious music.

Chapter 9, "Interpreting the Material Heritage of the 'Elephant Trunk Robe' in Sōtō Zen" by Diane Riggs, who has done extensive historical and fieldwork studies of Sōtō robe-making rites, shows that during the Edo period Japanese Buddhist sects met challenges about the laxity of their practice through renewed study of monastic rules and wrote numerous works on the proper form of Buddhist vestments by relying primarily on interpretations of the Chinese Vinaya master Daoxuan (596–667). In most schools Vinaya reformers achieved a blend of revised and traditional practice. Reform of the production and use of the robe (*kesa*) was complicated in Zen, however, by the existence of elaborate brocade *kesa* that were revered as a sign of transmission of the dharma in several lineages, including the Sōtō Zen sect. Many of these robes, dating to the Kamakura period, used the elongated and distorted shape of the "elephant trunk" *kesa*, which violated several Vinaya teachings about the robe.

Sōtō reformers could not rely solely on the Vinaya because of an increasing emphasis on the writings of Dōgen as a source of authority. Dōgen's criticisms of the visionary source of Daoxuan's writings on the *kesa* as well as his own occasionally elliptical comments complicated matters for the reformers. In the eighteenth century two Sōtō Zen scholar-monks, Gyakusui Tōryū (1684–1766), abbot of Daijōji, and Menzan, a scholar of Dōgen's writings, debated the appropriate form of the Sōtō Zen robe in a series of essays, in which each claimed to represent Dōgen's intentions. Their essays reveal methodological tensions over the use of the Vinaya to decide questions of practice and the significance of robes traditionally attributed to founding members of Sōtō

Zen. The various arguments fueled debates in the “three-robe controversy” that threatened sectarian unity in the nineteenth century. By investigating the arguments and methodologies proposed by Toryū and Menzan, Riggs raises broader questions about the role of the *kesa* in Sōtō ideology.

In the final chapter, “Embodying Sōtō Zen: Institutional Identity and Ideal Body Image at Daihonzan Eihei-ji,” Pamela D. Winfield, an expert on Japanese Buddhist religious imagery and iconography, especially in the premodern period, demonstrates that Eihei-ji’s monastic training center as it appears today, originally established by Dōgen and his band of followers in the 1240s, constitutes a sprawling complex of monastic buildings, memorial halls, and subsidiary structures that have accrued and been renewed throughout Eihei-ji’s sedimented architectural history. This chapter focuses on Eihei-ji’s visual displays of authenticity and tradition in terms of its material and visual “temple bodies,” seen in contrast with the Sōtō sect’s other main temple, or *daihonzan*, at Sōjiji temple, originally established by Keizan in the Noto peninsula and transferred to Tsurumi near Yokohama in the early twentieth century.

In particular Winfield considers the architectural body, Eihei-ji’s anthropomorphic seven-hall layout as opposed to Sōjiji’s somewhat idiosyncratic temple layout, and the figural body, Eihei-ji’s sculpted Buddha bodies that signal the eternity of practice as opposed to Sōjiji’s more historic emphasis on dharma heirs and specific temple founders. Taken as a whole, Winfield argues that Eihei-ji has consistently constructed concrete material and visual markers to physically embody the dharma in Japan and that its anthropomorphic structures, sculptures, and other embodied displays of authority and authenticity have been instrumental to its institutional survival and success. Analyzing Eihei-ji’s ideal body types in this way offers a novel approach for understanding Sōtō’s institutional identity issues and helps to cement the vital connection between the visibility and the viability of Eihei-ji’s self-consciously constructed “tradition.”

### *A Note on Contributions*

Two of the contributions were published previously in other outlets, and this volume offers an opportunity to bring these examples of scholarship with revisions to a wider audience: Steven Heine’s chapter on Dōgen’s poetry originally appeared as “When Dōgen Went to China: Chan Poetry He Did and Did Not Write,” *Hsiang Lectures on Chinese Poetry* 6 (2012): 75–100, with revisions made for this volume (and is reprinted with permission); John C. Maraldo’s chapter on death in Dōgen appeared online in the Nanzan Institute for Religion and Culture’s series *Essays in Japanese Philosophy* 7 (n.d.): 89–121, and appears here with revisions.



The authors provide transliterations for titles in various ways; this is especially the case for fascicles of the *Shōbōgenzō*, which some authors place in quotation marks and others in italics, and which may have different romanized spellings. An editorial decision was made to let the discrepancies stand rather than force all the chapters to conform since various approaches are accepted in recent scholarship. Note that Sanskrit diacritics are not included in this volume.

## NOTES

1. Steven Heine, ed., *Dōgen: Textual and Historical Studies* (New York: Oxford University Press, 2012).
2. Sōtō Zen Translation Project; <http://scbs.stanford.edu/sztp3/>.
3. Hubert Nearman, trans., *Shōbōgenzō: The Treasure House of the Eye of the True Teaching* (Mount Shasta, CA: Shasta Abbey Press, 2007), <http://www.shasta-abbey.org/pdf/shobo/oo1bendo.pdf>; Dōgen, *Shōbōgenzō*, 4 vols., trans. Gudo Nishijima and Chodo Cross (Charleston, SC: BookSurge, 1994); Dōgen, *Shōbōgenzō*, 2 vols., trans. Kazuaki Tanahashi (Boston: Shambhala, 2010).
4. Dōgen, *The True Dharma Eye: Zen Master Dōgen's Three Hundred Kōans*, trans. Kazuaki Tanahashi and John Daido Looi (Boston: Shambhala, 2005); Dōgen, *Master Dōgen's Shinji Shōbōgenzō: 301 Kōan Stories*, trans. Gudo Nishijima (Tokyo: Windbell Publications, 2003); Dōgen, *Dōgen's Extensive Record: A Translation of the Eihei Kōroku*, trans. Taigen Dan Leighton and Shohaku Okamura (Somerville, MA: Wisdom, 2010); Dōgen, *Gendaigoyaku Eihei Kōroku*, trans. Yokoi Yūhō (Tokyo: Sanikibō Buddhist Bookstore, 1978).
5. Steven Heine, *Did Dōgen Go to China? What He Wrote and When He Wrote it* (New York: Oxford University Press, 2006); Hee-Jin Kim, *Dōgen on Meditation and Thinking: A Reflection on His View of Zen* (New York: State University of New York Press, 2007); Gereon Kopf, *Beyond Personal Identity: Dōgen, Nishida, and a Phenomenology of No-Self* (Richmond, UK: Curzon Press, 2001); Taigen Dan Leighton, *Visions of Awakening Space and Time: Dōgen and the Lotus Sutra* (New York: Oxford University Press, 2007).
6. Steven Bein, trans., *Purifying Zen: Watsuji Tetsuro's Shamon Dōgen* (Honolulu: University of Hawaii Press, 2011).
7. Paula Arai, *Women Living Zen: Japanese Sōtō Buddhist Nuns* (New York: Oxford University Press, 1999); Duncan Williams, *The Other Side of Zen: A Social History of Sōtō Zen Buddhism in Tokugawa Japan* (Princeton, NJ: Princeton University Press, 2009); Richard Jaffe, *Neither Monk nor Layman: Clerical Marriage in Modern Japan* (Princeton, NJ: Princeton University Press, 2001).
8. Bernard Faure, *Visions of Power: Imagining Medieval Japanese Buddhism*, trans. Phyllis Brooks (Princeton, NJ: Princeton University Press, 1996).
9. Kawamura Kōdō and Ishikawa Rikizan, eds., *Dōgen* (Tokyo: Yoshikawa Kobunkan, 1985).

10. William M. Bodiford, *Sōtō Zen in Medieval Japan* (Honolulu: University of Hawaii Press, 2008); Bernard Faure, “The Daruma-shū, Dōgen, and Sōtō Zen,” *Monumenta Nipponica* 42.1 (1987): 25–55.
11. Nara Yasuaki, ed., *Budda kara Dōgen e* (Tokyo: Tokyo shoseki, 1992).
12. Jamie Hubbard and Paul Swanson, eds., *Pruning the Bodhi Tree: The Storm over Critical Buddhism* (Honolulu: University of Hawaii Press, 1997).