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*Treasury of the True Dharma Eye: Dōgen's Shōbōgenzō,  
An Annotated Translation by the Sōtō Zen Text Project*

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# A Review of *Treasury of the True Dharma Eye: Dōgen's Shōbōgenzō, An Annotated Translation by the Sōtō Zen Text Project*

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*Treasury of the True Dharma Eye: Dōgen's Shōbōgenzō, An Annotated Translation by the Sōtō Zen Text Project*. Edited by Carl Bielefeldt. University of Hawaii Press, 2025, ISBN 978-0824899257 (paperback), 3208 pages, \$250.00.

More than twenty-five years in the making, the new translation of the *Treasury of the True Dharma Eye* (*Shōbōgenzō* 正法眼藏), the masterwork by Dōgen 道元 (1200–1253), founder of the Sōtō Zen school 曹洞禪宗 in medieval Japan, is a towering scholarly achievement. The long-awaited publication, commissioned by the modern Sōtō sect's headquarters as part of a larger translation project, was previously available in partial or yet-to-be-updated formats but is now fully presented in eight comprehensively annotated and expertly-designed bilingual volumes.

This edition, which enables readers to view the original Japanese content for each passage in addition to providing hundreds of footnotes containing detailed textual and historical materials, has already been exerting an immense influence on the burgeoning field of East Asian Buddhist scriptural studies. For many generations to come, it will surely continue to arouse and inspire, but also to confound and bewilder for purposefully constructive reasons, the many aficionados of Dōgen's distinctively thorny view of the unity of theory and practice, and his corresponding creative, albeit idiosyncratic, uses of language. The translation is

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invaluable in helping us appreciate anew how Dōgen reinterpreted Mahāyāna sūtras and treatises as well as voluminous Chan writings that he helped import from the mainland and introduced to Japanese Zen followers for the first time.

The remarkably high level of impact of this edition is a direct result of the translators' meticulous and insightful research into the complexity of Dōgen's thought and rhetoric as well as the manifold and often obscure Buddhist sources he cites. Additionally impactful is the thoroughness and clarity of the extensive documentation provided at every step in the translation process that, for many difficult passages, opens doors to a greater understanding of the role of forerunner texts as well as possible alternative renderings.

This masterful job was carried out by the members of the Sōtō Zen Text Project (hereafter, SZTP), which was originally led by Ōtani Tetsuo 大谷哲夫 of Komazawa University and then, at the time of the completion of the project, by Ishii Seijun 石井清純 also of Komazawa. The team of translators included chief editor Carl Bielefeldt along with major contributors William M. Bodiford, T. Griffith Foulk, and the late Stanley Weinstein, in addition to technical support from Urs App and copyediting by Sarah Horten. Especially appealing is the cover art design, attributed to Urs App, which includes eight different scenes that are depicted in an Edo-period scroll illustrating the life of Dōgen known as the Eihei Dōgen Zenji Gyōjōzu 永平道元禪師行狀図, which was originally drawn by Kōsen Mujaku 黄泉無著 (1775–1839) and is courtesy of Ōtani Tetsuo.

Dōgen's *Treasury* is famously difficult to decipher and interpret, even when considered alongside other challenging East Asian classics. The text, which was composed intermittently from 1231 until near the time of his death, is extant today in multiple medieval manuscripts discovered by modern researchers in diverse temple archives all over Japan that feature various versions containing different numbers of chapters (or fascicles) and usually minor, multifarious deviations in wording. These and many other wide-ranging hermeneutic issues are explained in cogent and

painstaking fashion as part of a lengthy introductory essay written by William Bodiford that is included in the first half of the eighth volume and features numerous informative tables and charts.

In addition to the textual variations and dense historical issues concerning when and why Dōgen composed and edited the chapters with the assistance of his chief scribe Ejō 懷奘 (1198–1280), the language Dōgen uses in the *Treasury* represents an obscure, hybrid form of discourse based largely on transforming Song-dynasty Chinese fragments into then-current Japanese vernacular syntax. Probably targeting the most advanced members of his expanding assembly who were equipped to follow his high-minded discourse, these compositions are filled with ambiguities, inconsistencies, and puzzling paradoxes. Moreover, the sheer number of allusions to Chinese sūtras and the recorded sayings of Chan masters, some of which are obvious although most of the references are indirect or of uncertain origin, is staggeringly convoluted to track. The allusions are more than citations because Dōgen takes the sayings of previous records and applies them to new interpretative contexts in ways that frequently shift or deliberately distort the original meaning.

Overall, Dōgen expresses a complicated, sometimes contradictory view of nonduality, whereby delusion is seen as inseparable from enlightenment and vice-versa. One of Dōgen's favorite terms (and the title of a chapter) is *kattō* 葛藤 (“tangled vines” or “entanglements”), which literally refers to an invasive species of fast-spreading vines. In Chan writings, borrowing from the world of Chinese literary criticism, this term was generally turned into an idiomatic expression referring to the seemingly incomprehensible and conflictive qualities of encounter dialogues. But in the *Treasury*, the word is transformed into a positive symbol of how the method of disentangling intricacies is essential for unraveling self-deceptions in order to enter into a disclosure of truth. In this and many other examples of reappropriating colloquial Song-dynasty locutions, Dōgen valorizes the realm of everyday activities and perceptions, including even apparently deficient perspectives, which are seen as the locus for the

manifestation of awakened awareness. For the most part, however, his writings that characterize the metaphysical significance embedded in the mundane world come across as anything but ordinary.

For all these text-historical, syntactical, and theoretical reasons, although there are many academic Japanese editions of the *Treasury*, lay readers in Japan often react as one may feel in the English-speaking world when reading Chaucer in the original version that is heavily dependent on the cadences of French court poetry and is integrated with a more vernacular, realistic style. The confused Japanese reader will turn to versions of Dōgen's work referred to as "modern translations" (*gendaiyōyaku* 現代語訳). These editions offer paraphrases, notes, and explanations that make the perplexing original text more manageable, but these *gendaiyōyaku* frequently lose or inadvertently suppress the complexity of the literary charm and ambiguity of the original style in that some key passages are overly explicit or, at the opposite end, remain rambling and vague.

Numerous complete translations of the *Treasury* have been available in English since the 1980s, sometimes of varying reliability, and a few of the most popular chapters, especially "Genjōkōan" 現成公案 ("The Realized Kōan") and "Uji" 有時 ("Sometimes"), have been translated more than two dozen times, with several monographs dedicated to interpreting each work.<sup>2</sup> All translators must grapple with the struggle to capture the

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<sup>2</sup>The other main complete translations more or less follow the Sōtō sect's ninety-five-fascicle edition, with some minor discrepancies. See Hubert Nearman, translator, *Shōbōgenzō: The Treasure House of the Eye of the True Teaching, A Trainee's Translation of Great Master Dōgen's Spiritual Masterpiece* (Shasta Abbey Press, 2007); Gudō Wafu Nishijima 西嶋愚道和夫 and Chodo Cross, translators *Master Dogen's Shōbōgenzō*, four volumes (Windbell Publications, 1994–1999); Gudō Wafu Nishijima and Chodo Cross, translators, *Shōbōgenzō: The True Dharma-Eye Treasury*, four volumes (Numata Center for Buddhist Translation and Research, 2007–2009); Kōsen Nishiyama 西山廣宣 and John Stevens, translators, *Shōbōgenzō: The Eye and Treasury of the True Law*, four volumes (Nakayama Shobō, 1975–1983); and Kazuaki Tanahashi 棚橋一晃, editor and translator, *Treasury of the True Dharma Eye: Zen Master Dogen's Shobo Genzo* (Shambhala, 2010). Also, there are complete editions in other languages, including French, German, and modern Chinese, with additional versions published that are either not complete or are based on translating from an English version.

way Dōgen tries to summon an ironic balance of the conventions of the Buddhist canon with the innovations of his Zen-based experiences, or of idealism and realism, or the transcendent and the mundane. Previous efforts have, to varying degrees, used reference tools such as notes and glossaries.

Given this situation, in a thought-provoking essay about the origins and implications of the new translation, Carl Bielefeldt asks, “Why, then, did the Sōtō Zen Text Project (SZTP) undertake another version?” (backmatter 10–18). One obvious reason is that the Sōtō sect, as part of Dōgen’s 750<sup>th</sup> death anniversary celebrations, wanted to produce an authorized, standard edition in English based on the Japanese version of the *Shōbōgenzō* edited by Kawamura Kōdō 河村孝道 in the first two volumes of the seven-volume *Complete Works (Dōgen Zenji zenshū 道元禪師全集)*.<sup>3</sup> That edition reflects the results of exhaustive, state-of-the-art critical research into hundreds of premodern manuscripts with explicit decisions made about which scrolls are considered the most authentic or reliable.

However, the SZTP team members did not wish to be constrained by the Sōtō sect’s initial goal of producing an “authorized bible supposed somehow to supersede all other translations” (Bielefeldt 1). Instead, their aim was to develop an approach that would encourage and support a close study of Dōgen’s writings by emulating and thereby bringing to life how the message is inseparable from the writing process. Therefore, the notes not only contain the usual account of names, terms, and quotations but “also information on why we translated as we did, and where the translation is only tentative” (Bielefeldt 2). Bielefeldt suggests that, whereas other translators usually try to extract precious metal from ore so that they can deliver to readers a product that delineates their own sense of Dōgen’s meaning, for SZTP the goal was instead to show “where the ore is the object, and the message remains more deeply embedded in its

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<sup>3</sup>This appears in *Dōgen Zenji zenshū 道元禪師全集*, volumes 1–2 of 7 volumes (Shunjūsha, 1991, 1993). Kawamura follows the Ryūmonji 龍門寺 manuscript for the seventy-five-chapter collection, and the Yōkōji 永光寺 manuscript for the twelve-chapter collection.

medium” (3). The SZTP version, which seeks a middle ground between loose paraphrase and choppy literalism, “reveals the essential character of the original without restricting the reader to a single view” (1:v). It tries to capture Dōgen’s distinctive didacticism, whereby the playful yet convoluted rhetoric is not fashioned as a mere embellishment but is coeval with the meaning of the discourse.

Whichever English translation of the *Treasury* readers turn to—and I recommend consulting several different renderings to try to make sense of the thorniest passages—the main accomplishments of the SZTP publication are quite clear. This is the first bilingual edition that provides the original Japanese or, in some cases Chinese, for the complete text and for the annotations that track the traditional sources of Dōgen’s lengthy list of references. Since the Kawamura edition provides the foundation (although SZTP changes some of the modernized characters back to their traditional form in addition to a few other minor modifications), readers will know that they are viewing the standard version that is recognized by leading Japanese scholars. The SZTP version is also the first translation with such an extensive utilization of notes that, as Bielefeldt has observed, the pages are often about one-third text and two-thirds annotation. Another extremely helpful research tool is the lengthy “Supplementary Notes to the Translation,” which is a comprehensive glossary of key terms that was compiled by Griffith Foulk and is presented in volume eight (289–563).

One of the most significant contributions offered by the SZTP translation is that it is the first English version adhering to the divisions of the *Treasury* that have been standard in Japan for over fifty years but not in the West. All previous English translations (and those in other languages that are derived from an English version) have used some variation of the ninety-five-chapter text often known as the Head Temple (or Honzan 本山) Edition that was promoted by the Sōtō sect through the first half of the twentieth century. Beginning in 1970, however, after many important textual discoveries and interpretative breakthroughs proposed by

numerous eminent scholars, particularly Ōkubo Dōshū 大久保道舟, whose revised editions revolutionized the field of *Treasury* studies, the official Japanese version shifted to include three divisions: first, a seventy-five-chapter section that follows the sequencing determined by Dōgen himself rather than by subsequent editors; second, a separate twelve-chapter section that is based on a fifteenth-century manuscript uncovered in 1927 at Yōkōji temple in the Noto peninsula; and third, a group of sixteen miscellaneous supplementary (nine) or variant (seven) versions, which are sometimes referred to as “orphaned” (*oyanashi* 親なし) chapters. The three divisions result in a grand total of 103 chapters.

In the SZTP translation, the now-standard seventy-five-chapter edition of the *Treasury* is spread over volumes one through five, each containing fifteen fascicles. The second division of the group of twelve fascicles or twelve-chapter edition is presented here, for the first time in English, as a single unit in volume six. Following the Kawamura edition, the seventy-five-chapter and twelve-chapter groups, when placed side-by-side, form a de facto eighty-seven-chapter edition of the main contents of the *Treasury*. Volume seven is comprised of the orphaned chapters, and the eighth volume contains the detailed reference materials composed by William Bodiford (introductory essay) and Griffith Foulk (glossary of key terms).

The SZTP project’s efforts lead to a translation that, as Carl Bielefeldt’s essay points out, “is at its best often odd and clunky,” so that reading it “can often seem less a pleasure than a chore, a task perhaps less like reading than cryptography” (2). To illustrate this approach, he highlights a fascinating example culled from the chapter, “Kaiin zanmai” 海印三昧 (“Ocean Seal Samādhi”), which is number thirteen in the seventy-five-chapter version and refers to the state of *sāgara-mudrā-samādhi* that is, according to the editors’ brief introductory remarks, “likened to an ocean on which appear images of the forms of all things,” as based on the teachings “of the *Avatamsaka Sūtra*, which is said to have been taught while the Buddha was absorbed in this state” (I:326). The passage in question runs

from the bottom of page 337 to the top of page 340 in volume one and yields three paragraphs in the SZTP translation with ten lengthy notes, a couple of which include multiple subentries. Bielefeldt's discussion in his essay focuses on the first two paragraphs with eight notes.

The passage in question, which is part of a rather lengthy discussion by Dōgen of the implications of a quote from the *Vimalakīrti Sūtra*, can seem particularly confusing because of the way a number of oblique references are mentioned in rapid succession. This is part of Dōgen's rhetorical method that resembles free association in commenting on the remark by master Mazu 馬祖 (709–788), “When these dharmas arise, they do not state, ‘I arise’; when these dharmas cease, they do not state, ‘I cease’” 此法起時, 不言我起, 此法滅時, 不言我滅 (I:328). In the passage, without offering an explication of his reasons, Dōgen weaves together a complex fabric of cryptic allusions, disconnected discursive indicators, abrupt shifts in emphasis, and unabashed non sequiturs, all of which, when taken as a whole, is apparently designed to convey the ineffable state of *samādhi* consciousness.

The SZTP notes suggest that Dōgen begins by evoking a dialogue involving masters Yunyan and Daowu, then mentions two passages from the *Lotus Sūtra*, the saying by Mazu, a verse by the “Boatman Monk” named Decheng, a conventional Zen maxim about the “former head and latter head,” some phrasing from the Chan verse *Caoan ge* (J. *Sōanka*), another *Lotus Sūtra* citation, a reference to another stock Zen phrase, and finally a return to the Decheng verse. Many quotation marks are used by the translators to highlight which sequence of words form a citation or can be taken to refer to a previous text or saying. This method is remarkably effective in helping the reader understand the backstory for each of the intertextual references summoned by Dōgen.

As much as I admire and welcome the vast and enduring contributions made by the SZTP version of the *Treasury*, there are two minor concerns about the approach taken by the translators that can be discussed. These involve the amount of the reference materials, which may

occasionally seem excessive, and examples of the word choices made in translating some of Dōgen’s key terms or sentences, which may not quite capture the idiomatic flavor of the original text.

First, it is a necessary and legitimate risk the translators’ take that there will surely be some readers who become overwhelmed and will simply skip over the Japanese originals and most of the notes, finding both distractions, in order to try to zero in on the gist of the passages being digested. Although a few readers may even suffer from fatigue and decide to put down the SZTP volumes, ideally, they will soon reconsider by realizing what a phenomenal set of interpretative resources this edition offers. Having said that, I think that the quantity of documented materials could have been streamlined or modified in some instances in order to reduce the degree of overlap or repetition.

For instance, there is a phrase mentioned one time each in eight chapters, “moving among different types” 異類中行 (or “acting within the realm of different kinds of beings”), which is attributed to Nanquan 南泉 (748–834) and suggests a bodhisattva’s salvific actions on behalf of all living beings. The source dialogue is also included as case fifty-seven in Dōgen’s collection of 300 kōans, the *Shinji Shōbōgenzō* 眞字正法眼藏. Each time the phrase is evoked by Dōgen in the *Treasury* it generates a fairly long footnote that discusses its meaning and background and refers readers to the section of “Supplementary Notes” in volume eight. The “Notes” includes an entry that is nearly seven pages long (VIII:443–450), thus going considerably beyond the scope of what is most relevant about the term for understanding the *Treasury* passages. A flip side of this issue, or an example when there may be too little documentation, involves the thirty-two-line poem titled *Caoan ge* 草庵歌 (“Grass Hut Verse” and attributed to Shitou 石頭 (710–790), which is cited in a dozen chapters with notes for each citation. The verse also has its own entry in the “Supplementary Notes” (489–490), where it is quoted in full. However, the SZTP edition does not provide the Japanese pronunciation of the title, *Sōanka*, which is the reading many readers will probably look for.

My second and more significant area of concern involves some of the renderings that are used by the translators that tend, I feel, to flatten or at least to not fully capture the eloquence or multileveled meanings of Dōgen’s literary style combining the transcendent with the mundane by the ways he uses the latter terminology to disclose the former level of awareness. On the one hand, the SZTP introduction to the “Kaiin zanmai” chapter suggests the important point that Dōgen’s aim in composing the *Treasury* is “to lift the language of his texts to a more mysterious metaphysical plane” (I:326). The question is whether the translations here are consistently able to convey this sense of mystery, which is primarily a result of how Dōgen reinterprets idiomatic phrasings in order to bring out their complicated, ambiguous nuances that ultimately reflect profound philosophical implications. Dōgen’s aim is to unfold for his audience metaphysical qualities embedded in ordinary speech acts that generally go unrecognized by those who are not yet awakened.

It seems that the SZTP edition occasionally decides on word choices that seek to avoid a possible mystification or obfuscation of Dōgen’s enigmatic and puzzling rhetoric, but this trend may end up being insufficiently evocative. Let us consider a couple of phrasings in the “Kaiin zanmai” passage referred to in Bielefeldt’s essay. The short first sentence reads in the SZTP version, “Samādhi is an occurrence; it is a saying” 三昧は現成なり, 道得なり (I:338). This rendering is not wrong. It is, indeed, correct, but readers may wonder, “an occurrence or saying of what?” It sounds quite commonplace. However, the two terms in question, *genjō* 現成 (as in the title, “Genjōkōan”) and *dōtoku* 道得 (also the title of a *Treasury* chapter) are powerful indicators of the realization of the true dharma, so that an alternative rendering would be, “Samādhi is a manifestation, it is an expression.”

A more complicated example involves the final lines of the passage discussed in Bielefeldt’s essay: “Though it is ‘not in east, west, north or south,’ it is ‘I come home with a fully empty boat, laden with moonlight.’ This true return is he ‘immediately comes back home.’” 東西南北に不居

なりといへども、満船空載月明歸なり。この實歸は、便歸來なり (I:339-340). There is no footnote for this passage and I am not sure why the phrase about the directions is put in quotation marks since the reference is not identified. From the chapter's context, it can be assumed that the phrase "it is," used twice, refers to the state of samādhi and that the image of the boat returning, as indicated in an earlier note (number 49 on SZTP pages I:338–339), is based on a verse by Decheng 船子 (d. u.) that appears in a transmission of the lamp record, the *Liandeng huiyao* 聯燈會要. The verse reads in the SZTP rendering: "A line of a thousand feet goes straight down. / The slightest motion of a single wave, and ten thousand waves follow. / The evening is still, the water cold; the fish aren't feeding. / I come home with a fully empty boat, laden with moonlight." 千尺絲綸直下垂，一波纔動萬波隨。夜靜水寒魚不食，滿船空載月明歸 (I:339n49.) As the note indicates, the last line of the poem "plays with the colloquial Chinese felicitation *manzai er gui* 滿載而歸, 'come back fully laden'" (I:339n49).

What is the concern with this passage? First, in the final line of the verse the adverb "fully" is misplaced, so that it should probably read, "I come back in an empty boat fully laden with bright moonlight," or as a paraphrase, "I carry nothing but moonlight in my boat," which highlights that an experience of enlightenment eclipses whether or not a teacher is successful in attracting followers since the fish (or possible disciples) have not taken the bait. More importantly, the last sentence of the "Kaiin zanmai" passage in the SZTP version, "This true return is he 'immediately comes back home,'" does not quite convey Dōgen's meaning. An alternative rendering I propose that tries to capture the idiomatic flavor, although it is less than literal, reads, "An authentic arrival (實歸) is a productive return or homecoming" (便歸來). The point of the passage is that the true purpose of any endeavor is to be able to come back from a great ingathering with the most plentiful results. This translation, I argue, more faithfully expresses the contented outlook of the "*manzai er gui*" idiom that is evoked by Decheng's final line, whereby not having anything in the

conventional sense does not impede, or even enhances, the feeling of having everything that one really needs from a spiritual standpoint.

To mention a couple of other examples of wording issues, I will first take up the interesting comment made by Dōgen (or perhaps by Ejō) about the setting for the oral delivery of the chapter, “Kōmyō 光明 (“Radiance”), which is number fifteen in the seventy-five-chapter edition and deals with the theme of radiant light that all beings possess based on a saying by Yunmen 雲門 (864–949). The postscript to the chapter indicates that the sermon was originally presented sometime after midnight on the second day of the sixth month in 1242. This took place in the middle of the annual rainy season (*tsūyu* 梅雨, literally, “plum rains,” a euphemism for the period of the year that produces mold and mildew), which indicates that the topic of unobstructed light was ironically being discussed at an especially dark and dreary time of day.

Then the postscript inserts a brief but poignant depiction that in the SZTP version reads, “At the time, / The plum rains rain on, / Drip dripping from the eaves. / What is this radiance? / Gentlemen: / We can’t help but be seen through by Yunmen’s words” 于時梅雨霖霖。簷頭滴滴。作麼生是光明在。大家未免雲門道覷破 (I:393). My suggestion is, “At that time, heavy summer rains were pouring down relentlessly and dripping from the eaves, so how could there be any light? Everyone in the assembly must have been puzzled by Yunmen’s words.” This alternative version avoids the pitfalls of literalism by not referring unnecessarily to “plum,” not calling the members of the congregation in attendance by a formal title, and not repeating in English when there is, in two instances, the use of a reduplicative term (a doubled character that is used for emphasis); however, it is difficult to get across in translation the onomatopoeia of “dripping” (*didi* 滴滴), which is a gentler sound coming from the eaves than the driven sound (*lili* 霖霖) of heavy rain falling on the roof. Both translations recognize that Dōgen is addressing monks in his assembly, who have not yet seen the light because they misunderstand the inner brightness to which Yunmen refers.

An additional example occurs in a part of the postscript for the chapter, “Shunjū” 春秋 (“Spring and Autumn”), which is number thirty-seven in the seventy-five-chapter edition. The title is a wordplay connecting a saying by Dongshan about surviving the extremes of seasonal weather fluctuations with the famous *Spring and Autumn Chronicle*, or the *Chunqiu* (Jp. *Shunjū*), which concludes with an account of Confucius finding in the western regions one of the most auspicious of creatures, a unicorn (Ch. *lin* or *qilin*, Jp. *rin* or *kirin*, 麟 or 麒麟). Because of this story, the *Chunqiu* was also known as the *Unicorn Classic* (*Lin jing* 麟經). Here Dōgen cites a saying attributed to Qingyuan 青原 (d. 740), which reads in the SZTP version, “However many the horns, a single *lin* will suffice” 衆角雖多一麟足矣 (III:169). Qingyuan’s maxim is actually an ancient Chinese proverb that can also be rendered, “Although there are many beings that have horns, it is enough to find a single-horned unicorn.”

These minor quibbles aside, there is no question that the accomplishments of the SZTP translation, as the first version of the *Treasury* in English to be fully bilingual, the first to feature such extensive annotations, and the first to follow the textual structure of the standard Japanese edition, cannot be overestimated. This work will illumine generations of readers who are intrigued but bewildered by Dōgen’s intricate discourse for many years to come. While other translations should also be consulted and may well be preferred for sorting out the meaning of specific passages, the SZTP publication is eminently consistent and reliable, and it sheds light with its useful notes and reference materials on so many complicated topics.

In particular, the SZTP translation will allow for more engagement with themes involving Zen ethics by highlighting the role of the twelve-chapter version of the *Treasury* that is contained as a single textual entity for the first time in volume six. Unlike the sections in the seventy-five-chapter version that is contained in the first five volumes, which deal mainly with Dōgen’s philosophy of meditation, the group of twelve chapters focuses on the themes of karmic retribution and redemption, thereby

highlighting the role of merit-production and repentance in order to mitigate the consequences of unwholesome behavior. Written near the end of Dōgen’s life, the twelve-chapter version raises the important question of whether the Zen master may have undergone a “change of heart” (*henka*) toward the end of his career by showing a preference for moral behavior as key to treading the path to Buddhist salvation. Savvy readers can now see the areas of contrast, as well as areas of compatibility, between the seventy-five-chapter and twelve-chapter versions.<sup>4</sup>

For so many reasons, the SZTP translation allows us to appreciate the *Treasury of the True Dharma Eye* in a way that has been said of Dōgen’s Caodong/Sōtō school contemporary, Wansong 萬松 (1166–1246), the author of the kōan collection the *Record of Serenity* 從容錄 (Ch. *Congrong lu*, Jp. *Shōyōroku*), among other prominent interpretative works. The preface to the *Record of Serenity* states of Wansong’s writing, “Every single one of his words and phrases has its purpose . . . because each one derives from the wellspring of the teachings of the buddhas and ancestors” 片言隻字，咸有指歸 . . . 皆自佛祖淵源流出.<sup>5</sup> Given that Wansong was leading a temple in faraway Beijing during the 1220s at the same time that Dōgen was traveling to China, it is highly unlikely that Dōgen would have been aware of his counterpart who also contributed greatly to the literary style of Zen discourse. Dōgen’s *Treasury* represents a peak example of premodern East Asian Buddhist writing that is expressive in a way that equals or surpasses Wansong’s works because it invariably reflects his distinctive appropriation of the significance of the dharma.

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<sup>4</sup>For a discussion of these topics, see Heine, “Shadow.”

<sup>5</sup>At *Taishō shinshū daizōkyō* 48.2004.226c12 and 227a3. This outlook recalls the use in Song-dynasty Chan use of “living words” (*huoyu* 活語) in addition to the view that an adept should “never tell too plainly” (*bushuopo* 不說破) or say the subtle part out loud. See Ming Sun, “Speaking What Cannot Be Spoken: Poetry as a Solution to the Ineffability in Chan Rhetoric,” *Sino-Platonic Papers*, edited by Victor Mair, number 353 (2024), 60.

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