

The Cosmology of Algorithms – Algorithms function as autonomous, self-generating, and self-replicating entities, creating a cosmos – a world governed by algorithms. If the world is understood as a “cosmos,” then it can be described as an algorithmic machine world. (b) Algorithmized Cosmogony – This refers to the generation of worlds through semiotic machines, meaning that our lifeworlds are increasingly constituted by algorithms. The central focus of these discussions is the concept and phenomenon of the “world” – specifically, the ways in which algorithmic machines actively create worlds. Wernecke explores how these machines define and shape our reality, fundamentally altering the modes of world creation in the digital and technological age.

“Gedenkschrift” *Welt und Wahrheit* concludes with the article “Der Weltcharakter der Erfahrung” (“The Worldly Character of Experience”) by Niels Weidtmann. At the beginning, the author programmatically states that the world cannot become the object of experience because all experience takes place within the world and, therefore, presupposes it. Likewise, the world cannot be constituted or constructed, as it is always already assumed in any such attempt. The knowing subject is itself embedded in the world, and since the world is already presupposed, we can only have an “idea” of it. The world does not precede experiences; rather, it arises with and through them. Phenomenology identifies the world as a structural moment of experience. The author then discusses the worldly character of experience by introducing the perspectives of Merleau-Ponty, Heidegger, and Nishida. Merleau-Ponty challenges the assumption that science can teach us to see things in the world more clearly. Instead, he argues, science alienates us from the world because it refrains from “being present” with things. A way of seeing is capable of grasping the “deep life” of things, in which the interwoven nature of things in the world becomes evident. Thus, seeing always perceives more than what is actually “there”; it has the power to reveal the world. The world-opening power that Merleau-Ponty attributes to perception is similarly applied to language and play by Heidegger and Fink. Japanese phenomenology also presents a philosophy that takes experience as the fundamental reality. Weidtmann then introduces the philosophy of “pure experience” developed by the Japanese philosopher Nishida Kitarō. Nishida understands pure experience as an experience that neither enters into a distinction with the experiencer, as occurs in reflection, nor does it refer to anything beyond itself. Since it is complete presence and relates to nothing external, pure experience cannot open the world.

Phenomenology of experience and the philosophy of pure experience seem to contradict each other. However, Weidtmann argues that they reflect each other in their contradiction and can therefore serve as mutual correctives. Nevertheless, Nishida’s philosophy of “pure experience” does not aim at the power of experience to open the world; rather, it shows that experience, by its very nature, refers to nothing and is therefore meaningless in the strictest sense.

Ivan Andrijačić

Hisaki Hashi

### Lebendiger Zen – Lebendige Philosophie

Dōgen: shōbō genzō – Besinnen im  
wahrhaften dharma Buddhas

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*Living Zen – Living Philosophy* by Hisaki Hashi is an extraordinary work that reinterprets the teachings of Zen master Dōgen within a modern philosophical context. The book is aimed at readers who are interested in both the profound philosophy of Zen Buddhism and the connection of these ideas to the challenges of the global present. Hashi succeeds in building bridges between traditional Zen teachings and contemporary philosophical questions by transforming Dōgen’s teachings into a living and current philosophy.

The work is divided into three main sections, each addressing different aspects of Zen Buddhism and its application in the modern world. Each of these sections is carefully crafted and reflects Hashi’s deep understanding and long engagement with Dōgen’s teachings.

In the first section, “Living Zen – Zen and the Present”, Hashi lays the foundation for understanding Zen practice and its significance in today’s world. She begins with an introduction that highlights the challenges of translating and interpreting Dōgen’s work. Dōgen’s *Shōbō Genzō* is considered one of the most difficult works of classical Japanese literature, particularly due to its specific terminology and the unique way Dōgen combines Chinese

and Japanese languages. Hashi emphasizes that a literal translation can often lead to misunderstandings, as the cultural and linguistic connotations in a Western language can have entirely different meanings.

In the following chapters of this section, Hashi explores the concept of *satori*, or enlightenment, which lies at the heart of Zen practice. She presents *satori* as a comprehensive experience of unity that is achieved through the practice of *zazen* (sitting meditation). This experience goes beyond mere intellectual understanding and encompasses the practitioner's entire being – body, mind, and soul. Hashi describes *satori* as a state in which the individual directly experiences and recognizes the universal truth, realizing that all things are interconnected.

A particularly interesting aspect of this section is Hashi's discussion of the relevance of Zen in the modern, digitized world. She argues that the increasing technologization and loss of deep reflection in today's society require a return to the principles of Zen Buddhism. The practice of *zazen*, as a method of meditative immersion, offers a way to detach from the distractions of the modern world and establish a deeper connection with oneself and the universal truth.

Hashi's portrayal of *Zen* as a living practice that is relevant both in the past and present makes this part of the book an important contribution to anyone seeking a contemporary spiritual orientation. Her ability to convey complex philosophical concepts in an understandable manner demonstrates her deep connection with *Zen* and her competence as a philosopher.

The second part of the book is dedicated to Dōgen's *Shōbō Genzō*, one of the most important texts of Zen Buddhism. In this section, Hashi goes beyond mere translation and provides comprehensive commentary that illuminates the historical, cultural, and spiritual contexts of Dōgen's teachings. She explains that Dōgen's writings were originally intended as Dharma lectures for a community of practitioners, and thus possesses a vibrant, oral quality that is difficult to capture in written form.

Hashi aims to translate and comment on Dōgen's ideas in a way that remains accessible and understandable to modern audiences, without losing the depth and complexity of the original texts. She emphasizes the need to understand Dōgen's teachings in all their intricacy and warns against oversimplified interpretations that would not do justice to the essence of Zen Buddhism.

In the individual chapters of this section, Hashi deals with various key aspects of Dōgen's teachings, such as the "realization

of universal truth" (*Genjō Kōan*), the "promotion of *Zen* practice" (*Fukan Zazengi*), the "unity of life and death" (*Shōji*), and "Buddha-nature" (*Busshō*). Each of these texts is not only translated into German but also analyzed in a comprehensive commentary that reveals the philosophical and spiritual implications of Dōgen's teachings.

A notable section is Hashi's interpretation of the concept of "Being-Time" (*Uji*), in which Dōgen emphasizes the inseparability of time and existence. Hashi explains that Dōgen does not understand time as a linear phenomenon separate from existence but as an integral part of being itself. This perspective opens up profound insights into the nature of reality and represents a radical departure from the Western dualistic view of time and space.

Hashi's commentaries are marked by good scholarship and demonstrates her deep familiarity with the sources, as well as her ability to elucidate the relevance of Dōgen's teachings for the present time. She makes it clear that Dōgen was not only a religious teacher but also an original thinker whose ideas are of great significance beyond *Zen* Buddhism.

In the third part of the book, "Living Philosophy", Hashi goes a step further and applies Dōgen's teachings to the challenges and questions of the modern world. She argues that Dōgen's philosophy has a universal dimension that goes beyond the boundaries of *Zen* Buddhism and offers valuable insights for contemporary philosophy and ethics.

In this part, Hashi develops a philosophy that she calls "living philosophy", in which Dōgen's ideas serve as the foundation for a contemporary, global philosophy. She examines how the principles of *Zen*, such as *satori* and the practice of *zazen*, can provide answers to the pressing questions of our time, particularly in relation to ethics, the nature of the self, and the relationship between humans and the environment.

A central idea in this section is the concept of the "unity of thought and action", which Dōgen regards as a fundamental principle of *Zen* Buddhism. Hashi shows how this principle can be reinterpreted and applied in today's world, which is often characterized by a separation between theory and practice. She argues that a philosophy based solely on intellectual considerations remains incomplete if it is not put into practice. This is an aspect of *Zen* Buddhism that is gaining increasing importance in Western philosophy, especially in the fields of applied ethics and environmental philosophy.

Another theme that Hashi addresses in this section is the relationship between humans and nature. She draws on Dōgen's concept

of “Buddha-nature”, which encompasses the idea that all beings possess Buddha-nature and should therefore be treated with respect and compassion. Hashi discusses how this idea is relevant in a time of ecological crises and how it can contribute to an ethic of sustainability and respect for the natural world.

To conclude, *Living Zen – Living Philosophy* is an extraordinary work that sets new standards both in content and form. Hisaki Hashi succeeds not only in translating and commenting on Dōgen’s complex teachings but also in bringing them into dialogue with the philosophical and ethical questions of the present. The book not only offers a profound engagement with *Zen* Buddhism it also brilliantly demonstrates how Dōgen’s teachings can remain relevant in a global, interconnected world.

For readers interested in *Zen* Buddhism, philosophy, and the intersection of these two fields, this book is an indispensable work. It challenges the reader to engage in deep reflection and to understand the principles of *Zen* not only intellectually but also in practice. Hashi’s book is not just an academic treatise but an invitation to living practice and to the development of a philosophy that meets the demands of our time.

**Jana S. Rošker**

### **Philipa Rothfield**

## **Dance and the Corporeal Uncanny**

### **Philosophy in Motion**

**Routledge, London 2022**

Dance is both basically and exhaustively inef-fable. The art of dancing stands at the primary source of all the arts that manifest themselves first in the human person. The magnitude of dancing, in the broad sense, thus indicates the fact that it is plainly a particular objective plea to that common rhythm which characterizes all the physical and spiritual manifestations of life. The art of dancing, additionally, is inextricably interwoven with all human traditions, while some of the enlightened philosophers and the most ancient civilizations

have considered the dance as the pattern in accordance with which the moral life of man must be entwined. Dance and philosophy, moreover, are two poles that sometimes draw close, twisting together in an intimate web of the strongest silk, and at other times they drift apart, an ocean of indecipherable depths separating them. The philosophy of dance is a flourishing ground of inquiry, and this enlightening book seeks to portray something of the breadth of dance studies, cultural critique, ethnography, and postcolonial theory pursuing an interdisciplinary audience in philosophy, dance, and cultural surveys.

Paralleling the focus of dance scholarship on the body, this entrancing book entitled *Dance and the Corporeal Uncanny: Philosophy in Motion*, masterfully written by Philipa Rothfield (a senior lecturer at La Trobe University (Melbourne), and a professor at the University of Southern Denmark), takes the philosophy of the body into the field of dance via the lens of subjectivity and its critique. Through pursuing two kinds of approaches, it mainly revolves around dance and performance as its devoted territory of practice to enunciate a philosophy of agency and motion. This is articulated through the figure of the dancer. For phenomenology, the subject is the key; it is argued that the separation of the dancer and the dance is out of question; without the dancer, there would be no dance. Nietzschean philosophy takes a different view, though. It illustrates that the dance can be reckoned without the dancer. The book’s underlying aim is, thus, to bring up a discussion of the body in dance without “settling on a singular solution, not only to fully explore the subject-position of the dancer but also to open up a corporeal conversation beyond the plane of the subject” (p. 2).

The current book is both practice-based and philosophical in its orientation. Structurally, the book consists of seven chapters, a prologue as an introduction, and an epilogue as a conclusion, each of which has its own outstanding merit. Thematically, this book intends to cover and consider two alternative, pertinent paradigms through Part I (with four chapters) and Part II (with three chapters), as follows. The two conceptual prospects it traverses are “both corporeal in focus, but divided on the question of subjectivity” (p. 4) and its affiliation to the body. Both are explored to fathom the figure of the dancer: the first paradigm is phenomenological, while the second is interpretation of Nietzschean philosophy. Their disparities lie in the place of the subject within a philosophy of action. The book clearly delineates how dissimilarity, privilege, power, and politics influence dance practices,