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Review

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Review by: Paul Wienpahl

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retreat and mystical vision sent him back to the rough and tumble of the market place, of politics, of space-time, and vested him with the duty to warn publicly, to teach and to convince men rationally, and to remold the universe into the divine pattern God had revealed. It was this understanding of Islam—rational and practical through and through—which the Prophet inculcated in the minds of his companions and in pursuit of which his followers elaborated the law, crystallized the doctrine, and took history itself into their own hands.

Our author has taken inordinate pains to show that everything Arab or non-Shī'ah, rational or non-occultist, was either preceded, best understood, best practiced, or equalled if not surpassed by something Persian and Shī'ah. We may applaud this nascent Persian nationalism; but its theater belongs elsewhere than in philosophic studies. The contribution to the understanding of the Islamic tradition of thought which this book offers is meager. The charge of "apologetics," which is so often directed by Western scholars at their Muslim students, has done much to cleanse the latter of this unfruitful bent of mind. Nasr stands to benefit very much from the same kind of advice. The rationalist tradition which he has so flagrantly omitted from his consideration may well advise him, in Ibn Rushd's immortal words, "Theologians may well preach; philosophers will only teach."

ISMA'IL RAGI A. AL FARUQI
Syracuse University

THE THREE PILLARS OF ZEN. Compiled and edited, with translations, introductions, and notes, by *Philip Kapleau*. Foreword by *Huston Smith*. Tokyo: John Weatherhill, Inc., 1965. Pp. 3 + 350.

In his foreword, Professor Huston Smith of M.I.T. calls this "a remarkable book that is certain to assume a permanent place in the library of Zen literature in Western languages" (p. xiv). To this may be added that it is also an excellent book. It will in time be ranked with William James's *The Varieties of Religious Experience* as an exploration of the religious and mystical life. In the latter category it will rank higher than James's work.

The Three Pillars is divided into three parts. Part I centers about *zazen*, Zen mind-body training. It includes Yasutani Rōshi's introductory lectures on this training, called by Ruth Fuller Sasaki "the best introduction to Zen Buddhism yet written" (p. xiv). A reading of these lectures confirms this statement. Part I further includes Yasutani Rōshi's commentary on the *kōan mu*, his private interviews with ten Westerners, and Bassui's Sermon on One-mind and his letters to his disciples.

Part II is on enlightenment. It contains eight reports of experiences of enlightenment, and the enlightenment letters of a remarkable young woman of the 1930s, Yaeko Iwasaki. These letters are an amazing addition to mystical literature.

Part III has four sections: Dōgen, the thirteenth-century Zen master; the ten ox-herding pictures; illustrations of *zazen* postures; and notes on Zen vocabulary and Buddhist doctrine.

Each of the sections in these parts, most of which are translations, are preceded by lengthy and highly informative introductions that could have been written only by a man whose acquaintance with Zen Buddhism and the experiences and life to which its training leads are extensive and profound. The writing throughout is of professional quality. Indeed, Mr. Kapleau has been overly modest, though entirely accurate, in claiming only to have compiled and translated the various portions of his book.

The thesis of *The Three Pillars* is that the teaching, practice, and enlightenment are the heart of Zen Buddhism. There is the unremitting practice of *zazen*, the cross-legged sitting in which body and mind are used together to attain the goal. There are the varieties of teaching devices used by the *rōshi*, the teacher, to aid one in the exercise: private interviews, lectures, the *sūtras*, the example (the *rōshi*). And there is the outcome, the enlightened man.

There are so many fine things in this book that they cannot be listed in the compass of a review. Here are some examples. Kapleau opens by saying, "Zen is a religion with a unique method of body-mind training . . ." (p. xv). He next properly debunks most Western books on Zen. They have "nourished a pseudo-Zen which is little more than a mind-tickling diversion of highbrows and a play-thing of beatniks" (p. xv). Then he devotes the whole of Part I (189 pages) to instructions in and descriptions of body-mind practice.

There are numerous expressions of enlightenment in the literature, but they are from the past. Kapleau presents contemporary accounts of this experience. And he records the private interviews between *rōshi* and pupil which are an essential part of the teaching but which have hitherto been shrouded in mystery. These interviews also make it clear that enlightenment is a matter of degree and not an absolute condition.

There are things wrong with his book, however. The words "*kensho*," "*satori*," "enlightenment," and "*samādhi*" are often used interchangeably in a manner which may be justified but is not explained. Part III seems less a part of the main body than an appendix. Other difficulties will be picked out by future readers. However, they lessen only slightly the extremely high caliber and extraordinary interest of the work. This book is must-reading for anyone interested in Zen Buddhism and mysticism.

PAUL WIENPAHL

University of California, Santa Barbara

ORIENTAL AESTHETICS. By *Thomas Munro*. Cleveland: The Press of Western Reserve University, 1965. Pp. 138. \$6.50.

In his new book Thomas Munro says: "Aesthetics has never become a fully international subject . . . basing its generalizations on world-wide phenomena. As a Western subject . . . it has long been based on a small selection of the arts and ideas of Greece, Rome, and a few other Western nations" (p. 6). He knows whereof he speaks, having long been Curator of Education in the Cleveland Museum of Art and Professor of Art at Western Reserve University, in ad-