

*Kenshingakuen*

顯真学苑

*The English Version of the New Interpretation of  
Teaching, Practice, Faith, and Enlightenment*

『教行信證新釋』英訳版

*Volume One*

卷上

*By Shinryu Umehara*

梅原眞隆 著

*Translated from the Japanese*

*By the Subeditor at Kenshingakuen and a Translator of Law,*

*Rei Umehara (Kenshin)*

顯真学苑副幹・法律翻訳者 梅原 麗 (顯真) 訳

The copyright on *The English Version of the New Interpretation of  
Teaching, Practice, Faith, and Enlightenment* is held by Kenshingakuen.

All rights reserved.

*The Categorization and Collection of the Quintessential Texts of  
Śāstra and Vyākhyā on the True Practice of the Buddha*

行文類

Enlightenment Effulgent of the Great Practice, Part 5

明證大行 (5)

[本文]

[The text]

願成就文經言

十方恒砂諸佛如來皆共讚嘆无量壽佛威神功德不可思議 已上

[訓讀]

[The Japanese readings of Chinese characters]

ぐわんじやうじゆ もん きやう のたまは じふはうごうじや しよぶちによらい みなとも  
願 成就 の文。經 に 言 く。十方 恒砂の 諸佛 如來、皆 共

むりやうじゆぶち むじんくどくふ かしぎ なるを さんだん いじやう  
に 無量壽佛 の威神功德 不可思議 なるを 讚嘆 したまふ。已上

[字解]

[The exposition of words and phrases]

願成就文 *Sukhāvatī-vyūha* firstly preaches forty-eight vows and subsequently preaches the state of realization of pūrva-praṇidhāna. This is referred to as a sentence of realization of pūrva-praṇidhāna. In this case, it is a sentence stating realization of the seventeenth vow.

經 It connotes *The Great Sukhāvatī-vyūha*.

恒砂 It is sand of the Ganges River in India, a metaphor of innumerableness. It is '恒沙' in the extant transmitted version but '恒砂' in the book which the founder perused, methinks.

讚嘆 It is '讚歎' in the extant transmitted version but '讚嘆' in the book which the founder perused, methinks. It is written in *Zheng-zi-tong* that the characters '歎' and '嘆' have the same meaning.

威神功德 It is the sacred name of Amitābha (Amitāyus) subsuming grace and virtue of the internal enlightenment and the external function of Amitābha (Amitāyus).

[The annotation by the translator written in the Shakespearean sonnet form in iambic pentameter]

*From* 和漢朗詠集 Anthology of Japanese and Chinese Verses for Recitation  
*by* 菅原文時 Sugawara no Fumitoki

(1) 「花新開日初陽潤 鳥老婦時薄暮陰」

「花の新たに開くる日初陽潤へり 鳥の老いて帰る時薄暮陰れり」

Dim Vestiges of High and Noble Ladies:  
A Shakespearean Sonnet on (1)

In early spring, when flowers newly open,  
The morning first sun glitters dewily;

In late spring, when birds hoarily return,  
The eventide is veiled by thin mist dimly.  
Nigh my fane, there is Lady Violet's grave,  
Next to another noble sepulchre,  
Where I recite her excellent fair stave,  
Which shall survive Time's spoils in distant future.  
To buy confections for the Way of Tea,  
I sometimes stop at this grass-covered space.  
What is her literature's mystery?  
What is her everlasting elegance?  
Dim vestiges of high and noble ladies  
Remain as shadowy imaginaries.

(The term 'another noble sepulchre' shall mean and referred to a tomb of Lord Ono no Takamura (小野篁卿), who is described in the Shakespearean Sonnet 'A Fane of Lord Ono no Takamura (小野篁卿) Located at Six Worlds Intersections, Part 1' in 'The Auxiliary Elucidation and Revelation by *The Larger Sukhāvati-vyūha (The Larger Sūtra of Amitābha (Amitāyus))*, Part 1' of *The Categorization and Collection of the Quintessential Texts of Śāstra and Vyākhyā on the True Practice of the Buddha*.)

(Lady Moonflower's grave is described in the Shakespearean Sonnet 'The Revelation and Prediction in Dreams of Great Dreams, Part 18; The Lady Moonflower's Grave' in 'Śāstra by Nāgārjuna Bodhisattva, Part 19' of *The Categorization and Collection of the Quintessential Texts of Śāstra and Vyākhyā on the True Practice of the Buddha*.)

(Lady Moonflower's poetry is described in the Couplet Sonnet 'The Scriptures Violet' in 'Prefatory Remarks Before the Main Text, Part 1' of *The Categorization and Collection of the Quintessential Texts of Śāstra and Vyākhyā on the True Teaching of the Buddha*.)