

Kenshingakuen

顯真学苑

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

『教行信証新釈』英訳版

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卷上

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

行文類

Śāstra by Nāgārjuna Bodhisattva, Part 23

龍樹論文 (23)

[意譯] 第三段落及び第四段落

[The translation that is faithful to the spirit] Paragraphs 3 and 4

まず諸佛を念ずるといふは、^{ねんとうぶつ}然燈佛などの^{かこ}過去の諸佛、^{あみだぶつ}阿彌陀佛などの
現在の諸佛、^{みろくぶつ}彌勒佛などの^{しょうらい}將來の諸佛を念ずることである。常にこれらの
過去・現在・將來の三世の諸佛世尊を念ずれば、佛は^{しゅつげん}出現してさながら行者

めのまえ
の 眼前^めにおわすがごとくである。この三世の諸佛ということも統^すべてみると
みだいちぶつ
彌陀一佛^{みだいちぶつ}におさまる。即ち過去と將來は現在におさまり、現在の諸佛は彌陀に
えんぐ
圓具^{えんぐ}せられる。この阿彌陀佛は^{さんがい}三界の第一位を^し占める佛であつて、能くこ
の佛に^{まさ}勝るものはない。この阿彌陀佛を念ずることによつて、歡喜が多いので
ある。

次に、諸佛の大法を念ずるについては、その大法は無數であるけれども、略し
て佛だけの^{そな}具える四十の^{ふぐほう}不共法を説明しよう。その代表的なものをあげると、
一には心のままに何ものにもさえられず^{ひぎよう}飛行する德、二には心のままにあら
ゆる^{かたち}形に^{へんか}變化される德、三には心のままにあらゆる^{おんじよう}音聲を悉く聞きわ
ける德、四には心のままに無量の智慧の^{もんこ}門戸をひらいて一切衆生の心を知る德
などである。^{わづら}煩わしいから外は略しておこう。この諸佛の功德も彌陀一佛の
功德におさまることであつて、諸佛の大法を念ずるといふことも、彌陀の
いじんくどく
威神功德^{いじんくどく}を念ずることに^{けつき}結歸するのである。この彌陀の功德を念ずるから心
に歡喜が多いのである。

First, to meditate on the Buddhān means to meditate on the past Buddhān such as Dīpankara Buddha, the present Buddhān such as Amitābha (Amitāyus), and the future Buddhān such as Maitreya. When a practitioner of Buddhism always meditates on these Buddhān and Bhagavat in three temporal states of existence, viz. the past, present, and future, the BuddhāH deign to come into the view of the practitioner as if before the eyes. These BuddhāH in three temporal states of existence are integrated into one

Buddha, viz. Amitābha (Amitāyus). To wit, the past and future are integrated into the present and the present BuddhāH are completely and harmoniously contained in Amitābha (Amitāyus). This Amitābha (Amitāyus) is the primacy over tri-dhātu and no one can surpass this Buddha. The Bodhisattva possesses the heart in high delight by meditating on this Amitābha (Amitāyus).

Next, as for meditating on the great dharmān of the Buddhānām, though the great dharmāH is innumerable, I abbreviate it and explain forty āveṇikā buddha-dharmān which the Buddha only possesses. Representative examples are as follows: 1. guṇa of taking a flight wherever one's heart leads one, unhindered by anything; 2. guṇa of changing into whatever form as one lists; 3. guṇa of distinguishing whatever sound as one lists; 4. guṇa of opening the gates of immeasurable wisdom and knowing all sentient beings' hearts as one lists. The rest are omitted to avoid complications. This guṇa of the Buddhānām is also integrated into the guṇa of one Buddha, viz. Amitābha (Amitāyus). Meditating on the great dharmān of the Buddhānām results in meditating on anubhāva of Amitābha (Amitāyus). The Bodhisattva possesses the heart in high delight by meditating on this anubhāva of Amitābha (Amitāyus).

21 August 2021

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

From À la recherche du temps perdu; Remembrance of Things Past

by Marcel Proust

(1) 'Et chaque caractère nouveau n'y étant que la métamorphose d'un caractère ancien, dans de petites boules grises je reconnaissais les boutons verts qui ne sont pas venus à terme; mais surtout l'éclat rose, lunaire et doux qui faisait se détacher les fleurs dans la forêt fragile des tiges où elles étaient suspendues comme de petites roses d'or — signe, comme la lueur qui révèle encore sur une muraille la place d'une fresque effacée, de la différence entre les parties de l'arbre qui avaient été «en couleur» et celles qui ne l'avaient pas été — me montrait que ces pétales étaient bien ceux qui avant de fleurir le sac de pharmacie avaient embaumé les soirs de printemps. Cette flamme rose de cierge, c'était leur couleur encore, mais à demi éteinte et assoupie dans cette

vie diminuée qu'était la leur maintenant et qui est comme le crépuscule des fleurs.'

'And as each new character is merely a metamorphosis from something older, in these little grey balls I recognised green buds plucked before their time; but beyond all else the rosy, moony, tender glow which lit up the blossoms among the frail forest of stems from which they hung like little golden roses — marking, as the radiance upon an old wall still marks the place of a vanished fresco, the difference between those parts of the tree which had and those which had not been 'in bloom' — shewed me that these were petals which, before their flowering-time, the chemist's package had embalmed on warm evenings of spring. That rosy candlelight was still their colour, but half-extinguished and deadened in the diminished life which was now theirs, and which may be called the twilight of a flower.'

Publication Number 113, Composition Number 88

The Life Attuned to Nature's Melody:

A Shakespearean Sonnet on (1)

Written on 27 September 2020 and Published on 13 July 2022 (the day of the supermoon)

(Lines 1-4 were written on 9 September 2020 (the day of worshipping the Medicinal Patriarchal Gods' Shrine and Avalokiteśvara in the Kyoto National Museum); lines 5-14 were written on 27 September 2020 (the day of seeing two happy pairs of butterflies of the same kind at two entrances to my house; one butterfly of which was found solitarily dead nigh the entrance on 10 October 2020; on 1 September 2021, one happy pair of butterflies of the same kind was found again at the third entrance of my house).)

I drink Five Elements Blend Herbal Tea,
According to the change of th' universe,
Herefrom removing viṣa virtuously
On seventy-two seasons' cyclic course.
I practice muscle training every day.
Completing tasks routinely is compared
To ceaselessly continuing the study
Of subjects sacred, sanctified and steered.
I change the constitution of the body

And the internal and external mind.
The wavelet of the watery wild may vary
The life to Nature's melody attuned.
I will adapt to mutability,
The unavoidable veracity.

(The Five Elements Blend Herbal Tea is produced by Kagae Kampo Boutique.)

From 白隠禪師坐禪和讃 A Japanese Hymn of Praise to Zen Meditation by Zen Master Hakuin

(1) 「三昧無礙の空ひろく 四智圓明の月さえん」

From On Sitting Down to Read *King Lear* Once Again
by John Keats

(2) 'O golden-tongued Romance, with serene lute!
Fair plumèd Syren, Queen of far-away!
'But, when I am consumèd in the fire,
Give me new Phoenix wings to fly at my desire.'

From 八咫の鏡 The Holy Yata Mirror

(3) 「天日神 ^{あまひかみ} 清ら鏡に 玉剣 独り ^{すみら} 皇よ かけるも無く 吾をなるかし」

From 宗鏡録 A Record of the Mind's Mirror Reflecting and Integrating the Quintessential Texts of Śāstra and Vyākhyā of Each School

(4) 「處生死流驪珠獨耀於滄海踞涅槃岸桂輪孤朗於碧天普導世間同登覺路」
「生死の流れに處して驪珠獨り滄海に耀き。涅槃の岸に踞して桂輪孤り碧天に朗かなり。普ねく世間を導いて。同じく覺路に登らんことを。」

Publication Number 114, Composition Number 127

A Mirror at the Temple of King Deer (鹿王院):

A Shakespearean Sonnet on (1), (2), (3) and (4)

Written on 9 March 2022 and Published on 13 July 2022 (the day of the

supermoon)

(Lines 1-8 were composed at dawn during sleep on 6 March 2022; lines 9-14 were written at dawn on 9 March 2022.)

I saw a golden mirror of three peonies
And phoenixes exprest on Sages' Screen
Of Kyoto Palace, which illumes through centuries
Vast ākāśa with many-coloured sheen,
At th' Temple of King Deer. The splendid mirrors
Reminded me of ādarśa-jñāna (大円鏡智)
In pañca- jñānāni (五智) on dharma spheres,
Namely, five wisdoms of Tathāgata,
With th' following sūtra text reflectively:
A pearl in dark-blue waves through life and death
Shines as the Moon serene in th' azure sky
O'er the shore of nirvāṇa in clouds' breath.
The wisdom of the laurel-crowned round mirror
Shews minds' reflections manifold and clear.