

*Kenshingakuen*

顕真学苑

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

『教行信証新釈』英訳版

*Volume One*

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 34

龍樹論文 (34)

[構成]

[The construction]

十住毘婆沙論の四品のうち第四に易行品の難易二道と易行道の文を引抄して眞實の大道を論證する。十住毘婆沙論の四品を引用されてあるが、この易行品は中核をなすものである。

Fourthly, from four chapters of Daśa-bhūmika-vibhāṣa-śāstra, the author excerpted the sentences which explicate two difficult and serene training

courses of the Bodhisattva and the serene practice course in the faith by the other-power in the Chapter of the Serene Practice by the Other-Power and demonstrated the true great practice. The author cited four chapters of Daśa-bhūmika-vibhāṣa-śāstra, and this Chapter of the Serene Practice by the Other-Power forms the nucleus.

[解説]

[The explication]

ここに引用された易行品にはまず佛法を難行道と易行道に分別してある。この二道の判釋は教判の先駆をなすものである。この教判は實踐に對する分判であつて、稱名という行業に重要な立場を與えたものである。阿惟越致に至るといふ現實の救ひに關して一般に普及して、萬人の實踐しうる稱名に重大な價值を認めたものである。今、大行の明證として、この易行品を引用されたことは極めて適切である。

從つて易行品にはあらゆる佛菩薩の稱名を網羅して論述されてある。即ち一に十方十佛章、二に諸佛百七佛章、三に彌陀章、四に過未八佛章、五に東方八佛章、六に三世諸佛章、七に諸佛章である。然るに、宗祖は十方十佛章と百七佛章と彌陀章のうちから必要な要文を抄録して、すべては彌陀の名號を稱念することに結歸することをあらわして、眞實の大行を論證されたのである。

まず易行をあかすに、「若人疾欲至不退轉地者應以恭敬心執持稱名號」といふ稱名不退の原則をかかげ、まず十方十佛章を引抄してある。

The Chapter of the Serene Practice by the Other-Power cited here, first of all, classifies the Buddhism into two difficult and serene training courses of the Bodhisattva. The classification, systematization and explication of these two courses are the pioneering classification, systematization and explication of the Buddhist Scriptures. These classification, systematization and explication of the Buddhist Scriptures are derived from the practical perspective and grant a pivotal position to the practice of praising, reciting, believing on, and meditating on the sacred name of Amitābha (Amitāyus). As for the actual deliverance, namely attaining the rank of the Bodhisattva who is ordained to become the Buddha and never degraded, the universally popularized and practicable deed of praising, reciting, believing on, and meditating on the sacred name of Amitābha (Amitāyus) is acknowledged to be critically important and invaluable. It is extremely apposite that the

author cited here this Chapter of the Serene Practice by the Other-Power as the enlightenment effulgent of the great practice.

Therefore, the Chapter of the Serene Practice by the Other-Power comprehensively dissertates on the practice of praising, reciting, believing on, and meditating on the sacred name of every Buddha and Bodhisattva: 1. the Chapter of Ten Buddhānām in Daśa-diś, 2. the Chapter of One Hundred and Seven Buddhānām, 3. the Chapter of Amitābha (Amitāyus), 4. the Chapter of Eight Buddhānām in the Past and the Future, 5. the Chapter of Eight Buddhānām in the Eastern Direction, 6. the Chapter of the Buddhānām in Tri-adhvan, 7. the Chapter of the Buddhānām; whereas the sect founder extracted necessary and quintessential sentences from the Chapter of Ten Buddhānām in Daśa-diś, the Chapter of One Hundred and Seven Buddhānām, and the Chapter of Amitābha (Amitāyus) and demonstrated the true great practice by revealing that all result in the practice of praising, reciting, believing on, and meditating on the sacred name of Amitābha (Amitāyus).

Firstly, to elucidate the serene practice by the other-power, the author specified the principle of attaining the rank of the Bodhisattva who is ordained to become the Buddha and never degraded by praising, reciting, believing on, and meditating on the sacred name of Amitābha (Amitāyus), which was written as 'If one aspires to promptly attain the rank of avaiivartika (avinivartanīya), one should, in great veneration and firm faith, praise, recite, believe on, and meditate on the sacred name of Amitābha (Amitāyus)', and excerpted first the Chapter of Ten Buddhānām in Daśa-diś.

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

*From* 図録 神秘の形象 イスファハン 沙漠の青い静寂 A Pictorial Record: Mystic Figuration of Eṣfahān, Sapphire Silence in the Desert

*by* 並河萬里 Banri Namikawa

(1) 「イスラム教徒たちは、荒涼とした陰惨な単調な自然、砂漠の中に寺院や宮殿を建て、壁で外界を遮断し、壁面や天井に「無限」を象徴する幾何学的模様（神秘の形象は極限においてそこに辿りつく）で蔽い尽くして憩と祈りの場として、独立した空間をつくり出した。あの、凄まじい装飾はあまりにも単純、冷酷な外

界との対照によって必然的に生まれたものである。」

‘The Islamite built mosques and palaces in the desert, a deserted, dismal and monotonous region. They cut off the outside world with walls, making an independent place for rest and prayer by covering the walls and ceilings with geometrical patterns that symbolized infinity. Amazing decorative features are often produced in contrast to an inhospitable terrain.’

「イマーム・モスク Masjad-e-Imam イスラム建築の最高傑作。人工美の極致」

Publication Number 401, Composition Number 403

Nuclear Plants’ Ruin of Eṣfahān Is

Eternal Greatest Loss to Human Species (人類の最大且つ永遠の損失), Part 2;

My Great-Grandfather’s Manifestation in a Dream, Part 2;

I Wrote Inspired by Mystic Figuration

Of Masjad-e-Imam’s (マスジット・エ・イマーム) Divine Construction,

Religious Structures’ Highest Extremity,

Arabesque of Infinite Geometry, Part 1:

A Couplet Sonnet on (1)

Written at 6:00 a.m. on 7 July 2025 (the Anniversary of My Great-Grandfather’s Birth of Non-Birth in Sukhāvati of Amitābha) and Published on 7 July 2025 (the Anniversary of My Great-Grandfather’s Birth of Non-Birth in Sukhāvati of Amitābha)

(Lines 1-4 were written at around 4:43 a.m. on 7 July 2025; lines 5-14 were written from 5:25 a.m. to 6:00 a.m. on 7 July 2025.)

‘The Mathematical Philosophy

Grounded on Carnap and Geometry’ (カルナップと幾何学とに基づく数理哲学)

Was writ, inspired by Mystic Figuration

Of Masjad-e-Imam’s (イマーム・モスク) Divine Construction,

Religious Structures’ Highest Extremity.

Arabesque of infinite geometry

And sapphire hues express sublimity.

I purchase for remembrance of this City

Eṣfahān Six ‘Pictorial Records for

Eṣfahān’s Mystic Figures and the Azure

Silence in th’ Desert’. Dire calamity

Destroys the Macrocosmos of This City,

‘The Half of th’ World’. The radioactive power  
Can’t be removed without abundant water.

*From The Qur’an*

(1) ‘[Prophet], wherever you may have started out, turn your face in the direction of the Sacred Mosque — this is the truth from your Lord: He is not unaware of what you do — wherever you may have started out, turn your face in the direction of the Sacred Mosque; wherever any of you may be, turn your faces towards it, so that people may have no argument against you —’  
‘The truly good are those who believe in God and the Last Day, in the angels, the Scripture, and the prophets;’

*From Paradise Lost: Book X The Argument*

*by John Milton*

(2) ‘Man’s transgression known, the guardian angels forsake Paradise, and return up to Heaven to approve their vigilance, and are approved, God declaring that the entrance of Satan could not be by them prevented.’

*From 図録 神秘の形象 イスファハン 沙漠の青い静寂 A Pictorial Record: Mystic Figuration of Eşfahān, Sapphire Silence in the Desert*

*by 加藤卓男 Takuo Katō*

(3) 「イスラームの装飾モチーフは大別して、幾何文様、植物文様、文字に分類することができる。そのなかでも大半は植物文様であり、その中心をなすものは唐草である。唐草の特徴はブドウの蔓のような細くしなやかな曲線を中心に展開し、連続性または放射性に富み無限の広がりを見せている。」

‘Decoration motifs of Islam are largely divided into geometric patterns, plant patterns, and characters. The majority of motifs are composed of plant patterns centered on arabesque. The features of arabesque are that it develops centering on a fine, lithe curve like a grapevine and that it abounds in continuity and dispersion which will lead to limitless expansion.’

Publication Number 402, Composition Number 404

Nuclear Plants’ Ruin of Eşfahān Is

Eternal Greatest Loss to Human Species (人類の最大且つ永遠の損失), Part 3;

My Great-Grandfather's Manifestation in a Dream, Part 3;  
I Wrote Inspired by Mystic Figuration  
Of Masjad-e-Imam's (マスジット・エ・イマーム) Divine Construction,  
Religious Structures' Highest Extremity,  
Arabesque of Infinite Geometry, Part 2;  
Reactors' Cores Would Cause Melt-down If There's  
No Cooling Water, Whose High Temperatures  
Would Be Increased in Earth Without Restriction;  
What Happens Next Might Be Beyond Prediction:  
A Couplet Sonnet on (1), (2) and (3)  
Written at 8:41 a.m. on 8 July 2025 and Published on 9 July 2025  
(Lines 1-8 and 11 were written from around 22:50 on 7 July 2025 to 0:35 a.m.  
on 8 July 2025; lines 9-10 and 12-14 were written from 7:48 a.m. to 8:41 a.m.  
on 8 July 2025.)

Reactors' cores would cause melt-down if there's  
No cooling water, whose high temperatures  
Would be increased in Earth without restriction;  
What happens next might be beyond prediction;  
Climate change would surpass imagination.  
Angels of Šâh 'Abbâse Bozorg's Mansion (アッバース大王の館)  
Deign to come to my hermitage most humble  
From Palaces Luxurious and Noble;  
Letters, Geometry and Vegetation  
Arabesque *Ad Infinitum* Give Description.  
I'd read The Qur'an in the English Version.  
Those who believe on only self's religion  
And injure many a culture and religion  
Transgress Divine Decrees and Gods' Intention.

*From Hitopadeśa*

(1) 'vighrahaH kari-turaṅga-pattibhir  
no kadāpi bhavatān mahībhujām |  
nīti-mantra-pavanaiH samāhatāH

saMśrayantu giri-gahvaraM dviṣaH || hit\_3.151 ||'

*From* 金色夜叉 Golden Vajra Yakṣa (金剛夜叉)

*by* 尾崎紅葉 Ozaki Kōyō

(2) 「顛れたる若き紳士は、その誰なるやを説かずもあらなん。目覚く大なる金剛石の指輪を輝かせるよ。柄には緑色の玉を獅子頭に彫みて、象牙の如く瑩潤に白き杖を携へたるが、その尾をもて低き梢の花を打落し打落し、」

「唯継は例の倨りて天を睨むやうに打仰ぎて、杖の獅子頭を撫廻しつつ、少時思案する体なりしが、やをら白羽二重のハンカチーフを取出して、片手に一揮揮るよと見れば鼻を拭へり。菫花の香を咽ばさるるばかりに薫じ遍りぬ。」

「宮さん、今の奴はこの間の骨牌に来てゐた金剛石だね」

*From* 正法眼蔵「弁道話」 The Quintessential Optic Treasury of the True Dharma, 'Recountal in Search of True Dharma'

*by* 道元禪師 Zen Master Dōgen

(3) 「予、発心求法よりこのかた、わが朝の遍方に知識をとぶらひき。」

「ただ坐上の修のみにあらず、空をうちてひびきをなすこと、撞の前後に妙声綿綿たるものなり。」

*From* The Qur'an

(4) 'He makes the dawn break; He makes the night for rest; and He made the sun and the moon to a precise measure. That is the design of the Almighty, the All Knowing. It is He who made the stars, so that you can be guided by them in the dark, on land or sea: We have made the signs clear for those who have knowledge.'

*From* À la recherche du temps perdu VI Le côté de Guermantes

*by* Marcel Proust

(5) 'dans la vie des jeunes nobles qui dépensent de l'argent le restaurant joue un rôle aussi important que les caisses d'étoffe dans les contes arabes'

'in the lives of young noblemen with money to spend the restaurant plays as important a part as do bales of merchandise in Arabian tales'

Publication Number 403, Composition Number 405

Nuclear Plants' Ruin of Eṣfahān Is

Eternal Greatest Loss to Human Species (人類の最大且つ永遠の損失), Part 4;

I Wrote Inspired by Mystic Figuration  
Of Masjad-e-Imam's (マスジット・エ・イマーム) Divine Construction,  
Religious Structures' Highest Extremity,  
Arabesque of Infinite Geometry, Part 3;  
A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 21;  
I Order Al-Quran Al-Karim Version,  
Discerning Aims of Angels' Exhortation;  
To Knell and Echo Flow'rs of Śūnya (空華), I  
Must Master Prajñā (慧) Multi-Lingually:  
A Couplet Sonnet on (1), (2), (3), (4) and (5)  
Written from 12:51 to 13:38 on 16 July 2025 and Published on 21 July 2025  
(The Professor of Buddhism in this Couplet Sonnet is Professor Mimaki (御牧教授).)

'Tis my remembrance of a student day  
Enrolled at Kyoto University:  
A Professor of Buddhism (仏教学), whose diploma  
Was got in France, told me at Le Foujita,  
Who drank gold grapefruit juice at th' Restaurant  
And wore scent gemlike, foreign-made and fragrant,  
'If you wish to learn Buddhism specially,  
You must learn French.' I wondered inwardly  
Why foreign languages are necessary  
For Buddhism Japanese Essentially.  
I Order Al-Quran Al-Karim Version,  
Discerning Aims of Angels' Exhortation;  
To Knell and Echo Flow'rs of Śūnya (空華), I  
Must Master Prajñā (慧) Multi-Lingually.

*From The Qur'an*

(1) 'It is He who sends down water from the sky. With it We produce the shoots  
of each plant, then bring greenery from it, and from that We bring out grains,  
one riding on the other in close-packed rows. From the date palm come  
clusters of low-hanging dates, and there are gardens of vines, olives, and



pomegranates, alike yet different. Watch their fruits as they grow and ripen!  
In all this there are signs for those who would believe.'

Publication Number 404, Composition Number 406

Nuclear Plants' Ruin of Eşfahān Is

Eternal Greatest Loss to Human Species (人類の最大且つ永遠の損失), Part 5;

I Wrote Inspired by Mystic Figuration

Of Masjad-e-Imam's (マスジット・エ・イマーム) Divine Construction,

Religious Structures' Highest Extremity,

Arabesque of Infinite Geometry, Part 4;

On th' Day of Lessons in Calligraphy, Part 5;

Groundwater There Might Be Polluted By

Radioactive Substances' Debris (デブリ)

At Eşfahān. I'm Thankful for Clean Water,

Benevolent to Nurture Many a Creature:

A Couplet Sonnet on (1)

Written from 20:55 to 22:32 on 20 July 2025 and Published on 21 July 2025

I sprinkle th' garden every day with water

For creatures to survive in freakish weather.

Here, plants and insects thrive with th' sun, earth, water,

Most pivotal of which for lives is water.

Groundwater there might be polluted by

Radioactive substances' debris (デブリ)

At Eşfahān. I'm thankful for clean water,

Benevolent to nurture many a creature.

Lots of Kesarānpasarans (ケサランパサラン) are budding;

Already prickly-leaved, they are protecting

Themselves in th' bud. Designs of vegetation

And letters are permitted for depiction

Of th' Holy. Hence, I Learn Calligraphy,

Arabesque, for Ruined Cities' Memory.

*From* 名人伝 A Biography of a Virtuoso

by 中島敦 Atsushi Nakajima

(1) 「目の基礎訓練に五年もかけた甲斐があつて紀昌の腕前の上達は、驚くほど速い。」

「奥義伝授が始まってから十日の後、試みに紀昌が百歩を隔てて柳葉を射るに、既に百発百中である。」

「九年の間、紀昌はこの老名人の許に留まった。その間如何なる修業を積んだものやらそれは誰にも判らぬ。」

Publication Number 405, Composition Number 407

A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 22;

Here Are Abundant Books Which Can Be Read

If One Keeps Training th' Sound and Mighty Head:

A Couplet Sonnet on (1)

Written on 23 July 2025 and Published on 24 July 2025

(Lines 1-12 were written from 0:30 a.m. to 1:22 a.m. on 23 July 2025; lines 13-14 were written at around 6:19 a.m. on 23 July 2025.)

Most of professors got their PhD

In France, America, or Germany.

Studying abroad was recommended highly.

But I stood firm in Kyoto resolutely.

I knew that Kyoto University

Has many archives of high quality;

Here I can study more extensively,

More deeply than in any alien country.

Amounts of books one can read in one's life

Are limited because of worldly strife.

I must read ancient books inherited

From my clan and at home accumulated

With many foreign books which can be read

If one keeps training th' sound and mighty head.

by 三島由紀夫 Yukio Mishima

(1) 「ええ、愛は偉大ですよ、あなた方のお尻のように」

by 太宰治・寺内寿太郎 Dazai Osamu and Terauchi Jutarō

(2) 「生れて、すみません。」

*From* 正法眼蔵「弁道話」 *The Quintessential Optic Treasury of the True Dharma, 'Recountal in Search of True Dharma'*

by 道元禪師 Zen Master Dōgen

(3) 「しめしていはいく、いまいふところの見、またく仏法にあらず、先尼外道が見なり。」「しるべし、仏法には、もとより身心一如にして、性相不二なりと談ずる」「しるべし、仏法に心性大総相の法門といふは、一大法界をこめて、性相をわかず、生滅をいふことなし。菩提涅槃におよぶまで、心性にあらざるなし。一切諸法・万象森羅、ともにただこれ一心にして、こめずかねざることなし。このもろもろの法門、みな平等一心なり。あへて異違なしと談ずる、これすなはち仏家の心性をしれる様子なり。」

*From* Pascal's *Pensées*: II *Adversaria and Translation*

by Blaise Pascal

(4) 'On se gaste l'esprit et le sentiment par les conversations. Aussi les bonnes ou les mauvaises le forment ou le gaster. Il importe donc de tout de bien scavoir choisir pour se le former et ne le point gaster;'

'Mind and heart are corrupted by social intercourse. Good intercourse forms it, evil spoils it. It is then vastly important to make a right choice in order to form it and avoid spoiling it;'

Publication Number 406, Composition Number 408

A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 23;

Remembrance of My Mother, Part 17;

Nuclear Plants' Ruin of Eşfahān Is

Eternal Greatest Loss to Human Species (人類の最大且つ永遠の損失), Part 6;

I Wrote Inspired by Mystic Figuration

Of Masjad-e-Imam's (マスジット・エ・イマーム) Divine Construction,

Religious Structures' Highest Extremity,

Arabesque of Infinite Geometry, Part 5;

For th' Atom Bombing Anniversary

Eightieth (原爆投下 80 周年), I Launch Words' Spirits' Poetry (言霊歌を発射):

Aye, Love Is Great, As Thy Vast Ass, Quoth He;

Excuse Us for the Immortality (不滅で、すみません);  
'As', 'Vast', 'Ass', 'Us' Are Words' Lives' (言霊) Multi-Wordplay (多重掛詞)  
With 'Aye' (然り・愛), 'Love', 'Thy'; I Thank Non-Duality (不二・一如), Part 1:  
A Couplet Sonnet on (1), (2), (3) and (4)  
Written Approximately from 7:50 a.m. to 9:35 a.m. on 25 July 2025 and  
Published on 8 August 2025

I never took a class of th' said Professor  
Of Buddhism, for I knew from literature  
France stood for Amorous Hymns' Imperialism (愛の賛歌の帝国主義),  
Which seemed extreme remote from Our Pure Buddhism (清浄なる佛教).  
I knew France decorated some French woman,  
Who'd stolen th' Mother's husband in Japan,  
With Chevalier Ordre (シュヴァリエ勲章を授与), when I'd grown in th' womb  
Of th' Mother who'd thought suicide in sad gloom.  
If she had thrown herself from Takanawa (高輪)  
Mansion, I couldn't encounter many a Buddha.  
Aye, Love Is Great, As Thy Vast Ass, Quoth He;  
Excuse Us for the Immortality (不滅で、すみません);  
'As', 'Vast', 'Ass', 'Us' Are Words' Lives' (言霊) Multi-Wordplay (多重掛詞)  
With 'Aye' (然り・愛), 'Love', 'Thy'; I Thank Non-Duality (不二・一如).

*From Paradise Lost: Book IX*

*by John Milton*

(1) 'To whom then first incensed Adam replied.

“Is this the love, is this the recompense  
Of mine to thee, ingrateful Eve, expressed  
Immutable when thou wert lost, not I,  
Who might have lived and joyed immortal bliss,  
Yet willingly chose rather death with thee.”

*From Pascal's Pensées: II Adversaria and Translation*

*by Blaise Pascal*

(2) 'La foiblesse de l'homme est la cause de tant de beautés qu'on établit,

comme de scavoir bien jouer du luth.’

‘La plus grande et importante chose du monde a pour fondement la foiblesse, et ce fondement est admirablement seur;’

‘Man’s weakness is the cause of many ascriptions of beauty, to skill on the lute for instance.’

‘The great thing and the most important is founded upon weakness, and this foundation is wonderfully sure;’

*From* À la recherche du temps perdu I Du côté de chez Swann

*by* Marcel Proust

(3) ‘comme une princesse de tragédie à qui pèseraient ces vains ornements’

‘like a princess in a tragedy, oppressed by the weight of all her senseless jewellery’

*From* The Qur’an

(4) ‘We settled the Children of Israel in a good place and provided good things as sustenance for them. It was only after knowledge had come to them that they began to differ among themselves. Your Lord will judge between them on the Day of Resurrection regarding their differences.’

*From* 正法眼蔵「弁道話」 The Quintessential Optic Treasury of the True Dharma, 'Recountal in Search of True Dharma'

*by* 道元禪師 Zen Master Dōgen

(5) 「しるべし、仏法は、まさに自他の見をやめて学するなり。」

「その化をしくさかひ、いづれのところか仏国土にあらざらん。」

Publication Number 407, Composition Number 409

A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 24;

Remembrance of My Mother, Part 18;

Nuclear Plants’ Ruin of Eṣfahān Is

Eternal Greatest Loss to Human Species (人類の最大且つ永遠の損失), Part 7;

I Wrote Inspired by Mystic Figuration

Of Masjad-e-Imam’s (マスジット・エ・イマーム) Divine Construction,

Religious Structures’ Highest Extremity,

Arabesque of Infinite Geometry, Part 6;

As the Abhāva-and-Aśūnya Dream of th’ Butterfly, Part 10

(Iambic Heptameter);

A Cockroach: My Mysterious Mate by th' Pillow;

At Full-Moon Dawn, in Crickets' Sounds, from th' Window,

The Cockroach Flies Away in th' Stellèd Shadow, Part 7;

All Creatures' Birth of Non-Birth in th' Pure Land

I Seek as Gems and Gold in Stones and Sand (沙石集), Part 2;

For th' Atom Bombing Anniversary

Eightieth (原爆投下 80 周年), I Launch Words' Spirits' Poetry (言霊歌を発射):

Aye, Love Is Great, As Thy Vast Ass, Quoth He;

Excuse Us for the Immortality (不滅で、すみません);

'As', 'Vast', 'Ass', 'Us' Are Words' Lives' (言霊) Multi-Wordplay (多重掛詞)

With 'Aye' (然り・愛), 'Love', 'Thy'; I Thank Non-Duality (不二・一如), Part 2;

Active Are Many Insects With Plants' Verdure;

Some Insects Keep Residing in Some Flower,

As BuddhāH in Each Lotus Pedestal (蓮華座の諸佛),

To Be Secured in th' Flowery Citadel:

A Couplet Sonnet on (1), (2), (3), (4) and (5)

Written at Night on 29 July 2025 and Published on 8 August 2025

(Lines 1-2 were composed at around 21:00 on 29 July 2025; lines 3-14 were written from 21:40 to 22:40 on 29 July 2025.)

Howe'er, I still keep reading *Paradise Lost*,

*Pascal's Pensées*, *Remembrance of Things Past*.

I sprinkle th' Pure Land (浄土) twice a day with water,

Because abnormal is this summer weather.

Active are many insects with plants' verdure.

Some insects keep residing in some flower,

As BuddhāH in Each Lotus Pedestal (蓮華座の諸佛),

To be secured in th' flowery citadel.

All plants in th' Pure Land (浄土) are inedible,

But whom I with iridescent (虹) water sprinkle.

'Tis Not the Love, Great as th' Vast Ass, But Mercy

That Is Buddhistical Integrity (佛教の高潔),

Which spreads through Sarva-Sattva (薩和薩), therefore I

Forgive th' French woman for Buddhistic Study.

*From* 正法眼蔵「弁道話」 *The Quintessential Optic Treasury of the True Dharma, 'Recountal in Search of True Dharma'*

*by* 道元禪師 Zen Master Dōgen

(1) 「いくばくか、はななきそらにはなをなさしむる。」

*From* 夢十夜 *Ten Nights of Dreams*

*by* 夏目漱石 Natsume Sōseki

(2) 「死んだら、埋めて下さい。大きな真珠貝で穴を掘って。そうして天から落ちて来る星の破片を墓標に置いて下さい。」

「百年、私の墓の傍に坐って待っていて下さい。きっと逢いに来ますから。」

「自分はそれから庭へ下りて、真珠貝で穴を掘った。」

「土をすくうたびに、貝の裏に月の光が差してきらきらした。」

「それから星の破片の落ちたのを拾って来て、かろく土の上へ乗せた。」

「これから百年の間こうして待っているんだなと考えながら」

「真白な百合が鼻の先で骨に徹えるほど匂った。」

「自分が百合から顔を離す拍子に思わず、遠い空を見たら、暁の星がたった一つ瞬いていた。」

「百年はもう来ていたんだな」とこの時始めて気がついた。」

Publication Number 408, Composition Number 410

The Revelation and Prediction in Dreams of Great Dreams, Part 81

(Iambic Heptameter);

A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 25;

Remembrance of My Mother, Part 19;

Nuclear Plants' Ruin of Eşfahān Is

Eternal Greatest Loss to Human Species (人類の最大且つ永遠の損失), Part 8;

I Wrote Inspired by Mystic Figuration

Of Masjad-e-Imam's (マスジット・エ・イマーム) Divine Construction,

Religious Structures' Highest Extremity,

Arabesque of Infinite Geometry, Part 7;

As the Abhāva-and-Aśūnya Dream of th' Butterfly, Part 11

(Iambic Heptameter);

A Cockroach: My Mysterious Mate by th' Pillow;

At Full-Moon Dawn, in Crickets' Sounds, from th' Window,

The Cockroach Flies Away in th' Stellèd Shadow, Part 8;  
All Creatures' Birth of Non-Birth in th' Pure Land  
I Seek as Gems and Gold in Stones and Sand (沙石集), Part 3;  
For th' Atom Bombing Anniversary  
Eightieth (原爆投下 80 周年), I Launch Words' Spirits' Poetry (言霊歌を発射):  
Aye, Love Is Great, As Thy Vast Ass, Quoth He;  
Excuse Us for the Immortality (不滅で、すみません);  
'As', 'Vast', 'Ass', 'Us' Are Words' Lives' (言霊) Multi-Wordplay (多重掛詞)  
With 'Aye' (然り・愛), 'Love', 'Thy'; I Thank Non-Duality (不二・一如), Part 3;  
What Is Nirvāṇa (涅槃) of Small Starry Sattva (小さな星の命)?  
May Life and Death as Kha Blooms Be Nirvāṇa (涅槃生死是空華):  
A Couplet Sonnet on (1) and (2)  
Written Approximately at 0:14 a.m. on 4 August 2025 and Published on 8 August 2025

(Lines 1-2 were composed in the bath betwixt 21:00 and 22:00 on 3 August 2025; lines 3-14 were written from 23:18 on 3 August 2025 to 0:14 a.m. on 4 August 2025.)

(The Funeral on 2 October 2024 for the Cockroach, My Mysterious Comrade, Inhumed at the Foot of a White Rose of Sharon Named Gion Guardian (祇園守), Was Described in the Couplet Sonnet of Publication Number 302, Composition Number 304 on 4 October 2024. Since Then, One Hundred and Six (106) Sonnets Have Been Composed as if One Hundred (100) Years Have Already Lapsed.)

On th' 2<sup>nd</sup> of October, under Gion  
Guardian (祇園守), a name of th' Snow-White Rose of Sharon (雪白の木槿),  
A Cockroach was inhumed, whose little life (小さな命)  
Blooms as th' white flower, new-born sphery (新星) life.  
In th' Pure Land (浄土), many a white butterfly  
Dances, whose wings are shell-like, luminous, pearly (真珠貝光沢).  
Lest water splash on them, I must be careful  
To sprinkle water on this Pure Land Lifeful.  
Small lives of insects are so short that I  
Bemoan their planetary (遊星的) activity.  
Plants also must survive where'er they are,  
E'en if the place is scarce of crystal water.



What Is Nirvāṇa (涅槃) of Small Starry Sattva (小さな星の命)?  
May Life and Death as Kha Blooms Be Nirvāṇa (涅槃生死是空華).

*From* Pascal's Pensées: II Adversaria and Translation

*by* Blaise Pascal

(1) '265. Certains auteurs, parlant de leurs ouvrages, disent: "Mon livre, mon commentaire, mon histoire, etc." Ils sentent leurs bourgeois qui ont pignon sur rue, et toujours un "chez moi" à la bouche. Ils feroient mieux de dire: "Notre livre, notre commentaire, notre histoire, etc.", veu que d'ordinaire il y a plus en cela du bien d'autrui que du leur.'

'265. Certain authors, when they speak of their works, say "My book, my commentary, my history, etc." They are like worthy citizens with a town-house of their own, and an everlasting "my house" on their lips. They would do better to say; "our book, our commentary, our history, etc.," seeing that usually there is more of other people's work than their own therein.'

*From* 徒然草 Essays on Vague Forlornness of Unknown Origin

*by* 兼好法師 Priest Kenko

(2) 「むかしより賢き人の富めるはまれなり。」

Publication Number 409, Composition Number 411

A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 26;

Methinks, the Pure Land Is Like Such a Stream

Of Shoals of Souls to Be Returned in th' Dream,

As Ship-Shaped (船形) Sending Souls (おくりび (霊・火)) Seen Sequently;

At This Morn, I've Dreamt of Calligraphy, Part 7;

All Creatures' Birth of Non-Birth in th' Pure Land

I Seek as Gems and Gold in Stones and Sand (沙石集), Part 4;

'You Got th' Best Grades on th' Entrance Examination;

I Was Told by Professor Maeda (前田教授)

That You Are Top on That Matriculation';

I Send Deceased Souls (おくりび (霊・火)) in Ullambana (盂蘭盆);

Our Structural Study Is a Congregation

Of Countless Sages' Wingèd-Word (翼ある言葉) Formation, Part 1:

A Sonnet on (1) and (2)

Written on 13 August 2025 (the First Day of Ullambana (盂蘭盆)) and

Published on 13 August 2025 (the First Day of Ullambana (盂蘭盆))

Whilome I was enrolled at th' Faculty  
Of Law in Kyoto University (京大法学部)  
And told by th' senior Mr. Isoda (磯田先輩),  
'You Got th' Best Grades on th' Entrance Examination;  
I Was Told by Professor Maeda (前田教授)  
That You Are Top on That Matriculation.'  
'Tis not 'my top grades' but 'our top grades', for  
I had been taught by many a private mentor (幾多の個人塾の先生方):  
For Mathematics, Mr. Iwasaki (岩崎先生),  
For English, Mr. Katada (片田先生), immensely  
Brilliant, but at an early age deceased.  
In Ullambana (盂蘭盆), I Send Souls Deceased (おくりび (霊・火)).  
Our Structural Study Is a Congregation  
Of Countless Sages' Wingèd-Word (翼ある言葉) Formation.

Publication Number 410, Composition Number 412

A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 27;

Methinks, the Pure Land Is Like Such a Stream

Of Shoals of Souls to Be Returned in th' Dream,

As Ship-Shaped (船形) Sending Souls (おくりび (霊・火)) Seen Sequently;

At This Morn, I've Dreamt of Calligraphy, Part 8;

All Creatures' Birth of Non-Birth in th' Pure Land

I Seek as Gems and Gold in Stones and Sand (沙石集), Part 5;

'You Got th' Best Grades on th' Entrance Examination;

I Was Told by Professor Maeda (前田教授)

That You Are Top on That Matriculation';

I Send Deceased Souls (おくりび (霊・火)) in Ullambana (盂蘭盆);

Our Structural Study Is a Congregation

Of Countless Sages' Wingèd-Word (翼ある言葉) Formation, Part 2;

My Senior Miss Yoshitake Yuka (吉武由佳先輩)

At the Same Private School (塾) and Doshisha (同志社)  
High School, Who Taught Me as a Private Mentor (家庭教師)  
With Homemade Sweets (手作りおやつ) at Her Room Put in Order,  
Also Got Top Grades on th' Matriculation  
Held at the Faculty of Medicine  
In Kyoto University (京大医学部入試首席合格). 'Tis Splendid.  
Written on 14 August 2025 (the Second Day of Ullambana (盂蘭盆)) and  
Published on 14 August 2025 (the Second Day of Ullambana (盂蘭盆))

My Senior Miss Yoshitake Yuka (吉武由佳先輩)  
At the Same Private School (塾) and Doshisha (同志社)  
High School, Who Taught Me as a Private Mentor (家庭教師)  
With Homemade Sweets (手作りおやつ) at Her Room Put in Order,  
Also Got Top Grades on th' Matriculation  
Held at the Faculty of Medicine  
In Kyoto University (京大医学部入試首席合格). 'Tis Splendid.  
Alas, Pure Learning on Books (書物の純粋な学問) is ne'er needed  
For Science Legal (法学), Medical (医学), Practical (実学).  
Mind Mathematical and Literal (数学的文学的精神は)  
Cannot endure the worldly cruelty (この世の残酷さに耐えきれない).  
Though I grow old (年老いてなお), I still keep Purity  
Of Learning on the Scriptures Thankfully (有難いことに)  
By th' Grace of Buddhānām Miraculously (奇跡的に).

*From Hamlet, Prince of Denmark*

*by William Shakespeare*

(1) 'If thou didst ever hold me in thy heart,  
Absent thee from felicity awhile,  
And in this harsh world draw thy breath in pain,  
To tell my story.'

Publication Number 411, Composition Number 413

A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 28;

'Yoshio Kogoshi, Deceased (小越義雄 逝去)', on a Copy

Of Graduates' List of th' University;  
I Noticed That His Smṛti (念) Undulating  
As Patterns in Minds' Space Might Be Informing  
Me of th' Departed Soul's Reality  
Ere He Left for th' World of Obscurity (かくりよ・幽世), Part 1:  
A Couplet Sonnet on (1)

Written on 16 August 2025 (the Last Day of Ullambana (盂蘭盆) and the Day  
of Five Mountains' Sending Spirits (五山のおくりび (靈・火))) and Published  
on 16 August 2025 (the Last Day of Ullambana (盂蘭盆) and the Day of Five  
Mountains' Sending Spirits (五山のおくりび (靈・火)))

In th' seminar (ゼミ) of th' Faculty of Law  
In Kyoto University, I saw  
'Yoshio Kogoshi, Deceased (小越義雄 逝去)', on a Copy  
Of Graduates' List of th' University.  
To send books, we're addressing letters jointly  
To Graduates of the University.  
In numerous copies of the Graduates' List,  
This copy on which his death was exprest  
Chanced to come to me, th' probability  
Of which was next to zero, slight extremely.  
I Noticed That His Smṛti (念) Undulating  
As Patterns in Minds' Space Might Be Informing  
Me of th' Departed Soul's Reality  
Ere He Left for th' World of Obscurity (かくりよ・幽世).

*From* 山月記 Poetry upon the Mountain Facing the Moon  
*by* 中島敦 Atsushi Nakajima

(1) 「他でもない。自分は元来詩人として名を成すつもりでいた。しかも、業いまだ成らざるに、この運命に立至った。かつて作る所の詩数百篇、もとより、まだ世に行われておらぬ。遺稿の所在ももはや判らなくなっていよう。ところで、その中、今もなお記誦せるものが数十ある。これを我がために伝録して戴きたいのだ。何も、これによって一人前の詩人面をしたいのではない。作の巧拙は知らず、とにかく、産を破り心を狂わせてまで自分が生涯それに執着した所のものを、

一部なりとも後代に伝えないでは、死んでも死にきれないのだ。」  
「袁惨は部下に命じ、筆を執って叢中の声に随って書きとらせた。」

*From* 京都大学の風説 Hearsay Floating over Kyoto University

(2) 「助手に人権無し。」

Publication Number 412, Composition Number 414

A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 29;

‘Yoshio Kogoshi, Deceased (小越義雄 逝去)’, on a Copy

Of Graduates’ List of th’ University;

I Noticed That His Smṛti (念) Undulating

As Patterns in Minds’ Space Might Be Informing

Me of th’ Departed Soul’s Reality

Ere He Left for th’ World of Obscurity (かくりよ・幽世), Part 2;

Sad Streams of Shoals of Souls Since Then I See, Part 1:

A Sonnet on (1) and (2)

Written on 16 August 2025 (the Last Day of Ullambana (盂蘭盆) and the Day  
of Five Mountains’ Sending Spirits (五山のおくりび (霊・火))) and Published  
on 16 August 2025 (the Last Day of Ullambana (盂蘭盆) and the Day of Five  
Mountains’ Sending Spirits (五山のおくりび (霊・火)))

He was th’ Assistant of Philosophy

Of Law (法理学の助手). I searched his posthumous works (遺稿), but

Couldn’t find, the reason of which I knew not.

According to my senior, his body

Was found on grounds of th’ University (京大構内).

This incident encroached on (蚕食) gradually

The depths unknown of my mentality.

Sad Streams of Shoals of Souls Since Then I See.

Outside SaMsaraṇa (輪廻), there’s no Nirvāṇa (涅槃).

Hence, waves of thought itinerate for Kalpa (劫波).

For long, fierce rap smash (激しく響くラップ音) occurred in my bower.

’Tis not old buildings’ smash, but mental power,

Because, since Publication of Our Sonnets,

Fierce rap sounds cease by sending forth Words’ Spirits (おくりび (霊・火)).

*From* 大悲心陀羅尼 *Nilakaṇṭha Dhāraṇī*

*From* 千手千眼觀世音菩薩廣大円満無礙大悲心陀羅尼經 *The Dhāraṇī-mantra-pada Sūtra of Sahasra-bhuja-sahasra-netra Avalokiteśvara with Immense, Perfect, Unhindered and Great Mercy*

(1) 「南無大悲觀世音 願我速知一切法  
南無大悲觀世音 願我早得智慧眼  
南無大悲觀世音 願我速度一切衆」

(2) 「しらじらと 見ゆるは人の 骨か何」

Publication Number 413, Composition Number 415

A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 30;

‘Yoshio Kogoshi, Deceased (小越義雄 逝去)’, on a Copy

Of Graduates’ List of th’ University;

I Noticed That His Smṛti (念) Undulating

As Patterns in Minds’ Space Might Be Informing

Me of th’ Departed Soul’s Reality

Ere He Left for th’ World of Obscurity (かくりよ・幽世), Part 3;

Sad Streams of Shoals of Souls Since Then I See, Part 2;

I Am Remindful of Their Hard Situations;

Their Deaths Are th’ Same as Deaths in Battle Actions (戦死も同然),

As Sacrifices (生贄) to Words’ Spirits’ Zone (言霊ゾーン);

What’s Something White? Is It a Human Bone?

A Couplet Sonnet on (1) and (2)

Written on 18 August 2025 (the Day of Avalokiteśvara) and Published on 18 August 2025 (the Day of Avalokiteśvara)

(Lines 1-10 were written at morn on 18 August 2025; lines 11-14 were written in the Pāsāda of Avalokiteśvara in Ninna-ji Temple at 11:25 a.m. on 18 August 2025.) (On 19 August 2025, a great bolide shot across the sky.)

He was deceased before th’ age of mid-twenties (20 代前半で逝去),

At th’ mightiest age in mind-vitalities.

My classmate at th’ same private school (塾), Miss Aki

Nakayama (中山亜紀嬢) expired ere th’ age of forty (30 代後半で逝去),

Being an Associate Professor at  
The Faculty of Engineering (工学部准教授), that  
Reminded me of their hard situations.  
Their deaths are th' same as deaths in battle actions (戦死も同然),  
As Sacrifices (生贄) to Words' Spirits' Zone (言霊ゾーン).  
What's Something White? Is It a Human Bone?  
'The Mathematical Philosophy  
Grounded on Carnap and Geometry' (カルナップと幾何学とに基づく数理哲学)  
Was writ by myriad constituted Smṛti (念),  
With Mr. Yoshio Kogoshi's Smṛti (小越義雄氏の念).

*From Gone with the Wind*

*by Margaret Mitchell*

(1) "I have always thought," he said reflectively, "that the system of mourning, of immuring women in crêpe for the rest of their lives and forbidding them normal enjoyment is just as barbarous as the Hindu suttee."

"Settee?"

He laughed and she blushed for her ignorance.'

*From Gone with the Wind*

*by Margaret Mitchell*

(2) "Mother of God, no! In here, in the parlor on that settee."

"The suttee, did you say?"

"I'll thank you to keep a civil tongue in your head.'

*From* 正法眼蔵「摩訶般若波羅蜜」 The Quintessential Optic Treasury of the True Dharma, 'Mahā-prajñā-pāramitā'

*by* 道元禪師 Zen Master Dōgen

(3) 「若菩薩摩訶薩、欲学甚深般若波羅蜜多、当如虚空学」「しかあれば、学般若これ虚空なり、虚空は学般若なり。」「若欲守護、作如諸説。甚深般若波羅蜜多、諸菩薩者無異為欲守護虚空」

*From* À la recherche du temps perdu XI La Prisonnière

*by* Marcel Proust

(4) 'Il était mort. Mort à jamais? Qui peut le dire? Certes, les expériences spirites pas plus que les dogmes religieux n'apportent de preuve que l'âme subsiste. Ce qu'on peut dire, c'est que tout se passe dans notre vie comme si nous y entrions avec le faix d'obligations contractées dans une vie antérieure; il n'y a aucune raison dans nos conditions de vie sur cette terre pour que nous nous croyions obligés à faire le bien, à être délicats, même à être polis, ni pour l'artiste athée à ce qu'il se croie obligé de recommencer vingt fois un morceau dont l'admiration qu'il excitera importera peu à son corps mangé par les vers, comme le pan de mur jaune que peignit avec tant de science et de raffinement un artiste à jamais inconnu, à peine identifié sous le nom de Ver Meer. Toutes ces obligations qui n'ont pas leur sanction dans la vie présente semblent appartenir à un monde différent, fondé sur la bonté, le scrupule, le sacrifice, un monde entièrement différent de celui-ci, et dont nous sortons pour naître à cette terre, avant peut-être d'y retourner, revivre sous l'empire de ces lois inconnues auxquelles nous avons obéi parce que nous en portions l'enseignement en nous, sans savoir qui les y avait tracées, ces lois dont tout travail profond de l'intelligence nous rapproche et qui sont invisibles seulement — et encore ! — pour les sots. De sorte que l'idée que Bergotte n'était pas mort à jamais est sans invraisemblance.'

'He was dead. Permanently dead? Who shall say? Certainly our experiments in spiritualism prove no more than the dogmas of religion that the soul survives death. All that we can say is that everything is arranged in this life as though we entered it carrying the burden of obligations contracted in a former life; there is no reason inherent in the conditions of life on this earth that can make us consider ourselves obliged to do good, to be fastidious, to be polite even, nor make the talented artist consider himself obliged to begin over again a score of times a piece of work the admiration aroused by which will matter little to his body devoured by worms, like the parch of yellow wall painted with so much knowledge and skill by an artist who must for ever remain unknown and is barely identified under the name Vermeer. All these obligations which have not their sanction in our present life seem to belong to a different world, founded upon kindness, scrupulosity, self-sacrifice, a world entirely different from this, which we leave in order to be born into this world, before perhaps returning to the other to live once again beneath the sway of those unknown laws which we have obeyed because we bore their precepts in our hearts, knowing not whose hand had traced them there —



those laws to which every profound work of the intellect brings us nearer and which are invisible only — and still! — to fools. So that the idea that Bergotte was not wholly and permanently dead is by no means improbable.’

*From* 午後の曳航 Towing in the Afternoon

*by* 三島由紀夫 Yukio Mishima

(5) 「誰もが知るように、栄光の味は常に苦い。」

Publication Number 414, Composition Number 416

A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 31;

‘Yoshio Kogoshi, Deceased (小越義雄 逝去)’, on a Copy

Of Graduates’ List of th’ University;

I Noticed That His Smṛti (念) Undulating

As Patterns in Minds’ Space Might Be Informing

Me of th’ Departed Soul’s Reality

Ere He Left for th’ World of Obscurity (かくりよ・幽世), Part 4;

Sad Streams of Shoals of Souls Since Then I See, Part 3;

I’ll Go to th’ Same Zone as Their Particle (彼等彼女等の粒子),

Being One as Perfectly as Possible (能う限り完璧に一つとなるであろう);

Indians Who Unearthed Infinity (無限数)

With Genius Dread (恐るべき鬼才) Invented Noble Suttee (高貴なるサテイー);

’Tis Prajñā-Virtuous-Extremity (般若の美德の極致):

A Couplet Sonnet on (1), (2), (3), (4) and (5)

Written on 20 August 2025 and Published on 23 August 2025 (the Day of the New Moon)

In sooth, their posthumous works (遺稿) still remain

Anonymously in th’ Wisdom Crystal Main (智慧海).

This Learning Zone imbibes vitality

And mental might for many years from me.

I’ll Go to th’ Same Zone as Their Particle (彼等彼女等の粒子),

Being One as Perfectly as Possible (能う限り完璧に一つとなるであろう),

Far More Essentially Than Glorious Suttee (火定による栄光の殉死).

’Tis Prajñā-Virtuous-Extremity (般若の美德の極致).

Indians Who Unearthed Infinity (無限数)

With Genius Dread (恐るべき鬼才) Invented Noble Suttee (高貴なるサテイー).

I think of scholars whose mentalities  
Are damaged by dire adamantine studies.  
Mental solidity is necessary  
For swimming th' Adamant Virtues' Treasure Sea (金剛の功德寶海).

*From Ulysses*

*by James Joyce*

(1) 'And what is death, he asked, your mother's or yours or my own? You saw only your mother die. I see them pop off every day in the Mater and Richmond and cut up into tripes in the dissecting room. It's a beastly thing and nothing else. It simply doesn't matter. You wouldn't kneel down to pray for your mother on her deathbed when she asked you. Why? Because you have the cursed jesuit strain in you, only it's injected the wrong way. To me it's all a mockery and beastly.'

*From Ulysses*

*by James Joyce*

(2) 'Woodshadows floated silently by through the morning peace from the stairhead seaward where he gazed. Inshore and farther out the mirror of water whitened, spurned by lightshod hurrying feet. White breast of the dim sea. The twining stresses, two by two. A hand plucking the harpstrings merging their twining chords. Wavewhite wedded words shimmering on the dim tide.'

*From À la recherche du temps perdu II Du côté de chez Swann*

*by Marcel Proust*

(3) 'Swann avait envisagé toutes les possibilités. La réalité est donc quelque chose qui n'a aucun rapport avec les possibilités, pas plus qu'un coup de couteau que nous recevons avec les légers mouvements des nuages au-dessus de notre tête, puisque ces mots «deux ou trois fois» marquèrent à vif une sorte de croix dans son cœur. Chose étrange que ces mots «deux ou trois fois», rien que des mots, des mots prononcés dans l'air, à distance, puissent ainsi déchirer le cœur comme s'ils le touchaient véritablement, puissent rendre malade, comme un poison qu'on absorberait.'

‘Swann had prepared himself for all possibilities. Reality must, therefore, be something which bears no relation to possibilities, any more than the stab of a knife in one’s body bears to the gradual movement of the clouds overhead, since those words “two or three times” carved, as it were, a cross upon the living tissues of his heart. A strange thing, indeed, that those words, “two or three times,” nothing more than a few words, words uttered in the air, at a distance, could so lacerate a man’s heart, as if they had actually pierced it, could sicken a man, like a poison that he had drunk.’

*From À la recherche du temps perdu XI La Prisonnière*

*by Marcel Proust*

(4) ‘À ce point de vue, si l’on n’est pas «quelqu’un», l’absence de titre connu rend plus rapide encore la décomposition de la mort.’

‘From this point of view, if one is not ‘somebody’, the absence of a well known title makes the process of decomposition even more rapid.’

*From À la recherche du temps perdu XI La Prisonnière*

*by Marcel Proust*

(5) ‘C’est la même mort dont j’avais retrouvé l’étrangeté spécifique et saisissante un soir où j’avais parcouru le journal et où son annonce m’avait arrêté net, comme tracée en mystérieuses lignes inopportunément interpolées. Elles avaient suffi à faire d’un vivant quelqu’un qui ne peut plus répondre à ce qu’on lui dit, un nom, un nom écrit, passé tout à coup du monde réel dans le royaume du silence.’

‘It was the same death whose striking and specific strangeness had recurred to me one evening when, as I ran my eye over the newspaper, my attention was suddenly arrested by the announcement of it, as though traced in mysterious lines interpolated there out of place. They had sufficed to make of a living man someone who can never again respond to what you say to him, to reduce him to a mere name, a written name, that has passed in a moment from the real world to the realm of silence.’

*From 碧巖錄 The Blue Cliff Record*

(6) 「更參三十年」

Publication Number 415, Composition Number 417

The Revelation and Prediction in Dreams of Great Dreams, Part 82  
(Iambic Heptameter);  
A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 32;  
'Yoshio Kogoshi, Deceased (小越義雄 逝去)', on a Copy  
Of Graduates' List of th' University;  
I Noticed That His Smṛti (念) Undulating  
As Patterns in Minds' Space Might Be Informing  
Me of th' Departed Soul's Reality  
Ere He Left for th' World of Obscurity (かくりよ・幽世), Part 5;  
Sad Streams of Shoals of Souls Since Then I See, Part 4;  
E'en Hearts Already Broken (既に張り裂けた心さえも) Are Cut Up,  
Which Is Reality of Scholarship (学問の現実);  
Cruelty of th' Irretrievable Affair (取返しのつかない事実)  
Hurts Almost Physically Our Heart to th' Core:  
A Couplet Sonnet on (1), (2), (3), (4), (5) and (6)  
Written on 25 August 2025 and Published on 30 August 2025

I'm apt to write too idealistically.  
When I consider death realistically,  
Bodies dead or alive are chopped up in  
Dissecting rooms (解剖室), well known in Medicine.  
E'en hearts already broken (既に張り裂けた心さえも) are cut up,  
Which is reality of scholarship (学問の現実).  
Cruelty of th' irretrievable affair (取返しのつかない事実)  
Hurts almost physically our heart to th' core.  
Since his death, thirty (30) years have lapsed, which I  
Remember as if 'twere Dreams Missionary.  
Waves of thought mental and substantial  
Are merged and fused in live material.  
Smṛti (念) be healed and transcendentalized  
And as weaved words' wave-form revitalized.

Publication Number 416, Composition Number 418  
The Revelation and Prediction in Dreams of Great Dreams, Part 83

(Iambic Heptameter);

A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 33;

‘Yoshio Kogoshi, Deceased (小越義雄 逝去)’, on a Copy

Of Graduates’ List of th’ University;

I Noticed That His Smṛti (念) Undulating

As Patterns in Minds’ Space Might Be Informing

Me of th’ Departed Soul’s Reality

Ere He Left for th’ World of Obscurity (かくりよ・幽世), Part 6;

Sad Streams of Shoals of Souls Since Then I See, Part 5;

Why I Outlive th’ Dread University (かの恐怖の大学)

Is, Holy Archives’ Shoals of Souls (書庫の聖靈群) Helped Me,

‘Forget Us Not, Record Our Verity’;

Swift Streams of Scholars’ Souls Survey in Series.

Written Before Early Dawn on 2 September 2025 and Published at Early  
Dawn on 4 September 2025

(Lines 3-14 were written from 3:03 a.m. to 3:45 a.m. before early dawn on 2  
September 2025; lines 1-2 were written at 7:09 a.m. on 2 September 2025.)

Th’ above is th’ only amorous episode,

Except which I’ve no boyfriend in work mode.

Why I outlive th’ Dread University (かの恐怖の大学)

Is, Holy Archives’ Shoals of Souls (書庫の聖靈群) helped me,

‘Forget Us Not, Record Our Verity’.

I miss hid souls in many a library.

There’re many Archives of high quality

With Angels all o’er th’ University.

By Angels’ guidance, I read many a text,

Where numerous scholars’ spirits still exist.

For long years, I’m absorbed in libraries.

No one knew my persistent, long-termed studies,

Except Archangels in all libraries,

Swift Streams of Scholars’ Souls Survey in Series.

*From* 正法眼蔵「現成公案」 The Quintessential Optic Treasury of the True

Dharma, 'Prescribed Themes for Abhisambuddha'

by 道元禪師 Zen Master Dōgen

(1) 「しかあるを、生の死になるといはざるは、仏法のさだまれるならひなり、このゆゑに不生といふ。死の生にならざる、法輪のさだまれる仏転なり、このゆゑに不滅といふ。」

「生も一時のくらみなり、死も一時のくらみなり。たとへば冬と春とのごとし。冬の春となるとおもはず、春の夏となるといはぬなり。」

*From* 正法眼蔵「一顆明珠」 *The Quintessential Optic Treasury of the True Dharma, 'One Brilliant Maṇi-Ratna'*

by 道元禪師 Zen Master Dōgen

(2) 「玄沙曰、知汝向黒山鬼窟裏作活計。」

「醉酒の時節にたまをあたふる親友あり、親友にはかならずたまをあたふべし。たまをかけらるる時節、かならず醉酒するなり。既是恁麼は、尽十方界にてある一顆明珠なり。しかあればすなはち、転不転のおもてをかへゆくにいたれども、すなはち明珠なり。」

Publication Number 417, Composition Number 419

A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 34;

'Yoshio Kogoshi, Deceased (小越義雄 逝去)', on a Copy

Of Graduates' List of th' University;

I Noticed That His Smṛti (念) Undulating

As Patterns in Minds' Space Might Be Informing

Me of th' Departed Soul's Reality

Ere He Left for th' World of Obscurity (かくりよ・幽世), Part 7;

Sad Streams of Shoals of Souls Since Then I See, Part 6;

On th' Day of Lessons in Calligraphy, Part 6;

How to Save th' Dead Who Know Not Buddha-Dharma (佛法)

Is to Transfer (廻向) Accumulated Guṇa (積功累徳)

To Sattva (衆生) Varying in Phenomena.

A Couplet Sonnet on (1) and (2)

Written on 6 September 2025 (the Day of the Prince's Coming of Age Ceremony) and Published on 7 September 2025 (the Day of White Dew (白露) Before the Total Lunar Eclipse)

(Lines 1-6 were written at the Coffee House Maki from 11:38 a.m. to 11:47 a.m. on 6 September 2025; lines 7-13 were written on Keihan train from 12:10

to 12:51 on 6 September 2025; line 14 was written at the Coffee Garden Moriguchi in Keihan Moriguchi Station at 13:23 on 6 September 2025.)

On th' way to lessons in Calligraphy,  
I get on Keihan (京阪) trains, which frequently  
Have injury accidents, where people die  
Without Nembutsu (念佛), Zen (禪), or Dhāraṇī (陀羅尼),  
As Mr. Kogoshi or Miss Nakayama.  
How to Save th' Dead Who Know Not Buddha-Dharma (佛法)  
Is to Transfer (廻向) Accumulated Guṇa (積功累德)  
To Sattva (衆生) Varying in Phenomena,  
No longer humans, nor e'en living creatures (不生).  
I can't discern their perfectly-changed features.  
Hence, I fly th' English version in the air,  
Versed purely in iambic pentameter.  
'Tis good friends that give gems to tipsy friends  
To find ways in black mountains' caves of fiends.

Publication Number 418, Composition Number 420  
A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 35;  
'Yoshio Kogoshi, Deceased (小越義雄 逝去)', on a Copy  
Of Graduates' List of th' University;  
I Noticed That His Smṛti (念) Undulating  
As Patterns in Minds' Space Might Be Informing  
Me of th' Departed Soul's Reality  
Ere He Left for th' World of Obscurity (かくりよ・幽世), Part 8;  
Sad Streams of Shoals of Souls Since Then I See, Part 7;  
I Didn't Write th' Secular Name (俗名) Intentionally,  
Because the Late Mr. Yoshio Kogoshi  
Hadn't Posthumous Works Under His Name Ever,  
And These Six Papers Were Writ by Strong Power.  
Written from 11:48 a.m. to 12:57 on 8 September 2025 (the Day of the Total  
Lunar Eclipse) and Published on 8 September 2025 (the Day of the Total  
Lunar Eclipse)

The longest statute of limitations (時効) saving  
Th' death penalty (死刑) is thirty (30) years thoroughgoing (最長で 30 年).  
Of th' death of Mr. Yoshio Kogoshi  
I had suspicions; I learnt stealthily  
Till the Five Mountains' Sending Souls to Stars  
Of Ullambana after thirty years (30 年後の盂蘭盆會の五山のおくりび(靈・火)).  
I didn't write th' secular name (俗名) intentionally  
On 'Th' Mathematical Philosophy  
Grounded on Carnap and Geometry' (カルナップと幾何学とに基づく数理哲学),  
Because the late Mr. Yoshio Kogoshi  
Hadn't posthumous works under his name ever,  
And these six papers were writ by strong power  
Of myriad Smṛti (念) in many a library  
And books sent over from th' whole country (全国から取り寄せた書籍).

*From* 天人五衰 Heavenly Angels' Five Declines

*by* 三島由紀夫 Yukio Mishima

(1) 「そのとき本多を鋭く射たのは、二十歳の透の死に襲われて、身を擦って嘆くうら若い許嫁の姿の幻だった。彼はその娘が、美しい、薄命そうな、蒼ざめた娘であればよいと思った。もしそうなれば、本多は財産を少しも失わずに、美の透明な結晶の成立ちに、もう一度立会うことができるのだ。」

*From* 正法眼蔵「即心是仏」 The Quintessential Optic Treasury of the True Dharma, 'This Present Mind Is True Buddhata'

*by* 道元禪師 Zen Master Dōgen

(2) 「しかあればすなはち、即心是仏とは、発心・修行・菩提・涅槃の諸仏なり。」

*From* Paradise Lost: Book XII

*by* John Milton

(3) 'Much thou hast yet to see, but I perceive  
Thy mortal sight to fail; objects divine  
Must needs impair and weary human sense:'



Publication Number 419, Composition Number 421  
A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 36;  
'Yoshio Kogoshi, Deceased (小越義雄 逝去)', on a Copy  
Of Graduates' List of th' University;  
I Noticed That His Smṛti (念) Undulating  
As Patterns in Minds' Space Might Be Informing  
Me of th' Departed Soul's Reality  
Ere He Left for th' World of Obscurity (かくりよ・幽世), Part 9;  
Sad Streams of Shoals of Souls Since Then I See, Part 8;  
As Mathematics and Sad Poverty  
Is Non-Dual Entity (数学と貧乏は一心同体故に), Infinity  
Might Be Befitting to th' Nobility (無限は貴顕に相応しい), Part 1:  
A Couplet Sonnet on (1), (2) and (3)  
Written at Morn on 16 September 2025 and Published on 22 September 2025  
(the Day of the Solar Eclipse)  
(Lines 1-4 were written at around 7:13 a.m. on 14 September 2025; lines 5-14  
were written at morn on 16 September 2025.)

I gave his death my careful consideration:  
Neither conspicuous, ostentatious action,  
Nor search for suspects is my occupation;  
Beings' Bodhi and Nirvāṇa Is My Mission (存在の菩提涅槃が私の使命).  
Each common language in each Faculty  
Is different in th' University,  
Where Mathematics is the most essential  
In studies classic, literary, substantial.  
In Modern Mathematics, there're left only  
Few questions with tremendous difficulty.  
Eyes mortal can't see long th' Divinity.  
As Mathematics and Sad Poverty  
Is Non-Dual Entity (数学と貧乏は一心同体故に), Infinity  
Might Be Befitting to th' Nobility (無限は貴顕に相応しい).

*From* 乙酉立秋大都旅舎書中書懷二首 其二 On the First Day of Autumn in

1345, at a Hotel in the Grand Capital of *Dai-ōn Yeke Mongyol Ulus*, I Compose  
Two Poems to Express My Heart by Letter, Part 2

by 高麗王朝・鄭誦 Jung Po of the Goryeo Dynasty

(1) 「土花登古壁 雲葉覆層城」

*From* 正法眼藏「即心是仏」 The Quintessential Optic Treasury of the True  
Dharma, 'This Present Mind Is True Buddhata'

by 道元禪師 Zen Master Dōgen

(2) 「作麼生是妙淨明心、山河大地・日月星辰」

*From* 正法眼藏「心不可得」 The Quintessential Optic Treasury of the True  
Dharma, 'Buddha-Citta Unattainable'

by 道元禪師 Zen Master Dōgen

(3) 「おほよそ牆壁瓦礫にてある仏心あり。三世諸仏、ともにこれを不可得にてありと証す。仏心にてある牆壁瓦礫のみあり。諸仏三世にこれを不可得なりと証す。いはんや山河大地にてある不可得のみづからにてあるあり、草木風水なる不可得のすなはち心なるあり。」

Publication Number 420, Composition Number 422

A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 37;

'Yoshio Kogoshi, Deceased (小越義雄 逝去)', on a Copy

Of Graduates' List of th' University;

I Noticed That His Smṛti (念) Undulating

As Patterns in Minds' Space Might Be Informing

Me of th' Departed Soul's Reality

Ere He Left for th' World of Obscurity (かくりよ・幽世), Part 10;

Sad Streams of Shoals of Souls Since Then I See, Part 9;

Th' Late Mr. Kogoshi After Thirty (30) Years

Might Be Space-Powers, th' Earth, Sun, Moon and Stars,

Namely, Walls, Fences, Tiles and Many a Pebble (牆壁瓦礫),

Or Buddha-Citta (佛心) Unattainable (不可得).

A Couplet Sonnet on (1), (2) and (3)

Written on 18 September 2025 (the Day of Avalokiteśvara Synod) and

Published on 22 September 2025 (the Day of the Solar Eclipse)

(Lines 1-2 were written on 15 September 2025; lines 3-14 were written on 18 September 2025 (the Day of Avalokiteśvara Synod).)

Moss like earth bloom ascends to th' ancient wall;  
Clouds like leaves cover th' storeyed capital.  
From childhood, I've deemed th' Father as Space-Powers (父は空力),  
Earth, Mountains, Streams, the Sun, the Moon and Stars (山河大地日月星辰).  
Th' Late Mr. Kogoshi After Thirty (30) Years  
Might Be Space-Powers, th' Earth, Sun, Moon and Stars,  
Namely, Walls, Fences, Tiles and Many a Pebble (牆壁瓦礫),  
Or Buddha-Citta (佛心) Unattainable (不可得),  
And th' Name Unfathomable of Amitābha (阿彌陀佛の不可思議の名號).  
Hydrangeas (紫陽花), fans (扇面), th' five-storeyed pagoda (五重塔)  
Are summer cutout pictures verdurous,  
Lacelike, gradational, and glorious,  
At Ninna-ji as solar radiation  
Knotted into divine unification (御縁結び).

*From* 和漢朗詠集「九日 付菊」 'The Ninth Day of September with  
Chrysanthemum' in the Anthology of Japanese and Chinese Verses for  
Recitation

*by* 紀長谷雄 Ki no Haseo

(1) 「先三遅兮吹其花 如暁星之轉河漢 引十分兮蕩其彩 疑秋雪之廻洛川」

*From* 和漢朗詠集「九日 付菊」 'The Ninth Day of September with  
Chrysanthemum' in the Anthology of Japanese and Chinese Verses for  
Recitation

*by* 中務・清原元輔 Nakatsukasa or Kiyohara no Motosukè

(2) 「わがやどの菊のしら露けふごとにいくよたまりて淵となるらん」

*From* 和漢朗詠集「菊」 'Chrysanthemum' in the Anthology of Japanese and  
Chinese Verses for Recitation

*by* 菅原文時 Sugawara no Fumitoki

(3) 「蘭蕙苑嵐摧紫後 蓬萊洞月照霜中」

*From* 和漢朗詠集「九月尽」 'The End Day of September' in th' Anthology of

Japanese and Chinese Verses for Recitation

by 大江以言 Ōe no Mochitoki

(4) 「文峯案轡白駒景 詞海艤舟紅葉声」

Publication Number 421, Composition Number 423

Three Quatrains and One Couplet in September:

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

Written on 21 September 2025 and Published on 22 September 2025 (the Day of the Solar Eclipse)

(Lines 1-4 were written at around 23:41 on 20 September 2025; lines 5-8 were written at around 12:08 on 21 September 2025; lines 9-10 were written at around 12:27 on 21 September 2025; lines 11-14 were written at around 13:15 on 21 September 2025.)

Ere three delays, I blow th' chrysanthemum flower,  
Which turns in th' Galaxy like th' star at dawn;  
I draw a brimful cup to melt th' bloom's colour,  
Which whirls o'er Luò Stream like snow in autumn.  
How many ages does it take to gather  
Chrysanthemum blooms' white dew of my bower  
On the ninth of September every year  
Into deep water like that Sweet-Dale Water?  
In orchids' garden th' tempest ruins th' violet;  
Chrysanthemums bloom in th' court's moonlit frost.  
The autumn sunlight at th' end of September  
Keeps th' white steed's rein at th' ridge of literature;  
The autumn winds' sounds which red foliage scatter  
Prepare their ship on th' sea of many a letter.

*From À la recherche du temps perdu XII La Prisonnière*

by Marcel Proust

(1) 'Vinteuil était mort depuis nombre d'années; mais au milieu de ces instruments qu'il avait aimés, il lui avait été donné de poursuivre, pour un temps, illimité, une part au moins de sa vie.'

‘Vinteuil had been dead for many years; but in the sound of these instruments which he had animated, it had been given him to prolong, for an unlimited time, a part at least of his life.’

*From* À la recherche du temps perdu XII La Prisonnière

*by* Marcel Proust

(2) ‘l’art d’un Vinteuil comme celui d’un Elstir, le fait apparaître, extériorisant dans les couleurs du spectre la composition intime de ces mondes que nous appelons les individus, et que sans l’art nous ne connaîtrions jamais?’

‘the art of a Vinteuil like that of an Elstir, makes the man himself apparent, rendering externally visible in the colours of the spectrum the intimate composition of those worlds which we call individual persons and which, without the aid of art, we should never know?’

*From* 和漢朗詠集「落葉」 ‘Fallen Leaves’ in the Anthology of Japanese and Chinese Verses for Recitation

*by* 張讀 Zhāng Dú

(3) 「三秋而宮漏正長 空階雨滴 万里而鄉園何在 落葉窓深」

*From* 和漢朗詠集「落葉」 ‘Fallen Leaves’ in the Anthology of Japanese and Chinese Verses for Recitation

*From* 白氏文集 An Anthology by Bai Juyi

*by* 白居易 Bai Juyi

(4) 「城柳宮槐漫搖落 愁悲不到貴人心」

*From* 和漢朗詠集「落葉」 ‘Fallen Leaves’ in the Anthology of Japanese and Chinese Verses for Recitation

*From* 白氏文集 An Anthology by Bai Juyi

*by* 白居易 Bai Juyi

(5) 「秋庭不掃携藤杖 閑踏梧桐黃葉行」

Publication Number 422, Composition Number 424

A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 38;

‘Yoshio Kogoshi, Deceased (小越義雄 逝去)’, on a Copy

Of Graduates’ List of th’ University;

I Noticed That His Smṛti (念) Undulating

As Patterns in Minds' Space Might Be Informing  
Me of th' Departed Soul's Reality  
Ere He Left for th' World of Obscurity (かくりよ・幽世), Part 11;  
Sad Streams of Shoals of Souls Since Then I See, Part 10;  
As Mathematics and Sad Poverty  
Is Non-Dual Entity (数学と貧乏は一心同体故に), Infinity  
Might Be Befitting to th' Nobility (無限は貴顕に相応しい), Part 2;  
One Sestet and Two Couplets on 'Leaves Fallen' (落葉):  
A Couplet Sonnet on (1), (2), (3), (4) and (5)  
Written on 27 September 2025 and Published at Around Midnight Between  
28 September 2025 (the Day of Insects' Starting to Prepare the Winter  
Confinement (蟄虫坏戸)) and 29 September 2025 (the Day of Threefold Synod  
in the Sexagenary Cycle (三合))  
(Lines 1-4 were written at around 17:05 on 25 September 2025; lines 5-10  
were written at around 13:50 on 27 September 2025; lines 11-12 were written  
at around 14:19 on 27 September 2025; lines 13-14 were written at around  
14:02 on 27 September 2025.)

Renoir's Dance at Le Moulin de la Galette  
And Azure Water Lilies by Claude Monet  
Are seen at Komeda of Kitaōji (北大路のコメダ珈琲店);  
'Tis Reproducible Immensity (複写可能性の無限).  
In the third autumn, namely in September,  
Just long and slow is th' Palace's watch of water;  
It drizzles on the staircase void and lonely;  
Where is th' home garden myriad miles away?  
I see from th' window with profundity  
Leaves thickly fallen meditatively.  
Though th' City's willows, th' Palace's pagoda  
Trees shed leaves, nobles feel not śoka-ārta (悲感).  
I don't sweep th' autumn garden; with th' wistaria  
Stick, I walk calmly on tinged leaves paulownia.

*From* 和漢朗詠集「菊」 'Chrysanthemum' in the Anthology of Japanese and

Chinese Verses for Recitation

by 藤原敏行 Fujiwara no Toshiyuki

(1) 「ひさかたの雲の上にてみる菊はあまつ星とぞあやまたれける」

*From* 和漢朗詠集「萩」 'Bush Clovers' in th' Anthology of Japanese and Chinese Verses for Recitation

by 清原元輔 Kiyohara no Motosukè

(2) 「秋の野の萩のにしきをふるさとに鹿のねながらうつしてしがな」

by John Keats

(3) 'Bright star! would I were steadfast as thou art'

Publication Number 423, Composition Number 425

Organic Circulating Agriculture (有機循環農法)

I'll See in Hirakata Suburbed (枚方郊外) Air:

A Couplet Sonnet on (1), (2) and (3)

Written on 27 September 2025 and Published at Around Midnight Between 28 September 2025 (the Day of Insects' Starting to Prepare the Winter Confinement (蟄虫坏戸)) and 29 September 2025 (the Day of Threefold Synod in the Sexagenary Cycle (三合))

(Lines 1-8 were written from 15:44 to 17:27 on 27 September 2025; lines 9-10 were written betwixt 17:30 and 18:00 on 27 September 2025; lines 11-12 were written at around 12:38 on 21 September 2025; lines 13-14 were written at around 12:56 on 21 September 2025.)

(This Couplet Sonnet was writ by imagination ere I visit actually the Garden of Sugigohē.)

In th' Garden of Sugigohē (農園 杉・五兵衛), or Cedar

Th' Fifth Officer, Organic Agriculture,

Natural Circulating Agriculture (有機循環農法),

I'll See in Hirakata Suburbed (枚方郊外) Air.

Microbial Activated Fermentation (微生物活性発酵),

Beings human, animals and vegetation,

Especially some rabbits, many an ass (驢馬),

Lycoris radiata (彼岸花), early cosmos (早咲き秋桜),

And autumn products' plentiful fruition (秋の豊かな実り)

I can expect ere actual visitation.  
Chrysanthemums in welkin clouds on high (久方の雲)  
I might mistake for bright stars heavenly.  
Brocades of autumn fields' bush clovers' flowers  
I'd transfer to my home with sounds of deers.

*From* 源氏物語「槿」 The Tale of Genji, 'A Morning Glory or a Rose of Sharon'  
*From* 湖月抄「槿」 The Commentary of the Moist Star Reflected on the Watery  
Calm, 'A Morning Glory or a Rose of Sharon'  
*by* 紫式部 Lady Violet of Ritual Rank  
(1) 「氷とちいしまの水は行なやみ空すむ月のかげぞながるゝ」

*From* 源氏物語「槿」 The Tale of Genji, 'A Morning Glory or a Rose of Sharon'  
*From* 湖月抄「槿」 The Commentary of the Moist Star Reflected on the Watery  
Calm, 'A Morning Glory or a Rose of Sharon'  
*by* 紫式部 Lady Violet of Ritual Rank  
(2) 「みしおりの露わすられぬあさがほのはなのさかりは過やしぬらん」

*From* 源氏物語「槿」 The Tale of Genji, 'A Morning Glory or a Rose of Sharon'  
*From* 湖月抄「槿」 The Commentary of the Moist Star Reflected on the Watery  
Calm, 'A Morning Glory or a Rose of Sharon'  
*by* 紫式部 Lady Violet of Ritual Rank  
(3) 「秋はてゝ霧のまがきにむすぼゝれあるかなきかにうつるあさがほ」

*From* 和漢朗詠集「槿」 'A Morning Glory or a Rose of Sharon' in the Anthology  
of Japanese and Chinese Verses for Recitation  
*From* 白氏文集 An Anthology by Bai Juyi  
*by* 白居易 Bai Juyi  
(4) 「松樹千年終是朽 槿花一日自為榮」

*From* 和漢朗詠集「槿」 'A Morning Glory or a Rose of Sharon' in the Anthology  
of Japanese and Chinese Verses for Recitation  
*by* 兼明親王 Imperial Prince Kaneakira  
(5) 「来而不留 薤藟有弘晨之露 去而不返 槿籬無投暮之花」



*From* 和漢朗詠集「槿」 ‘A Morning Glory or a Rose of Sharon’ in the Anthology of Japanese and Chinese Verses for Recitation

(6) 「おぼつかなたれとかしらむ秋霧のたえまに見ゆるあさがほの花」

*From* 和漢朗詠集「槿」 ‘A Morning Glory or a Rose of Sharon’ in the Anthology of Japanese and Chinese Verses for Recitation

*by* 藤原道信 Fujiwara no Michinobu

(7) 「あさがほをなにはかなしと思ひけむ人をも花はいかゞ見るらむ」

Publication Number 424, Composition Number 426

A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 39;

‘Yoshio Kogoshi, Deceased (小越義雄 逝去)’, on a Copy

Of Graduates’ List of th’ University;

I Noticed That His Smṛti (念) Undulating

As Patterns in Minds’ Space Might Be Informing

Me of th’ Departed Soul’s Reality

Ere He Left for th’ World of Obscurity (かくりよ・幽世), Part 12;

Sad Streams of Shoals of Souls Since Then I See, Part 11;

Between Rocks, Frozen Waters Fail to Flow (氷水の不流);

In th’ Sky, There Streams the Moon’s Transparent Shadow (月影の流), Part 1;

Two Triplets and Five Couplets Written On

‘A Morning Glory’ (朝顔) or ‘a Rose of Sharon’ (槿):

A Sonnet on (1), (2), (3), (4), (5), (6) and (7)

Written on 30 September 2025 and Published at Around Midnight Between 6 October 2025 (the Day Forgiven by the Heav’n and the Mid-Autumn Moon) and 7 October 2025 (the Day of the Full Moon)

(Lines 1-2 were written at around 13:41 on 30 September 2025; lines 3-5 were written at around 13:35 on 30 September 2025; lines 6-7 were written at around 17:36 on 30 September 2025; lines 8-10 were written at around 18:13 on 30 September 2025; lines 11-12 were written at around 17:46 on 30 September 2025; lines 13-14 were written at around 18:02 on 30 September 2025.)

I ne’er forget the dewy morning glory;

Does the full bloom of beauty pass away?

At th' end of autumn, twined on fences misty,  
In bhāva or abhāva, th' morning glory,  
As if 'twere non-existent, fades away.  
At last, in thousand years, pine trees will wither;  
A one-day rose of Sharon thrives by nature.  
Life comes but not dwells, as chives' dew in th' morning;  
Life goes and not returns, as in the evening,  
No rose of Sharon on the fence keeps blooming.  
I know not th' morning face explicitly;  
In autumn mist, I glance at th' morning glory.  
Why is the morning glory deemed as fleeting?  
How does this bloom deem transient human being?

*From* 和漢朗詠集「落葉」 'Fallen Leaves' in the Anthology of Japanese and Chinese Verses for Recitation

*by* 源順 Minamoto no Shitagou

(1) 「梧楸影中 一声之雨空灑 鷓鴣背上 数片之紅纔残」

*From* 楚辞 Chǔ Cí

(2) 「白露既下百草兮」

*From* 正法眼藏「谿声山色」 The Quintessential Optic Treasury of the True Dharma, 'Dales' Sounds and Mountains' Rūpa'

*by* 道元禪師 Zen Master Dōgen

(3) 「心念身儀発露白仏すべし。発露のちから、罪根をして銷殞せしむるなり。これ一色の正修行なり、正信心なり、正信身なり。正修行のとき、谿声谿色・山色山声、ともに八万四千偈ををしまざるなり。自己もし名利身心を不惜すれば、谿山また恣意の不惜あり。たとひ谿声山色八万四千偈を現成せしめ、現成せしめざることは、夜来なりとも、谿山の谿山を挙似する尽力未便ならんは、たれかなんちを谿声山色と見聞せん。」

*From* 防人の詩 Garrisoned Soldiers' Poetry

*by* さだまさし Masashi Sada

(4) 「海は死にますか 山は死にますか 春は死にますか 秋は死にますか」

*From* 正法眼蔵「山水経」 The Quintessential Optic Treasury of the True Dharma, 'Mountains' Watery Sūtra'

*by* 道元禪師 Zen Master Dōgen

(5) 「雲門匡真大師いはく、東山水上行。」

*From* 正法眼蔵「山水経」 The Quintessential Optic Treasury of the True Dharma, 'Mountains' Watery Sūtra'

*by* 道元禪師 Zen Master Dōgen

(6) 「しかあればすなはち、現成所有の功德をあやしむことあたはず。しばらく十方の水を十方にして著眼看すべき時節を参学すべし。人天の水をみるときのみの参学にあらず、水の水をみる参学あり。水の水を修証するがゆゑに、水の水を道著する参究あり。」

*From* 正法眼蔵「山水経」 The Quintessential Optic Treasury of the True Dharma, 'Mountains' Watery Sūtra'

*by* 道元禪師 Zen Master Dōgen

(7) 「自己の運歩をしらんがごとき、まさに青山の運歩をもしろべきなり。青山すでに有情にあらず、非情にあらず。自己すでに有情にあらず、非情にあらず。」

*From* 正法眼蔵「谿声山色」 The Quintessential Optic Treasury of the True Dharma, 'Dales' Sounds and Mountains' Rūpa'

*by* 道元禪師 Zen Master Dōgen

(8) 「まさに正法にあはんととき、世法をすてて仏法を受持せん。つひに大地有情ともに成道することをえん。」「浄信一現するとき、自他おなじく転ぜらるるなり。その利益、あまねく情・非情にかうぶらしむ。」

Publication Number 425, Composition Number 427

A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 40;

'Yoshio Kogoshi, Deceased (小越義雄 逝去)', on a Copy

Of Graduates' List of th' University;

I Noticed That His Smṛti (念) Undulating

As Patterns in Minds' Space Might Be Informing

Me of th' Departed Soul's Reality

Ere He Left for th' World of Obscurity (かくりよ・幽世), Part 13;

Sad Streams of Shoals of Souls Since Then I See, Part 12;

Between Rocks, Frozen Waters Fail to Flow (氷水の不流);  
In th' Sky, There Streams the Moon's Transparent Shadow (月影の流), Part 2;  
Their Majesties Deign to Have a Two-Day Stay  
In Kyoto; I Chance to Write Poetry, Part 1;  
The Sūtra of Dales' Sounds and Mountains' Watery Colours (谿声山色山水経);  
Do Mountains Die? Quoth He, East Mountains Walk on Waters (東山水上行)  
(Iambic Hexameter), Part 1:  
A Couplet Sonnet on (1), (2), (3), (4), (5), (6), (7) and (8)  
Written on 4 October 2025 (the First Day of Their Majesties' Sojourn in Kyoto)  
and Published at Around Midnight Between 6 October 2025 (the Day  
Forgiven by the Heav'n and the Mid-Autumn Moon) and 7 October 2025 (the  
Day of the Full Moon)  
(Lines 1-2 were written at around 14:18 on 4 October 2025, lines 3-4 were  
written at around 15:41 on 4 October 2025; lines 5-6 were written at around  
16:25 on 4 October 2025; lines 7 was written at around 15:04 on 4 October  
2025; line 8 was written between 15:04 and 15:27 on 4 October 2025; lines 9-  
10 were written at around 15:17 on 4 October 2025; lines 11-12 were written  
at around 16:01 on 4 October 2025; lines 13-14 were written past 18:02 on 30  
September 2025.)

In phoenix-trees' shades, it rains short in vain;  
On partridges' backs, a few red leaves remain.  
White dews already dwell on hundred grasses;  
Nature does not spare eighty-four thousand verses.  
If mountains' dales haven't self-indicative powers,  
Who deems thee valleys' sounds and mountains' colours?  
Do mountains die? East mountains walk on waters (東山水上行).  
Guṇa (功德) of waters is attained by waters.  
Blue mountains neither sattva nor asattva  
Equal th' self neither sattva nor asattva.  
The Earth and beings, sentient and non-sentient,  
Unitedly attain enlightenment.  
Buddhist AhiMsā (非暴力) Disciplinary  
Is th' Principle Most Requisite Today.

*From* À la recherche du temps perdu XII La Prisonnière

*by* Marcel Proust

(1) ‘ce n’était plus un appel presque inquiet lancé derrière un ciel vide, c’était une joie ineffable qui semblait venir du Paradis; une joie aussi différente de celle de la sonate que, d’un ange doux et grave de Bellini, jouant du théorbe, pourrait être, vêtu d’une robe d’écarlate, quelque archange de Mantegna sonnant dans un buccin.’

‘it was no longer an almost anxious appeal addressed to an empty sky, it was an ineffable joy which seemed to come from Paradise, a joy as different from that of the sonata as from a grave and gentle angel by Bellini, playing the theorbo, would be some archangel by Mantegna sounding a trump.’

*From* 正法眼蔵「山水経」 The Quintessential Optic Treasury of the True Dharma, 'Mountains' Watery Sūtra'

*by* 道元禪師 Zen Master Dōgen

(2) 「いはゆる、水をみるに瓔珞とみるものあり。」「かれが瓔珞は、われ水とみる。」「あるいは清浄解脱の法性とみる」「依水の透脱あり。しかあれば、水は地水火風空識等にあらず、水は青黄赤白黒等にあらず、色声香味触法等にあられども、地水火風空等の水おのづから現成せり。」「水は火焰裏にもいたるなり、心念思量分別裏にもいたるなり、覺智仏性裏にもいたるなり。」「水の所在、すでに三際にかかはれず、法界にかかはれず。しかもかくのごとくなりといへども、水現成の公案なり。」

*From* 和漢朗詠集「落葉」 'Fallen Leaves' in the Anthology of Japanese and Chinese Verses for Recitation

*by* 源順 Minamoto no Shitagou

(3) 「秋光変山水 随嵐落葉含蕭瑟 濺石飛泉弄雅琴」

*From* 漢詩をよむ：詩人が愛した花の世界 春夏編 2022 年 4 月 → 9 月  
Reading of Chinese Poems: The Flowery World Beloved by Poets, Spring and Summer Edition, from April to September in 2022

*by* 赤井益久 Akai Masuhisa

(4) 「大自然のもたらす景観を「風光」あるいは「風景」というように、「風」という漢字を使って表現しています。」「「風景」は、じつは「風と光」という意味で「景」（ひかり。影にも通じます）は「光」という意味です。」「やがて、唐代

の頃になりますと、「景」は所謂【light】（光・灯り・日光など）の意味を失って、  
【view】（眺め・景色・視界など）あるいは【scenery】（風景・景色・景観など）  
の意味として使用され始めます。」

Publication Number 426, Composition Number 428

A Fane of Kanetomo Yoshida (吉田兼俱), or Kyoto University, Part 41;

‘Yoshio Kogoshi, Deceased (小越義雄 逝去)’, on a Copy

Of Graduates’ List of th’ University;

I Noticed That His Smṛti (念) Undulating

As Patterns in Minds’ Space Might Be Informing

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Ere He Left for th’ World of Obscurity (かくりよ・幽世), Part 14;

Sad Streams of Shoals of Souls Since Then I See, Part 13;

Between Rocks, Frozen Waters Fail to Flow (氷水の不流);

In th’ Sky, There Streams the Moon’s Transparent Shadow (月影の流), Part 3;

Their Majesties Deign to Have a Two-Day Stay

In Kyoto; I Chance to Write Poetry, Part 2;

The Sūtra of Dales’ Sounds and Mountains’ Watery Colours (谿声山色山水経);

Do Mountains Die? Quoth He, East Mountains Walk on Waters (東山水上行)  
(Iambic Hexameter), Part 2:

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

Written on 5 October 2025 (th’ Second Day of Their Majesties’ Sojourn in  
Kyoto) and Published at Around Midnight Between 6 October 2025 (the Day  
Forgiven by the Heav’n and the Mid-Autumn Moon) and 7 October 2025 (the  
Day of the Full Moon)

(Lines 1-2 were written at midnight on 4 October 2025; lines 3-14 were  
written in the afternoon on 5 October 2025.)

Do pure, transcendent, crystal waters (清淨解脱・水の透脱) die?

For heav’nly beings, ’tis gems’ accessory (瓔珞).

Waters transcend ṣaD mahā-bhūtāni (六大),

ṣaD viṣayāH (六境) and ṣaD vijñānāni (六識),

Beyond dharma-dhātu (法界), tri-kāṇḍaka (三際),

To reach into buddhi (覺知) and buddhatā (佛性).

Leaves fall’n by storms include th’ bleak instrument;

Founts fleeting on stones play th’ lyre elegant.

Autumnal sunlight changes mountains' water,  
Whose scenery is bright and keen in splendour.  
The letter '景 kei' means 'light' and 'scenery'.  
Air, mountains, waters move on seasonally  
By brilliant winds' (風光・風景) substantial vaśena (由…力).  
Th' seas, mountains, times not live, not die, per kṣaṇa (刹那).