

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

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 28

龍樹論文 (28)

[字解]

[The exposition of words and phrases]

利事 It means benefitable matters and functions of saving sattva.

慈有三種 There are three kinds of benevolence and compassion: pratyaya of charity, dharma or nonexistence.

[意譯]

[The translation that is faithful to the spirit]

また 淨地品^{じようぢほん} にいわく、 信力増上^{しんりきぞうじよう} ということは、どういうことか。それは耳をもつて聞き眼をもつて見る處を、 必定^{ひつじよう} してなるほどと心にうけいれて疑いのないことを信というのである。その信の力の 殊勝^{しゆしやう} なることを 増上^{ぞうじよう} と名づける。問うていわく、増上ということには 多^た と 勝^{しやう} との二つの意味がある。今の説明はその何れをさすのであるか。答えていわく二つの意味を 俱^{とも} にもつていることを説明しようというのである。菩薩が初地の位に入ると、諸の功德の 法味^{あじわい} を得るから信心が次第に増上してくる。ここに 多^た の意味がある、この信力によつて諸佛の功德の无量にして深妙なることを 籌量^{おもいはかり} してこれを 信受^{まうけ} する。ここに 勝^{しやう} の意味がある。それであるから、この信力増上ということは、多を意味し、勝を意味するのである。

この信力が増上するから深く 大悲^{だいひ} を 行^{ぎやう} ずるのである。その深く大きな慈悲を行ずるといふことは、衆生を 愍^{あわ} れむおもいが 骨體^{ほねみ} に徹するから 深刻^{しんこく} な慈悲といい、ひろく一切の衆生をすくわんがために 佛道^{さと} を求めるから 廣大^{こうだい} な慈悲というのである。慈悲心というのは、いつも衆生を 利益^{りやく} することを求め、衆生を 安穩^{あんのん} にすることをいうのである。

なお、ひきつづいて衆生を 慈愍^{じみん} するとあるが、その慈すなわち 慈悲^{じひ} には 愛縁^{あいえん} の慈悲と 法縁^{ほうえん} の慈悲と 無縁^{むえん} の慈悲という三種の慈悲がある。

Furthermore, the Chapter of the Pure Bhūmi says as follows: What is the real significance of ‘信力増上’? The term ‘信’ means that one never fails to firmly believe and accept with no doubt what is heard and seen. The particular excellence of the power of belief is named ‘増上’. The question is as follows: The term ‘増上’ has two meanings of abundance and superiority. Which of these does this explication indicate? The answer is as follows: It is explained that the term has these two meanings. When the Bodhisattva attains the prathama-bhūmi, the belief of the Bodhisattva is increasingly intensified by obtaining the exquisite Buddha-dharma of various guṇanām. Here is the meaning of abundance. By virtue of this power of belief, the Bodhisattva ponders, believes and accepts the infinity, profundity and exquisiteness of guṇanām of the Buddhānām. Here is the meaning of superiority. Therefore, the term ‘信力増上’ means abundance and superiority.

By this ‘信力増上’, the Bodhisattva profoundly practices the great maitrī and karuṇā. The practice of the profoundly great maitrī and karuṇā means as below: It is called the profound maitrī and karuṇā because the compassion for the sattva comes home to the heart of the Bodhisattvānām. It is called the immense maitrī and karuṇā because the Bodhisattva seeks for the Buddha-bodhi to universally save all the sattva. The heart of maitrī and karuṇā means always seeking for the benefit and tranquility of the sattva.

For the avoidance of doubt, it is succeedingly described that the Bodhisattva takes benevolence and compassion on the sattva. There are three kinds of benevolence and compassion: pratyaya of charity, dharma or nonexistence.

31 July 2022

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

From 橘園 A Mandarin Orange Garden

by 李紳 Li Shen

(1) 「朱実摘時天路近 素英飄処海雲深」

From 法門百首 One Hundred Poems of Dharma-Mukha

by 寂然法師 Priest Jakunen

(2) 「道のへの螢はかりをしるへにてひとりそいつる夕闇の空」

From 吾妻鏡 *The Mirror of the East*

by 鴨長明 *Kamo no Chomei*

(3) 「草も木も靡きし秋の霜消えて空しき苔を払ふ山嵐」

From 新古今和歌集 *New Collection of Ancient and Modern Japanese Poetry*

by 鴨長明 *Kamo no Chomei*

(4) 「石川や瀬見の小川の清ければ月も流れをたづねてぞ澄む」

Publication Number 126, Composition Number 141

The Shimogamo Deities' Couplet Sonnet, Part 3;

Four Couplets Are Unveiled from Poems Ancient;

(Including, but not Limited to, Sarasvatī, Nāga, Dākiṇī and Kṣitigarbha at Demachi):

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

Written on 22 November 2022 and Published on 3 December 2022 (the day of the first frost of the season in Kyoto)

(Lines 1-2 were written at dawn on 20 November 2022; lines 3-4 were written on 21 November 2022; lines 5-14 were immediately composed during my way from Shimogamo Shrine on 22 November 2022.)

When red fruit's picked, how nigh is th' road to th' heav'n;
Where white flow'rs float, how deep is th' cloud to th' ocean.
Depending solely on the roadside fireflies,
A saint alone departs from th' evening skies.
In th' Shusuisha Museum, when I see
Kamo no Chomei's famous poetry,
Two Couplets are composed immediately,
As though 'tis Providence divine and holy:
Frost fades in autumn, waving th' wood and grass;
The mountain tempest blows the skyey moss;
As the Stone Stream, clear is the Semi Stream;
Diana deigns to purely dwell in th' Stream.
With th' blessing, many verses are revealed
To me, as deities' poems are unveiled.

From Light Of Flowers

by Van Cleef & Arpels

(1) ‘The detail of the stalk provides the clue for this piece, for it is the very essence of the flower that is on show here, visible in spirit, in its primary form.’
‘The essence of its form, here seen as an ample, supple whirl in motion or once again almost abstract, must be understood in order to be reinterpreted.’

Publication Number 127, Composition Number 142

The Shimogamo Deities’ Couplet Sonnet, Part 4;

I Read Van Cleef & Arpels ‘Light Of Flowers’ Booklet;

(Including, but not Limited to, Sarasvatī, Nāga, Dākiṇī and Kṣitigarbha at Demachi):

A Sonnet on (1)

Written on 23 November 2022 and Published on 3 December 2022 (the day of the first frost of the season in Kyoto)

(Lines 1-5 were written at night on 22 November 2022; lines 6-10 were composed at midnight on 22 November 2022; lines 11-14 were composed at early dawn during sleep on 23 November 2022.)

I read Van Cleef & Arpels ‘Light Of Flowers’

Booklet distributed nigh crystal rills,

Which captures fleeting, metamorphic powers,

Describing Nature’s transient forms by jewels.

’Tis said, phenomena are virtual vision,

But stored in layered minds’ profundity;

Even if they fall in oblivion,

Their bīja (種子) turns through all eternity.

Drawing is visualization and

Clear concentration of the layered mind.

Describing Nature is describing minds

In various facets of eternal kha (空).

In every kṣaṇa (刹那), jewels of all kinds

Express irradiance of selfless dharma.

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(1) 「それもがとけさひらけたる初花におとらぬ君がにほひをぞ見る」

From 梨之片枝（難四之可他延） One Branch of a Japanese Pear Tree

by 三條實美公 Prince Sanetomi Sanjō

(2) 「君が為つくししあとを思ふには花橘の香こそ身に染め」

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(3) 「ながむらん同じ雲みをながむるは思ひもおなじ思ひなるらむ」

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(4) 「あふさかの関やいかなる関なれば繫きなげきの中をわくらん」

From 黄梅院 The Yellow Umè Sub-Temple of Daitoku-ji Temple

by 蒲生氏郷 Gamo Ujisato

(5) 「限りあれば吹かねど花は散るものを心みちかき春の山嵐」

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(6) 「花ぞののこてふをさへや下草に秋まつむしはうとく見るらむ」

Publication Number 128, Composition Number 143

The Shimogamo Deities' Couplet Sonnet, Part 5;

The Shrines and Temples Show Me th' Sevenfold Couplet;

(Including, but not Limited to, Sarasvatī, Nāga, Dākiṇī and Kṣitigarbha at Demachi and the Pear Tree Shrine):

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

Written on 27 November 2022 and Published on 3 December 2022 (the day of the first frost of the season in Kyoto)

In this morn, I behold your excellent charm

No less exquisite than first-blooming blossom.
When I think my devotion for your sake,
Of orange blossom's perfume I partake.
Because I see the same clouds as you see,
My thought will be the same as yours maybe.
What kind of secret-meeting barrier station
Would separate the grievous lamentation?
With no wind, blossom's finite life is scattered;
The mountain tempest is in spring quick-tempered.
Even a butterfly in th' flower court
Will be estranged from th' autumn-waiting cricket
Upon weeds covering the floor of th' forest.
The Shrines and Temples show me many a Couplet.

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(1) 「もろかづら落葉をなににひろひけむ名は睦ましきかざしなれども」

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(2) 「月影のやどれる袖はせばくともとめても見ばやあかぬ光を」

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(3) 「うき世をば今ぞわかるるとどまらむ名をばただすの神にまかせて」

Publication Number 129, Composition Number 144

The Shimogamo Deities' Couplet Sonnet, Part 6;

Th' Day When One Bean Becomes Beans Infinite;

Three Couplets Are Unveiled from Poems Ancient;

(Including, but not Limited to, Sarasvatī, Nāga, Dākiṇī and Kṣitigarbha at Demachi):

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

Written on 29 November 2022 and Published on 3 December 2022 (the day of

the first frost of the season in Kyoto)

(Lines 1-6 and 9-12 were immediately composed during my way from Shimogamo Shrine on 29 November 2022; lines 7-8 were written on 8 March 2020; lines 13-14 were written on 27 November 2022.)

I draw two oracles at th' Aioi Shrine,
Have monkey red beans cake and black beans tea,
And walk through th' Inquiry Grove; suddenly,
A Couplet is revealed to me at th' Shrine:
For what do I pick fallen leaves of vines,
Though th' name's dear ornament adorning th' brains?
I would insatiately see th' star shadow
E'en if the light-receiving sleeve is narrow.
The latter Couplet was already published
In Siren's Starry Sonnet fluidly flourished.
Th' day is when one bean will be myriad beans.
Hence, I partake of black and purple beans.
From th' gloomy world, I set out on a journey,
Entrusting th' name to th' God of Inquiry.

(The Shakespearean Sonnet 'Siren's Star Doth Shed the Silver Sheen with Fluid Fragrance' was written 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*.)

(Poetry (3) upon the God of Inquiry is written in all the oracles at the Aioi Shrine.)

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(1) 「もの思ふに立ち舞ふべくもあらぬ身の袖うちふりし心知りきや」

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(2) 「ふかき夜のあはればかりは聞きわけどことよりほかにえやは言ひける」

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(3) 「かきつめてむかし恋しき雪もよにあはれを添ふる鴛鴦のうきねか」

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(4) 「独りみてこがるる胸の苦しきに思ひあまれる炎とぞ見し」

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(5) 「ひとりしてなづるは袖のほどなきに覆ふばかりのかげをしぞまつ」

From 万葉集 The Anthology of Myriad Leaves (A Poetic Oracle at the Pear Tree Shrine)

by 大伴家持 Otomo no Yakamochi

(6) 「多ごの浦の底さへにほふ藤浪をかざして行かむ見ぬ人の為」

Publication Number 130, Composition Number 145

The Shimogamo Deities' Couplet Sonnet, Part 7;

The Six Poetic Oracles upon the Same Day;

The Last Line Is My Praṇidhāna (本願) and My Assay;

(Iambic Hexameter);

(Including, but not limited to, Sarasvatī, Nāga, Dākiṇī and Kṣitigarbha at Demachi and the Pear Tree Shrine):

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

Written on 12 December 2022 and Published on 18 December 2022 (a day related to Avalokiteśvara)

(Lines 11-13 were composed at dawn during sleep on 11 December 2022; lines 1-10 and 14 were immediately written at night on 12 December 2022 after my Praṇidhāna at the Stone Well Shrine and Kṣitigarbha.)

Do you know hid intention waving sleeves,
That cannot dance with pensiveness and grieves?
I hear th' deep night's autumnal atmosphere;
And yet I can say nothing but play th' lyre.

The snowy night reminds me of times lovely;
Mandarin ducks' sad notes increase my pity.
My bosom anguish burnt with isolation
I deem the flames of overflowing passion.
My sleeve is short to fondle th' child alone;
I wait for th' shadow shielding th' child forlorn.
Wistaria waves mirrored e'en on th' bottom
Of Tago Shore I fasten to my head
For those who have not seen the redolent blossom.
'My gift serves for all creatures' sake', I said.

(This Sonnet was written on the above six poetic oracles drawn on 10 December 2022 immediately after my Praṇidhāna at the Stone Well Shrine and Kṣitigarbha in the evening on 12 December 2022, which was written in the subsequent Shakespearean Sonnet 'My Praṇidhāna (本願) at the Stone Well Shrine and Kṣitigarbha'.)

Publication Number 131, Composition Number 146
The Shimogamo Deities' Couplet Sonnet, Part 8;
My Praṇidhāna (本願) at the Stone Well Shrine and Kṣitigarbha
Composed during sleep from around 0:30 to 2:57 on 13 December 2022 and
Published on 18 December 2022 (a day related to Avalokiteśvara)

At th' Stone Well Shrine in th' neighbourhood, I pledge:
'My talent is vouchsafed by th' God and th' Buddha;
I'm born to th' temple to hard study knowledge
Assiduously all th' time as bodhicaryā (菩提行);
My gift is cultivated by the Grace;
Hence my gift is devoted to all sattva
In transmigration compassing whole space
To capture phases of the tattva-artha (眞實義).
After the pledge, I come home. Suddenly,
The previous Sonnet is bestowed on me
On six poetic oracles on th' same day.

Over the Stone Well Shrine, the starry sky
Shines and directs me to the righteous way
Through many a blissful and auspicious assay.

From 日蓮の手紙 Letters by Saint Nichiren

by 日蓮 植木雅俊 Nichiren, Ueki Masatoshi

(1) 「かつて（糧）もたへて、いのち（命）かうにて候ひつるに、このすず（種）のもの給ひて、法華経の御うへ（飢）をもつぎ、釈迦仏の御いのちをもたすけまいらせ給ひぬる御功德、ただをしはからせ給ふべし。くはしくは又又申すべし。恐恐。」

(2) 「かれたるくさ（草）にあめ（雨）のふるがごとく、うへたる子にち（乳）をあたうるがごとく、法華経の御いのち（命）をつがせ給ふ事、三世の諸仏を供養し給へるにてあるなり。十方の衆生の眼を開く功德にて候べし。」

(3) 「いもは石のごとし。ごぼうは大牛の角のごとし。大根は大仏堂の大きぎ（釘）のごとし。あぢわひは切利天の甘露のごとし。」

Publication Number 132, Composition Number 147

'Delicious Food Is Happy Charity':

The Supermarket of High Quality, Part 13;

A Fane of Double Wheels of Food and Dharma (法食両輪), Part 3;

Th' East Grove Sub-Temple (東林院) of the Temple Myoshin-ji;

(Including, but not Limited to, Skanda, Ucchuşma, and Avalokiteşvara):

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

Composed during sleep from around 2:01 to 3:01 on 18 December 2022 and

Published on 18 December 2022 (a day related to Avalokiteşvara)

In my life, 'tis nutrition that was most
Neglected. At th' East Grove Sub-Temple, I
Learnt the importance of the Two Wheels Lost
Of Food and Dharma by the Deva. I
Thank th' utmost blessing when the supermarket
Is built within my temple. Health of th' body
And mind is grounded on good nutriment.
The most important is morality

For the security of th' mind and body.
But similarly, Two Wheels taught by th' Deva
Are pivotal for th' lifetime sound and healthy,
For deeds and teachings of the Buddhist Sūtra.
Two Wheels are for the three worlds' Buddhānām,
Th' Bodhi (菩提) of ten directions' Sattvānām,

(The Shakespearean Sonnets 'A Fane of Double Wheels of Food and Dharma (法食兩輪), Parts 1 and 2' are written in 'Title and Name Selected' of *The Categorization and Collection of the Quintessential Texts of Śāstra and Vyākhyā on the True Teaching of the Buddha* and in 'The Auxiliary Elucidation and Revelation by *The Sūtra on the Tranquil, Quiescent, and Absolutely Impartial Enlightenment of Wisdom*, Part 2' of *The Categorization and Collection of the Quintessential Texts of Śāstra and Vyākhyā on the True Practice of the Buddha*, respectively.)

Publication Number 133, Composition Number 148
The Revelation and Prediction in Dreams of Great Dreams, Part 22;
The Dark Grey Depths Enclosed with Snow Profundity;
The Icy Mountains Sharp as Swords on High, Part 1
Written on 25 December 2022 and Published on 25 December 2022
(Lines 1-4 were composed during sleep at dawn on 25 December 2022; lines
5-14 were written from dawn to 8:24 in the morning on 25 December 2022.)

In th' childhood, there's a Messenger of th' Dragon
Sea Palace in my neighbour deep grey ocean.
I read th' eight-hundred-year-old priestess' sermon
And saw a real mirage on the ocean.
Enclosed with deep snow, I considered them:
They are produced by Something Great, I ween,
In th' dark grey depths recorded in some anthem,
Developed by imagination keen.
By th' sea, an icy, snowy chain of mountains,
Rising on high and sharp as swords, is seen,

From which, transparent rills of icy fountains
Stream into th' deep bay straightaway and clean.
Remembrance of things past is brought to life
With circumstance and clime keen as a knife.

(The Messenger of the Dragon Palace is an archetype of a Japanese mermaid,
by whose meat the priestess lives to be eight hundred years old.)

From À la recherche du temps perdu X Sodome et Gomorrhe
by Marcel Proust

(1) 'Swann, avant sa mort, aurait pu répondre, lui qui avait été amateur de fantômes. De fantômes poursuivis oubliés, recherchés à nouveau, quelquefois pour une seule entrevue, et afin de toucher à une vie irréaliste laquelle aussitôt s'enfuyait, ces chemins de Balbec étaient pleins. En pensant que leurs arbres, poiriers, pommiers, tamaris, me survivraient, il me semblait recevoir d'eux le conseil de me mettre enfin au travail pendant que n'avait pas encore sonné l'heure du repos éternel.'

'Swann, before his death, might have answered the question, he who had been a connoisseur of phantoms. Of phantoms pursued, forgotten, sought anew, sometimes for a single meeting, in order to establish contact with an unreal life which at once faded away, these Balbec roads were full. When I reflected that their trees — pear-trees, apple-trees, tamarisks — would outlive me, I seemed to be receiving from them a silent counsel to set myself to work at last, before the hour of eternal rest had yet struck.'

Publication Number 134, Composition Number 149

The Revelation and Prediction in Dreams of Great Dreams, Part 23;

The Dark Grey Depths Enclosed with Snow Profundity;

The Icy Mountains Sharp as Swords on High, Part 2:

A Sonnet on (1)

Written on 27 December 2022 and Published on 29 December 2022 (a day related to the Dragon and a day of seven planets in the evening sky)

(Lines 1-4 were composed during sleep around 23:00 on 26 December 2022;
lines 5-6 were composed during sleep at early dawn on 27 December 2022;

lines 7-8 were written at the wake-up time on 27 December 2022; lines 9-12 were written on 27 December 2022; lines 13-14 were composed during sleep at early dawn on 23 November 2022.)

Why doth the Messenger of th' Dragon Palace
Emerge from th' Dark Grey Depths to call for me?
The Messenger cometh from th' Vijñāna (識) Palace
In ancient strata of my memory.
Th' eight-hundred-year-old priestess is *nirmāṇa* (化身),
Like mirage still appearing incognita.
'Tis mystic dreams of icy seaside climes,
Accumulated snowily in past times.
Ephemeral crystal given by th' sea and silence
Doth flash again upon th' *nirvāṇa* shore.
Their echoes sound afresh with deep-sea redolence
To be well mused and versified to th' core.
The essences abstract and visible
Shall be discerned as elegant and graceful.

From 眉かくしの霊 A Spirit Hiding the Brow

by 泉鏡花 Izumi Kyoka: A Fount of the Mirrory Flower

(1) 「川べりに、薄い銀のようでしたお姿が見えません。」

「雪を枕に、帯腰が谿川の石に倒れておいででした。(寒いわ。)と現のように、(ああ、冷たい。)とおっしゃると、その唇から糸のように、三条に分かれた血が垂れました。」

「——何とも、かとも、おいたわしいことに——裾をつつもうといたします、乱れ棲の友禅が、色をそのままに岩に凍りついて、霜の秋草に触るようだったのでございます。——人も立ち合い、抱き起こし申す縮緬が、氷でバリバリと音がしまして、」

「座敷は一面の水に見えて、雪の気はいが、白い桔梗の汀に咲いたように畳に乱れ敷いた。」

Publication Number 135, Composition Number 150

The Revelation and Prediction in Dreams of Great Dreams, Part 24;

The Dark Grey Depths Enclosed with Snow Profundity;
The Icy Mountains Sharp as Swords on High, Part 3;
The Space Seems like th' Sea Surface of the Water;
The Snowy Shadow Spreads and Sweeps the Floor
As Whitish Balloon Flowers Bloom on th' Shore:
A Sonnet on (1)

Written at night on 2 January 2023 and Published on 4 January 2023

The northern clime is full of tales on th' goddess:
As frosted, hardened autumn flowers and grass,
On cold crags, frozen is her silken dress,
That, pulled apart, sounds sharply, keen with ice,
When she sinks down upon the riverside snow.
She's like thin argent, th' spirit hiding th' brow,
Who dwells by th' blue pond of white balloon flowers,
Oft seen by moonlit mountains and snow rivers.
'Tis cold,' quoth she, 'O chill ...' Three threads of blood
Stream from her lips to th' icy, snowy sod.
Her waist is slim, that seems to disappear.
The space seems like th' sea surface of the water;
The snowy shadow spreads and sweeps the floor
As whitish balloon flowers bloom on th' shore.

From 和漢朗詠集 Anthology of Japanese and Chinese Verses for Recitation
by 菅原道真 Sugawara no Michizane

(1) 「臥見新函臨水障 行吟古集納涼詩」

From 蕉堅藁 An Anthology of Māyā, Śūnya, or Dharma-kāya
by 絶海中津 Zekkai Chūshin

(2) 「二客携琴松下来 弧舟移棹月中回」

From 源氏物語 The Tale of Genji
by 紫式部 Lady Violet of Ritual Rank

(3) 「風に散る紅葉はかろし春のいろを岩ねの松にかけてこそ見め」

From 万葉集 The Anthology of Myriad Leaves (A Poem Written at a Fount in the Inquiry Grove)

by 志貴皇子 Prince Shiki

(4) 「石走る垂水の上のさわらびの萌え出づる春になりけるかも」

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(5) 「年月をまつにひかれて経る人にけふ鶯の初音きかせよ」

From Thought Poems: A Translation of Heidegger's Verse

by Eoghan Walls

(6) 'In Heidegger's ontological undertakings, we find this resonance of wordplay—where multiple meanings of a word are allowed to oscillate in tandem.'

Publication Number 136, Composition Number 151

The Shimogamo Deities' Couplet Sonnet, Part 9;

Five Scenic Poems' New-Year Couplet Sonnet;

Paronomasia Is Used in This Sonnet;

(Including, but not Limited to, Sarasvatī, Nāga, Dākiṇī and Kṣitigarbha at Demachi and the Pear Tree Shrine):

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

Written at night on 8 January 2023 and Published on 9 January 2023

(Lines 1-2 were written on 3 January 2023; lines 3-4 and 9-14 were written at night on 8 January 2023; lines 5-6 were written on 30 December 2022; lines 7-8 were written on 15 December 2022.)

Reclined, I see sea-shore screens newly painted;

I go and sing cool poems old-collected.

Two guests have come below some pines with lyres;

One boat in moonlight has moved round with oars.

Leaves reddened and scattered by some winds are light;

Behold, on pines below crags, th' vernal tint.

The spring has come when fresh fern sprouts are budding

By a cascade on crags fierce spraying and running.

May th' warbler's first song, sung today, be hearkened
By one who, waiting, has passed th' time and pined.
A pun is used in th' tenth line of this Sonnet:
Th' word 'matsu (まつ)' twofold means 'pine tree' and 'wait'.
To draw young pines is Japanese tradition:
'Tis the new year's first mouse-day celebration.

From 謡曲拾葉抄 A Collection of Leaves of Noh Poems

(1) 「緑樹影沈魚上木 清波月落兔奔浪」

From 三国伝記 Stories of Three Countries

(2) 「緑樹陰沈ンデハ金鱗枝頭ニ登リ、桂輪浪ニ落チテ玉兔湖上ニ走ル。海漫々トシテハ三千世界ヲ一瞬ニ尽シ、風皓々トシテハ十二因縁ヲ一念ニ空セリ。」

From 竹生島 An Island Nurturing Bamboos

(3) 「竹に生るる鶯の、竹に生るる鶯の、竹生島詣急がん。」

From 風雅集 An Anthology of Elegant Poems

(4) 「梅の花散らまく惜しみ我が園の竹の林に鶯鳴くも」

Publication Number 137, Composition Number 152

A Sculpture of a Rabbit on the Waves, Part 1

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

Written on 11 January 2023 and Published on 14 January 2023

A sculpture of a rabbit on the waves

Is in my temple on old narratives:

The lake reflects and sinks the green woods' shadows;

A gold-scaled fish ascends to th' mirrored spray;

The moist star falls upon th' immaculate billows;

A pearly rabbit on th' moon runs on th' sea;

Th' broad sea engulfs a billion (10⁹) worlds (三千大千世界) in kṣaṇa (刹那);

Th' pure wind in smṛti (念) sweeps dvādaśa-aṅga (十二因縁).

Th' above is cited in a tale of th' island

Of nurturing bamboos, the deities' pure land.
'Tis said, bush warblers are born in bamboos,
As the moist star resides in gemlike dew.
Bush warblers mourn the umè blossom's scattering
And, in bamboo groves of my grounds, are twittering.

From 淡交社 茶道手帳 2023 年 Tankosha Notebook of the Way of Tea in 2023
From 北村徳齋干支帛紗 Oriental Zodiac Silken Textiles by Kitamura Tokusai

(1) 「祥波白兔静寂裂」

From 万葉集 The Anthology of Myriad Leaves

(2) 「天の海に雲の波立ち月の船星の林に漕ぎ隠る見ゆ」

From 宝船絵 Printed Pictures of Treasure Vessels

by 蛙月庵 (あづきあん) The Frog Moon Hermitage Pronounced 'Red-Bean Jam'

(3) 「なかきよの とをのねふりの みなめざめ
なみのりふねの おとのよきかな」 (Old Palindromic Poetry)

Publication Number 138, Composition Number 153

A Sculpture of a Rabbit on the Waves, Part 2

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

Written on 18 January 2023 and Published on 21 January 2023

(I bought confections 'Serene Nirvāṇa of Green Pines in Snow' and printed pictures with poetry on 16 January 2023 and this year's notebook of the Way of Tea on 17 January 2023; lines 1-4 were immediately written on 17 January 2023; lines 5-14 were written on 18 January 2023.)

On this year's notebook of the Way of Tea,
A whitish rabbit boards th' aquatic crescent
With an oar on the misty galaxy
Of the auspicious ripples starred and silent.
In a confectionery named th' Crane Store (鶴屋),

I saw a book by th' Frog Moon Hermitage
Pronounced 'Red-Bean Jam', many a printed picture
With th' following song and stationery vintage:
All have awoken from their far-off sleep
In the long night; their vessel on the billows
Sounds well as floating on the inverse deep.
This song is writ and put down under pillows
With treasure vessel pictures on New Year's Day,
Which is old palindromic poetry.

From 平家物語 The Tale of the Heike

by 平時子 Taira no Tokiko

(1) 「今ぞ知るみもすそ川の御ながれ波の下にもみやこありとは」

From Ulysses

by James Joyce

(2) 'Hesouls, shesouls, shoals of souls.'

From 法門百首 One Hundred Poems of Dharma-Mukha

by 寂然法師 Priest Jakunen

(3) 「菩薩清涼月遊於畢竟空」

「雲はれてむなしき空にすみなからうき世中をめくる月哉」

「菩薩は煩惱の雲はれて、畢竟の空にすめども、衆生をわたさんがために、かへりて生死にめぐるなり。」

From The Rime of the Ancient Mariner

by Samuel Taylor Coleridge

(4) 'Beyond the shadow of the ship,

I watched the water-snakes:

They moved in tracks of shining white,

And when they reared, the elfish light

Fell off in hoary flakes.

Within the shadow of the ship

I watched their rich attire:
Blue, glossy green, and velvet black,
They coiled and swam; and every track
Was a flash of golden fire.

O happy living things! no tongue
Their beauty might declare:
A spring of love gushed from my heart,
And I blessed them unaware:
Sure my kind saint took pity on me,
And I blessed them unaware.'

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

(5) 'Et les mèches de ses cheveux roux crespelés par la nature, mais collés par la brillantine, étaient largement traitées comme elles sont dans la sculpture grecque qu'étudiait sans cesse le peintre de Mantoue, et qui, si dans la création elle ne figure que l'homme, sait du moins tirer de ses simples formes des richesses si variées et comme empruntées à toute la nature vivante, qu'une chevelure, par l'enroulement lisse et les becs aigus de ses boucles, ou dans la superposition du triple et fleurissant diadème de ses tresses, a l'air à la fois d'un paquet d'algues, d'une nichée de colombes, d'un bandeau de jacinthes et d'une torsade de serpents.'

'And the locks of his reddish hair, crinkled by nature, but glued to his head by brilliantine, were treated broadly as they are in that Greek sculpture which the Mantuan painter never ceased to study, and which, if in its creator's purpose it represents but man, manages at least to extract from man's simple outlines such a variety of richness, borrowed, as it were, from the whole of animated nature, that a head of hair, by the glossy undulation and beak-like points of its curls, or in the overlaying of the florid triple diadem of its brushed tresses, can suggest at once a bunch of seaweed, a brood of fledgling doves, a bed of hyacinths and a serpent's writhing back.'

Publication Number 139, Composition Number 154

The Revelation and Prediction in Dreams of Great Dreams, Part 25;

The Dark Grey Depths Enclosed with Snow Profundity;

The Icy Mountains Sharp as Swords on High, Part 4;

The Stream of Stored Subconscious Strata (阿頼耶識) Swallows th' Shoals of Souls:

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

Written on 20 January 2023 (the day of the coldest season) and Published on 21 January 2023

(Two Messengers of the Dragon Palace were enclosed alive and soon returned to the deep grey bay on 17 January 2023, the news video of which I saw at night on 18 January 2023; lines 1-7 were composed during sleep at dawn on 19 January 2023; lines 8 and 9 were written at dawn and in the morning on 19 January 2023; line 10 was composed during sleep at dawn on 20 January 2023; lines 11-12 were written at dawn on 20 January 2023; lines 13-14 were written in the evening on 20 January 2023.)

Two Messengers of th' Dragon Palace were

Enclosed alive and soon returned to th' deep bay.

They're like thin argent, having pearly luster,

As radiant silken ribbons with red silky

Fins: luminous, elegant, mystic deep-sea fishes.

Environment of th' bottom of deep seas

Incessantly, perpetually changes

Perforce by sentient beings' activities.

They come of th' capital below the billows

To tell me this world's mutability.

The stream of stored subconscious strata (阿頼耶識) swallows

The shoals of souls with all diversity.

Although th' pure moon attains th' enlightenment,

Th' moon goes round th' world in th' cloudless firmament.

From 休々斎短冊 A Rectangular-Shaped Piece of Paper on Which a Poem Is
Written by Grand Tea Master Kyukyu-sai

(1) 「紀元節 雪婦りたる時 松可枝に千代もと積る春の雪 休々」

Publication Number 140, Composition Number 155

A Sculpture of a Rabbit on the Waves, Part 3;
A Fane of Double Wheels of Food and Dharma (法食兩輪), Part 4;
Th' East Grove Sub-Temple (東林院) of the Temple Myoshin-ji;
(Including, but not Limited to, Skanda, Ucchuşma, and Avalokiteśvara);
Serene Nirvāṇa of Green Pines in Snow:
A Shakespearean Sonnet on (1)

Written on 30 January 2023 and Published on 31 January 2023

(Lines 1-3 were written on 23 January 2023; lines 4-7 were written at a small dining table of red-bean rice gruel at the East Grove Sub-Temple on 30 January 2023; lines 8-12 were written before the gate of the East Grove Sub-Temple on 30 January 2023; line 13 was composed at the gate of Myoshin-ji Temple on 30 January 2023; line 14 was composed at Hanazono Station on 30 January 2023; lines 4-14 were written within one hour in the afternoon on 30 January 2023.)

Confections I bought at the Crane Store mean
'Serene Nirvāṇa of Green Pines in Snow' (松の寂).
Spring snow piles up on pines for ever green.
I ate red-bean rice gruel ten years ago
At the East Grove Sub-Temple. Now I eat
The same food here; the situation changes,
Old memories and friends I cannot meet.
I read th' True Dharma Stored as Precious Eyes,
Instructed by Ucchuşma (烏樞沙摩明王) at th' Sub-Temple,
To write Buddhistic genuine poetry
On th' Scriptures instinct with truths multiple,
Learning on limitless luminosity.
There are old pines with snow in Myoshin-ji;
Food and Nirvāṇa be my memory.

From 修證義 The Righteous Principle of Practice and Enlightenment
by 道元禪師 Zen Master Dōgen

(1) 「唯當に日目の行持其報謝の正道なるべし、謂ゆるの道理は日目の生命を等閑にせず、私に費さざらんと行持するなり。」

「我等が行持に依りて諸佛の行持見成し、諸佛の大道通達するなり、然あれば則ち一日の行持是れ諸佛の種子なり、諸佛の行持なり」

Publication Number 141, Composition Number 156

Deserted Sepulchres and Little Fanes;

I Honoured Them as Buddhist Disciplines:

A Shakespearean Sonnet on (1)

Written on 7 February 2023 and Published on 10 February 2023

(Lines 1-4 were composed while taking a bath on 5 February 2023; lines 5-12 were written on 6 February 2023; lines 13-14 were written on 7 February 2023.)

On my way to a hospital, I saw
Deserted sepulchres and little fanes.
I honoured them as priests' accustomed law
Because they seemed forsaken, suffering pains.
At th' hospital, I saw a bed-bound person
Put on a drip; disease and age were there.
At law firms, I saw lawyers' occupation
More horrible than th' run-down sepulchre.
I chose the life of Buddhism as vocation
To seek nirvāṇa in dire transmigration.
In this disastrous world, what is salvation?
'Tis transient but eternal observation
Of bodhicaryā (菩提行) lit and lost per kṣaṇa,
From which emerges pāramitā-caryā (波羅蜜行).

From 正法眼蔵「梅華」 The Quintessential Optic Treasury of the True Dharma, 'Umè Blossoms'

by 道元禪師 Zen Master Dōgen

(1) 「而今すでに雪裏の梅華まさしく如来眼睛なりと正伝し、承当す。」

「華地悉無生のゆゑに、眼睛無生なり。無生といふは、無上菩提をいふ。正当恁麼時の見取は、梅華只一枝なり。正当恁麼時の道取は、雪裏梅華只一枝なり。」

「一華開五葉、結果自然成」

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(2) 「春の殿の御前、とりわきて、梅の香も御簾の内の匂ひに吹き紛ひて、生ける仏の御国とおぼゆ。」

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(3) 「花の香をにほはす宿にとめゆかばいろにめづとや人のとがめん」

From 正法眼蔵「空華」 The Quintessential Optic Treasury of the True Dharma, 'Kha-puṣpa'

by 道元禪師 Zen Master Dōgen

(4) 「もし優鉢羅華の時処にあらざれば、一星火の出生するなし、一星火の活計なきなり。しるべし、一星火に百千朶の優鉢羅華ありて、空に開敷し、地に開敷するなり。」

「菩提涅槃・法身自性等は、空華の開五葉の両三葉なり。」

From 正法眼蔵「古鏡」 The Quintessential Optic Treasury of the True Dharma, 'Ancient Mirrors'

by 道元禪師 Zen Master Dōgen

(5) 「古今来の仏事、ことごとくこの円鑑にむかひてみることをう。」

「諸仏はこの円鑑に同参同見なり、諸仏は大円鑑の鑄像なり。」

「大円鑑の仏面祖面を参学すべし。古鏡の眷属なり。」

Publication Number 142, Composition Number 157

Five-Petalled Umè Blossoms Are the Buddha's Eyes

Beyond Appearances and Disappearances

Upon Kitano Tenmangu Shrine's Umè Trees

(Iambic Hexameter):

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

Written on 27 February 2023 and Published on 16 March 2023

(Lines 1-3 were written on 18 February 2023; lines 4-6 were written in the morning on 19 February 2023; lines 7-14 were written on 27 February 2023.)

A spray of umè blossom smells sweet snowily.

Five-petalled umè is the Buddha's eye,
Transcending disappearance and appearance.
The living Buddha-kṣetra (佛國土) is in th' fragrance
Of umè blossom and a lady's cell,
Which is both natural and artificial.
If one seeks to th' abode of blossom's perfume,
They'd say he cares for th' lady's charm in bloom.
White crystal blossom in the firmament
Shows the kha-puṣpa (虚空華) of enlightenment,
From which the Buddha-kṣetra space emerges
As lucent ancient mirrors' images.
Adjacent two stars are seen through my casement
Like th' Buddha's eyes in full bloom permanent.

From 正法眼藏「空華」 The Quintessential Optic Treasury of the True
Dharma, 'Kha-puṣpa'

by 道元禪師 Zen Master Dōgen

(1) 「空華・地華・世界華等の經典なるとしれり。これ学仏の規矩なり。」

From 正法眼藏「空華」 The Quintessential Optic Treasury of the True
Dharma, 'Kha-puṣpa'

by 道元禪師 Zen Master Dōgen

(2) 「仏世界および諸仏法、すなはちこれ空華なり。」

From 正法眼藏「空華」 The Quintessential Optic Treasury of the True
Dharma, 'Kha-puṣpa'

by 道元禪師 Zen Master Dōgen

(3) 「空華の諸色をみて、空果の無窮なるを測量するなり。」

From 正法眼藏「空華」 The Quintessential Optic Treasury of the True
Dharma, 'Kha-puṣpa'

by 道元禪師 Zen Master Dōgen

(4) 「涅槃生死是空華」

From 正法眼蔵「空華」 The Quintessential Optic Treasury of the True Dharma, 'Kha-puṣpa'

by 道元禪師 Zen Master Dōgen

(5) 「眼中華は、無にあらざる有にあらざる、空にあらざる実にあらず、おのづからこれ十方仏なり。」

Publication Number 143, Composition Number 158

Essentials of Kha-Puṣpa (空華) in the Optic Treasury of Genuine Dharma:

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

(Lines 1-4 were written on 29 May 2017 and published on 7 June 2017; lines 5-6 were written on 30 May 2017 and published on 7 June 2017; lines 7-12 were written on 29 May 2017 and published on 7 June 2017; the ends of lines 9,10 and 12 were adjusted and lines 13-14 were written on 28 February 2023; lines 1-14 were republished as this Sonnet on 16 March 2023.)

Flowers of ākāśa, earth, world, et cet'ra
Are known as scriptures and rules to learn th' Buddha.
The buddha-dharmāH and worlds of the Buddha
Are flowers of the ākāśa and śūnya.
One sees the hues of flowering of śūnya
And sounds infinity of fruit of śūnya.
Both of the life and death and the nirvāṇa
Are flowers of the ākāśa and śūnya.
Originally, flowers in the eyes
Are th' BuddhāH of all over daśa-diś
Spontaneously; they are not abhāva,
Not bhāva, not śūnya, and not satya.
Th' above is five essentials of Kha-Puṣpa (空華)
In th' Optic Treasury of Genuine Dharma.

(Lines 1-6 and 9-12 were published in 'Title and Name Selected' of *The Categorization and Collection of the Quintessential Texts of Śāstra and Vyākhyā on the True Practice of the Buddha*. Lines 7-8 were published in 'Title' of *Exordium*.)

From 正法眼蔵「古鏡」 *The Quintessential Optic Treasury of the True Dharma, 'Ancient Mirrors'*

by 道元禪師 Zen Master Dōgen

(1) 「しるべし、尽界は塵刹にあらざるなり、ゆゑに古鏡面なり。」

「鏡は広成子の経典なり。」

「いはゆる忽遇明鏡来時は、百雑碎なり。」

「碎来の形段作塵生。万古碧潭空界月。」

From 正法眼蔵「空華」 *The Quintessential Optic Treasury of the True Dharma, 'Kha-puṣpa'*

by 道元禪師 Zen Master Dōgen

(2) 「空也全機現、華也全機現なり。乱墜は千眼なり、通身眼なり。」

Publication Number 144, Composition Number 159

'Tis Ancient Mirrory Flowers of Śūnyatā (空性):

A Sonnet on (1) and (2)

Written on 6 March 2023 and Published on 16 March 2023

(Lines 1-5 were written in the evening on 3 March 2023 when two adjacent planets shone in the western sky; line 6 was written on 5 March 2023; lines 7-8 were composed during sleep at early dawn on 6 March 2023; lines 9-12 were composed at a dining table in HANA-Kitcho on 6 March 2023; lines 13-14 were composed immediately thereafter on 6 March 2023.)

The virtual infinite images of th' Buddha

Reflected in entire phenomena

As ancient mirrors' ākāśa-puṣpa (虚空華)

Show every possibility in śūnya,

Namely, one thousand flowery eyes of th' Buddha.

The human, heav'n and earth are mirrorlike sūtra,

Upon which Nature's symbols are reflected,

Immense ideas' crystals are created.

'Tis ancient mirrory flowers of śūnyatā.

If shattered to a hundred stars of māyā (幻),

The moon o'er blue depths in the realm of śūnya,

In sapphire-regioned space through myriad kalpa (劫),

Conceives within shells many a maṇi-ratna (寶珠)
In radiant waves of treasure samudra (海).

From 吉兆味ばなし — Kitcho's Tasteful Stories, Volume One

by 湯木貞一 Teiichi Yuki

(1) 「家庭の料理がめっちゃめっちゃになった、とこぼされるのをときどき聞かされます。」

「うちのおばあちゃんは、おいしいすしを作ったもので、そのすしの手を嫁はんがうけついで持っていたのに、この頃は一つも作らなくなった」とか。」

「このごろは手のかからないもの、早くできるもの、変った料理、料理屋まがいの料理、そういうものを手あたり次第に家庭に持ちこむものだから、ご主人がわたしどものところに見えると、「家でも、もとは、おひたしのうまいのが出来ていたのに、近頃は、一つも作りよらん、なんやもう、ジャーッとやるものばかりや」と嘆かれる、ということにもなってしまう。」

From 正法眼蔵「古鏡」 The Quintessential Optic Treasury of the True Dharma, 'Ancient Mirrors'

by 道元禪師 Zen Master Dōgen

(2) 「母氏かつて夢見にいはいく、ひとりの大神、おほきなるかがみを持してむかへりと。ちなみに懐胎す。七日ありて師をうめり。」

「いとけなくより閑静をこのむ、言語よのつねの童子にことなり。うまれしより、一の浄明の円鑑おのづから同生せり。円鑑とは円鏡なり、希代の事なり。」

「師の出胎する同時に、円鑑きたりて、天真として師のほとりに現前して、ひごろの調度のごとくありしなり。」

From 陶庵夢憶 Tao-an meng-yi

by 張岱 Zhang Dai

(3) 「非想天花龍蜃 雕鏤瓜棗 捻塑米麵之類」

From À la recherche du temps perdu III À l'ombre des jeunes filles en fleurs
by Marcel Proust

(4) 'Le bœuf froid aux carottes fit son apparition, couché par le Michel-Ange de notre cuisine sur d'énormes cristaux de gelée pareils à des blocs de quartz transparent.'

‘The cold spiced beef with carrots made its appearance, couched by the Michelangelo of our kitchen upon enormous crystals of aspic, like transparent blocks of quartz.’

From À la recherche du temps perdu V À l’ombre des jeunes filles en fleurs
by Marcel Proust

(5) ‘Mais les gâteaux étaient instruits, les tartes étaient bavardes. Il y avait dans les premiers des fadeurs de crème et dans les secondes des fraîcheurs de fruits qui en savaient long sur Combray, sur Gilberte, non seulement la Gilberte de Combray mais celle de Paris aux goûters de qui je les avais retrouvés. Ils me rappelaient ces assiettes à petits fours, des Mille et une Nuits, qui distrayaient tant de leurs «sujets» ma tante Léonie quand Françoise lui apportait un jour Aladin ou la Lampe Merveilleuse, un autre Ali-Baba, le Dormeur éveillé ou Sinbad le Marin embarquant à Bassora avec toutes ses richesses. J’aurais bien voulu les revoir,’

‘N’importe, dans le gris et champenois Combray, elles et leurs vignettes s’encastraient multicolores, comme dans la noire église les vitraux aux mouvantes pierreries, comme dans le crépuscule de ma chambre les projections de la lanterne magique, comme devant la vue de la gare et du chemin de fer départemental les boutons d’or des Indes et les lilas de Perse, comme la collection de vieux Chine de ma grand’tante dans sa sombre demeure de vieille dame de province.’

‘Étendu sur la falaise je ne voyais devant moi que des prés, et, au-dessus d’eux, non pas les sept ciels de la physique chrétienne, mais la superposition de deux seulement, un plus foncé – de la mer – et en haut un plus pâle.’

‘But the cakes understood, the tarts were talkative. There was in the former an insipid taste of cream, in the latter a fresh taste of fruit which knew all about Combray, and about Gilberte, not only the Gilberte of Combray but the Gilberte of Paris, at whose tea-parties I had come across them again. They reminded me of those cake-plates with the Arabian Nights pattern, the subjects on which so diverted my aunt Léonie when Françoise brought her up, one day Aladdin and his Wonderful Lamp, another day Ali Baba, or the Sleeper Awakes or Sinbad the Sailor embarking at Bassorah with all his treasures. I should dearly have liked to see them again,’

‘No matter, in grey, rustic Combray they were a multi-coloured inset, as in the dark church were the flickering jewels of the stained-glass windows, as in the

twilight of my bedroom were the projections cast by the magic lantern, as in front of the railway-station and the little local line the buttercups from the Indies and the Persian lilacs, as was my great-aunt's collection of old porcelain in the sombre dwelling of an elderly lady in a country town.'

'Stretched out on the cliff I would see before me nothing but grassy meadows and beyond them not the seven heavens of the Christian cosmogony but two stages only, one of a deeper blue, the sea, and above it another, paler one.'

Publication Number 145, Composition Number 160

The Revelation and Prediction in Dreams of Great Dreams, Part 26;

We Eat Ideas Living with Cuisine,

Thoughts Scenic, Seasonable and Serene,

And Lives of Myriad Phenomena,

As Studying th' Space of Mutable SaMskāra, Part 1:

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

Written on 6 March 2023 and Published on 16 March 2023

(This Couplet Sonnet was written in a short period of time immediately after my mother took me out to HANA-Kitcho in celebration and remembrance of things past, where little dishes were served to emperor and empress dolls and Kṣitigarbha.)

In childhood, my grandparents came to Kyoto.

They took me out to th' late Grand Hotel's Kitcho

And bought me books on Kitcho's tasteful tale,

Where th' essence of the Way of Tea was well

Expressed. We eat ideas with cuisine,

Thoughts scenic, seasonable and serene,

And lives of myriad phenomena,

As studying th' space of mutable saMskāra.

In spring, cuisine of shells and seafood is

Served. Two stars' festival-related dishes

Are served in summer. Flowery remembrance

Of living things improves intenser radiance.

It is kha-puṣpa (空華) in dreams of great dreams,

A child's innate round mirror's (円鑑) guiding beams.

From 徒然草 Essays on Vague Forlornness of Unknown Origin

by 兼好法師 Priest Kenko

(1) 「花は盛りに、月はくまなきをのみ、見るものかは。雨にむかひて月を恋ひ、垂れこめて春の行方知らぬも、なほあはれに情深し。咲きぬべきほどの梢、散りしをれたる庭などこそ、見所多けれ。」

From ささめごと A Little Treatise on Linked Verse

by 心敬 Poet Shinkei

(2) 「昔の歌仙にある人の、歌をばいかやうに詠むべき物ぞと尋ね侍れば、「枯野のすゝき、有明の月」と答へ侍り。」

「これは言はぬ所に心をかけ、冷え寂びたるかたを悟り知れとなり。」

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(3) 「花の香は散りにし枝にとまらねどうつらむ袖に浅くしまめや」

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

by Marcel Proust

(4) 'Il y a bien des années de cela. La muraille de l'escalier où je vis monter le reflet de sa bougie n'existe plus depuis longtemps. En moi aussi bien des choses ont été détruites que je croyais devoir durer toujours, et de nouvelles se sont édifiées'

'En réalité ils n'ont jamais cessé; et c'est seulement parce que la vie se tait maintenant davantage autour de moi que je les entends de nouveau, comme ces cloches de couvents que couvrent si bien les bruits de la ville pendant le jour qu'on les croirait arrêtées mais qui se remettent à sonner dans le silence du soir.'

'Many years have passed since that night. The wall of the staircase, up which I had watched the light of his candle gradually climb, was long ago demolished. And in myself, too, many things have perished which, I imagined, would last for ever, and new structures have arisen'

'Actually, their echo has never ceased: it is only because life is now growing more and more quiet round about me that I hear them afresh, like those convent bells which are so effectively drowned during the day by the noises of

the streets that one would suppose them to have been stopped for ever, until they sound out again through the silent evening air.’

Publication Number 146, Composition Number 161

The Revelation and Prediction in Dreams of Great Dreams, Part 27;

We Eat Ideas Living with Cuisine,

Thoughts Scenic, Seasonable and Serene,

And Lives of Myriad Phenomena,

As Studying th’ Space of Mutable SaMskāra, Part 2:

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

Written on 19 March 2023 and Published on 21 March 2023 (Vernal Equinox Day)

(Lines 1-6 were composed during sleep at early dawn on 19 March 2023; lines 7-12 were written in a short period of time immediately on rising in the early morning on 19 March 2023; lines 13-14 were composed during sleep at night on 4 May 2017 and published on 6 May 2017.)

The late Grand Hotel’s Kitcho and concerned

People and my grandparents disappeared.

Ephemeral reminiscence is discerned,

But at death even this will be expired.

May sprites of letters, ye immortal spirits,

Preserve remembrances beloved and dear

In versification of the scriptures’ caskets.

It is most beautiful when blossoms scatter.

In th’ western sky at dawn, the moon (有明月) remains,

Paling and parting from the azure spring,

Immutable howe’er it waxes and wanes,

In clear and chilly śūnyatā transcending.

Though blossoms' fragrance didn't pervade th' bare spray,

Doesn't their scent permeate th' Princess' sleeves so subtly?

(Lines 13-14 were published in ‘Prefatory Remarks before the Main Text, Part 2’ of *The Categorization and Collection of the Quintessential Texts of Śāstra and Vyākhyā on the True Practice of the Buddha.*)

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(1) 「たちばなの小島の色はかはらじをこのうき舟ぞゆくへ知られぬ」

From 水火伝（水穂伝） Records of the Fire and Water; Records of the Breath-
Root Life and Water

(2) 「タチハナとは、タチは立なり。ハは葉なり、放なり。ナは双言にて、葉の

ツラ そろへ よくたてはなし ならぶ
列を揃て能立放て双といふ名なり。故に、総て物に対して、立双

の義をなす。」「故に、^{タチハナノ}万葉 ^{カケ}橋 ^{フム}之 ^{ミチ}陰 ^ノ履 ^{ヤチ}路 ^ニ乃 ^{モノ}八 ^ヲ衢 ^ゾ爾 ^{オモ}物 ^{イモ}乎 ^ニ曾 ^モ念 ^ニ妹 ^ニ爾

アハズシテ
不相而と在。言心は、女男互に遠に放て双を、橋の^{カケ}陰と^{マウケ}設、^{カケ}陰に居て道

フム ヤチマタ マウケ イモ コチタキ
踏を路の八衢と設、其八衢を、妹にあはすして心痛に設たる哥なり。」

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(3) 「こゑはせで身をのみこがす螢こそいふよりまさる思ひなるらめ」

From 水火伝（水穂伝） Records of the Fire and Water; Records of the Breath-
Root Life and Water

(4) 「ホタルとは、ホは^ホ火なり。タルは垂ことにて、陰中の火の、^{ホノメキ}火浮垂る

といふを名とす。茲をもて、螢火とは雅言にはいはず。」

From 源氏物語 The Tale of Genji

by 紫式部 Lady Violet of Ritual Rank

(5) 「雲のゐる峰のかけ路を秋霧のいとど隔つるころにもあるかな」

From 水火伝（水穂伝） Records of the Fire and Water; Records of the Breath-
Root Life and Water

(6) 「峯といふミは、水なり。子は根にして、則 水根^{ミ子}なり。雨降て地に 墜^{オツル}
に、高所を初とす。故に、水の根は山の高に^{あり}在。」

Publication Number 147, Composition Number 162

The Life of th' Word (言灵) on Records of the Fire and Water,

Namely, on Records of the Breath-Root Life and Water (水穂伝),

Informed in Dreams by th' God of Swords' and Arrows' Flare, Part 1

(Iambic Hexameter):

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

Written on 15 April 2023 and Published on 30 April 2023

(Lines 1-2 were written on 7 April 2023; lines 3-4 were written on 14 April 2023; lines 5-6, 9-10 and 13-14 were written in the morning on 15 April 2023; lines 7-8 and 11-12 were written on 27 February 2023.)

Though th' orange isle's tint is immutable,
Where th' floating ship goes is unfathomable.
The term 'tachibana' means 'mandarin orange',
'Tachi' means 'stand' and 'ha' means 'leave' and 'foliage',
'Na' means 'in pairs' and 'standing in a row',
Which means detached pairs' heartrending sorrow.
A soundless firefly only burning th' body
Is th' heart superior to what I say.
In 'firefly' or 'hotaru', 'ho' means 'fire',
'Taru' means 'drip and float' in th' shadowy air.
The autumn mist divides the road of th' bridge
Upon the dear cloud-dwelling mountain ridge.
In 'minè', 'mi' means 'water', 'nè' means 'root',
The water's root exists on mountains' height.

From 法門百首 One Hundred Poems of Dharma-Mukha

by 寂然法師 Priest Jakunen

(1) 「乃至以身而作床座」

「山おろしに霰ちる夜のさむきよは玉の姿そゆかと成ける」
「佛むかし仙人につかへて、みをゆかとなし給しなり。」

From 平家物語 *The Tale of the Heike*

by 平忠度 *Taira no Tadanori*

(2) 「さざ波や志賀の都は荒れにしを昔ながらの山桜かな」

From 水火伝 (水穂伝) *Records of the Fire and Water; Records of the Breath-Root Life and Water*

(3) 「霰^{アラレ}とは、アは^{マルキコト}○言、ラは^{イキ}水火の^{ニコリ}二凝にて、水氣凝て^{マロキ}円形をなすといふ名なり」「故に米粒雪といふも宜なり。」

「イ子とは、イは^{イキ}息なり。子は根にして、則^{イネ}息根なり。命を宰て、イ子と号。

五穀の総名なり。然といへとも、名は貴ものに在て、米は名をなす。」

「稲は息根 (イ子) なり荷 (ニナフ) は荷 (ニ) なり故に稻荷と書此神天地の水
火 (イキ) 万物の命を宰をもて水火 (イキ) の伝は此神にあり。」

「サクラとは、サは昇水の霊なり。クラの反^{カカヤク}カにして、カは^{カカヤク}暉火の霊にて、
此サカの二言は、天地の^{イキ}陰陽十分に^{スミノホル}澄昇の義なり。是を名として、サクラ
といふ。」

Publication Number 148, Composition Number 163

The Life of th' Word (言灵) on Records of the Fire and Water,

Namely, on Records of the Breath-Root Life and Water (水穂伝),

Informed in Dreams by th' God of Swords' and Arrows' Flare, Part 2

(Iambic Hexameter):

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

Written on 17 April 2023 and Published on 30 April 2023

(Lines 1-4 were written on 16 April 2023; lines 5-8 and 9-14 were written in

the morning and in the daytime on 17 April 2023.)

At chill night, when by mount winds hail did scatter,
The Buddha's gemlike form served th' saint as th' floor.
Though rippling Shiga capital is desert,
The mountain cherry blossom blooms as ancient.
In 'hail' or 'ararè', 'a' means a sphere,
And 'rarè' means 'assembled fire and water',
Or round collections of the fire and water,
Named 'snow of breath-root-life rice', which is proper.
In 'cherry blossom' namely 'sakura',
'Sa' means the spirit of ascending aqua;
Th' abbreviation of 'kura' is 'ka';
'Ka' means the spirit of effulgent prabhā (光);
'Saka' means clear and generous ascension
Of dusk and bright lives of the Earth and Heaven.

From 桜川 The Cherry Flower River

(1) 「桜花 散りにし風の名残りには 水なき空に波ぞ立つ」
「この面かの面の花盛り 雲の林の蔭茂き 緑の空もうつろふや 松の葉色も
春めきて 嵐も浮かむ花の波 桜川にも着きにけり」
「常よりも 春べになれば桜川」「波の花こそ 間なく寄すらめ」
「桜川 瀬々の白波繁ければ 霞うながす」
「岸花紅に水を照らし 洞樹緑に風を含む」
「あだに散りぬる花なれば 落ちてても水のあはれとは」

Publication Number 149, Composition Number 164

The Life of th' Word (言灵) on Records of the Fire and Water,
Namely, on Records of the Breath-Root Life and Water (水穂伝),
Informed in Dreams by th' God of Swords' and Arrows' Flare, Part 3
(Iambic Hexameter):

A Couplet Sonnet on (1)

Written on 19 April 2023 and Published on 30 April 2023

(Lines 1-2 were written on 17 April 2023; lines 3-10 were written on 18 April

2023; lines 11-14 were written on 19 April 2023.)

The cherry flowers floated in the air
Seem rippling in the green sky with no water.
In spring, incessant whitecaps of th' snow flower
Wave on the misty stream of th' cherry flower.
Red flowers on the shore illumine the water;
Green trees fast by the cave include the zephyr.
Because 'tis vainly scattered cherry blossom,
It falls on th' water into piteous foam.
Th' essential of the Cherry Flower River
Is Fair Ascension of the Fire and Water.
A beauty's brilliant eyes can boil a lake,
Which tallies with the Legend of Rice Spike,
Or Breath-Root Life denoting th' Buddhatā,
Expressed as th' Life of th' Word of Tathatā.

From 水火伝（水穂伝） Records of the Fire and Water; Records of the Breath-
Root Life and Water

(1) 「フヂとは、^{アヲアカ}青丹の和色にして、本語はフタア井なり。タア井の反^チにて、
フヂといふ。^{フタア井}両天井色にて、^{ウスムラサキ}薄紫の色をなす。^{フタツ}両の色^のの灵有をもて、
春夏の二季にわたりて咲。亦、一名、^{フタキクサ}二季草といふなり。」

「シヤクヤク、漢名なり。和名、^カカホヨクサといふ。^カカは香なり。^{ホノメク}ホは火浮
こと。ヨはヨシヨキヨクと^{はたらき}活用て、^{カヨクホノメク}香能火浮草といふ名なり。」

「テフとは、本語テアフなり。ア言^{ハフキ}省て、テフといふ。此虫、手を合ことく
羽を合ては^{ひらき}開、亦合ては開き、則^{テアフ}手合といふことを名とす。其例。帳牒^{テフテフ}な

とも、一枚宛 ^{ヒトヒラヅツ} 手合の義なり。婚姻の時、銚子 ^{テウシ} に蝶を付なとも、手合 ^{テアフ} の灵合なり。左右の手を合時は、爪 ^{ツマ} と爪 ^{ツマ} と合て、則 ^{ツマ} 妻 ^{ツマ} と 孀 ^{ツマ} なり。陰陽女男和合の義にして、神前の拍手 ^{および} 及 一切成就の時に手を打など、皆同一の義なり。」

Publication Number 150, Composition Number 165

The Life of th' Word (言灵) on Records of the Fire and Water,
Namely, on Records of the Breath-Root Life and Water (水穂伝),
Informed in Dreams by th' God of Swords' and Arrows' Flare, Part 4
(Iambic Hexameter):

A Couplet Sonnet on (1)

Written on 20 April 2023 and Published on 30 April 2023

(Lines 1-4 were composed while I saw the Dance of Kyoto City on 20 April 2023; lines 5-6 were composed on my way home and lines 7-14 were written promptly after the Dance of Kyoto City by the evening on 20 April 2023.)

From childhood, I see th' Dance of Kyoto City.

A scroll says, Sitting Flow'rs and th' Moist Star Tippy (月酔花坐).

Branches of maple, pear and peony

Bloom in a vase of many a butterfly.

Patterns of cherry flow'rs and willows verdurous

Are drawn on sets of tea utensils sumptuous.

Wistarias on ornamental hairpins

Have blue-red colors and spring-summer seasons.

The peony is named 'kahoyokusa',

The 'ka' means fragrance, 'ho' means floating prabhā,

'Yo' means ability, that is, a plant

Of well illuminating, floating scent.

The butterfly means joining hands together

Or harmony, a sign of th' pledge and prayer.