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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 19
龍樹論文（19）

[本文]
[The text]

問曰初歡喜地菩薩在此地中名多歡喜爲得諸功德故歡喜爲地法應歡喜以何而歡喜答曰常念於諸佛及諸佛大法必定希有行是故多歡喜如是等歡喜因緣故菩薩在初地中心多歡喜念諸佛者念然燈等過去諸佛阿彌陀等現在諸佛彌勒等將來諸佛常念如是諸佛世尊如現在前三界第一无能勝者是故多歡喜念諸佛大法者略說諸佛四十不共法一自在飛行隨意二自在變化无邊三自在所聞无閡四自在以无量種門知一切衆生心乃至念必定諸菩薩者若菩薩得阿耨多羅三藐三菩提記入法位得无生忍千萬億數

魔之軍衆不能壞亂得大悲心成大人法乃至是名念必定菩薩念希有行者念必定菩薩第一希有行令心歡喜一切凡夫所不能及一切聲聞辟支佛所不能行開示佛法无閡解脱及薩婆若智又念十地諸所行法名爲心多歡喜是故菩薩得入初地名爲歡喜問曰有凡夫人未發无上道心或有發心者未得歡喜地是人念諸佛及諸佛大法念必定菩薩及希有行亦得歡喜得初地菩薩歡喜與此人有何差別

答曰菩薩得初地　其心多歡喜
　　諸佛无量德　我亦定當得

得初地必定菩薩念諸佛有无量功德我當必得如是之事何以故我已得此初地入必定中餘者无有是心是故初地菩薩多生歡喜餘者不爾何以故餘者雖念諸佛不能作是念我必當作佛譬如轉輪聖子生轉輪王家成就轉輪王相念過去轉輪王功德尊貴作是念我今亦有是相亦當得是豪富尊貴心大歡喜若无轉輪王相者无如是喜必定菩薩若念諸佛及諸佛大功德威儀尊貴我有是相必當作佛卽大歡喜餘者无有是事定心者深入佛法心不可動

[訓讀]

[The Japanese readings of Chinese characters]

問(と)ふて曰(いは)く。初歡喜地(しよくわんぎぢ)の菩薩(ぼさち)、此(こ)の地(ぢ)の中(なか)に在(あ)りて多歡喜(たくわんぎ)と名(な)づく。諸(もろもろ)の功德(くどく)を得(う)ることを爲(な)すが故(ゆへ)に、歡喜(くわんぎ)を地(ぢ)と爲(な)す、法(ほふ)を歡喜(くわんぎ)すべし、何(なに)を以(も)て而(しか)も歡喜(くわんぎ)するや。答(こた)へて曰(いは)く。常(つね)に諸佛(しよぶち)及(およ)び諸佛(しよぶち)の大法(たいほふ)を念(ねむ)ずれば、必定(ひちぢやう)して希有(けう)の行(ぎやう)なり。是(こ)の故(ゆゑ)に歡喜(くわんぎ)多(おほ)しと。是(かく)の如(ごと)き等(ら)の歡喜(くわんぎ)の因緣(いんえん)の故(ゆゑ)に、菩薩初地(ぼさちしよぢ)の中(なか)に在(あ)りて、心(こゝろ)に歡喜(くわんぎ)多(おほ)し。諸佛(しよぶち)を念(ねむ)ずといふは、然燈等(ねんとうとう)の過去(くわこ)の諸佛(しよぶち)、阿彌陀等(わあみだとう)の現在(げんざい)の諸佛(しよぶち)、彌勒等(みろくとう)の將來(しやうらい)の諸佛(しよぶち)を念(ねむ)ずるなり。常(つね)に是(かく)の如(ごと)きの諸佛世尊(しよぶちせそん)を念(ねむ)ずれば、現(げん)に前(まへ)に在(ましま)すが如(ごと)し。三界第一(さむがいだいゐち)にして能(よ)く勝(すぐ)れたる者(ひと)无(ましま)さず。是(こ)の故(ゆゑ)に

歡喜多し。諸佛の大法を念ぜば、略して諸佛の四十不共法を説かむと、一には自在の飛行意に隨ふ、二には自在の變化邊无し、三には自在の所聞无閡なり、四には自在に无量種門を以て一切衆生の心を知しめすと。乃至。念必定の諸の菩薩は、若し菩薩阿耨多羅三藐三菩提の記を得つれば法位に入り、无生忍を得るなり、千萬億數の魔の軍衆、壞亂すること能はず、大悲心を得て大人法を成ず。乃至。是を念必定菩薩と名づく。希有の行を念ずといふは必定の菩薩、第一希有の行を念ずるなり。心に歡喜せしむ。一切凡夫の及ぶこと能はざる所なり。一切の聲聞辟支佛の行ずること能はざる所なり。佛法无閡解脱及び薩婆若智を開示す。又十地の諸の所行の法を念ずれば、名づけて心多歡喜と爲す。是の故に菩薩初地に入ることを得れば、名づけて歡喜と爲すと。問ふて曰く。凡夫の人、未だ无上道心を發せざる有り、或ひは發心する者有り、未だ歡喜地を得ざらむ。是の人諸佛及び諸佛の大法を念ぜむと、必定の菩薩及び希有の行を念じて、亦歡喜を得むと。初地を得む菩薩の歡喜と此の人と、何の差別か有るや。

答へて曰く。菩薩初地を得ば其の心歡喜多し

諸佛无量の徳　我亦定んで當に得べし

初地を得む必定の菩薩は諸佛を念ずるに无量の功徳有ます。我當に必ず是の如きの事を得べし。何を以ての故に、我已に此の初地を得、必定の中に入れり。餘は是の心有ること无けむ。是の故に初地の菩薩、多く歡喜を生ず。餘は爾らず、何を以ての故に、餘は諸佛を念ずと雖も、是の念を作すこと能はず。我必ず當に作佛すべしと。譬へば轉輪聖子の轉輪王の家に生れて、轉輪王の相を成就して、過去の轉輪王の功徳尊貴を念じて、是の念を作さむ。我今亦是の相有り、亦當に是の豪富尊貴を得べし、心大きに歡喜せむ。若し轉輪王の相无ければ、是の如きの喜无からむが若し。必定の菩薩若し諸佛及び諸佛の大功徳威儀尊貴を念ずれば、我是の相有り、必ず當に作佛すべし、卽ち大きに歡喜せむ。餘は是の事有ること无けむ。定心は深く佛法に入りて心動ず可からずと。

[字解]　第一項及び第二項
[The exposition of words and phrases] Items 1 and 2

然燈 It is a translation of DīpaMkara (提和竭羅) in Sanskrit which is a name of the Buddha. It is better to translate the term as ‘燈作佛 the Buddha of Making a Votive Light Brighter’, but the term is also translated as ‘然燈佛 DīpaMkara Tathāgata, or the Buddha of Kindling a Votive Light’ and ‘錠光佛

the Buddha of Illuminating Gemlike Light'. It denotes the Buddha who appeared in the eternally remote past and bestowed vyākaraṇa for bodhimaṇDa-niṣadana on Śākya-muni, Bhagavat.
彌勒 It denotes Maitreya in Sanskrit, transcribed as '梅怛麗耶' and translated as '慈氏 the Bodhisattva from the Buddhistic Clan of Mercy and Compassion', the Bodhisattva who was a brāhmaṇa in South India named Ajita, which means the Undefeatable, is high-born in Tuṣita and actually dwells in the inner sanctuary, and will appear in this world and will make good the Buddha-kṣetra five billion six hundred and seventy million years after parinirvṛta of Śākya-muni, Bhagavat.

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

From The Tempest
by William Shakespeare
(1) 'Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air,
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.'

From À la recherche du temps perdu; Remembrance of Things Past
by Marcel Proust
(2) 'l'ingéniosité du premier romancier consista à comprendre que dans l'appareil de nos émotions, l'image étant le seul élément essentiel, la simplification qui consisterait à supprimer purement et simplement les personnages réels serait un perfectionnement décisif.'
'La trouvaille du romancier a été d'avoir l'idée de remplacer ces parties impénétrables à l'âme par une quantité égale de parties immatérielles, c'est-

à-dire que notre âme peut s'assimiler.'
'the ingenuity of the first novelist lay in his understanding that, as the picture was the one essential element in the complicated structure of our emotions, so that simplification of it which consisted in the suppression, pure and simple, of 'real' people would be a decided improvement.'
'The novelist's happy discovery was to think of substituting for those opaque sections, impenetrable by the human spirit, their equivalent in immaterial sections, things, that is, which the spirit can assimilate to itself.'

From 洛陽名所集 巻之一 A Collection of Places of Interest in Rakuyo, or Kyoto, Fascicle 1
(3) 「夕顔社」「此社は。富小路通。五條下る町。源氏物語に云夕顔のことゝなん」

From 夕顔 A Moonflower
(4) 「そもそも光源氏の物語　言葉優艶を本として」「心菩提心を勧めて義ことに深し　たれかは仮にも語り伝えん」

From 正法眼蔵「無情説法」 The Quintessential Optic Treasury of the True Dharma, 'The Moralization by Nonsentient Beings'
by 道元禅師 Zen Master Dōgen
(5) 「胡蘆藤種纏胡蘆」

From 正法眼蔵「葛藤」 The Quintessential Optic Treasury of the True Dharma, 'Arrowroots and Wistarias'
by 道元禅師 Zen Master Dōgen
(6) 「先師古仏云、「胡蘆藤種纏胡蘆」」「この示衆、かつて古今の諸方に見聞せざるところなり、はじめて先師ひとり道示せり。胡蘆藤の胡蘆藤をまつふは、仏祖の仏祖を参究し、仏祖の仏祖を証契するなり。たとへばこれ以心伝心なり。」

From 正法眼蔵「面授」 The Quintessential Optic Treasury of the True Dharma, 'Face-to-Face Lesson'
by 道元禅師 Zen Master Dōgen
(7) 「葛藤もて葛藤に面授して、さらに断絶せず。」

The Revelation and Prediction in Dreams of Great Dreams, Part 18;

The Lady Moonflower's Grave:
A Shakespearean Sonnet on (1), (2), (3), (4), (5), (6) and (7)

The Lady Moonflow'r (夕顔姫) is a fictional lady
In th' Tale of Genji; ne'ertheless her grave
Exists so silently in Kyoto City.
Stories and histories may interweave
Dreams with poetic fantasies as Truth
More realistic than reality.
The Lady Violet's genius beats a path
From th' shadowy world to real entity.
Realms of the dead or visionary person
Are deemed equivalent by poetry.
The mythical worlds are in unison
Made intricate beyond antiquity.
Her grave is the embodiment of dreams
Created as substantial, subtile schemes.

(Lady Moonflower's poetry is described in the Couplet Sonnet 'The Scriptures Violet' in 'Prefatory Remarks Before the Main Text, Part 1' of *The Categorization and Collection of the Quintessential Texts of Śāstra and Vyākhyā on the True Teaching of the Buddha*.)
(Lady Violet's grave is described in the Shakespearean Sonnet 'Dim Vestiges of High and Noble Ladies' in 'Enlightenment Effulgent of the Great Practice, Part 5' 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) 「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 The Merchant of Venice
by William Shakespeare
(2) 'Tell me where is fancy bred,

Or in the heart or in the head?
How begot, how nourishèd?'

From A Midsummer Night's Dream
by William Shakespeare
(3) 'Tomorrow night, when Phoebe doth behold
Her silver visage in the wat'ry glass,
Decking with liquid pearls the bladed grass —'

From Ode to Psyche
by John Keats
(4) 'O Goddess! hear these tuneless numbers, wrung
By sweet enforcement and remembrance dear,
And pardon that thy secrets should be sung
Even into thine own soft-couchèd ear:'

The Revelation and Prediction in Dreams of Great Dreams, Part 19;
Siren's Star Doth Shed the Silver Sheen with Fluid Fragrance:
A Shakespearean Sonnet on (1), (2), (3) and (4)

In student days, I often went to Starbucks
To write six papers with the Starbucks Goddess
Siren; for many years, there I read books
And wrote ideas vital to the theses.
Ideas have been brought from reveries
And dreams which are all grounded on the Wisdom,
Begot and nourishèd in daily studies
And in the thought supported by sheer Freedom.
When Siren's Star doth shed the silver sheen
With fluid fragrance over mortal sight,
Far-reaching concepts will appear on th' scene,
Irradiated by the liquid light.
I would insatiately see th' star shadow
E'en if the light-receiving sleeve is narrow.