

Kenshingakuen

顯真学苑

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

『教行信證新釋』英訳版

Volume One

卷上

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Translated from the Japanese

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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 3

龍樹論文 (3)

[字解] 第十九項から第三十項

[The exposition of words and phrases] Items 19 through 30

滲 It is a drip or drop.

天 It is deva, or the general term for ṣaṭ devanikāyāH, catur-dhyāna
eighteen devāH, and cattāro arūpā devāH.

龍 It is nāga who guards the Buddha-dharma.

夜叉 It is mighty yakṣa translated as sturdiness and valour and classified as
yakṣa of the heaven, earth, or ākāśa.

乾闥婆 It is gandharva translated as an incense-eater who is a deity of music serving Śakro devānām indraH, dwells in the cave of vajra to the south of Sumeru, and flies eating neither alcohol nor meat but only incense.

乃至 It abbreviates and includes asura, garuDa, kiMnara, and mahoraga. Together with the above deva, nāga, yakṣa, and gandharva, they are called 'eight deities' that is the general term for deities whose mission is to guard the Buddha-dharma.

阿修羅 It is asura translated as 'not deva' who is a deity residing in the mountain of dvātriMśatī-lakṣaṇa-rūpa, on the bottom of the great deep, and always fighting thirty-three devān.

迦樓羅 It is garuDa translated as a bird with gold and exquisite wings and a lump on the head that is a king of birds eating dragons or cobras.

緊那羅 It is kiMnara who is a singing and dancing specter that cannot be determined as a human, a deity, or an animal. It is also called a deity of song and music.

摩睺羅迦 It is mahoraga translated as great one who crawls on one's stomach, or a deity as a great snake.

聲聞 It is śrāvaka who attains enlightenment by hearkening to the voices of the Buddhānām. It is a sage who hearkens to the teachings of the Buddhānām, meditates on the four noble truths, practices the disciplines of Buddhism for a long period (for three lives in the extremely fast case, or for sixty kalpān in the extremely slow case), and attains enlightenment of arhattva.

辟支 It is an abbreviation for '辟支佛 pratyeka-buddha', a sage who independently attains enlightenment not by mentors' teachings but by meditating on flying flowers, falling leaves, etc.

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

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) 「この諸法実相なり、この諸法華相なり。乃至不識の諸法、ともに空華空果なり、梅柳桃李とひとしきなりと参学すべし。」「眼空の華果は、諸仏の保任なり。」

From 円覺經 Mahāvaiṣṭya pūrṇabuddhasūtra prassanārtha sūtra

(2) 「一切仏世界、猶如虚空花」

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

by Marcel Proust

(3) ‘mais mon ravissement était devant les asperges, trempées d’outre-mer et de rose et dont l’épi, finement pignoché de mauve et d’azur, se dégrade insensiblement jusqu’au pied – encore souillé pourtant du sol de leur plant – par des irisations qui ne sont pas de la terre. Il me semblait que ces nuances célestes trahissaient les délicieuses créatures qui s’étaient amusées à se métamorphoser en légumes et qui, à travers le déguisement de leur chair comestible et ferme, laissaient apercevoir en ces couleurs naissantes d’aurore, en ces ébauches d’arc-en-ciel, en cette extinction de soirs bleus, cette essence précieuse’

‘but what fascinated me would be the asparagus, tinged with ultramarine and rosy pink which ran from their heads, finely stippled in mauve and azure, through a series of imperceptible changes to their white feet, still stained a little by the soil of their garden-bed: a rainbow-loveliness that was not of this world. I felt that these celestial hues indicated the presence of exquisite creatures who had been pleased to assume vegetable form, who, through the disguise which covered their firm and edible flesh, allowed me to discern in this radiance of earliest dawn, these hinted rainbows, these blue evening shades, that precious quality’

‘et les légères couronnes d’azur qui ceignaient les asperges au-dessus de leurs tuniques de rose étaient finement dessinées, étoile par étoile, comme le sont dans la fresque les fleurs bandées autour du front ou piquées dans la corbeille de la Vertu de Padoue.’

‘and the light crowns of azure which capped the asparagus shoots above their pink jackets would be finely and separately outlined, star by star, as in Giotto’s fresco are the flowers banded about the brows, or patterning the basket of his Virtue at Padua.’

‘La haie laissait voir à l’intérieur du parc une allée bordée de jasmins, de pensées et de verveines entre lesquelles des giroflées ouvraient leurs bourses

fraîches du rose odorant et passé d'un cuir ancien de Cordoue, tandis que sur le gravier un long tuyau d'arrosage peint en vert, déroulant ses circuits, dressait aux points où il était percé au-dessus des fleurs, dont il imbibait les parfums, l'éventail vertical et prismatique de ses gouttelettes multicolores.'

'The hedge allowed us a glimpse, inside the park, of an alley bordered with jasmine, pansies, and verbenas, among which the stocks held open their fresh plump purses, of a pink as fragrant and as faded as old Spanish leather, while on the gravel-path a long watering-pipe, painted green, coiling across the ground, poured, where its holes were, over the flowers whose perfume those holes inhaled, a vertical and prismatic fan of infinitesimal, rainbow-coloured drops.'

'Parmi les chambres dont j'évoquais le plus souvent l'image dans mes nuits d'insomnie, aucune ne ressemblait moins aux chambres de Combray, saupoudrées d'une atmosphère grenue, pollinisée, comestible et dévote, que celle du Grand-Hôtel de la Plage, à Balbec, dont les murs passés au ripolin contenaient, comme les parois polies d'une piscine où l'eau bleuit, un air pur, azuré et salin.'

'Among the rooms which used most commonly to take shape in my mind during my long nights of sleeplessness, there was none that differed more utterly from the rooms at Combray, thickly powdered with the motes of an atmosphere granular, pollenous, edible and instinct with piety, than my room in the Grand Hôtel de la Plage, at Balbec, the walls of which, washed with ripolin, contained, like the polished sides of a basin in which the water glows with a blue, lurking fire, a finer air, pure, azure-tinted, saline.'

From Introduction to Nuclear Engineering

by John R. Lamarsh, Anthony J. Baratta

(4) 'It was pointed out in Section 2.1 that all of the particles in nature have an associated wavelength.'

From The Beauty of Numbers in Nature

by Ian Stewart

(5) 'Light is a wave and its color depends on its wavelength; light rays of different wavelengths bend through different angles.'

From Faust, Der Tragödie zweiter Teil

by Johann Wolfgang von Goethe

(6) 'Allein wie herrlich, diesem Sturm ersprießend,
Wölbt sich des bunten Bogens Wechseldauer,
Bald rein gezeichnet, bald in Luft zerfließend,
Umher verbreitend duftig kühle Schauer.
Der spiegelt ab das menschliche Bestreben.
Ihm sinne nach, und du begreifst genauer:
Am farbigen Abglanz haben wir das Leben.'
'Yet how superb, across the tumult braided,
The painted rainbow's changeful life is bending,
Now clearly drawn, dissolving now and faded,
And evermore the showers of dew descending!
Of human striving there's no symbol fuller:
Consider, and 'tis easy comprehending –
Life is not light, but the refracted color.'
'But from this tumult, marvellous to behold,
The rainbow blooms, changing yet ever still;
Now vanishing and now drawn clear and bold.
How cool the moisture of its scattering spill!
I watch a mirror here of man's whole story,
And plain it speaks, ponder it as you will:
Our life's a spectrum-sheen of borrowed glory.'

Electric Energy Effulgent, Part 3;

The Sapphire Stepping Stones to th' Skiey Shore:

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

As stylishness is based on body-making,
Continuing in progress to the better
Is th' leading cause for mind and body training.
The regular repeated patterns are
Including variations reachable
To sapphire stepping stones to th' skiey shore.
Their spectra are refracted in the cycle
Of life and death of th' iridescent flower.

The infinite gradation of ākāśa
Consists of light waves like the precious petal.
Each series of abhāva and arūpa
Complies with numbers mathematical.
Prismatic crystal blossoms in śūnyatā
As aquamarine architectural caryā.

(This Shakespearean Sonnet was written after I had seen ‘瑠璃の浄土 The Pure Land of *Ruri* Blue Radiance’ in Kyoto City KYOCERA Museum of Art.)
(After having finished writing this Shakespearean Sonnet, I slept a sound sleep. While sleeping, I dreamt that I was in a fine and great temple where I saw five-coloured hanging banners and antique golden paintings.)

From 芭蕉 The Japanese Banana Plant

by 金春禅竹 Komparu Zenchiku

(1) 「それ非情草木と言つばまことは無相真如の体、一塵法界の心地の上に、雨露霜雪の形を見す。」

The Dharma-dhātu in the Tiniest Mote:
A Shakespearean Sonnet on (1)

When I see worms on streets, I pick them up
And put them on a tree or soil from childhood
And think the various living shapes develop
Into th’ attainment of the Buddhahood.
Methinks, the Buddha dwells in sentient beings,
Who are secreted mentors to enlightenment,
And non-substantial or non-living things,
Who, unbeknownst to us, have silent sentiment.
Considering the short lives of small creatures,
Their transformation into other forms
And vestiges enshrined in lives’ vast structures,
I must discern the truth and cosmic norms,
Finely perceptible and traceable,

In my short life as far as possible.