

*Kenshingakuen*

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

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卷上

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

行文類

Śāstra by Nāgārjuna Bodhisattva, Part 27

龍樹論文 (27)

[解説] 第二段落

[The explication] Paragraph 2

「常念於諸佛、及諸佛大法、必定希有行、是故多歡喜」は四句の偈頌であつて、  
「常に諸佛及び諸佛の大法と必定と希有の行を念ず、是の故に多歡喜なり」と訓  
ずべきである。ここには「常に諸佛及諸佛の大法を念ずれば、必定して希有の行  
なり、是の故に歡喜多し」と訓じてある。思うに宗祖は諸佛はこの諸佛を総括す  
る彌陀となし、彌陀と彌陀の大法即ち名號を念ずれば必定して正定不退の位に  
入り眞實の大成を稱える、ここに歡喜があるという意趣によつて、初歡喜地を大

行の利益となされたのである。愚禿鈔に「正念」を釋して「第一希有行也」と述べられたのは、これに據られたものである。

The sentence ‘常念於諸佛、及諸佛大法、必定希有行、是故多歡喜’ is the gāthā of four phrases and should be read as ‘The BuddhāH, the Great DharmāH of the Buddhānām, avivartika, and the rare practice are incessantly meditated upon and hereby the Bodhisattva is filled with great beatitude’. Herein the gāthā reads ‘When the BuddhāH and the Great DharmāH of the Buddhānām are incessantly meditated upon, the meditation never fails to become the rare practice and hereby the Bodhisattva is filled with great beatitude’. Methinks, the sect founder regarded the Buddhānām as Amitābha (Amitāyus) into whom these BuddhāH were integrated. The sect founder also considered pramuditā bodhisattva-bhūmiH as the grace blest by the great practice in the purport that there is the beatitude in necessarily attaining the rank of samyaktva-niyāma-avakramaṇa and avavivartika and in praising and reciting the true great practice when Amitābha (Amitāyus) and the Great Dharma of Amitābha (Amitāyus), viz. the sacred name of Amitābha (Amitāyus), are meditated on. It is on this authority that in *The Excerpts of Gutoku* ‘the true mind of wholeheartedly meditating and believing on the Buddha’ was explicated as ‘parama rare practice’.

[本文]

[The text]

又云信力増上者何名有所聞見必受无疑増上名殊勝問曰有二種増上一者多二者勝今說何者答曰此中二事俱說菩薩入初地得諸功德味故信力轉増以是信力籌量諸佛功德无量深妙能信受是故此心亦多亦勝深行大悲者愍念衆生徹入骨體故名爲深爲一切衆生求佛道故名爲大慈心者常求利事安穩衆生慈有三種 乃至

[訓讀]

[The Japanese readings of Chinese characters]

またいは しんりきぞうじやう 信力増上 とは い 何 もんけん かん、聞見する ところあ 所有りて かなら 必ず う 受  
けて、 うたがひな 疑 無 ぞうじやう ければ 増上 と な 名づく、 しゆしやう 殊勝 と な 名づく。 と 問ふて いは 曰

にしゆ ぞうじやうあり、ひとつ た ふたつ しょう いま せちなにも  
 く。二種の増上有り、一には多、二には勝なり。今の説何者  
 ぞや。答へて曰く。此の中の二事俱に説かむ。菩薩初地に入れば、  
 もるもる くどく あちはひ う ゆゑ しんりきてんぞう こ しんりき もつ  
 諸の功德の味を得るが故に、信力轉増す。是の信力を以  
 て、諸佛の功德无量深妙なるを籌量して能く信受す。是の故  
 に此の心亦多なり亦勝なり。深く大悲を行ずる者は、衆生  
 を愍念すること、骨體に徹入するが故に、名づけて深と爲す。一切  
 しゆじやう ため ぶちだう もと ゆゑ な だい な じむ  
 衆生の爲に佛道を求むるが故に、名づけて大と爲す。慈心は  
 つね りじ もと しゆじやう あんおん じ さんしゆあ  
 常に利事を求めて衆生を安穩す。慈に三種有り。乃至

28 February 2022

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

*From* 和漢朗詠集 Anthology of Japanese and Chinese Verses for Recitation  
*by* 源英明 Minamoto no Fusaakira

(1) 「始識春風機上巧 非唯織色織芬芳」

*From* 和漢朗詠集 Anthology of Japanese and Chinese Verses for Recitation  
*by* 菅原文時 Sugawara no Fumitoki

(2) 「織自何糸唯暮雨 裁無定様任春風」

*From* À la recherche du temps perdu VIII Le côté de Guermantes  
*by* Marcel Proust

(3) ‘— Quels magnifiques rubis!’

‘— Ah! mon petit Charles, au moins on voit que vous vous y connaissez, vous n’êtes pas comme cette brute de Beuserfeuil qui me demandait s’ils étaient vrais. Je dois dire que je n’en ai jamais vu d’aussi beaux. C’est un cadeau de la grande-duchesse. Pour mon goût ils sont un peu gros, un peu verre à

bordeaux plein jusqu'aux bords, mais je les ai mis parce que nous verrons ce soir la grande-duchesse chez Marie-Gilbert,'

'What magnificent rubies!'

'Ah! my dear Charles, at least one can see that you know what you're talking about, you're not like that brute Monserfeuil who asked me if they were real. I must say I've never seen anything quite like them. They were a present from the Grand Duchess. They're a little too big for my liking, a little too like claret glasses filled to the brim, but I've put them on because we shall be seeing the Grand Duchess this evening at Marie-Gilbert's,'

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

(4) 'Sa calèche s'était arrêtée devant l'hôtel, un valet de pied était venu parler au directeur, était retourné à la voiture et avait rapporté des fruits merveilleux (qui unissaient dans une seule corbeille, comme la baie elle-même, diverses saisons), avec une carte: «La princesse de Luxembourg», où étaient écrits quelques mots au crayon. À quel voyageur princier demeurant ici incognito, pouvaient être destinés ces prunes glauques, lumineuses et sphériques comme était à ce moment-là la rotondité de la mer, ces raisins transparents suspendus au bois desséché comme une claire journée d'automne, ces poires d'un outremer céleste? Car ce ne pouvait être à l'amie de ma grand'mère que la princesse avait voulu faire visite. Pourtant le lendemain soir M<sup>me</sup> de Villeparisis nous envoya la grappe de raisins fraîche et dorée et des prunes et des poires que nous reconnûmes aussi, quoique les prunes eussent passé, comme la mer à l'heure de notre dîner, au mauve et que dans l'outremer des poires flottassent quelques formes de nuages roses.'

'Her carriage had stopped outside the hotel, a footman had come in and spoken to the manager, had gone back to the carriage and had reappeared with the most amazing armful of fruit (which combined a variety of seasons in a single basket, like the bay itself) with a card: "La Princesse de Luxembourg," on which were scrawled a few words in pencil. For what princely traveller, sojourning here incognito, could they be intended, those plums, glaucous, luminous and spherical as was at that moment the circumfluent sea, those transparent grapes clustering on the shrivelled wood, like a fine day in autumn, those pears of a heavenly ultramarine? For it could not be on my grandmother's friend that the Princess had meant to pay a call.

And yet on the following evening Mme de Villeparisis sent us the bunch of grapes, cool, liquid, golden, and plums and pears which we remembered too, though the plums had changed, like the sea at our dinner-hour, to a dull purple, and in the ultramarine of the pears there floated the shapes of a few pink clouds.'

Publication Number 121, Composition Number 136

'Delicious Food Is Happy Charity':

The Supermarket of High Quality, Part 12;

Two Poems of Spring and Two Kinds of Jewels:

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

Written on 8 October 2022 and Published on 16 October 2022

(Lines 1-4 were written on 7 October 2022; lines 5-14 were written on 8 October 2022.)

I firstly know spring winds are good at weaving;  
Not only tints but also scents they're weaving.  
What thread do they weave? 'Tis rain in the evening;  
Cut is unsettled by the wind of spring.  
All of mine accessories are my mother's  
And Nature's presents. Jewels' precious brilliance  
Aids elegance with hard, pellucid flowers.  
Luxury is in itself intelligence  
To make the inner radiance visible.  
Also, there're jewels live and edible:  
Namely, fresh lucent fruit and vegetable,  
Instinct with energy digestible.  
Nature makes many valuable products,  
Akin to other correlated objects.

(October 8, 2022, was the day there was a morning market at the supermarket. On my way to a doctor's office on the same morn, I stopped in at the Koryo Museum of Art, bought books in a bookstore, and worshipped two shrines, viz. Kuga Shrine and Kifune (Noble Ship) Shrine. When I remained in a waiting room of the doctor's office until vaccination, lines 5-8 occurred to me. I returned home and wrote this Sonnet before dark on the

same day.)

*From* 源氏物語 The Tale of Genji

*by* 紫式部 Lady Violet of Ritual Rank

(1) 「夕まぐれほのかに花の色を見てけさは霞の立ちぞわづらふ」

Publication Number 122, Composition Number 137

The Shimogamo Deities' Couplet Sonnet, Part 1;

Twofold Eclipses of the Moon and th' Uranus;

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

A Sonnet on (1)

Written on 8 November 2022 (the day of two eclipses of the Moon and the Uranus) and Published on 8 November 2022 (the day of two eclipses of the Moon and the Uranus)

I draw an oracle at th' Aioi Shrine,  
Read poetry, and suddenly a Couplet  
Occurs to me immediately at th' Shrine.  
The following is the Aioi Deity's Couplet:  
I faintly saw the flower's tint at even;  
I vaguely wonder in this misty morn.  
'Tis the translation of the poetry  
Bestowed on me by holy poesy.  
At once, this Sonnet is revealed to me  
By mystic virtue of The Tale of Genji.  
The powers divine of ancient poetry  
Emerge to be transformed poetically  
Into the modern universal language  
Befitting to recording of this age.

(This Sonnet was composed miraculously in a few minutes during my way from Shimogamo Shrine on 8 November 2022, viz. the day of two eclipses of the Moon and the Uranus.)

(The ‘Light of Flowers’ exhibition was held there by Van Cleef & Arpels and Atsunobu Katagiri, reminding me of the Sonnet ‘As If Mosaicking Strewn Flower Petals’ in ‘Enlightenment Effulgent of the Great Practice, Part 7’ of *The Categorization and Collection of the Quintessential Texts of Śāstra and Vyākhyā on the True Practice of the Buddha.*)

(The ‘Pillow Book Confectionery’ exhibition was held there by Kodo-kan, reminding me of the Couplet Sonnet ‘A School of Minagawa Kien (皆川淇園)’ in ‘The Auxiliary Elucidation and Revelation by *The Sūtra on the Tranquil, Quiescent, and Absolutely Impartial Enlightenment of Wisdom*, Part 9’ 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) 「見る人もあらしにまよふ山里にむかしおぼゆる花の香ぞする」

*From* 源氏物語 The Tale of Genji

*by* 紫式部 Lady Violet of Ritual Rank

(2) 「人はみな花に心をうつすらむひとりぞまどふ春の夜の闇」

Publication Number 123, Composition Number 138

The Shimogamo Deities’ Couplet Sonnet, Part 2;

Two Couplets Are Unveiled from Poems Ancient;

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

A Sonnet on (1) and (2)

Written on 12 November 2022 and Published on 3 December 2022 (the day of the first frost of the season in Kyoto)

When I reported to the Aioi Shrine

On th’ publication of th’ said poetry

And drew and read two oracles at th’ Shrine,

Sudden, two Couplets were revealed to me:

In th’ village, seers go astray in th’ tempest;

There I'm reminded of old flowers' scent;  
All people to more lovely flowers turn;  
I wander in the spring night dark alone.  
Words are abundant like autumnal leaves,  
Flowing as liquid pure from ancient times.  
I gather them as gold and luminous sheaves  
To faithfully transmit sprites by clear rhymes.  
Translation into verses is my duty  
Prescribed for human minds' eternity.

(This Sonnet was immediately written on the day I drew the above two oracles  
at Shimogamo Shrine.)

(On the said day, there was a morning market at the supermarket.)

*From* 正法眼藏「發菩提心」 The Quintessential Optic Treasury of the True  
Dharma, 'Bodhi-Citta-Utpāda'

*by* 道元禪師 Zen Master Dōgen

(1) 「もし如来の道力によるときは、衆生また三千界をみる。おほよそ本有より  
中有にいたり、中有より当本有にいたる、みな一刹那一刹那にうつりゆくなり。  
かくのごとくして、わがこころにあらず、業にひかれて流転生死すること、一刹  
那もとどまらざるなり。かくのごとく流転生死する身心をもて、たちまちに自未  
得度先度他の菩提心をおこすべきなり。たとひ発菩提心のみちに身心ををしむ  
とも、生老病死して、つひに我有なるべからず。」

*From* 和漢朗詠集 Anthology of Japanese and Chinese Verses for Recitation

*by* 白居易 Bai Juyi

(2) 「声来枕上千年鶴 影落盃中五老峯」

*From* 和漢朗詠集 Anthology of Japanese and Chinese Verses for Recitation

*by* 白居易 Bai Juyi

(3) 「風吹枯木晴天雨 月照平沙夏夜霜」

Publication Number 124, Composition Number 139

Myriads Stored in Vijnāna (識) Multiple:



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

Written on 19 November 2022 and Published on 3 December 2022 (the day of the first frost of the season in Kyoto)

(Lines 1-4 were composed at dawn during sleep on 19 November 2022; lines 5-8 were written on 27 October 2022; lines 9-12 were written on 18 November 2022; lines 13 was composed at dawn on 12 November 2022; line 14 was written at dawn on 19 November 2022.)

While I do not attain enlightenment,  
I must cause others to attain nirvāṇa.  
Tathāgata has me behold each segment  
Of life and death in billion worlds per kṣaṇa (刹那).  
The sound of thousand years' longeval cranes  
Is coming o'er the autumn evening headrest;  
The shadow of the fivefold ancient mountains  
Is mirrored in the liquor of the goblet.  
When winds are rustling limbs of withered woods,  
It sounds as rain from th' cloudless firmament;  
When th' moon illuminates the level sands,  
It seems as luminous frost at summer night.  
In my life, I encounter many people  
And things stored in vijñāna (識) multiple.

*From* 和漢朗詠集 Anthology of Japanese and Chinese Verses for Recitation  
*by* 白居易 Bai Juyi

(1) 「風生竹夜窓間臥 月照松時台上行」

*From* 和漢朗詠集 Anthology of Japanese and Chinese Verses for Recitation  
*by* 白居易 Bai Juyi

(2) 「空夜窓閑螢度後 深更軒白月明初」

*From* 大齋院前の御集 A Previous Imperial Poetry Anthology by Grand  
Imperial Princess Senshi Consecrated to the Holy  
*by* 宰相君 A Lady in Waiting Called Chancellor

(3) 「春霞花のあたりに立ち去らで香にや移るとをりてくらしも」

*From* 源氏物語 The Tale of Genji

*by* 紫式部 Lady Violet of Ritual Rank

(4) 「海にます神のたすけにかからずは潮のやほあひにさすらへなまし」

Publication Number 125, Composition Number 140

Two Summer Evening Poems, Two Spring Poems:

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

Written on 21 November 2022 and Published on 3 December 2022 (the day of the first frost of the season in Kyoto)

(Lines 1-4 were composed on 19 November 2022; lines 5-12 were written on 20 November 2022; lines 13-14 were written at dawn on 21 November 2022.)

The breeze is rustling th' grove bamboo at even;  
I comfortably lie between the casements.  
The summer moon illuminates the pine;  
I muse and promenade upon the heights.  
In th' dark night firmament, the window's quiet  
After a lightning bug thereto goes over;  
In the deep night, the bower-eaves are white  
When first the moon has risen and brightened clear.  
The spring mist does not leave around the blossom,  
Descending to absorb umè perfume.  
If I were not delivered by th' Sea God,  
I would drift on the tide eight-hundredfold.  
Th' above is four translations of four poems:  
Two summer evening poems, two spring poems.