

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

巻上

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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 33

龍樹論文 (33)

[意譯]

[The translation that is faithful to the spirit]

今まさに、くわしく阿彌陀佛の易行を説くであろう。世^せ自在王佛^{じざいおうぶつ}等の一百
六佛、この諸佛世尊は現に十万の清浄なる世界にあつて、皆阿彌陀佛の名號を稱
え阿彌陀佛の本願を憶念するのである。阿彌陀佛の本願には、若し人あつて我を

信じ我名を稱えおのずから歸命すれば、^{す ぐ} 即時に ^{ひつじょう} 必定すなわち不退の位に入りて、淨土に往生すれば无上道をさとることができる^とと説かれてある。これによつて常に憶念すべきであると、諸佛は勧められる。われ龍樹はいま偈頌をもつてこの阿彌陀佛をほめたたえる。

^{はかり} 量なき智慧の光明にかがやく彌陀、その身は ^{こがね} 眞金の山のごとくである。われいま身口意のすべてをあげて、合掌し首を地に垂れて禮したてまつる。乃至。

人よくこの阿彌陀佛の ^{はかり} 量なき ^{ちから} 威力と ^{くどく} 功德を具えた名號を信ずれば、即時に必定すなわち不退の位に入ることができる、この故に我つねに名號を稱念したてまつる。乃至。

若し人、淨土に往生して佛と作らむと願うて、心に彌陀を念じたてまつれば、時に ^{おう} 應じて身を ^{あら} 現わし ^{せつしゆ} 攝取したもうのである。この故にわれ彼の佛の本願力に歸命したてまつる。十方世界のもろもろの菩薩も、この彌陀の淨土に ^{おうげい} 往詣して供養したてまつりて説法をきくのである。この故にわれ稽首したてまつる。乃至。

もし人、稱名の ^{ぜんごん} 善根をつんでも、^{うたがい} 疑心に覆われたものは ^{ぎ じょうたいぐ} 疑城胎宮へ生れて華に包まれて佛を見ることはできない、明かに佛智を信じ、疑いはれて心の ^{きよらか} 清淨なものは、眞實報土に生れ ^{さと} 正覺の ^{はな} 華ひらけて佛を見たてまつる。

十方に現在する諸佛は、種々のすぐれた因縁をつまびらかにして、阿彌陀佛の功德を讃嘆したもうのである。よつてわれいま彌陀に歸命して禮したてまつるのである。乃至。

かの阿彌陀佛は八正道の船に乗じて ^{わた}度^りがたい ^{まよい}生死^の海を ^{わた}度^りたもう、自ら生死の海を度つて佛となりたもうてまた一切衆生を度して救いたもう。

われいま ^{じんりきじざい}神力自在なる彌陀佛を禮したてまつる。

あらゆる諸佛たちが、^{はかり}量^のない ^{とき}時劫をとおして、彌陀の功德をほめたたえられても、なおほめ盡すことはできないのである。よつて、われいま清淨な彌陀に歸命したてまつる。我いま諸佛の彌陀をほめたたえたもうごとく、また彌陀の無量の功德をほめたたえまつる。この福德の因縁によつて佛常に我を護念したもうことを願いたてまつる。

Exactly now, the Serene Practice of Amitābha (Amitāyus) will be explicated in detail. One Hundred and Six BuddhāH such as Lokeśvararāja, these BuddhāH and Bhagavat are actually in the immaculate worlds of the ten directions, all of whom praise, recite, believe on, and meditate on the sacred name of Amitābha (Amitāyus) and single-heartedly commit the pūrva-praṇidhāna of Amitābha (Amitāyus) to memory. The pūrva-praṇidhāna of Amitābha (Amitāyus) expounds that, if human beings believe on Amitābha (Amitāyus) and praise, recite, and meditate on the sacred name of Amitābha (Amitāyus), spontaneously revering Amitābha (Amitāyus) and returning their life to Amitābha (Amitāyus), summoned and blessed by the pūrva-praṇidhāna of Amitābha (Amitāyus), they will immediately attain the mind's state of avivartika, namely the rank of avaivartika (avinivartanīya), and they will be able to attain enlightenment of agra-bodhi at the birth of non-birth in

the Pure Land. Hence, the BuddhāH exhort them to always commit the sacred name and the pūrva-praṇidhāna of Amitābha (Amitāyus) to memory. Nāgārjuna myself now praise this Amitābha (Amitāyus) with gāthā:

Shining with radiance of immeasurable jñāna and prajñā, Amitābha (Amitāyus) is likened to a mountain of gold. With all of my action, speech and thought, I now most respectfully worship with my hands folded and with my head lowered to the ground. Abbr.

If human beings believe upon this sacred name of Amitābha (Amitāyus) complete with immeasurable power, grace and virtue, they will be able to immediately attain the mind's state of avivartika, namely the rank of avavartika (avinivartanīya). Hence, I always most respectfully praise, recite, believe on, meditate on and commit the sacred name of Amitābha (Amitāyus) to memory. Abbr.

If human beings wish to attain Buddhahood at the birth of non-birth in the Pure Land and most respectfully meditate on Amitābha (Amitāyus) in their mind (Buddha-manasikāra), Amitābha (Amitāyus) deigns to appear, salvage, enlighten, guide and embrace them according to periods. Hence, I most respectfully revere the power of pūrva-praṇidhāna of Amitābha (Amitāyus) and return my life to the power of pūrva-praṇidhāna of Amitābha (Amitāyus), summoned and blessed by the power of pūrva-praṇidhāna of Amitābha (Amitāyus). The BodhisattvāH in the worlds of the ten directions visit and worship this Pure Land of Amitābha (Amitāyus) and most respectfully perform pūjanā and listen to sermons on dharma. Hence, I most respectfully make obeisance with profound reverence or vandati. Abbr.

If human beings are obscured by doubt despite of accumulating kuśala-mūla of praising, reciting, believing on, and meditating on the sacred name of Amitābha (Amitāyus), they will be born in the doubtful and wombly castle, enveloped in flowers, and unable to see the Buddha; If human beings obviously believe on the Buddha-jñāna and undoubtedly have an immaculate mind, they will be born in the true pure land of saMbhogakāya, blossom out into the flower of saMbodhi, and most respectfully look up to the Buddha.

The BuddhāH present in the ten directions deign to praise the grace and virtue of Amitābha (Amitāyus) by clarifying various and

excellent hetu-pratyaya. Hence, I now most respectfully worship Amitābha (Amitāyus), revering Amitābha (Amitāyus) and returning my life to Amitābha (Amitāyus), summoned and blessed by the pūrva-praṇidhāna of Amitābha (Amitāyus). Abbr.

The aforementioned Amitābha (Amitāyus) deigns to sail, understand and save the illusionary and transmigratory sea of life and death difficult to sail, redeem and understand on the great vessel for the voyage, salvation and comprehension by virtue of āryāṣṭāṅgo mārgo. He Himself attained Buddhahood through the voyage, comprehension and salvation of the illusionary and transmigratory sea of life and death difficult to sail, redeem and understand and He again deigns to appreciate and lead all the sattva to salvation or pāramitā. I now most respectfully worship Amitābha (Amitāyus) of omnipotent divine power.

If all the BuddhāH deign to admire the grace and virtue of Amitābha (Amitāyus) throughout immeasurable kalpān, they cannot admire Him fully from every point. Hence, I now most respectfully revere immaculate Amitābha (Amitāyus) and return my life to immaculate Amitābha (Amitāyus), summoned and blessed by the pūrva-praṇidhāna of immaculate Amitābha (Amitāyus). I again now most respectfully admire the infinite grace and virtue of Amitābha (Amitāyus) as the BuddhāH deign to admire Amitābha (Amitāyus). I most respectfully pray that the Buddha, or Amitābha (Amitāyus), always deigns to shield me by virtue of this hetu-pratyaya of the blissful grace and virtue.

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

From Childe Harold's Pilgrimage, Canto the Fourth

by Lord Byron

(1) 'The mosses of thy fountain still are sprinkled

With thine Elysian water-drops; the face

Of thy cave-guarded spring, with years unwrinkled,

Reflects the meek-eyed genius of the place,'

From Ulysses

by James Joyce

(2) 'Fatherhood, in the sense of conscious begetting, is unknown to man. It is a mystical estate, an apostolic succession, from only begetter to only begotten. On that mystery and not on the madonna which the cunning Italian intellect flung to the mob of Europe the church is founded and founded irremovably because founded, like the world, macro and microcosm, upon the void. Upon incertitude, upon unlikelihood.'

Publication Number 361, Composition Number 363

The Revelation and Prediction in Dreams of Great Dreams, Part 72

(Iambic Heptameter);

Divine Fount Temple, Part 24;

This Sonnet and the Following Sonnet Are

Revealed to Me in Sleep by Mystic Power:

A Couplet Sonnet on (1) and (2)

Revealed in Sleep and Written on 23 February 2025 (the Day When First Mist Trails) and Published at Around Midnight Between 20 March 2025 (the Day of the Vernal Equinox) and 21 March 2025

When I received for th' first time th' Oracle

From th' God of Swords and Arrows in the Temple

God's Fount (神泉苑) on th' Treasure Key (寶鑰), I wondered why

Th' God is unknown on His Divinity

And Origin (神格と縁起が不明), though 'God' in th' Temple's name

Suggests this God of Swords and Arrows Flame

Aquamarine (水穂・火水). This Temple had existed

Ere Virtuous Nāga Rājñī (善女龍王) was invited,

Ere th' birth of Heavens' Permeative Deity (天満宮).

The Yearly Fortunate Directions' Deity (歳徳神・恵方神)

Transfers to all directions annually

By Dark-Bright Law (陰陽道) without stability.

Hence, the Divine Fount Temple doth imply

This Unidentified God Inari.

From Ulysses

by James Joyce

(1) 'Ravisher and ravished, what he would but would not, go with him from Lucrece's bluecircled ivory globes to Imogen's breast, bare, with its mole cinquespotted. He goes back, weary of the creation he has piled up to hide him from himself, an old dog licking an old sore. But, because loss is his gain, he passes on towards eternity in undiminished personality, untaught by the wisdom he has written or by the laws he has revealed. His beaver is up. He is a ghost, a shadow now, the wind by Elsinore's rocks or what you will, the sea's voice, a voice heard only in the heart of him who is the substance of his shadow, the son consubstantial with the father.'

Publication Number 362, Composition Number 364

The Revelation and Prediction in Dreams of Great Dreams, Part 73

(Iambic Heptameter);

Divine Fount Temple, Part 25;

Only His Name, Swords, Arrows, Breath-Root Life,

Shews Skyey Signs and Status (天津瑞) Keen as th' Knife:

A Couplet Sonnet on (1)

Revealed in Sleep and Written on 23 February 2025 (the Day When First Mist Trails) and Published at Around Midnight Between 20 March 2025 (the Day of the Vernal Equinox) and 21 March 2025

When Shōgun Iēyasu (将軍家康) built the Palace

Nijō (二条城), he took th' Divine Fount (神泉) and this place.

Th' God's Fount Fane was reduced and feminized.

In war, th' Man of High Status is disguised,

His Origin and His Divinity

Are hidden and forgotten gradually.

Only His Name, Swords, Arrows, Breath-Root Life,

Shews Skyey Signs and Status (天津瑞) Keen as th' Knife.

Swords Sixty-Six were Sunken in this Fountain

For Spirits' peace and order to maintain.

'Tis one of old dark-bright laws' sanctuaries

As the Eight Shōgun Starry Deities (八将神).
This Sonnet and the Previous Sonnet Are
Revealed to Me in Sleep by Mystic Power.

From Ulysses

by James Joyce

(1) ‘Coffined thoughts around me, in mummycases, embalmed in spice of words. Thoth, god of libraries, a birdgod, moonycrowned. And I heard the voice of that Egyptian highpriest. *In painted chambers loaded with tilebooks.*’
‘They are still. Once quick in the brains of men. Still: but an itch of death is in them, to tell me in my ear a maudlin tale, urge me to wreak their will.’

Publication Number 363, Composition Number 365

The Revelation and Prediction in Dreams of Great Dreams, Part 74

(Iambic Heptameter);

Divine Fount Temple, Part 26;

The Watery-Moon Avalokiteśvara

In th’ Form of East-Congratulant Vihāra (東慶寺形水月觀音)

Reminds Me of the Vidyā Deity’s Bimba (影像):

A Couplet Sonnet on (1)

Written on My Way Home from around 15:50 to 16:40 on 3 March 2025 and
Published at Around Midnight Between 20 March 2025 (the Day of the Vernal
Equinox) and 21 March 2025

(On 3 March 2025, after I paid ransoms for several Buddhist statues and
worshipped One-Thousand-Stūpa Pāsāda of Yama-rāja (千本ゑんま堂), lines
1-6 were revealed to me at Lady Violet’s (紫式部) grave, Lord Ono no
Takamura’s (小野篁卿) grave, and Kṣitigarbha (地藏菩薩) at around 15:50; I
bought a mechanical pencil and a notebook at 7-Eleven and wrote this Sonnet
on my way home from around 15:50 to 16:40 on 3 March 2025.)

I have been seeking some symbolic statue

Of th’ Vidyā God (明神) of Swords and Arrows True.

A usual image of God Inari (普通の稲荷神像)

Is not befitting to express th’ Said Deity (当該神格).

Balls crystal, mirrors, papers, fox-dolls are
For Him too general and too popular (あまりにありきたり).
How to embody th' God Invisible
I ponder, though 'tis inexpressible.
The Watery-Moon Avalokiteśvara
In th' Form of East-Congratulant Vihāra (東慶寺形水月観音)
By Kaiu Art has neither swords nor arrows,
But whose divine, deep, intellectual shadows,
Exquisite, elegant and beautiful,
Remind me of His Image Powerful (貴いお方の俤).

From 浄瑠璃寺の春 Spring of Pure Sapphire Temple

by 堀辰雄 Tatsuo Hori

(1) 「漸々とたどりついた浄瑠璃寺の小さな門のかたわらに、丁度いまをさかりと咲いていた一本の馬酔木をふと見いだしたときだった。」

「阿弥陀堂へ僕たちを案内してくれたのは、寺僧ではなく、その娘らしい、十六七の、ジャケット姿の少女だった。」

「そこで僕が先きに立って、その岸へには菖蒲のすこし生い茂っている、古びた蓮池のへりを伝って、塔のほうへ歩き出したが、その間もまた絶えず少女は妻に向って、このへんの山のなかで採れる筍だの、松茸だの話をことこまかに聞かせているらしかった。」

「僕はそういう彼女たちからすこし離れて歩いていたが、実によくしゃべる奴だなあとおもいながら、それにしてもまあ何んという平和な気分がこの小さな廃寺をとりまいているのだろうと、」

「傍らに花さいている馬酔木よりも低いくらいの門、誰のしわざか仏たちのまえに供えてあった椿の花、堂裏の七本の大きな柿の木、秋になってその柿をハイキングの人々に売のをいかにも楽しいことのようにしている寺の娘、どこからかときどき啼きごえの聞えてくる七面鳥、——そういうこのあたりすべてのものが、かつての寺だったそのおおかたが既に廃滅してわずかに残っているきりの二三の古い堂塔をとりかこみながら——というよりも、それらの古代のモニュメントをもその生活の一片であるかのようにさりげなく取り入れながら、」

「いわば、第二の自然が発生する。そういうところにすべての廃墟の云いしれぬ魅力があるのではないか？」

「ほんまになあ、しょむないところでおまつせ。あてら、魚食うたことなんぞ、と

んとおまへんな。蕨みてえなものばかり食ってんのや。……筍はお好きだったか。そうだったか。このへんの筍はなあ、ほんまによろしゅうおまつせ。それは柔うて、やおうて……」

From 「死者の書」 —— 古都における、初夏の夕ぐれの対話 ‘The Sūtra of the Mighty Dead’: A Dialogue in the Ancient Capital at Twilight in Early Summer

by 堀辰雄 Tatsuo Hori

(2) 「主 毎日の写経に疲れて、若い女主人公がだんだん幻想的になって来、ある夕方、日の沈んでゆく西のほうの山ぎわにふと見知らない貴いおかたの佛を見いだすところなども、まだ覚えている。」

「客 あの写経をしている若い女のすがたは美しいね。僕はあそこを読んでからは女の手らしい古い写経を見るごとに、あの藤原の郎女の気高くやつれた容子をおもい出して、何んとなくなつかしくなる位だ。」

Publication Number 364, Composition Number 366

The Revelation and Prediction in Dreams of Great Dreams, Part 75

(Iambic Heptameter);

Pure Sapphire Temple's (浄瑠璃寺) Vernal Pieris (馬酔木・女神), Part 1;

On th' Way from Eight Trees' Store of Rosaries,

I Am Reminded of Old Nara Stories:

A Couplet Sonnet on (1) and (2)

Written on a Table Napkin of a Tea Salon 'Rose Trees' (ばらの木) on 11 March 2025 and Published at Around Midnight Between 20 March 2025 (the Day of the Vernal Equinox) and 21 March 2025

(Lines 1-2 and 5-14 were written from 13:03 to 13:38 on 11 March 2025; lines 3-4 were written at around 14:40 on 11 March 2025.)

In dreams, I'm told to take a photograph

For th' coming funeral (来たるべき葬式のための遺影) in th' end of life.

On th' way from Eight Trees' Store of Rosaries,

I am reminded of Old Nara Stories.

In th' Essay, th' Temple of Pure Sapphire is

Deemed as 'Abolished' (「廃寺」「廃滅」「廃墟」) in deserted countries,

Despite existence of monks and his daughter,

Whose image is far from Andromeda Flower (馬酔木・女神).

Some noble beautiful results on Sūtra
Are needed such as weaving Maṇḍala.
That Noble Maiden's comely image is
Important to retain Divinities,
As th' Watery-Moon Avalokiteśvara
In th' Form of East-Congratulant Vihāra (東慶寺形水月觀音).

From Childe Harold's Pilgrimage, Canto the Fourth
by Lord Byron

(1) 'Ye! who have traced the Pilgrim to the scene
Which is his last, if in your memories dwell
A thought which once was his, if on ye swell
A single recollection, not in vain
He wore his sandal-shoon, and scallop-shell;
Farewell! with *him* alone may rest the pain,
If such there were — with *you*, the moral of his strain!'

From Hamlet, Prince of Denmark
by William Shakespeare

(2) 'The time invites you. Go; your servants tend.'

Publication Number 365, Composition Number 367
Pure Sapphire Temple's (浄瑠璃寺) Vernal Pieris (馬酔木・女神), Part 2;
Five-Storeyed Pagoda (五重塔) and Piṭaka of Sūtra (經藏) Stored in Ninna-ji;
Enshrined Are Medicine Master Tathāgata,
Nine Amitābha, Mahā-vairocana,
Acalanātha, Deva, Kṣitigarbha,
Mahā-śrī, Mahā-rāja, and Kumāra,
With Small One-Thousandfold Nirmita-Buddha (化佛):
A Couplet Sonnet on (1) and (2)
Written on 24 March 2025 and Published on 25 March 2025 (the Day of First
Efflorescence of Cherry Blossom)
(I visited the Pāsāda of Avalokiteśvara (觀音堂), Piṭaka of Sūtra (經藏), and
Five-Storeyed Pagoda (五重塔) in Ninna-ji Temple on 18 March 2025 and Pure

Sapphire Temple on 24 March 2025. Lines 1-2 were written on the platform of Kidu (木津) Station on 10:55 a.m. on 24 March 2025; lines 3-5 were written on a JR train from Kidu Station to Kamo (加茂) Station at 11:03 a.m. on 24 March 2025; lines 6-8 were written on the platform of Kamo Station at 11:28 a.m. on 24 March 2025; lines 9-10 were written on a bus bound for Pure Sapphire Temple at 11:47 a.m. on 24 March 2025; lines 11-12 were written in the garden of Pieris Trees' Store (あ志び乃店) at 13:06 on 24 March 2025; lines 1-2 of the Title Quintain and lines 13-14 were written in front of the Pāsāda of Ninefold Amitābha (九体阿弥陀堂) of Pure Sapphire Temple at 13:31 and 14:21, respectively, on 24 March 2025. Lines 3-5 of the Title Quintain were added on 25 March 2025.)

In Stūpa (塔), Piṭaka of Sūtra Stored (經藏),
Old inner walls of Piṭaka are pictured,
Protected long from winds and sunlight powers.
But pictures on back sides of Stūpa doors
Are all effaced with th' lapse of many a year.
The double-box style (二重箱型式) is demanded for
Shrines portable made of paulownia
To keep effulgent forms and sumptuous rūpa (色).
Śrī-mahādevī (吉祥天) of Pure Blue Vihāra
Is well preserved in splendid Pāsāda (御厨子).
Cuisine of Pieris Trees' Store (あ志び乃店) is remindful
Of Murō-ji (室生寺) and Tōrin-in Sub-Temple (東林院).
The Daughter in the Essay Is Already
Deceased. The Time Left Is Inviting Me.

From Paradise Lost: Book IX

by John Milton

(1) 'Now whenas sacred light began to dawn
In Eden on the humid flow'rs, that breathed
Their morning incense, when all things that breathe,
From th' Earth's great altar send up silent praise'

Publication Number 366, Composition Number 368

At Spirits' Mirror's Palace of the Valley (霊鑑寺・谷の御所), Part 1;

All th' End Rhyme of This Poetry Is [a] and [i]:

A Couplet Sonnet on (1)

Written at Night on 31 March 2025 and Published on 4 April 2025 (the Day
When Swallows Come)

(My mother and I visited Spirits' Mirror's Palace of the Valley on 31 March
2025. This Couplet Sonnet was writ till 20:19 on the same day.)

In the fresh prime of many-hued Camellia (椿),
I'm guided by Avalokiteśvara
With Spirits' Mirror (霊鑑), Cintā-maṇi-cakra (如意輪観音)
To versify exquisite Śāstra (經論), Vyākhyā (釋)
At the Imperial Palace of the Valley (谷の御所),
Remindful of Taima (當麻) Princess' Story,
Who was led by Avalokiteśvara
To write down Sūtra and weave Maṇḍala (曼荼羅),
Th' Grand Princess Consecrated to the Holy (大斎院),
Who well composed Religious Poetry (釋教歌),
And th' Lotus-Candra Priestess' (蓮月尼) Pottery
With handwrit flourish of her poetry.
Fair sumptuous vestiges of many a lady
Direct me to the classic, righteous way.

From 令和七年 第百五十一回 都をどり パンフレット A Pamphlet of th' One
Hundred Fifty-First Performance of the Capital Dance in Reiwa 7 (2025)

(1) 「春の都の彩は、霞鶯桜に柳、舞姫の袖翻すそよ風や (都をどりはヨーイヤ
サァ)、梅宮大社に薫る梅の色々、宝鏡寺には雛遊び、蛤の殻より出づる女房は、
福をもたらす神とかや、牛若弁慶五条橋、清水寺の成就院、紅葉の映ゆる月の庭、
妙満寺雪見の座敷に舞ふ乙女、平安神宮紅枝垂、紅の雲のごとくに匂ひたり、」

Publication Number 367, Composition Number 369

At Spirits' Mirror's Palace of the Valley (霊鑑寺・谷の御所), Part 2;

At th' Dance Performance of the Capital City (都をどり), Part 3;

By Vernal Winds, One Hundred Flowers Dance (春風舞百花),

At the One Hundred Fifty-First Performance, Part 1:

A Couplet Sonnet on (1)

Written on a Pamphlet of th' One Hundred Fifty-First Performance of the Capital Dance on 4 April 2025 (the Day When Swallows Come) and Published on 4 April 2025

(My mother and I visited the Dance Performance of the Capital City on 4 April 2025. This Couplet Sonnet was writ on a Pamphlet of th' One Hundred Fifty-First Performance of the Capital Dance till 15:50 on the same day.)

There's Threefold Avalokiteśvara

Of Clam (蛤蜊觀音), Dale Willow (柳谷觀音), Ratna Darpaṇa (宝鏡寺の聖觀音)

As th' Flower of Three-Thousand-Buddha-kṣetra (佛國土)

Reflected in the watery calm as Candra (月)

At th' Vernal Classic Capital Dance Show

In th' misty prime of cherry blossoms' snow

And Umè Shrine's (梅宮) plum blossoms' golden bough (金枝梅)

To make me ponder on Buddhistic Law.

Avalokiteśvara born as shells,

Are burned or boiled, enduring hardest trials,

Whose shells were joined (貝覆) in Princess' Nunnery,

Pictured in Style of Classic Poetry.

All Pearls of Rosaries Are Dead Shells' Tears,

Reflecting Hells and Heav'ns in Spirits' Mirrors (靈鑑).

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

(1) 「サクラとは、サは昇水の灵なり。クラの反カにして、カは^{カカヤク} 暉 火の灵に

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。故に、陽氣^{ヒラク} 発 に^{シタカツ} 従 て花を^{ひらく} 開 。

From 御神梅 梅酒羹 Holy Plum Wine Jelly

by 老松 Old-Pine Confectionery

(2) 「北野神社の梅林は京の春にさきがけて一般に公開されます。四十数種壺千本の紅白梅、」「御神梅「梅酒羹」は、この北野梅林の梅実を神前に供へ、当店へ下賜されたものを一年有余日漬け込みまして仕上げました。まったくの自家製の梅酒羹です。神梅の効果何卒御愛顧の程お願い申し上げる次第でございます。」

From かてもの Provisions for Disasters

by 老松 Old-Pine Confectionery

(3) 「享和二年に食用植物のありがたさとその用い方を具体的に教えた書物。」

Publication Number 368, Composition Number 370

At th' Dance Performance of the Capital City (都をどり), Part 4;

By Vernal Winds, One Hundred Flowers Dance (春風舞百花),

At the One Hundred Fifty-First Performance, Part 2;

The Stream Along with Pink and White Plum Blossom, Part 3;

Five-Petalled Umè Blossoms Are the Buddha's Eyes

Beyond Appearances and Disappearances

Upon Kitano Tenmangu Shrine's Umè Trees, Part 2

(Iambic Hexameter);

Serene Spring Shows Sahasra-Sixfold Signs (六千瑞)

For All Divine to Verse Majestic Strains:

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

Written on 5 April 2025 (the Day of the First Quarter of the Moon) and

Published on 5 April 2025

I notice cherry bloom of Kamo River (賀茂川・鴨川)

Appears less splendid than the usual year.

Ascension Clear in th' Dark-Bright Heav'n and Earth (天地陰陽の澄昇)

Is Meant by Cherry Spirits' (櫻の精) New Rebirth (御生れ).

In Gion (祇園), I Beheld Blooms Sahasra (千花),

The Thousandth Sword (千本刀), One-Thousand-Kṣitigarbha (千跡地藏尊),

Rays Sahasra (千光会), One Thousand Cherry Trees (千本櫻)

From Gion to the Bridge of Quintain Rays (五条橋).

Fruits of One Thousand Pink and White Plum Trees (壺千本の紅白梅)

Are offered to Kitano Heav'nly Deities (北野天神),

From which confections are made by Old-Pine
Confectionery (老松), whose name derives from th' Shrine.
Serene Spring Shows Sahasra-Sixfold Signs (六千瑞)
For All Divine to Verse Majestic Strains.

Publication Number 369, Composition Number 372
Wistaria's Sweet-Spring Spells Are Misty In
The Spring-Sun Grand Shrine's Myriad Leaves Garden (萬葉植物園).
Written on 10 April 2025 and Published at Around Midnight Between 13
April 2025 (the Day of the Full Moon) and 14 April 2025
(Lines 1-4 were written from 16:06 to 16:26 on 9 April 2025 immediately after
my second cousin gave me bean-jam-filled wafers named 'Wistaria Spells' by
Sweet-Spring Confectionery (甘春堂最中「藤綴」) past 16:00 on 9 April 2025;
lines 5-8 were written at 14:47 on 10 April 2025 immediately after I saw news
as to a Buddhist and Shintoist service (神仏習合法要) in celebration of the
construction of 'Wistaria-Mist Pāsāda' (藤霞殿) in the Vernal-Sūrya Grand
Shrine's (春日大社) Myriad Leaves Garden (萬葉植物園) on 10 April 2025;
lines 9-14 were written from 15:22 to 16:44 on 10 April 2025 after I
worshipped a Sub-Temple of the Fount Vihāra (泉涌寺) Named 'Immediate
Attainment of Buddhahood' (即成院) and a Sub-Temple of the Fount Vihāra
Named 'Vihāra Light of Śīla' (戒光寺) on 10 April 2025.)

Wistaria (藤) means Mt. Immortality (不死の山・富士山),
Nobility, and Non-Duality (不二),
Whose Sweet-Spring Purple Spells Are Centered In (甘春堂最中「藤綴」)
The Spring-Sun Grand Shrine's Myriad Leaves Garden (萬葉植物園).
On th' ceiling of Wistaria-Mist Pāsāda (藤霞殿),
Pictures of blooms in Myriad Leaves Gāthā (萬葉集)
Are harmonized with Amoghapāśa (不空羼索觀音)
And Vernal-Sūrya-Holy-Deer Maṇḍala (春日鹿曼荼羅).
Upon Clouds Purple (紫雲), Brilliant Bodhisattva
Invites us to Sukhāvatī-Vyūha (極樂の莊嚴),
Or Radiant (光輝) Adornment and Construction (建立)
Of the Pure Land's Perpetual Creation.

Quick Gain of Buddhātā and Light of Śīla

Temples (即成院・戒光寺) I worship as the Pure Land's Vyūha.

Publication Number 370, Composition Number 373

Cups of Immaculate-Water Pottery (清水焼)

Are in Grand-Dharma Temple (大法院) on Display;

At the Museum of Korean Art (高麗美術館),

Remembrance Flowery Comes Into My Heart.

Written from 23:34 on 10 April 2025 to 0:52 a.m. on 11 April 2025 and

Published at Around Midnight Between 13 April 2025 (the Day of the Full Moon) and 14 April 2025

Cups of Immaculate-Water Pottery (清水焼)

Are in Grand-Dharma Temple (大法院) on Display,

Where maple leaves (楓) as sapta-balāni (七力)

Picked in Three Gardens for the Way of Tea (外露地・中露地・内露地)

Of th' Said Vihāra (当該寺院) are pressed shadowily,

Fitting to offer up to Buddhān daily.

At the Museum of Korean Art (高麗美術館),

Remembrance flowery comes into my heart

On Bookshelves Six Screens (冊架図屏風), Four Friends Stationery (文房四友),

Mother-of-Pearl Work (螺鈿), Wrought Auspiciously (吉祥文).

I have five civil officers' statues stoney (石人文官)

And a five-storeyed stūpa (五重塔) pottery.

I visit many times the self-same place

To see the detailed change of time and space.

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

(1) 'Elle grignotait, assise de côté sur un siège en forme d'x et placé de travers.
Même, comme si elle eût pu avoir tant de petits fours à sa disposition sans
avoir demandé la permission à sa mère, quand Mme Swann – dont le « jour »

coïncidait d'ordinaire avec les goûters de Gilberte – après avoir reconduit une visite, entrain, un moment après, en courant, quelquefois habillée de velours bleu, souvent dans une robe en satin noir couverte de dentelles blanches, elle disait d'un air étonné:

«Tiens, ça a l'air bon ce que vous mangez, là, cela me donne faim de vous voir manger du cake.

— Eh bien, maman, nous vous invitons, répondait Gilberte.

— Mais non, mon trésor, qu'est-ce que diraient mes visites, j'ai encore Mme Trombert, Mme Cottard et Mme Bontemps, tu sais que chère Mme Bontemps ne fait pas des visites très courtes et elle vient seulement d'arriver. Qu'est-ce qu'ils diraient toutes ces bonnes gens de ne pas me voir revenir? S'il ne vient plus personne, je reviendrai bavarder avec vous (ce qui m'amusera beaucoup plus) quand elles seront parties.'

'She nibbled her cake, perched sideways upon a cross-legged seat placed at an angle to the table. And then, just as though she could have had all those cakes at her disposal without having first asked leave of her mother, when Mme. Swann, whose 'day' coincided as a rule with Gilberte's tea-parties, had shewn one of her visitors to the door, and came sweeping in, a moment later, dressed sometimes in blue velvet, more often in a black satin gown draped with white lace, she would say with an air of astonishment: 'I say, that looks good, — what you've got there. It makes me quite hungry to see you all eating cake.'

'But, Mamma, do! We invite you!' Gilberte would answer.

'Thank you, no, my precious; what would my visitors say? I've still got Mme. Trombert and Mme. Cottard and Mme. Bontemps; you know dear Mme. Bontemps never pays very short visits, and she has only just come. What would all those good people say if I never went back to them? If no one else calls, I'll come in again and have a chat with you (which will be far more amusing) after they've all gone.'

Publication Number 371, Composition Number 374

Remembrance of My Mother, Part 15;

On th' Day of Lessons in Calligraphy, Part 2:

A Couplet Sonnet on (1)

Written on 13 April 2025 (the Day of the Full Moon) and Published at Around Midnight Between 13 April 2025 (the Day of the Full Moon) and 14 April 2025 (Lines 1-6 were composed at around 12:55 on 13 April 2025; thereafter lines

7-8 were written after I worshipped the Divine Fount Temple and lines 9-14 were written at Lady Violet's grave, Lord Ono no Takamura's grave, and Kṣitigarbha from 14:25 to 14:40 on 13 April 2025 after I worshipped One-Thousand-Stūpa Pāsāda of Yama-rāja in full bloom of Samanta-bhadra Elephant Cherry Blossom (普賢象桜).)

At the Spring Tea Time of Calligraphy,
Chosen are Papers and Confectionery;
Camellia-Sal Sweets (花椿・沙羅), Cherry (桜) Canelé,
Cherry-Cloud (桜雲) Tea from Tea Shop Jirobé (紅茶舗治郎兵衛)
Are Served with Flourished Cards and Financiers,
Remindful of My Mother's Green-Tea Goûters.
Partaking of confectionery with tea
Alone is not exactly th' Way of Tea (茶道).
Society (社交) Is th' Essence of th' Tea Party (茶会),
At which my mother is good splendidly.
My mother's lessons in the Way of Tea
With scoldings good have been severe extremely,
By virtue of which I've appreciated
Her lifestyle classically illuminated.