

Kenshingakuen

顕真学苑

*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

By Shinryu Umehara

梅原眞隆 著

Translated from the Japanese

By the Subeditor at Kenshingakuen and a Translator of Law,

Rei Umehara (Kenshin)

顕真学苑副幹・法律翻訳者 梅原 麗 (顕真) 訳

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The Admiration for the Holy Dharma, Part 2

讚嘆聖法 (2)

[三重双対表現「難度海」に関する翻訳者による註]

[The annotation on the threefold dual expression ‘the sea difficult to cross
over, understand, and redeem’ by the translator, viz. the subeditor]

「生きるよし死するまたよし ^{いきしに}生 死の峠にたちてただ念佛する」

‘Life is appreciated; death is also appreciated;
standing at the highest point of the mountain pass of life and death,
the single-minded meditation on Amitābha (Amitāyus) and
the praise, prasāda, and recitation of
His sacred name, viz. the Nembutsu is practiced.’

(梅原眞隆歌集『薺の花』 眞隆辞世の歌)

*(An Anthology by Shinryu Umehara: the Flowers of Capsella Bursa-Pastoris
Shinryu's ode on departing this life)*

碧空の雲の流れも、夜空の星の配置も、秋の様相となりましたが、
天の川すなわち銀漢、そして難度海は、
今では日本の秋の夜空ではなく、現代の街を流れているかの如くに見えます。
夜も煌々と電燈の点る街中では、
天の川すなわち銀漢は、形象として夜空に肉眼で捉えるものではなく、
記号と概念を通じて心眼で観るものでございます。

The current of clouds in the boundless azure aether and the configuration of stars and constellations in the night sky have come to form autumnal patterns. Whereas the heav'nly great argent river, or the Galaxy, and 'the sea difficult to cross over, understand, and redeem' seem to be streaming in the contemporary times, not in the Japanese autumnal night firmament, but in the modern city center. In the city brilliantly illumined by electrical lights e'en in the nighttime, the heav'nly great argent river or the Galaxy is not captured by the naked eyne as figures in the night welkin but observed by the mind's eyne through symbols and concepts.

「難思の弘誓は難度海を度する大船」という句における
「難度海」の通常解釈は、
「わたることのできない海、生死の迷界」
という一重の解釈のみでございます。
しかし私は、「難思の弘誓は難度海を度する」という句には
三重の双対関係の解釈があると考えます。

In the phrase '難思の弘誓は難度海を度する大船', the ordinary interpretation of '難度海' is the single explanation, viz. 'the sea impossible to cross over, or the mirages of life and death'. The way I interpret this phrase is, however, that the threefold duality is perceived in the text.

第一の解釈

「わたることのできない海、生死の迷界をわたる大船」につきましては、
この句に似通った響きの詩として、
「棹は穿つ波の底の月、船は圧ふ水の中の天」

という漢詩が、高校時代の古い記憶に残っております。
唐の賈島という詩人の漢詩と記憶いたしておりますが、
「棹は穿つ波の底の月」という言葉により、
本来は液体である波や影である月が、鉱物の硬さを帯びるようになり、
月の砕ける音まで表現されているように、私には思われます。
「船は圧ふ水の中の天」という言葉により、
海の底に、星や月を宿す虚空の拡がり
仄暗く顕現するように、私には思われます。
実際、智慧海は虚空に似ていると考えられます。

On the first interpretation 'the sea impossible to cross over, or a great vessel for the voyage across the illusionary and transmigratory sea of life and death', a Chinese poem, with similar nuances, 'the oar pole penetrates the moon upon the bottom of the waves; the vessel dominates the heav'n within the middle of the waters' is retained in the reminiscence of my high school days. 'Tis memorized as Tang poetry composed by a Tang poet called '賈島'. From my perspective, by the verse 'the oar pole penetrates the moon upon the bottom of the waves', the waves and moon, which are essentially liquid and reflective rays respectively, seem to be tinged with mineral solidity, and e'en the sharp sound of cracking the moon is judiciously expressed. By the verse 'the vessel dominates the heav'n within the middle of the waters', the vastness of space, situating stars and the moon in itself, appears to be dimly revealed in the gray of the sea. Indeed, the wat'ry main of wisdom resembles the immensity of space, as I see it.

そのような虚空を秘める碧水澄鏡は、
銀河も液体からなる海も肉眼では見ることのできない、
夜も煌らかな京都の街中にも、確かに存在すると思えます。
事実、その夜景は天空を映す微白き澄鏡にも似て、
空の星々をも凌ぐ幾多の人の心の煌めきを蔵して、虚空の如く静まり
銀灰色に光輝いているように見えるのでございます。

That kind of pellucid mirror of deep blue water enshrining the aerial sphere surely exists, to my knowledge, in Kyoto City glittering at night where the Galaxy and the liquid ocean are invisible with the unaided eyne. In fact, the way I view the nightscape is that it is like a pearly mirror reflecting the

firmament, which is comprised of the scintillation of numerous minds excelling the stars in the welkin and sparkles as tranquilly as the celestial sphere in the silver-gray light.

「天の川は芝を流れはいたしません。」と『天守物語』にはございますが、現代都市の銀河は、今や天ではなく街を流れて、鋼色の海に溶かし込まれた有機・無機の無数の電解質の星々が瞬き、海の波の力が電力と化して燦然たる光を発しているかのように見えます。

The Tale of the Castle Keep says, ‘The river of the heav'ns does not flow on the grass.’ In my view, however, the Galaxy in contemporary cities runs not in the heav'ns but in the city centers, where the limitless electrolytic stars, organic or inorganic, are dissolving in the glassy, steely sea and shining brilliantly, and the refulgent light is radiated by transforming the power of waves into electricity.

波の静まった海が天の星月を水鏡の如く映し出すように、海はあらゆる世界を映す心の実相を表す、という故事もございます。

「水波の隔て」の喩えさながらに、智慧海に沈むかのような銀灰色の街は、それ自体が命と心の集合を秘める碧水澄鏡と化して、青い電解質の無数の煌めきを散らしつつ、その故事を暗示して下さるのだと私は考えます。

Tradition says that, as the serene sea mirrors the moon and stars in the heav'ns, so the placid waters reflect the true forms of mind imaging every aspect of the world. Just like the metaphor ‘the discernment of waters and waves’, the silver-gray city looks to be indicative of the tradition, as if to be submerged in the depths of the sea of wisdom, converted into the crystal looking glass of the azure waters that conceals the aggregation of life and mind, dispersing the blue resplendence of innumerable electrolytes.

「度する」には三重の意味があり、一つには渡る、通過する、二つには済度する、波羅蜜、

三つにははかる、考慮し理解する、でございます。

「難思の弘誓」は「難度海」を
ただ「渡る」「通過する」のみならず、
その「はかり難き」無数の心の煌めきを
「考慮、理解し」「済度する」というのが真意であると
私は考えるのでございます。

そして「難思の弘誓」と「難度海」の双対表現は、
如来のみ心の不可思議、無尽蔵のはかり難さと、
すべての世界を映し出す虚空の如き金剛心の実相のはかり難さを
一双として描写しているのであろうと、私は拝察いたします。

The term ‘度する’ has the following threefold significance: first, to cross over or pass through, secondly, to lead to salvation or pāramitā, and thirdly, to fathom, consider, or appreciate. The true intention of ‘the unfathomable and extensive vows to rescue all beings, viz. pūrva-praṇidhāna made by Amitābha (Amitāyus)’ is not only to pass through ‘the sea difficult to cross over, understand, and redeem’, but also to consider, appreciate, and save the effulgence of enigmatic, countless minds. I reverentially perceive that the dual expressions of ‘the unfathomable and extensive vows’ and ‘the sea difficult to cross over, understand, and redeem’ are depicted as a couplet of the boundless inscrutability of the cryptick Tathāgata-mind and the inexplicability of the real phases of celestial mind mirroring all the world like the surface of a diamond.

『当麻』の中將姫の舞衣の観世水と蓮葉の文様も、
心を濯ぎ清めて極楽に咲く蓮の色香に染める、という
極楽浄土の清らかな水の様相を象徴するとのことでございます。
衆生の世界を群生海と申しますように、
お浄土の虚空は、本願海の法性の都とも喩えられるのでございます。

Furthermore, in *The Taema Temple*, a classical masked drama, the lotus leaves and whirlpool patterns waving and changing like a view of the world, woven into the dance costume of Princess Chujo (Lieutenant General), symbolize the wat'ry jewels of the Pure Land where the mind is considered to be sanctified and tinged with color and fragrance of loti. As the world of sattva, viz. sentient beings, is named the sea of multitudinous beings, so the

eternal region of the Pure Land is figuratively described as the metropolis of dharmatā and the sea of pūrva-praṇidhāna.

度し難く無数の謎を秘めた巨大な心の海それ自体を推し量り済度できるのは、
「海」と釣り合う程に不可思議な
「虚空」にも似た如来の御心のみだと私は考えます。
「難思の弘誓は難度海を度する大船」という言葉の上に、
「難思の弘誓」と「難度海」の一双が、
数多の心の実相を煌めかせる
「虚空」と「海」を二重に映して、
聖果寺の唐詩「遙天白波に浸る」が如く
無限遠に円融無礙する光景を、私は遙かに望むのでございます。

It is conceivable to me that the only etherial and sublime Tathāgata-mind, equal to the sea in mystical depth, can understand and save the immense waters of incomprehensible minds per se enshrining non-denumerable enigmas. On the verse ‘the inscrutable, vastly mystical pūrva-praṇidhāna made by Amitābha (Amitāyus) for the salvation of all beings is metaphorically described as a great vessel for the voyage, salvation, and comprehension across the illusionary and transmigratory sea of life and death difficult to sail, redeem, and understand’, I command a faraway scenery where the couplet of ‘the unfathomable and extensive vows to rescue all beings, viz. pūrva-praṇidhāna made by Amitābha (Amitāyus)’ and ‘the sea difficult to cross over, understand, and redeem’, mirroring the duality of the space and sea sparkling the true facets of the eternal mind, are indistinguishably, unhinderedly harmonized to perfection in the infinite distance as if ‘the far-flung sky is immersed in white-crested waves’ in a Tang poem *The Temple of Sacred Fruit*.

8 November 2012

From 苕溪漁隱叢話 Tiaoxi Yuyin Conghua *by* 賈島 Jia Dao
「棹穿波底月船壓水中天」

A rhymed translation in iambic tetrameter (弱強四歩格の韻律による翻訳):
The oar pole penetrates the moon
Upon the bottom of the waves;

The vessel dominates the heav'n
Within the middle of the waters.

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

From 不盡言 Inexhaustible or Infinite Words

by 儒者堀景山 Confucian Hori Keizan

(1) 「只只心を公けに平かにして少しにても我を立て私意を指し出さぬやうにせ
ねバ眞實に聖人の道ハ見つけられましき事也」

I Will Most Humbly and Profoundly Pray:
A Shakespearean Sonnet on (1)

My reading and my learning are the same
As cordial prayers with th' least self-consciousness.
Removing dust from mine own mind and frame,
I study sterling Sages' righteousness.
Morality, pure faith and gratitude
Are necessary for eternal life.
Lead thou me, Buddha, to the proper road;
Destroy thou sarva-kleśa in my life;
Deliver thou the world from sins and deaths;
I will most humbly and profoundly pray.
The moon is full, refulgent in the depths
Of th' wavy, wat'ry wild in my mind's eye.
The Gods and BuddhāH see the hard assay
For me to practice genuine Sages' Way.