

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

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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)

顯真学苑副幹・法律翻訳者 梅原 麗 (顯真) 訳

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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

The Vanquishment of the Dark and Completment of the Vow, Part 3

破闇滿願 (3)

[解説]

[The explication]

これは始めに大行を標するに往生論註の讚嘆門の稱名の釋義をかかげたと同じように、讚嘆門の釋義をこなししてある。即ち、往生論註の讚嘆門に「彼无碍光如來名號、能破衆生一切无明、能滿一切志願」とある釋をうけてある。論註には名號といい、ここには稱名という。これ名號の徳が全うじて稱名の徳となるから同じ意味である。行文類のはじめに大行を指定して「大行者則稱无碍光如來名」とあるも、この讚歎門によつて如實の修行を讚え、如實の稱名を簡ば

れたことであるが、この大行を承けて破闇満願の徳を示されたものと窺われる。

如實の稱名は即ち是れ名號の流行であるから、稱名の相に約して名號の體徳をあらわされたのである。稱名は全く是れ名號の活現であるから、名號は衆生の無明を破し、衆生の志願を満たしたもう。この「満テタマフ」と點聲されてあることは深く注意すべきである。蓋し法體名號の妙用を示されたのである。

而して、後半の四句は稱名と名號と信心との融會を示して、能所不二、信行不二のありさまをのべて、大行の妙趣を結釋されたのである。

The author herein conducted exegesis of the gate (mukha, paryāya) of praise, or the category of praise for Amitābha (Amitāyus), in the same way as the author described exegesis of '稱名 (to praise, recite, believe on, and meditate on the sacred name of Amitābha (Amitāyus))' of the gate (mukha, paryāya) of praise, or the category of praise for Amitābha (Amitāyus), in *The Commentary on the Treatise on the Birth of Non-birth in the Pure Land* to indicate the great practice in the beginning. Scilicet, it is grounded on the exegesis of the gate (mukha, paryāya) of praise, or the category of praise for Amitābha (Amitāyus), in *The Commentary on the Treatise on the Birth of Non-birth in the Pure Land* 'The sacred name of the Tathāgata of the unhindered light that infinitely spreads over the worlds of all the ten directions, viz. Amitābha (Amitāyus) can mightily vanquish the sentient beings' all avidyā and can mightily complete all aspiration for the birth of non-birth'. It is described as '名號 (the sacred name of Amitābha (Amitāyus))' in *The Commentary on the Treatise on the Birth of Non-birth in the Pure Land* and it is herein described as '稱名 (to praise, recite, believe on, and meditate on the sacred name of Amitābha (Amitāyus))'. These have the same meaning because the grace and virtue of the sacred name of Amitābha (Amitāyus) is completed to become the grace and virtue of '稱名 (to praise, recite, believe on, and meditate on the sacred name of Amitābha (Amitāyus))'. In the beginning of *The Categorization and Collection of the Quintessential Texts of Śāstra and Vyākhyā on the True Practice of the Buddha*, the great practice is designated as 'The great practice is to praise, recite, believe on, and meditate on the sacred name of the Tathāgata of the unhindered light that infinitely spreads over the worlds of all the ten directions, viz. Amitābha (Amitāyus)'. This means that the yathāvad-bhāvikatā is praised and '稱名 (to praise, recite, believe on, and meditate on the sacred name of Amitābha (Amitāyus))' of yathā-bhūtam or tattva is selected as excellent by dint of this

gate (mukha, paryāya) of praise, or the category of praise for Amitābha (Amitāyus). By virtue of this great practice, the grace and virtue of the vanquishment of the dark and completement of the vow is indicated, methinks.

'稱名 (to praise, recite, believe on, and meditate on the sacred name of Amitābha (Amitāyus))' of yathā-bhūtam or tattva is the prevalence of the sacred name of Amitābha (Amitāyus), therefore the author expressed the substantial grace and virtue of the sacred name of Amitābha (Amitāyus) by recapitulating it into the phase of '稱名 (to praise, recite, believe on, and meditate on the sacred name of Amitābha (Amitāyus))'. '稱名 (to praise, recite, believe on, and meditate on the sacred name of Amitābha (Amitāyus))' is the vivid emergence of the sacred name of Amitābha (Amitāyus), therefore the sacred name of Amitābha (Amitāyus) can deign to vanquish the sentient beings' avidyā and can deign to complete the sentient beings' aspiration for the birth of non-birth. This Japanese phonetic reading '満テタマフ deigns to complete' should be profoundly noticed. Indeed the author indicated the exquisite and excellent function of the dharma-sthiti or the sacred name of Amitābha (Amitāyus).

Thus four phrases of the latter half of the text indicate that '稱名 (to praise, recite, believe on, and meditate on the sacred name of Amitābha (Amitāyus))', the sacred name of Amitābha (Amitāyus), and faith are comprehended, harmonized, and fused into unity. They also describe the phase of non-duality of the subject and object and the phase of non-duality of the faith and practice and conclude the exegesis of exquisite and excellent purport of the great practice.

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

From 正法眼蔵「夢中説夢」 The Quintessential Optic Treasury of the True Dharma, 'Explication of Dreams in Dreams'

by 道元禪師 Zen Master Dōgen

(1) 「この夢すなはち明明なる百草なり。」「このとき夢草・中草・説草等なり。これ参学するに、根茎枝葉・華果光色、ともに大夢なり」

From 正法眼蔵「都機」 The Quintessential Optic Treasury of the True

Dharma, 'All Yantra or the Moon'

by 道元禪師 Zen Master Dōgen

(2) 「現成せる百草万象の猶若なる、しかしながら仏真法身なり」

From 真如觀 Vipāśyanā of Tathatā

(3) 「コノ一花一香スナハチ真如ナレバ、法界ニ周遍シテ」

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

by Marcel Proust

(4) 'Mais plus tard j'ai compris que l'étrangeté saisissante, la beauté spéciale de ces fresques tenait à la grande place que le symbole y occupait, et que le fait qu'il fût représenté non comme un symbole puisque la pensée symbolisée n'était pas exprimée, mais comme réel, comme effectivement subi ou matériellement manié, donnait à la signification de l'œuvre quelque chose de plus littéral et de plus précis, à son enseignement quelque chose de plus concret et de plus frappant.'

'But in later years I understood that the arresting strangeness, the special beauty of these frescoes lay in the great part played in each of them by its symbols, while the fact that these were depicted, not as symbols (for the thought symbolised was nowhere expressed), but as real things, actually felt or materially handled, added something more precise and more literal to their meaning, something more concrete and more striking to the lesson they imparted.'

The Whole Plants' Tathatā in Great Dreams:

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

I saw cosmetics and some herbal tea
Made by extracting essences from roots,
Leaves, flowers, stems and fruits of natural plants.
Plants' Buddhatā and Tathatā entirely
Exist in powers, virtuous, high and holy,
Ubiquitous in Dharma's actual aspects.
I preach in great dreams on th' bright, hundred plants.
Dreams symbolise the unexpressèd beauty.
Plants represent, all unawares, the truth,

The vital energy as revery.
Attainment of the Buddhahood by being,
As well as by fire, water, air and earth,
Shall radiate śūnya, satya and bodhi
And shall elucidate whole creatures' dreaming.

(The cosmetics and organic blended herbal tea in this Petrarchan Sonnet are produced by Nemohamo and Love Tea and sold in Good Nature Station.)

From Delicious Food Is Happy Charity: There Are Supermarkets Who Thoroughly Commit Themselves to High Quality, viz, Additive-Free and Scrupulously Selected Ingredients

(1) 'In Search of Food Production to Be Limitlessly Natural'

From Christabel

by Samuel Taylor Coleridge

(2) 'O weary lady, Geraldine,
I pray you, drink this cordial wine!
It is a wine of virtuous powers;
My mother made it of wild flowers.'

From Kubla Khan: Or, a Vision in a Dream

by Samuel Taylor Coleridge

(3) 'And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise.'

'Delicious Food Is Happy Charity':

The Supermarket of High Quality, Part 2;

Significance of Food as Life Divine:

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

Good food and charity are fundamental
For any creature's life. They are connected
As one essential treasure for the mortal,
So worthy but the value is neglected
Because 'tis rooted in the life's abyss
And unperceived in superficial realms.
Food additives may cause a long-run crisis,
Unnoticed, hidden by their seeming calms.
Original and private brands developed
To be unlimitedly natural
Are of high quality, sincerely hoped
To be spread and acknowledged national.
The charitable spirit should be needed,
That harmony with nature be effected.