

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

The Vanquishment of the Dark and Completment of the Vow, Part 2

破闇滿願 (2)

[意譯]

[The translation that is faithful to the spirit]

上來、五經十文を引證して大行を窺うたが、これを要するに、南無阿彌陀佛

の名號を聞信して稱える稱名は、能く衆生のすべての^{まよい}生死の^{もと}根本となる疑の

^{やみ}無明を破り、また往生の^{ねがい}志願を^み満たしたもう。蓋し稱名は最も勝れた^{しんみよう}眞妙

の正定業である。正定業は佛名を稱念する念佛である。稱える念佛はそのまま
稱えられる南無阿彌陀佛の名號であり、南無阿彌陀佛の名號はそのまま ^{しょうねん} 正念
すなわち信心である。

As mentioned above, the great practice is investigated by citing as proof five sūtra and ten sentences for the auxiliary elucidation and revelation. In fine, the practice of praising, reciting, listening to, believing on, and meditating on the sacred name of Amitābha (Amitāyus) completing the buddhatā can deign to vanquish the avidyā, viz. suspicion and incomprehension of the wisdom of the Buddha, which is the root of abiding in the life and death, or all kleśa, of the sattva and can deign to complete the aspiration for the birth of non-birth. Indeed, '稱名 (to praise, recite, believe on, and meditate on the sacred name of Amitābha (Amitāyus))' is the righteous karman of samyak-samādhi which is the most excellent and supreme tattva and unfathomable and peerless tathā. The righteous karman of samyak-samādhi means praising, reciting, believing on, and meditating on the sacred name of Amitābha (Amitāyus). To praise, recite, believe on, and meditate on the sacred name of Amitābha (Amitāyus) is, as it is, the sacred name of Amitābha (Amitāyus) completing the buddhatā to be praised, recited, believed, mused, and contemplated. The sacred name of Amitābha (Amitāyus) completing the buddhatā is, as it is, the righteous faith or prasāda though it connotes the practice and the faith.

[構成]

[The construction]

上來、經文を引證した義意を要約して、大行の義趣を證成したのである。

As mentioned above, the author recapitulated the significance of citing as proof the sūtra and sentences for the auxiliary elucidation and revelation and proved and established the true and essential significance of the great practice.

24 July 2019

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

From Paradise Lost: Book IV

by John Milton

(1) 'Fenced up the verdant wall; each beauteous flow'r,
Iris all hues, roses, and jessamine
Reared high their flourished heads between, and wrought
Mosaic; underfoot the violet,
Crocus, and hyacinth with rich inlay
Broidered the ground, more colored than with stone
Of costliest emblem: other creature here'

From 大日經 Great Sun Sūtra

(2) 「復次秘密主 住此除一切蓋障菩薩 信解力故 不久勤修滿足一切佛法 秘
密主 以要言之 是善男子善女人 無量功德皆得成就」
「無量無數百千俱胝那庾多劫續集無量功德智慧具修諸行 無量智慧方便皆悉成
就」

Publication Number 65, Composition Number 81

At a Museum of Korean Art, Part 3;

The Ākāśa-Puṣpa (虛空華) as Sapphire-Regioned Stars:

A Shakespearean Sonnet on (1) and (2)

Written on 11 April 2020 and Published on 6 May 2020

(Lines 1-2 were composed while asleep on 10 April 2020; lines 3-14 were
written on 11 April 2020.)

I saw blue porcelain and patterns cobalt
Expressing clear ideas richly broidered,
By combination changing meanings latent,
In a museum where a warbler twittered.
They represent the azure ākāśa,
Chrysanthemums, peonies, padma-garbha (蓮華藏),
Five-petalled flower arabesques, et cetera,
Which seem to me the ākāśa-puṣpa,
Reminding me of sapphire-regioned stars.

Immaculate and steadfast Bodhicitta
Spreads far beyond the transient human shores,
To precious treasure varying any kleśa.
The boundless virtue of the Bodhisattva
Will be completed to be timeless jñāna (智).

(This Shakespearean Sonnet was written in a few hours immediately after I visited the Koryo Museum of Art, 'Elegant Celadon Porcelain and Brilliant Blue and White Pottery'. I dreamt of reading a collection of treatises and composing English poetry at dawn on April 11, 2020.)

Publication Number 66, Composition Number 77
A Fane of Lord Ono no Takamura (小野篁卿) at the Gate of th' Lotus Vehicle
Field, Part 1
Written on 6 April 2020 and Published on 11 May 2020

I visited King Enma's fane at th' entry
Of th' Lotus Vehicle Field. Pink cherry blossom,
In bloom expressing th' height of th' Buddha's mercy (普賢),
Adorned the Lady Violet's towerlike tomb.
She is deemed the incarnate Bodhisattva
Or rescued from the literary sin;
Antinomy is th' genius of the Tattva.
Her literature is the origin
Of Japanese art, culture and aesthetic.
King Enma's role is good purification
Of th' human world with explication graphic.
Her tale is also th' picturesque description
Of th' human evanescence beautified;
Th' veracity is proved and sublimated.

(This Shakespearean Sonnet was written in a few hours immediately after I visited and worshipped Great King Enma's Fane at Sembon Street and Lady Violet's grave and Lord Ono no Takamura's grave.)

(I am heartfully and deeply grateful to all Gods, BuddhebhyaH and sentient beings and I devote myself to study, diligence, effort and purification.)