

*Kenshingakuen*

顯真学苑

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

『教行信証新釈』英訳版

*Volume One*

卷上

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Title

題号

[本文]

[The text]

顯淨土眞實教行證文類序

[訓讀]

[The Japanese readings of Chinese characters]

けんじやうど しん じち けうぎやうしよう もんるい じよ  
顯淨土 眞實 教行證 文類 の 序 。 In addition, this

ten-character title is read ‘淨土の眞實の教行證を顯す文類’in

Japanese pronunciation.

[字解]

[The exposition of words and phrases]

顯 It represents enlightening and elucidating works, viz. the refinement and revelation of the hidden truth.

淨土 'Tis the abbreviation for 清淨國土 the Pure Land, where the Buddha is the Superior. The doctrine on the birth of non-birth in this Pure Land and the attainment of Buddhahood is named the Pure Land Sect (see [The annotation by the translator on the principle of the simultaneity of the birth of non-birth and the attainment of the Buddhahood] of 'Prefatory Remarks before the Main Text, Part 2' of *The Categorization and Collection of the Quintessential Texts of Śāstra and Vyākhyā on the True Teaching of the Buddha*). It is the mention of the name of this sect and the denotation of the Pure Land Sect founded by Saint Hōnen.

眞實 The truth: it is the term to be distinguished from provisional transience and wrong false. It signifies the true ultimate principle that is eternally invariable.

教行證 The teaching, practice, and enlightenment: the teaching is the doctrine expressed in the Word of the Buddha. The practice is the conduct expounded in the teaching. The enlightenment is attained as the result of the practice. There is the cause and effect relation betwixt the practice and the enlightenment. The teaching is the Word that represents significations explicated in sūtra. The practice and enlightenment are the ultimate truth expressed by the Word of sūtra. In specific terms, the practice and enlightenment are the birth of non-birth in the Pure Land through 念佛 the Nembutsu, in general, the meditation on Amitābha (Amitāyus) and the praise, prasāda, and recitation of His sacred name. *Sukhāvātī-vyūha (The Sūtra on the Buddha of the Infinite Life (Amitāyus))* in which these are explicated corresponds to the teaching.

文類 'Tis the abbreviation of 要文類聚 the categorization and collection of the quintessential texts of śāstra and vyākhyā. 'Tis a refined style of collectanea.

序 It connotes 叙 viz. description.

[意譯]

[The translation that is faithful to the spirit]

浄土宗の<sup>きょうぎ</sup>教義<sup>ねんぶつおうじょう</sup>すなわち念佛往生<sup>まこと</sup>のことわりが眞實であることを  
あら<sup>せんじゆつ</sup>顯わされた<sup>ようもん</sup>經論釋の<sup>ぶるい</sup>要文を、部類わけしてあつめた<sup>せんじゆつ</sup>撰述。これを  
<sup>せんじゆつ</sup>撰述する<sup>こころもち</sup>意趣を述べる。

The intention of anthologizing the categorization and collection of the quintessential texts of śāstra and vyākhyā on the true teaching, true practice, and true enlightenment of the Buddha is described, elucidating and revealing the truth of the doctrine of the Pure Land Sect, viz. the birth of non-birth in the Pure Land through 念佛 the Nembutsu, generally, the meditation on Amitābha (Amitāyus) and the praise, prasāda, and recitation of His sacred name.

[構成]

[The construction]

顯浄土眞實教行證文類の序である。そして、顯浄土眞實教行證文類の十字は本書の題號である。

'Tis the description of the categorization and collection of the quintessential texts of śāstra and vyākhyā which elucidate and clarify the teaching, practice and enlightenment of the truth of the Pure Land, and ten characters of '顯浄土眞實教行證文類' are a title of this scripture.

[解説]

[The explication]

宗祖が恩師と仰いだ法然の浄土宗は念佛往生を標榜した。ところが、この念佛往生は専修念佛ということを主張して、既成の宗派と傳統の行業を否定する鋭い批判性をもつていたために、當時の全教學界と社會一般から異端視せられ、法然の滅後においてもなお是認され得ないことを悲嘆して、この念佛往生の教義の眞實であることをあきらかにすることが、宗祖の畢生の念願であつた。本

書はその念願の發露である。

The Pure Land Sect founded by Saint Hōnen, whom Saint Shinran, the founder of the True Pure Land Sect, revered as his honorable mentor, professed the birth of non-birth in the Pure Land through 念佛 the Nembutsu, usually, the meditation on Amitābha (Amitāyus) and the praise, prasāda, and recitation of His sacred name. The Pure Land Sect insisted, however, that the birth of non-birth in the Pure Land was through 専修念佛 the wholehearted practice of the sacred name of Amitābha (Amitāyus). Because of the severe critique that gainsaid the established sects and traditional deeds, this sect was regarded as heretical by all the academic circles and the general public at that time and could not yet be endorsed e'en after Hōnen's passing away. The founder of the True Pure Land Sect, Saint Shinran, bewailed this situation, and his lifelong sincere wish was to explicate the truth of the tenet of the birth of non-birth in the Pure Land through the wholehearted practice and faith in the sacred name of Amitābha (Amitāyus). This work is the manifestation of his profound aspiration.

[題號に関するの翻訳者による註]

[The annotation of the Title by the translator]

「顯真の学と如実の行みかきわれら睦ひぬ洛北の苑」(梅原真隆)

‘Refining profoundly the erudition of  
the elucidation of the truth and yathāvad-bhāvikatā,  
we cultivate mutual friendship at the Lyceum in the northern part of Kyoto.’  
(Shinryu Umehara)

顯真学苑の「顯真」とは『教行信證』の具名「顯眞實…」に由来し、

『教行信證』の神髓はここにあると考えられております。

眞実とは如来、佛性、智慧、虚空、念佛、など様々なお言葉で表現され、

佛心のみ光が煩惱の雲霧に覆われても、その雲霧の下の空間は

明らかにしてあまねく光が満ちている、と正信念佛偈にも書かれております。

この眞実に関する微妙な表現は如何なることを暗示するのかを顯かにすべく、

ここに目に見える美しい形象としての眞実の一側面の描写を、

私なりに試みたく存じます。

‘顯真 Kenshin’ (The Elucidation of the Truth) in ‘顯真学苑 Kenshingakuen’ (The Lyceum of the Elucidation of the Truth) is derived from the appellation ‘顯眞實 Kenshinjitsu ...’ (the elucidation of the truth) in *Teaching, Practice, Faith and Enlightenment*, and the quintessence of this scripture is considered to be in this term. The truth is expressed by diverse words such as the Tathāgata, the Buddha-nature, wisdom, ākāśa, and 念佛 the Nembutsu (in general, the meditation on Amitābha (Amitāyus) and the praise, prasāda, and recitation of His sacred name). ’Tis written in 正信念佛偈 *The Verse of the True Faith and the Nembutsu* that, e’en if the light of the Buddha-mind is covered with clouds and mists of illusion, the space beneath the o’ercast is bright and universally effulgent with the light. To illuminate what this delicate expression of the veracity suggests, I should like to venture on the description of one phase of the truth as fair visible phenomena.

今宵、顯真学苑は雪の白さと月の白さを冠して、  
曇りなき澄明の内に灰白く存在しております。  
白雪のことを「無影の月」「不香の花」と申しますのは、  
お能の『葛城』でございます。  
雪を香りのない花と形容することにより、逆に雪の存在しない香が  
文字から馥郁と薫り立つように、私には思われます。  
また雪を影のない月と呼ぶことにより、逆に雪の月影に似た非在の煌めきが、  
文字から冴え冴えと輝き立つように、私には思われます。

At eventide, Kenshingakuen (The Lyceum of the Elucidation of the Truth), crowned with the whiteness of snow and moon, exists silverly in unobscured pellucidity. It is in *The Vine Castle* of the Japanese Noh theatre that white snow is named ‘the shadeless moon’ and ‘the scentless flower’. By describing snow figuratively as the scentless flower, it inversely seems to me that the nonexistent redolence of snow would be ambrosially emitted from the characters. By terming snow metaphorically the shadeless moon, it conversely appears to me that the nonexistent brilliance of snow analogous to the moon shades (the moonlight) would brightly and transparently luminesce from the ideograms.

『花鏡』に「抑（そもそも）、舞歌（ぶが）と者（いっば）、根本、

如来蔵より出来（しゅったい）せり、と云々（うんぬん）。」  
とございますように、その多くは佛法僧への供養や成佛を主題とする  
お能や歌舞伎にも、実相があるとされております。  
それらの文化はみ佛のお心の明らかな実相をも、曇りなく映し出すように  
私には思われますので、み佛への供養と実相の観察に有意義な具体例として、  
註に取り上げたく存じます。

As *The Flow'ry Mirror* says, 'Originally, the dance and verse stem in essence from the Tathāgata-garbha', so the Noh and Kabuki theatre, most of which deals with the veneration of the Buddha, dharma and saMgha and the attainment of Buddhahood as the themes, is also regarded as having the universal and eternal truth. To my mind, this culture lucidly mirrors the clear reality of the Buddha-mind; hence I should prefer to take a specific illustration in this annotation which is significant for the reverence to the Buddha and the observation and contemplation of the essential veracity.

以前に、京都の歳末行事の一つである吉例顔見世に参りまして、  
『石橋』の唐獅子牡丹を観ておりました時、牡丹が花ざかりであるにも拘らず、  
牡丹雪が真冬のように吹雪きはじめまして、  
この季節外れの演出は何故、と不思議に思いました。番付を読みますと、  
確かに「雪の降りつもる清涼山」「雪をいただいた石橋」と書かれておりました。  
また、舞台背景も雪景色でした。  
ただし切能物の『石橋』の季節は四月でございまして、  
雪景色ではなく、謡曲には、  
「松風の。花を薪に吹き（折り）添へて。雪をも運ぶ。山路かな」  
「向ひハ文殊の浄土にて常に笙歌の花降りて」と書かれていたのでございます。

Previously, at the Kyoto Southern Theater Year-end Grand Kabuki, i.e. one of the end-of-year traditional functions in Kyoto, I appreciated Chinese-style figures of lion spirits and peonies in *The Sacred Stone Bridge*, when white confetti representing large snowflakes, what is called peony petal snow, drifted as severely as in the depth of winter despite the full bloom of the peonies. I wondered what these out-of-season stage effects signified. The Kabuki Program obviously said, 'Mount Qingliang on which snow is piling up', 'the snow-crowned sacred stone bridge'. Furthermore, the stage scenery was a snowy landscape. Nevertheless, in the Japanese Noh theatre, *The*

*Sacred Stone Bridge*, which belonged among the concluding Noh plays, was set in April, not in the snowscape. The libretto of the Noh poetry of *The Sacred Stone Bridge* said, ‘The sougning wind among the pines blows flowers to firewood, also conveying snow through the mountain path’, ‘Across the sacred stone bridge is the Pure Land of Mañjuśrī Bodhisattva, where vocal music with free-reed mouth harps and flowers are always flowerily coming down’.

しかしこの謡曲の文章を思い出しました時、歌舞伎の『石橋』の吹雪は落花の雪、松風の散らす花吹雪だ、と私は気付きました。お能の『弱法師』におきましても、「二月（じげつ）の雪」とは梅の落花のたとえでございますのと同様に、歌舞伎の『石橋』で雪と見えたのは花であり、文殊菩薩のお浄土である清涼山には花が降ることから、それを踏まえて落花の吹雪を降らせているということだ、と考えたのでございます。

When recalling this Noh poetry, however, I realized that the snowdrift in *The Sacred Stone Bridge* of the Kabuki theatre was the snow of falling petals, the snowstorm of flowers strewn by the wind in the pines. That is to say, as in *The Blind Vulnerable Buddhist Priest* of the Noh theatre, ‘the snow in February’ is a metaphor for falling Japanese apricot flowers, so in *The Sacred Stone Bridge* of the Kabuki theatre, what looked like snow was flowers; in detail, I appreciated that the driving snow of flying flowers was fluttering on the basis of the shower of flowers on Mount Qingliang, the Pure Land of Mañjuśrī Bodhisattva.

簡潔に申しますと、歌舞伎の『石橋』におきましては、雪であって花ではなく、お能の『石橋』におきましては、花であって雪ではなく、雪と見るのも花と見るのも人の心であり、雪にもあらず花にもあらず、非在の雪と花の吹雪を払った所に真理は顕れるのだ、と私は気付いたということでございます。雪とも花とも言えぬ存在しない落花の吹雪によりまして、非在の雪花の二重効果の現れる舞台は更に明るく白く輝いたのでございます。

To explain concisely, in *The Sacred Stone Bridge* of the Kabuki theatre, the sight would be snow, not flying flowers. In *The Sacred Stone Bridge* of the Noh theatre, the sight would be flowers, not flying snow. 'Tis people's minds that view them as snow or flowers. I perceived that the truth was revealed where the nonexistent snowstorm of non-snow and non-flowers, which could be termed neither snow nor flowers, was cleared away. In consequence of the nonexistent scattering non-snow of fluttering non-flowers, the stage, where the dual effectiveness of the nonexistent snow and flowers became apparent, coruscated more brilliantly and more whitely.

事実、光というものは、空気中の無数の微細粒子に乱反射することによって、空間に拡散いたします。日中に辺り一帯の空間が明るいののは、空中の無数の微細粒子に光が反射するためなのでございまして、逆に真空中であるならば、空間は昼間のように明るくならないのでございます。

In fact, the light in itself is radiated in the space by being diffusely reflected in the innumerable floating fine particles in the atmosphere. The reason why the whole air in the daytime is bright is that the daylight is reflected in the countless minute particles in the space. Inversely in a vacuum, the void space would not be as light as the daytime atmosphere.

私共の貪愛瞋憎の雲霧とは、根拠の無いかりそめの姿、非在のものでございまして、真にあると言えますものは、ただみ佛の真実でございまして。不在の雪の白さと非在の花の白さにより、虚空がさらに明るく輝いたのと同様に、有とも言えず無ともいえぬ、あるかなきかのかりそめの微塵に散らばる雲の海のような千々の思いはそのままに転ぜられ、佛心の真実はまどかに星の虚空に輝くのだと私は考えるのでございます。日光が雲霧に覆われても、その雲霧の下の空間には明らかに陽の光が満ちていて、み佛のみ光には全く障害とならないのである、というこの喩えは、お念佛の無礙力である転悪成善の逆転効果を巧妙にあらわす、目に見える微妙な喩えだと思われるのでございます。「無影の月」という語におきまして「影」と「光」とが同じ意味を持ちますように、



影深き空間のみが、煌らかに輝く光の存在を知っているのであり、真理は影でも光でもない場所に空寂として顕現するのであろうと、私は拝察するのでございます。

Our sombre clouds and fogs of *tr̥ṣṇā* and *kodha* are the unsubstantiated transitory nonexistence and the true existence is the eternal verity of the Buddha. I realized that, as the space was more radiantly illumed by the whiteness of the nonexistent snow and flowers, so thousands of notions like the sea of clouds, which are dispersed as evanescent particles neither existent nor nonexistent, are intrinsically transformed and the truth of the Buddha-mind perfectly and permanently shines in the starred space. E'en if the sunshine is covered by clouds and mists, the space beneath them is filled with the splendorous sunlight and there is no obstacle to the radiance of the Buddha; this parable seems to me to be a visual exquisite metaphor which subtly represents the reversing effect of transmuting vice into virtue, the unhindered power of the Nembutsu. I observe with reverence that, as the 'shade' and 'light' have the same meaning in 'the shadeless moon', so the shadowy profound alone appreciates the existence of the glorious light and the truth should be clearly and celestially manifested as *sūnya* and *śānti* where is neither shadowy nor light.

Note 0. National Mentor Muso (literally translated as 'Dream Window') said in *The Catechism in the Great Dream*, 'A brilliant personage with clear eye discerns that the appearing or disappearing of visionary flowers in the space is essentially the immaculate *ākāśa* as it is.'

11 April 2012

*From* 早春 Early Spring *by* 趙雍 Choyo

「梅花庭院雪飄香」「梅花の庭院 雪 香りを飄 (ひるがえ) す」

A rimed translation:

The plum flowers residence,  
The snow flutters redolence.

行文類「題號撰號」 [The annotation by the translator written in the Shakespearean sonnet form in iambic pentameter] に、空華空果についての追

加的必要事項がございます。

Additional and necessary information on the flowering and fruit of ākāśa and śūnya is described in [The annotation by the translator written in the Shakespearean sonnet form in iambic pentameter] of 'Title and Name Selected' of *The Categorization and Collection of the Quintessential Texts of Śāstra and Vyākhyā on the True Practice of the Buddha*.

*From* 正法眼藏 The Quintessential Optic Treasury of the True Dharma  
*by* 張拙秀才 Zhangzhuo Xiucan  
「涅槃生死是空華」

A rhymed translation in iambic pentameter (弱強五歩格の韻律による翻訳),  
29 May 2017:

Both of the life and death and the nirvāṇa  
Are flowers of the ākāśa and śūnya.

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

*From* 梨之片枝 One Branch of a Japanese Pear Tree  
*by* 三條實美公 Prince Sanetomi Sanjō

(1) 「露ながらをりて捧ぐる秋萩の花も君をば慕ひ顔なる」

*From* 論語 The Analects  
*by* 孔子 Confucius

(2) 「子所雅言詩書執禮皆雅言也」「子の雅言する所は、詩、書、執禮、皆な雅言す。」

*From* 半蔀 Lattice Shutter  
*by* 内藤藤左衛門 Tōzaemon Naitō

(3) 「一花の小善も真如の冥利に基づくといへり。」「花の色香のそれぞれに、三世の仏に供養せし」

Fair Poetry with Pearls of Sparkling Dews:

A Sonnet on (1), (2) and (3), 14 July 2017

Fair poetry is th' clear-eyed medium  
Betwixt the holy mind and human wisdom.  
The medium transmits veracity  
As living flowers offered to the Holy  
With pearls of sparkling dew reflecting light  
Of Tathatā within the flowers' heart.  
The flow'rs are to BuddhebhyaH consecrated  
As living on the earth, not harvested.  
The flowers' good roots stem from Tathatā  
Led and blest by internal Buddhata.  
Like twinkling dewy flowers, poetry  
Originates in Tathāgata beauty.  
I study precious poetry to know  
Divine minds, good deeds and essential law.