



Metta

Spring 2020

Inside this issue:

-Page 1
Treasures in the BSC Library of Buddhism and Eastern Philosophy and Culture.
Kevin Kuniyuki

-Page 2
In the Time of Coronavirus
Rev. Dr. Mark Unno

-Page 3
Essays of
Rev. Michio Tokunaga

-Page 4
The Ballad of Gutoku Ran
W. S. Yokoyama

-Page 6
Amida Buddha, My Savior
Richard St. Clair

-Page 7
Mahalos and In Memoriam

-Page 8
Upcoming Events

Treasures in the BSC Library of Buddhism and Eastern Philosophy and Culture. Scholars Represented in the BSC Library

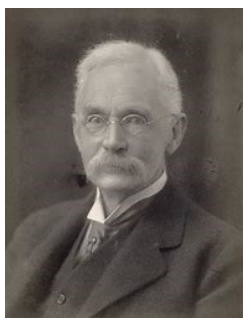
Kevin Kuniyuki

During the late nineteenth and twentieth centuries there was a keen interest in Eastern Philosophies and Religions in England, Germany and France. And the interest was not superficial so quite a few scholars of this time became proficient translators of Sanskrit, Pali and Chinese. They spoke at scholarly gatherings in Europe and the United States, and published many books and translations. As the study and scholarship increased translation and publication became an international effort involving scholars and from India, Burma (present day Myanmar), China, Ceylon (present day Sri Lanka), and Japan.



One of the most representative works of that time period was the *Sacred Books of the East*, a monumental 50-volume collection of English translations of religious works from Asia. It includes philosophical and religious writings from Indian Vedas, Hinduism, Taoism, Confucius, Zoroaster, Islam, Buddhism and more. It was compiled and edited by Max Müller, who was Oxford's first Professor of Comparative Philology (study of language and literature).

He studied Philology and Classical Languages including Sanskrit at the Leipzig University. Müller translated Buddhist works from Sanskrit to English, including *The Larger Sukhavati Vyūha Sutra* (known at the Daikyō in the Hongwanji), that were included in the *Sacred Books of the East* published by Oxford University from 1879 to 1910.



Also contributing translations to *Sacred Books of the East* was T. W. Rhys-Davids, who developed an interest in Pali and Buddhism while serving in Britain's civil service in Sri Lanka and studied the language and collected inscriptions and manuscripts. After he returned to Britain, he published translations in the *Sacred Books of the East*, became a Professor of Pali at the University of London, and later took up the Chair of Comparative Religion at the University of Manchester. Among his translations from Pali to

English included in the *Sacred Books of the East*, was *The Questions of King Milinda*, a thought provoking dialog between the Greco-Indian King Milinda (Menander, king of a Buddhist kingdom later known as Gandhara). Rhys-Davids also promoted Buddhism and study of Pali in Britain and founded The Pali Text Society in 1881. The Society still exists today and has continued Professor Rhys-David's mission of translating all of the Pali Buddhist scripture to English and aiding learning the language of Pali.

The pages pictured in this article are from the original Oxford editions that are found in the BSC Library of Buddhism and Eastern Philosophy and Culture.

THE LARGER SUKHĀVATĪ-VYŪHA

DESCRIPTION OF SUKHĀVATĪ,
THE LAND OF BLISS.

Om. Adoration to the Three Treasures! Om. Adoration to all the glorious Buddhas and Bodhisattvas! Adoration to all Buddhas, Bodhisattvas, Āryas, Śrāvakas, and Pratyekabuddhas, past, present, and to come, who dwell in the unlimited and endless Lokadhātus of the ten quarters! Adoration to Amitābha! Adoration to him whose soul is endowed with incomprehensible virtues! Adoration to Amitābha, to the Gīta, to thee, O Muni!

I go to Sukhāvati through thy compassion also; To Sukhāvati, with its groves, resplendent with gold, The delightful, adorned with the sons of Sugata,— I go to it, which is full of many jewels and treasures; And the refuge of thee, the famous and wise.

§ 1. Thus it was heard by me. At one time the Bhagavat¹ dwelt in Rāgagr̥ha, on the mountain Gr̥dhraakūṭa, with a large assembly of Bhikṣus,

¹ The Blessed, i. e. Buddha Śākyamuni.

THE QUESTIONS. OF KING MILINDA.

REVERENCE BE TO THE BLESSED ONE, THE
ARAHAT, THE SAMMĀ-SAMBUDDHA.

BOOK I.

THE SECULAR NARRATIVE¹.

1. King Milinda, at Sāgala the famous town of yore,
To Nāgasena, the world famous sage, repaired.
(So the deep Ganges to the deeper ocean flows.)
To him, the eloquent, the bearer of the torch
Of Truth, dispeller of the darkness of men's minds,
Subtle and knotty questions did he put, many,
Turning on many points. Then were solutions
given
Profound in meaning, gaining access to the heart,
Sweet to the ear, and passing wonderful and
strange.
For Nāgasena's talk plunged to the hidden
depths
Of Vinaya and of Abhidhamma (Law and
Thought)

¹ Bahira-kathā, literally 'outside talk'; so called in contradistinction to the religious character of the subjects treated of in the remaining books.

In the Time of Coronavirus

The vast shimmering sky blue
 Outlines delicate pink petals
 Cherry blossoms, early this year
 So calm and beautiful
 This day in March
 Yet so eerie and unfamiliar
 In the time of Coronavirus
 Streets empty of cars and people
 Except the lonely few
 In the time of 'social distancing'
 We find ourselves turning within
 Anxious thoughts, concerns
 Unfurling against the background of
 The limitless Ocean of Light of
 Great Compassion
 Home again, in deep silence
 I am led to bow, palms together
 All beings are one with me, I am led to become one with all beings
 Amida Buddha
 Her Heart of Great Compassion opening,
 Illuminating, enveloping, and dissolving
 Deep within
 My heart, in Her heart
 Namu Amida Butsu



— Rev Dr Mark Unno —

The current logo from all the documents I have found was designed in 1992 under the direction of Rev. Yoshiaki Fujitani, when he was director of the Buddhist Study Center. The background of the black circle with the white stripes images a scene of the calm ocean and symbolize serene and tranquil state of mind created by the Buddhist teachings which is represented by the white lotus flower in the center of the logo.



This also symbolizes the BSC, located in Hawaii on the crossroads of the Western cultures and the Oriental cultures, which shares the better understanding of different cultures and contributes towards the peace of human beings and the world.

The white lotus flower symbolizes a stage that is associated with the state of bodhi; that of becoming awakened to the wonders of it all. When one reaches this state it is said that one has mental purity and has reached a state of spiritual perfection.

Metta
 The Newsletter
 of the Buddhist Study Center
 Volume 50, Number 1– Spring 2019

METTA is published by the:

Buddhist Study Center
 1436 University Avenue
 Honolulu, Hawaii 96822
 Phone: (808) 973-6555
 Fax: (808) 973-6551
 E-mail: kwong@honpahi.org
 Director: bscdir@honpahi.org
<http://www.bsawahaii.org>

The views and opinions expressed in METTA reflect only the views and opinions of its writers and contributors, who are solely responsible for its content. No material that appears in METTA may be reprinted or republished in any one's without permission.

Excerpt from Hongwanji Shimpo December 1, 2017



Rev. Michio (Ichido) Tokunaga
Dean, House of Hongwanji Academicians

The Important Thing that Buddhism Teaches Us

It is the great torch in the long night of ignorance;
 Do not sorrow that your eyes of wisdom are dark.
 It is a ship on the vast ocean of birth-and-death;
 Do no grieve that your obstructions of karmic evil are heavy.
 (Collected Works of Shinran, Vol. I, p. 407)

The main cause of the last Dharma-age is “me.”

Shinran composed the above wasan when he was 86 years old, and it is found in the Hymns of the Dharma Ages. It was some ten years after he completed the Hymns of the Pure Land and Hymns of the Pure Land Masters at age 76. It is well known that this is his last work that he composed near the end of his life, and in addition to the content, it is indeed a remarkable accomplishment for someone of such advanced age in the Kamakura Period (1192-1333).

This collection of wasan is often referred to as the “Hymns of the Last Dharma-age,” and they very frankly describe the unchangeable situation of the difficulty and near-impossibility for humans to be saved and liberated from the cycle of birth-and-death no matter the period of history. More clearly said, the world that we live in today is already in the period of the Last Dharma-age.

In looking at the development of scientific technology and advances made in medical treatment, it is easy for anyone to come to feel that human intellect has no limit. However, we can see that in our world, nothing has really changed from that of the past for we can see that such things as wars, conflicts, strife, and discrimination continue today. One gentleman whom I highly respect and refer to as a myokonin 妙好人 (a wondrous person who has deep insight and understanding of the Jodo Shinshu teaching) in Hawaii, is the late Dr. Alfred Bloom. He was a professor at the University of Hawaii and wrote the following:

In the past, people used clubs, spears, and bows and arrows to kill each other. Today, they use firearms and bombs. However, no matter which method is used, the fact remains the same that people are still being killed.

These words capture our intrinsic nature as human beings, namely, our ignorance and foolishness. This is not simply because we happen to have been born during this Last Dharma-age. Rather, it behooves us to come to realize and reflect retrospectively on ourselves that each of us is the main cause of the Last Dharma-age.

The torch of the Tathagata that dispels the darkness

This month’s wasan are the words of one of disciples of Honen, Seikaku Hoin, who was one of the senior members, and Shinran has passed down those words through this hymn. For those of us who were born in this world during

(Continued on page 7)

The Ballad of Gutoku Ran

This is a historical fiction in the form of a ballad by W.S. Yokoyama. It is based on the later part of Shinran's life inspired by an event of Mr. Yokoyama's later life: the birth of his grandson Subaru who is pictured below.

The Ballad of Gutoku Ran (continued)

On a significant event late in the life of Gutoku Shinran

As performed live by Brother W. S. Y. to early morning crowd November 23, 2019

- It is probably in the time of Rennyo that the *Kecchimyaku monju* is lopped off from the end of the *Tannisho*. Since it indicates someone else as the heir to the teaching, this is the document Rennyo does not want people to see.
- The *Tannisho* itself remained in circulation. The Otani University Museum has a *Tannisho* copy dated 1519. That is only twenty years after Rennyo's death. But already at this point the *Kecchimyaku monju* is not attached to it.
- We might laugh at Rennyo's fears as imaginary. After all what is there to fear. But the CWS also does not give us a full translation of the *Kecchimyaku monju*. Nor does anyone dare to append it to the *Tannisho*.
- As to who would be the next custodian of the memorial hall the criterion was blood lineage. When Kakushinni chose Kakue over Yuizen, it made Yuizen furious. After all his father Zennen was the one who had given Kakushinni the deed to the land it was built on. It was possibly at this point Yuizen had to tell him the truth as to who his real father was.
- With the selection of Kakue the next heir to the custodianship would be Kakunyo. But Yuizen again protested. Kakue died as a result of exposure to the cold some months after Yuizen took the key to the memorial hall from him by force one winter night. Yuizen then struggled with Kakunyo for the right to be heir to the lineage.
- It is around this time Kakunyo writes the *Life of Shinran*. In the end Yuizen flees Kyoto for Kamakura, taking the statue of Shinran with him. There is still a section of Kamakura that bears the name of the temple he founded there.
- As for Kakunyo he wanted to win the trust of the disciples by saying he was the rightful heir to the custodianship of the memorial hall in the lineage of Shinran–Nyoshin–Kakunyo. In so doing he betrays Kakushinni in whose line he is descended. He also stops using the myogo Honzon scrolls and installs the traditional statues or images of Buddhas. The *Honganji* loses its unique flavor and becomes absorbed into the expected pattern for Buddhist temples.
- It is likely that the *Tannisho* was written for benefit of Kakunyo at the request of Kakushinni. Kakunyo writes a similar work that borrows some materials from *Tannisho*. He claims he heard these stories from Nyoshin. This is to affirm he is in the lineage of Shinran and Nyoshin. In fact he is known to have met Yuizen. It is not impossible that Yuizen handed him the copy of the *Tannisho* at that time with the *Kecchimyaku monju* attached as a separate volume.
- The *Tannisho* refers to the time of the Shin crisis of the 1250s. In 1256 things come to a head with the crisis in the Shin community. Leaders of the Kanto communities make the long journey from Tokyo to Kyoto. But I would contend that, thanks to Kakushinni's planning, Shinran was prepared for their visit and was able to allay their doubts.
- When they arrived they were given the choice to follow Shinran or not. It was up to them. Those who chose to remain loyal to him were shown the portraits he had made of himself and myogo Honzon scrolls he had specially designed for the occasion. These were scrolls were signs of his authorization that the leaders could take back to their home communities.

- One of the famous portraits of Shinran is known as the Anjo no goei. His disciples took it to the Nagoya area where they established a new Shin community. It has been handed down ever since and is now in the collection of the Higashi.
- This Shinran portrait scroll was likely conceived by Kakushinni. It would be put on display in the memorial hall she conceived. In this dream within a dream, before he died Kakushinni wanted a place where the spirit of Shinran would dwell. After all when one passes from this world the spirit dwells not in Pure Land thereafter. Once the spirit makes the ascent to birth in Pure Land immediately it returns to this world to work for the salvation of all beings related to it.
- We can also assume Kakushinni was the one who arranged to have Shinran's portrait painted in a certain way. In the foreground there is a walking stick, a brazier, and a pair of sandals. They symbolize Shinran's willingness to go to wherever you are whatever the season. He is always ready to come to your side to listen to what you have to say.



Image from Higashi Honganji

- Often overlooked is the fact the Shinran portrait scroll has inscriptions above and below. On top there are two quotations from Vasubandhu's treatise and three from the Larger Sutra. Below is a quotation from Shinran's *Shoshinge*.
- The inscriptions are all written in kanbun. To decipher the inscriptions into Japanese Shinran composed the *Songo shinzo meimon*. *Songo shinzo meimon* was in part a codebook for the disciples to decipher the inscriptions on portraits and the myogo Honzon scrolls. It also meant the disciples could listen to Shinran's comments on the inscriptions wherever they were.
- Today we have no idea why Shinran composed *Songo shinzo meimon* since the portraits scrolls and myogo Honzon scrolls are not included in the *Shinshu seiten* or CWS (Collected Works of Shinran). In a way a most significant face of the Teaching he wanted to present has been lost and an important historical period of his life closed off to us.
- Some years ago a large art book format book on the myogo Honzon scrolls was published. The inscriptions were visible but the explanations by the experts largely ignored them. It was hard to tell whether the inscriptions were beyond them or beneath them.
- The myogo Honzon scrolls specially designed by Shinran were another clever invention. They use the standard lotus dais to support the myogo Honzon. This part was done by professional painters. Shinran would then inscribe the myogo Honzon to float above the lotus dais. It was the choice of formula for the myogo Honzon that is of interest.

(Continued on page 5)

(Continued from page 4)

- Some scrolls are of the simple Namu amidabutsu type.
But Shinran also had other unique motifs that he designed with select inscriptions on top and bottom. Although he preferred these inscribed myogo Honzon scrolls the motif was phased out later on for the simpler formula. With this shift, however, Shinran's preference has been shut off to us and we are the poorer for it.
Today it is of interest to examine these scrolls further and possibly make replicas of them.
- More often the myogo Honzon scrolls these days show a Buddha image as the Honzon.
It is significant Amida Buddha is always portrayed as standing and even taking a step toward us.
But this is not what Shinran preferred.
If we look carefully, however, there are some temples that have Namu Amidabutsu displayed as their myogo Honzon such as Honolulu Betsuin (Nishi) on Pali Highway.
- There is in fact a clear message that Shinran wished to convey to us late in life.
That message is contained in the inscriptions to the scrolls.
It is perhaps the point on which the Tannisho turns.
Yuien was aware of it but did not wish to state it explicitly in the Tannisho.
It is framed in the Shoshinge portion used as an inscription on the myogo Honzon scroll.
- This final period of Shinran's life is usually overlooked.
One reason is we hardly get to see the inscribed myogo Honzon scrolls that Shinran designed.
Their significance has been lost on us.
It was when I saw a blurry monochrome image in an old book that I was struck by what the inscription said:
"Nyorai e" the title of the Tang version of the Larger Sutra.
Shinran was quoting the Nyorai e!
Up to then I thought it was an incidental text.
This inscription told me otherwise.
- In some documents written late in life Shinran also refers to a text written in China by someone who happened to die in 1173 the year he was born.
The same text is referred to in Honen's Senchakushu.
Here we come across another text we know little about:
Wang Rixiu's Longshu Jingtuwen, Longshu Pure Land Writings.
Shinran refers to it in some documents late in life.
- ANU (Australia National University) has images of a Wanli 21 1593 edition in its open research repository.
It was soon printed in Japan in a 1617 edition.
Scholars have known of its existence since the seventeenth century if not before
But have yet to fully explore its significance in relation to Honen and Shinran's teaching.
- For Shinran it is important as the source of certain quotations from the Tang era Bodhiruci's Larger Sutra translation Nyorai e.
Since the translation postdates Shandao by thirty years or so it does not figure in the Pure Land system developed by Shandao.
Thus, it is at this point that Honen as well as Shinran departs from Shandao by relying on the Tang era Nyorai e.
- Shinran quotes the Nyorai e often enough in Kyogyoshinsho but the text does not seem to have not been studied adequately.
This impression comes from examining the quality of the Nyorai e quotes in CWS.
The quality of translation tends to be poorer than for the rest of the text.
- It would seem scholars up to now have done all the hard work investigating the early texts and there is nothing new to be done.
But that is not the case.
Much of the important work still remains to be done.
Experts are great, though, when they do the work.
- Specifically, we (they) need to look further at
 - (1) the Tang era (early eighth century) Bodhiruci's Larger Sutra translation Nyorai e,
 - (2) the Wang Rixiu's Song (twelfth century) work Longshu Pure Land Writings, and
 - (3) Yuien's thirteenth-century work Kecchimyaku monju as the "lost" appendix to the Tannisho.
- Why Shinran is so happy to see his grandson Yuien is he thinks this boy will grow up to become his spiritual heir as well as the heir in his blood lineage.
In the end, however, no Shinran-Yuien-Yuizen lineage ever developed.
Life blessed him with grandchildren but was not so kind to the dreams us doting grandfathers have for them.
- Yuien and Kakushinni as well might have died thinking the same.
Since Yuien fathered a child who drew from the Shinran blood lineage he was not unwilling to write a document called Kecchimyaku monju that indicates Shinran had someone else in mind as the heir to his spiritual lineage.
His own child would continue the blood lineage.
- Shinran also approved of the love between Yuien and Kakushinni even though it was a forbidden love that should never have happened.
He recalled the time when he was with Honen and had fallen in love with Eshinni.
Even though Honen was a Tendai monastic his entire life, he approved of their love.
He even showed them a statement in the Nyorai e on faith, joy, and love.
- With Honen's blessings Shinran and Eshinni married openly.
They started out on a new life together to create a new variety of nenbutsu Buddhist community based on faith, joy, and love.
At the same time their love drew criticism from the traditionalists around them.
- This led to Honen and Shinran's exile.
They were sent to lands in opposite directions from Kyoto.
Honen was exiled to Shikoku while Shinran was exiled to Echigo.
Shinran's exile to Echigo put him in the support network of Eshinni's father.
Most likely they had conceived a child who did not survive until adulthood.
- Shinran felt partly responsible for Honen's exile.
But by chance he was able to help him.
After some years had passed he wrote to a member of the imperial court asking to change his name to Gutoku.
The words gu and toku themselves sound as if Shinran is calling himself a simple baldheaded fool.
- As a sign of repentance Shinran's request was widely talked about in court circles.
Until at last someone said it was time to pardon Honen and his followers.
Thereafter Shinran wore the name Gutoku as a badge of pride.
By calling himself that,
Basically it was as if he were falling to his knees dogeza before the authorities,
he was able to obtain Honen's release.
Honen was able to return to Kyoto where he died within a year at age eighty.
- Shinran's statement on Gutoku is contained in the Kecchimyaku monju.
Someone has badly paraphrased it in the third person
And affixed it as part of an historical note at the end of the present Tannisho.
But this further assures us that
the Kecchimyaku monju was indeed appended to the Tannisho at one time.
- Honen's sympathy for Shinran and Eshinni's vulnerable position shows his concern for the plight of women in a patriarchal society.
This is an important theme in Pure Land Buddhism.
But it does not come to the surface until the Nyorai e makes its statement on faith, joy, and love, where love is spoken of in positive terms.
- Those who cling to a patriarchal model or male monasticism immediately condemn the sutra's positive interpretation of love.
But Honen saw this as a guiding light.
It made him decide to descend the Mount and enter the world of living beings.
Shinran also descends the Mount but does not consciously know the reason he has done so.
It is only through Honen who approves of his love for Eshinni that he awakens to the truth that the universe turns on love and compassion.

(Continued on page 6)

<p>Amida Buddha, My Savior</p> <p>Thank You, Amida Buddha, For rescuing me from birth-and-death. I need no other saviors, For You are all I will ever need.</p> <p>I have come a long way Over countless kalpas, Born and dying over and over In samsara, the realm of suffering.</p> <p>Amida knew the plight Of me and all others, caught In the net of pain and ignorance And blinded by foolish passions.</p> <p>All this Amida knows: For, as the Buddha of Infinite Wisdom, He understands The specific nature of all karma.</p> <p>It's amazing, to contemplate The infinitude of Amida Buddha; We simply cannot grasp the vastness Of His Wisdom and Compassion.</p> <p>He is truly the Greatest Of all the countless Buddhas Throughout the Ten Quarters, For He has saved us, one and all.</p> <p>Let us open our arms and hearts, Let us joyfully receive The Blessings of Salvation Amida offers us unconditionally.</p> <p>With His Gift of Shinjin We will certainly be reborn In His Land of Peace and Bliss And become Buddhas there ourselves!</p> <p>So Let us Join Together in Praise, singing:</p> <p>NAMU AMIDA BUTSU Thank You, Amida Buddha! I take Refuge in Your Holy Name And the Power of Your Primal Vow.</p> <p>Gassho, Richard St. Clair (Shaku Egen)</p>	<ul style="list-style-type: none"> ◦ In my entirely fictional account Eshinni is Honen's "righthand man" who knows how to work with people to get things done. Kakushinni inherits this trait. Honen is in a fix when Kanezane tells him his daughter has spotted Shinran in a group of monks and wants to marry him. ◦ Honen tells Kanezane he does not do marriages. Kanezane tells him, <i>I stand between you and perdition.</i> <i>You will do what I want you to do.</i> Honen bows <i>dogesa</i> as Kanezane walks out. ◦ Honen sends Eshinni to make Shinran fall in love. He is one of the instructors at the one hundred day spring retreat at Rokkakudo. Kanezane's daughter is enrolled there as part of her cultural education. It is day five of the retreat. But instead of getting Shinran interested in Kanezane's daughter Shinran looks into the eyes of Eshinni and falls in love with her. Mission accomplished. ◦ That night, early in the morning Shinran had a dream in which Avalokitesvara aka Kannon appeared to him and said, <ul style="list-style-type: none"> ◦ <i>O Seeker, if it is your karma to embrace a woman in violation of your vows,</i> ◦ <i>I will assume the body of that woman you would so violate,</i> ◦ <i>And throughout our life together I will adorn it with wonders,</i> ◦ <i>Till life's end when I lead you to Birth in the Land of Ultimate Bliss.</i> ◦ That is the way love works. It is as if the whole universe was created from the start just to have the two of us meet by chance for one moment in the busy crowd when the world stops long enough for us to fall madly in love. ◦ Kanezane's daughter returned home in tears. Kanezane was furious and withdrew his support from Honen leaving him an open target for his enemies. The nenbutsu persecution begins in earnest. ◦ For Shinran Honen's trust in him meant everything. Even if he had to follow Honen to hell he would. Yuien felt the same way when with Kakushinni sitting alongside he confessed what he had done and Shinran approved of his love for Kakushinni. <i>You are my son now, Yuien, why should I be unhappy?</i> Tears of joy and tears of sorrow poured from their eyes. Somehow everything would turn out all right even as the world started to collapse around them.
--	--

MAHALO FOR YOUR DONATIONS TO THE BUDDHIST STUDY CENTER

For Buddhist Study Center

Neal Fukushima	Hiroshima, Japan
Lisa Yanagi	Honolulu, HI
Joyce Winough	Green Valley, AZ
Mary Matsuda	Honolulu, HI
Rodney Moriyama	Honolulu, HI
Dennis Sekine	Aiea, HI
JoAnn Yosemite	Kaneohe, HI
Richard Okano	Hilo, HI
Stephen Chinen	Mililani, HI

For Metta

Ethel Kawahara	Waipahu, HI
Brian Nagata	Dublin, CA
Mike Clancy	Toronto, Canada
Ruth Tokumi	Honolulu, HI

In Memory of

None received before the publication of this issue.

We gratefully welcome memorial donations and donations in all forms. We are now on Paypal! There is a link on our website. Please make all checks payable to the Honpa Hongwanji Mission of Hawaii. Thank You.

(Continued from page 3)

the Last Dharma-age, it ponders the question, “What is it that we can ultimately depend on?”

There are notes that Shinran inscribed detailing the meaning of “long night of ignorance” and “great torch” that are found in the copy of the wasan transcribed by Kenchi, who was one of Shinran’s followers.

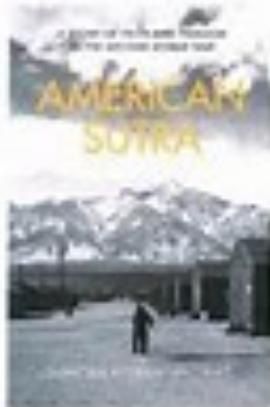
Blind passions are likened to a long night of ignorance.

Amida’s Primal Vow is likened to a torch.

In this verse, he brings forth the correlation between the darkness of our ignorance being dispelled by the illumination of the torch of the Tathagata’s wisdom.

The intellect of contemporary people has the possibility of producing seemingly limitless abundance and conveniences. However, we should not forget that the Tathagata’s wisdom, which teaches us the true meaning of life to us, is completely different and in a separate category of its own.

Translation by Gene Sekiya



Duncan Ryuken Williams

AMERICAN SUTRA

2020 Summer Session

Honpa Hongwanji Mission of Hawaii
Buddhist Study Center
1436 University Avenue
Honolulu, HI 96822-2415

NONPROFIT ORG
U.S. POSTAGE
PAID
HONOLULU, HI
PERMIT NO. 9044

ADDRESS SERVICE REQUESTED

The word "Metta" is written in a large, bold, black, stylized font. The letters are thick and have a slightly irregular, hand-drawn appearance. The 'M' is particularly large and prominent.

is a publication of the
Buddhist Study Center

Director Rev. Kevin Kuniyuki

Editor Rev. Kevin Kuniyuki

Contributors Rev. Michio (Ichido) Tokunaga
Rev. Dr. Mark Unno
W. S. Yokoyama
Dr. Richard St. Clair

Translators: Rev. Gene Sekiya
W. S. Yokoyama

Upcoming Events

Due to efforts to stem the spread of the Covid 19 virus all classes are canceled until further notice.

2020 Summer Session will be held as a Webinar June 22 to 26 with Dr. Duncan Williams. More details coming soon.

