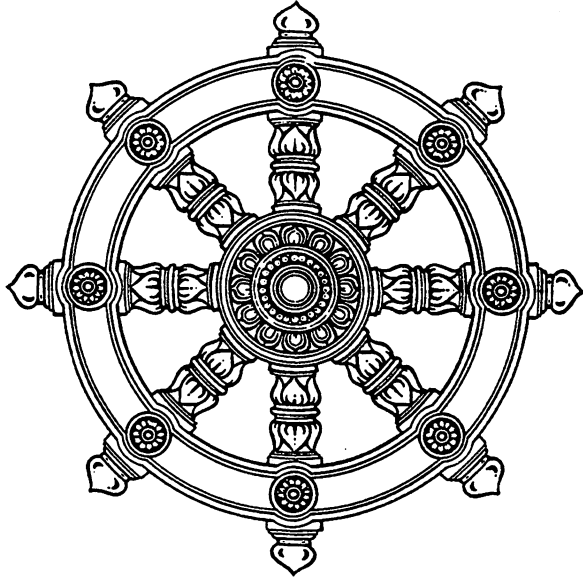


SENSHIN BUDDHIST TEMPLE



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Hanamatsuri 2001

Cover Designs:

Dharmachakra: "dharma-wheel" - The "Wheel of the Dharma" - One of the many symbols of Buddhism, the wheel of the teachings has eight spokes representing the Eightfold Noble Path as set down by the Buddha Shakyamuni. Prior to World War II, the symbol of Buddhism in our sect was the Swastika, an ancient Indian symbol. In deference to the horrors of the Holocaust and the use of the Swastika as a symbol of the Nazi Party, the American Buddhists have replaced it with the Dharmachakra. In Asia, the Swastika is still the symbol of Buddhism and Jainism and is regarded as a religious symbol.

Kujō Sagarifuji: “九条下がり藤— Kujō-pendant-wisteria”- The pendant wisteria crest is the official crest of the Hongwanjiha or Nishihongwanji branch of Jōdoshinshū Buddhism. It was offered to the Hongwanjiha by the Kujō family, a great patron of the Hongwanjiha.

PREFACE

This book was prepared for the 50th anniversary of Senshin Buddhist Temple celebrated on June 9th & 10th 2001.

Our special thanks to Rev. Nobuo Miyaji for help in translating the sung gāthās, to Yōko Miyagawa for notating the chanted gāthās and sutras, and to the ministers of the Southern District for their advice and expertise. I have translated the sung and chanted gāthās into English as well as the Ekōku Dedications, the Threefold Refuge, Ryōgemon Creed, and the Jōdoshinshū Daily Creed and assume responsibility for all errors.

The Buddhist terms found in this book are from Pali, Sanskrit, and Japanese. Diacritical marks have been used for each language except where those terms have become part of the English language. They are not used in the chanted texts. The chanted gathas and sutras in Japanese, beginning from the back of the book, correspond to the English page numbers. Foreign terms are first translated literally in italics.

In Gassho,

Rev. Masao Kodani, Editor

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SENSHIN BUDDHIST TEMPLE

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SENSHIN BUDDHIST TEMPLE HISTORY

Established in 1951 as an independent temple, the Senshin Buddhist Temple belongs to the Jōdoshinshū Sect, Hongwanjiha School, of Japanese Mahayana Buddhism and is popularly referred to as Nishihongwanji. Senshin Temple is an affiliate of the Buddhist Churches of America that is made up of some 60 temples in the continental United States with headquarters in San Francisco. An overseas branch of Jōdoshinshū Hongwanjiha whose parent temple is in Kyoto, Japan, the Buddhist Churches of America (BCA) is one of six overseas Sanghas, the others being Hawaii, Brazil, Mexico, Canada, and Europe.

Senshin Temple began as Senshin Gakuin, a Japanese language school and Sunday School conducted by Rev. and Mrs. Junin Ono from the Los Angeles Honpahongwanji Buddhist Temple (which became the Los Angeles Hompa Hongwanji Betsuin in 1931). He was succeeded by Rev. Hirofumi Kuwahara in 1932, Rev. Bumpō Kuwatsuki in 1938, and Rev. Jōtetsu Ōno just prior to the U.S. entering World War II.

With the bombing of Pearl Harbor and the U.S. entry into the war, all Japanese and Japanese-Americans on the west coast were interned in prison camps. The new educational complex and altar that was built in 1938 at 1336 W. 36th Pl. was boarded up for the duration of the war. Fortunately the new building was completely paid for and placed under the care of Rev. Julius Goldwater, the first Caucasian minister of Jōdoshinshū who was assigned to the Los Angeles Betsuin. Rev. Goldwater cared for the belongings of the internees that were stored at the Betsuin while keeping in touch with the internees in the various camps, bringing them what he could.

With the end of the war on August 11, 1945, the Japanese began to return from the camps. Rev. Goldwater requested permission to convert the Gakuin into a hostel for returning families until they could find accommodations elsewhere. The hostel was run by Rev. Goldwater, Rev. & Mrs. Kanmo Imamura, and Rev. Arthur Takemoto (then a student). From 1945 to 1947, the hostel provided temporary housing for many families as they came out of the camps and until they could find temporary housing of their own. Rev. Kyōshiro Tokunaga, then a student from Japan began to teach Japanese language at Senshin and Rev. Kuwatsuki from the Los Angeles Betsuin began religious programs in 1947. It was during these years that the Gakuin flourished in the center of the Japanese-American community known as "Seinan" or "south-west" Los Angeles.

On May 1, 1951, the Senshin Gakuin became the Senshin Buddhist Church, an independent church with Rev. Bumpō Kuwatsuki of the Betsuin being asked to become the founding minister, assisted by Rev. Kōyō Tamanaha.

Rev. Bumpō Kuwatsuki	- 1951-1958 - Head Minister
Rev. Kōyō Tamanaha	- 1952-1954
Rev. Takujō Suginari	- 1954-1955
Rev. Taitetsu Unnō	- 1957-1962
Rev. Gibun Kimura	- 1958-1960 - Head Minister
Rev. Enryō Unnō	- 1960-1970 - Head Minister
Rev. Tetsuo Unnō	- 1962-1968
Rev. Masao Kodani	-1968 -1978

Rev. Hōshin Fujikado - 1970-1978 - Head Minister
Rev. Hōshin Fujikado - 1978-1988
Rev. Masao Kodani - 1978 - Head Minister

In 1985, Senshin Buddhist Church officially changed its name to the more appropriate Senshin Buddhist Temple.

SENSHIN TEMPLE SCHEDULES

Senshin Temple Family Services are held every Sunday from 9:30am. This is a Family Service in the Hondō (main hall), after which the Sangha divides into the following groups:

English-speaking adults group in the Classroom Bldg.
Dharma School children in the Classroom Bldg.
Twice monthly Japanese-speaking group in the Hondō.

Monthly Memorial Service (Shotsuki Hōyō), in memory of those who have died in that month is usually observed on the first Sunday of each month. On request, the listing of the name of the deceased and the person observing the memorial appear in the *Prajñā* newsletter.

Buddhist Holidays: Buddhist holidays are according to the Japanese Jōdoshinshū tradition, set according to the western calendar.

Shūshō-e:	New Years Day Gathering - 1/ 1
Hōonkō:	Shinran Shōnin Memorial - 1/ 16
Nehan-e:	Historical Buddha's Death - 2/15
Higan-e:	Spring Equinox Gathering- 3/ 21
Hanamatsuri:	Historical Buddha's Birthday - 4/ 8
Gōtan-e:	Shinran Shōnin's Birthday - 5/21
Kangi-e:	Gathering of Joy (Obon) - 7/15
Higan-e:	Autumn Equinox Gathering - 9/ 23
Eitaikyō	Perpetual Memorial - November
Jōdō-e:	Bodhi Day, Shakyamuni Buddha's Enlightenment - 12/ 8

Holidays are generally observed on the Sunday closest to the above dates.

Study Classes: Study Classes in English and Japanese are conducted on regular and periodic basis. Please refer to temple schedules.

Hōwakai: (Dharma Discussion Sessions) are held periodically in English and Japanese in members' homes.

Seminars: Religious seminars are presently held twice a year in March and September during the Spring and Fall Higan observances.

Retreats: Retreats are held at retreat sites out of town periodically from three-day sessions to one week sessions.

Kekkonshiki (weddings), **Sōshiki** (funerals), and **Hōji** (private family memorial services) can be arranged by phoning the temple.

A Short History of Jōdoshinshū

Jōdoshinshū belongs to the Mahāyana or north and East-Asian tradition of Buddhism. The other great tradition is the Theravada or South and Southeast Asian tradition. Within the Mahāyana tradition, Jōdoshinshū may be distinguished from all the other schools by its rejection of all specific practices which are thought to lead to Bodhi (awakening), labeling them as ego-centered self-power.

Jōdoshinshū means the "True Essence of the Pure Land Teaching" as well as the "Sect of the True Pure Land Teaching". Its founder is Shinran Shōnin (1173-1263ad) who was ordained in Kyoto as a Tendai monk at the age of nine. For the next twenty years, he lived the life of a monk on Mt. Hiei, the great Tendai monastic complex to the north-east of the city of Kyoto. There he spent the next twenty years in sincere study and meditation but despaired of not getting any closer to Bodhi.

Discouraged by his non-progress on the Buddhist path, and by the corruption of the monastic communities, he left Mt. Hiei and descended to the city of Kyoto. It was here that he met the monk Hōnen and was led to the Nembutsu teaching.

As the Nembutsu teaching spread, it was condemned by the established religious authorities who succeeded in having Hōnen and many of his disciples, including Shinran, defrocked and sent into exile. During his period of exile, Shinran was to preach among the common people in the remote provinces. In his later years, he returned to Kyoto to study and write while corresponding with his many followers in the provinces. Shinran died in Kyoto in 1263ad at the age of eighty.

Since his death, the Jōdoshinshū Sect that developed around his teachings divided into ten schools, the two largest of which are headed by blood descendants of Shinran. These two are the Jōdoshinshū Hongwanjiha or Nishihongwanji, and the Shinshū Ohtani-ha or Higashi Hongwanji.

Jōdoshinshū Buddhism

In Buddhism, how we see ourselves and the world is said to be warped by an instinctive self-centeredness, a self-centeredness which clouds our vision of things and misdirects our understanding of them. Shinjin (true-mind) in Jōdoshinshū is not to see clearly but rather to see this situation clearly. Further, this awakening is not arrived at through vigorous self-discipline and meditative austerities. Mustering the forces of a self-centered being cannot lead to non-self-centeredness. In other words, self-power leads to increased self-centeredness. Against this, is the "other" power of reality and truth which is ignored so long as the self reigns supreme. This Other Power surrounds and sustains us in spite of our ignorance of it. One becomes aware of Other Power as one becomes aware of Self-Power and can thereby let go of it.

This Truth-Reality called Other Power is ineffable and beyond description. It is beyond shape and form and beyond categories of

time and space - and yet, it is expressed in human terms by an anthropomorphic image called Amida Buddha, or the more abstract formulation of "Namoamidabutsu" in Chinese characters. This is the Nembutsu which literally means "I take refuge in the Buddha Amida". It is not a mantra, but the name of the working of Truth-Reality.

The Truth-Reality called Amida Buddha then, is the central object of veneration in Jōdoshinshū temples. This definition of Buddha is not to be confused with the other definition of Buddha as a human being who realizes or experiences this Truth-Reality. Shakyamuni Buddha is thus a human being who realized or experienced the Truth-Reality called Amida Buddha.

The Pure Land (Jōdo) is the land, state, condition in which Truth resides. It is thus the land in the past and in the future, as well as in the here and now - that is infinite in time and space. It is again paradoxically expressed in spatial terms as located in the West, although "west" indicates no place but a direction. In Buddhist imagery, the direction west, the direction of the setting sun, is connected to the color red and the condition of meditation. The Pure Land is more often referred to in Japanese as "Gokuraku" or the condition of being "extremely at ease", a basic characteristic of Bodhi.

Jōdoshinshū also means "the true meaning of the Pure Land teaching", in which case it refers to Shinran Shonin's interpretation of the Pure Land tradition of Buddhism, since Shinran himself had no thought of establishing a separate sect of Buddhism. .

The Buddhist Churches Of America "Temples"

Officially founded on September 1, 1899 in San Francisco, what is today the Buddhist Churches of America began as an overseas missionary program of the Jōdoshinshū Hongwanjiha (浄土真宗本願寺派-*"pure-land-true-sect-true/meaning-original-vow-temple-school"*), headquartered in Kyoto, Japan. Formerly known as the American Buddhist Organization (Beikoku Bukkyōdan - 米国仏教団), the name was changed in 1944 to the

Buddhist Churches of America or BCA. This was done by the national organization of Buddhists then headquartered in the Topaz Relocation Center in Topaz, Utah, one of the many camps in which Japanese and Japanese-Americans were incarcerated during World War II. It was an attempt to reorganize and "Americanize" the Sangha and to shift emphasis from the Japanese to the English language.

There has been a move in recent times to change the word "church" to "temple." The objection to the word "church" lies in its meaning of "house of God" since the Buddhists deny the existence of a supreme creator God. The word "temple" is preferred since the Japanese word "tera" (寺) and the usual English translation of "temple" both mean simply "a space marked off for a religious purpose."

The BCA temples have been largely ethnic institutions composed almost entirely of Japanese and Japanese-American members. There has however, been a small but continuous participation in temple life of non-Japanese priests and laymen since the early 1900's. These numbers have shown significant increase as succeeding generations of Japanese-American Buddhists join mainstream culture.

Since Jōdoshinshū is a layman-centered, non-monastic sect of Buddhism, the buildings of the temple complex are designed to serve a lay community of Buddhists rather than a separate order of monks. The Jōdoshinshū clergy is by tradition and doctrine a married clergy, and its temples are committed not to a mountain seclusion but to cities and towns. It has no monks or nuns, only priests male and female. Unlike other Buddhist traditions, the Sangha in Jōdoshinshū refers to all Buddhists and not just to the order of monks and nuns or priests. Thus the buildings in a typical BCA temple complex serve three basic purposes:

1. A ceremonial or ritual purpose: This takes place in the Hondō (本堂 - *main hall*) of the complex. The Hondō houses the altar and is the main building of the complex. The Hondō is sometimes incorrectly referred to as the

Seidō (聖堂 -*sacred-hall*), a word used in reference to the main hall of a Confucian temple or to the sanctuary of a Christian church. A large temple may have one or more additional altar rooms usually referred to as "chapels," which are used for family memorial services. There may also be a Nōkotsudō (納骨堂 - *cremated-remains-hall*) or columbarium. These may either be part of the Hondō or a separate building.

2. An instructional purpose: There is usually a classroom building or area of classrooms for instruction. Instruction ranges from Buddhism, Japanese language, Japanese and/or Buddhist culture to crafts, cooking, etc. Meetings, community programs, etc. Also take place in these classrooms.
3. A social-cultural purpose: Usually called the Social Hall, this building invariably contains a large kitchen and eating area for banquets, shows, receptions, various cultural events, and the serving of Otoki (齋- *mealtime*) or vegetarian meals after Buddhist holiday services.

In some cases all three buildings are combined into one multipurpose building. Some temples have gymnasiums, teahouses, bell towers, minister's residence, etc.

Traditionally the temples were not only religious centers, but social, cultural, educational, and economic self-help centers as well. Prior to World War II, almost the whole of Japanese life outside the home took place at the temple. This was in keeping with the tradition of village temples in Japan being the center of village life. This tradition was reinforced from the outside in America by a history of strong anti-Japanese sentiment, especially in the Pacific coast states. In the early period, old Christian churches were bought and converted into temples. It is only in more recent times that new temples have been built along more Buddhist lines. The Christian influence in architecture, music, and service format however is unmistakable. Recent trends have shown a return to more traditional forms of architecture and

liturgical music.

In the traditional language of Jōdoshinshū, in its architecture, and in its liturgical music and ritual movements, there is a strong sense of the horizontal rather than the vertical. References are to the "inner" and "outer," to the "left" and "right" rather than to "above" and "below." In architecture, the roof is the main element of the buildings, with a sweeping horizontal thrust. The buildings are rectangular with the entrance on the widest side rather than on the narrow side as is the case in Christian buildings. As you enter the building, the altar area will be along the entire length of the opposite wall. The eye is drawn from side to side rather than upwards. The seating area is tatami mats placed between the many pillars that support the roof. The effect is one of walking through a forest towards the altar of Bodhi - recalling the origins of Buddhism in the forests of India.

In BCA temples, the tendency has been to use a central aisle with the entrance to the building placed at one narrow end and the altar at the other end. Although this has solved the "problem" of seating in chairs the largest number of people in the space allotted, it has also resulted in a confusing clash of lines; a long narrow seating arrangement with a central aisle which draws the eye upward, in a building whose lines are otherwise horizontal.

HONDŌ - 本堂 - "main-hall": The Hondō is the principal building of the temple complex and is divided into two parts: the Naijin (内陣 - *inner-area*) or altar area, and the Gejin (外陣 - *outer-area*) or seating area. With the rise of the Pure Land schools in Japan, a new type of architecture was created to meet the needs of its followers. Prior to the 13th century in Japan, the Naijin took up the major portion of the floor space of a temple. This was to accommodate the large number of monks who lived in monastic surroundings. Rituals were conducted only by the monks. Laymen did not participate in the rituals but only attended as observers in a small area called the Gejin.

The new emphasis placed upon communal gatherings of

laymen and priests together by the Pure Land schools resulted in the shrinking of the Naijin area and the enlarging of the Gejin area. This is particularly the case with Jōdoshinshū where Shinran Shōnin had effected the most radical changes in the definition of the Buddhist clergy and its function. Until Shinran, Buddhist monks maintained a celibate life of secluded practice in mountain monasteries or taught in metropolitan temples that catered to the aristocracy. They were required to cut off all ties with their families and the secular world. Shinran however, viewed himself as being "*neither monk nor layman*" (非僧非俗 - *hisō hizoku*), a position which gave rise to a new definition of Buddhist clergy, one that is perhaps best translated as "*priest*." Shinran considered all beings as "*fellow travelers*" (御同行 - *Ondōgyō*) and "*fellow brothers and sisters*" (御同朋 - *Ondōbō*) on the same path of the Nembutsu. Laymen as well as priests were to be participants in ceremonies and rituals and not simply observers. Later history was to complicate this egalitarian view of Shinran with the creation of a hereditary priesthood in Jōdoshinshū.

Although the idea of communal gatherings of laymen and priests in the temple was to greatly change the course of Japanese Buddhism, certain distinctions between priests and laymen continued. One such rule is the tradition that only a priest may enter the Naijin, and this only when he or she is in full vestments. There are no doubt sociological reasons for this rule, but the religious reason is fairly clear. The Naijin is a representation of the Buddhist concept of the universe, and more importantly, the realm of Enlightenment. Thus only one who was well versed in the meaning of the symbols found in the Naijin was prepared enough to enter it. This meant a priest in full vestments, full vestments being a sign of his or her qualification. One who entered the Naijin had to know what he was entering into, what was required of him in thought, speech, and action, so that the ritual he performed resulted in the deepening of understanding and naturalness of action which was his goal.

In Jōdoshinshū the order was reversed – the Naijin and the ritual performed in it was ideally the natural expression of what one had been awakened to. The ritual was in praise of the Truth

called Amida that one had been made aware of. It was not a means to the awareness but rather the result of it. Like the Nembutsu, the chanting and other ritual acts were seen as the expression of gratitude and joy that naturally arose from the awakening experience. In orthodox language, they are the expressions of gratitude and joy for the Wisdom and Compassion bestowed upon us by Amida Buddha.

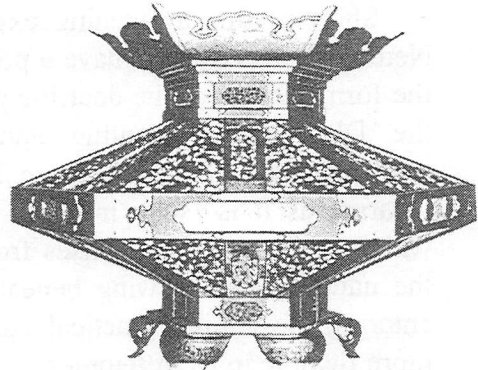
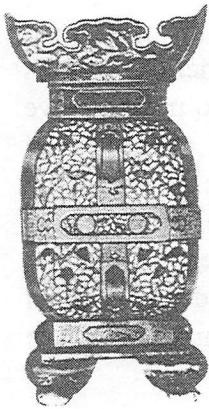
Short of this awakening experience however, the ritual and Nembutsu nevertheless have a powerful teaching function. Just as the formal study of the doctrine prepares the mind to truly receive the Dharma, so chanting and Nembutsu, and the physical movements of the ritual prepare the other five senses to receive the Dharma as it is (*sono mama*). Together they are the practices which reorient our six senses from the normal order of things to the natural order flowing beneath them. As regards the rule of entering the *Naijin*, practical considerations have made the rule more flexible in BCA temples.

GEJIN - 外陣 - *outer-area*: The Gejin is the seating area of the *Hondō* and takes up approximately four-fifths of the total floor space. Chairs or pews have replaced *tatami* mats.



Kōro - 香炉 - *incense-burner*: At the front of the Gejin, directly in front of the main altar, is large Kōro or incense burner of dark metal on a lacquered wood stand. The Kōro is most often decorated with figures of dragons, elephants, Chinese lions, and/or a lotus. A number of smaller Kōro may be found to the left and

right of the central Kōro. On the lacquered-wood stand will be a round, lacquered-wood box called a Kōgō (香盒 - *incense-box*) that is filled with a ground incense. This incense is placed on the glowing embers in the Kōro and is the basic ritual of Oshōkō (御焼香 - *burning-incense*). For this reason, senko (線香 - *stick-incense*) is never stuck vertically in the incense burner but is laid horizontally on the ashes.



Tōrō - 燈籠 - *lamp-basket*: Hanging from the ceiling of the Gejin or on pillars and walls of the Gejin, are two types of lanterns called Tōrō. The first is a jar shaped lantern of metal usually attached to pillars or walls of the Gejin. The second is a hexagonal lantern of metal and suspended from the ceiling. The lanterns are very often donated by members and have the donors name and the circumstances of the donation engraved on them.

Saisenbako - 賽錢箱 - *offering-box*: A large offertory box is often found either at the entrance to the Gejin or next to the central Kōro. In some cases the offertory box, called the Saisenbako is built into the stand upon which the Kōro stands. The Kanji or Chinese characters on the box most often read:

Saisen - 賽錢 - *offering*,
 Jōzai - 淨財 - *pure-offering*, or
 Kisha - 喜捨 - *joyously-discarding*

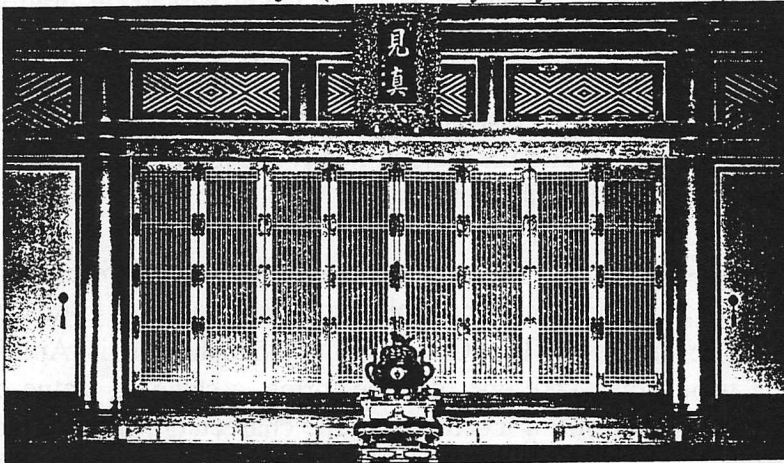
The Kanji imply that Dana or "giving" is to be done without

ulterior motive; without the desire for thanks or recognition, without any self-centered thoughts.

Gaku - 額 - *tablet*: The Gaku is a tablet or framed plaque placed above the Makishōji. It will either be a quotation from the sutras in Chinese characters or the characters *Ken-Shin* (見真) meaning "Seer of Truth." This is the posthumous honorary title bestowed upon Shinran Shōnin by the Emperor Meiji. The Gaku at Senshin frames the characters Hik-kyō-e (畢竟依) meaning "Ultimate reliance or point of reference", referring to the Buddha Amida. The calligraphy is by Zenmon Kōshō Ohtani, the former head of the Jōdoshinshū Hongwanjiha. The Gaku was donated by Rev. Hōshin Fujikado.

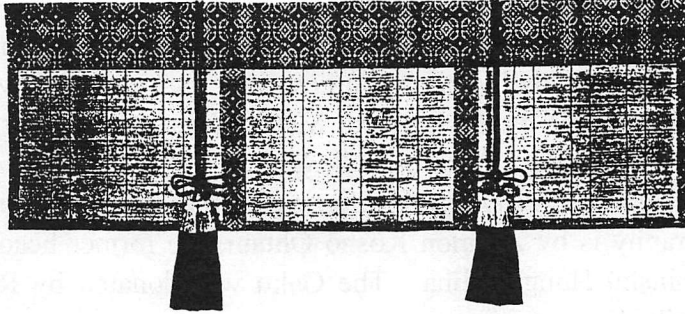
Most temples will also have an organ or piano and one or two speaker's stands in the Gejin.

NAIJIN: 内陣 - *inner area*: The Naijin or altar area is made up of one, three, or five altars, depending upon the size of the Hondō. The Naijin is anywhere from a few inches to several feet above the level of the Gejin (traditionally only a few inches).



Makishōji - 卷障子 - *folding-barrier*: The Naijin is usually closed off from the Gejin by a series of folding Shōji or paper screens. The wooden lattice of the Shōji is painted in black lacquer and decorated with metal ornaments. In some temples the Naijin is be closed off by a simple curtain.

Fusuma - 襖 - *sliding door*: The Fusuma is a sliding door faced with a solid sheet of heavy paper. The paper may be plain gold in color or painted with Phoenix birds, wisteria, etc. Larger temples will have Fusuma on either side of the makishōji.



Suiren (Misu) - 翠簾 - *green-blind* (御簾 - *honorific-blind*): The Suiren or more simply, Misu, is a blind made of thin strips of bamboo edged in brocade. They are suspended from the cross beams between the front pillars of the Najjin. They were originally used as sun and wind-screens in palace architecture. The rolled-up blinds are held up by metal holders decorated with tassels.

Ranma - 欄間 - *transom-space*: The Ranma is a transom carving found directly over the Makishōji. The wood carved decoration may be a simple geometric design or an elaborate carving of birds, flowers, heavenly beings, etc. In Jōdoshinshū temples, the Ranma carving is most often of peacocks and peony flowers in gold leaf. The Golden Peacock and the Golden Peony are the bird and flower associated with the Buddha Amida.

Gohonzon - 御本尊 - *honorific- principal-object of reverence*: The central altar enshrines the Gohonzon or "central or principal object of reverence." The Gohonzon of Jōdoshinshū is Amida Buddha which may take one of three forms; a standing statue of wood, a picture scroll, or a scroll with the characters Na Mo A Mi Da Butsu (南無阿弥陀仏 - *I take refuge in Amida-Buddha*) written on it. Rennyō Shōnin states that a painted picture of Amida Buddha is preferable to a statue, and that the written characters Namoamidabutsu is preferable to the painted picture.

This is in recognition of the tendency of man to look upon Amida

Buddha as a concrete "thing" of definite form and physical attributes and to rely upon it as one would an anthropomorphic god. The six-character scroll is thus preferred by Rennyō Shōnin over that of the statue or picture representation of the reality called Amida Buddha. Be that as it may, the statue of Amida Buddha is



still the most common form of the Gohonzon. The statue is always a standing statue of wood, usually gilded in gold leaf. The statue leans slightly forward, representing the dynamic aspect of Wisdom-Compassion. The mudra or hand gesture is the an-i-in-jōbongeshō, (安

慰印 - 上品下生) or the gesture of tranquillity and protection, signifying the entry of Amida Buddha into the realm of sentient beings for the purpose of teaching and effecting their awakening. The thumb and index fingers of both hands are joined to form the circle or wheel of perfection; i.e., the dharma of the Buddha, perfect and eternal, having neither beginning nor end. The right hand is raised to shoulder level with palm facing outward symbolizing Wisdom, the attainment of perfect Bodhi, the Nirvana world. The left hand hangs pendant with palm facing outward, symbolizing Compassion, the world of Samsara, and the turning of all sentient beings to the truth of the Dharma. The raised hand also represents Light and the pendant hand Life, Amida being the Buddha of Infi-

nite Light and Life.

Between and slightly above the eye is a spot called the Byakugō (白毫- *white-hair*), originally said to be a tuft of white hair that curled to the right and one of the 32 physical marks of a Buddha. The Byakugō is said to emit rays of light and is symbolic of the third or spiritual eye. The Nikkei (肉髻- *flesh-hair*) or protuberance on the top of the head is another of the 32 physical marks of the Buddha. It is the "bump of spiritual Wisdom". The statue stands upon a throne or dais in the shape of a lotus blossom. The symbolism of the lotus is highly developed in Buddhism. The lotus grows in muddy water but rises above the water to bloom pure, beautiful, and unaffected by the defilements that surround it. Unlike other plants, the lotus flower at full bloom already has fully developed seeds at its base - that is to say, the flower and seed develop simultaneously. This is related to the Dharma and Bodhi that also arise simultaneously in the Pure Land tradition. The lotus flower is associated with sentient beings and the offering of lotus flowers to the Buddha is symbolic of abandoning ones imagined nature and returning to ones true nature.

Behind the statue and attached to the throne or dais is the Kōhai (光背- *light-background*) or "*background of light*" from which is derived the halo of western religions. Two types of Kōhai are used. First is the Kōhai in the shape of a boat standing on end. It is carved with intricate tracery and gold-leafed. A lotus flower motif is carved just behind the head of the statue. The second and more common form of the Kōhai is a half-boat shaped background topped by 48 spokes radiating from a circle behind the head of the statue. The spokes represent rays of light and the number 48 is for the 48 Vows made by the Bodhisattva Dharmākara, who perfected them to become Amida Buddha.

Tochō - 斗帳 - *house-screen*: The Tochō is a curtain of hemp, metal or brocade that outlines the body of the statue. Originally the curtain completely hid the statue and was raised only when ceremonies took place.

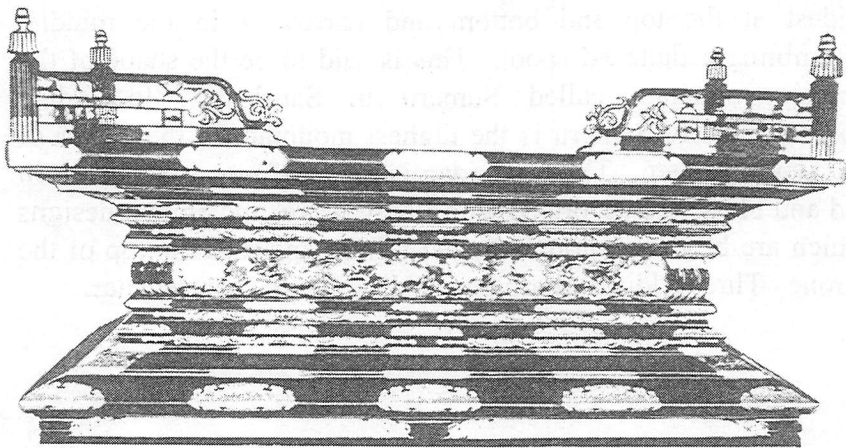
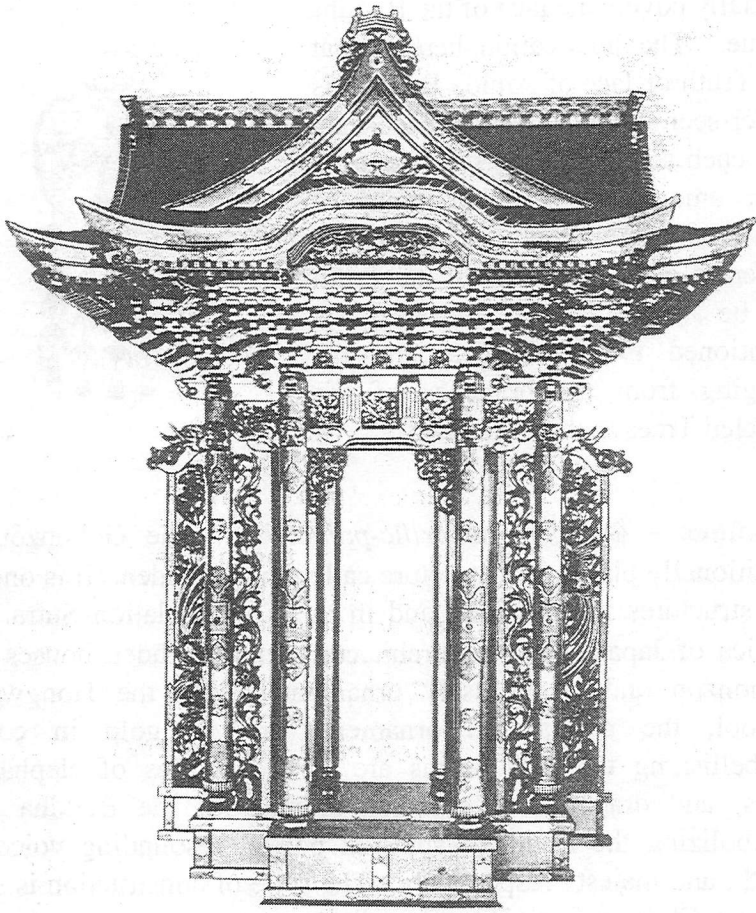
Keman - 華鬘 - *flower-decoration*): Derived from neck and hair

ornaments worn by men in ancient India, the *Keman* is made of cloth or metal and is attached to the top center of the *Tochō* and partially covers the face of the Buddha statue. The implication here is that the Truth or face of Amida Buddha is never seen completely, that each man and each sentient being sees from his own unique and peculiar point of view, and that there is always a different or deeper view of the Truth to be seen. This ornament is mentioned in the Larger Sutra as hanging from the branches of the jeweled Trees in the Pure Land.



Gokūden - 御宮殿- *honorific-palace-hall*: The Gohonzon is traditionally placed in a structure called the Gokūden. It is one of the structures in the Pure Land in the Contemplation Sutra. A replica of Japanese palace architecture, the Gokūden houses the Gohonzon and is profusely ornamented. In the Hongwanji School, the pillars and ornaments are all gold in color. Embellishing the roof beams are carved figures of elephants, lions, and dragons, all guardian animals of the Buddha and symbolizing the Buddha's spiritual power, resounding voice of Truth, and majesty respectively. The style of construction is said to be in Chinese T'ang Dynasty style.

Shumidan - 須弥壇 - *shu-mi-throne* : The Gokūden sits upon a rectangular dais or throne called the Shumidan. The throne is widest at the top and bottom and narrowest in the middle, resembling a flattened spool. This is said to be the shape of the cosmic mountain called Sumeru in Sanskrit. In Indian cosmology, Mt. Sumeru is the highest mountain in the center of our world system. The Shumidan is made of wood lacquered in red and black and decorated with floral, wave, and animal designs which are brightly colored. A red railing encloses the top of the throne. Three additional ornaments decorate the central altar.



Sumi Yōraku - 隅瑛珞 - *corner-ornaments*: Yōraku are necklace- like ornaments suspended from a canopy shaped like a lotus leaf. They are derived from ornaments worn around the neck and body of aristocratic men in ancient India. The idea of nobility being the result of simply being born was denied by Shakyamuni Buddha who stated that nobility was the result of ones deeds and not the result of ones birth. The pair of Yōraku that hang from the roof corners of the Gokūden represent the attainment of nobility through noble deeds.



Tsuri Tōrō - 釣燈籠 - *suspended-lamp*: This is an enclosed lamp suspended from the ceiling in front of the Gokūden. The lamp is made of metal incised with floral designs. The lamp is said to be derived from one made by Shakyamuni Buddha for his disciples when traveling at night. The lamp was used to light the way at night and to avoid the accidental killing of insects and small creatures on the road, and is thus the symbol of ahimsa, or the non-harming of any living being.



Kiku Rintō - 菊輪燈 - *chrysanthemum -circular-lamp*: This is an open oil lamp with a circular band over it. This "circle of light" represents Enlightenment perfect without beginning or end. The metal bands are decorated with a chrysanthemum pattern. Though they are oil lamps, fire laws have necessitated converting them into electric lamps. These lamps are also suspended from the ceiling in front of the Shumidan. The Rintō is mentioned in T'ang Dynasty records and was used in the Audience Hall of the Heian Court in Kyoto. The Kiku Rintō is particular to the Jōdoshinshū Hongwanji-ha.



Next is a series of altar pieces used for ritual offerings which are placed before the Gohonzon.



Uajoku - 上卓 - *upper-table*: The Uajoku is a small, gilded table on the Shumidan immediately in front of the Gohonzon. In a set arrangement called Shigusoku or "four element arrangement, the following offerings are placed:

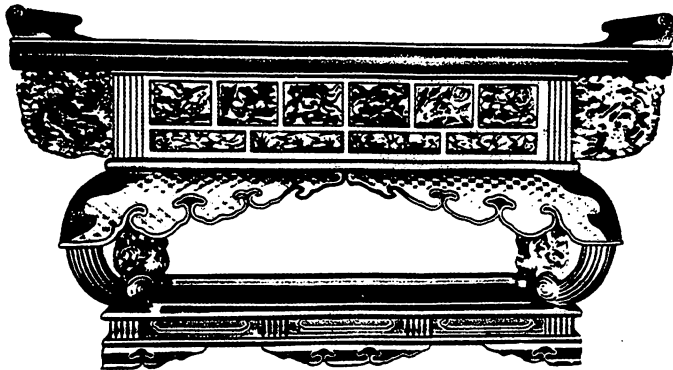
Rōsokutate - 蠟燭立 - *candle-holder*: This is a candlestick of dark metal placed to the rear center of the Uajoku. The candle in this candlestick is by tradition not lit.

Kasha - 火舎 - *fire-house*: The Kasha is a double-tiered incense burner of dark metal with a lid. It is placed immediately in front of the candlestick.

Kebyō - 花瓶 - *flower-vase*: The Kebyō is a bulb-shaped vase of dark metal. Although called a flower vase, it is a vessel used for the offering of water, the sustainer of all life. A branch of the Shikimi (檜 - *star-anise-tree*) or other greenery is placed in it to symbolize flowing water. Only flowing water remains pure and is the symbol of the Dharma, ever-flowing, ever-pure.



Buppanki - 佛飯器 - *Buddha-food-vessel*: In addition to the arrangement of four mentioned above, two light metal compote-like stands of mounded rice are placed on either side of the candlestick. The eastern equivalent of the *staff of life*, rice is the basic food. Offerings of rice on the altars other than the Buddha are referred to as Guhanki - 俱飯器 - *offering-rice-vessel*: The pair of Buppanki is said to symbolize the Jōdoshinshū concept of Jiri Rita Enman (自利利他円満 - *self-benefit-benefit-other-perfect-completion*) or the perfect integration and completion of self-benefit and benefitting others. The Buppanki is placed upon a wooden stand that is usually gold leafed. In recent times, the double Buppanki has been replaced by a single Buppanki placed in the Gokūden.



Maejoku - 前卓 - *front table*: Ornately carved and lacquered, and placed in front of the Shumidan. Two basic arrangements of offerings are placed on the Maejoku.

Mitsugusoku - 三具足 - *three-element-arrangement*: The three elements are:

Kōro - 香炉 - “incense-burner”: This is a dark metal incense burner with three legs that is placed upon a gold-leafed wooden dais. Since Ming Dynasty times, the lid and sides of the burner have been decorated with lions, elephants, dragons or Kirin. Just as all tremble before the



Lion, so do all evil beings tremble before the Buddha-Truth. The elephant is the symbol of spiritual kingship and steadfast meditation. And just as the Dragon is said to be able to make a great rain from a single drop of water, so the Buddha can make a great good from a small one. The Kirin is a Chinese mythological animal with the body of a deer, the tail of an ox, the hooves of a horse, and a single horn. The hair on its back is multicolored and its belly yellow. The Kirin is said to appear on the eve of auspicious events and as proof of the good government of a ruler. In some cases, a celadon ceramic incense burner called a Dogōro (土香炉 - *earthen-incense-burner*) is placed in front of the Kōro (as you face the altar). It is used instead of the Kōro except for special ceremonies.

Rōsokutate - 蠟燭立 - *candle-stand*: The candlestick is of brown-black bronze and decorated with cranes and Kinnara (celestial musicians).

For everyday use, white candles are used in BCA temples. For Buddhist holidays, red candles are used. For dedications, weddings, and other similar occasions, gold candles are used with red as a substitute. For funerals, memorial services, and other similar occasions, silver

candles are used with white candles as a substitute. In Far Eastern tradition, red is the color of happiness and felicitations, while white is the color of mourning. In Japanese style candles, a rolled paper wick is used which causes the flame to flicker, giving the effect of radiating light.

Kahin - 花瓶 - *flower-vase*: This is a heavy metal vase of dark metal with a flaring lip. It is placed to the left of the Kōrō as you face the altar. Formal arrangements of flowers and branches are made in the Kahin. The art of flower arrangement in Japan is derived from this offering of flowers in a vase to the Buddha, which began among Buddhists in China. In India, the custom was to scatter flower petals or pile flowers on a table.

Traditionally, no flowers with thorns, disagreeable smell, or bitter taste are used. Poisonous plants are also not used. In American usage, the color of flowers and candles are a mixture of East and West. White flowers and candles are usually used for funerals and memorial services since white is the color of mourning. But white is also used in weddings as it is the color of purity in western tradition. Likewise red candles and flowers are often used for Buddhist holidays regardless of whether or not it is a memorial observance or birthday.



Gogusoku - 五具足 - *five-element-arrangement* : the five elements are: The Kōrō is again placed in the center; next a Rōsokutate is placed on either side of the Kōrō; and finally, a Kahin is placed on the outside of each Rōsokutate.

In the Mitsugusoku arrangement, the candle is on the right and represents the world of Nirvana. The flowers are on the left and represent the world of Delusion or Samsara. The candle and flower represent the worlds of Nirvana and Samsara respectively. The incense burner is placed between the two seemingly opposite worlds - the beautiful but always fragile and fleeting world of Samsara on the left, and the eternal and unchanging world of Nirvana on the right. These two opposite worlds, as they are, are identified or brought together in Oneness as symbolized by the burning incense that comes to life and begins the process of dying at the same moment of being lit.

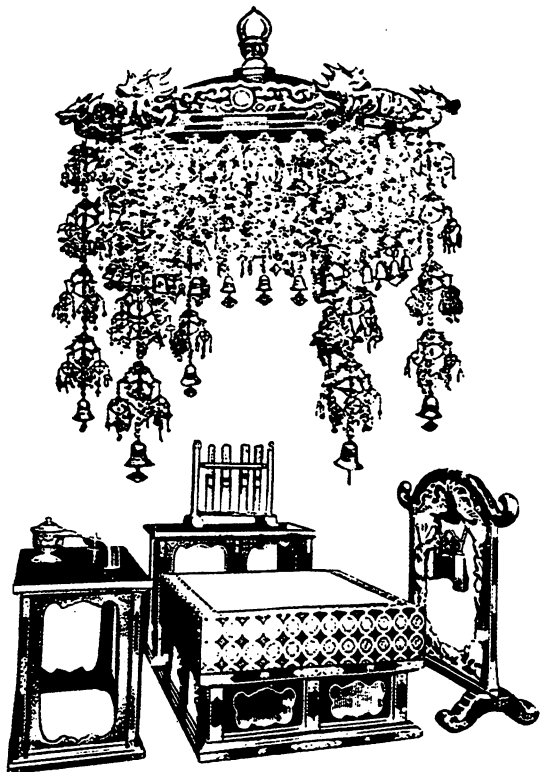
In the Gogusoku or more formal arrangement, the flowers are placed on the outside to represent the outer, ever-changing world of Samsara. The candles are placed on the inside to represent the inner, unchanging world of Nirvana. The Kōro is again in the center, pointing to the Oneness of the two worlds of Samsara and Nirvana, of Namu and Amidabutsu, of myself and Amida.

Mizuhiki & Uchishiki - During the lifetime of Shakyamuni Buddha, a custom was established of spreading out fine pieces of cloth for the Buddha to sit on when preaching to his disciples and others assembled to hear him. The cloth would be spread out and the disciples would bow in reverence to the Buddha with their foreheads touching the cloth at his feet. The cloth later came to decorate, the altar tables of temples on special occasions of hearing the Buddha's teaching.

Mizuhiki - 卓圍 - *table-enclosure*: The Mizuhiki is a rectangular cloth of rich brocade which covers the front and sides of the Maejoku. It is also referred to as a Shitakake (下掛-*pendant-hanging*).

Uchishiki - 打敷 - *strike-spread out*: The Uchishiki is a triangular piece of cloth that hangs over the front, of the Maejoku over the Mizuhiki. The cloth is also of rich brocade using gold and silver thread. The literal translation "*strike-spread out*" refers to the original cloth that was "*spread out*" for Shakyamuni Buddha, whereupon the disciples bowed in reverence "*striking*" their

foreheads to the ground. Smaller Uchishiki are draped over the Uajoku and tables of the other altars.



Tengai - 天蓋 - *heavenly-canopy*: The Tengai is an ornately decorated canopy that is sometimes suspended from the ceiling directly over the Raiban. This canopy is mentioned in the sutras as one of the ornaments of the Pure Land and is said to be "suspended in the empty sky".

Raiban - 礼盤 - *ceremonial-dais*: Directly in front of the Maejoku is a set of two tables, a dais, and a stand used for special formal ceremonies by the officiating priest. The Raiban is a low dais approximately 2½ feet square with a tatami matting on top. The officiant sits in Japanese style on this dais and leads the

chanting. In some cases, the Raiban will be somewhat narrower and taller for sitting on in western style. The Raiban has its origins in Tendai Buddhism and is first mentioned in China in the Sui and T'ang Dynasty writings. In Japan it has been in use since Heian times.

Mukōjoku - 向卓 - *facing-table*: This is a small table placed between the Raiban and the Maejoku. On this table is placed the Rikkyodai (立経台 - *standing-sutra-rack*) a rack holding four scrolls containing the three principal sutras of Jōdoshinshū in Classical Chinese.

Wakijoku - 脇卓 - *side-table*: On the left side of the Raiban is another small table on which are placed two incense vessels.

Zukōki - 塗香器 - *smearing-incense-vessel*: This is a small, lidded cup of brass on a brass stand. It contains finely powdered incense. This powdered incense is rubbed on the hands and robe of the officiant at the beginning of the Raiban ceremony. This gesture reenacts the early Buddhist ritual of the monks rubbing incense on their robes before entering the cave temples to chant the sutras.

Egōrō - 柄香炉 - *handle-incense-burner*: This is a small incense burner with a long handle attached to it. It is most often in the shape of a lotus flower. It is held by the officiant at the beginning and end of the Raiban ceremony to cense the altar.

Keidai - 磬台 - *kei-stand*: To the right of the Raiban is a rack from which is suspended a small metal plate called the Kei. This is struck with a wooden mallet at the beginning and end of the chanting.

Wakidan - 脇壇 - *side-altar*: The next series of altars or shrines will be to the right and left of the Gohonzon. To the right as you face the Gohonzon as a smaller version of the central altar that enshrines a picture of Shinran Shōnin, the founder of Jōdoshinshū.

are similar to that of the central altar though on a smaller scale. The offerings on the Maejoku are in the Mitsugusoku or "*three element arrangement*." On special occasions, Uchishiki are draped over the Maejoku.

Yoma - 余間 - *remaining-space*: The last series of altars are the Yoma or remaining space to the extreme right and left of central altar. On the extreme right is enshrined a picture of Shōtoku Taishi and on the extreme left a picture of the Seven Patriarchs of Jōdoshinshū.

Shinran Shōnin - 親鸞聖人 - *Shinran-sage-person*: 1173-1262 AD. Founder of Jōdoshinshū and one of the great figures of Japanese Buddhism.

Rennyō Shōnin - 蓮如上人 - *Rennyō-lofty-person*: 1414-1499 AD. The eighth hereditary Gomonshu from the bloodline of Shinran Shōnin. He was largely responsible for the restoration of Jōdoshinshū teachings as a major force in Japanese Buddhism and for organizing the sect into its present form.

Shōtoku Taishi - 聖德太子 - *Shōtoku-imperial-prince* - 572-622AD: An Imperial Prince, the second son of Emperor Yōmei. An ardent Buddhist and strong supporter of its acceptance and spread in Japan, Shōtoku Taishi is regarded as the Father of Japanese Buddhism.

The Seven Patriarchs - 七高僧 - *seven-eminent-monks*: The seven spiritual fathers of the Pure Land teaching according to Shinran Shōnin and regarded by Shinran as Bodhisattvas,

- | | |
|--------|--|
| India: | Nagārjuna 2nd or 3rd century AD.
Vasubandhu 5th century AD. |
| China: | T'an Luan - 曇鸞 - 476-542 AD.
Tao ch'o - 道綽 - 562-654 AD.
Shan tao - 善導 - 613-681 AD. |
| Japan | Genshin - 源信 - 942-1017 AD.
Hōnen - 法然 - 1133-1212 AD. |

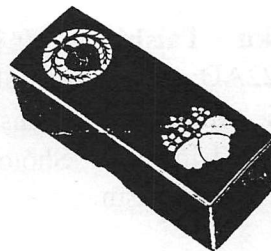
In some temples, the candlestick in the Yōma altars and the left altar of the Wakidan is in the form of a tall oil lamp called the Kikutō (菊燈 - *chrysanthemum-lamp*). This is a metal oil lamp with a chrysanthemum pattern.

Mawarijoku - 回卓 - *bordering-tables*:

Also called Kyōjoku (經卓 - *sutra-table*) is a series of low lacquered wood tables forming two lines, one on either side of the central altar. On the tables are black lacquered boxes containing the Wasans or hymns written by Shinran Shōnin and rectangular boxes containing the three sutras of Jōdoshinshū. The priests will sit behind these tables during the ritual in order of seniority, right and left front to back. In BCA temples, taller tables with chairs are used instead of the traditional low tables which require sitting on the floor.



Gowasanbako



Sambukyōbako

Gobunshōbako - 御文章箱 - "honorific letters - box": The Gobunshō bako is a black and gold lacquered box which contains the Gobunshō or letters of Rennyō Shōnin. Although traditionally kept on an altar of the Naijin, in BCA temples it is most often found on the podium in the Gejin. These letters are read by the priest at the end of a service in a formal reading style.

Anakashiko: At the end of each reading from the Gobunshō, the priest will say the word *anakashiko* two times as he closes the

book and raises it to his head. *Anakashiko* is an ancient expression in use during the late Heian and early Kamakura periods. It has the meaning of *osore oku mottainai*. A rough translation might be "These venerable and awe inspiring words are wasted on beings such as we." It is a formal expression of extreme indebtedness and gratitude.

Godenshōbako - 御伝章箱 - *honorific transmission-writings-box*: The Godenshōbako is very similar to the Gobunshōbako but contains the Godenshō, the traditional biography of Shinran Shōnin. The Godenshō or sections of it are traditionally read in formal style at Hōonko, the memorial observance for Shinran Shōnin. The two crests of the Hongwanji-ha decorate both boxes.



Gobushōbako



Godenshōbako

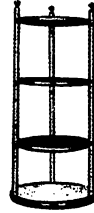
Kerō - 華籠 - *flower-basket*: The Kerō is a flat, metal platter with three sets of cords hanging from its rim. The cords are white, red, and green in color. The Kerō is not left in the altar area but is brought out for use in a ceremony called Sange, (散華 - *scattering-flowers*). The scattering of flower petals was an important ritual in Indian Buddhism. Although Far Eastern Buddhism generally offers flowers arranged in a vase in formal arrangements, the ancient ritual of scattering flower petals survives in the ritual of Sange. In



the ceremony, priests will stand and scatter brightly colored pieces of paper cut in the shape of a lotus flower petal. These paper petals are called *Keha* (華葩 - *flower-petal*) and are scattered at designated places in the *Shōmyō* chanting. Branches of real flowers are also used instead of the *Kerō* and *Keha*. In this case, branches of flowering plum or cherry are held in the priests' hands and the flower petals picked and scattered at the appropriate time.



Kesoku



Danmori

Kesoku - 華束 - *flowery-bundle*; also called **Kuge** - 俱箭 - *offering vessel*: This is a wooden stand of hexagonal or octagonal shape decorated with flower designs. Paper flower petals are inserted into the top of the stand to give the appearance of an open lotus flower. The *Kesoku* is used for offerings of *Komochi*, *Manju*, the New Year *Kagami-mochi*, and similar offerings of a single variety.

Danmori - 段盛 - *tier-pile*: This is a simple stand of four circular tiers held in place by three wooden dowels. The *Danmori* is used when two or more varieties of fruit, vegetables, *komochi*, *manju*, etc., are offered. These food offerings are either placed on the *Maejoku* or on the *Shumidan* of the altars.

Musical Instruments

Several musical instruments are used in the *Naijin*. All of them are percussion instruments which are used to mark the beginning and end of the chanting and to emphasize certain portions of the text being chanted.

Daikin - 大鑿 - *large-bell*: The *Daikin* is a large inverted bell which is struck on the outside lip with a leather covered clapper

made of lacquered wood. It is placed on a cushion atop a circular stand of lacquered wood. It is placed between the first and second tables of the *Mawarijoku* on the right or left side of the central altar. Of Chinese origin, the *Daikin* is said to be in the shape of the Buddha Shakyamuni's begging bowl. The deep, resonant tone of the *Daikin* symbolizes the impermanence of all things.

In *Jōdoshinshū* the *Daikin* is used principally to make the beginning and the end of various sections of the chanting. It is not used to accent certain portions of the text as is done in other traditions and is primarily a signaling instrument.

The beginning of the main body of the chanting is marked by one of two patterns:

Kankyū - 緩急 - *slow-fast*: the *Daikin* is struck once, followed by a series of slow, loud beats which de-crescendo to fast, soft beats and ending the striking of the *Daikin* twice.

Sasō - 作相 - *creating-form*: The *Daikin* is struck once, followed by fast, soft beats rising to a crescendo of slow, loud beats. the slow, loud beats then de-crescendo to fast, soft beats, followed by the striking of the *Daikin* twice.

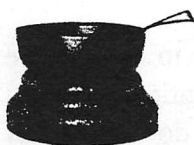


In less formal services, the *Daikin* is simply struck twice at the beginning of the chanting.

The sound of the *Daikin* is the basic sound of all Buddhist music. Like the total sound of chanting voices, the sound of the *Daikin* contains many layers of overtones, giving it a rich, full sound rather than a single, pure note. This layering effect of Buddhist liturgical music, in both the chanting voice and in musical

instruments, is its unique feature and is the musical equivalent of the Buddhist idea of the many being at the same time One.

Sahari - 沙張 - The *Sahari* is a medium sized inverted bell. Made of thinly hammered metal, it is in the shape of a shallow, wide-mouthed bowl. Also thought to be of Chinese origin, it is struck on the inside lip with a thin wooden clapper covered in brocade. It has a thin, raspy sound compared to the *Daikin*. It is an instrument peculiar to Jōdoshinshū temples, although it is rarely heard by laymen as it is used primarily by the priest in his own personal chanting.



The *Sahari* is placed near the front of the row of tables opposite the *Daikin*. In larger temples with several ministers, the *Daikin* will be near the front of the row of tables on the left as you face the altar. The seat of the officiant or *Doshi* is the first seat in the row of tables on the right. The *Daikin* is struck by the next ranking priest who sits opposite him in the first seat of the row on the left. In smaller temples, the *Daikin* is struck by the *Doshi* and is placed in the right row of tables with the *Sahari* in the left row of tables.

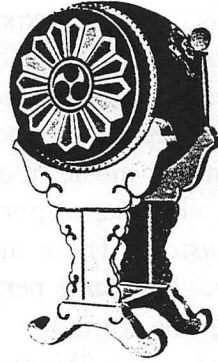
Inkin - 引鑿 - *drawing-bell*: The *Inkin* is a miniature of the *Daikin*, being a bell only a few inches in diameter and mounted on a wooden or metal handle held in the hand. It is struck with a metal rod and is used by the priest in outdoor ceremonies, when standing in the *Gejin*, or when in parts of the *Naijin* away from the *Daikin*. It is used much in the same way as the *Daikin*. It derives its name from its function of drawing the priests' attention to changes in the chanting.

Settaku - 節柝 - *time-clapper*: The *Settaku* is a pair of hard wood clappers, much like the Latin American "*claves*" except that it is square instead of round. It is used to set the pace of the chanting.

Kei - 磬 - *chime*: See section under *Raiban*. The *Kei* was originally a chime made of precious stone in China. Metal later replaced the stone.

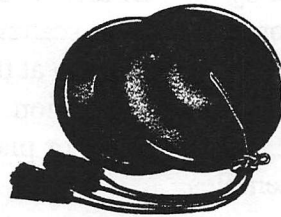
Kyōtaiko - 經太鼓 - *sutra-drum*:

The *Kyōtaiko* is a large drum with tacked drumheads. It is usually brightly painted, including the drumheads. It is struck with a padded drumstick. The *Kyōtaiko* is used in emphasizing certain parts of a sutra during the chanting, most often in a pattern of de-crescendo beats. In Mahayana Buddhism, the taiko or drum is symbolic of the voice of the Buddha or the Dharma. It is the majestic sound that calls all sentient beings to the truth of the Dharma.

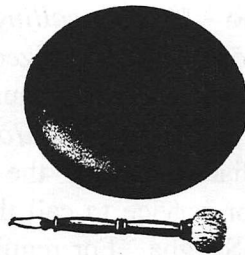


Nyohachi - 饒鉞 - *cymbals*:

Originally signaling instruments of war, the cymbals came to represent thunder, lightning, and the power of the Buddha's teachings. The *Nyohachi* are used to emphasize portions of the chanted sutras and in processions. The use of *Kyōtaiko* and *Nyohachi* is only found in the most formal of rituals requiring many priests and is thus rarely seen in BCA temples.



Dora - 銅羅 - *gong*: The *Dora* is said to be of Southeast Asian origin but was widely used in China from Sung Dynasty times. Like the *Kyōtaiko* and *Nyohachi*, it is used in Jōdoshinshū as an accent instrument, emphasizing certain passages or certain sections of the sutra chanting.

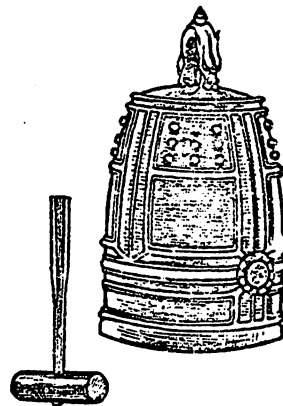


In addition to the instruments listed above, an orchestral form of music known as *Gagaku Kangen* (雅楽管絃 - *elegant-music-winds-strings*) is performed in special services and processions. *Gagaku* is the oldest existing form of orchestral music in the world with a continuously performed history of some 1200 years. It has been preserved and transmitted in a number of Buddhist temples and by the Japanese Imperial Court. Next to chanting, it is perhaps the form of music most expressive of Mahayana ideas and feelings. The dance portion of *Gagaku* is called *Bugaku* (舞楽 - *dance-music*). These are elaborately costumed dances of great antiquity. *Bugaku* is performed at the mother temple in Kyoto on *Gōtanye*, the birthday celebration of Shinran Shōnin. It is performed in the Shinran Hall as a dance offering, or outdoors as *Hōraku* (法楽 - *Dharma Entertainment*).

Prior to World War 11, there were several *Gagaku* groups in west coast temples such as the Los Angeles Betsuin, the Seattle Betsuin, and the Yakima Buddhist Temple. Such groups became suspect by the FBI after Pearl Harbor and the precious instruments and costumes were scattered and lost. The formation of the *Kinnara Gagaku Group* at the Senshin Buddhist Temple in 1969 is a revival of this tradition. With the exception of the Kinnara Group, western organ or piano music replaced traditional music in BCA temples.

There remain additional instruments that are not found in the *Naijin* proper.

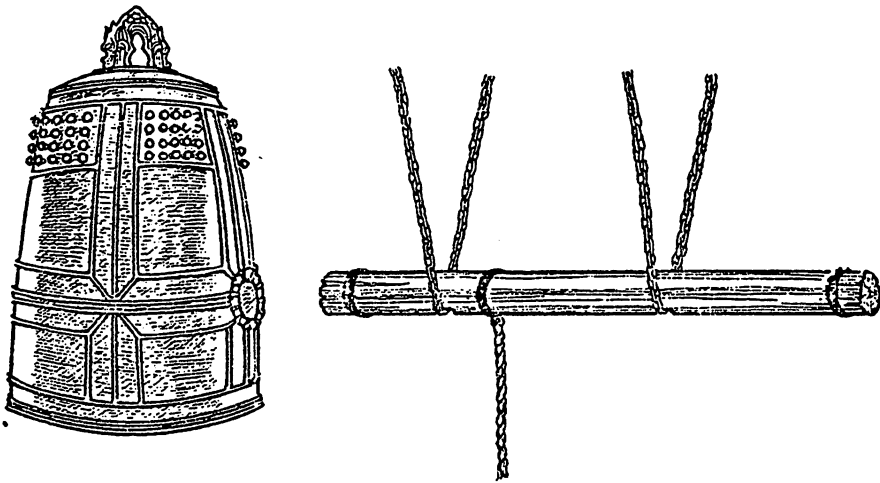
Kanshō - 喚鐘 - *calling-bell*: The *Kanshō* is a medium sized bell 2 to 3 feet in length that is hung near the *Naijin* area of the *Hondō*. It is rung immediately before the start of a ritual or service to call the members of the Sangha. For regular services, the *Kanshō* is struck with a wooden mallet in a pattern of 7-5-3. The *Kanshō* is struck 7 times, then



followed by a series of fast, soft beats which crescendo to slow, loud beats. The pattern then de-crescendos from slow, loud beats to fast, soft beats. The *Kanshō* is then struck 5 times followed by another crescendo/de-crescendo pattern and finally struck 3 times. For funeral services, the pattern is 2-5-3.

The numbers 7,5, and 3 are pivotal numbers in Japanese Buddhist culture. They are of such ancient origin that their exact meaning has been lost. The *Kanshō* was not used in Jōdoshinshū temples until the 17th century, the first use of it being recorded as the year 1688.

In Japanese culture, the numbers 3,5,7, and 9 are preferred over even numbers. Aesthetically, the Japanese are partial to asymmetry while the Chinese are partial to symmetry. In Buddhist temples, both systems are preserved. In altar objects, flower arrangements, offerings, etc., the odd numbers show a Japanese preference while the even numbers show a Chinese preference. The even or symmetrical arrangements are considered the more formal by the Japanese.



Bonshō - 梵鐘 - *Indian-bell* : This is a very large bell ranging from 4 to 10 or more feet tall and weighing as much as 29 tons. It

is suspended in a separate bell tower called a *Shōrō* (鐘楼 - *bell-tower*). These bells originated in India. The most famous bell was one that was located in the Jetavana Garden of Shakyamuni Buddha which was said to have weighed 50 tons and whose sound reminded all who heard it of the impermanence of all component things. The largest Bonshō in Japan is at the Chion-in Temple in Kyoto and weighs approximately 29 tons. The *Bonshō* is struck just above the outside lip with a section of tree trunk. The *Bonshō* was widely used in China, Korea, and Japan to summon followers to the temple, and in many cases, to mark the time of the day. The *Bonshō* is struck 108 times on the last night of the year to awaken beings from their spiritual slumber caused by the 108 *Bonnō* or 108 deluding passions. Traditionally the *Bonshō* was rung ten times in the morning, seven times in the afternoon, and seven times in the evening. In villages and farming communities, the *Bonshō* very often marked the hours of work and rest, as was the case with the *Bonshō* of the Salinas Buddhist Temple. In Japan especially, the sound of the *Bonshō* came to be regarded as the voice of the Buddha.

Ōdaiko - 大太鼓 - *great-drum*: This is a large drum which is played before the ringing of the *Bonshō* and is yet another signal announcing a gathering of the Sangha. The drum is struck once, then followed by two of the crescendo/de-crescendo patterns, and a final two beats.

Mokuhan - 木版 - *wood-plate*: The *Mokuhan* is a suspended rectangle of thick wood. It is struck with a wooden mallet and is used to announce such events as the serving of meals, etc. The pattern is one beat, the de-crescendo pattern, and one last beat.

Unban - 雲版 - *cloud-plate*: This is a metal plate in a cloud shape and is struck with a wood mallet. It is most often used in place of the *Kanshō*, using the same striking patterns.



Kyōshō: The Essentials of the Teachings:

Name: 浄土真宗本願寺派 - Jōdoshinshū Hongwanji-ha, *The Hongwanji-branch of the True Pure Land Sect*

Founder: 親鸞聖人 - Shinran Shōnin - 1173-1263

Central Object of Reverence: 阿弥陀如来 - Amida Buddha – *Amida Nyorai* - the Tathāgata Amitābha-Amitāyus in the form of a standing statue, a picture scroll, or calligraphy scroll with characters Namo Amida Butsu (南無阿弥陀仏).

Principal Sutras:

1. Sūtra on the Buddha of Infinite Life, *Daimuryōjukyō* (大無量寿經), abbreviated to *Daikyō*.
2. Sūtra of Contemplation on the Buddha, of Infinite Life, *Kanmuryōjukyō* (觀無量寿經), abbreviated to *Kangyō*.
3. Sūtra on the Buddha Amida, *Amidakyō* (阿弥陀經), abbreviated to *Shōkyō*.

Teaching: Having entrusted our total being to the teaching of Namoamidabutsu, we experience the joy of the certainty of our becoming Buddhas. Out of our sense of joyful gratitude, we will strive to live in the service of society and mankind.

Tradition: We are a community of friends bound together in the joy of the same realization. We will always be mindful of our speech and actions, work responsibly for the good of society, and pool our efforts in disseminating the true meaning of the Dharma. Bearing in mind the principle of causation, we shall not engage in petitional prayer, magic, fortune telling, astrology, and like superstitions.

READINGS:

1. Some men are like letters carved in a rock; they easily give way to anger and retain their angry thoughts for a long time. Some men are like letters written in sand; they give way to anger also, but the angry thoughts quickly pass away. Some men are like letters written on running water; they do not retain their passing thoughts, they let abuse and uncomfortable gossip pass by unnoticed, their minds are always pure and undisturbed.
- Anuguttara Nikaya
2. Enlightenment has no definite form or nature by which it can manifest itself, so in Enlightenment, there is nothing to be enlightened. Enlightenment exists solely because of delusion and ignorance; if they disappear so will Enlightenment. And the opposite is true also; delusion and ignorance exist because of Enlightenment; when Enlightenment ceases, ignorance and delusion will cease also. Therefore, be on guard against thinking of Enlightenment as a "thing" to be grasped after, lest it too, becomes an obstruction. When the mind that was in darkness becomes enlightened, it passes away, and with its passing, the thing which we call Enlightenment passes also.
- Madhupindika Sūtra
3. Some piously affirm: "The truth is such-and-such. I know! I see!" and hold that everything depends upon having the "right" religion. But when one really knows, one has no need of religion.
- Mahāvīyūha Sūtra
4. Your misdeeds were not committed by your parents, nor by your brothers and sisters, nor by your friends or kinsfolk, nor by recluses and priests, nor by the gods; your misdeeds were committed by none other than yourself - and it is you who will reap the fruits thereof.
- Devaduta Sutta

5. Not in the sky, not in the middle of the ocean, not in a mountain cave, nor anywhere in the world, can a man escape the effects of his ill deeds.
- Dhammapada
6. The fool who knows his foolishness is wise to that degree. But a fool who thinks himself wise - he is a fool indeed.
- Dhammapada
7. Whoso is compassionate is everywhere beloved. By the kind and good he is prized as a friend. And at death his heart is full of peace.
- Dhammapada
8. Let us live happily then, hating none while in the midst of those who hate. Let us dwell free from hate while among men who hate.
- Dhammapada
9. "These sons belong to me, and this wealth belongs to me", with such thoughts a fool is tormented. He himself does not belong to himself; how much less sons and wealth?
- Dhammapada
10. As the lotus on its stalk rides unsoiled above the muddy water, so the tranquil sage rides unsoiled by the world and its sordid pleasures.
- Magandiya Sutta
11. Mind your own business.
- Tuvataka Sutta
12. We limit our world by thought.
- Udayamanava Puccha

13. Ananda once said to the Buddha: “One half of a saintly life is friendship, association, and intimacy with the Beautiful.’ To which the Buddha replied: “Do not say that Ananda. This constitutes the whole of a saintly life. A monk who feels amity, affinity, and intimacy with Beauty can be expected to follow the Noble Eightfold Path and to make good use of it.”

14. Hold fast to the truth as a lamp. Seek salvation in the truth. Look not for assistance to anyone besides yourselves. Therefore, O Ananda, be you lamps unto yourselves. Rely on yourselves and do not rely on external help.
- Shakyamuni Buddha’s Deathbed Address

15. We surround all men and all forms of life with infinite love and compassion. Particularly do we send forth loving thoughts to those in suffering and sorrow, to all those in doubt and ignorance, to all who are striving to attain truth, and to those whose feet are standing close to the great change men call death, we send forth oceans of wisdom, mercy, and love.

16. May all beings in the paths of existence, suffering from disasters, be released from their afflictions. May all beings in the world who receive benefits share in the merit. May the state continue in peaceful prosperity with all its warlike activities stopped. May the wind blow in time, the rain fall seasonably, and the people live happily. May the entire Sangha sharing in this gathering cherish the highest aspiration to attain Enlightenment, and this without too much difficulty. May this temple keep on its peaceful life free from disturbances and the Sangha grow not only in faith but in Wisdom and bliss.

17. O Buddha, the Supremely Awakened One, the Most Honored One, we are gathered together in your presence with deepest reverence and adoration in our hearts. We place our whole trust in you, in your Teachings, and in your Order, and we do earnestly resolve to be good Buddhists and follow the Holy Path you have shown us, so that we may, like yourself, attain the happiest and most peaceful realm of Nirvana.
18. Reverently we come before the shrine of Amida Buddha, the Holy One, the Perfect One. With gratitude we have brought our offering of love and devotion. We earnestly resolve to strive to understand the Holy Teaching, and to walk every day in the Blessed Path, so that we too may attain the peace of Nirvana.
19. We, the members of the Buddha's Brotherhood, have gathered here to offer adoration to the Buddha and to study his teachings, that we may, more readily realize Enlightenment. The Truth, incomparably profound and exquisite, is difficult to discover even in millions of years. We are now privileged to see it, accept it, and to hold it. May we truly understand the Buddha's teachings.
20. To the Lord Buddha, who promised to be present in his Teachings, we pledge our loyalty and devotion. We consecrate our lives to the Way of Life laid down for us to walk. We resolve to follow his example and labor earnestly for the welfare of all mankind.
21. May the wisdom of the All-Compassionate One so shine within our hearts and minds that the mists of error and the foolish vanity of self may be dispelled. So shall we understand the changing nature of existence and reach spiritual peace.

22. Do not seek to know Buddha by his form and attributes; for neither the form nor attributes are the real Buddha. The true Buddha is Enlightenment itself.

- Avatamsaka Sūtra

23. Water is round in a round receptacle and square in a square one, but water has no particular shape. People often forget this fact. People see this and that, they discriminate existence from non-existence; and then being caught in these entanglements and becoming attached to them, suffer in consequence. If people would only give up their attachments to these imaginary and false discriminations, and would restore the purity of their fundamental minds, then both their true minds and their bodies would be free from defilement and suffering and they would know the peacefulness that goes with that freedom.

- Sūrangama Sūtra

24. Empty and calm and devoid of ego
Is the nature of all things:
There is no individual being
That in reality exists.
Nor end nor beginning having
Nor any middle course.
All is a sham, here's no reality whatever;
It is like unto a vision and a dream.
It is like unto clouds and lightning,
It is like unto a fiery revolving wheel,
It is like unto water splashing.
Because of causes and conditions things are here:
In them there is no self-nature (atman)
All things that move and work,
Know them as such.
Ignorance and thirsty desire,
The source of birth and death are they:

Right contemplation and discipline of heart,
Desire and ignorance obliterate.
All beings in the world,
Beyond words and expressions are they;
Their ultimate true nature, pure and true,
Is like unto vacuity of space.

- Mahāyana-Abhisamaya Sūtra

25. If, when I attain Buddhahood, the sentient beings of the ten quarters, with sincere mind and entrusting themselves to the True and Real, aspiring to be born in my land, and saying my Name even ten times, should not be born there, may I not attain the supreme Enlightenment. Excluded are those who commit the five grave offenses and those who slander the right Dharma.

- The Eighteenth Vow (Hongan)
The Larger Sūtra

26. Every Buddha Tathāgata is one whose (spiritual) body is the principle of nature (Dharmadhātu-kāya), so that he may enter into the mind of any being. Consequently, when you have perceived Buddha, it is indeed that mind of yours that possesses those thirty-two signs of perfection and eighty minor marks of excellence (which you see in the Buddha). In fine, it is your mind that becomes Buddha, nay it is your mind that is indeed Buddha. The ocean of true and universal knowledge of all the Buddhas derives its source from one's own mind and thought.

Therefore you should apply your thought with an undivided attention to a careful meditation on that Buddha Tathāgata, Arhat, the Holy and Fully Enlightened One.

- Amitayur Dhyāna Sūtra

27. False imagination teaches that such things as light and shade, long and short, black and white are to be discriminated; but they are not independent from each other; they are different aspects of the same thing, they

are terms of relation not of reality. Conditions of existence are not of a mutually exclusive character; in essence things are not two but one. Even Nirvana and Samsara's world of life and death are aspects of the same thing, for there is no Nirvana except where there is Samsara, and no Samsara except where there is Nirvana. All duality is falsely imagined.

- Lankāvatāra Sūtra

28. Eager to escape sorrow, men rush into sorrow; from desire for happiness, they blindly slay their own happiness; enemies to themselves, they hunger for happiness and suffer manifold pain.

- Bodhicaryavatara

29. He who has eyes can see the sickening sight. Why does not Brahma set his creatures right? If his wise power is limitless, why is his hand so rarely spread to bless? Why are his creatures all condemned to pain? Why does he not to give happiness to all? Why do fraud, lies, and ignorance prevail? Why does falsehood, truth, and justice fail? I count your Brahma among the unjust, who made a world in which to shelter wrong.

- Shakyamuni Buddha

30. All existing things are impermanent and without abiding self. They are like the moon reflected in water, like lightning, like shadows, like dew. Without words he preaches this doctrine to the assembly. Thus I bow in reverence to the Noble One, Amida.

- Jūnirai of Nagārjuna

31. The notion of emptiness engenders Compassion. Compassion does away with the distinction between self

and other. When one sees the illusory nature of men, there is born True Compassion.

- Donran Daishi

32. The whole world is tormented by words. And, there is no one who does without words. But insofar as one is free from words, Does one really understand words?

- Saraha's "Treasury of Song"

33. He who clings to the void
And neglects Compassion,
Does not reach the highest stage.
But he who practices only Compassion
Does not gain release from the toils of existence.
He, however, who is strong in practice of both,
Remains neither in Samsara nor in Nirvana.

- Saraha's "Treasury of Song"

34. Let us cease from wrath, and refrain from angry looks. Nor let us be resentful when others differ from us. For all men have hearts, and each heart has its own leanings. Their right is our wrong, and our right is their wrong. We are not unquestionably sages, nor are they unquestionably fools. Both of us are simply ordinary men. How can anyone lay down a rule by which to distinguish right from wrong? For we are all, one with another, wise and foolish, like a ring which has no end.

- Shōtoku Taishi

35. The lotus flower
Is not stained by the mud;
This dewdrop form,
Alone, just as it is,
Manifests the real body of truth.

- Ikkyū

36. Entering the realm of the Buddha is easy.
Entering the realm of the devil is difficult.
- Ikkyū
37. Violate the reality of things
And babble about
“God” and “the Buddha”
And you will never find
the true Way.
- Ikkyū
38. To study the way of the Buddha is to study your own self.
To study your own self is to forget yourself. To forget
yourself is to have the objective world prevail in you. To
have the objective world prevail in you, is to let go of your
‘own’ body and mind as well and the body and mind of
‘others. The enlightenment thus attained may seem to
come to an end, but though it appears to have stopped, this
momentary enlightenment should be prolonged and
prolonged.
-Dōgen Zenji
39. Just practice good, do good for others, without thinking of
making yourself known so that you may gain reward.
Really bring benefit to others, gaining no thing for
yourself. This is the primary requisite for breaking free of
attachment to self.
- Dōgen Zenji
40. Not pronouncing the Nembutsu
There is neither the Buddha nor myself,
Ah!, that is truly “Namoamidabutsu”.
- Bunan Zenji

41. When I see learned priests lecturing on the sutras, their eloquence seems to flow in circles; The Five Periods of the Law and the Eight Doctrines - nice theories, but who needs them? Pendants have swelled heads, but ask them matters of real importance and all you get is empty babble.
The Buddhas proclaimed countless teachings, Each one revealing the purist truth. Just as each breeze and every drop of rain refreshes the forest. There is no sutra that does not lead to emancipation. Grasp the essence of each branch, and stop trying the rank the Buddha's teaching. Nothing makes me happier than Amida's vow to deliver everyone.
- Ryōkan
42. There is no place where the moonlight
Casts not its cheering ray;
With him who has the seeing eye
Alone that light will stay.
- Hōnen Shōnin
43. Never be guilty of such a thing as despising or reproaching those who are different from you in their opinions or ideas.
- Hōnen Shōnin
44. It is a great torch in the long night of ignorance; do not sorrow in the fact that your eyes of wisdom are dark. It is a ship on the vast ocean of birth-death; do not grieve that your obstructions of karmic evil are heavy.
- Shinran Shōnin (Shōzōmatsu Wasan)
45. People who perform various good acts in self-power all doubt the inconceivable Buddha-wisdom; hence, by the law of receiving the results of one's acts, they enter a prison made of the seven precious jewels.
- Shinran Shōnin (Shōzōmatsu Wasan)

46. We should know that Amida's Original Vow does not discriminate whether one is young or old, good or evil, and that Shinjin alone is of supreme importance, for it is the Vow that seeks to deliver sentient beings burdened with grave sins and fiery passions.
- Shinran Shōnin (Tannishō)
47. Even a good person is born in the Pure Land, how much more so is an evil person! However, people in the world usually say, 'Even an evil person is born in the Pure Land, how much more so is a good person'. At first sight this view seems to be reasonable, but it is contrary to the intent of the Original Vow, of the Other-Power. The reason is that, as those who practice good by their self-power lack the mind to rely wholly on the Other-Power, they are not in accordance with the Original Vow of Amida.
- Shinran Shōnin (Tannishō)
48. The Nembutsu is non-practice and non-good for those who practice it. It is non-practice for us, because it is not the practice which we do out of our own contrivance; and it is non-good because it is not the good which we do out of our own contrivance. It is entirely due to the Other-Power and is free from self-power. Thus the Nembutsu is non-practice and non-good for those who practice it.
- Shinran Shōnin (Tannishō)
49. The person who rejoices in Shinjin is equal to Tathagatas; so it is taught. Great Shinjin is Buddha-nature, Buddha-nature is Tathagata itself.
- Shinran Shōnin (Jōdo Wasan)
50. ...we do not have the desire to be born in the Pure Land in all haste, and when we become even slightly ill, we feel helpless with the fear that we might die. All this is also

due to our evil passions. It is hard to leave our native land of sufferings where we have been flowing and turning from innumerable kalpas ago up to the present. We feel no longing for the Pure Land of Serene Sustenance where we are yet to be born. How powerful and intense indeed are our evil passions!

Although we are reluctant to leave this Saha world, when our relations to it are exhausted and we helplessly come to the end, we are to be born in that Land. Amida Buddha is especially merciful to those who have no desire to go to the Pure Land in all haste. Because of this, all the more do we feel the trustworthiness of the Great Compassion and the Great Vow and realize that our Birth is assured. If we had a mind of rapture and joy and were anxious to be born in the Pure Land in all haste, then we might think that we had no evil passions.

- Shinran Shōnin (Tannishō)

51. The Nembutsu of Amida Buddha's Original Vow,
For evil beings with perverted views and arrogance,
Is extremely difficult to believe and retain;
Of all difficulties nothing is more difficult than this.

- Shinran Shōnin (Shōshinge)

52. Were I able to know evil so thoroughly that the Tathagata would recognize it as evil, then I could say I know evil. We are ordinary men possessed of evil passions and our world is the burning house of transiency; hence, all things are entirely empty and nonsense and not true. The Nembutsu alone is true.

- Shinran Shōnin: (Tannishō)

53. To become Buddha through the Nembutsu is the True Teaching. To do numerous practices and good deeds is the Temporary Gate. Not discerning 'expedient' from 'real',

'true' from 'temporary', they never know the way of Birth in the Pure Land of Naturalness.

- Shinran Shōnin (Jōdō Wasan)

54. Although my eyes, blinded by passions,
Do not see the brilliant light which embraces me,
The Great Compassion never tires,
Always casting light upon me.
- Shinran Shōnin (Kōsō Wasan)
55. Unequaled is the Pure, Clean Light.
When we meet and trust this Light,
all our karmic bonds are removed.
Take refuge in the Ultimate Resort.
- Shinran Shōnin (Jōdo Wasan)
56. If one utters "Namoamidabutsu", innumerable Buddhas of
the ten quarters walk around him hundreds and thousands
deep, and protect him with joy and delight.
- Shinran Shōnin (Jōdo Wasan)
57. Those who deeply entrust themselves to Amida's Vow of
Great Compassion should all say Namoamidabutsu
constantly, whether they are waking or sleeping.
- Shinran Shōnin (Shōzōmatsu Wasan)
58. Even a good person attains birth in the Pure Land, how
much more so the evil person. But the people of the world
constantly say, even the evil person attains birth, how
much more so the good person. Although this appears to
be sound at first glance, it goes against the intention of the
Primal Vow of Other Power...The Primal Vow was
established out of deep compassion for us who cannot
become freed from the bondage of birth-and-death through
any religious practice, due to the abundance of blind

passion. Since its basic intention is to effect the enlightenment of such an evil one, the evil person who entrusts the self to Other Power is truly the one who attains birth in the Pure Land. Thus, even the good person attains birth, how much more so the evil person!

- Shinran Shōnin (Tannishō)

59. I really do not know whether the nembutsu may be the cause for my birth in the Pure Land, or the act that shall condemn me to hell. But I have nothing to regret, even if I should have been deceived by my teacher, and, saying the nembutsu, fall into hell. The reason is that if I were capable of realizing Buddhahood by other religious practices and yet fell into hell for saying the nembutsu, I might have dire regrets for having been deceived. But since I am absolutely incapable of any religious practice, hell is my only home.

- Shinran Shōnin (Tannishō)

60. The average person will not tell you unpleasant facts about yourself to your face but will repeat them behind your back, yet he will become angry should unpleasant things be said behind his back. I do not believe this should be so. If it should be difficult to say something bad to my face, say it behind my back. Say something unpleasant about me. Then shall I learn of my faults and correct them.

- Rennyō Shōnin

61. If one walks looking far ahead and pays no attention to the ground beneath his eyes, he will stumble. If one gazes critically upon others and forgets to look into himself, he will bring tragedy upon himself.

- Rennyō Shōnin

62. Hard is the rock, soft the water; yet water wears away the rock. There is an old saying that if there is a will, even the attainment of Buddhahood is possible. No matter how little faith one possesses, if he listens earnestly to the sermons, he will attain faith through the Compassion of the Buddha. Therefore it is important that one listens earnestly to the sermons.

- Rennyō Shōnin

63. The faults of others are easy to see but the faults of our own are difficult to recognize. If one sees that he has a fault, he must realize that the fault must be very grave indeed for him to recognize it himself; thus, he must take steps to correct his fault. Because it is difficult for us to see many of our faults, we should listen to the advice of others.

- Rennyō Shōnin

64. At gathering to discuss the teachings of the Buddha, those who remain silent show lack of faith. These persons think it is necessary to present their thoughts with eloquent words. He should express himself as his heart dictates. If it is cold, say that it is cold; if it is hot, say that it is hot. In matters of faith negligence is inexcusable. When the followers gather frequently to discuss the teachings, there should be no negligence.

- Rennyō Shōnin

65. There are those who listen to sermons with the purpose of showing off their knowledge to others, but few are those who listen for the sake of attaining awakening. Those who hear that the Pure Land is a place of pleasure and thus desire rebirth there shall not attain the Supreme Enlightenment. Only those who place their being in Amida Buddha shall attain Buddhahood.

- Rennyō Shōnin

66. From the standpoint of endowed trust, one should listen to the teachings as if for the first time, even though it has been heard before. People want to hear new and interesting things all the time, but no matter how often one listens to the teaching, one should hear it as if it were a rare, first occasion.
-Rennyō Shōnin
67. Listen to the Buddhist teaching, even if you must take time out from your daily business. To believe that you will listen when you have some spare time is shallow thinking. There is no tomorrow in listening to the teaching...
-Rennyō Shōnin
68. Rennyō said: “Speak out! Speak out! Say what’s on your mind. I’m wary of those who don’t say anything. Whether one understands endowed trust or not, one should speak out., Only by speaking out can one’s true feelings be made known to others and, if necessary, corrections be made. Only say what’s on your mind
- Rennyō Shōnin
69. There is a tendency for those who experience joy in gaining faith to show off in front of others. This is false pride. Endowed trust is to be enjoyed when one is all alone,
- Rennyō Shōnin
70. The essential teaching of the Buddha Dharma is non-ego. There should be no egoistic attachment to “I”. But no one believes that he or she is on an ego trip; such a person, however, will be reproached by Shinran Shōnin. Rennyō thus urged us to entrust ourselves to Other Power wherein

no ego-self exists. Rennyō's son, Jitsunyo, also spoke on non-ego repeatedly.

- Goichidai Kikigaki

71. There is nothing so excruciating as sighs - the sighs that refuse to be disposed of. But they are removed by Amida, and all I can say now is "Namoamidabutu".

- Asahara, Saiichi

72. Saichi has nothing – which is joy. Outside this there's nothing. Both good and evil – all's taken away. Nothing's left. To have nothing – this is the release, this is the peace. All's taken away by the "Namoamidabutsu", this is truly the peace. "Namoamidabutsu.

- Asahara, Saiichi

73. Perfectly indifferent I am! No joy, no gratefulness!
Yet no grief over the absence of gratefulness.

- Asahara, Saiichi

74. Death has been snatched away from me.
And in its place, Namoamidabutsu, Namoamidabutsu,
Namoamidabutsu.

-Asahara, Saiichi

75. You are just right as you are...your face, your body, your name...

Your social position, wealth, parents, children
Are just right for you.

Your happiness and unhappiness, joy and sorrow,
Are just right for you.

Your life has been neither good nor bad...

It has been just right for you.

Whether you go to the Pure Land or fall into hell,
That place is best suited to you.

Don't think highly of yourself,
But don't belittle yourself either...
There is neither above nor below...
Even the time and place of your death,
Is just right for you.
How can it not be just right
When lived in the world of naturalness,
The world of Nembutsu?
-Goromatsu Miyakawa

GROUP READINGS:

GOLDEN CHAIN - Dharma School

Leader: Golden Chain

Sangha: I am a link in Lord Buddha's golden chain of love that stretches around the world. I must keep my link bright and strong. I will try to be kind and gentle to every living thing and protect all who are weaker than myself. I will try to think pure and beautiful thoughts, to say pure and beautiful words, and to do pure and beautiful deeds, knowing that on what I do now depends my happiness and misery. May every link in Lord Buddha's golden chain of love become bright and strong, and may we all attain perfect peace.

KŌKUN - Precepts, Dharma School

Leader: Kōkun

Sangha: Watakuchi tachi wa, mihotoke sama no, kodomo de arimasu.

We are all Buddha's children.

Watakushi tachi wa, mihotoke sama no, oshie o mamorimasu.

We will follow the teachings of the Buddha.

Watakushi tachi wa, minna nakayoku, itashimasu.

We will all strive to live in harmony.

VANDANĀ - Homage, Pali

Leader: Namo tassa bhagavato arahato samma sambuddhassa.

Sangha: Homage to him, the Exalted One, the Enlightened One, the Supremely Awakened One.

TI-SARANA - The Threefold Refuge, Pali, Jpn

Leader: Buddham saranam gacchami.

Sangha: I go to the Buddha for guidance.
Namu kie Butsu.

Leader: Dhammam saranam gacchami.

Sangha: I go to the Dharma for guidance.
Namu kie Hō.

Leader: Sangham saranam gacchami.

Sangha: I go to the Sangha for guidance.
Namu kie Sō.

THE THREE TREASURES

Leader: Hard is it to be born into human life, now we are living it. Difficult is it to hear the teachings of the Blessed One, now we hear it. If we do not deliver ourselves in the present life, no hope is there that we shall be free from suffering and sorrow in the ocean of birth-and-death. Let us reverently take refuge in the Three Treasures of the Truth.

Sangha: I put my faith in Buddha. May we all together absorb into ourselves the principle of thy way to Enlightenment and awaken in ourselves thy supreme will.

I put my faith in Dharma. May we all together be submerged in the depth of thy doctrine and gain Wisdom as deep as the ocean.

I put my faith in Sangha. May we all together become units in true accord, in thy life of harmony, in a spirit of universal brotherhood freed from the bondage of selfishness.

Leader: Even through ages of myriads of kalpas, hard is it to hear such an excellent, profound, and wonderful doctrine. Now we are able to hear and receive it. Let us thoroughly understand the true meaning of Tathagata's teaching.

THE THREEFOLD REFUGE

Leader: Difficult is it to receive life in human form, now we are living it. Difficult is it to hear the Dharma of the Buddha, now we hear it. If we do not cross over to the Truth in the present life, in what life shall we cross over? Let us with sincerity and true reverence take refuge in the Three Treasures of the Truth.

Sangha: I take refuge in the Buddha. May we, together with all sentient beings, awaken to the Great Way of Enlightenment and to the unsurpassed intent of Amida Buddha.

I take refuge in the Dharma. May we, together with all sentient beings, enter the storehouse of the Dharma, becoming like the Wisdom Ocean.

I take refuge in the Sangha. May we, together with all sentient beings, become units in true accord, in harmony with all things.

Leader: The peerless, profound, and wondrous Dharma is rare to encounter, even in many hundreds and thousands of kalpas. Now we are privileged to hear and receive it. Let us thoroughly understand the true meaning of the Tathāgata's teaching.

SAN KIE MON - The Threefold Refuge, Jpn

Leader: Ninjin ukegatashi, ima sude ni uku. Buppō kikigatashi, ima sude ni kiku. Kono mi konjō ni mukatte dosezumba, sara ni izure no shō ni mukatte ka, kono mi o dosen. Daishu morotomo ni, shishin ni sambō ni kieshi tate matsuru beshi.

Sangha: Mizukara butsu ni kieshi tatematsuru. Masani negawaku wa, shujō to tomo ni, daidō o taige shite, mujōi o okosan.

Mizukara hō ni kieshi tatematsuru. Masani negawaku wa, shujō to tomo ni, fukaku kyōzō ni irite, chie umi no gotoku naran.

Mizukara sō ni kieshi tatematsuru. Masani negawaku wa, shujō to tomo ni, daishū o tōri shite, issai mugenaran.

Leader: Mujō jinjin mimyō no hō wa, hyaku sen man gō nimo aiō koto katashi. Ware ima kenmonshi, juji suru koto o etari, negawaku wa, nyorai no shinjitsu gi o, geshi-tatematsuran.

RYŌGEMON - Jōdoshinshū Creed, Jpn

Sangha: Moro moro no zōgy , zasshu, jiriki no kokoro wo, furi-sutete, isshin ni amida nyorai, warera ga kondo no, ichidaiji no goshō, ontasuke sōrae, to tanomi mōshite sōrō .

Tanomu ichinen no toki, ōjō ichi jō, ontasuke jijō to zonji, kono ue no shōmyō wa, go-on hōsha to zonji, yorokobi mōshi sōrō.

Kono onkotowari chōmon, mōshiwake sōrō koto, gokaisan shōnin, goshusse no go-on, shidai sōjō no zenchishiki no, asakarazaru gokanke no go-on to, arigataku zonji sōrō.

Kono ue wa, sadame okaseraruru on-okite, ichi go wo kagiri, mamori mōsu beku sōrō.

Sangha: Casting aside reliance on all manner of mixed practices and the mind of self-centered effort, with singleness of heart and mind, we turn to the Tathagata Amida in this life to come.

We believe that at the moment of entrustment, birth in the Pure Land is assured. Any Nembutsu recited thereafter is recited in the joy of gratitude and indebtedness.

That we are able to hear this teaching is due to the coming into this world of our founder Shinran Shōnin and the untiring efforts of the succeeding masters, to whom, we feel most grateful.

Henceforth, throughout our lives life, we shall be true to the way laid down before us.

JŌDOSHINSHŪ SEIKATSU SHINJŌ

Jōdoshinshū Daily Creed, Jpn

- Leader: Hitotsu -
Sangha: Mihotoke no chikai o shinji, tō toi mina o tonae
tsutsu, tsuyoku, akaruku, ikinukimasu.
- Leader: Hitotsu -
Sangha: Mihotoke no hikari o aogi, tsune ni, wagami o
kaerimite, kansha no uchi ni hagemimasu.
- Leader: Hitotsu -
Sangha: Mihotoke no oshie ni shitagai, tadashii michi o
kikiwakete, makoto no minori o hiromeasu.
- Leader: Hitotsu -
Sangha: Mihotoke no megumi o yorokobi, tagai ni, uyamai,
tasuke ai, shakai no tame ni tsukushimasu.

Jōdoshinshū Daily Creed

- Sangha: Firmly believing in the Great Vow of the Buddha,
and intoning the revered Name, I will live my life
cheerfully and positively.

Cherishing the Buddha's Compassionate Light and
always mindful of self-reflection, I shall diligently
attend to my life's tasks in gratitude.

Abiding in the teachings of the Buddha and
discerning the proper path, I will help spread the
Dharma.

Rejoicing in the benefaction of the Buddha, I will
respect and help others, working for the public
good.

RESPONSIVE READINGS:

THE EIGHTFOLD PATH

Leader: The Buddha-Dharma is the realization within one's deepest consciousness of the Oneness of all life. For the attainment of this purpose, our Blessed Teacher left for us to follow the Eightfold Path which is the way of prime importance.

First: Right Views.

Sangha: To keep ourselves free from prejudice, superstition, and delusion, and to see aright the true nature of life.

Leader: Second: Right Thoughts.

Sangha: To turn away from the evils of the world and direct our minds towards righteousness.

Leader: Third: Right Speech.

Sangha: To refrain from pointless and harmful talk and to speak kindly and courteously to all.

Leader: Fourth: Right Conduct.

Sangha: To see that our deeds are peaceable, benevolent, compassionate, and pure; to live the teachings daily.

Leader: Fifth: Right Livelihood.

Sangha: To earn our living in such a way as to entail no evil consequences.

Leader: Sixth: Right Efforts.

Sangha: To direct our efforts incessantly to the overcoming of ignorance and craving desires.

Leader: Seventh: Right Mindfulness.

Sangha: To cherish good and pure thoughts, for all that we say and do arise from our thoughts.

Leader: Eighth: Right Meditation.

Sangha: To concentrate our will on the Buddha, his life, and his teachings.

Leader: May the sacred presence of he who said he would abide in his teachings be our guide. May we follow, with faith and thanks, his way and tread with unfaltering steps this Noble Path until we too, shall attain Enlightenment.

SENTENCES FROM THE DHAMMAPADA

#1

- Leader: All that we are is the result of what we have thought, it is made up of our thoughts.
- Sangha: If a man speaks or acts with a pure thought, happiness follows him, like a shadow that never leaves him.
- Leader: He abused me, he beat me, he defeated me, he robbed away.
- Sangha: For hatred is not overcome by hatred, hatred is overcome by love. This is an ancient rule.
- Leader: Those who mistake false for true, and true for false, their abode is wrong-mindedness, these arrive not at the Truth.
- Sangha: Those who know true as true and false as false, their abode is right-mindedness, these arrive at the Truth.
- Leader: As rain gets into an ill-thatched house, so craving gets into an ill-trained mind.
- Sangha: As rain gets not into a well-thatched house, so craving gets not into a well-trained mind.
- Leader: Earnestness is the path of immorality, thoughtlessness the path of death.
- Sangha: Those who are in earnest do not die, those who are thoughtless are as if dead already.
- Leader: Having understood this clearly, those who are advanced in earnestness delight in earnestness and rejoice in the knowledge of Truth.

Sangha: These wise people, meditative, steady, always possessed of strong powers, attain to Nirvana, the highest happiness.

Leader: If an earnest person is well awake, if he is not forgetful, if his deeds are pure, if he restrains himself, then his glory will increase.

Sangha: By being well awake, by earnestness, by restraint and control, the wise man can make for himself an island which no flood can overwhelm.

Leader: Earnest among the thoughtless, awake among the sleepers, the wise man advances like a racer, leaving behind the hack.

Sangha: I go to the Buddha for guidance. I go to the Dharma for guidance. I go to the Sangha for guidance.

#2

Leader: This is the Dhammapada, the path of religion pursued by those who are followers of the Lord Buddha.

Sangha: Good people shine from afar like the snowy mountains; Bad people are concealed like arrows shot in the night.

Leader: If a man causing pain to others, wishes to obtain pleasure for himself, he, entangled in the bonds of selfishness, will never be free from hatred.

Sangha: Let a man overcome anger with love, let him overcome evil with good.

Leader: Speak the truth, do not yield to anger, give if you are asked; by these three steps you will become divine.

- Sangha: Let a man blow off the impurities of self, as a smith blows off the impurities of silver, one by one, little by little.
- Leader: Lead others, not by violence, but by righteousness and equity.
- Sangha: There is no fear in the man who is awake, whose mind is clean of craving, done alike with good and bad.
- Leader: Long is the night to him that is awake, long is life to those who are ignorant of the Truth.
- Sangha: Better than living a hundred years, is one day in the life of a man that sees the highest Truth.
- Leader: Though one should utter a hundred verses devoid of meaning, better is one verse of the teaching that brings peace.
- Sangha: Though one should conquer in battle thousands and thousands of men, whoso shall conquer himself, he is the greatest of warriors.
- Leader: The best of ways is the Eightfold Path; there is none other that brings perfect peace.
- Sangha: The gift of religion exceeds all gifts, the sweetness of religion exceeds all sweetness.
- Leader: As a pure lotus will grow upon a heap of rubbish, so the follower of the Lord Buddha shines forth from among those who walk in darkness.
- Sangha: I go to the Buddha for guidance. I go to the Dharma for guidance. I go to the Sangha for guidance.

#3

Leader: After you have learned the Dharma, let your purified heart find delight in bringing forth corresponding deeds.

Sangha: Liberality, courtesy, good-will, and unselfishness - these are to the world what the lynch pin is to the chariot.

Leader: The good things of this world pass away, but the treasures earned through righteous living are imperishable and never pass away.

Sangha: Whoso is compassionate is everywhere beloved; by the kind and good he is prized as a friend, and at death, his heart is full of peace.

Leader: To cease from evil; to keep far away from it; to shun intoxicants, to give good heed to the teachings - this is a great blessing.

Sangha: By yourselves must the effort be made; the Tathāgatas do but make known the way. The devoted to meditation arrive at release from the bonds of ignorance.

Leader: If one shapes oneself according as one counsels others, thus well-controlled one will have control over others. Oneself, they say, is hard to control.

Sangha: Verily oneself is the guardian of oneself; what other guardian should there be? Guarded by oneself, one gets a guardian the like of which is not easily gotten.

Leader: Whatsoever causes yourself pain, therewith wound not another.

Sangha: There is not happiness apart from righteousness.

- Leader: Even if a man has power over others, yet ought he to be gentle with the weak.
- Sangha: With a pure heart full of love, I will act towards others exactly as I would act towards myself.
- Leader: Courtesy is the most precious of jewels. Beauty without courtesy is like a garden without flowers.
- Sangha: The signs of true religion are good-will, love, truthfulness, purity, nobility, and goodness.
- Leader: Best of paths is the Eightfold Path, best of truths are the Four. Best of states is Dispassion, best of men is the man of Wisdom.
- Sangha: I go to the Buddha for guidance. I go to the Dharma for guidance. I go to the Sangha for guidance.

#4

- Leader: The ignorant have themselves for their greatest enemies, for they do evil deeds which must bear bitter fruit.
- Sangha: As long as the evil deed done does not bear fruit, the ignorant think it is like honey, but when it ripens, then they suffer grief.
- Leader: If an ignorant man be associated with a wise man all his life, he will perceive the truth as little as a spoon perceives the taste of soup.
- Sangha: If an intelligent man is associated for only one minute with a wise man, he will perceive the truth as the tongue perceives the taste of soup.

- Leader: The disciples of the Buddha are always well awake, and their thoughts day and night are always set on the Buddha.
- Sangha: The disciples of the Buddha are always well awake, and their thoughts day and night are always set on the Dharma.
- Leader: The disciples of the Buddha are always well awake, and their thoughts day and night are always set on the Sangha.
- Sangha: Neither readiness in speech nor a handsome appearance gives grace to a man who is envious, stingy, and false.
- Leader: Beware of the anger of the mind, and control your mind. Leave the evils of the mind and practice virtue with your mind.
- Sangha: The wise who control their bodies, the wise who control their tongues, the wise who control their minds, are indeed well controlled.
- Leader: When rust appears upon iron, even by that is the iron eaten away. In a like manner a man's own evil deeds lead him off to punishment.
- Sangha: Better than sovereignty over the earth, better than going to heaven, better than lordship over all the worlds is the reward of the first step in holiness.
- Leader: All the Buddhas teach the same Truth. They point out the path to those who go astray.
- Sangha: To cease from evil, to cultivate good; to cleanse our own thoughts; to help others, this is the teaching of the Buddha.
- Leader: Blessed the arising of the Buddhas, blessed the observance of those that are united.

Sangha: I go to the Buddha for guidance. I go to the Dharma for guidance. I go to the Sangha for guidance.

#5

Leader: Let each man direct himself first to what is proper, then let him teach others; thus a wise man will not suffer.

Sangha: If a man makes himself as he teaches others to be, then, being himself well subdued, he may subdue others; For one's self is difficult to subdue.

Leader: He who takes refuge in the Buddha, the Dharma, and the Sangha, who with clear understanding sees the Four Holy Truths and Eightfold Path, that is the best refuge; having gone to that refuge, a man is delivered from all pain.

Sangha: Happy is the arising of the Awakened, happy is the teaching of the True Law, happy is the peace of the temple, happy is the devotion of those who are at peace.

Leader: From greed comes grief, from greed comes fear, he who is free from greed knows neither grief nor fear.

Sangha: He who is just speaks the truth and does what is his own business, him the world will hold dear.

Leader: The fault of others is easily perceived, but that of one's self is difficult to perceive.

Sangha: If a man looks after the faults of others, his own passions will grow, and he is far from the destruction of passions.

Leader: A man is not learned because he talks much; he who is patient, free from hatred and fear, he is called learned.

Sangha: Even if a man has learned little, but follows the Dharma, he is a supporter of the Dharma, a man who never neglects the Dharma.

Leader: An envious, dishonest man does not become respectable by means of much talking only, or by the beauty of his complexion.

Sangha: He in whom all this is destroyed and taken out with the root, he, when free from hatred, is called respectable.

Leader: If a man is tossed about by doubts, full of strong passions, and yearning only for what is pleasurable, his thirst will grow more and more, and he will indeed make his fetters strong.

Sangha: The thirst of a thoughtless man grows like a creeper; he runs from life to life, like a monkey seeking fruit in the forest.

Leader: For him who overcomes this fierce thirst, difficult to be conquered in this world, sufferings fall off, like water drops from a lotus leaf.

Sangha: I go to the Buddha for guidance. I go to the Dharma for guidance. I go to the Sangha for guidance.

#6

Leader: It is good to tame the mind, which is difficult to hold in and flighty, rushing wherever it leans, a tamed mind brings happiness.

- Sangha: Let the wise man guide his thoughts, for they are difficult to perceive, very artful, and they rush wherever they lean, thoughts well guarded bring happiness.
- Leader: If a man's faith is unsteady, if he does not know the True Dharma, if his peace of mind is troubled, his knowledge will never be perfect.
- Sangha: If a man's thoughts are not dissipated, if his mind is not perplexed, if he has ceased to think of evil, then there is no fear from him while he is watchful.
- Leader: Like a beautiful flower, full of color but without scent, are the fine but fruitless words of him who does not act accordingly.
- Sangha: Like a beautiful flower, full of color and full of scent, are the fine and fruitful words of him who acts accordingly.
- Leader: If you see a man who shows you what is to be avoided, who administers reproofs and is intelligent, follow that wise man as you would one who tells of hidden treasures.
- Sangha: Let him admonish, let him teach, let him advise what is right; he will be beloved by the good; by the bad he will be disliked.
- Leader: As a solid rock is not shaken by the wind, wise people falter not amidst blame and praise.
- Sangha: Wise people, after they have listened to the Dharma, become serene like a deep, smooth, and still lake.
- Leader: Few are there among men who arrive at the other shore; the others run up and down the shore.

- Sangha: Those who follow the Law will pass over the dominion of death, however difficult to cross.
- Leader: He who has no wound on his hand may touch poison with his hand; poison does not affect one who has no wound; nor is there evil for one who does not commit evil.
- Sangha: If a man offends a harmless, pure, and innocent person, the evil falls back upon him, like dust thrown against the wind.
- Leader: Let no one forget his own duty for the sake of another's, however great. Let a man, after he has discerned his own duty, be always attentive to his duty.
- Sangha: I go to the Buddha for guidance. I go to the Dharma for guidance. I go to the Sangha for guidance.

#7

- Leader: The man of restless mind, of passions fierce, with eyes only for the pleasing - craving in him grows great; he forges a heavy chain.
- Sangha: The man who takes delight in the stilling of thought, who lets his mind dwell on the unpleasing, by this verily will he cut through and destroy ignorance.
- Leader: Good is a friend in need. Good is content with whatever betides. Good is a store of merit at the close of life. Good is it to leave all sorrow behind.
- Sangha: Good is it to honor mother, good is it to honor the homeless one, good is it to leave all sorrow behind.

- Leader: Good is it to honor mother, good is it to honor the homeless one, good is it to honor the teacher.
- Sangha: A man pays in himself for the evil he has done, and in himself is purified. The good and evil are purified severally, no one purifies another.
- Leader: Arise! Be not negligent! Walk the Good Way of the Teaching! Who walks in the Way of the Teaching, happy is he in this and in all other worlds.
- Sangha: In him who is ever respectful to the ripe in years, these four things are increased - length of days, beauty, happiness, and health.
- Leader: Better than a hundred years lived foolishly and unthinking, is a single day lived wisely and meditatively.
- Sangha: Irrigators conduct water where they will, fletchers shape their arrows, carpenters bend the wood to their will - the wise bend themselves.
- Leader: Even as a lake, deep, still, and clear, so come the wise to stillness - having hearkened to the Teaching.
- Sangha: The fragrance of flowers, of sandal, of incense, or of jasmine, is not carried against the wind. But the good man diffuses fragrance in all directions.
- Leader: Far surpassing the fragrance of sandal or incense or jasmine is the fragrance of virtue.
- Sangha: A man is not a noble in that he works harm to living creatures. Whoso is harmless towards all living things - he is to be called noble.
- Leader: Not by birth does one become a high caste. Not by birth does one become a low caste. By deeds one

becomes a high caste, by deeds one becomes a low caste.

Sangha: Not because he has much to say is a man a support of the Teaching. Whoever has heard little of the Teaching but observes it well in deeds, he verily is the support of the Teaching, he is not heedless of it. I go to the Buddha for guidance. I go to the Dharma for guidance. I go to the Sangha for guidance.

#8.

Leader: As a fletcher makes straight his arrow, so the wise man straightens his fickle and unsteady thoughts, which are difficult to guard and difficult to guide.

Sangha: Hard to control, unstable is the mind, ever in quest of delight. Good is it to subdue the mind. A mind subdued brings happiness.

Leader: Look upon him who makes you see your faults as one who points you out a treasure. It is well to cultivate the acquaintance of such a one.

Sangha: Irrigators lead the water where they will; fletchers shape the arrow. Carpenters bend the wood to their will; wise men shape themselves.

Leader: Even as a solid rock remains unshaken by the wind, so the wise man remains unmoved by praise or blame.

Sangha: Even as a lake, deep, serene, and still, so are the wise who hearken to the Dharma.

Leader: He whose senses are mastered as horses well under control, who is purged of pride and frailty, such a one is envied even of the gods.

- Sangha: The man who is free from all undue readiness of belief, who knows the Uncreated, who has severed every tie and slain desire, he is the greatest of men.
- Leader: All fear punishment. To all men life is dear. Judging others by yourself, slay not, neither cause to slay.
- Sangha: He who hurts a creature which seeks for happiness will not find it for himself.
- Leader: Let each man shape himself according as he teaches others. He who controls himself can control others. Hard is it to gain this self-control.
- Sangha: From craving is born sorrow, from craving is born fear. For him who is entirely free from craving there is neither sorrow nor fear.
- Leader: Impermanent are all component things. When the wise man understands this he grows weary of pain. This is the Path of Purity.
- Sangha: All is suffering. All forms are unreal. When the wise man understands this he is weary of pain. This is the Path of Purity.
- Leader: Control of speech, control of thought, control of action; keep these roads of action clear and find the way made known by the wise.
- Sangha: I go to the Buddha for guidance. I go to the Dharma for guidance. I go to the Sangha for guidance.

GĀTHĀS:

In Sanskrit, *Gāthā* are poems, songs, or hymns found in the sutras. In the Chinese translations, they have a set number of characters per line which, when chanted, give it a set meter. Other *gāthās*, called "*Kada*" (伽陀) in Japanese, are composed pieces with a set melody.

Since the mid 1800's the term *gāthā* was also used to refer to songs composed in western style and sung, much in the manner of Christian hymns.

Chanting is very different from singing. Chanting is simply talking aloud in a strong voice. When done communally, it results in rich layers of sound in which each voice is different and meant to be heard in its differentiation - yet forming a single sound. It is never soaring in feeling but rather gives the sense of being earthbound and rooted.

Jōdoshinshū chanting is in the form of a leader who chants the first line of a text or the name of the text, followed by the entire group or Sangha chanting the text together. This is done at each section of the ritual which is usually in four sections:

1. A chanted affirmation, often some form of the Three Treasures.
2. The main body of the text, usually *gāthā* or section of the text of a sutra.
3. Recitation of the Nembutsu
4. A dedication called *Ekōku* or "*verse of merit transference*" which in the case of Jōdoshinshū is the merit transferred to us by the Truth-Reality called Amida.

* = Leader # = Sangha √ = breath stop

— = lengthen ● = Kin (bell)

• = Settaku: struck on syllable following the dot

VANDANA - Devotion, Pali



***NAMO TASSA BHAGAVATO #ARAHATO SAMMA
SAMBUDDHASA**

**NAMO TASSA BHAGAVATO ARAHATO SAMMA
SAMBUDDHASA**

**NAMO TASSA BHAGAVATO ARAHATO SAMMA
SAMBUDDHASA**



*Homage to the Blessed One, the Venerable One, the All -
Enlightened One*

TI - SARANA - The Threefold Refuge, Pali

*BUDDHAM	SARANAM	#GACCHAMI	
DHAMMAM	SARANAM	GACCHAMI	
SANGHAM	SARANAM	GACCHAMI	
DUTIYAMPI	BUDDHAM	SARANAM	GACCHAMI
DUTIYAMPI	DHAMMAM	SARANAM	GACCHAMI
DUTIYAMPI	SANGHAM	SARANAM	GACCHAMI
TATIYAMPI	BUDDHAM	SARANAM	GACCHAMI
TATIYAMPI	DHAMMAM	SARANAM	GACCHAMI
TATIYAMPI	SANGHAM	SARANAM	GACCHAMI



*I take refuge in the Buddha
I take refuge in the Dharma
I take refuge in the Sangha
Again, I take refuge in the Buddha
Again, I take refuge in the Dharma
Again, I take refuge in the Sangha
Yet again, I take refuge in the Buddha
Yet again, I take refuge in the Dharma
Yet again, I take refuge in the Sangha*

SHISHINRAI - 至心礼 - *sincere-mind-obeisance* :

The Obeisance of a Sincere Mind, Jpn. Taking refuge in the Triple Treasure of Buddhism (Buddha, Dharma, Sangha). A verse from the Hōjisan of the Fifth Patriarch, Zendō (Shan-tao 613-681ad) which is a commentary on the Smaller Sutra.

*SHI 𠄎 SHIN 𠄎ⁿ ∨ KE-I 𠄎ⁱ 𠄎ⁱ RE-I 𠄎^e_i

#NA 𠄎 MO 𠄎 ∨ SHO-U 𠄎^u CHI-U 𠄎^u FU 𠄎^e

*SHI 𠄎 SHIN 𠄎ⁿ ∨ KE-I 𠄎ⁱ 𠄎ⁱ RE-I 𠄎^e_i

#NA 𠄎 MO 𠄎 ∨ SHO-U 𠄎^u CHI-U 𠄎^u HO 𠄎^e

*SHI 𠄎 SHIN 𠄎ⁿ ∨ KE-I 𠄎ⁱ 𠄎ⁱ RE-I 𠄎^e_i

#NA 𠄎 MO 𠄎 ∨ SHO-U 𠄎^u CHI-U 𠄎^u SO 𠄎^e

*With a sincere mind-heart of reverence and obeisance,
I take refuge in the eternally abiding Buddha.*

*With a sincere mind-heart of reverence and obeisance,
I take refuge in the eternally abiding Dharma.*

*With a sincere mind-heart of reverence and obeisance,
I take refuge in the eternally abiding Sangha.*

SAMBUJŌ - 三奉請 - *three-reverential-invitations*:

The Three Reverential Invitations, Jpn. From the *Hōjisan* of the Fifth Patriarch, Zendō (Shan-tao 613-681ad) which is a commentary on the Smaller Sutra.

*BU | JO-U | V MI | DA | NYO | RA-I |
 NI-U | DO-U | V JO-U |

#SA-N | GE | V RA-KU |

*BU | JO-U | V SHA | KA | NYO | RA-I |
 NI-U | DO-U | V JO-U |

#SA-N | GE | V RA-KU |

*BU | JO-U | V JI | PO | NYO | RA-I |
 NI-U | DO-U | V JO-U |

#SAN | GE | V RA-KU |

**We respectfully call upon Tathāgata Amida to enter this Dōjō*

As we joyfully scatter flowers of welcome.

**We respectfully call upon Tathāgata Shakamuni to enter this Dōjō*

As we joyfully scatter flowers of welcome.

**We respectfully call upon the Tathāgatas of the ten directions to enter this Dōjō*

As we joyfully scatter flowers of welcome

ZENSHŌ KADA - 先請伽陀 - *initial-invitation-gāthā*.

Gāthā of Initial Invitation, Jpn. From the *Hōjisan* of the Fifth Patriarch, Zendō (Shan-tao 613-681ad) which is a commentary on the Smaller Sutra.

*ZEN 𠄎𠄎^z SHO-U 𠄎𠄎^u V MI 𠄎𠄎^m DA 𠄎^d

NI-U 𠄎𠄎^u DO 𠄎^d V JO 𠄎𠄎^u

#FU 𠄎^f I 𠄎ⁱ V GU 𠄎𠄎^u GAN 𠄎^z O 𠄎^u

JI 𠄎ⁱ V KO 𠄎𠄎^o

KAN 𠄎𠄎^z V NON 𠄎^z SEI 𠄎ⁱ V SHI 𠄎^t

JIN 𠄎^z SHA 𠄎^h V SHU 𠄎𠄎^u

JU 𠄎𠄎^u BUT-N 𠄎^z V JO 𠄎𠄎^u KE 𠄎^e

RAI 𠄎ⁱ NI-U 𠄎^u V E 𠄎^e

We first invite Amida to enter this Dōjō, greeting (Amida and) the Great Vow, accompanied by the Bodhisattvas Kannon (Avalokiteśvara) and Seishi (Mahāstāmaprāpta) with innumerable others who come to this gathering riding on lotus blossoms.

YŌRAKU KADA - 瓔珞伽陀 - *yōraku-gāthā*.

Gāthā of the Yōraku Sutra, Jpn. A verse from the Hōjisan of the Fifth Patriarch, Zendō (Shan-tao 613-681ad) which is a commentary on the Smaller Sutra.

*YO 𠄎𠄎𠄎^u RA-KU 𠄎𠄎^{ku} V KYO-U 𠄎𠄎^u CHI-U 𠄎𠄎^u
 SE-TN 𠄎ⁿ ZEN 𠄎ⁿ V GE-U 𠄎𠄎^u
 #MAN 𠄎𠄎ⁿ GO 𠄎𠄎 V SHU 𠄎𠄎^u KU 𠄎^u
 SHO 𠄎𠄎^u FU 𠄎 V TA-I 𠄎𠄎^e 𠄎𠄎^u 𠄎𠄎ⁱ
 KAN 𠄎𠄎ⁿ V GYO-U 𠄎^u MI 𠄎^u V DA 𠄎^u
 KYO-U 𠄎𠄎^u TO 𠄎 V SE-TN 𠄎𠄎^e 𠄎𠄎^u 𠄎𠄎ⁿ
 SO-KU 𠄎𠄎^{ku} ZE 𠄎 V TO-N 𠄎𠄎ⁿ GE-U 𠄎𠄎^u
 BO 𠄎 DA-I 𠄎^a V ZO 𠄎^u

As is expounded in the Yōraku Sutra, in the gradual teaching, the non-regressing state is attained by cultivating virtue through many thousands of kalpas. The Meditation Sutra, the Amida Sutra, and others expound the sudden teaching, the storehouse of Bodhi.

KANBUTSUGE - 灌佛偈 - *bathing-buddha-gāthā*:

Gāthā on Bathing the Buddha Image (Hanamatsuri) Jpn

The Sangha (#) repeats the line of the Leader (*), beginning at and overlapping the last syllable of the line of the Leader. The very last line is chanted together with the Leader.

*GA	KON	KAN	MOKU	SHO	NYO	RAI
						#GA
KON	KAN	MOKU	SHO	NYO	RAI	
*JO	CHI	SHO	GON	KU	DOKU	JU
						#JO
CHI	SHO	GON	KU	DOKU	JU	
*GO	JOKU	SHU	JO	RYO	RI	KU
						#GO
JOKU	SHU	JO	RYO	RI	KU	
*#DO	SHO	NYO	RAI	JO	HOS-	SHIN

We now bathe all the Tathāgatas whose pure Wisdom is adorned with innumerable virtues. They cause sentient beings of the five periods of decay to be separated from their sufferings and to together attain the pure Dharma-body of the Tathāgatas.

SANBUTSUGE - 讚佛偈 - *praise-buddha-gāthā*:

Gāthā in Praise of the Buddha, the first of the three gāthās found in the Larger Sutra (Muryōjukyō), the first and principal sutra of the three sutras of Jōdoshinshū. Jpn



***BUSSETSU MURYŌJUKYŌ**

#KO GEN GI GI
I JIN MU GOKU
NYO ZE EN MYO
MU YO TO SHA

↓

NICHI GATSU MA NI
SHU KO EN NYO
KAI SHITSU ON PEI
YU NYAKU JU MOKU

NYO RAI YO GEN
CHO SE MU RIN
SHO GAKU DAI ON
KO RU JIP- PO

KAI MON SHO JIN
SAN- MAI CHI E
I TOKU MU RYO
SHU SHO KE U

JIN TAI ZEN NEN
SHO BUTSU HO KAI
GU JIN JIN NO
KU GO GAI TAI

MU MYO YOKU NU
SE SON YO MU
NIN NO SHI SHI
JIN TOKU MU RYO↗

KU KUN KO DAI
CHI E JIN MYO
KO MYO I SO
SHIN DO DAI SEN

↓

GAN GA SA BUTSU
ZAI SHO HO O
KA DO SHO JI
MI FU GE DATSU

FU SE JO I
KAI NIN SHO JIN
NYO ZE SAM- MAI
CHI E I JO

GO SEI TOKU BUTSU
FU GYO SHI GAN
IS- SAI KU KU
I SA DAI AN

KE SHI U BUTSU
HYAKU SEN NOKU MAN
MU RYO DAI SHO
SHU NYO GO JA

KU YO IS- SAI
SHI TO SHO BUTSU
FU NYO GU DO
KEN SHO FU GYAKU

↓

HI NYO GO JA
SHO BUTSU SE KAI
BU FU KA GE
MU SHU SETSU DO

↓

KO MYO SHIS- SHO
HEN SHI SHO KOKU
NYO ZE SHO JIN
I JIN NAN RYO

RYO GA SA BUTSU
KOKU DO DAI ICHI
GO SHU KI MYO
DO JO CHO ZETSU

KOKU NYO NAI ON
NI MU TO SO
GA TO AI MIN
DO DATSU IS- SAI

JIP- PO RAI SHO
SHIN- NETSU SHO JO
I TO GA KOKU
KE RAKU AN- NON

KO BUTSU SHIN MYO
ZE GA SHIN SHO
HOTSU GAN NO HI
RIKI SHO SHO YOKU

JIP- PO SE SON
CHI E MU GE
JO RYO SHI SON
CHI GA SHIN GYO ↗

KE RYO SHIN SHI
SHO KU DOKU CHU
GA GYO SHO JIN
NIN JU FU KE

●

JŪSEIGE - 重誓偈 - *repeated-vows-gāthā*:

Gathā of the Repeated Vows, the second of three gāthās found in the Larger Sutra (Muryōjukyō), the first and principal sutra of the three sutras of Jōdoshinshū. Jpn



***BUSSETSU MURYŌJUKYŌ**

#GA GON CHO SE GAN
HIS- SHI MU JO DO
SHI GAN FU MAN ZOKU
SEI FU JO SHO GAKU



GA O MU RYO KO
FU I DAI SE SHU
FU SAI SHO BIN GU
SEI FU JO SHO GAKU

KO SO JO MAN ZOKU
I YO RO JIP- PO
NICH I GATSU SHU JU KI
TEN KO ON PU GEN



I SHU KAI HO ZO
KO SE KU DOKU HO
JO O DAI SHU CHU
SEP- PO SHI SHI KU

GA SHI JO BUTSU DO
MYO SHO CHO JIP- PO
KU KYO MI SHO MON
SEI FU JO SHO GAKU

KU YO IS- SAI BUTSU
GU SOKU SHU TOKU HON
GAN E SHITSU JO MAN
TOKU I SAN GAI O

RI YOKU JIN SHO NEN
JO E SHU BON GYO
SHI GU MU JO DO
I SHO TEN NIN SHI

NYO BUTSU MU GE CHI
TSU DATSU MI FU SHO
GAN GA KU E RIKI
TO SHI SAI SHO SON

JIN RIKI EN DAI KO
FU SHO MU SAI DO
SHO JO SAN KU MYO
KO SAI SHU YAKU NAN

SHI GAN NYAK- Kok KA
DAI SEN O KAN DO
KO KU SHO TEN NIN
TO U CHIN MYO KE



KAI HI CHI E GEN
MES- SHI KON MO AN
HEI SOKU SHO AKU DO
TSU DATSU ZEN SHU MON ↗

ŌGONGE - 往 觀 偈 - *going-audience-gāthā*.

Gāthā on Going to an Audience, the third of the three gāthās found in the Larger Sutra (Muryōjukyō), the first and principal sutra of the three sutras of Jōdoshinshū. Jpn



*BUSSETSU MURYŌJUKYŌ

#TO BO SHO BUK- KOKU
GO SHU NYO GO JA
HI DO BO SAS- SHU
O GON MU RYO KAKU
↓

O JI MU RYO SON
DO YO HOTSU GON SHO
KU SUI MU SHU KO
HEN JO JIP- PO KOKU
↓

NAN ZAI HOKU SHI YUI
JO GE YAKU BU NEN
HI DO BO SAS- SHU
O GON MU RYO KAKU

E KO I NYO SHIN
SAN ZO JU CHO NYU
IS- SAI TEN NIN SHU
YU YAKU KAI KAN GI

IS- SAI SHO BO SATSU
KAKU SAI TEN MYO KE
HO KO MU GE E
KU YO MU RYO KAKU

DAI JI KAN ZE ON
SHO BUKU KEI SHU MON
BYAKU BUTSU GAN EN SHO
YUI NEN GAN SEC- CHI

GEN NEN SO TEN GAKU
CHO HOTSU WA GE ON
KA TAN SAI SHO SON
KU YO MU RYO KAKU

BON SHO YU RAI SHIN
HAT- TON CHO MYO KO
TO JU BO SAK- KI
KON ZETSU NIN TAI CHO

KU DATSU JIN ZU E
YU NYU JIN BO MON
GU SOKU KU DOKU ZO
MYO CHI MU TO RIN

JIP- PO RAI SHO JI
GO SHIC- CHI HI GAN
SHI GU GON JO DO
JU KET- TO SA BUTSU

E NICH I SHO SE KEN
SHO JO SHO JI UN
KU GYO NYO SAN ZO
KEI SHU MU JO SON

KAKU RYO IS- SAI HO
YU NYO MU GEN KO
MAN ZOKU SHO MYO GAN
HITSU JO NYO ZE SETSU

KEN PI GON JO DO
MI MYO NAN JI GI
IN POTSU MU JO SHIN
GAN GA KOKU YAKU NEN ↗

CHI HO NYO DEN YO
KU KYO BO SATSU DO
GU SHO KU DOKU HON
JU KET- TO SA BUTSU
↓

TSU DATSU SHO HOS- SHO
IS- SAI KU MU GA
SEN GU JO BUTSU DO
HITSU JO NYO ZE SETSU
↓

SHO BUTSU KO BO SATSU
RYO GON AN NYO BUTSU
MON BO GYO JU GYO
SHIT- TOKU SHO JO SHO

SHI HI GON JO KOKU
BEN SOKU TOKU JIN ZU
HIT- TOKU MU RYO SON
JU KI JO TO GAKU

GO BUTSU HON GAN RIKI
MON MYO YOKU O JO
KAI SHIT- TO HI KOKU
JI CHI FU TAI TEN

*BO SATSU KO SHI GAN
#GAN KO KOKU MU I
FU NEN DO IS- SAI
MYO KEN DATSU JIP- PO

BU JI OKU NYO RAI
HI KE HEN SHO SETSU
KU GYO KAN GI KO
GEN TO AN NYO KOKU

NYAKU NIN MU ZEN PON
FU TOKU MON SHI KYO
SHO JO U KAI SHA
NAI GYAKU MON SHO BO

ZO KYO KEN SE SON
SOKU NO SHIN SHI JI
KEN KYO MON BU GYO
YU YAKU DAI KAN GI ,

KYO MAN HEI KE DAI
NAN NI SHIN SHI HO
SHUKU SE KEN SHO BUTSU
GYO CHO NYO ZE KYO
↓

SHO MON WAKU BO SATSU
MAKU NO KU SHO SHIN
HI NYO JU SHO MO
YOKU GYO KAI DO NIN

NYO RAI CHI E KAI
JIN KO MU GAI TAI
NI JO HI SHO SHIKI
YUI BUTSU DOKU MYO RYO

KE SHI IS- SAI NIN
GU SOKU KAI TOKU DO
JO E CHI HON GU
OK- KO SHI BUC- CHI

GU RIKI GOK- KO ZETSU
JIN JU YUI FU CHI
BUT- TE MU HEN ZAI
NYO ZE CHI SHO JO

JU MYO JIN NAN TOKU
BUS- SE YAKU NAN CHI
NEN NU SHIN NE NAN
NYAKU MON SHO JIN GU

MON BO NO FU MO
KEN KYO TOKU DAI KYO
SOKU GA ZEN SHIN NU
ZE KO TO HOC- CHI

SETSU MAN SE KAI KA
HIK- KA YO MON BO
E TO JO BUTSU DO
KO SAI SHO JI RU

JŪNIRAI - 十二礼 - *ten-two-obeisance*:

The Twelve Obeisances, a Gāthā by Nagārjuna. Jpn. The Romanized pronunciation is according to the older system using katakana, resulting in several pronunciations: me-u can be read myō ke-u can be read kyō, chi-u can be read chu, etc. Whichever system is used, it should be consistently read.

● *KEI 卜 SHU 卜 TEN ㄣ NIN ㄣ SHO ㄣ KU ㄣ GYO 卜
 #A 卜 MI 卜 DA 卜 SEN 卜 RYO 卜 ZOKU 卜 SON 卜
 ZAI 卜 HI 卜 MI 卜 ME-U 卜 AN 卜 RA ㄣ Koku ㄣ
 MU ㄣ RYO ㄣ BU ㄣ SHI ㄣ SHU ㄣ I ㄣ NE-U 卜

KON	JIKI	SHIN	JO	NYO	SEN	O
SHA	MA	TA	GYO	NYO	ZO	BU
RYO	MOKU	JO	NYAKU	SHO	REN	GE
KO	GA	CHO	RAI	MI	DA	SON

MEN	ZEN	EN	JO	NYO	MAN	GATSU
I	KO	YU	NYO	SEN	NICHI	GATSU
SHO	NYO	TEN	KU	KU	SHI	RA
KO	GA	CHO	RAI	MI	DA	SON

KAN	NON	CHO	DAI	KAN	CHI-U	JI-U
SHU	JU	ME-U	SO	HO	SHO	GON
NO	BUKU	GE	DO	MA	KE-U	MAN
KO	GA	CHO	RAI	MI	DA	SON

MU	BI	MU	KU	KO	SHO	JO
SHU	TOKU	KE-U	KETSU	NYO	KO	KU
SHO	SA	RI	YAKU	TOKU	JI	ZAI
KO	GA	CHO	RAI	MI	DA	SON

JIP-	PO	MYO	MON	BO	SATSU	SHU
MU	RYO	SHO	MA	JO	SAN	DAN
I	SHO	SHU	JO	GAN	RIKI	JI-U
KO	GA	CHO	RAI	MI	DA	SON

KON	TAI	HO	KEN	CHI	SHO	KE
ZEN	GON	SHO	JO	ME-U	DAI	ZA
O	HI	ZA	JO	NYO	SEN	NO
KO	GA	CHO	RAI	MI	DA	SON

JIP-	PO	SHO	RAI	SHO	BUS-	SHI
KEN	GEN	JIN	ZU	SHI	AN	RAKU
SEN	GO	SON	GEN	JO	KU	GYO
KO	GA	CHO	RAI	MI	DA	SON

SHO	U	MU	JO	MU	GA	TO
YAKU	NYO	SUI	GATSU	DEN	YO	RO
I	SHU	SEP-	PO	MU	MYO	JI
KO	GA	CHO	RAI	MI	DA	SON

HI	SON	MU	RYO	HO	BEN	KYO
YAKU	MU	NYO	NIN	AKU	DO	FU
SHU	NIN	SHI	SHIN	KYO	HI	SON
KO	GA	CHO	RAI	MI	DA	SON

HI	SON	MU	RYO	HO	BEN	KYO
MU	U	SHO	SHU	AKU	CHI	SHIKI
O	JO	FU	TAI	SHI	BO	DAI
KO	GA	CHO	RAI	MI	DA	SON

GA | SETSU | HI | SON | KU | DOKU | JI |
SHU | ZEN | MU | HEN | NYO | KAI | SUI |
SHO | GYAKU | ZEN | GON | SHO | JO | SHA |
E | SE | SHU | JO | SHO | HI | KOKU |

SHŌSHINGE - 正信偈 - *true-awakening-gāthā*. Full title, Shōshin Nembutsuge or Gāthā of the Nembutsu of True Awakening, written by Shinran Shōnin in his major work, the Kyōgyōshinshō. The notation is in the "gyōfu" or "embellished style". This is followed by the Nembutsu Wasan, a "praise" or "hymn" written in Japanese by Shinran Shōnin.



*KI	MYO	MU	RYO	JU	NYO	<u>RAI</u>
#NA	MU	FU	KA	SHI	GI	<u>KO</u>
HO	ZO	BO	SATSU	IN	NI	<u>JI</u>
ZAI	SE	JI	ZAI	O	BUS-	<u>SHO</u>
TO	KEN	SHO	BUTSU	JO	DO	<u>IN</u>
KOKU	DO	NIN	DEN	SHI	ZEN	<u>MAKU</u>
KON	RYU	MU	JO	SHU	SHO	<u>GAN</u>
CHO	HOTSU	<u>KE</u>	U	DAI	GU	<u>ZEI</u>
GO	KO	SHI	YUI	SHI	SHO	<u>JU</u>
JU	SEI	MYO	SHO	MON	JIP-	<u>PO</u>
FU	HO	MU	RYO	MU	HEN	<u>KO</u>
MU	GE	MU	TAI	KO	EN	<u>NO</u>
SHO	JO	KAN	GI	CHI	E	<u>KO</u>
FU	DAN	NAN	JI	MU	SHO	<u>KO</u>
CHO	NICHI	GAK-	KO	SHO	JIN	SETSU
IS-	SAI	GUN	JO	MU	KO	<u>SHO</u>

HON	GAN	MYO	GO	SHO	JO	<u>GO</u>
SHI	SHIN	SHIN	GYO	GAN	NI	<u>IN</u>
JO	TO	GAKU	SHO	DAI	NE	<u>HAN</u>
HIS-	SHI	METSU	DO	GAN	JO	<u>JU</u>
NYO	RAI	<u>SHO</u>	I	KO	SHUS-	<u>SE</u>
YUI	SETSU	MI	DA	HON	GAN	<u>KAI</u>
GO	JOKU	AKU	JI	GUN	JO	<u>KAI</u>
O	SHIN	NYO	RAI	NYO	JITSU	<u>GON</u>
NO	HOTSU	ICHI	NEN	KI	AI	SHIN
FU	DAN	BON	NO	TOKU	NE	<u>HAN</u>
BON	JO	GYAKU	HO	SAI	E	<u>NYU</u>
NYO	SHU	SHI	NYU	KAI	ICHI	<u>MI</u>
SES-	SHU	SHIN	KO	JO	SHO	<u>GO</u>
I	NO	SUI	HA	MU	MYO	<u>AN</u>
TON	NAI	SHIN	ZO	SHI	UN	<u>MU</u>
<u>JO</u>	FU	SHIN	JITSU	SHIN	JIN	<u>TEN</u>
HI	NYO	NIK-	KO	FU	UN	<u>MU</u>
UN	MU	SHI	GE	<u>MYO</u>	MU	<u>AN</u>
GYAKU	SHIN	KEN	KYO	DAI	KYO	<u>KI</u>
SOKU	O	CHO	ZETSU	GO	AKU	<u>SHU</u>

IS-	SAI	ZEN	MAKU	BON	BU	<u>NIN</u>
MON	SHIN	NYO	RAI	GU	ZEI	<u>GAN</u>
BUTSU	GON	KO	DAI	SHO	GE	<u>SHA</u>
ZE	NIN	<u>MYO</u>	FUN	DA	RI	<u>KE</u> ⇒

MI	DA	BUTSU	HON	GAN	NEN	<u>BUTSU</u>
JA	KEN	KYO	MAN	NAKU	SHU	<u>JO</u>
SHIN	GYO	JU	JI	JIN	NI	<u>NAN</u>
NAN	CHU	SHI	NAN	MU	KA	<u>SHI</u>

IN	DO	SAI	TEN	SHI	RON	<u>GE</u>
<u>CHU</u>	<u>KA</u>	<u>JICHI</u>	<u>IKI</u>	SHI	KO	<u>SO</u>
KEN	DAI	SHO	KO	SE	SHO	I
MYO	NYO	RAI	HON	ZE	O	<u>KI</u>

SHA	KA	NYO	RAI	RYO	GA	<u>SEN</u>
<u>I</u>	<u>SHU</u>	<u>GO</u>	<u>MYO</u>	NAN	TEN	<u>JIKU</u>
RYU	JU	DAI	JI	SHUT-	TO	<u>SE</u>
SHITSU	NO	ZAI	HA	U	MU	<u>KEN</u>

SEN	ZETSU	DAI	JO	MU	JO	<u>HO</u>
SHO	KAN	GI	JI	SHO	AN	<u>RAKU</u>
KEN	JI	NAN	GYO	ROKU	RO	<u>KU</u>
SHIN	GYO	I	GYO	SHI	DO	<u>RAKU</u>

OKU	NEN	MI	DA	BUTSU	HON	<u>GAN</u>
-----	-----	----	----	-------	-----	------------

<u>JI</u>	<u>NEN</u>	<u>SOKU</u>	<u>JI</u>	NYU	HITSU	<u>JO</u>
YUI	NO	JO	SHO	NYO	RAI	<u>GO</u>
O	HO	<u>DAI</u>	HI	GU	ZEI	<u>ON</u>
TEN	JIN	BO	SATSU	ZO	RON	<u>SETSU</u>
KI	MYO	MU	GE	KO	NYO	<u>RAI</u>
E	SHU	TA	RA	KEN	SHIN	<u>JITSU</u>
KO	SEN	O	CHO	DAI	SEI	<u>GAN</u>
<u>KO</u>	YU	HON	GAN	RIKI	E	<u>KO</u>
I	DO	GUN	JO	SHO	IS-	<u>SHIN</u>
KI	NYU	KU	DOKU	DAI	HO	<u>KAI</u>
HITSU	GYAKU	NYU	DAI	E	SHU	<u>SHU</u>
TOKU	SHI	REN	GE	ZO	SE	<u>KAI</u>
SOKU	SHO	SHIN	NYO	HOS-	SHO	<u>JIN</u>
YU	BON	NO	RIN	GEN	JIN	<u>ZU</u>
NYU	SHO	JI	ON	JI	O	<u>GE</u>
HON	SHI	DON	RAN	RYO	TEN	<u>SHI</u>
JO	KO	RAN	SHO	BO	SATSU	<u>RAI</u>
SAN	ZO	RU	SHI	JU	JO	<u>KYO</u>
BON	JO	SEN	GYO	KI	RAKU	<u>HO</u>

TEN	JIN	BO	SATSU	RON	CHU	<u>GE</u>
HO	DO	IN	GA	KEN	SEI	<u>GAN</u>
O	GEN	NE	KO	YU	TA	<u>RIKI</u>
SHO	JO	SHI	IN	YUI	SHIN	<u>JIN</u>

WAKU	ZEN	BON	BU	SHIN	JIN	<u>POTSU</u>
<u>SHO</u>	CHI	<u>SHO</u>	JI	SOKU	NE	<u>HAN</u>
HIS-	SHI	MU	RYO	KO	MYO	<u>DO</u>
<u>SHO</u>	U	SHU	JO	KAI	FU	<u>KE</u>

DO	SHAKU	KES-	SHO	DO	NAN	<u>SHO</u>
YUI	MYO	JO	DO	KA	TSU	<u>NYU</u>
MAN	ZEN	JI	RIKI	HEN	GON	<u>SHU</u>
EN	MAN	TOKU	GO	KAN	SEN	<u>SHO</u>

<u>SAN</u>	PU	SAN	SHIN	KE	ON	<u>GON</u>
ZO	MATSU	HO	METSU	<u>DO</u>	HI	<u>IN</u>
IS-	SHO	ZO	AKU	CHI	GU	<u>ZEI</u>
SHI	<u>AN</u>	<u>NYO</u>	<u>GAI</u>	<u>SHO</u>	<u>MYO</u>	<u>KA</u>

*ZEN	DO	DOKU	MYO	BUS-	SHO	I
KO	AI	JO	SAN	VYO	GYAKU	AKU
KO	MYO	MYO	GO	KEN	IN	<u>NEN</u>
KAI	NI-U	HON	GAN	DAI	CHI	<u>KAI</u>

GYO ㄱ^u JA ㄱ SHO ㅏ^u JU ㅏ V KON ㄱⁿ GO ㅏ^u SHIN ㄱⁿ
KYO ㄱ^u KI ㄱ ICHI ㅏ^{chi} NEN ㅏⁿ V SO ㄱ^u O ㅏ^u GO ㅏ^u
YO ㄱ I ㅏ DAI ㅏⁱ TO ㅏ^u V GYAKU ㅏ^{ku} SAI' ㅏⁿ NIN ㅏⁿ
SOKU ㄱ^{ku} SHO ㅏ^u HOS- ㄱ SHO ㅏ^u V SHI ㅏ JO ㅏ^u RAKU ㄱ^{ku}

GEN ㄱⁿ SHIN ㄱⁿ KO ㅏ^u KAI ㄱⁱ V ICHI ㅏ^{chi} DAI ㅏⁱ KE-U ㄱ^u
HEN ㄱⁿ KI ㄱ AN ㅏⁿ NYO ㅏ^u V KAN ㄱⁿ IS- ㅏ SAI ㄱⁱ
SEN ㄱ ZO ㅏ^u SHI-U ㅏ^u SHIN ㅏⁿ V HAN ㅏⁿ SEN ㅏⁿ JIN ㅏⁿ
HO ㄱ^u KE ㅏ NI ㄱ DO ㅏ^u V SHO ㄱ^u BEN ㅏⁿ RI-U ㄱ^u

GOKU ㄱ^{ku} JI-U ㄱ^u AKU ㅏ^{ku} NIN ㅏⁿ V YUI ㄱⁱ SHO ㅏ^u BUT-N ㄱⁿ
GA ㄱ YAKU ㅏ^{ku} ZAI ㅏⁱ HI ㅏ V SES- ㄱ SHU ㅏ CHI-U ㄱ^u
BON ㄱⁿ NO ㅏ^u SHO ㅏ^u GEN ㅏⁿ V SUI ㅏⁱ FU ㅏ KEN ㅏⁿ
DAI ㅏⁱ HI ㅏ MU ㄱ KEN ㅏⁿ V JO ㄱ SE-U ㅏ^u GA ㄱ

HON ㄱⁿ SHI ㄱ GEN ㅏⁿ KU ㄱ V MYO ㄱ^u BUK- ㅏ KE-U ㄱ^u
REN ㄱⁿ MIN ㅏⁿ ZEN ㅏⁿ MAKU ㅏ^{ku} V BON ㄱⁿ BU ㅏ NIN ㄱⁿ
SHIN ㄱⁿ SHU ㅏ KE-U ㅏ^u SHO ㅏ^u V KO ㅏ HEN ㅏⁿ SHI-U ㅏ^u
SEN ㄱⁿ JAKU ㅏ^{ku} HON ㄱⁿ GAN ㅏⁿ V GU ㄱ AKU ㅏ^{ku} SE ㄱ

GEN ㄱⁿ RAI ㄱ SHO ㅏ^u JI ㅏ V RIN ㄱⁿ DEN ㅏⁿ GE ㄱ
KET- ㄱ CHI ㄱ GI ㅏ JO ㅏ^u V I ㄱ SHO ㅏ SHI ㄱ
SOKU ㄱ^{ku} NI-U ㅏ^u JAKU ㅏ^{ku} JO ㅏ^u V MU ㅏ I ㅏ RAKU ㅏ^{ku}
HIT- ㄱ CHI ㅏ SHIN ㄱⁿ JIN ㅏⁿ V I ㄱ NO ㅏ^u NI-U ㅏ^u

GU ㄱ KYO ㄱ^u DAI ㅏⁱ JI ㄱ V SHU ㄱ SHI ㅏ TO ㅏ^u

JO ㄣ^u SAI ㄣ MU ㄣ HEN ㄣⁿ v GOKU ㄣ^{ku} JOKU ㄣ^{ku} AKU ㄣ^{ku}
 DO ㄣ^u ZOKU ㄣ^{ku} JI ㄣ SHU ㄣ v KU ㄣ DO ㄣ SHIN ㄣⁿ
 YUI ㄣⁱ KA ㄣ SHIN ㄣⁿ SHI ㄣ v KO ㄣ^u SO ㄣ SETN ㄣⁿ

NEMBUTSU WASAN - Nembutsu Hymns in Japanese

*NAMO ㄣ ^{mo}	AMI ㄣ ^{mi}	DAM ㄣ ^m	BU ㄣ
#NAMO ㄣ ^{mo}	AMI ㄣ ^{mi}	DAM ㄣ ^m	BU ㄣ
NAMO ㄣ ^{mo}	AMI ㄣ ^{mi}	DAM ㄣ ^m	BU ㄣ
NAMO ㄣ ^{mo}	AMI ㄣ ^{mi}	DAM ㄣ ^m	BU ㄣ
NAMO ㄣ ^{mo}	AMI ㄣ ^{mi}	DAM ㄣ ^m	BU ㄣ
NAMO ㄣ ^{mo}	AMI ㄣ ^{mi} DAM ㄣ ^m	BU ㄣ	NA ㄣ

*MI ㄣ DA ㄣ JO-U ㄣ^u BUTSU ㄣ^{tsu} NO ㄣ v KO ㄣ NO ㄣ
 KA ㄣ TA ㄣ WA ㄣ

#I ㄣ MA ㄣ NI ㄣ JIK- ㄣ KO-U ㄣ^u O ㄣ - v HE ㄣ
 TA ㄣ MA ㄣ E ㄣ RI ㄣ
 HO ㄣ^u SHIN ㄣⁿ NO ㄣ KO-U ㄣ^u RIN ㄣ - -ⁿ v KI ㄣ
 WA ㄣ MO ㄣ NA ㄣ KU ㄣ
 SE ㄣ NO ㄣ MO-U ㄣ^u MYO-U ㄣ^u O ㄣ v TE ㄣ RA ㄣ
 SU ㄣ NA ㄣ RI ㄣ

NAMO	┆ ^{mo}	AMI	┆ ^{mi}	DAM	┆ ^m	BU	┆
NAMO	┆ ^{mo}	AMI	┆ ^{mi}	DAM	┆ ^m	BU	┆
NAMO	┆ ^{mo}	AMI	┆ ^{mi}	DAM	┆ ^m	BU	┆
NAMO	┆ _┆ ^{mo}	AMI	┆ ^{mi}	DAM	┆ _┆ ^m	BU	┆ NA ┆

*CHI ┆ E ┆ NO ┆ KO-U ┆^u MYO-U ┆_┆^u v HA ┆
 KA ┆ RI ┆ NA ┆ SHI ┆
 #U ┆ RYO-U ┆^u NO ┆ SHO ┆ SO-U ┆^u v KO ┆
 TO ┆ GO ┆ TO ┆ KU ┆

KO-U ┆^u KE-U ┆^u KA ┆ MU ┆ RA ┆ - NU ┆ v MO ┆
 NO ┆ WA ┆ NA ┆ SHI ┆
SHIN ┆ⁿ JITSU ┆^{tsu} MYO-U ┆_┆^u NI ┆ v KI ┆ MYO ┆_┆^o
 SE ┆ YO ┆

NAMO	┆ ^{mo}	AMI	┆ ^{mi}	DAM	┆ ^m	BU	┆
NAMO	┆ ^{mo}	AMI	┆ ^{mi}	DAM	┆ ^m	BU	┆
NAMO	┆ ^{mo}	AMI	┆ ^{mi}	DAM	┆ ^m	BU	┆ ^v NA ┆ MO ┆
*AMI	┆ ^{mi}	DAM	┆ ^m	BU	┆ _┆ ^u		
#NAMO	┆ _┆ ^{mo}	AMI	┆ ^{mi}	DAM	┆ ^m	BU	┆

NAMO	┌ ^{mo}	AMI	┌ ^{mi}	DAM	┌ ^m	BU	┌
NAMO	┌ ^{mi}	AMI	┌ ^{mi}	DAM	┌ ^m	BU	┌
NAMO	┌ ^{mo}	AMI	┌ ^{mi}	DAM	┌ ^m	BU	┌
NAMO	┌ ^{mo}	AMI	┌ ^{mi}	DAM	┌ ^m	BU	┌

*GE ┌ DATSU ┌^{tsu} NO ┌ KO-U ┌^{ku} RIN ┌ⁿ v
KI ┌ WA ┌ MO ┌ NA ┌ SHI ┌
#KO-U ┌^{ku} SOKU ┌^{ku} KA ┌ MU ┌ RU ┌ v MO ┌ NO ┌
WA ┌ MI ┌ NA ┌
U ┌ MU ┌ WO ┌ HA ┌ NA ┌ RU ┌ TO ┌ v NO ┌ BE ┌
TA ┌ MO ┌ O ┌
BYO-U ┌^{ku} DO-U ┌^{ku} KAKU ┌^{ku} NI ┌ v KI ┌ MYO ┌_o
SE ┌ YO ┌

NAMO	┌ ^{mo}	AMI	┌ ^{mi}	DAM	┌ ^m	BU	┌ v
NAMO	┌ ^{mo}	AMI	┌ ^{mi}	DAM	┌ ^m	BU	┌ NAMO ┌ ^{mo}
		AMI	┌ ^{mi}	DAM	┌ ^m	BU	┌ v
NAMO	┌ ^{mo}	AMI	┌ ^{mi}	DAM	┌ ^m	BU	┌ v NA ┌

*KO-U ㄣ^u UN ㄣⁿ MU ㄣ GE ㄣ v NYO ㄣ KO ㄣ KU ㄣ

#IIS- ㄣ SAI ㄣⁱ NO ㄣ U ㄣ GE ㄣ NI ㄣ v SA ㄣ WA ㄣ
RI ㄣ NA ㄣ SHI ㄣ

KO-U ㄣ^u TAKU ㄣ^{ku} KA ㄣ MU ㄣ RA ㄣ NU ㄣ v MO ㄣ
NO ㄣ ZO ㄣ NA ㄣ KI ㄣ

NAN ㄣⁿ JI ㄣⁱ GI ㄣ O ㄣ v KI ㄣ MYO ㄣ^o SE ㄣ YO ㄣ

NAMO ㄣ ^{mo}	AMI ㄣ ^{mi}	DAM ㄣ ^m	BU ㄣ
NAMO ㄣ ^{mo}	AMI ㄣ ^{mi}	DAM ㄣ ^m	BU ㄣ
NAMO ㄣ ^{mo}	AMI ㄣ ^{mi}	DAM ㄣ ^m	BU ㄣ

*NAMO ㄣ ^{mo}	AMI ㄣ ^{mi}	DAM ㄣ ^m	BU ㄣ
#NAMO ㄣ ^{mo}	AMI ㄣ ^{mi}	DAM ㄣ ^m	BU ㄣ
NAMO ㄣ ^{mo}	AMI ㄣ ^{mi}	DAM ㄣ ^m	BU ㄣ
NAMO ㄣ ^{mo}	AMI ㄣ ^{mi}	DAM ㄣ ^m	BU ㄣ
NAMO ㄣ ^{mo}	AMI ㄣ ^{mi}	DAM ㄣ ^m	BU ㄣ
NAMO ㄣ ^{mo}	AMI ㄣ ^{mi}	DAM ㄣ ^m	BU ㄣ
NAMO ㄣ ^{mo}	AMI ㄣ ^{mi}	DAM ㄣ ^m	BU ㄣ NA ㄣ

*SHO-U ㄣ^u JO-U ㄣ^u KO-U ㄣ^u MYO-U ㄣ^u v NA ㄣ
RA ㄣ BI ㄣ NA ㄣ SHI ㄣ

#GU ㄉ̄ SHI ㄉ̄ KO-U ㄉ̄^u NO ㄉ̄ v YU ㄉ̄ E ㄉ̄
 NA ㄉ̄ RE ㄉ̄ BA ㄉ̄
 IS- ㄉ̄ SAI ㄉ̄ⁱ NO ㄉ̄ GO ㄉ̄^k KE ㄉ̄ MO ㄉ̄ v NO ㄉ̄
 ZO ㄉ̄ KO ㄉ̄ RI ㄉ̄ NU ㄉ̄

HIK- ㄉ̄ KYO-U ㄉ̄^u E ㄉ̄-O ㄉ̄ v KI ㄉ̄ MYO ㄉ̄^e SE ㄉ̄ YO ㄉ̄

NAMO ㄉ̄ ^{mo}	AMI ㄉ̄ ^{mi}	DAM ㄉ̄ ^m	BU ㄉ̄
NAMO ㄉ̄ ^{mo}	AMI ㄉ̄ ^{mi}	DAM ㄉ̄ ^m	BU ㄉ̄
NAMO ㄉ̄ ^{mo}	AMI ㄉ̄ ^{mi}	DAM ㄉ̄ ^m	BU ㄉ̄
NAMO ㄉ̄ ^{mo}	AMI ㄉ̄ ^{mi}	DAM ㄉ̄ ^m	BU ㄉ̄ NA ㄉ̄

*BU ㄉ̄ KO-U ㄉ̄^u SE-U ㄉ̄^u E-U ㄉ̄^u v SAI ㄉ̄ⁱ DAI ㄉ̄ⁱ ICHI ㄉ̄^{chi}
 #KO-U ㄉ̄^u EN ㄉ̄ⁿ NO ㄉ̄ BUT- ㄉ̄^u TO ㄉ̄ v NA ㄉ̄ ZU ㄉ̄
 KE ㄉ̄ TA ㄉ̄ RI ㄉ̄
 SAN ㄉ̄ⁿ ZU ㄉ̄ NO ㄉ̄ KOKU ㄉ̄^{ku} AN ㄉ̄ⁿ v HI ㄉ̄ RA ㄉ̄
 KU ㄉ̄ NA ㄉ̄ RI ㄉ̄
 DAI ㄉ̄ⁱ O-U ㄉ̄^u GU ㄉ̄-O ㄉ̄ v KI ㄉ̄ MYO ㄉ̄^e
 SE ㄉ̄ YO ㄉ̄

*GAN ^π	NI	SHI	KU	DOKU ^{ku}
#BYO-U ^u	DO-U	SE [•]	IS- _i	SAI
DO-U ^u	HON ^{tsu}	BO	DAI _i	SHIN
O-U ^u	JO-U ^u	AN ^π	RA	KOKU

● ● ●

SUTRAS: Sutras are the basic texts of Buddhism. For Jōdoshinshū, they are the three Pure Land Sutras in their Chinese translations.

GOJŪSANBUTSU - 五十三佛 - "*five-ten-three-buddhas*":

The 53 Buddhas - From the Larger Sutra (Muryōjūkyō, scroll 1), the largest and principal sutra of the three sutras of Jōdoshinshū. The sutra describes how Amida attained Buddhahood, establishing the Pure Land and the path of deliverance for all beings. This middle section of the sutra lists the names of 53 Buddhas from the distant past to the time of the Buddha Sejizaiō (Lokesvararāja). The Buddha Sejizaiō preaches to the monk Hōzō (Dharmākara) who in turn becomes the Buddha Amida. This is followed by the gatha Sanbutsuge or "*Gāthā in praise of the Buddha Sejizaiō*" by the monk-Bodhisattva Hōzō. Jpn



***BUSSETSUMURYOJUKYO**

#BUTSU GO A NAN • NAI O KA KO • KU ON
MU RYO • FU KA SHI GI • MU O SHU KO • JO
KO NYO RAI • KO SHUTSU O SE • KYO KE DO

DATSU • MU RYO SHU JO • KAI RYO TOKU DO •
NAI SHU METSU DO • SHI U NYO RAI • MYO
WATSU KO ON • SHI MYO GAK- KO • SHI MYO

SEN DAN KO • SHI MYO ZEN SEN O • SHI MYO
SHU MI TEN GAN • SHI MYO SHU MI TO YO •
SHI MYO GAS- SHIKI • SHI MYO SHO NEN • SHI

MYO RI KU • SHI MYO MU JAKU • SHI MYO RYU
TEN • SHI MYO YA KO • SHI MYO AN MYO
CHO • SHI MYO FU DO JI • SHI MYO RU RI

MYO KE • SHI MYO RU RI KON JIKI • SHI MYO
KON ZO • SHI MYO EN KO • SHI MYO EN KON •
SHI MYO JI DO • SHI MYO GATSU ZO • SHI

MYO NIT- TON • SHI MYO GE DATSU KE • SHI
MYO SHO GON KO MYO • SHI MYO KAI KAKU
JIN ZU • SHI MYO SUI KO • SHI MYO DAI KO •

SHI MYO RI JIN KU • SHI MYO SHA EN NI •
SHI MYO HO EN • SHI MYO MYO CHO • SHI
MYO YU RYU • SHI MYO KU DOKU JI E • SHI

MYO HEI NICHU GAK- KO • SHI MYO NICHU
GATSU RU RI KO • SHI MYO MU JO RU RI KO •
SHI MYO SAI JO SHU • SHI MYO BO DAI KE •

SHI MYO GATSU MYO • SHI MYO NIK- KO • SHI
MYO KE SHIKI O • SHI MYO SUI GAK- KO • SHI
MYO JO CHI MYO • SHI MYO DO GAI GYO • SHI

MYO JO SHIN • SHI MYO ZEN SHUKU • SHI MYO
I JIN • SHI MYO HO E • SHI MYO RAN ON • SHI
MYO SHI SHI ON • SHI MYO RYU ON • SHI MYO

SHO SE • NYO SHI SHO BUTSU • KAI SHITSU I
KA • NI JI SHI U BUTSU • MYO SE JI ZAI O •
NYO RAI • O GU • TO SHO GAKU • MYO GYO

SOKU • ZEN ZEI • SE KEN GE • MU JO JI • JO
GO JO BU • TEN NIN SHI • BUTSU • SE SON • JI
U KOKU O • MON BUTSU SEP- PO • SHIN E ET-

CHO • JIN HOTSU MU JO • SHO SHIN DO I • KI
KOKU EN O • GYO SA SHA MON • GO WATSU

HO ZO • KO SAI YU TETSU • YO SE CHO I •
GEI SE JI ZI O NYO RAI SHO • KEI SHU BUS-
SOKU U NYO SAN ZO • JO KI GAS- SHO •
I JU SAN WATSU



*KO GEN GI GI
#I JIN MU GOKU
NYO ZE EN MYO
MU YO TO SHA
↓
NICHU GATSU MA NI
SHU KO EN NYO
KAI SHITSU ON PEI
YU NYAKU JU MOKU

GAN GA SA BUTSU
SAI SHO HO O
KA DO SHO JI
MI FU GE DATSU
↓
FU SE JO I
KAI NIN SHO JIN
NYO ZE SAN MAI
CHI E I JO

NYO RAI YO GEN
CHO SE MU RIN
SHO GAKU DAI ON
KO RU JIP- PO

GO SEI TOKU BUTSU
FU GYO SHI GAN
IS- SAI KU KU
I SA DAI AN

KAI MON SHO JIN
SAN MAI CHI E
I TOKU MU RYO
SHU SHO KE U

KE SHI U BUTSU
HYAKU SEN NOKU MAN
MU RYO DAI SHO
SHU NYO GO JA

JIN TAI ZEN NEN
SHO BUTSU HO KAI
GU JIN JIN NO
KU GO GAI TAI

KU YO IS- SAI
SHI TO SHO BUTSU
FU NYO GU DO
KEN SHO FU GYAKU

MU MYO YOKU NU
SE SON YO MU
NIN NO SHI SHI
JIN TOKU MU RYO

HI NYO GO JA
SHO BUTSU SE KAI
BU FU KA GE
MU SHU SETSU DO

KU KUN KO DAI
CHI E JIN MYO
KO MYO I SO
SHIN DO DAI SEN ↗

KO MYO SHIS- SHO
HEN SHO SHO KOKU
NYO ZE SHO JIN
I JIN NAN RYO ↙

RYO GA SA BUTSU
KOKU DO DAI ICHI
GO SHU KI MYO
DO JO CHO ZETSU

KOKU NYO NAI ON
NI MU TO SO
GA TO AI MIN
DO DATSU IS- SAI

JIP- PO RAI SHO
SHIN- NETSU SHO JO
I TO GA KOKU
KE RAKU AN- NON

KO BUTSU SHIN MYO
ZE GA SHIN SHO
HOTSU GAN NO HI
RIKI SHO SHO YOKU

JIP- PO SE SON
CHI E MU GE
JO RYO SHI SON
CHI GA SHIN GYO

KE RYO SHIN SHI
SHO KU DOKU CHU
GA GYO SHO JIN
NIN JU FU KE



SHIJŪHACHIGAN- 四十八願 -"four-ten-eight-vows":

The Forty-eight Vows. The Forty-eight Vows of the Bodhisattva Hōzō (Dharmākara). In fulfilling these vows, of which the 18th is the essential vow (Hongan) the Bodhisattva became the Buddha Amida. From the Larger Sutra (Muryō-jukyō, scroll 1), vows 1 through 20. Jpn



***BUSSETSU MURYOJUKYO**

1. #SETSU GA TOKU BUTSU • KOKU U JI
GOKU • GA KI CHIKU SHO SHA • FU SHU
SHO GAKU •
2. SETSU GA TOKU BUTSU • KOKU CHU NIN
DEN • JU JU SHI GO • BU KYO SAM-
MAKU DO SHA • FU SHU SHO GAKU •
3. SETSU GA TOKU BUTSU • KOKU CHU NIN
DEN • FU HITSU SHIN KON JIKI SHA • FU
SHU SHO GAKU •
4. SETSU GA TOKU BUTSU • KOKU CHU NIN
DEN • GYO SHIKI FU DO • U KO SHU
SHA • FU SHU SHO GAKU •
5. SETSU GA TOKU BUTSU • KOKU CHU NIN
DEN • FU SHIKI SHUKU MYO • GE SHI FU
CHI • HYAKU SEN NOKU • NA YU TA • SHO
KO JI SHA • FU SHU SHO GAKU •
6. SETSU GA TOKU BUTSU • KOKU CHU NIN
DEN FU TOKU TEN GEN • GE SHI FU
KEN • HYAKU SEN NOKU • NA YU TA •
SHO BUTSU KOKU SHA • FU SHU SHO
GAKU •
7. SETSU GA TOKU BUTSU • KOKU CHU NIN
DEN • FU TOKU TEN NI • GE SHI MON •
HYAKU SEN NOKU • NA YU TA • SHO
BUTSU SHO SETSU • FU SHITSU JU JI
SHA • FU SHU SHO GAKU •

8. SETSU GA TOKU BUTSU • KOKU CHU NIN DEN • FU TOKU KEN TA SHIN CHI • GE SHI FU CHI • HYAKU SEN NOKU • NA YU TA • SHO BUTSU KOKU CHU • SHU JO SHIN NEN SHA • FU SHU SHO GAKU •
9. SETSU GA TOKU BUTSU • KOKU CHU NIN DEN • FU TOKU JIN SOKU • O ICHI NEN KYO • GE SHI FU NO • CHO KA HYAKU SEN NOKU • NA YU TA SHO BUTSU KOKU SHA • FU SHU SHO GAKU •
10. SETSU GA TOKU BUTSU • KOKU CHU NIN DEN NYAK- KI SO NEN • TON GE SHIN SHA • FU SHU SHO GAKU •
11. SETSU GA TOKU BUTSU • KOKU CHU NIN DEN • FU JU JO JU • HIS- SHI METSU DO SHA • FU SHU SHO GAKU •
12. SETSU GA TOKU BUTSU • KO MYO U NO GEN RYO • GE SHI FU SHO • HYAKU SEN NOKU NA YU TA • SHO BUTSU KOKU SHA • FU SHU SHO GAKU •
13. SETSU GA TOKU BUTSU • JU MYO U NO GEN RYO • GE SHI HYAKU SEN NOKU • NA YU TA KO SHA" FU SHU SHO GAKU •
14. SETSU GA TOKU BUTSU • KOKU CHU SHO MON • U NO KE RYO • GE SHI SAN ZEN • DAI SEN SE KAI • SHO MON EN GAKU • O HYAKU SEN GO • SHITSU GU KE KYO • CHI GO SHU SHA • FU SHU SHO GAKU •
15. SETSU GA TOKU BUTSU • KOKU CHU NIN DEN • JU YO MU NO GEN RYO • JO GO HON GAN • SHU TAN JI ZAI • NYAKU FU NI SHA • FU SHU SHO GAKU •

16. SETSU GA TOKU BUTSU • KOKU CHU NIN
DEN • NAI SHI MON NU • FU ZEN MYO
SHA • FU SHU SHO GAKU •
17. SETSU GA TOKU BUTSU • JIP- PO SE KAI •
MU RYO SHO BUTSU • FU SHITSU SHI
SHA • SHO GA MYO SHA • FU SHU SHO
GAKU •
18. SETSU GA TOKU BUTSU • JIP- PO SHU JO
• SHI SHIN SHIN GYO • YOKU SHO GA
KOKU • NAI SHI JU NEN NYAKU FU SHO
JA • FU SHU SHO GAKU • YUI JO GO
GYAKU • HI HO SHO BO •
19. SETSU GA TOKU BUTSU • JIP- PO SHU
JO • HOTSU BO DAI SHIN • SHU SHO KU
DOKU • SHI SHIN HOTSU GAN • YOKU SHO
GA KOKU • RIN JU JU JI • KE RYO FU
YO • DAI SHU I NYO • GEN GO NIN ZEN
JA • FU SHU SHO GAKU •
20. SETSU GA TOKU BUTSU • JIP- PO SHU
JO • MON GA MYO GO • KE NEN GA
KOKU • JIKI SHO TOKU HON • SHI SHIN E
KO • YOKU SHO GA KOKU • FU KA SUI
SHA • FU SHU SHO GAKU
-

MURYŌJUKYŌ GEKAN - 無量壽經下卷 - *no-measure-life-sutra-2nd-scroll* :

From the Larger Sutra (Muryōjukyō, scroll 2). The first paragraph of this scroll gives the cause for sentient beings' birth in the Pure Land; and last paragraph of this scroll, called Ruzūbun (流通分 - *propagation-section*), is the third and concluding section of the Larger Sutra which praises the effectiveness of this teaching and encourages its propagation.
Jpn



BUSSETSUMURYOJUKYO

#BUTSU GO A NAN • GO U SHU JO • SHO HI
KOKU SHA • KAI SHITSU JO O • SHO JO SHI
JU • SHO I SHA GA • HI BUTSU KOKU CHU • MU

SHO JA JU • GYU FU JO JU • JIP- PO GO JA •
SHO BUTSU NYO RAI • KAI GU SAN DAN • MU
RYO JU BUTSU • I JIN KU DOKU • FU KA SHI

GI • SHO U SHU JO • MON GO MYO GO • SHI
JIN KAN GI • NAI SHI ICHI NEN • SHI SHIN E
KO • GAN SHO HI KOKU • SOKU TOKU O JO •

JU FU TAI TEN • YUI JO GO GYAKU • HI HO
SHO BO



*BUTSU GO MI ROKU •

#GO U TOKU MON • HI BUTSU MYO GO • KAN
GI YU YAKU • NAI SHI ICHI NEN • TO CHI SHI
NIN • I TOKU DAI RI • SOKU ZE GU SOKU • MU

JO KU DOKU • ZE KO MI ROKU • SETSU U DAI
KA • JU MAN SAN ZEN • DAI SEN SE KAI • YO
TO KA SHI • MON ZE KYO BO • KAN GI SHIN

GYO • JU JI DOKU JU • NYO SETSU SHU GYO •
SHO I SHA GA • TA U BO SATSU • YOKU MON
SHI KYO • NI FU NO TOKU • NYAKU U SHU

JO • MON SHI KYO HA • O MU JO DO • JU FU
TAI TEN • ZE KO O TO • SEN SHIN SHIN JU • JI
JU SETSU GYO • BUTSU GON GO KON • I SHO

SHU JO • SETSU SHI KYO BO • RYO KEN MU
RYO JU UTSU • GYU GO KOKU DO • IS- SAI
SHO U • SHO TO I SHA • KAI KA GU SHI • MU

TOKU I GA • METSU DO SHI GO • BU SHO GI
WAKU • TO RAI SHI SE • KYO DO METSU JIN •
GA I JI HI AI MIN • DOKU RU SHI KYO • SHI

JU HYAKU SAI • GO U SHU JO • CHI SHI KYO
SHA • ZUI I SHO GAN • KAI KA TOKU DO •
BUTSU GO MI ROKU • NYO RAI KO SE • NAN

CHI NAN KEN • SHO BUTSU KYO DO • NAN
TOKU NAN MON • BO SATSU SHO BO • SHO HA
RA MITSU • TOKU MON YAKU NAN • GU ZEN JI

SHIKI • MON BO NO GYO • SHI YAKU I NAN •
NYAKU MON SHI KYO • SHIN GYO JU JI • NAN
CHU SHI NAN • MU KA SHI NAN • ZE KO GA

HO • NYO ZE SA • NYO ZE SETSU • NYO ZE
KYO • O TO SHIN JUN • NYO HO SHU GYO • NI
JI SE SON • SETSU SHI KYO BO • MU RYO

SHU JOⁿ KAI HOTSU MU JO • SHO GAKU SHI
SHIN • MAN NI SEN • NA YU TA NIN • TOKU
SHO JO BO GEN • NI JU NI OKU • SHO TEN

NIN MIN • TOKU A NA GON KA • HACHI JU
MAN BI KU • RO JIN I GE • SHI JU OKU BO
SATSU • TOKU FU TAI TEN • I GU ZEI KU

DOKU • NI JI SHO GON • O SHO RAI SE • TO
JO SHO GAKU • NI JI SAN ZEN • DAI SEN SE
KAI • ROKU SHU SHIN DO • DAI KO FU SHO •

JIP- PO KOKU DO • HYAKU SEN ON GAKU • JI
NEN NI SA • MU RYO MYO KE • FUN PUN NI
GO • BUS- SETSU KYO I • MI ROKU BO SATSU •

GYU JIP- PO RAI • SHO BO SATSU SHU • CHO
RO A NAN • SHO DAI SHO MON • IS- SAI DAI
SHU • MON BUS- SHO SETSU • MI FU KAN GI
BUS- SETSU MU RYO JU KYO



KANMURYŌJUKYŌ 1 - 觀無量壽經- *contemplation-no-measure-life-sutra*: A section from the Contemplation Sutra, the second of the three principal sutras of Jōdoshinshū. The Contemplation Sutra presents 16 contemplative practices to visualize the Buddha Amida and the Pure Land. Jpn



***BUSSETSU KANMURYOJUKYO**

**#BUTSU GO A NAN • GYU I DAI KE • TAI CHO
TAI CHO • ZEN SHI NEN SHI • BUT- TO I NYO •
FUN BETSU GE SETSU • JO KU NO BO • NYO**

**TO OKU JI • KO I DAI SHU • FUN BETSU GE
SETSU • SETSU ZE GO JI • MU RYO JU BUTSU •
JU RYU KU JU • KAN ZE ON • DAI SEI SHI •**

**ZE NI DAI JI • JI RYU SA U • KO MYO SHI
JO • FU KA GU KEN • HYAKU SEN EN BU DAN
GON JIKI • FU TOKU I BI • JI I DAI KE • KEN**

**MU RYO JU BUC- CHI • SES- SOKU SA RAI •
BYAKU BUTSU GON SE SON • GA KON IN
BUTSU RIKI KO • TOKU KEN MU RYO JU**

**BUTSU • GYU NI BO SATSU • MI RAI SHU JO •
TO UN GA KAN • MU RYO JU BUTSU • GYU NI
BO SATSU • BUTSU GO I DAI KE • YOK- KAN**

**HI BUS- SHA • TO KI SO NEN • O SHIP- PO JI
JO • SA REN GE SO • RYO GO REN GE • ICHI
ICHI YO • SA HYAP- PO SHIKI • U HACHI MAN**

**SHI SEN MYAKU • YU NYO TEN NE • MYAKU U
HACHI MAN SHI SEN KO • RYO RYO FUN MYO •
KAI RYO TOK- KEN • KE YO SHO SHA • JU KO**

NI HYAKU GO JU YU JUN • NYO ZE REN GE •
U HACHI MAN SHI SEN YO • ICHI ICHI YO KEN •
KAKU U HYAKU OKU • MA NI SHU O • I I YO

JIKI • ICHI ICHI MA NI • HO SEN KO MYO • GO
KO NYO GAI • SHIP- PO GO JO • HEN PU JI
JO • SHA KA BI RYO GA HO • I I GO DAI •

SHI REN GE DAI • HACHI MAN KON GO • KEN
SHUKU GA HO • BON MA NI HO • MYO SHIN JU
MO • I I KYO JIKI • O GO DAI JO • JI NEN NI

U • SHI CHU HO DO • ICHI ICHI HO DO • NYO
HYAKU SEN MAN NOKU • SHU MI SEN • DO JO
HO MAN • NYO YA MA TEN GU • U GO HYAKU

OKU • MI MYO HO SHU • I I YO JIKI • ICHI ICHI
HO SHU • U HACHI MAN SHI SEN KO • ICHI
ICHI KO • SA HACHI MAN SHI SEN • I SHU KON

JIKI • ICHI ICHI KON JIKI • HEN GO HO DO •
SHO SHO HEN GE • KAKU SA I SO • WAKU I
KON GO DAI • WAKU SA SHIN JU MO • WAKU

SA ZATSU KE UN • O JIP- PO MEN • ZUI I HEN
GEN • SHI SA BUTSU JI • ZE I KE ZA SO •
MYO DAI SHICHI KAN • BUTSU GO A NAN • NYO

SHI MYO GE • ZE HON HO ZO BI KU • GAN
RIKI SHO JO • NYAKU YOKU NEN PI BUTSU
SHA • TO SEN SA SHI KE ZA SO • SA SHI SO

JI • FU TOKU ZAK- KAN • KAI O ICHI ICHI KAN
SHI • ICHI ICHI YO • ICHI ICHI SHU • ICHI ICHI
KO • ICHI ICHI DAI • ICHI ICHI DO • KAI RYO

FUN MYO • NYO O KYO CHU • JI KEN MEN
ZO • SHI SO JO SHA • METSU JO GO MAN
GO • SHO JI SHI ZAI • HITSU JO TO SHO •

GOKU RAKU SE KAI • SA ZE KAN SHA • MYO I
SHO KAN • NYAKU TA KAN SHA • MYO ! JA
KAN ●

KANMURYŌJUKYŌ 2 - 觀無量壽經 - *contemplation-no-measure-life-sutra*: From the *Contemplation Sutra*.



***BUSSETSU KANMURYOJUKYO**

#BUTSU GO A NAN • GYU I DAI KE SHI SO JO
I • SHI TO KYO KAN • MU RYO JU BUTSU •
SHIN SO KO MYO • A NAN TO CHI • MU RYO

JU BUTSU • SHIN NYO HYAKU SEN MAN NOKU •
YA MA TEN • EN BU DAN GON JIKI • BUTSU
SHIN KO • ROKU JU MAN NOKU • NA YU TA •

GO GA SHA YU JUN • MI KEN BYAKU GO • U
SEN EN DEN • NYO GO SHU MI SEN • BUTSU
GEN NYO SHI DAI KAI SUI • SHO BYAKU FUN

MYO • SHIN SHO MO KU • EN SUI KO MYO •
NYO SHU MI SEN • HI BUTSU EN KO • NYO
HYAKU OKU • SAN ZEN DAI SEN SE KAI • O EN

KO JU • U HYAKU MAN NOKU • NA YU TA • GO
GA SHA KE BUTSU • ICHI ICHI KE BUTSU •
YAKU U SHU TA • MU SHU KE BO SATSU • I I

JI SHA • MU RYO JU BUTSU • U HACHI MAN
SHI SEN SO • ICHI ICHI SO • KAKU U HACHI
MAN SHI SEN • ZUI GYO KO • ICHI ICHI KO • BU

U HACHI MAN SHI SEN KO MYO • ICHI ICHI KO
MYO • HEN JO JIP- PO SE KAI • NEN BUTSU
SHU JO • SES- SHU FU SHA • GO KO MYO SO

GO • GYU YO KE BUTSU • FU KA GU SETSU •
TAN TO OKU SO • RYO SHIN GEN KEN • KEN
SHI JI SHA • SOKU KEN JIP- PO • IS- SAI SHO

BUTSU • I KEN SHO BUTSU KO • MYO NEN
BUTSU SAM- MAI • SA ZE KAN SHA • MYO KAN
IS- SAI BUTSU SHIN • I KAN BUTSU SHIN KO •

YAKU KEN BUTSU SHIN BUTSU SHIN SHA • DAI
JI HI ZE • I MU EN JI • SETSU SHO SHU JO •
SA SHI KAN SHA • SHA SHIN TA SE • SHO SHO

BUTSU ZEN • TOKU MU SHI NIN • ZE KO CHI
SHA • O TO KE SHIN • TAI KAN MU RYO JU
BUTSU • KAN MU RYO JU BUTSU SHA • JU ICHI

SO GO NYU • TAN KAN MI KEN BYAKU GO •
GOKU RYO MYO RYO • KEN MI KEN BYAKU GO
SHA • HACHI MAN SHI SEN SO GO • JI NEN TO

GEN • KEN MU RYO JU BUTSU SHA • SOKU KEN
JI- PO • MU RYO SHO BUTSU • TOKU KEN MU
RYO SHO BUTSU KO • SHO BUTSU GEN ZEN

JU KI • ZE I HEN KAN • IS- SAI SHIKI SHIN
SO • MYO DAI KU KAN • SA SHI KAN SHA •
MYO I SHO KAN • NYAKU TA KAN SHA • MYO
I JA KAN



AMIDAKYŌ - 阿弥陀経 - *a-mi-da-sutra*:

The *Smaller Sutra* or *Amida Sutra*, the third of the three sutras of Jōdoshinshū. The Amida Sutra gives a description of the adornments in the Pure Land and explains birth in the Pure Land by holding fast to the name of Amida Buddha (Nembutsu). Jpn



***BUSSETSU AMIDAKYO**

#NYO ZE GA MON • ICHI JI BUTSU ZAI • SHA E
KOKU • I JU KIK- KO DOKU ON • YO DAI BI KU
SHU • SEN NI HYAKU GO JU NIN KU • KAI ZE

DAI A RA KAN • SHU SHO CHI SHIKI • CHO RO
SHA RI HOTSU • MA KA MOKU KEN REN • MA
KA KA SHO • MA KA KA SEN NEN • MA KA KU

CHI RA • RI HA TA • SHU RI HAN DA GA • NAN
DA • A NAN DA • RA GO RA • KYO BON HA
DAI • BIN ZU RU HA RA DA • KA RU DA I •

MA KA KO HIN NA • HA KU RA A NU RU DA •
NYO ZE TO • SHO DAI DE SHI • BYO SHO BO
SATSU • MA KA SATSU • MON JU SHI RI HO O

JI • A IT- TA BO SATSU • KEN DA KA DAI BO
SATSU • JO SHO JIN BO SATSU • YO NYO ZE
TO • SHO DAI BO SATSU • GYU SHAKU DAI KAN

IN TO • MU RYO SHO TEN • DAI SHU KU • NI JI
BUTSU GO • CHO RO SHA RI HOTSU • JU ZE SAI
HO • KA JU MAN NOKU BUTSU DO • U SE KAI •

MYO WATSU GOKU RAKU • GO DO U BUTSU •
GO A MI DA • KON GEN ZAI SEP- PO • SHA RI

HOTSU • HI DO GA KO MYO I GOKU RAKU • GO
KOKU SHU JO • MU U SHU KU • TAN JU SHO
RAKU • KO MYO GOKU RAKU • U SHA RI

HOTSU • GOKU RAKU KOKU DO • HICHI JUN
RAN JUN • SHICHI JU RA MO • SHICHI JU GO
JU • KAI ZE SHI HO • SHU SO I NYO • ZE KO

HI KOKU • MYO WATSU GOKU RAKU • U SHA RI
HOTSU • GOKU RAKU KOKU DO • U SHIP- PO
CHI • HAK- KU DOKU SUI • JU MAN GO CHU •

CHI TAI JUN NI • KON SHA FU JI • SHI HEN
KAI DO • KON GON RU RI • HA RI GO JO • JO
U RO KAKU • YAKU I KON GON RU RI • HA RI

SHA KO • SHAKU SHU ME NO • NI GON JIKI
SHI • CHI CHU REN GE • DAI NYO SHA RIN •
SHO SHIKI SHO KO • O SHIKI O KO • SHAKU

SHIKI SHAK- KO • BYAKU SHIKI BYAK- KO • MI
MYO KO KETSU • SHA RI HOTSU • GOKU RAKU
KOKU DO • JO JU NYO ZE • KU DOKU SHO

GON • U SHA RI HOTSU • HI BUTSU KOKU DO •
JO SA TEN GAKU • O GON I JI • CHU YA
ROKU JI • NI U MAN DA RA KE • GO KOKU

SHU JO • JO I SHO TAN • KAKU I E KOKU •
JO SHU MYO KE • KU YO TA HO • JU MAN
NOKU BUTSU • SOKU I JIKI JI • GEN TO HON

GOKU • BON JIKI KYO GYO • SHA RI HOTSU •
GOKU RAKU KOKU DO • JO JU NYO ZE • KU
DOKU SHO GON • BU SHI SHA RI HOTSU • HI

KOKU JO U • SHU JU KI MYO • ZAS- SHIKI SHI
CHO • BYAKU KO KU JAKU • O MU SHA RI •
KA RYO BIN GA • GU MYO SHI CHO • ZE SHO

SHU CHO • CHU YA ROKU JI • SUI WA GE ON •
GO ON EN CHO • GO KON GO RIKI • SHICHI BO
DAI BUN • HAS- SHO DO BUN • NYO ZE TO

HO • GO DO SHU JO • MON ZE ON NI • KAI
SHITSU NEN BUTSU • NEN PO NEN SO • SHA RI
HOTSU • NYO MOTSU I SHI CHO • JITSU ZE ZAI

HO SHO SHO • SHO I SHA GA • HI BUTSU
KOKU DO • MU SAM- MAKU SHU • SHA RI
HOTSU • GO BUTSU KOKU DO • SHO MU SAM-

MAKU DO SHI MYO • GA KYO U JITSU • ZE
SHO SHU CHO • KAI ZE A MI DA BUTSU •
YOKU RYO HO ON SEN RU • HEN GE SHO SA •

SHA RI HOTSU • HI BUTSU KOKU DO • MI FU
SUI DO • SHO HO GO JU • GYU HO RA MO •
SUI MI MYO ON • HI NYO HYAKU SEN JU

GAKU • DO JI KU SA • MON ZE ON SHA • KAI
JI NEN JO • NEN BUTSU NEN PO • NEN SO SHI
SHIN • SHA RI HOTSU • GO BUTSU KOKU DO •
JO JU NYO ZE • KU DOKU SHO GON



*SHA RI HOTSU•

#O NYO I UN GA • HI BUTSU GA KO • GO A
MI DA • SHA RI HOTSU • HI BUTSU KO MYO
MU RYO • SHO JIP-PO KOKU • MU SHO SHO

GE • ZE KO GO I A MI DA • U SHA RI HOTSU •
HI BUTSU JU MYO • GYU GO NIN MIN • MU
RYO MU HEN • A SO GE KO • KO MYO A MI

DA • SHA RI HOTSU • A MI DA BUTSU • JO
BUTSU I RAI • O KON JIK- KO • U SHA RI HO •
HI BUTSU U MU RYO MU HEN • SHO MON DE

SHI • KAI A RA KAN • HI ZE SAN JU • SHI SHO
NO CHI • SHO BO SATSU SHU • YAKU BU NYO
ZE • SHA RI HOTSU • HI BUTSU KOKU DO • JO

JU NYO ZE • KU DOKU SHO GON • U SHA RI
HOTSU • GOKU RAKU KOKU DO • SHU JO SHO
JA • KAI ZE A BI BAC- CHI • GO CHU TA U •

IS- SHO FU SHO • GO SHU JIN TA • HI ZE SAN
JU • SHO NO CHI SHI • TAN KA I MU RYO MU
HEN • A SO GI KO SETSU • SHA RI HOTSU •

SHU JO MON JA • O TO HOTSU GAN • GAN
SHO HI KOKU • SHO I SHA GA • TOKU YO NYO
ZE • SHO JO ZEN NIN • KU E IS- SHO • SHA RI

HOTSU • FU KA I SHO ZEN GON • FUKU TOKU
IN NEN • TOKU SHO HI KOKU • SHA RI HO •
NYAKU U ZEN NAN SHI ZEN NYO NIN • MON

SETSU A MI DA BUTSU • SHU JI MYO GO •
NYAKU ICHI NICHU • NYAKU NI NICHU • NYAKU
SAN NICHU • NYAKU SHI NICHU • NYAKU GO

NICHU • NYAKU ROKU NICHU • NYAKU SHICHI
NICHU • IS- SHIN FU RAN • GO NIN MYO JU JI •
A MI DA BUTSU • YO SHO SHO JU • GEN ZAI

GO ZEN • ZE NIN JU JI • SHIN PU TEN DO •
SOKU TOKU O JO • A MI DA BUTSU • GOKU
RAKU KOKU DO • SHA RI HOTSU • GA KEN ZE

RI • KO SETSU SHI GON • NYAKU U SHU JO •
MON ZE SES- SHA • O TO HOTSU GAN • SHO
HI KOKU DO • SHA RI HOTSU • NYO GA GON

JA • SAN DAN A MI DA BUTSU • FU KA SHI GI
KU DOKU • TO BO YAKU U • A SHUKU BI
BUTSU • SHU MI SO BUTSU • DAI SHU MI

BUTSU • SHU MI KO BUTSU • MYO ON BUTSU •
NYO ZE TO • GO GA SHA SHU SHO BUTSU •
KAKU O GO KOKU • SUI KO JO ZES- SO • HEN

PU SAN ZEN • DAI SEN SE KAI • SETSU JO
JITSU GON • NYO TO SHU JO • TO SHIN ZE
SHO SAN • FU KA SHI GI KU DOKU • IS- SAI

SHO BUTSU • SHO GO NEN GYO • SHA RI
HOTSU • NAN PO SE KAI • U NICHU GAT- TO
BUTSU • MYO MON KO BUTSU • DAI EN KEN

BUTSU • SHU MI TO BUTSU • MU RYO SHO JIN
BUTSU • NYO ZE TO • GO GA SHA SHU SHO
BUTSU • KAKU O GO KOKU • SUI KO JO ZES-

SO • HEN PU SAN ZEN • DAI SEN SE KAI •
SETSU JO JITSU GON • NYO TO SHU JO TO
SHIN ZE SHO SAN • FU KA SHI GI KU DOKU •

IS- SAI SHO BUTSU • SHO GO NEN GYO • SHA
RI HOTSU • SAI HO SE KAI • U MU RYO JU
BUTSU • MU RYO SO BUTSU • MU RYO DO

BUTSU • DAI KO BUTSU • DAI MYO BUTSU • HO
SO BUTSU • JO KO BUTSU • NYO ZE TO • GO
GA SHA SHU SHO BUTSU • KAKU O GO KOKU •

SUI KO JO ZES- SO • HEN PU SAN ZEN • DAI
SEN SE KAI • SETSU JO JITSU GON • NYO TO
SHU JO • TO SHIN ZE SHO SAN • FU KA SHI

GI KU DOKU • IS- SAI SHO BUTSU • SHO GO
NEN GYO • SHA RI HOTSU • HOP- PO SE KAI •
U EN KEN BUTSU • SAI SHO ON BUTSU • NAN

SHO BUTSU • NIS- SHO BUTSU • MO MYO
BUTSU • NYO ZE TO • GO GA SHA SHU SHO
BUTSU • KAKU O GO KOKU SUI KO JO ZES-

SO • HEN PU SAN ZEN • DAI SEN SE KAI •
SETSU JO JITSU GON • NYO TO SHU JO • SHIN
ZE SHO SAN • FU KA SHI GI KU DOKU • IS-

SAI SHO BUTSU • SHO GO NEN GYO • SHA RI
HOTSU • GE HO SE KAI • U SHI SHI BUTSU •
MYO MON BUTSU • MYO KO BUTSU • DATSU

MA BUTSU • HO DO BUTSU • JI HO BUTSU •
NYO ZE TO • GO GA SHA SHU SHO BUTSU •
KAKU O GO KOKU • SUI KO JO ZES- SO • HEN

PU SAN ZEN • DAI SEN SE KAI • SETSU JO
JITSU GON • NYO TO SHU JO • TO SHIN ZE
SHO SAN • FU KA SHI GI KU DOKU • IS- SAI

SHO BUTSU • SHO GO NEN GYO • SHA RI
HOTSU • JO HO SE KAI • U BON NON BUTSU •
SHUKU O BUTSU • KO JO BUTSU • KO KO

BUTSU • DAI EN KEN BUTSU • ZAS- SHIKI HO
KE GON SHIN BUTSU • SHA RA JU O BUTSU •
HO KE TOKU BUTSU • KEN IS- SAI GI BUTSU •

NYO SHU MI SEN BUTSU • NYO ZE TO • GO
GA SHA SHU SHO BUTSU • KAKU O GO KOKU •
SUI KO JO ZES- SO • HEN PU SAN ZEN • DAI

SEN SE KAI • SETSU JO JITSU GON • NYO TO
SHU JO • TO SHIN ZE SHO SAN • FU KA SHI
GI KU DOKU • IS- SAI SHO BUTSU • SHO GO

NEN GYO • SHA RI HOTSU • O NYO I UN GA •
GA KO MYO I • IS- SAI SHO BUTSU • SHO GO
NEN GYO • SHA RI HOTSU • NYAKU U ZEN NAN

SHI • ZEN NYO NIN • MON ZE SHO BUS- SHO
SETSU MYO • GYU KYO MYO SHA • ZE SHO
ZEN NAN SHI • ZEN NYO NIN • KAI I IS- SAI

SHO BUTSU • GU SHO GO NEN • KAI TOKU FU
TAI TEN • O A NOKU TA RA • SAN MYAKU SAN
BO DAI • ZE KO SHA RI HOTSU • NYO TO KAI

TO • SHIN JU GA GO • GYU SHO BUS- SHO
SETSU • SHA RI HOTSU • NYAKU U NIN • I
HOTSU GAN • KON HOTSU GAN • TO HOTSU

GAN • YOKU SHO A MI DA BUK- KOKU SHA •
ZE SHO NIN TO • KAI TOKU FU TAI TEN • O A
NOKU TA RA • SAN MYAKU SAN BO DAI • O H

I KOKU DO • NYAKU I SHO • NYAK- KON JO •
NYAKU TO SHO • ZE KO SHA RI HOTSU • SHO
ZEN NAN SHI • ZEN NYO NIN • NYAKU U SHIN

JA • O TO HOTSU GAN • SHO HI KOKU DO •
SHA RI HOTSU • NYO GA KON JA • SHO SAN
SHO BUTSU • FU KA SHI GI KU DOKU • HI SHO

BUT- TO • YAKU SHO SETSU GA • FU KA SHI GI
KU DOKU • NI SA ZE GON • SHAKAMUNIBUTSU
NO I JIN NAN • KE U SHI JI • NO O SHA BA

KOKU DO • GO JOKU AKU SE • KO JOKU • KEN
JOKU • BON NO JOKU • SHU JO JOKU • MYO
JOKU CHU • TOKU A NOKU TA RA • SAN

MYAKU SAN BO DAI • I SHO SHU JO • SETSU
ZE IS- SAI SE KEN • NAN SHIN SHI HO • SHA
RI HOTSU • TO CHI GA O • GO JOKU AKU SE •

GYO SHI NAN JI • TOKU A NOKU TA RA • SAN
MYAKU SAN BO DAI • I IS- SAI SE KEN •
SETSU SHI NAN SHIN SHI HOTSU • ZE I JIN

NAN • BUS- SETSU SHI KYO I • SHA RI HO •
GYU SHO BI KU • IS- SAI SE KEN • TEN NIN A
SHU RA TO • MON BUS- SHO SETSU • KAN GI

SHIN JU • SA RAI NI KO • BUS- SETSU A MI
DA KYO ●

NEMBUTSU: The pronouncing of the name of Amida Buddha - Namoamidabutsu - 南無阿弥陀仏 - *I take refuge in Amida Buddha*

TAN NEMBUTSU - *Unembellished Nembutsu*

*NAM	┌	AN	┌	DA	┌	BU	┌
#NAM		AN		DA		BU	●
NAM		AN		DA		BU	
NAM		AN		DA		BU	
NAM		AN		DA		BU	
NAM		AN		DA		BU	

SHIKU NEMBUTSU - 四句念仏 - *four-stanza-nembutsu: Embellished Nembutsu in four stanzas.*

*NA	┌	MO	┌	v	A	┌	MI	┌	DA	┌	BU	┌					
#NA	┌	MO	┌	v	KAN	┌	ⁿ	ZE	┌	^v	ON	┌	ⁿ	BO	┌	SA	┌
NA	┌	MO	┌	v	DAI	┌	ⁱ	SEI	┌	ⁱ	SHI	┌	BO	┌	SA	┌	
NA	┌	MO	┌	v	SHO	┌	^u	JO	┌	^u	DAI	┌	KAI	┌			
		SHU	┌	^u	v	BO	┌	SA	┌								

*I take refuge in the Buddha Amida.
 I take refuge in the Bodhisattva Kannon (Avalokiteśvara)
 I take refuge in the Bodhisattva Daiseishi (Mahāstāmaprāpta)
 I take refuge in the pure, great oceans of Bodhisattvas.*

EKŌKU -廻向句 - *transference-verse* :

Ekōku are verses of dedication. In general Buddhism, the merit gained from the chanting of sutras and other good acts are "transferred to others" (ekō). In Jōdoshinshū, the merit is transferred to us by Amida Buddha.

#1

*GAN	NI	SHI	KU	DOKU
#BYO	DO	SE	IS-	SAI
DO	HON	BO	DAI	SHIN
O	JO	AN	RA	KOK

● ● ●

#2

*GAN	NI	SHI	KU	DOKU
#BYO	DO	SE	IS-	SAI
DO	HON	BO	DAI	SHIN
O	JO	AN	RA	KOK

● ● ●

This meritorious Truth is given equally to all, together [causing them] to raise the mind of Bodhi and awakening them to the Realm of Serenity and Joy.

#3

*SE 丨 SON 丨 GA 丨 IS- 丨 SHIN 丨
 #KI 丨 MYO 丨 JIN 丨 JIP- 丨 PO 丨
 MU 丨 GE 丨 KO 丨 NYO 丨 RAI 丨_i
 GAN 丨 SHO 丨 AN 丨 RA 丨 KOK 丨
 ● ●

O, World-Honored One, with singleness of mind do I return to the Tathāgata whose light is unobstructed throughout the universe and desire to be born to the Realm of Serenity and Joy.

#4

*GO 丨 BUTSU 丨 HON 丨 GAN 丨 RIKI 丨
 #MON 丨 MYO 丨^u YOKU 丨 O 丨^u JO 丨^u
 KAI 丨 SHIT- 丨 TO 丨 HI 丨 KOKU 丨_{ku}
 JI 丨 CHI 丨 FU 丨 TAI 丨 TEN 丨
 ● ●

Hearing the name of that Buddha and the power of that Buddha's Primal Vow, and desiring to be born (to that Realm), they all, without exception, reach that realm and the Non-Retrogressive State.

#5

*JI 一 SHIN 十ⁿ KYO 十^u NIN 一 SHIN 十ⁿ
 #NAN 一 CHU 一 TEN 十ⁿ KYO 十^u NAN 十ⁿ
 DAI 一 HI 一 DEN 十ⁿ FU 一 KE 十^e
 SHIN 十ⁿ JO 十^u HO 十^u BUT- 一 TON 一
 ● ●

Realizing Shinjin one's self and teaching others, is the most difficult among difficult things. Awakening beings everywhere to the trans-forming power of Great Compassion, is truly to respond in gratitude to the Buddha's benevolence

ONDOKUSAN - 恩德讚 -benefiting-virtue-praise:
Gatha in praise of beneficence, by Shinran Shōnin

*NYO 一 RAI 十ⁱ DAI 十ⁱ HI 一 NO 一_v ON 十ⁿ
 DOKU 十^{ku} WA 一
 #MI 一 O 一 KO 一 NI 一 SHI 一 TE 一 MO 一_v
 HO-U 十^u ZU 一 BE 一 SHI 一
 SHI 一 SHU 一 CHI 一 SHIKI 一 NO 一_v
 ON 一 DOKU 十^{ku} MO 一_v
 HO 一 NE 一 O 一 KU 一 DA 一 KI 一 TE 一 MO 一_v
 SHA 一_v SU 一 BE 一 SHI 一
 ● ●

We acknowledge and attempt to repay, though our bodies be reduced to powder, our indebtedness to the Compassion Tathāgata. Though our bones be crushed, we express our gratitude for the wisdom of the past Masters.

GĀTHĀS (HYMNS)

What are called *Gāthās*" here are in fact hymns written to western style music and sung in Japanese or English, not to be confused with the *Gāthās* found in the sutras, which are chanted.

IN LUMBINI'S GARDEN

Paul Carus

R. R. Bode

1. Soft - ly blew - the breez - es On that sum - mer morn, ———
2. From - the earth - sprang flow - ers, Birds in war - bles sang, ———

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in 6/8 time with a key signature of one flat (B-flat). It features two verses of lyrics. The piano accompaniment is written on two staves (treble and bass clefs) and provides harmonic support for the vocal line.

In Lum - bi - ni's gar - den, Where - the Lord - was born. ———
While through earth - and heav - en Strains - of mu - sic rang. ———

The second system of the musical score continues the vocal line and piano accompaniment from the first system. It maintains the same 6/8 time signature and key signature. The lyrics describe the birthplace of the Lord in Lumbini's Garden.

RIGHT MEDITATION

A.R.Zorn

C. Izumi

1. Sweet hour of med-i - ta-tion, The qui-et hour of peace, When
2. Sweet hour of med-i - ta-tion, When si-lent and a-lone, The
3. Sweet hour of med-i - ta-tion, When oft there comes to me, A

from life's care and tur-moil I find a blest re - lease. In
mas-ter's word I pon-der His Truth to make my own, With
vi - sion of the Mas-ter Be - neath the Bo - dhi tree; And

si - lent con-tem - pla-tion New faith and hope I win. More
earn-est pur-pose seek-ing I gath - er more and more Of
with Him in that vig - il my spir - it seems to share A

light and deep - er knowl-edge New strength to con-quer sin.
Wis-dom's ho - ly trea - sure From His ex-haust-less store.
fore-taste of Nir - va - na, Of bliss be-yond com - pare.

LORD BUDDHA SPEAKS TO ME

D. Hunt

R.R. Bode

1. Lord Bud-dha speaks to me In ac - cents low: "My
 2. Lord Bud-dha speaks to me When sin holds sway, When
 3. Lord Bud-dha speaks to me When friends de - part; When
 4. Lord Bud-dha speaks to me In death's dark night, When

child, look up and learn, The Truth I show. Trust
 pas - sions fire rise high And help seems far away "Fear
 lone - li - ness as - sails My ach - ing heart. "My
 clos - ing eyes no more Can see earth's light: "My

not il - lu - sion's vis - ion, Ev - er brief and fleet - ing; For
 not, for I have con - quered Pas - sions fierce and rag - ing; Tread
 child, my feet once wand - ered Lone - ly in the for - est, But
 child, he whis - pers soft - ly, "Brighter light is shin - ing; Hold

on - ly Truth can give thee Thy heart's de - sire."
 thou the Path I show thee, There - in lies peace."
 in that hour of dark - ness I found Truth's light."
 fast the truth I gave thee And thou shalt see".

WHEN WE SEE THE GOLDEN SUN

A. R. Zorn

A. R. Zorn

1. When we see the gold-en sun Shin-ing from a - bove,
2. When we see the sil-ver moon Gleam-ing in the sky,

We are mind - ful of the Bud - dha's love.
We re - mem - ber Still our Lord is nigh;

O'er us all His pure com - pas - sion Sheds its stead - fast
By his bless - ed Law to guide us Thru this earth - ly

glow, By His Doc - trine Wis - dom's Way to show.
night, Out of sor - row In - to joy and light.

ONDOKUSAN I - Song of Indebtedness

Shinran Shonin

Yasuo Sawa
Arr. Kiyomi Fujii

Nyo ra i da i — hi no o n do ku wa —

Mi o — ku ni shi te mo ho — zu be shi

Shi shu chi shi ki no o n do ku mo

Ho — ne o ku da ki te mo sha — su — be shi

恩おん

徳とく

讃さん

親
鸞
聖
人

如來にょらい大だい悲ひの

恩徳おんとくは

身みを粉こなにしても

報ほうずべし

師し主しゅ知ち識しきの

恩徳おんとくも

ほねをくだきても

謝しゃすべし

*We acknowledge and attempt to repay, though our bodies be reduced to powder, our indebtedness to the Compassion Tathagata.
Though our bones be crushed, we express our gratitude for the wisdom of the past Masters.*

ONDOKUSAN II- Song of Indebtedness

Shinran Shonin
Moderato ♩ 76

Osamu Shimizu

mp
Nyo- ra - i

f *p* *mp*

mf
da i hi- no o - n do- ku wa Mi o- ko ni shi te - mo

mf

ho - zu- be shi *p cresc.*

ho - zu- be shi Shi - shu- chi shi-ki - no o - n do ku
p cresc.

f *f* *p*
mo Ho - ne o kuda-ki-te mo sha su be shi.

SHINSHŪ SHŪKA - Song of the Shin Sect

Shin Sect Federation

Sekitaro Shimasaki

1. Fu ka — ki mi no ri ni a i — matsu ru Mi no sa chi na
 2. To wa — noya mi yo ri su ku — wa re shi Mi no sa chi na
 3. U mi — no u chi to no he da — te na ku Mi o ya no to

ni — ni ta to — u be ki Hi ta su ra mi chi — o ki —
 ni — ni ku ra — bu be ki Ro ku ji no mi na — o to —
 ku — no to o — to sa o Wa ga ha ra ka ra — ni tsu —

ki — hi ra — ki Ma ko to no mi mu — ne i ta — da — ka — n.
 na — e tsu — tsu Yo no na ri wa i ni i so — shi — ma — n.
 ta — e tsu — tsu Mi ku ni no ta bi — o to mo — ni — se — n.

真しん宗しゅう宗しゅう歌か

真宗各派協和会

一、ふかきみ法のりにあいまつる

身みの幸何きつうなににたとうべき

ひたすら道みちをきゝひらき

まことのみむねいたゞかん

三、海うみの内外うちとのへだてなく

みおやの徳とくのとうとさを

わがはらからに伝つたえつゝ

浄土じやうどの旅たびを共にともせん

二、とわのやみよりすくわれし

みのさち何なににくらぶべき

六字じのみなをとなえつゝ

よのなりわいにいそしまん

1. Meeting with and entering into the depths of the Dharma, to what can we compare such happiness? Fervently listening and having the Way opened to me, I receive the heart of Truth.
2. Delivering us from eternal darkness, to what can we compare such happiness? Reciting the six-character Name, I will be diligent in my life's calling.
3. Without discriminating between inner and outer, self and others, the awesome power of Oyasama's (the parents') Ultimate Meaning is transmitted equally to all as we journey together to the Pure Land.

SEIYA - Sacred Night

Takeko Kujo

Shimpei Nakayama

Nagoyakani (M.M. ♩ 96)

Piano introduction for 'Nagoyakani'. The score is in G major and 4/4 time. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes. The bass line consists of quarter and eighth notes. There are two measures of rests in the bass line, marked with 'Ta' and '* Ta'.

Vocal and piano accompaniment for the first two lines of lyrics. The vocal line is in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: 1. Ho shi no yo zo ra no u tsu ku shi; 2. Ga n ji su ga wa no ma sa go yo.

Vocal and piano accompaniment for the last two lines of lyrics. The vocal line is in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: sa ri Ta re ka wa shi ru ya ri A ma ta o wa su ru.

a__ me no na zo _____ Mu su__ no hi__ to mi
 ho__ to ke ta chi _____ Yo ru hi ru tsu__ ac ni

ka__ ga ya__ ke ba _____ Ka__ n gi ni
 ma__ mo ra__ su to _____ Ki__ ku ni na

na go mu wa__ ga ko__ ko ro _____
 go me ru wa__ ga ko__ ko ro _____

8va

聖せい

夜や

九 条 武 子

一、星ほしの夜よぞらのうつくしさ

たれかは知るや天あめのなご

無数むすうのひとみかゞやけば

歡喜かんぎになごむわがこころ

二、ガンジス河がわのまさごより

あまたおわするほとけ達たち

夜昼よるひるつねにまもらすと

聞くに和なごめるわがこころ

1. *The beauty of the stars in the evening sky - who knows the mysteries of the heavens? Innumerable eyes gleaming and glittering, my heart is made soft and joyful.*
2. *More than the grains of sand on the banks of the river Ganges are the number of Buddhas who say they will protect me day and night. Hearing this, my heart is made quiescent.*

SHINRANSAMA - Shinran

Tsuneharu Takita

Yuji Koseki



mp

mp

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'mp' (mezzo-piano).



mp

1. So yo ka ze wa ta ru a sa no ma do.
2. Ki ra me ku yo zo ra ho shi no ka ge,
3. Ko no yo no ta bi no a ke ku re ni,

mp

This system contains the first three lines of the vocal melody and piano accompaniment. The vocal line is written in a soprano clef, and the piano accompaniment is in a grand staff. The lyrics are numbered 1, 2, and 3. The piano part continues with a steady accompaniment.



Ha ta ra ku te no hi ra a wa se tsu tsu.
A ra shi ni ki e te mo ka ku re te mo,
Sa bi shi i no chi o na ge ku to ki,

This system contains the next three lines of the vocal melody and piano accompaniment. The vocal line continues with the same melodic pattern, and the piano accompaniment provides support.



Na mu A mi da bu tsu to na e re ba,
Na mu A mi da bu tsu to na e re ba,
Na mu A mi da bu tsu to na e re ba,

This system contains the final three lines of the vocal melody and piano accompaniment. The vocal line repeats the phrase 'Na mu A mi da bu tsu to na e re ba' three times. The piano accompaniment concludes the piece.

Shi n ra n sa ma-wa ni ko-ya ka ni, _____
 Shi n ra n sa ma-wa to mo-shi bi o, _____
 Shi n ra n sa ma-wa yo ri-sot te, _____

Wa ta shi no to na-ri ni i ras-sha ru.
 Wa ta shi no yu ku-te ni ka za sa-re ru.
 Wa ta shi no te o-to ri a yu ma-re ru.

1981

しんらんさま

滝田常晴

一、そよかせわたる あさのまど
はたらく てのひら あわせつつ
なむあみだぶつ となえれば
しんらんさまは にこやかに
わたしのとなりを いらつしやる

二、きらめく夜空 星のかけ
あらしに消えても かかれても
なむあみだぶつ となえれば
しんらんさまは ともしびを
わたしのゆくてに かざされる

三、この世の旅の あけくれに
さびしいのちを なげくとき
なむあみだぶつ となえれば
しんらんさまは よりそつて
わたしの手を取り あゆまれる

1. A soft breeze crosses my morning window as I place my working hands together, uttering Namuamidabutsu - a benign Shinran is standing next to me.
2. The light of the stars glittering in the evening sky may be extinguished or hidden by storms. Uttering Namoamidabutsu, Shinran's light shows the way to our destination.
3. In my everyday travels through life, whenever I grieve over my lonely life, In reciting Namoamidabutsu, Shinran approaches to walk with me hand in hand.

MIHOTOKE NI IDAKARETE - Embraced in the Buddha

Nichiyo Gakko Dojin

Seijin Nomura
Arr. Kiyomi Fujii

mp

1. Mi ho to_ ke ni _____ i da ka_ re te _____ Ki mi yu_ ki
 2. Mi ho to_ ke ni _____ i da ka_ re te _____ Ki mi yu_ ki
 3. Mi ho to_ ke ni _____ i da ka_ re te _____ Ki mi yu_ ki
 4. Mi ho to_ ke ni _____ i da ka_ re te _____ Ki mi yu_ ki

mp

mf

nu _____ ni shi no_ ki shi _____ Na tsu ka shi ki _____
 nu _____ ji hi no_ ku ni _____ Mi su ku i o _____
 nu _____ ha na no_ sa to _____ Tsu ki se za ru _____
 nu _____ ta ma no_ i e _____ U tsu ku shi ki _____

mf

p

o mo ka ge mo _____ Ki e ha te shi _____ ka na shi sa yo _____
 mi ni ka ke te _____ Shi me shi ma su _____ ka shi ko sa yo _____
 ta noshi mi ni _____ E mi ta mo o _____ u re shi sa yo _____
 Mi ho to ke to _____ Na ri ma shi shi _____ to to sa yo _____

p

み仏ほとけに抱いだかれて

日曜学校同人

一、みほとけに抱いだかれて

君ゆきぬ 西にしの岸きし

なつかしき おもかげも

きえはてし かなしさよ

三、みほとけに抱いだかれて

君ゆきぬ 花はなの里さと

つきせざる たのしみに

笑えみたもう うれしさよ

二、みほとけに抱いだかれて

君ゆきぬ 慈じ悲ひの国くに

みすくいを 身みにかけて

示しめします かしこさよ

四、みほとけに抱いだかれて

君ゆきぬ 宝たまのい楼閣え

うつくしき みほとけと

なりましし とうとさよ

1. Embraced in the Buddha, you have gone to the Western Shore. Your familiar face has gone and left us bereaved.
2. Embraced in the Buddha, you have come to the Land of Compassion. Your Emanicipation you have shown us profoundly with your bodily death.
3. Embraced in the Buddha, you have gone to Home of Flowers, smiling in endless joy and happiness.
4. Embraced in the Buddha, you have gone to the Jeweled Pavilion, exalted, and become one with the beauty of the Buddha.

NORI NO MIYAMA - In the Deep Mountains of the Dharma

Seiran Ouchi

Gagaku Etenraku
Arr. Kiyomi Fujii

mp

1. No_ri no mi ya ma no sa ku ra ba na Muka shi no
2. No_ri no mi ya ma no ho to to gi su Muka shi no

mf *mp*

ma_ ma ni ni o u na ri Mi i chi no shi o ri no
ma_ ma ni na no ru na ri U ki yo wa yu_ me zo

f *p*

a to to me te Sa to ri no ta ka ne no ha ru o mi yo
mi ji ka yo to O do ro ki sa_ ma su ko e o ki ke

3. No-ri no mi ya ma no a ki no tsu ki, mu ka shi no ma-ma ni te ra su na ri. O shi e no ka- ze ni mu ne no ku mo-- Ha ra i te shi n nyo no tsu ki o mi yo.
4. No-ri no mi ya ma no shi ra yu ki wa, mu ka shi no ma-ma ni tsu mo ru na ri. Mi i o mo su te ta ru a to fu mi te-- Fu u ka ki o shi e no o ku o to e.

法の
の
深
山

土
岐
・
善
静

一、法のみ山のさくら花

昔のまゝに匂うなり

道の枝折の跡とめて

さどりの高嶺の春を見よ

三、法のみ山の秋の月

昔のまゝに照らすなり

教えの風に胸の雲

はらいて真如の月を見よ

二、法のみ山のほととぎす

昔のまゝに名のるなり

浮世は夢ぞ短か夜と

驚きさます声をきけ

四、法のみ山の白雪は

昔のまゝに積るなり

身をも捨てたる跡ふみて

深き教えの奥をとえ

1. The cherry blossoms of the deep mountains of the Dharma - as in ages past, we smell their fragrance. Learning from the markers along life's trail, see the spring-time of the summit of Enlightenment!
2. The cuckoo of the deep mountains of the Dharma - as in ages past, make known that the floating world is a dream and that the night is short. Listen to that voice which startles and awakens!
3. The autumn moon of the deep mountains of the Dharma - as in ages past, shines upon us all. The winds of the Teachings clear the clouds in our hearts. Look at the moon of True Thusness!
4. The white snow of the deep mountains of the Dharma accumulates as in ages past. Walking the path after those who even gave their lives, seek ever more thoroughly the depths of the Teachings!

RAISANKA - Songs of Reverence and Praise

Seishin Fujii

Roeifu ni (M.M. ♩=84)

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. The middle and bottom staves are piano accompaniment in grand staff notation, with the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

The second system of the musical score continues the vocal and piano parts from the first system. It maintains the same three-staff structure and musical notation.

The third system of the musical score includes the vocal line with lyrics and the piano accompaniment. The lyrics are arranged in five numbered lines, corresponding to the vocal notes. The piano accompaniment continues with the same rhythmic pattern.

1. I	zu	ku	ni	mo	hi	ka	ri	i	ta	ra	nu
2. Mi	ho	to	ke	no	chi	ka	i	no	hi	bi	ki
3. Ya	su	ka	ri	shi	kyo	no	hi	to	hi	o	
4. O	u	to	ri	no	ku	mo	wa	ku	ru	go	to
5. A	wa	re	wa	re	sho	jo	se	se	no		

ku - ma zo na — ki No — ri no
 ta - ka ke re — ba O yo ba nu
 yo - ro ko bi — te Mi o ya no
 Mi - ho to ke — no Mi — no ri
 a - ku o shi ra zu Ji ge n no

chi ka i no hi — ro ki me gu mi wa —
 ku — ma wa yo ni na ka ri ke ri —
 ma — e ni nu ka zu ki ma tsu ru —
 hi ro me n o — ke na ke re do —
 ma — e ni na — ni o a ma yu ru —

— Myonyo Shonin Yoshiko Otani *D.S.*
 — Kazuko Otani Takeko Kujo
 — Kinuko Otani

禮讃歌

一、いづくにも

光^{ひかり}いたらぬくまぞなき
法の誓^{ちかひ}のひろきめぐみは

(明如上人)

二、みほとけの

誓^{ちかひ}の響^{ひび}きたかければ
およばぬ隈^{くま}は世^よになかりけり

(大谷 箒子)

三、安^{やす}かりし

今日^{けふ}の一日^{いちにち}を喜^{よろこ}びて
御仏^{みぶつ}のまえにぬかずきまつる

(大谷 絳子)

四、おうとりの

くもわくるごとみ仏^{ぼつ}の
み法^{のり}ひろめんおうけなけれど

(大谷 嬉子)

五、あわれわれ

生々^{しうじう}世々^{せせ}の悪^{あく}を知らず
慈眼^{じげん}のまえに何^{なに}をあまゆる

(九条 武子)

1. *Just as there is no corner where the light does not shine, so too is the broad and all-embracing nature of the Dharma Vow.*
- Myonyo Shonin
2. *The effect of the Vow is great, there is no corner of the world where it does not reach.*
- Ohtani, Kazuko
3. *How tranquil! The enjoyment of this single day, in the presence of the Buddha, of a certainty, not excluded.*
- Ohtani, Kinuko
4. *Like the Great Phoenix who parts the clouds in flight, I am privileged to be enabled to spread the Buddha's teachings.*
- Ohtani, Yoshiko
5. *Ah, we, without knowing our own evils from birth to birth, world to world; before the eyes of Compassion, how can we be so self-indulgent?*
- Kujo, Takeko

HŌONKO NO UTA - Song of Hōonko

Nichiyo Gakko Dojin

Seijin Nomura
Arr. Kiyomi Fujii

M.M. ♩ = 96

mf

1. Wa — ka no u ra wa no ka ta o na mi no Yo se ka ke
 2. Hi — to ri i te shi mo yo ro ko bi na ba Fu ta ri to
 3. Na go ri no mi — ko to sa ya ka ni shi te Mi na yo bu
 4. Mo shi so re chi shi ki no o shi e na ku ba To — wa no
 5. Yo ro ko bi ta — ka ku mu ne ni a fu re U re shi sa

f

yo se ka ke ka e ru go to ku Wa re yo — ni — shi ge ku
 o — mo e fu ta ri ni shi te Yo ro ko — bu — o ri wa
 ko — e o shi ta i ki ma shi No ri no — tsu — do i no
 ya mi ji ni ma yo i nu ra n Mi ko ko — ro — ko meshi
 fu — ka ku ki mo ni me i zu Mi wa ko — ni — ho ne wa

ff

ka — yo — i — ki ta ri Mi ho to ke no ji hi tsu ta e na ma shi
 mi — ta — ri — na ru zo So no hi to ri ko so Shi n ra n na re
 mi za go to — ni — wa Mi ka ge o u tsushi no zo mi ta mo u
 ki — mi — ni — yo ri te I mashi Ho to ke no ji hi ni a i nu
 ku daki — te — shi — mo Mu ku i ga ta na ki ki mi ga mi to ku

報 恩 講 の 歌

日 曜 学 校 同 人

一、和歌の浦曲の

寄かけよせかけ

我れ世に繁く

み仏の慈悲

二、一人居ても

二人と思え

喜ぶおりは

その一人こそ

三、名残の御言

御名よぶ声を

片男波の

帰る如く

通い来り

つたえなまし

喜びなほ

二人にして

三人なるぞ

親戀なれ

さやかにして

慕い来まし

法の集団の

御影をうつし

四、もしそれ知識の

永久の闇路に

御心こめし

今し仏の

五、喜びたかく

嬉しさ深く

身は粉に骨は

報いがたなき

御座毎には

臨みたもう

教なくば

迷いぬらん

君によりて

慈悲にあいぬ

胸にあふれ

肝に鈍す

砕きてしも

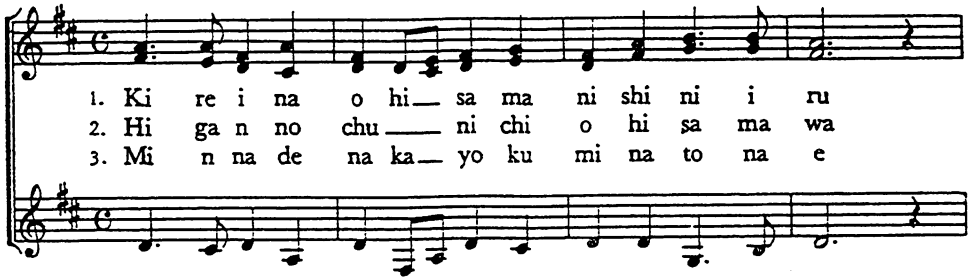
君が御徳

1. Just as the advancing waves return, one after another, to the bend in the Bay of Waka, so we come to live out our lives, prospering in this world, in the Compassion of the Buddha imparted to us.
2. When alone you rejoice (in the teachings), think of there being two - and there are two. And when you thus rejoice, there are three; that third is Shinran.
3. Clear in your parting words, we have come to call upon the Name. At every Dharma gathering, we hope for a reflection of that image.
4. Should there be no wise guide in the teachings, we would be endlessly floundering in the darkness. Thanks to your devoted spirit, now meet with the Buddha's Compassion.
5. Our joy is profound and overflowing in our hearts. This profound happiness is deeply impressed in our minds. Though our bodies be reduced to powder and our bones be broken, there is no repaying our indebtedness to you.

HIGAN- The Other Shore

Tokusui Kotani

Yasuo Sawa
Arr. Kiyomi Fujii



1. Ki re i na o hi— sa ma ni shi ni i ru
2. Hi ga n no chu— ni chi o hi sa ma wa
3. Mi n na de na ka— yo ku mi na to na e



Ka ga ya— ku— ku— mo— no a chi— ra— ni wa—
Cho— do— ma ni shi— no o jo— do ni—
Ki re i— na— jo— do— ni ma i— ri— ma sho—



A mi— da— nyo ra i no o— jo— do ga
O ha i— ri— na sa re ru o— ha— na shi o
Kyo— no— i ri hi no u— tsu— ku shi sa



A— ru— to— yu— ko to ki ki ma shi ta
Kyo— wa— o te ra de ki ki ma shi ta
Ho— n— ni— jo— do no ku mo no yo—

彼ひ

岸がん

一

きれいなお日ひ様さま 西にしに入る
かがやく雲くもの あちらには
あみだによらいのお浄土じやうどが
あるといふことききました

二

彼岸びがんの中ちゆう日にち お日ひ様さまは
ちやうど真西まにしのお浄土じやうどに
おはいりなされるお話はなしを
きようはお寺てらでききました

三

みんなでなかよくみ名称ななへ
きれいな浄土じやうどに参まゐりませう
きようの入り日ひのうつくしさ
ほんに浄土じやうどの 雲くものやう

1. *A beautiful sun sets in the west. I have heard it said that the Pure Land of Tathagāta Amida lies beyond those radiant clouds.*
2. *Today at the temple, I have heard that on the middle day of Higan, the sun sets due west into the Pure Land.*
3. *Let us go to the beautiful Pure Land, all in harmony, intoning the Name. The beauty of today's setting sun is truly like the clouds of the Pure Land.*

HANAMATSURI KŌSHIN-KYOKU- Hanamatsuri March

H. AKAO

T. NARUSE

1. Mu kashi mo mu kashi sa n zen nen Ha nasa ki
 2. Rip pa na ku ni ni u mare i de To mi mo
 3. Ma aru i se kaino ma n na ka de O shie no
 4. Na n nen tat temo ka wara zu ni Sai ta

ni o u ha ru yo o ka Ii biki wa tat ta
 ku rai mo a ri na ga ra Hi tori o shiro o
 mon o u chi hi ra ki Ka wakeru hi to ni
 ma ma naru no ri no ha na Ki reina hi to tsu o

hi to koe wa Ten nimo chi ni mo ware hi to ri
 nu ke iede te Mu to se ni a maru on kugyo
 fu ri mai ta Kan ro nomi zu wa ka gi ri nashi
 mune ni sas hi Wa rera moma ke zu ni ha gemi masho

花 祭 行 進 曲

一、昔も昔

花咲き匂う

響きわたつた

天にも地にも

三千年

春八日

一声は

我れ一人

三、

広い世界の

教えの門を

濁ける人に

甘露の水は

赤 尾 白 嶺

真中で

うちひらき

ふりまいた

かぎりなし

二、立派な国に

富も位も

一人お城を

六年にあまる

生れ出で

ありながら

ぬけ出でて

御苦行

四、

何年たつても

さいたまくなる

綺麗な一つを

我等もまけずに

変らずに

法の花

胸にさし

励みましよう

1. Long, long ago - three thousand years ago, on the eighth day of a Spring fragrant with blossoming flowers, a resounding voice cried: "In the heavens and on earth, I alone...".
2. Born in a flourishing country to wealth and privilege, he left his palace to practice austerities for more than six years.
3. In the center of this wide, wide world, he threw open the Gate of the Teachings, bestowing the quenching waters of Truth to thirsting man.
4. No matter the number of years that have passed, the Flower of the Dharma remains in bloom just as it was then. Placing one such beautiful blossom to our breast, let us struggle to attain the same (awakening).

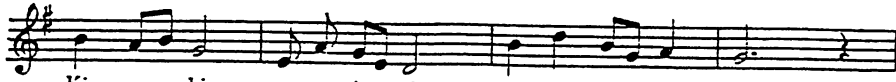
HANAMATSURI NO UTA- Song of the Flower Festival

Y. SAIJŌ

T. HONDA



1. Ha ru no no no U ru washi ki Ha na - ba na o
2. Ka gi ri na ki Mi ho to ke no O n - ji hi ni



Ki yo - ki o mo i - ni A tsu me - ki te
Ha na - wa ka o ri - te Ya su ra - gi wa



Mi ho to ke ni sa sa ge so na u ru Ta no - shi
A me tsu chi ni a fu re ka ga ya ku Ta no - shi



ta - no - shi Kyō no ma - tsu ri
ta - no - shi Kyō no ma - tsu ri

花 祭 の 歌

一、 春の野のうるわしき花々を

清きおもいにあつめきて

み仏にささげそなうる

たのしたのし今日のまつり

二、 限りなきみ仏のおん慈悲に

花はかおりて やすらぎは

天地にあふれかどやく

たのしたのし今日の祭り

1. *With pure thoughts we have come to gather beautiful flowers from this Springtime field to offer them to the Buddha on this happy festival day.*
2. *In the boundless Compassion of the Buddha, the flowers give off their fragrance and tranquility fills the heavens and earth with splendor on this happy festival day.*

SHŪSO GŌTAN-YE- Founder's Birthday Gathering

KOSO SUZUKI

[M. M. J = 112]

SEIJIN NOMURA

Arr. Seishin Fujii

1. Ya mi ni ma yo u wa re hi to no
2. Ka re ha te ni shi a me tsu chi wa

I ku ru mi chi wa hi ra ke ta ri Mu ro no to
I tsu ku shi mi ni u ru o e ri Ka n ro no

mo shi ha ru ke ku mo Ka ka ge n to te
a me to ko shi e ni Su-so-ga n to te

A re ma shi nu Ta ta e ma tsu re kyo no hi
A re ma shi nu Ta ta e ma tsu re kyo no hi

o I wai ma tsu re kyo no hi o
o I wai ma tsu re kyo no hi o

宗祖降誕会

鈴木行三

一、闇に迷うわれひとの

生くる道はひらけたり

無漏の燈はるけくも

かゝげんとて生れましぬ

讃えまつれ今日の日を

祝いまつれ今日の日を

二、渴れはてにし天地は

慈しみにうるおえり

甘露の雨永えに

こゝがんとて生れましぬ

讃えまつれ今日の日を

祝いまつれ今日の日を

1. *The path to True Life is revealed to us who are lost in darkness. The undefiled light of Truth illuminates all things. Let us honor this day! Let us celebrate this day!*
2. *As heaven and earth bring moisture to a parched and thirsty land, so the nectar of the Dharma forever waters our lives. Let us honor this day! Let us celebrate this day!*

BON-YE NO UTA - Song of the Bon Gathering

S. SHIBUYA

[M.M. ♩ = 63]

S. HUIJI

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The tempo is marked as [M.M. ♩ = 63]. The score includes dynamic markings such as *mf*, *mp*, *f*, *mp*, *mf*, *mp*, *mf*, *mf*, *mf*, *f*, and *p*. The lyrics are provided in two parts, with the first part starting with '1. I he-go-to-to mo-zu to-u --rou - no ho' and the second part starting with '2. na ga-re-shi-to ki-ha-ka-he --ra ne do o'. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line.

1. I he - go - to - to mo - zu to - u -- rou - no ho
 2. na ga - re - shi - to ki - ha - ka - he -- ra ne do o

ka - ge ni no ri - no mi ti -- shi ta hi no
 he - ma shu ko ke - no shi ta -- hu ka ku ma

ro - re ru yu ke - ru mo ro -- to - mo ni a
 go - ko ro ka yo - hi to shi -- do - shi ni o

hi a hu ke hu no ma tu -- ri ka - na
 mo ka kge sa so fu ma tu -- ri ka - na

盆會の歌

渋谷俊

一、家ごとともす 燈籠の

ほかげにのりの
みちしたい
のこれるゆける
もろともに
あいあう今日の
まつりかな

二、ながれし時は かえらねど

おいますこけの
したふかく
まごころかよい
としづくに
おもかげさそう
まつりかな

1. On this festival day, with every home illumined with the light of lanterns, we gather together, those who have gone and those who remain, following in the footsteps of the Dharma.
2. Though the flowing years do not return, just as the moss grows thicker with age, so our True Being deepens through the years. The festival of such recollections.

JŌDŌ-YE NO UTA - Song of the Bodhi Day Gathering

S. ESAKI

R. HIROTA



1. Shi wasuno yō—kawa O shakasa ma Hoto kenina rareta
2. Ka re kinī ha—naga are arehana ga Goshikinisa — i te
3. ko to ri mo u - ta e o to na mo o do re Ten chi mo hi - bi ke



Jō do — e Jō do — — e Rengenokodomoyohanehaneodore
 kiraki ra to kiraki — ra to
 jo do e jo do e



Rengenokodomoyo ha ne — ha ne — ha ne o do re



Koto ri mo u ta e O tonamo o do re Te nchi mo hi bi ke



Jō do — e Jō do — — e Rengenokodomoyohanehane odore



Rengenokodomoyo ha ne — ha ne — ha ne o do re

成道會の歌

江崎小秋

一、師走の八日は
お釈迦さま

仏になられた
成道会 成道会

蓮華の子供よ
はねはね踊れ

蓮華の子供よ
はねはね踊れ

三、小鳥も歌え
大人も踊れ

天地もひびけ
成道会 成道会

蓮華の子供よ
はねはね踊れ

蓮華の子供よ
はねはね踊れ

二、枯木も花が
あれあれ花が

五色に咲いて
きらきらときらきらと

蓮華の子供よ
はねはね踊れ

蓮華の子供よ
はねはね踊れ

1. December 8th is Jōdō-ye, Jōdō-ye, the day Shakyamuni became the Buddha. Children of the Lotus, dance, jump for joy!
2. Flowers on withered trees, multicolored, brilliant flowers, suddenly bloomed. Children of the Lotus, dance, jump for joy!
3. Birds sang and adults danced, heaven and earth resounded, Jōdō- ye, Jōdō-ye. Children of the Lotus, dance, jump for joy!

SAYŌNARA NO UTA – Song of Farewell

Hanako Unno

さ よ う な ら の 歌

海 野 花 子 作 詞
島 津 興 外 次 作 曲

The musical score is written on four staves in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The melody is written in a simple, folk-like style. Below the notes, the lyrics are written in both Japanese and Romanized Japanese. The lyrics are: 2. Mihotoke no jiji no manako ni mamorare Kokoro yutaka ni yasuraka ni Mata au hi made sukoyaka ni Minori no tomo yo sayōnara 3. Mihotoke no tōtoi mina o tonaetsu Yorokobi afure wakare yuku Mata au he made sukoyaka ni Minori no tomo yo sayōnara

2. Mihotoke no jiji no manako ni mamorare
Kokoro yutaka ni yasuraka ni
Mata au hi made sukoyaka ni
Minori no tomo yo sayōnara
3. Mihotoke no tōtoi mina o tonaetsu
Yorokobi afure wakare yuku
Mata au he made sukoyaka ni
Minori no tomo yo sayōnara

SAYŌNARA NO UTA – Song of Farewell

Hanako Unno

南加仏婦連盟選定
さようならの歌

作詩
作曲

海野花子
鳥津夕外

一
み佛の智恵の光
今日の一日も
また会う日まで
みはりの友よ

身くらうけ
すぎました
すこやかに
さようなら

二
み佛の慈悲の眼に
心ゆたかに
また会う日まで
みはりの友よ

まもられ
やすらかに
すこやかに
さようなら

三

み仏の尊い名を
よらびあふ水
また会う日まで
みはりの友よ

三
祈えつ
別れやく
すこやかに
さようなら

1. With the Light of Wisdom of the Buddha realized
Today has come to its end
Stay well till next we meet
Oh friend in the Dharma, Sayōnara
2. Protected in the Buddha's Eye of Compassion
My being is made rich and at peace
Stay well till next we meet
Oh friend in the Dharma, Sayōnara
3. Intoning the revered name of the Buddha
We part overflowing with joy
Stay well till next we meet
Oh friend in the Dharma, Sayōnara

DHARMA SCHOOL SONGS:

HOTOKE SAMA - The Buddha

SEI YAMADA

KOHO KOMATSU

[M.M. ♩ = 126]

p *mf*

1. No n no no no sa ma Ho to ke sa ma Wa ta shi no
 2. No n no no no sa ma Ho to ke sa ma Wa ta shi no
 3. No n no no no sa ma Ho to ke sa ma Mi a ka shi

p *mf*

su ki na ka a sa ma no O mu ne no yo o ni
 su ki na to o sa ma no O te te no yo o ni
 a ge te o ga muto ki O su ga ta mie te

rit.

ya n wa ri to Da ka re te mi tai Ho to ke sa ma.
 shi - ka ri to Suga - te mi tai Ho to ke sa ma
 ki ra ki ra to Goko - no hi ka ru Ho to ke sa ma

rit.

HOTOKE SAMA - The Buddha

仏ほとけ
な
ま

一、のんののゝさまほとけ仏ほとけさま

わたしの好きな母かろさまの
お胸むねのようにやんわりと
だかれてみたい仏ほとけさま

二、のんののゝさまほとけ仏ほとけさま

わたしの好きな父ちちさまの
おてゝのようにしつかりと
すがつてみたい仏ほとけさま

山
田
静

三、のんののゝさまほとけ仏ほとけさま

みあかしあげておがむとき
おすがたみえてきら〜と
後光こうこうのひかるほとけさま

1. *I wish to be embraced by the Buddha, just like when I play, held to my mother's breast.*
2. *I wish to rely upon the Buddha, just like when my father firmly holds my hand.*
3. *When I light the candle and bow, I see the Buddha's form brightly shining in a halo of light.*

HOTOKE NO KODOMO - Buddha's Children

GUHAN AKITA

YASUO SAWA
Arr. Seisui Fujii

mp

1. Wa re ra wa Ho to ke no ko do mo na ri
2. Wa re ra wa Ho to ke no ko do mo na ri

mp

This system contains the first two lines of the song. The vocal line is in treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in bass clef. The lyrics are written below the vocal line.

U re shi to ki mo ka nashi to ki mo
O sa na ki to ki mo o i ta ru to ki mo

This system contains the third and fourth lines of the song. The musical notation continues from the previous system, with the piano accompaniment featuring some dynamic markings like *mp* and *pp*.

f *mp*
Mi o ya no so de ni su ga ri na n
Mi o ya ni ka wa ra zu tsu ka e na n

f *mp*

This system contains the fifth and sixth lines of the song. The piano accompaniment includes dynamic markings such as *f* and *mp*. The piece concludes with a double bar line.

HOTOKE NO KODOMO - Buddha's Children

仏の子供

甲斐静也

一、我等は仏の子供なり

嬉しい時も悲しい時も

み親の袖にすがりなん

二、我等は仏の子供なり

幼き時も老たる時も

み親にかわらずつかえなん

1. *We are the Buddha's children; when we are happy and when we are sad, we lean upon Oyasama's sleeve.*
2. *We are the Buddha's children; when we are young and when we are old, we serve Oyasama just the same.*

TSUKI GA DETA - The Moon Has Risen

NICHIYO GAKKO DOJIN

SEIJIN NOMURA

Arr. Seisui Fujii

♩ = 100

1. Tsu ki ga de ta tsuki ga de ta Te ma ri no
 2. Tsu ki ga de ta tsuki ga de ta Ka ga mi no
 3. Tsu ki ga de ta tsuki ga de ta Ji - hi no

yo o ni ma'n ma ru ku Mi ho to ke sa ma no
 yo o ni ku mo ra zu ni Mi ho to ke sa ma no
 hi ka ri ni ma mo ra re ru Mi ho to ke sa ma no

o ko ko ro wa Tsu ki no yo ni ma n ma ru i
 o ko ko ro wa Tsu ki no yo ni ku mo ra na i
 o ko ko ro wa Tsu ki no yo ni u tsu ku shi i

TSUKI GA DETA - The Moon Has Risen

つきがでた つきがでた

てまりのまげんた まんまるく

みほとげまの おころは

つきのまげんた まんまるく

つきがでた つきがでた

かがみのまげんた くもらすに

みほとげまの おころは

つきのまげんた くもらすに

つきがでた つきがでた

じひのひかりに まもられる

みほとげまの おころは

つきのまげんた うつくしい

1. The moon has risen, the moon has risen - round like a ball. The heart of the Buddha is round and full like the moon.
2. The moon has risen, the moon has risen - unclouded, like a clear mirror. The heart of the Buddha is unblemished like the moon.
3. The moon has risen, the moon has risen - protected by the Light of Compassion. The heart of the Buddha is beautiful like the moon.

SAYŌNARA - Farewell

TEIIN HATANO

TAKUSHIN KUSHI

Arr. Seisui Fujii

mf



1. Ta no shi ku kyo mo su mi ma shi ta
2. Sa yo na ra mi na sa n go ki ge n yo

mf



Ya sashi i mi o ya ni ma mo ra re te
Sa -yo na ra se n se i o da i ji ni



U re shi i o u chi e ka e ri ma sho
Ta no shi i ko n do no tsu do i ma de

SAYŌNARA - Farewell

さよなら

楽しい	さよなら	嬉しい	楽しく
さよなら	さよなら	やさしい	やさしい
先生	皆さん	み親	今日も
お大事に	ごきげんよう	守られて	すみました
の		え	
集いまで		帰りましょう	

1. *Another happy day has ended. Protected by a kind Oyasama, let us return to our happy homes.*
2. *Goodbye everyone - be well. Goodbye Sensei - take care, until our next happy meeting.*