

IN PRAISE OF KANNON



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INTRODUCTION

With the assistance of the late Rev George Gatenby, and Rev John Paraskevopoulos, ten poems written in ancient Chinese by Rev Zuio H. Inagaki (1929 – 2012) were compiled into a booklet entitled “A Dragon sings on a Withered Tree” (Koboku Ryūgin). All ten poems are presented in their original Chinese form, preceded by Japanese readings, and followed by a translation into English. Just one of those poetic pieces, ‘In Praise of Kannon’, and original related text is featured below.

Rev Inagaki dedicates the collection “to the memory of my father and mentor, Rev Zuiken Inagaki (1885-1981) and Mr. Harold Stewart, my teacher from Australia (1916-95)”. DGR

EXTRACT FROM THE PREFACE OF IN PRAISE OF KANNON

Rev Zuio H. Inagaki (1929 – 2012)

“It was not until my father Zuiken died in 1981 that I thought of composing a Chinese poem. When I saw him on his deathbed and marveled at the glorious scenery attending his cremation, I felt that I could not express my deep emotion in Japanese, whether in prose or in a waka poem. After some time, I found myself writing a poem in classical Chinese. I was amazed by the depth of my feelings that could be expressed in that way. Besides, I was able to follow the lingering pathos created by the mystical Chinese words.”

This small collection is a classic of religious and philosophical truth expressed in Zen-Shin Buddhist terms that goes beyond the written or spoken word.

EXTRACT FROM THE AUTHORS NOTES ON IN PRAISE OF KANNON

Rev Zuio H. Inagaki (1929 – 2012)

It is stated in the Heart Sutra that when Kannon (Avalokeshvara) Budhisattva practiced deep Prajnaparamita, he realised that the five skandas (the five constituent elements of one’s existence), beginning with form, were void. He realised that rūpa (form) was shūnyatā (voidness) and that shūnyatā was rūpa.

Additionally, he realised that the other elements, that is, perception, conception, volition, and consciousness, were equally void. He further realised that other elements, such as objects and other spheres of perception were also void.

The Mahayana asserts that all existing things are non-existent. If one realises the total negation of all existents, one gets rid of all attachments and attains Nirvana. This

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realisation is a reversal of the general Hinayana (Theravada) theory that all dharmas (elements) do exist. Mahayana breaks this view and clarifies the truth of universal voidness. This reversal of the common-sense view brings to light the Mahayana teaching that nothing really exists.

Next, in the general Mahayana view, bodisattvas make vows of saving all beings. Without clinging to the earlier realisation of shūnyata, they plunge into the realms of samsara and undertake the work of removing causes of suffering. This shows that shūnyata is rūpa.

In the advanced Mahayana teachings, such as Tendai, dharmas are seen in the light of absolute reality as well as shūnyatā. Here nothing is negated or abandoned. Things are accepted as they are.

In other words, one perceives rūpa as rūpa.



My one and only personal meeting with Rev Zuio H. Inagaki, Kyoto 2012

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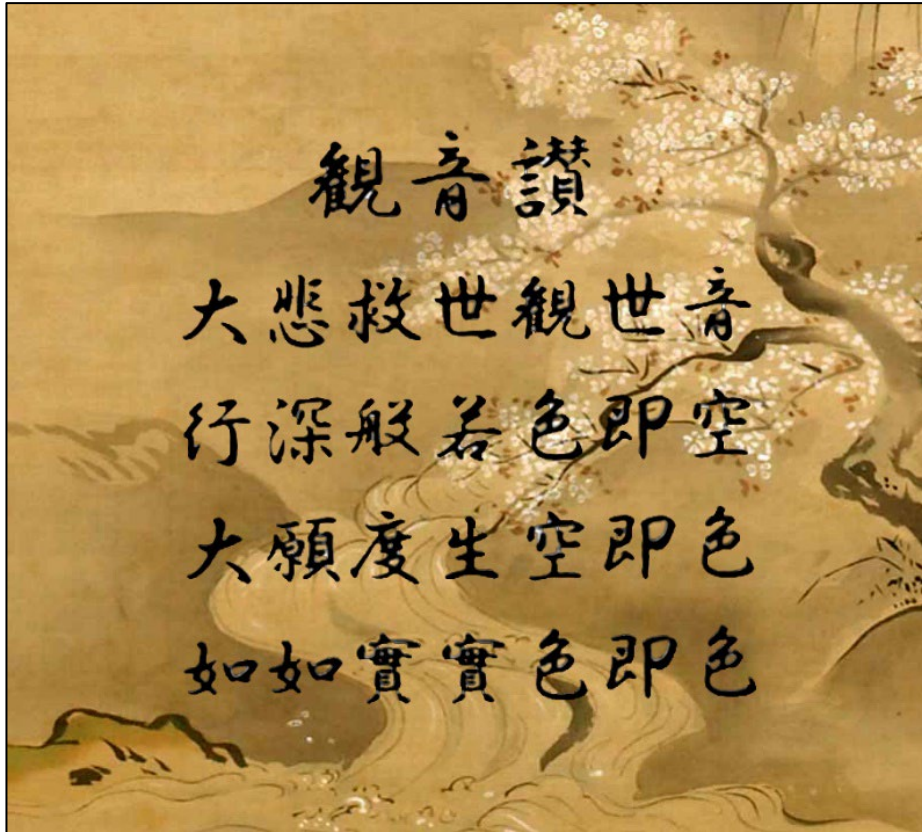


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Renditions in Chinese calligraphy and in Romanized Japanese by
Rev Zuio H. Inagaki (1929 – 2012). Piece originally dated 12th December 1982.



KANNON-SAN

DAIHI KUSE KANZEON

GYÔJIN HANNYA SHIKI SOKU KÛ

DAIGAN DASHÔ KEN SOKU SHIKI

NYONYO JITSU JITSU

SHIKI SOKU SHIKI