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On the Significance of Shinran's Holographic Version of the *Kyōgyōshinshō* in English Translation

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THE AIM of this paper is twofold: First, to introduce Shinran's holographic version of the *Kyōgyōshinshō* 教行信証, known as the Bandō-bon 坂東本, or "Bandō manuscript," to English-speaking researchers in addressing the problem of what version of this work to use for English translations, and second, to point out the possibilities for furthering our understanding of the *Kyōgyōshinshō* through paying careful attention to the Bandō-bon by considering an example of a change to the text which significantly alters the meaning of a quotation.

In this paper, I would like to first present the texts used for the English translations of the *Kyōgyōshinshō* and then discuss the way in which the Bandō-bon has been treated in previous research, focusing on how the understanding of the text has changed from being considered a rough draft to being seen as a manuscript in near complete form that Shinran 親鸞 (1173–1262) kept on hand and continued to modify until late in his life. In the third section, I will present a specific instance of a minor addition that Shinran made to the chapter on *shin* 信 in this work which will concretely show the way in which the Bandō-bon can provide a glimpse into the development of Shinran's thought.

Texts Used for English Translations of the Kyōgyōshinshō

For the purposes of this paper, I will refer to four works as being representative of the English translations of the *Kyōgyōshinshō*, namely, those by Yamamoto Kōshō (1958), Suzuki Daisetsu (1973), Inagaki Hisao (2003), and the one included in *The Collected Works of Shinran* (1997, hereafter, CWS).

Translation	Statement regarding text used for translation
Yamamoto 1958	“1. This is an almost exact facsimile of the MS of the Kyogyoshinsho popularly called ‘Nishihonganjibon’, i.e. the ‘Book Belonging to the Nishihonganji’. “2. As a working text the one contained in the Shinshu-shogyozensho Book II was used.” (p. xii)
Suzuki 1973	“Dr. Suzuki used the popular woodblock edition of the <i>Kyōgyōshinshō</i> published by the Nishi Honganji temple as the basic text for his translation.” (p. xv)
CWS	“We have followed the text of Shinran’s holograph manuscript in our translation. It is available in <i>Teihon Shinran Shōnin zenshū</i> , Vol. 1 (Kyoto: Hōzōkan, 1969) and <i>Shinran, Nihon shisō taikai</i> , Vol. 11 (Tokyo: Iwanami shoten, 1971).” (vol. 2, p. 73)
Inagaki 2003	“This English translation follows the Taishō Tripiṭaka edition.” (p. xx)

Figure 1. Four representative English translations of the *Kyōgyōshinshō*

See figure 1 for how each describes the text on which their translation is based.

(1) The Yamamoto Translation

In the Yamamoto translation, it is clearly stated that the base text was the manuscript preserved at the Hompa Honganji 本派本願寺 temple generally referred to as the Nishi Honganji-bon 西本願寺本. Traditionally, this text was considered to be in Shinran’s handwriting and was called the *seisho-bon* 清書本, or “clean copy.” The actual working text for the translation was the version of the *Kyōgyōshinshō* found in volume 2 of the *Shinshū shōgyō zensho* 真宗聖教全書,¹ as detailed below:

Base text: Nishi Honganji-bon [The Founder’s Holograph Manuscript housed at the Hompa Honganji]

References: Bandō-bon [The Founder’s Holograph Draft Manuscript housed at the Ōtani-ha Honganji 大谷派本願寺]
Zonnyo Rennyō ryōhitsu-bon 存如蓮如兩筆本 [transcriptions made by Abbots Zonnyō 存如 (1396–1457) and Rennyō 蓮如 (1415–1499) held at Hompa Honganji]
Honganji-ha’s Taishō-era publication [print published by Hompa Honganji]²

¹ Shinshū Shōgyō Zensho Hensanjo 1941.

² The terms in brackets are translations of those used in the *Shinshū shōgyō zensho* and reflect the way these manuscripts were understood in 1941.

One special characteristic of the *Zonnyo Rennyō ryōhitsu-bon* which was used as a reference in this work is that the chapters on *shin* (“*shinjin*”) and *keshindo* 化身土 (“transformed Buddha bodies and lands”) are both divided into two parts, following the “eight-fascicle tradition,” which thereby makes eight fascicles out of the six chapters of the text.

(2) The Suzuki Translation

Although the Suzuki translation does not clearly state the specific base text that was used, there was a woodblock version of the *Kyōgyōshinshō* found at Matsugaoka Bunko 松ヶ岡文庫 which was based on an edition from the Edo period. During that period there were four versions known as the Kan’ei 寛永, Shōhō 正保, Meireki 明暦, and Kanbun 寛文 versions, named after the seventeenth-century eras in which they were published. These eras began in the years 1624, 1644, 1655, and 1661, respectively. The version Suzuki had in his library was a reduced-size print edition of the Meireki version that was published by Hompa Honganji in 1838, as detailed below:

Base text: Meireki woodblock edition (which contains eight chapters like the *Zonnyo Rennyō ryōhitsu-bon*)
 References: Kan’ei, Shōhō, and Kanbun woodblock editions with differences noted

In the Edo-period woodblock editions, the *shin* and *keshindo* chapters are both divided into two sections according to the eight-fascicle tradition. But in the English translations other than Suzuki’s where the six-fascicle Nishi Honganji-bon or the Bandō-bon are used, the *shin* chapter is not divided. Suzuki, however, has the *shin* chapter divided into “Part One” and “Part Two” each with the full heading: “The Collection of Passages Expounding the True Faith of the Pure Land, collected by Gutoku Shaku Shinran.”³

(3) The CWS Translation

In the CWS translation, it is clearly stated that the translation follows Shinran’s holographic version, the Bandō-bon. The two versions of the Bandō-bon which were used are the one found in volume one of *Teihon Shinran shōnin zenshū* 定本親鸞聖人全集⁴ and the one found in *Shinran* 親鸞, volume eleven of the *Nihon shisō taikai* 日本思想体系,⁵ as detailed below:

³ See Suzuki 1973, pp. 87 and 125.

⁴ Shinran Shōnin Zenshū Kankōkai 1969–70.

⁵ Hoshino, Ishida, and Ienaga 1971.

Teihon Shinran shōnin zenshū, vol. 1:

Base text: Bandō-bon

References: Nishi Honganji-bon

Takada Senjuji-bon 高田専修寺本 preserved at the Takada-ha
高田派 Senjuji 専修寺 temple

Shinran, Nihon shisō taikai, vol. 11:

Base text: Bandō-bon

Reference: Nishi Honganji-bon (to fill in passages missing in the Bandō-
bon)

The *Teihon Shinran shōnin zenshū* is based on the Bandō-bon, but the text includes notes that compare it with the Nishi Honganji-bon and Takada Senjuji-bon, the two manuscripts which had long been considered to be in Shinran's handwriting, as well.

(4) The Inagaki Translation

The Inagaki translation, as part of the Numata Center's series of translations of the Taishō Tripiṭaka, takes as its base text the version found in volume 83 of the *Taishō shinshū daizōkyō* 大正新脩大藏經,⁶ which was published in 1931, as detailed below:

Base text: Nishi Honganji-bon [The text in Shinran's hand kept at
Hōpa Honganji]

References: Bandō-bon [The text in Shinran's hand from Bandō Hōonji
坂東報恩寺]

Takada Senjuji-bon [The text in Shinran's hand kept at
Takada Senjuji]

(The terms in brackets are those used in the *Taishōzō*)

The *Taishō shinshū daizōkyō* version is based on the same three texts used in the CWS translation, though its working text, the *Teihon Shinran shōnin zenshū*, has the Bandō-bon as the base text instead of the Nishi Honganji-bon.

Looking at these four representative English translations, we can see that the issue of what working text to use in translation is closely related to the problems addressed in research regarding the various *Kyōgyōshinshō* texts. The Inagaki translation only notes the Taishō Tripiṭaka as its working text, but the other three translations mention that they are aware of the Bandō-bon, as quoted in figure 2.

⁶ Takakusu and Watanabe 1931.

Translation	Position on the Bandō-bon
Yamamoto	“The photographic reproduction of the original [the Nishi Honganji-bon] and also the same of the so-called ‘Bandō-bon’, i.e. the ‘Draft MS’, were consulted when questions arose.” (p. xii)
Suzuki	“[Suzuki used] the Shinran holograph copy of the text (the Bando MS) for purposes of comparison.” (p. xv)
CWS	“We have followed the text of Shinran’s holograph manuscript in our translation.” (vol. 2, p. 73)

Figure 2. Position of the three translations regarding the Bandō-bon

While each of these three translations is conscious of the Bandō-bon in some way, it appears that the role they afford this manuscript differs. Having shown these differences, I would like to turn now to a discussion of the issues raised by the textual studies of the various manuscripts of the *Kyōgyōshinshō*, particularly in reference to the problem of how the nature of the Bandō-bon itself is understood.

Establishing the Position of the Bandō-bon in Kyōgyōshinshō Research

First of all, I would like to present a historical outline of how the Bandō-bon has been understood in the past and how its position as the only holograph manuscript of the *Kyōgyōshinshō* came to be established. Perhaps the earliest reference to the Bandō-bon that we can see today can be found in an inscription in the *Chūsanji-bon* 中山寺本. According to Shigemi Kazuyuki’s *Kyōgyōshinshō no kenkyū* 教行信証の研究, an inscription in that version of the *Kyōgyōshinshō* refers to a publication of the work in 1291 which calls the Bandō-bon the “single text in six chapters in Shinran’s own handwriting.”⁷ In this reference, the Bandō-bon is not called the “early draft manuscript” (*sōkō-bon* 草稿本), which it was long considered to be—it appears that this understanding developed some time after 1291, a mere thirty years after Shinran’s passing.

The Bandō-bon was passed down in the temple Hōonji in the Bandō region (eastern Kantō) which was founded by Shinran’s disciple Shōshin 性信 (1187–1275). However, there were hardly any historical data beyond that information. In the later part of the Edo period, the great Shinshū scholar Jinrei 深励 (1749–1817) of the Ōtani-ha said that the Bandō-bon must be the early draft manuscript.⁸ This interpretation was related to the arguments

⁷ Shigemi 1981, p. 83.

⁸ Bukkyō Taikai Kanseikai 1922, vol. 50, p. 247.

over Shinran's biography and the timing of his writing of the *Kyōgyōshinshō* among scholar-priests in the Edo period. This position remained the general view of scholars of Shin studies well into the modern period. For instance, Yamada Bunshō, a professor at Otani University during the Meiji and Taishō periods, wrote in a 1914 issue of *Mujintō* 無盡燈 that, "The Bandō-bon is the early draft manuscript."⁹

However, after that, based on research into Shinran's handwriting by Akamatsu Toshihide, who participated in the work of restoring the Bandō-bon when it was designated as National Treasure in 1954, scholars developed a different position. For example, Ishida Mitsuyuki writes in his commentary in *Shinran*, which was published in 1971, that,

This version [i.e., the Bandō-bon] used to be called the early draft manuscript, but in comparing it with the transcription and composition of the old manuscript at Nishi Honganji, it might be more appropriate to see it in general as one phase of the clean copy. If we look at the photographic reproduction, it becomes clear from the many times we see insertions, revisions, additions, and error-marks that we cannot definitely rule out the sense of it being called the early draft.¹⁰

Now we turn to the 1981 publication *Kyōgyōshinshō no kenkyū* by Shigemi Kazuyuki which was based on rigorous analysis of the document as Shinran's handwritten text. Shigemi's work is considered a landmark publication in textual studies on the *Kyōgyōshinshō*. In his work, Shigemi states:

In the Bandō-bon:

- (a) There are discernable changes in [Shinran's] handwriting from around the age of sixty and after he entered his eighties.
- (b) Handwriting from both the early and later periods can be found together in most of the chapters of the work. . . .
- (c) Even the parts from the early period [when Shinran was about sixty] were written as a clean copy.¹¹

Also, Shigemi gives attention to the number of lines per page in the Bandō-bon and concludes the following about the timing of the writing. First, he argues that a clean copy of the work was completed before Shinran was sixty years old, and that that text was written with eight lines per page. He

⁹ Yamada 1914, p. 21.

¹⁰ Ishida 1971, p. 582.

¹¹ Shigemi 1981, p. 147.

shows that the text that was written with seven lines per page can be dated to the time when Shinran was about eighty-four years old. He also argues that the titles on the front covers of the chapters on *shō* 証 (“realization”) and *shinbutsudo* 真仏土 (“true Buddha and land”) were written when Shinran was around eighty-six.

In the above outline of past views of the Bandō-bon, we see that shortly after Shinran's death, it was referred to as the text in Shinran's own handwriting and not as the early draft manuscript. It is in the Edo period that the Bandō-bon comes to be seen as the early draft manuscript and this view exerted a strong influence over how it was considered in the Meiji period and later. However, empirical research into Shinran's handwriting and the state of the manuscript itself raised the question of whether it is appropriate to consider it within the old framework of either “early draft manuscript” or “clean copy.” With this background in mind, I would now like to consider how we should view the Bandō-bon.

The most recent research on the Bandō-bon has appeared in a series of articles by Miki Akimaru under the title “*Bandō-bon kyōgyōshinshō* to Shinran” 『坂東本・教行信証』と親鸞 between August 2007 and June 2009 in *Shinshū* 真宗, a magazine published by the Shinshū Ōtani-ha. Below is a summary of the details he looked at:

1. Various ways the text was bound (there are parts where the folded portion of a page is on the outside of the binding, and those that are in the binding, and places where paper taken from a scroll is bound into the spine)
2. Differences in the forms of characters used in different parts of the text
3. Notes indicating the source of the text being quoted
4. Comments and additions in red ink, as well as notations for emphasis
5. Japanese readings along both the right and left sides of characters, four-corner accent marks for Chinese pronunciation
6. Paper cut and pasted to insert and/or remove characters
7. Impressions of characters into the paper made by a sharp instrument

Looking at this list, how do these attributes affect how we consider the Bandō-bon? First of all, in addition to being in Shinran's handwriting, this text may also have significance as being the manuscript Shinran always kept on hand to reread and revise. That is, it can give us details about the

circumstances of Shinran's writing of the *Kyōgyōshinshō*. The corrections and revisions seen in the manuscript indicate a work-in-progress, showing us that even up through Shinran's last years, his thought was still evolving. The Bandō-bon is thus a valuable document for allowing us to track the changes in Shinran's reading of passages quoted in the *Kyōgyōshinshō*. Certainly for researching the *Kyōgyōshinshō*, the importance of the Bandō-bon as Shinran's holographic version is widely recognized. However, consideration of the content of the *Kyōgyōshinshō* in the light of the Bandō-bon itself remains a relatively unexplored issue. The manuscript can provide very important clues about the significance that the *Kyōgyōshinshō* held for Shinran himself. So we should consider the Bandō-bon significant for the possibilities it opens up for future research. It follows then that in order to translate the Bandō-bon, the translator must participate in the philosophical activity that Shinran undertook in his compilation of the *Kyōgyōshinshō*. Or, to say it more boldly, the translator is necessarily caught up in the work of understanding the *Kyōgyōshinshō*, especially in the light of the clues the Bandō-bon provides regarding the formation and development of Shinran's thought. It is not just an issue in translation work, but in seeing the potential of the Bandō-bon to open up new realms for understanding the *Kyōgyōshinshō*.

A Specific Example

Here I would like to bring up a specific example of how we can see changes in Shinran's thought process through his revisions to the Bandō-bon. The following passage is Shinran's citation of the "Lion's Roar" section from the *Daban niepanjing* 大般涅槃經 (hereafter, *Nirvana Sutra*) in the *shin* chapter's *shingyō shaku* 信樂釈 (comment on entrusting) section concerning the relation of the bodhisattva to all sentient beings and of *shinjin* and Buddha-nature. In the Bandō-bon, Shinran inserted the character *i* 以 (also read *motte*) sometime after 1255, when he was eighty-three. From this insertion, we can glimpse his thought process in continuing to clarify the meaning of sutra passages even into his later years.

Figure 3 shows the pages of the Bandō-bon for this passage (on the right-hand page, it starts on the third line from the left). Below it are the Chinese characters in the passage under consideration.

In this passage, Shinran is trying to clarify the relation of Buddha-nature with *shinjin* and of the bodhisattva with all sentient beings. By paying close attention to Shinran's reading of this passage, we see how he settles on the

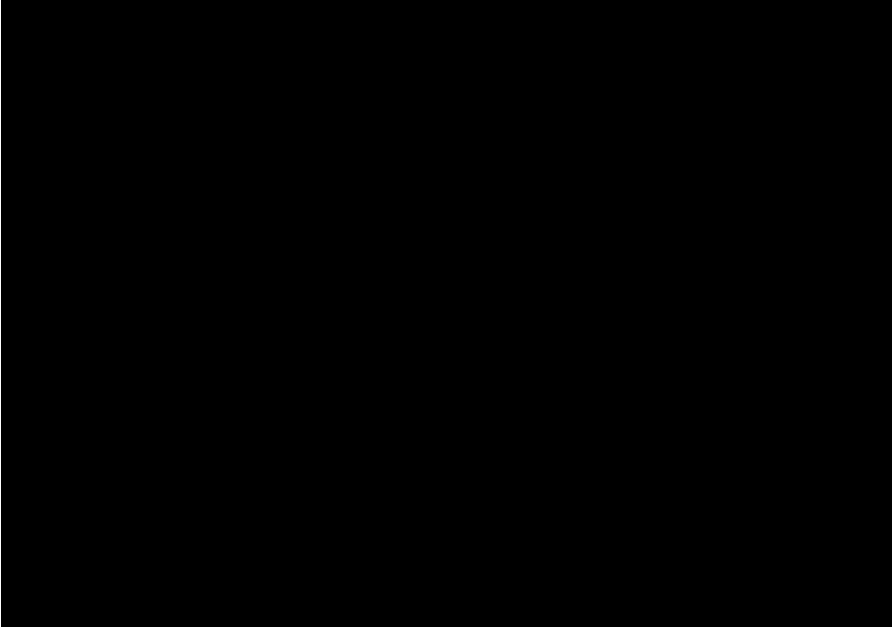


Figure 3. Part of the quotation of the *Nirvana Sutra* in the *shingyō shaku* in the Bandō-bon (Note the character in the top margin of the right page)

佛性者名大信心何以故以信心故以菩薩摩訶薩則能具足檀波羅蜜乃至般若波羅蜜一切衆生畢定當得大信心故是故說言一切衆生悉有佛性大信心者即是佛性佛性者即是如來¹²

¹² See Shinran Shōnin Zenshū Kankōkai 1989, p. 122. The four representative translations of this passage appear at Yamamoto 1958, p. 110; Suzuki 1973, p. 110; CWS, vol. 1, p. 99; and Inagaki 2003, p. 106. The translations are reproduced in the appendix below. The reading for these characters presented in the Takada Senjuji-bon is as follows:

Busshō wa daishinjin to nazuku. Nani o motte no yue ni. Shinjin o motte no yue ni bosatsu makasatsu wa sunawachi yoku dan haramitsu naishi hannya haramitsu o gusoku seri. Issai shujō wa tsui ni sadande masa ni daishinjin o u beki ga yue ni kono yue ni tokite issai shujō shitsu u busshō to notamou. Daishinjin wa sunawachi kore busshō nari. Busshō wa sunawachi kore nyorai nari.

On the other hand, the reading Shinran lays out in the Bandō-bon including the character *i* is:

Busshō wa daishinjin to nazuku. Nani o motte no yue ni. Shinjin o motte no yue ni bosatsu makasatsu wa sunawachi yoku dan haramitsu naishi hannya haramitsu o gusoku seri; issai shujō wa tsui ni sadande masa ni daishinjin o u beki o motte no yue ni kono yue ni tokite issai shujō shitsu u busshō to notamaeru nari. Daishinjin wa sunawachi kore busshō nari. Busshō wa sunawachi kore nyorai nari.

meaning. In comparison to the reading of the same passage in the Takada Senjuji-bon, the main difference is that the character *i* does not appear in front of *bosatsu* 菩薩 (“bodhisattva”).

We can presume that the Takada Senjuji-bon reading reflects Shinran’s interpretation before age eighty-three, when that text was copied by his disciple and prior to Shinran’s recopying of this section onto reused paper. The meaning could be: “Because there is *shinjin*, the bodhisattvas can complete their practice of the six *pāramitās*. Because all sentient beings can definitely (the same as the bodhisattva) attain great *shinjin*, the Buddha explains that all sentient beings have Buddha-nature.” In this reading, it becomes clear that the meaning Shinran originally expressed in this passage is that the base-root of bodhisattva practice is *shinjin*, that *shinjin* can be attained by all sentient beings, and that every one of them has Buddha-nature. In the basis of that bodhisattva practice is the *shinjin* that is “completely untainted by the hindrance of doubt” (*gigai muzō* 疑蓋無雜). To confirm this, after the *Nirvana Sutra* passage, Shinran quotes the following verses from the *Dafang guangfo huayan jing* 大方廣佛華嚴經 (Avatamsaka, or “Garland,” Sutra).

Shinjin is the source of enlightenment, the mother of virtues;
 It nurtures all forms of goodness. . . .
 Shinjin gives freely and ungrudgingly;
 Shinjin rejoices and enters the Buddha-dharma;
 Shinjin makes wisdom and virtues increase;
 Shinjin unfailingly reaches the stage of Tathagata.¹³

Here, Shinran shows that *shinjin* is the basis of the way to enlightenment, not just for entering the Buddha-dharma, but all the way through to the arrival at the Tathāgata stage. *Shinjin* is described as the constant basis of bodhisattva practice, continually supporting that practice. Therefore, one can say that in this section of the *Kyōgyōshinshō*, the “comment on entrusting,” Shinran is confirming this sort of a relationship between bodhisattvas, *shinjin*, and all sentient beings, showing that *shinjin* forms the basis of all bodhisattva practice.

Further, when Shinran read the *Nirvana Sutra* passage sometime after age eighty-three, he added the character *i* and changed the numbers in the subscripts which define the grammatical order of the reading. Comparing it to the Japanese reading of the Takada Senjuji-bon, the Bandō-bon reading would have the middle part of the passage read:

¹³ CWS, vol. 1, p. 100. See also Shinran Shōnin Zenshū Kankōkai 1989, p. 124.

Issai shujō wa tsui ni sadande masa ni daishinjin o ubeki o motte no yue ni, kono yue ni tokite issai shujō shitsu u busshō to nota-maeru nari.

This reading, by putting in “*o motte no*,” ties together more closely the statement “Because there is *shinjin* the bodhisattva fulfills the six *pāramitās*” with “Because all sentient beings definitely attain great *shinjin*, all sentient beings are said to have Buddha-nature.” To attempt a translation of this passage that accentuates the sense attributed to this sentence through Shinran’s change, perhaps one could say:

Buddha-nature is called great *shinjin*. For what reason? Because of *shinjin*. Because the Bodhisattva, Mahāsattva, was able to perfect the *pāramitās* from *dāna* to *prajñā*, then all sentient beings will assuredly ultimately attain great *shinjin*.

When considered in the context of Shinran’s comment on true entrusting, where this passage appears, this way of reading suggests that he was attempting to show that the fact that “all sentient beings have Buddha-nature” is based entirely on the working of Dharmākara Bodhisattva fulfilling his practice of the six *pāramitās*, which also enables sentient beings to attain great *shinjin*. Shinran’s reading confirms that sentient beings attain *shinjin* because of this bodhisattva’s engagement in the practice of benefiting others in the causal stage. Through the addition of the character *i* to this passage, Shinran confirms his position that it is in the working of compassionate merit transference (*daihi ekō* 大悲回向) that all sentient beings can be said to have Buddha-nature.

In the Bandō-bon, the insertion of just one character in this *Nirvana Sutra* passage serves to further clarify the point that Shinran wanted to make in this section of the *shin* chapter—that *shinjin* is the merit transference of the Tathāgata. Also, through this insertion, Shinran shows that “all sentient beings have Buddha-nature” is the true content of both the fulfillment of Dharmākara Bodhisattva’s practices and the attainment of *shinjin* for sentient beings. In this way, the *Nirvana Sutra* passage shows us Shinran’s thought process in clarifying the *shinjin* born of the merit transference of the power of the original vow (*hongan riki ekō no shinjin* 本願力回向の信心).

We can see clearly that this example of Shinran’s insertion of a single character into a passage in the Bandō-bon sometime after he was eighty-three years old is an expression of his thought which he continued to develop and confirm well into the last years of his life. In understanding the role of the Bandō-bon, we realize we must not read the *Kyōgyōshinshō* as

a finished product. Rather, we should see it as Shinran's ongoing work and through the Bandō-bon we encounter a thinker whose thought was continually forming and developing. It is my hope that further research will be done on this manuscript not only for the sake of producing translations, but also for developing a deeper understanding of the *Kyōgyōshinshō*.

Conclusion

All the English translations of the *Kyōgyōshinshō* are the results of many years of painstaking work. Also, discussions concerning the translations have led to much progress in the field of Shin Buddhist studies. In this paper, I have looked at the problems and potential for understanding the *Kyōgyōshinshō* in translation. I also pointed out the importance of the Bandō-bon in light of current research which has revealed that the *Kyōgyōshinshō* is not the expression of a fixed stage in Shinran's thought but of its fluid, ongoing development. Instead of looking at only the printed versions of the Bandō-bon, making use of the photographic reproduction (which shows the nature of Shinran's notations, insertions, etc.) will open up great possibilities for future research and translations.

(Translated by Patti Nakai)

ABBREVIATION

CWS *The Collected Works of Shinran*, trans. Dennis Hirota, Hisao Inagaki, Michio Tokunaga, and Ryushin Uryuzu. Kyoto: Jōdo Shinshū Hongwanji-ha. 1997.

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APPENDIX

English Translations of the *Nirvana Sutra* Passage

(1) Yamamoto

The Buddha Nature is called ‘Great Faith’. Why? Because of faith, the bodhisattva-mahasattva gets at once well equipped with such works as the *Danaparamita* up to the *Prajnaparamita*. All beings in the end unfailingly gain the Great Faith. So it is said that ‘every being possesses the Buddha Nature’. The Great Faith is at once the Buddha Nature. The Buddha Nature is at once the Tathagata. (Yamamoto 1958, p. 110)

(2) Suzuki

The Buddha-nature is called “great believing mind.” Why? Because it is by the name of the “great believing mind” that the bodhisattva is enabled to be fully equipped with the six *pāramitās* from *dāna* (giving-up) to *prajñā* (transcendental wisdom), and also that all beings are, finally, assuredly able to attain the “great believing mind.” It is for this reason that all beings [without exception] are said to be endowed with the Buddha-nature. The “great believing mind” is the Buddha-nature, and the Buddha-nature is no other than the Nyorai. (Suzuki 1973, p. 110)

(3) CWS

Buddha-nature is great shinjin. Why? Because through shinjin the bodhisattva-mahasattva has acquired all the paramitas from charity to wisdom. All sentient beings will without fail ultimately realize great shinjin. Therefore it is taught, “All sentient beings are possessed of Buddha-nature.” Great shinjin is none other than Buddha-nature. Buddha-nature is Tathagata. (CWS, vol. 1, p. 99)

(4) Inagaki

Buddha-nature is great faith. Why? Because it is through faith that bodhisattva *mahāsattvas* have accomplished all the practices of the perfections, from charity (*dāna*) to wisdom (*prajñā*). Because all sentient beings ultimately and surely attain great faith, I say, “All sentient beings have Buddha-nature.” Great faith is Buddha-nature. Buddha-nature is Tathāgata. (Inagaki 2003, p. 106)