

About the Translator

After obtaining his doctorate in theatre criticism and the phenomenon of theatre from the University of Washington in 1972, Rev. Hubert Nearman (aka Mark J. Nearman) spent the following decade broadening his knowledge of classical Japanese and Chinese in order to devote himself to making annotated translations of the so-called ‘secret tradition’ writings (Japanese *hiden*) by Zeami Motokiyo, one of the principal founders of the fourteenth-century Japanese Noh theatre tradition. In 1981, he was awarded a three-year National Endowment for the Humanities grant to make similar annotated translations of treatises by Zeami’s son-in-law, Komparu Zenchiku. His translations of these documents on Japanese aesthetics were published in *Monumenta Nipponica*. Also during this period he held faculty positions at the American University (in Washington, DC) and at the University of New South Wales.

In 1988 he was ordained in the Order of Buddhist Contemplatives of the Sōtō Zen tradition by Rev. Master Jiyu-Kennett and in 1992 received Dharma Transmission from her. Since then, at her request, he has devoted himself to translating major Buddhist works, including Keizan Jōkin’s “Record of the Transmission of the Light” (*Denkōroku*) and his “Instructions on How to Do Pure Meditation” (*Zazen Yojin Ki*), as well as “The Scripture of Brahma’s Net” (*Bommō Kyō*), the dhārani from “The Scripture on Courageously Going On” (*Shurāōgāma Sutra*), Kanshi Sōsan’s “That Which is Engraved upon the Heart That Trusts to the Eternal” (*Hsin Hsin Ming*), Yōka Genkaku’s “Song That Attests to the Way” (*Cheng Tao Ko*), “Bodhidharma’s Discourse on Pure Meditation” (*Kuan Hsin Lun*), “The Scripture of the Buddha’s Last Teachings” (*Yuikyō Gyō*), “The Scripture on Fully Perfected Enlightenment” (*Engaku Kyō*), along with the present work.