

The Ten Ox Herding Pictures of Seon (Zen) Buddhism : A Jungian Consideration*

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Abstract

The Ten Ox Herding Pictures by Kuo-an, a Zen Master of China in the Middle Ages are interpreted from the view point of the analytical psychology of C.G. Jung. Basically, I agree with the previous Jungian comments on it by M. J. Spiegelman, M. Miyuki, and H. Kawai at the Ox Herding Pictures are symbolic manifestations of the individuation process in terms of C.G. Jung. In connection with the process of Jungian analysis, I went through, not only the pictures but also the eulogies and critical comments of Zen masters in order to elucidate the symbolical meanings of each stage of spiritual development in Zen meditation. I noticed that the Ox Herding Pictures suggest the preference of suppression and conscious control of shadow in Jung's terms rather than its assimilation through making conscious the unconscious inferior personality. Also, the feminine psyche seems to be not particularly taken into consideration. In another words, different psychic aspects are represented in one single image : Ox. Due to the simplicity of pictorial expressions, the Ox Herding Pictures provide us possibilities to pour abundant imaginations into the pictures. The images comprise multiple irrational meanings; therefore it is warranted to render multiple interpretations of the Pictures as shown in the eulogies and comments by

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.other Zen masters. The sequences of the Pictures need not coincide with a linear process but rather with a circular process of enlightenment, as Miyuki has suggested. Kuo-an's Pictures clearly suggest the danger of ego inflation and the fact that the final goal of Zen meditation should be the capability of the enlightened to serve the people.

KEY WORDS : Ten Ox herding pictures · Kuo-an · Jungian interpretation.

Introduction

The Ox Herding pictures are the product of Zen (Chan, Seon) Buddhism that illustrate the experience of enlightenment in terms of Zen. The Searching for the Ox, Sim-wu (尋牛), or the Herding of Ox, Mok-wu (牧牛) have been regarded in the Zen tradition as the symbols of self-cultivation. The Korean Zen master Jinul (知訥) in the Koryo dynasty called himself Mok-wu-ja (牧牛子), Ox Herder. And the Zen master, Han Yong Wun in the recent past designated his hut, Sim-wu-jang (尋牛莊) House of Searching for Ox.¹⁾

Therefore, the Ox Herding pictures have been a beloved material of psychotherapists in modern times for drawing comparisons between Eastern meditation and modern psychotherapy.²⁾ In the following I will focus my interpretation mainly on the Ten Ox Herding Pictures made by Kuo-an (廓庵), a Zen master, who lived in Yang San (梁山), China during the Middle Ages.

Material

The Ten Ox Herding pictures by Kuo-an are well documented materials as are the Ox Herding pictures by Pu-ming (普明). Each picture has a title and verse of the eulogy apparently made by Kuo-an. In addition, we see a preface

1) Rhi KY(transl. commentaries)(1995) : Ten Ox Herding Pictures, Korean Institute for Buddhist Studies, Seoul, p5.

2) Several articles in this concern are published as follows : Spiegelman MJ. Miyuki M. (1994), Miyuki M.(1982), Kawai H.(1995), Rhi BY(2002) etc.

for each picture that reveals some critical intention to the Kuo-an's verse and seems to be written by the editor Ja-weon (滋遠), and verses in reaction to the verse of the eulogy are written by Kuo-an's two juniors.³⁾ Those verses and prefaces are the Zen master's unique interpretations to the symbolic pictures that manifest the different viewpoint of each master toward the picture.

We should, therefore, take all these verses and prefaces into consideration in an attempt at psychologically understanding the symbolic meaning of the pictures. I will remain in only the essential parts of those verses and prefaces.

Interpretation

1. Picture 1 : Searching for the Ox (尋牛)

Searching for the Ox means searching for the self in Jungian terms. Entering into self-cultivation in Zen Buddhism begins with an attitude to search for one's own self- which means one's readiness toward self actualization.

The Ox symbolizes the true face of the human mind (眞面目) in Buddhism and also in regard to the symbolic meaning of the Ox image in various cultures it undoubtedly represents the central force, the ultimate goal of life, 'the whole



Fig. 1. Searching for the Ox 尋牛.

3) Rhi KY(1995) : *ibid.*, p6.

person' (self) in Jungian terms.⁴⁾

Psychic dissociations are the manifestations of the splitting of the personality due to the conscious ego's one-sided identification with the external collective roles, the Persona and the consequent cutting off of the ego's connection with the internal psychic realm, the unconscious. One's ego is alienated from one's total psyche. 'Neurotic' sufferings are warning signals of psychic splitting. On the other hand, sufferings imply a purpose to reconnect with the unconscious and achieve one's total psyche.

Psychotherapies based on depth psychology ultimately aim at self-actualization through making the unconscious psychic contents conscious. The self, the total psyche is a hypothetical concept. We never know its scope because it comprises the psychic realm beyond consciousness.⁵⁾ The unconscious is simply the psychic realm that we don't know yet, like the lost Ox in the bush. The boy now starts to find the Ox in the bush, like the analysand who undertakes analysis, in order to search for the meaning of the unconscious contents.

'Seeking for the unknown meaning within one's mind' is the most important starting point of every therapeutic process.

"A good beginning is half done," - so says a Korean proverb. For this reason, we will stay for a while at the first step and listen to what the Zen masters have said about the first picture.

First, Kuo-an's verse of eulogy :

In boundless wilderness, pushing aside the weeds the boy is searching, The swollen waters, the faraway mountains, and the unending path : Exhausted and in despair, he knows not where to go.

4) Rhi BY(1985) : *Archetypal images in dreams of the Korean II*, Jeongsin-Euihak-bo, 9(1), pp2-24.

Rhi BY(2002) : *Studies of Analytical Psychology*(3), Self and Self-Actualization, Hang-ilsa, Seoul.

5) Jung CG : *The relations between the ego and the unconscious*, pp69-70.

6) 'Evening cicadas singing' can be also read : Cicadas are singing in late summer, which means, out of season. Cf. Rhi KY(1995) p3. It is like the Hwa-du(話頭)(Ko-an) of a Zen master, the meaning of which is difficult to discern. In translating the original text, I made reference to the translation by Rhi KY., and Spiegelman JM, See. Spiegelman JM, Miyuki M(1994).

He only hears the evening cicadas singing.⁶⁾

How impressively Kuo-an illustrates the state of helplessness of a boy who is seeking for something he has lost and that in vain. Isn't it the feature of our clients who visit us for various difficulties? Isn't it also the state of all the forerunners of modern psychotherapy who have paved the way toward insight therapy through their experiences? Isn't it also the feature of ourselves who from time to time fall into helpless situations in the psychotherapy with the patient? In that helplessness, the singing of cicadas in the last strophe suggests a still hopeful message, as if they were soothing the exhaustion of the searcher, and signaling to listen to the voice of self from the unknown world.

By an interesting coincidence, the same singing motifs are found in the verses of two of Kuo-an's juniors. Both called the candidates' attentions to the difficulties of searching for the Ox. At the end, however, one recites : "In that beautiful grass field at dusk, a new melody automatically pours out from the mouth," (芳草斜陽裏一曲新風空自吟), and the other one says : "Let us sing together in that bush by the water." (水邊林下自沈吟)

Searching is not easy. You may become exhausted and helpless, but don't be too serious, for the cicadas are singing, singing your song, or singing a song together. Isn't the place, where you are now searching beautiful and your efforts worthy? For me, it seems that the three Zen-masters are trying to convey this message to us.

Contrary to this attitude of an air of composure the content of the preface by Ja-weon is rather harsh and critical.

Nothing was lost originally. Why are you searching?

One becomes estranged from enlightenment and falls into alienation.

One steadily faces toward the dust and one consequently loses.

The mountain and the house in one's homeland are gradually far away,

One is met by more difficulties on the branch road,

The thoughts of possession or loss rise fiercely, right and wrong sharply oppose each other.⁷⁾

7) Rhi KY(1995) : *ibid.*, p12.

Ja-weon as a man of later times, wrote in his preface his personal comment to all the verses written by Kuo-an and the other two Zen masters, therefore, his style of expression and its contents had to compensate for the lyric and allegoric nature of the verses.

He mentions here neurotic conflicts splitting into the psychic opposites resulting from the ego's alienation from the total psyche, the self, one's own nature.

The first picture illustrates the first step of the long journey of self-cultivation, However, what was written about the picture comprises an introduction as well as the conclusion of Zen meditation, a typical way of Eastern explanation.

2. Picture 2 : Seeing the Traces (見跡)⁸⁾

Kuo-an's verse of eulogy :

By the stream and under the trees, scattered are the traces of the lost ;
 Did you see the sweet-scented grasses are growing thick.
 However remote over the hills and faraway the beast may wander,
 His nose reaches to the heavens and none can conceal it.⁹⁾



Fig. 2. Seeing the traces 見跡.

8) Rhi KY(1995) : *ibid.*, pp18-24.

9) Rhi KY(1995) : *Ibid.*, pp18, 19. Slightly modified from the English translation cited from Sipegelman MJ, Miyuki M(1994) p54.

Kuo-an suggests : The Ox can never hide himself, however deep the bush, and however remote the hills, because he left his trace here and there; suggesting an optimistic outcome of the search for the Ox.

However, Kuo-an's two juniors warn the neophyte of the danger he might encounter on the way to follow the footsteps of the Ox saying:

If you pursue the Ox focusing only on the traces, you will lose the Ox at his sudden emergence.¹⁰⁾

Many started searching for the Ox, but only a few found it.

Did you look on the north hill or south hill?

At sunrise as well as at sunset, it is the same path where you go and come.

There is no other important thing but to be aware of this fact.¹¹⁾

'Trace' seems according to the preface of the second picture by Ja-weon to indicate Buddhist sutras by means of which one can understand the meaning of Buddha's Teaching.¹²⁾ The preface emphasizes the fundamental wisdom of indiscrimination (無分別智, 根本智) saying : If you know that many different vessels are made of one gold, you would acknowledge that all things are your self (明衆爲一金, 體萬物爲自己)

At the same time, it also recognizes the wisdom of discrimination (差別智), the ability to differentiate between right and wrong, genuine and false. If one is not capable of identifying the right trace, one cannot go forward to the third stage of Seeing the Ox, as Ja-weon stated in his preface.

Psychologically, traces mean the clues to the self. Traces may lead one to the Ox, but traces are not the Ox itself. In psychotherapy training we frequently observe that a candidate clings to the words written in the book of psychotherapy without integration of the words or concepts through self experiences, or one overlooks the total psyche while clinging to a few pathologic signs revealed during the interview with the patient.

In the second stage of Seeing of Traces, we now have discovered visible trac-

10) Rhi KY(1995) : *ibid.*, p19.

11) Rhi KY(1995) : *ibid.*, pp19. 20.

12) Rhi KY(1995) : *Ibid.*, p18

es by means of which we can find self. Visible traces may be symptoms, signs of the psychic dissociation. Ultimately, these are manifestations elicited by unconscious compensation due to the one-sidedness of ego consciousness that comprises the hidden meaning to bring the individual to a whole person, which is not yet known to the patient.

Jungians would see the traces of the self in the dreams of the analysand, for the dream is regarded as the royal road to the unconscious and also as manifestations of the self's intention. To realize the unconscious and to be able to rightly understand the intention of self, one needs to undergo a long hard process of training. In the third picture the beginning of the awareness of this fact is illustrated.

3. Picture 3 : Seeing the Ox (見牛)

Following the voice of Buddha and entering into the depth, I suddenly encountered the origin. (Preface)¹³⁾

Psychologically, Seeing the Ox means the recognition of the self - self as the



Fig. 3. Seeing the Ox 見牛.

13) Rhi KY(1995) : *ibid.*, p16(從聲得入 見處逢原)

The preface further describes the way of emergence of the origin, its action and finally the recognition that the origin is nothing particular.

total psyche is still unknown. It is the unconscious itself. One realizes the living existence of the unconscious within one's mind, self, or that the unconscious is no more the object of intellectual exploration, but rather that it has become a living experience.

One recognizes now the existence of the central regulative force within the unconscious that we call self and the relatedness of each unconscious complex to the self, the whole-making instance of the psyche. It is an exciting shift of the attitude of the analysand, a shift from the external orientation in approaching one's problems to the viewpoint of totality, as the boy now can see the living whole body of the Ox, from the trace to the possessor of the trace. Seeing the Ox, however, is a starting point, the beginning, and not yet the real confrontation with the unconscious.

Kuo-an's two juniors mention the incompleteness and the impossibility of depicting the whole image of Ox.

Seeing the Ox in front of me,
I recognize the Ox is neither white nor blue.
Nodding and softly smiling,
Its extraordinarily great nature
Could not be depicted.¹⁴⁾

It means that the self image can only be grasped as a symbol. A symbol implies, according to Jung, a meaning that cannot be completely explained with words. The meaning lies beyond the verbal explanation. Another verse simply mentions that one's drawing of Ox is not yet perfect; that means, the totality of the psyche is not fully grasped. Self is indescribable, because it exceeds always the boundary of the consciousness.

4. Picture 4 : Catching the Ox (得牛)

With the energy of his whole being, the boy has at last taken hold of the Ox :
But how wild his will, how ungovernable

14) Rhi KY(1995) : *ibid.*, pp27, 28.



Fig. 4. Seeing the Ox 見牛.

His power!

At times he struts up a plateau, then lo! He is lost again in a misty im-penetrable mountain pass.¹⁵⁾

(Verse of eulogy by Kuo-an)

Kuo-an's two juniors stress the utmost concentration and they endeavor us to gathering up our reins so that the wildness of the Ox is tamed. The preface recommends even the use of a whip if the ox herder wishes to bring the Ox completely to the state of peace and purity.

From the stage of the fourth picture the unconscious is no more the object of recognition, but a living part to make confrontation with it. Catching the Ox means life together with the inner unconscious world, a process of making conscious the unconscious contents. Every attempt at making conscious the unconscious activates the dark side of the unconscious first, and it elicits strong resistance, as described in the other verses. Noteworthy in the fourth picture are the notions of the Zen masters that Ox is longing for the beautiful grass field and so resists the attempt to catch it. Living in the unconscious state is like living in paradise, and to get insight into one's own personality is the detaching of one-

15) Translation from Spiegelman JM(1994) : *ibid.*, p59(竭盡精神獲得渠 心強力壯卒難除, 有時纔到高原上 又入煙雲深處居)

self from paradise.

I suspect that Zen Buddhism uses strong will power to control the shadow aspect of the unconscious, while analytical psychology recommends assimilating the shadow to the ego-consciousness through acceptance of the shadow instead of suppression.

In the Ten Ox Herd Pictures by Pu-ming we find first a black Ox and the process of whitening.

5. Picture 5 : Herding the Ox (牧牛)

In the preface we find : Don't put blame upon the environment. It (confusion) arises from your mind.

In the verse of Kuo-an :

When both the Ox herder and the Ox guide each other, the Ox becomes pure and docile. He will by himself follow the Ox herder without a chain, nothing binding.

Kuo-an's two juniors praise the well tamed Ox saying : "Sometimes he trod the road of the dusty world, however, he didn't do such things as treading the fields of others and served the master on his back without trouble." "He would



Fig. 5. Herding the Ox 牧牛.

seldom be contaminated dwelling even amidst the dusty air.” “By the experience of repeated failures, he became stable and can behave silent at the sudden appearance of people.”¹⁶⁾

Ox herding means, in Jungian terms, that ego takes care of the unknown mind and keeps steady contact with the unconscious, making the unconscious content conscious, and in so doing the blind drives are changed into a creative force by being more differentiated.

“The cultivation of a pure and bright mind” which Ja-weon has suggested as the goal of Ox Herding means, psychologically speaking, to achieve a state of mind without prejudice. Prejudice can occur from the ignorance of oneself and consequent projection of one’s unconscious complexes upon others and the external world.

Therefore, it was said : “Don’t put blame on the environment (outer world). Ox Herding is a reciprocal interaction between the boy and the Ox, like the interaction between the conscious ego and the unconscious. On the way to self-knowledge by making the unconscious conscious both ego and the unconscious contents change. Ego widens one’s visual field by assimilating unconscious complexes, while the unconscious contents, for example, shadow, turn from negative to positive features. Projections are withdrawn and interpersonal relationship becomes peaceful.

The fear of being contaminated by contact with the dusty (profane) world, as expressed by the Zen master indicates the fear of being possessed by the desire of social prestige.

To become a mature person means to be independent from social prestige and the expected roles of society, the persona in Jungian terms. The discrimination of the self from persona is one step toward individuation, self-actualization. The blind adaptation to the external expectation causes psychic dissociation due to the ego’s one-sided identification with persona and being cut off from the inner needs. Therefore, discrimination between the social role and one’s

16) Rhi KY(1995) : *ibid.*, pp41-47.

own self is necessary. It does not mean, however, the denial or rejection of persona. Once you've successfully achieved individuation, you are capable of living peacefully within the dusty, profane world without falling into social prestige. Confucius rightly mentioned the state in Lun Yu: "The gentleman agrees with others without being an echo. The small man echoes without being in agreement."¹⁷⁾

6. Picture 6 : Coming Home on the Ox's Back (騎牛歸家)

The struggle is over : the man is no more concerned with gain and loss –
 (Preface by Ja-weon)

Singing a ditty, beating time, his heart is filled with a joy indescribable!
 That he is now one of those who know, need it be told?

(Kuo-an)¹⁸⁾

The picture shows that the boy riding on an Ox merrily playing a flute is returning home. 'Returning home' means returning to the origin, the roots, to One Mind in terms of Buddhism. It means, psychologically, approaching the center of



Fig. 6. Coming home on the Ox's back 騎牛歸家.

17) *Confucius : The Analects*(DC Lau transl)(1986) : Book XIII 23, Penguin Books, p122.

18) Spiegelman JM(1994) : *ibid.*, p66.

one's total psyche, the self, the individuality in true sense. From ego as the center of the consciousness, one moves to the self as the psychic totality comprising all of one's potentialities.

'Home' in this picture can be understood as one's origin of mind and the Ox in this case symbolizes a vehicle that transfers ego to the origin of mind, the inner center of total psyche. In analytical psychology we have the concepts of anima and animus. They are called internal personality that mediates ego into the depth of the unconscious and enable ego to internal adjustment, while the persona as an external personality is mediating ego to the external world.

The Ox symbolizes such a guiding principle within our unconscious mind. The atmosphere of the picture and the verses of the Zen masters express clearly the joy of successful mastery and harmonious co-existence with the Ox going back home. Ego is approaching the self with the harmonious relation to the instinctive foundation of the psyche represented by Ox.

Self-knowledge and insight into one's inner mind is difficult, but once gained, insight makes one great pleasure, indescribable with words, as Kuo-an's junior mentioned, and one feels free from the matters of possession or loss. Naturally, such joy of enlightenment or feeling of enlightenment always accompanies some dangerous ego inflation.

7. Picture 7: The Ox Forgotten, Leaving the Man Alone 忘牛存人

In Dharma there is no Two, and the Ox was used only as an allegory.

(Preface by Jaweon)

Where lo! The Ox is no more ; the man alone sits serenely.

Though the red sun is high up in the sky, he is still quietly dreaming.

Under a straw-thatched roof are his whip and rope idly lying.

(Verse of eulogy of Kuo-an)

Humming, without restriction, he (the ox) leaves and enjoys freedom in a vast field.¹⁹⁾ (Verse of juniors 1)

19) Rhi KY(1995) : *ibid.*, pp64-66.



Fig. 7. The Ox forgotten, leaving the man alone 忘牛存人.

The Ox is gone after he brought the boy home. Ox is now regarded as a temporarily guide who brings the boy to his home and after the Ox accomplished his mission, he disappears.

Ox is another name for true mind. Ox and man are therefore, not different things. 'In Dharma there is no Two' means in psychic totality all the opposites: you and I; object and subject, are united in One. The Ox is the symbol of self and at the same time the mediating aspect of self, anima or animus. In mythology, the ultimate one and its messenger are the same.

The eighth picture also relates to the fate of symbols. Symbols harbor meaning. As long as an image harbors meaning, it has vitality. However, once it is completely explained and interpreted, the living power of the symbol vanishes and it becomes an empty shell. Then, in order to express the meaning another image is needed.

The Ox as an image of anima or animus no more needs a mediating function because ego is now in accord with the self. In the self there is neither ego, nor anima - neither animus, nor shadow. They are embraced in One. It leads to a state of inflation of ego by the unconscious identification with the self. One feels the utmost feeling of a supernatural god-like power. Picture 7 indicates

not yet such a dangerous state of ego inflation.

It is a light tranquil state, inflation in minor degree because in the picture there is the image of 'my home' and that whips and rope are hanging on the wall of the stable, that means, the boy is not yet completely free from 'egoness' and conscious controlling tendencies. The words of Ja-weon suggest that man further needs to become aware. "The one ray of light serene and penetrating shines even before days of creation," that is the ego - transcending action from the psychic foundations.

Zen Buddhist teaching tends to reject external images - even the image of Buddha should be killed. Whereas in analytical psychology image is a very important mediator through which one can reach to the depth of the mind. The sudden disappearance of the Ox in the seventh picture can be understood in this context. Ultimately, however, both Zen master and Jungian analyst are aiming at the same goal: Warning of man's excessive attachment to outer images.

8. Picture 8 : Both Ox and Man were Forgotten (人牛俱忘)

In the preface of Ja-weon we find the following words :

The sentiment of common man as well as the intention of the sacred has to-

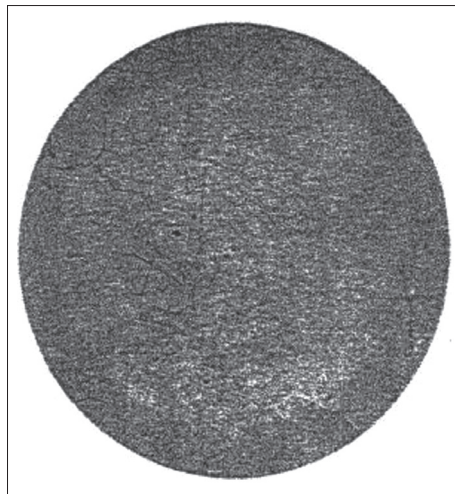


Fig. 8. Both Ox and man were forgotten 人牛俱忘.

tally vanished.

He does not linger about where the Buddha is, and as to where there is no Buddha he speedily passes by.

When there exists no form of dualism, even a thousand-eyed Kuan-in Bodhisattva fails to detect a loophole.

A holiness before which birds offer flowers is but a farce.²⁰⁾

This is the state of Oneness in Zen Buddhism. I understand it as an attitude of the person in this stage of Oneness who is free from any temptation of identification with the 'ideal enlightened person,' Buddha as persona and also from the temptation of idle regression into one of the mass, herd psychology. The thought of the Middle Path (中道) in Mahayana Buddhism is reflected in the preface. And it was exactly the same insight that Jung gained through his experiences in psychotherapy. The goal of individuation is not the imitation of "matured person," but the actualization of his or her total individuality. He becomes himself, and she becomes herself. This state is achieved through the steady effort to overcome the tension or conflicts between the opposite psychic forces within one's mind by knowing oneself and actualizing the unconscious potentialities. One finally reaches the middle path by uniting the psychic opposites.

Kuo-an praises the state of One :

All is empty—the whip, the rope, the man, and the ox :

Who can ever survey the vastness of heaven?

Over the furnace burning ablaze, not a flake of snow can fall :

When this state of things obtains, manifest is the spirit of the ancient master.²¹⁾

Emptiness is not identical with vacancy. It is not a cold intellectual achievement, but a state supported by the warmest emotion presented here in the image of the fire pot.

Kuo-an's juniors express their excited feelings to the state of Oneness saying :

Joy, O Joy, The world of mass was emptied!

20) Rhi KY(1995) : *ibid.*, pp72-83, Spiegelman JM. Miyuki M(1994) : *ibid.*, p71.

21) Spiegelman JM, Miyuki M(1994) : *ibid.*, p71.

With one blow the vast sky was destroyed!²²⁾

The circle is regarded as the symbol of psychic totality (self) in analytical psychology. In vision, dreams, fantasies and free drawings of patients in modern time the circle frequently appears and shows the meaning of whole making - the unifying function of the unconscious. It has the same action of the image of Mandala used as an instrument of meditation in Buddhism; therefore we also call the circle a Mandala symbol.

In the eighth picture there is no center, in another word, the center is empty, as seen frequently in mandala images from modern men. That means each individual should fill up the empty center.

If ego widened its field and approached his or her total psyche by assimilating the unconscious to consciousness and knowing self and finally reached totality, there would be no distinction of ego from self, for ego became the self. But, here lies a subtle difference between the concept of the totality of the psyche, the goal of self-actualization in analytical psychology and the enlightenment of Zen-Buddhism.

Analytical psychology assumes self-actualization as the state of completeness (Vollständigkeit) and not perfection (Vollkommenheit) because the unconscious is endlessly deep and cannot be made perfectly conscious of it.²³⁾ From this reason, if someone declares: one is enlightened; or now perfectly knows his or her self ; everything is now clearly seen ; we question whether he or she has fallen into the state of inflation, namely in the state of identification with the self archetype. It is as if one feels himself as a sage, an existence endowed with supernatural power.

The empty circle of the eighth picture can also be regarded as a state of inflation, an unconscious ecstatic state, where the dichotomies, thou and I, ego and self, object and subject dissolve. Certainly, it is a great experience and every new discovery in the unknown psyche as well as in the world is accompanied by a strong feeling of joy, and it is all right, so long as ego-consciousness is able to

22) Rhi KY(1995) : *ibid.*, pp73, 74.

23) Jung CG(1959) : CW 9-2, *Aion*, Routledge Kegan Paul, London, pp68-69.

relate what is going on within the mind of oneself.

I think, Zen Buddhism knows the danger of inflation. Therefore, the picture is not yet regarded as the final goal of meditation. Kuo-an seems to have noticed that another two steps are still needed. So, I would like to call your attention to the title of the eighth picture: Both Man and Ox 'Forgotten.' 'Forgotten' does not mean 'lost', but rather having given up one's attachments, not clinging to either ego or self - giving up not only one's ego-centeredness but also the ego's intention or obsession of self-centeredness. After the long hard way of self-cultivation, the state of Oneness occurs naturally and spontaneously.

9. Picture 9 : Returning to the Origin, Back to the Source (返本還源)

From the empty circle we come to the picture of a tree in full blossom, rocks, and a flowing stream. There is no person. Ja-weon says in the preface : "The waters are blue, the mountains are green ; sitting alone, he observes that all things are undergoing rise and fall." Kuo-an recites : "The streams are flowing by themselves boundlessly, and the flowers are vividly red by themselves."²⁴⁾ One of Kuo-an's juniors mentions in his verse : "Even one hundred different birds



Fig. 9. Returning to the origin, back to the source 返本還源.

24) Adopted the translation of Rhi KY(1995) : *ibid.*, pp86, 87.

do not sing and only the vividly red blossoms are flying in all directions by a puff of wind.”

What the Zen masters wished to express through this picture and the illustrations of natural scenes certainly seems to be the state of Zen enlightenment, the state of absolute Naturalness, the state that needs no further training. Emphasis is laid on the keeping of the mysterious principle of nature (靈機) neither deviating toward Doing (有爲), *samskāra*, nor toward *asamskāra*, Non-doing Wuwei (無爲)(*mu-wui*) according to the commentary of Rhi KY.²⁵⁾

Picture IX is closely related with the sixth picture: Coming Home on the Ox's Back and the seventh picture: The Ox Forgotten, Leaving the Man Alone. They were also expressions of Returning to the Origin of Mind, to one's roots (歸根), but they were not yet the origin as the ultimate goal of Zen meditation. In these pictures there is a person, suggesting the home he has returned to was 'his' personal home. We can suppose the psychological meaning corresponding to this fact, namely, the house expresses the personal aspect of self. 'He' returned to his own individual aspect of self, but 'he' must go further to the self, which is related to the universal mind, and which was depicted in the ninth picture where no person is seen but only nature, a tree full of blossoms, rocks and water. Even colorful birds are not allowed to sing. It is an image of all. The blossoms on the tree symbolize the full development of personality, psychic totality. There is neither my house nor myself, but the insight that everything is related to One Mind. In analytical psychology One Mind can be compared with self. Self is a primordial condition and the innate potentiality toward psychic totality existing within the human mind, but beyond the limitations of space and time. It is neither a personal invention nor a cultural product.

Everybody possesses the potential to become a whole person. It functions autonomously within the unconscious. Self is the absolutely natural one, 'itself.' *Tathata* (眞如) in terms of Buddhism, like the natural scene of the ninth picture. Seen from the standpoint of self we are able to see the whole aspect of life, both internal and external space, the surface as well as the inner depths and in action

25) Rhi KY(1995) : *Ibid.*, pp95, 97.

in accord with self one behaves as if he or she were deaf and blind, having no need to show off his or her cleverness.

10. Picture 10 : Entering the City with Bliss-Bestowing Hands (入塵垂手)

Preface by Ja-weon :

His thatched cottage gate is closed, and even the wisest know him not. No glimpses of his inner life are to be caught ; for he goes on his own way without following the steps of the ancient sages.

Carrying a gourd he goes out into the market, leaning against a staff he comes home. His is found in company with winebibbers and butchers, he and they are all converted into Buddhas.

Verse of Kuo-an :

Bare-chested and barefooted, he comes out into the market place ;

Daubed with mud, how broadly he smiles!

There is no need for the miraculous power of a hermit.

For he touches, and lo! The dead tree is in full bloom.²⁶⁾



Fig. 10. Entering the city with bliss-bestowing hands 入塵垂手.

26) Spiegelman JM. Miyuki M(1994) : *ibid.*, p79.

Returning to the One Mind (歸一心源) and Benefit for the People (利益衆生) were the great concern of Won-hyo, the famous Korean Zen master. To help people for their benefit is the mission of the enlightened person in Mahayana Buddhism. In this final stage the picture as well as the preface of Ja-weon and the verse of Kuo-an describe the outlook of the enlightened person: his extreme modesty, his attitude free from caring of persona - bare chested, bare foot! - beyond the morality of the collective profane world.

‘Bestowing hand’ is explained by the translator as the attitude of non-doing (Wu-wei) by means of which the enlightened help people. ‘The image of the thatched cottage’ described in the preface represents the extreme introversion of the enlightened person that suggests the basic attitude of the Jungian analyst or therapists from some other schools of psychotherapy.

The enlightened need not to use the secret of miraculous power of a hermit for he is capable to making a dead tree fully bloom. Psychotherapy can be compared with the activity that makes the dead things in the unconscious come alive in new creative forms without using magical machinations.

The responses of the two juniors to the verse of the gentle eulogy of Kuo-an are somewhat radical and decisive :

Like a gust of wind, with one blow of an iron bar, thousands of narrow-minded views are opened.²⁷⁾

The iron bar hidden in the sleeve was thrown directly in the face. In full of laughs and voices of foreigners, if you can behave as if you don’t know them, the gate of the Maitreya’s temple would open widely.²⁸⁾

The meaning of the latter response in relation to the foreigner must be related presumably to a certain historical fact at the time of Kuo-an.²⁹⁾ Rhi, K. Y. tried to interpret the behavior of the enlightened encountering foreigners as follows: “If you would not fall into the chaotic relationship of love and hate caused by

27) Cf. Rhi KY(1995) : *ibid.*, pp101-106.

28) Rhi KY(1995) tried to interpret Maitreya Bodhisattva sitting in front of the world of truth and peace. *ibid.*, p106.

29) Rhi KY(1995) : *ibid.*, pp105, 106.

fighting for prestige...”

In these two responses to Kuo-an’s verse, we see the importance of strong emotional shock and decisiveness in destroying ego’s attachment to narrow mindedness, the egoness, and the consequent awakening of the self.

The paradoxical way of healing in Zen Buddhism and the cool attitude of the enlightened person beyond personal affection and hatred are noteworthy, as was confirmed in the words: ”If you behave as if you don’t know them, the gate of the Maitreya’s temple would open widely.”

As to the old man and boy depicted in the tenth picture Kawai H³⁰⁾ saw the image of self in pairs of senex and pueri. It is a favorite motif of traditional Chinese paintings. One may speculate on the psychotherapist’s twofold archetypal aspects from this image. I, however, would rather remain focused on the main theme of the last picture : the enlightened person is now going to the marketplace to help the people - the humanitarian task of the psychotherapist for people in modern times.

Concluding remarks

I’ve made comparisons between the meanings of the Ox herding pictures of Kuo-an, Chinese Zen master in the Middle Ages and the process of modern psychotherapy, particularly, CG Jung’s self-actualization.

Kuo-an’s Oxherding pictures originated some 900 years ago and they are simple teaching materials for the people. Therefore, we might not expect to identify in those pictures the complex process of self-actualization of analytical psychology such as the realization of anima and animus, awareness of various archetypes and the relation of psychological types to the individuation process. Particularly, the aspect of feminine psychic principles is not mentioned, in the Ox herding pictures as Kawai also has pointed out. Such varieties of central force of the self are in the Oxherding pictures centered on the image of Ox. Ox represents the self and sometimes the anima and animus, as mentioned above.

There are several variations in Ox herding pictures, Pu-ming’s Oxherding

30) Kawai H(1995) : *Jungian Psychology and Buddhism*. Iwanami, Tokyo. pp79-81.

pictures end with an empty circle and lack the pictures expressing the two additional processes seen in Kuo-an's pictures.

Commentaries and verses of eulogy, and the responses to the verse to each picture reflect profound varieties in the interpretations of each stage of enlightenment.

Miyuki³¹⁾ saw a three-four-three division in the ten stages and the circular process of enlightenment. In the seventh stage : Ox Forgotten, Leaving the Man Alone he saw the first part of the completion of enlightenment. Then three steps further, and a new beginning from the first stage. I do not quite agree with the division of 3-4-3, unless it indicates the way of division of a purely Buddhist culture. It does not exactly correspond to the psychological process. But, it is true, as Kawai also has recognized that the 10 stages expressed in the Oxherding pictures do not demonstrate simple linear progress, but circular development.³²⁾ Each picture and the words to the picture comprise the beginning and end of the individuation process.

That what Miyuki said of the seventh picture is understandable : The seventh picture expresses the danger of the trainee to fall into a kind of Sunyata (空性) in a state, just as a modern candidate might suddenly find himself without need of analyzing himself. As Jungian analyst and Buddhist monk, Miyuki rightly assumed that enlightenment is neither ego-transcendence nor ego-ness but a steady endeavor to integrate the unconscious contents to the consciousness.

At any rate, to meditate the process of Zen Buddhist enlightenment from the standpoint of modern depth psychology is enormously worthwhile for we not only find basic common factors in psychotherapy and Zen meditation but are also enriched from the standpoint of modern depth psychology by age-old traditional Eastern meditation. I've only added a small contribution to such endeavors from the perspective of analytical psychology.

31) Miyuki M(1982) : *Self-realization in the Ten Oxherding Pictures*, Quadrant, Spring., pp 25-46.

32) Kawai H(1995) : *ibid.*, pp96-98.

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〈국문초록〉

곽암의 十牛圖 : 분석심리학적 고찰

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곽암(廓庵)의 십우도(十牛圖)를 자원(慈遠)의 총서(總序), 곽암의 송(頌), 자원의 소서(小序), 석고희이(石鼓希夷)와 만송괴납대련(万松壞納大璉)등의 화송(和頌)등과 함께 그 상징적 의미를 분석심리학적 정신치료와의 관련에서 극히 개괄적으로 살펴보았다. 십우도(十牛圖)에서 소를 찾는다 함은 자기(自己)(Selbst)를 찾아가는 분석심리학의 자기실현과 그 목표를 같이 하는 것 같다. 십우도의 소는 자기실현의 목표이기도 하면서 수단이며 인도자의 역할을 한다. 곽암의 십우도(十牛圖)에서는 그림자의 수용을 통한 동화(同化)보다 의지에 의한 그림자의 통제를 강조하고 있는 듯하고 남성성, 여성성의 문제를 통찰의 대상으로 삼지 않고 개성에 따르는 자기실현작업의 다양성에 관한 표명이 따로 다루어지고 있지 않다. 또한 곽암의 십우도에는 자아팽창이 해탈의 마지막 단계가 아님을 분명히 하고 있고 대중을 위한 봉사가 강조되고 있다. 십우도(十牛圖)의 그림들은 그림에 붙친 여러 시(詩)와 송(頌), 서(序)의 내용으로 미루어 볼때 다양한 해석을 내릴 수 있는 동기를 마련해 주고 있다. 또한 깨달음의 과정을 나타내는 그림의 상징적 의미가 그림의 순서대로 직선적으로 진행되는 것이 아니고 순환적인 진행을 보인다는 선행연구자들의 의견은 매우 타당한 것으로 보인다. 각각의 그림과 이에 붙친 글들을 더욱 깊이 고찰할 여지가 남아 있다.

중심 단어 : 십우도 · 곽암 · 분석심리학.

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