

十

Ten Ox Herding Pictures

年

Tensho Shubun 天章周文

JAPAN, Kyoto: Muromachi period

日本京都上京 相國寺藏 室町時代
(1392 - 1573)



圖



These paintings are based on the *Ten Ox Herding Pictures* made by Kuo'an Shiyuan during the Chinese Song dynasty (960-1279). Attributed to the monastic painter Tensho Shubun, they are among the oldest of the numerous Japanese versions of the ox herding pictures. Ox herding is used as a metaphor for spiritual cultivation. The shepherd boy is akin to a practitioner, and the ox symbolizes the mind.

The circular pictures depict how the shepherd tames the ox in ten scenes. *In Search of the Ox* shows the shepherd turning his head and beginning to search for the nature of his mind. *Discovery of the Footprints* shows the discovery of the footprints left by the ox. *Perceiving the Ox* depicts the shepherd chasing after the partially visible ox. *Catching the Ox* portrays the shepherd struggling to subdue the ox with a rope. *Taming the Ox* illustrates the ox becoming gentle and obedient, allowing the shepherd to lead it by the nose.

Riding the Ox Home depicts the shepherd joyfully blowing a flute as he rides on the ox's back. In the *Ox Transcended*, the shepherd forgets the ox and watches the moon with joined palms. Both *Ox and Self Transcended* uses an empty circle to express the overcoming of the false duality of ignorance and enlightenment, when both the shepherd and the ox are forgotten. *Reaching the Source* symbolizes the direct experience of reality, perceiving all phenomena as they are, identical to the perception one possesses before one is enlightened. *Return to Society* depicts the shepherd's encounter with an enlightened old man, symbolizing returning to the world to guide others. The old man has a round belly and carries a large cloth sack attached to the end of his staff.

The painting style is delicate, vivid, and smooth. The landscape of hillside fields, cliffs, and trees reflects the traditional style of the early Muromachi period.

此

圖據中國宋代（960～1279）廓庵師遠撰繪《十牛圖頌》描繪，一卷，紙本水墨淡彩，傳為日本畫僧天章周文所繪。將十牛圖繪於圓相中，為日本十牛圖中現存年代最早的作品。以牧牛為主題，寓意修心證道如牧牛，牧童喻修道者，牛即心也。

圖樣採一般常見的于牛圖，描繪牧童捕牛的過程，分成十個場景。依序為：尋牛，牧童轉頭尋牛；意指開始尋找迷失的本性。見跡，地上漸見牛的足跡；見牛，聞牛鳴叫，見其背後，追上捉拿。得牛，雖然得牛，以繩牽縛，但難以馴服。牧牛，一段時間後，持牛鼻索而牧之。騎牛歸家，騎牛吹笛歸家。忘牛存人，返家後忘了牛，於門前望月合十，只意識到自己。人牛俱忘，人和牛的形象皆忘，圓相中無任何一物，喻超越了迷與悟的境界。返本還源，岩邊水流、花開，與悟前相同，一切境界如實地展現，意味著體悟諸法實相。入廓垂手，童子與悟道的老人相見，老人手提竹簍，背負布袋，意指提瓢入市井塵境，行化利他。

筆觸細緻，活潑生動，線條流暢，色調明快，以山水、坡土、岩石、樹木等為背景，反映室町時代（1392～1573）前期樸實的畫風，被視為十五世紀之作品。

自【世界佛教美術圖說大辭典】

