

The Role and Significance of *Zhi gnas dpe ris*

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Summary

Most meditative systems of Buddhism are represented as ‘calm abiding’ (*zhi gnas*, *śamatha*, *zhǐ 止*) and ‘insight’ (*lhag mthong*, *vipāśyanā*, *guān 觀*). In Tibetan Buddhism, *śamatha* meditation practices are, in particular, illustrated by a painting known as *Zhi gnas dpe ris*, which introduces meditators to the theory and practice of meditation. *Zhi gnas dpe ris* symbolizes the progression of *śamatha* meditation stages, and does so in a series of pictures showing a monk taming an elephant and a monkey. The Tibetan *Zhi gnas dpe ris* is somewhat similar to the well-known ten Ox-Herding Pictures (*Shiniú tú 十牛圖*) of East Asian Buddhism. The Ten Ox-Herding Pictures that originated from China may have been an influence for the Tibetan *Zhi gnas dpe ris*. However, the *Zhi gnas dpe ris* differs from the Ten Ox-Herding pictures, because the latter illustrate not only the stages of *śamatha* meditation practice but also the stages of enlightenment, including both *śamatha* and *vipāśyanā*.

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Concerning the doctrinal background of *Zhi gnas dpe ris*, the motif is connected with ‘the nine stages of mental abiding’ (*sems gnas dgu, navākārā cittasthitiḥ, jiūzhǒng xīnzhù* 九種心住), i.e., consecutive methods for settling the mind in meditation. In Indian Buddhist literature, the earliest textual source for the explanation of the nine stages of mental abiding is the *Śrāvakabhūmi* (*Nyan thos kyi sa, Shēngwén dì* 聲聞地) from within the *Yogācārabhūmi* (*Rnal 'byor spyod pa'i sa, Yúqié shī dì lùn* 瑜伽師地論). The *Śrāvakabhūmi* was instrumental for the implementation of the Indian meditative tradition, and became very influential for the *Yogācāra* literature, such as the explanations on *śamatha* found in the *Madhyāntavibhāghāṣya* (*Zhōngbiān fēnbié lùn* 中邊分別論) and *Kamalaśīla's Bhāvanākrama* (*Sgom pa'i rim pa, Xiūxi cìdì* 修習次第). In Tibetan literature, these Indian sources and their doctrines were adopted in many indigenous works on meditation, such as Tsong kha pa's *Lam rim chen mo*.

In spite of the fact that the meditation explanations of the nine stages of mental abiding that lie behind the *Zhi gnas dpe ri* painting as well as the fact that the *Zhi gnas dpe ris* is a quite well-known motif, the current situation is that extremely little is known about the history of this painting. Modern Japanese scholars have written some articles about the motif, all written in Japanese. In 1958, Yuichi Kajiyama (梶山雄一) wrote a brief article about a Tibetan version of the *Zhi gnas dpe ris*. Other Japanese publications on this topic include short articles by Tsultrim Kelsang (1991), Katsumi Mimaki (御牧克己)(1996, 2000), and Masaaki Nonin (能仁正顯)(2005). Using a comparative approach, the French scholar Catherine Despeux has published a monograph (1981) on the Ten Ox-Herding Pictures of Zen Buddhism, the Horse-Taming Pictures of Chinese Daoism, and the elephant-taming *Zhi gnas dpe ris* of Tibetan Buddhism. However, a full assessment of the significance of the *Zhi gnas dpe ris* for Tibetan Buddhism has hitherto not been attempted. I shall in this paper present some examples of *Zhi gnas dpe ris* paintings, contextualize them, present their connection with the teachings on the nine stages of mental abiding, and discuss the significance of the symbolism of the elephant, the monkey, and the rabbit, showing how these animals are related to the history and meaning of the paintings.

Keywords

Zhi gnas dpe ris, the *śamatha* illustration, Ten Ox-herding Pictures (牧牛圖 or 十牛圖), the nine stages of mental abiding (*sems gnas dgu, navākārā cittasthitiḥ, 九種心住*), *Śrāvakabhūmi* (*Nyan thos kyi sa, 聲聞地*), Kamalaśīla's *Bhāvanākrama*, Tsong kha pa's *Lam rim chen mo*, Pha bong kha's *rNam sgrol lag bcangs*

I. Introduction

Most meditative systems of Buddhism are represented through the categories of ‘calm abiding’ (*zhi gnas*, *śamatha*, 止) and ‘insight’ (*lhag mthong*, *vipaśyanā*, *guān* 觀). In Tibetan Buddhism, *śamatha* meditation is often illustrated by the painting of *Zhi gnas dpe ris*, meaning “the *śamatha* illustration”, meant to introduce meditators and people in general to the theory and practice of meditation. The *Zhi gnas dpe ris* symbolizes the progression of *śamatha* meditation in an orderly manner and it bears a certain resemblance to the Ox-herding Pictures (*mùniú tú* 牧牛圖 or *Shiniú tú* 十牛圖) in East Asian Buddhism. The Ox-herding Pictures which originated from China may have been an iconographic influence for the *Zhi gnas dpe ris*, but since the history of the *Zhi gnas dpe ris* is still so little understood, it is too early to say what role the Ox-herding Pictures may have played in the Tibetan design of this painting. In fact, the *Zhi gnas dpe ris* is quite different from the Ox-herding pictures, because the Ox-herding Pictures do not only illustrate *śamatha* meditation but are meant to captivate the entire process of enlightenment according to Zen Buddhism (Chán fójiào 禪佛教), including *śamatha* as well as *vipaśyanā*. Another major difference is that the Ox-herding Pictures consist of a series of four, ten, or twelve paintings, whereas the *Zhi gnas dpe ris* is a single picture.

As for the doctrinal background of the *Zhi gnas dpe ris*, the picture represents a series of steps of *śamatha* practice called ‘the nine stages of mental abiding’ (*sems gnas dgu*, *navākārā cittasthitiḥ*, *jiǔzhǒng xīnzhù* 九種心住), which in Indian Buddhism became particularly known through the explanations thereon found in the *Śrāvakabhūmi* (*Nyan thos kyi sa*, *Shēngwén dì* 聲聞地) of the *Yogācārabhūmi* (*rNal 'byor spyod pa'i sa*, *Yúqié shī dì lùn* 瑜伽師地論).

From the *Śrāvakabhūmi*, the teaching on the Nine Stages of Mental Abiding was adopted in other Indian texts, including Pseudo-Nāgārjuna's *Prajñāpāramitopadeśa*,

Asaṅga's *Madhyāntavibhāga* and *Abhidharmasamuccayabhāṣya*, as well as Kamalaśīla's *Bhāvanākrama*. In Tibetan literature, the Nine Stages appear in virtually all texts giving detailed instructions on *samatha*, such as Tsong kha pa's *Lam rim chen mo* and many other works. It is, however, notable that none of these texts speak of the *Zhi gnas dpe ris* illustration in any way, and a study of this well-known motif must therefore be based on other sources, in particular on an art history of the preserved examples of the painting themselves. It is such a study that I shall attempt here, merely beginning with providing today a simple explanation of the motif and its meaning.

II. A History of Research on the *Zhi gnas dpe ris*

Modern research on the *zhi gnas dpe ris*, began when the Japanese scholar Yuichi Kajiyama (梶山雄一) while living in Nepal in the 1950s, obtained a wood-print of the *zhi gnas dpe ris* from a lama. This wood-print is 30.2 centimeters wide and 53.5 centimeters long. Four years later, in 1958, Kajiyama presented a short article in Japanese about the *Zhi gnas dpe ris* and its relation to the Nine Stages of Mental Abiding. He suggested that the *Zhi gnas dpe ris* is closely connected with Pūmíng's (普明, ca. 12th century) Chinese Ox-herding Pictures, which compare the process of taming the mind to the steps of taming a wild Ox that in the pictures gradually changes from being a black ox to being a white ox. He also suggested that the Tibetan *Zhi gnas dpe ris* may have originated in India and that it could have been an influence for the Chinese Ox-herding Pictures by Qīngjū (清居, ca. 12th century)¹⁾ and Pūmíng.

1) Qīngjū is known posthumously as Hàoshēng (皓昇). He is the sixth descendant of Dòngshān Liángjiè (洞山良价, 807-869), who was considered a co-founder of the Caódòng school (曹洞宗) of Chinese Chán Buddhism. Qīngjū was the author of the twelve series of Ox-herding Pictures (牧牛十二图頌), but the complete twelve poems of Qīngjū's version are not extant. A Dharma-lineage from Qīngjū is mentioned

Kajiyama also researched briefly the meaning of the symbolism of the elephant, the monkey, and the rabbit seen in the Tibetan picture. Kajiyama's print of the painting contained Tibetan explanatory captions within the painting itself as well as a short treatise outlining the main doctrinal points of *śamatha* practice, including the Nine Stages of Mental Abiding. According to its colophon, the treatise was written by Khri byang sprul sku (Khrin byang sprul ming 'dzin pa), probably referring to the well-known dGe lugs dge bshes Skyabs rje Khri byang Rin po che (1901-1981), a junior tutor of His Holiness the Fourteenth Dalai Lama Tenzin Gyatso. The colophon further states that the treatise was written at the behest of the chief painter bSod nams rin chen (lha bris dbu drung bsod nams rin chen), and that the printing was sponsored by the māntrika (sngags ram pa) Blo bzang don yod from the Lower Tantric College (rgyud smad). Kajiyama translated the Tibetan captions and Khri byang's short treatise into Japanese, and given that his article was published in 1958, it can be ascertained that Khri byang's treatise was written and incorporated into the painting by the painter Sonam Rinchen prior to that year.²⁾

Twenty three years later, in 1981, the French scholar Catherine Despeux published a scholarly monograph on the Ten Ox-Herding Pictures of Chinese Chán Buddhism, the Horse-Taming Pictures of Chinese Daoism, and the elephant-taming *Zhi gnas dpe ris* of Tibetan Buddhism. In her book, Despeux presented a new block-print version of the *Zhi gnas dpe ris*, which is derived from the version presented by Kajiyama in 1958. Besides some minor differences in the paintings, Despeux's version also contains Khri byang sprul sku's treatise and the Tibetan captions, but in her version

by Seizan Yanagida (柳田聖山), *Jūgyūzu: jiko no genshōgaku* (十牛図: 自己の現象學), edited by Shizuteru Ueda (上田閑照) and Seizan Yanagida (柳田聖山), Tōkyō: Chikuma Shobō, 1990, p.248.

2) In 1989, Kajiyama published a revised version of this article within his collected works. Originally, he referred to *Zhi gnas dpe ris* as “the Tibetan version of Ox-herding Pictures” (牧牛図の西藏版), thereby stressing its similarity to the Chinese Ox-herding Pictures. In 1989, he changed this name to “the Elephant-herding Picture of Tibet” (チベットの牧象図). Mimaki, a student of Kajiyama, has also referred to the *Zhi gnas dpe ris* in the latter manner.

Khri byang's text is placed on either side of the painting in two vertical, rectangular boxes. This version reproduces the colophon of Kajiyama's painting as well as the colophon of a third version of the block-print dating from 1967 that was to be published by Tsultrim Kelsang in 1991 (see below), while the final part of the colophon in Despeux's version states that her version was made in Delhi in India by a person named Don grub rdo rje in 1973.

In 1991, the Japanese-resident Tibetan scholar Tsultrim Kelsang wrote again on the theme of *Zhi gnas dpe ris*, explaining at length its doctrinal background in the Nine Stages of Mental Abiding. In particular, he presented a third block-print of the motif, 29.4 centimeters wide and 53.6 centimeters long. Kelsang's new version of the painting contains the same captions and the treatise by Khri byang sprul sku as found in Kajiyama's earlier published version, and according to its colophon this new version was made in 1967 in Sikkim at Thar 'dod gling dgon monastery located in the sBag sa chos sgar, and was produced in connection with the funerary rites of a person named A song presided over by the bla brang of Rgyal ston Rin po che and a monk from Dung dgon named Blo bzang rdo rje.³⁾ Kelsang again translated the Tibetan text by Khri byang and the captions within the picture itself into Japanese, thereby outlining the iconographic meaning of the *Zhi gnas dpe ris*.

In 1996, Katsumi Mimaki (御牧克己, 1996:328-341) identified four existing versions of the *Zhi gnas dpe ris*. The four versions are the three block prints mentioned above along with a wall-painting seen by Motohiro Yoritomi (頼富本宏) in Ladakh. Concerning the chronological order of the four versions, Mimaki suggested that the wall-painting in Ladakh is a little older than the other ones which all date from the middle of the 20th century, because the Ladakh painting only contains a common epilogue without appending the treatise written by Khri byang

3) In this version, Khri byang's treatise is placed on either side of the painting in two marginal boxes measuring 6.5 centimeters each.

that is found in the three other block-print versions. Through an analysis of the various colophons of the paintings, he clarified the differences in the colophons of each version including their dating and their lists of person involved. Concerning the picture's iconography, he suggested that *Zhi gnas dpe ris* had originated in Pūmíng's Ox-herding Pictures.

In 2000, Mimaki (2000:49-99) wrote again about the various existing versions of the *Zhi gnas dpe ris* located in Tibet, Ladakh, and various museums and art galleries around the world. He appended photos showing the various versions of the *Zhi gnas dpe ris* at the end of his article, also classifying these into three types. The first type consists of wood block-prints on paper or hemp cloth, the second type is thang ga paintings, and the third type is wall-paintings. He explained that the motif is found as wall-paintings in a number of dGe lugs monasteries. Concerning the doctrinal background of the *Zhi gnas dpe ris*, he outlined the Indian and Tibetan textual sources for the doctrine on the Nine Stages of Mental Abiding, such as the *Śrāvakabhūmi*, Kamalaśīla's (蓮華戒 Liánhuájìè, ca. 740-790) *Bhāvanākrama*, and Tsong kha pa's (1357-1419) *Lam rim chen mo*. He briefly compared the *Zhi gnas dpe ris* and the Ten Ox-herding Pictures of *Chán* Buddhism, and closely translated the Tibetan text of Khri byang's treatise, the captions, and the various colophons of the *Zhi gnas dpe ris* versions into Japanese.

Finally in 2005, Masaaki Nonin (能仁正顯, 2005:223-242) presented a comparative study of the differences between a *Zhi gnas dpe ris* picture found in Zha lu monastery, i.e., the monastery that earlier was the home to the famous scholar Bu ston Rin chen grub (1290-1364), and the *Zhi gnas dpe ris* versions in a number of dGe lugs monasteries, such as Se ra and sKu 'bum.

III. The Iconographic Meaning of the *Zhi gnas dpe ris*

The *Zhi gnas dpe ris* symbolizes the progression of *śamatha* meditation stages, and does so in a picture showing a series of small scenes of a monk taming an elephant. According to the colophon of the picture, Khri byang Rin po che wrote the explanatory text in the painting. Khri byang Rin po che is the author of the *skyes bu gsum gyis nyams su blang ba'i byang chub lam gyi rim pa 'bring po sa bcaad kha skong dang bcas pa*, and he also published the *Stages of the Path, Liberation in Our Hands (Lam rim rNam sgrol lag bcangs)* representing the stages of the path to enlightenment based on Pha bong kha Rin po che's (1878-1941) oral teaching (Sonam Rinchen, 1997:185-186). Khri byang Rin po che, a disciple of dGe lugs pa master Pha bong kha, was a textual scholar, compiler, and collector of classical Tibetan texts. As will be shown below, there are several indications that Khri byang's explanation is based directly on Pha bong kha's *rNam sgrol lag bcangs*, and only indirectly on Tsong kha pa's *Lam rim chen mo* and the Indian sources, such as Kamalaśīla's *Bhāvanākrama*.

The iconographic meaning of the *Zhi gnas dpe ris* is explained through a number of short captions of Tibetan text placed in various places within the painting, which clarify the symbolism of the artistic depiction. The viewer must begin his observation of the motif from the lower right corner. Therein, the painting contains a monastery, which is situated on a hill. The building is isolated and spatially separated from any social contexts. A monk who is standing beside the temple emblemizes a meditation-practitioner (*yogācāra*, *rnal 'byor pa*, *yúqié shī* 瑜伽師).⁴⁾ Beneath him, the Tibetan *dbu-can* caption states “1. fastening the mind”.⁵⁾ This means that at this point, the monk represents someone on the first stage of *śamatha* meditation called

4) There is no direct Tibetan caption connected with the monk. However, in Khri byang Rin po che's text (henceforth abbreviated with KB; the text is given in numbered form in the appendix below), the monk might be said to be represented by the meditation-practitioner mentioned in sentence 4 of his explanatory text.

5) 1. /*sems 'jog pa*/

‘fastening the mind’ (**cittam sthāpanā*, *sems ’jog pa*, **zhù* 住).⁶⁾ The most important implements used by someone disciplining an elephant are a rope and a hook. The monk accordingly holds a rope with a hook in his left hand and has an iron hook in his right hand. Beside his right hand, the Tibetan caption says “watchfulness”⁷⁾ and beneath his left hand the caption says “focus”.⁸⁾ According to the captions, the rope with a hook used for taming a running elephant denotes focus (*smṛti*, *dran pa*, 念) while the iron hook associated with controlling the elephant signifies watchfulness (*saṃprajanya*, *shes bzhin*, *zhèngzhī* 正知).⁹⁾ In India, a mahout gradually trains a wild elephant with a chain and an iron hook. In the same way, the monk here controls an elephant, symbolizing the mind, with focus and watchfulness. Focus concentrates the mind on the object of meditation, while watchfulness recognizes whether or not the mind moves away to other objects. The monk is looking at the elephant on the curved road in front of him. The Tibetan caption above the elephant says: “The elephant represents the mind, and the black color signifies sinking.”¹⁰⁾ This means that the elephant refers to the untamed mind and its black

6) In KB, this element occurs in sentence 12, where the author lists the Nine Stages, and is referred to indirectly as the “first mental abiding” in sentence 13, where it is mentioned that this stage is connected with the force of hearing the instructions, and is also described as the “the first [mental abiding]” in sentence 19, where it is further designated that this stage is connected with the forcefully applied attention (*bsgrims te ’jug pa’i yid byed*).

7) /*shes bzhin*/

8) /*dran pa*/

9) Khri Byang mentions focus and watchfulness as the examples of the eight antidotes (*prahānāṣṭa-saṃskāra*, *spong ’du byed brgyad*, *bā duānxíng* 八斷行) of the five faults in sentence 6. Again in sentences 15-16, they occur as part of the six forces in the accomplishment of the third-fourth mental abiding plus the fifth-sixth mental abiding. Focus, which is related to the iron hook of wisdom in the *Distinguishing the Middle and the Extremes* (*Madhyāntavibhāga*), is in KB directly connected with the rope in sentence 9. Khri Byang does not explain the definitions of focus and watchfulness. According to Tsong kha pa’s *Lam rim chen mo* (Q6001.275b₁₋₃), focus means not to be distracted from the meditative object, and watchfulness means to be aware whether one becomes distracted.

10) /*glang po sems dang kha dog nag pa bying ba mtshon*/. In KB sentences 9 and 11, the meaning of *yid kyi glang po log ’gro ba* represents an elephant fleeing in the opposite direction of the meditation-practitioner, and *glang po che ma dul ba ’dul ba’i dpe* is connected with the changing color of the elephant, the monkey, and the rabbit. Sinking is mentioned as the one of the five faults hindering

color illustrates the negative mental process of sinking (*laya*, *bying ba*, *shěn* 沈), which must be relinquished by the meditator through meditation. The road, on which the monk stands, winds upward and its caption explains: “Connecting the six curves in the road with the six forces, the [road up to] the first [curve] should be understood as the force of hearing; the first mental abiding is accomplished by means of this force.”¹¹⁾ Through the six forces (*ṣaḍvidhabala*, *stobs drug*, *liùzhǒng lì* 六種力), the *śamatha* meditation practices known as the Nine Stages of Mental Abiding are gradually achieved. Before the first curve, the road represents the force of hearing (*śrutabala*, *thos pa'i stobs*, *tīngwénlì* 聽聞力).¹²⁾ The black elephant on the pathway is a symbol of the untamed mind, the wild elephant is running, and so has to be tamed by the meditation-practitioner. In front of the elephant, there is also a monkey. The caption above the monkey says “The monkey symbolizes proliferation of thinking, the black color refers to floating.”¹³⁾ Proliferation of thinking (*visaraṇa*, *'phro ba*) prevents the mind from concentrating on the meditative object, and the monkey's black color connotes the associated negative mental process of floating (*cauddatya*, *rgod pa*, *diàojǔ* 掉舉).¹⁴⁾

By the side of the monkey, below the first flames of fire on the road, the caption says: “The division from here until the seventh mental abiding concerning there being flames or not and their differences in size [shows] the differences of the extent to which one has produced strength in the exertion of focus and watchfulness.”¹⁵⁾ The burning fire

samādhi in KB sentence 5.

11) */lam gyi khug pa drug stobs drug dang sbyar ba las dang po thos pa'i stobs bgo/ 'di la brten nas sems gnas dang po 'grub pa yin/*. The verb *bgo* at the end of the first sentence might be taken in the meaning of “to put on, to divide;” or it may be a spelling error for *go* “should be understood as.”

12) In sentence 8, the six forces are related to the Nine Stages of Mental Abiding and the four attentions. The first force is connected with KB sentences 13-18, where Khri Byang enumerates the six forces one-by-one in his text.

13) */sprel 'phro ba dang/ kha dog nag pa rgod pa mtshon/*

14) The term ‘proliferation of thinking’ (*'phro ba*) does not occur in KB, which only mentions the term ‘floating’ (*rgod pa*). In KB sentence 5, floating is mentioned as one of the five faults hindering *samādhi*.

indicates the measure of the strength of exertion in the meditation-practitioner's focus and watchfulness. It suggests that the first to the sixth stages are actualized by exertion of strong focus and watchfulness, but in the seventh stage to the ninth stage, the monk gets used to concentrate on the meditative object without exertion of strong focus and watchfulness.¹⁶⁾

Next to the first curve on the road, the caption states: “[It symbolizes] the force of reflection; thereby, the second mental abiding is achieved.”¹⁷⁾ The first curve symbolizes the force of reflection, and the second stage is achieved by means of the force of reflection (*cintābala*, *bsam pa'i stobs*, *sīwéili* 思惟力) upon the special object.¹⁸⁾ To the back of the monk on the first curve, the caption says “2. Continuously fastening the mind.”¹⁹⁾ In the second stage, the meditation becomes deeper than the first mental abiding by this force.²⁰⁾ Aside the ribbon above the black elephant with a third of the head being white, the caption says: “The five sensory objects denote the objects of floating.”²¹⁾ Five symbols above the head of the monk stand for the five sensory objects, and the desirable qualities are here connected with offering substances. The emblems in turn signify that the fruits (*'bras bu*) refer to taste, the colored silk ribbon to touch, the incense burner (*spos phor*) to smell, the cymbals (*ting shags*) to sound, and the mirror (*me long*) to visual form (Beer, 2003:27-35).²²⁾

15) /'di nas sems gnas bdun pa bar me lce yod med dang/ che chung gi khyad par bkod pa ni/ dran shes kyi 'bad rtsol stobs shugs bskyed che chung gi khyad par [r]o//

16) KB sentences 15-16 indirectly mention focus and watchfulness as two of the six forces. Though focus and watchfulness are not directly mentioned in KB, they are basic implements in practicing *śamatha* meditation (see Tibetan caption 1 in the painting). Khri Byang lists the six forces in sentences 13-18.

17) /*bsam pa'i stobs so/ 'dis sems gnas gnyis pa 'grub/*

18) See sentence 14 in KB.

19) 2. /*rgyun du 'jog pa/*

20) See KB sentences 12, 14, and 19. The second mental abiding is achieved by the force of reflection (sentence 14) and the forcefully applied attention (sentence 19).

21) /*dod yon lnga ni rgod pa'i yul mtshon/*

22) The caption mentions that the five sensory objects denote the objects of floating, but Khri Byang does not explain the meaning of this. Khri Byang indicates this only very indirectly by mentioning the term 'distraction' (*g.yeng ba*).

These five objects refer to the objects of floating (*rgod pa'i yul*). Above the black elephant with a third of the head being white, the caption says: “From here on, the gradual increase in the white color [starting] from the head [shows] that the aspect of clarity and the aspect of abiding become increased.”²³⁾ From the second stage, the black color of the elephant and the monkey change gradually into white starting from their heads. This illustrates the improvement of the aspect of clarity (*gsal cha*) and the aspect of abiding (*gnas cha*).²⁴⁾ The above-mentioned negative mental processes of sinking and floating prevent the aspects of clarity and abiding, which are essential prerequisites for concentration (*samādhi*, *ting nge 'dzin*, *sānmèi* 三昧), from arising.²⁵⁾ At the second bend in the road, the caption declares: “[It signifies] the force of focus; by this, the third and fourth mental abiding are accomplished”.²⁶⁾ From the third stage, the mind blocks out other objects, and the meditator’s attention can concentrate more on his internal object by the force of focus (*smṛtibala*, *dran pa'i stobs*, *niàn lì* 念力).²⁷⁾

Next to the monk binding the elephant with a rope, the caption says “3. refastening the mind”.²⁸⁾ Just as a mahout drives an elephant with a chain, so the monk fastens

23) /*di nas bzung mgo nas dkar cha rim gyis 'phel ba de gsal cha dang/ gnas cha de 'phel 'gro ba/*

24) The aspect of clarity (*gsal cha*) and the aspect of abiding (*gnas cha*) are not explicit in Khri Byang’s text. However, in a passage emphasizing the importance of achieving genuine *samādhi* without sinking and floating, Tsong kha pa mentions the two aspects in connection with floating and sinking. *Lam rim chen mo* (Q6001.275a₅₋₆): *de lta bu'i gsal cha'i ngar thon pa la ni bying bas bar du gcod la/ rtse gcig pa'i rtog pa la ni rgod pas bar du gcod pas/ bying rgod gnyis ting nge 'dzin rnam dag 'grub pa'i gegs kyi gso bar 'ong ba'i rgyu mtshan ni de yin no/* English translation: “Since the development of the aspect of clarity is blocked as long as there is sinking, while the single-pointed concept is blocked as long as there is floating, both sinking and floating are the chief obstacles to achieving completely pure *samādhi*.”

25) The negative mental processes of sinking and floating in connection with the aspects of clarity and abiding are not explained in KB.

26) /*dran pa'i stobs so/ 'dis sems gnas gsum pa dang bzhi pa 'grub pa/*. See KB sentence 15. Tsong kha pa (*Lam rim chen mo*, Q6001.291a₆₋₇) and Pha bong kha (*rNam grol lag bcangs*, TBRC W3834.1628.357b₂₋₆) mention that the third and fourth mental abiding are achieved by the force of focus.

27) See sentences 6, 9, and 15 of KB.

28) 3. /*blan de 'jog pa/*. In Khri Byang’s text, *blan de 'jog pa* of this caption is substituted with *glan de 'jog pa*. Khri Byang’s orthography of this term may have been influenced by Pha bong kha’s *rNam sgröl lag*

his mind to the meditative object with focus and watchfulness. This denotes the third stage of mental abiding. On the elephant, a hare suddenly appears. The caption beside the hare says: “[The hare represents] subtle sinking; from here on, the most subtle sinking is fully recognized”.²⁹⁾ From the third stage, the monk recognizes the extremely minute sinking. In the earlier stages, he was only aware of gross sinking. The elephant and the monkey turn around and look back at the monk. Here the caption pronounces: “Looking backwards [shows] that after recognizing that the mind is distracted, [the meditator] brings [the mind] back to the object again.”³⁰⁾ In these stages, the monk redirects his focus to the object as soon as he becomes aware of the mind being restless.

Above the monk, beside the black elephant, monkey, and hare with half of their bodies being white, the caption states: “4. Closely fastening the mind”.³¹⁾ This stage symbolizes the fourth mental abiding. At the edge of the third curve, the caption says: “The force of watchfulness; by this, the fifth and sixth mental abiding are attained”.³²⁾ These stages are achieved by the force of watchfulness (*samprajanyabala*, *shes bzhin gyi stobs*, *zhèngzhī lì* 正知力). At this point in the painting, the monkey now follows the elephant, whereas it earlier ran in front of the elephant. At the side of the monkey,

bcangs, where the latter spelling is used.

29) */bying ba phra mo/ 'di nas bying ba phra rab so sor ngos zin pa/*. See sentence 5 of KB. Khri Byang does not explain the meaning of this term, does not divide sinking up into gross and subtle sinking, and does not connect the term sinking with the hare. However, Tsong kha pa divides sinking into gross and subtle and mentions the meaning of subtle sinking. *Lam rim chen mo* (Q6001.277a1-2): *de'i phyir bying ba phra mo yang mi khegs pas ting nge 'dzin skyon can kho nar 'gyur ro/* English Translation: “Therefore, since subtle sinking is unchecked, only flawed samādhi will ensue.”

30) */phyi mig blta ba ni/ sems gyeng ba ngo shes nas slar dmigs pa la gtod pa'o/*. This passage is closely connected with the literal meaning of the third stage of mental abiding. According to their etymologic meanings, the word *glan de* (also spelled *glan te*) of Khri Byang and Pha bong ka's texts is derived from *blan de* (or *blan te*) attested in the various recensions of Tsong kha pa's *Lam rim chen mo*.

31) *4. /nye bar 'jog pa/*

32) */shes bzhin gyi stobs so/ 'dis sems gnas lnga pa dang drug pa 'grub/*. See sentence 6 and 16 in KB. In sentence 6, watchfulness is connected with the antidote against the third fault hindering samādhi, and sentence 16 is directly connected with the fifth-sixth stages of mental abiding.

the caption explains: “The ability of floating, which arises [since] the earlier [time], weakens”.³³⁾ This suggests that the strength of floating is reduced. In front of the elephant, hare, and monkey, the monk now turns around and looks back at the elephant.

Between the third bend in the road and the monkey following the elephant, there is also a white monkey sitting on the branch of a tree. It holds a fruit in its right hand, and underneath it, the caption explains: “While practicing *samatha*, one must stop even the mind that wanders off in a positive direction, since it is an interruption, but at other times the [positive] mind [is] what picks the fruits of the two [kinds of] benefit [for oneself and others] when [such a state of mind] is not stopped”.³⁴⁾ The monk in front of the elephant extends the iron hook in his right hand, and the caption says: “Due to watchfulness, the mind is not given over to mental proliferation, and through intensifying it, [the mind] is led to concentration (*samādhi*)”.³⁵⁾ By means of the watchfulness illustrated by the iron hook, the monk gradually subdues the mind without proliferation. Just as a mahout repeatedly stabs an elephant’s inner ear with a sharp metal hook to make it obey his commands, similarly the monk directs the mind to the meditative object with watchfulness. Above the monk looking back to the elephant, the caption says: “5. taming”.³⁶⁾ This is the fifth stage of mental abiding. The caption signifies that the mind is tamed in concentration.

Next, the monk walks in front of the elephant followed by the monkey with three quarters of their bodies being white. The monk raises his right hand with the hook, and the caption states: “6. pacification.”³⁷⁾ This stage is the sixth mental abiding.

33) /rgod pa sngon la skye ba'i nus pa nyams pa/. See sentence 5 of KB. In this passage, sinking and floating are mentioned together, being listed as the third fault of the five faults hindering *samādhi*.

34) /zhi gnas sgrub skabs sems dge ba'i phyogs la 'phro ba'ang bar gcod yin pas 'gog dgos kyang/ skabs gzhan du mi 'gog par don gnyis kyi 'bras bu len pa/. This passage is not reflected in KB.

35) /shes bzhin gyis sems 'phror mi ster zhing/ gzengs gtod nas ting 'dzin la 'dren pa/

36) 5. /dul bar byed pa/

37) 6. /zhi bar byed pa/

From this stage on, the hare disappears from the painting. This is not explained with any caption, but it seems to mean that the subtle sinking, which the hare was said to symbolize, has now been overcome. Beside the fourth curve, the caption explains: “The force of exertion; by this, the seventh and eighth mental abiding are achieved.”³⁸⁾

Next to the monk and the white monkey, the caption tells: “7. Thorough pacification. At this stage, subtle sinking and floating hardly arise, and even when they occur slightly, they are immediately removed with very little effort.”³⁹⁾ The caption illustrates the seventh stage of mental abiding. In this stage, the color of the monkey has completely changed from black to white while the color of the elephant remains a little black. The elephant is here walking in front of the monk.

At the side of the elephant, the caption next states: “The fact that the black part of the elephant is here gone and that there is no monkey shows that if [the practitioner] relies on a little focus and watchfulness at the outset [of a session], then he enters a continual concentration (*samādhi*).”⁴⁰⁾ In front of the white elephant, the monk extends his right hand. The caption says: “8. Single-pointedness.”⁴¹⁾ This is the eighth stage of mental abiding, where the meditator focuses the mind on a single object of meditation without distraction.

Beside the fifth curve, the caption explicates: “The force of thorough familiarity; by this, the ninth mental abiding is achieved.”⁴²⁾ The ninth stage is achieved by the force of thorough familiarity (*paricayabala*, *yong su 'driś pa'i stobs*, 串習力). The monk sits with his legs completely crossed, and the caption expounds: “Balanced fastening the mind.”⁴³⁾ This is the final stage of the Nine Stages of Mental Abiding.

38) /brtson 'grus kyi stobs so/ 'dis sems gnas bdun pa dang brygad pa 'grub/

39) 7. /rnam par zhi bar byed pa/ skabs 'dir bying rgod phra mo'ang skye dka' la cung zad skyes kyang de ma thag rtsol ba chung ngus spong bar byed pa'o/

40) /'dir glang po'i nag cha zad cing spre'u dang bral ba ni thog mar dran shes cung zad bsten na bying rgod dang 'phro bas bar gcod mi nus par ting 'dzin chad med du 'jug pa'o/

41) 8. /rtse gcig tu byed pa/

42) /yong su 'driś pa'i stobs so/ 'dis sems gnas dgu pa 'grub/

The tamed elephant representing the subdued mind sits down beside the monk.

At the uppermost right corner of the painting, the monk flies in the sky, and the caption says: “Bodily pliancy.”⁴⁴⁾ This represents that the monk has obtained pliancy of the body. Underneath the monk flying high, the monk sits in the lotus-posture on the elephant’s back, and the caption says: “Mental pliancy.”⁴⁵⁾ This signifies that the meditator accomplishes pliancy of the mind. Beside the elephant’s back, the caption says: “Calm abiding has been achieved.”⁴⁶⁾ In other words, when the meditation-practitioner attains pliancy of the body and the mind, he has accomplished *samatha* meditation. At the end, there is a fork in the road, and the monk having a sword in his right hand rides on the elephant’s back. Here the caption states: “The unification of calm abiding and insight observing emptiness cuts off the root of existence.”⁴⁷⁾ Beside the final flames of the fire, the caption says: “The monk seeks the right view by means of powerful focus and watchfulness.”⁴⁸⁾ From the seventh stage on, the flames disappeared. Here in the final scene, the fire is again burning. This symbolizes that the monk once more needs the power of focus and watchfulness in order to obtain the force of insight.

43) 9. /mnyam par 'jog pa/

44) /lus shin sbyangs/

45) /sems shin sbyangs/

46) /zhi gnas thob pa/

47) /stong nyid la dmigs pa'i zhi lhag zung 'brel gyis srid rtsa gcod pa/

48) /dran shes shugs can gyis lta ba 'tshol ba/

Appendix 1

Transliteration of Khri Byang's text (KB) in the *Zhi gnas dpe ris* ⁴⁹⁾

The lowercase digits indicate sentence numbers. Uppercase digits are footnotes.

1/theḡ pa ḡsum ḡyi yon tan thams cad zhi lhag dngos sam rjes mthun ḡyi ḡgom ḡgang
yang rung ba'i 'bras bur ḡsungḡ shing/⁵⁰⁾ 2zhi ḡnas ḡrub nas 3dḡe sbyor ḡgang byas
4stobs che ba ḡogs phan yon dang dḡos pa shin tu che bas/ thar pa don du ḡnyer ba'i
rnal 'byor pa rnamḡ kyis zhi ḡnas ḡsgrub pa ḡal che zhing/ 5'di la zhi ḡnas tshogs drug la
ḡnas pa'i ḡgom pa pos/ dbus mtha' nas bshad pa ltar/ le lo dang/ ḡdams ḡngag rjed pa
dang/ bying rḡod dang/⁵¹⁾ 'du mi byed pa dang/ 'du byed pa ste ting 'dzin ḡyi nyes pa
lḡa rig nas 6dang po'i ḡnyen por/ dad pa/ 'dun pa/ shin sbyangḡ/ rtsol ba bzhi/ ḡnyis
pa'i ḡnyen por dran pa/ /ḡsum pa'i ḡnyen por shes bzhin bzhi pa'i ḡnyen por 'du byed
pa/ lḡa pa'i ḡnyen por btang snyoms te ḡnyen po 'du byed brḡyad bsten nas 7sgrub
dḡos la/ 8de dag kyang sems ḡnas dḡur phye ba dang/ de rnamḡ stobs drug ḡis 'grub
lugs dang/ yid byed bzhir sdud tshul rnamḡ shes na 9ting 'dzin skyon med bde blag tu
'grub par ḡsungḡ pas/ *dbu ma snying po las*

49) The following text is based on the *Zhi gnas dpe ris* depicted in Despeux (1981:106). For differences between the various versions of the *Zhi gnas dpe ris*, see the footnotes below.

50) This passage is directly quoted from the *zhi gnas* part of *Lam rim chen mo* (Q6001.254ag.254b1): *de la dḡongs nas theḡ pa ḡsum ḡyi yon tan thams cad zhi lhag gi 'bras bur ḡsungḡ pas 'gal ba med do'*. The scriptural support for this statement is the 8th chapter of the *Samḡlhinirmocanasūtra* called "Questions asked by Maitreya" (Lamotte, 1935:1111-5): *byams pa yang ryan thos rnamḡ kyis 'am/ byang chub sems dpa' rnamḡ kyis 'am/ de bzhin ḡsheḡs pa rnamḡ kyis dḡe ba'i chos 'jig rten pa dang/ 'jig rten las 'das pa thams cad kyang zhi ḡnas dang lhag mthong gi 'bras bu yin par rig par bya'o'*.

51) Both sinking and floating are mentioned as faults in the *Madhyāntavibhāḡa*; See Q5522.46ag.

yid kyi glang po log 'gro ba/
 /dmigs pa'i ka ba brtan po la/
 /dran pa'i thag pas nges bcings nas/
 10/shes rab lcags kyus rim dbang bya/

11/zhes pa ltar glang po che ma dul ba 'dul ba'i dpe dang sbyar te 12gong du ri mo
 bkod pa rnams kyi don rag rim tsam 'god pa la/ sems gnas dgu ni/ sems 'jog pa/ rgyun
 du 'jog pa/ glan de 'jog pa/ nye bar 'jog pa/ dul bar byed pa/ zhi bar byed pa/ rnam par
 zhi bar byed pa/ rtse gcig tu byed pa/ mnyam par 'jog pa rnams yin la⁵²⁾ 13de dag stobs
 drug gis 'grub lugs ni/ bla ma'i gdams ngag thos pa'i stobs kyis sems gnas dang po
 'grub/ 14bsam pa'i stobs kyi gnyis pa 'grub/ 15dran pa'i stobs kyis gsum pa dang bzhi
 pa 'grub/ 16shes bzhin gyi stobs kyis lnga pa dang drug pa 'grub/ 17brtson 'grus kyi
 stobs kyis bdun pa dang brgyad pa 'grub/ 18'dris pa'i stobs kyis dgu pa 'grub pa yin no//
 19de dag yid byed bzhir sdud tshul ni/ dang po dang gnyis pa'i skabs bsgrims te 'jug
 pa'i yid byed dang/ bar pa lnga'i skabs chad cing 'jug pa'i yid byed dang/ brgyad pa ni
 chad pa med par 'jug pa'i yid byed dang/ dgu pa ni lhun gyis 'grub pa'i yid byed du
 'jog pa yin no// 20de ltar sems gnas dgu rim gyis grub pa'i mthar⁵³⁾ shin sbyangs mi
 g.yo ba thob pa dang dus mnyam du bsam gtan dang po'i nyer bsdogs kyis bsdu pa'i
 zhi gnas grub pa yin no// 21de lta bus zhi gnas grub pa'i rjes su zab mo dbu ma'i lta ba
 la rtse gcig tu dpyad 'jog cha mnyam du goms par byas pas/ dpyad pa rang stobs kyis
 drangs pa'i shin sbyangs khyad par can thob pa na/ lhag mthong mtshan nyid pa thob
 pa yin la/ 22de ltar tshul bzhin nyams su blangs na 23zhi lhag zung du 'brel ba'i ting
 'dzin shes rab kyi ral gri rnon pos spang bya sgrib gnyis kyi g.yul ngo rim gyis bcom

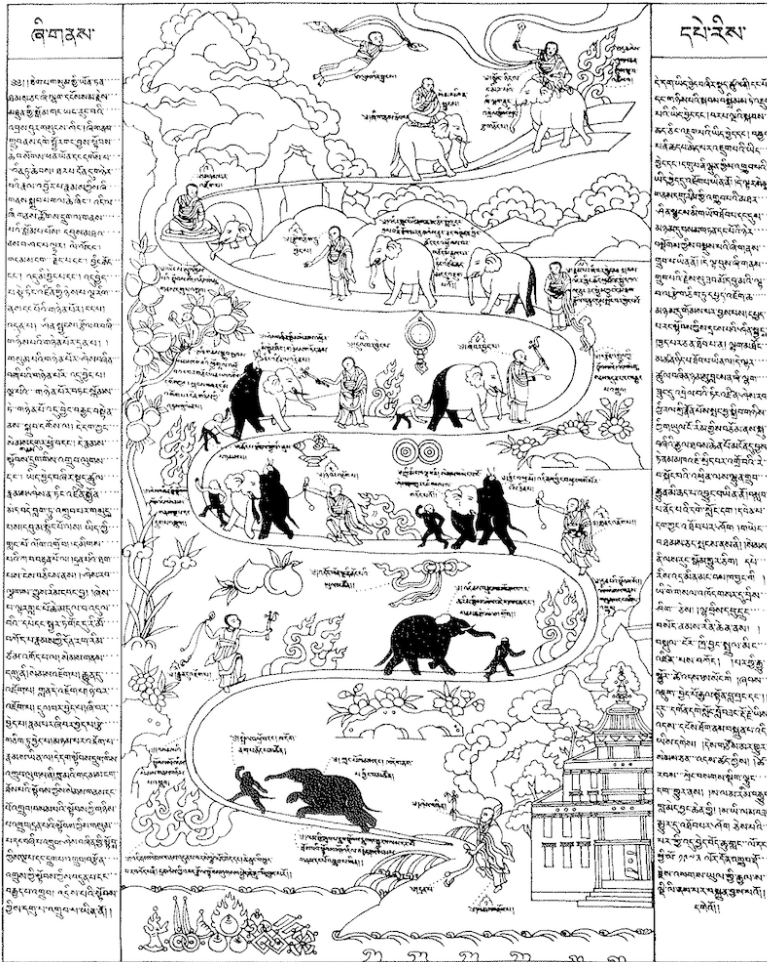
52) Cf. the spellings in the same list given in Pha bong kha's *rNam grol lag bcangs* (TBRC W3834.1628.357a_{3,4}): *de yang sems 'jog pa/ rgyun du 'jog pa/ glan te 'jog pa/ nye bar 'jog pa/ dul bar byed pa/ zhi bar byed pa/ rnam par zhi bar byed pa/ rtse gcig tu byed pa/ mnyam par 'jog pa ste dgu las/*. The names of Nine Stages of Mental Abiding in the *Zhi gnas dpe ris* almost agree with Pha bong kha's *rNam grol lag bcangs*. The underlined parts correctly agree with the passages of the *Zhi gnas dpe ris*.

53) *rim gyis grub pa'i mtha'* is my emendation of *rim gyi 'grub pa'i mthar*.

nas²⁴sku bzhi'i rgyal thabs chen po mngon du byas te²⁵nam mkha' ji srid bar 'gro ba'i re ba skong ba'i 'phrin las lhun grub rgyun mi chad pa 'byung ba yin no/²⁶bslab pa nod pa'i dge slong dag/ dben pa dag kyang 'thob par shog//²⁷g.yeng ba thams cad spangs nas ni//²⁸sems ni las rung sgom gyur cig/²⁹dpe ris 'dra min mang bas kha byang gi/ yi ge gsal 'khod gsar du bris shig³⁰ces/ lha bris dbu drung bsod nams rin chen nas// bskul ngor khri byang sprul ming 'dzin pas bkod//³¹par gyi rgyu sbyor tshe 'das a song gi // zhabs mjug⁵⁴) byed po rgyal ston bla brang dang// dung dgon dge slong blo bzang rdo rje yis/ 'das bsngo⁵⁵) thog nas bskrun pa 'di yis dges// des gtsos mar gyur sems can 'das tshad kyis// tshe rabs phreng bsags sdig ltung dag gyur nas//³²sa lam rim brgyud bla med byang chen gyi// sa yi lam bzang myur du 'thob par shog³³ces pa'i par gyi 'du byed bod chu glang lo dang phyi lo 1973 lor don 'grub rdo rjes 'phags yul gyi rgyal sa ldi li nas par bskrun byas pa'o//³⁴dge'o//

54) *zhabs mjug* is an emendation of *zhabs 'jug*.

55) *'das bsngo* is an emendation of *'das dngos*.



56) Catherine Despeux, *Le chemin de l'éveil, illustré par le dressage du buffle dans le bouddhisme Chan, le dressage du cheval dans le Taoïsme, le dressage de l'éléphant dans le bouddhisme tibétain*, Paris: L'Asiathèque, 1981, p.106.

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시내빼리(*Zhi gnas dpe ris*)의 역할과 중요성

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불교의 명상체계는 ‘고요한 머무름’이라는 의미의 샤마타(*samatha*, 止)와 ‘통찰’이라는 의미의 비빠샤나(*vipaśyanā*, 觀)라는 두 가지 범주를 통해 제시된다. 티벳불교에서 샤마타 명상은 특히 ‘샤마타도(*Zhi gnas dpe ris*)’로 알려진 그림으로 예시되며, 이 도상을 통해 불교명상의 이론과 실수가 수행자에게 소개된다. 샤마타도(圖)는 샤마타 명상 단계의 점진적인 진전을 상징화하고 있으며, 코끼리와 원숭이와 토끼를 길들이는 승려를 묘사한 일련의 그림이다.

샤마타도의 교리적인 배경에 관한 한, 그 주제는 아홉 가지 마음의 머무름(九種心住), 즉 명상 중에 마음을 머물게 하기 위한 연속적인 방법과 연관이 있다. 인도불교문헌 내에서 구중심주에 관한 설명과 관련한 가장 초기의 원전은 『聲聞地(*Śrāvakabhūmi*)』이다. 『聲聞地』는 인도의 명상 전통을 완성하는데 중요한 역할을 하였으며, 『中邊分別論(*Madhyāntavibhāghāṣya*)』과 까말라실라(*Kamalaśīla*)의 『修習次第(*Bhāvanākrama*)』에서 발견되는 샤마타에 대한 설명과 같이 유가행파 문헌에 많은 영향력을 미쳤다. 이러한 인도원전과 그가르침은 티벳문헌 중 종카빠(*Tsong kha pa*)의 『보리도차제대론(*Lam rim chen mo*)』과 같은 명상과 관련한 고유한 저작 속에 많이 차용되었다.

샤마타도와 연관되어 있는 구중심주에 대한 명상적 설명뿐만이 아니라 이 도상이 꽤 잘 알려진 주제임에도 불구하고, 이 그림의 역사에 관해 거의 알려

져 있지 않은 것이 현실이다. 현대의 일본학자가 샤마타도라는 주제에 관해 몇 가지 논문을 일본어로 작성하였다. 1958년에 카지야마 유이치(梶山雄一)가 샤마타도의 티벳 버전에 대해 간략한 논문을 작성하였다. 이 주제에 관한 또 다른 일본 출판물로는 출팀 꺾상(Tsultrim Kelsang, 1991), 카츠미 미마키(御牧克己, 1996과 2000)와 마사야키 노닌(能仁正顯, 2005)이 쓴 짧은 논문들이 있다. 비교 접근법을 통해, 프랑스 학자 캐서린 데스퓌(Catherine Despeux)가 선불교의 십우도, 중국 도교의 목마도, 티벳불교의 코끼리를 길들이는 샤마타도에 관한 단행본을 출판하였다. 하지만 지금까지 티벳불교의 샤마타도가 지니고 있는 중요성에 대한 평가가 온전하게 이루어지지 않았다.

본고에서는 샤마타도의 몇 가지 예시를 제시하고, 맥락을 고려해서 구종심주에 대한 가르침과 그 샤마타도를 연결해서 설명하고자 한다. 그리고 도상 내에 존재하는 코끼리, 원숭이, 토끼가 지니고 있는 상징적 중요성을 논의하고자 한다. 아울러 이 동물들이 도상의 역사 및 의미와 어떤 연관성이 있는지를 설명하고자 한다.

주제어

Zhi gnas dpe ris, 샤마타도, 牧牛圖(十牛圖), 구종심주(九種心住), 『성문지(Śrāvakabhūmi)』, 까말라실라(蓮華戒)의 『수습차제(Bhāvanākrama)』, 종카빠(Tsong kha pa)의 『람림첸모(Lam rim chen mo)』, 파봉카 린보체(Pha bong kha rin po che)의 『남돌락짱(rNam sgrol lag bcangs)』

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