

Unwise attention - this is one factor that conduces to ruin".

*Yoniso manasikāro - ayam eko dhammo visesabhāgiyo.*

*Ayoniso manasikāro - ayam eko dhammo hānabhāgiyo (D. III, 273).*

#### Anālayo

#### References

- 1 Cf. also *It.* 30, which indicates that to be stirred and to thoroughly endeavour are two conditions that are a source of abundant happiness here and now, and that lead to the destruction of the influxes. According to *Dhs.* 234, these two – *samvigga* and *yoniso padhāna* – stand for the four aspects of right effort (i.e. preventing the arising of unwholesome states, removing arisen unwholesome states, arousing unarisen wholesome states, and strengthening arisen wholesome states).
- 2 The *Abhidhammattha Saṅgaha* 2.2 expresses the same by reckoning *manasikāra* a *sabbacittasādhāraṇa*, a mental factor that is common to any state of mind.
- 3 Cf. also *DA.* II, 643, which glosses *yoniso manasikāra* as *upāyamanasikāra*.
- 4 The idea of attending to something in a penetrative manner, down to its very origins, can also be seen in a literal manner when Mahāmogallāna directs *yoniso manasikāra* to his own body in order to find out what is afflicting his bowels (*M.* I, 332).

#### YUAN-CHUANG See HSUAN TSANG

**YUGANADDHA SUTTA** is the title of a discourse found among the Fours of the *Aṅguttara Nikāya* (*A.* II, 157). The *Yuganaddha Sutta* takes its title from the third of altogether four modes of arriving at awakening, described in this discourse. These four approaches are:

- (1) insight preceded by tranquillity, *samathapubbaṅgama vipassanā*
- (2) tranquillity preceded by insight, *vipassanāpubbaṅgama samatha*
- (3) tranquillity and insight conjoined, *samathavipassana yuganaddha*

- (4) (overcoming) restlessness in regard to the teachings, *dhamm'uddhacca*

Each of these four modes leads to the experience of the path, *maggo sañjāyati*, which the commentary explains to refer to the attainment of stream-entry, *paṭhamo lokuttaramaggo nibbattati* (*AA.* III, 142). Further development and practice of this path, *taṃ maggaṃ āsevati bhāveti bahulīkaroti* (*A.* II, 157), leads to the removal of the fetters and underlying tendencies. According to the introduction to the discourse, all those who have made declarations of final liberation in the presence of Ānanda, have done so following one or the other of these four approaches.

The importance of this exposition is reflected in the circumstance that the *Paṭisambhidāmagga* dedicates a whole chapter to it, which begins by quoting the entire discourse (*Ps.* II, 92). According to the *Paṭisambhidāmagga's* explanation, the first mode of developing insight preceded by tranquillity involves insight contemplation practised after previous establishment of a basis in meditative concentration. Such concentration stands for one-pointedness of the mind and absence of distraction, *cittassa ekaggatā avikkhepo samādhi*, whereas insight here refers to contemplating the three characteristics of *anicca*, *dukkha* and *anatta* (*Ps.* II, 93).

The second mode of undertaking tranquillity preceded by insight then begins straightaway with contemplation of the three characteristics. This is followed by developing concentration through letting go, *vossagga*, perhaps as a result of the detachment brought about by insight (*Ps.* II, 96).

According to the commentary on the *Yuganaddha Sutta*, the third mode of practicing tranquillity and insight conjoined, *yuganaddha*, refers to insight practiced in alternation with the attainment of a *jhāna*. The commentary gives the example of attaining the first *jhāna*, emerging from it to contemplate its constituents, then attaining the second *jhāna*, then emerging from it to contemplate the constituents of the second *jhāna*, then attaining the third *jhāna*, etc. (*MA.* III, 142). The *Paṭisambhidāmagga* treats the *yuganaddha* mode of practice from altogether sixteen perspectives (*Ps.* II, 97). The basic point of its presentation seems to be to highlight the role of tranquillity and insight during the experience of the supramundane path, where the two are conjoined in the sense of converging on cessation, *nirodha*.

On reading the discourse itself, it remains uncertain if this is indeed its original implication. The third method of undertaking tranquillity and insight conjoined describes the experience and subsequent development of the path, *magga*, in exactly the same terms as in the two earlier cases, where *samatha* and *vipassanā* were practiced after each other. Since the formulation in these three cases is the same, one would expect that to undertake tranquillity and insight conjoined, *samathavipassana yuganaddha*, also stands for something that is developed previous to the experience of the supramundane path, in analogy to the other two cases of practising the two in sequence. The reference to further development and practice of this path in all three cases, *taṃ maggaṃ āsevati bhāveti bahulikaroti*, suggests that here *magga* would not intend the moment of experiencing the supramundane only,<sup>1</sup> but have a more extended sense of a path of practice that is being developed over a period of time (which is in fact the connotation of *magga* in the early discourses).

A reference to tranquillity and insight practiced in conjunction can also be found in the *Mahāsaṅgāyāna Sutta*. This discourse describes the development of insight in regard to sense experience, which then leads to developing the eightfold noble path and the other *bodhipakkhiya dhammas*. In this way, according to the *Mahāsaṅgāyāna Sutta* tranquillity and insight proceed in conjunction, *tass' ime dve dhammā yuganandhā vattanti, samatho ca vipassanā ca* (*M. III*, 289). Though the commentary explains this to refer to the supramundane path (*MA. V*, 104), here, too, a more extended type of development may have been the original implication. These two perspectives are perhaps best understood as complementary. Thus the perspective on *yuganaddha* in the *Paṭisambhidāmagga* and in the commentary on the *Mahāsaṅgāyāna Sutta* could be seen as highlighting the culmination point of a process of developing *samatha* and *vipassanā* in conjunction, a culmination point that would be the result of a previous meditative development that combines these two over a more or less extended period of time.

The description of the fourth method in the *Yuganaddha Sutta* speaks of restlessness in regard to the teachings, *dhamm'uddhacca* (See also UDDHACCAKUKKUCCA). According to the commentary and the *Paṭisambhidāmagga*, this expression refers to the imperfections of insight,

*vipassanupakkilesa* (*AA. III*, 143 and *Ps. II*, 100). Not understanding these to be an imperfection and failing to notice their impermanent nature then leads to the arising of restlessness. An alternative interpretation would be to take *dhamm'uddhacca* to stand for "mental distress brought on by eagerness to realize the Dhamma, a state of spiritual anxiety that sometimes can precipitate an instantaneous enlightenment experience",<sup>2</sup> such as apparently was the case with Bāhiya (*Ud. 8*).

Examples for the fourth mode of arriving at stream-entry, described in the *Yuganaddha Sutta*, could then be those occasions when someone attains stream-entry during a discourse given by the Buddha (see also SOTĀPATTI). In several such instances, as for example in the case of the stream-entry of the leper Suppabuddha (*Ud. 49*) or of hired killers that had the mission to murder the Buddha (*Vin. II*, 192), it can safely be assumed that the persons in question had not previously engaged in the systematic meditative development of *samatha* or *vipassanā*. The standard descriptions of stream-entry during a gradual discourse given by the Buddha regularly refer to the mind of the listener being free from the hindrances, *vinīvaraṇacitta* (e.g. *M. I*, 380). These could well be instances that fit the fourth case envisaged in the *Yuganaddha Sutta*, in the sense that the Buddha's skill at exposition was such that he could bring about what otherwise can only be achieved through the systematic development of *samatha* and *vipassanā*: a balanced state of mind that is able to break through to stream-entry due to having overcome the hindrances (and also any *uddhacca* related to the *Dhamma*) while hearing a penetrative exposition given by the Buddha.

Whatever may be the final word on the implications of the final two approaches described in the *Yuganaddha Sutta*, there can be no doubt that the point made in this discourse is that *samatha* and *vipassanā* can either precede or else follow each other. That is, this discourse does not provide any indication that one of the two invariably has to be practiced before the other is undertaken. Instead, each can be practiced first, or else both can be practiced together. In addition, there is also a possibility of attaining stream-entry without having developed either *samatha* or *vipassanā*. However, to reach the path with only one of the two, practised at the exclusion of the other, is a possibility not envisaged in this discourse at all. Moreover, once stream-entry has been

attained, both are needed for further progress (*M. I.*, 294).

This provides an important perspective on the practice of *samatha* and its relation to the development of insight (See also VIMUTTI). The *Yuganaddha Sutta* indicates that *samatha* neither leads on its own to awakening, nor is it an absolute requisite that needs to be developed up to a certain degree before undertaking the development of insight (see also SAMATHA & VIPASSANĀ), nor can its development be completely neglected for the sake of insight. That is, the development of *samatha* is a necessary companion to the development of *vipassanā*, but the way in which this companion is related to the practice of insight is up to individual choice. Monoculture, however, should definitely be avoided, in order to ensure that tranquillity and insight perform their purpose of leading to final liberation.

Anālayo

#### References

- 1 This is also recognized in the commentary *AA. III*, 143, which explains that the reference to development cannot intend only the supramundane path, *ekacittakkhāṇikamaggassa āsevanādīni nāma n'atthi*.
- 2 Nāṇaponika & Bodhi: *Numerical Discourses of the Buddha*, Delhi 2000: 295 note 69.

#### ZA A-HAN See SAṂYUKTA ĀGAMA

**ZEN:** Zen (*Ch'an* in Chinese) derives its name from the Sanskrit word 'dhyāna' (trance, meditation) and is an important school of Buddhist thought in Japan. The origins of Zen date back to the long Indian tradition of Yoga, which Early Buddhism subsequently adopted as a basic practice. It is believed that the Buddha before the attainment of Enlightenment learnt yogic trances from Ājāra Kālāma and Uddaka Rāmaputta.<sup>1</sup> He is said to have practiced some breath-control (*ānāpānasati*)<sup>2</sup> in the course of trying different methods of meditation.

The transmission of meditation to China as a form of practice for the attainment of enlightenment has a long history. From the early phases of Buddhism in

China, due perhaps to the fact that the Chinese found a close affinity between Indian methods of meditation and Taoist practices, a good number of books on meditation were transmitted through translators like An Shih-kaio, a native of Parthia in Central Asia, who came in the mid-second century to Lo-yang, a thriving centre of cultural activities in China at that time. The interest shown to meditation by the Chinese continued and it was Kumārajīva (350-413) who, it is said, had been brought to China as a captive from Central Asia and with the help of his able disciples Seng-chao (384-414) and Tao-sheng (ca. 360-434) generated a further interest in meditation practices. Five varieties of Indian meditation are said to have been brought to China: 1) Breath control as a means of concentration; 2) Visualization of impurities, such as the decomposition of a corpse; 3) Visualization of compassion, extended towards all beings; 4) Visualization of the functioning of the law of cause and effect; and 5) *Nembutsu* (Chinese: *nien-fo*) visualization, utilizing Amida's image and chanting the *nembutsu* to attain purity of mind.<sup>3</sup>

Zen Buddhism, being a Mahāyāna school itself, shares features common to the other Mahāyāna schools of Buddhist thought. One such instance is the influence of the *Prajñāpāramitā* literature, the oldest of which can go back to the first century B.C.<sup>4</sup> The *Prajñāpāramitā sūtras* uphold the religious experience in which both the emptiness of things and their thus-ness are comprehended simultaneously and in one. Ch'an Buddhism in China regarded itself as the legitimate heir of the wisdom of these literary texts. According to the legend, the *sūtras* containing such profound wisdom could not be comprehended by contemporaries and were hidden in the Serpent Palace until the time when they were brought forth by Nāgārjuna (2<sup>nd</sup> century), who is reckoned among the patriarchs of different schools of Buddhist thought including Zen as the most important link in the long chain of witnesses since Śākyamuṇi. The chief elements of this literature such as negativism, paradox, religious experience in intuitive cognition, the comprehension of things in the thus-ness – all flowed from the *Prajñāpāramitā sūtras* through Nāgārjuna into Zen. Hence the *Prajñāpāramitā sūtras*, especially the *Prajñāpāramitā-hṛdaya-sūtra*, are eagerly studied and recited in Zen monasteries.

Secondly, Buddhahood of all sentient beings is the central Mahāyānist doctrine, the identity of the



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