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

Yoniso manasikārā - ayaṁ eko dhammo vissesabhāgīyo.
Ayoniso manasikārā - ayaṁ eko dhammo hānabhāgīyo (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 - saṅvīgga and yoniso padhāna - stand for the four aspects of right effort (i.e. preventing the arising of unwholesome states, removing arisen unwholesome states, arouses unarisen wholesome states, and strengthening arisen wholesome states).
2 The Abhidhammaṭṭha Saṅgha 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 upāyanamanasikāra.
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 Mahāmoggallāna directs yoniso manasikāra to his own body in order to find out what is afflicting his bowels (M. I, 332).

The importance of this exposition is reflected in the circumstance that the Patisambhidāmagga dedicates a whole chapter to it, which begins by quoting the entire discourse (Ps. II, 92). According to the Patisambhidāmagga'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 samākhī, 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, vassagga, perhaps as a result of the detachment brought about by insight (Ps. II, 96).

According to the commentary on the Yūganaddha Sutta, the third mode of practicing tranquillity and insight conjoined, yūganaddha, 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 Patipadaṭṭhamagga treats the yūganaddha 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, nīrodha.
On reading the discourse itself, it remains uncertain if this is indeed its original implication. The third method of undertaking tranquillity and insight conjoned 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 conjoned, samathavipassana yoganaddha, 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 maggam ēsavatī bhāvati bāhūlīkaroti, suggests that here magga would not intend the moment of experiencing the supramundane only, 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 Mahāsāyatana 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 Mahāsāyatana Sutta tranquillity and insight proceed in conjunction, tass' ime dve dhammā yoganaddhā 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 yoganaddha in the Paṭissambhidāmagga and in the commentary on the Mahāsāyatana 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 Yoganaddha Sutta speaks of restlessness in regard to the teachings, dhamm'uddhaceca (See also UDDHACCAMUKKUCCA). According to the commentary and the Paṭissambhidāmagga, 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'uddhaceca 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", such as apparently was the case with Bāhiya (Ud. 8).

Examples for the fourth mode of arriving at stream-entry, described in the Yoganaddha 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, vināvaraṇapacca (e.g. M. I, 380). These could well be instances that fit the fourth case envisaged in the Yoganaddha 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 Yoganaddha 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 Yoganaddha 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, ekacittakkhaṇṭikamaggassa āsevanādini nāma n’atthi.


ZA A-HAN See SAMYUKTA 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 Ajāta Kālama and Uddaka Rāmaputta.1 He is said to have practiced some breath-control (ānāpānasati)2 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-kao, a native of Parhia 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 Kumārajiva (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.3

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.4 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 (2nd 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 Śākyamuni. 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—hādāya-sūtra, are eagerly studied and recited in Zen monasteries.

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

Founder Editor-in Chief
G. P. MALALASEKERA, M.A., Ph. D., D. Litt., Professor Emeritus

Editor-in Chief
W. G. WEERARATNE, M. A., Ph. D.

VOLUME VIII

FASCICLE 3 : Vācā – Z hong a-han

2009