

## **A Comparative Study Between Yoga and Indian Buddhism**

Li Jianxin

### **Abstract**

There is an intimate relationship between the concepts of samadhi and dhyana in both traditions that demonstrates a parallelism, if not an identity, between the two systems. The foundation for this assertion is a range of common terminology and common descriptions of meditative states seen as the foundation of meditation practice in both traditions. Most notable in this context is the relationship between the samprajnata samadhi states of Classical Yoga and the system of four Buddhist dhyana states (Pali jhana). This is further complicated by the attempt to reconcile this comparison with the development of the Buddhist the arupya-dhyanas, or the series of “formless meditations,” found in Indian Buddhist explications of meditation. This issue becomes even more relevant as we turn toward the conception of nirodha found in both the context of Classical Yoga and in the Buddhist systems, where the relationship between yoga and soteriology becomes an important issue. In particular, we will examine notions of nirodhasamapatti found in Buddhism and the relationship of this state to the identification in Yoga of cittavrttinirodha with kaivalya.

**Keywords:** Yoga, Indian Buddhism, samadhi, dhyanas

---

**Li Jianxin** is Professor of Institute of World Religions of Chinese Academy of Social Sciences.

## I. Introduction

This paper centers on the comparative research between the Patanjali's Classical Yoga and the early Buddhism. More specifically, the focus of this study is on the structural comparison between Samadhis in the Classical Yoga and Dhyanas in the early Buddhism.

Many scholars, including Emile Senart, Hermann Oldenburg, Louis de la Vallee Poussin, Mircea Eliade and others, all have noted the intimate relationship between the dhyana series in the early Buddhism and the development of samprajnata Samadhi as portrayed in the Yoga Sutra (YS), but they seem satisfied to demonstrate the near equivalency of dhyanas in the early Buddhism with the structure of samprajnata Samadhi in the YS. They lose to identify asamprajnata Samadhi in the Classical Yoga with the four Samapattis (Arupa Jhanas) in the early Buddhism. In this paper, I not only continue this identification, but also extend to the identification of cittavrttinirodha in the context of Patanjali's Classical Yoga with the nirodhasamapatti in the early Buddhism.

Senart noted a strong similarity to meditative practice and, in particular, the stages of samadhi between the Classical Yoga system and Buddhist meditation. He argues that the four dhyanas of the Buddhist system are equivalent in structure to the twofold division of the Classical Yoga system of samadhi into the respective domains of samprajnata and asamprajnata.<sup>1</sup>

Senart made a detailed study about meditative practice and, in particular, the stages of samadhi between the Classical Yoga system and Buddhist meditation. But he wrongly believes that the third level of the Buddhist dhyana corresponds to the samprajnata and there is equivalence between the levels of dhyana characteristic of asamprajnata up to the asmita level of the yoga system. Unfortunately he never considers there is equivalence between asamprajnata Samadhi in the Classical Yoga with

---

1 Stuart Ray Sarbacker, *The Numinous and Cessative in Indo-Tibetan Yoga* (Albany: State University of New York, 2005), 79–81.

the four Samapattis (Arupa Jhanas) in the early Buddhism.

In his highly synthetic and encyclopedic work, Hermann Oldenberg arranges one section “Relationship between Buddhism and Yoga” in Chapter III “The Early Buddhism.” Someone interpret Buddhism as a branch of Yoga, Oldenberg think that is saying too much:

“There are numerous important agreements between the formulations of Buddhism and Yoga in individual cases. ... first of all, in the most special field of the Yoga, viz., meditations. Four stages of ‘conscious samadhi’ (‘concentration’) in the Yoga correspond to equal number of jhana (‘meditations’) in Buddhism. Also the psychological categories characterizing these stages on both the sides also agree to a great extent.”<sup>2</sup>

Oldenberg is the important forerunner who developed the research sphere of a comparative study between Buddhism and Yoga. In fact from the section above, we can generalize at least three domains of this sphere: meditation, terminology and doctrine. He thinks the Buddhism on the whole is predominantly a borrowed part. We can see his influences on many related works afterwards.

The famous religious scholar Mircea Eliade in his well-known book *Yoga: Immortality and Freedom* (originally published in French in 1954) arranged a chapter “Yoga Techniques in Buddhism” to discuss their connection. Eliade first describes the four Jhanas and the five Samapattis through quoting Buddhist scriptures, and then he said: “these dhyanas and samapattis have more than one point in common with the various stages of samprajnata and asamprajnata Samadhi in classical Yoga. Indeed, the Buddhists themselves admitted that yogins and non-Buddhist ascetics could have access to the four dhyanas and the four ‘attainments’ and even to the last, the samapatti of ‘unconsciousness (asamjnisamapatti).’”<sup>3</sup> He just thinks “these dhyanas and samapattis have more than one point in common with the various stages of samprajnata

---

2 Hermann Oldenberg, *The Doctrine of The Upanisads and the Early Buddhism* (Delhi: Motilal Banarsidass Publishers, 1997), 209–213.

3 Mircea Eliade, *Yoga: Immortality and Freedom* (London: Routledge & Kegan Paul, 1958), 173.

and asamprajnata,” but hasn’t developed deeply. However, he thinks the four dhyana and the four samapattis are not originated by Buddhists themselves.

## II. Definitions of Samadhi and Dhyana in the Classical Yoga and the Early Buddhism

An appropriate starting point for our study is to establish definitions of two basic concepts related to our research project: Samadhi and Dhyana.

“The word Samadhi, for instance, is composed of the prefixes sam (similar to the Latin syn) and a, followed by the verbal root dha (‘to place, put’) in its modified form dhi. The literal meaning of the term is thus ‘placing, putting together. What is put together, or unified, is the conscious subject and its mental object or objects. Samadhi is both the technique of unifying consciousness and the resulting state of ecstatic union with the object of contemplation.’”<sup>4</sup>

In the *Yoga-sutra*, Samadhi is the final member of the astangayoga series, the culmination of the “internal” as well as the “external” limbs of yoga. Samadhi is characterized by Patanjali in YS III. 3 as “that particular object appearing alone, as if empty of its own form, is Samadhi.” Vyasa goes so far to state that yoga itself is Samadhi, saying in *Yoga-Bhasya* I.1, “yoga is Samadhi,” implying that the goal of yoga, “cessation of mental fluctuation,” is the product of Samadhi.

M. Anesaki and J. Takasusu think: in Buddhism, “Generally speaking, meditation on an object becomes absorption (samadhi) when subject and object, the meditator and the meditated, are so completely blended into one that the consciousness of the separate subject altogether disappears. To attain Arhat-ship is to reach the tranquil state of Samadhi without being affected at all by outward environment and inward sinful thought. ... To attain Samadhi is therefore the sole object of Buddhists.”<sup>5</sup>

---

4 Georg Feuerste, *The Yoga Tradition: Its History, Literature, Philosophy and Practice* (Prescott, Arizona: Hohm Press, 2001), 3.

5 Anesaki, M. and Takakusu, J, “Dhyana,” in *Encyclopedia of Religion and Ethics*, ed. James Hastings (New York: Charles Scribners and Sons, 1922), Vol. 4, 702–704.

C. A. F. Rhys Davids think: this term is a many-sided word, one of its meaning is “a system of training or culture intended to produce that state or habit.” “It is concentration of mind; ... Coneytration is chittass’ ekaggata, that is, one-pointedness of mind, or the power of exclusive single-minded attention. ... ‘Stability, solidity, absorbed steadfastness of thought which ... is the absence of distraction, is balance, unperturbed mental procedure, calm, the faculty and power of concentration.’ ... Thus Samadhi is no more confined to the highest, most unworldly aims and activities than is ‘concentration’ in English-speaking culture. Nor is it right to speak of it as the ‘sole’ or even the chief aim of the Buddhist. It is quite essential as a means.”<sup>6</sup>

M. Anesaki and J. Takasusu think: “In Buddhism dhyana forms an important factor in religious practice. ... dhyana is one of the most important means leading to that end (namely, samadhi). The common classification of dhyana into four degrees probably prevailed already in the pre-Buddhist period.... Dhyana in primitive Buddhism is a means of attaining Samadhi.”<sup>7</sup>

There are three kinds of meditations described in the canons of the early Buddhism. The first is the four jhanas. The second set describes or alludes to the formless meditations apart from the four jhanas, whose attainment supposedly makes possible the attainment of the formless meditation, and also apart from nirodha-samapatti, whose attainment the formless meditations make possible. The third set portrays the joining of the four jhanic attainments and the four formless meditations in a continuous series of states climaxing in nirodha-samapatti.<sup>8</sup>

In the Classical Yoga, dhyana refers to the process of meditation as a specific stage in yogic development and as a general notion of the process of yoga. Dhyana is often referred to as being the seventh stage of the classical astangayoga, or “eight-limbed yoga.” In Patanjali’s text, Dhyana is used in the context of developing one-pointedness that

---

6 C. A. F. Rhys Davids, “Samadhi,” in *Encyclopedia of Religion and Ethics*, Vol. 12, 160–161.

7 Anesaki, M. and Takakusu, J., “Dhyana,” Vol. 4, 702–704.

8 Winston L. King, *Theravada Meditation: The Buddhist Transformation of Yoga* (Delhi: Motilal Banarsidass Publishers, 1992), 15.

prevents the arising of obstacles (viksepa) to meditation “by meditating in the manner agreeable (to the practitioner),” and abandonment of the modifications (vrtti) arisen from the afflictions (klesa). In YS III. 2, Dhyana is defined as “in regard to that, meditation is the coherent continuity of cognition.” This definition is a clear technical definition of this term, meaning a continuous attentiveness to an object of concentration that does not fall prey to disturbance by other thoughts or ideas.

### **III. A Structural Comparison between Samadhis in the Classical Yoga and Dhyanas in the Early Buddhism**

The Classical Yoga and the early Buddhism share a common soteriological practice that leads to a common goal. The goal, characterized by cessation, is arguably one in which there is physical continuity of the practitioner, apparently transitioning into the liberated state but not necessarily causing the destruction of the physical body (i.e., death) in the process. The “ladder-like” progression of dhyana and thus Samadhi in the two traditions is seen to lead toward a similar goal, perhaps founded in the common basis of the two traditions.

#### **1. Samprajnata in the Classical Yoga and the Four Dhyanas (or rupajjhana-s) in the Early Buddhism**

Patanjali refers to two types of concentration (samadhi-s), the first one called samprajnata and the second one simply called anyā (i.e., another). The first one has for its concomitants vitarka, vicāra, ananda (bliss) and asmita (I-sense or awareness of individual personality. YS I.17).

These four are names of four successive stages. And because these four are in the form of steps of a stair-case, the same kind of succession is said to refer to the suppression accompanied by these.

All these four stages are to be practiced with reference to one and the same object. Vitarka consists in the first perception by means steadiness, contemplation and meditation with references to gross forms of all the unheard of excellences and defects, and other particulars of the object in its grossness—particulars either adjacent or removed, and existing in the past, future or present. The word “gross” here implies the elements as well as the sense-organs.

Vicara is the stage in which, with regard to the same object, the gross vision being renounced after gross perception, the agent has the perception of the various subtle existences ending with Nature (Prakrti), through all particulars mentioned above, by means of the three-fold process of Steadfastness (Dharana) etc.

Basing on the object contemplated upon and on the nature of the contemplation, both of them are divided into two kinds respectively, Savitarka and Nirvitarka or Savicara and Nirvicara (see YS I. 41–44). We know the thing (artha), the concept (jnana), and the name or word (sabda) is quite distinct. But the verbal delusion (Vikalpa) always mingles of the name of an object, the object itself and its concept relates to any gross matter. The gross perception accompanied by Vikalpa is called Savitarka-samadhi, while the gross perception devoid of this Vilakpa is called Nirvitarka-samadhi.

When concentration relating to gross objects is mastered, full insight is obtained of subtle principles by a special process of mental analysis with the help of the knowledge gained during the state of concentration. This is Savicara-samprajnata. Analytic thinking cannot be conducted without the help of words; that is why this Savicara-samadhi is also characterized by the vagueness due to mingling of words viz. name of the object, the object itself and its concept, even though it be in respect of subtle objects. Meditative analysis is its special feature. It is, therefore, free from gross objects. Subtle matter and subtle faculties of reception are the objects of this concentration. As in such concentration subtle objects of contemplation are realized by Vicara or analysis, it is called Savicara. This and Nirvicara are cases of concentration related to Vicara (analysis). It is the kind of meditative analysis through which we have to pass in arriving at Prakrti from Vikrti or its modifications.

Concentration on bliss is free from Vitarka and Vicara. It is not in

respect of gross or subtle things. The object or basis of this concentration is a particular feeling of Sattvika happiness felt all over the mind and the senses due to a particular state of calmness. The body is the receptacle of the mind, the sense-organs, organs of action and the Pranas or vital forces. Consequently, that sense of happiness is like a natural feeling of tranquility or Sattvika calmness of the whole body. Thus Sananda-samadhi (or concentration on the felicity of mind) really relates to the sense-organs or instruments of cognition. That peace, i.e. inactivity of the bodily organs, gives more happiness than their being engaged in action is known from his kind of Samadhi.

Before becoming a fully enlightened person, the Buddha had learned and practiced the eight absorptions (jhanas) prevalent in those days. The first four of them are called rupajjhanas, achieved through the attainment of full concentration (appana samadhi). The often repeated formulation of the four jhanic states in the early Buddhism is:

So I, Brahman, aloof from pleasures of the senses, aloof from unskilled states of mind, entered into the first meditation which is accompanied by initial thought and discursive thought, is born of aloofness and is rapturous and joyful. By allaying initial and discursive thought, with the mind subjectively tranquillised and fixed on one point, I entered into and abided in the second meditation which is devoid of initial and discursive thought, is born of concentration, and is rapturous and joyful. By the fading out of rapture, I dwelt with equanimity, attentive and clearly conscious; and I experienced in my person that joy of which the ariyans say: "Joyful lives he who has equanimity and is mindful," and I entered into and abided in the third meditation. By getting rid of joy, by getting rid of anguish, by the going down of my former pleasures and sorrows, I entered into the fourth meditation which has neither anguish nor joy and is entirely purified by equanimity and mindfulness.<sup>9</sup>

This stereotyped description delineates a process of separation or isolation, a process by which the practitioner dissociates himself from

---

9 I. B. Horner (trans.), *Collection of the Middle Length Saying (Majjhima-Nikaya)*, Vol.I (Delhi: Motilal Banarsidass Publishers, First Indian Edition: 2004), 27–28 (I. 21–22).



a succession of mental factors. Each jhana is described both in terms of what the practitioner who attains it is isolated or separated from, and what psychological factors he still possesses. The first jhana involves dissociation from “pleasures of the senses” (kama) and from unskilled states of mind generally. The unskilled states of mind from which the practitioner is separated in attaining the first jhana are thus affective rather than cognitive or perceptual. Present in the first jhana are four mental factors, two of them cognitive and two of them affective. The cognitive factors are “initial thought” (vitarka) and “discursive thought” (vicara). “Initial thought” is a term used to describe the mind’s initial attention paid to some object of cognition, and “discursive thought” refers to the mind’s detailed analytical thought about that same object. Both terms have to do with the mind’s activity in appropriating, classifying, and thinking about objects with which it comes into contact through the senses. In sum, the first jhana is an altered state in which, though the basic cognitive/verbal functions are still fully operative, the range and intensity of the practitioner’s affective life has been greatly reduced.

As the practitioner ascends through the remaining three jhanas, he loses first the cognitive and verbal faculties denoted by vitarka and viacara (in the second jhana); then the more intense affect denoted by priti (in the third jhana); and finally all affect apart from that tranquil even-mindedness denoted by the term “equanimity” (upeksa, in the fourth jhana). In this fourth and culminating altered state, then, affect has been reduced almost to nothing, and the analytical and classificatory activities of the mind have also been reduced to zero. The fourth jhana involves only consciousness “purified by equanimity and mindfulness.” And obviously there can be no reintroduction of these eliminated affective elements in the increasingly rarefied climate of the formless states.

We can see samprajnata Samadhi described in the first chapter of the Yoga Sutra shows agreement with Buddhist meditation. It has for its concomitants vitarka, vicara, ananda (bliss) and asmita (I-sense or awareness of individual personality. YS I. 17). Vitarka, vicara are also present in the first jhana in the early Buddhism. Rapture (priti) is present in the first and second jhana, joy (sukha) in the first, second and Third; the corresponding to bliss (ananda). Only the feeling “I-sense” has nothing corresponding to it in the early Buddhist texts.

## 2. Asamprajnata-samadhi in the Classical Yoga and Arupajjhana-s in the Early Buddhism

In the Yoga Sutra, it's the other kind of Samadhi which arises through constant practice of Para-Vairagya (supreme detachment) which brings about disappearance of all fluctuations of the mind wherein only the subliminal impressions remain(YS I. 18).

When all fluctuations cease, the arrested state of mind with only the subliminal impressions in them is known as Asamprajnata-samadhi.

Supreme detachment is the means of attaining it, because it cannot be attained when an object is the basis of concentration. Complete cessation of fluctuations emanates from Para-Vairagya or supreme detachment which is free from any material cogitation. It is totally devoid of all objects and its practice makes the mind independent of any object, and non-existent as it were. This kind of Nirvija or seedless Samadhi is Asamprajnata-samadhi.

In the early Buddhism, The stereotyped description of the four formless-nesses and the attainment of cessation (nirodha-samapatti) run thus:

By completely transcending all concepts of form, by disposing of concepts based upon sense-data, by paying no attention to concepts of manifoldness, thinking "space is unending," [the practitioner] attains the realm of infinite space and remains therein. By entirely transcending the realm of infinite space and thinking "consciousness is unending," [the practitioner] attains the realm of infinite consciousness and remains therein. By entirely transcending the realm of infinite consciousness and thinking "there is nothing," [the practitioner] attains the realm of nothing at all and remains therein. By entirely transcending the realm of nothing at all [the practitioner] attains the realm of neither-conceptualization-nor-non-conceptualization and remains therein. By entirely transcending the realm of neither-conceptualization-nor-non-conceptualization [the practitioner] attains the cessation of sensation and conceptualization and remains therein.<sup>10</sup>

---

<sup>10</sup> *Digha-Nikaya* 2:71.

The practitioner enters the first three formless states—“infinite space,” “infinite consciousness” and “nothing at all”—by dissociating himself from the concepts that characterize the immediately preceding state and by consciously paying attention to and inculcating the characteristics of the state he is about to enter. The last formless state is “neither-conceptualization-nor-non-conceptualization” which does not contain any reference to thought on the part of the practitioner, since the occurrence of verbalizable thought would require the existence of at least some “conceptualization” (samjna), and if there is any of such in the fourth formless state it is sufficiently tenuous that the condition can properly be described as consisting in neither conceptualization nor its absence.

The four jhanas gradually reduce both cognitive and affective activity; the four formless states reduce both still further until the practitioner reaches the attainment of cessation, wherein no hint of either remains. The first four jhanas are called rupajjhana-s, the four formless states are called arupajjhana-s.

Asamprajnata Samadhi may be compared with the arupajjhana-s (the four formless states) which came after four jhana-s described in the Buddhist scriptures which are characterized by a weakening and reducing both cognitive and affective activity. Asamprajnata Samadhi arises through constant practice of Para-Vairagya (supreme detachment) which brings about disappearance of all fluctuations of the mind wherein only the latent impressions remain(YS I. 18).

### **3. The Nirodha State in the Classical Yoga and the Early Buddhism**

YS I. 51: by stoppage (nirodha) of that too (on account of the elimination of the subliminal impressions of samaprajnana) seedless concentration (nirbija) takes place through suppression (nirodha) of all modifications.

In asamprajnata-samadhi only the subliminal “deposit” of the consciousness remains. The sustained practice of asamprajnata-samadhi levels off the subconscious deposit and in due course brings about the

terminal state of nirbija-samadhi where fluctuations of the mind are totally arrested, the mind ceases to exist and this state is Kaivlya or liberation.

In the state of complete stoppage of fluctuating knowledge and the subliminal impressions for all time to come, the mind dissolves itself into its constituent principles and this is known as the state of Kaivalya or liberation. With the elimination of the subliminal impressions all knowledge is shut out, and the mind resolves itself into its constituent principles. When through the practice of concentration, the rise of the subliminal impressions is completely stopped, and the flow of the disappearance of modifications continues, then that is called Nirodha-samadhi, or concentration in an arrested state of the mind.

S. N. Dasgupta thus describes the stage of nirodha: “the mind in this state is in pure vacuity so to say; there are only some of the germs of thought in the form of potencies. The ‘I’ of the mind remains long in this nirodha in a state of absolute objectlessness; all the potencies are destroyed, and at last the citta is annihilated in the sense that it returns back to prakrti, never again to bind the purusha.”<sup>11</sup>

On the other side, in Buddhism a still more exalted altered state is possible, however, and this is called the “cessation of sensation and conceptualization” (nirodha-samapatti) or, more simply, the “attainment of cessation.” This state is described as follows: “So from the time ... that the Bhikkhu is thus conscious in a way brought about by himself [being in dhyana, he cannot receive ideas from outside; he is sakasanni], he goes on from one stage to the next ...until he reaches the summit of consciousness. And when he is on the summit it may occur to him: ‘To be thinking at all is the inferior state.’ There better not to be thinking. Were I to go on thinking and fancying, these ideas, these states of consciousness, I have reached to, would pass away, but others, coarser ones, might arise. So I will neither think nor fancy any more, nor fancying, the ideas, the states of consciousness, he had, pass away; and no others, coarser than they, arise. So he falls into trance.”<sup>12</sup>

---

11 S. N. Dasgupta, *Yoga Philosophy: In Relation to Other System of Indian Thought*, (Delhi: Motilal Banarsidass, 1979, First Edition: Calcutta, 1930), 341.

12 *Digha-Nikaya*, I. 184; trans. Rhys Davids.

It consists in the complete absence of all mental events and is often called a “mindless” (acittaka) condition, *sanna-vedayita-nirodha* (i.e., extinction of perception and sensations). In this state, the practitioner realizes supreme happiness and peace. The Buddha proclaimed that this Samadhi was the highest one in which all the defiling impulses (*asava-s*) stand dwindled (*parikkhina*). This is the only Samadhi which is super-mundane (*lokuttara*), and all the rest being mundane (*lokiya*). The Buddha has stated that in the supermundane state he remained conscious within but neither saw nor heard the streaming and splashing of the rain-god, flashing of lightning and crashing of thunder!<sup>13</sup>

We can understand the importance of *nirodha* as the means of eliminating or suppressing the *samskaras* (subliminal impressions) in the context of Classical Yoga through our analysis above, while *nirodha* has been emphasized in Buddhist sources from the Four Noble Truths to the more technical notion of *sannavedayitanirodha*. Both aim at the elimination of the *samskaras* and refer to a state of release that hinges on identical notions of *karma* and *dukkha* (suffering). The issue ultimately comes down to a similar process and a similar goal for both traditions, for the yoga system, the *nirbija* state, and for the Buddhist system, the *sannavedayitanirodha* state that emerges from the attainment of the mundane (*lokiya*) *samadhi*.

## IV. Conclusion

There is an intimate relationship between the concepts of *dhyana* and *samapatti* in the Classical Yoga and Buddhism. A range of common terminology and common descriptions of meditative states are seen as the foundation of meditation practice in both traditions. Development of the Buddhist *samapattis*, the *arupya-dhyanas* found in Indian Buddhist explications of meditation, the conception of *nirodha* found in both the context of Classical Yoga and in the Buddhist systems, which is the common focus of Yoga and Buddhist soteriology, becomes an important issue. Notions of *nirodhasamapatti* found in Buddhism and the

---

<sup>13</sup> *Digha-Nikaya, Mahavaggo*. 3.21.66.

relationship of this state to the identification in Yoga of cittavrttinorodha with kaivalya.

## Bibliography

- Anesaki, M. and Takakusu, J. “Dhyana.” In *Encyclopedia of Religion and Ethics*, edited by James Hastings, Vol. 4: 702–704. New York: Charles Scribners and Sons, 1922.
- Aranya, Swami Hariharananda. *Yoga Philosophy with Bhasvati*. Calcutta: Calcutta University Press, 2000. First Edition: 1963.
- Asrani, U. A. *Yoga Unveiled*, part two. Delhi: Motilal Banarsidass Publishers, 1992.
- Baba, Bangali. *Yogasutra of Patanjali*. Delhi: Motilal Banarsidass Publishers, 2005. First Edition: 1976.
- Ballantyne and Shastri. *Yogasutras of Patanjali*. Delhi: Parimal Publications, 2002.
- Bronkhorst, Johannes. *Two Traditions of Meditation in Ancient India*. Delhi: Motilal Banarsidass Publishers, 2000.
- Chapple, Christopher and Viraj, Yogi Ananda. *The Yoga Sutras of Patanjali*. Delhi: Sri Satguru Publications, 1990.
- Dasgupta, Surendranath. *A History of Indian Philosophy*, volume I. Cambridge: Cambridge University Press, 1922.
- . *Yoga as Philosophy and Religion*. London: Trubner and Co, 1924.
- . *Yoga Philosophy in Relation to Other Systems of Indian Thought*. Calcutta: Calcutta University Press, 1930.
- Eliade, Mircea. *Yoga: Immortality and Freedom*. London: Routledge & Kegan Paul, 1958.
- Feuerstein, Georg. *The Yoga-Sutra of Patanjali: The New Translation and Commentary*. Rochester, VT: Inner Traditions, 1989.
- . *The Yoga Tradition: Its History, Literature, Philosophy and Practice*. Prescott, Arizona: Hohm Press, 2001.
- Ghosh, Shyam. *The Original Yoga*. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd, 2004. Second revised edition 1999.

- Griffiths, Paul J. "Indian Buddhist Meditation." In *Buddhist Spirituality: Indian, Southeast Asian, Tibetan, and Early Chinese*, Edited by Takeushi Yoshinori, 35–66. Delhi: Motilal Banarsidass Publishers, 1995.
- . *Being Mindless: Buddhist Meditation and the Mind-Body Problem*. Delhi: Sri Satguru Publications, 1999. 1986 by Open Court Publishing Company.
- Horner, I. B. (trans.). *Collection of the Middle Length Saying (Majjhima-Nikaya)*, Vol. I. Delhi: Motilal Banarsidass Publishers, First Indian Edition: 2004.
- Jha, Ganganath. *Yoga-Sara-Samgraha of Vijnanbhiksu*. Delhi: Parimal Publications, 2004.
- Kenghe, C. T. *Yoga as Depth-Psychology & Para-Psychology: Vol. I: Historical Background*. Varanasi (India): Bharata Manisha, 1975.
- Kern, H. *Manual of Indian Buddhism*. Delhi: Motilal Banarsidass Publishers, 1974. First Edition: Strassburg, 1898.
- King, Winston L. *Theravada Meditation: The Buddhist Transformation of Yoga*. Delhi: Motilal Banarsidass Publishers, 1999.
- Mahathera, Paravahera Vijiranana. *Buddhist Meditation in Theory and Practice*. Kuala Lumpur of Malaysia: Buddhist Missionary Society, 1975. First Published: 1962.
- Nyanaponika, Thera. *The Heart of Buddhist Meditation*. London: Rider & Company, 1975. First Published: 1962.
- Oldenberg, Hermann. *The Doctrine of the Upanisads and the Early Buddhism*. Translated by B. Shrotri. Delhi: Motilal Banarsidass Publishers, 1997. First Published in German in 1908.
- Prasada, Rama. *Patanjali's Yoga Sutra*. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd, 2002. First published in 1912 by Panini Office, Allahabad.
- Rhys-Davids, C. A. F. "Samadhi." In *Encyclopedia of Religion and Ethics*, edited by James Hastings, Vol. 12: 160–161. New York: Charles Scribners and Sons, 1922.
- . (1927). "Dhyana in Early Buddhism," *Indian Historical Quarterly*, III 4, 689–715.
- Sarbacker, Stuart Ray. *Samadhi: The Numinous and Cessative in Indo-Tibetan Yoga*. State University of New York, 2005.

- Taimni, I. K. *The Science of Yoga*. Chennai (India): The Theosophical Publishing House, 1999. First Edition 1961.
- Tandon, S. N. *A Re-appraisal of Patanjali's Yoga-Sutras: In the Light of the Buddha's Teaching*. Maharashtra (India): Vipassana Research Institute, 1995.
- Varma, Vishwanath Prasad. *Early Buddhism and Its Origins*. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd, 1973.
- Warren, Henry Clarke. *Buddhism in Translations*. Delhi: Motilal Banarsidass Publishers, 2000. First Published: 1986.
- Whicher, Ian. *The Integrity of the Yoga Darsana: A Reconsideration of Classical Yoga*. New Delhi: D. K. Printworld (P) Ltd, 1995.
- Woods, J. H. *Yoga-Sutra with Maniprabha*. Delhi: Eastern Book Linkers, 1987.
- Yardi, M. R. *The Yoga of Patanjali*. Poona (India): Bhandarkar Oriental Research Institute, 1996. First edition in 1979.



## 印度古典瑜伽與佛教的比較研究

李建欣

### 摘要

印度瑜伽與佛教這兩種傳統中的「三昧」(samadhi)與「禪」(dhyana)的概念被證明，如果不是完全相同的話至少存在著緊密的聯繫。做出這種判斷的基礎是：作為這兩種傳統的冥想實踐之基礎的冥想狀態的相似描述及其所用的共同術語。其中最突出的是印度古典瑜伽中的「有智三昧」(samprajnata samadhi)與佛教中「四禪」(梵文：dhyana，巴利文：jhana)的親緣關係。印度佛教在對禪定的解釋中，通過「四無色定」(arupya-dhyanas)這一概念進一步深化和調和了這種比較。當我們在古典瑜伽與佛教傳統中看到「滅心」(nirodha)這一概念(其中禪定與解脫的關係是一個重要的論題)時，就會更深一層體會到這種相似性。最後，我們還討論了佛教中「滅盡定」(nirodhasamapatti)及其與瑜伽中達到獨存狀態(kaivalya)時的「滅盡心」(cittavrttinirodha)之間的關係。

關鍵詞：瑜伽、印度佛教、三昧、禪定