

**Paṭṭhāna and Vipassanā (2)**  
**Ārammaṇa Paccayo**  
**(Object Condition)**

**by**

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**Saddhammaransi Yeiktha Sayadaw**

**Translated by Daw Than Than Nyein**

**Yangon**

**2008**

**Myanmar**

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**Saddhammsaramsī Meditation Centre**



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*Ārammaṇa Pccayo*



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# Ārammaṇa Paccayo

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## Paṭṭhāna and Vipassanā (2)

### Ārammaṇa Paccayo

(Object Condition)

Ashin *Kuṇḍalabhivamsa*

Today is the 8<sup>th</sup> waxing day of the month of Wagaung, 1353 Myanmar Era (18.8.1991). The *dhmma* talk that will be delivered this afternoon is on *Ārammaṇa Paccayo*, Object Condition from *Paccaya Niddesa*, *Pāli* Text.

*Ārammaṇa paccayoti  
Rūpāyatanamī cakkhaviññāṇadhātuyā  
taṃsāmpayuttakānañca dhammānamī  
ārammaṇapaccayena paccayo*

*Saddhāyatanamī sotaviññāṇadhātuyā  
taṃsāmpayuttakānañca dhammānamī  
ārammaṇapaccayena paccayo*

*Gandhāyatanamī ghānaviññāṇadhātuyā  
taṃsāmpayuttakānañca dhammānamī  
ārammaṇapaccayena paccayo.*

*Rasāyatanamī jivhāviññāṇadhātuyā  
taṃsāmpayuttakānañca dhammānamī  
ārammaṇapaccayena paccayo*

*Phoṭṭhabbāyatanāni kāyaviññāṇadhātuyā  
taṇisampayuttakānañca dhammānaṇi  
ārammaṇapaccayena paccayo*

*Rūpāyatanāni saddāyatanāni gandhāyatanāni  
rasāyatanāni phoṭṭhabbāyatanāni manodhātuyā  
taṇisampayuttakānañca dhammānaṇi  
ārammaṇapaccayena paccayo*

*Sabbe dhammā manoviññāṇadhātuyā  
taṇisampayuttakānañca dhammānaṇi  
ārammaṇapaccayena paccayo.*

*Yanī yanī dhammanī ārabba ye ye dhammā  
Uppajjanti cittacetāsikā dhammā  
Te te dhammā tesanī tesanī dhammānaṇi  
ārammaṇapaccayena paccayo*

*Yanī yanī dhammanī* = the six objects or the conditioning states; *ārabba* = on being taken as objects of thought; *ye ye dhammā* = the respective six conditioned states; *uppajjanti* = arise; *cittacetāsikā* = which are consciousnesses and mental factors; *dhammā* = the conditioned states; *uppajjanti* = arise.

*Te te dhammā* = these six objects, the conditioning states cause; *tesanī tesanī dhammanāni* = the respective conditioned states to arise; *ārammaṇapaccayena* = by the force of object condition; *paccayo upakarako* = are helped and caused to; *hoti* = happen. *Iti* = thus; *bhagavā* = the Buddha; *avoca* = expounded with wisdom led by compassion.

*Sādhu! Sādhu! Sādhu!*

The six objects are the conditioning states. The respective six consciousnesses known as consciousnesses of living beings (*satta viññāṇa dhātu*) are the conditioned states. In the *santānas* of various individuals, as well as the *santānas* of this audience, due to the six objects, the respective six consciousnesses arise. While listening to this discourse now, if you have in mind that this *dhamma* talk is about what is happening in your *santāna*, then, you will be able to remember better.

Due to the six objects, the respective six consciousnesses arise. The six objects are the conditioning states or the cause. The respective six consciousnesses are the conditioned states or the effect. The effect, the six consciousnesses are formed only at the moment when the cause, the six objects impinge on the six sensitivities. No effect can arise in the absence of sense impression.

When a visible object (*rūpārāmmaṇa*) impinges the eye-sensitivity, eye-consciousness (*cakkhu viññāṇa*) arises. Similarly, when sound, an audible object (*saddārāmmaṇa*) impinges the ear-sensitivity, which consciousness arises? (*Sota viññāṇa*, ear-consciousness arises, Venerable Sir). When smell, an odorous object (*gandhārāmmaṇa*) impinges the nose-sensitivity, nose consciousness (*ghāna viññāṇa*) arises. When the taste or a sapid object (*rāsārāmmaṇa*) impinges the tongue-sensitivity, tongue consciousness or the cognition of taste (*jivhāviññāṇa*) arises. When a tangible object (*phoṭṭhabbārāmmaṇa*) impinges the body sensitivity, body consciousness (*kāya viññāṇa*) arises. When the mind cognition, a cognizable object (*dhammārāmmaṇa*) impinges the mind sensitivity, mind consciousness (*mano vinnāṇa*) arises.

Where are these consciousnesses happening? These consciousnesses are happening in the *santānas* of this audience as well as in that of other's *santānas*. In order to remember this, we shall answer the questions once more. On elaboration in conjunction with *vipassanā* meditation, this shall be remembered better. So we shall answer once more.

When a visible object impinges the eye-sensitivity, what consciousness arise? (Eye consciousness arises, Venerable Sir). When a sound impinges the ear sensitivity ...? (ear consciousness arises, Venerable Sir). When an odour impinges the nose-sensitivity..?(nose consciousness arises, Venerable Sir). When taste impinges the tongue-sensitivity...? (tongue consciousness arises, Venerable Sir). When a tangible object impinges the body-sensitivity...? (body consciousness arises, Venerable Sir). When mind cognition impinges the mind-sensitivity...? (mind consciousness arises, Venerable Sir). Yes, mind consciousness arises.

The six consciousness of eye, ear, nose, tongue, body and mind can occur only at the moment when the six objects are impinging the respective six sensitivities. Six consciousnesses are the effects and the six objects are the causes. It means that these causes and effects are happening in the *santānas* of this audience.

Here the six objects are the stimulators, the six sensitivities are the receptors and the six consciousnesses are the sparks.

What are the six objects? (They are stimulators, Venerable Sir); the six sensitivities? (They are receptors,



Venerable Sir); six consciousnesses? (They are the sparks, Venerable Sir). Yes, you have to know these thoroughly. In one's own *santāna*, there are stimulators, receptors and sparks. Only at the moment of arising of the sparks noting is done in *vipassanā* meditation.

**Motto:** Visible-object, sound, smell, taste, touch  
And mind objects  
Are truly known as stimulators

Visible object (*rūpārāmmaṇa*); sound (*saddārāmmaṇa*); smell (*gandhārāmmaṇa*); taste (*rāsārāmmaṇa*); touch (*phoṭṭhabbārāmmaṇa*) and mind cognition (*dhammārāmmaṇa*), what are these six objects called? (They are called stimulators, Venerable Sir). Yes, they are known as stimulators. Don't they come and stimulate? (They do stimulate, Venerable Sir).

**Motto:** Eye, ear, nose, tongue, body  
And mind  
Are truly known as receptors.

In the *santānas* of this audience, do you have eye-sensitivity, ear-sensitivity, nose-sensitivity, tongue-sensitivity, body-sensitivity and mind-sensitivity? (We do have these, Venerable Sir). Are these receptors or stimulators? (They are receptors, Venerable Sir). Yes, they are receptors. Only when the six objects come to stimulate, the receptive six consciousnesses arise. When there is no stimulation...? (nothing will arise, Venerable Sir). Yes, nothing will arise.

**Motto:** The six consciousnesses  
That arise  
Are truly known as sparks.

Eye consciousness, ear consciousness, nose consciousness, tongue consciousness, body consciousness and mind consciousness are known as sparks. (In whose *santānas* are these stimulators, receptors and sparks arising? (They are arising in our *santānas*, Venerable Sir). Yes, they are arising in our *santānas*. This is how the *Buddha* had expounded. If you know that much, you are ready to practise *vipassanā* meditation.

The *aṭṭhakathā* teachers, other teachers and learned persons explained this phenomenon of the arising of stimulators, receptor and spark, by giving examples. They are likened to the bow, the strings and the sound of a violin. How many kinds are there? (There are three kinds, Venerable Sir). The bow is likened to the six objects, the stimulators; the strings are likened to the six sensitivities, the receptors; and the sound is likened to the six consciousnesses, the sparks.

As there are strings, bow and sound of a violin, so are the six consciousnesses arising in our *santānas*. The *vipassanā* meditation has to be practised at the moment of the arising of consciousness. The noting can be done thus, can it be noted as, ‘seeing, seeing’; ‘hearing, hearing’; ‘smelling, smelling’; ‘eating, eating’; ‘touching, touching’; ‘planing, planing’; ‘thinking, thinking’? (It can be noted thus, Venerable Sir). If the noting can be done at the instant of arising of these six consciousnesses, the audience is successful in the practice of *vipassanā* meditation.

To explain more distinctly by giving another example, take the case of the match stick, the match box and

the flame. How many kinds are there? (Three kinds, Venerable Sir). There is no flame in the match stick yet. Is there any flame? (No, Venerable Sir). Is there any flame in the match box? (There is no flame, Venerable Sir). When a match stick strikes the match box.....? (then only the flame is produced, Venerable Sir). Yes, a flame appears only then. The match stick is the stimulator, the match box is .....? (the receptor, Venerable Sir). The flame is....? (the spark, Venerable Sir). Yes, it is very evident.

In the same way, the six consciousnesses arise in the *santānas* of this audience. What are they likened to? They are likened to the flame, and the sparks being produced. At the very moment the spark arises, can't you note, 'seeing, seeing'; 'hearing, hearing'; 'smelling, smelling'; 'eating, eating'; 'touching, touching'; 'thinking, thinking'? (We have to note thus, Venerable Sir). Yes, you have to note thus. These are the key points in the contemplation of *vipassanā* meditation.

These six sensitivities are known as doors (*dvāra*) in the scriptures. Eye-sensitivity is *cakkhuvāra*; ear-sensitivity is *sotadvāra*; nose-sensitivity is *ghānavāra*; tongue-sensitivity is *jivhādvāra*; body-sensitivity is *kāyadvāra* and the mind-sensitivity is *manodvāra*. They are called *dvāras* because they are likened to doors.

*Dve janā aranti gacchanti etthāhi dvāraṇi.*

*Dve janā* = two individuals; *ettha* = at this place;

*arantigacchanti pavattanti* = come to exist;

*ititasamā* = as it is the place where the two persons come to exist; *dvāraṇi* = this place is known as a door.

The door is a place where the two persons come to exist. Does not an incoming person enters through this door? (He has to come through this door, Venerable Sir). As an outgoing person has to leave through this door also, the two persons, one who leaves and the other who enters, both come to exist at this place and so it is named the door.

The same phenomenon applies to eye-door (*cakkhudvāra*); ear-door (*sotadvāra*); nose-door (*ghānavāra*); tongue-door (*jivhādvāra*); body-door (*kāyadvāra*) and mind-door (*manodvāra*). Through these doors, the respective consciousnesses can enter or leave. Eye consciousness can enter or leave through the eye-door (*cakkhudvāra*). Also the eye-consciousness arises at the eye-sensitivity (*cakkhudvāra*). The passing away of eye-consciousness also takes place at this eye-sensitivity (*cakkhudvāra*). It means one must be able to note to perceive this phenomenon of the arising as well as....? (the passing away, Venerable Sir). If it can be perceived thus, this audience is being successful. If not, you are not successful yet at the eye-door.

Similarly, for the ear-sensitivity, ear consciousness arises at this ear-sensitivity (*sotadvāra*) and this passing away also takes place at the same *dvāra*. The arising and passing away take place fleetingly. If this audience can note to catch up with swift arising and passing away, you are being successful.

At the stage of *udayabbaya ñāṇa*, on noting 'hearing, hearing', the arising and passing away of ear-consciousness is slightly evident. As the *samādhi ñāṇa*

gets strengthened, and when the stage of mature *udayabbaya ñāṇa* is reached, the arising and passing away of the phenomenon can be perceived more distinctly. Later, when the stage of *bhanga ñāṇa* is reached, the arising of phenomenon is no more distinct, and only the passing away of it is distinct. The veteran *yogis*, when their *samādhi ñāṇa* gets strengthened, on noting ‘hearing, hearing’, they perceived that the ear consciousness also passes away. Yes, they can perceive that.

It is called ear-door (*sotadvāra*) because ear-consciousness arises and passes away at this place, similar to the door where the incoming person and the outgoing one come to exist. The same thing applies to eye-consciousness and ear-consciousness, the place where the arisings and passings away of these consciousnesses occur are known as.....? (*cakkhudvāra* and *sotadvāra*, Venerable Sir). Yes, they are called thus, and also for *ghānavāra*, *jivhādvāra*, *kāyadvāra* and *manodvāra*, the same phenomena are taking place. The six sensitivities (*dvāras*) are the places where the respective six consciousnesses (*viññāṇas*) arise and pass away and so they are known as doors (*dvāras*).

As an actual door is the place for two persons, one to go in and another to come out, the six respective *dvāras* are also the place where six consciousness arise and pass away. It is very appropriate when one can note to catch up with this arising and passing away. If one can pay attention to the arising of these six consciousnesses, *kusala* will arise. When one cannot

pay attention to this, what will happen? (*Akusala* will arise, Venerable Sir). Yes. *akusala* will arise.

Are not the six objects striking at these respective six sensitivities (*dvāras*) all the time? (They are striking all the time, Venerable Sir). Yes, always striking. When one can pay attention at the moment of arising of the six kinds of consciousness due to this striking, *kusala* will be gained. If one can also practise *vipassanā* meditation, *kusala* will also be gained. If there is neither paying of attention nor practice of *vipassanā* meditation, what will happen? (*Akusala* will arise, Venerable Sir). Isn't wholesomeness (*kusala* as well as unwholesomeness *akusala*) arise at these *dvāras*? (They arise there, Venerable Sir). They are arising at these places, isn't it? (They are arising there, Venerable Sir). Yes, they are arising there. Will it be proper when there are arisings of *akusala* mostly? (It will not be proper, Venerable Sir). In that case, will it be worthwhile to be born a human being? (It will not be worthwhile to be born a human being, Venerable Sir). Yes, it is not worthwhile. It is of utmost importance for much *kusala* to accrue. There must be paying of attention as well as contemplation.

**Motto:** Paying attention  
And contemplation  
Are *kusala*.

If one knows how to pay attention or has attention, *kusala* will accrue. At the moment of arising of six kinds of consciousness, if one can note, *vipassanā*

*kusala* will be gained. Now the two factors needed for *kusala* to be gained are known. One should also know the two factors needed for *akusala* to arise. Recite the motto.

**Motto:** Neither paying attention  
Nor having contemplation  
Are *akusala*.

What will mostly happen in the *santānas* of the individuals who neither pay attention nor know how to pay attention; neither contemplate nor know how to contemplate? (*Akusalas* are mostly arising, Venerable Sir). When *akusalas* are mostly arising, will it be worthwhile to be born a human being? (It will not be worthwhile to be born a human being, Venerable Sir). Yes, it is not worthwhile.

One can only be reborn in the lower planes in the next existence. Hence, is it not important? (It is important, Venerable Sir). At the very moment of arising of six kinds of consciousness due to the six objects strike the six sensitivities, isn't it important to be able to pay attention and contemplate? (It is important, Venerable Sir). Yes, it is important. That is why individuals have to dwell meditating.

*Āraddhavīriyo viharati*  
*Akusalānam dhammānam pahānāya*  
*Kusalānam dhammānam upasampadāya.*

*Āraddhavīriyo* = exerting diligent effort; *viharati* = one shall dwell; *akusalānam dhammānam* = *akusala*

*dhamma*; *pahānāya* = to abandon; *kusalānaṃ dhammanāṃ* = *kusala dhamma*; *upasanipadāya* = be complete with;

*āradhaviṛiyo* = exerting diligent (meditative) effort; *vihāراتi* = one shall dwell. *Iti* = thus, *bhagava* = the Buddha; *avoca* = expounded with wisdom led by compassion.

*Sadhu! Sadhu! Sadhu!*

*Akusala dhamma* which brings suffering must be abandoned and efforts are to be made to be complete with *kusala dhamma*. Who expounded that? The *Buddha* expounded that and it is very important. One shall dwell in making efforts to abandon the unwholesomeness and to be complete with wholesomeness. It means one shall dwell paying attention and contemplating.

If one cannot pay attention, unwholesomeness will become very evident. Pleasant objects strike the six kinds of sensitivities such as pleasant sight, sound, taste, touch and object of thought with the respective sensitivities of eye, ear, nose, tongue, body and mind. If one cannot pay attention, cravings *lobha* will arise. Isn't? (*Lobha* will arise, Venerable Sir.) Yes, unwholesomeness *lobha* will arise.

If one cannot pay attention, on encountering opposing unpleasant sight, sound, touch and so on, grief *domanassa* and anger *dosa* will arise. Isn't *akusala* arising? (*Akusala* is arising, Venerable Sir) Without paying attention, when meeting with agreeable objects, cravings *lobha* will take



place, with disagreeable objects, anger *dosa* and grief *domanassa* which are all *akusalas* will arise.

Is it not necessary to know how to pay attention on meeting with pleasant sense objects? (It should be known, Venerable Sir). Is the arising of meeting with pleasant sense objects due to one being good or bad in the previous existences? (One must have been good, Venerable Sir). Yes, one was good before. One must have performed good deeds to have *kusala kamma* so as to be able to meet with good sense objects now.

In future existences also, to be able to meet with such pleasant objects and finally realize the noblest bliss, *nibbāna*, isn't it necessary to be good? (It is necessary, Venerable Sir). Yes, it is necessary. Hence, it is necessary to ardently perform more wholesome deeds than before to get wholesome *kamma*. By reflecting thus, will not wholesomeness *kusala* arise? (Wholesomeness will arise, Venerable Sir). Due to being good before, now one is meeting with pleasant objects. Later on, in future also, to meet with good objects and realize the bliss of *nibbāna*, it is certainly necessary to perform wholesome (*kusala*) deeds, and by reflecting thus, will *kusala* arise? (*Kusala* will arise by reflecting thus, Venerable Sir).

Is the meeting with unpleasant objects due to one being good or bad in the previous existences? (One must have been bad, Venerable Sir). Yes, one must have been bad, so as to make one meet with unpleasant objects which are the effects of bad *kamma*. By knowing thus, doesn't one feel comfortable? (One feels comfortable, Venerable Sir). Yes, one feels comfortable.

With what can one gain the upper hand over the unpleasant objects? They cannot be overcome by doing bad deeds or *akusala dhamma*. With an unpleasant mind can one overcome by doing *akusala* deeds? (It cannot be overcome thus, Venerable Sir). Yes, one cannot overcome thus, with what can one overcome? One can overcome by *kusala dhamma*. Due to this knowledge, as soon as one pays attention to this effect that wholesome deeds must be done more than before, what will happen then? (Wholesomeness *kusala* will arise, Venerable Sir). Yes, *kusala* will arise.

The effect (*vipāka*) is an unpleasant one. Due to having the above knowledge, and if one can pay attention to a certain extent, what type of impulsion (*javana*) will come ahead of others? (*Kusala javana* will come ahead of others, Venerable Sir). Yes, wholesome impulsion will come ahead. That is why, Most Venerable Sayadaws say, “*Kamma* result (*vipāka*) always comes as it should, but impulsion (*javana*) may be otherwise”

*Vipāka* always come as it should. Isn't one meeting with bad results because one had been bad before? (One is meeting thus, Venerable Sir). Yes, one is encountering thus. At present, because one can pay attention wisely, what kind of impulsion comes ahead? (Wholesome impulsions (*kusala javanas*) come ahead, Venerable Sir). Yes, *kusala javanas* come ahead. It is so wonderful. Don't you have to pay attention wisely? (We have to pay attention wisely, Venerable Sir). Yes, it certainly is necessary. This wise consideration (*yonisomanasikāra*) is very beneficial for this audience.

It is the most appropriate cause for the arising of wholesomeness. Now this audience already has wise consideration to a certain extent.

Sometimes one can pay attention, but at other times it may not be possible. When the object becomes the object of intense or gross thought, with the object being pleasant and agreeable, one may become delighted and get attached to it and thus one may not be able to pay attention. Vicious greed (*visamalobha*) may arise in some individuals. For this audience, on encountering pleasant objects (*iṭṭhārāmaṇa*) there may almost be no problem to pay attention.

Especially on encountering unagreeable and very unpleasant sense objects, sometimes one may not be able to pay attention, isn't one liable to get angry or grief stricken? (One may have anger or grief, Venerable Sir). Sometimes paying attention gains the upper hand but at times it may not be so. How can one remedy this? It must be remedied by noting.

Taking note is the best remedy. As soon as noting can be done, this *dosa* and *domanassa* do not have the chance to appear. One must note, "angry, angry, disturbed, disturbed". When *samādhi nāṇa* becomes strengthened, one can perceive the dissolution of anger or disturbances. If the *samādhi nāṇa* is still weak, one cannot perceive this yet. If so, the noting must be shifted to the body. When one cannot note the mind or consciousness *citta* where should the noting be shifted to? (The noting must be shifted to the body (*kāya*), Venerable Sir). Yes, the noting must be shifted to the body.

While sitting, as soon as one can note, “sitting, touching; sitting, touching”, “rising, falling, rising, falling,” can *dosa* and *domanassa* appear or not? (It cannot appear, Venerable Sir). One’s mind, consciousness (*citta*) cannot dwell on two objects simultaneously. As soon as noting is done, *dosa* and *domanassa* are abandoned moment by moment, isn’t it? They are already being abandoned, Venerable Sir).

While walking, as soon as one can note, “left foot forward, right foot forward; left foot forward, right foot forward”, “lifting, dropping; lifting, dropping”, “lifting, pushing, dropping”, these *dosa* and *domanassa* no longer can appear. Isn’t the noting has abandoned these? (They are being abandoned, Venerable Sir). While standing, as soon as one can note, “standing, standing”, these *dosa* and *domanassa* have no chance to appear. Can the *vipassanā* meditation overcome these? (*Vipassanā* meditation can overcome these, Venerable Sir). Yes, *vipassanā* meditation is the best practice for the overcoming of these. This audience is taking *vipassanā* meditation as a real refuge. Isn’t it? (It is a real refuge, Venerable Sir).

*Attāhi attano nātho*  
*Kohi nātho paro siyā*

*Attāhi* = only I am; *attano* = my own; *nātho* = refuge;  
*paro* = another person; *kohi* = how can; *nātho* = the  
refuge; *siyā* = be.

I am my own real refuge. How can another person be my refuge. The *Buddha* has expounded how one should

be one's refuge. Contemplation of the four foundations of mindfulness *kāya*, *vedanā*, *cittā* and *dhammā nupassanā satipaṭṭhānā* amount to taking refuge in one's self. Isn't it dependable? (It is dependable, Venerable Sir). Yes, it is very dependable. Unwholesomenesses *akusalas* are likened to enemies and wholesomenesses *kusalas* are likened to friends, relatives and parents. In order to be able to abandon the *akusalas*, doesn't one have to practise *kāyā*, *vedanā*, *cittā* and *dhammā nupassanā satipaṭṭhāna* meditation? One has to practise thus, Venerable Sir). Yes, practise is the real refuge and very dependable. Now, this audience is comfortable because of having the real refuge.

Here, the noting must be done at the eye, while the eye-consciousness arises; at the ear, while the ear-consciousness arises; at the nose, while the nose-consciousness arises; at the tongue, while the tongue-consciousness arises; at the body while the body-consciousness arises; at the mind while the mind-consciousness arises. Noting must be done at the very moment of the arising of the six kinds of consciousness, due to the striking of the six objects on the six sense- doors. Can one keep on noting when there is no consciousness arising? (Cannot keep on noting, Venerable Sir). Yes, one cannot keep on noting. Nothing can be done only at the very moment of arising.

**Motto:** Only by noting at the moment

The nature can be perceived.

By perceiving the true nature

The arising and passing away can be known.

By noting at the very moment of arising, the nature can be perceived. When the nature is perceived, the arising (*udaya*) and passing away (*vaya*) will be known. As the saying goes, “*Anicca* is perceived when arising and passing away are known. When *anicca* is perceived, *dukkha* can be comprehended. When *dukkha* is comprehended, *anatta* will be realized. When *anatta* is realized, *nibbāna* will be attained”, and according to this saying, when *anatta* is fully realized, *nibbāna* which this audience wished for every time wholesome deeds are performed, will finally be realized.

On taking in serial order: eye; ear; nose; tongue; body and mind, the explanation starts from the eye. But from where should the development of *vipassanā ñāṇa* be started? It should be started by contemplation of the body (*kāya*). When *vipassanā ñāṇa* is strengthened and matured, the noting can be started from the eye, or ear, or nose, or tongue, or body or mind. Nevertheless, how noting is to be done in serial order will be explained briefly.

While the eye-consciousness is arising due to the striking of a visible object on the eye-sensitivity, one has to note, “seeing, seeing”, isn’t it? (One has to note thus, Venerable Sir). An individual having no *vipassanā* foundation might think what significance is there in noting, “seeing, seeing”, when one has already seen. Isn’t it? (One might think thus, Venerable Sir).

For *yogis* with basic understanding of *vipassanā* practice, there is a great significance in noting, “seeing, seeing”. It must be noted so that seeing stays at mere seeing and when one can do so, wholesomeness (*kusala*) will arise.

This audience has not much difficulty to note seeing at mere seeing. But for an ordinary individual, he may not be able to figure out what all this talk is about.

For a *yogī* who can note well in the practice of walking meditation, on noting lifting, pushing, dropping, will experience lightness stage by stage in lifting; will experience lightness stage by stage in pushing; will experience heaviness stage by stage in dropping. While noting is going well thus, if someone passes by and if he was asked who is that person was, he cannot recollect who had passed by. Can he differentiate whether that person is a man or a woman? (He cannot differentiate that, Venerable Sir).

Isn't "seeing, seeing" staying at mere seeing? (It is, Venerable Sir). Due to one being in contemplation, though he realizes a person passing by, can he make out that person to be a man or a woman, tall or short, dark or fair? (He cannot make out, Venerable Sir). He is seeing only at mere seeing. For this audience who has the foundation of *samādhi ñāṇa*, it will not be very difficult to note seeing at mere seeing.

*Ditthe diṭṭhamattamī bhavissati*

*Ditthe* = at the visible object that can be seen; *diṭṭhamattamī* = seeing at mere seeing; *bhavissati* = shall arise (or) seeing shall be done in such a way that seeing stays at mere seeing; *iti* = thus; *bhagavā* = The Buddha; *avoca* = expounded with wisdom led by compassion.

*Sādhu! Sādhu! Sādhu!*

The *Buddha* expounded that when a visible object strikes the eye-sensitivity, “seeing, seeing”, must be noted at mere seeing. If the noting of seeing is done stage by stage, seeing can stay at mere seeing.

A *yogi*, practising walking meditation with good noting, when he has to look at a visible object that appears, first of all, the intention to look becomes evident, is it not? (It becomes evident, Venerable Sir). Because it is evident, cannot one note, “wanting to look, wanting to look”? (One can note thus, Venerable Sir). If the visible object that one wants to look at is not beneficial to him, then he will not look at it. The process just stops at “wanting to look, wanting to look”. Actual looking does not arise.

If it is the object that one has to look at, first of all one has to note, “wanting to look, wanting to look”. Then the behaviour of the movement of the eye that looks appear. The upper eyelid is lifted, the lower eyelid is dropped down and the eye inside makes an effort to look and “looking, looking” has to be noted. On seeing the object, “seeing, seeing”, has to be noted at mere seeing. Thus, by noting of these three stages, the noting of seeing at mere seeing is accomplished.

The noting, “wanting to look, wanting to look”, is the noting of the consciousness desire to look, and so isn’t one getting *kusala* by the contemplation of the mind (*cittānupassanā satipaṭṭhāna*)? (One is getting *kusala*, thus, Venerable sir). As noting, “looking, looking”, is the noting of the eye movements or *kāya*, what type of *satipaṭṭhāna* meditation is it? (It is



*kāyānupassanā satipaṭṭhāna* meditation, Venerable Sir). Yes, one gets *kusala* by *kāyānupassanā satipaṭṭhāna* meditation. On seeing the object, by noting the phenomenon of seeing just at mere seeing, *kusala* is being gained by *dhammānupassanā satipaṭṭhāna* meditation. Isn't it appropriate for those who have the foundation of *vipassanā* meditation? (It is appropriate, Venerable Sir). Just in one looking, even three kinds of *kusala* has been gained.

Noting of “wanting to look, wanting to look”, is noting the intention to look (*citta*) so one is gaining *kusala* by *cittānupassanā satipaṭṭhāna* meditation. Noting of “looking, looking” is the noting of the eye movements or *kāya*, so one is gaining *kusala* by *kāyānupassanā satipaṭṭhāna* meditation. On noting, “seeing, seeing”, while observing the phenomenon of seeing at mere seeing, one is gaining *kusala* by *dhammānupassanā satipaṭṭhāna* meditation. Just in one act of looking, three kinds of *kusala* are being gained.

*Uppannuppannānaṃ sankharānaṃ khayameva passati.*

*Uppannuppsnnānaṃ* = in every arising; *sankharānaṃ* of the *nāma* and *rūpa dhammas*, *khayameva* = only the dissolution; *passati* = is noted.

*Iti* = thus; *aṭṭhakathācariyo* = the commentary teachers; *samvanneti* = had expounded correctly.

*Sādhu! Sādhu! Sādhu!*

In the *santānas* of this audience, in brief, there are only two dhamma, the *nāma* and *rūpa dhammas*. Both of these *rūpa* and *nāma dhammas* pass away after arising; pass away after arising; they do not exist even for a moment. In noting, having the ability to incline one's mind towards the phenomenon of passing away is one of the factors of sharpening the controlling faculties (*indriyas*) conducive to experiencing of *dhamma* and realizing the noble *dhammas*. Shall we recite the notable motto.

**Motto:** Every arising and passing away  
Of *nāma* and *rūpa*  
Must be truly noted.

In noting, having the ability to incline one's mind towards passing away of *nāma* and *rūpa* is a factor for the sharpening of the controlling faculties and the realization of higher *dhamma*. In noting rising, falling, lifting, pushing, dropping, one must incline the mind towards the respective passings away. Just after noting the rising, it is no more present. Is it the noting of falling, a new noting or the old one? (It is a new, noting, Venerable Sir). Yes, it is a new one. It must be noted attentively to be able to perceive the passing away of the phenomenon as soon as the noting of it is done. One must incline one's mind towards the passing away.

In noting falling also, as soon as the noting is done, the phenomenon of falling has passed away already. The noting of rising, is it a new noting or the old one? (It is a new noting, Venerable Sir). Yes, it is a new

noting. One must incline the mind towards the passing away. In saying that one is to incline the mind towards passing away means without actually perceiving the passing away, one must not note, “passing away, passing away”. If the noting is done that way, the progress will become slower.

Rising, falling, sitting, touching, lifting, pushing or dropping has to be noted as usual, isn't it? (It has to be noted thus, Venerable Sir). But one must incline the mind towards passing away, that is, must pay special attention to it. Because one's *samādhi ñāṇa* is still weak, one cannot perceive it yet. As a matter of fact, passings away are happening. If especially one incline's the mind to perceive the passing away, isn't the *samādhi* more developed? (*Samādhi* becomes more developed, Venerable Sir). Yes, *samādhi* becomes more developed.

When *samādhi* developed and gets strengthened, *vipassanā ñāṇa* will arise. Due to the arising of *vipassanā ñāṇa* and with the five controlling faculties (*indriyas*) balanced, the passing away can be perceived to a certain extent. Even though one has not reached the stage of the knowledge of dissolution yet, when the five *indriyas* are balanced and strengthened, sometimes the passing away be perceived. So also in noting the phenomenon of rising or falling, the behaviour of rising does not follow up with the behaviour of falling, as if it has dissolved or is left behind. Also the behaviour of falling does not follow the behaviour of rising. Sometimes, one perceives as such in one's mind.

In noting lifting, pushing, dropping, the behaviour of falling will not go along with that of pushing, it is left behind like little shadows. The behaviour of pushing too will not go along with that of dropping, it is left behind like little shadows. The behaviour of dropping will not go along with that of lifting, it is left behind like little shadows. This is how a *yogi* sometimes perceive in his mind.

As the *yogi* comprehends in his mind he reports, “Like tiny shadows being left behind” the phenomenon of passing away is perceived sometimes. Is it true, Venerable Sir? “How can it be wrong, since the *yogi* himself is perceiving it”. It is perceived correctly.

Due to the weak *samādhi ñāṇa*, the dissolution is not perceived distinctly, and so the *yogi* thinks, “Is it in my imagination? It cannot be the real dissolution”. This is how the *yogi* might incline his mind to nondissolution. It should not be so. “Now, the dissolution is known to a certain extent. Later, it will be seen distinctly”. This is how the *yogi* should note inclining his mind towards dissolution.

On making more noting by inclining the mind towards dissolution, *samādhi ñāṇa* becomes strengthened and on reaching the stage of *bhanga ñāṇa*, the passings away can be seen distinctly as if seen by the natural eye. On noting rising, the phenomenon of rising disappears fleetingly; so also for falling, the phenomenon of falling passes away fleetingly, lifting, pushing, dropping behaviours also pass away fleetingly can be seen by the *yogis* for themselves

whose basic *samādhi ñāṇa* is getting mature. (Can be seen thus, Venerable Sir).

Since one has seen the passing away, doesn't one know the impermanence? (Impermanence is known, Venerable Sir). Later when *samādhi ñāṇa* develops and is more mature, not only the passing away of the noting object but also that of the noting mind can be perceived. Some *yogis* are so intelligent that they can experience the passing away within ten days of the practice of meditation.

On noting rising, it is perceived that the phenomenon of rising is passing away fleetingly and so is the noting mind. On noting falling, it is perceived that the phenomenon of falling passes away fleetingly and so is the noting mind. On noting lifting, pushing, dropping, it is perceived that the phenomenon of lifting is passing away fleetingly and so is the noting mind; the phenomenon of pushing is passing away fleetingly and so is the noting mind; the phenomenon of dropping is passing away fleetingly and so is the noting mind.

Due to seeing the passings away, doesn't one realize that both the noting object, *rūpa dhamma* as well as the noting mind, *nāma dhamma* are not permanent? (It is realized thus, Venerable Sir). Impermanence is in English and in *Pāli*....? (It is *anicca*, Venerable Sir). The passings away are so swift that it is oppressing, which is suffering. Suffering is in English and in *Pāli*....? (It is *dukkha*, Venerable Sir). How to prevent these oppressing which is *dukkha*? They cannot be prevented at all. These passings

away are oppressing on their own accord and they cannot be controlled. Uncontrollability is in English and in *Pāli*. . . ? (It is *anatta*, Venerable Sir). This is how one realizes *anicca*, *dukkha* and *anatta* by oneself.

Since young, one has heard about *anicca*, *dukkha* and *anatta* mentioned by the elders and now one is experiencing these in one's *khandhā*. Isn't it wonderful? (It is wonderful, Venerable Sir). Some *yogis* are so overjoyed with rapture that they cannot even note. Isn't it appropriate to be joyful in seeing *anicca*, *dukkha* and *anatta*? (It is appropriate, Venerable Sir). This rapture is also conducive to attaining *dhmma*. On noting by inclining one's mind to passings away, the dissolutions are seen, Isn't *anicca* perceived? (*Anicca* is perceived, Venerable Sir). When *anicca* is perceived, *dukkha* is comprehended. As *dukkha* is comprehended, *anatta* is also realized. Once if one true characteristic is realized, all three of them are realized.

**Motto:**Of the true characteristics,  
If one is seen  
All will be known.

It means that, on noting by inclining the mind towards the passing away, as soon as one true characteristic *anicca* is perceived, *dukkha* and *anatta* are also known. On noting by inclining one's mind towards dissolutions, one must note respectfully and attentively to perceive the true dissolutions.

The word respectfully means, the movements of the body are to be gentle and smooth. In noting rising,

falling, noting with regular rhythm is noting respectfully. Noting attentively means, noting the *paramattha* at the present moment. In noting rising, noting must be able to catch up with the series of stage by stage rising (*santati paccuppana*) as much as possible. The shape of the abdomen (*paññatti*) must be discarded as much as possible.

Similarly in noting falling, noting must be done attentively so as to be able to catch up with and to note the series of stage by stage falling at the present moment (*santati paccuppana*). The shape of the abdomen (*paññatti*) must be discarded as much as possible. In practising *vipassanā* meditation, it is important to note attentively the *paramattha* which is happening at the present moment. Only at the present moment can the real nature or *dhamma* be perceived. *Dhamma* cannot be experienced by noting the shapes and forms of the objects (*paññatti*). They are to be discarded. *Dhamma* can be experienced distinctly only by noting the nature of the phenomenon.

**Motto:** Discard the *paññatti*,  
*Paramattha* must truly be noted.

If one wants to practise proper *vipassanā* meditation, forms and shapes (*paññatti*) must be discarded as much as possible. In noting also, the mind must be inclined towards passing away. When someone asks you how to practise proper *vipassanā* meditation, it should be replied that *paññatti* should be discarded as much as possible, while *paramattha* should be noted as much as possible, by inclining the mind towards passings away.

In *samatha* meditation, noting shall be inclined towards permanence and the object of noting also is the concept (*paññatti*). In the practice of *pathavī kasina* one looks at a piece of earth on a small tray with natural eyes. It is better if one can look without closing the eyes. While looking one must note, “earth, earth, *pathavī, pathavī*”, so that the image of this piece of earth will be in one’s mind permanently.

The mind must be inclined towards the permanence in noting. Doesn’t one have to note by inclining one’s mind towards permanence? (It has to be noted thus, Venerable Sir). The object of noting too is *paññatti* and the noting must be inclined towards permanence. Later when the concentration develops, even with closed eyes, one can see this piece of earth permanently in one’s mind-eye, as if seeing it with one’s natural eyes. This phenomenon is known as *uggaha nimitta*.

In the next step of noting, when the concentration gets strengthened, this piece of earth is seen as a brighter and clearer object in one’s mind. Doesn’t one have to note it as permanent? (It has to be noted as permanent, Venerable Sir). The object is just *paññatti* and in noting also, the mind shall be inclined towards permanence. Is this practice, *samatha* or *vipassanā* meditation? (It is *samatha* meditation, Venerable Sir). As a *vipassanā yogi*, doesn’t one should know *samatha* meditation? (One should know thus, Venerable Sir). Yes, one should know.

**Motto:** Observing and noting  
 On objects of *paññatti*  
 As being permanent is *samatha*.



In *samatha* meditation, the object of noting is *paññatti* and the noting mind is inclined towards permanence, whereas in *vipassanā* meditation, the object of noting is *paramattha* and the noting mind is inclined towards impermanence. In *vipassanā* meditation, doesn't one have to note only on the phenomenon (*paramattha*) as object? (One has to note thus, Venerable Sir).

**Motto:** Observing and noting

On objects of *paramattha*

As being impermanent is *vipassanā*.

Now the difference between *samatha* and *vipassanā* meditation is clearly known. When the *yogis* are asked what meditation are they practising? They will answer that they are practising *vipassanā* meditation, Venerable Sir). Isn't it important to practise proper *vipassanā* meditation? (It is important, Venerable Sir). Every now and then, some individuals learning scriptures (*pariyatti*) study practising (*patipatti*) individuals. Hence, to explain it is a simple way so as to make them appreciate and want to practise *vipassanā* meditation, the difference between *vipassanā* and *samatha* practices should be clearly understood.

Some individuals are well-versed in learning *pariyatti* but are lacking in *patipatti* *ñāṇa*, so they could not understand it. A person who was a former master of a *yogi* in his younger days, told the *yogi*, "Your way of noting rising, falling, sitting, touching is neither the way of *samatha* nor *vipassanā* meditation. You are noting wrongly". The *yogi* became doubtful and unhappy. In order not to be as such, shouldn't one know the difference between the

noting of *samatha* and *vipassanā* meditation? (One should know, Venerable Sir).

To note the *paramattha* in rising, is to note the strong pressure and tautness, and in falling it is to note the nature of slackening and reducing pressure.

**Motto:** Pushing, tautening or slackening

Is *vāyo dhātu*,

Note this, noble *yogi*.

It is the description of the characteristics of *vāyo dhātu*. In rising, isn't tautness and pushing evident? (It is evident, Venerable Sir). In falling, isn't slackening evident? (It is evident, Venerable Sir). Are you noting *paññatti* or *paramattha*? (Noting *paramattha*, Venerable Sir). Does one have to incline the mind towards permanence or impermanence in noting? (Must incline towards impermanence, Venerable Sir). On being asked, can one answer that one is practising proper *vipassanā* meditation? (One can answer, Venerable Sir).

When asked and if the *yogi* cannot answer, he will be disturbed. A *pariyatti* master of his younger days had told the *yogi*, "What you are noting is neither *samatha* nor *vipassanā* meditation," oh, he felt so uncomfortable. He is having doubts on the benefit of practising *vipassanā* meditation. In order not to be as such, should not this audience and the *yogis* know? (It should be known, Venerable Sir).

Cannot one say that proper *vipassanā* is noting the *paramattha* and inclining the mind towards

impermanence? (One can say thus, Venerable Sir). On inclining one's mind towards impermanence and dissolution, impermanence (*anicca*), suffering (*dukkha*), and uncontrollability (*anatta*) can be perceived.

*Vividhena aniccādiākārena passatīti vipassanā.*

*Vividhena aniccādiākārena* = on various characteristics of *anicca* and so on; *passatīti* = it is being noted. *Iti tassamā* = thus, because the noting has to be done on various characteristics of *anicca* and so on; *vipassanā*= (it is) called *vipassanā*

Noting the phenomena of rising, falling, sitting, touching, lifting, pushing, dropping and so on, in terms of various characteristics of impermanence (*anicca*), suffering (*dukkha*), and uncontrollability (*anatta*) is known as *vipassanā* meditation. One should not have doubts over it. Hence, by practising *vipassanā* meditation thus, and on reaching *bhanga ñāṇa*, and on perceiving passings away, noting may be done at the six doors (*dvāras*) as well. For those individuals with strong *samādhi ñāṇa*, they can note through the eyes as “seeing” and through the ears as “hearing”. The individuals who can note at the ear are distinctly more in number than those at the eye. One can note at the nose, “smelling, smelling”; at the tongue, “eating, chewing”. One had already been able to note at the body, and the mind is able to note “thinking, planning”.

Due to the objects of clinging, thoughts may appear and when noted as, “thinking, planning”, each of them passes away at evening noting. They are experienced by the individuals with strong *samādhi ñāṇa*. When the

*samādhi ñāṇa* becomes powerful, the passing away of the noting mind can also be perceived. On perceiving the passing away, impermanence is truly known. Thus, the wisdom to realize, *anicca*, *dukkha* and *anatta* is gained.

By starting to note at the door of the body, (*kāya dvāra*) when *bhanga ñāṇa* is reached, noting can be done at any of the six doors (*dvāra*) as well, by noting at the eyes, or ears, or nose, or tongue, or body, or mind. As soon as all these six doors are well guarded, this audience will attain the noble *dhamma* that they aspire for.

Due to a problem during the life time of the *Buddha*, it was explained by an *arahat samanera* that all these six doors cannot be kept closed at the same time. Five doors are to be kept closed and the noting is to be done at the remaining one.

At one time, the *Buddha* was residing at *Jatavana* monastery in *Savatti*. There was a chief known as Ashin *Poṭṭhila* who taught sacred texts and presided over 18 major sects of learned personnels. He himself could recite the three *pitakas* thoroughly. Everyday he was very busy teaching the scriptures to the *sanghas*, by day and by night.

Very often, he went to the *Buddha* to pay homage. The *Buddha* said, “*Tuccha Poṭṭhila*, useless *Poṭṭhila*, go away”, and so on. He pondered, “Why is it so? I am busy teaching the scriptures to the *sanghas*, by day and by night, for the *sāsana* and yet the *Buddha* said that I am useless. It certainly is not alright. Why?”

Being a wise person, on pondering over the matter, didn't he realize that the *Buddha* said so because he has not attained the noble *dhamma* yet. (He realized thus, Venerable Sir). After saying that he would be going away, he retired to the forest as a recluse.

He went to a forest monastery, 120 *yojanas* away. There were 30 *sanghas* and all of them were *arahats*. He approached the eldest *thera* and said, "Venerable Sir, please be my refuge. Please teach me how to meditate". The eldest *thera*, knowing that *Poṭṭhila* is a learned and proud person who could recite the three *pitakas* thoroughly could not be taught the method of meditation. So the elder replied, "We are the ones who have to take refuge in you since you are the learned person who can recite the three *pitakas* thoroughly. We have to ask you the method of meditation. I cannot help you in this respect. It will be better to go to the next senior most *thera*."

The *thera* who was second in seniority replied in the same manner. He was not accepted as a pupil to be taught *kammaṭṭhāna dhamma*. The third *thera* also rejected him and so also all the *theras* successively, down to the last one, the seven-year old *arahat samanera* monk. He said, "Venerable *samanera*, please be my refuge. You are the only one left, Venerable Sir, please be my refuge and teach me how to practise *kammaṭṭhāna dhamma*."

The *samanera* replied, "Venerable Sir, what are you talking about? I am young and not well-versed in the scriptures. I should be the one who should ask you for the method

of practising *kammaṭṭhāna dhamma*.” and thus he was rejected again. Now he had no one left to rely on and so he asked the *samanera*, “Dear *samanera*, now I have no one to rely on except you. Please have compassion by supporting me and giving me the method of practising *kammaṭṭhāna dhamma*.”

Then the *samanera*, knowing that Ashin *Poṭṭhila* had swallowed his own pride, thought that it was time to teach him the *dhamma*. He asked, “Venerable Sir, will you be able to follow my instructions completely?”

“I will follow them completely. If you *samanera*, wishes me to jump into a bonfire, I will do so”. “There is no bonfire, but over there is a big pond, can you see that, Venerable Sir?”

“Yes, I can see that”.

“Venerable Sir, you must get into the pond, with the new robes you are wearing now.”

At this first command, he got into the pond and when the rim of his robes got wet, the *samanera* ordered him to come back.

“Venerable Sir, please return now”.

At once he came back.

“Now, I will give you the method of practising *kammaṭṭhāna dhamma*, Venerable Sir, please pay attention and listen. In a forest there is a mound with six openings. Inside the mound, lived a lizard. When a man wants to catch that lizard, he has to close the five openings and wait at the last one”, said the *samanera*.

“Venerable Sir, also in your *santāna* there are six doors (*dvāras*), namely, the doors of eyes, ears, nose, tongue, body and mind. You are to close the five of them and note at the remaining one”, explained the *samanera*. Ashin *Poṭṭhila* was very pleased with the explanation given by the *samanera* and said, “Dear *samanera*, just with this explanation, your instructions on *kammaṭṭhāna dhamma* is complete for me. It was like shining a touch-light on valuable things in a dark room”. He practised diligently and very soon became an *arahat*. Is not the method of *kammaṭṭhāna dhamma* given by the *samanera* appropriate? (It is appropriate, Venerable Sir).

How many holes are to be kept closed? (Five holes are to be kept closed, Venerable Sir), like waiting at a hole to catch the lizard, noting must be done at one door. Five doors of eyes, ears, nose, tongue and body are to be kept closed. Where should the noting be done? (It must be done at the mind-door (*manodvāra*), Venerable Sir). If the noting can be done as such are not the other five doors also well guarded? (They are well guarded, Venerable Sir).

At which door should the object be noted when it strikes the eyes? (It must be noted at the mind-door (*manodvāra*), Venerable Sir). At which door should the object be noted when it strikes the ears? (It must be noted at the *manodvāra*, Venerable Sir). The object that strikes the nose.....? (must be noted at the *manodvāra*, Venerable Sir). The object that strikes the tongue.....? (must be noted at the *manodvāra*, Venerable Sir). The object that strikes the body.....? (must be noted at the *manodvāra*, Venerable Sir). Don't you

have to note at one door? (It is to be noted at one door, Venerable Sir). Is not it like watching made by a man at a hole to catch the lizard? (It is likened thus, Venerable Sir). Yes, it is likened thus.

On considering logically, a question may arise, will it be possible to note at the mind-door (*manodvāra*) which is a different place, when an object strikes the eye, Venerable Sir? An object strikes the eye, or ear, or nose, or tongue, or body, but the noting is done at a different place. Is it not like this, Venerable Sir? This is how it might be questioned. Those who want to study logically and scientifically might like to ask thus. If so there is an answer.

The five objects which strike at the five sense-doors are known at the mind-door at once. For example, say the birds come to rest on a tree top at noon. As soon as the birds perch on the tree top, are not their shadows cast at once on the ground? (They are cast at once, Venerable Sir). Does not the man under the tree know this? (He knows this, Venerable Sir). On seeing the shadows, does he not know that, Oh! there are birds on the tree top? (He knows thus, Venerable Sir).

In the same manner, the objects that strike the five sense-doors are known at the mind door at once. So is it not possible to note at the mind door? (It can be noted thus, Venerable Sir). This is how the commentary (*aṭṭhakathā*) teachers have explained by giving the above example.



Let us recite the motto.

**Motto:** Likened to birds perched on a tree top,  
At once, cast are their shadows on the ground.  
The striking of the five objects at the sense-doors  
Is known at the mind-door immediately.

As soon as the birds perch on a tree top, their shadows are cast immediately on the ground. Does not a man underneath know that the birds have come? (He knows, Venerable Sir).

No sooner than the five objects strike the respective sensitivities of eyes, ears, nose, tongue, or body, the sparks are immediately formed at the mind-sensitivity or the mind-door, likened to the birds' shadows. Then cannot one be able to note, "seeing, seeing: hearing, hearing: smelling, smelling: eating, eating or touching, touching?" (Can be noted thus, Venerable Sir). Watching at the mind door only to note, is it not like the man watching to get the lizard? (It is like that, Venerable Sir). Yes, it is very much like that.

Is not the method of practising *kammaṭṭhāna dhamma* given by the *samanera*, the same as the one that this audience is practising? (It is the same, Venerable Sir). Also the method given by the *arahat theras* and that given by the *Buddha* is the same. No sooner than the six sense-doors (*dvāras*) are well guarded, this audience will reach the blissful *nibbāna* that they have aspired for. There are many instances of people realizing

*nibbāna* during the life time of the *Buddha* by being able to guard them securely.

At one time many a monk approached the *Buddha* to ask for the method of practising *kammaṭṭhāna* meditation and then went away to find a place where they could meditate.

They reached a remote place in the country and observed the rains retreat there. The people of the place very carefully looked after the monks who were practising ardently. In the middle of the rains retreat period, due to being a remote place, rebels and bandits came and give them trouble by looting, destroying, burning and killing. Hence, these people could not look after the monks any more.

Outside the town, the people had to dig moats, and in the town, had to build walls and gates. When they could not look after the monks, the monks had to go on living in great hardship. At the end of the rains retreat period the monks came back to where the *Buddha* was. On arrival, the *Buddha* greeted them and asked, “Dear sons, the *bhikkhus*, were you all well and happy during the rains retreat period? Did you have enough alms-food?”

The monks replied, “Venerable Sir, we went to a remote place in the countryside and stayed there during the rains retreat period and meditated, but we did not realize any *dhamma*. From the beginning of the *vāssa* to the middle of it, we meditated comfortably. At the middle of the *vāssa*, due to the rebels siezing the place,

the people of that town could not look after us anymore. Hence, we had to go on living in great hardship.

The *Buddha* expounded in *Pāli*:

*Alaṃ bhikkhave mā cintayittha phāsuvihāronāna  
niccakālaṃ dullabho*

*Bhikkhave* = dear sons, the monks, who can foresee the dangers of the *saṃsāra* by reflection; *alaṃ mā cintayittha* = do not fancy in this way or that way; *phāsuvihāronāna* = being to be in a pleasant state is; *niccakālaṃ* = always; *dullabho* = is a difficult thing to attain.

Do not think of this pleasantness or unpleasantness. To attain *dhamma* for yourself is the most important thing. Just like the people who have to securely guard their town, guarding one's eyes, ears, nose, tongue, body and mind faculties is of utmost importance. Then the *Buddha* uttered a verse (*gāthā*) in *Pāli*:

*Nagaraṃ yathā paccantaṃ, guttaṃ santarabāhiraṃ  
Evaṃ gopetha attanaṃ, khaṇo ve mā upaccagā  
Khaṇṇātitaṃ hi socanti, nirayamhi samappitā.*

*Paccantaṃ* = a remote: *nagaraṃ* = town: *santarabāhiraṃ* = from inside and outside; *guttanyathā* = like securely guarding; *evaṃ* = in the same manner; *attanaṃ* = one's *khandhā* or one's eye, ear, nose, tongue, body and mind faculties; *gopetha* = properly guarded; *khaṇo* = the opportune time of *Buddha*'s enlightenment; *ve* = in fact; *māupaccagā* = should not be allowed to pass; *khaṇṇātitaṃ* = those who allowed to pass the opportune time of *Buddha*'s enlightenment; *nirāyami* = at *nirāya*, hell;

*samappitā* = shall land; *socantiaṇusocanti* = suffer repeatedly; *iti* = thus; *bhagavā* = the *Buddha*; *avoca* = expounded with wisdom led by compassion.

*Sādhu! Sādhu! Sādhu!*

Dear sons, the monks, do not think of unpleasantness and pleasantness. The people of a remote town have to guard their town securely, likewise, the individuals have to guard their own eye, ear, nose, tongue, body and mind faculties securely.

Guarding securely could be done only at the opportune time of the enlightenment of the *Buddha*. If one let this opportune time to pass by, one will meet with many sufferings in the *samsarā*, such as suffering in hell (*niraya*) expounded the *Buddha*. Then the *Buddha* gave meditation instructions to the monks, whereby they practised so ardently that they became *arahats*.

By being able to guard the six doors of eye, ear, nose, tongue, body and mind, the six controlling faculties (*indriyas*), what happen to those monks? (The monks became *arahats*, Venerable Sir). Yes, they became *arahats*.

Here, the *Buddha* expounded with an analogy, the town; the rebels, robbers and thieves; and the guards. How many kinds are there? (There are three kinds, Venerable Sir). Similarly, in one's *santāna*, there are six inner bases (*ajjhātikāyatana*s) likened to the town; six outer bases (*bāhirāyatana*s) of visible object, audible object, odorous object, sapid object, tangible object and

cognizable object likened to the rebels, robbers or thieves; and the four foundations of mindfulness (*satipaṭṭhānas*) likened to the guards.

In the *santānas* of this audience, there are six sensitivities of eye, ear, nose, tongue, body and mind, likened to the area of the town to be destroyed by the rebels, robbers or thieves. To remember this, a motto shall be recited.

**Motto:**As an example,  
Six inner bases are likened to  
The area of the town.

This means the six sensitivities, eye-sensitivity, ear-sensitivity, nose-sensitivity, tongue-sensitivity, body-sensitivity and mind-sensitivity are likened to the area of the town to be robbed and destroyed by the rebels.

The six external bases (*bahirāyatanas*) of sight, sound, smell, taste, touch and mind cognition are likened to the rebels, robbers or thieves.

**Motto:**As an example,  
Six external bases are likened to  
The thieves.

The six objects are likened to robbers or thieves. As the robbers and thieves looted, killed, burned and destroyed the town, the six objects on striking the respective six sensitivities, destroyed the wholesomeness (*kusala*) that they have no chance to arise. When one cannot note, what will happen? (Unwholesomeness, (*akusala*) will arise,

Venerable Sir). Hence, these six objects are likened to the robbers or thieves.

In fact, the six objects cannot rob or destroy. Due to these six objects, *lobha*, *dosa* and *moha* in one's *santāna* have destroyed the wholesomeness (*kusala*) is it not? (They have destroyed them, Venerable Sir).

In this *dhamma* talk, as a metaphor *lobha*, *dosa* and *moha* are referred to as the cause, the six objects are referred to as robbers or thieves.

The four foundations of mindfulness (*satipaṭṭhāna dhamma*), what are they likened to? (They are likened to the armed town-guards, Venerable Sir). When the six objects strike the six respective sensitivities (*dvāras*) does not one have to note, “seeing, seeing: hearing, hearing: smelling, smelling; eating, eating; touching, touching; thinking, planning?” (One has to note thus, Venerable Sir). How does one have to note? (One has to note by means of *satipaṭṭhāna dhamma* practice, Venerable Sir). The four *satipaṭṭhāna dhammas* are likened to town guards.

**Motto:**As an example,  
*Satipaṭṭhāna* are likened to  
 The town guards.

Hence, one can practise the four *satipaṭṭhāna dhammas* when the six objects strike the respective six sensitivities (*dvāras*) as, “seeing, seeing: hearing, hearing: smelling, smelling; eating, eating; touching, touching; thinking, planning,” and the six *dvāras* are securely guarded.

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Then, one can attain the bliss of *nibbāna*, the extinction of all sufferings as one has aspired for.

Today by virtue of listening to this *dhamma* talk on *Ārammaṇa Paccayo* may you be able to follow, practise and develop accordingly and may you be able to realize the noble *dhamma* and the bliss of *nibbāna*, the extinction of all sufferings, that you have aspired for, swiftly and with ease of practice.

(May we be endowed with the blessings, Venerable Sir).

*Sādhu! Sādhu! Sādhu!*

## Translator's note on *Ārammaṇa Pccayo*

### 1. The six *ārammaṇa* (objects)

<i>Rūpārāmmaṇa</i>	=	visible object
<i>Saddārāmmaṇa</i>	=	audible object
<i>Gandhārāmmaṇa</i>	=	odorous object
<i>Rasārāmmaṇa</i>	=	sapid object
<i>Phoṭṭhabbārāmmaṇa</i>	=	tangible object
<i>Dhammārāmmaṇa</i>	=	cognizable object

### 2. The six *dvāras* (doors) or the six sensitivities

<i>Cakkhu dvāra</i>	=	eye-sensitivity
<i>Sota dvāra</i>	=	ear-sensitivity
<i>Ghāna dvāra</i>	=	nose-sensitivity
<i>Jivhā dvāra</i>	=	tongue-sensitivity
<i>Kāya dvāra</i>	=	body-sensitivity
<i>Mano dvāra</i>	=	mind-sensitivity

### 3. The six *viññānas* (consciousnesses)

<i>Cakkhu viññāna</i>	=	eye-consciousness
<i>Sota viññāna</i>	=	ear-consciousness
<i>Ghāna viññāna</i>	=	nose-consciousness
<i>Jivhā viññāna</i>	=	tongue-consciousness
<i>Kāya viññāna</i>	=	body-consciousness
<i>Mono viññāna</i>	=	mind-consciousness



## Mottos in this book

- ⇒ Visible-, sound, smell, taste, touch  
And mind objects  
Are truly known as stimulators
- ⇒ Eye, ear, nose, tongue, body  
And mind  
Are truly known as receptors.
- ⇒ The six consciousnesses  
That arise  
Are truly known as sparks.
- ⇒ Observing and noting on objects of  
*Paññatti* as being permanent  
Is *samatha*.
- ⇒ Observing and notion on objects of  
*Paramattha* as being impermanent  
Is *vipassanā*.
- ⇒ Likened to birds perched on a tree top,  
At once, cast are their shadows on the ground.  
The striking of the five objects with the sense-  
doors  
Is known at the mind-door immediately.
- ⇒ As an example  
Six inner bases are likened to  
The area of the town.
- ⇒ As an example  
Six external bases are likened to  
The thieves.
- ⇒ As an example  
*Satipaṭṭhānas* are likened to  
The town guards.