

**Paṭṭhāna and Vipassanā (15)**

**ATTHI PACCAYO**

**(Presence Condition)**

by

**Ashin Kuṇḍalābhivamsa**  
**Saddhammaramsī Yeiktha Sayadaw**

**Translated by Daw Than Than Nyein**

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**Ashin Kuṇḍalābhivamsa**

**Mahasi Nayaka  
Aggamahākammaṭṭhānācariya  
Abhidhajamahāraṭṭhaguru**

**Saddhammaramsī Yeiktha Sayadaw**

**Translated by Daw Than Than Nyein**

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*Atthi Paccayo*

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## ***Atthi Paccayo***

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Paṭṭhāna and Vipassanā (15) *Atthi Paccayo*

## Paṭṭhāna and Vipassanā (15)

### Atthi Paccayo

(Presence Condition)

Ashin Kuṇḍalābhivamsa

Today is the fullmoon day of the month of Nattaw, 1353, Myanmar Era (21.12.91). The *dhmma* talk that will be delivered is on *Atthi Paccayo* (Presence Condition) and *Avigata Paccayo* (Non-disappearance Condition). Firstly *Atthi Paccayo* will be discoursed.

It will not be possible to discourse everything, but all the *Pāli* version will be expounded. The exposition of the meaning will however be continued on the coming *uposatha* days. *Atthi Paccayo* in *Pāli* is not so difficult to understand.

In this talk, the headings of the selected four topics given in brief on *Atthi Paccayo* are: *Sahajātatthi*, *Vatthupurejātatthi*, *Ārammana-purejātatthi* and *Vatthārammana-purejātatthi*. Actually in *Atthi Paccayo* there are five main divisions, namely, *Sahajātatthi*, *Purejātatthi*, *Pacchajātatthi*, *Āhāratthi* and *Indriyatthi*. Since this talk will only be given in brief, the topics are given briefly.

First of all *Sahajātatthi* will be discoursed. Later *Vatthu-purejātatthi*, *Ārammana-purejātatthi* and *Vatthārammana-purejātatthi* will be expounded in serial order. Here only the meaning and the explanation of *Sahajātatthi* will be given. In veneration to the *Buddha*, all of you please recite in *Pāli* after me.

*Atthi paccayoti\_*

*Cattāro khandhā arūpino aññamaññāni atthipaccayena paccayo*

*Cattāro mahābhūtā aññamaññāni atthipaccayena paccayo*

*Okkantikkhaṇe nāmarūpani aññamaññāni atthipaccayena paccayo*

*Cittacetāsikā dhammā cittasamutṭhānāni rūpāni atthipaccayena paccayo*

*Mahābūtā upādārūpāni atthipaccayena paccayo*

*Cakkhāyatanāni cakkhaviññāṇadhātuyā taṃsāmpayuttakānañca dhammāni atthipaccayena paccayo*

*Sotāyatanāni sotaviññāṇadhātuyā taṃsāmpayuttakānañca dhammāni atthipaccayena paccayo*

*Ghānāyatanāni ghānaviññāṇadhātuyā taṃsāmpayuttakānañca dhammāni atthipaccayena paccayo*

*Jivhāyatanāni jivhāviññāṇadhātuyā taṃsāmpayuttakānañca dhammāni atthipaccayena paccayo*

*Kāyāyatanamī kāyaviññāṇadhātuyā  
taṁsampayuttakānañca dhammānamī atthipaccayena  
paccayo*

*Rūpāyatanamī cakkhuviññāṇadhātuyā  
taṁsampayuttakānañca dhammānamī atthipaccayena  
paccayo*

*Saddāyatanamī sotaviññāṇadhātuyā taṁsampayuttakānañca  
dhammānamī atthipaccayena paccayo*

*Gandhāyatanamī ghānaviññāṇadhātuyā  
taṁsampayuttakānañca dhammānamī atthipaccayena  
paccayo*

*Rasāyatanamī jivhāviññāṇadhātuyā taṁsampayuttakānañca  
dhammānamī atthipaccayena paccayo*

*Phoṭṭhabbāyatanamī kāyaviññāṇadhātuyā  
taṁsampayuttakānañca dhammānamī atthipaccayena  
paccayo*

*Rūpāyatanamī saddāyatanamī gandhāyatanamī rasāyatanamī  
phoṭṭhabbāyatanamī manodhātuyā taṁsampayuttakānañca  
dhammānamī atthipaccayena paccayo*

*Yāmi rūpamī nissāya manodhātu ca manoviññāṇadhātu  
ca vattanti*

*Tamī rūpamī manodhātuyā ca manoviññāṇadhātuyā ca  
taṁsampayuttakānañca dhammānamī atthipaccayena  
paccayo*

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Today only the meaning and the explanation on *Sahajātatthi* will be given.

*Atthi paccayoti* = *Atthi Paccayo* means; *arūpino* = which are mentality (*nāma*); *cattāro* = the four; *khandhā* = the *nāmakkhandhās*; *aññamaññamī* + *aññamaññassa* = each other (mutually); *atthipaccayena* = by the force of *Sahajātatthi Paccayo*; *paccayo* + *upakārako* = conditioning; *hoti* = are. *Cattāro* = the four; *mahābhūtā* = great primaries; *aññamaññamī* + *aññamaññassa* = each other; *atthipaccayena* = by the force of *Sahajātatthi Paccayo*; *paccayo* + *upakārako* = conditioning; *hoti* = are.

*Okkantikkhaṇe* = at the moment of conception in five-aggregate planes; *nāmarūpanī* = the *nāma* and *rūpa*, that is, mental aggregates at the moment of conception in the five-aggregate plane and the heart base (*hadaya vatthu*); *aññamaññamī* + *aññamaññassa* = each other; *atthipaccayena* = by the force of *Sahajātatthi Paccayo*; *paccayo* + *upakārako* = conditioning; *hoti* = are.

*Cittacetāsikā* = which are the *cittas* and *cetasikas*; *dhammā* = the *nāmakkhandhās*; *cittasamuṭṭhānānamī* = which has consciousnesses as the cause for its arising; *rūpānamī* = the *cittajarūpas*; *atthipaccayena* = by the force of *Sahajātatthi Paccayo*; *paccayo* + *upakārako* = conditioning; *hoti* = are.

*Mahābhūtā* = The four great primaries; *upādārūpānamī* = on derived matters (*rūpa*); *atthipaccayena* = by the force



of *Sahajātatthi Paccayo*; *paccayo + upakāra* = conditioning; *hoti* = are. *Iti* = thus; *bhagavā* = the *Buddha*; *avoca* = expounded with wisdom led by compassion.

*Sādhu! Sādhu! Sādhu!*

*Sahajātatthi Paccayo* is similar to *Sahajāta Paccayo*. The only slight difference appears near the end of the verse where some minor explanations are lacking. The top five factors are the same as that of the *Sahajāta Paccayo*. The first factors, *Cattāro khandhā arūpino* is the four *nāmakkhanda*s, such as *ve*, *sañ*, *sañ* and *viñ*. *Ve* is *vedanakkhandhā*, *sañ* is *saññakkhandhā*, *sañ* is *sañkhākkhandhā* and *viñ* is *viññakkhandhā*. If these four *nāmakkhanda*s has to be mentioned in full, it involves all the 89 *cittas* and 52 *cetasikas*, and they are the conditioning state (*paccaya*).

*Aññamaññamī + aññamaññassa* = to each other or mutually means that on the conditioning state as well as on the conditioned state there are only these four *nāmakkhanda*s: *vedanā*, *saññā*, *sañkhāra* and *viññāna* present. That means the conditioning state and the conditioned state have the same 89 *cittas* and 52 *cetasikas*. Why? They have them because the conditioning state and the conditioned state are mutually conditioning one another.

When *vedanā* is the conditioning state (*paccaya*), *saññā*, *sañkhāra* and *viññāna* are the conditioned state (*paccayuppana*). When *vedanā* and *saññā* are the conditioning state, *sañkhāra* and *viññāna* are the

conditioned state. When *saṅkhāra* and *viññāṇa* are the conditioning state, *vedanā* and *saññā* are the conditioned state. When *viññāṇa* is the conditioning state, *vedanā*, *saññā* and *saṅkhāra* are the conditioned state. In rotation, they are mutually conditioning each other so that all of them are involved.

On the conditioning state there are all four *nāmakkhandhās*. In elaboration all 89 *cittas* and 52 *cetasikas* are involved. On the conditioned state too, since the conditioning is mutual, there are also four *nāmakkhandhās* such as *vedanā*, *saññā*, *saṅkhāra* and *viññāṇakkhandhās*. In elaboration, there are all 89 *cittas* and 52 *cetasikas*. Why are the conditioning state and the conditioned state the same? They are the same, because they are mutually conditioning one another.

In the wisdom of the *Buddha*, the above mentioned conditioning was perceived very swiftly. When *vedanā* is the conditioning state (*paccaya*), *saññā*, *saṅkhāra* and *viññāṇa* are the conditioned state (*paccayuppana*), and as soon as the conditioning arises, it passes away. The arisings and passings away are very very fast so that in the time taken by a snap of the fingers or a flash of lighting, there are about one billion (10,000,000 x 100,000) passings away. These very fast arisings and passings away were evident only in the wisdom of the *Buddha*.

It cannot be evident in the wisdom of this audience. Even then, when the *vipassanā ñāṇa* gets powerful, it can be quite evident to a good extent. The individuals with strong *samādhi ñāṇa*, on reaching *bhaṅga ñāṇa* and on, noting *vedanā*, the very fast passing away of the *vedanā* as

soon as it is being noted can be perceived. Some *yogis* perceive many passings away in one noting like seeing the firework exploding in flares. But most of the *yogis* perceive the passing away one at a time in each noting.

Some *yogis* who do not have much general knowledge reported, “Venerable Sir, it is said that in one noting, there may be one passing away, but when I noted, there are so many passings away like fireworks exploding. Is my noting going wrong? I think my noting is going wrong”.

“No, your noting is not going wrong. Because of strong *samādhi ñāṇa*, the very fast passings away are perceived. These fast passings away can be perceived only on practicing *vipassanā* meditation”.

This is a brief explanation on “*Cattāro khandhā arūpino aññamaññam atthipaccayena paccayo*”. The elaborate explanation will be given later.

In “*Cattāro mahābhūtā aññamaññam atthipaccayena paccayo*”, the four *mahābhūtās* are the four elements: *pathavī*, *āpo*, *tejo* and *vāyo*. These four elements are the conditioning state (*paccaya*). According to *aññamaññam*, the conditioned state also is made up of these four elements. Are the conditioning state and the conditioned state the same? (They are the same, Venerable Sir).

Mutually or conditioning each other means, that when *pathavī* is *paccaya* (cause), *āpo*, *tejo* and *vāyo* are *paccayuppana* (effect). When *pathavī* and *āpo* are *paccaya*, *tejo* and *vāyo* are *paccayuppana*. When *tejo* and *vāyo* are *paccaya*, *pathavī* and *āpo* are *paccayuppana*. When *vāyo* is *paccaya*, *pathavī*, *āpo* and *tejo* are *paccayuppana*. The four *mahābhūtās* are present on the

*paccaya* side and also the same four *mahābhūtās* are also present on the *paccayuppana* side. Hence, they are said to be conditioning each other mutually. (This conditioning can be called *Sahajātatthi Paccayo*. Also it can be called *Aññamañña Paccayo*, in other words *Sahajāta Paccayo* is the greater or main case of arising together, and *Aññamañña Paccayo* is the lesser or minor case of arising together. This fact must also be known).

The next or the third factor is *Ukkantikkhane nāma rūpani*. *Nāma* is the 15 *paṭisandhi namakkhandhās* at the moment of conception in the five-aggregate plane, and *rūpa* is the heart base. At the very moment of arising of *paṭisandhicitta* (*paṭisandhicittakhaṇa*), that is, at *uppa + thī + bhan* of *cittakhaṇa*, these *nāma* and *rūpa* are conditioning one another. In other words, the mental aggregates (*nāmakkhandaḥās*) at the moment of conception (*paṭisandhi*) in the five-aggregate plane is conditioning the heart base (*hadaya vatthu*) at that moment by the force of *Sahajātatthi Paccayo*. Being *Aññamaññani* the heart base is also conditioning the 15 *paṭisandhināmakkhandaḥās* in the five-aggregate plane at the very moment of that *citta* of conception (*cittakhaṇa*).

These phenomena cannot be distinct in the wisdom of the ordinary individuals, the disciples or this audience. But it is distinct in the wisdom of the *Buddha*, and because he had expounded it, this audience have the chance to know it. This *dhamma* expounded by the *Buddha* is so profound, difficult and subtle, and this audience, being born as humans, have the opportunity to know it in this life. If this

audience were born in other realms, they may not have the chance to know this *dhamma*.

The next or the fourth factor is “*Cittacetāsikā dhammā...*” As *nāmakkhandhās*, only the 75 *cittas* can produce *rūpa*. 10 *Pañcaviññānavi* as well as 4 *arūpavipāka cittas* cannot produce *rūpa* and they must be exempted from the 89 *cittas* and hence, 75 *cittas* remain, and all the 52 *cetasikas* as well.

*Cittasamuṭṭhānānamī rūpānamī* means *cittajarūpa* or *paṭisandhikammajārūpa*. Here *cittas*, *cetasikas* and *rūpas* cannot condition each other mutually. Only *cittas* and *cetasikas* can produce *cittajarūpa* but not vice versa, that is, *cittajarūpa* cannot produce *cittas* and *cetasikas*. Hence, it is not the mutuality condition. Can one say the conditioning is mutual to one another? (It cannot be said so, Venerable Sir). Yes, it cannot be said so.

*Citta* and *cetasika dhammas* are likened to a tree, that is, 75 *cittas* and 52 *cetasikas* on the conditioning state are likened to a tree. According to “*Cittasamuṭṭhānānamī rūpānamī*”, *cittaja-rūpas* are likened to the shade of that tree. Can a big tree produce a shade? (It can, Venerable Sir). The tree can produce its shade. Can the shade produce the tree? (It cannot, Venerable Sir). Yes, it cannot do so. In the same manner, the *cittajarūpas* cannot produce *cittas* and *cetasikas*.

The fifth factor is “*Mahābhūtā upādārūpānamī atthipaccayena paccayo*”. *Mahābhūtās* the four great primaries, are *pathavī*, *āpo*, *tejo* and *vāyo*. *Upādārūpānamī* means the 24 derived matters (*rūpa*). The four great primaries are the conditioning state (cause) and the derived

*rūpas* are the conditioned state (effect). Derived matters (*upādārūpas*) have to depend on the great primaries for their arising and they themselves are very subtle. These derived *rūpas* cannot condition each other.

The four *mahābhūtās* (*paccaya*) are likened to a tree. The derived matters (*upādārūpas*) are likened to the shade of that tree. *Mahābhūtās* can condition to produce the *upādārūpas* but the *upādārūpas* cannot produce the *mahābhūtās*. These are the brief explanations of the five factors of *Sahajātatthi Paccayo*.

In *Sahajātatthi Paccayo*, the first factor is the *nāmas* are conditioning each other. The second factor is the *rūpas* are conditioning each other. The third factor is the *nāma* and *rūpa* are conditioning the *nāma* and *rūpa*. The fourth factor is *nāma dhammas* are conditioning the *rūpa dhammas*. The fifth factor is the *rūpas* are conditioning each others. Even to know this much is quite appropriate. Is it not more proper than reciting without knowing anything? (It is proper, Venerable Sir). Yes, it is proper.

The factors in which mutual conditioning taking place was evident only in the wisdom of the *Buddha*. The factors in which the conditioning is not mutual may be evident to the individuals who are practicing *vipassanā* meditation.

Here, since most of you in this audience are *vipassanā yogis*, *vipassanā* meditation is also one of the main factors. After listening and understanding the phenomena in *Paṭṭhāna desanā*, one must be able to look for the object of noting and note it in *vipassanā* meditation. Is it not to be noted like this? (It is to be noted as such, Venerable Sir). Yes, it is to be noted.

In “*Cattāro khandhā arūpino*”, *vedanā*, *saññā*, *saṅkhāra* and *viññāṇa*, all of them can be noted. The most prominent item to be noted is *vedanā*, and it is noted mostly and evidently.

In practicing meditation, the three kinds of *vedanā* are encountered. Firstly, unpleasant feeling (*dukkha vedanā*), secondly pleasant feeling (*sukha vedanā*) and thirdly the equanimity feeling neither *dukkha* nor *sukha vedanā* (*adukkhamasukha vedanā*) are encountered. One must note the feeling (*vedanā*) mostly. When one can note and overcome these three kinds of *vedanā*, one can realize the noble *dhamma* which one has aspired for.

Noting can be done on *saññā* and *saṅkhāra* but they are very few. *Viññāṇa* can also be noted. At the beginning of practising *vipassanā* meditation the noting mind, the consciousness (*viññāṇa*), does not always stay exactly on the noted object. The mind wanders to the pagodas, meditation centres, shopping malls, house-work and so on. Here how can one describe the wandering mind? It must be referred to as *viññāṇa*. In noting the wandering mind, or planning or thinking, what is one noting? (One is noting the *viññāṇa*, Venerable Sir). Yes, it is noting the *viññāṇa*. *Vipassanā yogis* usually get more heartened only when they are in *vipassanā* meditation. From where can one note to experience *dhamma*? One is more pleased when one knows the scope of practice for *vipassanā* meditation. Hence, one experiences the *vedanā* first and foremost. As mentioned earlier, there are three kinds of *vedanā*. Out of these three kinds, in *dukkha vedanā dosa* dwells (*paṭigānussaya*). When one cannot overwhelm this

*dukkha vedanā* by noting, can one gain the noble *dhamma* with *dosa* tagging along? (One cannot, Venerable Sir). Yes, one cannot. It is most evident that one cannot gain the noble *dhamma*.

Later, the second experience is encountering *sukha vedanā*. What is dwelling in this *sukha* or pleasant *vedanā*? In *sukha vedanā*, craving (*lobha*) dwells (*rāgānusaya*). Can one gain noble *dhamma* with *lobha* tagging along? (One cannot gain, Venerable Sir). Yes, one cannot gain it. Hence, one must try to abandon this *rāgānusaya*. Unless one can abandon *rāgānusaya* one cannot gain the noble *dhamma* which one has aspired for.

Next, in neither *dukkha* nor *sukha* feeling (*adukkhamasukha vedanā*), that is, intermediate *vedanā*, what is dwelling? *Moha* dwells (*avijjānusaya*). With *avijjānusaya* tagging along, can one gain *dhamma*? (One cannot gain, Venerable Sir). Yes, one cannot gain. One must be very careful about this.

In this audience, are not there many individuals who want to practise to attain *dhamma* in this very life? (There are many, Venerable Sir). They intend to, at least, reach the stage, where the door to *apāya* is closed. Can these individuals attain *dhamma* without abandoning the *kilesa* dwelling in the *vedanās*? (They cannot, Venerable Sir). Yes, they cannot attain *dhamma*. Hence, one must know which *kilesa* is dwelling in which *vedanā* and the method to abandon them. When one can abandon the dwellings of *kilesa*, one can attain the stages of noble *dhamma* starting from the stage where the door to *apāya* is closed.



In the beginning of the practice, one meets *vedanā* distinctly. According to the tradition of the benefactor Most Venerable Mahasi Sayadaw, this audience, when about to practise meditation, shall go to a quiet place, and sit down in a position where one can stay for long, either with legs crossed or bent under, keeping the head and the back straight, with closed eyes. Where must one keep the mind to note? (One must keep the mind on the abdomen, Venerable Sir).

Since it is said that the body must be kept straight, one tends to keep it taut purposely. It should not be done like this. Due to excess *virīya*, when the body is kept very taut, one cannot note at the precise present moment. The back and the head must be kept straight in the normal way. If more effort is put in to keep the body as straight as possible, the *yogi* is having *kayikavirīya* in excess and therefore there can also be excess in *cetasikavirīya*. When the *virīya* is in excess the noting cannot be done at the precise present moment (*paccuppana*). *Dhamma* cannot be realized when the noting is not at *paccuppana*.

The nature of *dhamma* is only present exactly at the present moment. *Vipassanā yogi* should especially keep this fact in mind. Even when it is one hair's breath or a second out of phase, even though one notes, it does not amount to noting and as a result, one cannot realize the *dhamma*. Hence, is it not important to note at the precise present moment? (It is important, Venerable Sir). To be right at the present, the body must be kept neither lax nor taut. According to the middle way (*mijjhimapatipadā*) the back and the head must be kept erect, in the normal

way without being lax or taut, and also the mind must be kept as such in noting.

When one breathes in and as air enters the abdomen, it rises gradually stage by stage, and this phenomenon must be noted as rising. When one breathes out, as air goes out, the abdomen falls gradually stage by stage, and that must be noted as falling. In noting two steps as rising and falling, if the mind is not stable yet but still wavering, one should note three steps such as rising, falling and touching. Touching means the touching of the floor and the buttock, or the phenomenon of hardness or hotness is to be noted as touching.

Since this is the noting done in *vipassanā* meditation, the shapes and forms must be abandoned as much as possible. When the mind becomes stable in noting rising, falling and touching, continue this way of noting in three steps. If the mind is still unstable then note in four steps such as rising, falling, sitting and touching.

In noting sitting, concentrate on the posture of the upper part of the body as a whole and note as sitting. When noting sitting, discard the shapes of head, body, legs and hands as much as possible. The wind element due to the intention to sit has propped up the body to be taut, and it is noted as sitting. Since this is the noting in *vipassanā*, the shapes and the forms of matter must be abandoned as much as possible. If the yogi is noting the shapes and forms (*paññatti*) the progress in *dhamma* will be very much slow. Do the *yogis* practising *dhamma* want the progress to be slow? (They do not, Venerable Sir). Every now and then they reported that they do not want the progress in *dhamma* to be slow and so they must abandon

noting the shapes and forms of matter (*paññatti*) as much as possible.

If one is comfortable in noting four steps as rising, falling, sitting, touching, keep noting this way. If noting four steps is too strenuous, reduce noting by one step and note rising, falling, touching. When one is comfortable in noting three steps as such stay noting in this way and when *samādhi* is developed and noting three steps is becoming strenuous reduce noting by one step and note as rising, falling.

Even though one is noting rising, falling, sitting, touching, at the beginning nothing significant is experienced in this noting. One may think that rising means one's abdomen is rising, and noting also is one's noting; Falling means one's abdomen is falling; and the noting is one's noting; Sitting one's body is sitting, and the noting on sitting is one's noting; and touching means one's body is touching, and the noting of touching is one's noting. When *samādhi ñāṇa* has not developed yet, the whole phenomenon, that is, the noting object or the *rūpa dhamma* and the noting mind, the *nāma dhamma*, seem to be combined in one entity.

Later, when the *samādhi ñāṇa* develops, one finds that rising is one entity and the mind noting it is another entity; falling is one entity and the mind noting it is another entity; sitting is one entity and the mind noting it is another entity, and touching is one entity and the mind noting it is another entity. Rising, falling, sitting, touching do not know the object and hence they are the *rūpa dhamma*. The mind does know the object and hence it is the *nāma dhamma*.

These two *dhammas* are realized by discernment. This is *nāmarūpa pariccheda ñāṇa*, the knowledge of mind and matter (*nāma* and *rūpa*) realized by discernment or analysis.

At this stage of *nāmarūpa paricchda ñāṇa*, *dukkha vedanās* are not very evident yet. Sometimes one may have slight cramps and tiredness but they are not severe. Occasionally one finds the noting very good.

On continued noting, as the *yogi* reaches the next higher stage of *paccaya pariggaha ñāṇa*, while noting rising, falling, sitting, touching, the *yogi* realizes in his wisdom that there are rising, falling, sitting, touching appearing beforehand, so that the mind has to follow and note them. Does not the *yogi* know that the event appearing before is the cause and the noting mind is the effect? (The *yogi* knows thus, Venerable Sir).

Here at this stage, the rising, falling may appear in many ways such as rising, falling at the breast or at the cranial point on top of the head or at the back or at the side of the body. The *yogi* may have difficulty in noting it and reported, “How should one note it, Venerable Sir”. Note the rising, falling at which ever place it may be appearing. Is not the *kammaṭṭhāna* teachers have to advise thus? (They should advise thus, Venerable Sir). If rising, falling is appearing right at the side of the body, note it as such; if it is at the back or appearing at places around the body or at the cranial point on top of the head, note it at such places.

“Rising, falling is appearing at the centre of the breast, Venerable Sir, how should it be noted”, reported a *yogi*.

Note rising, falling at the centre of the breast. When one inhales, the rising at the centre of the breast has to be noted as rising. As one exhales, the falling at the breast has to be noted as falling. While noting as such, may not the rising, falling change places and the noting mind has to follow and note it? (It is to be noted thus, Venerable Sir).

The *yogi* becomes very pleased. “Oh! Wherever rising or falling changes place, the noting mind has to follow and note it. Rising or falling is the cause and the noting mind is the effect”. Does not one know like this? (One does know as such, Venerable Sir). Rising, falling, sitting or touching is the cause and the noting mind is the effect. On reaching this stage of *ñāṇa*, the *yogi* has gained quite a good basis in *dhamma*.

Since the start of the meditation retreat, for the *yogi* to realize and have progress in *dhamma* quickly, the *kammaṭṭhāna* teacher advises him as, “*Yogi*, try as much as possible to note the general detailed activities as you have been advised in the talk on meditation instruction. “Even though it is advised thus, the *yogi* at *nāmarūpa pariccheda ñāṇa* cannot note the general detailed activities very well yet. At the reporting session when the *yogi* is asked, “*Yogi*, can you note the general detailed activities?” “I cannot note very well yet, there are many gaps in between, Venerable Sir”. Is it not the reply given? (It is, Venerable Sir). When the *yogi* reaches the stage of the knowledge of cause and effect (*paccaya pariggaha ñāṇa*), usually he can note the general detailed activities on paying special attention.

In sitting meditation or while the *yogi* is listening to the *dhamma* discourse, and when one is about to stand up, do not get up abruptly. Keep the noting mind on one's *santāna* and on paying special attention, one will initially notice the intention to stand up. Is it not? (It is, Venerable Sir). When one knows the intention to stand up, one has to note wanting to stand up, wanting to stand up. Afterwards the wind element, due to the intention to stand up, pushes the body up so that the action of standing up occurs. Is not the gradual upward movement of the body stage by stage has to be noted as standing up, standing up? (It has to be noted thus, Venerable Sir).

After standing up, do not walk away at once. For a short while, close the eyes and by paying attention on what one wants to do, one will initially find the intention to walk distinctly. This phenomenon can be distinct only when there is the paying of special attention. Can it be distinct on noting superficially? (It cannot be distinct, Venerable Sir). Yes, it cannot be distinct. Without being mindful and noting, one had walked...? (for many times before, Venerable Sir). Not only in this life, in many many previous existences before, in the beginningless *saṃsārā* (*anamataggasaṃsārā*), one had walked uncountable times without being mindful and noting. Since one has such repetition condition (*Asevana Paccayo*) for many lives by noting superficially, the intention cannot become distinct. Only on paying special attention, it can become distinct.

Initially one has to note, wanting to walk, wanting to walk. The wind element arising due to the intention to walk has pushed the body and the action of walking

arises. This action is to be noted as walking, walking; left foot forward, right foot forward; lifting, dropping; lifting, pushing and dropping.

While walking and when one is about to stop, on paying special attention, and since there is mindfulness and noting in one's *khandhā* (body) the *yogi* will notice the intention to stop, since reaching a point one, two or three steps away from the end of the walk. When the intention to stop is evident, does not one have to note, wanting to stop, wanting to stop? (One has to note thus, Venerable Sir). Later, when the wind element due to the intention to stop has propped up or pushed up the body, the action of stopping appears and this must be noted as stopping, stopping or standing, standing.

In noting standing, standing, discard the shapes of the head, body, legs and hands as much as possible. Only the nature of tautness or pushing up of the wind element due to the intention to stop must be noted as standing, standing.

When one is about to sit down after standing, on paying special attention, initially one notices distinctly the intention to sit down. Since this intention is so evident, it must be noted as intending to sit down, intending to sit down. Later, the wind element arising due to the intention to sit down pushed down the body, and the action of sitting appears, and this must be noted as sitting, sitting.

When one reaches *paccaya pariggaha ñāṇa* these general detailed activities usually can be noted. If one pays special attention on the intention, and is able to note it, one will find that noting on all actions due to the intention becomes

easy. Here, as instructed by the teachers, when one is able to note at close succession on the object, the progress in *dhamma* is fast.

At that *paccaya pariggaha ñāṇa*, *dukkha vedanā* is not very evident yet. On continued noting, as one reaches one more higher stage of *ñāṇa*, the *sammasana ñāṇa*, after not sitting for long, many *dukkha vedanā* such as pain, tingling, dull pain, aches, dizziness, itching, nausea, swaying, bending and so on may appear, so that the *yogi* becomes disheartened. There are so much *dukkha vedanā*, so that it gives one unpleasantness in body and unhappiness in mind or grief (*domanassa*), and anger (*dosa*) arise. Due to so much suffering in the body, some *yogis* feel so unpleasant and become short tempered.

Those *yogis* who reported truthfully said, “I am getting very short tempered, Venerable Sir”. What does short temper or anger means? (It means *dosa* or *domanassa*, Venerable Sir). Yes, *dosa* and *domanassa* arise. Why do *dosa* and *domanassa* arise? Due to their severe *dukkha vedanās*, *dosa* and *domanassa* arise over and over again. This phenomenon can be expressed in *Pāli* as *paṭigānussaya* (dwelling of *dosa* and *domanassa*). What is dwelling in *dukkha vedanā*? *Dosa* and *domanassa* are dwelling in *dukkha vedanā*.

The *yogi* can have progress in *dhamma* only when he can abandon this dwelling of *dosa paṭigānussaya*. If he cannot abandon this *dosa*, while he is disturbed by this *dosa*, he cannot have progress in *dhamma*. The dwelling of anger (*dosa*) in unpleasant feeling (*dukkha vedanā*)



must be abandoned. How should one note to abandon this dwelling of *dosa* (*paṭigānussaya*)?

**Motto:** Anger that dwells  
 In unpleasant feeling  
 Must truly be abandoned

Since there are so much unpleasant feeling (*dukkha vedanā*), anger and grief arise. In order not to have the dwelling of *dosa*, how should one note?

*Dukkha bhikkhave vedanā sallato daṭṭhabbā*

*Bhikkhave* = O dear sons and daughters, who can foresee the dangers of *samsara*; *dukkhā* = unpleasant; *vedanā* = feeling; *sallato* = by taking it as a stake or realizing it as a stake; *daṭṭhabbā* = it must be noted. *Iti* = thus; *bhagavā* = the *Buddha*; *avoca* = expounded with wisdom led by compassion.

*Sādhu! Sādhu! Sādhu!*

To abandon *dosa* dwelling in *dukkha vedanā*, *dukkha vedanā* must be considered as if it is a stake or an arrow piercing one's body. The individuals go into the forest to work and when their hands or feet get pierced with thorns, if they remove the thorns first and continue to work, the work can be finished in time. If not, because of having injury due to the thorns, the work can be slowed down

and cannot be finished in time. Similarly when one is meeting with *dukkha vedanā*, one must note to overwhelm it, and be able to abandon *paṭigānussaya*, in the same manner as the individual who removes the thorn. Does not the noting made to overwhelm the *dukkha vedanā* means abandoning the dwelling of anger (*paṭigānussaya*)? (It means thus, Venerable Sir). For *yogis* noting to overwhelm the *dukkha vedanā* is the main factor.

When *dukkha vedanā*, such as pain, tingling, dull pain arise, first of all how should one contemplate? One should contemplate to tolerate them. If not, as pain arises, one tends to shift position from this side to that side every now and then, and if so, can *samādhi* be developed? (*Samādhi* cannot be developed, Venerable Sir). Hence, one should bear in mind that it should be tolerated. Then worry can arise, such as “will the suffering be present for the whole hour of sitting?” This attitude should not be adopted also. Pain is appearing by its own accord but the *yogi*'s duty is to note it, and it is the right attitude.

When *dukkha vedanā* appears, to be able to forbear it, *yogis* tend to tense up the body as well as the mind. One should not tense up like this. If it is so, the effort (*virīya*) will be present in excess and the noting mind cannot be put exactly on the *vedanā*. Hence, if the *vedanā* increases, relax the mind and body a little bit. Then relax and try to keep the mind exactly on the *vedanā* and if one can do so as such, he is quite all right in meditating. The noting mind is very fast and powerful, and so also is the *vedanā*. *Vedanā* too has the nature of swiftness. But

which one will overwhelm the other? The mind will overwhelm the *vedanā*.

*Mano pubbaṅgamā dhammā*

*Dhammā* = in the four *nāmakkhanda*s; *mano pubbaṅgamā* = *viññānakkhandha* is the leader or the forerunner.

The *viññānakkhandhā* or the noting mind is the dominant factor. It means *viññānakkhandha* is powerful and can overwhelm the other *nāmakkhanda*s. The noting mind is to be kept directly on the *vedanā* and one must try to note it attentively. One shall find out how much intense the *vedanā* is; is the pain present on the skin, on the nerves, going down to the bones or going right down to the marrow. Then note by discerning, pain, tingling, dull pain and so on. As one is noting closely to know the intensity of the pain or how severe the pain is, will one's *samādhi* be developed? (*Samādhi* will be developed, Venerable Sir). On continued noting like this for four or five times, the sensation of having more pain, more tingling or more dull pain and so on may become evident. The intensity of pain, tingling, dull pain and so on may rise up to the maximum and then on its own accord the *vedanā* may decrease. When the intensity of *vedanā* decreases, the noting mind must not be slackened.

By discerning, the noting mind must be kept closely focused on the object. On continued noting like this on *vedanā* for four or five times, in each noting there may be step by step decrease in the intensity of pain or the pain shifting to another location, which way become, evident. Knowing

this phenomenon is knowing the nature of *vedanā*. *Vedanā* is not permanent, the pain may increase or decrease.

**Motto:** Only when the nature is understood.

Arising and passings away  
Will be comprehended.

Only after knowing the nature, arising (*udaya*), passing away (*vāya*) can be perceived. Without knowing this phenomenon and if one is noting arising and passing away, this arising and passing away may only be happening in one's imagination and are not real. Later after knowing the phenomenon, the arising and passing away can be perceived. On continued noting by discerning and when the *samādhi ñāṇa* develops as the noting is done one after another, the pain increasing at each noting may be perceived by the *yogi* himself.

After pain, tingling, dull pain and so on increase up to the maximum intensity on its own accord, then *vedanā* may decrease. When the *vedanā* decreases, the noting mind should not get slackened and one should keep on noting the pain, tingling, dull pain and so on by discerning. On noting thus, one can find the increase in *vedanā* at each noting, up to the maximum intensity, and then its decrease at each noting or the *vedanā* moving to another location. Then one can know more about the nature of *vedanā*, or the fact that *vedanā* is always changing or it is not present continuously. Does not one know more about the *vedanā*? (One does know more about the *vedanā*, Venerable Sir). Yes, the nature of *vedanā* is known more. Hence, the *yogi* becomes more interested.

On continued noting step by step, and as the *samādhi ñāṇa* develops to the next higher stage, when pain is noted, it is found that pain appears and disappears, appears and disappears. The appearing of pain is evident and also the disappearing of it is evident. In one noting of pain two facts such as appearing and disappearing of pain are perceived. The appearing is arising and disappearing is passing way of pain, and they are perceived.

Where is it perceived? (It is perceived in our body, *khandhā*, Venerable Sir). Since it is found in one's body, some *yogis* are very delighted. They reported, "We have perceived the arising and passing away, Venerable Sir". Yes, you have perceived it. As you have practised in the correct serial order, haven't you found it? (I have found it, Venerable Sir).

On continued noting, as the *samādhi ñāṇa* develops to the next higher stage, the arising is no longer evident, while only the passing away is evident. As soon as one notes the object, it passes away. At this stage of *ñāṇa*, the form of the material body are no longer evident, and hence the *yogi* cannot pin-point and describe where the pain is. He can only say, there is pain in my body, Venerable Sir, but I cannot locate exactly where it is, whether it is at the back or at the chest or at the legs. As soon as the pain is noted, it passes away and hence the *yogi* becomes more interested.

Later when the *samādhi ñāṇa* matured and strengthened at the next higher stage, the intelligent *yogis* on noting the pain can perceive the passings away of pain as well as the mind noting the pain. Those *yogis* with strong intellect

can perceive three facts on noting the pain such as the passings away of pain, the mind that is conscious of the pain and also the noting mind that notes the pain. How many things pass away? (Three things pass away, Venerable Sir).

On noting one object, three factors are perceived. Does the *dhamma* has a three step progress? (The *dhamma* has a three-step progress, Venerable Sir). Pain is not permanent, the mind knowing the pain is not permanent, and also the mind that is noting the pain is impermanent. Impermanent is the word in English, in *Pāli*...? (it is *anicca*, Venerable Sir). The passings away are so fast that it seems to be oppressing one, and it is suffering. Suffering is the word in English, and in *Pāli*...? (it is *dukkha*, Venerable Sir). How can these oppressing passings away (*dukkha*) be prevented from happening? It cannot be prevented in any way, the passings away are very swiftly happening on their own accord. It is uncontrollable. Uncontrollability is the word in English, in *Pāli*...? (it is *anatta*, Venerable Sir). On perceiving *anicca*, *dukkha* and *anatta* nature of *vedanā*, the *yogi* has overwhelmed the *vedanā*.

Since young, one has heard about *anicca*, *dukkha* and *anatta* as told by the parents and teachers, and now where are they being found? (They are being found in one's *khandhā*, Venerable Sir). One gets so joyful over this so that one even sheds tears. *Anicca*, *dukkha* and *anatta* are being found, Venerable Sir. Oh, it is so appropriate, they are being found. If the *ñāṇa* on *anicca*, *dukkha* and *anatta* is realized fully, according to one's *pāramita*, the *yogi* can attain the noble *dhamma*.

When *vedanā* is overwhelmed, *vedanā* is no longer distinct, and only the passings away are distinct, the *vedanā* is already being overwhelmed. Hence, there is no more unhappiness in the mind (*paṭigānussaya*), that is, the anger dwelling in *dukkha vedanā* is already abandoned. Similar to removing the thorn or the stake when one has noted the *vedanā* till it is overwhelmed, anger or grief does not arise anymore, it is being abandoned.

**Motto:** When *dukkha vedanā* appears

It must be considered as a thorn or a stake  
And must be noted

As instructed by the teacher, on continued noting and when the *yogi* advances to the next higher *ñāṇa* stage, *udayabbaya ñāṇa*, one goes through a completely different experiences. *Udayabbaya ñāṇa* is the direct opposite to *sammasana ñāṇa* as mentioned earlier. There are no more pain, tingling, dull pain, aching pain, dizziness, itching and so on. The body becomes light. There are lightness of (mental) body (*kāya lahutā*); lightness of consciousness (*citta lahutā*); elasticity of (mental) body (*kāya mudutā*) and elasticity of consciousness (*citta mudutā*) and uprightness of (mental) body (*kayujjukatā*) and uprightness of consciousness (*cittujjukatā*).

At the distressful *sammasana ñāṇa*, the *yogi* is so unhappy that his mind tends to be not upright but full of anger every now and then. The meditation teacher can know, at a glance, the state in which the *yogi* is. Oh, this *yogi* is at *sammanasa ñāṇa*. He is feeling unpleasant at the reporting session, and he talks insolently.

Those *yogi* with a powerful mind, sometimes retorted the *kammaṭṭhāna* teacher when the teacher told him, “*Yogi*, at this stage of *ñāṇa*, you are meeting with *dukkha vedanā*, which is bad for you. But according to the nature of the *dhamma*, it is very good” “Venerable Sir, you say it is good, as for me, I think I am about to die”, was his reply. He retorted as such because he was angry. What *anusaya* is this? (It is *paṭigānusaya*, Venerable Sir). He may even retort to his teacher.

Some *yogis* said, “When I was at home, I did not have this bad and inferior mentality. Now at your centre, I am having all these bad and inferior mind, Venerable Sir”. Is it correct? No it is not. Unknowingly he must have this kind of mind before. Now on practising meditation, do not these bad and inferior mind appear? (They appear, Venerable Sir). This is the perceiving of *dhamma*, but how did he express the situation? He said, “Venerable Sir, at your centre my mind has become bad and inferior”.

He said so according to his own judgement. Will it be proper? (It will not be proper, Venerable Sir). Even though he said as such, because he had a powerful mind, he progresses in *dhamma* quickly. “*Yogi*, it is not as you think, you already had at home this kind of mind. You were not aware of it as it had been covered up by other object of thought. Now it is exposed by the practise of *dhamma* and your base and inferior mind appears. “When the teacher told him so, he was very pleased. This *sammasana ñāṇa* certainly is a distressful one.

Now at *udayabbaya ñāṇa*, the situation is completely reversed. The *yogi* has lightness of (mental) body



(*kāya lahutā*) and lightness of mind (*citta lahutā*), as well as elascity of (mental) body (*kāya mudutā*) and elascity of mind (*citta mudutā*). The meditation teacher knows about it at once when he reported. As he comes to report, his manner is very polite and soft, and he is walking with mindfulness. He has uprightness of (mental) body (*kayujjukatā*) and uprightness of mind (*cittujjukatā*). He reports everything truthfully about his bad and good experiences.

Some *yogis* even reported the events that happened in his childhood day. Due to the nature of *dhamma*, he has remembered his past. It is obvious that the body as well as the mind is upright.

The *yogi* also has adaptability of (mental) body (*kāya kammaññatā*) and adaptability of mind (*citta kammaññatā*). At the three lower *ñāṇa* stages, the *yogi* who has to change position for two or three times in an hour or in one sitting-session, at *udayabbaya ñāṇa* does not have to change position at all. Now he has adaptability of (mental) body and adaptability of mind.

He also has proficiency of (mental) body (*kāya paguññatā*) and proficiency of mind (*citta paguññatā*). The noting mind seems to be noting the object automatically. “Venerable Sir, it seems like I am sitting and watching the object” reported some *yogis*. At the lower *ñāṇa* stages, does not one have to make an effort to keep the body erect as well as keeping the mind from wandering? (One has to make such efforts, Venerable Sir). Yes, one has to make such efforts. When one reaches *udayabbaya ñāṇa*, one does not have to make such efforts.

At this stage, one is well in body (*kāyikasukha*) and happy in mind (*cetasika sukha*). Hence, one can have craving (*lobha, tanhā*) towards such happiness or pleasantness. When the experience in *dhamma* is good, these pleasantnesses can arise.

*Suññāgarami paviṭṭhassa, santacittassa bhikkuno*  
*Amānusi rati hoti, sammādhammani vipassato*

*Suññāgarami* = a quiet meditation centre; *paviṭṭhassa* = enters; *santacittassa* = with a calm mind; *sammā* = correctly; *dhammani* = the arisings and passings away of the nature of *rūpa dhamma* and *nāma dhamma*; *vipassato* = who practises *vipassanā* meditation; *bhikkuno* = *yogi* who can foresee the dangers of the *saṃsārā*; *amānusi* = happiness due to *vipassanā pīti sukha*; *hoti* = takes place. *Iti* = thus; *bhagavā* = the *Buddha*; *avoca* = expounded with wisdom led by compassion.

*Sādhu! Sādhu! Sādhu!*

The *yogi* who has reached *udayabbaya ñāṇa* enters a quiet meditation centre, and on noting the arisings and passings away of *rūpa dhamma* and *nāma dhamma* is so filled with *vipassanā pīti sukha* that let alone an ordinary human being, not even an ordinary *deva* can experience this kind of happiness which he had enjoyed. Likened to cotton wool soaked in oil (*pharaṇāpīti*), he is so immersed in happiness that he cannot get up even. The *yogi* is having much pleasure. The *yogi* has, due to this *pīti*, happiness in mind and pleasantness in body repeatedly.

These pleasurable experiences can be expressed as *lobha taṇha* or *rāga*. Having such pleasure over and over again is known as dwelling. What is dwelling in *sukha vedanā*? In *sukha vedanā*, craving (*rāga*) is dwelling. So long as the *yogi* has the dwelling of *rāga*, can he gain *dhamma*? (He cannot gain it, Venerable Sir). Yes, he cannot gain *dhamma* fully yet, but his progress in *dhamma* is already about half way through.

“While noting is going well, delightful craving arises. Then the progress in *dhamma* stops internally”, as this saying goes the progress in *dhamma* has stopped, it cannot advance any more. For some *yogis*, the progress in *dhamma* has stopped for about 10 years. This type of *yogi* has practised at home without a teacher and at *udayabbaya ñāṇa*, he took delight in these pleasures, having full of *pīti* so that even the tears ran down. Then he stopped at that stage. When he was asked, how long has it been stopping at this stage? He answered that it has been stopping for about 10 years, Venerable Sir. Is not that a long time? (It is a long time, Venerable Sir). He said that he could not join a retreat, he had no energy to join and also there are so many worldly things to look after. What is said to be dwelling in him at this stage? It can be said that *rāga* is dwelling. In *sukha vedanā*, the dwelling of *rāga* is evident.

**Motto:** Craving that dwells in *sukha vedanā*  
Must truly be abandoned.

In *sukha vedanā*, *rāga* is dwelling. The pleasure or *lobhataṇhārāga* in *sukha vedanā* can be called in how

many ways? It can be called in three ways as *rāga* or *lobha* or *taṇhā*. Collectively it means *lobha* or craving for the *sukha vedanā*. So long as this *lobha* is dwelling, the *dhamma* cannot progress further. The *Buddha* expounded that to abandon this *rāgānusaya*, one must note this *sukha vedanā* again.

*Sukhā bhikkhave vedanā dukkhato daṭṭhabbā*

*Bhikkhave* = dear sons and daughters who can foresee the dangers of *saṃsārā*; *sukhā* = pleasant; *vedanā* = feeling; *dukkhato* = as *dukkha* or to realize it as *dukkha*; *daṭṭhabbā* = must be noted. *Iti* = Thus; *bhagavā* = the *Buddha*; *avoca* = expounded with wisdom led by compassion.

*Sādhu! Sādhu! Sādhu!*

When *sukha vedanā* arises in one's *santāna*, it must be noted until it is realized as *dukkha*. As soon as one realizes it as *dukkha*, the pleasant *lobha taṇhārāga* is being abandoned. Is it not? (It is, Venerable Sir). No one wants or takes pleasure in *dukkha vedanā*.

How to note *sukha vedanā* so as to realize it as *dukkha vedanā*? One must note *sukha vedanā* respectfully and attentively. If the pleasantness in the body is evident, it must be noted as "pleasant", "pleasant". If the happiness in mind is evident, it must be noted as "happy", "happy". The individuals who have the basic *udayabbaya ñāṇa*, as

soon as happy, happy is being noted, the happiness arises and passes away and it has been experienced. Appearing is arising and the dissolution is passing away. In as much as the *samādhi ñāṇa* is strengthened, the very fast arisings and passings away are perceived. One must try hard to be able to catch up with them, and note them.

Some *yogis* reported, “They are so fast, it is not possible for me to catch up with them and note them, so how shall I note them, Venerable Sir?” How to note them? Note them just as “knowing, knowing”. Since the arisings and passings away are happening so fast and one has to try to catch up with them, and note them, does it not seem to be a kind of suffering? (It seems to be, Venerable Sir). These arisings and passings away seem to be oppressing. How can they be the true pleasantness? Does not one think it to be a kind of suffering? (One does think so, Venerable Sir). As soon as one thinks it as *dukkha*, the dwelling of *rāga* in pleasant feeling is already being abandoned. Is it not? (It is, Venerable Sir).

**Motto:** When *sukha vedanā* arises

It must be noted

Till it is realized as *dukkha*

*Upekkhā vedanā* can become more evident only when one attains *sankhārupekkhā ñāṇa*. The *yogis* who have been to *sankhārupekkhā ñāṇa* stage know by themselves. These *yogis* in sitting meditation, after noting rising, falling, sitting, touching for once or twice, the noting object and the noting mind become synchronized, automatic and the

feeling is neither pleasant nor unpleasant. What feeling (*vedanā*) is this? (It is *upekkhā vedanā*, Venerable Sir).

Yes, it is *upekkhā vedanā*, and the noting of it is not very clear. In the *yogis* wisdom, the *upekkhā vedanā* is not evident enough to be noted. This feeling is made known only because the *Buddha* had expounded about it. *Upekkhā vedanā* is very subtle and in the Scriptures, this is explained by giving an example known as *Migapadavalañcajana* method. The explanation in this method is, a deer passes over a stone slab. The up-going foot steps and the down-coming foot steps of the deer can be seen. During the time when the deer is going over the stone slab there is no one nearby. Later someone comes near it. Since he can see the up-going foot steps and the down-coming foot steps, cannot he know that a deer must have gone over the stone slab? (He can know about it, Venerable Sir).

It is the same as this. *Upekkhā vedanā* is the intermediate *vedanā* lying between *dukkha vedanā* and *sukha vedanā*. The up-going foot steps are likened to *sukha vedanā*, and the down-coming foot steps are likened to *dukkha vedanā*. The foot steps on the stone slab are likened to *upekkhā vedanā* which are very subtle and not evident. To note this *vedanā* is not easy. Hence, how can one note this? Return to noting the rising and falling.

At *sankhārupekkhā ñāṇa*, the noting becomes very easy. The rising and falling are appearing automatically and the noting mind is noting this automatically so that the practice becomes very easy. What can dwell in this experience? *Moha* or *avijjā* can dwell in it. With the *moha* dwelling in it, can one attain the noble *dhamma*? (One cannot

attain, Venerable Sir). Yes, one cannot attain it. In *upekkhā vedanā*, *moha* dwells, and this is evident at the stage of *sankhārupekkhā ñāṇa*.

**Motto:** *Moha* that dwells in *upekkhā vedanā*  
Must truly be abandoned.

*Moha* that dwells in *upekkhā vedanā* must be abandoned. That means if one can abandon it, the noble *dhamma* can be attained. Since there is a reason for requesting to know how to abandon *moha*, the *Buddha* had expounded in *Pāli* as follows:

*Adukkhamasukhā bhikkhave vedanā aniccato daṭṭhabbā*

*Bhikkhave* = O dear sons and daughters who can foresee the dangers of *samsarā*; *adukkhāmasukha* = neither suffering nor happiness; *vedanā* = *upekkhā vedanā* or equanimity feeling; *aniccato* = as impermanence or to recognise it as impermanence, *daṭṭhabbā* = must be noted. *Iti* = thus, *bhagavā* = the *Buddha*; *avoca* = expounded with wisdom led by compassion.

*Sādhu! Sādhu! Sādhu!*

When neither *dukkha* nor *sukha vedanā* or intermediate *vedanā* appears in one's *santāna*, one shall note to know it as impermanence (*anicca*). But this *upekkhā vedanā* is so indistinct that one may not be able to note it. Hence, shall not one continue to note again rising, falling, sitting or touching? (One shall do so, Venerable Sir).

One shall note respectfully and attentively. When one continues to note respectfully and attentively on rising falling, sitting or touching, and at *sankhārupekkhā ñāṇa* which has *bhāṅga ñāṇa* as its foundation, it is perceived that on noting rising, the rising passes away fleetingly; on noting falling, the falling passes away fleetingly; on noting sitting, the action of sitting passes away fleetingly; on noting touching, the action of touching passes away fleetingly.

Later when the *samādhi ñāṇa* becomes strengthened by one more step, it is perceived that as rising is noted, the action of rising as well as the mind noting it pass away fleetingly; as falling is noted, the action of falling as well as the noting mind pass away fleetingly; as sitting is noted, the action of sitting as well as the noting mind pass away fleetingly and as touching is noted, the action of touching as well as the noting mind pass away fleetingly.

The *rūpa dhamma* that is, actions of rising, falling, sitting, touching is not permanent. Also the mind noting it is not permanent. Since the passings away are perceived, does not one realize the impermanence? (One does realize the impermanence, Venerable Sir). As soon as the insight on impermanence (*anicca ñāṇa*) is realized, *moha* cannot dwell anymore. *Moha* that dwells in *upekkhā vedanā* is being abandoned.

**Motto:** When *upekkhā vedanā* arises  
 Its impermanence  
 Must truly be noted



On noting “as impermanence” or as not permanent as thus, when *vipassanā ñāṇa* is attained, *moha* is already being abandoned. If the *yogi* can abandon the three dwellings in the respective *vedanās*, he is sure to gain the noble *dhamma*. Here the method to abandon the three dwellings in the three respective *vedanās* is mentioned briefly. *Vedanā*, *saññā*, *sankhāra* and *viññāṇa* can be noted as both the conditioning state and conditioned state. This is the explanation in brief on the method of noting the *vedanā*. This audience and the *yogis* know already how to note the *vedanā*.

In the beginning of the meditation practice, the mind is not stable yet as it is wandering to places like a pagoda, a monastery, a market, or one’s residence and so on. As soon as one knows the mind in wandering, does not one have to note that mind by the succeeding mind as wandering, wandering; planning, planning? (One has to note thus, Venerable Sir). What is one noting? (One is noting the *viññāṇa*, Venerable Sir). Yes, one is noting the *viññāṇa* Out of the four *nāmakkhandhās* of *ve* (*vedanā*), *sañ* (*saññā*), *sañ* (*sankhāra*) and *viñ* (*viññāṇa*), is not one noting the *viññāṇa*? (One is noting it, Venerable Sir). When one can catch up with the noting, that wandering mind will pass away. If one cannot catch up with it yet, one has to keep on noting, because *viññāṇa* is also one of the noting objects. In “*Cattāro khandhā arūpino aññamaññāni atthipaccayena paccayo*”, the first factor of *Atthi Paccayo*, the explanation in brief on how to practise *vipassanā* meditation on them is fairly complete. Let us proceed to the second factor.

In “*Cattāro mahābhūtā aññamaññamī atthipaccayena paccayo*”, the four great primaries (*cattāro mahābhūtas*) mean *pathavī*, *āpo*, *tejo* and *vāyo* elements. These four elements are also evident when one is practising *vīpassanā* meditation. The individuals and *yogis* who are practising *vīpassanā* meditation have experienced the arisings of *pathavī*, *āpo*, *tejo* and *vāyo dhātus*. These elements are the most prominent and abundant elements that one can come across.

In the word *mahābhūta*, *mahā* means great, *būta* means arising. *Mahābhūtas* are the most distinctive arisings in one’s body (*khandhā*). When one starts to meditate and as the concentration develops, these elements become evident. On noting rising, falling, what element is one noting? One is noting the *vāyo dhātu*. When one inhales there is the stage-by-stage rising, and the nature of tautness in the rising must be noted to know. Also in falling, the gradual slackening occurs, and the nature of movement in the slackening must be noted to know. Knowing the nature of tautness in rising, the nature of movement and slackening in falling are noting the *vāyo* element. In *vāyo dhātu* its characteristics are:

Supporting, tautening also slackening

Swaying and tending to have movement

Towards its own goal, it does the pushing

This is the *vāyo dhātu* and the *yogi* has to note them

In rising, is not the tautness evident? (It is evident, Venerable Sir). In falling, is not the slackening or movement evident? (It is evident, Venerable Sir).

“Swaying and tending to have movement”. According to this phrase, at the beginning of practising meditation, one has swaying, bending or moving quite distinctly. When one is at the beginning stage of *sammasana ñāṇa*, does not one sway or bend? (One does, Venerable Sir). When one sways, does not one have to note swaying, swaying? On bending, does not one have to note bending, bending? What is it that one is noting? (One is noting *vāyo dhātu*, Venerable Sir). Yes, it is the noting on *vāyo dhātu*. If one’s noting is good, and one is intelligent, on noting swaying, swaying, one will find the gaps or discontinuity in swaying. By ignoring the nature of bodily action, the material forms of head, body, legs and hands, on noting the phenomenon of movement only as swaying, swaying, intelligent *yogis* find quite often that one swaying does not flow into the next swaying, but it passes away and so there are gaps.

One realizes that one movement does not flow into the next one. Since it does not get involved in the next one but it passes away, and so it is not permanent. Is not the impermanence being known? (It is being known, Venerable Sir). Yes, it is being known. The *yogi* whose noting is good, on noting swaying, swaying, it is perceived that one movement does not flow into the next one or one swaying does not flow into the next one. This is the noting on *vāyo dhātu*. According to the phrase “swaying and tending to have movement”, one may have displacements. One may be displaced gradually forward or backward. This is a characteristic of *vāyo dhātu*.

"Towards its own goal, it does the pushing". Some *yogis* who are practising walking meditation reported, "One cannot walk straight, Venerable Sir". One gets to that side or this side due to pushing, Does not one have to note pushing, pushing? (One has to note thus, Venerable Sir) what is being found? *Vāyo dhatu* has been found. According to the phrase, "Swaying or tending to have movement, towards its own goal it does the pushing," some *yogis* reported, "when we try to move forward, we cannot move forward, but we are moving backward, Venerable Sir". Whose nature is it? (It is the nature of *vāyo dhātu*, Venerable Sir). This is experiencing the nature of *vāyo dhātu*.

As soon as concentration actually develops, one finds distinctive happenings such as one is not the owner of oneself or one is not in control of oneself. One has to follow the pushing of the *vāyo dhātu*. Does one know that it is uncontrollable? (One knows thus, Venerable Sir). *Vāyo dhātu* is more evident. *Pathavī dhātu* is also evident. In sitting meditation, hardness and roughness are evident. "Venerable Sir, as if I am sitting on a big hard log," is the report. What *dhātu* is he encountering? (He is encountering the *pathavī dhātu*, Venerable Sir).

"Hard, soft, coarse and fine  
It provides forming  
Basing, representing, lightness and heaviness  
This is *pathavī dhātu*, note it noble *yogi*."

A *yogi* feels as if he is sitting on a big hard rod. Sometimes does not one find softness and fineness? (One finds thus, Venerable Sir). In strong *pathavī dhātu* one finds hardness and coarseness. In weak *pathavī dhātu* one can find softness and fineness. During sitting meditation, *yogi* finds especially the nature of *pathavī dhātu* distinctly. The nature of *āpo dhātu*, can also be found, "Venerable Sir, my nose is running very much, there are many saliva in my mouth," some *yogi* report. Is it not? (It is Venerable Sir). What *dhātu* does the *yogi* find? (He does find the *āpo dhātu*, venerable Sir). "Venerable Sir, eventhough it is not as hot, I am sweating profusely." What *dhātu* is responsible for this? (*Āpo dhātu*, Venerable Sir). Yes, he is finding the *āpo dhātu*.

The nature of *tejo dhātu*, "Hotness, warmness and coldness", can also be found. In sitting meditation, when the *tejo dhātu* is evident, the *yogi* reported, "Venerable Sir, the weather is not very hot, but I am burning. The lower part of the body is hot and the upper part is cold". Do not some *yogis* report like this? (They do report as such, Venerable Sir). Hotness and coldness are both *tejo dhātu*. "Venerable Sir, it is not my whole body, some parts of it are hot", reported some *yogis*. What is he finding? (He is finding *tejo dhātu*, Venerable Sir). Yes, he is finding *tejo dhātu*.

When one practices *vipassanā* meditation, the *dhātus* in one's body (*khandhā*) can be found and they are found first and foremost. These *dhātus* are most prominent ones. The explanation on the second factor is fairly complete.

The third factor is “*Okkantikkhaṇe nāmarūpaṇi aññamañña atthipaccayena paccayo*”. This factor concerns the moment of conception, and it can only be known because the *Buddha* had expounded about it. This audience and *yogis* cannot practise *vipassanā* meditation on this factor.

The fourth factor is “*Cittacetāsikā dhammā cittasamutṭhānānaṃ rūpānaṃ atthipaccayena paccayo*”. This factor is most appropriate to note in *vipassanā* meditation.

*Citta* and *cetasikā dhammās* are conditioning the *cittajarūpas*. As mentioned just now, when one is at the stage of the knowledge of cause and effect (*paccaya pariggaha ñāṇa*), on sitting like now and when one is about to stand up, if one pays special attention, one finds the intention to stand up evidently, which one has to note, wanting to stand up, wanting to stand up. This “wanting to stand up” really is consciousness and mental factors (*cittacetāsikā dhammās*). *Citta* does not arise alone, it is always accompanied by the respective *cetasikās*. Later, when the action of standing up appears, it must be noted as “standing, standing”.

In noting standing, standing, discard as much as possible the material forms of head, body, legs and hands. Due to the intention to stand up, the wind element inside pushes the body so that the action of gradual upward movement appears. This bodily action of standing up must be noted attentively as much as possible. The physical action of the body moving up gradually stage by stage is called

*cittasamuṭṭhānānaṃ rūpānaṃ* in *Pāli*. Due to the intention, is it not evident that the gradual bodily action of standing up is arising? (It is evident, Venerable Sir). Can one note this action? (One can note it, Venerable Sir). Yes, one can note it in practicing meditation.

*Cittacetāsikā dhammā* indicates wanting to stand up, wanting to stand up. *Cittasamuṭṭhānānaṃ rūpānaṃ* means standing, standing. Does not one have to note them? (One has to note them, Venerable Sir). Oh! One's notings are in line with the notings mentioned in *Paṭṭhāna desanā*. Is it not appropriate? (It is appropriate, Venerable Sir). These notings are in conformity with the *Paṭṭhāna desanā*, and does not one become happy? (One does become happy, Venerable Sir).

On changing from standing posture to walking, if one pays special attention, one will perceive distinctly the intention to walk. Do not walk away quickly, stop for a moment, and on paying special attention, one will perceive distinctly the intention to walk. Since it is distinct, does not one have to note, wanting to walk, wanting to walk? (One has to note thus, Venerable Sir). In the *Pāli* Text, what part does this represent? It is *cittacetāsikā dhammā* and due to this the intention to walk arises. In fact *citta* cannot arise alone, it is always accompanied by *cetasikās*.

Later, when the bodily action of walking appears, one has to note walking, walking. Due to the intention to walk, the wind element pushes from inside, and the bodily action of walking arises. Then one has to note left foot forward, right foot forward; lifting, dropping, and lifting, pushing,

dropping. What is this bodily action of walking called in *Pāli* Text? (It is called *cittasamuṭṭhānānaṃ rūpānaṃ*, Venerable Sir). Is it not evident? (It is evident, Venerable Sir). Does not one find one's notings in the *Pāli* Text? (One does find them, Venerable Sir). When one reaches *paccaya pariggaha ñāṇa* one can find all these phenomena.

On changing from walking to sitting posture, do not sit down abruptly. On paying special attention, the intention to sit down will arise first and foremost and it must be noted as wanting to sit down, wanting to sit down. In which part of the *Pāli* Text is one noting wanting to sit down, wanting to sit down? (It is *cittacetāsikā dhammā*, Venerable Sir). Only one or two *yogis* can answer, and the rest cannot. Some *yogis* want to answer but they are afraid of the fact that their answer may not be correct. In which part of the *Pāli* Text is one noting wanting to sit down, wanting to sit down? (*Cittacetāsikā dhammā*, Venerable Sir).

Then the wind element due to the intention to sit down has pushed down, so that the phenomenon of body moving downward gradually happens. Noting the phenomenon of gradual downward movement of the body is in conformity to which part of the *Pāli* Text? (It is *cittasamuṭṭhānānaṃ rūpānaṃ*, Venerable Sir). Due to the intention to sit down, the phenomenon of sitting happens, and it is called *cittasamuṭṭhānānaṃ rūpānaṃ* in *Pāli* vocabulary. Is it not known? (It is known, Venerable Sir). Since one is noting by the correct method, is not the phenomenon occurring according to the *Pāli* Text? (It is, Venerable Sir). To be in accord is wonderful. When one continues to keep on



noting evidently one can gain one *ñāṇa* after another in the series of *ñāṇa*. This fourth factor is the scope for *vipassanā* meditation.

The fifth factor is *mahābhūta upādārūpānamī*. The *mahābhūta* = the four great primaries; *upādārūpānamī* = on derived *rūpas*; *atthipaccayena* = by the force of *Sahajātatthi Paccayo*; *paccayo + upakārako* = conditioning; *hoti* = are?

The derived *rūpas* are not very distinct enough to be noted in the practice of *vipassanā* meditation. *Pathavī, āpo, tejo* and *vāyo*, the four great elements are to be noted as mentioned earlier in the second factor.

*Sahajātatthi* conditioning state, when considered collectively, amounts to *rūpa* and *nāma*, the two items and all the five aggregates. All the five *khandhās* can be noted in *vipassanā* meditation, but the distinctive ones are *vedanā* and *viññāṇa*. In *rūpa*, noting *pathavī, āpo, tejo* and *vāyo*, the four great elements is distinct. The *Buddha* had expounded on the five *khandhās* by giving examples in one of the *suttas*.

At one time, the *Buddha* was residing at a monastery near the *Gaṅgā* river. He saw a big block of foam drifting down the river. He called the monks, and showed it to them, and compared it to *rūpakkhandhā*. Then the *Buddha* expounded a discourse on *rūpakkhandhā* which has the nature of *anicca, dukkha* and *anatta*. This incidence has been mentioned in the *Sahajāta Paccayo* and hence it shall be included here.

*Rūpa* is likened to a foam. Does this audience sometimes saw big foams floating down the river? (We do see them, thus, Venerable Sir). There is nothing substantial in the foam. Can it be handled and made into cups and pots? (It cannot be done, Venerable Sir). *Rūpa dhamma* is also like this, there is nothing substantial in it. It is always disintegrating.

Inside this big foam, there may be insects, worms, water-snakes and so on. So also in the body (*khandhā*) of this audience, there are 80 kinds of parasites making it their home, living, procreating, excreting and dying. Hence, *rūpakhandhā* is likened to a piece of foam.

Foams are destroyed by waves and also in many other ways. Even if a foam does not disintegrate in a river, when it reaches, the ocean, it will certainly be destroyed. The body, *rūpakhandhā* of this audience is also the same. It can disintegrate right at the stage of foetus, but if not according to favourable circumstances, will it certainly be destroyed at the age of 100 if the life span of human beings is 100 years? If at the time where the life span is 75 years, one will perish at the age of 75. Is it not likened to a piece of foam? (It is, Venerable Sir). Nothing is permanent and substantial. There is nothing which is controllable.

**Motto:** *Rūpa* is likened to a foam,  
Its nature is  
*Anicca, dukkha* and *anatta*.

What is *vedanā* likened to? It is likened to a water bubble. When rain drops fall on the water surface, they disintegrate, and disintegrate. Do not they disintegrate? (They do, Venerable Sir). *Vedanā* is also like this. As soon as it appears in the body (*khandhā*) it passes away, and passes away. One who is at *udayabbaya ñāṇa*, is not he more aware of it? (He is more aware of it, Venerable Sir). Some *yogis* reported, “It is like water bubbles, Venerable Sir”. Oh it is so true. Likened to water bubble appearing and disappearing, on noting *vedanā* also it is arising and passing away. It is a very fast process.

In the *Buddha*’s wisdom, there are about a billion arisings and passings away occurring in a second.

(*Kodisatasahassasankhātā uppajjivā nirujjhati.*  
*Khandhā vagga saṅ-ṭṭha* 395, pa 115)

*Vedanās* are arising and passing away so swiftly that their impermanence (*anicca*) can be realized. The arisings and passings away are taking place so fast that they seem to be oppressing, and it seems to be suffering (*dukkha*). These arisings and passings away cannot be prevented from happening. They are happening on their own accord, which is uncontrollable (*anatta*). Do not the *yogis* and individuals who are practising *vipassanā* meditation realize as such? (They do, Venerable Sir).

**Motto:** *Vedanā* is likened to a water bubble.

Its nature is *anicca*, *dukkha* and *anatta*.

*Saññā* is likened to a mirage. In the summer, on the roads or tops of bare hills, when viewed from a distance, there are shiny colours seen radiating which can be mistaken as waves in the water. Thinking this mirage to be water, the thirsty deer in search of water, tries to snap a drink from the mirage. Does it get any water? (It does not, Venerable Sir). After sometime, the deer dies of an ache for thirst.

Due to *saññā*, there arises a clinging to pleasantness as individual, living beings, white, red, multicolour, beauty (*subha*), pleasantness (*sukha*) and permanence (*nicca*). In the end, are they not all sufferings (*dukkha*)? (They are, Venerable Sir). There is nothing which is real. *Saññā* also is impermanent (*anicca*), suffering (*dukkha*) and uncontrollable (*anatta*).

**Motto:** *Saññā* is likened to a mirage

Its nature is *anicca*, *dukkha* and *anatta*.

What is *sankhāra* likened to? It is likened to a trunk of a banana tree. When this trunk of the banana tree is looked from outside, it looks like a smooth log. Is there a core inside? (There is not, Venerable Sir). An ignorant person will think this trunk of the banana tree has a core inside. But this trunk is useless. A home cannot be built with it. When this banana trunk is peeled off one layer after another, there is no hard core inside and nothing substantial in the layers as well. All the 50 *sankhāras* are like that, all 50 of them have nothing substantial. This *sankhāra* is also not permanent (*anicca*). The arisings and

passings away of *sankhāra* are so fast that it is felt as suffering (*dukkha*). They cannot be prevented from happening in any way, which is uncontrollable (*anatta*).

**Motto:** *Sankhāra* is likened to a trunk of a banana tree  
Its nature is *anicca*, *dukkha* and *anatta*

*Viññāṇa* is likened to an illusion produced by magic. Magicians can change things so quickly that they can produce illusions. Look, Look, he may say, and show a glass marble or a piece of broken brick and then turned it quickly into a big gold nugget or a lump of silver or pearls. He changed it so quickly that those onlookers are tricked. In the same way, consciousness or *viññāṇa* is likened to an illusion produced by magic.

Does not an ordinary person, think that he is walking, standing, sitting and lying down with the same consciousness? (He does think so, Venerable Sir). Since the consciousness is changing so quickly, it seems to be the same in all occasions, but is it true? (It is not true, Venerable Sir). Actually, one is walking with a one consciousness, standing with another consciousness, sitting with other consciousness and lying down with some other consciousness. Those individuals who had attained matured *vipassanā ñāṇas* know about this by themselves. Therefore, what is *viññāṇa* likened to? It is likened to a magical illusion.

**Motto:** *Viññāṇa* is likened to an illusion produced by magic  
Its nature in *anicca*, *dukkha* and *anatta*:

In *Sahajātatthi Paccayo*, are not all the five *khandhās* turned out to be *anicca*, *dukkha* and *anatta*? (They all are, Venerable Sir). A person who practises *vipassanā* meditation realizes that all bear the characteristics of *anicca*, *dukkha* and *anatta*.

If one can, by the correct method, master the notings on either *vedanā*, *saññā*, *sankhāra* or *viññāṇa*; or any one of the four great elements: *pathavī*, *āpo*, *tejo* or *vāyo*, he can attain the noble *dhamma* which he had aspired for. The most important point here is, the noting must be done by the correct method. Ha! His noting and my noting are not the same. He progresses in *dhamma* and will I ever gain *dhamma*? One should not have this kind of thinking with an inferiority complex. One should have in mind that so long as one's method of noting is correct, one will definitely gain *dhamma*.

Is it not good to know like this? (It is good to know thus, Venerable Sir). Whether one is noting *rūpa dhamma* or *vedanā* or *citta* or mind objects, that is, any one of the four foundations of mindfulness, so long as the method of noting is correct, according to one's *pāramita*, one will definitely gain *dhamma* one day.

During the time of the *Buddha*, He had expounded on this topic. A monk wanted to gain *dhamma* very much and he intended to practise till he become an *arahant*. But first he wanted to know the correct method of noting and so he approached the elder *Theras* who were *arahants*.

He went to the first elder *Thera* and requested, “Venerable Sir, *Dassanavisudhi*, may I know by which method of noting do you gain the noble *dhamma*, the purity of insight (or become an *arahant*)?” The *arahant Thera* replied by telling him the method he had practised in *Pāli* thus: *Channanī phassāyatananī ajjhattikāyatana*, which means that by noting the six objects, the *Thera* became an *arahant*.

To make it more sure, he went to another elder *Thera* who was renowned as an *arahant*. He requested, “Venerable Sir, *Dassanavisudhi*, may I know by which method you have realized the truth?” The *Thera* replied, “I gained *dhamma* by *pañcannanī upadānakkhandhānānī*, that is, by noting the five aggregates”.

Now the monk became confused. What did the first *Thera* say? He said by noting six items. The second said five items. “Oh that won’t do, these two *Theras* do not say the same thing”. Then he went to the third *Thera* and requested, “Venerable Sir, *Dassanavisudhi*, with what *dhamma* do you attain the right view completely?” The *Thera* replied in *Pāli* “*Cattunnamī mahābhutānānī*”, which means by noting the four great primaries. The monk got more confused, and so he went to the fourth *arahant Thera* and requested as before. The fourth *Thera* replied in *Pāli* “*Yamī kiñcisamudayadhammānī sobbanī taṃ nirodhadhammānī*”, which means the method of breaking the rounds of wheel of Dependent Origination, (*Paṭiccasamuppada*).

This *dhamma* talk will continue on the coming *uposatha* day.

By virtue of listening to this *dhmma* talk in brief on *Atthi Paccayo* of *Paccayanidessa* from *Paṭṭhāna Pāli* Text together with the method of practice, may you be able to follow, practise, cultivate and put effort accordingly, and may you be able to realize swiftly the noble *dhmma*, attain the bliss of *nibbāna*, the extinction of all sufferings that you have aspired for with the ease of practice.

(May we be endowed with the blessing, Venerable Sir)

*Sādhu! Sādhu! Sādhu!*



Paṭṭhāna and Vipassanā (15) *Atthi Paccayo*

**Translator's note on *Atthi Paccayo***

(1) The six objects (*ārammana*)

*Rūpārammana* = visible object

*Saddārammana* = sound

*Gandhārammana* = smell

*Rasārammana* = taste

*Phoṭṭhabbārammana* = tangible object

*Dhammārammana* = mind-object

(2) The five aggregates (*khandhās*)

*Rūpakkhandhā* = corporeality aggregate

*Vedanākkhandhā* = feeling aggregate

*Saññākkhandhā* = perception aggregate

*Sankkhārakkhandhā* = aggregate of mental formations

*Viññākkhandhā* = consciousness aggregate

(3) Four great primaries (*Mahā bhūtas*)

*Pathavī* = the element of extension with the characteristics of hardness and softness

*Āpo* = the element of cohesion with the characteristics of cohesiveness and fluidity

*Tejo* = the element of heat with the characteristics of hotness and coldness

*Vāyo* = the element of motion with the characteristics of pushing and supporting.

Saddhammaramasī Yeiktha Sayadaw

(4) Dependent Origination (*Paṭiccasamuppāda*)<sup>(a)</sup>

*Paṭiccasamuppāda* Law of Dependent Origination

The brief essential statement of the law is:

- (1) *Avijjā-paccayā sankhāra* = Dependent on ignorance arise the rebirth-producing volitions or *kamma* formations.
- (2) *Sankhāra-paccayā viññānam* = Dependent on *kamma* formations (in past life) arises rebirth consciousness (in the present life).
- (3) *Viññāna-paccayā nāma-rūpam* = Dependent on rebirth consciousness arise the mental and physical phenomena.
- (4) *Nāma-rūpa-paccayā salāyatanam* = Dependent on the mental and physical phenomena arise the six (sense) bases
- (5) *Salāyatana-paccayā phasso* = Dependent on the six (sense) bases arise contact (between sense base, sense object and consciousness).
- (6) *Phassa-paccayā vedanā* = Dependent on contact arises feeling.
- (7) *Vedanā-paccayā taṇhā* = Dependent on feeling arises craving.
- (8) *Taṇhā-paccayā upādānam* = Dependent on craving arises grasping.
- (9) *Upādāna-paccaya bhavo* = Dependent on grasping arises the rebirth-producing *kamma* (*kammabhava*) and the rebirth-process (*upapatti-bhava*).

**Paṭṭhāna and Vipassanā (15) *Atthi Paccayo***

(10) *Bhava-pacayā jāti* = Dependent on the rebirth-producing kamma (in the present life) arises rebirth (in the future life).

(11) *Jāti-paccayā jarā-maranam-soka-parideva-dukkha-domanass' upāyāsā sambhavanti* = Dependent on rebirth arise old age, death, worry, lamentation, pain, grief and despair.

Thus arises the whole mass of suffering again in the future

(a) Mahm Tin Mon, “The Essence of Buddha Abhidhamma”, Shwe Zin Yaw Press, Yangon, Myanmar.

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## MOTTOS

- When *dukkha vedanā* appears  
It must be considered as a thorn or a stake  
And must be noted
- When *sukha vedanā* arises  
It must be noted  
Till it is realized as *dukkha*
- When *upekkhā vedanā* arises  
Its impermanence  
Must truly be noted
- *Rūpa* is likened to a foam,  
Its nature is  
*Anicca, dukkha* and *anatta*.
- *Vedanā* is likened to a water bubble.  
Its nature is *anicca, dukkha* and *anatta*.
- *Saññā* is likened to a mirage  
Its nature is *anicca, dukkha* and *anatta*.
- *Sankhāra* is likened to a trunk of a banana tree  
Its nature is *anicca, dukkha* and *anatta*
- *Viññāṇa* is likened to an illusion produced by  
magic  
Its nature is *anicca, dukkha* and *anatta*: