

Paṭṭhāna and Vipassanā (4)
Anantara Paccayo
(Proximity Condition)

by

Ashin Kuṇḍalābhivamsa
Saddhammaramsī Yeiktha Sayadaw

Translated by Daw Than Than Nyein

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Ashin Kuṇḍalābhivamsa

Mahasi Nayaka
Aggamahākammaṭṭhānācariya
Abhidhajahamahāraṭṭhaguru

Saddhammaramsī Yeiktha Sayadaw

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Anantara Paccayo

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Ashin Kuṇḍalābhivamsa

Today is the 8th waning day of the month of Wagaung, 1353, Myanmar Era (2.9.91). The *dhamma* talk that will be delivered this afternoon is on Proximity Condition (*Anantara Paccayo*) from *Paccayaniddesa Pāli* Text. Before giving the talk on *Anantara Paccayo*, facts about it will be explained first and foremost so that this audience can bear it in mind.

Paṭṭhāna is the most difficult, profound and subtle *dhamma*. In the *sāsana* the saying goes, “Among the great treatises, *Paṭṭhāna* treatise is the greatest in terms of difficulty, profundity and subtlety. Among the short treatises the Guide to Composition on *Pāli* Verses is the greatest. Among the middle length treatises, *Dhatukathā* treatise is the greatest”. It means that *Paṭṭhāna* is the most difficult and subtle *dhamma* among the great treatises. Since this audience is about to listen to the most subtle, difficult and profound *Paṭṭhāna dhamma*, facts that should be known must be known in advance. While listening, if one can bear in mind that this *dhamma* is arising in one’s *santāna*, one will remember it better.

The conditioning states and the conditioned states in Proximity Condition (*Anantara Paccayo*) are the *dharmas* arising in the *santānas* of this audience, all living beings and individuals. These *dharmas* are not arising elsewhere, but they are arising in the *santānas* of this audience.

The word *anantara* consists of two parts, namely, *na+antara*. *Antara* means gaps, *na* means no. It means conditioning without any gaps. Where is this *dhamma* arising is, it is at the eye, ear, nose, tongue, body and mind of the *santānas* of this audience. Here, the *Buddha* has expounded the *Anantara Paccayo* initially, according to the headings in the following sequence: eye, ear, nose, tongue and body.

The Sayadaw shall recite the *Anantara Paccayo* in *Pāli* first and the audience shall repeat once after him so as to be delighted. Before recitation, the phenomena involved will be explained beforehand.

When visible object, (*rupārammana*) impinges on the eye sensitivity, (17) mind moments arise. When audible object (*saddārammana*) impinges on the ear-sensitivity, (17) mind moments arise. When odour object (*gandhārammana*) impinges on the nose-sensitivity, (17) mind moments arise. When taste object (*rasārammana*) impinges on the tongue-sensitivity, (17) mind moments arise. When tangible object (*phoṭṭhabbārammana*) impinges on the body-sensitivity, how many mind moments arise? (17 mind moments, Venerable Sir). In these (17) mind moments, each preceding mind moment is conditioning the succeeding mind moment to arise without a gap, How?

By its dissolution each mind moment conditions the arising of the next one comparable to a Universal Monarch and the Crown Prince.

In ancient times, there were universal monarchs ruling the system of four continents surrounding the Mount Meru. Universal monarch ruled the country and enjoyed the luxuries of a monarch. All the various affairs of the state, the occurrences in the palace and the duties of the King and so on were managed by the eldest son, the Crown Prince, and hence, the Monarch could enjoy the luxuries of a monarch. After the life span of the Monarch was over, as soon as the Monarch passed away, the eldest son becomes the Universal Monarch. There were no other monarchs in between these two. The demise of the Universal Monarch is conditioning the succession of the Crown Prince to the throne.

Similarly in *Anantara Paccayo*, *anantara* conditioning state is producing the *anantara* conditioned state to occur. The disappearance of the preceding mind moment is the cause for succeeding mind moment to arise. There is no other mind moment in between. To be able to grasp this phenomenon of the preceding mind moment conditioning its succeeding mind moment to arise, the serial order of mind moments in a cognitive process (*vīthi*) must be known before hand.

Firstly we shall recite the serial order of the mind moments known as the cognitive process (*vīthi*).

Motto: The preceding eight and the end two are *abyākatas*,
The middle seven are truly
either *kusalas*, or *akusalas* or *abyākatas*.

The most Venerable Mahāsi Sayadaw had written a motto in brief, on cognitive process in order to remember it easily. We shall recite the motto.

Motto: *Bhavangas*, adverting, seeing, receiving, investigating, determining, seven *javanas* and two *tadāramanas*.

The audience shall refer to the following table of eye-door cognitive process (*cakkhu-dvāra vīthi*).

Table for cognitive process (*vīthi*)

<i>Tī</i>	Past <i>bhavanga</i>	
<i>Na</i>	Vibrational <i>bhavanga</i>	↑
<i>Da</i>	Arrest <i>bhavanga</i>	↑
<i>Pa</i>	Five-door adverting	↑
<i>Ca</i>	Eye-consciousness	↑
<i>Sam</i>	Receiving	↑
<i>Ntī</i>	Investigating	↑
<i>Vu</i>	Determining	↑
<i>Ja</i>	impulsion	↑
<i>Ja</i>		↑
<i>Ja</i>		↑
<i>Ja</i>		↑
<i>Ja</i>		↑
<i>Ja</i>		↑
<i>Ja</i>		↑
<i>Ram</i>	Registration	↑
<i>Ram</i>	Registration	↑

abyākata

kusala

or

akusala

or

abyākata

abyākata

Life continuums (*bhavangas*) mean three *bhavangas*, namely, (*Tī*) *atīta bhavanga* (past *bhavanga*), (*Na*) *bhavanga calana* (vibrational *bhavanga*), and (*Da*) *bhavanga upaccheda* (arrest *bhavanga*);

Adverting is (*Pa*) *pañcadvāravajjana cittaṃ* (five sense-door adverting consciousness);

Seeing is (*Ca*) *cakkhaviññāṇaṃ* (eye-consciousness);

Receiving is (*Sam*) *sampaṭicchaṇa cittaṃ* (receiving consciousness);

Investigating is (*Ntī*) *santīraṇa cittaṃ* (investigating consciousness);

Determining is (*Vu*) *vuṭṭho* (determining consciousness);

Seven *javanas* (*Ja, Ja, Ja, Ja, Ja, Ja, Ja*) mean seven impulsion consciousness;

Two *tadāramanas* (*Ram, Ram*) mean two registration consciousness.

We shall recite the cognitive process (*vīthi*). *Atīta bhavanga, bhavanga calana, bhavanga upaccheda pañcadvāravajjana, cakkhaviññāṇa, sampaṭicchaṇa, santīraṇa, vuṭṭho*, seven *javanas* and two *tadāramaṇas*.

The above statement describes the arising of (17) mind moments during the arising of an eye-consciousness when a visible object strikes at the eye-sensitivity.

Similarly, when an audible object (sound) strikes the ear-sensitivity, (17) mind moments arise during the arising of an ear-consciousness. We shall again recite the statements as well.

Atīta bhavanga, bhavanga calana, bhavanga upaccheda, pañcadvāravajjana, sotaviññāṇa, sampaṭicchaṇa, santīraṇa, vuṭṭho, seven *javanas* and two *tadāramaṇas*.

In the same manner, when an odour object (smell) strikes the nose-sensitivity, (17) mind moments arise during the arising of a nose-consciousness.

Atīta bhavanga, bhavanga calana, bhavanga upaccheda, pañcadvāravajjana, ghānaviññāṇa, sampañicchaṇa, santīraṇa, vuṭṭho, seven *javanas* and two *tadāramaṇas*.

When a taste or gustative object strikes the tongue-sensitivity, how many mind moments arise? (17 mind moments, Venerable Sir).

Atīta bhavanga, bhavanga calana, bhavanga upaccheda, pañcadvāravajjana, jivhāviññāṇa, sampañicchaṇa, santīraṇa, vuṭṭho, seven *javanas* and two *tadāramaṇas*.

When a tangible object (touch) strikes the body-sensitivity, how many mind moments arise during the formation of one body-consciousness.? (17 mind moments, Venerable Sir),

Atīta bhavanga, bhavanga calana, bhavanga upaccheda, pañcadvāravajjana, kāyaviññāṇa, sampañicchaṇa, santīraṇa, vuṭṭho, seven *javanas* and two *tadāramaṇas*.

These five doors (*dvāras*) were given as headings in expounding this *dhamma* in *Pāli* by the *Buddha*. *Atīta bhavanga* (Ti), *bhavanga calana* (Na) and *bhavanga upaccheda* (Da) means when a visible object strikes the eye-sensitivity it went past one mind moment (*atīta bhavanga*); the next *bhavanga* is vibrational *bhavanga* (*bhavanga calana*); and then *bhavanga* been cut off is arrest *bhavanga* (*bhavanga upaccheda*). Following these, the adverting consciousness mind moment is known as

five-door advertent consciousness (*pañcadvāravajjana*) arise and then eye-consciousness (*cakkhuvīññāṇa*); receiving consciousness (*sampaṭicchana*); investigating consciousness (*santīraṇa*) and so on arise.

The exposition in *Pāli* Text started with *cakkhuvīññāṇa*. From where does it start? (*Cakkhuvīññāṇa*, Venerable Sir). In *Pāli* vocabulary, *cakkhuvīññāṇa* is called *cakkhuvīññāṇadhātu*. *Taṃsampayuttakā ca dhammā* means the *cetasikas* which are arising together with *cakkhuvīññāṇa*. *Monodhātuyā taṃ sampayuttakānañca dhammanāṃ* means *sampaṭicchana* (receiving consciousness) which in *Pāli* is called *manodhātu*. In *Pāli*, what is *sampaṭicchana* called? (*Manodhātu*, Venerable Sir).

Monodhātu taṃsampayuttakā ca dhammā manovīññāṇadhātuyā taṃsampayuttakānañca dhammānaṃ anantarapaccayena paccayo.

In the above *Pāli* verse, *santīraṇa* (investigating consciousness) is called *manovīññāṇadhātu*. How is *santīraṇa* called? (*Manovīññāṇadhātu*, Venerable Sir). If one knows this much, one will be able to recite all at once. Later one will be pleased with the *Pāli* words. One should exert some efforts and only if one keeps on giving answers, it will be remembered. Then only when it is expounded in *Pāli*, one will understand and exclaim “Oh! the exposition is on these topics” and one shall be pleased. On reciting after understanding, doesn’t one gain more *kusala*? (One does gain more *kusala*, Venerable Sir). It is beneficial for oneself as well as for the *sāsana*. Hence, by paying some attention, shall we give answers to the questions.

What is “Ca”, *cakkhaviññāṇa* called in *Pāli* vocabulary? (*cakkhaviññāṇadhātu*, Venerable Sir). What is “Sam”, *sampañcchāṇa* called-----? (*Manodhātu*, Venerable Sir). “Ntī”, *santīraṇa* in *Pāli* is called----? (*Manoviññāṇadhātu*, Venerable Sir). The Sayadaw is going to expound a verse now.

*Cakkhaviññāṇadhātu taṁsampayuttakā ca dhammā
manodhātuyā taṁsampayuttakānañca dhammānaṁ
anantarapaccayena paccayo.*

*Manodhātu taṁsampayuttakā ca dhammā
manoviññāṇadhātuyā taṁsampayuttakānañca dhammānaṁ
anantarapaccayena paccayo.*

The *Buddha* expounded in *Pāli* starting with the heading on *cakkhaviññāṇa*. It is on how *cakkhaviññāṇa* is conditioning *sampañcchāṇa* to arise; how *sampañcchāṇa* is conditioning *santīraṇa* to arise. Thus. It was expounded on how conditioning takes place without any gap or break.

It is the same for “sota” also. In the place of *cakkhaviññāṇa*, *sotaviññāṇa* is to be inserted and *sampañcchāṇa* and *santīraṇa* are in their places as before. In *Pāli* vocabulary, *sotaviññāṇa* is called *sotaviññāṇadhātu*. What is *sampañcchāṇa* called? (*Manodhātu*, Venerable Sir). *Santīraṇa* is called----? (*Manoviññāṇadhātu*, Venerable Sir).

For this audience to remember better, answer the questions once more. Some individuals can answer them already. If the rest of the audience can answer also, and on reciting *Paṭṭhāna* in *Pāli* later, as one is pleased in

reciting, cannot more *kusala* be gained? (It can be gained, Venerable Sir).

What is *sotaviññāṇa* called in *Pāli* vocabulary? (It is called *sotaviññāṇadhātu*, Venerable Sir). *Sampaṭicchana* in *Pāli* vocabulary is----? (*manodhātu*, Venerable Sir). *Santīraṇa* in *Pāli* term is ---? (*manoviññāṇadhātu*, Venerable Sir). Now, you can already recite. The Sayadaw will recite once.

*Sotaviññāṇadhātu taṃsāmpayuttakā ca dhammā
manodhātuyā taṃsāmpayuttakānañca dhammānaṃ
anantarapaccayena paccayo.*

*Manodhātu taṃsāmpayuttakā ca dhammā
manoviññāṇadhātuyā taṃsāmpayuttakānañca
dhammānaṃ anantarapaccayena paccayo.*

This is how *sotaviññāṇa* is initially conditioning *sampaṭicchana* to arise without a break and *sampaṭicchana* is conditioning *santīraṇa* to arise without a gap.

After “*sota*”, the same explanation applies for “*ghāna*”. In *Pāli* vocabulary, *ghānaviññāṇa* is called *ghānaviññāṇadhātu*. What is *sampaṭicchana* called? (It is called *manodhātu*, Venerable Sir). Is it the same or is there a difference? (No difference, Venerable Sir). What is *sampaṭicchana* called? (*Manodhātu*, Venerable Sir). What is *santīraṇa* called? (*Manoviññāṇadhātu*, Venerable Sir). Now you are able to recite already.

*Ghānaviññāṇadhātu taṃsāmpayuttakā ca dhammā
manodhātuyā taṃsāmpayuttakānañca dhammānaṃ
anantarapaccayena paccayo.*

Manodhātu taṁsampayuttakā ca dhammā manoviññāḍadhātuyā taṁsampayuttakānañca dhammānaṁ anantarapaccayena paccayo.

After *ghānaviññāḍa* is *jivhāviññāḍa*. In *Pāli* vocabulary, *jivhāviññāḍa* is called *jivhāviññāḍadhātu*; and *santīraṇa* is called *manoviññāḍadhātu*.

Jivhāviññāḍadhātu taṁsampayuttakā ca dhammā manodhātuyā taṁsampayuttakānañca dhammānaṁ anantarapaccayena paccayo.

Manodhātu taṁsampayuttakā ca dhammā manoviññāḍadhātuyā taṁsampayuttakānañca dhammānaṁ anantarapaccayena paccayo.

Now all the members of this audience has already understood. What is *kāyaviññāḍa* called in *Pāli* term? (*Kāyaviññāḍadhātu*, Venerable Sir). In *Pāli* term, *sampaṭicchaṇa* is called---? (*manodhātu*, Venerable Sir). In *Pāli* term *santīraṇa* is called---? (*manoviññāḍadhātu*, Venerable Sir). You have understood. It is proper only if it is understood as such in reciting *Pāli* verses.

Kāyaviññāḍadhātu taṁsampayuttakā ca dhammā manodhātuyā taṁsampayuttakānañca dhammānaṁ anantarapaccayena paccayo.

Manodhātu taṁsampayuttakā ca dhammā manoviññāḍadhātuyā taṁsampayuttakānañca dhammānaṁ anantarapaccayena paccayo.

This is how *kāyaviññāḍa* body-consciousness is initially conditioning the *sampaṭicchaṇa* to arise without a break, and *sampaṭicchaṇa* is conditioning *santīraṇa* to arise without a gap.

This is how the *Buddha* had expounded on the consciousnesses arisen at the five sense-doors according to the above serial order of introductory headings. Repeat after me to recite in *Pāli*, according to the five introductory headings as you have known.

Anantara paccayoti-

*Cakkhaviññāṇadhātu taṁsampayuttakā ca dhammā
manodhātuyā taṁsampayuttakānañca dhammānaṁ
anantarapaccayena paccayo.*

*Manodhātu taṁsampayuttakā ca dhammā
manoviññāṇadhātuyā taṁsampayuttakānañca dhammānaṁ
anantarapaccayena paccayo.*

Now all of you shall recite together for *sotaviññāṇadhātu*, *ghānaviññāṇadhātu*, *jivhāviññāṇadhātu* and *kāyaviññāṇadhātu*.

*Sotaviññāṇadhātu taṁsampayuttakā ca dhammā
manodhātuyā taṁsampayuttakānañca dhammānaṁ
anantarapaccayena paccayo. Manodhātu taṁsampayuttakā
ca dhammā manoviññāṇadhātuyā taṁsampayuttakānañca
dhammānaṁ anantarapaccayena paccayo.*

*Ghānaviññāṇadhātu taṁsampayuttakā ca dhammā
manodhātuyā taṁsampayuttakānañca dhammānaṁ
anantarapaccayena paccayo. Manodhātu taṁsampayuttakā
ca dhammā manoviññāṇadhātuyā taṁsampayuttakānañca
dhammānaṁ anantarapaccayena paccayo.*

*Jivhāviññāṇadhātu taṁsampayuttakā ca dhammā
manodhātuyā taṁsampayuttakānañca dhammānaṁ*

anantarapaccayena paccayo. Manodhātu taṁsampayuttakā ca dhammā manoviññāḍadhātuyā taṁsampayuttakānañca dhammānaṁ anantarapaccayena paccayo.

Kāyaviññāḍadhātu taṁsampayuttakā ca dhammā manodhātuyā taṁsampayuttakānañca dhammānaṁ anantarapaccayena paccayo. Manodhātu taṁsampayuttakā ca dhammā manoviññāḍadhātuyā taṁsampayuttakānañca dhammānaṁ anantarapaccayena paccayo.

Cakkhaviññāḍadhātu means eye-consciousness. *Taṁsampayuttakā ca dhammā* means the mental factors (*cetasikās*) which arise together with eye-consciousness. *Manodhātuyā* means (*sampaṭicchana*) receiving-consciousness. *Taṁsampayuttakā ca dhammānaṁ* means the *cetasikas* that arise together with *sampaṭicchana*. *Manoviññāḍadhātuyā* means investigating-consciousness (*santīraṇa*). *Taṁsampayuttakānañca dhammānaṁ* means the *cetasikās* that are arising together with *santīraṇa*.

Here, consciousness (*citta*) and mental factors (*cetasikās*) are explained in combination, *Taṁsampayuttakā ca* refers to the mental factors. In each case “*tamsampayuttakā*” means the mental factors. *Citta* is the main factor. Hence, in cognitive process (*vīthi*) *citta* plays the leading role. How many points are there? (Five points, Venerable Sir).

For this audience to understand with delight, this is how the *Buddha* had expounded initially with introductory headings on the arisings of the cognitive process at the five-sense doors, where each preceding consciousness is

conditioning its succeeding consciousness to arise, without a gap by the force of *Anantara* Condition.

After that, it is expounded on seven types, where the two are on *kusala citta*, two on *akusala citta* and three on *abyakata citta*. How these seven types are conditioning can be remembered more easily by showing them in terms of (17) mind moments of a cognitive process. Hence, you shall recite the motto on (17) mind moments in a cognitive process again.

Motto: *Bhavangas*, adverting, seeing, receiving, investigating, determining, seven *javanas* and two *tadāramaṇas*.

This motto is on (17) mind moments mentioned above. *Bhavangas* mean past *bhavanga* (*atīta bhavanga*). When a visible object strikes on the eye-sensitivity, one *bhavanga* went past. Then the *bhavanga* vibrates (*bhavanga calana*) and another *bhavanga* is cut off (*bhavanga upaccheda*). These three kinds of *bhavangas* are mentioned as *bhavangas* in the motto by the Venerable Mahāsi Sayadaw.

Adverting consciousness is five-door adverting consciousness (*pañcadvāra vajjana*) which adverts on what the object (*ārammana*) is. The object dissolves within a mind moment (*cittakkhaṇa*), this brief duration which consists of three sub-moments: arising (*uppāda*), presence (*thīti*) and dissolution (*bhanga*), arises and ceases, can only be adverted. It is the arising of the eye-consciousness as mere-consciousness, which ceases to exist immediately

once and for all by going through the states of sub-moments (*uppāda*, *thīti* and *bhanga*).

Seeing is *cakkhuvīññāṇa*. What is seeing? (It is *cakkhuvīññāṇa* Venerable Sir).

Receiving consciousness (*sampaticchāṇa*) means the reception of the vision of the visible object seen due to eye-consciousness, and keeping it from disappearing.

Investigating consciousness (*santīraṇa*) means investigating the nature of the object such as what object is this? Is it a pleasant object or an unpleasant object? It is mere investigating and it ceases after investigating.

Determining consciousness (*vuṭṭho*) determines the nature of the object such as whether the object is a pleasant or unpleasant one. Which consciousness determines the nature of the object? (*Vuṭṭho*, Venerable Sir).

After *vuṭṭho*, there are seven impulses (*jāvanas*). If the object is a pleasant object, one feels pleasant; if the object is an unpleasant one, one feels unpleasant. As the pleasant object makes one feel pleasant, *lobha akusala cittas* arise; as the unpleasant object makes one feel unpleasant, *dosa* or *domanassa akusala cittas* arise.

If *kusala citta* arises, the *kusala jāvanas* are reflected upon. What kind of *jāvanas* will arise when the object is that of the *Buddha*, *dhamma*, *saṅgha*, *dāna*, *sīla*, *samatha* and *vipassanā bhāvana*? (*Kusala jāvanas* will arise, Venerable Sir). Hence, if you can contemplate rightly, *kusala jāvanas* arise, and if not, *akusala jāvanas* arise. If a pleasant object strikes, and if not properly contemplated on, *lobha jāvanas* will arise. If an unpleasant object strikes, if not properly contemplated on, *dosa*

javanas arise. When not properly contemplated on, *akusala javanas* always arise. When the contemplation is proper, *kusala javanas* will always arise. How to contemplate to have *kusala javanas* arise will be explained later.

As for *javanas*, they can be wholesome (*kusala*), unwholesome (*akusala*) or indeterminate consciousness (*abyākata*). In the *santānas* of *puthujjanas*, *sotāpannas*, *sakadāgāmis* and up to *anāgāmis*, *kusala javanas* and *akusala javanas* can arise. As one becomes an *arahant*, only *abyākata javanas* can arise, which are *kiriya javanas* (functional *javanas* or karmically inoperative *javanas*). Hence, *javanas* can either be wholesome, unwholesome or indeterminate. Seven *javanas* means seven *javanas cittas*. In a cognitive process (*vīthi*), *javana* arises seven times.

In two *tadāramaṇas* (see table on p 146) is not there two *ram*, *ram*, the two registrations? (There are, Venerable Sir). They are the first registration consciousness and the second registration consciousness. Both of these are *abyākatas*. Again recite the motto which indicates the three divisions, *kusala*, *akusala*, *abyākatas* of the (17) mind moments in a cognitive process (*vīthi*).

Motto: The preceding eight and the end two are *abyākatas*.
The middle seven are truly either *kusalas* or *akusalas* or *abyākatas*.

The first eight and the last two are *abyākatas*. When the preceding eight are counted they are, *atīta bhavanga*, *bhavanga calana*, *bhavanga upaccheda*,

pañcadvāravajjana, cakkhuvīññāṇa, sampañcchāṇa, santīraṇa up to *vuṭṭho*. How many are there altogether? (There are eight, Venerable Sir). Are these eight wholesome (*kusalas*), unwholesome (*akusalas*) or indeterminate consciousnesses (*abyākatas*)? (They are *abyākatas*, Venerable Sir). Yes, the first eight are *abyākatas* and the last two, that is, the first *tadāramaṇa* and the second *tadāramaṇa*, are also *abyākatas*.

The middle seven are truly either *kusalas*, *akusalas* or *abyākatas*. How many kinds are there? (Three kinds, Venerable Sir). They are either *kusalas*, *akusalas* or *abyākatas*. For *puṭhujjanas sotāpannas, sakadāgāmis*, and up to *anāgāmis*, both *kusala* and *akusala* arise. When the contemplation is proper, *kusala* arises, and if not, *akusala* arises. When one is practising *vipassanā* meditation *kusala* arises.

For *arahants* only *kiriya javanas* (karmically inoperative or functional impulses) arise and they are all *abyākatas*. Can there be three kinds of *javano*, be *kusala* or *akusala* or *abyakata*? (There can be, Venerable Sir). By knowing these with delight, *Anantara Pāli* can be expounded. When one can recite with delight, one can gain more *kusala*. The mottos on the meaning of *kusalas*, *akusalas* and *abyākatas* are composed so that one will understand clearly by reciting them.

Motto: *Kusala* deeds

While performing them
Are truly free of faults.

Kusalā anavajja sukhavipākalakkhaṇā

Kusalā means *kusala dhammas*; *anavajja sukhavipākalakkhaṇā*, having the characteristic of faultlessness and producing good effects.

Kusala deeds, while performing them, are free of faults. After performing too, it has the characteristic of producing good effects.

Motto: After performing
Only good effects
Shall truly be produced.

Kusala deeds, after performing, always give good effects. It is the deed which can give one the good effects till attaining *nibbāna*. Recite the motto for the nature of *akusala*.

Motto: *Akusala* deeds
While performing them
Are truly producing faults.

Akusalā sāvajja dukkhavipākalakkhaṇā.

Akusalā means *akusala dhammas*; *sāvajja dukkhavipākalakkhaṇā*, having the characteristic of faults and producing bad effects.

Akusala deeds, while performing them are producing faults. To express clearly, if one steals somebody's property, isn't one having faults while stealing? (One is having faults, Venerable Sir). Action can be taken at once, because one has committed a crime. Also after-

wards only bad effects will arise.

Motto: After performing them
Only bad effects
Shall truly be produced.

The bad aftereffects can send one to *niraya*, animal world, *peta* and *asurakāya* realms. One will meet with various sufferings. Even after being delivered from the *apāya* realms, one will have to encounter many sufferings. This is the characteristic of *akusala dhamma*.

To know the nature of *abyākata*, recite the motto.

Motto: When good or bad effects do not arise
The *abyākatas* are truly produced.

The functional indeterminate (*kiriya abyākata*) consciousness arising in the *santānas* of *arahants* give neither good nor bad effects either at present or in the hereafter. The *kiriya citta* of *arahants* is a mere functional *citta*.

The resultant consciousness (*vipāka citta*) arising in the *santāna* of this audience cannot give effect in the future existences. Even in this existence it can only give effect along with the present *vipāka citta* having the same characteristics and the *citta* borne-*rūpa* (*cittājarūpa*) accompanying it. Hence, what is it called? It is called *vipāka abyākata*.

Now I shall discourse on the seven types of conditioning states based on these three kinds of *jāvanas*: two types on *kusala*; two types on *akusala*, and three types on

abyākata javanas. How many types are going to be discoursed? (Seven types, Venerable Sir).

Two types are based on wholesome *javano*s, two types on unwholesome *javano*s and three types on indeterminate *javano*s. How many types are there altogether? (There are seven types, Venerable Sir). Answer the following questions briefly.

Based on *kusala*, how many types will be discoursed? (Two types, Venerable Sir). Based on *akusala*, how many types will be discoursed? (Two types, Venerable Sir). Based on *abyākata*, how many types will be discoursed? (Three types, Venerable Sir). Yes, altogether seven types will be discoursed.

In the conditioning of faultless to faultless (*kusala* to *kusala*) and faultless to indeterminate (*kusala* to *abyākata*), how many types are there? (There are two types, Venerable Sir).

In the conditioning of faulty to faulty (*akusala* to *akusala*), and faulty to indeterminate (*akusala* to *abyākata*), how many types are there? (There are two types, Venerable Sir).

In the conditioning of indeterminate to indeterminate (*abyākata* to *abyākata*); indeterminate to faultless (*abyākata* to *kusala*), and indeterminate to faulty (*abyākata* to *akusala*), how many types are there? (There are three types, Venerable Sir). The *Pāli* Text will be expounded according to this serial order.

The conditioning of *kusala* to *kusala*

When one reviews the cognitive process, the conditioning of *kusala* to *kusala* is found in the seven *javanas*. The conditioning of *kusala* to *kusala* taking place without any gap are in:

first *kusala javana* to second *kusala javana*;
 second *kusala javana* to third *kusala javana*;
 third *kusala javana* to fourth *kusala javana*;
 fourth *kusala javana* to fifth *kusala javana*;
 fifth *kusala javana* to sixth *kusala javana*; and
 sixth *kusala javana* to seventh *kusala javana*.

Is not the preceding *kusala javana* conditioning its succeeding *kusala javana*? (They are, Venerable Sir). Conditioning of *kusala* to *kusala* is found only in *javanas*. Does not this audience know this? (Yes, we have known this, Venerable Sir).

The conditioning of *kusala* to *abyākata*

Next, in the conditioning of *kusala* to *abyākata*, the last *kusala javana* is known as the seventh *javana*. This last *javana* which is *kusala* can condition the *tadāramaṇa*. Is registration *citta* (*tadāramaṇa*) *kusala* or *akusala* or *abyākata*? (It is *abyākata*, Venerable Sir). As it is said in the motto “the last two are *abyākatas*”. Hence, *tadāramaṇa* certainly is *abyākata*. When the last *kusala javana* is conditioning the first *tadāramaṇa*, it amounts to the conditioning of *kusala* to *abyākata*. These are the two types explained in the *Pāli* Text.

The talk will now proceed to two types of *akusala*. In *akusala javanas*, all of them, from the first, second, third, fourth, fifth, sixth up to the seventh consecutively are unwholesome (*akusala*) *javanas*. Between any two *akusala javanas kusala javanas* cannot arise. All these seven *javanas* must be unwholesome (*akusala*).

The conditioning of *akusala* to *akusala*

When the conditioning of *akusala* to *akusala* take place, the conditioning is between

first *javana* to second *javana*;

second *javana* to third *javana*;

third *javana* to fourth *javana*;

fourth *javana* to fifth *javana*;

fifth *javana* to sixth *javana*;

sixth *javana* to seventh *javana* consecutively.

Does this amount to conditioning of *akusala* to *akusala*? (It does, Venerable Sir).

The conditioning of *akusala* to *abyākata*

In the conditioning of *akusala* to *abyākata* the last *akusala javana* is conditioning the first *tadāramaṇa*, as it is said in Pāli “*Akusalā abyākatassa*”. Is *tadāramaṇa kusala* or *akusala* or *abyākata*? (*Abyākata*, Venerable Sir). Is the last *javana, kusala* or *akusala* or *abyākata*? (It is *akusala*, Venerable Sir). Is not the conditioning of *akusala* to *abyākata* evident? (It is evident, Venerable Sir). The last *javana* or in other words, the seventh *javana* conditioning the first *tadāramaṇa* means the conditioning of *akusala* to *abyākata*.

It is expounded as such in the *Pāli* Text. Do this audience have to listen with full attention? (We have to listen thus, Venerable Sir). How many types are being expounded? Four types are being expounded and they are; *kusala* to *kusala*, *kusala* to *abyākata*; *akusala* to *akusala*; *akusala* to *abyākata*. How many types are being clarified? (Four types, Venerable Sir). Now, this audience can explain these four types clearly.

The conditioning of *abyākata* to *abyākata*

Next, the exposition will be on the conditioning of *abyākata* to *abyākata*. The first eight and the last two in the cognitive process are always *abyākatas*. In the *santānas* of *arahants* all the middle functional impulses (*kiriya javanas*) are *abyākatas*. As stated in the motto, “The middle seven can be *kusala* or *akusala* or *abyākata*”, and so these *javanas* can be *abyākatas*. Since only the *kiriya javanas* can arise in the *santānas* of *arahants* all the *javanas* must be *abyākatas* for the *arahants*. Hence, in the whole cognitive process, the conditioning of *abyākata* to *abyākata* is arising.

Atīta bhavanga is conditioning *bhavanga calana*;

Bhavanga calana is conditioning *bhavanga upaccheda*;

Bhavanga upaccheda is conditioning *pañcadvāravajjana*;

Pañcadvāravajjana is conditioning *cakkhu viññāṇa*;

Cakkhuvīññāṇa is conditioning *sampañchana*;

Sampaticchāṇa is conditioning *santīraṇa*;

Santīraṇa is conditioning *vuṭṭho*;

Vuṭṭho is conditioning the first *javana*. *Vuṭṭho* is *abyākata*, so also is the first *javana* because it is *kiriya jāvana*. Hence the seven *jāvanas* are conditioning each other consecutively. The last *javana*, that is, the seventh *javana* is conditioning the first *tadāramaṇa* which is also *abyākata*. First *tadāramaṇa* is conditioning the second *tadāramaṇa*. Both *tadāramaṇas*, the first and the second are *abyākatas*. Therefore, according to the verse in *Pāli*, “*Abyākato abyākatassa*”, the whole series in *vīthi* is the conditioning of *abyākata* to *abyākata*.

The conditioning of *abyākata* to *kusala*

Now the discourse will be on the conditioning of *abyākata* to *kusala*. Every body in the audience must try to answer the questions, then only they will understand better. Is *vuṭṭho kusala*, *akusala* or *abyākata*? (It is *abyākata*, Venerable Sir). After *vuṭṭho*, *kusala jāvanas* arise one by one and all these seven *jāvanas* are *kusala*. The first *javana* is *kusala*. When *vuṭṭho* is conditioning the first *javana*, it must be *abyākata* conditioning *kusala* because *vuṭṭho* is *abyakata* and first *javana* is *kusala*. Hence, it is evident that this is the conditioning of *abyākata* to *kusala*.

The conditioning of *abyākata* to *akusala*

Now I shall explain the conditioning of *abyākata* to *akusala*. When there is no contemplation and no noting, all seven *jāvanas* become *akusala jāvanas*. When *vuṭṭho* is conditioning the first *javana* it amounts to conditioning

of *abyākata* to *akusala*. *Vuṭṭho* is *abyākata* which is conditioning the first *akusala javana*. How many types for *abyākata*? There are three types for *abyākata*.

“*Abyākato abyākatassa*”. The conditioning of *abyākata* to *abyākata* goes through all the 17 steps of the whole *vīthi*.

“*Abyākato kusalassa*”. This is the conditioning of *abyākata* to *kusala*. It is *vuṭṭho* conditioning the first *kusala javana*.

“*Abyākato akusalassa*”. This is the conditioning of *abyākata* to *akusala*. It is *vuṭṭho* conditioning the first *akusala javana*.

The exposition in *Pāli* will be in the same order. The audience will find it quite easy to understand. To those who can understand, on knowing the conditioning process, will they not understand it better? (They will understand it better, Venerable Sir). Since understanding will produce more *kusala*, it is beneficial for oneself as well as for the *sāsana*.

In the *Pāli* Text it is discoursed as: *Purimā purimā kusalā dhammā, pacchimānanā pacchimānanā kusalānanā dhammanāni anantara paccayena paccayo*.

Purimā purimā means preceding. Does *purimā* means preceding or succeeding? (It means preceding, Venerable Sir). In *pacchimānanā pacchimānanā kusalānanā dhammanāni*, does *pacchimānanā* means preceding or succeeding? (It means succeeding, Venerable Sir). You must at least understand that much. *Purimā purimā* means the preceding conditioning state or in other words, the cause. *Pacchimānanā pacchimānanā* means the

succeeding conditioned state or in other words, the effect. If this is understood, the discourse can be continued.

Is *purimā purimā* the conditioning state or the conditioned state? (It is the conditioning state, Venerable Sir). Is *pacchimānam pacchimānam* the conditioning state or the conditioned state? (It is the conditioned state, Venerable Sir). Is *purimā purimā* cause or effect? (It is the cause, Venerable Sir). Is *purimānam purimānam* cause or effect? (It is the effect, Venerable Sir).

Now everybody has fully understood. It is very appropriate and the talk can proceed. The Sayadaw will discourse once more. You shall refer to the table of *vīthi* (page 146) and try to answer the questions by yourself. After the Sayadaw's recitation, when asked, 'which portion is it from?', will you be able to answer? (We will be able to answer, Venerable Sir). Referring to the table of *vīthi*, the Sayadaw will ask which is conditioning which, and you must try to answer.

In this verse, "*Purimā purimā kusalā dhammā pacchimānam pacchimānam kusalanam dhammanam anantarapaccayena paccayo*", which is conditioning which? *Javanas* are conditioning each other, Venerable Sir). Yes, one *javana* is conditioning the next *javana* and so on. Briefly it can be said that, *javanas* are conditioning each other.

In this verse, "*Purimā purimā kusalā dhammā pacchimānam pacchimānam abyākatānam dhammanam anantarapaccayena paccayo*", where is the conditioning? Which is conditioning which? (The last *javana* is conditioning the first *tadāramaṇa*, Venerable Sir). Yes, the

last *javana* is conditioning the first *tadāramaṇa*. Are not there two *tadāramaṇas*? (There are two, Venerable Sir). It is the conditioning of the first *tadāramaṇa*. There are altogether seven *javanas*, which one is involved? (The last *javana*, Venerable Sir). The last *javana* means the seventh *javana* and it is conditioning the first *tadāramaṇa*. This is how the *Buddha* had expounded as *purimā purimā kusalā dhammā, pacchimānamī pacchimānamī abyākatānamī dhammanamī anantarapaccayena paccayo*. Does not this audience know this personally? (It is known personally, Venerable Sir). This is most delightful because what the *Buddha* had expounded is being appreciated. If the explanation is not given as such *Anantara Paccayo* cannot be understood at once. While reciting, if the meaning of “*purimā purimā* and *pacchimānamī pacchimānamī*” is not understood, it will just be mere recitation.

“*Kusalapada*”, for *kusala*, has been explained. Now I shall proceed to explain “*akusalapada*”, for *akusala*.

In this verse “*Purimā purimā akusalā dhammā pacchimānamī pacchimānamī akusalānamī dhammānamī anantarapaccayena paccayo*”, where is it conditioning? (*Javanas* are conditioning each other, Venerable Sir). Yes, the conditioning is between *javana* to *javana*.

In this verse, “*Purimā purimā akusalā dhammā pacchimānamī pacchimānamī abyākatānamī dhammānamī anantarapaccayena paccayo*”. Where is it and which is conditioning which? (The last *javana* is conditioning the first *tadāramaṇa*, Venerable Sir). The last *javana* is *akusala javana* and the *tadāramaṇa* is *abyākata*. The last *akusala javana* is conditioning *abyākata*, the first

tadāramaṇa. Now the two types on *akusala* have already been explained. How many types do you already know now? (Four types, Venerable Sir). The next three types are for *abyakata*.

Now I shall give a discourse on the three types of *abyākata* and ask questions. The audience shall give the answers. In the verse, “*Purimā purimā abyākatā dhammā, pacchimānam dhammānam abyākatānam dhammānam anantarapaccayena paccayo*”, where is it from? (In all the 17 steps, Venerable Sir). Yes, it involves all the 17 steps.

As the whole *vīthi* is *abyākata*, are the two *tadāramaṇas kusala* or *akusala* or *abyākata*? (*Abyākata*, Venerable Sir). Does not the whole *vīthi* become *abyākatas*? (It becomes thus, Venerable Sir). Yes, all the steps in the whole *vīthi* are *abyākatas*. It is “*abyākato abyakatassa*”. In the whole *vīthi*, one *abyākata* is conditioning the other *abyākata* and so on. Does the audience understand this clearly? (We understand it clearly, Venerable Sir). Next, the second type of *abyākata* will be discoursed.

In this verse, “*Purimā purimā abyākatā dhamma, pacchimānam pacchimānam kusalanam dhammānam anantarapaccayena paccayo*”, from where to where is it conditioning? (*Vuṭṭho* is conditioning the first *javana*, Venerable Sir). Yes, *vuṭṭho* is conditioning the first *kusala javana*. Will the audience and *yogis*, answer the questions once more so as to be able to answer all. In the verse, “*Purimā purimā abyākatā dhammā, pacchimānam pacchimānam kusalanam dhammānam anantarapaccayena paccayo*” which is conditioning which? (*Vuṭṭho* is conditioning the first *kusala javana*, Venerable Sir).

In this verse, “*Purimā purimā abyākatā dhammā, pacchimānamī pacchimānamī akusalānamī dhammānamī anantarapaccayena paccayo*”, which is conditioning which? (*Vuṭṭho* is conditioning the first *akusala javana*, Venerable Sir). Now all the seven types are being explained. Including the audience, we shall all recite so that each of us will know from which part to which part we are reciting.

Purimā purimā kusalā dhammā, pacchimānamī pacchimānamī kusalānamī dhammānamī anantarapaccayea paccayo.

Purimā purimā kusalā dhammā, pacchimānamī pacchimānamī abyakatānamī dhammānamī anantarapaccayea paccayo.

Purimā purimā akusalā dhammā, pacchimānamī pacchimānamī akusalānamī dhammānamī anantarapaccayea paccayo.

Purimā purimā akusalā dhammā, pacchimānamī pacchimānamī abyakatānamī dhammānamī anantarapaccayea paccayo.

Purimā purimā abyakatā dhammā, pacchimānamī pacchimānamī abyakatānamī dhammānamī anantarapaccayea paccayo.

Purimā purimā abyakatā dhammā, pacchimānamī pacchimānamī kusalānamī dhammānamī anantarapaccayea paccayo.

Purimā purimā abyakatā dhammā, pacchimānamī pacchimānamī akusalānamī dhammānamī anantarapaccayea paccayo.

These are the seven types.

The audience has understood these seven types. In this *cakkhuvīñṇāṇa vīthi*, is not there all the seven types? (All seven types are there, Venerable Sir). Also at *sotaviñṇāṇa vīthi*; *ghānaviñṇāṇa vīthi*, *jivhāviñṇāṇa vīthi* and *kāyaviñṇāṇa vīthi*, there exist these seven types for each *vīthi*. If one can recite a *vīthi*, cannot all be appreciated? (Can be appreciated, Venerable Sir).

In the verse, “*Yesamī yesamī dhammānamī anantarā, ye ye dhammā uppajanti cittacetāsikā dhammā. Te te dhammā tesamī tesamī dhammānamī anantarapaccayena paccayo*,” the *Buddha* has expounded, as conclusion, all the conditioning states are respectively conditioning the succeeding conditioned state. The main idea is these seven types.

The conditionings of *kusala* to *kusala*, *kusala* to *abyākata*, *akusala* to *akusala*, *akusala* to *abyākata*, *abyākata* to *abyākata*, *abyākata* to *kusala*, *abyākata* to *akusala* are the seven main types.

After comprehending the *Paccayaniddesa*, if the audience study the *Paṭṭhāna Pāli* Text elaborately, it will be understood easily. Is not this appropriate? (It is appropriate, Venerable Sir) Remembering the sequence in the *vīthi* is important. The *cakkhudvāra vīthi* has been understood fully. Let us recite the *vīthis* for *sota*, *ghāna*, *jivhā*, *kāya* once more. *Cakkhuvīñṇāṇa vīthi*; *Atīta bhavanga*, *bhavanga calana*, *bhavanga upaccheda*, *pañcadvāravajjana*, *cakkhuvīñṇāṇa*, *sampaṭicchāṇa*, *santīraṇa*, *vuṭṭho*, seven *javanās* and two *tadārammaṇās*.

For *sotaviññāṇa vīthi*, in the place of the word *cakkhuvīññāṇa*, the word *sotaviññāṇa* shall be inserted; for *ghānaviññāṇa vīthi*, *ghānaviññāṇa*, for *jivhāviññāṇa vīthi*, *jivhāviññāṇa*; for *kāyaviññāṇa vīthi*, *kāyaviññāṇa* shall be inserted respectively. In the place of the word *cakkhu*, insert the words *sota*, *ghāna*, *jivhā* and *kāya* respectively. To be able to and also to have the chance to recite, let us recite the *vīthis*.

Sotaviññāṇa vīthi: *Atīta bhavanga, bhavanga calana, bhavanga upaccheda, pañcadvāravajjana, sotaviññāṇa, sampañcchana, santīraṇa, vuṭṭho*, seven *javanas* and two *tadāramaṇas*.

Ghānaviññāṇa vīthi: *Atīta bhavanga, bhavanga calana, bhavanga upaccheda, pañcadvāravajjana, ghānaviññāṇa, sampañcchana, santīraṇa, vuṭṭho*, seven *javanas* and two *tadāramaṇas*.

Jivhāviññāṇa vīthi: *Atīta bhavanga, bhavanga calana, bhavanga upaccheda, pañcadvāravajjana, jivhāviññāṇa, sampañcchana, santīraṇa, vuṭṭho*, seven *javanas* and two *tadāramaṇas*.

Kāyaviññāṇa vīthi: *Atīta bhavanga, bhavanga calana, bhavanga upaccheda, pañcadvāravajjana, kāyaviññāṇa, sampañcchana, santīraṇa, vuṭṭho*, seven *javanas* and two *tadāramaṇas*.

Now the audience can recite the *vīthis* very well. Let us recite the mottos of *vīthis* composed by the benefactor Most Venerable Mahāsī Sayadaw. In the place of the word *cakkhuvīññāṇa*, insert the word seeing. For

the word *sotaviññāṇa*, hearing; for the word *ghānaviññāṇa*, smelling; for the word *jivhāviññāṇa*, tasting; for the word *kāyaviññāṇa*, touching must be inserted respectively. The words seeing, hearing, smelling, tasting, touching are to be included in the mottos.

Motto: *Bhavangas*, adverting, seeing, receiving, investigating, determining, seven *javanas* and two *tadāramaṇas*.

Bhavangas, adverting, hearing, receiving, investigating, determining, seven *javanas* and two *tadāramaṇas*.

Bhavangas, adverting, smelling, receiving, investigating, determining, seven *javanas* and two *tadāramaṇas*.

Bhavangas, adverting, tasting, receiving, investigating, determining, seven *javanas* and two *tadāramaṇas*.

Bhavangas, adverting, touching, receiving, investigating, determining, seven *javanas* and two *tadāramaṇas*.

The *Pāli* Text has been appreciated. The meaning of the words in the *vīthis* have also been known. *Bhavangas* mean the three *bhavangas*: *atīta bhavanga*, *bhavanga calana* and *bhavanga upaccheda*. Adverting in *pañcadvāravajjaṇa*; seeing is *cakkhuvīññāṇa*; receiving is *sampaṭicchaṇa*; investigating is *santīraṇa*; determining is *vuṭṭho*; seven *javanas* and the two *tadāramaṇas*.

The motto, in Myanmar language, composed by the Most Venerable Mahāsī Sayadaw is also appreciated. *Javana*

means occurring very swiftly, it cannot arise only once, there are to be seven of them at one time sequentially. It arises so swiftly that once a *javana* arises, there appear seven of them in a series.

The nature of the Proximity Condition, *Anantara Paccayo* has been appreciated quite well. The only thing left is to contemplate *vipassanā dhamma* and reflect to gain *kusala*. Due to striking of the six objects on the eye, ear, nose, tongue, body and mind respectively, when eye-consciousness, ear-consciousness, nose-consciousness, tongue-consciousness, body-consciousness and mind-consciousness, take place; if *kusala* does not arise, what will arise? (*Akusala* will arise, Venerable Sir). Is it not necessary to reflect to acquire *kusala*? (It is necessary, Venerable Sir). Yes, it is necessary.

If one knows how to reflect to acquire *kusala*, *kusala* can arise. Practising *vipassanā* meditation can also make *kusala* arise. If one does not know how to reflect or how to meditate, what will arise? *Akusala* will arise.

Motto: Not contemplating
And not noting
Result in *akusala*.

If one does not know how to reflect or note and not noting even though one knows how to note, what will arise then? (*Akusala* will arise, Venerable Sir) The audience cannot be free of these objects. Only for some moments, one can be free, that is, while asleep. Can one be free at other times? (Cannot be, Venerable Sir).

The eye is seeing, the ear is hearing, the nose is smelling, the tongue is tasting, the body is touching, the mind is planning. If one does not know how to reflect properly on them and is not meditating *vipassanā dhamma*, mostly *akusala* will arise. So, will it be worth while to be born a human being? (It will not be worth while, Venerable Sir). One shall only return to *apāya* realms which is a great loss. Hence, is it not important for one to know how to reflect properly or not? (It is important, Venerable Sir).

Motto:Contemplating and noting
Result in *kusala*.

If one wants to reflect when struck by the objects, it must be reflected when *jāvanas* arise. If proper reflection is not done, *akusala jāvanas* will arise.

Due to being struck by good and pleasant objects (*itthārammana*), if proper reflection is not done, unwholesome *lobha* will arise. Enjoying, liking, appealing and craving are *lobha*. Hence, *akusala* due to *lobha* will arise.

Due to being struck by the unpleasant objects (*anitthārammana*), if proper reflection is absent, *dosa* and *domanassa* will arise.

If proper reflection is not done on being struck by either pleasant objects or unpleasant objects, *akusala* will arise. This audience is very much afraid of *akusala*. Are you not afraid of it? (We are afraid of it, Venerable Sir). Is it not important to know how to make proper reflection. (It is important, venerable Sir).

How shall one reflect on being struck by a pleasant object? When one meets these various pleasant objects is it due to one being good or evil in the previous existences? (One must have been good before, Venerable Sir). Because one has accumulated good *kusala kamma*, one is encountering its good effects now.

Is it not desirable to meet with pleasantness in the future existences? (It is desirable, Venerable sir). Reaching the noblest bliss of *nibbāna* is desirable. Hence, one must reflect that *kusala* deeds should be done.

Due to being good in the past, one is encountering the good effects now. As soon as one reflects to be good in the future till attaining *nibbāna*, one must perform *kusala* deeds. Will not *kusala* arise spontaneously? (*Kusala* will arise, Venerable Sir). Yes, proper reflection makes *kusala* arise.

On encountering unpleasant sense-objects: if seeing unpleasant objects; having unpleasant sounds; having to stay with unpleasant companions, how should one reflect? Is one good or evil in the previous existences which makes one meet with such unpleasantness? (One must have been evil, Venerable Sir). Would not one become at ease as soon as one reflects that meeting such unpleasantness must have been due to one's previous *akusala kamma*? (One becomes at ease, Venerable Sir). How can one overcome such unpleasant results? Only the *kusala* deeds can make one overcome these unpleasant results. Hence, as soon as one reflects that *kusala* deeds must be performed more than before, will not *kusala* arise at once? (*Kusala* will arise at once, Venerable Sir).

Resultant (*vipāka*) always gives the effect as it should. Whereas as one reflects that meeting such unpleasantness is due to the unwholesomeness that has been done before, *kusala* can arise. Does not *kusala javanas* arise? (*Kusala javanas* arise, Venerable Sir). There is a saying of the ancient sages, “*Vipāka* is always true, *javano* may be otherwise.” Is not this saying appropriate? (It is appropriate, Venerable Sir). *Vipāka* comes as it should. Due to *akusala*, unpleasantness arise. As one makes proper reflection, the *kusala javanas* arise. Is it happening in reverse? (It is, Venerable Sir). Hence, is not the proper reflection important? (It is important, Venerable Sir) Yes, it is important.

Sometimes one can reflect properly. At other times, the objects are so strong that proper reflection cannot be done any more. Occasionally on encountering very pleasant objects, it may be difficult to reflect properly. Similarly, on encountering very unpleasant or very gross objects, one may not be able to reflect properly. It is better in meeting pleasant objects, which can be reflected to a certain extent, but in meeting unpleasant, gross objects one cannot control one’s mind any more. Proper reflection, “*Yoniso manasikara*” cannot overcome it. How can one overcome this, if proper reflection cannot be done? One must note to overcome this. Noting is the best way to overcome this difficulty.

Yes, noting is the best remedy. Wherever it is noted, if noting can be done, *dosa* and *domanassa* cannot arise. As the noting objects are unpleasant and *dosa* and *domanassa* are about to arise, as soon as one notes, “seeing, seeing”, the seeing becomes mere seeing and so

dosa and *domanassa* cannot arise. Or on seeing various visual objects passing away fleetingly, *dosa* and *domanassa* cannot arise. On comprehending the passing away of eye-consciousness one by one, can *dosa* and *domanassa* arise? (They cannot arise, Venerable Sir).

If one cannot note at the eye, where else should the noting be done. It must be noted in the body (*kāya*). Ignore the objects and while standing, if one can note, “standing, standing”, will not the disturbances be cut off? (They can be cut off, Venerable Sir). As soon as there is noting, can *dosa* and *domanassa* arise? (They cannot arise, Venerable Sir).

While sitting, as soon as one can note, “sitting, touching, rising, falling”, *dosa* and *domanassa* are no more evident. Are they not being cut off? (They are being cut off, Venerable Sir). Yes, they are being cut off.

While walking, as soon as one can note, “left foot forward, right foot forward; lifting, dropping; lifting, pushing, dropping”, as the noting has been done, *dosa* and *domanassa* have no chance to arise. Is not *vipassanā* meditation, the best remedy? (It is the best remedy, Venerable Sir). As soon as noting is done, *kusala javanas* arise. *Dosa* and *domanassa* do not arise or have a chance to arise. *Vipassanā* meditation is the best remedy. Hence, *vipassanā* meditation has to be practised. When *vipassanā* meditation is established, it can take one right up to *nibbāna*, the extinction of all sufferings, as *vipassanā kusala* is the best *kusala*.

When one is about to practise *vipassanā* meditation, is it not necessary to know where to start noting in the series of a *vīthi*? (It is necessary, Venerable Sir).

Reflection must be done at *jāvanas*. Does not one have to reflect at *jāvanas* where the objects are first being aware of? (It is to be reflected there, Venerable Sir).

On practising *vipassanā* meditation, where does one start noting? It must be done at the eye-consciousness (*cakkhuvīññāṇa*). After *atīta bhavanga*, *bhavanga calana*, *bhavanga upaccheda* and *pañcadvāravajjana*, *cakkhuvīññāṇa* occurs. At this very moment of arising eye-consciousness, or when there is the striking of the visible object on eye-sensitivity, noting must be made. As the preceding mind moments of *atīta bhavanga*, *bhavanga calana*, *bhavanga upaccheda* and *pañcadvāravajjana* have passed, *cakkhuvīññāṇa* arise and at the very moment of arising of eye-consciousness, is the noting of “seeing, seeing” to be practised? (It has to be practised thus, Venerable Sir). Yes, “seeing, seeing” has to be noted. When the power of noting “seeing, seeing” is strengthened to a certain extent, the seeing becomes mere seeing. This audience and the *yogis* who have the basic foundation of *vipassanā* meditation, first of all, must note the seeing as mere seeing.

In the beginning, the *Buddha* had expounded on mere seeing in *Pāli* thus:

Ditthe ditthamatani bhavassati

Ditthe = on the visible object to be seen; *ditthamatani*= mere seeing; *bhavassati* = shall arise or must note to see as mere seeing.

Iti = thus; *bhagavā* = the *Buddha*; *avoca* = expounded with wisdom led by compassion.

Sādhu! Sādhu! Sādhu!

When seeing can be noted as mere seeing, due to being struck by pleasant objects, *lobha* does not arise anymore. Craving (*lobha*) on visible objects cannot arise anymore. When the objects are unpleasant also, *dosa* and *domanassa* will not arise anymore. To note seeing as mere seeing is not very difficult for this audience *yogis*. As for ordinary individuals it will be very difficult. They even ask, “Once it is seen everything has been seen and hence how can one note the seeing as mere seeing?”

For this audience *yogis*, it is not very difficult. While a *yogi* is practising walking meditation and noting lifting, pushing, dropping; the lightness in lifting, the lightness in pushing, the heaviness in dropping are being experienced due to good noting. At that time someone passes by. When the *yogi* was asked, “who passed by? Is the person who passed by a man or a woman?” The *yogi*’s reply is, “I do not know. All I am aware of is that someone passed by. I do not know who that person is,” that might be the reply. (The *yogi* might reply as such, Venerable Sir). Seeing is mere seeing. As attention has been paid seriously to noting, does not the seeing become mere seeing? (Seeing becomes mere seeing, Venerable Sir). In the same manner, hearing becomes mere hearing; smelling becomes mere smelling; tasting becomes mere tasting and so on.

Where must the noting be done when the objects enter the respective avenue of the five *dvāras*? It is to be noted at the *manodvāra*. The objects enter at the five *dvāras*, but the noting is done at *manodvāra*. Where is the noting done? (At the *manodvāra*, Venerable Sir). Yes, it is to be noted at *manodvāra*.

Ordinary individuals would say, Oh, the impinge is at one place, the noting is at another place. Is it possible?, that is how they might be wondering and arguing. The possibility of noting at *manodvāra* when five objects struck at the five *dvāras* respectively is explained by the commentary teachers.

As an example, the instance of birds perched on a tree top is used in the explanation. At noon when birds perch on a tree top, are not their shadows cast on the ground? (The shadows are cast on the ground, Venerable Sir). No sooner than the birds perch on the tree top, are not their shadows cast on the ground at once? (They are cast at once, Venerable Sir). In the same manner, at the five *dvāras* on being struck by the five objects, likened to the birds, the impression, likened to the birds' shadows is felt at the *manodvāra*. Can you consider that it happens at once? (It can be considered thus, Venerable Sir). For example, let us recite the motto.

(*Aṭṭhasalinī* 114)

Motto: Likened to birds perched on a tree top

At once, cast are their shadows on the ground.
The striking of the five objects on the sense doors
Is known at the mind-door immediately.

The five sense doors are likened to the tree top. The five objects are likened to the birds. When striking happens, the objects are felt at the *manodvāra* can be likened to the birds' shadows seen on the ground. Is it not felt like that? (It is felt like that, Venerable Sir). Because of that one can note, "seeing, seeing, hearing,

hearing; smelling, smelling; tasting, tasting” and so on. If it is not felt like this, can one note as such? (It cannot be noted as such, Venerable Sir). Let us recite the motto that shows the comparisons.

Motto: As an example,

The birds are likened to five sense objects,
The tree top is likened to five sense doors,
The ground is likened to *bhavanga*, and
The human beings are likened to *javanas*.

For example, there is a tree growing on the ground. Under that tree is a man. The man is sitting or lying down on the ground under the tree. At noon, the birds come and perch on the tree top, hence, are not their shadows cast on the ground is seen by the man? (It is seen thus, Venerable Sir). Does not the man know that, “Oh! the birds are resting?” (He knows thus, Venerable Sir).

Similarly, the birds are likened to five objects. The five objects are likened to the birds flying to land. Are they not likened to the birds? (They are, Venerable Sir).

The tree top is likened to the five *dvāras*. The sensitivities of eye, ear, nose, tongue and body are likened to the tree top. Do not the five objects strike at the five *dvāras*? (They do strike, Venerable Sir). As the birds’ shadows are cast on the ground, the striking of the five objects is felt at *bhavanga*. The ground is likened to *bhavanga*. *Bhavanga* exists throughout the entire life span, likened to the earth.

Bhavassa angani bhavangani

Bhavassa = of life; *angani* = the cause; *bhavangani*= is the cause of life.

It is the cause to have a life, such as the ground (earth) is for the tree to exist.

Throughout the entire life, there exists *bhavanga*. Other consciousnesses can change over from one form to another. *Bhavanga* does not change. *Bhavanga* exists always as a base for a life, that is, to continue the formation of life-stream incessantly till death. Other consciousnesses can depend or rely on it. Since conception, *bhavanga* existed. The consciousness at conception is *paṭisandhi citta*, at present (*pavatti*) it is *bhavanga citta*, at death it is *cuticitta*. It is the *bhavanga citta* in different forms. Only the functions change, *bhavanga citta* is the same.

Through out the entire life, the consciousness that existed is *bhavanga citta*. Is not this likened to the ground? (It is likened thus, Venerable Sir). Yes, it is likened to the earth. Depending on this *bhavanga* the formation of *javanas* is likened to the human beings. Does not the man on the earth knows when the birds come to rest? (He knows, Venerable Sir). The shadows are known. *Javana citta* is likened to the man who can perceive the objects.

When the five objects strike at the five *dvāras*, the impression is formed at *bhavanga*, is it not known by the *javana citta*? (It is known, Venerable Sir). Hence, as it is known one can note, “seeing, seeing; hearing, hearing; smelling, smelling; tasting, tasting; touching, touching,” and so on. Since it can be noted thus, the noting

is done at only one door called *manodvāra*. The objects known at the five sense doors are being watched and noted at *manodvāra* only.

Due to this kind of noting, there were instances of people attaining noble *dhamma*, during the life time of the *Buddha*. The striking by the objects at the five *dvāras* are being watched and noted at *manodvāra* only, as if the five *dvāras* are closed and only watched by and noted at one *dvāra*, the *manodvāra*. Due to this type of noting, there were quite a few instances of people attaining noble *dhamma* distinctly, during the time of the *Buddha*. The most well-known instance is about Ashin *Poṭṭhila*.

At one time, the *Buddha* was residing at *Jatavana* monastery in *Savatthi*. There was a chief known as Ashin *Poṭṭhila* who taught Scriptures and presided over 18 major sects of 500 learned monks. He was expounding the *dhamma*, extracted essence from the three *Piṭakas*.

He revered the *Buddha* very much and very often visited Him to pay homage. Every time Ashin *Poṭṭhila* bowed down to pay respect, the *Buddha* said in *Pāli*: *Ehi tuccha Poṭṭhila, vanda tuccha Poṭṭhila, nisīda tuccha Poṭṭhila, yahi tuccha Poṭṭhila*, and so on. He said “*tuccha, tuccha*” repeatedly. “*Tuccha Poṭṭhila* means useless *Poṭṭhila*; *ehi*, come; *tuccha Poṭṭhila*, useless *Poṭṭhila*; *vanda*, bow down to pay homage; *tuccha Poṭṭhila*, useless *Poṭṭhila*; *nisīda*, sit down; *tuccha Poṭṭhila*, useless *Poṭṭhila*; *yāhi*, go away”.

The *Buddha* said, “Useless *Poṭṭhila*, come, bow down, sit and go away”. As the *Buddha* was addressing him

as, “Useless *Poṭṭhila*, useless *Poṭṭhila*”, he pondered. “Why is it so? I am busy and tirelessly teaching the scriptures to the 500 sanghas every day, and presiding over 18 major sects of learned monks and yet the *Buddha* was calling me, useless *Poṭṭhila*, useless *Poṭṭhila*, why?” Did not he pondered thus? (He pondered thus, Venerable Sir). Being a wise person, on pondering over the matter, did not he realize that the *Buddha* said so because he had not attained the noble *dhamma*, *maggā*, *phala* and *nibbāna* yet? He came to realize that this is the reason why the *Buddha* was saying as such and so he retired to the forest as a recluse, in search of *dhamma*.

He prepared the robes, alms-bowl, requisites and without letting the 500 *sanghas* know, he went to a forest monastery 120 *yojanas* away. There were 30 *sanghas* and all of them, right down to the *samanera*, were *arahants*.

First of all, he approached the eldest *thera* and said, “Venerable Sir, with compassion, please be my refuge. Please teach me how to meditate”. The eldest *thera* replied, “Venerable Ashin *Poṭṭhila*, Sir, what are you asking for? You are a distinguished monk in the *sāsana* who is expounding the *dhamma*, thoroughly extracting the essence, from the three *Piṭakas*.

“Ashin *Poṭṭhila*, we have to ask you for the method of meditation. I am sorry, I cannot teach you how to meditate”. Then Ashin *Poṭṭhila* requested again, “Venerable Sir, please do not ignore me without compassion. May I take you as my refuge?” Even then the eldest *thera* declined to comply.

Ashin *Poṭṭhila* prided himself upon knowing the Scriptures well. If a person had pride, can he attain *dhamma*? (He cannot attain *dhamma*, Venerable Sir). Knowing that he (Ashin *Poṭṭhila*) could not gain *dhamma*, the eldest *thera* rejected him and said, “Please go to the next senior-most *thera*”. The *thera* who was second in seniority, also rejected the same request and asked him to approach the third *thera* in seniority. The third *thera* also rejected the request.

He was rejected by all the *theras* successively down to the last one, the seven-year old *arahant samanera*. Respectfully with cupped hands, he requested, “Venerable *samanera*, please be my refuge and teach me how to meditate *kammaṭṭhāna dhamma*”. The *samanera* replied, “Venerable Sir, what are you talking about? It is certainly extraordinary. You are the senior *thera*, well-versed in the Scriptures and who can recite the three *Piṭakas*. I should be the one who shall ask you for the method of practising *kammaṭṭhāna dhamma*.”

I am young in age as well as *vassa*. I do not know the Scriptures. So I should be the one who is asking you for the method of practising *kammaṭṭhāna dhamma*. What are you saying? Venerable Sir”. This is how the *samanera* also rejected him. He was rejected so as to make him abandon his pride. Then Ashin *Poṭṭhila* requested again, “Dear *samanera*, now I have no one to rely on except you. The 29 monks have rejected me, you are the only one left, *Samanera Sir*”. How many monks have rejected him? (29 monks Venerable Sir). As he said, “You are the only one left to be my refuge, Sir”, the *samanera* took pity on him.

Ah! the *thera* must have swallowed his pride to a certain extent and the *samanera* asked him, “Venerable Sir, will you be able to follow my instructions completely?” “I will follow your instructions completely. If you *samanera* wishes me to jump into a bonfire, I will do so at once,” replied the *thera*. “There is no bonfire, but over there is a big pond. You must get into that pond with the new robes you are wearing now”, said the *samanera*. 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.

The *samanera* said, “Now I will give you the method of practising *kammaṭṭhāna dhamma*, Venerable Sir. Please pay attention and listen carefully. In a forest, there is a mound with six openings. Inside the mound lives a lizard. When a man wants to catch the 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 eye, ear, nose, tongue, body and mind. Like the catching of lizard, you are to close the five of them and note at the remaining one”, explained the *samanera* on the practice of *kammaṭṭhāna dhamma*. Ashin *Poṭṭhila* was very pleased with the explanation given by the *samanera* and said, “Dear *samanera*, just with this explanation, your instruction on *kammaṭṭhāna* is complete.”

Since the *thera* was well-versed in the three *Piṭakas*, is not this instruction complete? (It is complete, Venerable Sir). Eye, ear, nose, tongue, body and mind are known

as *dvāras* in *Pāli* and doors in English.

Eye is the eye-door;

Ear is the ear-door;

Nose is the nose-door;

Tongue is the tongue-door;

Body is the body-door and

Mind is the mind-door.

How many doors are there altogether? (There are six doors, Venerable Sir). Are not these like the mound? (They are, Venerable Sir). Yes, they are like that. To catch the lizard in the mound, how many holes have to be closed? (Five holes have to be closed, Venerable Sir). Likened to waiting by a man at the last hole to catch a lizard, the five doors of eye, ear, nose, tongue and body are to be closed and to note at the last one, the mind-door. The *thera* was very pleased with the instruction. Is not the noting the same or different as the one practised by this audience? (It is the same, Venerable Sir). Yes, it is the same. In saying that the five doors (*dvāvas*) are to be kept closed, can one close them with material things? (Cannot be done so, Venerable Sir). It is not meant to close them like this. It has to be kept closed by noting.

When a visible object (*rūpārammana*) impinges on the eye-sensitivity, if noting is done so that *lobha* or *dosa* does not arise, it is termed closing the door. When the sound (*saddārammana*) impinges on the ear-sensitivity, if noted so that no *lobha* or *dosa* arise respectively due to pleasant or unpleasant sound, it is called closing the door.

When a visible object (*rūpārammana*) impinges on the eye-sensitivity; a sound (*saddārammana*) on the ear-sensitivity, a smell (*gandhārammana*) on the nose-sensitivity; a taste (*rasārammana*) on the tongue-sensitivity; a touch or a tangible object (*phoṭṭhabbārammana*) on the body-sensitivity, not to have *lobha* or *dosa* arise, does not one have to wait and note at the mind-door (*manodvāra*)? (One has to wait and note at the mind-door, Venerable Sir). Noting this way is said to be closing the five doors. Isn't it like a man who is catching the lizard by waiting at a hole? (It is like this, Venerable Sir). Is not the instructions for *kammaṭṭhāna* practice given by the *samanera* and the method given by the *Buddha*, which this audience is practising, the same or different? (It is the same, Venerable Sir). How appropriate it is! One has to keep on noting like this. Ashin *Poṭṭhila* noted according to the method given by the *samanera* and very soon he gained four stages of *magga* and *phala* and became an *arahant*.

As he (Ashin *Poṭṭhila*) was an individual who knew the three *Piṭakas*, thoroughly, as soon as he understood the method and liked it, he contemplated. As he had the basic *samādhi nāṇa* to a certain extent and the mature *pāramita*, he became an *arahant*. In noting, the same method, which can make one to become an *arahant* is being used by this audience. Out of the six objects and the six doors, when the five objects impinge on the five doors respectively, one has to wait and note at the last door (mind-door). All the time, without a break, what has to be noted mainly is the body.

The striking of a visible object at the eye-sensitivity is very subtle. The visible object as well as the eye-sensitivity are like small pieces of cotton wool. The striking taking place between two small pieces of cotton wool is very subtle. Will there be any sound? (There will be no sound, Venerable Sir). Yes, there is no sound. Since it is so subtle, only the one with considerable *samādhi ñāṇa* can note it. When one's *samādhi ñāṇa* is weak, one cannot note it yet at that moment.

Similarly the sound (*saddārammana*) impinges on the ear-sensitivity. Both the sound and the ear-sensitivity are likened to pieces of cotton wool. Since the sound is a derived *rūpa* (*upādarūpa*), a secondary material property, it cannot exist by itself, its existence has to depend on the *mahābhūtas* and hence it is very subtle. When these two kinds of subtle *rūpas* strike one another, it is not evident. Only when one has a very strong *samādhi*, one can note it as “hearing, hearing”.

In the same manner, when the smell (*gandhārammana*) strikes at the nose-sensitivity, both the smell and the nose-sensitivity are likened to two pieces of cotton wool and their touch on one another is very subtle. Hence, it cannot be noted easily. The same applies for the taste and the tongue-sensitivity.

What does *phoṭṭhabbārammana*, which strikes at the body-sensitivity, resemble to? *Phoṭṭhabbārammana* means the three *mahābhūtas* (*pathavī, tejo* and *vāyo*). This tangible object (*phoṭṭhabbārammana*) is likened to a big hammer. The body-sensitivity is likened to a small piece of cotton wool placed on a big anvil.

The body-sensitivity existing on a big anvil is likened to the four great elements of *pathavi*, *tejo*, *vāyo* and *āpo*. Isn't it? (It is, Venerable Sir). Body-sensitivity is a derived matter (*upādārūpa*), *Upādārūpa* has to depend on *mahābhutās* for its existence. What is *phoṭṭhabbārammana* likened to? It is likened to a big iron hammer weighing one viss. Body-sensitivity (*kāyapasāda*) is likened to the small piece of cotton wool on a big anvil. When the big hammer strikes the cotton wool on the anvil, will it stop at the cotton wool? (It will not stop there, Venerable Sir). Will the hammer strike the anvil at once? (It will strike the anvil at once, Venerable Sir). As the hammer strikes the anvil, a sound may even be produced.

Hence, it is evidently noticed when *phoṭṭhabbārūpa* strikes at the *kāya*-sensitivity. The strike on the hammer on the cotton wool will not stop at the cotton wool. So also the strike of the *phoṭṭhabbārūpa* will not stop at the *kāya*-sensitivity but it will pound on the *mahābhūtas*. Will it be evident? (It will be evident, Venerable Sir). As the strike is at the *mahābhūtas* likened to the anvil, it will be evident. When it is evident, isn't it easy to note? (It is easy, Venerable Sir).

The *phoṭṭhabbārūpa* from outside is likened to a big, one-viss iron hammer. The *kāya*-sensitivity in the inside is likened to the small piece of cotton wool on the anvil. When the big hammer strikes at the cotton wool on the anvil, it will not stop at the cotton wool but will hit the anvil and produce a sound. In the same manner, when *phoṭṭhabbārūpa* strikes at the *kaya*-sensitivity, it will not

stop at *kāya*-sensitivity but will strike at the four *mahābhūtas* and it becomes very evident.

(*Aṭṭhasalinī* - 304)

Since it is evident, can this audience note it? It can be noted, Venerable Sir). Which ever place on the body is touched, can note as “touching, touching”? (One can note, Venerable Sir). When the body and the outside material such as floor or mat are touching, can one note as, “touching, touching”? (One can note thus, Venerable Sir).

When different parts of the body are touching each other, such as the hand touching the hand, the leg touching the leg or the different parts of the body touching each other, can one note as “touching, touching”? (One can note, Venerable Sir). Rising, falling, sitting, touching are also touchings. Rising means, the wind in the abdomen is rising stage by stage, pushing and touching the abdomen to make it rise and so noting on the touching shall only be done.

Cannot the touchings of the pushing of the wind element on the bigger and lesser parts of the body (*anga manganusare vāyo*) from inside be noted as “touching, touching”? (It can be noted thus, Venerable Sir). Cannot the phenomenon of pushing of the wind element at the tips of ears, toes and fingers be noted as “touching, touching”? (It can be noted thus, Venerable Sir). Yes, it is very evident. Like the iron hammer striking at the cotton wool and striking at the anvil, the touching sensations on the body are very evident.

Touching can be noted in three ways:

- When the touching between the body and the external materials occurs, it can be noted as “touching, touching”;
- When the touching between the body parts occurs, it can be noted as “touching, touching”;
- When the touching due to pushing of the internal wind element, the nature of internal touching or pushing can be noted as “touching, touching” or “pushing, pushing”.

When the *samādhi ñāṇa* develops to a certain extent, cannot one note at various parts of the body? (It can be noted, Venerable Sir). Cannot the state of random movements in the head, face, lips, eartips, toes and fingers be noted? (They can be noted, Venerable Sir). Now one can note the subtle *rūpas*. Afterwards one can note the *nāma dhammas* which are more subtle than the *rūpas*.

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

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

Sādhu! Sādhu! Sādhu!

Saddhammarasī Yeiktha Sayadaw

Translator's note on *Anantara Paccayo*

- (1) *Manodhātu* consists of *pañcadvāravajjana citta* and *sampañcchena dvi citta*, which are just advertent and receiving consciousnesses. They are mere knowing consciousnesses and hence are known as *manodhātu*.
- (2) *Pañcaviññāṇa dvi* (10 consciousnesses) can perceive the five objects: visible object, sound, smell, taste and touch and so it is called *pañcaviññāṇadhātu*.

Except *pañcaviññāṇa dvi* (10 consciousnesses) and *manodhātu* (3 consciousnesses) the remaining 76 *cittas* are known as *manoviññāṇadhātu*. Unlike *manodhātu* which is mere knowing and *pañcaviññāṇadhātu* which is knowing slightly, the remaining 76 *cittas* can know the objects distinctly and by discerning.

(3) Alternative translations for *Pāli* and Myanmar words

<i>Anantara Paccayo</i>	= Proximity condition = Contiguity condition = Immediary condition
<i>cetasika</i>	= mental factor = mental concomitant
<i>vīthi</i>	= cognitive process = mental process = thought process
<i>gandha</i>	= odour = smell = olfactive object
<i>rasa</i>	= taste = sapid object = gustative object
<i>uppa+thī+bhan</i>	= <i>uppāda, thīti, bhanga</i> = arising, presence, dissolution = nascent, static, dissolving = genetic instant, existing instant, dissolving instant.
ကျေးဇူးပြုသည်	= supporting, maintaining and developing = conditionally related = conditioning

Anantara Paccayo

Mottos in this book

- ❖ The preceding eight and the end two are *abyākatas*,
The middle seven are truly either *kusalas*, or *akusalas*
or *abyākatas*.
- ❖ *Bhavangas*, adverting, seeing, receiving,
investigating, determining, seven *javanas*
and two *tadāramanas*.
- ❖ *Kusala* deeds while performing them
Are truly free of faults.
- ❖ Contemplating and noting
Result in *kusala*.
- ❖ *Akusala* deeds while performing them
Are truly producing faults.
- ❖ Not contemplating and not noting
Result in *akusala*.
- ❖ When good or bad effects do not arise
The *abyākatas* are truly produced.
- ❖ Likened to birds perched on a tree top
At once, cast are their shadows on the ground.
The striking of the five objects on the sense-doors
Is known at the mind-door immediately.
- ❖ The birds are likened to five sense-objects,
The tree top is likened to five sense-doors,
The ground is likened to *bhavanga*, and
The human beings are likened to *javanas*.

