

Paṭṭhāna and Vipassanā (6)

Nissaya Paccayo

(Dependence Condition)

by

Ashin Kuṇḍalābhivamsa

Saddhammaramsī Yeiktha Sayadaw

Translated by Daw Than Than Nyein

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Paṭṭhāna and Vipassanā (6)

Nissaya Paccayo

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Nissaya Paccayo

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Paṭṭhāna and Vipassanā (6)

Nissaya Paccayo

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Ashin *Kuṇḍalābhivamsa*

Today is the 8th waxing day of the month of Tawthalin 1353 Myanmar Era (16.9.91) and the *dhamma* discourse that will be delivered this afternoon is on Dependence Condition (*Nissaya Paccayo*) from *Paṭṭhāna desanā*. This *Paṭṭhāna desanā* is from *Abhidhamma desanā*. *Abhidhamma desanā* is said to be the *paramattha desanā* or it is the exposition on the nature of the evidently found *dhamma*. That is, it is not about the *dhamma* which does not exist distinctly. Even though it is said as such, it is not about the *paññatti dhamma* which can be seen with the natural eye, but it is about the *paramattha dhamma* which can only be grasped with a comprehensive mind. Hence in listening to the *Paṭṭhāna dhammas* one must contemplate to know an extensive insight into what it means.

The *dhamma* of conditional relations (*Paṭṭhāna Paccayo*) expounded now does not exist elsewhere, it is existing in the *santānas* of this audience or all other individuals. While listening to the *dhamma*, if the audience can reflect that the *dhamma* expounded at this

very moment is about the *dhamma* existing in their *santānas*, they will remember it better.

Before expounding *Nissaya Paccayo*, what are the *dhammas* existing in the *santānas* of this audience will be discoursed first.

Nissaya Paccayo comprises two kinds, viz., Conascence-dependence Condition (*Sahajāta-nissaya Paccayo*) and Prenascence-dependence Condition (*Purejāta-nissaya Paccayo*). *Sahajāta-nissaya Paccayo* is discoursed with *Sahajāta Paccayo*. Even though it is said that *Sahajāta-nissaya Paccayo* is the same as *Sahajāta Paccayo* but there is one difference. The last fact stated as “*Kincikāle sahajāta paccayena paccayo. Kincikāle na sahajāta paccayena paccayo*” is present only in *Sahajāta Paccayo* and is absent in *Sahajāta-nissaya Paccayo*. Why is it so? Because in *Nissaya Paccayo* both *Sahajāta-nissaya Paccayo* and *Purejāta-nissaya Paccayo* are included.

At the moment of conception, *kamma*-borne mind (*paṭisandhi citta*) and heart base (*hadaya vatthu*) are mutually related to one another by means of *Sahajāta-nissaya Paccayo*. In one’s life time (*pavatti*) the heart base is conditioning the rebirth-linking mental aggregates (*paṭisandhi nāmakhandhas*) by means of *Purejāta-nissaya Paccayo*. Since both types of conditioning are included, is the term “*kincikāle*” need to be mentioned? (It is not needed, Venerable Sir).

Kincikāle means it is true in some cases and not in some other cases. That is, the condition is true only at the moment of conception and not true during one’s life time. Now the condition *Sahajāta-nissaya Paccayo*

is present at the moment of conception and the condition *Purejāta-nissaya Paccayo* is present in one's life time. Hence, as it is present in both cases, *kincikāle* need not be included anymore.

Now *Purejāta-nissaya Paccayo* will be expounded. The conditioning states and the conditioned states of *Purejata-nissaya Paccayo* are not arising elsewhere but are present in the *santānas* of this audience. It shall be instructed that one shall reflect on one's own *santāna* initially.

In the *santānas* of this audience there are eyes, ears, nose, tongue, body and heart (*hadaya*). What will be expounded now is about things present in the *santāna* of this audience. In an eye there are two kinds of element, viz., eye-sensitivity and eye-consciousness. How many kinds are there in each eye of this audience? (There are two kinds, Venerable Sir.). In the *santāna* of this audience there are two kinds in the ear, namely, ear-sensitivity and ear-consciousness; in the nose, nose-sensitivity and nose-consciousness; in the tongue, tongue-sensitivity and tongue-consciousness; in the body, body-sensitivity and body-consciousness. Does one know the touch? (One knows it, Venerable Sir.) Knowing the touch is body-consciousness.

Is not there a heart known as *hadaya* in each member of this audience? (There is, Venerable Sir). Isn't there the heart base and mind-element (*manodhātu*) and mind-consciousness element (*manoviññāṇa dhātu*)? (There are, Venerable Sir). When the objects impinge on the *hadaya vatthu*, the mind door (*manodvāra*), consciousnesses arise.

Purejāta-nissaya conditioning state functions as a dependence base will be explained by giving the earth as an example. The earth exists before the arising of trees, forest, hills and so on, and they had to depend on the earth for their existences. Similarly, *Purejāta-nissaya* conditioning states, namely, the six sensitivities (the six *rūpa vatthus*) exist before the arising of six consciousnesses which are the conditioned state. Each of these six consciousnesses had to depend on their respective six sensitivities.

The conditioning states of *Purejāta-nissaya Paccayo*, namely, the six sensitivities (six *rūpa vatthus*) and the conditioned states, namely six consciousnesses (*viññāṇas*) are present in one's *santāna* and in all other individuals. While listening to this discourse, if one reflects that these *dhammas* are present in one's *santāna*, one can understand it better.

The conditioning states of *Purejāta-nissaya Paccayo* (causes), namely, the six *rūpa vatthus* are:

1. Eye-sensitivity = *Cakkhu vatthu* ;
2. Ear-sensitivity = *Sota vatthu*;
3. Nose-sensitivity = *Ghāna vatthu*;
4. Tongue-sensitivity = *Jivhā vatthu*;
5. Body-sensitivity = *Kāya vatthu*; and
6. Heart base = *Hadaya vatthu*.

The conditioned states of *Purejāta-nissaya Paccayo* (effects), namely, the six consciousness (*viññāṇas*) are:

1. *Cakkhuvīññāṇa* = eye - consciousness;

2. *Sota viññāṇa* = ear - consciousness;
3. *Ghāna viññāṇa* = nose - consciousness;
4. *Jivhā viññāṇa* = tongue - consciousness;
5. *Kāya viññāṇa* = body - consciousness; and
6. *Mano viññāṇa* = mind - consciousness.

All the above will be expounded in *Pāli* terms. Since *Sahajāta-nissaya Paccayo* is the same as *Sahajāta Paccayo*, it will not be repeated again. Only *Purejāta-nissaya Paccayo* will be initially expounded. Repeat after me once.

Nissaya paccayoti -

Cakkhāyatanam cakkhaviññāṇa dhātuyā taṃsampayuttakānañca dhammānam nissayapaccayena paccayo.

Sotāyatanam sotaviññāṇa dhātuyā taṃsampayuttakānañca dhammānam nissayapaccayena paccayo.

Ghānāyatanam ghānaviññāṇa dhātuyā taṃsampayuttakānañca dhammānam nissayapaccayena paccayo.

Jivhāyatanam jivhāviññāṇa dhātuyā taṃsampayuttakānañca dhammānam nissayapaccayena paccayo.

Kāyāyatanam kāyaviññāṇa dhātuyā taṃsampayuttakānañca dhammānam nissayapaccayena paccayo.

Yam rūpam nissāya manodhatu ca manoviññāṇadhātu ca vattanti,

Tam rūpam manodhātuyā ca manoviññāṇadhātuyā ca taṃsampayuttakānañca dhammānam nissayapaccayena paccayo.

Nissaya paccayoti = *Nissaya Paccayo* means;

Cakkhāyatanamī = the eye-sensitivity (*cakkhu vatthu*) is (the conditioning state);

cakkhaviññāṇa dhātuyā ca = the two eye-consciousnesses (*cakkhaviññāṇa*) and also (*taṃsampayuttakānamī*) = that arise together with the eye-consciousnesses;

(*dhammānañca*) = the seven universal mental factors (*sabbacittasādāraṇa cetasikas*),⁽¹⁾ the conditioned state;

nissayapaccayena = by the force of *Purejāta-nissaya Paccayo*; *paccayo+upakārako* = conditioning; *hoti* = is.

Sotāyatanamī = the ear-sensitivity (*sota vatthu*) is *sotaviññāṇa dhātuyā ca* = the two ear-consciousnesses (*sotaviññāṇa*) and also (*taṃsampayuttakānamī*) = that arise together with the ear-consciousnesses;

(*dhammānañca*) = the seven universal mental factors (*sabbacittasādāraṇa cetasikas*), the conditioned state; *nissayapaccayena* = by the force of *Purejāta-nissaya Paccayo*; *paccayo+upakārako* = conditioning; *hoti* = is.

Ghānāyatanamī = the nose-sensitivity (*ghāna vatthu*) is (the conditioning state); *ghānaviññāṇa dhātuyā ca* = the two nose-consciousnesses (*ghānaviññāṇa*) and also (*taṃsampayuttakānamī*) = that arise together with the nose-consciousnesses; (*dhammānañca*) = the seven universal mental factors

(*sabbacittasādāraṇa cetasikas*), the conditioned state; *nissayapaccayena* = by the force of *Purejāta-nissaya Paccayo*; *paccayo + upakārako* = conditioning; *hoti* = is.

Jivhāyatanamī = the tongue-sensitivity (*jivhā vatthu*) is (the conditioning state); *jīvhāviññāṇa dhātuyā ca* = the two tongue-consciousnesses (*jīvhāviññāṇa*) and also

(*taṇisampayuttakānaṃ*)= that arise together with the tongue-consciousnesses; (*dhammānaṅca*) = the seven universal mental factors

(*sabbacittasādāraṇa cetasikas*), the conditioned state; *nissayapaccayena* = by the force of *Purejāta–nissaya Paccayo*; *paccayo+upakārako* = conditioning; *hoti* = is.

Kāyāyatanam = the body-sensitivity (*kāya vatthu*) is (the conditioning state); *kāyaviññāṇa dhātuyā ca* = the two body-consciousnesses (*kāyaviññāṇa*) and also (*taṇisampayuttakānaṃ*) = that arise together with the body-consciousnesses; (*dhammānaṅca*) = the seven universal mental factors (*sabbacittasādāraṇa cetasikās*), the conditioned state; *nissayapaccayena* = by the force of *Purejāta–nissaya Paccayo*; *paccayo + upakārako* = conditioning; *hoti* = is.

Yanirūpaṃ = on this *hadaya vatthu rūpa*; *nissaya* = by depending; *manodhātu* ⁽²⁾ *ca* = the mind-element and also *manoviññāṇa dhātuyā* ⁽³⁾ *ca* = the mind-consciousness element; *ime* = these *dhammas*; *vuttanti*= arise; *tanirūpaṃ* = the heart base; *manodhātuyā ca* = the three mind-elements; *manoviññāṇa dhātuyā ca* = the 72 mind-consciousness elements; *taṇisampayuttakānaṃ* = that arise together with these *manodhātus* and *manoviññāṇa dhātus*; *dhammānaṅca* = and also 52 *cetasikās*; *nissayapaccayena* = by the force of Prenascence–dependence Condition (*Purejāta–nissaya Paccayo*); *paccayo + upakārako* = conditioning; *hoti* = is. *Iti* = thus; *bhagavā* = the Buddha; *avoca* = expounded with wisdom led by compassion.

Sādhu! Sādhu! Sādhu!

This is the translation of *Pāli* into English. *Cakkhāyatanamī* means eye-sensitivity known as *cakkhu vatthu* which is a *Pāli* term. As a *nissaya* conditioning state, it is most proper to be referred to as *vatthu*. *Vatthu* means the thing to be depended upon. In *Pāli* term it is called *cakkhāyatanamī* and in English eye-sensitivity.

Cakkāhayatanamī consists of two words, *cakkhu* and *āyatana*. *Cakkhu* means eye-sensitivity; *āyatana* is the conditioning state, the cause. Whose cause is it? It is the cause for the arising of eye-consciousness (*cakkhuvīññāṇa*). In the conditioning state isn't it stated in *Pāli* as *Cakkhuvīññāṇa dhātuyā tamisampayuttakānañca dhammānamī*? (It is stated as such, Venerable Sir). Eye-sensitivity is the cause for the arising of eye-consciousness (*cakkhuvīññāṇa*). How does this eye-consciousness arise? Eye-sensitivity is the one to be depended upon (*nissaya*) and it is also existing beforehand (*purejāta*). Does the eye-sensitivity exist before the eye-consciousness arise? (It does, Venerable Sir). Eye-consciousness has to depend on eye-sensitivity for its arising. In the absence of eye-sensitivity, eye-consciousness cannot arise.

Cakkhumhi nissitaṃ vīññāṇamī cakkhuvīññāṇamī
Cakkhumhi = on eye-sensitivity; *nissitaṃ* = that arises by depending; *vīññāṇamī* = the consciousness *cakkhuvīññāṇamī* = is known as eye-consciousness. At the eye-sensitivity the consciousness that arises by depending on it is known as eye-consciousness.

Eye-consciousness has to depend on eye-sensitivity for its arising. Therefore, the eye-sensitivity is known as

cakkhu vatthu. Eye sensitivity is existing beforehand and also the eye-consciousness is depending on it. Hence, this condition is known as *Prenascence*-dependence condition (*Purejāta-nissaya Paccayo*).

Pure means before, *nissaya* means a thing to depend upon. Eye-sensitivity is existing beforehand. Eye-consciousness arises, when a visible object strikes at the eye sensitivity. In other words, eye-sensitivity is already existing beforehand and when visible object impinges on it, eye-consciousness arises in a flash. Is it the eye-sensitivity existing before and acting as a thing to be depended upon as well? (It is acting thus, Venerable Sir). Yes, it is the thing to be depended upon for the eye-consciousness. This eye-consciousness cannot depend on something else. Can eye-consciousness arise in the ear? (It cannot, Venerable Sir). Yes, it cannot arise at ear-sensitivity as a thing to depend upon. Eye-consciousness can arise only at eye-sensitivity (*cakkhu vatthu*) as a thing to depend upon. As *cakkhu vatthu* has arisen beforehand, it is called *prenascence* (*purejāta*). Since eye-consciousness depends on *cakkhu vatthu*, can it also be called a thing to be depended upon (*nissaya*)? (It can be called thus, Venerable Sir). Yes, it is clearly understood now.

When the term *cakkhāyatanamī* is understood, *sotāyatanamī* can also be understood. *Sotāyatanamī* denotes ear-sensitivity, *sota vatthu*. *Sota* = ear-sensitivity; *āyatana* = the cause, whose cause is it? It is the cause for the arising of ear-consciousness. Veteran *yogis*, this audience and the individuals who have studied *Paṭṭhāna*

understood this. For those who are not familiar with *paṭṭhāna*, it has to be discoursed elaborately.

In *ghānāyatanaṃ*, *ghāna* is nose-sensitivity, *āyatana* is the cause. If asked, whose cause is it? It is the cause for the arising of nose-consciousness. Nose-sensitivity is the conditioning state (*paccaya*) and the nose-consciousness is the conditioned state (*paccayuppana*).

In *jivhāyatanaṃ*, *jivhā* is tongue-sensitivity and *āyatana* is the cause. Whose cause is it? It is the cause for the arising of tongue-consciousness.

In *kāyāyatanaṃ*, *kāya* is body-sensitivity and *āyatana* is the cause, whose cause is it? It is the cause for the arising of body-consciousness.

Yanirūpaṃ nissāya tanirupaṃ means the heart-base (*hadaya vatthu*). Here in *hadaya vatthu*, the word *āyatana* is not included, but still it is signified as a thing to be depended upon. *Hadaya vatthu* is the conditioning state (the cause) of 3 *manodhātus*, 72 *manoviññāṇa dhātus* and 52 *cetasikās*, the conditioned state (the effect). In whose *santānas* are these arising? They are arising in the *santānas* of the individuals.

According to *cakkhāyatanaṃ*, eye-sensitivity is the cause, the conditioning state (*paccaya*). *Cakkhuvīññāṇadhātuyā tamsampayuttakānañca dhammānaṃ* means two kinds of eye-consciousnesses accompanied by the seven universal *cetasikās* which are the effect, the conditioned state (*paccayuppana*).

According to *sotāyatanaṃ*, ear-sensitivity is the cause, the conditioning state (*paccaya*). *Sotaviññāṇadhātuyā tamsampayuttakānañca dhammānaṃ* means two kinds of

ear-consciousnesses accompanied by the seven universal *cetasikās* which are the effect, the conditioned state (*paccayuppana*).

According to *ghānāyatanam*, nose-sensitivity is the cause, the conditioning state (*paccaya*). *Ghānaviññādhātuyā tamsampayuttakānañca dhammānamī* means two kinds of nose-consciousnesses accompanied by the seven universal *cetasikās* which are the effect, the conditioned state (*paccayuppana*).

According to *jivhāyatanamī*, tongue-sensitivity is the cause, the conditioning state (*paccaya*). *Jivhāviññādhātuyā tamsampayuttakānañca dhammānamī* means two kinds of tongue-consciousnesses accompanied by the seven universal *cetasikās* which are the effect, the conditioned state (*paccayuppana*).

According to *Kāyāyatanamī*, body-sensitivity is the cause, the conditioning state (*paccaya*). *Kāyaviññādhātuyā tamsampayuttakānañca dhammānamī* means two kinds of body-consciousnesses accompanied by the seven universal *cetasikās* which are the effect, the conditioned state (*paccayuppana*).

According to *yamī rūpamī nissāya tanirupamī* the heart base is the cause, conditioning state (*paccaya*). According to *manodhātuyāca manoviññāṇa dhātuyāca tamsampayuttakānañca dhammānamī*, the three *manodhātus*, 72 *manoviññāṇa dhātus* and 52 *cetasikās* are the conditioned state (*paccayuppana*). In whose *santāna* is it arising? It is arising in the *santāna* of this audience.

When do these consciousnesses arise? They arise only when the objects impinges on the door (*dvāra*). When a visible object impinges on the eye-sensitivity, what consciousness arise? (Eye-consciousness arises, Venerable Sir). When the sound strikes at the ear-sensitivity, what consciousness arise?(Ear-consciousness arises, Venerable Sir). When the smell impinges on the nose-sensitivity, what consciousness arise?(Nose-consciousness, Venerable Sir). When the taste impinges on the tongue-sensitivity, what consciousness arise? (Tongue-consciousness, Venerable Sir). When the tangible object (*phoṭṭhabbārammana*) impinges on the body-sensitivity, what consciousness arise? (Body-consciousness arises, Venerable Sir). When the mind-object impinges on the mind-sensitivity, i.e, heart base, what consciousness arises? Mind-consciousness which is *manodhātu* and *manoviññāṇa dhātu* arise. To express simply, it is just the knowing consciousness. When the objects impinge on the respective *dvāras*, the six consciousnesses of eye, ear, nose, tongue, body and mind arise respectively, when there is no impinging between the object and the respective *dvāra*, no consciousness can arise.

At this very moment of striking, *vipassanā* meditation has to be practiced. Here in “*Cakkhāyatanam cakkhuvīññāṇa dhātuyā tansampayuttakānañca dhammanam nissaya-paccayena paccayo*,” eye-sensitivity is the conditioning state (*paccaya*). The conditioned state *paccayuppana* is the two eye-consciousnesses and seven universal *cetasikās*.

The two eye-consciousnesses must be understood clearly. Are there two eye-consciousnesses because an individual

has two eyes? (It is not so, Venerable Sir). The veteran *yogis* and this audience who has studied *Paṭṭhāna* can answer at once. There are two eye-consciousnesses not because of having two eyes. It is due to having wholesome resultant (*kusala vipāka*) that an eye-consciousness arises and having unwholesome resultant (*akusala vipāka*) that another eye-consciousness arises. In previous existences, this audience have done wholesome deeds as well as unwholesome deeds. Due to ignorance, the individuals have done various *kāya kamma*, *vicī kamma* and *mano kamma* in the previous existences. These *kāya kamma*, *vicī kamma* and *mano kamma* are known as *sankhāra*. Because of these *sankhāra* or *kāya kamma*, *vicī kamma* and *mano kamma* that were done by an individual, in this existence, one has eye-consciousness, body consciousness and mind-consciousness.

When *kusala kamma sankhāra* has the chance to give effect, *kusala vipāka* or good eye-consciousness arises. One can have pleasant sight such as seeing the persons one wants to see, the reverential sights such as monasteries, *Buddha* images, *cetiyas* and so on. This is due to the effect of wholesome deeds done. Because one has done wholesome deeds in the previous existences now one has the pleasant consciousness. This is one type of eye-consciousness, is it not? (It is, Venerable Sir).

Does one also have unpleasant sights? (One has also unpleasant sights, Venerable Sir). One has to look at objects which one does not want to look at, and one has unpleasant sights which one does not want to see.

This is due to which kind of *kamma* one had done in the previous existences? (Due to *akusala kamma* one had done, Venerable Sir). *Akusala kamma* is giving such unpleasantness. As this eye-consciousness due to the result of *akusala kamma* (*akusala vipāka*) it is different from the other eye-consciousness. How many types of consciousnesses are there now? (There are two types, Venerable Sir). Are there two types of consciousnesses because one has two eyes? (It is not so, Venerable Sir). *Kusala vipāka cakkhuvīññāṇa* is one type of eye-consciousness, and *akusala vipāka cakkhuvīññāṇa* is another type of eye-consciousness. The individuals who have studied *Abhidhammaca Sanghaha* know at once what is meant by seven universal *cetasikās* (*sabbacittasādharaṇa*). These seven universal mental factors (*cetasikās*) arise together with all the consciousnesses.

In the same manner, “*Sotāyatanani sotavīññāṇa dhātuyā tansampayuttakānañca dhammānani*” also has the same meaning as above. There are two types of ear-consciousness and the same seven mental factors. It is not due to having two ears that one has these two types of ear-consciousnesses. One must take heed of this properly, otherwise one can have the wrong understanding.

Similarly for *ghāna*, *jivhā* and *kāya*, there are two types of consciousnesses in each case. According to “*Sankhārapaccaya viññānani*”, because *sankhāra kamma* had been done in various past existences (the

conditioning state), one has pleasant consciousness as well as unpleasant consciousness (the conditioned state).

In *manodhātu* and *manoviññāṇa dhātu*, it is not subdivided as above. Even then it has pleasantness as well as unpleasantness. Here how many points shall one note in practicing *vipassanā* meditation? (There are six points, Venerable Sir). All these six points can be noted in *vipassanā* meditation. In the former five points, only Prenascence-dependence Condition (*Purejāta-nissaya Paccayo*) is involved. In the last point, “*Yamrūpaṃ nissaya tamrūpaṃ manodhātuyā manoviññāṇa dhātuyā*”, both Prenascence-dependence condition (*Purejāta-nissaya Paccayo*) and Base-object-prenascence dependence condition (*Vuttārammana-purejāta-nissaya Paccayo*) are involved. In these two conditions *Vuttārammana-purejāta-nissaya Paccayo* is very profound, deep and subtle.

When the objects impinge on the respective doors, the consciousnesses arise. The eye-sensitivity is one cause and the visible object is another cause for the arising of eye-consciousness. Without these two main causes, no eye-consciousness can arise.

Eye-sensitivity known as *cakkhāyatana*, is the most fundamental cause for the arising of eye-consciousness. Can one whose eye-sensitivity is impaired or in other words is blind have eye-consciousness? (He cannot have, Venerable Sir). The visible objects can have no effect on the impaired eye-sensitivity. Hence, eye-sensitivity and visible object are the two basic causes.

But, to have an eye-consciousness, four factors must be present, and they are: eye-sensitivity, visible object, light and attention. Only when these four factors are present, eye-consciousness can arise. There must be eye-sensitivity beforehand, then a visible object must impinge on it. Light must be there and also attention must be paid, then only eye-consciousness will arise.

If a visible object impinges on the eye-sensitivity in darkness, will there be eye-consciousness? (It will not be there, Venerable Sir). Without light it cannot arise. Even with light if there is no attention paid, eye-consciousness will not arise. If one is paying attention on some other matters, if some one passes by, one does not realize who that person is. Is there any eye-consciousness? (It is not there, Venerable Sir). Yes, there is no eye-consciousness. How many factors are required for the arising of eye-consciousness? (Four factors, Venerable Sir). Yes, four factors are required for the arising of eye-consciousness.

Here, according to dependence conditioning state (*nissaya paccaya*), eye-sensitivity is mentioned as the factor for the arising of eye-consciousness. Actually, to be complete, how many factors are required? (Four factors, Venerable Sir). From the *Abhidhamma* point of view and to be able to explain to others, and to have sound basic ideas, let us include the motto and recite it.

Motto: Eye-sensitivity, visible object, light and attention
 Are the four causes
 For eye-consciousness to arise.

Also for ear-consciousness to arise, the four factors are required. Let us recite the motto first.

Motto: Ear-sensitivity, sound, space and attention
Are the four causes
For ear-consciousness to arise.

Ear-sensitivity, sound and space (medium) are necessary factors required for the arising of ear-consciousness. There must be space (medium) in between. When one is inside a sound-proof room, no matter how loud the calling from outside is made, can one hear the sound? (One cannot hear it, Venerable Sir). Space (medium) is one of the factors required for the ear-consciousness to arise. Unless, one is paying attention, one cannot hear. Sometimes if one is paying attention only to his contemplation, one does not hear the sound of someone banging, hammering or talking. Can one hear when one is not paying attention and only noting. (One cannot hear, Venerable Sir). Hence, there must also be paying attention. In the same manner, there are four factors required for nose-consciousness to arise.

Motto: Nose-sensitivity, smell, air element and attention
Are the four causes
For nose-consciousness to arise

Ghāna means nose-sensitivity, *gandhā* means smell. Air element is also necessary. Is not the air one breathes in is air element? (It is, Venerable Sir). There must be in-breath and out-breath. When one is not breathing will one sense the smell? (One will not sense the smell

Venerable Sir). Then there can be no nose-consciousness. For the nose-consciousness to arise, there must be air element, ie, in- and out-breath, as well as attention. Without attention, nose-consciousness cannot arise. Here also there must be four factors present.

Also there are four factors required for tongue-consciousness to arise.

Motto: Tongue-sensitivity, taste, liquid element and attention
 Are the four causes
 For tongue-sensitivity to arise.

Jivhā means tongue-sensitivity, *rasārammana* means taste. The taste has to impinge on the tongue-sensitivity and there must also be moisture (liquid element). When the tongue is very dry, it cannot sense the taste. Can the taste be known? (The taste cannot be known, Venerable Sir). When the tongue has no moisture and very dry, the taste cannot be known. If there is no taste there will be no tongue-consciousness. Also paying attention is necessary to know the taste. So how many factors are required there? (Four factors, Venerable Sir).

There are four factors required for body-consciousness to arise.

Motto: Body-sensitivity, tangible object, solid element and attention
 Are the four causes
 For body-consciousness to arise.

Kāya means body-sensitivity and *phoṭṭhabbārammana* means tangible object. Body-sensitivity, tangible object, attention and solid element are necessary to produce body-consciousness. Only when the tangible object touches the body-sensitivity, body-consciousness can arise. Without the touch, there will be no body-consciousness. Also solid element must be present. Unless there is solid element (*pathavī dhātu*), body-consciousness will not be evident. In the absence of solid element, will body-consciousness be evident immediately? (It cannot be evident immediately, Venerable Sir). Attention is also essential. When these four factors are complete, body-consciousness can arise. At the very moment of arising of body-consciousness, noting or practicing of *vipassanā* meditation has to be carried out.

Also there are four factors required for mind-consciousness to arise. Shall we recite the motto first.

Motto: Mind-continuum, mind-object, heart base and attention
Are the four causes
For mind-consciousness to arise.

Bhavanga means mind-continuum. Mind-object must impinge on the heart base (*hadaya vatthu*) and there must be *bhavanga* and also attention. Hence, it means that these four factors must be present for the mind-consciousness to arise.

The *bhavangas*: vibrating *bhavanga* (*bhavanga calana*) and arresting *bhavanga* (*bhavangupaccheda*) must be

there. Mind-object must impinge on *bhavanga* which is depending on heart base. Now how many factors are there? Three factors. There must also be attention, then only mind-consciousness can arise. Altogether these four factors are required for mind consciousness to arise. Now one knows how mind-consciousness arises.

Here in “*Yam rupani-nissaya tanirupani*”, *Vatthu-purejāta-nissaya* and *Vatthārammana-purejāta-nissaya* Conditions are involved. *Vatthu purejāta* Condition means that as stated above, heart base has arisen first. *Manodhatu* and *manoviññāṇa dhātu* arise later. Where are these consciousnesses depending on? They are depending on the heart base. Hence, it can be called *Vatthu-purejāta-nissaya* Condition.

Heart base is a *vatthu* and also a thing to be depended upon. Does the heart base arise before hand? (It does arise beforehand, Venerable Sir). Before the mind-objects impinge on the heart base, the heart base is already there. Hence, it can be called. Prenascence (*Purejāta*) Condition. On what do these *manodhātu* and *manoviññāṇa dhātu* depend on to rise? They have to depend on heart base to arise. Hence, depending on something to arise is called *Nissaya* Condition. Depending on something means.....? (*nissaya*, Venerable Sir). *Purejāta* means arisen beforehand. Heart base has arisen beforehand and it is also a thing to depend upon for *manodhātu* and *manoviññāṇa dhātu*. With these two conditions heart base is conditioning *manodhātu* and *manoviññāṇa dhātu* to rise.

Here, it can be called *Vatthu-purejāta Paccayo* as well as *Vatthārammana-purejāta Paccayo*. *Vatthārammana* means a thing to depend upon and also an object. This heart-base is a thing to depend upon and also an object. This heart-base is a thing to depend upon and also is conditioning to make *manodhātu* and *manoviññāṇa dhātu* arise, while also conditioning as an object. Hence, there are two conditions. Conditioning as a thing to depend upon which is the same as *Purejāta* condition, and conditioning by taking the heart-base again as an object to acquire wholesome deeds (*kusala*) as well as unwholesome deeds (*akusala*). It is *Vatthārammana-purejāta* condition.

If one clings to heart-base as one's property, it becomes craving (*taṇhā*). In "*Etamī ma ma*", *etamī* means this heart-base; *ma ma* means, is my own property. When one clings to heart-base as one's own property, it becomes craving. Considering as one's property is craving.

In "*Eso hamasamī*", *eso* = this heart-base; *ahamī* = me; *asamī* = is. Considering the heart-base as my capability is conceit (*māna*). In "*Eso me atta*", *eso* = this heart base is; *me* = mine; *atta* = self.

What kind of clinging is this? It is clinging to the wrong view (*diṭṭhi*). Reflection on heart-base as such, these consciousnesses can arise.

Accepting heart-base as "my object" amounts to craving. "My heart-base" is not an ordinary one, it has many potentials. Accepting like this is conceit. This heart-base is myself. Accepting like this is having the wrong view. When all these clingings occur, reflecting on

heart-base as an object, consciousness due to craving (*lobhamula citta*) can arise. Or in other words, starting from heart-base and reflecting on it as an object, it can be a conditioning state for craving (*lobhamula citta*) to arise.

Some individuals have this sort of clingings. Does not someone cling to the idea that this is my heart-base and my mind-sensitivity? (There are such ideas, Venerable Sir). Let us recite the motto.

Motto: Accepting this (heart-base)
As my object
Is truly the craving (*taṇhā*).

In “*Etam ma ma*”, *Etam* = this heart-base; *ma ma* = is mine (object). Does one cling to it as my object? (One clings to it, Venerable Sir). What clinging is this? (It is craving (*taṇhā*), Venerable Sir).

In “*Eso hamasami*,” *Eso* = this heart-base; *aham* = me; *esami* = is. My heart-base is very powerful. There can be no one who can have a heart-base as powerful as mine. What clinging is this? (It is conceit (*māna*), Venerable Sir). “I am the brightest”, when the heart-base is good, is not one bright? (One is bright, Venerable Sir). In accepting oneself as the brightest, what type of clinging arise? (Conceit arises, Venerable Sir).

Motto: Accepting this (heart-base)
As my competent capability
Is truly conceit (*māna*)

In “*Eso me atta*,” *Eso* = the heart-base is; *me* = my; *atta* = self. This is myself, my *atta*, my ego. What is this clinging? (It is the wrong view, Venerable Sir).

Motto: Accepting this (heart-base)

As my self

Is truly wrong view (*diṭṭhi*)

If one has got this kind of clinging, it amounts to heart-base conditioning the *lobhamula citta* to arise by the force of *Vatthāramamana-purejāta* Condition. Heart-base is a *vatthu* and also an object (*ārammana*), existing beforehand and conditioning. Hence, it is called *Vatthārammana-purejāta* Condition. *Vatthu* = it is conditioning as a base dependence. *Ārammana* = it is conditioning as an object. *Purejāta* = existing beforehand and conditioning. This idea is a little difficult to understand as some concepts are involved.

On what is *lobhamula citta* depending upon to arise? It is depending on heart base, Hence, is it conditioning as a physical base (*vatthu*)? (It is conditioning as a *vatthu*, Venerable Sir).

After taking this heart base as an object, clinging (*taṇhā*), conceit (*māna*) and wrong view (*diṭṭhi*) arise again, with what force is this *vatthu* (heart base) conditioning? It is conditioning by *Ārammana satti*.

Does this *vatthu* (heart base) arise before or after? As it arises beforehand, is not the *Purejāta* condition present? (It is present, Venerable Sir). Hence it is conditioning by the force of *Vatthārammana-purejāta*

Paccayo. The audience has already understood this concept. To those individuals who did not know how to reflect properly, unwholesome consciousnesses (*akusala citta*) arise by the conditioning of physical base, *hadaya vatthu*.

*Kusala citta*s can also arise. When meditating *vipassanā*, noting on *hadaya vatthu*, its impermanence, suffering and uncontrollable natures appear. These must be noted as *anicca*, *dukkha* and *anatta*. Hence, cannot *vipassanā kusala* arise? (It can arise thus, Venerable Sir).

On what does this *vipassanā kusala* depend upon to arise? It depends on *hadaya vatthu* to arise. Since it is contemplating on *hadaya vatthu*, to practice *vipassanā* meditation, it can also be called an object (*ārammana*).

As this *hadaya vatthu* is appearing before the *vipassanā citta*, it can also be called pre-nascence (*purejāta*). Hence, it can be known as *Vatthārammana-purejāta* Condition.

When circumstances arise to listen, this audience has to listen mindfully. Is it not? (One has to listen, Venerable Sir). When there is no opportunity, one cannot listen to this concept even when one desires to do so. This concept is not very easy to understand. As *hadaya vatthu* is contemplated as *anicca*, *dukkha* and *anatta*, it becomes *Vatthārammana-purejāta* Condition. These individuals who have a good foundation of *vipassanā* meditation can reflect on their own *hadaya vatthu* as *anicca*, *dukkha* and *anatta*.

Often *yogis* reported that, “When the notings are good, the heart is pounding. How can it be noted, Venerable Sir? Sometimes the heart is beating so fast that it is

rather annoying" and it was reported thus. Is it not? (It is reported thus, Venerable Sir). How to note is to note as "beating, beating."

Practicing *vipassanā* meditation means to note on something which appears and is evident, but not to note on something which does not appear and is not evident, and by not looking for it. Will not looking for something to note make the mind wander? (It will make the mind wander, Venerable Sir). One will start to note whatever appears distinctly. When the heart is pounding, note as "pounding, pounding." If the breast is heaving, note as "heaving, heaving".

Hadaya vatthu exists in the middle of the breast, and inside the heart, there is a small cavity the size of a punnāga (*alexandrian laurel*) seed. In this cavity there is blood in abundance. The *hadaya vatthu rūpas* are diffused in this blood, and are immediately disappearing after appearing. Appearing is arising and disappearing is passing away.

Later when one's *samādhi ñāṇa* becomes one step more strengthened, developed and matured and on reaching *bhanga ñāṇa* as soon as one notes "beating, beating," the beating of the heart and its feeling passing away is perceived. Does not one know that the passing away at each noting indicates its impermanence? (Impermanence is known, Venerable Sir), Impermanence is the word in English, and in *Pāli* it is---? (*anicca*, Venerable Sir). The passings away are so fast that noting to catch up with them is suffering. Suffering is the word in English and in *Pāli*---? (*dukkha*, Venerable Sir) How to prevent

this torture of passing away? They cannot be prevented. They are happening on their own accord and so they are uncontrollable. Uncontrollability is the word in English and in *Pāli* it is---? (*anatta*, Venerable Sir)

Cannot the beating or the nature of the heart base be noted? (It can be noted, Venerable Sir). As the noting is reflecting on the heart base, will this heart base be the object of noting in *vipassanā* meditation? (It will be, Venerable Sir)

On what does the arising of the *vipassanā citta* is depending? (It is depending on heart base, *hadaya vatthu*, Venerable Sir). Hence, cannot this condition be considered both as base (*vatthu*) as well as an object (*ārammana*)? (It can be considered thus, Venerable Sir). Does *hadaya vatthu* arise before *vipassanā citta*? (It does arise before, Venerable Sir). Therefore, it is pre-nascence (*purejāta*). When all these three are considered, has it become Base-object-pre-nascence conditioning state (*Vatthārammana-purejāta paccaya*)? (It has, Venerable, Sir).

If one understands now, later on also---? (One can understand, Venerable Sir). Here one has to listen to understand properly. After studying the audience, the individuals who deliver such deep and profound *dhamma*, may be reluctant to talk. When the audience do not have clear understanding, will it not be just wasting time? (It will be, Venerable Sir). One has to be careful of this. Now assuming that the audience can understand the talk, it seems alright.

Base-object-pre-nascence (*Vuttārammana-purejāta*) must be a base to depend on as well as an object, and

must arise beforehand. How many factors are there? There are three factors. As one is noting in *vipassanā* meditation, *vipassanā citta*s have to depend on heart base (*hadaya vatthu*) for their arising. Can this not be called a base? (It can be, Venerable Sir). Is not the heart base can also be called an object? (It can be called thus, Venerable Sir). Has heart base arisen before or after the *vipassanā citta*? (It has arisen before Venerable Sir). As it has arisen before, it is pre-nascence (*purejāta*). When these three sub-conditions are combined to get one main condition, it becomes Base-object-pre-nascence Condition. If this is understood, the explanation given should be good enough.

Here, all are involved in the scope for *vipassanā* meditation. “*Cakkhāyatanaṃ cakkhaviññāṇa dhātuyā taṃsāmpayuttakānañca dhammānaṃ purejāta paccayena paccayo*,” is the scope for *vipassanā* meditation. According to *Buddha’s desanā*, in the sequence of noting, it has to be started at the eye-base (*cakkhāyatana*). But in actual practice of *satipaṭṭhāna vipassanā* meditation, where should one start noting? It must be started at *kāya*, according to the *Pāli* verse, “*Kāyāyatanaṃ kāyaviññāṇadhātuyā taṃsāmpayuttakānañca dhammānaṃ purejātapaccayena paccayo*.” Is it at the body (*kāya*)? (It is so Venerable Sir). Yes, one has to start noting at the body.

By starting to note at *kāya*, one has to develop *samādhi*. Only on reaching *bhanga ñāṇa*, one can note at eyes, or ears, or nose, or tongue, or mind. At present, the audience has to start noting at the body (*kāya*) to

develop *samadhi*, since the body is the most prominent object of meditation.

Also in this noting, it must be done at the very moment of arising of consciousness (*viññāṇa*). Without the formation of consciousness, can one note? (One cannot note, Venerable Sir). When does the consciousness arise? It does arise only when the objects strike at the respective bases (*vatthu*). At the very moment of arising of this consciousness, it is noted at the eye as “seeing, seeing,” -the ear “hearing, hearing,” -the tongue “tasting, tasting,” -the body “touching, touching,” and the mind “knowing, knowing”. How this *viññāṇa* arises has been composed, by giving an example in the motto. Let us recite it.

Motto: On playing the violin
 With the bow
 The sound is produced.
 When an object (*ārammana*)
 Strikes at the respective sensitivity
 There arises consciousness (*viññāṇa*)

The strings of the violin, the bow and the sound, how many items are there? (Three items, Venerable Sir). Only on playing the violin with the bow, the sound is produced. The sound is neither present in the violin strings nor in the bow. Only when the violin strings are played by the bow, the sound is produced. In the same manner, consciousness (*viññāṇa*) is produced. Is the eye consciousness present in eye-sensitivity, likened to the violin strings? (It is not present, Venerable Sir). Is the eye-consciousness present

in the visible object, likened to the bow? (It is not present, Venerable Sir) When the visible object, likened to the bow, strikes at the eye-sensitivity, likened to the violin strings, the eye-consciousness is produced in a flash. At the very moment of arising of this eye consciousness, one has to make note in *vipassanā* meditation.

The objects are visible objects (*rūpārammana*), sound (*saddārammana*) and so on. The sensitivities are eye-sensitivity, ear-sensitivity and so on. When the object strikes at the respective sensitivities, consciousnesses such as eye-consciousness, ear-consciousness and so on are produced.

At the very moment of the arisings of these consciousnesses, is not the noting, such as “seeing, seeing,” “hearing, hearing,” eating, eating,” touching, touching,” have to be done? (It has to be done thus, Venerable Sir). *Kāya*-sensitivity is most evident and so, this audience has to start noting at *kāya*. Noting “rising, falling” is noting the *kāya*. There are many varieties of sensation to be noted at *kāya*, since it is spread all over the body. *Kāya*-sensitivity is present in every place of the body, where the touch with a needle can be felt, and these can be noted in *vipassanā* meditation.

Kāya-sensitivity is not present at the ends of the strands of hair and the tips of finger nails. At these places, the noting cannot be done. At all other places in the body, the noting can be done. While the concentration is weak, one tends to look for where to note, since not all of them are evident. Hence, the most Venerable Mahasi

Sayadaw had instructed us to note at the most prominent place, the abdomen and note as “rising, falling.” Is not it? (It is instructed thus, Venerable Sir). This is noting at *kāya*.

Rising means, the wind element from inside the body pushes up, stage by stage, touches the *kāya*-sensitivity to form the rising action. So noting “rising” is also noting the touch. Noting “falling” is also noting the touch. When the wind element inside the body contracts, the falling action is formed. While it is happening, the wind element touches the *kāya*-sensitivity and because of knowing it, one can note it as falling. If it is not known, it cannot be noted. Noting “rising, falling, sitting, touching, lifting, pushing forward or, dropping” is noting the *kāya*. One has to develop concentration starting at *kāya* because *kāya* is the most prominent object.

According to the commentary (*aṭṭhākathā*) teachers' explanation given with examples, the *kāya*-sensitivity exists at the four great primaries (*mahā bhūta*). The tangible object from outside that comes into contact with it is also the great primaries. For example, the tangible object (*phoṭṭhabbā rūpa*) consisting of three *mahā bhūtas*, *pathavī*, *tejo* and *vāyo* is like a one-viss iron hammer (about one and half kilos). The *kāya*-sensitivity is like a piece of cotton wool. This *kāya*-sensitivity is resting on a big anvil made up of four great primaries (*mahā bhūtas*).

The tangible matter (*phoṭṭhabbā rūpa*) is likened to one-viss iron hammer. The *kāya*-sensitivity is likened to a piece of cotton wool resting on a big anvil made up of four great primaries. When the one-viss big

hammer strikes at the piece of cotton wool resting on the anvil, will it stop just at the cotton wool? (It will not just stop there, Venerable Sir), On striking the anvil again and again, will the sound be produced? (The sound will be produced, Venerable Sir).

(Aṭṭhasalinī-tha/304).

In the same manner, it is evident to note the *kaya*-sensitivity. When the *phoṭṭhabbā rūpa*, likened to a one-viss big hammer strikes at the *kāya*-sensitivity will it not stop there but will it strike the four *mahā bhūtas* likened to the anvil? (It will strike, Venerable Sir). When it strikes, the impact is very evident. Since it is so evident, cannot all individuals be able to note this? (They will be able to note it, Venerable Sir).

When the *samādhi ñāṇa* develops to a certain extent, on noting wherever *kaya*-sensitivity is present, cannot one perceive the touch, the push, the move, the displacement and so on? (It can be perceived thus, Venerable Sir). When one notes at the tip of nose or ear, can one perceive the pushing and moving or pressure? (One can perceive it, Venerable Sir). On noting intently at the tip of the toe or fingers can one perceive the pressure, displacement, pushing or touching? (One can perceive thus, Venerable Sir). All these are *kāya*. Hence, does not one has to start noting at wherever it is most evident? (One has to start thus, Venerable Sir). Yes, one has to start noting at wherever it is most evident.

After being able to note the most evident four *mahā bhūtas*, later one can note at any place where the *kāya*

sensitivity is subtle or evident. There are three ways to note the touch on *kāya*-sensitivity.

When the *kāya*-sensitivity touches the seat-covering or shawls or the floor which are present outside of the body, can one note “touching, touching?” (One can note thus, Venerable Sir). When the body parts touching each other: hand touching the hand or hand and knee touching each other or leg touching the leg, can one note “touching, touching?”. (One can note thus, Venerable Sir). Yes, one can note thus.

There are phenomena of *dhātus* moving inside the body. The wind element is pushing itself forward at the tips of nose, lips or ears. The wind element diffused in the body, pushing the subtle *kāya*-sensitivity is called *angamangānusārī vāyo*. For the pushing of the wind element, can one note as, “pushing, pushing; touching, touching? (One can note thus, Venerable Sir). The nature of *dhātus* moving inside can be noted. Since, there are many aspects to be noted, does one has to start developing *samādhi* at *kāya*. (One has to start developing thus, Venerable Sir).

Later, when one reaches *bhanga ñāṇa*, whatever one notes, one perceives the passing away of the phenomenon. On noting “rising”, one perceives the action of rising, passing away fleetingly. Also on noting “falling” one perceives the action of falling, passing away fleetingly. The shape of the abdomen or the physical body is no more evident. At *bhanga ñāṇa* as soon as one notes, one perceives the passing away. When this passing away is perceived, the meditator has achieved a powerful (*balavant*) *vipassanā ñāṇa*.

The shape of the matter automatically disappears and the *paññatti* is being abandoned on its own accord.

As one continues practising *vipassanā* meditation and when the *samādhi ñāṇa* becomes one step more mature later, as one notes “rising”, one perceives the action of rising, passing away fleetingly as well as the noting mind that follows passing away fleetingly as well. On noting “falling” one perceives not only the action of falling passing away fleetingly but also the noting mind that follows passing away fleetingly as well.

Hence, rising and falling are not permanent. Impermanence is the word in English, in *Pāli* it is ---? (*anicca*, Venerable Sir). The passing away are taking place so fast and oppressing that it is taken as suffering. Suffering is the word in English, in *Pāli*, it is ---? (*dukkha*, Venerable Sir). How can one prevent these oppressing passings away, the sufferings? They cannot be prevented in any way. They are happening on their own accord and they cannot be controlled. Uncontrollability is the word in English, in *Pāli*, it is ---? (*anatta*, Venerable Sir). At the *ñāṇa* where *anicca*, *dukkha* and *anatta* can be perceived distinctly, this audience may be able to gain noble *dhamma* according to one’s *pāramita*.

When the noting of *kāya* becomes successful, one can note at the eyes, thus: when a visible object (*rūpārammana*) strikes at the eye-sensitivity, the eye consciousness arises. At that very moment it can be noted as “seeing, seeing”. At the beginning, when the *samādhi ñāṇa* is still weak, “seeing, seeing” can be

noted only as mere seeing or noting can be done only at mere seeing.

Diṭṭhe diṭṭhamattamī bhavissati

Diṭṭhe = At a visible object; *diṭṭhamattamī* = the consciousness of mere seeing; *bhavissati* = may arise or must be noted to arise. *Iti* = thus; *bhagavā* = the *Buddha*; *avoca* = expounded with wisdom led by compassion.

Sādhu! Sādhu! Sādhu!

Later when *samādhi nāṇa* becomes strengthened, on noting “seeing, seeing” the visible objects changing fleetingly one by one and eye consciousness passing away can be perceived. Those individuals whose *samādhi nāṇa* is very strong, when one notes “seeing, seeing” three kinds of passing away together with that of the noting mind can be perceived.

In “*sotāyatanamī sotaviññāṇa dhatuyā tanisampayuttka-nañca dhammānamī purejāta paccayena paccayo*” it also is the same when the sound (*saddārammana*) strikes at the ear-sensitivity, at the moment of the arising of ear consciousness, does one have to note, “hearing, hearing?” (One has to note thus, Venerable Sir). For some individuals, as the *samādhi nāṇa* gets strengthened, they can note hearing as mere hearing. At the beginning of meditation practice, it is easier to note at the ear. *Yogis* reported quite often that at the beginning of noting, one hears the sound as if it is receding or coming nearer and nearer or getting louder and louder and then getting blurred or indistinct, Venerable Sir. Yes, it is correct. At first, because it is not so evident, the sound seems to go further and further away or getting nearer and nearer or getting blurred.

If it is experienced so, the *yogi* will be able to note at the ear very soon. When the *yogi* can note at the ear, he has progressed quite far.

As one continues meditating and as the *samādhi ñāṇa* gets strengthened and matured, when one notes “hearing, hearing,” it can be noticed that the sound is disappearing one syllable after another and ear consciousnesses are also disappearing one after another. To those whose *samādhi ñāṇa* is very strong and mature, when they note “hearing, hearing”, they can also perceive the passing away of the noting mind as well.

The sound is not permanent, the ear consciousness is not permanent and the noting mind noting the sound also is not permanent. Impermanence is in English and in *Pāli* it is....? (*anicca*, Venerable Sir). The disappearances are occurring so fast that it makes one feels oppressed and does not one think it is a suffering? (One thinks so, Venerable Sir). How can one prevent these disappearances which are sufferings? They cannot be prevented in any way. They are occurring on their own accord and are oppressing. It is uncontrollable. Uncontrollability is in English and in *Pāli*, it is---? (*anatta*, Venerable Sir).

Similarly, one can note at the nose and at the tongue in the above manner, especially for those who are at the stage of strong *bhanga ñāṇa*. At the beginning, it cannot be noted as such because the objects striking at the four respective sensitivities, namely, eye, ear nose and tongue, are just like pieces of cotton wool touching one another.

Eye-sensitivity, ear-sensitivity and so on, are like pieces of cotton wool, and they are the derived matter *upādā rūpa* depending on the great primaries *mahā bhūta*, and they cannot arise on their own accord. The visible objects, the sound and so on are also derived matters depending on other great primaries, and hence, they are very subtle matters (*rūpas*). When these two kinds of subtle matters strike one another, the phenomenon is not evident for some time. One is not able to catch up with it for quite a while in noting it.

Hence, one cannot note at the eyes for quite some time. Some *yogis* cannot note at the eyes. Also one is not able to note at the ear for quite a while. Later, when the *samādhi nāṇa* develops, the noting can be done. Since it is like pieces of cotton wool striking one another, can there be any sound produced? (No sound can be produced, Venerable Sir). Yes, it is not evident as there is no sound.

This is why one must not start to note at the eyes or ears. At the beginning, one must start to note at one's body (*kāya*). Later, one will be able to note at the eyes, ears, nose, tongue, body and mind. When the *yogi* can note at all the six sense doors *dvāra*, he is already successful. When one can note only at one door, it is not alright yet.

At the time of the *Buddha*, there was a dispute brewing among the monks, each of whom note only at one door of eye, ear, nose, tongue or body respectively.

At one time, the *Buddha* was residing at *Jetavana* Monastery in *Savatthi* and the five monks were

meditating together. One monk thought that the eye is giving trouble to the individuals. When one cannot guard the eyes, one is liable to get down to *apāya niraya* and so he tried to guard the eye-faculty only. Also he started to note at the eyes.

The second monk thought that the ear is giving trouble to the individuals. Because of the ears one can get to *apāya niraya* and hence he tried to guard the ear-faculty only. He noted at the ears in practicing *vipassanā* meditation.

The third monk thought that the individuals suffer *dukkha* due to the smell at the nose. Hence, he guarded the nose-faculty securely. He noted at the nose only.

The fourth monk thought that the individuals suffer because of the tastes at the tongue. Because of craving for taste (*rasa taṇhā*) the individuals suffer. Is not it? (It is, Venerable Sir). Hence, he guarded the tongue-faculty only. He noted at the tongue only.

The fifth monk thought that people get into trouble because of the touch at the body, Due to wanting to have a good touch, not thinking whether it is lawful or not, people try to take it, do it or touch it and because of that, they get into trouble. Hence, he guarded the body-faculty securely. He noted at the body only.

One day, these monks hold a meeting and discussed *dhamma*. Due to their different points of view on the practice, they were not in agreement. One monk said that the eye is important, and so it must be guarded securely. The others said that the ear, the nose, the tongue and the body respectively are important. Hence, they were not in agreement.

Since, these monks were not in agreement, they went to the *Buddha* and reported, “Venerable Sir, we are not in agreement over guarding different doors. Is the way we were guarding correct?” The *Buddha* replied, “It is correct to a certain extent, but each one of you cannot realize *dhmma* just by guarding only at one door (*dvāra*). At one existence, all of you could not guard the *dvaras* of eye, ear and so on and because of that you all were eaten by the ogres”. Then He related the story of their past.

*Cakkhunā samivaro, sādhu sādhu sotena samivaro
Ghānena samivaro, sādhu sādhu jivhāya samivaro
Kāyena samivaro, sādhu sādhu vāsāya samivaro
Manasā samivaro, sādhu sādhu sabbatthasamivaro
Sabbatthasamivuto bhikkhu sabbadukkhā pamuccati.*

Cakkhunā = by the eye-door; *samivaro* = restraining from having *lobha*, *dosa* and *moha*; *sādhu* = can send one to the bliss of *magga*, *phala* and *nibbāna* and it is marvellous.

Sotena = by the ear-door; *samivaro* = restraining from having *lobha*, *dosa* and *moha*; *sādhu* = it is marvelous.

Ghānena = by the nose-door; *samivaro* = restraining from having *lobha*, *dosa* and *moha*; *sādhu* = it is marvelous.

Jivhāya = by the tongue-door; *samivaro* = restraining from having *lobha*, *dosa* and *moha*; *sādhu* = can send one to happiness of human, deva realms and the bliss of *nibbāna*, it is marvelous.

Kāyena = by the body; *saṁvaro* = restraining from having *lobha*, *dosa* and *moha*; *sādhū* = it is marvelous.

Vacāya = orally refraining from *lobha*, and *moha*; *sādhū* = it is marvellous.

Manusā = mentally; *saṁvaro* = restraining from *lobha*, *dosa* and *moha*; *sādhū* = it is marvellous because it can send one to the bliss of *magga*, *phala* and *nibbāna*.

Sabbatthasaṁvaro = guarding securely all the six doors of eye, ear, nose, tongue, body and mind; *sādhū* = it is marvelous because it can send one to the bliss of *magga*, *phala* and *nibbāna*; *sabbatthasaṁvuto* = who can guard all the six doors; *bhikkhu* = the noble *yogi* who can foresee the danger; *sabbadukkhā* = from all suffering; *pamuccati* = can be liberated; *iti* = thus; *bhagavā* = the *Buddha*, *avoca* = expounded with wisdom led by compassion.

Sādhū! Sādhū! Sādhū!

One cannot realize *dhamma*, or in other words cannot be free from the dangers of the round of rebirths *saṁsārā vatta* just by guarding only one door. One must be able to guard securely all the six doors. Since you cannot guard securely at all the six doors in one of the previous existences, you all were devoured by ogres, uttered the *Buddha*. Then they wanted to know about their past, they requested the *Buddha* to relate the story and the *Buddha* expanded the following episode.

At one time, the *Buddha*-to-be was a young prince at *Baranasi*. He had 999 elder brothers and he was the youngest among the 1000 princes. Since he was a young

prince, did not he want to become a king? (He did, Venerable Sir). Yes, he wanted to become a king. He pondered many times whether he can become a king at *Baranasi*.

Since he had 999 elder brothers, he thought that it would not be easy for him to become a king. He approached Silent *Buddhas* (*Pacceka Buddhas*), who were more knowledgeable than he was and asked them, “Venerable Sir, in *Baranasi*, can I become a king or not? They replied, “You cannot become a king in *Baranasi*, but there is a city known as *Takkasilā* in *Gandhāra* country where you can become a king, provided that you can get yourself there within seven days. It is not easy to get there at all. The 50-*yojana* journey is infested with ogres, who are very ferocious. To be able to go through such a journey is very difficult.”

He said, “I shall go through that journey. I shall go after taking the advice from you all and please chant the the protective verses *parittas* for me.” After saying so, he listened to the *parittas*, took the *paritta*-consecrated strings and the advice of the *Pacceka Buddhas*. The advice was given thus: you must be able to securely guard your mind. If you can securely guard your eye-, ear-, nose-, tongue-, body- and mind-doors, you can reach *Takkasilā* city. After listening to the advice and just before making the journey he went to pay respect to his mother and king, the father. After that he went to bid farewell to his followers. “Dear followers, since I cannot become a king in *Baranasi*, I am going to *Takkasilā* city in *Gandhāra* country and will be leaving you here”. On hearing

thus, the followers responded: “O, your honour, if you are going, we shall also follow you”.

“No, you cannot follow me. In the 50-*yojana* journey there are many ogres who are ferocious. You will be eaten by them. Don’t follow me”.

“O, we will listen to your admonishment so that we will not get into danger. We will follow you”.

“All right, then you may come with me”.

So the five followers and the leader, all together six, the prince and five others set out for the journey.

Soon after they entered the forest, the ogres tried to allure them with pleasant visible objects. The ogres took the form of beautiful *devi* and tried to entice the six of them. One of them who had craving for pleasant visible objects, tried to stay behind. When the *Buddha-to-be* knew about that He turned back to get him come with them.

“O, follower, why are you late?”

“Sir, it is because I had pain in my leg”. Did he tell the truth? (No, Venerable Sir). Did he lie because of craving? (Yes, Venerable Sir).

“O, you have not given a satisfactory answer. Hurry up and follow us”.

So, saying they proceeded. After a while, this follower tried to stay behind again.

“O. follower, how is it? You are very far behind”.

“Sir, whatever happens, may I stay behind enjoying these pleasant visible objects.”

“All right, it is your own doing (*kamma*)”.

So saying he was left behind and the ogres allured him, killed him and ate him up.

As they proceeded, they were allured with pleasant sounds. One follower, who had a craving for sounds, tried to stay behind. When the leader asked him to follow, but to no avail.

“Sir, whatever happens, may I stay behind enjoying these pleasant sounds.” Here, this follower was eaten by the ogres. Why was he eaten up? (Because of the sound in his ears, Venerable Sir.)

On continuing the journey, they were allured by pleasant smells. Another follower who had a craving for pleasant smell, tried to stay behind and was devoured by the ogres.

Further on, they were allured with pleasant food. One follower who had craving for good taste, tried to stay behind as before. The leader could not say anything. He said,

“Sir whatever happens, may I stay behind enjoying these pleasant tastes”.

He was left behind and eventually the ogres ate him up.

Still further on, they were allured with pleasant touch (*phoṭṭhabbārammana*). The follower who had a craving for pleasant touch, tried to stay behind and finally was eaten up by the ogres. Who is left now? The *Buddha-to-be* is the only one left.

When the *Buddha-to-be* was proceeding all alone, one ogress wanted to eat, very much, such an intelligent human being. She intended to eat him up before

returning home and so followed the prince. She had taken the form of a beautiful maiden, holding a small child, and carrying the bundles.

As they got nearer to be *Gandhāra* country, in a forest grove, the workers who came to work in the forest from the *Gandhāra* country saw the *Buddha-to-be* followed by a woman holding a child and carrying the luggage. They asked the woman, “Who is the man walking in front?” She replied, “He is my husband”. They said scornfully, “This man is not all right. He is not helping the woman with a child, carrying the luggage with great difficulty.”

The *Buddha-to-be* replied, “She is not my wife. She is not a human being, but an ogress.”

As a *Buddha-to be*, did he has the courage to tell the truth? (He has the courage to tell the truth, Venerable Sir). Yes, he has the courage to tell the truth. The woman replied. “When the men are not pleased with the women, they might, in ridicule, say all the women ogresses”.

Whatever she may be saying, the *Buddha-to-be* did not look back but continued taking the journey.

On reaching *Takkasilā* city in *Gandhāra* country, he stayed at a rest-house outside the town. The ogress, assuming the form of a childless beautiful 16-year old maiden, had to stay outside the rest-house.

However, she could not get close to the *Buddha-to-be*. The *Buddha-to-be* was so powerful that the ogress had to stay outside the building. At that particular time, the king of *Takkasilā* went around the country in procession.

When the King saw the woman as beautiful as a *devi*, he admired her so much that he sent the couriers to ask her whether she is married or not.

She replied, “Your honour, I am married. The man who is sitting inside is my husband”.

Then the prince told the couriers, “She is not my wife. She is not a human being, but an ogress.” The prince told them the truth.

When the couriers related the incidence, the King, knowing her to be unmarried, took her, put her on his elephant and went back to the palace. At night, she called her ogress-friends, and ate up everyone, including the king in the palace, and so only the bones were left.

In the morning, when it was time for the palace doors to open and as they were still shut, the people came to enquire. They found out that everyone in the palace was dead, because of the ogress, and they are without a king in the country. They looked for someone suitable to be the king and approached the *Buddha-to-be*. They thought, “This man knows an ogress to be on ogress. Our king did not know an ogress to be an ogress, and he was eaten up by her. Let us put him on the throne to be our king.”

So saying, the prince was crowned as their king.

When one could guard securely one’s mind, what did become of him? (He did become a king, Venerable Sir). The five followers could not guard their minds, and so they had to die. One, who had died because of not being able to guard the eyes, became a monk. He was afraid of the danger caused by the eyes. So did he not guard

the eyes securely? (He did, Venerable Sir). The ones who had died because of not being able to guard the ears, nose, tongue and body respectively, on becoming monks, each of them was guarding only one sense-door respectively, expounded the *Buddha* in conclusion. On hearing this discourse, the monks were full of remorse (sense of urgency) for *dhamma* (*samivega*) and they practised the meditation very diligently. Here the *Buddha* expounded *Janapada Kalayānī Sutta* of *Talapatta Jātaka*.

At one time in the capital, a very beautiful dazzling lady, who can make the distance of 18 feet around her lighted with radiance and who was also a famous, excellent dancer and singer was giving a performance. The audience consisted of several thousand people.

At that time, there was a convict who had received a death sentence. Since it was the time of having a festival, the king did not want the convict to be killed, and so the king said,

“I will command you a task. You are to go through the crowd of *Janapada Kalayānī*'s dance-performance holding an unlighted oil lamp filled to the brim with oil. Behind you, will walk an executioner holding a sword. If you can go through the crowd without spilling the oil lamp, your life will be spared, but if a drop of oil is spilled over, you will be beheaded at once. Can you do that?” asked the king. The convict replied in affirmative. For one who is about to die, can he go through this? (He one can go through this, Venerable Sir).

Will it be easy or difficult for one to go through the performance of *Janapada Kalayānī*, holding a lamp full

of oil without spilling the oil? (It will be difficult, Venerable Sir). There were many people in the audience. Also *Janapada Kalayānī* sang and danced very well. If the man looked at her, it was sure the oil will spill over. The *Buddha* asked the monks. “Will it be easy or difficult?” The monks’ reply was, “It will be very difficult, Venerable Sir”. But the *Buddha* said, “Oh, it is not that difficult”. When one is practicing *Kāyagatāsati Kāmmaṭṭhāna*, to gain noble *dhamma*, noting without missing a note is more difficult. Is it not difficult? (It is difficult, Venerable Sir). The sub-commentary teachers have given this example to explain.

Talapattaniviya kāyagatāsati

(*Saṃ-ḍi-* 2/482)

Talapattaniviya = as an oil lamp; *kāyagatāsati* = the *kāyagatāsati kāmmaṭṭhāna*; *daṭṭhabbā* = must be taken. *Kāyagatāsati kāmmaṭṭhāna* practiced by this audience must be taken as an oil lamp brimful of oil. To go about without spilling the oil, to practice noting without missing a note, is it not difficult? (It is difficult, Venerable Sir).

Motto: *Kāyagatā* is
Truly likened to
An oil lamp.

Tassa pariharaṇa puggaloviya vipassako

Tassa = this oil lamp with oil filled up to the brim; *pariharaṇa puggaloviya* = as the individual who carried; *vipassako* = the meditator who practiced *vipassanā*; *daṭṭhabbo* = must be taken.

The comparison shows that a man with death penalty carrying an oil-filled lamp is likened to an individual practising *vipassanā* meditation.

Motto: An individual going about,
Holding an oil-filled lamp,
Is truly likened to a meditator.

Is not a man with death penalty, holding an oil filled lamp, have to go about with great difficulty for his safety in this very life only? (He has to go about thus, Venerable Sir). Yes he has to be very careful in going about. For this audience practising *vipassanā* meditation, it is not only for this very life, but also for the future existences as well, to be free from the dangers of aging, ailing and death, do not they have to go on noting? (They have to keep on noting, Venerable Sir). Is it not similar? (It is similar, Venerable Sir). Yes it is very similar.

Janakāyāviya puthuttārammaṇāni

Janakāyāviya = likened to spectators going about in a show; *puthuttārammaṇāni* = various objects; *daṭṭhabbani* = must be contemplated as.

Many people coming to the performance of *Janapada Kalayānī* is the cause for spilling the oil..

To attain *nibbāna*, totally free of aging, ailing and death, this audience *yogis* are practising *vipassanā* meditation. For them the presence of many objects is the cause for not noting. Is it not similar? (It is similar, Venerable Sir).

Motto: Various objects
Are likened to
The spectators coming to a show.

For a man holding an oil filled lamp, the people coming to attend *Janapada Kalayānī's* performance is the cause for spilling the oil. Also for the audience and the individuals who are practising meditation to attain *magga* and *phala*, the presence of various objects is the cause to miss the noting.

Asipurisoviya mano

Asipurisoviya = likened to the man holding a sword, *mano* = the succeeding mind; *daṭṭhabbo* = must be noted.

Is not the man holding the sword, behind the bearer of the oil-filled lamp, always watching him to cut his head off as soon as the oil is spilled over? (He has to watch, Venerable Sir). Yes, he is watching. Also in the consciousness of individuals who are practising *vipassanā* meditation, the noting mind in front is known by succeeding mind. As soon as a noting is missed, is not his missing becomes known? (It is known, Venerable Sir). Yes, the succeeding mind knows this, which is likened to the man behind who is holding the sword.

Motto: the succeeding mind
Is likened to the man
Holding the sword.

Is not this man with a sword has to watch, all the time, the bearer of the oil-filled lamp in front whether the oil is spilled or not? (He has to watch, Venerable Sir). In the meditators of *vipassanā* practice, the succeeding mind knows the preceding mind which is noting in *vipassanā* meditation. When a note is missed, is not the missing known? "A note is about to be missed, about to be missed."

Is it not known like this? (It is known thus, Venerable Sir).
Is it not similar? (It is similar, Venerable Sir).

Telassa cajanamiviya kilesuppādanamī

Telassa = likened to the oil lamp; *cajanamiviya* = spilling over; *kilesuppādanamī* = the *kilesa* appearing in the *yogi*; *daṭṭhabbamī* = must be noted.

While a man passing through a crowd of spectators and looking at the performance of *Janapada Kalayānī*, the oil being spilled is likened to the meditators noting continuously when the *kilesa* intervened.

Motto: Spilling the oil

Is likened to
Kilesa arising.

The oil being spilled is likened to *kilesa* arising in a *yogi*.

Sīsapātanamī viya ariya maggañāṇasīsānuppatti.

Sīsapātanamī viya = like being beheaded;
ariyamaggañāṇasīsānuppatti = the *ariya magga ñāṇa* likened to the head (being cut off) or not arising;
daṭṭhabbā = must be noted (or must be considered).

When the oil was spilled, is not the man holding the lamp was beheaded by the sword man? (He was to be beheaded, Venerable Sir). Likened to being beheaded, is not the *yogi* who had missed the noting allowed *kilesa* to arise, making the *ariyamaggañāṇa* destroyed? (It is likened thus, Venerable Sir).

Motto: Likened to being beheaded

Ariyañāṇa
Truly will not arise.

The comparison given in the explanations of sub-commentary teachers is very appropriate. To attain the bliss of *magga*, *phala* and *nibbāna*, should this audience take the example by noting it very closely? (They should note thus, Venerable Sir), What it is likened to is, he is likened to an individual who has already received a death sentence for this life only. But for this audience, did not they have to try to escape aging, ailing and death for the rest of their future existences or round of rebirths. (They had to try, Venerable Sir). Is not this more difficult? (It is more difficult, Venerable Sir). Yes, it is difficult. When it was expounded thus, the monks appreciated it so much that they tried to note diligently, and they attained the noble *dhamma*.

By virtue of listening to this *dhamma* discourse on *Nissaya Paccayo* of *Paccayaniddesa Pāli* Text, including the method of noting, may you be able to follow, practise, cultivate and put effort accordingly and may you be able to swiftly realize the noble *dhamma*, 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!

Paṭṭhāna and Vipassanā (6) Nissaya Paccayo

Translator's note on *Nissaya Paccayo*

(1) Seven universal mental factors

Sabbacittasādāraṇa cetasikās

1. *Phassa* = contact
2. *Vedanā* = feeling
3. *Saññā* = perception
4. *Cetanā* = volition
5. *Ekaggatā* = one-pointedness
6. *Jivitindriya* = vitality
7. *Manasikāra* = attention

(2) *Mano dhātu* = mind element

Pañcadvāravaggana = 1

Sampaṭicchana = 2
3

(3) *Manoviññāṇadhātu* = 72 mind consciousness element.

Out of the total of 76 *manoviññāṇa dhatus*, 4 *arūpa vipāka cittas* are exempted, which results in 72.

MOTTOS

- Eye-sensitivity, visible object, light and attention
Are the four causes
For eye-consciousness to arise.
- Ear-sensitivity, sound, space and attention
Are the four causes
For ear-consciousness to arise.
- Nose-sensitivity, smell, air element and attention
Are the four causes
For nose-consciousness to arise
- Tongue-sensitivity, taste, liquid element and attention
Are the four causes
For tongue-sensitivity to arise.
- Body-sensitivity, tangible object, solid element and attention
Are the four causes
For body-consciousness to arise.
- Mind-continuum, mind-object, heart base and attention
Are the four causes
For mind-consciousness to arise.
- Accepting this (heart-base)
As my object
Is truly the craving (*taṇhā*).
- Accepting this (heart-base)
As my competent capability
Is truly conceit (*māna*)
- Accepting this (heart-base)
As my self
Is truly wrong view (*diṭṭhi*)