

**Paṭṭhāna and Vipassanā (12)**

**Jhāna Paccayo**

**(Jhāna Condition)**

**by**

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

**Translated by Daw Than Than Nyein**

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**Abhidhajamahāraṭṭhaguru**

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**Saddhammaramsī Meditation Centre**

**Paṭṭhana and Vipassana (12)  
Jhāna Paccayo**

**is sponsored by**

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## ***Jhāna Paccayo***

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**Ashin *Kuṇḍalābhivamsa***

Today is the 8<sup>th</sup> waning day of the month of Thadinkyut, 1353 Myanmar Era (13-10-91), and the *dhamma* discourse that will be delivered is on *Jhāna Paccayo*.

The *Pāli* word *jhāna* when translated literally into Myanmar becomes “jhan” which means the art of flying in air, or going underground unaided. Hence, to those individuals and this audience who are not well versed in *Pāli* might think “this topic is so far fetched that it is the *dhamma* which we are neither able nor entitled to realize”. However, one should not have this kind of attitude.

There is a kind of *jhāna* concerned with “flying in the air”. There is also another kind of *jhāna* which is appearing in the *santānas* of this audience, though one does not know about it. In the *Pāli* Text and the *dhamma* expounded by the *Buddha*, the *jhāna* appearing in the *santāna* of this audience was described. Is it not beneficial for one to know about this? (It is beneficial, Venerable Sir).

When the word *jhāna* is mentioned, since it is in *Pāli*, on translating it into Myanmar as “jhan”, (in English translation, it means absorption), one might say, “Oh! we are not

worthy of this phenomenon, how can we understand it?” On thinking as such, and if one becomes unheedful or ignorant about it, will it be appropriate? (It will not be appropriate, Venerable Sir). Yes, it will not be appropriate. By having the understanding that there are *jhāna* factors in one’s *santāna*, which are conditioning one, this *dhamma* discourse is delivered so that one will consider practicing it in order to have these *jhāna dhammas* appearing in one’s *santāna*.

On viewing it in terms of *Pāli*, *Jhāna* Condition is quite straight forward, and two categories are observed. The conditioning state (*paccaya*) is *nāma dhamma* and the conditioned state (*paccayuppana*), the *nāma dhamma* and *rūpa dhamma*. In *Pāli* the conditioning state is *jhānaṅgāni* and the conditioned state is *jhānasampayuttakānaṃ dhammānaṃ taṃsamuṭṭhānānaṃ rūpānaṃ*. In *Pāli* it is quite simple and the concept too is not very difficult.

Actually all these phenomena can happen in the *santānas* of this audience, The phenomena that cannot happen in one’s *santāna* are neither present in the conditioning state nor in the conditioned state. The *Buddha* had expounded only the phenomena that can happen in the *santāna* of this audience and bearing in mind thus, one shall listen to this *dhamma* discourse. Let us recite the *Jhāna* Condition in *Pāli* to gain merit. Repeat after the Sayadaw.

*Jhāna paccayoti* —

*Jhānaṅgāni jhānasampayuttakānaṃ dhammānaṃ taṃsamuṭṭhānānaṃ rūpānaṃ jhānapaccayena paccayo*

Its meaning will be given now.

*Jhāna paccayoti* = *Jhāna* Condition means that; *jhānaṅgāni* = the five *jhāna* factors; *jhānasampayuttakānaṃ* = the states which are associated with *jhāna*; *dhammānañca* = the 79 *cittas* (exempting *pañcaviññāṇa dvi* = 10) and 52 *cetasikas*; *tanīsamuṭṭhānānaṃ* = which originate from the *cittas* and *cetasikas* associated with those *jhāna* factors; *rūpānañca* = and the *cittajarūpa* and *paṭisandhi kammajarūpa* as well; *jhānapaccayena* = by the force of *Jhāna* Condition; *paccayo + upakārako* = conditioning; *hoti* = are. *Iti* = thus; *bhagavā* = the *Buddha*; *avoca* = expounded with wisdom led by compassion.

*Sādhu! Sādhu! Sādhu!*

The five factors of *jhāna* (*jhānaṅgāni*) are *vitakka*, *vicāra*, *pīti*, *vedanā* and *ekaggatā*. These factors are present in the *santānas* of this audience. The five-factors: initial application (*vitakka*), sustained application (*vicāra*), joy (*pīti*), feeling (*vedanā*) and one-pointedness (*ekaggatā*) are the conditioning state.

*Jhānasampayattakānaṃ dhammānaṃ tanīsamuṭṭhānānañca rūpānaṃ* means associated with the five *jhāna* factor are 79 *cittas*, 52 *cetasikas*, *cittajarūpa* and *paṭisandhi kammajarūpa* which constitute the conditioned state. (Out of the total of 89 *cittas*, when *pañcaviññāṇadvi* = 10 *cittas* are excluded, 79 *cittas* remain)

If asked, while listening to this *dhamma* discourse, in whose *santānas* are these phenomena appearing? The answer is these phenomena are appearing in the *santāna* of this audience. Due to not having enough wisdom, one cannot

know about it. It was evident in the wisdom of the *Buddha* and because He had expounded it one has the chance to know it.

Giving attentive and close contemplation to an object is called *jhāna*. There are two kinds of *jhāna*, namely, *samatha jhāna* and *vipassanā jhāna*. If one wants to attain *samatha jhāna*, one must give attentive and close contemplation to a *kasina* object, such as a round-shape earth (*pathavī kasina*). Does not one have to give close contemplation to this earth *kasina* and note “earth, earth, earth” so as not to let the mind wander any where? (One has to note thus, Venerable Sir). Since it has to be noted with close contemplation, it is called *jhāna*.

As for the meditation *yogis*, like this *dhamma* audience, they have to note the bodily actions, mental actions and the feelings (*vedanā*) by having close contemplation. Especially one has to note the bodily actions attentively and closely. Does not one have to note attentively? (One has to note thus, Venerable Sir). Not to let the mind wander, one has to note with close contemplation, the rising, falling; sitting, touching; lifting, pushing or dropping. If nothing is done with close contemplation like this, what is it called? (It is called *jhāna*, Venerable Sir). Yes it is called *jhāna*, Doesn't this audience have this absorption (*jhāna*) in their *santānas*? (They have it, Venerable Sir).

When one hears the word *jhāna*, one gets alarmed and thinks that we are not worthy of having it, and that it is too high for one. Is this kind of thought proper to have? (It is not proper, Venerable Sir). Yes, it is not proper. Actually the *jhāna* can be in one's *santāna*. To reveal the meaning of *jhāna* clearly, the benefactor Most Venerable

Mahasi Sayadaw had composed a motto for the *dhamma* audience and their descendents to remember. Recite the motto on *jhāna*.

**Motto:** Noting with close contemplation  
And attentiveness  
Is called *jhāna*.

If noting is done with close contemplation on the bodily actions such as rising, falling; sitting, touching; lifting, pushing or dropping, what is this called? (It is called *jhāna*, Venerable Sir).

For the individuals who are practising *samatha kammaṭṭhāna*, they have to observe with attentive and close contemplation on the *samatha kasīna* object such as earth *kasīna* and concentrate on it without letting the mind wander anywhere. Can they let their mind wander? (They cannot let their mind wander, Venerable Sir). What is it called when one is giving attentive and close contemplation to the object? (It is called *jhāna*, Venerable Sir). Yes, it is called *jhāna*.

As mentioned earlier, there are two kinds of *jhāna*, namely, *samatha jhāna* and *vipassanā jhāna*, which are in *Pāli* vocabulary known as *ārammaṇupanijjhāna* and *lakkhaṇupanijjhāna*. According to the *Pāli* Text and the commentaries, the benefactor Most Venerable Mahasi Sayadaw had composed the mottos. Recite the motto.

**Motto:** The two are differentiated  
As *Ārammaṇu* and *Lakkhaṇu*.

*Ārammaṇupanijjhāna* means the *jhāna* attained by closely noting a *kasina* object.

*Lakkhaṇupanijjhāna* means the *jhāna* attained by closely noting the three characteristics of *anicca*, *dukkha* and *anatta*. How many kinds of *jhana* are there? (There are two kinds, Venerable Sir). What kind of *jhāna* is there, in the *santānas* of this audience? (It is *lakkhaṇupanijjhāna*, Venerable Sir).

Is it not obvious that this audience has attained this kind of *jhāna* in one's *santāna*? (It is obvious, Venerable Sir).

**Motto:** *Samatha jhāna* and *vipassanā jhāna*,

These are

The two different types of *jhāna*.

*Ārammaṇupanijjhāna* is *samatha jhāna* and *lakkhaṇupanijjhāna* is *vipassanā jhāna*.

**Motto:** Observing for tranquility only

Is called *samatha jhāna*.

This motto again explains the concept of *samatha jhāna*. It is an invaluable motto. To note for tranquility one must keep on observing attentively on a *kasina* object by not letting the mind wander off, and the *jhāna* attained is called-----? (*samatha jhāna*, Venerable Sir). Yes, it is called *samatha jhāna*. The motto itself is quite complete. Observing only for tranquility is *samatha*.

“Contemplating and comprehending the three characteristics is called *vipassanā jhāna*”. This statement is very relevant

to this audience, and hence recite to remember it by heart.

**Motto:**Contemplating and comprehending  
The three characteristics  
Is called *vipassanā jhāna*.

The three characteristics (*lakḥanās*) are *anicca*, *dukkha* and *anatta*. The *jhāna* attained by contemplating and comprehending these three characteristics is called *vipassanā jhāna*. Is it not in the *santāna* of this audience? (It is, Venerable Sir). One must keep contemplating it closely. Noting to know rising, falling; sitting, touching; lifting, pushing or dropping is noting to know the three characteristics. This *vipassanā jhāna* has arisen in one's *santāna*.

Out of these two kinds of *jhāna*, *samatha jhāna* and *vipassanā jhāna*, which one is more beneficial? Should not one need to know about this? (One should, Venerable Sir).

In this world (*lokiya*) there are different types of meditators. Some are practising *samatha* and others are practising *vipassanā*. Which meditators can get more benefit? Does not one need to ask such a question? (One need to ask, Venerable Sir). Yes, one need to ask.

The two kinds of *jhāna* can also be compared. The benefactor Most Venerable Mahasi Sayadaw had shown the comparison as second *samatha jhāna* is likened to the tender stage of *udayabbaya ñāṇa*. What is the second *jhāna* likened to? (It is likened to the tender stage of *udayabbaya ñāṇa*, Venerable Sir). The third *jhāna* is likened to the mature stage of *udayabbaya ñāṇa*. The

fourth *jhāna* is likened to *sankhārupekkhā ñāṇa*. This audience have to take note of this. Is it not good to know by oneself when one is having *jhāna*? (It is good, Venerable Sir).

When one is at the tender stage of *udayabbaya ñāṇa*, it is like second *samatha jhāna* has been attained. From this stage, if preferred, one can follow the way of *samatha jhāna*. Some *kammaṭṭhāna* teachers showed the way of *samatha jhāna* to their disciples, when they started to see colours. But it is not at all appropriate, when one is bent on *samatha* practice, one may have more interest in the mundane and economic affairs. Will it be appropriate when one is like this? (It will not be appropriate, Venerable Sir).

Second *jhāna* is likened to the tender stage of *udayabbaya ñāṇa*, the third *jhāna* to mature stage of *udayabbaya ñāṇa* and the fourth *jhāna* to the *sankhārupekkhā ñāṇa* respectively. Most of the meditators in this audience have reached those *ñāṇa* stages. Those who have practised by the benefactor Most Venerable Mahai Sayadaw's tradition, most of them have reached up to the stage of *sankhārupekkhā ñāṇa*. Hence, did not they have these *jhānas*? (They have, Venerable Sir). Is it not be more beneficial if one knows the *jhānas* which one has attained? (It is more beneficial, Venerable Sir). But do not get swayed over to the *samatha* side. One should know about this, is it not? (One should, Venerable Sir). Yes, one should know.

The characteristics of *samatha* will be briefly explained. *Samatha* can give happiness in this very life (*diṭṭhadhamma sukha vihāra*). Those who practise

*samatha* can have happiness, become successful and get prosperous. Due to this experience, one can get swayed. Will it be proper if one is swayed? (It will not be proper, Venerable Sir). The *Buddha* had expounded in many Birth Stories or *Jatakā* Stories about the instances of being inappropriate. Here is a story this audience had heard many times before. A well known tale which sets a good example.

At one time the *Bodhisatta*, the hermit, was residing in *Himavantā* mountain, and practising *samatha* up to the attainment of *jhāna*. In the absence of *sāsana*, one can practise only to attain *jhāna*. The *Bodhisatta* meditated and attained *jhānas*.

After staying for so long in *Himavantā*, his health deteriorated due to lack of salt in his diet. Since he had no salt in his diet in *Himavantā*, he went to *Baranasī* City for alms-round to get some salt, and arrived in front of the palace. The king saw the hermit and revered him very much.

Since the hermit had attained *jhānasamāpatti*, his physical actions were gentle and the king saw him going for alms-round. The king revered him and invited him to the palace and asked, “Venerable Sir, where are you residing?”

“I am residing in *Himavantā*”.

“Please do not go back to *Himavantā*. Please stay in the King’s garden, so that I can take refuge in you and be the mentor who gives me guidance,” In consideration to the King’s request, the hermit stays in the King’s garden.

Every day the hermit went to the palace to have the late morning meal. After some time, a rebellion arose in the

remote areas of the country, and the King himself had to go to defeat it. In his absence, the King ordered Queen *Mudulakkhaṇā* to look after the hermit by saying, “For my teacher, the hermit, to have happiness mentally and pleasantness physically, prepare the nutritious alms-food and offer him”. Then the King went away to defeat the rebels.

As usual, the hermit went to the palace to have lunch. One day, the hermit was a little late. The Queen prepared the food and waited for the arrival of the hermit. Since the hermit was late, he hurriedly came by his supernormal power of *jhānasamāpatti*, and entered the palace. The Queen heard the rustle of the robe and on getting up quickly, accidentally dropped her clothes. The hermit saw the incident.

He became obsessed by the image of the Queen and because of this craving (*lobha taṇhā*) he lost his *jhāna* at once. *Jhānasamāpatti* and *lobha taṇhā* are directly opposite to each other. In practising *samatha* to gain *jhānasamāpatti*, unless one can abandon or completely quench *lobha taṇhā*, one cannot gain *jhānasamāpatti*. As soon as *lobha taṇhā* appeared, the already-attained *jhānasamāpatti* disappeared at once. Is the *jhānasamāpatti* firm? (It is not firm, Venerable Sir). It is not dependable at all. Even by such an object, *jhānasamāpatti* drops. As soon as *lobha taṇhā* arises, that is, meeting with the object of apposite nature, *jhānasamāpatti* slides away.

The hermit accepted the alms-food from the Queen but did not eat it at the palace. Knowing his own nature he went back to the King’s garden. He did not eat his food, but put the alms-bowl under the bed instead, and lied

down on the bed, and while away the time thinking of the image of the Queen. Is the *jhānasamāpātti* firm? (It is not, Venerable Sir). Yes, it is not firm.

After defeating the rebels for seven days, the King came back, went first into the garden where the teacher, the hermit, was staying, and paid respect before returning to the palace. The King saw his teacher lying on the bed and asked, Venerable Sir, are you feeling unwell? What is the complaint?

“I am quite well”, said the hermit.

“What is the reason for this condition, Venerable Sir.”

“It is due to one of the objects at the palace.”

“What is that object? Venerable Sir”.

“It is the object, the Queen herself”.

“Oh, I will get you that object, please visit the palace, Venerable Sir”.

So saying the King went back to the palace.

Since he was so attached to *lobha taṇhā* towards the Queen, the hermit went along with the King, as he was invited. At the palace, the King gave away the Queen to the hermit and told the Queen, “Do not let the morality (*sīla*) of the hermit get ruined. Try to guard his morality so that it does not get ruined”.

The hermit took the Queen and left the palace.

(*Jatakā-ttha-* 1/323)

On leaving the palace, the Queen said to the hermit, “Venerable Sir, we haven’t got a place to live in. Please go to the King and ask for a house”. The hermit went to the King and asked for a house to live in. The King gave

him a house which was used as a latrine where people urinate and excrete.

The hermit took the Queen to that house. When they got to the house, the Queen said,

“The house is so filthy and dirty, I will not go in.”

“What shall I do?” asked the hermit.

“Please go to the King and ask for a spade and baskets to be used in cleaning the house.”

As told by the Queen, the hermit went to the King to get the necessary materials needed for cleaning and started to do the cleaning. Then the Queen said, “There is no bed to sit or sleep on”. He went back to the King again to ask for a bed.

When the bed arrived, both of them sat on it. Then the Queen said, “How is it that you have forgotten of being a hermit, the noble one”. So saying she pulled the beard of the hermit quite hard. At once, the hermit realized his folly. He remembered that he was a hermit who had gained *jhānasamāpatti*. Seeing the faults, the *lobha taṇhā*, he went back to *Himavantā*.

Is the *samatha jhāna* firm? (It is not firm, Venerable Sir). Because he was a *Bodhisatta*, he could be saved. An ordinary individual will definitely get into trouble, is it not? (It is, Venerable Sir). Is it dependable? (It is not, Venerable Sir). Yes, it is not dependable. Let alone an ordinary individual, even a *Bodhisatta* had to undergo so much unpleasantness. The *samatha jhānas* are not at all dependable.

After gaining *samatha jhāna*, if one continues to practice meditation to gain *vipassanā jhāna*, it is quite appropriate,

because it a good foundation. Hence, if there are meditators in this audience who are practising *samatha*, they can get basic *samadhi* which can help them to switch over to the practice of *vipassanā* meditation to gain *vipassanā ñāṇas* quickly. So should they not practise *samatha*? (They should, Venerable Sir). Yes, they should practise.

*Jhānaṅgāni* = *vitakka*, *vicāra*, *pīti*, *vedanā* and *ekaggatā*, the five *jhāna* factors; *jhānasampayuttakānaṃ* = the states which are associated with *jhāna*; *dhammānañca* = the 79 *cittas* (except *pañcaviññāṇa dvi* =10) and 52 *cetasikas*; *taṃsamutṭhānānaṃ* = which originate from the *cittas* and *cetasikas* associated with *jhāna*; *rūpānañca* = and the *cittaja-rūpa* and *paṭisandhi kammaja-rūpa* as well; *jhānapaccayena* = by the force of *Jhāna* Condition; *paccayo + upakārako* = conditioning; *hoti* = are.

Let us reflect on the *Pāli* Text. *Vitakka* is the initial application that directs the mind onto the object. It directs the associated conditioning *dhamma* (states) on to the object. *Vicāra* means sustained application of the mind and the associated conditioning *dhammas* on the object. *Pīti* is joy, the pleasure in taking interest on the object and also lets the associated states (*sampayutta dhamma*) do the same. *Vedanā* is feeling which also lets the associated states enjoy the taste of the object. The conditioning state, *ekaggata* is one-pointedness of mind called concentration. It can also make the states associated with *jhāna* (*jhānasampayuttakānaṃ dhammanāṃ taṃsamutṭhānānañca rūpānaṃ*) to have one-pointedness. Also it can make *cittaja-rūpa* and *paṭisandhi kammaja-rūpa* arise.

*Vitakka* means the initial application that directs the mind on to the object. It can also be called thought or discursive thinking in English. Here, to achieve *vipassanā ñāṇa*, the thing that puts the mind on or directs the mind towards the object is *vitakka*.

When this audience is practising *vipassanā* meditation, that is, noting rising, falling; sitting, or touching, putting the mind on the phenomena of rising, falling; sitting or touching is *vitakka*.

*Vicāra* means examining or investigating the object repeatedly. The mind is examining the object: rising, falling; sitting or touching. *Vitakka* and *vicāra* are compatible to each other. *Vitakka* puts the mind on the object. *Vicāra* means examining the object.

Those individuals who meditated *samatha* to gain *jhāna* also have to practise as mentioned above. The teachers of Scriptures explained *vitakka* and *vicāra* by giving examples and the difference between them is found only in the different moments in which their respective actions take place. Ancient sages explained that in the olden days, the big birds flew from the ground upwards to the sky by flapping their wings till they reach the altitude where they can glide in the wind. At the moment a bird trying to fly from the ground by flapping its wings to get higher and higher in the sky is likened to *vitakka*. *Vitakka*, try to get the mind on the object, is likened to the big bird going upwards, flapping its wings.

When the mind is on the object it stays there examining the object. The big bird, on reaching the altitude where it can glide in the wind, spread its wings and stay gliding in

circles. This audience must have seen the big kites gliding in circles in the sky. (We have seen them, Venerable Sir). Are the big birds flapping their wings? (They are not, Venerable Sir). Yes, they do not have to flap their wings. The bird is gliding. The moment the big bird gliding in the sky is likened to *vicāra*. When the mind is on the object, it will stay examining on the object and it is *vicāra*. This is the difference between *vitakka* and *vicāra* due to their actions taking place at different moments.

*Pīti* means joy or pleasure. On noting, the mind becomes tranquil and concentrated, *jhāna* factor known as one-pointedness arises and the mind becomes tranquil. Due to the mind becoming tranquil, joy arises. Cannot one become pleasurable? (One can, Venerable Sir). The noting becomes good. Do not some *yogis* report, “I am having pleasure and joy, Venerable Sir”? (They reported thus, Venerable Sir). Yes, they are having *pīti*. While practising *vipassanā* meditation, many *pītis* can arise.

*Vedanā* means feeling. In meditating, three kinds of *vedanā*, such as *somanassa vedanā*, *domanassa vedanā* and *upekkhā vedanā* can arise. During meditation, doesn't one encounter *sukha vedanā*, *dukkha vedanā* or neither *dukkha* nor *sukha vedanā*? (One encounters thus, Venerable Sir) Does this audience experience *vedanā*, which is one of the factors of *jhāna*? (They experience it, Venerable Sir). Yes, they experience it. Hence, the *Buddha* expounded about what was happening in one's *santāna*. One must say that one does not attain *samatha jhāna* in one's *santāna*. Does not one have *vipassanā jhāna*? (One has, Venerable Sir).

*Ekaggatā* means one pointedness. The fixing of the mind on an object is called *ekaggatā*. On noting rising, it is the fixing of the mind on rising, or in other words, fixing of the mind closely on the object, or fixing of the mind from the beginning of rising to the end of rising; the beginning of falling to the end of falling; the beginning of lifting to the end of lifting; the beginning of pushing to the end of pushing; and the beginning of dropping to the end of dropping. What is the state of mind called? (It is *ekaggatā*, Venerable Sir). Yes, it is called *ekaggatā*.

Do this audience, while practising *vipassanā*, attain *jhānas*? (They do, Venerable Sir). The five factors constitute *jhāna*. Can they say “we also attain *jhāna*?” (They can say that, Venerable Sir). When asked, what kind of *jhāna* do they attain? It must be answered that it is *vipassanā jhāna*. “We do not attain *samatha jhāna*, we attain only *vipassanā jhāna*,” should be the statement. Out of these two kinds of *jhāna*, which one is more beneficial? (*Vipassanā jhāna* is more beneficial, Venerable Sir). Hence, now a days, the Elders (monks) and the Sayadaws show the method to attain the *jhāna*. What *jhāna* is that ? (*Vipassanā jhāna*, Venerable Sir). They are showing the method of attaining the more beneficial one, the *vipassanā jhāna*. This is also in accord with the *Buddha’s* wish.

These five factors of *jhāna* are conditioning the *jhāna* associated states (*jhāna sampayuttakānani dhammānani taṃsamuṭṭhānānañca rūpānam*). *Vitakka* is mounting or conditioning the associated states onto the object. When the mind is on the object, *vicāra* conditions the associated states to examine the object repeatedly.

*Pīti* is conditioning the associated states to have pleasure. *Vedanā* is also conditioning the associated states, to have pleasantness if the feeling is *somanassa vedanā*, unpleasantness if it is *domanassa vedanā*, and attitude of equanimity if it is *upekkhā vedanā*, neither *sukha* nor *dukkha vedanā*. What is conditioning to have such sensations? *Vedanā* is conditioning.

*Ekaggatā* is also conditioning the associated states, that is, the mind to be stable on the object, or the mind to be stable from the beginning, through the middle and up to the end of the object. In other words, *ekaggata* is conditioning the mind to have momentary concentration (*khanika samādhi*). To have *khanika samādhi* in a *vipassanā yogi*, what is conditioning? *Ekaggatā* is conditioning.

Consciousness (*citta*) does not arise alone. It arises in accord with conditioning states as much as possible. When *ekaggatā* arises, its associated *cittas* and *cetasikas* also arise. Also *cittaja-rūpas* and *paṭisandhi kammaja-rūpa* arise. *Ekaggatā* is conditioning these *dhammas* by the force of *Jhāna* Condition.

*Jhāna* Condition (*Jhāna Paccayo*) is also included in Conascence Condition (*Sahajāta Paccayo*) which means arising together to condition. The conditioning state (*paccaya*) or cause conditions, its conditioned state (*paccayuppana*) or effect arise together. These phenomena are conditioning only in the *santanas* of this audience. The conditioning state conditions to produce *cittaja-rūpa* and also *paṭisandhi kammaja-rūpa* by the force of *Jhāna* Condition. As a *vipassanā yogi*, one must note *vipassanā*

mainly. In studying the *dhamma* literature, should not one study *vipassanā* mainly? (One should study thus, Venerable Sir).

Here in studying *Paṭṭhana desanā* also, one must study *vipassanā* mainly. In practising *vipassanā* meditation, how is *vitakka* conditioning? What are being abandoned by it? *Vitakka* makes the sloth and topor (*thina* and *middha*) to be abandoned. Since *vitakka* is directing the mind to be on the object as quickly as possible, can sloth and topor come in between the notings? (They cannot come, Venerable Sir).

This audience had already known *thina* and *middha*. *Thinañca* = the characteristic of sickness of mind identifies the *thina cetasika*. *Middhanañca* = the characteristic of sickness of *cetasikas* identifies the sleepy and mental factors to be slackened is called *thina middha*. When one is under the influence of *thina middha* one cannot practice well. Can one get sleepy and the head drop down? (It can happen thus, Venerable Sir). Not to happen like this, what is abandoning *thina middha*? *Vitakka* is abandoning *thina middha*. *Vitakka* is directing the mind to be distinctly on the object so that *thina middha* does not have the chance to arise. *Vitakka* abandons *thina middha*. *Vitakka* is one of the *jhāna* factors.

What is abandoned by *vicāra*? *Vicāra* abandons *vicikicchā*. *Vicāra* is examining the object repeatedly. *Vicikicchā* is skeptical doubt. *Vicāra* is examining the object. Noting the rising, falling; sitting, tonching; lifting, pushing or dropping as one is doing now is abandoning the *vicikicchā*. While noting, one may think “Whether this kind of noting is correct or not, or will one get noble

*dhamma* like this”. This kind of thought is casting doubt on the object, or having *vicikicchā*. This doubt is abandoned by *vicāra*. The decision that it is correct is the contemplation of *vicāra*. Hence, can *vicikicchā* come into the noting? (It cannot come into the noting, Venerable Sir). Yes, it cannot come in. Having no chance to come in, is said to be abandoning.

What does *pīti*, a *jhāna* factor, abandon? *Pīti* does abandon *byāpāda*. Minor *byāpāda* is worry and anxiety. Major *byāpāda* is plotting to kill or harm others. These are quite evident.

The minor *byāpādas* are present in the *santānas* of this audience. While practicing *vipassanā* meditation these minor *byāpādas* can enter one’s mind, such as, is the family alright at home? Are the family members in harmony? How is the son getting on? How is the daughter getting on? Is the financial situation alright at home? What are these thoughts called? These thoughts are called *byāpādas*. Can this happen? (This can happen, Venerable Sir).

Sayadaws and sanghas can also have *byāpādas* such as, how are my colleagues (monks) getting on? Are they alright? What is happening to them? What are these kind of worrying thoughts called? (They are called *byāpāda*, Venerable Sir).

What can abandon *byāpāda*? *Pīti* can abandon *byāpāda*. The individuals, on practicing *vipassanā* meditation, when they developed the five kinds of *pīti*, they no longer have *byāpādas*. In having pleasures and satisfactions can *byāpāda* arise? (*Byāpādas* cannot arise, Venerable Sir). Yes, *byāpādas* cannot arise. These five kinds of *pīti* will be discussed later.

*Vedanā* consists of *sukha vedanā*. What can be abandoned by the *sukha vedanā*? It can abandon restlessness (*uddhacca*) and remorse (*kukkucca*). On practising *vipassanā* meditation, one can experience pleasantness in body (*kāyika sukha*) and happiness in mind (*cetasika sukha*). Do the *yogis* on having good notings, encounter these *sukha vedanās*? (They encounter these *sukha vedanās*, Venerable Sir). What can be abandoned by this *sukha vedanā*? It can abandon *uddhacca*.

*Uddhacca* means unsettled mind or restlessness, that is, the noting mind is not on the object of noting. The mind is going back to the past or to the future or planning or thinking. What is this phenomenon called? (It is called *uddhacca*, Venerable Sir). When one is having happiness (*sukha*), one does not plan or think any more. Will one think and plan when one is happy? (One will not, Venerable Sir). Yes, one will not think or plan. What is abandoned by *sukha*? *Uddhacca* as well as *kukkucca* are abandoned.

*Kukkucca* means grieving over the wrong acts (*duccarita*) that one has done and the good acts (*sucarita*) that one has not done. One had done some minor bodily or verbal offences and afterwards knowing that these acts are not good, one repeatedly have remorse over it. For instance, the thoughts that one had said something one should not have said or had shown some bodily actions one should not have done. These kind of thoughts may appear every now and then and having remorse or worry over it is known as *kukkucca*.

The good actions (*sucarita*) one has not done, such as one has not bowed down to the *Buddha* to pay respect

at usual time; one has not offered alms-food to the *Buddha* at usual time; one has not done the services as usual or one has not practised meditation as usual. “Oh, one has not done all these, one has not done all these.” This is the remorse or worry over one has not done and it is called *kukkuca*.

When one is happy, will one reflect again these thoughts? One will not. Hence, happiness can abandon *kukkuca*. Is it not appropriate? (It is appropriate, Venerable Sir). Is not the practising of *vipassanā* meditation appropriate? (It is appropriate, Venerable Sir). Yes, it is appropriate.

As much as *pīti* is strengthened, the foundation to gain noble *dhamma* is well established. There can be different kinds of *pīti*. Whatever *pīti* that arises due to *vipassanā* meditation is conducive to the attainment of noble *dhamma*. The *pītis* that arise due to other ways are not conducive to the attainment of noble *dhamma*. There are other kinds of *pīti* also.

The other *pītis* are *kāmāmisā pīti*, *lokāmisā pīti*, *vaḍḍāmisā pīti* and others. These *pītis* are not conducive to the attainment of noble *dhamma*.

*Kāmāmisā pīti* means the joy arising due to the enjoyment of sensual pleasures. When one is having good visual objects, good smell, good sound, good taste, good touch, good houses or good motor cars, does not one get *pīti*? (One gets *pīti*, Venerable Sir). What is this kind of *pīti* called? It is called *kāmāmisā pīti*. This *pīti* is not conducive to the attainment of noble *dhamma*.

*Lokāmisā pīti* means the joy of satisfaction that one gets when one is successful in mundane affairs, such as success

in family affairs, personal affairs, affairs of the neighborhood or the affairs of one's own country. Can one get *pīti* over these successes? (One can get *pīti*, Venerable Sir). This kind of *pīti* is called *lokāmisā pīti* because it is joy arising due to success in *lokiya* affairs. This *pīti* too is not conducive to the attainment of noble *dhamma*.

*Vadḍāmisā pīti* is the joy obtained after dispensing *dāna* or doing some other wholesome deeds. When one gives donations, one is satisfied with the fact that one had done *kusala* deeds which can make one go round the cycles of rebirths pleasantly. One cannot have inferior rebirths and one will always be reborn in higher states. The thought of having such satisfaction and joy upon one's good deed is known as *vadḍāmisā pīti*. This *pīti* also is not conducive to the attainment of noble *dhamma*.

If these *pītis* are conducive to the attainment of noble *dhamma*, people can attain noble *dhamma* just by performing mundane (*lokiya*) deeds. *Lokiya* and *lokuttara* are directly opposite to one another. One cannot be in *lokuttara* unless one can escape from *lokiya*.

*Lokato uttarāṃ lokuttarāṃ*

*Lokato* = from *lokiya*; *uttarāṃ* = to escape; *lokuttarāṃ* = having escaped from *lokiya* is *lokuttara*.

It is only at *lokuttara* that one escapes from *lokiya*. Generally one has to perform opposite activities to escape. Just having these *pītis* alone is not sufficient to attain noble *dhamma*. One cannot attain noble *dhamma* by having these *kāmāmisā pīti*, *lokāmisā pīti* and *vadḍāmisā pīti*.

The *pīti* obtained by this audience in practising *vipassanā* meditation is certainly conducive to the attainment of noble *dhamma*. The more the *pīti* is powerful, the quicker it is to perceive *dhamma*, have progress in *dhamma* and realize the noble *dhamma*.

In practicing *vipassanā* meditation, at what stage does one generally have much *pīti*? Generally one experienced much *pīti* at *udayabbaya ñāṇa*. At the beginning, in noting rising, falling; sitting, touching, there is nothing distinctive about it. Rising is at one's abdomen and one is noting it; falling is at one's abdomen and one is noting it; sitting is done by one's body and one is noting it, and touching is made by one's body and one is noting it. Hence, at the beginning one thinks that the actions are all in one entity.

Later when the *samādhi ñāṇa* develops, one realizes that on noting rising, falling; sitting, touching, the action of rising is one entity and the noting mind is another entity; the action of falling is one entity and the noting mind is another entity; the action of sitting is one entity and the noting mind is another entity; and the action of touching is one entity and the noting mind is another entity. Now can one perceive the difference? (One can perceive thus, Venerable Sir).

The foreigner *yogis* do not know how to report. Even though they are at *nāmarūpa pariccheda ñāṇa*, they cannot express themselves. This is how they say, "At the beginning of meditation, I am only one person, now there are two persons". How many persons are there? (Two persons, Venerable Sir). Yes, there are two persons. They mean to say that the noting object is one and the noting mind is another. Is it not evident? (It is evident, Venerable Sir).

“Now there are two persons”, that is how they express when the foreigner *yogis* are at *nāmarūpa pariccheda ñāṇa*.

After *nāmarūpa pariccheda ñāṇa*, one continued noting, one reaches *paccaya pariggaha ñāṇa*, the knowledge of cause and effect. The intelligent individuals reach this stage of *ñāṇa* quite quickly. The action of rising or falling is appearing ahead, and the noting mind has to follow and note it. In the same way, because of the action of sitting or touching, the noting mind has to follow and note it. This is how one perceives the phenomenon. The rising or falling is appearing ahead. Is it not? (It is appearing ahead, Venerable Sir). The noting mind has to follow and note it.

The noting mind is the effect. Because there arises rising or falling, the noting mind has to follow and note it. If there is no arising....? (there cannot be any noting, Venerable Sir). Yes, there cannot be any noting. Rising and falling can happen in many ways. “Rising and falling may appear at the breast; at the neck or at the cranium, cranial point on top of the head”. Does not some *yogis* reported like this? (They reported as such, Venerable Sir). How can these arisings be noted? If the rising and falling happens at the cranial point on the head, note it at that place. Perceiving the phenomenon is the main point, is it not? (It is, Venerable Sir).

Sometimes rising and falling is happening at the side of the body, Venerable Sir, is the report. How should one note this? Note the rising and falling at that side of the body. If the rising and falling is at the back of the body, note it over there. As much as the rising and falling moves to different places on the body, the noting mind has to

follow and note it. Is it not? (It is, Venerable Sir). Is it not evident that the rising or falling is the cause? (It is evident, Venerable Sir).

The *kammaṭṭhāna* teachers have to remind the *yogi* even when he is at the beginning of *nāmarūpa pariccheda ñāṇa*, so that he may be able to perceive *dhamma* and have progress in *dhamma* quickly, such as, "Yogi, the general detailed activities must also be noted. Can you note it now?"

"I cannot note it properly yet. I cannot note everything, just a few activities can be noted, Venerable Sir," is the usual reply. Is it not? (It is, Venerable Sir). Yes, it is usually reported as such.

When the *yogi* reaches *paccaya pariggaha ñāṇa*, he can note the general detailed activities as instructed by the teachers. At this stage of *ñāṇa* when the *yogi* paid special attention, the cause and effect at the four postures can clearly be perceived.

When one is about to walk away from standing posture, in paying special attention, is not the intention to walk becomes evident in the *yogi's* mind? (It is evident, Venerable Sir). As the intention is evident, how does one note? One has to note, "wanting to walk, wanting to walk". Is it not? (One has to note thus, Venerable Sir). Later on when the wind element due to *citta*, the intention to walk, pushes the body and the walking action appears. For the *yogis* who are paying special attention, the pushing sensation made by the wind element can become quite evident. When the walking action appears, does one have to note, left foot forward, right foot forward; lifting,

placing; lifting, pushing, dropping? (One has to note thus, Venerable Sir). One walks due to the intention to walk. Does the *yogi* know about this? (He knows about this, Venerable Sir). The intention to walk is the cause, the walking action is .....? (the effect, Venerable Sir. Does not one know about it? (One knows it, Venerable Sir).

Near the end of the path, about two or three steps away to stand, on paying special attention, is not the intention to stand appear to the *yogi*? (It appears, Venerable Sir). Then how should one note this? One should note as, "wanting to stand, wanting to stand". Is the wind element due to the intention to stand pushes the body and the standing action appears. Then one has to note "standing, standing".

In noting "standing, standing", one should discard the shapes of the head, body, legs and hands as much as possible. The wind element due to the intention to stand is making the body taut and this phenomenon of tautness is to be noted as "standing, standing". Does not the *yogi* now knows that because of the intention to stand one stands? (The *yogi* now knows that, Venerable Sir).

The intention to stand is the cause. The standing action is the effect. The individuals who are having as much basic *samādhi ñāṇa* as this audience, when they come to this stage of insight *ñāṇa*, is it difficult to note? (It is not difficult, Venerable Sir). Yes, it is not difficult. It is evident on paying special attention. When no attention is being paid, it will not be evident. As the word *satipaṭṭhana* implies, is not attention, mindfulness (*sati*), must be cultivated? (It must be, Venerable Sir).

When one is about to sit down from standing posture, the intention to sit down is usually evident. Because this intention is evident, one has to note "intention to sit, intention to sit". After noting thus the wind element due to the intention to sit pushes the body down, and the action of sitting appears. When the sitting happens, one has to note "sitting, sitting".

On noting "sitting, sitting", one must discard the shapes of the head, body, legs and hands as much as possible. The wind element, due to the intention to sit, pushes the body down and the action of sitting, that is, the phenomenon of the body being gradually lowered stage by stage must be noted as much as possible. The phenomenon of the body getting down gradually is *paramattha* and the shape of the head, body, hands and legs is *paññatti*.

In *vipassanā* meditation, *paññatti* must not be noted. If a *yogi* notes more on *paññatti*, his progress in *dhamma* will be slowed down. When one is noting or meditating does one want his progress to be slowed down? (One does not want this, Venerable Sir). If one does not want the progress to be slow, what should one do? One must discard the *paññatti* as much as possible.

**Motto:** Discard the *paññatti*

*Paramattha* must truly be noted.

In noting *vipassanā* meditation, this motto is never out of date. Whichever *yogi* may be asked, he must give an answer. How one should note? Should one note the shapes of the head, body, legs and hands? On being asked, how should one note? Should not this audience give an answer?

(The audience must answer, Venerable Sir). One must not note the shapes of the head, body, legs and hands. If one wants progress in *dhamma* quickly, one must discard these as much as possible. To discard these means not to have them as objects. One must note to know the phenomenon of gradual downward movement of the body attentively as much as possible.

When the time comes for one to lie down from sitting posture, on paying special attention, the intention to lie down becomes evident. Is it not evident? (It is evident, Venerable Sir). One noting superficially, it is not evident. Why? Because without noting the intention one has walked, stood, sat and lied down for uncountable number of times. Is it only in this life? Throughout the beginningless *samsarā* one has been doing it for many many existences. Without noting the intention one had walked, stood, sat and lied down. (One had done that, Venerable Sir). Due to Repetition Condition (*Āsevana Paccayo*) the habit has accumulated for so long that by noting casually the intentions will not be evident. It can only be evident when it is noted by paying special attention.

When the intention to lie down is evident, does not one has to note, “wanting to lie down, wanting to lie down”? (One has to note thus, Venerable Sir). The wind element, due to the intention to lie down, has pushed down the body gradually and the act of lying down appears. Then one has to note, “lying down, lying down”.

On noting lying down also, the shapes of the head, body, legs and hands must be discarded as much as possible to know. The phenomenon of lying down gradually must be noted attentively. This is one of the key points in practising

*vipassanā* meditation. Discarding the *paññatti* and noting the *paramattha* is one of the key points, or an important point, in *vipassanā* meditation. Is not this ought to be known? (It is ought to be known, Venerable Sir). Should not this be known? (It should be known, Venerable Sir). Yes, one should know this.

One must note attentively at the present moment as much as possible. On lying down, the gradual stage by stage serial downward movement must be noted so as to catch up with it as much as possible. One must not note it in a slip-shot manner. One must be attentive to catch up, as much as possible with the serial gradual downward movement. When the dropping phenomenon occurs, if one relaxes one cannot catch up with that serial presence anymore. Either in sitting or lying down or standing postures the serial presence of the gradual movement must be noted to catch up with it as much as possible.

Since this audience are of individuals going to practice *vipassanā* meditation seriously, should not they know about *vipassanā*? (They should, Venerable Sir). Yes, they should know. Right at the present moment, the serial presence of the movement must be attentively noted to catch up with the phenomenon as much as possible. Then only the gradual displacement will become evident.

When one reaches the stage of the knowledge of cause and effect (*paccaya pariggaha ñāṇa*), one is able to note the object closely. One will progress in *dhamma* soon. Can the *yogis* who want to note the general activities do it now? (They can do it now, Venerable Sir). When one can note starting from the four postures, later on, one may be able to note all the general activities, even the

minor ones in detail. On continued noting one reaches *sammasana ñāṇa*.

At *sammasana ñāṇa*, pain tingling, dull pain, aches, nausea, itching, vomiting, moving, swaying, pushing, pulling may be experienced by the *yogi*. Different kinds of *vedanā* may appear. The veteran *yogis* have experienced it by themselves. Does one see another *yogi* swaying, moving, vomiting, suffering from pain, tingling, dull pain or the head dropping and banging the floor? (One can see that, Venerable Sir). Which *ñāṇa* is it? (*Sammasana ñāṇa*, Venerable Sir). Yes, it is at *sammasana ñāṇa*. One has experienced those phenomenon by oneself as well as seeing them happening to others.

The *yogi* is having physical and mental sufferings. At the beginning of meditation, at *nāmarūpa pariccheda* and *paccaya pariggaha ñāṇas*, sometimes one had pleasant experiences, especially at *paccaya pariggaha ñāṇa*. Sometimes the sitting session is so pleasant that one does not know how to describe it. “The shapes and forms are no longer distinct, Venerable Sir”, is the report. The experience of *dhamma* is very good.

At the next session, to have this kind of experience again, one tried to do the meditation. One does not have the same kind of experience again. “What has happened to me, Venerable Sir. I cannot practise to have pleasantness”, reported the *yogi*.

“*Yogi*, you cannot have this kind of experience yet. You are not at the *ñāṇa* for this kind of experience, but the *dhamma* has enchanted you”, said the teacher. The nature of *dhamma* can be like this. The *dhamma* has enchanted

the *yogi* to show that there are chances of having pleasantness. Is not the *yogi* being enchanted? (The *yogi* is enchanted, Venerable Sir). Yes, the *dhamma* enchanted the *yogi*.

Pain, tingling or dull pain and so on are not evident at *nāmarūpa pariccheda* and *paccaya pariggaha ñāṇas*. They are evident at *sammasana ñāṇa*. One has to keep on noting these pain, tautness, aches, nausea, itching and so on as if in the near future the pleasantness may come, but now only the bad ones are being encountered. One is discouraged, thinking that one cannot attain the noble *dhamma*.

It has been heard before that the *Buddha's dhamma* can make one feel pleasant stage by stage. Also the *dhamma* becomes more and more subtle. Now at the beginning of the practice, at *nāmarūpa pariccheda* and *paccaya pariggaha ñāṇas*, one thinks it is about to be alright. But after about ten days one is meeting with unpleasantness. Thinking it may be because one cannot attain the *dhamma*, one lost confidence and cried bitterly.

*Kammaṭṭhāna* teachers must encourage the *yogi*. *Yogi*, the *dhamma* you are experiencing is very good for you. Even if your notings are not good, the *dhamma* you have found is very good accordingly. As much as you find unpleasantness in this stage of *ñāṇa*, at the next higher stage of *ñāṇa*, you have the chance to experience more pleasantness. "This is how the *yogi* has to be encouraged".

"Venerable Sir, according to you, the *dhamma* is good. As for me I feel that I am about to be dying", retorted the *yogi*. He is not satisfied with the encouragement since

he found his experience to be so unpleasant. There is no *yogi* who does not cry. Some *yogis* are a bit shy and they cry discretely.

When the Sayadaw went to Mahasi Main Centre to practise meditation, he had to report his experiences to a *kammaṭṭhāna* teacher (monk) along with the other monks and gentlemen *yogis*. The monks reported first while waiting thus, a gentleman *yogi* sat and meditated. At the back of the group, one gentleman was crying loudly.

The *kammaṭṭhāna* teacher asked, “*Yogi*, why are you crying here?”

He replied, “I am 60 years old now. I have never cried before. Since coming to this centre, I have been crying.”

Does not he have to cry? (He had to cry, Venerable Sir). Yes, he had to cry. Is not it a good cry? (It is a good-cry, Venerable Sir). Yes, it is a good-cry.

As instructed by the teachers, if one continues to practise from *sammasana ñāṇa*, doing sitting meditation, walking meditation and noting generable detailed activities, for some *yogi*, the *dhamma* progresses up to the next higher stage (*udayabbaya*) in two or three days.

On reaching *udayabbaya ñāṇa*, one has an entirely reverse experience. One has lightness in body and mind (*kāya lahutā, citta lahutā*); pliancy in body and mind (*kāya mudutā, citta mudutā*) and adaptability in body and mind (*kāya kammaññata* and *citta kammaññata*).

At the beginning of meditation when one has to change once or twice in an hour of sitting, at *udayabbaya ñāṇa* he does not have to change any more. A *yogi* who does

not have to change before in an hour can sit for 2 hrs, 3 hrs, 4 hrs or 5 hrs at a stretch.

At *udayabbaya ñāṇa*, one has proficiency in body and mind (*kāya pāguññata* and *citta pāguññata*). “The noting object and the noting mind seem to appear automatically and it seems I am just sitting and watching them”. Did not some *yogis* report like this? (They reported thus, Venerable Sir). Yes, they reported like this.

“The rising and falling seems to appear automatically and the noting mind also seems to note automatically. So it is as if I am just sitting and looking”, reported some *yogis*. Hence, one’s mind and body are already being proficient. Then one has pleasantness in body (*kāya sukha*) and happiness in mind (*cetasika sukha*), expounded the *Buddha*.

*Suññāganamī pavīṭṭhassa, santacittassa bhikkhuno  
Amānusi ratī hoti, sammā dhammamī vipassato*

*Suññāganamī* = to a quiet meditation centre;

*pavīṭṭhassa* = enter; *santacittassa* = with a calm mind; *sammā* = correctly; *dhāmmamī* = the arisings and passings away of the nature of *rūpa dhamma* and *nāma dhamma*; *vipassato* = who practises *vipassanā* meditation; *bhikkhuno* = *yogi* who can foresee the dangers of the *saṃsārā*; *amanusi* = not ordinary human or *deva* can experience; *ratī* = happiness due to *vipassanā pīti sukha*; *hoti* = takes place; *Iti* = thus; *bhagavā* = the *Buddha*; *avoca* = expounded with wisdom led by compassion.

*Sādhu! Sādhu! Sādhu!*

The yogi who has reached *udayabbaya ñāṇa* approached a quiet meditation centre, on noting arisings and passings away of *rūpa dhamma* and *nāma dhamma*, is filled with *vipassanā pīti sukha* which let alone an ordinary human beings, not even an ordinary *deva* can experience. Only those individuals who practise *vipassanā* meditation can have this kind of happiness.

There are five kinds of *vipassanā pīti*. *Khuddaka pīti* is the minor *pīti*. Sometimes a *yogi* has a slight movement in the breast or a slight sensation at the back. It happens only once and disappears. This phenomenon is a minor *pīti*.

*Khaṇikā pīti* is the *pīti* that happens every now and then. Movements here and there, movements in the breast or at the back; or movements like the insects crawling. "Venerable Sir, the muscle is creeping or the arteries pulsating". Does not one report like this? (One does report thus, Venerable Sir). What *pīti* is it? (It is *khaṇikā pīti*, Venerable Sir). In a pond with plenty of fish, there appear bubbles here and there. Likewise in one's body (*khandhā*) there appear movements here, movements there, grasping sensations, panting sensations or sometimes tears might roll down. What are these phenomenon called? (They are *khaṇikā pīti*, Venerable Sir).

*Okkantikā pīti* is another kind of *pīti*. A cold or a warm wave covers the top of one's body, and on descending it disappears at the bottom of the body. From the bottom of one's body to the top, splashes of cold and warm waves appear and then disappear when it reaches the top of the body. Some yogis reported thus, "Venerable Sir, it is not like cold waves or hot waves that appear outside

naturally. In this life I have never experience this kind of cold or warm waves before". What *pīti* is it? It is *okkantikā pīti*. The yogis who had perceived *dhamma* often reported as such.

*Ubbegā pīti* is the *pīti* that can lift one up. When one inclines one's mind to go up, one can even fly up in the sky. Sometimes one can fly to another place in the sky. Nowadays there are not many cases where one can fly up in the sky.

At present, there are a few *yogis* who had this kind of *pīti*. Fingers of some *yogis* are lifted or the cupped hands are lifted in the position of giving respect, or the body is being propped up leaning on the knees or the body being pulled upwards. Can it happen like this? (It can happen, Venerable Sir). Yes, it can happen as if one is being lifted. What is this *pīti* called? It is *ubbegā pīti*.

Sometimes this *pīti* can happen quite roughly, as if one is being pulled or pushed from behind; pushed or pulled abruptly. Sometimes one feels as if one is being touched from behind, is it not? (It is, Venerable Sir). One feels as if one is pressed on the head or one's head being held by someone. These phenomena are due to *ubbegā pīti* and are very strange.

At the time when this centre had just established, there were only a few *yogis*. The lighting was dim and some *yogis* meditating at night time, had this *ubbegā pīti*. They had the experience of being touched at the back or pulled at the arm. When they looked, they saw no one. They continued to note again, then the touching or pulling happened again.

People said that this centre is haunted. Was it haunted? (It is not haunted, Venerable Sir). Yes, it was not haunted. Since one does not know one's own *dhamma* do not the notings become intermittent? (They do, Venerable Sir). Then the *kammattḥāna* teachers said, "How can there be ghosts in the centre? You are being afraid of your own *pīti*". Did not the teacher had to say quite harshly? (He had to say thus, Venerable Sir). This is the true arising of *ubbegā pīti*.

Sometimes one wants to cry or laugh. Some yogis actually cry or laugh. Just now a *yogi* is crying and then he is laughing. Is it not? (It is, Venerable Sir). What *pīti* is it? (It is *ubbegā pīti*, Venerable Sir).

Since this audience consists of *vipassanā yogis*, should not they know this nature of *dhamma*? (They should, Venerable Sir). If these kinds of experiences happen to oneself, "Oh, this is *pīti*, I must continue to note to overcome it". If this kind of experience happens to others, shall not one pacify them? (One shall do so, Venerable Sir). One should know these facts.

Due to various experiences gained in the past existences, when circumstances arise, different kinds of *pīti* can arise in some *yogis*. While sitting, one jumps like a frog and moves forward. May be it is due to his past experiences. Some *yogis* lift up their arms and while doing so, they want to dance, and they actually dance. When it happens like this, one has to note "dancing, dancing", to catch up the phenomenon.

Some *yogis* while walking, it happens that, they seem to be dancing. What *pīti* is it? It is *ubbegā pīti*. The *yogi*

waist is not in the natural position, while walking as it is slanting. One does not know how to describe this bodily behavior, and the *yogi* does not know that he is at the end of the path. When it happens like this, someone who is in charge has to look after the *yogi*. What *pīti* is it? (It is *ubbegā pīti*, Venerable Sir).

In the olden days, one could actually fly upwards. In Sri Lanka, there was a village called *Vattālaka* at the foot of a hill. The devotees built a stupa (*cetiya*) on the top of the hill, and revered it. One day the devotees celebrated the *cetiya* festival with lights around the stupa. The monks chanted the *Pāli* Text and many people came with oil lamps and flowers, going round the stupa clockwise in veneration.

The occupants of a house, at the foot of the hill, were preparing to go up the hill to the stupa to pay respect and listen to the *dhamma* talks which are going to be delivered by the monks. A young lady from that house was in a family way, and her pregnancy was quite advanced. Her parents said to her, “Don’t come along with us. For you, we will pay more respect to the stupa and listen more to the *dhamma* talks. You just stay and look after the house”. Then all the members of the household went up the hill.

The young, pregnant lady came out of the door way and inclined her mind to the stupa in veneration. She saw the light on the stupa, heard the monks chanting and saw the devotees holding flowers and oil lamps going round the stupa clockwise in veneration. Having seen this sight, she was very happy and filled with joy.

The joy (*pīti*), due to this veneration, had made her body lifted up automatically. As she was flying in the sky, and intended to go to the stupa, she landed on the platform. She paid respect to the stupa and went into the audience to listen to the *dhamma* talk.

Her parents arrived later, when they saw her they said, “We told you not to come along, why did you come? Which way did you take and you are so fast”.

She replied, “I do not come walking. I came through the sky.”

“Travelling through the sky can be done only by the *Buddha*, *Pacceka Buddha* and the *arahants*. Don’t talk nonsense, it is not proper”, said her parents. “Oh, I have come like this”, was her reply. What *pīti* is it? (It is *ubbegā pīti*, Venerable Sir).

When they return, she had to go along with her parents. She could no longer fly through the sky. No *pīti* arises on returning home, and she had to walk down. As much as the *pīti* becomes strong, the more one can experience the *dhamma* and have progress in *dhamma*. At the time of the *Buddha* there were quite a number of instances of gaining the noble *dhamma* due to having a powerful *pīti*.

During the *Buddha*’s life time, King *Mahākappina* and Queen *Anojadevi* were ruling *Kukkuda* country. One day the merchants from *Mijjhimadesa* came for trading. The King was in the royal garden with 1000 ministers at that moment. When the merchants learnt that the King was not in the palace, but at the garden, they went to see the King at the garden and paid respect with presents.

The King greeted the merchants and afterwards asked,

“Is your country prosperous?”

“It is prosperous, your Majesty”.

“Does your King rule the country according to the ten disciplinary rules of a king?”

“He did, your Majesty”.

“Are there any important news in your country?”

“There is important news, your Majesty. In our country there is a gem known as the *Buddha*, your Majesty”.

On hearing thus, King *Mahākappina* fainted.

After regaining consciousness, the King asked again.

“What is the news that you told me just now?”

“In our country there is a gem known as the *Buddha*, your Majesty”. The King fainted again. After regaining consciousness, the King asked the same question. On hearing the same answer, the King fainted again. When the King became conscious, he said, “What is the good news you told me?” “In our country there is a gem known as the *Buddha*, your Majesty”.

After he heard the news for the fourth time, the King understood it properly.

“Because you, the merchants can inform me about the gem called the *Buddha*, I will reward you with one hundred thousand coins”.

“What other news did you bring”.

“In our country, there is another gem known as the *Dhamma*, your Majesty.”

As before the King fainted for three times. When the King became conscious after the fourth time, he rewarded the merchants.

“Because you, the merchants can inform me about the gem called *Dhamma*, I will reward you with one hundred thousand coins”.

How much did the merchants got now? (They got two hundred thousand coins, Venerable Sir).

“Did you bring any more good news?” asked the King.

“There is your Majesty. In our country there is a gem known as *Sangha*, your Majesty.”

The King fainted for three times after such questionings and answering. When the King regained consciousness after the fourth time he rewarded the merchants one hundred thousand coins for telling him the news, saying, “I will reward you one hundred thousand coins for telling me there is a gem known as *Sangha*”. Now how much did the merchants got? (They got three hundred thousand coins, Venerable Sir). The *pharanā pīti* is like a piece of cotton wool soaked in oil and it makes one to faint.

The audience and the *yogi* must take note of this. Sometimes when one’s noting is very good, does not one tend to faint? (One can faint, Venerable Sir). If one thinks that the fainting or getting unconscious is attaining the noble *dhamma*, one cannot progress any more. Getting unconsciousness does not always mean attaining the noble *dhamma*. One can become unconscious due to joy (*pīti*) or concentration (*samādhi*) or tranquility (*passaddhi*). There are different causes of getting unconscious.

“One hundred thousand coins for the news about the *Buddha*, one hundred thousand coins for the news about the *Dhamma* and another hundred thousand coins for the news about the *Sangha*, the total of three hundred thousand coins are rewarded to the merchants. Give this message to the Queen and she will give you the money. Also I will send a message to the Queen that I will go to the place where the *Buddha* is and be entering the order of the *Sangha*. The palace, the country and everything will be left for the Queen”.

The King asked the ministers, “What do you think about this? From here I am going to the place where the *Buddha* is and be entering the order of the *Sangha*. What is your intention?” “Like you, your Majesty, we will follow”, they answered. “If so, send messages to your wives”, said the King.

The King and one thousand ministers went in the direction of the *Buddha* on horse back. When they reached the first river, since there were no boats to cross it, they crossed it by noting the virtues of the *Buddha* as the object of thought.

When they reached the second river, as there were no boats, they crossed it by noting the virtues of *Dhamma* as the object of thought. At the third river also there were no boats and they crossed it by noting the virtues of *Sangha*. They reached the other shore safely.

On the other shore, the *Buddha*, as if He was waiting to greet them, sat under a *Bodhi* tree, radiating the six-coloured rays. When King *Mahākappina* and the ministers saw the holy rays, they went in the direction of the *Buddha*. The *Buddha* then expounded *dhamma* to them

and at the end of the discourse they all became *sotāpannas*. Is it not quick? (It is quick, Venerable Sir). What do they have as the basis? (They have *pīti* as the basis, Venerable Sir). Yes, they have *pīti* as the basis.

The merchants went to the Queen and gave the message from the King.

“O merchants, is it not a lot of money for a reward? What services have you done for the King?”

“We haven’t done any services to the King. We only give him the news, your Majesty”.

“Can you tell me that news?”

“Yes, we can, your Majesty”.

“If so, tell me the news”.

“In our country, there appeared a gem known as the *Buddha*, your Majesty”, they said. On hearing this the Queen fainted. When she recovered her consciousness, she asked,

“O merchants, what is the news you told me?”

“In our country, there appeared a gem known as the *Buddha*, your Majesty”.

The Queen fainted again. She fainted for three times on hearing the news thrice. Is not she have much *pīti*? (She had much *pīti*, Venerable Sir).

*Pharanā pīti* is likened to the cotton wool soaked in oil. Due to hearing the word *Buddha*, she fainted. Only after the fourth time, she understood properly and asked,

“O merchants, because you can tell the news about the *Buddha*, how much did the King reward you?”

“One hundred thousand coins, your Majesty”.

“I am poor, I will give you three hundred thousand coins”.

How many hundred thousand coins did the poor person give? (She gave three hundred thousand coins, Venerable Sir).

Are not the gentleman donors and the lady donors have differences in their *saddhā*? (They have the difference, Venerable Sir). In the list of the donors for the monastery building, there are quite a number of names of the ladies. There was this kind of difference long long ago, not just now. Hence, there shall be no blame regarding this issue. This difference was there since the time of the *Buddha*, so will it be proper to make it an issue now? (It will not be proper, Venerable Sir). She said that she was poor and how much did she give? (She gave three hundred thousand coins, Venerable Sir). For the news of the gem called the *Buddha*, she gave three hundred thousand coins to the merchants.

“Do you have any other news?” the Queen asked. “In our country there appeared a gem known as the *Dhamma*, your Majesty”, said the merchants. She fainted three times on this questions and answers, due to the diffusion of *pīti*. When she regained consciousness on the fourth time, she rewarded the merchants.

“O merchants, because you can tell me the news of the *Dhamma*, I will give you another three hundred thousand coins”.

Now, already how much hundred thousand coins did the merchants receive? (They received six hundred thousand coins, Venerable Sir).

“Do you have any other news?,” asked the Queen.

“In our country there appeared a gem known as the *Sangha*, your Majesty”.

On hearing this news, she fainted. Like before, the Queen fainted for three times. As the individuals who will become *arahants* in this very life (*pacchimabhavika puggalika*), do not they have much *pīti*? (They have, Venerable Sir). There is much *pīti* due to the *Buddha*, *Dhamma* and the *Sangha* in their *santāna* and they fainted. When she regained consciousness on the fourth time, she sad, “O merchants, because you can tell me the news of the *Sangha*, I will give you another three hundred thousand coins”.

How many hundred thousand coins did the merchants got? (They got nine hundred thousand coins, Venerable Sir). Yes, they already got nine hundred thousand coins.

Then the merchants told the Queen that there was a message from the King.

“Your Majesty, the King sent a message”.

“What is the message?”

“From the royal garden, the King will go to the place where the *Buddha* is and he will enter the order of the *Sangha*. The King gave the palace and the country to the Queen so that she may rule or make use of it as she desired”. It was the message.

On hearing this, the Queen was a bit disappointed. She felt as if she had to swallow what the King had spitted out. There were much suffering (*dukkha*) in the luxury of a king. Is it not? (It is, Venerable Sir). Yes, there is

suffering. She did not want it. Like the King she wanted to gain the noble *dhamma*. She too wanted to go to the *Buddha* and be ordained a *bhikkhuni* to practise meditation. Thinking thus, the Queen discussed with the one thousand minister's wives.

"I am going to the *Buddha* and like the King I will practise meditation to attain the noble *dhamma*", said the Queen.

"O ladies, what do you think of my idea?"

"We agree with you, your Majesty, and we will follow you".

"Then arrange the carriages for the journey".

When the carriages were ready, they went along the same route taken by the King in the direction of the *Buddha*. They crossed the three rivers, like the King and his entourage, by noting the virtues of the *Buddha*, the *Dhamma* and the *Sangha* respectively as the object of thought. When they reached the other shore, on seeing the holy rays of the *Buddha*, they came down from the carriages and went towards the *Buddha*.

At that time the King and his one thousand ministers had already become *bhikkhus* (monks). As the *Buddha* welcomed them as "*ehibhikkhus*" they became monks like those Elders of 60 *vāssas* in seniority with robes and alms-bowl etc. The *Buddha*, by his supernormal powers, made those monks invisible to the Queen and the minister's wives. If they saw them, they would be overjoyed and their minds would get disturbed and they would not be able to attain the noble *dhamma*. Hence, how did the

*Buddha* prevented this from happening? (The *Buddha* prevented this by His supernormal powers, Venerable Sir). Yes, the *Buddha* prevented it thus.

All of a sudden, if they see their dear ones as monks, some will be happy and some will be sad. When there is happiness or sadness, the mind will get disturbed and concentration cannot be developed. If there is no concentration, *vipassanā ñāṇa* .....? (cannot be developed, Venerable Sir). As the *Buddha*, in his wisdom, saw this, instead of expounding *dhamma* first what did He do to prevent it from happening? (He prevented by His supernormal power, Venerable Sir). Then the *Buddha* expounded *dhamma* to Queen *Anojādevi* and her one thousand minister's wives.

The monks, who were King *Mahākappina* and his one thousand ministers, could also hear the *dhamma* talk. Both parties could hear the sound of the *dhamma*, but the sight was not visible. At the end of the *dhamma* discourse, since Queen *Anojādevi* and one thousand ministers' wives were endowed with *pīti* as basis, they all became *sotāpannas*.

Once the ladies became *sotāpannas*, they no longer were happy in the lay-man's life. As they wanted to practice to attain the noble *dhamma*, the *Buddha* send them to the monastery of *bhikkhunis* and let them get ordained.

At the end of the *dhamma* discourse given to Queen *Arojādevi* and her party, the monks, formerly King *Mahākappina* and one thousand ministers became *arahants*. What good basis were they being endowed with? They were endowed with *pīti*, the good basis. It is evident

that the individuals who are endowed with *pīti* as a good basis experience *dhamma* and perceive the noble *dhamma* quickly.

Queen *Anojādevi* and one thousand ministers' wives after being ordained *bhikkhunis*, practised diligently and became *arahants*. This is an instance to show that the individuals endowed with *pīti* as good basis can attain the noble *dhamma* quickly. Is not the *vipassanā jhāna* beneficial? (It is beneficial, Venerable Sir). Yes, it is beneficial. Out of the five factors of *vipassanā jhāna* this is how *pīti*, the *jhāna* factor, is conditioning. Is it not beneficial for *vipassanā* practice? (It is beneficial, Venerable Sir).

Feeling (*vedanā*) is also beneficial. Are all the three *vedanās* not to be noted in *vipassanā* meditation? (They all are to be noted, Venerable Sir). *Dukkha vedanā* had to be noted and also *sukha vedanā* must be noted. Based on *domanassa*, the *dukkha vedanā*, there are many distinct instances in the Scriptures where the noble *dhamma* was attained. Due to *domanassa vedanā*, an instance of attaining noble *dhamma* will be discoursed in brief.

A few weeks ago, I have talked about *Mahāsiva* Thera to this audience. *Mahāsiva* Thera was the chief of the 18 major sects of religions organizations, he taught the three *Pitakas* and give instructions on the *dhamma*. Because of his instructions on how to practise *dhamma*, thirty thousand individuals became *arahants* and those who became *sotāpannas* or *sakadāgāmis* and *anāgāmis* were uncountable.

One day, out of the 30,000 disciples, the *arahants*, the one who had *abhiññāna sampatti* inclined his mind towards

their master, *Mahāsiva*. He wanted to know what stage his master had reached. Had he become an *arahant*? He found out that his master is still a *puthujjāna*, and had not reached any stages of *ariya* yet. Then he came to his master and requested, “Venerable Sir, please teach me Scriptures just for one session”. The teacher replied, “Oh! I have no time to teach you the Scriptures. I have to teach *dhamma* while going for alms-round, washing my feet and even while I am washing my face”.

“Oh, is that so? If you are that busy, how can you still have time to meditate for just one session in the early morning?”

“No, I don’t have time to meditate”.

“Oh! if so, when the King of Death comes, you have to say, I am busy, I have to teach”, so saying the *arahant* went away flying through the sky.

The *Mahā* Thera became quite startled. “This monk does not want to learn the Scriptures actually. He came to show me the *dhamma*. Anyway, meditation is not that difficult”.

As he was the teacher who showed his disciples the way to become *arahants*, he was quite familiar with the method of practice. So thinking thus, he went forth on the 13<sup>th</sup> waxing day of the month of Waso and intended to come back to the monastery on the fullmoon day as an *arahant* for the rains retreat.

He meditated and on the fullmoon day of Waso he still had not attained *dhamma*. He continued to meditate for another *vāssa* (one year) thinking that a one-year period is not very long. After one year, that is, at the end of

*vāssa*, he still had not attained *dhamma*. So he became unhappy, *domanassa* arose, and shed tears.

The audience and the *yogis*, when the *dhamma* experience is distressful and there is no progress in *dhamma*, do not they shed tears? (They do cry, Venerable Sir). The Thera also cried. Since he wanted *dhamma*, he continued to practise. At the end of every *vāssa*, he had to cry. How many *vāssas* have passed away? 29 *vāssas* or 29 years have passed, and he still did not attain the *dhamma*.

At the end of 30<sup>th</sup> *vāssa* he cried bitterly, thinking that he was not the one to gain *dhamma* in this very life. A *devi* who lived nearby also cried by making sounds of weeping. The Thera heard the noise and asked,

“Who are you? Who is crying near here?”

“I am a *devi*, Venerable Sir”.

“Why are you crying?”

“I am crying because I thought I might get *magga ñāṇa* and *phala ñāṇa* by crying, Venerable Sir”.

“Oh! the *devas* and *devis* have known my plight. This won't do, *Mahāsiva*, you must make a lot more effort to meditate”.

So by saying to himself, he meditated urdently and soon he gained the four stages of *magga* and *phala* and became an *arahant*.

Is it not due to *domanassa* that one had gained *dhamma*? (One had, Venerable Sir). This is an instance of gaining the *dhamma*.

How many *vāssas* did the Thera had to practise? (30 *vāssas*, Venerable Sir). Did not he have much zeal? (He

had, Venerable Sir). How many years? (30 years, Venerable Sir). This audience can practise for only 30 days. They had to try very hard to meditate even for 30 days. There are many issues at home and many social affairs, Venerable Sir, was the report. Is it really there are so much issues to attend to or one has slackened the zeal? I didn't know. Did not *Mahāsiva* attain *dhamma* due to *domanassa* as basis? (He did, Venerable Sir). Yes, he attained *dhamma* as such.

Out of the *vedanas*, does not *domanassa vedanā* benefit the *vipassanā* meditation practice? (It does, Venerable Sir). Yes, it does benefit. This kind of tears should be shed. If there were such tears, let them be. This kind of *domanassa*, if it appeared, let it be because it is a good basis for the gaining of *dhamma*.

By virtue of listening to the *dhamma* talk on *Jhāna Paccayo* from *Paccayamiddesa Pāli* Text, and the method of practice, 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 (12) Jhāna Paccayo

### Translator's note on Jhāna Paccayo

10, *Pañcaviññāṇa dvi*

*Cakkuviññāṇa dvi* = 2

*Sotaviññāṇa dvi* = 2

*Ghānaviññāṇa dvi* = 2

*Jivhāviññāṇa dvi* = 2

*Kāya viññāṇa dvi* = 2

10

## MOTTOS



Noting with close contemplation  
And attentiveness  
Is called *jhāna*.



*Samatha jhāna* and *vipassanā jhāna*,  
These are  
The two different types of *jhāna*.



Observing for tranquility only  
Is called *samatha jhāna*.



Contemplating and comprehending  
The three characteristics  
Is called *vipassanā jhāna*.



Discard the *paññatti*  
*Paramattha* must truly be noted.