

PATTHANA AND VIPASSANA (4)

Anantara Paccayo

(Proximity Condition)

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Yangon

2009

Myanmar

Anantara Paccayo

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(Proximity Condition)

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

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

The conditioning states and the conditioned states in proximity Condition (*Anantara Paccayo*) are the *dhmmas* arising in the *santanas* of this audience, all living beings and indi-

viduals. These *dhammas* are not arising elsewhere, but they are arising in the *santanans* of this audience.

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

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

When a visible object, (*ruparammana*) impinges on the eye-sensitivity, (17) mind moments arise. When audible object (*saddarammana*) impinges on the ear-sensitivity, (17) mind moments arise. When odour object (*gandhrammana*) impinges on the nose-sensitivity, (17) mind moments arise. When taste object (*rasarammana*) impinges on the tongue-sensitivity, (17) mind moments arise. When tangible object (*photthabbarammana*) impinges on the body-sensitivity, how many moments arise? (17 mind moments arise, Venerable Sir). In these (17) mind moments each preceding mind moment is conditioning the succeeding mind moment to arise without a gap, How? By its dissolution each mind moment conditions the arising of the next one comparable to a Universal Monarch and the Crown Prince.

In ancient times, there were universal monarchs ruling the system of four continents surrounding the Mount Meru. Uni-

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

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

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

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

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

Motto: *Bhavangas*, adverting, seeing, receiving, investigating, determining, seven *javas* and two *adaramanas*.

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

Table for cognitive process (*vithi*)

Ti	Past bhavanga	*
Na	Vibrational bhavanga	*
Da	Arrest bhavanga	*
Pa	Five-door adverting	*
Ca	Eye-consciousness	abyakata
Sam	Receiving	*
Nti	Investigating	*
Vu	Determining	*

Ja	Impulsion	
Ja	“	kusala
Ja	“	or
Ja	“	akusala
Ja	“	or
Ja	“	abyakata
Ja	“	

Ram	Registration	*
Ram	Registration	abyakata

Life continuums (*bhavangas*) mean three *bhavangas*, namely, (*Ti*) *atita bhavanga* (past *bhavanga*), (*Na*) *bhavanga*

calana (vibrational *bhavanga*), and (*Da*) *bhvangā upaccheda* (arrest *bhavanga*);

Adverting is (*Pa*) *pancadvaravajjana cittam* (five sense-door adverting consciousness);

Seeing is (*Sam*) *sampaticchana cittam* (receiving consciousness);

Investigating is (*Nti*) *santirana cittam* (investigating consciousness);

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

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

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

We shall recite the cognitive process (*vithi*):

Atita bhavanga, bhavanga calana, bhvangā upaccheda pancadvaravajjana, cakkhuvinnana, sampaticchana, santirana, vuttho, seven javanas and two tadaramanas.

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

Atita bhavanga, bhavanga calana, bhvangā upaccheda pancadvaravajjana, sotavinnana, sampaticchana, santirana, vuttho, seven javanas and two tadaramanas.

In the same manner, when an odour object (smell) strikes the nose-sensitivity, 917) mind moments arise during the arising of nose-consciousness.

Atita bhavanga, bhavanga calana, bhvanga upaccheda pancadvaravajjana, ghanavinnana, sampaticchana, santirana, vuttho, seven javanas and two tadaramanas.

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

Atita bhavanga, bhavanga calana, bhvanga upaccheda pancadvaravajjana, jivhavinnana, sampaticchana, santirana, vuttho, seven javanas and two tadaramanas.

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

Atita bhavanga, bhavanga calana, bhvanga upaccheda pancadvaravajjana, kayavinnana, sampaticchana, santirana, vuttho, seven javanas and two tadaramanas.

These five doors (*dvaras*) were given as headings in expounding this *dhamma* in *Pali* by the Buddha. *Atita upaccheda* (*Da*) means when a visible object strikes the eye-sensitivity it went past one mind moment (*atita bhavanga*); the next *bhavanga* is vibrational *bhavanga* (*bhavanga calana*); and then *bhavanga* been cut off is arrest *bhavanga* (*bhavanga upaccheda*). Following these, the advertent consciousness mind moment is known as five-door advertent consciousness (*pancadvaravajjana*) arise and then eye-consciousness (*cakkhu-*

vinnana); receiving consciousness (*sampaticchana*); investigating consciousness (*santirana*) and so on arise.

The exposition in *Pali* Text started with *cakkhuvinnana*. From where does it start? (*Cakkhuvinnana*, Venerable Sir). In *Pali* vocabulary, *cakkhuvinnana* is called *cakkhuvinnanadhatu*. *Tamsampayuttaka ca dhamma* means the *cetasikas* which are arising together with *cakkhuvinnana*. *Monodhatuya tam sampayuttakananca dhammanam* means *sampaticchana* (receiving consciousness) which in *Pali* is called *manodhatu*. In *pali*, what is *sampaticchana* called? (*Manodhatu*, Venerable Sir).

***Monodhatu tamsampayuttaka ca dhamma
manovinnanadhatuya tamsampayuttakananca dhammanam
anantarapaccayena paccayo.***

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

What is “Ca”, *cakkhuvinnana* called in *Pali* vocabulary? (*Cakkhuvinnanadhatu*, Venerable Sir). What is “Sam”, *sampaticchana* called—? (*Manodhatu*, Venerable Sir). “Nti”,

santirana in Pali called—? (*Manovinnanadhatu*, Venerable Sir). The Sayadaw is going to expound a verse now.

***Cakkhuvinnanadhatu tamsampayuttaka ca dhamma
manodhatuya tamsampayuttakananca dhammanam
anantarapaccayena paccayo.***

***Manodhatu tamsampayuttaka ca dhamma
manovinnanadhatuya tamsampayuttakananca dhammanam
anantarapaccayena paccayo.***

The Buddha expounded in *Pali* starting with the heading on *cakkuvinnana*. It is on how *cakkuvinnana* is conditioning *sampaticchana* to arise; how *sampaticchana* is conditioning *santirana* to arise. Thus. It was expounded on how conditioning takes place without any gap or break.

It is the same for “*sota*” also. In the place of *cakkuvinnana*, *sotavinnana* is to be inserted and *sampaticchana* and *santirana* are in their places as before. In *Pali* vocabulary, *sotavinnana* is called *sotavinnanadhatu*. What is *sampaticchana* called? (*Manodhatu*, Venerable Sir). *Santirana* is called—? (*Manovinnanadhatu*, Venerable Sir).

For this audience to remember better, answer the questions once more. Some individuals can answer them already. If the rest of the audience can answer also, and on receiving *Patthana* in *Pali* later, as one is pleased reciting, cannot more *kusala* be gained? (It can be gained, Venerable Sir).

What is *sotavinnana* called in *Pali* vocabulary? (It is called *sotavinnanadhatu*, Venerable Sir). *Sampaticchana* in *Pali* vocabulary is—? (*Manodhatu*, Venerable Sir). *Santirana* in

Pali term is—? (*Manovinnanadhatu*, Venerable Sir). Now, you can already recite. The Sayadaw will recite once.

***Sotavinnanadhatu tamsampayuttaka ca dhamma
manodhatuya tamsampayuttakananca dhammanam
anantarapaccayena paccayo.***

***Manodhatu tamsampayuttaka ca dhamma
manovinnanadhatuya tamsampayuttakananca dhammanam
anantarapaccayena paccayo.***

This is how *sotavinnana* is initially conditioning *sampaticchana* to arise without a break and *sampaticchana* is conditioning *santirana* to arise without a gap.

After “*sota*”, the same explanation applies for “*Ghana*”. In *Pali* vocabulary, *ghanavinnana* is called *ghanavinnanadhatu*. What is *sampaticchana* called? (It is called *manodhatu*, Venerable Sir). Is it the same or is there a difference? (No difference, Venerable Sir). What is *sampaticchana* called (*Manodhatu*, Venerable Sir). What is *santirana* called? (*Manovinnanadhatu*, Venerable Sir). Now you are able to recite already.

***Ghanavinnanadhatu tamsampayuttaka ca dhamma
manodhatuya tamsampayuttakananca dhammanam
anantarapaccayena paccayo.***

***Manodhatu tamsampayuttaka ca dhamma
manovinnanadhatuya tamsampayuttakananca dhammanam
anantarapaccayena paccayo.***

After *ghanvinnana* is *jivhavinnana*. In *Pali* vocabulary, *jivhavinnana* is called *jivhavinnanadhatu*; and *santirana* is called *manovinnanadhatu*.

Jivhavinnanadhatu tamsampayuttaka ca dhamma manodhatuya tamsampayuttakananca ca dhammanam anantarapaccayena paccayo.

Manodhatu tamsampayuttaka ca dhamma manovinnadhatuya tamsampayuttakananca dhammanam anantarapaccayena paccayo.

Now all members of this audience have already understood. What is *kayavinnana* called in *Pali* term? (*Kayavinnanadhatu*, Venerable Sir). In *Pali* term, *sampaticchana* is called—? (*Manodhatu*, Venerable Sir). In *Pali* term *santirana* is called—? (*Manovinnanadhatu*, Venerable Sir). You have understood. It is proper only if it is understood as such in reciting *pali* verses.

Kayavinnanadhatu tamsampayuttaka ca dhamma manovinnanadhatuya tamsampayuttakananca dhammanam anantarapaccayena paccayo.

Manodhatu tamsampayuttaka ca dhamma manovinnanadhatuya tamsampayuttakananca dhammanam anantarapaccayena paccayo.

This is how *kayavinnana* body-consciousness is initially conditioning the *sampaticchana* to arise without a break and *sampaticchana* is conditioning *santirana* to arise without a gap.

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

Anantara paccayoti-

***Cakkhuvinnanadhatu tamsampayuttaka ca dhamma
manodhatuya tamsampayuttakananca dhammanam
anantarapaccayena paccayo.***

***Manodhatu tamsampayuttaka ca dhamma
manovinnanadhatuya tamsampayuttakananca dhammanam
anantarapaccayena paccayo.***

Now all of you shall recite together for *sotavinnanadhatu*, *ghanavinnanadhatu*, *jivhavinnanadhatu* and *kayavinnanadhatu*.

***Sotavinnanadhatu tamsampayuttaka ca dhamma
manodhatuya tamsampayuttakananca dhammanam
anantarapaccayena paccayo.***

***Manodhatu tamsampayuttaka ca dhamma
manovinnanadhatuya tamsampayuttakananca dhammanam
anantarapaccayena paccayo.***

***Ghanavinnanadhatu tamsampayuttaka ca dhamma
manodhatuya tamsampayuttakananca dhammanam
anantarapaccayena paccayo.***

***Manodhatu tamsampayuttaka ca dhamma
manovinnanadhatuya tamsampayuttakananca dhammanam
anantarapaccayena paccayo.***

For this audience to understand with delight, this is how the Buddha had expounded initially with introductory headings on the arisings of the cognitive process at the five-sense doors, where each preceding consciousness is conditioning its succeeding consciousness to arise, without a gap by the force of *Anantara* Condition.

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

Motto: *bhavangas*, adverting, seeing, receiving,
investigating, determining, seven javanas
and two tadaramanas.

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

Adverting consciousness is five-door adverting consciousness (*pancadvara vajjana*) which adverts on what the object (*arammana*) is. The object dissolves within a mind moment (*cittakkhana*), this brief duration which consists of three sub-moments: arising (*uppada*), presence (*thiti*) and dissolution

(*bhanga*), arises and ceases, can only be adverted. It is the arising of the eye-consciousness as mere-consciousness, which ceases to exist immediately once and for all by going through the states of sub-moments (*uppada*, *thiti* and *bhanga*).

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

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

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

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

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

If *kusala citta* arises, the *kusala javanas* are reflected upon. What kind of *javana* will arise when the object is that of the *Buddha*, *dhamma*, *sangha*, *dana*, *sila*, *samatha* and *vipas-*

sana bhavana? (*Kusala javanas* will arise, Venerable Sir). Hence, if you can contemplate rightly, *kusala javanas* arise, and if not, *akusala javanas* arise. If a pleasant object strikes, and if not properly contemplated on, *lobha javanas* will arise. If an unpleasant object strikes, if not properly contemplated on, *dosa javanas* arise. When not properly contemplated on, *akusala javanas* always arise. When the contemplation is proper, *kusala javanas* will always arise. How to contemplate to have *kusala javanas* arise will be explained later.

As for *javano*s, they can be wholesome (*kusala*), unwholesome (*akusala*) or indeterminate consciousness (*abyakata*). In the *santanas* of *puthujjanas*, *sotapannas*, *sakadagamis* and up to *anagamis*, *kusala javanas* and *akusala javanas* can arise. As one becomes *arahant*, only *abyakata javanas* can arise, which are *kiriya javanas* (functional *javano*s or karmically inoperative *javano*s). Hence, *javano*s can either be wholesome, unwholesome or indeterminate. Seven *javano*s means seven *javana cittas*. In a cognitive process (*vithi*), *javana* arises seven times.

In two *tadaramanas* (see table on p146) is not there two *ram*, *ram*, the two registrations? (There are, Venerable Sir). They are the first registration consciousness and the second registration consciousness. Both of these are *abyakatas*. Again recite the motto which indicates the three divisions, *kusala*, *akusala*, *abyakatas* of the (17) mind moments in a cognitive process (*vithi*).

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

The first eight and the last two are *abyakatas*. When the preceding eight are counted they are, *atita bhvanga*, *bhvanga calana*, *bhvanga upaccheda*, *pancadvaravajjana*, *cakkhuvinnana*, *sampaticchana*, *santirana* up to *vuttho*. How many are there altogether? (There are eight, Venerable Sir). Are these eight wholesome (*kusalas*), unwholesome (*akusalas*) or indeterminate consciousnesses (*abyakatas*)? (They are *abyakatas*, Venerable Sir). Yes, the first eight are *abyakatas* and the last two, that is, the first *tadaramana* and the second *tadaramana*, are also *abyakatas*.

The middle seven are truly either *kusalas*, *akusalas* or *abyakatas*. How many kinds are there? (Three kinds, Venerable Sir). They are either *kusalas*, *akusalas* or *abyakatas*. For *puthujjanas*, *sotapannas*, *sakadagamis*, and up to *anagamis*, both *kusala* and *akusala* arise. When the contemplation is proper, *kusala* arises, and if not, *akusala* arises. When one is practising *vipassana* meditation *kusala* arises.

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

Motto: Kusala deeds
While performing them
Are truly free of faults

Kusala anavajja sukhavipakalakkhana

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

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

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

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

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

Akusala savajja dukkhavipakalakkhana.

Akusala means *akusala dhammas*; *savajja dukkhavipakalakkhana*, having the characteristic of faults and producing bad effects.

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

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

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

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

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

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

The resultant consciousness (*vipaka citta*) Arising in the *santana* of this audience cannot give effect in the future existences. Even in this existence it can only give effect along with the present *vipaka citta* having the same characteristics and the *citta borne-rupa* (*cittajarupa*) accompanying it. Hence, what is it called? It is called *vipaka abyakata*.

Now I shall discourse on the seven types of conditioning states based on these three kinds of *javanas*: two types on *kusala*; two types on *akusala*, and three types of *abyakata javanas*. How many types are going to be discoursed? (Seven types, Venerable Sir).

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

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

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

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

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

The conditioning of *kusala* to *kusala*

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

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

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

The conditioning of *kusala* to *abyakata*

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

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

The conditioning of *akusala* to *akusala*

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

first *javana* to second *javana*;

second *javana* to third *javana*;

third *javana* to fourth *javana*;

fifth *javana* to sixth *javana*;

sixth *javana* to seventh *javana* consecutively.

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

The conditioning of *akusala* to *abyakata*

In the conditioning of *akusala* to *abyakata* the last *akusala javana* is conditioning the first *tadaramana* as it is said in Pali “*Akusala abyakatassa*”. Is *tadaramana kusala* or *akusala* or *abyakata*? (It is *akusala*, Venerable Sir). Is not the conditioning of *akusala* to *abyakata* evident? (It is evident, Venerable Sir). The last *javana* or in other words, the seventh *javana* conditioning the first *tadaramana* means the conditioning of *akusala* to *abyakata*.

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

The conditioning of *abyakata* to *abyakata*

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

Atita bhavanga is conditioning bhavanga calana;

Bhavanga calana is conditioning bhavanga upaccheda;

Bhavanga upaccheda is conditioning pancadvaravajjana;

Pancadvaravajjana is conditioning cakkhu vinnana;

Cakkuvinnana is conditioning sampatichana;

Sampatichana is conditioning santirana;

Vuttho is conditioning vuttho;

Vuttho is conditioning the first *javana*. *Vuttho* is *abyakata*, so also is the first *javana* because it is *kiriya javana*. Hence the seven *javanas* are conditioning each other consecutively. The last *javana*, that is, the seventh *javana* is conditioning the first *tadaramana* which is also *abyakata*. First *tadaramana* is conditioning the second *tadaramana*. Both *tadaramanas*, the first and the second are *abyakatas*. Therefore, according to the verse in *Pali*, “*Abyakato abyakatassa*”, the whole series in *vithi* is the conditioning of *abyakata* to *abyakata*.

The conditioning of *abyakata* to *kusala*

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

The conditioning of *abyakata* to *akusala*

Now I shall explain the conditioning of *abyakata* to *akusala*. When there is no contemplation and no noting, all seven *javanas* become *akusala javanas*. When *vuttho* is condition-

ing the first *javana* it amounts to conditioning of *abyakata* to *akusala*. *Vuttho* is *abyakata* which is conditioning the first *akusala javana*. How many types for *abyakata*? There are three types for *abyakata*.

“*Abyakato abyakatassa*”. The conditioning of *abyakata* to *abyakata* goes through all 17 steps of the whole *vithi*.

“*Abyakato akusalassa*”. This is the conditioning of *abyakata* to *kusala*. It is *vuttho* conditioning the first *kusala javana*.

“*Abyakato akusalassa*”. This is the conditioning of *abyakata* to *akusala*. It is *vuttho* conditioning the first *akusala javana*.

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

In the *Pali* Text it is discoursed as: ***Purima purima kusala dhamma, pacchimanam pacchimanam kusalanam dhammanam anantara paccayena paccayo.***

Purima purima means preceding. Does *purima* means preceding or succeeding? (It means preceding, Venerable Sir). In *pacchimanam pacchimanam kusalanam dhammanam*, does *pacchimanam* means preceding or succeeding? (It means succeeding, Venerable Sir). You must at least understand that much. *Purima purima* means the preceding conditioning state or in other words, the cause. *Pacchimanam pacchimanam* means the succeeding conditioned state or in

other words, the effect. If this is understood, the discourse can be continued.

Is *purima purima* the conditioning state or the conditioned state? (It is the conditioning state, Venerable Sit). Is *pacchimanam pacchimanam* the conditioning state or the conditioned state? (It is the conditioned state, Venerable Sir). Is *purima purima* cause or effect? (It is the cause, Venerable Sir). Is *pacchimanam pacchimanam* cause or effect? (It is the effect, Venerable Sir).

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

In this verse, "*Purima purima kusala dhamma, pacchimanam pacchimanam kusalanam dhammanam, anantarapaccayena paccayo*", which is the conditioning which? (*Javanas* are conditioning each other, Venerable Sir). Yes, one *javana* is conditioning the next *javana* and so on. Briefly it can be said that, *javanas* are conditioning each other.

In this verse, "*Purima purima kusala dhamma, pacchimanam pacchimanam abyakatam dhammanam, anantarapaccayena paccayo*", Where is it and which is conditioning which? (The last *javana* is conditioning the first *tadaramana*, Venerable Sir). Yes, the last *javana* is conditioning the first *tadaramana*. Are not there two *tadaramanas*? (There are two, Venerable

Sir). It is the conditioning of the first *tadaramana*. There are altogether seven *javanas*, which one is involved? (The last *javana*, Venerable Sir). The last *javana* means the seventh *javana* and it is conditioning the first *tadaramana*. This is how the Buddha had expounded as *purima purima kusala dhamma, pacchimanam pacchimanam abyakatanam dhammanam, anantara paccayena paccayo*. Does not this audience know this personally? (It is known personally, Venerable Sir). This is most delightful because what the Buddha had expounded is being appreciated. If the explanation is not given as such *Anantara Paccayo* cannot be understood at once. While reciting, if the meaning of “*purima purima*” and “*pacchimanam pacchimanam*” is not understood, it will just be mere recitation.

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

In this verse “*purima purima akusala dhamma, pacchimanam pacchimanam akusalanam dhammanam, anantara-paccayena paccayo*”, where is it conditioning? (*Javanas* are conditioning each other, Venerable Sir). Yes, the conditioning is between *javana* to *javana*.

In this verse, “*purima purima akusala dhamma, pacchimanam pacchimanam abyakatanam dhammanam, anantarapaccayena paccayo*”. Where is it and which is conditioning which? (The last *javana* is condition the first *tadaramana*, Venerable Sir). The last *javana* is *akusala javana* and the *tadaramana* is *abyakata*. The last *akusala javana* is conditioning *abyakata*, the first *tadaramana*. Now the two types on *akusala* have already been explained. How many types do

you already know now? (Four types, Venerable Sir). The next three types are for *abyakata*.

Now I shall give a discourse on the three types of *abyakata* and ask questions. The audience shall give the answers. In the verse, “*purima purima abyakata dhamma, pacchimanam pacchimanam abyakatanam dhammanam, anantarapaccayena paccayo*”, where is it from? (In all the 17 steps, Venerable Sir). Yes, it involves all the 17 steps.

As the whole *vithi* is *abyakata*, are the two *tadaramanas kusala* or *akusala* or *abyakata*? (*Abyakata*, Venerable Sir). Does not the whole *vithi* become *abyakatas*? (It becomes thus, Venerable Sir). Yes, all the steps in the whole *vithi* are *abyakatas*. It is “*abyakato abyatassa*”. In the whole *vithi*, one *abyakata* is conditioning the other *abyakata* and so on. Does the audience understand this clearly? (We understand it clearly, Venerable Sir). Next, the second type of *abyakata* will be discoursed.

In this verse, “*purima purima abyakata dhama, pacchimanam pacchimanam kusalanam dhammanam, anantara-paccayena paccayo*”, from where to where is it conditioning? (*Vuttho* is conditioning the first *javana*, Venerable Sir). Yes, *vuttho* is conditioning the first *kusala javana*. Will the audience and yogis, answer the questions once more so as to be able to answer all.

In the verse, “*purima purima abyakata dhamma, pacchimanam pacchimanam kusalanam dhammanam, anantara paccayena paccayo*”, which is conditioning which? (*Vuttho* is conditioning the first *kusala javana*, Venerable Sir).

In this verse, “*purima purima abyakata dhamma, pacchimanam pacchimanam akusalam dhammanam, anantarpaccayena paccayo*”, which is conditioning which? (Vuttho is conditioning the first *akusala javana*, Venerable Sir). Now all the seven types are being explained. Including the audience, we shall all recite so that each of us will know from which part to which part we are reciting.

Purima purima kusala dhamma, pacchimanam pacchimanam kusalanam dhammanam, anantarpaccayena paccayo.

Purima purima kusala dhamma, pacchimanam pacchimanam abyakatanam dhammanam, anantarpaccayena paccayo.

Purima purima akusala dhamma, pacchimanam pacchimanam akusalanam dhammanam, anantarpaccayena paccayo.

Purima purima akusala dhamma, pacchimanam pacchimanam abyakatanam dhammanam, anantarpaccayena paccayo

Purima purima abyakata dhamma, pacchimanam pacchimanam abyakatanam dhammanam, anantarpaccayena paccayo.

Purima purima abyakata dhamma, pacchimanam pacchimanam kusalanam dhammanam, anantarpaccayena paccayo

Purima purima abyakata dhamma, pacchimanam pacchimanam akusalanam dhammanam, anantarpaccayena paccayo.

These are the seven types.

The audience has understood these seven types. In this *cakkhuvinnana vithi*, is not there all seven types? (All seven types are there, Venerable Sir). Also as *sotavinnana vithi*, *ghanavinnana vithi*, *jivhavinnana vithi* and *kayavinnana vithi*, there exist these seven types for each *vithi*. If one can recite a *vithi*, cannot all be appreciated? (Can be appreciated, Venerable Sir).

In the verse, “*Yesam yesam dhammanam anantara, ye ye dhamma uppajjanti cittacetasa dhamma. Te te dhamma tesam tesam dhammanam anantarapaccayena paccayo,*” the Buddha has expounded, as conclusion, all the conditioning states are respectively conditioning the succeeding conditioned state. The main idea is these seven types.

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

After comprehending the *Paccayaniddesa*, if the audience study the *Patthana Pali* Text elaborately, it will be understood easily. Is not this appropriate? (It is appropriate, Venerable Sir). Remembering the sequence in the *vithi* is important. The *cakkhudvara vithi* has been understood fully. Let us recite the *vithis* for *sota*, *ghana*, *jivha*, *kaya* once more. *Cakkhuvinnana vithi*; *atita bhavanga*, *bhavanga calana*, *bhavanga upaccheda*, *pancadvaravajjana*, *cakkhuvinnana*, *sampaticchana*, *santirana*, *vuttho*, seven *javanas* and two *tadaramanas*.

For *sotavinnana vithi*, in the place of the word *cakkhuvinnana*, the word *sotavinnana* shall be inserted; for *ghanavinnana vithi*, *ghanavinnana*, for *jivhavinnana vithi*, *jivhavinnana*; for *kayavinnana vithi*, *kayavinnana* shall be inserted respectively. In the place of the word *cakkhu*, insert the words *sota*, *Ghana*, *jivha* and *kaya* respectively. To be able to and also to have the chance to recite, let us recite the *vithis*.

Sotavinnana vithi: Atita bhavanga, bhavanga calana, bhavanga upaccheda, pancadvaravajjana, sotavinnana, sampaticchana, santirana, vuttho, seven javanas and two tadaramanas.

Ghana vithi: Atita bhavanga, bhavanga calana, bhavanga upaccheda, pancadvaravajjana, ghanavinnana, sampaticchana, santirana, vuttho, seven javanas and two tadaramanas.

Jivhavinnana vithi: Atita bhavanga, bhavanga calana, bhavanga upaccheda, pancadvaravajjana, jivhavinnana, sampaticchana, santirana, vuttho, seven javanas and two tadaramanas.

Kayavinnana vithi: Atita bhavanga, bhavanga calana, bhavanga upaccheda, pancadvaravajjana, kayavinnana, sampaticchana, santirana, vuttho, seven javanas and two tadaramanas.

Now the audience can recite the *vithis* very well. Let us recite the mottos of *vithis* composed by the benefactor Most Venerable Mahasi Sayadaw. In the place of the word *cakkhuvinnana*, insert the word seeing for the word *sotavinnana*, hearing; for the word *ghanavinnana*, smelling; for the word *jivhav-*

innana, tasting; for the word *kayavinnana*, touching must be inserted respectively. The words seeing, hearing, smelling, tasting, touching are to be included in the mottos.

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

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

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

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

The *Pali* Text has been appreciated. The meaning of the words in the *vithis* have also been known. *Bhavangas* mean the three *bhavangas*: *atita bhavanga*, *bhavanga calana* and *bhavanga upaccheda*. Adverting in *pancadvaravajjana*; seeing is *cakkhuvinnana*; receiving is *sampaticchana*; investigating is *santirana*; determining is *vuttho*; seven *javanas* and the two *tadaramanas*.

The motto, in Myanmar language, composed by the Most Venerable Mahasi Sayadaw is also appreciated. *Javana* means occurring very swiftly, it cannot arise only once, there are to be seven of them at one time sequentially. It arises so swiftly that once a *javana* arises, there appear seven of them in a series.

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

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

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

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

The eye is seeing, the ear is hearing, the nose is smelling, the tongue is tasting, the body is touching, the mind is planning. If one does not know how to reflect properly on them and is not meditating *vipassana dhamma*, mostly *akusala* will arise. So, will it be worthwhile to be born a human being? (It will

not be worthwhile, Venerable Sir). One shall only return to *apaya* realms which is a great loss. Hence, is it not important for one to know how to reflect properly or not? (It is important, Venerable Sir).

Motto: Contemplating and noting
Result in *kusala*.

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

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

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

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

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

cumulated good *kusala kamma* one is encountering its good effects now.

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

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

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

Resultant (*vipaka*) always gives the effect as it should. Whereas one reflects that meeting such as unpleasantness is due to the unwholesomeness that has been done before, *kusala* can arise. Does not *kusala javanas* arise? (*Kusala javanas* arise, Venerable Sir). There is a saying of the ancient

sages, “*Vipaka* is always true, *javanas* may be otherwise.” Is not this saying appropriate? (It is appropriate, Venerable Sir). *Vipaka* comes as it should. Due to *akusala*, unpleasantness arise. As one makes proper reflection, the *kusala javanas* arise. Is it happening in reverse? (It is, Venerable Sir). Hence, is not the proper reflection important? (It is important, venerable Sir). Yes, it is important.

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

Yes, noting is the best remedy. Wherever it is noted, if noting can be done, *dosa* and *domanassa* cannot arise. As the noting objects are unpleasant and *dosa* and *domanassa* are about to arise, as soon as one notes, “seeing, seeing”, the seeing becomes mere seeing and so *dosa* and *domanassa* cannot arise. Or on seeing various visual objects passing away fleetingly, *dosa* and *domanassa* cannot arise. One comprehending the passing away of eye-consciousness one by one, can *dosa* and *domanassa* arise? (They cannot arise, Venerable Sir).

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

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

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

When one is about to practice *vipassana* meditation, is it not necessary to know where to start noting in the series of a *vithi*? (It is necessary, Venerable Sir). Reflection must be done at *javanas*. Does not one have to reflect at *javanas* where the objects are first being aware of? (It is to be reflected there, Venerable Sir).

On practicing *vipassana* meditation, where does one start noting? It must be done at the eye-consciousness (*cakkhuvinnana*). After *atita bhavanga*, *bhavanga calana*, *bhavanga*

upaccheda and *pancadvaravajjana*, *cakkhuvinnana* occurs. At this very moment of arising eye-consciousness, or when there is the striking of the visible object on eye-sensitivity, noting must be made. As the preceding minds moments of *atita bhavanga*, *bhvanga calava*, *bhavanga upaccheda* and *pancadvaravajjana* have passed, *cakkhuvinnana* arise and at the very moment of arising of eye-consciousness, is the noting of “seeing, seeing” to be practised? (It has to be practised, Venerable Sir). Yes, “seeing, seeing” has to be noted. When the power of noting “seeing, seeing” is strengthened to a certain extent, the seeing becomes mere seeing. This audience and the yogis who have the basic foundation of *vipasana* meditation, first of all, must note the seeing as mere seeing.

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

Ditthe ditthamatam bhavassati

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

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

Sadhu! Sadhu! Sadhu!

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

For this audience of yogis, it is not very difficult. While a yogi is practising walking meditation and noting lifting, pushing, dropping; the lightness in lifting, the lightness in pushing, the heaviness in dropping are being experienced due to good noting. At that time someone passes by.

When the yogi was asked, “who passed by? Is the person who passed by a man or a woman?” The yogi’s reply is, “I do not know. All I am aware of is that someone passed by. I do not know who that person is,” might that be the reply? (The yogi might reply as such, Venerable Sir). Seeing is mere seeing. As attention has been paid seriously to noting, does not the seeing become mere seeing? (Seeing becomes mere seeing, Venerable Sir). In the same manner, hearing becomes mere hearing; smelling becomes mere smelling; tasting becomes mere tasting; and so on.

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

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

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

(Atthansalini 114)

Motto: Likened to birds perched on a tree top

At once, cast are their shadows on the ground.

The striking of the five objects on the sense doors

Is known at the mind-door immediately.

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

(It cannot be noted as such, Venerable Sir). Let us recite the motto that shows the comparisons.

Motto: As an example,

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

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

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

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

Bhavassa angam bhavangam

Bhavassa = of life; *angam* = the cause; *bhavangam* = is the case of life.

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

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

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

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

manodvara. The objects known at the five sense doors are being watched and noted at *manodvara* only.

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

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

He revered the Buddha very much and very often visited Him to pay homage. Everytime Ashin Potthila bowed down to pay respect, the Buddha said in *Pali*: *Ehi tuccha Potthila, vanda tuccha Potthila, nisida tuccha Potthila, yahi tuccha Potthila*, and so on. He said “*tuccha, tuccha*” respectfully. “*Tuccha Potthila* means useless Potthila; *ehi*, come; *tuccha Potthila*, useless Potthila; *vanda*, bow down to pay homage; *tuccha Potthila*, useless Potthila; *nisida*, sit down; *tuccha Potthila*, useless Potthila; *yahi*, go away”.

The Buddha said, “Useless Potthila, come, bow down, sit and go away”. As the Buddha was addressing him as, “Useless Potthila, useless Potthila”, he pondered. “Why is it so?” I am busy and tiressly teaching the scriptures to the 500 sanghas

everyday, and presiding over 18 major sects of learned monks and yet the Buddha was calling me, useless Potthila, useless Potthila, why?” Did not he pondered thus? (He pondered thus, Venerable Sir). Being a wise person, on pondering over the matter, did not he realize that the Buddha said so because he had not attained the *noble dhamma, magga, phala* and nibbana yet? He came to realize that this is the reason why the Buddha was saying as such and so he retired to the forest as a recluse, in search of *dhamma*.

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

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

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

Ashin Potthila prided himself upon knowing the Scriptures well. If a person had pride, can he attain *dhamma*? (He cannot attain *dhamma*, Venerable Sir). Knowing that he rejected him and said, “Please go to the next senior-most *thera*”. The

thera who was second in sonority, also rejected the same request and asked him to approach the third *thera* in sonority. The third *thera* also rejected the request.

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

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

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

that pond with the new robes you are wearing now”, said the *samanera*. At first command, he got into the pond and when the rim of his robes got wet, the *samanera* ordered him to come back. “Venerable Sir, please return now.” At once he came back.

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

“Venerable Sir, also in your *santana*, there are six doors (*dvaras*), namely, the doors of eye, ear, nose, tongue, body and mind. Like the catching of lizard, you are to close the five of them and note at the remaining one”, explained the *samanera* on the practice of *kammatthana dhamma*. Ashin Potthila was very pleased with the explanation given by the *samanera* and said, “Dear *samanera*, just with this explanation, your instruction on *kammatthana* is complete.”

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

Eye is the eye-door;

Ear is the ear-door;

Nose is the nose-door;

Tongue is the tongue-door;

Body is the body-door and

Mind is the mind-door.

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

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

When a visible object (*ruparammana*) impinges on the eye-sensitivity; a sound (*saddarammana*) on the ear-sensitivity; a smell (*gandharammana*) on the nose-sensitivity; a taste (*rasarammana*) on the tongue-sensitivity; a touch or tangible object (*photthabbarammana*) on the body-sensitivity, not to have *lobha* or *dosa* arise, does not one have to wait and note

at the mind-door (*manodvara*)? (One has to wait and note at the mind-door, Venerable Sir). Noting this way is said to be closing the five doors. Isn't it like a man who is catching the lizard by waiting at a hole? (It is like this, Venerable Sir). Is not the instructions for *kammatthana* practice given by the *samanera* and the method given by the Buddha, which this audience is practising, the same or different? (It is the same, Venerable Sir). How appropriate it is! One has to keep on noting like this. Ashin Potthila noted according to the method given by the *samanera* and very soon he gained four stages of *magga* and *phala* and became an *arahant*.

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

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

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

In the same manner, when the smell (*gandharammana*) strikes at the nose-sensitivity, resemble to? *Photthabbaramana* means the three *mahabhutas* (*athavi*, *tejo* and *vayo*). This tangible object (*photthabbarammana*) is likened to a big hammer. The body-sensitivity is likened to a small piece of cotton wool placed on a big anvil.

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

Hence, it is evidently noticed when *photthabbarupa* strikes at the *kaya*-sensitivity. The strike on the hammer on the cotton

wool will not stop at the cotton wool. So also the strike of the *phoththabbarupa* will not stop at the *kaya*-sensitivity but it will pound on the *mahabhutas*. Will it be evident? (It will be evident, Venerable Sir)? As the strike is at the *mahabhutas* likened to the anvil, it will be evident. When it is evident, isn't it easy to note? (It is easy, Venerable Sir).

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

(Atthansaini – 304)

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

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

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

Touching can be noted in three ways:

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

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

By virtue of listening to the *dhamma* talk on *Anantara Pacayo* of *Paccayaniddesa* from *Patthana Pali* Text and the method of practising, may you be able to follow, practise, cul-

tivate and put effort accordingly, may you be able to swiftly realize the noble *dhamma* and attain the bliss of nibbana, the extinction of all sufferings, that you have aspired for with ease of practise.

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

Sadhu! Sadhu! Sadhu!

Translator's note on *Anantara paccayo*

(1) *Manodhatu* consists of *pancadvaravajjana citta* and *sampaticchena dvi citta*, which are just advertizing and receiving consciousnesses. They are mere knowing consciousnesses and hence are known as *manodhatu*.

(2) *Pancavinnana dvi* (10 consciousnesses) can perceive the five objects: Visible object, sound, smell, taste and touch and so it is called *pancavinnanadhatu*.

Except *pancavinnana dvi* (10 consciousnesses) and *manodhatu* (3 consciousnesses) the remaining 76 *cittas* are known as *manovinnanauadhatu* which is knowing slightly, the remaining 76 *cittas* can know the objects distinctly and by discerning.