

Mindfulness of Breathing & Four Elements Meditation

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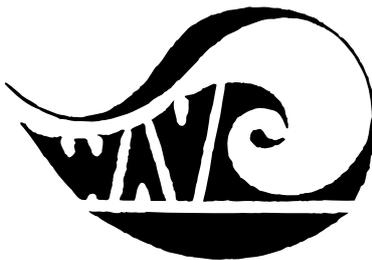
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**Mindfulness of Breathing
and
Four Elements Meditation**

Venerable Pa-Auk Sayadaw

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This book contains the instructions for mindfulness-of-breathing meditation, four-elements meditation, and the subsequent detailed discernment of materiality. The last section of this book covers some of the relevant theory.

This revised edition has clarified the language of the first edition and has translated most of the Pāli terms previously left untranslated. Several pages have been added by the Sayadaw covering the balancing of the five controlling faculties and seven factors of enlightenment.

There is also the addition of his explanation of the difference between the experience of Nibbāna and the experience of life-continuum @ F ? T ? Ü E ?

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The development of mindfulness-of-breathing È L È N È L ? Q Q ? I
is taught by the Buddha in the Mahāsatipaṭṭhāna Sutta. There
he says:

‘Bhikkhus, here in this Teaching a bhikkhu having gone to the forest, or to the foot of a tree, or to an empty place, sits down cross-legged and keeps his body erect and establishes mindfulness on the meditation object; only mindfully he breathes in and only mindfully he breathes out.

1. Breathing in a long breath he knows, “I am breathing in a long breath”, or breathing out a long breath he knows, “I am breathing out a long breath”.

2. Breathing in a short breath he knows, “I am breathing in a short breath”, or breathing out a short breath he knows, “I am breathing out a short breath”.

3. “Experiencing the whole breath body I will breathe in”, thus he trains himself, and, “Experiencing the whole breath body I will breathe out”, thus he trains himself.

4. “Calming the breath body I will breathe in”, thus he trains himself, and, “Calming the breath body I will breathe out”, thus he trains himself.’

To begin meditating, sit in a comfortable position and try to be aware of the breath as it enters and leaves the body through the nostrils. You should be able to feel it either just below the nose or somewhere around the nostrils. Do not follow the breath inside the body or outside the body. Just be aware of the breath at the place where it brushes against and touches either the top of the upper lip or around the nostrils. If you follow the

breath in and out, you will not be able to perfect your concentration, but if you keep aware of the breath at the most obvious place it touches, either the upper lip or around the nostrils, you will be able to develop and perfect your concentration.

Do not pay attention to the individual characteristics **Q ? @ F È T ? J ? I I F ?** general characteristics **Q ? K K ? r r ? J ? l o r f e ? Ô ? ô** colour of the nimitta¹ (the sign of concentration). The individual characteristics are the natural characteristics of the four elements in the breath: hardness, roughness, flowing, heat, supporting, pushing, etc. The general characteristics are the impermanent **? L G A s A f f e r i n g ? B S I I F o r n o n - s e l f ? L ? R c h a r a c t e r i s t i c s** of the breath. This means do not note ‘in, out, impermanent’, or ‘in, out, suffering’, or ‘in, out, non-self’.

Simply be aware of the in-and-out-breath as a concept. The concept of the breath is the object of mindfulness-of-breathing. It is this object to which you must direct your attention in order to develop concentration. As you pay attention to the concept of the breath in this way, and if you have practised this meditation in a previous life and have developed some pāramīs, you will easily be able to concentrate on the in-and-out-breath.

If your mind does not easily concentrate on the in-and-out-breath, the Visuddhimagga suggests to count the breaths. This will aid you to develop concentration. You should count after the end of each breath: ‘In, out, one – In, out, two – In, out, three – In, out, four – In, out, five – In, out, six – In, out, seven – In, out, eight.’

You should count up to at least five, and not count up to more than ten. But we encourage you to count to eight, because it reminds you of the Noble Eightfold Path, which you are trying to develop. So you should count, as you like, up to any number

1. ‘For untranslated Pāḷi terms, please refer to Appendix 1.

between five and ten, and should determine in your mind that during that time you will not let your mind drift or go somewhere else. You want to simply be calmly aware of the breath. When you count like this, you find that you are able to concentrate your mind, and make it calmly aware of only the breath.

After you can concentrate your mind like this for at least half an hour, you should proceed to the second stage which is:

1. 'Breathing in a long breath he knows, "I am breathing in a long breath", or breathing out a long breath he knows, "I am breathing out a long breath".

2. 'Breathing in a short breath he knows, "I am breathing in a short breath", breathing out a short breath he knows, "I am breathing out a short breath".'

At this stage you have to develop awareness of whether the in and out breaths are long or short. Long or short here do not refer to length in feet and inches, but length of time. It is the duration. You should decide for yourself what length of time you will call long, and what length of time you will call short. Be aware of the duration of each in-and-out-breath. You will notice that sometimes the breath is long in time, and sometimes short. Just knowing this is all you have to do at this stage. You should not note, 'In, out, long – In, out, short', but just note 'In, out', and be aware of whether the breaths are long or short. You should know this by just being aware of the length of time that the breath brushes and touches the upper lip, or around the nostrils, as it enters and leaves the body. Sometimes the breath may be long throughout the sitting, and sometimes it may be short throughout the sitting. But you should not purposely try to make it long or short.

For some meditators at this stage the nimitta may appear, but if you can do this calmly for about one hour and no nimitta

appears, you should move on to the third stage:

3. “Experiencing the whole breath body I will breathe in”, thus he trains himself and, “Experiencing the whole breath body I will breathe out”, thus he trains himself.’

Here the Buddha is instructing you to be aware of the whole breath continuously from beginning to end. You are training your mind to be thus continuously aware of the breath from beginning to end. As you are doing this the nimitta may appear. If the nimitta appears you should not immediately shift your attention to it, but continue to be aware of the breath.

If you are continuously and calmly aware of the breath from beginning to end for about one hour, and no nimitta appears you should move on to the fourth stage:

4. “Calming the breath body I will breathe in”, thus he trains himself and, “Calming the breath body I will breathe out”, thus he trains himself.’

To do this you should decide to make the breath calm, and go on being continuously aware of the breath from beginning to end. You should do nothing else to make the breath calm, because if you do you will find that your concentration will break and fall away. There are four factors given in the

Visuddhimagga that make the breath calm. They are: reflecting
È @ F M È bringing to mind Q ? K ? L L È attending K ? L ?
Q G I È R ? and deciding T Ý K ? À Q ?
All you need to do at this stage is to decide to calm the breath, and to be continuously aware of the breath. Practising in this way, you will find that the breath becomes calmer and the nimitta may appear.

Just before the nimitta appears a lot of meditators encounter difficulties. Mostly they find that the breath becomes very subtle, and is not clear to their mind. If this happens, you should keep your awareness at the place where you last noticed the breath,

and wait for it there.

You should reflect on the fact that you are not a person who is not breathing, but that you are in fact breathing, and it is your mindfulness which is not strong enough to be aware of the breath. A dead person, a foetus in the womb, a drowned person, an unconscious person, a person in the fourth jhāna, a person experiencing attainment of cessation (L G P M B F ? Q @ K È N ? R attainment in which consciousness, mental-concomitants, and materiality produced by consciousness are suspended), and a brahmā: only these seven types of people do not breathe, and you are not one of them. So you are breathing, but you are simply not mindful enough to be aware of it.

When it is subtle, you should not try to change the breath and make it more obvious, because of agitation produced by excessive effort. If you do so you will not develop in concentration. Just be aware of the breath as it is, and if it is not clear simply wait for it at the place where you last noticed it. You will find that as you apply your mindfulness and understanding in this way the breath will reappear.

The appearance of the nimitta produced by developing mindfulness-of-breathing is not the same for everyone, but varies according to the individual. To some people it appears as a pleasant sensation like:

1. Cotton wool S E E ? F ? L G K G R R ?
2. Drawn out cotton S E E ? F ? L G K G R R ?
3. Moving air or a draught S E E ? F ? L G K G R R ?
4. A bright light like the morning star Venus S E E ? F ?
L G K G R R ? N ? @ F È E ? L G K G R R ?
5. A bright ruby or gem N ? @ F È E ? L G K G R R ?
6. A bright pearl N ? @ F È E ? L G K G R R ?

To some people it appears as a coarse sensation like:

1. The stem of a cotton plant S E E ? F ? LaGdKNG?RDRG?@ F È E ?
N ? Đ G @ F È E ? L G K G R R ?
2. A sharpened piece of wood S E E ? F ? LaGdKNG?RDRG?@ F È E ?
N ? Đ G @ F È E ? L G K G R R ?

To some people it appears like:

1. A long rope or string S E E ? F ? LaGdKNG?RDRG?@ F È E ?
L G K G R R ?
2. A wreath of flowers S E E ? F ? LaGdKNG?RDRG?@ F È E ?
L G K G R R ?
3. A puff of smoke S E E ? F ? LaGdKNG?RRG?@ F È E ?
L G K G R R ?
4. A stretched out spiders web S E E ? F ? LaGdKNG?RDRG?@ F È E ?
N ? Đ G @ F È E ? L G K G R R ?
5. A film of mist S E E ? F ? LaGdKNG?RDRG?@ F È E ?
L G K G R R ?
6. A lotus S E E ? F ? LaGdKNG?RDRG?@ F È E ? L G K G R R ?
7. A chariot wheel S E E ? F ? LaGdKNG?RDRG?@ F È E ?
L G K G Đ R ?
8. A moon S E E ? F ? LaGdKNG?RDRG?@ F È E ? L G K G R R ?
9. A sun S E E ? F ? LaGdKNG?RDRG?@ F È E ? L G K G R R ?

In most cases a pure white nimitta like cotton wool is the uggaha-nimitta (taken-up sign or learning sign), because the uggaha-nimitta is usually not clear and bright. When the nimitta becomes bright like the morning star, brilliant and clear, it is the paṭibhāga-nimitta (counterpart sign). When the nimitta is like a ruby or gem and not bright, it is the uggaha-nimitta, but when it is bright and sparkling, it is the paṭibhāga-nimitta. The rest of the images and colours should be understood in the same way.

The nimitta appears to different people in different ways be-

cause it is produced by perception. The different perceptions of different meditators before the arising of the nimitta produces different types of nimitta. Even though mindfulness-of-breathing is a single meditation subject, it produces various types of nimitta, depending on the individual.

When you have reached this stage it is important not to play with your nimitta. Do not let it go away, and do not intentionally change its shape or appearance. If you do this your concentration will not develop any further, and your progress will stop. Your nimitta will probably disappear. So at this point, when your nimitta first appears, do not move your concentration from the breath to the nimitta. If you do you will find it disappears.

If you find that the nimitta is stable and your mind on its own has become fixed on it, then just leave your mind there. If you force your mind to come away from it, you will probably lose your concentration.

If your nimitta appears far away in front of you, do not pay attention to it, as it will probably disappear. If you do not pay attention to it and simply continue to concentrate on the breath at the place where the breath touches, you will find that the nimitta will come and stay at that place.

If your nimitta appears at the place where the breath touches, and the nimitta is stable, and appears as if it is the breath itself, and the breath appears as if it is the nimitta, then you can forget about the breath, and just be aware of the nimitta. In this way, by moving your attention from the breath to the nimitta, you will be able to make further progress. As you keep your mind on the nimitta, you will find that it becomes whiter and whiter, and when it is white like cotton wool it is the uggaha-nimitta.

You should determine to keep your mind calmly concen-

trated on that white uggaha-nimitta for one hour, two hours, three hours, etc. If you are able to keep your mind fixed on the uggaha-nimitta for one or two hours, you should find that it becomes clear, bright, and brilliant. This is then the paṭibhāga-nimitta (counterpart sign). At this point you should determine and practise keeping your mind fixed on the paṭibhāga-nimitta for one hour, two hours, or three hours. Practise until you succeed.

At this stage you will reach either access concentration or absorption concentration. Access concentration is the concentration close to and preceding jhāna. Absorption concentration is the concentration of jhāna.

Both these types of concentration have the paṭibhāga-nimitta as their object. The difference between them is that in access concentration the jhāna factors are not developed to full strength. For this reason during access concentration bhavaṅga mind states still occur and one can fall into bhavaṅga (life-continuum consciousness). The meditator experiences this, and will say that everything stopped, and he may even think this is Nibbāna. In reality the mind has not stopped, but the meditator just does not have sufficient skill to discern this, because of the subtlety of those bhavaṅga mind states.

To avoid dropping into bhavaṅga, and to develop further, you need the help of the five controlling faculties of faith, effort, mindfulness, concentration, and understanding. You must push the mind and fix it on the paṭibhāga-nimitta. It takes effort to make the mind know the paṭibhāga-nimitta again and again, mindfulness not to forget the paṭibhāga-nimitta, and understanding to know the paṭibhāga-nimitta.

The five controlling faculties are the five powers that control the mind, and keep it from straying off the path of Samatha (tranquillity) and Vipassanā (insight) that leads to Nibbāna.

Of those five, the first is the faith in what one should have faith in, such as the Triple Gem, or faith in kamma and its results. It is important to believe in the enlightenment of the Buddha because if a person does not have such faith he will regress from the work of meditation. It is also important to have faith in the teachings of the Buddha, namely the Four Paths, the Four Fruits, Nibbāna, and the Teaching. The teachings of the Buddha show us the way of meditation, so at this stage it is important to have complete faith in that teaching.

Let us say the meditator thinks, ‘Can jhāna really be attained by just watching the in-breath and out-breath? Is what has been said about the uggaha-nimitta being like white cotton wool, the paṭibhāga-nimitta being like clear ice or glass, really true?’ If these kinds of thought persist they will result in views such as, ‘Jhāna cannot be attained in the present age,’ and then because of that view the meditator will decline in faith in the teaching, and will not be able to stop himself from giving up the development of Samatha.

So a person who is developing concentration with a meditation subject like mindfulness-of-breathing needs to have strong faith. He should develop mindfulness-of-breathing without any doubts. He should think, ‘Jhāna can be achieved if I follow the instructions of the Fully Enlightened Buddha systematically.’

If, however, a person lets his faith concerning the objects that he should have faith in become excessive, and here we are talking about the meditation subject of mindfulness-of-breathing,

then because of the function of faith, namely, to decide about an object, is in excess, the faculty of wisdom is not clear, and the remaining faculties of effort, mindfulness, and concentration are also weakened. At that time the faculty of effort is not able to perform its function of raising associated mental formations² to the paṭibhāga-nimitta, and keeping them there. Also mindfulness will not be able to perform its function of establishing knowledge of the paṭibhāga-nimitta. The faculty of concentration will not be able to perform its function of preventing the mind from going to an object other than the paṭibhāga-nimitta. The faculty of wisdom will not be able to perform its function of seeing penetratively the paṭibhāga-nimitta. Because of the inability of wisdom to understand the paṭibhāga-nimitta, and support the faculty of faith, faith decreases.

If the faculty of effort is too strong, the remaining faculties of faith, mindfulness, concentration, and wisdom will again not be able to perform their respective functions of decision, establishment, absence of distraction, and penetrative discernment. Thus excessive effort causes the mind not to stay calmly concentrated on the paṭibhāga-nimitta, and this means the enlightenment factors of tranquillity, concentration, and equanimity do not arise with sufficient strength.

In the same way, one should know that when the controlling faculties of concentration and wisdom are in excess, that too will have detrimental effects.

The balancing of faith with wisdom, and concentration with effort, is praised by the wise. If, for instance, faith is strong and wisdom is weak then a person will develop faith in, and respect for objects that are useless and without essence. For instance, they

2. Mental formations include both consciousness and its mental-concomitants.

will develop faith in, and reverence for objects that are respected and revered by religions outside the orthodox Buddhism. For example, faith in and reverence for Guardian Spirits or Protective Deities.

If, on the other hand, wisdom is strong and faith is weak, a person can become quite crafty. Without meditating, they will spend their time simply passing judgements and making evaluations. It is as difficult to cure this as it is to cure a disease caused by an overdose of medicine.

If, however, faith and wisdom are balanced, a person will have faith in objects that he should have faith in. He will have faith in the Triple Gem, and in kamma and its effects. He will believe that if he meditates, in accordance with the instructions of the Buddha, he will be able to attain the paṭibhāga-nimitta, and jhāna. If he meditates with faith such as this, and is able to discern the paṭibhāga-nimitta with wisdom, his faith and wisdom will be balanced.

Again, if concentration is strong and effort is weak, then because of the tendency of concentration to produce laziness, laziness can overcome the mind. If effort is strong, and concentration is weak, then because of the tendency of effort to produce agitation, agitation can overcome the mind. So when concentration and effort are balanced, the mind will neither fall into laziness, nor fall into agitation, and will be able to attain jhāna.

When a person wishes to cultivate a Samatha subject it is good to have very strong faith. If a person thinks, 'I will certainly reach jhāna if I develop concentration on the paṭibhāga-nimitta', then by the power of that faith, and by concentrating on the paṭibhāga-nimitta, he will definitely achieve jhāna. This is because jhāna is based primarily on concentration.

For a person developing Vipassanā it is good that wisdom

be strong, because when wisdom is strong he will be able to see the three characteristics penetratively, and acquire knowledge that realizes the three characteristics of impermanence, suffering, and non-self.

When concentration and wisdom are balanced, mundane jhāna ~~J M I G W ?~~ can arise. Because the Buddha taught to develop Samatha and Vipassanā together, supramundane jhāna

~~J M I S R R ?~~ can arise only when concentration and wisdom are balanced.

Mindfulness is always necessary to balance faith with wisdom, concentration with effort, and concentration with wisdom. Mindfulness is desirable under all circumstances, because mindfulness protects the mind from becoming agitated due to excess faith, effort, or wisdom. Mindfulness also protects the mind from falling into laziness because of excess concentration.

So mindfulness is necessary under all circumstances as is the seasoning of salt in all sauces, as a prime minister for all the king's affairs. Hence it says in the ancient commentaries that the Blessed One said, 'Mindfulness is always necessary in any meditation subject.' Why is that? It is because mindfulness is a refuge and protection for the meditating mind. Mindfulness is a refuge because it helps the mind arrive at special and high states it has never reached or known before. Without mindfulness the mind is not capable of attaining any special and extraordinary states. Mindfulness protects the mind and keeps the object of meditation from being lost. That is why to one discerning it, with insight-knowledge, mindfulness appears as that which protects the object of meditation, as well as the mind of the meditator. Without mindfulness a person is unable to lift up the mind or restrain the mind. That is why the Buddha has said it is useful in all instances. (See also Vsm Ch. IV, para. 49. Mahāṭīkā 1, 150–154.)

If one is to achieve jhāna using mindfulness-of-breathing, it is also important to balance the Seven Factors of Enlightenment. They are:

1. The Enlightenment Factor of Mindfulness **Q ? RIGh ô** is the mindfulness that remembers the paṭibhāga-nimitta, and discerns it again and again.
2. The Enlightenment Factor of Investigation of Phenomena **B F ? K K ? T G A ? W s ? the ô** penetrative understanding of the paṭibhāga-nimitta.
3. The Enlightenment Factor of Effort **T Ý P G W h ? ô** is the effort to bring the enlightenment factors together, and balance them on the paṭibhāga-nimitta; especially the effort to further strengthen the Enlightenment Factor of Investigation of Phenomena, and the Enlightenment Factor of Effort itself.
4. The Enlightenment Factor of Joy **N Ý RIGh isô** the gladness of the mind when experiencing the paṭibhāga-nimitta.
5. The Enlightenment Factor of Tranquillity **N ? Q Q ? B B F G** which is the calmness of the mind and mental-concomitants that have the paṭibhāga-nimitta as their object.
6. The Enlightenment Factor of Concentration **Q ? K È B F G** which is the one-pointedness of the mind on the paṭibhāga-nimitta.
7. The Enlightenment Factor of Equanimity **S N C I I F È ô** which is the evenness of mind that becomes neither excited nor withdrawn from the paṭibhāga-nimitta.

A meditator must develop and balance all seven enlightenment

factors. However, with insufficient effort, the mind of the meditator will fall away from the object of meditation, which in this case is the paṭibhāga-nimitta. Then one should not develop the three enlightenment factors of tranquillity, concentration, and equanimity, but instead develop the three enlightenment factors of investigation of phenomena, effort, and joy. In this way the mind is raised up again.

Likewise, when there is too much effort the mind will become agitated and distracted. Then one should not develop the three enlightenment factors of investigation of phenomena, effort, and joy, but should instead develop the three enlightenment factors of tranquillity, concentration, and equanimity. In this way the agitated and distracted mind will become restrained and calmed.

This is how the five controlling faculties and seven factors of enlightenment are balanced.

Attaining Jhāna

When those five controlling faculties of faith, effort, mindfulness, concentration, and understanding are sufficiently developed, concentration will go beyond access up to absorption concentration. When you reach jhāna in this way your mind will know the paṭibhāga-nimitta without interruption. This can continue for several hours, even all night, or for a whole day.

When your mind stays continuously concentrated on the paṭibhāga-nimitta for one or two hours, you should try to discern the area in the heart where the mind-door (bhavaṅga consciousness) rests, that is the heart-base materiality. The bhavaṅga consciousness is bright and luminous, and the commentaries explain that it is the mind-door. **K ? L M B T I È P ?** practise this many times, again and again, you will easily be able to

discern both the mind-door dependent on the heart-base materiality, and the paṭibhāga-nimitta as it appears there. When you can do this, you should try to discern the five jhāna factors of applied thought, sustained thought, joy, happiness, and one-pointedness, one at a time. Eventually with continued practice, you will be able to discern them all together at once. The five jhāna factors are:

1. Applied thought T G R ? directing and placing the mind on the paṭibhāga-nimitta.
2. Sustained thought T G A E P ? maintaining the mind on the paṭibhāga-nimitta.
3. Joy N Y R G ? Rejoicing for the paṭibhāga-nimitta.
4. Bliss Q S I F ? Pleasant feeling or happiness associated with experiencing the paṭibhāga-nimitta.
5. One-pointedness C I ? E E ? R E ? One-pointedness of mind on the paṭibhāga-nimitta.

Each of the individual jhāna factor is on its own called a jhāna factor, but when taken as a group they are called jhāna. When you are just beginning to practise jhāna, you should practise to enter jhāna for a long time, and not spend too much time discerning the jhāna factors. You should practise mastery T ? Q Y @ F E ? of the first jhāna. There are five kinds of mastery:

1. Mastery in adverting; being able to discern the jhāna factors after emerging from jhāna.
2. Mastery in attaining; being able to enter jhāna whenever you wish.
3. Mastery in resolving; being able to stay in jhāna for as long as you have determined to stay.
4. Mastery in emerging; being able to leave the jhāna at the time you determined to emerge.

5. Mastery in reviewing; being able to discern the jhāna factors.

Adverting and reviewing both occur in the same mind-door thought-process. Adverting is performed by the mind-door adverting consciousness which in this case takes as its object one of the five jhāna factors such as applied thought. Reviewing is performed by the four, five, six, or seven reviewing impulsion consciousnesses that occur immediately after the mind-door adverting consciousness, and which have the same object.

It says in the Pabbateyyagāvī Sutta in the Aṅguttara Nikāya, that once the Venerable Mahāmoggallāna, still only a stream-enterer, was practising to attain jhāna. The Buddha warned him not to try to progress to the second jhāna before having become skilled in the mastery of the first jhāna. He explained that if one does not master the first jhāna thoroughly, but tries to go to higher jhānas, one will miss the first jhāna as well as be unable to attain the second jhāna. One will miss both jhānas.

When you have become proficient in these five masteries of the first jhāna, you can try to progress to the second jhāna. To do this you need to enter into the first jhāna, emerge from it, and reflect on the faults of the first jhāna, and advantages of the second jhāna. You should consider that the first jhāna is close to the five hindrances. You should also consider that the jhāna factors of applied thought and sustain thought in the first jhāna are gross, and make it less calm than the second jhāna which is without them. So, wanting to remove these two jhāna factors, to be left with just joy, happiness, and one-pointedness, you should again apply your mind to concentrating on the paṭibhāga-nimitta. In this way you will be able to attain the sec-

ond jhāna, possessed of those three factors, joy, bliss, and one-pointedness.

You should then practise the five masteries of the second jhāna, and when you have succeeded and want to develop the third jhāna, you should reflect on the faults of the second jhāna, and advantages of the third jhāna. That is the second jhāna is close to the first jhāna, and the third jhāna is calmer than the second jhāna. You should also consider that the jhāna factor of joy in the second jhāna is gross, and makes it less calm than the third jhāna, which is without joy. Reflecting in this way, after arising from the second jhāna, you should develop a desire to attain the third jhāna, and again concentrate on the paṭibhāga-nimitta. In this way you will be able to attain the third jhāna, possessed of happiness and one-pointedness.

You should then practise the five masteries of the third jhāna, and when you have succeeded and want to develop the fourth jhāna you should reflect on the faults of the third jhāna and advantages of the fourth jhāna. You should consider that the jhāna factor of happiness in the third jhāna is gross, and makes it less calm than the fourth jhāna, which is without happiness. Reflecting in this way, after arising from the third jhāna, you should develop a desire to attain the fourth jhāna, and again concentrate on the paṭibhāga-nimitta. In this way you will be able to attain the fourth jhāna, possessed of equanimity and one-pointedness. You should then practise the five masteries of the fourth jhāna.

With the attainment of the fourth jhāna the breath stops completely. This completes the fourth stage in the development of mindfulness-of-breathing È L È N È L ? Q Q ? R G

4. “Calming the breath body I will breathe in”, thus he trains himself, and, “Calming the breath body I will breathe out”,

thus he trains himself?

This stage began just before the nimitta appeared, and as concentration developed through the four jhānas, the breath became progressively calmer and calmer until it stopped in the fourth jhāna.

When a meditator has reached the fourth jhāna by using mindfulness-of-breathing, and has developed the five masteries, then when the light produced by that concentration is bright, brilliant and radiant, he can, if he wishes, move on to develop Vipassanā meditation. The meditator can on the other hand continue to develop Samatha meditation.

In the Pāli texts there are two ways for developing the four-elements meditation, in brief and in detail. The brief method which will be explained here is meant for those of quick understanding. The detailed method is meant for those who have difficulty with the brief method. The Buddha taught the brief method in the Mahāsatipaṭṭhāna Sutta:

‘A bhikkhu reviews this very body however it be positioned or placed as consisting of just elements thus, “There are in this body just the earth-element, the water-element, the fire-element, and the air-element.”‘

The Visuddhimagga (Ch.XI, para. 41–43) explains further:

‘So firstly, one of quick understanding who wants to develop this meditation should go into solitary retreat. Then he should advert to his entire material body, and discern the elements in brief in this way, “In this body what is hard or rough is the earth-element, what is flowing or cohesion is the water-element, what is maturing (ripening) or heat is the fire-element, what is pushing or supporting is the air-element,” and he should advert and give attention to it and review it again and again as “earth-element, water-element, fire-element, air-element,” that is to say, as mere elements, not a being, and soulless. As he makes effort in this way it is not long before concentration arises in him, which is reinforced by understanding that illuminates the classification of the elements, and which is only access and does not reach absorption because it has states with individual essences as its object.

‘Or alternatively, there are these four [bodily] parts mentioned by the Elder Sāriputta for the purpose of showing the absence of any living being in the four great primary elements thus:

“When a space is enclosed with bones, sinews, flesh, and skin there comes to be the term material form PĒN (M. Ī. 190). And he should resolve each of these, separating them out by the hand of knowledge, and then discern in the way already stated thus (above): “In these what is hardness... as its objects.”

As taught at Pa-Auk Meditation Centre, discern in the whole body:

1. Earth-element: hardness, roughness, heaviness, softness, smoothness, lightness.
2. Water-element: flowing, cohesion.
3. Fire-element: heat, coldness.
4. Air-element: supporting, pushing.

To learn this meditation, you must begin by learning how to discern each of the twelve qualities or characteristics of the four elements one at a time. Usually the beginner must be taught the characteristics which are easier to discern first, and the more difficult ones later. They are usually taught in this order: pushing, hardness, roughness, heaviness, supporting, softness, smoothness, lightness, heat, coldness, flowing, cohesion. Each characteristic must be discerned first in one place in the body, and then one must try discern it throughout the body.

1. To discern pushing, you may begin by being aware, through the sense of touch, of the pushing in the centre of the head as you breathe in and breathe out. When you can discern the characteristic of pushing, you should concentrate on it until it becomes clear to your mind. Then you should move your awareness to another part of the body nearby, and look for pushing there. In this way you will slowly be able to discern pushing first in the head, then the neck, the trunk of the body, the arms, and the legs and feet. You must do this again

and again, many times, until wherever you place your awareness in the body you can easily see pushing.

If the pushing of the breath in the centre of the head is not easy to discern, then try being aware of pushing as the chest expands when breathing, or as the abdomen moves. If these are not clear, try to discern the pulse beat as the heart pumps, or any other obvious form of pushing. Wherever there is movement there is also pushing. Wherever you begin, you must continue to slowly develop your understanding so that you can discern pushing throughout the body. In some places it will be obvious, and in other places subtle, but it is present everywhere throughout the body.

2. When you are satisfied that you can do this, try to discern hardness. Begin by discerning hardness in the teeth. Bite your teeth together and feel how hard they are. Then relax your bite and feel the hardness of the teeth. When you can feel this, try to discern hardness throughout the body in a systematic way from head to feet, in the same way as you did to discern pushing. Care should be taken to not deliberately tense the body.

When you can discern hardness throughout the body, again look for pushing throughout the body. Alternate between these two, pushing and hardness, again and again, discerning pushing throughout the body, and then hardness throughout the body, from head to feet. Repeat this process many times until you are satisfied that you can do it.

3. When you can discern pushing and hardness, try to discern roughness. Rub your tongue over the edge of your teeth, or brush your hand over the skin of your arm, and feel roughness. Now try to discern roughness throughout the body in a systematic way as before. If you cannot feel roughness, try looking at pushing and hardness again, and you may discern it with them.

When you can discern roughness, continue to discern pushing, hardness, roughness, one at a time, again and again, throughout the body from head to feet.

4. When you are satisfied that you can discern those three characteristics, look for heaviness throughout the body. Begin by placing one hand on top of the other in your lap, and feel that the top hand is heavy, or feel the heaviness of the head by bending it forward. Practise systematically until you can discern heaviness throughout the body. Then continue to look for the four characteristics: pushing, hardness, roughness, and heaviness, in turn throughout the body.

5. When you are satisfied that you can discern those four characteristics, look for supporting throughout the body. Begin by relaxing your back so that your body bends forward. Then straighten your body and keep it straight and erect. The force which keeps the body straight, still, and erect is supporting. Practise systematically until you can discern supporting throughout the body from head to feet. If you have difficulty in doing this, you can try to discern supporting together with hardness as this can make it easier to discern supporting. Then when you can discern supporting easily, you should look for pushing, hardness, roughness, heaviness, and supporting throughout the body.

6. When you can discern these five, look for softness by pressing your tongue against the inside of your lip to feel its softness. Then relax your body and practise systematically until you can discern softness throughout the body. You can now look for pushing, hardness, roughness, heaviness, supporting, and softness throughout the body.

7. Next look for smoothness by wetting your lips and rubbing your tongue over them from side to side. Practise as above until you can discern smoothness throughout the body. Then look

for the seven characteristics throughout the body, one at a time.

8. Next look for lightness by wagging a single finger up and down, and feeling its lightness. Practise until you can discern lightness throughout the body, and then look for the eight characteristics as explained before.

9. Next look for heat (or warmth) throughout the body. This is usually very easy to do. You can now discern nine characteristics.

10. Next look for coldness by feeling the coldness of the breath as it enters the nostrils, and then discern it systematically throughout the body. You can now discern ten characteristics.

, **MRTI** The above ten characteristics are all known directly through the sense of touch, but the last two characteristics, flowing and cohesion, are known by inference based upon the other ten characteristics. That is a good reason to teach them last.

11. To discern cohesion, be aware of how the body is being held together by the skin, flesh, and sinews. The blood is being held in by the skin, like water in a balloon. Without cohesion the body would fall into separate pieces and particles. The force of gravity which keeps the body stuck to the earth is also cohesion. Develop it as before.

12. To discern flowing begin by being aware of the flowing of saliva into the mouth, the flowing of blood through the blood vessels, the flowing of air into the lungs, or the flowing of heat throughout the body. Develop it as before.

If you experience difficulty in trying to discern flowing or cohesion, you should discern the previous ten qualities again and again, one at a time throughout the body. When you have become skilled in this, you will find that the quality of cohesion also becomes clear. If cohesion still does not become clear, then pay attention again and again to just the qualities of pushing

and hardness. Eventually you should feel as if the whole body is wrapped up in the coils of a rope. Discern this as the quality of cohesion. If the quality of flowing does not become clear, then look at it with the quality of coldness, heat, or pushing, and you should then be able to discern the quality of flowing.

When you can discern all twelve characteristics clearly throughout the body, from head to feet, you should continue to discern them again and again in this same order. When you are satisfied that you can do this, you should rearrange the order to the one first given above, which was: hardness, roughness, heaviness, softness, smoothness, lightness, flowing, cohesion, heat, coldness, supporting, and pushing. In that order try to discern each characteristic, one at a time from head to feet. You should try to develop this until you can do it quite quickly, at least three rounds in a minute.

While practising in this way, the elements will for some meditators not be balanced, some elements may become excessive and unbearable. Particularly hardness, heat, and pushing can become excessively strong. If this occurs, you should pay more attention to the quality opposite the one that is in excess, and continue to develop concentration in that way. You may find that this will balance the elements again, and it is for this reason twelve characteristics were taught in the first place. When the elements are balanced it is easier to attain concentration.

For balancing the elements the opposites are: hardness and softness, roughness and smoothness, heaviness and lightness, flowing and cohesion, heat and coldness, and supporting and pushing.

If one member of these pairs is in excess, balance it by paying attention to its opposite. For example, if flowing is in excess pay more attention to cohesion, or if supporting is in excess pay more attention to pushing. The rest can be treated in a similar way.

Having now become skilled in the discernment of the twelve characteristics in the whole body, and those characteristics having become clear, you should note the first six together at one glance as the earth-element, the next two together at one glance as the water-element, the next two as the fire-element, and the last two as the air-element. You should continue to discern earth, water, fire, and air, in order to calm the mind and attain concentration. You should do this again and again hundreds, thousands, or millions of times.

At this point, a good method to use is to take an overview of the body all at once and to continue to perceive the four elements. In order to keep the mind calm and concentrated, you should not move the awareness from one part of the body to another as before. Instead take an overall view of the body. It is usually best to take the overview as if you were looking from behind the shoulders. It can also be done as if looking from above the head down, but this may lead to tension and imbalance of the elements in some meditators.

The sub-commentary to Visuddhimagga also says to develop concentration by giving attention in ten ways: in order, not too fast, not too slow, warding off distractions, going beyond the concept, discarding what is not clear, discerning the characteristics, and developing according to the Adhicitta Sutta, Anuttara-sītibhāva Sutta, and Bojjhaṅga Sutta.

1. In order ? L S N S @ @ ? R M

The order refers to the order taught by the Buddha, which is earth, water, fire, and air.

2. Not too fast L È R G Q Ý E F ? R M
3. Not too slow L È R G Q ? Ô G I ? R M

If you note too fast, the four elements, which are the object of

this meditation, will not be seen clearly. If you note too slowly you will not reach the end of the meditation.

4. Warding off distractions T G I I F C N ? N ? Ð G @ È F ? L

You should be sure to keep the mind with the object of meditation only, the four elements, and to not let it wander off to other objects.

5. Going beyond the concept N ? r r ? R R G Q ? K ? R G I I ? K

You should not just mentally recite, 'earth, water, fire, air', but be aware of the actual realities they represent: hardness, roughness, heaviness, softness, smoothness, lightness, flowing, cohesion, heat, coldness, supporting, and pushing.

6. Discarding what is unclear ? L S N ? Ð Ð F È L ? K S r A ? I

When you can discern all twelve characteristics, and are trying to develop calmness and concentration, you may temporarily leave out those characteristics which are unclear. This is not advisable if it leads to pain or tension because of an imbalance of the elements. You need also to keep at least one characteristic for each one of the four elements. You cannot just work on three, two, or one element. If all twelve characteristics are clear that is the best, and you should not discard any.

7. Discerning the characteristics J ? I I F ? Ô ? R M

When you begin to meditate, and the natural characteristics of each element are not clear, you can also pay attention to their function. When the concentration gets better, you should concentrate on the natural characteristics Q ? @ F È T ? J ? I I F ? of each of the four elements; the hardness and roughness of the earth-element, the flowing and cohesion of the water-element, the heat and coldness of the fire-element, and the supporting of the air-element. At this point you will see only elements, and see them as not a person or self.

8–9–10. The sub-commentary further recommends to

develop according to the (8) Adhicitta Sutta, (9) Anuttarasītibhāva Sutta, and (10) Bojjhaṅga Sutta. These three suttas advise balancing the five faculties — effort, mindfulness, concentration, and understanding; and balancing the seven factors of enlightenment.

As you continue to develop concentration based upon the four elements, and begin to approach access concentration

you will see different kinds of light. For some meditators the light begins as a smoke-like grey. If you continue to discern the four elements in this grey light, it will become whiter like cotton wool, and then bright white, like clouds. At this point, your whole body will appear as a white form. You should continue to concentrate on discerning the four elements in the white form, and you will find it becomes transparent like a block of ice or glass.

This transparent materiality is the five sensitivities and these we call ‘transparent-elements’. Of these five transparent-elements, the body transparent-element throughout the body. When at this stage the body transparent-element, eye transparent-element, ear transparent-element, nose transparent-element, and tongue transparent-element are seen as a transparent lump or block. This is because you have not yet removed the three kinds of compactness

If you continue to discern the four elements in that transparent lump or block, you will find that it sparkles and emits light. When you can concentrate on this light continuously at least half an hour, you have reached access concentration. With that light try to discern the space-element in that transparent form, by looking for small spaces in it. You will find that the transparent form breaks down into small particles which are called rūpa kalāpas. Having reached this stage, which is purification of

mind AGRR? TCGSBFBG you can proceed to develop purification
of view BGDĐFG TCGSBFBG by analysing rūpa kalāpas.

That access concentration is the resting place for bare-insight meditators who have no previous Samatha jhāna, as they start their practice directly with the four-elements meditation. If tiredness occurs during Vipassanā, they can rest in this access concentration, just as the Samatha meditator rests in jhāna. Then they emerge clear and refreshed again for Vipassanā.

The use of jhāna as a resting place is explained by a simile in the commentary to the Dvedhāvitakka Sutta of Majjhima Nikāya. Sometimes during a battle, the warriors would feel tired. Also, the enemy might be strong. At that time many arrows would be flying. The warriors, feeling some weakness, would retreat to their fort. Behind its walls they were safe from the enemy's arrows. They would rest and their tiredness would gradually disappear. Then, feeling strong and powerful again, they would leave their fort and return to the battle field. Similarly, jhāna is just like the fort, a resting place for Vipassanā meditation. There is much to discern in Vipassanā meditation; so, meditators greatly benefit from having a resting place.

How to Analyse Rūpa Kalāpas

The rūpa kalāpas fall into two groups, those which are transparent and those which are opaque. Only the rūpa kalāpas which contain one of the five material transparent-elements N? Q È B ? ô P È N are transparent. All other rūpa kalāpas are opaque.

You should first begin to practise discerning the four elements, earth, water, fire, and air, in individual transparent and opaque rūpa kalāpas. You will probably find that the rūpa kalāpas arise and pass away very, very quickly. At this point, you will still not be able to analyse the rūpa kalāpas, because you

still see the rūpa kalāpas as small particles with size. Since you have not yet removed the three kinds of compactness, compactness of continuity ~~Q ? L R ? R G compactness of group~~ ~~Q ? K Ê F ? E and compactness of function I G A A ? E F ? L ?~~ you are still in the realm of concepts ~~N ? r r ? R R G~~ ~~and have not yet arrived at ultimate real G R W ô N ? P ? K ? R R F ?~~

It is because you have not removed the concept of group and shape, there is the concept of a small lump or block remaining. If you do not analyse the elements ~~B F Ê R S~~ ~~than this, but instead attempt to do Vipassanā by contemplating the arising and passing-away of these rūpa kalāpas, then you would be trying to do Vipassanā on concepts. So you must continue to analyse the elements further, until you can see them in single kalāpas: this is in order to reach ultimate reality.~~

If you are unable to discern the four elements in single kalāpas, because of their extremely fast arising and passing-away, you should ignore their arising and passing-away. It is just like pretending not to see or notice someone whom you do not want to meet, but have met by accident. Ignore the arising and passing-away; simply concentrate, and pay attention to the four elements in individual rūpa kalāpa, and stay aware of only that. It is the power of your concentration which allows you to ignore their arising and passing-away.

If you are still unsuccessful, you should pay attention to the earth-element alternately in the whole body at once, and then in a single kalāpa. Then pay attention to the water-element in the whole body at once, and in a single kalāpa. Then pay attention to the fire-element in the whole body at once, and in a single kalāpa. Then pay attention to the air-element in the whole body at once, and in a single kalāpa. If you practise in this way, you will be able to discern the four elements in the transparent

rūpa kalāpas and opaque rūpa kalāpas.

When you have succeeded in this, discern the four elements in rūpa kalāpas of the eye-base, ear-base, nose-base, tongue-base, body-base, and heart-base each in turn. Discern the four elements in both the transparent and opaque rūpa kalāpas of those six bases.

Each rūpa kalāpa contains at least eight types of materiality. They are: earth, water, fire, air, colour, odour, taste, and nutritive-essence. Therefore, after you have discerned the four elements in both the transparent and opaque rūpa kalāpas of the six sense-bases, you should also try to discern the colour, odour, taste, and nutritive-essence in those rūpa kalāpas.

Colour **T ? Ô** is found in every rūpa kalāpa, and is the object of seeing **P Ê N È P ? K K ? Ô ?** is very easy to discern this kind of object.

Odour, or smell **E ? L B F ?** is present in every rūpa kalāpa. You should begin by discerning both the nose transparent-element and the bhavaṅga mind transparent-element. To see these, you should discern the four elements in the nose, and then you will easily find the nose transparent-element. This nose transparent-element must be seen in the appropriate rūpa kalāpas in the nose.

If you have successfully discerned the four elements in the transparent kalāpas and opaque kalāpas of the six sense-bases, you will easily be able to discern the bright, luminous bhavaṅga mind transparent-element, the mind-door **K ? L M B T È P ? Ô** located in the heart, and depends on the heart-base **F ? B ? W ?** **T ? R R F S** which is made up of opaque kalāpas called heart-as-the-tenth-factor kalāpas or heart-decad kalāpas **F ? B ? W ?** **B ? Q ? I ? I ? J È N ?**

Having thus discerned the nose transparent-element and

bhavaṅga mind transparent-element, proceed to discern the odour of a rūpa kalāpa which you have chosen to examine. Odour is a dhamma which can be known by either the nose consciousness or the mind consciousness. The nose consciousness arises resting on the nose transparent-element. The mind consciousness arises attracted by the bhavaṅga mind transparent-element which itself rests upon heart-base materiality. This is why when you wish to discern odour in rūpa kalāpas, both the transparent-elements of this process must be discerned.

Taste **P ? @** present in every rūpa kalāpa. Having discerned both the tongue transparent-element and bhavaṅga mind transparent-element, discern the taste of a rūpa kalāpa that you have chosen to examine. You can begin by discerning the taste of saliva which is on the tongue. As with the odour above, the taste of an object can be known by either the tongue consciousness or the mind consciousness. Both these elements must therefore be discerned.

The Abhidhamma Commentary (Abhi. Com. 2. p. 388) says: **é 1 ? @ @ M N G ô N ? L C Q ? ô N ? @ F C B M ô K ? L M B T**
 This explains that the colour, odour, and taste of a rūpa kalāpa, can be known by the mind consciousness alone. Before your meditation becomes strong, you use the nose and tongue consciousness to assist you to learn how taste and odour can be known by the mind consciousness. When your meditation is strong and powerful, you can know taste and odour of rūpa kalāpas by mind consciousness alone.

Nutritive-essence **M H È** present in every rūpa kalāpa. It is of four types: nutritive-essence produced by kamma, consciousness **A G R R ?** temperature **S R S** and nutriment **È F È P ? ô**
 Look inside any rūpa kalāpa and you will find the nutritive-essence. From this nutritive-essence, rūpa kalāpas are seen to

multiply forth again and again.

After having discerned the basic eight kinds of materiality in rūpa kalāpas, you should try to discern the remaining types of materiality in specific rūpa kalāpas

Life-faculty **H Ý Tis GR** materiality which sustains the life of materiality produced by kamma. It is not found in rūpa kalāpas produced by consciousness, temperature, or nutriment, but only in those produced by kamma. The transparent rūpa kalāpas are produced by kamma only, so this is where you should begin to look for it. You should discern the transparent rūpa kalāpas and then search for life-faculty in them. The life-faculty materiality sustains the life of other materiality in its own kalāpa, and not the materiality in other kalāpas.

After having discerned life-faculty in the transparent rūpa kalāpa, you should also try to discern it in the opaque rūpa kalāpa. There are three types of opaque kalāpa found in the body which contain life-faculty. One type, heart-decad kalāpas or heart-as-the-tenth-factor kalāpas **F ? B ? W ? B ? Q ? h ? I ? J È N ?** are found only in the heart. The other two, sex-decad kalāpas or sex-as-the-tenth-factor kalāpas **@ F È T ? B ? Q ? h ? J È N ?** and life-nonad kalāpas or life-faculty-as-the-ninth-factor kalāpas **H Ý T G R ? L ? T ? I ? I ? J È N ?** are found throughout the body. Therefore, if you can discern life-faculty in an opaque kalāpa somewhere in the body besides the heart, you know it must be either a sex-decad kalāpa or life-nonad kalāpa. To tell these two apart you need to be able to discern sex-determining-materiality.

Sex-determining-materiality **@ F È T ? P È N ?** is found in opaque kalāpas throughout the body, in all six sense-bases. After you have discerned life-faculty in both transparent and opaque kalāpas, you should look for sex-determining-materiality in the opaque kalāpa where you found life-faculty. If you find sex-determining-

materiality the kalāpa, it is a sex-decad kalāpa @ F È T ? B ? Q ? I
 I ? J È N and nôt a life-nonad kalāpa H Ý T G R ? L ? T ? I ? I ?

In a male there is only male sex-determining-materiality, and in a female only female sex-determining-materiality. Male sex-determining-materiality is a quality by which you know, ‘This is a man.’ Female sex-determining-materiality is a quality by which you know, ‘This is a woman.’ When you are able to discern sex-determining-materiality, look for it in each of the six bases: eye, ear, nose, tongue, body, and heart.

Heart-base materiality F ? B ? W ? R È N ? ô r i t y
 which supports the bhavaṅga mind transparent-element (also called mind-element and mind-door), and mind-consciousness-element K ? L M T G r r È Ô ? B F È R S ô
 includes all types of consciousness except the five sense consciousnesses: eye, ear, nose, tongue, and body. The heart-base is the place where the mind-element and mind-consciousness-element occur, and it has the characteristic of being the materiality on which they depend.

To discern the heart-base materiality, focus the mind on the bhavaṅga mind transparent-element. Then try to discern the rūpa kalāpas which support the bhavaṅga mind transparent-element. You should be able to find these rūpa kalāpas in the lower part of the bhavaṅga mind transparent-element. They are heart-decad kalāpas. They are opaque kalāpas and the heart-base materiality F ? B ? W ? T ? R R F S P È N ? ô
 support for the mind-element and mind-consciousness-element.

How to Analyse the Transparent-Elements Materiality

The organ of the eye contains several kinds of rūpa kalāpa which are interspersed like rice flour and wheat flour mixed together. In the eye there are two kinds of transparent-

element mixed together, the eye transparent-element and body transparent-element. This means that the eye-decad kalāpa or eye-as-the-tenth-factor kalāpa A ? I I F S B ? Q ? I ? I ? J È N ? and the body-decad kalāpa or body-as-the-tenth-factor kalāpa I È W ? B ? Q ? I ? are interspersed. The body-decad kalāpas which contain body transparent-element are found spread throughout the six sense-bases. They are interspersed with the eye-decad kalāpas in the eye, with the ear-decad kalāpas Q M R ? B ? Q ? I ? in the ear, with the nose-decad kalāpas E F È L ? B ? Q ? I ? in the nose, with the tongue-decad kalāpas H G T F È B ? Q ? I ? in the tongue, and with the heart-decad kalāpas F ? B ? W ? B ? Q ? I ? I ? J È N ? in the heart. Sex-decad kalāpas are also spread throughout the six sense-bases, and are also interspersed with the transparent kalāpas. To be able to see this, you need to analyse the materiality of the transparent kalāpas.

(1) Eye transparent-element A ? I I F S ô N ? T È B ? ô transparent-element is sensitive to the impingement of colour, whereas the body transparent-element is sensitive to the impingement of touch, or tangible objects. This difference in sensitivity to objects allows you to analyse and know which is the eye transparent-element, and which is the body transparent-element. First discern the four elements in the eye and discern the transparent rūpa kalāpa. Then look at the colour of a rūpa kalāpa that is a little far away from the eye. If you see that colour impinge on the transparent-element you chose to examine, it is an eye transparent-element, and the rūpa kalāpa which contains it is an eye-decad kalāpa A ? I I F S B ? Q ? I ? I ? J È N ? If the colour does not impinge on the transparent-element you are looking at, it is not an eye transparent-element. It must be a body transparent-element because there are only two types of

transparent-element in the eye.

(2) Body transparent-element $I È W ? \hat{O} N ? Q È B ? \hat{O}$
transparent-element is sensitive to the impingement of tangible objects, which are the earth, fire, and air-elements. Discern the transparent rūpa kalāpa. Then look at the earth, fire, or air-element of a rūpa kalāpa that is nearby. If you see one of the three elements impinge on the transparent-element you chose to examine, it is a body transparent-element, and the rūpa kalāpa which contains it is a body-decad kalāpa $I È W ? B ? Q ? I ? I ? J È N ?$ the same way as you did in the eye discern the body-decad kalāpas in the ear, nose, tongue, body, and heart.

(3) Ear transparent-element $Q M R ? \hat{O} N ? Q È B ? \hat{O}$
element is sensitive to the impingement of sound. Discern the four elements in the ear and discern the transparent rūpa kalāpa. Then listen to a sound, and if you see it impinge on the transparent-element you chose to examine, it is an ear transparent-element, and the rūpa kalāpa which contains it is an ear-decad kalāpa $Q M R ? B ? Q ? I ? I ? J È N ?$ the discernment of the body-decad kalāpa follows the same method as shown above for the eye.

(4) Nose transparent-element $E F È L ? \hat{O} N ? Q È B ? \hat{O}$
transparent-element is sensitive to the impingement of odour. Discern the four elements in the nose and discern the transparent rūpa kalāpa. Then smell the odour of a nearby rūpa kalāpa in the nose. If you see that odour impinge on the transparent-element, it is a nose transparent-element, and the rūpa kalāpa which contains it is a nose-decad kalāpa $E F È L ? B ? Q ? I ? I ? J È N ?$

(5) Tongue transparent-element $H G T F È \hat{O} N ? Q È B ? \hat{O}$
transparent-element is sensitive to the impingement of taste. Discern the four elements in the tongue and discern the transparent-element. Then taste the flavour of a rūpa kalāpa near it. If you see

it impinge on that transparent-element, it is a tongue transparent-element, and the rūpa kalāpa which contains it is a tongue-decad kalāpa H G T F È B ? Q ? I ? I ? J È N ?

The body-decad kalāpa and sex-decad kalāpa are found in all six sense-bases and must be seen in each place in turn.

The Fifty-Four Types of Materiality in the Eye

So, if you analyse the materiality in the eye you will find there are fifty-four kinds of materiality present in six types of rūpa kalāpa. The six types of rūpa kalāpa are:

1. The eye-decad kalāpa A ? I I F S B ? Q ? I ? I ? J È N ? which is sensitive to the impingement of the colour of light, and is produced by kamma.
2. The body-decad kalāpa I È W ? B ? Q ? I ? which J È N ? ô is sensitive to the impingement of tangible objects (earth, fire, and air-elements), and is produced by kamma.
3. The sex-decad kalāpa @ F È T ? B ? Q ? I ? which J È N ? is opaque and is produced by kamma.
4. The nutritive-essence-octad kalāpa or nutritive-essence-as-the-eighth-factor kalāpa A G R R ? H ? M H ? Đ Đ F ? K ? which is opaque and produced by consciousness.
5. The nutritive-essence-octad kalāpa S R S H ? M H ? Đ Đ F ? I ? J È N ? which is opaque and produced by temperature.
6. The nutritive-essence-octad kalāpa È F È P ? H ? M H ? Đ Đ F ? K ? I ? which is opaque and produced by nutriment.

I have already given examples of how to discern the first three of these six types of rūpa kalāpa. The last three are all rūpa kalāpas which consist of eight types of materiality. The only difference between them is their origin: consciousness, temperature, or nutriment. So I will now give examples of how to dis-

cern which of these rūpa kalāpas is produced by consciousness, which by temperature, and which by nutriment.

How to See Materiality Produced by Consciousness

All consciousnesses that occur depending on the heart-base materiality in the heart during one whole life are capable of producing consciousness-produced nutritive-essence-octad kalāpa

A G R R ? H ? M H ? Đ Đ F ? K ? I ? Every single mind produces a great number of these nutritive-essence-octad kalāpas, which spread throughout the body.

If you concentrate on the bhavaṅga mind transparent-element, you will see that many consciousnesses supported by the heart-base materiality continuously produce rūpa kalāpas. If this is not clear at first, then having concentrated on the bhavaṅga mind transparent-element, wiggle one of your fingers. You will see a large number of rūpa kalāpas being produced because of the mind wanting to move the finger. You will also see these rūpa kalāpas spread throughout all six sense-bases of the body, including the eye. These are the nutritive-essence-octad kalāpas **M H ? Đ Đ F ? K ? I ?** which are opaque and produced by consciousness.

How to See Materiality Produced by Temperature

The fire-element in rūpa kalāpas produced by kamma, consciousness, temperature, or nutriment, is called temperature **S R S** This fire-element is capable of producing new

temperature-produced nutritive-essence-octad kalāpas **S R S H ? M H ? Đ Đ F ? K ? I ?** which are the first generation produced

by temperature. These temperature-produced nutritive-essence octad kalāpas **S R S H ? M H ? Đ Đ F ? K ? I ?** also contain the fire element, and can again produce more temperature-produced

nutritive-essence-octad kalāpas, which are the second generation produced by temperature. If the fire-element is that which is present in a kamma-produced kalāpa, such as the eye-decad kalāpa, then this fire-element, which is temperature **S R Śan ô** in the same way produce four or five generations of temperature-produced kalāpas. This happens only when the temperature has reached its standing phase **Ḍ F G R³ Gt is È l w?** of materiality that it has strength only when it reaches its standing phase.

There is also consciousness-produced fire-element **A G R R ? H ? S R Śhiôh** is temperature. When a normal sensual-realm consciousness causes the production of consciousness-produced nutritive-essence-octad kalāpas **A G R R ? H ? M H ? Ḍ Ḍ F ? K ?** these also contain fire-element which is temperature. This temperature can also produce temperature-produced nutritive-essence-octad kalāpas **S R S H ? M H ? Ḍ Ḍ F ? K ? J ? I ? J È** (first generation from consciousness-produced fire-element). These temperature-produced nutritive-essence-octad kalāpas also contain fire-element which can produce a further generation of temperature-produced nutritive-essence-octad kalāpas **S R S H ? M H ? Ḍ Ḍ F ? K ? I ? J È N ?** This process can carry on for two or three generations.

The consciousnesses present during the practice of preparatory, access, and absorption concentration in Samatha meditation, or during the practice of Vipassanā, and the path and fruition consciousnesses are all capable of producing consciousness-produced rūpa kalāpas **A G R R ? H ? M H ? Ḍ Ḍ F ? K ? I ? I ?** consciousness-produced rūpa kalāpas contain fire-element, temperature, which can produce many generations of nutritive-essence-octad kalāpas, not only internally but also externally.

3. All conditioned phenomena have three phases: arising, standing, and passing-away.

Depending on whether the power of understanding is great or little, or depending on the power of concentration, these rūpa kalāpas are produced in large or small number spreading out from the body. (See Vsm. sub-com. 2. p. 428, 429, 403).

This process of multiplication and production of rūpa kalāpas occurs only when the fire-element, temperature **S R S** has **ô** reached its standing phase **Đ F G R G I È J ?**

The nutriment-produced rūpa kalāpas **È F È P ? H ? I ? J È** that will be mentioned below contain also fire-element that is temperature. When this temperature reaches its standing phase it can produce many generations of temperature-produced nutritive-essence-octad kalāpas **S R S H ? M H ? Đ Đ F ? K ? I ?**

In this way, it may produce ten to twelve generations of rūpa kalāpas, and with the assistance of special food, such as the nutritive-essence of devas (divine nutritive-essence), this process can continue for a long period of time. The temperature-produced nutritive-essence-octad kalāpas **S R S H ? M H ? Đ Đ F ? I ? J È** produced in this way also contain nutritive-essence

M H and with assistance from nutriment-produced nutritive-essence **È F È P ? H** they can produce many generations of nutriment-produced nutritive-essence-octad kalāpas **È F È P ? H ? M H ? Đ Đ F ? K ? I ? J È** inside the body. **ô**

How to See Materiality Produced by Nutriment

Four parts of the body, namely, undigested food, faeces, pus, and urine, consist of nutritive-essence-octad kalāpas that are produced by temperature **S R S** only. **ô** Therefore, newly eaten food inside the stomach consists of only nutritive-essence-octad kalāpas. With the assistance of the fire-element in the life-nonad kalāpas **H Ý T G R ? L ? T ?** which make up the chemically produced digestive heat, the nutritive-essence **M H È** **ô**

these nutritive-essence-octad kalāpas produces many generations of nutritive-essence-octad kalāpas M H ? Đ Đ F ? K ? I ? I ? J
 These are nutriment-produced kalāpas È F È P ? H ? hādJ È N ?
 spread throughout the six sense-bases. Nutriment taken in one day can produce nutriment-produced nutritive-essence-octad kalāpas È F È P ? H ? M H ? Đ Đ F for K ? to ? seven J È N ? ô
 Divine nutriment can do this for up to one or two months. The nutriment taken on one day also, with the assistance of kammically produced digestive-heat, gives support for the next seven days to the nutritive-essence in kamma-produced, consciousness-produced, temperature-produced, and succeeding nutriment-produced kalāpas.

In order to see these things you can meditate at the time of eating. The nutriment-produced kalāpas can be seen to spread throughout the body beginning from the mouth, throat, stomach, and intestines. Discern the four elements in the newly eaten food in the mouth, throat, stomach, and intestines, and see the rūpa kalāpas there. Continue to look until you can see that, with the assistance of the kammically produced digestive heat, the nutritive-essence in the rūpa kalāpas in the food produces new rūpa kalāpas which spread throughout the body.

Alternatively, you can see these things if you meditate after having eaten. Having progressively developed concentration stage by stage, discern the four elements in the newly eaten food in the stomach, or in the intestines. Continue to look until you can see that with the assistance of kammically produced digestive heat (the fire-element in the life-nonad kalāpas), the nutritive-essence in the nutritive-essence-octad kalāpas M H ? Đ Đ F ? K ? I ? I ? J È N h ? fô
 the food produces the nutriment-produced nutritive-essence-octad kalāpas È F È P ? H ? M H ? Đ Đ F ? K ? I
 which spread throughout the body. See that these kalāpas are

opaque. Then analyse them and discern the eight types of materiality found in each.

Develop concentration and then discern these nutriment-produced nutritive-essence-octad kalāpas È F È P ? H ? M H ? Ð Ð F ? I ? J È N ? spreading out through the body and reaching the eye. Discern the eight types of materiality found in those kalāpas in the eye, and note that the nutritive-essence found in those kalāpas is nutriment-produced nutritive-essence È F È P ? H ? M H ? When this nutriment-produced nutritive-essence meets with the nutritive-essence contained in the eye-decad kalāpas A ? I I F S B ? Q ? I ? it assists È N ? kamma-produced nutritive-essence I ? K K ? H ? from the eye-decad kalāpas in producing four or five generations of rūpa kalāpas. The number of generations depends on the strength of assistance of both kamma-produced nutritive-essence I ? K K ? H ? and È F È P ? H ? M H ? nutritive-essence È F È P ? H ? M H ? Agni, in those four or five generations of rūpa kalāpas, there is fire-element, which is temperature. This temperature S R S at its standing phase, produces many generations of temperature-produced nutritive-essence-octad kalāpas S R S H ? M H ? Ð Ð F ? I ? J È N ? Try to discern this.

Also try to discern that the nutritive-essence of the body-decad kalāpas, and sex-decad kalāpas, with the assistance of the nutriment-produced nutritive-essence È F È P ? H ? M H ? produce four or five generations of nutriment-produced nutritive-essence-octad kalāpas È F È P ? H ? M H ? Ð Ð F ? K ? I ? The fire-element, temperature, contained also in these many generations produces many more generations of temperature-produced nutritive-essence-octad kalāpas S R S H ? M H ? Ð Ð F ? K ? I ?

In every consciousness-produced nutritive-essence-octad kalāpa A G R R ? H ? M H ? Ð Ð F ? K ? I ? there is È N ? ô

nutritive-essence. This consciousness-produced nutritive-essence

AGRR?H?MHÈ when assisted by the nutriment-produced nutritive-essence ÈFÈP?H?MHÈ produces two or three generations of nutriment-produced nutritive-essence-octad kalāpas ÈFÈP?H?MH?ĐĐF?K?I?JÈN? The fire-element ÒSR is these also produces many generations of the temperature-produced nutritive-essence-octad kalāpas SRSH?MH?ĐĐF?K?I?I?JÈN

When a consciousness is a Samatha, Vipassanā, Path, or Fruition Consciousness, it is capable of producing many generations of the consciousness-produced nutritive-essence-octad kalāpas AGRR?H?MH?ĐĐF?K?I?JÈN? ô element in these kalāpas produces the temperature-produced nutritive-essence-octad kalāpas SRSH?MH?ĐĐF?K?I? both inside and outside the body. Light is the brilliance of colour of the colour-materiality in these consciousness-produced kalāpas and temperature-produced kalāpas.

As shown above in the eye, in every temperature-produced nutritive-essence-octad kalāpa produced from temperature or fire-element, whether it be kamma-produced fire-element, consciousness-produced fire-element, temperature-produced fire-element, or nutriment-produced fire-element, there is also nutritive-essence. This temperature-produced nutritive-essence

SRSH?MHÈ can, with the assistance of nutriment-produced nutritive-essence ÈFÈP?H?MHÈ produce twelve generations of rūpa kalāpas. (See Vsm. sub-com. p. 403)

Also the fire-element (temperature) contained in the nutriment-produced nutritive-essence-octad kalāpas ÈFÈP?H?MH?ĐĐF?K?I?JÈN? is capable of producing many temperature-produced nutritive-essence-octad kalāpas SRSH?MH?ĐĐF?I?JÈN?

The way in which nutriment-produced nutritive-essence-

octad kalāpas are produced from food eaten and spread to be present in the eye has already been explained above. The nutritive-essence in these is called nutriment-produced nutritive-essence $\dot{E} F \dot{E} P ? H ? M H \dot{E}$ nutriment-produced nutritive-essence $\dot{E} F \dot{E} P ? H ? M H \dot{E}$ previous nutriment-produced nutritive-essence-octad kalāpa is given assistance by the nutriment-produced nutritive-essence $\dot{E} F \dot{E} P ? H ? M H$ of a later nutriment-produced nutritive-essence-octad kalāpa, it can produce many or a few generations of rūpa kalāpas. This depends on the quality of the food and strength of the digestive fire-element. In these nutriment-produced nutritive-essence-octad kalāpas $\dot{E} F \dot{E} P ? H ? M H ? \dot{D} \dot{D} F ? K ? I ? I ?$ is also fire-element, temperature, and this can produce many new temperature-produced nutritive-essence-octad kalāpas $S R S H ? M H ? \dot{D} \dot{D} F ? K ? I ? I ? J \dot{E} N ?$

When temperature and nutritive-essence produce new kalāpas as described above they do it when they reach their standing phase only. In the production of rūpa kalāpas whether it be for two, three, ten, or twelve generations, the last generation contains temperature and nutritive-essence which cannot produce new temperature-produced kalāpas and nutriment-produced kalāpas.

You should read through this description of the production of rūpa kalāpas carefully and look also at the following charts. Then by having a proper teacher and practising systematically, you will become proficient in the discernment of kalāpas produced by the four causes of kamma, consciousness, temperature, and nutriment. In the same way as has been shown in the case of the eye-base, you should discern all the rūpa kalāpas in the other five bases and also the forty-two parts of the body (which will be explained after the following charts).

	eye-decad kalāpa	body-decad kalāpa	sex-decad kalāpa
1	earth-element	earth-element	earth-element
2	water-element	water-element	water-element
3	fire-element	fire-element	fire-element
4	air-element	air-element	air-element
5	colour	colour	colour
6	odour	odour	odour
7	taste	taste	taste
8	nutritive-essence	nutritive-essence	nutritive-essence
9	life-faculty	life-faculty	life-faculty
10	eye transparent-element	body transparent-element	sex-materiality
	produced by kamma	produced by kamma	produced by kamma
	transparent	transparent	opaque
	sensitive to the impingement of light	sensitive to the impingement of touch (earth, fire, and air)	quality conveying gender

	consciousness-produced octad kalāpa	temperature-produced octad kalāpa	nutriment-produced octad kalāpa
1	earth-element	earth-element	earth-element
2	water-element	water-element	water-element
3	fire-element	fire-element	fire-element
4	air-element	air-element	air-element
5	colour	colour	colour
6	odour	odour	odour
7	taste	taste	taste
8	nutritive-essence	nutritive-essence	nutritive-essence
	produced by consciousness	produced by temperature	produced by nutriment
	opaque	opaque	opaque

Out of these fifty-four types of materiality, the eye-transparent-element is called *N ? Q È B ? ô A ? Q ? F S ? K @ F È P ? ô A ? I F S ô* fifty-three types of materiality are called just *Q ? Q ? K @ F È P ? ô A ? I F S*

	ear-decad kalāpa	body-decad kalāpa	sex-decad kalāpa
1	earth-element	earth-element	earth-element
2	water-element	water-element	water-element
3	fire-element	fire-element	fire-element
4	air-element	air-element	air-element
5	colour	colour	colour
6	odour	odour	odour
7	taste	taste	taste
8	nutritive-essence	nutritive-essence	nutritive-essence
9	life-faculty	life-faculty	life-faculty
10	ear transparent-element	body transparent-element	sex-materiality
	produced by kamma	produced by kamma	produced by kamma
	transparent	transparent;	opaque
	sensitive to the impingement of sound	sensitive to the impingement of touch (earth, fire, and air)	quality conveying gender

	consciousness-produced octad kalāpa	temperature-produced octad kalāpa	nutriment-produced octad kalāpa
1	earth-element	earth-element	earth-element
2	water-element	water-element	water-element
3	fire-element	fire-element	fire-element
4	air-element	air-element	air-element
5	colour	colour	colour
6	odour	odour	odour
7	taste	taste	taste
8	nutritive-essence	nutritive-essence	nutritive-essence
	produced by consciousness	produced by temperature	produced by nutriment
	opaque	opaque	opaque

Out of these fifty-four types of materiality, the ear-transparent-element is called **N ? Q È B ? ô Q M R ? & @ F È P ? ô Q M R ?** three types of materiality are called just **Q ? Q ? K @ F È P ? ô Q M R ?**

	nose-decad kalāpa	body-decad kalāpa	sex-decad kalāpa
1	earth-element	earth-element	earth-element
2	water-element	water-element	water-element
3	fire-element	fire-element	fire-element
4	air-element	air-element	air-element
5	colour	colour	colour
6	odour	odour	odour
7	taste	taste	taste
8	nutritive-essence	nutritive-essence	nutritive-essence
9	life-faculty	life-faculty	life-faculty
10	nose transparent-element	body transparent-element	sex-materiality
	produced by kamma	produced by kamma	produced by kamma
	transparent	transparent	opaque
	sensitive to the impingement of odour	sensitive to the impingement of touch (earth, fire, and air)	quality conveying gender

	consciousness-produced octad kalāpa	temperature-produced octad kalāpa	nutriment-produced octad kalāpa
1	earth-element	earth-element	earth-element
2	water-element	water-element	water-element
3	fire-element	fire-element	fire-element
4	air-element	air-element	air-element
5	colour	colour	colour
6	odour	odour	odour
7	taste	taste	taste
8	nutritive-essence	nutritive-essence	nutritive-essence
	produced by consciousness	produced by temperature	produced by nutriment
	opaque	opaque	opaque

Out of these fifty-four types of materiality, the nose-transparent-element is called **N ? Q È B ? ô E Q È L ? ô K @ F È P ? ô E F È L ? ô** fifty-three types of materiality are called just **Q ? Q ? K @ F È P ? ô E F È L ?**

	tongue-decad kalāpa	body-decad kalāpa	sex-decad kalā
1	earth-element	earth-element	earth-element
2	water-element	water-element	water-element
3	fire-element	fire-element	fire-element
4	air-element	air-element	air-element
5	colour	colour	colour
6	odour	odour	odour
7	taste	taste	taste
8	nutritive-essence	nutritive-essence	nutritive-essence
9	life-faculty	life-faculty	life-faculty
10	tongue transparent-element	body transparent-element	sex-materiality
	produced by kamma	produced by kamma	produced by kamma
	transparent	transparent	opaque
	sensitive to the impingement of taste	sensitive to the impingement of touch (earth, fire, and air)	quality conveying gender

	consciousness-produced octad kalāpa	temperature-produced octad kalāpa	nutriment-produced octad kalāpa
1	earth-element	earth-element	earth-element
2	water-element	water-element	water-element
3	fire-element	fire-element	fire-element
4	air-element	air-element	air-element
5	colour	colour	colour
6	odour	odour	odour
7	taste	taste	taste
8	nutritive-essence	nutritive-essence	nutritive-essence
	produced by consciousness	produced by temperature	produced by nutriment
	opaque	opaque	opaque

Out of these fifty-four types of materiality, the tongue-transparent element is called $N ? Q \dot{E} B ? \hat{o} H G T F \dot{E} K @ F \dot{E} P ? \hat{o} H G T F \dot{E} \hat{o}$ the other fifty-three types of materiality are called just $Q ? Q ? K @ F \dot{E} P ? \hat{o} H G T F \dot{E}$

	body-decad kalāpa	sex-decad kalāpa
1	earth-element	earth-element
2	water-element	water-element
3	fire-element	fire-element
4	air-element	air-element
5	colour	colour
6	odour	odour
7	taste	taste
8	nutritive-essence	nutritive-essence
9	life-faculty	life-faculty
10	body transparent-element	sex-materiality
	produced by kamma	produced by kamma
	transparent	opaque
	sensitive to the impingement of touch (earth, fire, and air)	quality conveying gender

	consciousness-produced octad kalāpa	temperature-produced octad kalāpa	nutriment-produced octad kalāpa
1	earth-element	earth-element	earth-element
2	water-element	water-element	water-element
3	fire-element	fire-element	fire-element
4	air-element	air-element	air-element
5	colour	colour	colour
6	odour	odour	odour
7	taste	taste	taste
8	nutritive-essence	nutritive-essence	nutritive-essence
	produced by consciousness	produced by temperature	produced by nutriment
	opaque	opaque	opaque

Out of these fifty-four types of materiality, the body-transparent element is called $N ? Q È B ? \hat{\omega} I Q W Q \textcircled{K} @ F È P ? \hat{\omega} E F È L È \hat{\omega}$ three types of materiality are called just $Q ? Q ? K @ F È P ? \hat{\omega} E F È L È$

	heart-decad kalāpa	body-decad kalāpa	sex-decad kalāpa
1	earth-element	earth-element	earth-element
2	water-element	water-element	water-element
3	fire-element	fire-element	fire-element
4	air-element	air-element	air-element
5	colour	colour	colour
6	odour	odour	odour
7	taste	taste	taste
8	nutritive-essence	nutritive-essence	nutritive-essence
9	life-faculty	life-faculty	life-faculty
10	heart-materiality	body transparent-element	sex-materiality
	produced by kamma	produced by kamma	produced by kamma
	opaque	transparent	opaque
	supporting the mind-element and mind-consciousness element	sensitive to the impingement of touch (earth, fire, and air)	quality conveying gender

	consciousness-produced octad kalāpa	temperature-produced octad kalāpa	nutriment-produced octad kalāpa
1	earth-element	earth-element	earth-element
2	water-element	water-element	water-element
3	fire-element	fire-element	fire-element
4	air-element	air-element	air-element
5	colour	colour	colour
6	odour	odour	odour
7	taste	taste	taste
8	nutritive-essence	nutritive-essence	nutritive-essence
	produced by consciousness	produced by temperature	produced by nutriment
	opaque	opaque	opaque

Out of these fifty-four types of materiality, heart-materiality is called heart-base (F ? B ? W ? T o ? R R Q S Kô@ F È P ? ô F ? B ? W ? ô three types of materiality are called just Q ? Q ? K @ F È P ? ô F ? B ? W ?

% F U B J M F E . F U I P E G P S % F
 ' P V S & M F N F O U T . F E J U B U
 # Z 8 B Z P G U I F ' P S U Z 5 X P 1 B S U T P G

There are twenty parts of the body in which earth-element is predominant:

- | | | | |
|----------------|-----------------------|----------------|-------------------------|
| 1. Head hair | I C Q È | 11. Heart | F ? B ? W ? À |
| 2. Body hair | J M K È | 12. Liver | W ? I ? L ? À |
| 3. Nails | L ? I F È | 13. Membrane | I G J M K ? I ? À |
| 4. Teeth | B ? L R È | 14. Spleen | N G F ? I ? À |
| 5. Skin | R ? A M | 15. Lungs | N ? N N F È Q ? À |
| 6. Flesh | K ? À Q ? À | 16. Intestines | ? L R ? À |
| 7. Sinews | L ? F È P S | 17. Mesentery | ? L R ? E S L ? À |
| 8. Bone | ? Ð Ð F G | 18. Gorge | S B ? P G W ? À |
| 9. Bone marrow | ? Ð Ð F G K I G H ? À | 19. Faeces | ô I ? P G Q ? À |
| 10. Kidneys | T ? I I ? À | 20. Brain | K ? R R F ? J S Ü E ? À |

Of these twenty parts, all except gorge and faeces (dung) contain forty-four types of materiality, as shown in the charts above for the body-door. Gorge and faeces contain only eight types of materiality, and are made of only temperature-produced nutritive-essence-octad kalāpas.

There are twelve parts in the body in which water-element is predominant:

- | | | | |
|-----------|---------------|---------------------|-------------------------|
| 1. Bile | N G R R ? À | 7. Tears | ? Q Q S ô |
| 2. Phlegm | Q C K F ? À | 8. Grease | T ? Q È |
| 3. Pus | N S @ @ M | 9. Saliva | I F C Â M ô |
| 4. Blood | J M F G R ? À | 10. Nasal discharge | Q G Ü E F (È) L G I ? ô |
| 5. Sweat | Q C B M ô | 11. Synovial fluid | J ? Q G I È |
| 6. Fat | K C B M | 12. Urine | K S R R ? À |

Of these, all except pus, sweat, tears, saliva, nasal discharge, and

urine contain forty-four types of materiality as shown in the charts for the body-door. Pus and urine have eight types of materiality, being only temperature-produced nutritive-essence-octad kalāpas. Sweat, tears, saliva, and nasal discharge have sixteen types of materiality being consciousness-produced nutritive-essence-octad kalāpas and temperature-produced kalāpas, and they are produced by consciousness and temperature respectively.

In order to see and discern all these types of materiality in each part of the body, first develop concentration systematically. Then analyse the rūpa kalāpas in the six sense-bases as shown in the charts above. When you are able to do this, discern the part of the body which you wish to examine. When you can discern that part, discern the four elements in it. When you see that part as a transparent form, look for the space in it and you will easily see the kalāpas, which make up that part of the body. If your meditation is strong, then as soon as you look for the four elements in a given part of the body, you will easily see the rūpa kalāpas. When you can see the rūpa kalāpas, analyse them and discern the different kinds of kalāpa present there. With knowledge divide and discern as they really are the kalāpas produced by kamma, consciousness, temperature, and nutriment.

To discern the kalāpas in body hair and head hair, pay attention to the base of the hairs which are inside the skin. Look for the forty-four types of materiality there first because the hair outside the skin has an extremely small amount of body-decad kalāpas, and they are very difficult to discern. In a similar way with the nails of the fingers and toes, you should pay more attention to their parts that are close to the flesh.

There are four parts (here we would rather say components) of the body in which heat is predominant:

1. Heat that warms the body Q ? L R ? N N ? L ? ô R C H M

2. Heat that causes maturing and aging H Ý P ? L ? ô R C H M
3. Heat of fever B ? F ? ô R C H M
4. Digestive heat N È A ? I ? ô R C H M Life-nonad kalāpas.

These four components of the body do not possess shape or form like the parts in which earth-element or water-element are predominant. They are made of only not-transparent rūpa kalāpas in which heat is predominant, and so you will have to look for kalāpas in which fire-element is predominant in order to see these components of the body. If they are not clear then examine them at a time when you have had a fever.

There are six components in which air-element is predominant:

1. Air that rises up S B B F ? Ü E ? K È ô T È R È
2. Air that goes down ? B F M E ? K È ô T È R È
3. Air in the abdomen outside the intestines I S A A F G Q ? W T È R È
4. Air inside the intestines I M Đ Đ F È Q ? W È ô T È R È
5. Air that pervades through the limbs ? Ü E ? K ? Ü E È L S Q È P G L M ô T È R È
6. In-and-out-breath ? Q Q È Q ? ô N ? Q Q È Q ?

Of these, all except in-and-out-breath consists of thirty-three types of materiality each. They are made up of four types of kalāpa:

1. Life-faculty-as-the-ninth-factor kalāpa or life-nonad kalāpa H Ý T G R ? L ? T (nine types of materiality).
2. Consciousness-produced nutritive-essence-as-the-eighth-factor kalāpa or consciousness-produced nutritive-essence-octad kalāpa A G R R ? H ? M H ? Đ Đ F I ? J È (eight types of materiality).

3. Temperature-produced nutritive-essence-as-the-eighth-factor kalāpa or temperature-produced nutritive-essence-octad kalāpa S R S H ? M H ? Ð Ð F ? K ? I ? I ? (eight types of materiality).
4. Nutriment-produced nutritive-essence-as-the-eighth-factor kalāpa or nutriment-produced nutritive-essence-octad kalāpa È F È P ? H ? M H ? Ð Ð F ? K ? I ? I ? J È (eight types of materiality).

These four types of kalāpa contain a total of thirty-three types of materiality.

The in-and-out-breath contains only nine types of materiality found in what is called a consciousness-produced sound-as-the-ninth-factor kalāpa A G R R ? H ? Q ? B B ? This type of kalāpa contains earth-element, water-element, fire-element, air-element, colour, smell, taste, nutriment, and sound.

The in-and-out-breath is produced by consciousness. To see this you have to discern that it is produced by consciousness present in the bhavaṅga mind transparent-element, supported by heart-base materiality. When you see this breath being produced there, discern the four elements in it and you will see the kalāpas which make it up. In each of these kalāpas you will find nine types of materiality including sound. Practise until you can see this.

To analyse the other five types first discern each type of air, and then discern the four elements in each. You will see the rūpa kalāpas which then should be analysed to see all thirty-three types of materiality present in them.

Nine Kinds of Rūpa Kalāpa Produced by Kamma

In examining the rūpa kalāpas in the six sense-bases and forty-two parts of the body, you will find that there are nine kinds of rūpa kalāpa produced by kamma:

1. Eye-decad kalāpa A ? I I F S B ? Q ? I ? I ? J È N ?
2. Ear-decad kalāpa Q M R ? B ? Q ? I ? I ? J È N ?
3. Nose-decad kalāpa E F È L ? B ? Q ? I ? I ? J È N ?
4. Tongue-decad kalāpa H G T F ? B ? Q ? I ? I ? J È N ?
5. Body-decad kalāpa I È W ? B ? Q ? I ? I ? J È N ?
6. Female-sex-decad kalāpa G R R F G @ F È T ? B ? Q ? I ?
7. Male-sex-decad kalāpa N S K @ F È T ? B ? Q ? I ? I ? J
8. Heart-base-decad kalāpa F ? B ? W ? T ? R R F S B ? Q ? I
9. Life-nonad kalāpa H Ý T G R ? L ? T ? I ? I ? J È N ?

These kamma-produced rūpa kalāpas arise in the present because of kamma performed in the past life. Kamma-produced rūpa kalāpas present in the past life were caused by kamma performed in the life previous to that. Kamma-produced rūpa kalāpas that arise in the next life are caused by either kamma done in this present life or that performed in a previous life. To know which kamma they are the result of, whether giving B È L vir- ô
 virtuous conduct Q Ý or meditation @ F È T ? you will need to discern materiality and mentality of the past and future. Only then will you understand and experience this for yourself. This will come later in the Knowledge of Discerning Cause and Condition N ? A A ? W ? N ? P G A E F ? E Ô ?
 At the present stage you just have to accept provisionally that these rūpa kalāpas are produced by kamma.

It should also be noted that the above materiality produced by kamma, consciousness, temperature, or nutriment, which is real materiality, will later be comprehended by insight-knowledges as impermanent, suffering, and non-self. There is also not-real materiality⁴ mixed together with materiality produced by consciousness, temperature, and nutriment. This is explained below.

4. See page 63–66 for the explanation of the ten types of not-real materiality.

1. Consciousness-produced pure-octad kalāpa A G R R ? H ?
Q S B B F ? Ð Ð F ? It is found in all six sense-bases and most of the forty-two parts of the body. It is real materiality and can be used as the object of Vipassanā practice.
2. Bodily-intimation-as-the-ninth-factor kalāpa I È W ?
T G r r ? R R G L ? T ? Having discerned the mind transparent-element wiggle one of your fingers back and forth. You will see many kalāpas produced by consciousness which when analysed contain only eight types of materiality. When the movement of bodily intimation is added it makes nine.
3. Lightness-as-the-eleventh-factor kalāpa J ? F S R È
C I ? B ? Q ? I ? Is a kalāpa with eleven factors; the eight basic factors⁵ plus lightness J ? F S R È ô
ness K S B S R È wieldiness I ? K K ? r r ? R È
4. Bodily-intimation-as-the-twelveth-factor kalāpa I È W ?
T G r r ? R R R G J ? F S R È B S T ? B ? Q ? I ? I ? J È
which has twelve factors, the basic eight plus bodily intimation, lightness, softness, and wieldiness.
5. Verbal-intimation-as-the-tenth-factor kalāpa
T ? A Ý T G r r ? R R G B S ? Q ? P ? which contains ten types of materiality; the basic eight plus verbal intimation and sound. Say letters 'a, b, c' aloud. Now, discern the mind transparent-element and then say the letters 'a, b, c' again and see the kalāpas caused by consciousness spreading to the throat, vocal chords, and other places involved in producing sound.

5. The eight basic factors are earth-element, water-element, fire-element, air-element, colour, odour, taste, and nutritive-essence.

Also discern separately the earth-element present in the consciousness-produced kalāpa rubbing against the earth-element in the kamma-produced kalāpas (which produces sound) in the place where sound is produced and the verbal intimation is involved.

6. Verbal-intimation-as-the-thirteenth-factor kalāpa T ? A Ý
T G r r ? R R G Q ? B B ? J ? F S R È k ā p a P ? Q ? I ?
with thirteen factors; the basic eight plus verbal intimation, sound, lightness, softness, and wieldiness.
7. Consciousness-produced sound-as-the-ninth-factor kalāpa of in-and-out-breath ? Q Q È Q ? N ? Q Q È Q ?
Q ? B B ? L ? T ? I ? is a consciousness-produced kalāpa with nine factors: the basic eight plus sound. This is a real materiality and a suitable object for Vipassanā.
8. Consciousness-produced sound-as-the-twelveth-factor kalāpa of in-and-out-breath ? Q Q È Q ? N ? Q Q È
A G R R ? H ? Q ? B B ? J ? F S R È i B a G B T È B ? Q
consciousness-produced kalāpa with twelve factors: the basic eight plus sound, lightness, softness, and wieldiness.

, M R C 7. and 8. the sound is the sound of breathing. The kalāpas containing not-real materiality mixed with real materiality should be discerned at the time of discerning mentality and materiality, but later, when meditating on the three characteristics during Vipassanā, they should not be included.

Four Kinds of R ā pa Kal ā pa Produced by Temperature

1. Temperature-produced pure-octad kalāpa S R S H ?
Q S B B F ? ð ð F ? is a kalāpa produced by tem-

perature containing eight factors: the basic eight. It is real materiality.

2. Temperature-produced sound-as-the-ninth-factor kalāpa **S R S H ? Q ? B B ? L ?** is a kalāpa produced by temperature containing nine factors: the basic eight plus sound. It is real materiality.
3. Lightness-as-the-eleventh-factor kalāpa **J ? F S R È B C I ? B ? Q ? I ? I ?** is a kalāpa with the basic eight factors plus lightness, softness, and wieldiness. It is not-real materiality.
4. Sound-as-the-twelveth-factor kalāpa **Q ? B B ? J ? F S R È B T È B ? Q ? I ?** is a kalāpa containing twelve factors: the basic eight plus sound, lightness, softness, and wieldiness. It is not-real materiality.

Of these, the first is found throughout the six sense-bases and in most of the forty-two parts of the body. The second is the kalāpa involved in making sound in the stomach, and similar types of sound. These first two kalāpas can be found internally and externally. The third and fourth have not-real materiality mixed up in them and are not objects for Vipassanā meditation, but should be discerned at the stage in the practice when mentality and materiality are discerned. These last two are not found in inanimate objects, but are found in living beings internally and externally.

Two Kinds of Rūpa Kalāpa Produced by Nutriment

1. Nutriment-produced pure-octad kalāpa **È F È P ? H ? Q S B B ? Đ Đ F ?** is a nutriment-produced kalāpa with nutritive-essence as the eighth factor.
2. Lightness-as-the-eleventh-factor kalāpa **J ? F S R È B C I ?**

B ? Q ? I ? I ? J È N ? ô
 is an environment-produced kalāpa with
 lightness as the eleventh factor. It contains the basic
 eight factors plus lightness, softness, and wieldiness.

Of these two kalāpas, the first consists of real materiality, is found throughout the six sense-bases and in most of the forty-two parts of the body, and is suitable for Vipassanā meditation. The second is found throughout the six sense-bases and in most of the forty-two parts of the body. This kalāpa consists of the eight basic factors which are real materiality and three factors (lightness, softness, and wieldiness) which are not-real materiality. The eight factors which are real materiality are suitable for Vipassanā meditation, but the three factors which are not-real materiality are not suitable for Vipassanā meditation. Both these kalāpas are found internally in oneself, and externally in other living beings.

Three Kinds of Sound

1. The sound of consciousness-produced sound-as-the-ninth-factor kalāpas of in-and-out-breath ? Q Q È Q ? N ? Q Q È Q ? A G R R ? H ? Q ? B B ? L ? T ? I ? I ? of breathing.
2. The sound of verbal-intimation-as-the-tenth-factor kalāpas T ? A Ý T G r r ? R R G B ? Q ? L ? J È N ? of speech.
3. The sound of temperature-produced sound-as-the-ninth-factor kalāpas S R S H ? Q ? B B ? L ? T ? I ? I ? the sound of the stomach, of the wind, etc.

Of these three types of kalāpa, the first and second are only found in living beings and the third (temperature-produced sound-as-the-ninth-factor kalāpa) is found in both living

and inanimate objects. The third includes all sounds except the first two. The verbal intimation materiality in the verbal-intimation-as-the-tenth-factor kalāpa is not-real materiality and is not suitable for Vipassanā meditation, but the other types of materiality present in the kalāpa are real and are suitable for Vipassanā meditation. All types of materiality in the consciousness-produced sound-as-the-ninth-factor kalāpa and the temperature-produced sound-as-the-ninth-factor kalāpa are suitable for Vipassanā meditation.

Discerning the Four Characteristics of Materiality

Only when you are able to discern the materiality present at the time of conception and development of the embryo in the womb, will you be able to discern growth of materiality **S N ? A ? W ?** **ô** for continuity **Q ? L R ? R G H ? P ? R E** **ô** permanence **? L G A ? R E** **ô** of materiality they are just the arising, standing, and passing-away of the real materiality of the six sense-bases or forty-two parts of the body. Firstly discern an individual rūpa kalāpa and analyse it to see if it contains eight, nine, or ten factors. Then try to see all types of real materiality present in a kalāpa arising, standing, and passing-away together. After that discern the arising, standing, and passing-away of all materiality present in the six sense-bases and forty-two parts of the body all at once. The rūpa kalāpas do not all arise, stand, and pass away simultaneously; they are not in phase.

The Time for Discerning as 'Materiality

Firstly discern separately in each of the six sense-bases the fifty-four or forty-four types of real materiality present. Then try also to discern in each as many types of not-real materiality as you can. Then discern all types of materiality in one base together

according to their characteristic of being molested by change. Then, taking all types of materiality in each base together, meditate on them as ‘materiality, materiality’ or ‘These are materiality’ or ‘These are material dhammas’. You must do the same for each of the forty-two parts of the body.

The Characteristic of Being Molested by Change

This means that all types of materiality change in intensity, such as from hot to cold, hard to soft, rough to smooth, but their natural characteristic of hardness, flowing, heat, and supporting does not change. When it is hot the heat of materiality in the body can increase to unbearable levels, and when it is cold the coldness can reach unbearable levels. Thus, there is a constant change in all types of materiality in a kalāpa as they continuously molest each other internally and externally.

To summarise:

1. Before you have seen the rūpa kalāpas, develop concentration up to access concentration by seeing the four elements: earth, water, fire, and air.
2. When you can see the rūpa kalāpas analyse them to see all the materiality in each kalāpa, for example: earth, water, fire, air, colour, odour, taste, nutriment, life-faculty, and eye transparent-element.
3. Then discern: all the materiality in a single sense-base, all the materiality in a single part of the body, all the materiality in all six sense-bases, and all the materiality in all forty-two parts of the body. Having seen that they all have the characteristic of being molested by change, note them as ‘materiality, materiality’, ‘material dhammas, material dhammas’ or ‘This is materiality, this is materiality’.

‘Bhikkhus, without fully knowing, without comprehending, without detaching from, without abandoning the All, one is unable to end suffering... Bhikkhus, by fully knowing, by comprehending, by detaching from, by abandoning the All, one is able to end suffering.’

é 1 ? @ @ ? À ô @ F G I I F ? T C ô ? L ? @ F G H È L ? À ô
W ? À ô ? N ? H ? F ? À ô ? @ F ? @ @ M ô B S I I F ? I I F ? W È
@ F G I I F ? T C ô ? @ F G H È L ? À ô N ? P G H È L ? À ô T G
B S I I F ? I I F ? (Sālyāna Sutta, Sabbavagga, Pathama
Aparijānana Sutta)

The commentary to this sutta explains further that this refers to the three types of full understanding

é ' R G ô G K ? Q K G À ô Q S R R C ô R G Q Q ? N G ô N ? P G
F G ô T ? A ? L C L ? ô r È R ? N ? P G r r È ô I ? R F G R È ô N ? F
N ? P G r r È ô T G P È H ? W ? À ô N ? H ? F ? ê L R G ô B T Ý

This means that fully knowing refers to full understanding as the known r È R ? N ? P G r r È ô I ? R F G R È ô N ? F
understanding as investigating R Ý P ? Ô ? N ? P G r r È ô I ? R F G R È ô N ? F
detaching from and abandoning, refer to full understanding as
abandoning N ? F È L ? N ? P G r r È

Therefore, only by fully understanding all types of materiality and mentality of the five aggregates of clinging with these three types of full understanding, can one do away with desire and craving for materiality and mentality, and make an end to suffering. Furthermore, the sub-commentary to Visuddhimagga

says: é 2 ? r F G ô ? L ? T ? Q C Q ? R M ô N ? P G r r C W W ? /
 @ ? À V s ê ô sub-com. 2. p. 358)

This means that the five aggregates of clinging which are the objects of Vipassanā understanding must first be completely discerned without exception or remainder. So, in order to remove desire and craving for that mentality-and-materiality, the sub-commentary says one must comprehend the three characteristics of all types of materiality and mentality which are the objects of Vipassanā meditation.

According to the texts a meditator must first be able to discern all types of materiality and mentality which make up the five aggregates of clinging individually. That is: The knowledge that discerns all types of materiality individually is called the Knowledge of Analysing Materiality P Ê N ? N ? P G A A F C B ? The knowledge that discerns all types of mentality individually is called the Knowledge of Analysing Mentality L Ê K ? N ? P G A A F C B ? The knowledge that discerns materiality and mentality as two separate groups is called the Knowledge of Analysing Mentality-and-Materiality L Ê K ? P Ê N ? ô N ? P G A A r Ê Ô ?

These three knowledges are also known as the Knowledge of Discerning Materiality P Ê N ? N ? P G E E ? F ? r Ê Ô ? Knowledge of Discerning Non-Materiality ? P Ê N ? N ? P G E E ? F ? and the Knowledge of Discerning Mentality-and-Materiality L Ê K ? P Ê N ? N ? P G E E ? F ? r Ê Ô ? Furthermore, at this stage the knowledge, which clearly sees ‘There is no person, being, or soul, but only materiality and mentality exist’ is called the Knowledge of Delimiting Mentality-and-Materiality L Ê K ? P Ê N ? T ? T ? Đ Đ F È L ? r Ê Ô ?

A person who endeavours to discern all types of materiality and mentality may leave out those connected with jhāna if

he has not attained jhāna. If, however, he is able to attain jhāna he should discern and meditate with insight-knowledge on the materiality and mentality associated with whichever jhānas he has attained.

Second, the causes of those materiality and mentality must be known correctly as they really are. This is the Knowledge of Discerning Cause and Condition $N ? A A ? W ? N ? P G E E ? F ?$

Because by these two knowledges, the Knowledge of Analysing Mentality-and-Materiality and Knowledge of Discerning Cause and Condition, he knows clearly, distinctly, and properly the dhammas that are the objects of insight-knowledge, these two are also called full understanding as the known $r È R ? N ? P G r r È$

Third, the impermanent, suffering, and non-self nature of all materiality, mentality, and their causes must be clearly seen. During the stages of insight from the Knowledge of Comprehension $Q ? K K ? Q ? L ?$ onwards, which constitute Vipassanā, the materiality, mentality, and their causes are comprehended by seeing the three characteristics of each of them.

Of these insight-knowledges, the two of the Knowledge of Comprehension and Knowledge of Arising and Passing-Away

$S B ? W ? @ @ ? W ?$ whose functions are to investigate and discern the impermanent, suffering, and non-self characteristics of all materiality, mentality, and their causes, are called full understanding as investigating $R Ý P ? Ô ? N ? P G r r È$

From the Knowledge of Dissolution $@ F ? Ü E ?$ through the remaining insight-knowledges, only the passing-away of all materiality, mentality, and their causes, is known, and perceived as impermanent, suffering, and non-self. As at that time the defilements that should be abandoned are temporarily absent, these insight-knowledges are called full understanding as abandoning $N ? F È L ? N ? P G r r È$

With the Four Path Knowledges (P G W ? K ? E E ? or È Ô ?) ignorance (T G H S H È) known as delusion (K M F) which clouds the mind and makes it unable to know the Four Noble Truths, is done away with completely. All materiality and mentality which are the Noble Truth of Suffering (B S I I F ? Q ? A A ? Ô) causes of these materiality and mentality which are the Noble Truth of the Cause of Suffering (Q ? K S B ? W ? and Q ? A A ? Ô) impermanent, suffering, and non-self nature of the Noble Truth of Suffering and the Noble Truth of the Cause of Suffering are known. Because of the Four Path Knowledges' function and power to complete the function of knowing these dhammas, and to complete the function of investigating these dhammas as impermanent, suffering, and non-self, they are given the name of full understanding as the known and full understanding as investigating. They are also called full understanding as abandoning because they remove defilements without remainder.

A meditator must endeavour to attain complete knowledge of all the materiality and mentality which make up the five aggregates of clinging by developing these three types of full understanding. For this reason the meditator should first know, learn, and memorize all types of materiality and mentality. Below is an explanation of materiality.

5XFOUZ & JHIU 5ZQFT PG .BUFSJ

'PVS (SFBU & M?NÈOΘÊR?

1. Earth-element N?ĐF?TÝ BFÈRS

Heavy-earth group

- a. Hardness
- c. Roughness
- e. Heaviness

Light-earth group

- b. Softness
- d. Smoothness
- f. Lightness

2. Water-element È N M B F È R S
 - a. Flowing
 - b. Cohesion
3. Fire-element R C H M B F È R S
 - a. Hot
 - b. Cold
4. Air-element T È W M B F È R S
 - a. Supporting
 - b. Pushing

Five Types of Transparent-Element Materiality . ? Q È B ? 0 È N ?

This group of materiality is also called sensitivity:

1. Eye transparent-element A ? I I F S N ? Q È B ?
 2. Ear transparent-element Q M R ? N ? Q È B ?
 3. Nose transparent-element E F È L ? N ? Q È B ?
 4. Tongue transparent-element H G T F È N ? Q È B ?
 5. Body transparent-element I È W ? N ? Q È B ?
- The body is dispersed throughout the body.

Seven Types of Field Materiality % M A ? P ? 0 È N ?

This group of materiality is also called objective materiality:

1. Colour T ? Ô Ô r i g h t,
2. Sound Q ? B B ?
3. Smell or odour E ? L B F ?
4. Flavour or taste P ? Q ?
5. Touch N F M Ð Ð 5 ? @ 5 . @ ?
6. fire-element
7. air-element

The earth-element, fire-element, and air-element taken together constitute the objects of touch. If they are counted separately as three fields or objects, there are seven objects or fields of materiality. When calculating the twenty-eight types of materiality, touch by itself is excluded, because the three types of touch materiality, earth-element, fire-element, and air-element,

have already been counted separately within the four great-elements.

Two Types of Sex-Materiality

F È T ? 0 Ê N ?

1. Female-sex-materiality G R R F G @ FwÈiTh? P Ê N ? ô
causes one to be female,
2. Male-sex-materiality N S P G Q ? @ FwÈiTh? P Ê N ? ô
causes one to be male.

In any individual only one of these two types of materiality is present: in females only the materiality which causes one to be female and in males only the materiality which causes one to be male. Sex-materiality is found throughout the body.

Heart-materiality

& ? B ? W ? 0 Ê N ?

1. Heart-base materiality F ? B ? W ? T ? R i s t h e S P Ê N ?
materiality dependent upon which the mind-element,
or mind-consciousness-element rests.

The heart-materiality is found in heart-decad kalāpas, which are distributed in the blood in the cavity of the heart. Because it is the place where the mind-element, or mind-consciousness-element resides, it is called the heart-base.

Life-Materiality

(Ý T G R ? ô 0 Ê N ?

1. Life-faculty materiality H Ý T G R G L B P G W ?

This type of materiality is found throughout the body and it sustains the life of materiality produced by kamma I ? K K ? H ? P Ê N ?

/ V U S J N F O U . B U È F S È J P B ? M Q I È N ?

1. Nutriment I ? @ ? Â Ý I È P i s t h e m u l t i p l e - e s s e n c e
M H È Ò in food.

Nutriment-materiality is present in all kalāpas, even the ones originated by kamma, consciousness, and temperature. In those cases it is called kamma-produced nutritive-essence, consciousness-produced nutritive-essence, and temperature-produced nutritive-essence respectively. In these notes, in order not to create confusion for the meditator, it should be remembered that only the nutritive-essence contained in the nutritive-essence-octad kalāpas, derived from nutritive-essence in the food which has been swallowed, is called nutriment-produced nutritive-essence. Or to be more precise, when one has swallowed fresh food, and it is inside the stomach, and has not yet been absorbed and distributed throughout the body, then the nutritive-essence is still called temperature-produced nutritive-essence.

With the aid of the digestive fire of the life-faculty-nonad kalāpas which is fire-element, the fresh food is digested and this produces a new supply of nutritive-essence-octad kalāpas. These kalāpas are called nutriment-produced nutritive-essence-octad kalāpas. The nutritive-essence in these nutriment-produced nutritive-essence-octad kalāpas is called nutriment-produced nutritive-essence. The materiality dealt with so far may be given five different names:

1. The above eighteen types of materiality are called natural materiality because each possesses a natural characteristic such as hardness.
2. These eighteen types of materiality are also called general characteristic materiality because they possess the general characteristics of all mentality and materiality: they are impermanent because they arise and pass away, they are suffering because they are oppressed by arising and passing-away, and they are non-self because they are not pos-

- essed of any permanent, stable essence, soul, or self.
3. Because these eighteen types of materiality arise with kamma, consciousness, temperature, and nutriment as their causes, they are also called produced materiality
L G N N F ? L L ? P Ê N ?
 4. Because these eighteen types of materiality are constantly unstable and change in intensity from hot to cold, hard to soft, etc., they are called concrete or real materiality P Ê N ? P Ê N ?
 5. Because these eighteen types of materiality are suitable for perceiving the three characteristics of impermanence, suffering, and non-self, and are therefore suitable objects for Vipassanā meditation, they are also called materiality suitable for meditation Q ? K K ? Q ? L ? P Ê N ?

The remaining ten types of materiality that will be listed later are not like those eighteen above but may be given these five names:

1. Materiality without natural characteristics ? Q ? @ F È T ? P Ê N ?
2. Materiality without the three characteristics
? Q ? J ? I I F ? Ô ? P Ê N ?
3. Unproduced materiality ? L G N N F ? L L ? P Ê N ?
4. Not-real materiality ? P Ê N ? P Ê N ?
5. Materiality not suitable for Vipassanā meditation
(? Q ? K K ? Q ? L ? P Ê N ?

Delimiting Materiality . ? P G A A F C B ? 0 Ê N ?

1. Space element È I È Q ? B F È R S

The materiality which keeps each rūpa kalāpa from mixing with another, which causes the rūpa kalāpas to be delimited into separate units, and which is the space between rūpa kalāpas, is called delimiting materiality.

4 G r r ? R R G

2. Bodily intimation I È W ? T G r a c t i o n s o r G ô
 movements of the body which cause communication
 (body language).
3. Verbal intimation T ? A Ý T G a c t i o n s o f s p e e c h ô
 which cause communication.

The actions which cause another person to know one's thoughts or desires are called materiality of intimation. Bodily intimation is the communication of one's thoughts or desires through bodily movements such as beckoning a person with a gesture of the hand.

Verbal intimation is the communication of one's thoughts or desires through the sound of speech such as beckoning a person by saying, 'Please, come here'. It is said that because bodily and verbal intimations are caused or produced by consciousness, these types of materiality cannot be put into non-living things which do not have consciousness (eg. audio tapes). They are found only in the sounds and movements of speech and body of living beings.

Five Types of Materiality as Alteration

4 Ý I ? P ? 0 È N ?

4. Lightness J ? F S R È
 - (a) The lightness of real materiality produced by consciousness.
 - (b) The lightness of real materiality produced by temperature or fire-element.
 - (c) The lightness of real materiality produced by nutriment.
5. Softness K S B S R È
 - (a) The softness of real materiality produced by consciousness.

- (b) The softness of real materiality produced by temperature.
- (c) The softness of real materiality produced by nutriment.
- 6. **Wieldiness** **Ī ? K K ? r r ? R Ē**
 - (a) The wieldiness or pliancy of real materiality produced by consciousness.
 - (b) The wieldiness or pliancy of materiality produced by temperature.
 - (c) The wieldiness or pliancy of real materiality produced by nutriment.

These three types of materiality, softness, lightness, and wieldiness, together with the preceding two types of materiality, bodily intimation and verbal intimation, are called the five kinds of materiality as alteration.

Four Types of Materiality as Characteristic * ? Ī Ī F ? Ô ? 0 Ê N ?

- 7. **Growth of materiality** **S N ? A ? W ?**
 - (a) It has the characteristic of occurring at the beginning of real materiality of one life.
 - (b) It is the cause of growth or completion of the faculties. It causes the appropriate materiality to reach sufficiency and to grow and increase.
- 8. **Continuity of materiality** **Q ? L R Ī ? R G ĩ** It refers to the continuity of real materiality in a life after the faculties have developed.

The Buddha taught the arising of materiality in the above two ways by dividing it up into two time periods, one from conception till the full development of the faculties of eye, ear, etc., and one after the full development of the faculties. These two types of materiality are just the arising **S N Ē B Ī Ē ĩ** materiality.

9. Aging or maturing of real materiality H ? P ? R È ? stage of standing D F G R G materiality.
10. Impermanence of real materiality ? L G A A ? R È ? stage of dissolution, disappearance @ F ? Ü E ? materiality.

The eighteen types of real materiality and the ten types of not-real materiality give a total of twenty-eight kinds of materiality. Of these twenty-eight types of materiality the earth, water, fire, and air materiality are called elements B F È R S great elements K ? F È B F È R S primary materiality @ F È R ? P È N ? The other twenty-four kinds of materiality are called derived materiality S N È B È P È N ? they arise depending on the four great elements.

The Nature of Materiality

These twenty-eight types of materiality cannot exist independently or individually but only in a group called a rūpa kalāpa. The smallest combination or agglomeration of materiality is called compactness E F ? L A ? types of materiality in one rūpa kalāpa:

1. Arise at the same time C I S N N È B ?
2. Cease at the same time C I ? L G P M B F ?
3. Depend on the same materiality in the same kalāpa C I ? L G Q Q ? W ?

The derived materiality present in one rūpa kalāpa is derived from or depends on the four elements present in that same kalāpa. Furthermore the four elements in one kalāpa are dependent on each other. But the four elements and the derived materiality in one kalāpa are not dependent on the four elements in another kalāpa.

In order to see with knowledge these types of materiality as they truly are, at the level of ultimate reality, and to see that the derived materiality is dependent on great elements, and great elements are dependent on great elements, it is first necessary to be able to see the rūpa kalāpas. When a meditator is able to see rūpa kalāpas, he will also be able to see the ultimate realities present in each and whether there are eight, nine, ten, or more types of materiality in each. Then he must also endeavour to know the natural characteristics and properties of each of these types of materiality by separating each with knowledge. Only then will he be able to know the ultimate reality of materiality. In these notes this method of seeing rūpa kalāpas is called ‘analysis of elements’.

In the Mahāgopālāka Sutta of Majjhima Nikāya, Mūlapaṇṇāsa, Mahāyamaka-vagga, the Buddha says: ‘Bhikkhus, in this same way a bhikkhu possessed of eleven qualities is incapable of growth, development, or greatness in this Teaching and Discipline.’

Of these eleven qualities, one enumerated by the Buddha is: ‘Here, bhikkhus, a bhikkhu does not know materiality.’

This is explained further by the Buddha: ‘Bhikkhus, here in this Teaching a bhikkhu does not know as it really is, “Whatever materiality there is, all materiality is the four great elements and materiality derived from the four great elements”. Bhikkhus, by not knowing thus a bhikkhu does not know materiality.’

The commentary to this says: ‘The “not knowing materiality” of the four great elements is the not knowing them in two ways, as to number and as to cause of arising. Not knowing the number means not knowing the twenty-five types of materiality that come in the Pāli texts: eye, ear, nose, tongue, and body base; sights, sounds, smells, tastes, and touches; female, and male faculty; life faculty; bodily, and vocal inti-

mation; space-element; water-element; lightness, softness, and wieldiness of materiality; growth, continuity, aging, and impermanence of materiality; nutriment of food.'

Thus, like a cowherd who does not know the number of his cows, a bhikkhu who does not know the number of types of materiality is not capable of discerning materiality; of distinguishing what is not materiality (ie. mentality); of discerning mentality, materiality and their causes; of comprehending the three characteristics and of reaching the goal of meditation.

Just as that cowherd's herd does not increase or grow, so too in this dispensation that bhikkhu does not grow in virtue, concentration, insight, path, fruition, or Nibbāna. Just as that cowherd does not enjoy the five products of cows, so too that bhikkhu does not enjoy the five groups of Dhamma that are the virtue, concentration, understanding, freedom, and the knowing and seeing of freedom of an arahant.

Not knowing the cause of arising of materiality means not knowing, 'These types of materiality have one cause of arising, these have two causes, these have three causes, and these have four causes'. Just like a cowherd who does not know the colours, or appearance of his cows, a bhikkhu who does not know the causes of arising of materiality, is not capable of discerning materiality, of distinguishing what is not materiality,... does not enjoy the five groups of Dhamma... (as above)... freedom of an arahant.

A meditator who really wishes to attain path, fruition, and Nibbāna should pay special attention to these words of the Buddha. To be able to know the number of types of materiality and their causes of arising, it is necessary to be able to discern and analyse rūpa kalāpas individually. The reason is that without being able to analyse rūpa kalāpas, one will not be able

to differentiate in any way whatsoever which rūpa kalāpas are caused by kamma, which by consciousness, which by temperature, and which by nutriment. Therefore, without being able to analyse rūpa kalāpas, there is no way whatsoever one can be said to have seen ultimate reality.

5 I S F F , J O E T P G \$ P N Q B D U O F T T P G

To be able to see the ultimate reality of materiality, a meditator has to break down the three kinds of compactness of materiality

The sub-commentary explains that there are three kinds of compactness related to materiality: P Ê N ? E F T L S ? T G L G @ @ F M E ? L Ê R G Ô Q ? L R ? R G Q ? K Ê F ? I G A T G T C A ? N ? À - ê ô . 1. p. 365)

Translation: The breaking down of compactness means the breaking down of compactnesses of continuity Q ? L R ? R G grouping Q ? K Ê F and function I G A A ?

\$ P N Q B D U O F T T P G I \$ I P R O ? U R J G V E F U ? Z ?

In all rūpa kalāpas, whether they are produced by kamma, consciousness, temperature, or nutriment, there is always fire-element R C H M B I F Ê R S I ê m ê n t is also called temperature S R \$ his fire-element or temperature causes the arising and multiplication of new temperature-produced nutritive-essence-octad kalāpas which are kalāpas produced by temperature with nutritive-essence as the eighth factor. These contain earth-element, water-element, fire-element, air-element, colour, odour, taste, and nutritive-essence.

Let us take the case of an eye-decad kalāpa as an example. If we analyse this kalāpa we will find ten factors: the above eight plus life-faculty and eye transparent-element. Amongst these ten factors there is also fire-element. That fire-element causes the production and multiplication of those kalāpas with

nutritive-essence as the eighth factor that are produced by temperature.

In this way, every time materiality reaches its standing phase, the fire-element in eye-decad kalāpas causes temperature-produced nutritive-essence-octad kalāpas to arise four or five times. The last kalāpa of this series contains fire-element which cannot produce further kalāpas produced by temperature. Other rūpa kalāpas should be understood to behave in a similar way.

The fire-element of some rūpa kalāpas causes multiplication of kalāpas four or five times, while some others may be able to cause it to happen many more times. All the temperature-produced nutritive-essence-octad kalāpas produced in these various ways are called rūpa kalāpas produced by temperature.

In a way similar to what has been shown above, nutriment that is consumed is made of temperature-produced nutritive-essence-octad kalāpas, each of which contains nutritive-essence. This nutritive-essence, while not yet absorbed into the body and dispersed, is still temperature-produced materiality. Of the forty-two parts of the body it is known as gorge. This temperature-produced nutritive-essence is digested with the aid of the kammically derived fire of the stomach (the fire contained in a type of life-nonad kalāpa). This nutritive-essence is absorbed and spread throughout the body in the form of nutritive-essence-octad kalāpas. These nutritive-essence-octad kalāpas are called nutriment-produced nutritive-essence-octad kalāpas (kalāpas derived from food).

With the aid of this nutriment-produced nutritive-essence the nutritive-essence of the kamma-produced kalāpas, consciousness-produced kalāpas, and temperature-produced kalāpas is able to multiply and produce a series of nutritive-essence-octad kalāpas from three to twelve times in succession. If the food that is con-

sumed has nutritive-essence which is strong, then according to that strength, many generations of nutritive-essence-octad kalāpas can be produced in succession.

When a meditator can see all these processes distinctly and separately, and can discern each individual rūpa kalāpa in these processes, then he is said to have removed the compactness of continuity.

2. Compactness of Grouping 1 ? K Ê F ? E F ? L ?

The breaking down of the compactness of grouping comes with the separation of ultimate materiality, the seeing with knowledge of the individual natural characteristics of each individual ultimate materiality in each rūpa kalāpa, whether there are eight, nine, or ten types of materiality in a kalāpa.

3. Compactness of Function) G A A ? E F ? L ?

The breaking down of the compactness of function occurs when one is able to see with wisdom the functions performed by each individual ultimate materiality present in a rūpa kalāpa.

To break down all three forms of compactness, a meditator will need to be able to discern the characteristic, function, manifestation, and proximate cause of each ultimate materiality present in any particular rūpa kalāpa. To see these things a meditator will need to develop one of the two levels of concentration, either access concentration S N ? A È P ? Q of K È B F absorption concentration ? N N ? L È Q ? K È B F G

5 I F 1 V S J œ D B U J P O P G . J O E

Do all the eight factors of the Noble Eightfold Path need to be developed?

A meditator who wishes to attain Nibbāna should recall that in the Dhammacakka Sutta, the Mahāsatipaṭṭhāna Sutta, and in

other suttas, the path of practice that leads to the cessation of suffering is always taught to consist of eight factors, from right view

Q ? K K È B G Ð Ð F G ô **Q ? K K È Q ? K È B F G**

Only when all eight factors are present can a meditator reach Nibbāna, which is the cessation of suffering.

Of these eight factors, right concentration is defined as the first, second, third, and fourth jhānas by the Buddha in various suttas. This method of teaching is called either **S I I ? Ð Ð F ?**

L G B B G Q ? ô K ? H H F C B Ý N ? The **S I I ? Ð Ð F ? L G B B**

method shows the best concentration upon which to base one's Vipassanā practice. The **K ? H H F C B Ý N ?** method points to the middle four of all nine types of concentration. It points to the fine-

material-plane concentration **P Ê N È T ? A ? P ? Q ? K È B F G**

be taken together with the highest concentration of the sensual plane **I È K È T ? A ? P ?** which is a ccess concentration, and with

the immaterial-plane concentration **? P Ê N È T ? A ? P ? Q ? K**

which occur on either side of the fine-material-plane concentration. Therefore, when the Buddha gives the four jhānas as an example of right concentration it should be understood that all nine types of concentration are meant. Thus, it can be seen that a meditator must possess right concentration to practise Vipassanā and to attain Nibbāna.

To develop the seven stages of purification a meditator must first develop the purification of virtue **Q Ý J ? T G Q S B B F G**

by the purification of mind **A G R R ? T G Q S B B F G ô**

the purification of mind he can develop the purification of view

B G Ð Ð F G T G Q S B B F G

In the Abhidhammattha-Saṅgaha it is stated:

é * ? I I F ? Ô ? P ? Q ? N ? A A S N ? Ð Ð F È L ? N ? B ?
P Ê N ? N ? P G E E ? F M ô ô B G Ð Ð F G T G Q S B B F G ô ô L

This can be translated as:

‘The discerning of mentality and materiality according to characteristic, function, manifestation, and proximate cause is called the purification of view.’

A meditator who wishes to complete the development of purification of view must first endeavour to achieve the purification of mind. The Visuddhimagga defines the purification of mind saying: **é ! G R R ? T G Q S B B F G ô L È K ? ô Q ? S N ? A**

R G W M h ê êans: ‘The purification of mind is the eight attainments together with access concentration.’ (Vsm. XVIII, 1)

So, the four fine-material and four immaterial jhānas plus access concentration constitute the purification of mind. Therefore one must endeavour to achieve either access concentration or one of the jhānas, or all of them together to attain the purification of mind.

The Samādhi Sutta of Saṃyutta Nikāya (Khandavagga Saṃyutta) states:

é 1 ? K È B F G À ô @ F G I I F ? T C ô @ F È T C R F ? ô @ F G I I F S ô W ? R F È @ F S R ? À ô N È H È L È R G ô I L È R G ô P È N ? Q Q ? ô Q ? K S B ? W ? r A ? ô ? R R F ? Q ? K S B ? W ? r A ? ô ? R R F ? Ü E ? K ? r A ? ô Q ? r r È ? R R F ? Ü E ? K ? r A ? ô Q ? Ü I F È P È L ? À ô Q ? K S B K ? r A ? ô T G r r È Ô ? Q Q ? ô Q ? K S B ? W ? r A ? ô ? R R

This can be translated as:

‘Bhikkhus, develop concentration. Bhikkhus, a bhikkhu who is concentrated knows things as they really are. And what does he know as they really are? The arising of materiality and its causes, and its passing-away and its causes. The arising and causes of origination and the passing-away and causes of dissolution of feelings **T C B ? L** Perception **Q ? r r È** formations

Q ? Ü I F È P È consciousness **T G r r È Ô ? ê**

In this sutta the Buddha has shown that concentration must

be developed to be able to know the following as they really are:

1. Materiality, feeling, perception, formations, and consciousness, which are ultimate dhammas.
2. The causes of origination of the five aggregates, which are ignorance, clinging, volitional formations, kamma, etc.
3. The causes of the dissolution of the five aggregates, which are the cessation of ignorance, craving, clinging, volitional formations, kamma, etc.
4. The arising and passing-away of the five aggregates and their causes.

Any person who wishes to attain Nibbāna should pay attention to this Teaching of the Buddha because it demonstrates the necessity of developing concentration. If, however, meditators were to meditate without developing concentration, then because they did not possess concentration, the following would be beyond their ability:

1. To know correctly how in the past, present, and future, resultant dhammas are produced because of causal dhammas, and how the cessation of these causal dhammas causes the cessation of the resultant dhammas.
2. To see rūpa kalāpas, or if they can see them, to analyse them, remove compactness, and discern ultimate dhammas.
3. To know as they really are the arising and passing-away of the five aggregates, and their causes, internally and externally, as well as in the past, present, and future.

Therefore, for those who as yet do not know these things, it is advisable to respectfully follow the Buddha's advice and develop concentration. In this way one will, with the three understandings, be able to discern the five aggregates completely, and attain Nibbāna. The Buddha taught this in order that we may be able to reach the end of suffering.

Momentary Concentration of the Purification of Mind

Let us explain a little about the momentary concentration

of a higher-vehicle individual. At the time of attaining the purification of mind, and, then the momentary concentration subsequently present at the time of actual Vipassanā practice.

A tranquillity-vehicle individual who has developed one of the jhānas and, therefore, completed the purification of mind. When he wishes to complete the purification of view, he should enter into one of the jhānas, although not the base of neither-perception-nor-non-perception. Having emerged from that jhāna he should discern the jhāna factors, beginning with applied thought and all the mental-concomitants associated with that jhāna consciousness. Each should be discerned according to characteristic, function, manifestation, and proximate cause. After that, he should take them all together as mentality because they all have the characteristic of bending towards the object.

Then he should discern the heart-base materiality where those types of mentality reside, the four elements on which that heart-base materiality depends, and the other types of derived materiality present there. They should also be discerned according to characteristic, function, manifestation, and proximate cause (according to Vsm. XVIII, 3).

If, however, that tranquillity-vehicle individual wishes to begin by discerning material dhammas, without having discerned the mental dhammas, he should proceed in the exact same way as a bare-insight-vehicle individual. A bare-insight-vehicle individual develops the purification of view as follows:

é 1 S B B F ? T G N ? Q Q È L È W È L G I M ô N ? L ? ô ? V
W È L G I M ô A ? R S B F È R S ô T ? T ? R R F È L C ô T S R F
N ? P G E E ? F ? K S I F È L ? À ô ? r r È R ? P ? ô K S I F ? T
T È ô T G R R F È P ? R M ô T È ô A ? R ? Q Q M ô B F È R S W

This means: ‘A bare-insight-vehicle individual, or a tranquillity-vehicle individual who wishes to begin insight practice by discerning materiality instead of mentality, should discern the four elements in brief, or in detail, in one of the various ways given in chapter XI on the definition of the four elements.’ (Vsm. XVIII, 4)

According to these instructions from the Visuddhimagga, a person who wishes to proceed directly to the practice of Vipassanā without any jhānas as a foundation, or a person who has attained one or all of the eight jhānas, but wishes to begin Vipassanā by discerning materiality first, must begin by discerning the four elements in brief, in detail, or both in brief and in detail.

Vipassanā is made up of two sections: contemplation of materiality and contemplation of mentality. These two are also called discernment of materiality P Ê N ? N ? P G E E ? F ? ô
discernment of mentality ? P Ê N ? N ? P G E E ? F ?

The Majjhima commentary and the Abhidhamma commentary say:

é 2 ? R R F ? ô @ F ? E ? T È ô P Ê N ? I ? K K ? Đ Đ F È L ?
K ? L ? Q G I È P ? T ? Q C L ? ô T È ô T G R R F È P ? K ? L ? Q
T ? T ? R R F È L ? (Ahl. Com. 2 p. 25; M. Com. 1. p. 280)

This means: ‘Of these two, discernment of materiality refers to the defining of the four elements in the brief way or the detailed way.’

These instructions found in the commentaries, on how to discern materiality in Vipassanā, show that the Buddha taught that a bare-insight-vehicle individual, or a tranquillity-vehicle individual who wishes to begin by discerning materiality, must begin by discerning the four elements in brief or in detail. If a meditator practises according to the Teaching of the Buddha, it will produce the most beneficial result.

The Visuddhimagga clearly states that four-elements meditation, which is one of the forty subjects of Samatha meditation, is included in the group of meditation subjects which can lead to access concentration. This means that it is a meditation subject which must be developed up to access concentration.

How to develop the four-elements meditation has been described in detail in Part 2 of this book. The Buddha taught the brief method in the Mahāsatipaṭṭhāna Sutta saying:

é . S L ? ô A ? N ? P ? À ô @ F G I I F ? T C ô @ F G I I F S ô G
R F G R ? À ô W ? R F È N ? Ô G F G R ? À ô B F È R S Q M ô
K G À ô I È W C ô N ? R F ? T Ý B F È R S ô È N M B F È R S ô
(D. ii, 294; M. 1, 57)

This means: ‘Again, bhikkhus, a bhikkhu reflects about this very body, however it be positioned or placed, as consisting of just elements thus: ‘There exists in this body just the earth-element, water-element, fire-element, and air-element.’

The Visuddhimagga further says that a meditator should discern the four elements, in the bones, sinews, flesh, and skin, separating each out with the hand of wisdom, and do this again and again one hundred, one thousand, and even one hundred thousand times.

The Visuddhimagga further states:

é 2 ? Q Q C T ? À ô T È W ? K ? K È L ? Q Q ? ô L ? ô A G P
T ? @ F È Q ? L ? ô N ? r r È N ? P G E E ? F G R M ô Q ? @ F
? N N ? L ? À ô ? N N ? R R M ô S N ? A È P ? K ? R R M ô Q ?

This means: ‘As he makes effort in this way, it is not long before concentration arises in him, which is reinforced by understanding that illuminates the classification of the elements, and which is only access S N ? A È P ? K ? R R M ô Q ? not reach absorption because it has states with individual essences Q ? @ F È T ? B F ? K K a ? itô object.’ (Vsm. XI, 42)

Attention should be paid to the fact that the Visuddhimagga clearly states that meditation on the four elements can lead to access concentration.

The sub-commentary to Visuddhimagga states:

é 1 ? K ? R F ? W È L G I ? Q Q ? ô F G ô S N ? A È P ? N N ?
G R ? P ? Q Q ? ô I F ? Ô G I ? Q ? K È B F G À ô S @ F ? W C
R ? W ? À ô T G L C ô L ? ô I ? B È A G N G ô J M I S R R ?
(Vsm. subcom. I. p. 15)

This means: ‘Without access and absorption concentration in one whose vehicle is tranquillity, or without momentary concentration in one whose vehicle is bare-insight, and without the gateways to liberation (knowledge of impermanence, suffering, and non-self), the supramundane can in either case never be reached.’

Here the sub-commentary uses the term ‘momentary concentration’ to describe the concentration developed by the bare-insight-vehicle individual, and the Visuddhimagga uses the term ‘access concentration’. This distinction in usage should be understood.

Concerning this usage the sub-commentary explains:

é 3 N ? A È P ? Q ? K È B F Ý R G ô A ? ô P S Â F Ý ô T ? Q C I

SNCAA?ôAÈPGôQ?KÈBFGôSN?AÈP?Q?KÈB
 BGQ?QQ?ôN?L?ôQ?KÈBFGQQ?ôQ?KÈL?J?
 (Vsm. sub-com. 1. 436)

This means: ‘When the commentary uses ‘access concentration’ to define the highest concentration attainable in four-elements meditation, it must be understood that it is used in the sense of comparison or similarity. Only the concentration close to jhāna can be called ‘access’ and in this four-elements meditation there is no jhāna to be attained because it has states with individual essences as its object. However, since the level of concentration attained in four-elements meditation is similar to access concentration, the commentators call it ‘access concentration’.

Thus it can be seen that the author of the sub-commentary believed that only the highest sensual-plane concentration which has a tranquillity object and is prior to or close to jhāna, can truly be called ‘access concentration’. He believed the highest sensual-plane concentration attained by doing four-elements meditation to be called ‘access concentration’ by the commentators because it is similar. However, he thought it should be called ‘momentary concentration’ because in this meditation subject there is no jhāna to which one can strictly say there is an ‘access’.

Insight and Momentary Concentration

The Visuddhimagga says that a meditator should try to develop the insight-knowledges from the Knowledge of Comprehension

Q?KK?Q?L?upwards only after he has completed five kinds of discernment. They are:

1. Discernment of materiality P Ê N ? N ? P G E E ? F ?
2. Discernment of mentality ? P Ê N ? N ? P G E E ? F ?
3. Discernment of mentality and materiality L È K ? P Ê N ?
N ? P G E E ? F ?

4. Discernment of dhammas which are causes and dhammas which are results of the present mentality and materiality N ? A A ? W ? N ? P G E E ? F ?
5. Discernment of dhammas which are causes and dhammas which are results of the past and future mentality and materiality ? B B F È L ? N ? P G E E ? F ?

The objects of insight meditation are mentality, materiality, dhammas that are causes, and dhammas that are effects. These are also called formations or conditioned phenomena Q ? Ü I F È P ? B F ? K K ?

The understanding N ? r r È at ô sees all these conditioned phenomena as impermanent, suffering, and non-self is called insight T G N ? Q Q ? L ? Therefore, a meditator who wishes to develop Vipassanā beginning from the Purification by Knowledge and Vision of What Is and What Is Not Path K ? E E È K ? E E ? r È Ô ? B ? Q Q ? L ? onward must first have completed the Purification of View and the Purification by Overcoming Doubt I ? Ü I F È T G R ? P ? Ô This is because it is the mentality, materiality, and causes and effects discerned in those purifications T G Q S B B F G ô three characteristics of impermanence, suffering, and non-self must be perceived and seen with insight.

In the practice of insight the meditator must alternately perceive the three characteristics in the five internal aggregates and in the five external aggregates, and in materiality and mentality (see Vsm. XXI, 86). The Visuddhimagga says one should also perceive the three characteristics in the dhammas in the past and future at the time of practising insight on the factors of dependent-origination during the Knowledge of Comprehension Q ? K K ? Q ? L ? and the Knowledge of Arising

and Passing Away (See Verse 69).
 The concentration that occurs while practising insight is called momentary concentration, because it does not remain on a single object continuously as it does in Samatha.

To be able to practise insight systematically, as described above, the practice must be based upon access or absorption concentration. Here access concentration refers to that produced by four-elements meditation or Samatha meditation. Only the concentration that occurs when doing insight in the above way can be called insight momentary-concentration

Please note that if the meditator is as yet unable to see rūpa kalāpas or individual types of mentality, to analyse them, to discern the causes and results in the past, present, and future, to perceive the three characteristics of all these dhammas, then his concentration cannot be called insight momentary-concentration.

To summarize: When developing concentration, the bare-insight-vehicle individual's highest concentration reached in four-elements meditation is called access concentration by comparison to the access concentration preceding jhāna. This highest concentration is also called momentary concentration by the sub-commentary. When a bare-insight-vehicle individual is practising Vipassanā, he bases his insight upon access concentration, which for him is the purification of mind. When he proceeds to see with insight conditioned phenomena, he has at that time concentration called insight momentary-concentration. When the tranquillity vehicle individual, who develops access or absorption concentration as his purification of mind, arises from that concentration, and sees with insight conditioned phenomena, he has at that time concentration likewise called insight momentary-concentration.

The Visuddhimagga says: ‘One man comprehends formations as impermanent at the start. But emergence does not come about through merely comprehending them as impermanent, since there must be comprehension of them as suffering and non-self too, so he comprehends them as suffering and non-self.’ (Vsm. XXI, 88)

This shows that by comprehending impermanence only, suffering only, or non-self only one cannot attain the noble paths

? P G W ? K R E E ?
But only by comprehending each of the three characteristics alternately, will a meditator be able to reach the noble paths.

Falling into Bhavaṅga

In this book we have written briefly about how to develop absorption jhāna using mindfulness-of-breathing. This meditation subject produces two classes of concentration, access concentration and absorption concentration. The concentration that precedes close to the entering into jhāna concentration is called access concentration and the concentration present when one has entered into jhāna is called absorption concentration.

The Visuddhimagga mentions the potential of the mediator’s mind to fall into a bhavaṅga state during the time of access concentration. It states:

‘Now concentration is of two kinds, that is to say, access concentration and absorption concentration: the mind becomes concentrated in two ways, that is, on the plane of access and on the plane of obtainment. Herein, the mind becomes concentrated on the plane of access by the abandonment of the hindrances, and on the plane of obtainment by the manifestation of the jhāna factors. The difference between the two kinds of concentration is this: the factors are not strong in access. It is

because they are not strong that when access has arisen, the mind now makes the sign its object and now re-enters the life-continuum. When a young child is lifted up and stood on its feet, it repeatedly falls down on the ground. But the factors are strong in absorption. It is because they are strong that when absorption concentration has arisen, the mind, having once interrupted the flow of the life-continuum, carries on with a stream of profitable impulses for a whole night and for a whole day, just as a healthy man, after rising from his seat, could stand for a whole day.' (Vsm. N, 32–33)

Something to Be Careful of

A meditator who develops either access or absorption concentration as a basis for the development of insight will, when a sufficient degree of concentration has been developed, begin to see particles of materiality called rūpa kalāpas when he is discerning the four elements. Then he must continue further to analyse those rūpa kalāpas and to discern in each rūpa kalāpa the four primary-elements, and also the derived types of materiality present, according to their individual characteristics, function, manifestation, and proximate cause. When he is able to discern these things this is called the Knowledge of Analysing Materiality. At that time he will have realised and penetrated for himself, by right view, the ultimate reality of materiality.

Further, he must continue to discern various types of consciousness and every individual mental-concomitant that occurs together with the consciousness in every mind-moment. These groups of consciousness and mental-concomitants that occur together in every mind-moment we call nāma kalāpas or mental groups.

When he can discern the consciousness and each individual mental-concomitant present in each mental group **L È K ? I ? J È N ?** according to characteristic, function, manifestation, and proximate cause, then this is the knowledge that discerns mentality **L È K ? N ? P G A A F C B ?** At that time **E Ò ?** will have realised and penetrated for himself, by right view, the ultimate reality of mentality.

So if a meditator is not able to discern materiality and mentality in this way then he has not yet achieved the Knowledge of Analysing Mentality-and-Materiality **L È K ? P È N ? N ? P G A A r È Ô ?**

Furthermore, if a meditator has not also discerned by direct knowledge the mentality and materiality in the past and future, then there is no way he can know or see, by direct knowledge, which causes in the past produced the present mentality and materiality, or which causes in the present will produce which mentality and materiality in the future. So without knowing the mentality and materiality of the past and future and their causes, a meditator cannot be said to have achieved the Knowledge of Discerning Cause and Condition **N ? A A ? W ? N ? P G E r È Ô ?**

Thus, if a meditator has not yet really achieved these three knowledges he is as far away as the sky is from the ground from attaining real insight-knowledge, and also in turn from the realisation of the Noble Path, Noble Fruition and Nibbāna.

If a meditator is that far away from attaining Nibbāna, because he has not developed true insight, he should really take heed of the statement in the Visuddhimagga that a person who develops any particular meditation subject and attains access concentration or something equivalent to access concentration, can fall into bhavaṅga.

This is because there are some meditators who fall into bhavaṅga and say ‘I knew nothing’ or ‘Both the objects and the mind noting them ceased’. They believe wrongly that they have realised Nibbāna, but actually all they have done is to fall into bhavaṅga.

It is because they do not have the ability to discern the bhavaṅga mind and its object, they say that ‘I knew nothing’ or ‘Both the objects and the mind noting them ceased.’

However, if they go on to really develop the Knowledge of Discerning Cause and Condition, they will find that at that time there were still bhavaṅga consciousnesses present which have as their objects the object of near-death-impulsion-consciousness

~~K ? P ? Ô È Q ? L L ? H i n t ? L ? A G R R ? Ô~~ In the previous paragraph, a meditator who has properly completed that insight-knowledge can look back and directly see the bhavaṅga consciousness and its object. It is simply because of the subtlety of that consciousness and their lack of true knowledge of mentality, materiality and causes that some meditators are not able to perceive it.

It must be also pointed out that there is no cessation of consciousness when one realises the unconditioned state of Nibbāna. The Path Consciousness ~~K ? E E ? A G R R ? Ô~~ Consciousness ~~N F ? J ? A G R R ? Ô~~ have as their object the unconditioned state, which is Nibbāna.

The only time that consciousness can be suspended is during the attainment of cessation ~~L G P M B F ? Q ? K È N ? R R G~~ only attainable by arahants and non-returners ~~? L È E È K G Ô~~ who have also attained the eight attainments consisting of the four fine-material jhānas and the four immaterial jhānas. So to say that ‘consciousness ceased’ or ‘the mind ceased’, as some meditators report, is not possible or in accordance with the real attainment of Nibbāna.

(M P T T B S Z P G 6 O U S B O T M B U F E

" C I J E I B N N B Bird of what are called the Three Baskets 2 G N G o D ? I ? ô
the Theravāda Canon; teachings of the Buddha on a far deeper level than
in the suttas; deals only with ultimate reality; seen in Vipassanā meditation.
(cf. sutta)

arahant ultimate stage in Theravāda meditation development; an arahant
has eradicated all defilements, and at his or her death (Parinibbāna) there is
no rebirth. (cf. kamma)

bhava ga continuity of identical consciousnesses, broken only when thought-
processes occur, the object of which is the same as that which arose at time
near death in past-life; the bhavaṅga and its object are visible only in light of
concentration. (cf. Abhidhamma)

bhikkhu Buddhist monk with two hundred and twenty-seven precepts to
observe; a bhikkhu's major duty is to work at trying to escape from the round
of rebirths.

Buddha a person fully enlightened without teacher, who has by himself
discovered and teaches the Four Noble Truths.

Dhamma (capitalized) the Teachings of the Buddha; the noble truth.

dhamma (uncapitalized) phenomenon; state; mind-object.

jhāna increasingly advanced and subtle state of concentration on a specific
object, with mind aware and increasingly pure. (cf. Samatha)

rūpa kalāpa small particle; the smallest unit of materiality seen in conven-
tional reality; invisible to human-eye, visible to light of concentration.

kamma (Sanskrit: I ? P K āctiōn; force from volition which makes good
actions produce good results, and bad actions produce bad results.

Nibbāna (Sanskrit: L G P T ānā? enō Enlightenment; the cessation element; an
ultimate reality, attained after discerning and surpassing the ultimate reali-
ties of mentality-and-materiality; it is seen after the insight knowledges have
been matured; it is non-self and uniquely permanent and peaceful; not a
place. (Language is at a loss to describe Nibbāna, because Nibbāna is beyond
the range of concepts upon which language relies.)

nimitta sign ; image upon which meditator concentrates; product of the
mind, which depends on perception and level of concentration.

parikamma-nimitta preparatory sign in meditation.

uggaha-nimitta taken-up sign, image which is exact mental replica
of object of meditation.

pa ibh ga-nimittapurified and clear version of uggaha-nimitta, appears at stable perception and concentration.

Samatha serenity; practice of concentrating the mind on an object, and developing higher and higher states of concentration, whereby the mind becomes serene. (cf. jhāna, Vipassanā)

sutta single discourse in the second basket of what is called the Three Baskets (Tipiṭaka) of Pāli Canon; teachings of the Buddha on a practical level; deals only with conventional truth. (cf. Abhidhamma)

Vipassan discernment of specific characteristics of materiality and mentality, causes and results, in ultimate reality, and their general characteristics of impermanence, suffering, and non-self. (cf. Abhidhamma, arahant, Nibbāna)



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