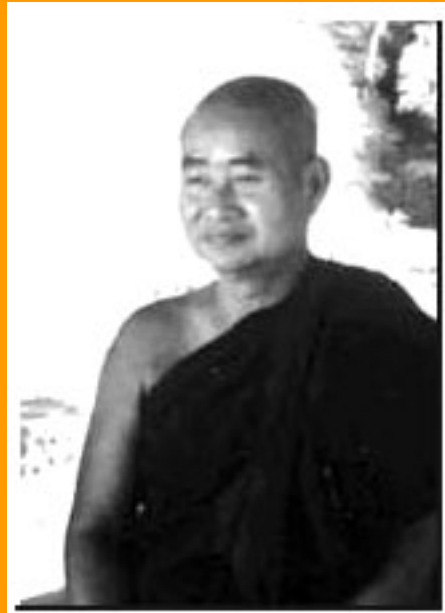


The Chariot to Nibbana

Sila – Samadhi – Panna



Pa Auk Sayadaw

Compiled and Translated by U.Dhamminda)

A Gift of Dhamma

The Chariot to Nibbana

(Sila – Samadhi – Panna)

Namo tassa bhagavato arahato sammAsambuddhassa



1.0 INTRODUCTION

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The method of practicing meditation, based on **Visuddhimagga** commentary, taught at **Pa Auk Tawya Monastery**. The method involves several stages of complex and involved practice. Each stage includes detailed analysis of mental and physical processes as enumerated in the **Abhidhamma**. Based on these analyses and understanding, the Yogi's are taught to proceed on to discern the process of **Dependent Origination** for events that occur in the **Past, Present, and the Future**.

It is basically inline with the Noble Eightfold Path – **Morality – Concentration - Wisdom** (Sila – Samadhi – Panna. – the Noble Eightfold Path or the Four Noble Truths)

Therefore, yogi's practicing in the Pa Auk Tawya method should be familiar with the subject given in (a) **Visuddhimagga** and (b) the **Abhidhamma** to receive the maximum benefit and to develop a clear picture of the practice of meditation at Pa Auk Tawya. Those Yogi's out side of Myanmar might possibly find it difficult to follow the method. To alleviate such difficulties, this book presents simplified examples of some successful meditator's and their progress made in their meditation practices at Pa Auk Tawya.

This is the manual guidebook for use by Yogi's who are presently undergoing the meditation practice at the center under the guidance of Pa Auk Sayadaw.

This book is reproduced from the original “The Practice that leads to Nibbana”
as a Gift of Dhamma to all practicing Yogi's
Retiled as – **The Chariot to Nibbana**”.

Reformatted and Recompiled
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A GIFT of DHAMMA

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PART - 2

58. METHOD OF ANALYSING RUPA KALAPAS

The Rupa kalapas fall into two groups, those, which are transparent, and those that are not transparent. Only those Rupa kalapas that contain one of the five material transparent elements (pasada Rupa) are transparent, all other Rupa kalapas are not transparent.

You should first begin to practice to discern the four elements, earth, water, fire, and air, in individual transparent and not transparent Rupa kalapas. You will probably find that the Rupa kalapas are arising and passing away very, very quickly. At this point you will still not be able to analyze the Rupa kalapas because you still see the Rupa kalapas as small particles that have size. Since you have not yet removed the three kinds of compactness, samuha ghana, kicca ghana, etc., you are still in the realm of concepts (pannatti) and have not yet arrived at ultimate reality (paramattha).

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 analyze dhatus (elements) further than this, but instead attempt to do vipassana by contemplating the arising and passing away of these particles, then you would just be trying to do vipassana based on concepts. So you must continue to analyze dhatus further in order to see the ultimate reality of rupas.

If you are unable to discern the four elements in single kalapas because of the extremely fast arising and passing away of Rupa kalapas, then you should not pay attention to the arising and passing away. It is just like you pretend not to see or notice someone whom you do not want to meet, but meet with anyway. Ignore the arising and passing away; simply concentrate and pay attention to the four elements in individual Rupa kalapas and stay aware of that.

If you are still unsuccessful you should pay attention alternately to the earth element in the whole body all at once, and then look for the earth element in a single kalapas. Then pay attention to the water element in the whole body all at once, and then look for the water element in a single kalapas.

Then pay attention to the fire element in the whole body all at once, and then look for the fire element in a single kalapas. Then pay attention to the air element in the whole body all at once, and then look for the air element in a single kalapas. If you exercise in this way you will be able to discern the four elements in the transparent Rupa kalapas and not transparent Rupa kalapas.

When you have succeeded in this then proceed to discern the four elements in Rupa kalapas of the eye base, ear base, nose base, tongue base, body base, and mind base each in turn. Discern the four elements in both the transparent and not transparent Rupa kalapas of these six bases.

Color = vanna: Is found in every Rupa kalapas and is the object of seeing (Rupa arammana). It will be very easy to discern this kind of object Rupa.

Odor, or smell = gandha: Is present in every Rupa kalapas. You should begin by discerning both the nose transparent element and the bhavanga mind transparent element. To see these you should discern the four elements in the nose and you will easily find the nose transparent element. This nose transparent element must be seen in the appropriate Rupa kalapas in the nose. If you have successfully discerned the four elements in the transparent kalapas and not transparent kalapas of the six sense bases (above) then you will be able to easily

discern the bright, luminous bhavanga mind transparent element (manodvara). It is found located in the heart depending on the heart basis (hadayavatthu rupas) that is made up of not transparent kalapas called hadaya dasaka kalapas (heart as the tenth factor kalapas). Having thus discerned the nose transparent element and bhavanga mind transparent element proceed to discern the odor of a Rupa kalapas, which you chose to contemplate.

Odor 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 bhavanga mind transparent element which itself rests upon the heart basis rupas. This is why when you wish to discern odor in Rupa kalapas both the transparent elements concerned with this process must be discerned together.

Taste = rasa: Is present in every Rupa kalapas. While discerning both the tongue transparent element and bhavanga mind transparent element discern the taste of a Rupa kalapas that you chose to contemplate. You can begin by discerning the taste of saliva that is on the tongue. In a similar way to odor above, the taste of an object can be known by either the tongue consciousness or the mind consciousness. These two elements must therefore both be discerned.

The abhidhamma commentary (abhi.com.2.p.388) states: Sabbopi panessapabhedo manodvarika javaneyeva labhati. This shows that the color, odor, and taste of an object can be known by just the mind consciousness on its own. Before your meditation gets strong you are using the nose and tongue consciousness to assist you to learn more easily how taste and odor can be known by the mind consciousness. When your meditation is strong and powerful then you can know taste and odor just by mind door consciousness alone.

Nutritive essence = oja: Is present in every Rupa kalapas. It is of four types: Oja produced by kamma, citta, utu, and ahara (kamma, mind, temperature, food). Look inside any Rupa kalapas and you will find the nutritive essence called oja. From this oja, Rupa kalapas are seen to multiply forth again and again. (This method of multiplying and growth of kalapas will be explained later.)

Life faculty = jivita: Is a Rupa that sustains the life of rupas produced by kamma. It is not found in rupas produced by citta, utu, or Ahara but only in those produced by kamma. The transparent element Rupa kalapas are produced by kamma only and so is this. Where you should begin to look for it. You should discern the transparent element Rupa kalapas and then search for jivita in them. Jivita sustains the life of only the rupas present in the same Rupa kalapas in which it is present, and does not sustain the life of other kalapas.

After you have discerned jivita in the transparent Rupa kalapas then you should also try to discern it in the not transparent Rupa kalapas. There are three types of not transparent kalapas found in the body that contain jivita. One type, hadaya dasaka kalapas (kalapas with hadaya as the tenth factor) are found only in the heart, whereas the other two bhava dasaka kalapas and jivita navaka kalapas (bhava as the tenth factor and jivita as the ninth factor kalapas) are found throughout the whole body. Therefore if you can discern jivita in a not transparent kalapas in any other place in the body besides the heart then you know that it must be either a bhava dasaka kalapas or a jivita navaka kalapas. To tell these two apart you need to be able to discern bhava Rupa.

Sex determining Rupa = bhava Rupa: Is found throughout the whole body in all six sense bases, but it is a not transparent Rupa. After you have discerned jivita in transparent rupas and seen it in not transparent rupas you should look for bhava Rupa in the not transparent rupas where you found jivita. If you find bhava Rupa then the kalapas is a bhava dasaka kalapas and not a jivita navaka kalapas. In a male there is only male bhava Rupa, and in a female only female bhava Rupa.

Male bhava Rupa is a quality by which you can ascertain, "This is a man". Female bhava Rupa is a quality by which you can ascertain, "This is a woman".

When you are able to discern bhava Rupa continue to look for it throughout the body in the six bases; eye, ear, nose, tongue, body, and heart base. Heart basis Rupa = hadaya Rupa; Is the Rupa which supports the bhavanga mind transparent element (also called mano dhatu or manodvara) and the mind consciousness element (manovi-

—Nana dhatu). The mind consciousness element includes all types of consciousness except for the five sense consciousnesses; eye, ear, nose, tongue, and body. The hadaya is the place where the mano dhatu and manovi—Nana dhatu occur, and it has the characteristic of being the Rupa on which they depend.

To discern the **hadaya Rupa** focus the mind on the bhavanga mind transparent element and then try to discern the Rupa kalapas that support the bhavanga mind transparent element and the mind consciousness, which is discerning the bhavanga mind transparent element. You should be able to find these Rupa kalapas in the lower part of the bhavanga mind transparent element. These Rupa kalapas are hadaya dasaka kalapas (kalapas with hadaya as the tenth factor). They are not transparent kalapas and the hadayavatthu Rupa in them is the support for the mano dhatu and manovi—Nana dhatu.

59. ANALYSING THE RUPA TRANSPARENT ELEMENTS

The organ of the eye contains several kinds of rupas that are interspersed like rice flour and wheat flour mixed together. In the eye there are two kinds of transparent elements mixed together; the eye transparent element and body transparent element. This means that the cakkhu dasaka Rupa kalapas and kaya dasaka Rupa kalapas are interspersed. The kaya dasaka kalapas which contain body transparent element are found spread throughout the six sense bases and are interspersed with the cakkhu dasaka kalapas in the eye, with the sota dasaka kalapas in the ear, with the ghana dasaka kalapas in the nose, with the jivha dasaka kalapas in the tongue, and with the hadaya dasaka kalapas in the heart. Bhava dasaka kalapas that contain bhava as the tenth factor are also spread throughout the six sense bases and are also interspersed with the transparent element kalapas. To be able to see this you will need to begin to analyze the rupas of the transparent elements.

Eye transparent element = cakkhu pasada: The eye transparent element is sensitive to the impinging of color whereas the body transparent element is sensitive to the impinging of touch. This difference in sensitivity to objects allows you to analyze and know which is eye transparent element and which is body transparent element. Firstly discern the four elements in the organ of the eye and discern the transparent Rupa kalapas. Then look at the color of a Rupa kalapas that is nearby to it. If you see that color impinge on the transparent element that you chose then it is an eye transparent element and the Rupa kalapas in that eye transparent element are cakkhu dasaka kalapas. If that color does not impinge on the transparent element you are looking at, then 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.

Body transparent element = kaya pasada: The body transparent element is sensitive to the impinging of touch that is the earth, fire, and air elements. Discern the transparent Rupa kalapas. Then look at the earth, fire, or air element of a Rupa kalapas that is nearby to it. If you see one of these three elements impinge on the transparent element you chose then it is body transparent element and the Rupa kalapas in that body transparent element are kaya dasaka kalapas. In the same way as you did in the eye discern the kaya dasaka kalapas in the ear, nose, tongue, body, and heart.

Ear transparent element = sota pasada: The ear transparent element is sensitive to the impinging of sound. Discern the four elements in the organ of the ear and discern the transparent Rupa kalapas. Then listen to a sound and if you see it impinges on the transparent element you chose then it is ear transparent element and the Rupa kalapas in it are sota dasaka kalapas. The discernment of the kaya dasaka kalapas follows the same method as shown above for the eye.

Nose transparent element = ghana pasada: The nose transparent element is sensitive to the impinging of odor. Discern the four elements in the nose and discern the transparent Rupa kalapas. Then smell the odor of a Rupa kalapas of the body. If you see that odor impinge on that transparent element then it is nose transparent element and the Rupa kalapas in it are ghana dasaka kalapas.

Tongue transparent element = jivha pasada: The tongue transparent element is sensitive to the impinging of taste. Discern the four elements in the tongue and discern the transparent Rupa elements. Then taste the flavor of a Rupa kalapas near to it and if you see it impinge on that transparent element then it is tongue transparent element and the Rupa kalapas in the tongue are seen in the same way as for the eye.

Note: The kaya dasaka kalapas and bhava dasaka kalapas are found in all six-sense bases and must be seen in each place in turn.

60. METHOD FOR SEEING CITTAJA RUPA

All mano dhatu and manovi—Nana cittas that occur depending on the hadayavatthu Rupa in the heart during the whole of one life are capable of producing cittaja oja atthamaka Rupa kalapas (mind produced oja as the eighth factor kalapas). Every single citta is capable of producing a great number of these oja atthamaka kalapas that spread out throughout the body.

If you concentrate on the mind transparent element you will see that many cittas supported by the hadayavatthu Rupa are continuously producing Rupa kalapas. If this is not clear at first, then having concentrated on the mind transparent element, wiggle one of your fingers back and forth. You will see large numbers of Rupa kalapas being produced because of the mind wanting to move the finger and you will also see these rupas spread out through all six-sense bases of the body. These are not transparent Rupa kalapas and if analyzed are found to contain only eight rupas in each. (See charts below p.70-75)

61. METHOD FOR SEEING UTUJA RUPA

The fire element contained in rupas produced by kamma, citta, utu, or Ahara is called utu (temperature). This fire element, which is called utu, is capable of producing new utuja oja atthamaka Rupa kalapas (first generation from utu). These utuja oja atthamaka kalapas also contain fire element and this can again produce more utuja oja atthamaka kalapas (second generation from utu). If the fire element is that is present in a kammaja kalapas, such as a cakkhu dasaka kalapas, then this fire element, which is utu, is capable of producing four or five generations of utuja kalapas as explained above. This happens only when the utu has reached its standing phase (thiti kala). It is a law of rupas that they have strength only when they reach their standing phase.

Note: Oja is also present in these utuja atthamaka kalapas. This oja is also capable of producing generations of Aharaja oja atthamaka when it receives assistance from Aharaja oja. Therefore you should note that the fire element or the oja in a Rupa kalapas is capable of producing new rupas.

There is also mind produced fire element, which is utu. When a normal sensual world mind causes the production of cittaja oja atthamaka kalapas these also contain fire element, which is utu. This utu can also produce utuja oja atthamaka kalapas (first generation from mind produced fire element). These utuja oja atthamaka kalapas also contain fire element, which can produce a further generation of utuja oja atthamaka kalapas. This process can carry on for two or three generations.

The minds present during the preliminary practice, access, and absorption concentration in samatha meditation, or during the practice of vipassana; and the path and fruition minds are all capable of producing cittaja rupas. These cittaja rupas contain fire element, which is utu, which can produce many generations of oja atthamaka kalapas not only internally but externally too. Depending on whether the power of understanding is great or little, or depending on the power of concentration these Rupa kalapas 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 Rupa kalapas occurs only when the fire element, utu, has reached its standing phase (thiti kala). These cittaja Rupa kalapas also contain oja and when this receives assistance from Ahara oja it is capable of producing many generations of oja atthamaka Aharaja kalapas, but these arise only inside the body and not externally. The Aharaja Rupa kalapas that will be mentioned below contain also fire element that is utu. When this utu reaches its standing phase it can produce many generations of utuja oja atthamaka kalapas. It may produce in this way ten to twelve generations of kalapas, but with the assistance of special food such as the oja of devas (divine nutritive essence) this process can continue for a long period of time.

The utuja oja atthamaka kalapas produced in this way also contain oja and with assistance from Aharaja oja they can produce many generations of Aharaja oja atthamaka inside the body.

62. METHOD OF SEEING AHARAJA RUPA

The Visuddhimagga states: In the case of the four, namely, gorge, faeces, pus, and urine, which are originated by temperature, eight types of Rupa occur in the oja atthamaka kalapas produced only by temperature. (vsm. XVIII, 6)

This shows that these four parts of the body consist of oja atthamaka kalapas that are produced from temperature (utu) only. Therefore when newly eaten food is still inside the stomach it consists of only utuja oja atthamaka kalapas. With the assistance of the fire element in the jivita navaka kalapas, which make up digestive heat, which is kammically produced, the oja in these utuja oja atthamaka kalapas can produce many generations of oja atthamaka kalapas. These are rupas produced by nutriment (Aharaja), and can spread throughout the six sense bases. Nutriment taken on one day can produce Aharaja oja atthamaka kalapas for up to seven days while divine nutritive essence can do this for even one or two months.

The nutriment taken on one day also gives support for the next seven days to the oja in kammaja, cittaja, and utuja kalapas. In order to see these things you can meditate at the time of eating.

The Aharaja rupas can be seen spreading throughout the body beginning from the mouth, throat, stomach, and intestines. Discern the four elements in the new food in the mouth, throat, stomach, and intestines, and you will see the Rupa kalapas there. Continue to look until you can see that the oja in the Rupa kalapas of the food produces, with the assistance of the kammically produced digestive heat, new Rupa kalapas that spread throughout the body.

Alternately you can see these things as you meditate later after eating. Having progressively developed concentration stage by stage discerns the four elements in the new food in the stomach, or in the intestines. Continue to look until you can see that the oja in the atthamaka kalapas in the food causes, with the assistance of kammically produced digestive heat, Aharaja atthamaka kalapas to spread throughout the body. Analyze these kalapas and discern the eight rupas found in each, and see they are not transparent kalapas.

Develop concentration and then discern these Aharaja oja atthamaka kalapas spreading out through the body and reaching the eye. Discern the eight rupas found in these kalapas in the eye, and note that the oja found in these kalapas is Aharaja oja. When this Aharaja oja meets with the oja contained in the cakkhu dasaka kalapas it assists the kammaja oja found in the cakkhu dasaka kalapas to produce four or five generations of Rupa kalapas. The number of generations is dependent on the strength of assistance of both kamma and Aharaja oja. Again in those four or five generations of Rupa kalapas there is fire element which is utu and this utu, at its standing phase, can produce many generations of utuja oja atthamaka kalapas. Try to discern this.

Also try to discern that the oja of the kaya dasaka kalapas, and bhava dasaka kalapas, with the assistance of the Aharaja oja can produce four or five generations of Aharaja oja atthamaka kalapas. Also the fire element, utu, contained in these many generations produces many more generations of utuja oja atthamaka kalapas.

Also in the eye in every cittaja atthaka kalapas there is oja. This cittaja oja when it is assisted by the Aharaja oja produces two or three generations of Aharaja oja atthamaka kalapas. The fire element (utu) in these also produces many generations of utuja oja atthamaka kalapas.

When a mind is of samatha, vipassana, magga or phala citta then it is capable of producing many generations of cittaja oja atthamaka kalapas within the body and the utu in these can produce utuja oja atthamaka kalapas both inside and outside of the body. The light is brilliance in color of the vanna Rupa in these cittaja kalapas and utuja kalapas.

As shown above in the eye, in every utuja atthamaka kalapas produced from the utu or fire element, whether it is kammaja fire element, cittaja fire element, utuja fire element, or Aharaja fire element, there is also oja present. This utuja oja can, with the assistance of Aharaja oja, produce ten or twelve generations of Rupa kalapas. (See vsm.subcom. p.403) Also the fire element, utu, contained in the Aharaja oja atthamaka kalapas is capable of producing many utuja oja atthamaka kalapas.

The way in which Aharaja oja atthamaka kalapas are produced from food eaten and spread to be present in the eye has already been explained above. The oja in these is called Aharaja oja. When the Aharaja oja of previous Aharaja oja atthamaka kalapas is given assistance by the Aharaja oja of a later Aharaja oja atthamaka kalapas it can produce many or few generations of Rupa kalapas. This depends on the quality of the food and strength of the digestive fire element. In these Aharaja oja atthamaka kalapas there is also fire element, which is utu, and this can produce many new utuja oja atthamaka kalapas.

When utu or oja produce new kalapas as described above they do it when they reach their standing phase only. In the production of Rupa kalapas whether it be for two, three, ten, or twelve generations, the last generation contains utu and oja, which cannot produce new utuja kalapas and Aharaja kalapas.

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

63. The 54 Rupas of the Eye Door (Cakkhu Dvara)

cakkhu dasaka kalapas	kaya dasaka kalapas	bhava dasaka kalapas	cittaja atthaka kalapa	utuja atthaka kalapa	aharaja atthaka kalapa
1. pathavi, earth	1. pathavi´	1. pathavi	1. pathavi	1. pathavi	1. pathavi
2. apo, water	2. apo	2. apo	2. apo	2. apo	2. apo
3. tejo, fire	3. tejo	3. tejo	3. tejo	3. tejo	3. tejo
4. vayo, air	4. vayo	4. vayo	4. vayo	4. vayo	4. vayo
5. vanna, color	5. vanna	5. vanna	5. vanna	5. vanna	5. vanna
6. gandha, odor	6. gandha	6. gandha	6. gandha	6. gandha	6.gandha
7. rasa, taste	7. rasa	7. rasa	7. rasa	7. rasa	7. rasa
8. oja, nutriment	8. oja	8. oja	8. oja	8. oja	8. oja
9. jivita, life faculty	9. jivita	9. jivita			
10. cakkhu pasada	10. kaya pasada	10. bhava rupa			
produced by kamma,	prod. by kamma,	prod. by kamma,	prod. by mind,	prod. by temp.,	Prod. by nutriment,
transparent	transparent	not transparent	not transparent	not transparent	not transparent

cakkhu dasaka kalapa = eye transparent element as the tenth factor particle. Is sensitive to the impinging of the color of light.

kaya dasaka kalapa = body transparent element as the tenth factor particle. Sensitive to impinging of touch (earth, fire, and air).

bhava dasaka kalapa = sex rupa as the tenth factor particle. Not a transparent rupa.

cittaja atthaka kalapa = oja as the eighth factor particle produced by mind.

utuja atthaka kalapa = oja as the eighth factor particle produced by temperature.

aharaja atthaka kalapa = oja as the eighth factor particle produced by nutriment.

Out of these 54 rupas the eye transparent element can be called pasada cakkhu or sasambhara cakkhu, the other 53 are called only sasambhara cakkhu

64. The 54 Rupas of the Ear Door (Sota Dvara)

kalapas	kalapas	kalapas	atthaka kalapa	atthaka kalapa	atthaka kalapa
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kalapas	kalapas	kalapas	atthaka kalapa	atthaka kalapa	atthaka kalapa
1. pathavi, earth	1. pathavi	1. pathavi	1. pathavi	1. pathavi	1. pathavi
2. Apo, water	2. Apo	2. Apo	2. Apo	2. Apo	2. Apo
3. tejo, fire	3. tejo	3. tejo	3. tejo	3. tejo	3. tejo
4. vayo, air	4. vayo	4. vayo	4. vayo	4. vayo	4. vayo
5. vanna, color	5. vanna	5. vanna	5. vanna	5. vanna	5. vanna
6. gandha, odor	6. gandha	6. gandha	6. gandha	6. gandha	6.gandha
7. rasa, taste	7. rasa	7. rasa	7. rasa	7. rasa	7. rasa
8. oja, nutriment	8. oja	8. oja	8. oja	8. oja	8. oja
9. jivita, life faculty	9. jivita	9. jivita			
10. ghana pasada	10. kaya pasada	10. bhava rupa			
Prod. by kamma	prod. by kamma,	prod. by kamma,	prod. by mind,	prod. by temp.,	Prod. by nutriment
transparent	transparent	not transparent	not transparent	not transparent	not transparent

Ghana dasaka kalapa = nose transparent element as the tenth factor particle which is sensitive to the impinging of odor.

Out of these 54 rupas the nose transparent element can be called pasada ghana or sasambhara ghana, the other 53 are called just sasambhara ghana. The kaya dasaka kalapas and the other four types of particles have been explained on the chart for the eye door

65. The 54 Rupas of the Nose Door (Ghana Dvara)

ghana dasaka kalapas	kaya dasaka kalapas	bhava dasaka kalapas	cittaja atthaka kalapa	utuja atthaka kalapa	aharaja atthaka kalapa
1. pathavi, earth	1. pathavi	1. pathavi	1. pathavi	1. pathavi	1. pathavi
2. Apo, water	2. Apo	2. Apo	2. Apo	2. Apo	2. Apo
3. tejo, fire	3. tejo	3. tejo	3. tejo	3. tejo	3. tejo
4. vayo, air	4. vayo	4. vayo	4. vayo	4. vayo	4. vayo
5. vanna, color	5. vanna	5. vanna	5. vanna	5. vanna	5. vanna
6. gandha, odor	6. gandha	6. gandha	6. gandha	6. gandha	6.gandha
7. rasa, taste	7. rasa	7. rasa	7. rasa	7. rasa	7. rasa
8. oja, nutriment	8. oja	8. oja	8. oja	8. oja	8. oja
9. jivita, life faculty	9. jivita	9. jivita			
10. ghana pasada	10. kaya pasada	10. bhava rupa			
Prod. by kamma,	prod. by kamma,	prod. by kamma	prod. by mind	prod. by temp	Prod. by nutriment,
transparent	transparent	not transparent	not transparent	not transparent	not transparent

Ghana dasaka kalapa = nose transparent element as the tenth factor particle which is sensitive to the impinging of odor.

Out of these 54 rupas the nose transparent element can be called pasada ghana or sasambhara ghana, the other 53 are called just sasambhara ghana. The kaya dasaka kalapas and the other four types of particles have been explained on the chart for the eye door

66. The 54 Rupas of the Tongue Door (Jivha Dvara)

jivha dasaka	kaya dasaka	bhava dasaka	cittaja	utuja	aharaja
kalapas	kalapas	kalapas	atthaka kalapa	atthaka kalapa	atthaka kalapa
1. pathavi, earth	1. pathavi	1. pathavi	1. pathavi	1. pathavi	1. pathavi
2. Apo, water	2. Apo	2. Apo	2. Apo	2. Apo	2. Apo
3. tejo, fire	3. tejo	3. tejo	3. tejo	3. tejo	3. tejo
4. vayo, air	4. vayo	4. vayo	4. vayo	4. vayo	4. vayo
5. vanna, color	5. vanna	5. vanna	5. vanna	5. vanna	5. vanna
6. gandha, odor	6. gandha	6. gandha	6. gandha	6. gandha	6.gandha
7. rasa, taste	7. rasa	7. rasa	7. rasa	7. rasa	7. rasa
8. oja, nutriment	8. oja	8. oja	8. oja	8. oja	8. oja
9. jivita, life faculty	9. jivita	9. jivita			
10. jivha pasada	10.kaya pasada	10. bhava rupa			
Prod. by kamma, transparent	prod. by kamma, transparent	prod. by kamma, not transparent	prod. by mind, not transparent	prod. by temp., not transparent	Prod. by nutriment, not transparent

Jivha dasaka kalapa = tongue transparent element as the tenth factor particle which is sensitive to the impinging of taste.

Out of these 54 rupas the tongue transparent element can be called pasada jivha or sasambhara jivha, the other 53 are called just sasambhara jivha

The kaya dasaka kalapas and the other four types of particles have been explained on the chart for the eye door.

67. The 44 Rupas of the Body Door (Kaya Dvara)

kaya dasaka	bhava dasaka	cittaja	utuja	aharaja
kalapas	kalapas	atthaka kalapa	atthaka kalapa	atthaka kalapa
1. pathavi	1. pathavi	1. pathavi	1. pathavi	1. pathavi
2. Apo	2. apo	2. Apo	2. Apo	2. Apo
3. tejo	3. tejo	3. tejo	3. tejo	3. tejo
4. vayo	4. vayo	4. vayo	4. vayo	4. vayo
5. vanna	5. vanna	5. vanna	5. vanna	5. vanna
6. gandha	6. gandha	6. gandha	6. gandha	6.gandha
7. rasa	7. rasa	7. rasa	7. rasa	7. rasa
8. oja	8. oja	8. oja	8. oja	8. oja
9. jivita	9. jivita			
10. kaya pasada	10. bhava rupa			
Prod. by kamma transparent	prod. by kamma, not transparent	prod. by mind, not transparent	prod. by temp., not transparent	produced by nutriment, not transparent

Out of these 44 rupas the transparent body element can be called pasada kaya or sasambhara kaya and the other 43 rupas are

43 rupas are

called just sasambhara kaya. The bhava dasaka kalapas and the other three types of particles have been explained on the chart for the eye door

68. The 54 Rupas of the Mind Door (Mano Dvara)

hadaya dasaka	kaya dasaka	bhava dasaka	cittaja	utuja	aharaja
kalapas	kalapas	kalapas	atthaka kalapa	atthaka kalapa	atthaka kalapa
1. pathavi, earth	1. pathavi	1. pathavi	1. pathavi	1. pathavi	1. pathavi
2. Apo, water	2. Apo	2. Apo	2. Apo	2. Apo	2. Apo
3. tejo, fire	3. tejo	3. tejo	3. tejo	3. tejo	3. tejo
4. vayo, air	4. vayo	4. vayo	4. vayo	4. vayo	4. vayo
5. vanna, color	5. vanna	5. vanna	5. vanna	5. vanna	5. vanna
6. gandha, odor	6. gandha	6. gandha	6. gandha	6. gandha	6.gandha
7. rasa, taste	7. rasa	7. rasa	7. rasa	7. rasa	7. rasa
8. oja, nutriment	8. oja	8. oja	8. oja	8. oja	8. oja
9. jivita, life faculty	9. jivita	9. jivita			
10. hadaya	10kaya pasada	10. bhava rupa			
Prod. by kamma, not transparent	prod. by kamma, transparent	prod. by kamma, not transparent	Prod. by mind, not transparent	Prod. by temp not transparent	Prod. by nutriment, not transparent

Hadaya dasaka kalapa = heart basis as the tenth factor particle which is the rupa supporting the mind element and mind consciousness.

Out of these 54 rupas the hadaya rupa can be called hadayavatthu (heart basis) or sasambhara hadaya the other 53 are called just sasambhara hadaya. The kaya dasaka kalapas and the other four types of particles have been explained on the chart for the eye door

69. Detailed Method For Developing Four Elements Meditation By Way Of The 42 Parts Of The Body

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

1. Head hair = kesa	6. Flesh = mamsam
2. Body hair = loma	7. Sinews = naharu
3. Nails = nakha	8. Bone = atthi
4. Teeth = danta	9. Bone marrow = atthiminjam
5. Skin = taco	10. Kidneys = vakkam
11. Heart = hadayam	16. Intestines = antam
12. Liver = yakanam	17. Mesentery = antaganam
13. Membrane = kilomakam	18. Gorge = udariyam
14. Spleen = pihakam	19. Faeces = karisam
15. Lungs =papphasam	20. Brain = matthalungam

Of these twenty parts all except gorge and faeces (dung) contain 44 rupas as shown in the charts above for the body door. Gorge and faeces contain only eight rupas and are made of only utuja atthaka kalapas. There are twelve parts

in the body in which water element is predominant:

1. Bile = pittam	7. Tears = assu (16)
2. Phlegm = semham	8. Grease = vasa
3. Pus = pubbo (8)	9. Saliva = khelo (16)
4. Blood = lohitam	10. Mucous = singhanika (16)
5. Sweat = sedo (16)	11. Synovial = fluid lasika
6. Fat = medo	12. Urine = muttam (8)

Of these all except pus, sweat, tears, saliva, mucous, and urine contain 44 rupas as shown in the charts for the body door. Pus and urine have eight rupas, being only utuja atthaka kalapas. Sweat, tears, mucous, and saliva have 16 rupas being cittaja atthaka kalapas and utuja kalapas, and they are produced by either mind or temperature.

In order to see and discern all these rupas in each part of the body first develop concentration systematically and then analyze the rupa kalapas in the six sense bases as shown in the charts above. When you are able to do this then discern the part of the body, which you wish to contemplate. When you can discern that part then discern the four elements in it. When you see that part as a transparent form then look for the space in it and you will easily see the kalapa particles making up that part of the body. If your meditation is strongly developed then as soon as you look for the four elements in a given part of the body you will easily see the rupas kalapas. When you can see the rupas kalapas then analyze them and discern the different kinds of kalapas present there. With knowledge divide and discern as they really are the kalapas produced by kamma, mind, temperature, and nutriment.

When discerning the kalapas in body hair and head hair pay attention at the base of the hairs, which are inside the skin. Look for the 44 types of rupas there first because the hair that is outside of the skin has an extremely small amount of kaya dasaka kalapas and they will be very difficult to discern. In a similar way in the nails of the fingers and toes you should pay more attention to the parts of them 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. **santappana tejo = heat that warms the body**
2. **jirana tejo = heat that causes maturing and ageing**
3. **daha tejo = heat of fever**
4. **pacaka tejo = digestive heat (mode of jivita navaka kalapas)**

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

There are six components in which air element is predominant:

1. uddhangama vata = air that rises up.
2. adhogama vata = air that goes down.
3. kucchisaya vata = air in the abdomen outside the intestines.
4. kotthasaya vata = air inside the intestines.
5. angamanganusarino vata = air that pervades through the limbs.
6. assasa passasaso = in and out breath.

Of these all except the in and out breath consist of 33 rupas each.

They are made up of four types of kalapas:

1. jivita navaka kalapas = jivita as the ninth factor (9 rupas).
2. cittaja atthaka kalapas = mind produced oja as the eighth factor (8 rupas).

3. utuja atthaka kalapas = temperature produced oja as the eighth factor (8 rupas).
4. aharaja atthaka kalapas = nutriment produced oja as the eighth factor (8 rupas).

These four types of kalapas contain a total of 33 rupas. The in and out breath contains only nine rupas found in what is called a cittaja sadda navaka kalapa (mind produced sound as the ninth factor kalapa). These kalapas contain earth, water, fire, air, color, smell, taste, nutriment, and sound. The in and out breath is produced by the mind and to see this you have to discern that it is produced by consciousness present in the bhavanga mind transparent element, supported by the heart basis rupas. When you see this breath being produced there then discern the four elements in it and you will see the kalapas making it up. In each of these kalapas you will find nine rupas including sound. Practice until you can see this.

To analyze the other five types firstly discern each type of air and then discern the four elements in each. You will then see the rupas kalapas, which should then be analyzed to see all 33 rupas present in them.

70. NINE KINDS OF RUPA KALAPAS PRODUCED BY KAMMA

In examining the rupas in the six sense bases and forty-two parts of the body you will find that there are nine kinds of Rupa kalapas produced by kamma:

1. cakkhu dasaka (eye),
2. sota dasaka (ear),
3. ghana dasaka (nose),
4. jivha dasaka (tongue),
5. kaya dasaka (body),
6. itthi bhava dasaka (female),
7. pumbhava dasaka (male),
8. hadayavatthu dasaka (heart),
9. jivita navaka (life).

These kammaja rupas arise in the present because of kamma performed in the past life. Kammaja rupas present in the past life were caused by kamma performed in the life previous to it. Kammaja rupas that will arise in the next life in the future will be 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 dana, sila, or bhavana, you will need to be able to discern the rupas and namas of the past and future. Only then will you understand and experience this for yourself. This will come later in paccaya pariggaha –Nana. At the present stage you just have to accept provisionally that these rupas are produced by kamma.

It should also be noted that the above rupas produced by kamma, mind, temperature, or nutriment, which are real rupas, will later be contemplated by vipassana –Nana as impermanent, painful, and not self. There are also not real rupas mixed together with rupas produced by mind, temperature, and nutriment. They are explained below.

71. EIGHT KINDS OF RUPA KALAPAS PRODUCED BY MIND

1. **cittaja suddhatthaka kalapas** = the simple oja as the eighth kalapas produced by mind. It is found in all six sense bases and most of the 42 parts of the body. It is a real Rupa that can be used as the object of vipassana practice.

2. **kaya vinnatti navaka kalapas** = bodily intimation as the ninth factor kalapas. Having discerned the mind transparent element wiggle one of your fingers back and forth. You will see many Rupa kalapas produced by mind which when analyzed contain only eight rupas, when the movement of bodily intimation is added it makes nine.

3. **lahuta ekadasaka kalapas** = is a kalapas with eleven factors; the basic eight factors plus lahuta, muduta, and kammannata (lightness, softness, and wieldiness).

4. kaya vinnatti lahutadivadasaka kalapas = is a kalapas which has twelve factors, the basic eight plus kaya vinnatti, lahuta, muduta, and kammannata.

5. vaci' vinnatti dasaka kalapas = is a kalapas which contains ten rupas; the basic eight plus verbal intimation and sound. Recite the letters "a, b, c" aloud.

Now, discern the mind transparent element and then recite the letters "a, b, c" again and see the rupas caused by mind spreading to the throat, vocal chords, and other places that take part in producing sound. Also discern separately the earth element present in the cittaja kalapas rubbing against the earth element in the kammaja kalapas (which produces sound) in the place where sound is produced and the verbal intimation involved.

6. vaci vinnatti sadda lahutadi terasaka kalapas = a kalapas with thirteen factors; the basic eight plus vaci vinnatti, sound, lahuta, muduta, and kammannata.

7. assasa passasa cittaja sadda navaka kalapas = a mind produced kalapas with nine factors; the basic eight plus sound. This is a real Rupa and a suitable object for vipassana.

8. assasa passasa cittaja sadda lahutadivadasaka kalapas = a mind produced kalapas with twelve factors; the basic eight plus sound, lahuta, muduta, and kammannata.

Note: In 7. and 8. the sound is the sound of breathing. The kalapas containing not real rupas mixed with real rupas should be discerned at the time of discerning nama and Rupa but later when applying the three characteristics during vipassana they should not be contemplated.

72. FOUR KINDS OF RUPA KALAPAS PRODUCED BY TEMPERATURE

1. utuja suddhatthaka kalapas = a kalapas produced by temperature containing eight factors; the basic eight. It is a real Rupa.

2. utuja sadda navaka kalapas = a kalapas produced by temperature containing nine factors; the basic eight plus sound. It is a real Rupa.

3. lahutadekadasaka kalapas = lahuta as the eleventh factor kalapas with the basic eight factors plus lahuta, muduta, and kammannata. It is not a real Rupa. **4. sadda lahutadivadasaka kalapas** = a kalapas containing twelve factors; the basic eight plus sound, lahuta, muduta, and kammannata. This is not a real Rupa.

Of these, the first is found throughout the six sense bases and in most of the 42 parts of the body. The second is the kalapas involved in making sound in the stomach and other types of similar sounds. These first two kalapas can be found internally and externally. The third and fourth have not real rupas mixed up in them and are not objects for vipassana contemplation, but should be discerned at the stage in the practice when nama and rupas are discerned. These last two are not found externally in inanimate objects, but are found internally and externally of living beings.

73. TWO KINDS OF RUPA KALAPAS PRODUCED BY NUTRIMENT

1. Aharaja suddatthaka kalapas = an oja as the eighth factor kalapas produced by nutriment.

2. lahutadekadasaka kalapas = a lahuta as the eleventh factor kalapas produced by nutriment. It contains the basic eight factors plus lahuta, muduta, and ammannata.

The first one consists of real rupas, is found throughout the six sense bases and in most of the 42 parts of the body, and is suitable for vipassana contemplation.

The second one is found throughout the six sense bases and in most of the 42 parts of the body. This kalapas consists of eight factors, which are real rupas, and three factors (lahuta, muduta, and kammannata), which are not

real rupas. The eight factors, which are real rupas, are suitable for vipassana contemplation, but the three factors, which are not real rupas, are not suitable for vipassana contemplation. Both these kalapas occur internally in oneself, and externally in other living beings.

74. THREE KINDS OF SOUND

1. assasa passasa cittaja sadda navaka kalapas = the sound of breathing.
2. vaci vinnatti dasaka kalapas = **the sound of speech.**
3. utuja sadda navaka kalapas = **the sound of the stomach, of the wind, etc.**

Of these three, the first two are only found in living beings and the third (utuja sadda navaka kalapas) is found in both living and inanimate objects. The third includes all sounds except the first two. The vaci vinnatti Rupa in the vaci vinnatti dasaka kalapas is not a real Rupa and is not suitable for vipassana contemplation, but the other rupas present in the kalapas are real and are suitable for vipassana contemplation. All the rupas in the assasa passasa cittaja sadda navaka kalapas and the utuja sadda navaka kalapas are suitable for vipassana contemplation.

75. DISCERNING THE FOUR LAKKHANA RUPAS

Only when you are able to discern the rupas present at the time of conception and development of the embryo in the womb, will you be able to discern upacaya (growth of matter). As for santati, jarata, and aniccata they are just the arising, standing, and passing away of the real rupas of the six sense bases or 42 parts of the body. Firstly discern an individual Rupa kalapas and analyze it to see if it contains 8, 9, or 10 factors. Then try to see all the real rupas present in a kalapas arising, standing, and passing away together. After that discern the arising, standing, and passing away of all the real rupas present in the six sense bases and 42 parts of the body all at once. The Rupa kalapas do not all arise, stand, and pass away simultaneously; they are not in phase.

76. THE TIME FOR CONTEMPLATING AS “RUPA”

Firstly discern separately in each of the six sense bases the 54 or 44 real rupas present. Then try also to discern in each as much of the not real rupas as you can. Then discern all the rupas in one base all together according to their characteristic of being molested by change. Then taking all the rupas in each base together contemplate them as

“Rupa, Rupa” or “These are Rupa” or “These are Rupa dhammas”.

You can do the same for each of the 42 parts of the body.

77. THE CHARACTERISTIC OF BEING MOLESTED BY CHANGE

This means that the rupas are changing in intensity from hot to cold, hard to soft, rough to smooth, but their natural characteristic of hardness, flowing, heat, and support does not change. When it is hot the intensity of heat in the rupas in the body can increase to unbearable levels, and when it is cold the coolness can reach unbearable levels. Thus there is a constant changing of intensities in rupas in a kalapas as they continuously molest each other internally and externally.

To summarize:

1. Before you have seen Rupa kalapas, develop concentration up to upacara concentration by seeing the four elements; earth, water, fire, air.
2. When you can see the Rupa kalapas analyze them to see all the rupas in each kalapas, for example as earth, water, fire, air, color, odor, taste, nutriment, life, eye transparent element.
3. Then discern: all the rupas in a single sense base, all the rupas in a single part of the body, all the rupas in all six sense bases, and all the rupas in all 42 parts of the body. Then having seen that they all have the characteristic of

changing, note them as “Rupa, Rupa”, “Rupa dhammas, Rupa dhammas” or “This is Rupa, this is Rupa”.

78. Seven Purifications		7 Visiddhi	16 Nanas	Sixteen Knowledges
Purification by knowledge and vision	7. Nanadassana visuddhi	16.	paccavekkhana nana = Reviewing knowledge	
		15.	phala –nana = Fruition knowledge	
		14.	magga –nana = Path knowledge	
		13.	Gotrabhu nana = Knowledge of change of lineage	
		12.	anuloma –nana = Knowledge of conformity	
Purification by knowledge and vision of the way	6. patipada – nana dassana isuddhi	11.	sankharupekkha –nana = Knowledge of equanimity towards formations	
		10.	patisankha –nana = Knowledge of reflecting	
		9.	muccitukamyata –nana = Knowledge of desire for deliverance from formations	
		8.	nibbida –nana = Knowledge of detachment from formations	
		7.	Adinava –nana = Knowledge of danger of formations	
Purification by knowledge and vision of what is and what is not the path	5. maggamagga –Nana- dassana visuddhi	6.	bhaya –nana = Knowledge of fearfulness of formations	
		5.	bhanga –Nana = Knowledge of dissolution of formations	
		4.	udayabhaya –Nana = Knowledge of arising and passing away of formations	
		3.	sammāsana –Nana = Knowledge that comprehends formations in groups	
		2.	paccaya pariggaha –Nana = Knowledge that discerns the causes of mind and matter	
Purification by overcoming doubt	kankhavitaraṇa visuddhi			
Purification of view	3. ditthi visuddhi	1.	nama rupa pariccheda Nana = Knowledge that discerns mind and matter	
Purification of consciousness	2. citta visuddhi	=	upacara or appana samadhi	
Purification of virtue	1. sila visuddhi	=	five, eight, ten, or 227 precepts	

79. THEORETICAL EXPLANATIONS FOR RUPA KAMMATTHANA:

The Dhammas That Must Be Contemplated **By One Doing Vipassana Meditation**

“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.

- *Sebum bhikkhave anabhijanam apanijanam avirajayam*
- *apajham abhabbo dukkhakkhaya.....Sabbam ca kho bhikkhave*
- *abhijanam panijanam virajayam pajham bhabbo dukkhakkhaya.*
- *(Salayatana samyutta, sabbavagga, pathama apanijana sutta)*

The commentary to this sutta explains further that it is spoken with reference to the three parinnas (full understandings). It says:

- *Iti imasmim sutte tissapi parinna kathita honti. Abhijananti hi*

- *vacanena nataparinna kathita, parijana'nti vacena tiranaparinna,*
- *virajayam pajaha'nti dvihi pahanaparinnati.*

This means that fully knowing refers to nata parinna, comprehending refers to tirana parinna, and the last two, detaching from and abandoning, refer to pahana parinna (full understanding as the known, as investigating, and as abandoning).

Therefore only by fully understanding with these three parinnas all the rupas and namas of the five aggregates of clinging will one be capable of removing desire and craving for the rupas and namas and be able to make an end to suffering. Furthermore the sub-commentary to visuddhimagga commentary says: *Tanhi anavasesato parinmeyyam, ekamsato virajjitabbam.* (vsm.sub-com.2.p.358)

Which means that the five aggregates of clinging, which are the objects of vipassana understanding, must first be completely discerned without exception. Then, in order to remove desire and craving for those rupas and namas, the sub-commentary instructs to apply the three characteristics to all of those rupas and namas which are the objects of vipassana contemplation.

According to these texts a meditator must first be able to discern all the rupas and namas, which make up the five aggregates of clinging individually. In doing so: The knowledge that discerns all the rupas individually is called Rupa pariccheda –Nana.

The knowledge that discerns all the namas individually is called nama pariccheda –Nana. The knowledge that discerns the rupas and namas as two separate groups is called nama Rupa pariccheda –Nana.

These three –Nanas are also known by a separate set of names as Rupa pariggaha –Nana, arupa pariggaha –Nana, and nama Rupa pariggaha –Nana. Furthermore, at this stage the knowledge that understands

“There is no person, being, or soul, but only rupas and namas exist”

is called nama Rupa vavatthana –Nana.

A person who is endeavoring to discern all of the rupas and namas may leave out those connected with jhana if he has not attained jhana, but if he is able to attain jhana he should discern and contemplate with vipassana knowledge the rupas and namas associated with whichever of the jhanas he has attained.

Second, the causes of those rupas and namas must be known correctly as they really are. This knowledge is paccaya pariggaha –Nana. Because these two knowledge’s, nama Rupa pariccheda –Nana and paccaya pariggaha –Nana, know clearly, distinctly, and properly the dhammas that are the objects of vipassana knowledge these two are also called –Ata parinna (full understanding as the known).

Third, the impermanence, painful, and not-self nature of all rupas, namas, and their causes must be clearly seen. During the stages of insight from sammasana –Nana onwards, which constitute vipassana, these rupas, namas, and their causes are contemplated by seeing the three characteristics of each of them. Of these vipassana –Nanas the two of sammasana –Nana and udayabaya –Nana, whose function are to investigate and discern the impermanence, painful, and not-self characteristics of all rupas, namas, and their causes, are called tirana parinna (full understanding of investigating).

From bhanga –Nana up through the remaining vipassana –Nanas only the passing away of all rupas, namas and their causes is known, together with the **anicca, dukkha, and anatta** characteristics of those dhammas. As at that time the defilements that should be abandoned are removed temporarily these –Nanas are called pahana parinna (full understanding as abandoning).

The ariyamagga –Nanas completely remove without remainder the ignorance (avijja) = delusion (moha) which cloud the mind and make it unable to know: All the rupas and namas which are dukkha sacca, the causes of these rupas and namas which are **samudaya sacca**, and the anicca, dukkha, and anatta nature of dukkha sacca and

samudaya sacca. Because of the ariyamaggas function and power to complete the function of knowing these dhammas and to complete the function of investigation of these dhammas as anicca, dukkha, and anatta they are given the name of nata parinna and tirana parinna. They are also called pahana parinna because they remove defilements without remainder.

A meditator must endeavor to attain complete knowledge of all the rupas and namas, which make up the five aggregates of clinging by developing these three parinnas. For this reason the meditator should first know, learn, and memorize all the rupas and namas. Below is an explanation of the rupas.

80. 28 RUPAS

- **Four Great Elements** = maha bhutas
- **Earth element** (pathavi dhatu)
- Garupathavi group Lahupathavi group

- Hard 2. Soft
- Rough 4. Smooth
- Heavy 6. Light

Water element = Apo dhatu
1. Flowing 2. Cohesion

Fire element = tejo dhatu
1. Hot 2. Cold

Air element = vayo dhatu
1. Supporting 2. Pushing

Pasada rupas = transparent rupas or five transparent elements (also called sensitivities)

1. cakkhu pasada = transparent element of the eye
2. sota pasada = transparent element of the ear
3. ghana pasada = transparent element of the nose
4. jivha pasada = transparent element of the tongue
5. kaya pasada = transparent element of the body (is dispersed throughout the body)

Gocara rupas = field rupas or seven object rupas

1. Rupa = sight = light = color
2. sadda = sounds
3. gandha = smells = odor
4. rasa = flavors = taste
5. phothhabba = touch = 5. earth element
6. fire element
7. air element

The earth, fire, and air element taken together constitute the objects of touch. If they are counted separately as three fields or objects then there are seven objects or fields of rupas. When calculating the 28 rupas, phothhabba (touch) is excluded, because the phothhabba rupas earth, fire, and air are already counted separately within the four-maha bhutas.

Bhava Rupa = rupas of sex, 2 kinds

1. itthi bhava Rupa = rupas which cause one to be female
2. purisa bhava Rupa = rupas which cause one to be male

In any individual only one of these two rupas is present,

in females only the rupas which cause one to be female and
in males only the rupas which cause one to be male.

Bhava Rupa is found throughout the body.

Hadaya Rupa = heart Rupa

1. hadayavatthu Rupa = the heart basis which is the Rupa depending on which the mind element, or mind consciousness element rests. The hadaya Rupa is found as hadaya dasaka kalapas, which are distributed in the blood in the cavity of the heart. Because it is the place where the mano dhatu or manovinnanana dhatu resides it is called the heart base.

Jivita Rupa = life force

1. jivitindriye = life faculty Rupa

This Rupa is found throughout the body and it sustains the life of rupas produced by kamma (kammaja rupas).

ahara Rupa = nutriment Rupa

1. kabalikara Ahara = nutriment, is the nutritive essence (oja) found in food.

Oja Rupa is present in all kalapas even the ones originated by kamma, citta, or utu. In those cases it is called kammaja oja, cittaja oja, or utuja oja respectively. In these notes in order not to create confusion for the meditator it should be noted that only the oja contained in the oja atthamaka Rupa kalapas that are derived from oja in the food, which has been swallowed, is called Aharaja oja. Or to be precise, when one has swallowed new food and it is inside the stomach, but has not yet been absorbed and distributed through the body then the oja in that stage is still called utuja oja.

With the aid of the digestive fire of the jivita navaka kalapas, which is tejo dhatu the new food, is digested and this produces a new supply of oja atthamaka Rupa kalapas. These rupas are called Aharaja oja atthamaka rupas. The oja in these Aharaja oja atthamaka Rupa kalapas is called Aharaja oja.

The above 18 types of Rupa dhammas are called sabhava rupas (natural rupas) because they each possess a natural characteristic such as hardness, etc. (1)

These 18 types of Rupa are also called salakkhana rupas (general characteristic rupas) because they possess the general characteristics of all namas and rupas: being impermanent because they arise and pass away, being painful because they are oppressed by arising and passing away, and being not-self because they are not possessed of any permanent, stable essence, soul, or self. (2)

Because these 18 types of Rupa arise with kamma, citta, utu, and Ahara as their causes they are also called nipphanna rupas (produced rupas). (3)

Because these 18 types of Rupa are constantly unstable and change in intensities from hot to cold, hard to soft, etc., they are called Rupa Rupa (concrete or real Rupa). (4)

Because these 18 types of Rupa are suitable for applying the three characteristics of anicca, dukkha, and anatta and therefore suitable objects for vipassana contemplation they are also called sammasana rupas (rupas suitable for contemplation). (5)

The remaining 10 types of Rupa that will be listed below are not like those 18 above but are:

1. asabhava rupas = rupas without natural characteristics.
2. alakkhana rupas = rupas without the three characteristics.
3. anippanna rupas = unproduced rupas.

4. arupa rupas = not real rupas.
5. asammasana rupas = rupas not suitable for vipassana contemplation .

Pariccheda Rupa = delimitating Rupa

1. Akasa dhatu = space element

That Rupa which keeps each Rupa particle from mixing up with another, which causes the Rupa particles to be able to be delimited separately, and which is the space between Rupa kalapas is called pariccheda Rupa.

Vinnatti Rupa = rupas of intimation, two kinds

1. kaya vinnatti = bodily intimation, actions or movements of the body which cause communication (body language).
2. vaci vinnatti = verbal intimation, actions of speech which cause communication.

The actions, which cause another person to know ones thoughts or desires, are called vinnatti Rupa. Kaya vinnatti is the communication of ones thoughts or desires through bodily intimation such as signaling a person to come by a gesture of the hand.

Vaci vinnatti is the communication of ones thoughts or desires through the sound of speech such as calling a person to come by saying, "Please, come here". It is said that because kaya and vaci vinnatti are caused or produced by mind these rupas cannot be put into non-living things, which do not have minds (i.e. cassette tapes). They are found only in the sound and movements of speech and body of living beings.

Vikara Rupa = materiality as alteration, five kinds

1. lahuta = lightness

- (a) the lightness of real rupas caused by mind (citta)
- (b) the lightness of real rupas caused by temperature or heat (utu)
- (c) the lightness of real rupas cause by nutriment (Ahara)

2. muduta = softness

- (a) the softness of real rupas caused by citta
- (b) the softness of real rupas caused by utu
- (c) the softness of real rupas caused by Ahara

3. kammannata = wield ness of matter

- (a) the wield ness or pliancy of real rupas caused by citta
- (b) the wield ness or pliancy of real rupas caused by utu
- (c) the wield ness or pliancy of real rupas caused by Ahara

These three rupas lahuta, muduta, and kammannata together with the preceding two rupas kaya vinnatti and vaci vinnatti are called the five kinds of vikara Rupa.

Lakkhana Rupa = matter as characteristic, four kinds

1. upacaya = growth of matter

- (a) It has the characteristic of occurring at the beginning of real rupas of one life.
- (b) It causes growth or completion of the faculties. It causes the appropriate rupas to reach sufficiency and to grow and increase.

2. santati = continuity of matter. It ensures the continuity of real rupas in one life after the faculties have developed.

The Buddha taught the arising of rupas in the above two ways by dividing it up into two time periods, one from

conception till the development of the faculties eye, ear, etc. and one after completion of the faculties. These two rupas are just the arising (upada) of real rupas.

3. jarata =ageing or maturing of real rupas. It is the stage of standing (Thiti) of real rupas.

4. aniccata = dissolution of real rupas. It is the stage of dissolution, disappearance (bhanga) of real rupas.

The 18 real rupas and the 10 imitation rupas give a total of 28 kinds of Rupa. Of these 28 rupas the earth, water, fire, and air rupas are called dhatus (elements), maha dhatus or bhuta rupas. The other 24 kinds of Rupa are called upada rupas (derived materiality) because they arise depending on the four great elements.

81. THE NATURE OF RUPAS

These 28 types of Rupa cannot exist independently or individually but can only exist in a group, which is called a Rupa kalapas. The smallest combination or agglomeration of rupas is called ghana. The rupas in one Rupa kalapas are:

- ekuppada = they arise together at the same time.
- ekanirodha = they cease together at the same time.
- ekanissaya = they depend on the same rupas in the same kalapas.

The upada rupas present in one Rupa kalapas are derived from or depend on the four elements present in that same kalapas. They are not dependent on the four elements present in another Rupa kalapas.

Furthermore the four elements in one kalapas are interdependent on each other. Both the four elements and the upada rupas in one kalapas are not dependent on the four elements in another kalapas. Amongst rupas that arise together in one kalapas the upada rupas depend on the maha bhutas and the maha bhutas depend on each other.

In order to see with –Nana these rupas at the level of ultimate reality as they truly are and to see that the upada rupas are dependent on bhuta rupas and bhuta rupas are dependent on bhuta rupas it is first necessary to be able to see the Rupa kalapas. When a meditator is able to see Rupa kalapas then he will also be able to see the ultimate realities present in each and whether there are eight, nine, ten, or more rupas in each. Then he must also endeavor to know the natural characteristics and properties of each of these rupas by separating each out with –Nana. Only then will he be able to know the ultimate reality of Rupa. In these notes this method of seeing Rupa kalapas is called “analysis of elements”.

In the mahagopalaka sutta of majjhima nikaya, mulapannasa, mahayamaka 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 Rupa. Which is explained further by the Buddha to mean:

Bhikkhus, here in this Teaching a bhikkhu does not know as it really is that,

“Whatever Rupa there is all Rupa is the four great elements and the Rupa derived from the four great elements”.

Bhikkhus, by not knowing thus a bhikkhu does not know Rupa. The commentary to this says:

What is “not knowing Rupa”, of the four great elements he does not know them in two ways as to number and as to cause of arising. Not knowing the number means not knowing the 25 rupas that come in the pali texts which are: eye, ear, nose, tongue, and body base; sights, sounds, smells, tastes, and touches; female, and male faculty; life faculty; bodily, and vocal intimation; space element; water element; lightness, softness, and wield ness of matter; growth, continuity, ageing, and impermanence of matter; nutriment of food.

Thus in the same way as a cow herder does not know the number of his cows, a bhikkhu not knowing the number

of rupas is not capable of discerning Rupa, of distinguishing what is not Rupa (mind), of discerning mind, matter and their causes; of noting and applying the three characteristics and of reaching the goal of meditation. Just as the cow herder's herd does not increase or grow, so too in this dispensation a **bhikkhu does not grow in virtue, concentration, insight, path, fruit, or Nibbana**. Just as that cow herder 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 Arahanta.

Not knowing the cause of arising of rupas means not knowing,

“These rupas have one cause of arising, these have two causes, these rupas have three causes, and these have four causes”.

Just as a cow herder does not know the colors, or appearance of his cows, in the same way a bhikkhu not knowing the causes of arising of rupas is not capable of discerning Rupa, of distinguishing what is not Rupa, (as above) ... freedom of an Arahanta.

A meditator who really wishes to attain magga, phala, and Nibbana should pay special attention to these words of the Buddha. To be able to know the number of rupas and their causes of arising it is necessary to be able to discern Rupa kalapas individually and to be able to analyze Rupa kalapas. For without being able to analyze Rupa kalapas one will not be able to differentiate in any way whatsoever which rupas are caused by kamma, which by mind, which by temperature, and which by nutriment.

Therefore not being able to analyze Rupa kalapas there is no way whatsoever one can be said to have seen ultimate reality

82. THREE KINDS OF COMPACTNESS OF RUPA

To be able to see the ultimate reality of rupas a meditator has to break down the three kinds of compactness called Rupa ghana. The sub-commentary explains that there are three kinds of compactness related to rupas. It says:

Ghanavinibbhogan'ti santati samuha kicca–Anam vinibbhujanam vivecanam.
(m.sub-com.1.p.365)

Translation: The breaking down of ghana means the breaking down of santati (continuity), samuha (grouping), and kicca (function) ghana.

1. **santati ghana** = compactness of continuity

In all Rupa kalapas, whether kamma, citta, utu, or Ahara produces them, there is always fire element present (tejo dhatu). This fire element is also called utu (temperature). This fire element or utu causes the arising and multiplication of new utuja oja atthamaka Rupa kalapas that are kalapas produced by temperature with nutriment essence as the eighth factor. These contain earth, water, fire, air, color, odor, taste, and nutritive essence.

Let us for example take the case of eye sensitivity as the tenth factor Rupa kalapas. If we analyze this kalapas we will find ten factors; the above eight plus life faculty and eye sensitivity. Amongst these ten factors fire element is also present. That fire element causes the production and multiplication of those kalapas with oja as the eighth factor that are produced by utu. Also in this way every time Rupa reaches its standing phase the fire element in cakkhu dasaka kalapas causes utuja oja atthamaka kalapas to arise four or five times. The last kalapas of this series contain fire element, which cannot produce further kalapas produced from utu. Other Rupa kalapas should be understood to behave in a similar way.

The tejo dhatu of some Rupa kalapas causes multiplication of kalapas four or five times, some others can cause it to happen many more times again. All of the utuja oja atthamaka kalapas produced in these various ways are called rupas produced by utu.

In a similar way as has been shown above, nutriment that is consumed is made of utuja oja atthamaka rupas which

each contain oja. This oja while not yet absorbed into the body and dispersed is still utuja Rupa. Of the 42 parts of the body it is known as gorge. This utuja oja is digested with the aid of the kammically-derived fire of the stomach (the fire contained in a type of jivita navaka kalapas), and is absorbed and spread through the body in the form of oja atthamaka kalapas. These oja atthamaka rupas are called Aharaja oja atthamaka kalapas (kalapas derived from food).

With the aid of this Aharaja oja the oja of the kammaja kalapas, cittaja kalapas, and utuja kalapas is able to multiply and produce a series of oja atthamaka rupas from three to twelve times in succession. If the food that is consumed has nutritive essence, which is strong then according to its strength, many generations of oja atthamaka rupas can be produced in succession.

When a meditator can see all these processes distinctly and separately and can discern each individual Rupa kalapas in these processes then he is said to have removed santati ghana.

2. samuha ghana = compactness of grouping

The breaking down of the compactness of grouping comes with the separation of paramattha rupas, the seeing with –Nana of the individual natural characteristics of each individual paramattha Rupa in each Rupa kalapas, whether there are eight, nine, or ten rupas in a kalapas.

3. kicca ghana = compactness of function The breaking down of the compactness of function occurs when one is able to see with wisdom the functions performed by each individual paramattha Rupa present in a Rupa kalapas.

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 paramattha Rupa present in any particular Rupa kalapas. To see these things a meditator will need to develop one of two levels of concentration, either upacara samadhi or appana samadhi (access or absorption concentration).

83. PURIFICATION OF MIND

Do all the eight factors of the noble path need to be developed?

“A meditator who wishes to attain Nibbana should recall that in the dhammacakka sutta, the mahasatipatthana sutta, and in other suttas, the path of practice that leads to the cessation of dukkha is always taught to consist of eight factors, from samma ditthi (right view) up to samma samadhi (right concentration). Only when all eight factors are present can a meditator reach Nibbana, which is the cessation of dukkha.”

Of these eight factors, right concentration is defined as the first, second, third, and fourth jhanas by the Buddha in various suttas.

This method of teaching is called either ukkattha niddesa method or majjhedipaka method. The ukkattha niddesa method shows the best concentration for basing ones vipassana practice upon. The majjhed’paka method points to the middle four of all nine types of samadhi. It points to the Rupavacara samadhi (concentration of the plane of form) and this must be taken together with the highest samadhi of the kamavacara (sensual plane), which is upacara samadhi, and with the arupavacara samadhi’s (formless plane) which occur on either side of the Rupavacara samadhi. So when the Buddha gives the four jhanas as an example of right concentration it meant all nine types of concentration.

So it can be seen that a meditator must possess samma samadhi to do vipassana and to attain Nibbana.

Those who take the view that there is no need to develop samadhi to attain Nibbana, have in effect removed one factor from the path and made it into a sevenfold path. Each meditator should consider for himself whether by practicing a sevenfold path he would be able to reach Nibbana or not.

“To develop the seven stages of purification a meditator must first develop the purification of virtue (sila visuddhi) followed by purification of mind (citta visuddhi). Having achieved purification of mind he can develop the

purification of view (ditthi visuddhi).”

In the abhidhammattha sangaha it is stated that: Lakkhana rasa paccupatthana padatthana vasena nama Rupa pariggho ditthivisuddhi nama. (chapter 9, visuddhibhedo) Which translates as:

“The discerning of namas and rupas according to characteristic, function, manifestation, and proximate cause is called purification of view.”

A meditator who wishes to complete the development of purification of view must firstly endeavor to achieve purification of mind. The visuddhimagga defines purification of mind saying:

Cittavisuddhi nama saupacAra attha samapattiyo.

Which means: Purification of mind is the eight attainments together with access concentration (upacara). (vsm. XVIII, 1)

So the four Rupa and four arupa jhanas plus upacara samadhi constitute purification of mind, and therefore one must endeavor to achieve either upacara samadhi, or one of the jhanas, or all of them together to attain purification of mind.

The samadhi sutta of samyutta nikaya (khandavagga samyutta) states:

*Samadhiim bhikkhave bhavetha, samahito bhikkhave bhikkhu
yathabhutam pajanati, kinca yathAbhutam pajanati, rupasamudayan
ca atthangamanca, vedanaya samudayanca atthangamanca, sannaya samudayanca atthangamanca,
sankharanam samudayanca atthangamanca, vinnanassa samudayanca atthangamanca.*

Which 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 Rupa 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 vedana (feelings), ... sanna (perception), ... sankhara (mental formations), ... vinnana (consciousness), ...passing away and its causes.”

In this sutta the Buddha has shown that samadhi must be developed to be able to know as they really are:

- 1. Rupa, vedana, sanna, sankhara, and vinnana, which are paramattha dhammas.**
- 2. The causes of origination of the five khandhas, which are avijja, tanha, upadana, sankhara, kamma, etc. (ignorance, craving, attachment, formations, and kamma)**
- 3. The causes of the dissolution of the five khandhas, which are the cessation of avijja, tanha, upadana, sankhara, kamma, etc.**
- 4. The arising and passing away of the five khandhas and their causes.**

Any person who wishes to attain Nibbana should pay attention to this Teaching of the Buddha because it demonstrates the necessity of developing samadhi. If however meditators were to meditate without developing samadhi then because of not possessing samadhi, they will:

1. Not be able to know correctly the way in which in the three periods of time; past, present, and future, resultant dhammas are produced because of causal dhammas, or the way in which the cessation of these causal dhammas cause the cessation of the resultant dhammas.
2. Either not be able to see Rupa kalapas, or if they can see them, not be able to analyze them, remove compactness, and discern real paramattha dhammas.

3. Not be able to know as they really are the arising and passing away of the five khandhas and their causes; internally and externally, as well as during the three times of past, present, and future.

Therefore, for those who still as yet do not know these things, it is advisable to respectfully follow the Buddhas advice and develop samadhi. It is in this way, that one will be able to discern completely with the three understandings (parinnas) the five khandhas and attain Nibbana. The Buddha has taught in this way, in order that we may be able to reach the end of dukkha.

84. THE KHANIKA SAMADHI OF CITTAVISUDDHI

There are some respected teachers who believe that a suddha vipassana yanika individual does not need to develop samadhi, but can proceed to do vipassana practice with only khanika samadhi (momentary concentration). For this reason let us explain a little about the khanika samadhi of a suddha vipassana yanika individual at the time of attaining citta visuddhi and the khanika samadhi present at the time of true vipassana practice.

A samatha yanika individual who has developed one of the jhanas and therefore completed citta visuddhi (purification of mind) and who wishes to complete ditthi visuddhi (purification of view), should enter into any of the jhanas, except for the base consisting of neither perception nor non-perception. After having emerged from that jhana he should discern the jhana factors, beginning with vitakka, etc, and all the mental factors (cetasikas) associated with that jhana consciousness. Each should be discerned according to characteristic, function, manifestation, and proximate cause. After that, he should take them all together as Nama because they all have the characteristic of bending towards the object.

Then again he should discern: The hadayavatthu Rupa where those namas reside, the four elements on which that hadayavatthu Rupa depends, and the other derived materiality present there. All these should be discerned according to characteristic, function, manifestation, and proximate cause. (vsm. XVIII, 3)

If however that samatha yanika individual wishes to begin with discerning Rupa dhammas, without having yet discerned the nama dhammas, then he should proceed in the exact same way as a suddha vipassana yanika individual. The way in which a suddha vipassana yanika individual develops ditthi visuddhi is as follows:

*Suddhavipassanayaniko pana ayameva va samathayaniko
catudhatu vavatthane vuttanam tesam tesam dhatu pariggaha
mukhAnam annatara mukhavasena sankhepato va vittarato va
catasso dhatuyo parigganhati.*

Which means:

A person whose vehicle is pure insight or a person whose vehicle is serenity, but who wishes to begin insight practice by discerning rupas instead of namas, should discern the four elements in brief or in detail in one of the various ways given in the chapter XI on the definition of the four elements. (vsm. XVIII, 4)

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

Vipassana is made up of two sections;

- **contemplation of Rupa and**
- **contemplation of Nama.**

These two are also called Rupa pariggaha, discernment of rupas, and arupa pariggaha, discernment of namas. The majjhima commentary and the abhidhamma commentary say:

Tattha bhagava Rupa Kammatthanam kathento sankhepa manasikAravasena va vitthara manasikaravasena va catudhatuvavatthanam kathesi. (abhi.com.2.p.252; m.com.1.p.280)

Which means:

Of these two, Rupa Kammatthana (contemplation of Rupa) refers to the defining of the four elements by paying attention in the brief way or the detailed way.

These instructions found in the commentaries concerning the method of discerning rupas in vipassana show that the Buddha has taught that a suddha vipassana yanika, or a samatha yanika who wishes to begin by discerning rupas, must begin by discerning the four elements in brief or in detail. If a meditator practices according to the Teaching of the Buddha then it will produce the most beneficial result.

The Visuddhimagga clearly states that four elements meditation, which is one of the 40 subjects of meditation, is included in the group of meditations, which can reach upacara (access) concentration. This means that it is a meditation subject, which must be developed up to upacara concentration.

The method for the development of four elements meditation has been described in detail in Part 2. The Buddha taught this brief method in mahasatipatthana sutta saying:

Puna caparam bhikkhave bhikkhu imameva kayam yatha thitam yatha panihitam dhatuso paccavekkhati, 'atthi imasmim kaye pathavi dhatu apo dhatu tejo dhatu vayo dhatu' ti. (m.1.p.73)

Which means:

Bhikkhus, or again in another way 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, the water element, the fire element, and the air element".

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

The Visuddhimagga further states:

*Tassevam vayamamanassa na cireneva dhatupabheda-
vabhasana pannapariggahito sabhavadhammarammanatta appanam
appatto upacaramatto samadhii uppajjati.*

Which 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 (upacara) and does not reach absorption because it has states which are ultimate realities (paramattha or sabhava dhammas) as its object. (vsm. XI, 42)

Pay attention to the fact that the Visudhimagga clearly states that meditation on the four elements can reach up to upacara concentration. The sub-commentary to Visuddhimagga states:

*Samathayanikassahi upacarappana bhedom samadhiim
itarassa khanikasamadhiim ubhayesmim vimokkhamukhattayam
vinana kadacipi lokuttaradhigamo sam×bhavati. (vsm.sub-com.1.p.15)*

Which means:

Without the access and absorption concentration in one whose vehicle is serenity,

without the momentary (khanika) concentration in one whose vehicle is pure insight and

without the gateways to liberation (knowledge of impermanence, pain, and not-self)

the supramundane can never be reached.

So here the sub-commentary uses the term *khanika samadhi* (momentary concentration) to describe the concentration developed by the **suddha vipassana yanika individual**, and the *visuddhimagga* uses the term *upacara* concentration. This distinction in usage should be understood.

Concerning this usage the sub-commentary explains:

Upacarasamadhiiti ca ruahi vasena veditabbam. appanamhi upecca cari samadhii upacarasamadhi appanacettha natthi. Tadisassa pana samadhiissa samana lakkhanataya evam vuttam. (Vsm.subcom.1.436)

Which means:

When the commentary says *upacara samadhii* when defining the highest concentration attainable by four elements meditation, it must be understood that it is used in the sense of comparison or similarity. Only the concentration close to *jhana* can be called *upacara* and in this four elements meditation there is no *jhana* to be attained because it has states with individual essences as its object. But because the power of concentration attained by four elements meditation is similar to *upacara* concentration the commentators call it *upacara* concentration.

So it can be seen that the author of the sub-commentary believed that only the highest *kamavacara samadhi*, which has a serenity object, which is prior to or close to *jhana*, can truly be called *upacara* concentration. He believed that the highest *kamavacara* concentration attained by doing four elements meditation is called *upacara* concentration by the commentators because of its similarity to it, but he believed that it should be called *khanika samadhii*.

85. INSIGHT AND MOMENTARY CONCENTRATION

The *visuddhimagga* says that a meditator should try to develop the insight knowledge's from *sammasana* –Nana (comprehension by groups) upwards only after he has completed five kinds of discernment. These are:

1. *Rupa pariggaha* = discerning of *rupas*.
2. *arupa pariggaha* = discerning of *Nama*.
3. *nama Rupa pariggaha* = discerning of *Nama* and *rupas*.
4. *paccaya pariggaha* = discerning of *dhammas* which are causes and *dhammas* which are results of the present *Nama* and *rupas*.
5. *addhana pariggaha* = discerning of *dhammas* which are causes and *dhammas* which are results of the past and future *Nama* and *rupas*.

The objects of insight meditation are *namas*, *rupas*, *dhammas* that are causes, and *dhammas* that are effects, and these are also called *sankhara dhammas* (conditioned phenomena).

The understanding (*panna*) that sees all these *sankhara dhammas* as impermanent, painful, and not-self is called insight (*vipassana*).

Therefore, a meditator who wishes to develop *vipassana* which begins from *maggamagga* –Nana *dassana visuddhi* onwards must first have completed *ditthi visuddhi* and *kankhavitara visuddhi* because it is the *namas rupas* and the causes and effects discerned in those purifications (*visuddhi*) to which the three characteristics of impermanence, pain, and not-self must be applied and which have to be seen with insight.

In the practice of insight the meditator must alternately apply the three characteristics at one time to the internal five *khandhas*, at another time to the external five *khandhas*, at one time to the *rupas* and at another time to the *namas* (see *vsm.XXI*, 86).

The *Visuddhimagga* also instructs to apply the three characteristics to the *dhammas* in the past and future at the time of doing insight on the factors of dependent origination during *sammasana* –Nana and *udayabbaya* –Nana (see *vsm. XX*, 6 - 9).

The concentration that occurs while doing insight is called *khanika samadhii*, because it does not remain on a single object continuously as it does in *samatha*. To be able to systematically practice insight as described above, the practice must certainly be based upon *upacara* or *appana jhana* concentration. Here *upacara* 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 *vipassana khanika samadhii*.

Please note that if the meditator is as yet unable to see *Rupa kalapas* or individual *namas*, to analyze them, to discern the causes and results in the past, present, and future, to apply the three characteristics to all these *dhammas*, then his concentration cannot be called insight momentary concentration (*vipassana khanika samadhii*).

To summarize, when developing concentration, the *suddha vipassana yanika* individual's highest concentration reached by four elements meditation is called *upacara* concentration by comparison to the *upacara* concentration preceding *jhana*. This highest concentration is also called *khanika samadhi* by the sub-commentary. When a *suddha vipassana yanika* individual practicing *vipassana* bases his insight on *upacara* concentration, which for him is purification of mind (*citta visuddhi*), and then proceeds to see with insight conditioned phenomena, he has at that time concentration called *vipassana khanika samadhii*.

When the *samatha yanika* individual who develops first *upacara* or *appana jhana samadhii* as his purification of mind then arises from that concentration and sees with insight conditioned phenomena he has at that time concentration called *vipassana khanika samadhii*.

86. ALL THREE CHARACTERISTICS

The *Visuddhimagga* says:

One man comprehends formations as impermanent at the start. But emergence does not come about through mere comprehending as impermanent since there must be comprehension of them as painful and not-self too, so he comprehends them as painful and not-self. (*vsm.XXI, 88*)

This shows that just by contemplating *anicca only*, *dukkha only*, or *anatta only* one cannot attain the *ariyamaggas*, but only by contemplating each of the three characteristics alternately will a meditator be able to reach the *ariyamaggas*.

87. FALLING INTO BHAVANGA

In this book we have written briefly about how to develop *appana jhana* using several different traditional meditation subjects such as mindfulness of breathing, skeleton meditation, and white *kasina*. These meditation subjects all produce two classes of concentration *upacara* concentration and *appana* concentration.

The concentration that precedes close to the entering into *jhana* concentration is called *upacara* concentration and the concentration present when one has entered into *jhana* is called *appana* concentration.

The *Visuddhimagga* mentions the potential of the meditator's mind to fall into a *bhavanga* state during the time of *upacara* 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 *jhana* 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 (bhavanga),

Example - just as 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 impulsion 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. IV, 33)

88. SOMETHING TO NOTE

A meditator who develops either upacara or appana concentration as a basis for the development of insight will, **when a sufficient degree of concentration has been developed**, begin to see particles of matter called Rupa kalapas when he is discerning the four elements.

Then he must continue further to analyze those **Rupa** kalapas and discern in each particle the four primary elements, and also the derived types of matter present according to their individual characteristics, function, manifestation, and proximate cause. When he is able to discern these things this is called knowledge that discerns materiality (Rupapariccheda –Nana). At that time he will have realized and penetrated for himself, by Right View, the Ultimate Reality of materiality.

Further to that he must continue to discern each and every individual **mental factor** (cetasika) that occur together in every moment of consciousness that arises. These groups of mental factors that occur together with consciousness we call nama kalapas or mental groups. When he can discern each individual mental factor present in each mental group (**nama** kalapas) according to characteristic, function, manifestation, and proximate cause then this is knowledge that discerns mental phenomena (nama pariccheda –Nana). At that time he will have realized and penetrated for himself, by Right View, the Ultimate Reality of mental phenomena.

So if a meditator is not able to discern materiality and mental phenomena in this way then he has not yet achieved the knowledge that discerns mind and matter (nama Rupa pariccheda –Nana).

And furthermore if a meditator has not also discerned by direct knowledge the namas and rupas 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 namas and rupas, or which causes in the present will produce which namas rupas in the future. So that without knowing the namas and rupas of the past and future and their causes a meditator cannot be said to have achieved the knowledge that discerns the causes of mind and matter (paccaya pariggaha –Nana).

And so if a meditator has not yet really achieved these three knowledge's he is as far away as the sky is from the ground from attaining real vipassana insight knowledge and also in turn from the realization of the **Noble Path, Noble Fruition and Nibbana**.

So that if a meditator is that far away from attaining Nibbana, 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 object and attains upacara concentration or something equivalent to upacara concentration can fall into bhavanga.

This is because there are some meditators who fall into bhavanga and say "I knew nothing" or "Both the objects and the mind noting them ceased," and they believe wrongly that they have realized Nibbana, but actually all they have done is to fall into bhavanga. Because they do not have the ability to discern the bhavanga mind and its object they say that

"I knew nothing" or "Both the objects and the mind noting them ceased."

But if they go on to really develop paccaya pariggaha –Nana they will find that at that time there was still bhavanga cittas present, which have as their objects the object of the consciousness close to death in the previous life. It is simply because of the subtlety of that consciousness and their lack of true knowledge of mind, matter and causes that the meditators are not able to perceive it. It must be also pointed out that there is no cessation of consciousness when one realizes the unconditioned state of Nibbana. The Path consciousness and Fruition consciousness both

have as their object the unconditioned state, which is Nibbana.

The only time that consciousness can be suspended is during the attainment of Nirodha Samapatti, which is only attainable by Arahantas and Anagamis who also have attained the eight attainments consisting of the four Rupa jhanas and the four Arupa jhanas. 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 Nibbana.

References or Recommended Readings:

1. **Abhidhamma (Ultimate Science) by Prof. Mehm Tin Mon**