

31. Attend to your 'Ins' and 'Outs' - until the In-lines fade away into Out-lines

- i. *Tiṇakatthasamaṃ lokam
yadā paññāya passati
mamattaṃ so asaṃvindaṃ
nathī meṭṭi na socati*

Adhimutta Thera - Thag.

'When one sees with wisdom, the world as comparable to grass and twigs, experiencing no 'mine-ness' one does not lament: O! I have nothing!'

- ii. *Kadā nu kaṭṭhe ca tiṇe latā ca
khandhe ime haṃ amite ca dhamme
ajjhattikāneva ca bahirānica
samaṃ tuleyyaṃ tadidaṃ kadā me*

Tālapuṭa Thera - Thag.

'When shall I weigh, as equal, twigs, grass and creepers - these aggregates and countless things internal as well as external - O! When will that be of me?'

(For the 'mode-of approach', see Mahā Hatthipadopama Sutta and Mahā Rāhulovāda Sutta of the Majjhima Nikāya)

32. I Dancing on a frying-pan.

As one of the four '*vipallāsas*' (perversions) '*anicce niccasaññā*' (perception of permanence in the impermanent) is to be systematically counteracted with '*aniccasaññā*' ('perception of impermanence'). The perversion prevails at three levels - '*saññā*' (Sense-perception), '*citta*' (thought) and '*dīṭṭhi*' (view).

Ignorance or ignoring of the disintegrating nature of the '*Sankhata*' leads to chronic delusion ('*moha*') with its twin feelers 'attachment' ('*rāga*') and aversion ('*paṭigha*'). Thus curiosity, love and hate obsess the groping worldlings.

The '*Sankhata*'- facade has to be **penetrated through** with the Ariyan penetrative wisdom which sees the rise-and fall ('.....*udayatthagāminiyā paññāya ariyāya nibbedhikāya*)

'*Bhavanirodho sacchikatabho*' 'Cessation of becoming is something to be **realized**.' What prevents its realization is '*tanhā ponohavikā*' - craving which makes for re-becoming. With delight and lust it connects up and obscures the fact of cessation by delighting now-here-now there- like dancing on a frying pan. Hence it is that '*nibbidā virāga*' (disenchantment and dispassion) regarding the 'present' automatically lays bare the cessation of '*saṅkhāras*' which make up the facade.

'*Rūpaṃ kho Ānanda aniccaṃ sankhataṃ paṭiccasamuppannaṃ khayadhammaṃ vayadhammaṃ virāgadhammaṃ nirodhadhammaṃ. Tassa nirodhā nirodhoti vuccati..... vedanā.... saññā... sankhārā... vinñāṇam kho Ānanda, aniccaṃ.....'*

S.N. III 24

'Form, Ānanda, is impermanent, prepared, dependently arisen' of a nature to waste away, pass-away, fade away and cease by such ceasing, is there said to be cessation. FeelingPerception.....Preparations....Consciousness, Ānanda, is impermanent....'

II. Take a peep into your private museum where the relics of yesterday's treasured possessions and status symbols lie.

33. Phantasmagoria

Yesterday	=	last night's dream
Tomorrow	=	tonight's dream
Today	=	a day-dream

34. "Old-age"- a caricature of Youth

35. Bale out! No! S.O.S'

*I sīṅca bhikkhu imaṃ nāvaṃ
sittā te lahumessati
hitvā rāgaṅca dosaṅca
tato nibbāna mehi*

- Dhṛp. v. 369

'Bale out this ship, O! monk. Emptied it will sail lightly for you. Giving up lust and hate, you will then arrive at Nibbāna.'

II. From El Dorado - (A parable).

A steamer is returning from El Dorado with a heavy cargo of gold nuggets in its hold. Adorning its cabin is a vast array of exquisite wood-carvings worth a fortune.

Still in mid-ocean it runs out of coal. Not a breath of wind to unfurl the sails. When every available piece of wood had become firewood, the wood carvings too follow suit to go up in smoke.

The ship is now moving and the sailors heave a sigh of relief. But then comes a Titanic disaster. Just when land hove in sight, the ship runs on rocks.

Water seeps in fast. No way to seal the damaged keel. Only the fate of the sailors looks sealed.

'S.O.S.' 'Save-our-souls' They signal in vain. Save our (Golden) Souls!

'Bale out!' Dump the gold into the sea! Some one suggests. "What? Dump all this precious gold into the sea?" The others retort. "We would rather die".

Water gushes in. 'Now-or-never' As a last resort they agree to 'let go' of the gold. And so the precious gold safely reached the bottom of the sea, and the sailors, eventually, the safety of dry land.....

Where were the sailors born?
Where will they die?
Where was that gold born?
Where will it die?
Where were the carvings born?
Where will they die?
Where were the carvings born?
There they will die.

36. If everything happens the way we want-then this is not 'Saṃsāra'.
37. When things look too 'rosy' there is a danger of a 'red' coming in.

38. Make an appointment with disappointment - then you will never meet with it.
39. When 'Past' and 'Future' crowd out the 'passage' of the present, thoughts cannot move in single file.
40. 'Sankhāras' are life-situations measured out in thought.
41. See the four elements in the 'melting-pot'.
42. Your biography is being filmed for you-even before it is written.
43. When one fully understands that one is 'acting'--- one is no longer acting.
44. When one becomes fully aware that one is reacting, one is no longer reacting.
45. 'Life' looks such a formidable "sum" we are set to work out for ourselves, with all its numerous 'additions' and 'subtractions', 'divisions' and 'multiplications' until we come to the last step:

- 'multiply by **NOUGHT**'

*suññato lokam avekkhassu
mogharāja sadā sato
attānudiṭṭhim ūhacca
evaṃ maccutaro siyā
evaṃ lokam avekkhantaṃ
maccurājā na passati*

- Sn v. 1119

'Look upon the world as void, *Mogharāja*,
And mindful ever, uproot
The lingering view of self
Thus will you cross the realm of Death,
For, the king of Death sees him not
Who thus looks upon the World (as void)

46. **I The Elusive Gem**
(A moral from Ummagga Jataka)

King Vedeha was informed that there is a gem in the pond by

the city-gate. He consulted one of his advisers, Senaka, as to the means of getting it. As suggested by the latter, the pond was emptied of its water and when they failed to find the gem, Senaka got the men to take even the mud out. Still, the gem could not be found. But once the pond got filled again, the elusive gem was visible there.

Then the king sought the help of his youngest adviser Bodhisatta Mahosadha, who agreed to solve the problem. He came to the pond and had a look, and understood that the gem is not in the pond but on the palm tree by the bank. He got one of the men to immerse a bowl into the water and showed that the gem is visible there too. "Where then, is the gem?" asked the King. "It is in the crow's nest on the palm tree" said Mahosadha. "Send someone up and get it down." And so it was got down and given to the king. It was only the reflection that they had sighted in the pond. They had failed to reflect wisely on the REFLECTION!

*'Anattani attamānīm
passa lokam sadevakam
niviṭṭham nāmarūpasmīm
idaṃ saccanti maññati*

- Sn. v 756 Dvyatānupassanā S.

Just see a world! with all its gods
Fancying a self, where naught, exists
Entrenched in name and form it holds
The conceit that this is the truth.

So it is the case with the 'self-image' 'Nāma-rūpa' reflected on consciousness. Many were the philosophers who traced it (metaphysically) to the bottom of the 'pond' of consciousness. But they could not 'fathom' it, for their perspective was wrong ('ayoniso manasikāra). They, too, had failed to reflect wisely on the reflection.

Those who 'craved' for the gem 'ignored' the nest as external because the precious gem shined so internal-though both were external, as a matter of fact. Only the Bodhisatta adjusted his perspective so, as to see the gem and the nest 'as-they-are' i.e. mere reflections of the external.

Likewise, only the Buddha, of all religious teachers, adjusted his perspective in such a way as not to get entangled in the reflection - 'Nāma rūpa'. As he put it: 'Sabbam taṇhī-phassapaccayā' - 'all that is due to contact.' (Brahmajāla S.D.N.) With his keen insight which was not blocked by any 'precious' object ('anārammaṇaṃ') he discovered that the 'pond' of consciousness has the same crystal clear, lucid limpid nature it always had - for the keen-sighted.

II Some 'reflections' on seeing the REFLECTION

i. *Viññāṇam parinñeyyam
paññā bhāvetabbā*

- Mahāvedalla S.M.N.

'Consciousness should be comprehended, wisdom should be developed.'

ii. *Viññāṇam unidassanam
anantam sabbatopabham
ettha āpo ca paṭhavi
tejo vāyo na gādhati
ettha dīghaṇca rassaṇca
uṇum thūlam subhāsabhām
ettha nāmaṇca rūpaṇca
asesam uparujjhati
viññāṇassa-nirodhena
etthetam uparujjhati*

- Kevalāḍḍha S.D.N. 1 213

'Consciousness which is non-manifestative.
Endless, lustrous on all sides
Here it is that earth and water
Fire and air no footing find
Here again are long and short,
Fine and coarse, pleasant, unpleasant,
And name and form. all these are here,
Cut off without exceptions
When consciousness does come to cease
All these are held in check herein.

iii. *Yā ceva kho pana ajjhātikā paṭhavidhātu, yā ca bāhirā
paṭhavidhātu, paṭhavidhāturevā....*

- Mahā Hatthipadopama S.M.N.

'And whatever earth element that is in oneself and whatever earth-element that is external to oneself- it is just earth element itself.'

iv *Passaṃ naro dakkhiti nāmarūpaṃ
disvāna vā ñassati tāni meva
kāmaṃ bahuṃ passatu appakaṃ vā
na tena suddhiṃ kusalā vadanti*

Sn - 908: Mahāvīyūha S.

'A seeing-man will see name and form, and having seen, he will know those alone. Verily, let him see much or less. Yet experts do not speak of purity thereby.'

v *Kadā nu kaṭṭhe ca.....*

- (See above p. 34)

vi *'Kodhaṃ jahe vippajaheyya mānaṃ
Saññojanaṃ sabhamatikkameyya
taṃ nāmarūpasmiṃ asajjamaṇaṃ
akiñcanaṃ nānupatanti dukkhā.*

- Dhṛ v.211

'Let one put wrath away conceit abandon
And get well beyond all fetters as well,
That one by name and form *untrammelled*
And possessionless - no pains befall.

vii *'Pabhassaramidaṃ bhikkave cittaṃ tañca kho
āgantukehi upkkilesehi upakkilīṭṭhaṃ.....'*

- A.N.I 10

'This mind, monks, is luminous, only, that it is defiled by extraneous defilements....'

47. *Saññā* tries to put the 'two-and-two' together, but '*Sankhārā*' see to it that the total is not four but five.

48. '*Phassa*' is the apex of the *sankhata* - triangle.

49. '*Sankhata*': The element of artificiality in the word suggests **simulation, pretension, and verisimilitude** as illustrated by the five canonical similes, mass of foam, water bubble, mirage, plantain tree and magical-illusion.

50. '*Sankhārā*': The vibrant forces that **impel, propel and compel** the samsāric individual, may be put down to the **tension** created by an **imagined** relationship between an internal and an external sense base. It is like a rope strung up between two pegs. Hence *sañjāyatananirodha* (cessation of the six sense-bases) brings about '*sabbasamkhārasamatha*' (stilling of all preparations). When the eye ceases, forms fade away (.....*cakkuñca nirujjhati rūpā ca virajjanti.*)

(S.N. IV 98)3

'Knock-off the 'eye', from the **scene** (or the seen) and **'forms'** will shrink into insignificance - at the other end - for lack of perspective.

51. '*Nāma-rūpa*': The delusion created by *nāma-rūpa* as 'self-image' is like my imagining that 'the fellow' appearing in the mirror (i.e. my own reflection) is looking at me even when I turn my back on him.

To understand *Paṭicca Samuppāda* is to become aware that 'the fellow' looks at me, only when I care to look at the fellow: ('.....*kiṃ paṭicca?* "Phassaṃ *paṭicca*" Dependent on what? Dependent on contact')

All speculative attempts to 'catch-the-fellow-napping' are misguided. Hence the Buddha bundled out all the 62 views in *Brahmajāla Sutta* (D.N.) with: '*tadapi phassa paccayā* - 'That too is due to contact'

The advice to *Bāhiya* (Ud.) strikes at the root of this fundamental delusion. ".....in the seen just the seen....." etc. (.....*ditṭhe ditṭhamatṭam bhavissati...etc*)

i. '*Passaṃ naro dakkhiti nāmarūpaṃ*' etc.

(See above p. 40)

ii. 'Avijjānīvaraṇassa bhikkhave hālassa taṅhāsampayuttassa evaṃ ayaṃ kāyo samudāgato. Iti ayañceva kāyo bahiddhā ca nāmarūpaṃ. itthetāṃ dvayaṃ. Dvayaṃ paṭicca phasso salevāyatanāni yehi phuttho hālo sukhadukkhāṃ paṭisaṃvediyatī etesaṃ vā aññatarena.

- S.N.II 23 f

For the fool monks, cloaked by ignorance and tied to craving this body is wrought in this way - Thus there is this body and name and form without - thus this pair. Because of the pair, there is contact and just six spheres of sense, touched, by these or by one of them the fool experiences pleasure and pain.'

52. The Witch's Cauldron

Every little bit of experience becomes '**concocted**' in the '**Witch's cauldron** of one's mind, due to '**mindng**' (*maññanā*) So you are nearer '**Asankhata**' (Non-prepared', Non-concocted) - **if you don't mind!**

"Maññamāno kho bhikkhave baddho Mārassa, amaññamāno mutto pāpimato...'

S.N. IV 2

'Minding' monks, one is bound by Mara, minding not he is freed from the Evil One.'

53. The Power-House

You are being shown round a hydro-electric scheme, for the first time.

The guide takes you first to the vast reservoir overlooking the dam (Stage I). You wonder how this sleepy reservoir can give you something like electricity, but the guide explains to you that these calm and placid waters are channelled almost unseen into a tunnel through the hills, at some point in the reservoir (Stage II). Then you are taken further down and shown the four big pipe-lines which run towards the power-house at the other end of the tunnel. (Stage III). You can also see now that last small pipe line which conveys all that vast stock of water into the power-house (Stage IV). Lastly, you are taken into the

power-house itself where you can see how that gushing current of water turns the huge turbine at a terrific speed to give you electricity (Stage V).

These five stages of the scheme are somewhat comparable to the five groups of grasping as '*sankhata-sankhārā*' or 'prepared-preparations', i.e. **the pent-up vibrant forces that impel, propel and compel.**

Stage I	-	The Grasping Group of Form
Stage II	-	The Grasping Group of Feeling
Stage III	-	The Grasping Group of Perception
Stage IV	-	The Grasping Group of Preparations
Stage V	-	The Grasping Group of Consciousness

54. Watch the scenes on the **eye-screen** and listen to the beat of the **ear-drum.**

55. Many a battle is fought and won at the **weakest** point in your fortress.

56. **Breathe** - as if every breath were your last - then you will never be '**breathless**'

57. **From the 'complex' - to the 'compound'**

The resolution of the 'perception-of-the-compact' (*ghanasaññā*) by developing the 'perception of the heap' (*rāsisaññā*) is a step in the passage from the complex to the compound. Every slight shift of focus is understood as a separate instance of perception - however minute.

58. **The 'Element-ary'**

'**This** and '**that**' = paṭhavi āpo tejo vāyo.

'**So**' and '**So**' = paṭhavi, āpo, tejo, vāyo, ākāsa, viññāna.

59. **Sankhārā - 'Ever-new, 'but - Never lasting'**

In this 'drama' of 'LIFE' you can never ask for a '**repeat-performance**'. When once a 'scene' is gone - it is gone, gone, gone forever.

'.....yāvañcidaṃ bhikkhave alameva sabbasaṃkhāresu nibbinditūṃ alaṃ virajjitūṃ alaṃ vimuccitūṃ.'

A.N. IV 102

'So much so, monks, it is enough to get disgusted of all preparations, enough to get detached, enough to get released from them.'

60. 'Sankhāre parato disvā hetujāte palokine'

Having seen the preparations as alien, causally arisen and brittle(Thig. Sakulā Therī)

Life expends itself through sankhārā - a pre-occupation with short lived identifications (*tammayatā*) courting after-images.

61. Sankhārā

No 'preparation' is 'final' and complete.

'.....aniccā bhikkhave sankhārā addhuvā bhikkhave sankhārā anassāsikā bhikkhave sankhārā....'

'.....impermanent, monks, are preparations, unstable, monks, are preparations, unsatisfying, monks are preparations....'

A.N. IV 102

62. 'Let-go-ism':

To see sankhāras as 'circum - stantial', not as 'sub-stantial'.

63. Non-identification (*atammayatā*):

To be like a brick in any wall.

64. A strip-tease- for 'nibbidā-virāga' (disenchantment-dispassion)-

Undress upto the skeleton!

(Stages: 1. head-hairs 2. body-hairs 3. nails 4. teeth 5. skin 6. flesh 7. sinews)

65. How to be 'measure-less':

Strike off the bottom and be free from reckoning.

.....yam kho bhikkhu anuseti tam anumīyati, yam anumīyati, tena saṅkham gacchati'. S.N. III 36 f.

'That which lies latent, monks, by that is one measured and that by which one is measured, by that is one reckoned.'

66. 'T-w-a-n-g'

(The world is in a whirl, but the winding comes only with 'upādāna' grasping!)

Suppose two persons are trying to wind up some strands into a long long rope, and some mischief-maker is keeping a tight hold at the middle, unseen by them. Somehow, the winding itself-queer enough- has started in the same direction from both ends, but to all appearance, a rope is being steadily made up owing to the tight hold at the middle. The two at either end are ignorant of the fact that their winding is at the same time, an unwinding. The 'Rope', however, gets more and more tensed, taut and vibrant.

'T-w-a-n-g'-

The mischief- maker suddenly 'lets go' of his hold at the middle. Now, where is the 'Rope'?

Was there a 'Rope' in truth and fact?

Find the answer in the following quotes:

1. *muñca pure, muñca pacchato
majjhe muñca bhavassa pārāgū
sabbattha vimuttamānaso
na puna jātijaram upehisi*

- Dh.p. v. 348.

Let go what has gone before
Let go that which comes after
Let go of thy hold at the middle as well
And get well beyond all existence
Thus with mind released in every way
Thou comest never more to birth and decay.

2. *Yassa pure ca pacchā ca
majjhe ca natthi kiñcanaṃ
akiñcanaṃ anādānaṃ
tamahaṃ brūmi brāhmaṇaṃ*

- Dh.p. v. 421

'Who has naught before or behind him
And naught in the middle to call his own
Who owns naught and to naught will cling
Him do I call a Brahmin'.

67. 'One' or 'Two'?

Existence involves a duality which has to be transcended. The problem cannot be solved by grasping it as ONE, because by the very grasping, it becomes TWO. (See T-w-a-n-g- above)

The moment you **grasp** the 'rope' that is being **whirled** round with only a semblance of winding, it becomes a 'REAL' rope with two ends. The result is stress and tension (Dukkha)

upādāna paccayā bhavo'
'dependent on grasping, existence'

This **winding'** is a deviation caused by ignorance. All this is 'not-SUCH' (*'sabbam vitatham idam' - Uruga S.Sn.*)

The '**whirl'** of the world is the Norm ('Tathatā - Suchness), where every winding is, at the same time, an 'un-winding'.

Yaṁ kiñci samudayadhammaṁ
sabbam taṁ nirohadhammaṁ'

Whatever is of a nature to arise, all that is of a nature to cease'.

'Let-go' - and you return to Suchness. This is the end of all stress and tension.

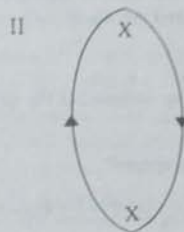
68. Ānāpānasati

'The long and the short of it'

When one is able to be mindful of the entire process of in-breathing and out-breathing thus:



More details of the phenomenon of breathing will become apparent. At this point, a breakthrough in 'vipassanā' may occur, as the 'rise' and 'fall' of breath is now clear. If the understanding of breath as 'long' and 'short' (I) is 'horizontal', its understanding as 'rise' and 'fall' is rather vertical (II).



The very uniformity of attention which negotiates the hitherto unseen 'bends' (x) in the process, ensures greater calm, hence the next step - ('calming down bodily preparations'.....etc)

It is a RHYTHM that makes for CALM. One that goes DEEP as well.

69. 'SATI' - 'memory' or 'mindfulness' or both?

The relation between 'memory' and 'mindfulness' is sometimes a point of controversy. While the Pali word 'sati' denotes both, there is a reluctance in some quarters to grant any connection between 'memory' and 'mindfulness'.

Suppose, instead of the term 'mindfulness' we use a term like 'collectedness' as the English equivalent for 'sati'. Then there would not be such a wide gulf between the two meanings so well expressed by the Pali original. 'Memory', then, could be represented by 're-collectedness' (c.f. 'anussati' - recollection), if verbal similarity is needed.

To be mindful is to be collected (i.e. 'not-distracted' - see **Oxford English Dictionary**), and this has strict relevance to the present moment as required by the finer nuance of the term in its Buddhist usage. But the net result of this diligent practice of living with a 'collected-mind' in the present moment is the

ability to re-call - to 'recollect' - things done and said long ago ('*cirakatampi cirabhāsītampi saritā anussarītā*') in accordance with the standard definition of the Pali term in its generic sense.

So, after all, it is only the conceit behind the English term 'mindfulness', that obscured the whole issue.

70. **Satipatthāna:**

An objective approach to understand the subjective in one's experience.

71. '*Asankhata*' - 'The Un-prepared'

To be 'unprepared' is to be prepared for anything.

72. '*Upādāna paccayā bhavo*'

(dependent on grasping, existence)

'WHAT' you grasp -
THAT you are.'

73. **The 'Purpose' of Life**

A misuse of the word? 'Excuse' would be a better substitute, because there is no purpose that does not itself presuppose some form of life. All so-called 'purposes' foisted on life by the worldling to brighten it up, are but mere 'excuses'.

Buddhism faces squarely the utter hollowness of life when it equates it with 'Dukkha' - the bitter truth (of suffering). According to its analysis, if one can speak of 'the' purpose of life', it is none other than the endeavour to bring about the cessation of saṃsāric existence - the vicious circle. This is the only excuse that is justifiable.

Appendix

1. *Athassa susiraṃ sīsāṃ
matthalungena pūritam
Subhato naṃ maññatī halo
avijjāya purakkhato.*

Vijaya S., Sn., v. 196

'And the cavity of his skull is filled with brain-matter. The fool led by ignorance, thinks of it as beautiful.'

2. *'Evameva kho bhaginiyo yo nu kho evaṃ vadeyya: cha hi
khome ajjhātikā āyatanā aniccā, yañca kho cha ajjhātikā
āyatane paṭicca paṭisaṃvedeti sukhaṃ vā dukkhaṃ vā
adukkhamasukhaṃ vā taṃ niccaṃ dhuvaṃ sassataṃ
aviparināmadhamanti sammā nu kho so bhaginiyo
vadamāno vadeyyāti. No hetāṃ bhante. Taṃ kissa hetu?
Tajjaṃ tajjaṃ bhante paccayaṃ paṭicca tajjā tajjā vedanā
uppajjanti, tajjassa tajjassa paccayassa nirodhā tajjā tajjā
vedanā nirujjhantīti.'*

Nandakovāda S., M.N..

'So, too, sisters, would anyone speak rightly who spoke thus: 'These six internal spheres are impermanent but that dependent on the six internal spheres which I feel as pleasant, unpleasant or neither-unpleasant-nor-pleasant is permanent, everlasting, eternal and not liable to change?'

NO, Venerable Sir
'Why is that?'

'Because Venerable sir, specific feelings arise dependent on a specific condition, and with the cessation of the specific condition, specific feelings cease.'

3. 'Therefore, monks, that sphere should be known wherein the eye ceases and the perception of forms fades away; the ear ceases and the perception of sounds fades away, the nose ceases and the perception of smells fades away, the tongue ceases and the perception of tastes fades away, the body ceases and the perception of tangibles fades away, the mind ceases and the perception of ideas fades away - that sphere should be known, that sphere should be known'

S.N. IV. 98