

The Mind in Early Buddhism

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PREFACE (1)

To be more than a comprehensive coverage of what would be said about the Buddhist concept of mind (*citta* in Pāli) when sectarianism was not exertive yet in the Pāli Tipiṭaka this book is actually an attempt at a full-fledged understanding of the *citta* when Buddhism was in its pristine state as recorded in the early Buddhist literature.

The authoritativeness of the original texts is strongly appreciated and highlighted to such an extent that allows a full-scale survey of their date of composition. This should baffle any disregard to their authenticity position. Here authenticity is synonymous with originality and originality is synonymous with the precedence regarding the time of their composition and incorporation into the sacred texts. Consequently, I brief to some extent the dating and stratification of the canonical texts - especially the *Sutta Piṭaka* which is most substantial of the Buddhist canonical literature and best able to serve a sense of purity - in view that the earlier a particular text is, the more authentic it should be.

With the scientific and meticulous measures employed in the investigation the author of this book challenges any bias or prejudice that readers may be previously conditioned with. As being suggestive rather than decisive the book, nevertheless, gives them ample space to put in their own conclusive remarks.

The *citta* that the author is dealing with in this book is worked upon as a technical term and a concept. Its lexical meanings in general and applied ones in the Buddhist canonical context are surveyed. How the fundamental and condensed shade of the concept *citta* figures in the Buddhist system as well as in the contemporary *Brahmanic* ones is sketched out. As the pivotal core of this book the *citta* is put into consideration with a view towards an exhaustive perspective. With the supplement of lexical elucidation, tabular illustration, doctrinal relevance the work should virtually exhaust all the cases of conceivable *citta* in the *Sutta Piṭaka*. It is supposed that all and every occurrence of the term *citta*, no matter how slightly substantial it may be, is not spared. In spite of that the work is not to be cut and dried as a pure research work usually is, but rather readable with stories and episodes from the texts and thoughtful and sometimes humorous remarks by the author.

The issues inherent of psycho-philosophical interest, however, will be elaborated on with further analysis and deeper ideation. The author puts into the spotlight the interesting issues such as the *citta* of the Buddha at the eve of propagating the *Dhamma* and at the time of *Nibbāna*, the impressive power of mind-reading by the full cultivated mind, the double face and the feasibility of *citta*, the identity of soul or mind as well as the relationship between body and mind, the particular type of *pīṭi* that is able to transport the physical body of a female devotee through the air, the depth psychology's concern regarding various kinds of mental process. This concern is resulted in a survey in the last chapter of the different types of *citta* explicated in the *Abhidhamma Piṭaka* especially the *Dhammasaṅgaṇi* where *cittas* figure dominantly.

I afford myself this occasion to thank Prof. K. T. S. Sarao who helped me in avoiding many mistakes that I would have committed. The remaining ones are my own responsibility. I extend my thank to Prof. Mahesh Tiwari, Prof. K. K. Mittal, Prof. Sanghasen Singh whom I ever had a good time with, and benefited from.

My thanks are also due to the library staff of Delhi University Library System, Delhi 7, the Theosophical Library, Theosophical Society, Adya, Chennai, and the Library of Tibetan Works and Archives, Dharamsala (H.P). The majority of my consultation materials were owed from their helping hands.

My heart reaches out to my teachers, brothers and sisters in Dhamma, my friends and loved ones, my failure to name them all just makes their memory to be engraved deeper in my soul.

Bh. Thích Minh Thành

PREFACE (2)

Vietnam, located in Southeast Asia, adopted Buddhism from two main reservoirs *India* and *China*, but she was not in a position to do further transmission. The terminus of the stream of Buddhist thought which since its advent has been highly colored by the *Chinese* culture and faintly by *Brahmanic* one brings about a thirst for the pristine freshness that only the original source of thought can assuage. A sense of purity, therefore, is inspired and underlies my intent to do some study on the basis of the earliest Buddhist scriptures.

The knowledge about Buddhism thus conditioned has been spelled by the Buddhists of Northern tradition whereas the tradition of *Theravāda bhikkhus* and that of the *Mendicant Bhikkhus* who attempt to embrace impartially the optimal essentials of the preceding two [i] are of proportionable influence. Although at the conglomeration of such different trends of thoughts, what I understand about Buddhism especially about the concept of *citta* that is so important in all the three systems, however, is still neither complete nor satisfactory.

On resorting to the source of knowledge overseas as far as my hand can reach out to I has found so far that the Buddhist concept of *citta* is not been exclusively focused on by English writers yet. A quick review in this respect makes it known that *citta* along with other important concepts in Buddhist psychology are discussed proportionately in *The Dynamic Psychology of Early Buddhism* by Rune E. A. Johansson. Therefore, the psychological account of the concept of *citta* thereat is by no means comprehensive; let alone the fact that Rune E. A. Johansson chooses to confine to the *Sutta Piṭaka* for the basis on which his book is prepared. The concept of *citta*, on the other hand, is especially dealt with by Jan T. Edgardt in *Buddhist and Western Psychology*, who, however, prefers to base his account on the *Majjhima Nikāya* only.

Consideration of all that has been mentioned above makes me decide the proposed title of my thesis: **A Study of the Concept of *Citta* as Depicted in the *Pāli Tipiṭaka*.**

With an explorational and investigative mind I take pains to glean all the data about *citta* from the whole *Tipiṭaka* especially the *Sutta Piṭaka*, the most substantial of the literature. The data thus collected will be carefully studied and systematically processed into the main body of the research work the whole of which consists of 7 chapters.

The first chapter, as usual, is for the preliminary matters about *citta* as a technical term and as a concept. Its lexical meanings in general and applied ones in the Buddhist canonical context are presented. How the fundamental and condensed shade of the concept *citta* figures in the Buddhist system as well as in the contemporary *Brahmanic* ones is roughly sketched out. With keen interest in the authenticity of the primary source I spend the last portion of this chapter for the dating and stratification of the canonical texts in view that the earlier a particular text is, the more authentic it should be.

The *Sutta Piṭaka* is most substantial of the Buddhist canonical literature and best able to serve my sense of purity so that the second chapter is prepared in the direction, highlighting the besetting but interesting issue of its dates of composition that have been variously tabulated by the leading scholars.

Exploration into the *Vinaya Piṭaka*, basically the rules and regulations that conduct the activities of the *Samgha*, shows that the term *citta* appears is too scanty to state something substantial, therefore, skipped over.

All the data of *citta* throughout the *Sutta Piṭaka* will be objectively collected and classified under different headings, nine in number. With the supplement of lexical elucidation, tabular illustration, doctrinal relevance, the first four headings compose the third chapter; the remaining five, the fourth chapter. The two chapters should virtually exhaust all the cases of conceivable *citta* in the *Sutta Piṭaka* so long as its literary occurrence is concerned.

The fifth chapter that divers itself from the literary concern will deal with several selected matters inherent of psycho-philosophical interest. Some of them are inspired by the ideological relevance that falls out of the scope of the previous literary grounded chapters. This chapter in all will be prepared with further analysis and deeper ideation.

The sixth chapter is an account of *citta* in the *Abhidhamma Piṭaka* where, especially in the *Dhammasaṅgaṇi*, descriptions of different types of *citta* figure dominantly. Hence this chapter will be specified as classifications of *citta* and will be prepared with faithfulness to the original source.

The seventh and last chapter will conclude the research work by summing up all that has been previously accounted with the addition of some other afterthoughts more or less relating to the concept of *citta*.

I would like to take the occasion to express the gratefulness I feel for my parents who bore me, brought me up well with their characteristic love, spelling the first chapter of my life with the example of their hard-working and moral lives. The seeds of morality they implanted in my budding soul keeps on growing in the depth of my personality and is still guiding me in the present time. They both demised and I have badly felt indebted thenceforth.

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Prof. Mahesh Tiwari, Prof. K. K. Mittal, Prof. Sanghasen Singh; the first one was demised, the latter two, retired. They all left in me a nice memory of their presence in the department. I really had a good time with, and benefited from, their lifelong experience of teaching.

Prof. K. T. S. Sarao whose academic record is admirable and under whose scientific supervision and guidance my M. Phil. dissertation was done successfully. This keeps on benefitting me for further academic career.

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I would like to express thanks to the Government of Vietnam especially the Governmental Board for Religious Affairs for making my higher qualifications abroad affordable. This actually opened a bigger horizon to me. Among members of the Board are Uncle Lê Minh Thu and Mr. Bùi Đức Hải whom I have ever had some memorable days to be with, and now I would like to extend thanks to.

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My thanks are also due to:

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- The library staff of the Theosophical Library and the Administrative staff of the Headquarter, Theosophical Society, Adya, Chennai, who made it possible for me to spend thereat my memorable summer of 1997. The premise lingered with an antique and poetic air that I have ever experienced was quite in tune with a sense of antiquity I had when consulting the old books in their custody. Some of the books, that I have even been in touch with, witness the close of the nineteenth century.

- The library staff of the Library of Tibetan Works and Archives, Dharamsala (H.P) who, when I spent my enjoyable summer of 1998, helped in making it available for me a large collection of consultation materials about Buddhism especially Tibetan Buddhism.

Last but not least, my heart reaches out to my brothers and sisters in dhamma, my friends and loved ones, in different areas of the globe, who have hosted and supported me along the way. My failure to name them all, hundreds in number, just makes their memory to be engraved deeper in my soul. Without them this work would not have been possible.

May all be blessed with Ultimate Truth.

Delhi, January 2000.
Bh. Thích Minh Thành
(Nguyễn Văn Thường)

[i] For more detail, see Minh Đăng Quang, *CL*: 5, 358-375.

LIST OF ABBREVIATIONS

A : AṄGUTTARA-NIKĀYA, PTS, 1885-1981.

BI : BUDDHIST INDIA by T. W. Rhys Davids, Motilal Banarsidas Publishers, Pvt, Ltd. Delhi, 1997.

BIPDB : THE BIRTH OF INDIAN PSYCHOLOGY AND ITS DEVELOPMENT IN BUDDHISM by C. A. F. Rhys Davids, Oriental Books Reprint Corporation, Delhi.

BMPE : A BUDDHIST MANUAL OF PSYCHOLOGICAL ETHICS tr. Caroline A. F. Rhys Davids, Oriental Books Reprint Corporation, Delhi, 1975.

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HIL : HISTORY OF INDIAN LITERATURE, Vol. 2 by Maurice Winternitz, Motilal Banarsidas Publishers, Pvt, Ltd. Delhi, 1993.

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PLL : PĀLI LANGUAGE AND LITERATURE Vol.1 by Kanai Lal Hazra, D.K.Print Work, Delhi, 1994.

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ILLUSTRATIONS

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CHAPTER 1

INTRODUCTION

A. THE TERM *CITTA*

PALI-ENGLISH DICTIONARY gives the following 3 basic meanings to the term '*citta*': The first *citta* (v): to shine, to be bright, variegated, manifold, beautiful; tasty, sweet, spiced (of cakes); (nt) painting. The second *citta* (nt) [Skt: *citta*, orig. p.p. of *cinteti*]: 'heart'. 'Mind', however, gets pretty much frequency in actual use as rendering. And, the third *citta* (n): name of the first month Chaitra. In the whole dissertation, both the first and the second *cittas* will be intact; we shall work on the remaining second *citta* only.

Though it is not totally safe in respect of preciseness in all contexts where the term '*citta*' occurs throughout the *Pāli* literature, the term is usually rendered as 'mind' by the majority of the authoritative translators of *Pāli*. 'Heart' is less used as rendering. But if we consent that *citta* in singular form should be rendered as 'heart' and when in plural, as 'thought' which is closed to mind in meaning, then in the *Pāli* literature *citta* nearly always occurs in the singular (=heart), and out of 150 cases in the *Nikāyas* only 3 times in the plural (=thought). This primary notion is impressive of the fact that the concept of *citta* seems quite complicated and confusing that a rigidly distinctive attitude will find it frustrate.

For our basic knowledge there should be a view to the dictionary meanings of 'mind' [\[1\]](#). 'Mind' has 14 meanings that fall under the three headings: (A) Memory; (B) Thought, purpose, intention; and, (C) Mental or psychic faculty. Skipping over the first heading that is simply confined within the realm of memory we come to the second one. This one is the richest and covers 6 groups of meanings: (1a) The action or state of thinking about something; the thought chiefly in have mind of, think of, give heed to. (1b) Attention, heed. (2a) Purpose, intention. (2b) An inclination, a wish; a liking. (3) The direction of a person's thoughts, desires, inclinations, or energies. (4) A person's opinion, judgement, or view. (5a) A disposition, character, or way of thinking and feeling. (5b) A particular feeling or attitude towards something. (6) The state of a person's thoughts and feelings.

The third heading (C) concerns the psychological aspect covering the following three groups of meaning: (1a) The seat of awareness, thought, volition, and feeling; cognitive and emotional phenomena and powers as constructing a controlling system, special as opposed to matter, the spiritual as distinguished from the bodily part of a human being. (1b) A person or a group of people collectively as the embodiment of mental faculties. (1c) A controlling or directing spiritual being or agency; (2) Special the intellect, intellectual powers, esp. as distinguished from the will and emotions. (3) The healthy or normal condition of the mental faculties.

The ideas about the mind as above mentioned, although quite general, are still helpful somehow in the first inquiry. At the risk of jumping the gun we can say that the 5.a 'disposition, character, or way of thinking and feeling' has much to do with the Buddhist concept of *citta* under question, whereas, the 1.a. 'the seat of awareness, thought, volition, and feeling' is the most controversial and subtle issue, say, in Buddhist system. Whether there is something as a seat (a place in which administrative power or the like is centered) that sways over the mental and emotional function of a being brings in much more speculation than settlement because of the fact that any ordinary reasoning whatever is prone to build up a soul or an ego which is so metaphysical and speculative in character.

1. The Evolutionary Citta

We should be aware that *citta* in the Buddhist *Pāli* texts is used not thoroughly in the same set of meanings. It shares the same process of almost all lexicon units, say, getting the primitive meaning from the pre-Buddhist conception, adopting new shade of meanings in the traditional Buddhist contexts, undergoing modification, transformation and transmutation, developing current shades of meaning. The process was going parallel with the evolutionary divergence of Buddhist thoughts through ages and characterized by the conceptions of different schools of Buddhist philosophy among them the most noticeable ones are *Theravāda*, *Sarvāstivāda*, *Sautrāntika*, *Yogācāra*, *Mādhyamika*, and *Tantrism*. In other words, 'the term is common to all schools of Buddhism and is attested in a wide variety of meanings varying according to textual contexts and respective philosophic tradition'[2]. But our research work is done on the basis of the *Pāli Tipiṭaka* only, avoiding any sectarian bias and alien conglomeration.

2. Synonymous Equivalents of Citta

It should be noted here that *citta* (verb: *cit*) and *cetas* (verb: *cet*) are almost identical in meaning and application. In promiscuous application there is no cogent evidence of a clear separation of their respective fields of meaning; a few instances indicate the role of *cetas* as seat of *citta*, whereas most of them show no distinction. There are compounds having both *citta*- and *ceto*- in identical meanings, for example, *citta-samādhi* and *ceto-samādhi*. Other compounds show a preference for either one or the other, as *ceto* is preferred in *ceto-khila* and *ceto-vimutti* (but *vimutta-citta*), whereas *citta* is restricted to combination with *upakkileśa*, etc. Let us single out some sentences for illustration: *Vivaṭṭa cetsā sappabhāsaṃ cittaṃ bhāveti* 'with open heart he contemplates a radiant thought'[3]; *cetasā cittaṃ samannesati vipamuttaṃ* 'with his heart he scrutinizes their pure mind'[4]. *Cetaso tato cittaṃ nivāraye* 'a desire of his heart he shall exclude from this'[5].

It is interesting to note here that the dual mental projection as in other systems also appears clearly in Buddhism. The notion of one's self and another self dramatizing, so to speak, among the flow of individual subjective experience. We shall come back to this matter in the fifth chapter about essential aspects of *citta*. And this projection is at times expressed by *citta* and the closely allied term *cetos*, as if we should speak of mind affecting will, or 'heart' influencing 'head': Ye should restrain, curb, subdue, *citta* by *ceto*[6]. Another passage in the *Saṃyutta Nikāya* says that we roam in all directions with *ceto*; here *ceto* is used instead of *citta*[7]. The passage probably refers to our ability to dream about and think of distant places and events.

As occurring in the *Sutta Piṭaka* the three terms, *citta*, *viññāṇa* and *mana* are usually interchangeable; all denote function of mentation. Despite of their interchangeability and same denotation we still, however, can notice with a little arbitrariness that they tend toward three distinct aspects of its, say, subjective, sensory and perceptive, and intellectual aspects.

That *mana* 'is said to represent the rational faculty of man'[8], thus being designated to the intellectuality confronts the disagreement by the *Dhammapada*[9] where it also denotes the idea of subjective chiefship and directing. *Viññāṇa* with a more clear-cut connotation 'represents the field of sense and sense-reaction, that is the sphere of sensory and perceptive activity'[10]. *Citta* is supposed to keep as general as ever, though, this does not exclude its tending toward subjectivity.

3. Semantical and Functional Aspects of Citta

PALI-ENGLISH DICTIONARY makes the conviction that the meaning of *citta* is best understood when explaining it by expressions familiar to us, as: *with all my heart; heart and soul; I have no heart to do it; blessed are the pure in heart; singleness of heart; all of which*

emphasize the emotional and conative side or 'thought' more than its mental and rational side. With the minute explanatory notes being omitted the meaning of *citta* as given in PALI-ENGLISH DICTIONARY can be presented as the heart usually in psychological sense, and further explained as the center and focus of man's emotional nature as well as that intellectual element which inheres in and accompanies its manifestations[11]. Emotional, conative, and rational or mental as the three sides in the meaning of *citta* is further elaborated in detail and with illustrations by ENCYCLOPAEDIA OF BUDDHISM[12].

The term *citta* as our main concern should basically refer, on account of its general usage in the *Pāli Nikāyas*, to the nexus of one's emotional nature and, in its dynamic aspect, to the locus or the function of thought.

That "*Citta* represents the subjective aspect of consciousness"[13] will be correct in many a case, however, does not assure itself in all contexts. The first verse of the *Dhammapada* that reads, "Mind (*mana*) is the forerunner of (all evil) states. Mind is chief; mind-made are they. If one speaks or acts with wicked mind, because of that, suffering follows one, even as the wheel follows the hoof of the draught-ox." [14] has obviously disagreed on it, assigning the subjectiveness not to *citta* but to *mana*.

Buddhaghosa the later commentator of *Pāli* literature establishes four meanings for *citta*: (1) it is *citta* that thinks of its objects on account that it arranges itself in a series by way of apperception in a thought process; (2) *citta*, on the other hand, refers to the resultant thoughts which are accumulated by its intentional actions, wholesome and/or unwholesome, that is, it reaps what it sows; in this meaning it is regarded as the store-house holding mental seeds in the forms of mental dispositions, proclivities, tendencies, and latent forces; (3) *citta* denotes all mental activities, so all classes of thoughts are called *citta* and arrange themselves according to the context of mentation; and (4) the meaning of *citta* can be conceived also by virtue of its capacity to create a variety of effects[15]. Unfortunately, he did not give any clue for the simple flux in his account of *citta*. If any, hardly is 'it arranges itself in a series by way of apperception in a thought process' suggestive of the flux.

In terms of Buddhist psychoanalysis the three different aspects of activities that *citta* performs are effective aspect (*vedanā*), cognitive aspect (*saññā*) (of or pertaining to the mental processes of perception, memory, judgment, and reasoning, as contrasted with emotional and volitional processes) and conative aspect (*cetanā*) (mental actions having to do with striving, including desire, volition, and purpose). The effective aspect and the cognitive aspect are mental states dependent on *citta*[16]. ENCYCLOPAEDIA OF BUDDHISM says that the *cetanā* clearly is the causative form of *citta* (*cinteti* > *ceteti*, *cetayati* > *cetanā*) and that the effective aspect (*vedanā*) refers to the feeling tone of *citta*; the cognitive aspect (*saññā*) is concerned with knowing, believing, reasoning and perceiving; and the conative aspect (*cetanā*) is concerned with acting, willing, striving, and desiring. These three aspects do not of course function separately. As mental processes all three aspects operate all at once by way of concurrent action and inter-action. Cognition is associated with conation that in turn is bound up invariably with the hedonic quality of feeling[17].

4. Odd Idea about Citta

It is interesting to notice the alien idea about *citta* that happened to be in the proposition: '*citta* is incorporeal and resident in the cave of the heart'[18]. It is probably because of a reference to this verse, in respect of the physical basis of *citta*, that some section of the *Theravādins* developed a cardio-centric theory according to which the heart (*hadayavatthu*) is the locus of mind and mental consciousness. These *Theravādins* appear to be alone in holding this theory and this is confirmed by the statement of *Yaśomitra*[19] that it is confined only to

the school of *Sri Lankan* Buddhism. It is hard to find in the orthodox system of Buddhist thought any place to which the idea can be incorporated properly.

5. Reliable Base for our Definitive Understanding

The traditional Buddhism denies any kinds of substantial definition of *citta* to the extreme. 'Buddha,' ENCYCLOPAEDIA OF BUDDHISM says, 'is the first psychologist to 'psychologise' without a soul and the teaching on *citta* is squarely based on the doctrine of the non-substantiality of all phenomena'[20]. The encyclopedia warns anyone who insists on the clear-cut definition of *citta* that 'the complexity of its usage has sometimes defied all attempts of modern scholarship at determining the specificity of its signification'[21]. The Buddha seems to adopt a functional view of concepts, utilizing the term *saṅkhā* to refer to concepts; and the functional use is often expressed by the verbal expression: *saṅkham gacchati* or 'conceive'. The following passage is typical: "*Citta*, just as from cow comes milk, and from milk curds, and from curd butter, and from butter ghee, and from ghee to junket; yet, when there is milk, there is no conceiving as 'curd' or 'butter' or 'ghee' or 'junket'; instead on that occasion there is conceiving as 'milk'"[22].

It can be further noted that *citta* may be rendered by *intention, impulse, design; mood, disposition, state of mind, reaction to impressions*. *Citta*, however, sometimes stands merely for an idea or a thought, for example, a person who was born professional soldier must previously have had the following thought or idea in the common sense: 'Let those beings be tortured, bound, destroyed, exterminated'[23]. The *citta* can be quitted up as is expressed in the passage, 'incompetent, *Sunakkhatta*, is the naked ascetic, *Patika*'s son, to meet me face to face, if he withdraw not those words, if he put not away that idea (*citta*), if he renounce not that opinion. If he thinks that, holding to those words, to that idea, maintaining that opinion, he would come to meet the *Samaṇa Gotama*, his head would split asunder'[24]. *Citta* here means merely an idea.

6. The Preferred Functionalism

It is suggestible that *citta* can be analyzed as to its nature in the disciplines of psychology, ethics and naturalism[25]. But for the sake of being in concord with the Buddhist theory of suffering and of non-substance - the former mainly relating to the basic for ethical attitude and the latter, for philosophical viewpoint - the disciplines of ethics and of psychology are preferable. The functionalistic approach in the discipline of modern psychology, it is at the risk going a little astray to note, comes to overshadow the once-dominating structuralism, emphasizing "the study of mind from the 'is for' point of view rather than from the 'is' point of view"[26].

The *Abhidhamma* texts reveal the comprehensive system of the universe as consists in four great divisions: *citta, cetasika, rūpa* and *nibbāna*. *Citta* holds the top position and can be predicated in three ways, namely, 'predication by agency (*kattu-sādhana*), predication by instrumentality (*karaṇa-sādhana*) and predication by simple flux' (*bhāva-sādhana*); the last one is considered to be nearest to the truth. It is in keeping with the essence of Buddhist non-substance theory to say, 'yielding true knowledge is the predication by simple flux'[27].

Citta is overwhelmingly characterized by combination so that its manifestation should be worded in terms of relationship. If we chanced upon the definition of any wholesome or unwholesome *citta* in the *Dhammasaṅgaṇi* or the *Vibhaṅga*, we would be aware that to define any *citta* is but to touch all mental functions, mental agents of an individual. For the sake of illustration we quote, though it is at risk of being clumsy, here the whole definition of the first of the eight main types of *citta* relating to the Sensuous Universe: "When a good thought concerning the sensuous universe has arisen, which is accompanied by happiness and

associated with knowledge, and has as its object a sight, a sound, a smell, a (mental) state, or what not, then there is contact, feeling, perception, thinking, thought, conception, discursive thought, joy, easy, self-collectedness, the faculty of faith, the faculty of energy, the faculty of mindfulness, the faculty of concentration, the faculty of wisdom, the faculty of ideation, the faculty of happiness, the faculty of vitality; right views, right intention, right endeavour, right mindfulness, right concentration; the power of faith, the power of energy, the power of mindfulness, the power of concentration, the power of wisdom, the power of conscientiousness, the power of the fear of blame; absence of lust, absence of hate, absence of dullness, absence of covetousness, absence of malice, right views; conscientiousness, fear of blame; serenity in the sense and thought, lightness in sense and thought, plasticity in sense and thought, facility in sense and thought, fitness in sense and thought, directness in sense and thought; mindfulness, intelligence, quiet, insight, grasp, balance. Now, these -- or whatever other incorporeal, causally induced states there are on that occasion -- these are states that are good" [28]

All the functions and the so-called agents are but transect and ever-changing like a stream of water [29].

7. Nature of Citta

The nature of *citta* is difficult to be seen and understood and it is very subtle [30], very hard to control, assuredly light and quick and attaching itself to whatever it craves [31]. It is, in case of the worldling, constantly frightened, terrified and alarmed as well as agitated, flurried and anxious [32]. The nature of *citta* should also be counted on account of its dependent origination in which the causal factors play the decisive role in the arising of mind, thus subjecting to the impermanence earmark of *saṅkhāra*. Even in the Buddha's time *Bhikkhu Sāti* was ignored of the fact that there is no arising of the mind (in this case the term *Viññāṇa* is employed) unless it is through the collocation of causal factors [33].

The nature of *citta* is multifaceted, this suggests the title of the fourth chapter, and the expositions situationally given by the Buddha about its nature are hardly molded into any formal definition of *citta*. Even the Buddha felt difficult in describing a single aspect of its nature, saying, "I consider, monks, that there is no phenomenon that comes and goes so quickly as mind. It is not easy to find simile to show how quickly mind comes and goes" [34].

Citta in the Buddhist view, is thus a series of events in an incessant process of mentation. *Citta* as unitary term is nothing more than a convenient collective noun to comprehend a wide and complex nexus of mental states in flux as ever mentioned in the forgoing section. As to its nature the *citta* or mind of the worldly individual is, psychologically speaking, constantly throbbing, trembling and wavering [35]. Ethically, it is exceedingly difficult to be protected and to be saved from falling into moral lapse. Naturalistically, it quivers like a fish out of water distracted by a multiplicity of stimuli [36].

Now, the main course of treatment should be postponed to make a brief introduction of the pre-Buddhist concept of *citta*. And then, it is followed by a survey of the primary source on the basis of which the study is elaborated. This survey tents towards chronological perspective.

B. PRE-BUDDHIST CITTA

1. Citta of General Meanings

Among the most important verbal roots denoting mental processes in the *R̥g Veda*, N. Ross Reat observes, \sqrt{cit} is the most general in meaning that it well-nigh refers to the functioning of any mental organs and faculties. The most common nouns derived from this verbal root,

namely, *citta*, *citti* and *cetas*, are for all intents and purposes synonymous, and refer very generally to "thought" or in some cases "mind". Nouns and verbs derived from the root \sqrt{cit} are so broad in meaning as to be capable of being substituted for virtually any of the more precise terms for mental organs and faculties. The verbal root \sqrt{man} and its derivatives - the closest relatives of \sqrt{cit} - are almost as broad in meaning as the derivatives of \sqrt{cit} . Generally speaking, they imply more specifically than \sqrt{cit} the process of intellectual cogitation. Other than this very vague and inconsistent distinction, the derivatives of \sqrt{cit} and \sqrt{man} , in the *Rg Veda*, are practically indistinguishable in meaning. Verbal forms of \sqrt{cit} , however, are more common than nominal forms while the opposite is true of derivatives of \sqrt{man} . It is probably best therefore to translate nominal forms of \sqrt{cit} with "thought", and the term *manas* with "mind". Such translation construe *manas* as mental organ and *citta* as mental faculties, even though admittedly there is no clear distinction between these terms in actual usage in the *Rg Veda*[37].

The derivatives of \sqrt{cit} in *Rg Veda*, like the term *citta* in Buddhism, refer in the broadest way to mental process whether perceptive, intellectual, emotional or imaginative[38]. It may be said that these derivatives denote the functioning of any one of the several mental organs and faculties mentioned in the *Rg Veda*. Used with the term *manas*, \sqrt{cit} indicates mental perception or intellectual thought. With *hṛd* (heart) it refers to emotional or intuitive thought. With $\sqrt{dhī}$ it refers to imaginative, visionary thought. With *kratu* it refers to volitional thought. It is the broad and general nature of \sqrt{cit} and its derivatives that constitutes the most distinctive characteristic of this family of terms[39].

It should be noted that most of the psychologically significant derivatives of \sqrt{cit} occur in relatively late texts, the majority being in the *Maitrī Upaniṣad*[40].

2. Citta and Mana

The two terms are so close in interrelation that most of the cases especially in the early *Vedic* texts they are interchangeable without any risk of unintentional modification of the meaning. In the *Vedas*, the idioms referring to mind are nearly always *manas*; they are much like our own analogous phrases such as: "Sun travels quick as mind"... "we know what thy mind was"... "approving thy mind"... "this praise has been offered by the mind"... "what a man reaches with mind, that he expresses by speech"... "by what great mind may we arrest the storm gods?"... "wise in mind... trembling in mind... please in mind"... "a woman mindful of the gods"... "we must consult the thought (*citta*) of another... beyond our thoughts (*cittāni*)"... "which prayer is to be the choice of thy mind?"[41]. A comparison of the frequency of the main psychological terms used in the 13 'principal', i.e. Early and Middle *Upaniṣads* results in the following table[42].

Table 1:

<i>Manas:</i>	173 references
<i>Citta:</i>	18 references
<i>Vijñāna:</i>	29 references
<i>Buddhi:</i>	12 references
<i>Cetas:</i>	3 references
<i>Cetana:</i>	3 references

Through the above table we can see the less frequency of the term *citta* in comparison with its posterior term *viññāna*. *Citta* was never favored term as was *manas*. In its root we have man's awareness worded as perceiving, observing. The result is as a manifold or motley, *cit-*

meaning also this, but the active agency in the process is not so strongly implicit as is the measuring, planing, willing, in *manas*[43].

For a further distinction between the two terms we can note that in most contexts the terms derived from \sqrt{cit} is associated with *manas* (mind). The *manas* is often depicted as the agent of the process of thought as represented by the derivatives of \sqrt{cit} , as in the phrases such as *manasā cekitānam* (thinking or perceiving with the mind), *mano cetati* (the mind thinks). In other contexts, a derivative of \sqrt{cit} may qualify the mind in an adjective sense, as in the phrase *cikitvin-manas* (thoughtful or perceptive mind)[44]. The above distinctive cases at most are not enough to refute the predominance of their basic interchangeability as presented in the previous section.

3. Emotional and Intellectual Citta

N. Ross Reat observes that the emotional connotation of \sqrt{cit} is most evident when derivatives based on it are said to be moved by an external force, as when the worship and/or sacrifice stirs the thought (*cetana*). On the other hand, these derivatives are also said to be the stirring or moving force which incites various gods to action, as when *Soma* and *Agni* are said to be moved or stirred into action by the thought of the sacrificer. Emotional content is also found in passages such as one where *Atri* is said to "think with a friendly mind"[45].

Citta seems to have much to do with the basic sensual consciousness, as in the following verse, where the departure of *citta* marks the end of such consciousness: "When a sick person about to die gets to such weakness as to fall into a stupor they say of him, his thought (*citta*) has departed, he does not hear, he does not see, he does not speak with speech, he does not think"[46]. But in the another aspect, the derivatives of \sqrt{cit} are of intellectuality. The derivatives denote in several compounds some sort of development or excellence of the faculty of thought or perception, as in the terms: *vipaścita* (wise or insightful), *sucetas* (thoughtful), *gambīra-cetas* (deep-thoughted), *praceta* (wise). The intellectual connotation is obviously predominant in the phrase "to solve (*āciketam*) a riddle"[47].

4. Citta of Vision.

It is observed that the derivatives of \sqrt{cit} associated with the potency of seeing, in the broad sense of the word, are in some cases quite literal, as when *Agni* is said to be observant (*cetiṣṭham*) with the eyes (*akṣabhir*), or in a wartime curse in which the wish is expressed that the perception (*citta*) of those foes who stand watch be destroyed. In other contexts, the term *citta* seems to mean simply "visible", as in the phrase *citta-garbha*, which Griffith translates "visibly pregnant". In still other cases, derivatives of \sqrt{cit} refer to mental perception, as when it is said that *Mitra* and *Varuṇa* perceive (*cikyatuḥ*) even with their eyes closed, or where it is said with relation to a riddle that those who have eyes, obviously mental eyes, can see while the blind do not perceive (*na vicetad andhaḥ*), or again where it is asked, "who discerns (*ciketa*) the workings of *Mitra* and *Varuṇa*?". The derivatives of \sqrt{cit} are also used to denote vision, particularly mental vision in the *Ṛg Veda*[48].

When purified, *citta* is praised as *prajñā* of the early *Upaniṣads*. In the sixth book of the *Maitri*, we can find both *cetas* and *citta* exalted to mean nothing less than the *prajñā*[49]. A purified *citta* is said to be capable of grasping the ultimate truth, however, its purification seems to involve its cessation[50].

5. Metaphysical Citta

The substantialist metaphysic of Indian thought could be expressed by the presumptive statements such as the *Upaniṣadic* passage which reads that in the beginning, this world was only the self (*ātman*) in the form of a person. Looking around he saw nothing else than the

self. He first said 'I am'. There arose then the name of 'I' for the first time. Later on he realized the real self and the mutable self (or the empirical consciousness) which are graphically presented with the image of two birds perched on one branch, the one simply watching and the other enjoying the fruit[51]. Through the range of meaning as meant by the root \sqrt{cit} above presented, it is quite safe to suppose that the root \sqrt{cit} 's family would be able to compass either of 'the two birds' and both of them.

The derivatives of \sqrt{cit} seem to be construed either as the essence of the soul and universe or as the fundamental characteristic of both the individual and the universal soul. It is implied in the rhetoric question: "This body is like a cart, without thought; by the power of what super-sensuous being is it made to arise with thought (*cetanavat*); or who is its mover?" or the statement "The enjoyer (*bhoktr*) of this universe is without qualities (*nirguṇa*), but because of its being an enjoyer, it must have thought (*caitanya*)[52]. As a super-sensuous being, the thought has the potence of creating. This creativity is not confined to artistic composition, as when it is said that the hymn springs from the thoughtful mind (*cikitvin-manas*). It may also refer to the idea of spontaneous creation of an entity, as in a hymn stating that the gods created fire with *citti*. There is another context where the *Ṛbhus* are said to have created a miraculous chariot by means of "excellent thought" (*sucetas*) and mind (*manas*)[53]. In fine, the *Upaniṣadic* system virtually tends to regard the world as a creation of consciousness, saying that at the dissolution of all, he alone remains awake. Thus from that space, he awake this world which consists of thought only (*cetāmātra*)[54].

C. CHRONOLOGY IN THE BUDDHIST CANON

1. Different Tables of Stratification

Exploration into the conclusive outcomes of the stratification of the Buddhist canonical texts proposed by the leading scholars conversant in the *Pāli* literature let us know that the oldest stratification may be that of T. W. Rhys Davids who observes ten strata scheme.

Unfortunately, it is not an easy feeling on the side of those who care for scientific exactness to find that both B. C. Law and K. L. Hazra do summarize the same scheme from *Buddhist India* by T. W. Rhys Davids but do not turn out the same summaries. (see appendix 1)

The chronology observed by T. W. Rhys Davids, nevertheless, is not fully agreed on by other scholars. B. C. Law regards it as too catechetical, too cut and dried, and too general to be accepted, though its suggestion is a good guide to the determination of the chronology of the *Pāli* canonical texts[55]. We will be in touch with the table time after time when dealing with each individual collection and their component texts.

B. C. Law gives his own scheme of 5 layers, basing on the dates of 6 Buddhist Councils in India and Ceylon respectively[56]:

Table 2:

First Period:	483 - 383 BC
Second Period:	383 - 265 BC
Third Period:	265 - 230 BC
Fourth Period:	230 - 80 BC
Fifth Period:	80 - 20 BC

On the basis of the above setting, B. C. Law observes, it would be easy to arrange a number of books, for example, *Parivārapāṭha*, the last *Abhidhamma* treatise whose colophon informs us that it was composed in Ceylon by a Buddhist Ceylonese scholar monk, *Dīpa* by name[57]. One reference of the book makes it known to us that its composition took place after the *Vinaya Piṭaka* being promulgated by *Thera Mahinda*. The succession of his disciples from the time of *Thera Mahinda* given in the text enables us to conclude that its composition could not be possible until the reign of king *Vaṭṭagāmani* because it openly declares in the colophon that the author had the treatise be written down. This manner of preservation of the scriptures would not be conceivable before the time of *Vaṭṭagāmani*[58].

B. C. Law gets a full credit for the introduction of the foregoing 5-stage setting which, unfortunately, is not further elaborated on. And, another contribution is at the end of the chapter where he reserves for the 'Chronology of the *Pāli* Canon' and comes back to the scheme of 10 strata originally sketched out by T. W. Rhys Davids, on which he makes some remarkable comments, modifications and adjustments.

For the sake of comparison we should juxtapose the previous stratification of T. W. Rhys Davids and the later one of B. C. Law as follows,

Table 3:

By T. W. Davids	By B. C. Law
1. The simple statements of Buddhist doctrine now found, in identical words, in paragraphs or verses recurring in all the books.	1. The simple statements of Buddhist doctrine now found, in identical words, in paragraphs or verses recurring in all the books.
2. Episodes found, in identical words, in two or more of the existing books.	2. Episodes found, in identical words, in two or more of the existing books.
3. The <i>Sīlas</i> , the <i>Pārāyana</i> , the <i>Octades</i> , the <i>Pātimokkha</i> .	3. The <i>Sīlas</i> , the <i>Pārāyana</i> group of 16 poems without the prologue, the <i>Aṭṭhaka</i> group of 4 or 16 poems, the <i>Sikkhāpadas</i> .
4. The <i>Dīgha</i> , <i>Majjhima</i> , <i>Aṅguttara</i> , and <i>Samyutta Nikāyas</i> .	4. The <i>Dīgha</i> , vol. i, the <i>Majjhima</i> , the <i>Samyutta</i> , the <i>Aṅguttara</i> , and earlier <i>Pātimokkha</i> code of 152 rules.
5. The <i>Sutta Nipāta</i> , the <i>Thera-</i> and <i>Therī-gāthās</i> , the <i>Udānas</i> , and the <i>Khuddhaka Pāṭha</i> .	5. The <i>Dīgha</i> , vols. ii and iii, the <i>Thera-</i> and <i>Therī-gāthā</i> , the collection of 500 <i>Jātakas</i> , <i>Sutta Vibhaṅga</i> , <i>Paṭisambhidāmagga</i> , <i>Puggalapaññatti</i> and the <i>Vibhaṅga</i> .
6. The <i>Suttavibhaṅga</i> and the <i>Khandhakas</i> .	6. The <i>Mahāvagga</i> and the <i>Cullavagga</i> , the <i>Pātimokkha</i> code completing 227 rules, the <i>Vimānavatthu</i> and <i>Petavatthu</i> , the <i>Dhammapada</i> and the <i>Kathāvattu</i> .
7. The <i>Jātakas</i> and the <i>Dhammapadas</i> .	7. The <i>Cullaniddesa</i> , the <i>Mahāniddesa</i> , the <i>Udāna</i> , the <i>Itivuttaka</i> , the <i>Sutta Nipāta</i> , the <i>Dhātukathā</i> , the <i>Yamaka</i> , and the <i>Paṭṭhāna</i> .

8. The <i>Niddesa</i> , the <i>Itivuttakas</i> , and the <i>Paṭisambhidā</i> .	8. The <i>Buddhavaṃsa</i> , the <i>Cariyāpiṭaka</i> , and the <i>Apadāna</i> .
9. The <i>Peta-</i> and <i>Vimāna-vatthus</i> , the <i>Apadānas</i> , the <i>Cariyā Piṭaka</i> , and the <i>Buddha Vaṃsa</i> .	9. The <i>Parivārapāṭha</i> .
10. The <i>Abhidhamma</i> books; the last of which is the <i>Kathā Vatthu</i> and the earliest probably the <i>Puggalapaññatti</i> .	10. The <i>Khuddakapāṭha</i> .

The juxtaposition of the stratification by T. W. Rhys Davids (abbreviated as A) with the other one by B. C. Law (abbreviated as B) shows that their first two strata are completely identical. The third strata contain each 4 items of which the first three, namely, the *Sīlas*, the *Pārāyaṇa*, the *Octades*, the *Pātimokkha* are nearly identical, the difference is that A gives a sharper boundaries of denotation of the *Pārāyaṇa* and the *Octades*. The last item of this strata in A, i.e. the *Pātimokkha* is substituted by the *Sikkhāpadas* in B. That in the fourth strata the first position is occupied by the *Dīgha Nikāya* is partly agreed upon by the 2 scholars, B. C. Law drags the vol. ii and vol. iii of the *Dīgha Nikāya* which are followed by the *Majjhima Nikāya* down to the heading position of the next stratum, stratum 5. The *Aṅguttara* and the *Samyutta* succeeding the *Majjhima Nikāya* in the fourth strata replace each other in table B. B. C. Law adds to this level the earlier *Pātimokkha* code of 152 rules. In the fifth stratum both A and B are quite different: the first position is occupied as already mentioned by the *Dīgha Nikāya* ii and iii in B and by the *Sutta Nipāta* in A; the *Thera-* and *Therī-gāthās* follow up in both the tables; the *Udānas* and the *Khuddakapāṭha* in A are replaced by the Collection of 500 *Jātakas*, the *Sutta Vibhaṅga*, the *Paṭisambhidāmagga*, the *Puggalapaññatti* and the *Vibhaṅga* in B. From stratum 6 onward the 2 tables becomes easily seen to be totally different. When discussing each of the individual items we will be in touch with the stratification again.

In his *The Origin and Nature of Indian Buddhism*, K.T.S. Sarao shows a keen interest in the issue of Buddhist chronology, giving an account on this concern with the conclusion of 3 strata scheme tabulated as follows^[59]:

Table 4

I Substantially Pre-Mauryan Texts	II Substantially Mauryan Texts	III Substantially Post- Mauryan Texts
<i>Vinaya Piṭaka</i> (Except CV-xi, xii, <i>Sekhiya</i> Rules and <i>Parivārapāṭha</i>)	<i>Cullavagga</i> xi-xii and <i>Sekhiya</i> rules of the <i>Vinaya Piṭaka</i>	<i>Parivārapāṭha</i>
<i>Dīgha Nikāya</i>		
<i>Majjhima Nikāya</i>		

<i>Samyutta Nikāya</i>		
<i>Aṅguttara Nikāya</i>		
<i>Udāna</i> (verse only)	<i>Udāna</i> (prose only)	
	<i>Theragāthā</i>	
	<i>Therīgāthā</i>	
	<i>Jātaka</i> verse (with few exceptions)	<i>Jātaka</i> (prose portion)
		<i>Apadāna</i>
		<i>Buddhavaṃsa</i>
		<i>Cariyapīṭaka</i>

K. T. S. Sarao thoughtfully warns readers that the above classification should not be regarded as being water-tight because almost all the texts were strongly possible to be composed from the material stocks in different periods of time, and in such a literature as the Buddhist canon no unit can be invented safely.

2. Chronology of the Vinaya Piṭaka

The *Vinaya Piṭaka* known commonly as "Basket of Discipline" is the oldest and smallest of the three sections of the Buddhist canonical *Tipiṭaka* or "Triple Basket". It is that which regulates monastic life and the daily affairs of monks and nuns according to rules attributed to the Buddha. It varies less from school to school than does either the *Sutta* (discourse of the Buddha and his disciples) or the *Abhidhamma* (scholastic) sections of the canon, and the rules themselves are basically the same even for *Mahāyānas* schools, although some of the latter schools greatly extended the accompanying narrative and commentarial material.

It is remarked that while the *Sutta Piṭaka* is more doctrinally and cosmologically oriented, the focus of the *Vinaya Piṭaka* is upon proper courses of action conducive to making progress towards the final spiritual attainment of *nirvāṇa*. Although it is evident in early Indian Buddhism that categorical distinctions were made between groups of *bhikṣus* (referred to as *bhāṇakas*) who had committed all or parts of these three collections to memory for the purpose of preserving them through recitation, each "basket" stands in complementary relationship to the other and the whole represents an integrated system of religious teaching. Some scholars and Buddhist apologists have understood the *Vinaya* to be the first stage of the spiritual path, and extended code of behavioral discipline elaborates from the basic principles of *sīla* (moral ethical action)[\[60\]](#).

The *Vinaya Piṭaka* texts show a certain resemblance with the *Vedic Brāhmaṇas*. In both we find "rule" (*vidhi*) and "explanation of the meaning" (*arthavāda*) by the side of one another, and the narrative poems which stand out distinctly like oases in the desert of the religious technics[\[61\]](#).

The term *vinaya* means putting away, subduing, conversion, training, and discipline. R. C. Childers says that *Vinaya* is regarded as the ecclesiastical code or common law and it governs the Buddhist monks and it is mentioned in the *Vinaya Piṭaka*. He states further that *saṃvarav*

and *pahānav* are two sorts of *Vinaya* or discipline and they are discipline of restraint and discipline of getting rid of evil states. He again describes *Vinaya* as "removal (of blame), acquittal"[62]. Specially, *Vinaya* refers to the prescribed modes of conduct incumbent upon Buddhist monks and nuns. The word is formed by combining the prefix *vi-*, meaning "difference, distinction, apart, away from", with the verb root \sqrt{ni} , meaning to lead. When combined they mean "to lead away from".

Within the context of Buddhist monasticism, *Vinaya* refers to the code of behavioral discipline that at once delineates the life of the householder and that of the monk, and binds the community of monks together into a common affective bond. In this sense, *Vinaya* is that which separates or leads away from the householder's way of life. It can also refer to the practice of mental discipline that removes unhealthy states of mind from the monk's disposition. In either sense of the term, *Vinaya* is regarded as the effective expression or pragmatic implementation of the Buddha's *dharma* (teaching). It is precept put into practice[63].

Historically, it is clear that *Vinaya* has not only been the charter for the Buddhist monastic experience, but has continued to function as a legitimizing device for reform within the *saṅgha* as well. It is important to note that just as the ancient laity play an important role within the *Sutta Vibhaṅga* literature by reporting infractions of discipline to the Buddha, so has the laity in modern times continued to display great interest in insuring that the *saṅgha* adheres to the *Vinaya*. Lay concern for *Vinaya*, however, is not expressed only for the purpose of keeping monks in their proper places, but also out of the necessity of preserving a *saṅgha* that truly function as a spiritual refuge and a worthy object of meritorious action[64].

In the oldest record that we possess of the first council, it is said that Mahākassapa asked Upāli about the two-fold *Vinaya*. This suggests that he asked him only about the *Patimokkha* rules for *bhikkhus* and *bhikkhunīs*. In his account of that council *Buddhaghosa* states that the *theras* classified the *Mahā Vibhaṅga*, the *Bhikkhuṇī Vibhaṅga*, the *Khandhaka* and the *Parivāras*, but he concedes that the *Vinaya Piṭaka* as he knew contained material which had not been recited at the first council. It is obvious, and presumably *Buddhaghosa* realised, that the final two sections of the *Khandhaka*, which deal with the first council and the second council dated 100 years later, could not have been recited on that occasion, but there is no indication of the portions of the *Vinaya Piṭaka* he had in mind when he wrote of texts not being recited[65].

The *Pāli Vinaya Piṭaka* in the latest form is divided into three partitions, the *Sutta Vibhaṅga*, the *Khadhakas*, and the *Parivāra*. The concise account of each of the partitions is below.

1. ***Sutta Vibhaṅga***: The word *Sutta* (*sūtra* in *Sanskrit*) is a very ancient literary term in *India*. The literal meaning is "thread", and it is applied to a kind of book, the contents of which are, as it were, a thread, giving the gist or substance of more than is expressed in them in words. This sort of book was the latest development in *Vedic* literature just before and after the rise of Buddhism. The word was adopted by the Buddhists to mean a discourse, a chapter, a small portion of a sacred book in which for the most part some one point is raised, and more or less disposed of. But the *Sutta* par excellence, is that short statement of all the rules of the Order, which is also called the *Pātimokkha*, and is recited on every *Uposatha* day. The *Sutta Vibhaṅga* is a detailed analysis concerning the rules recorded in the *Pātimokkha*. It has the same eight sections as the *Pātimokkha*. Regarding each of the rules, the *Sutta Vibhaṅga* has a four-fold structures as already mentioned: 1. A story (or stories) explaining the circumstances under which the rule was pronounced; 2. The *Pātimokkha* rule; 3. A word for word commentary on the rules; and 4. Stories indicating mitigating circumstances in which exceptions to the rule or deviations in punishment might be made. Like the *Pātimokkha* there

are both, a *Bhikkhu Sutta Vibhaṅga* (sometimes referred to as *Mahā Vibhaṅga*) and a *Bhikkhuṇī Vibhaṅga*.[\[66\]](#)

2. *Khandhakas* give the precepts for the various arrangements of the order and the regulation of the entire conduct of the monks and nuns in their daily life, form a kind of continuation and supplement of the *Sutta Vibhaṅga*. The ten sections of the *Mahā Vagga* contain the special precepts for admission into the order, for the *Uposatha* celebrations, for life during the rainy season, and further, the rules for the wearing of shoes, facilities for seats and vehicles, medicine and clothing of the monks, and finally for the regulation of the legal conditions and the legal procedure within the order, especially in the case of schisms. The first 9 sections of the *Culla Vagga* deal with the disciplinary methods in lesser matters, with various atonements and penances, the settlement of disputes, the daily life of the monks, dwellings and furnishing of dwellings, the duties of monk towards one another and the exclusion from the *Pātimokkha* ceremony. Section 10 of the *Culla Vagga* deals with the duties of the nuns. Sections 11 and 12 that record the stories of the first 2 councils are no doubt later additions, and form a kind of appendix to the *Culla Vagga*.[\[67\]](#)

3. *Parivāra* is regarded as insignificant and much later product. It is said with little doubt to be merely the work of a *Sinhalese* monk. The last book of the *Vinaya Piṭaka* comprises of 19 small texts, catechisms, Indices, appendices, lists and similar things. They have the form of questions and answers in common with the texts of *Abhidhamma Piṭaka* that originated perhaps at about the same time.[\[68\]](#)

The *Vinaya Piṭaka* is extant in the following versions: the *Vinaya* of the (1) *Theravādins* in Pāli, portions of the *Vinaya* of the (2) *Mūlasarvāstivādins* in Sanskrit contained in the Gilgit Manuscripts; and in Tibetan and Chinese translations (in the latter, not in its entirety); the *Vinayas* of the schools of (3) *Sarvāstivādins*, (4) *Dharmaguptas*, (5) *Mahīśāsakas*, and the (6) *Mahāsaṅghikas* in Chinese translation. Besides, fragments are available in Sanskrit that clearly belonged to or were associated with the originals of some of these *Vinayas*. In its Chinese translation[\[69\]](#), the *Sarvāstivādin Vinaya* is followed by the *Vinayakṣudraka* and the *Uttaragrantha*, which includes an *Upālipariṭṭhā*, a series of questions on *Vinaya* put to the Buddha by Upāli. This would seem to correspond to the Pāli *Upāli-pañcaka*, but a Sanskrit portion of this found in *Turkestan* does not agree with the Pāli *Parivāra*.

One Chinese version of the *Upālipariṭṭhā* is said to be very similar to the Pāli *Parivāra*, although there seem to be abridgements and changes of order in the treatment of the various rules, and there is doubt about the sect to which this text belonged. There also exists in Chinese an *Ekottara* section in the appendices to the shortened version of the *Sarvāstivādin Vinaya* called *Daśādhyāya Vinaya*. The *Dharmaguptaka Vinaya* also has a section called *Ekottara*, while the *Mūlasarvāstivādins* too had a supplement to their *Vinaya* called *Uttaragrantha*. The fact that other schools found it necessary to have supplements to their *Vinayas* supports the view that some, at least, of the Pāli *Parivāra* was composed in *India* before the introduction of Buddhism to Ceylon[\[70\]](#).

As to the relationship of these *Vinayas*, it is now an established fact that the *Prātimokṣa* is practically the same for all the sects, but the agreement is supposed to extend to the *Vibhaṅga* and even the *Khandaka*. Fragments have been discovered at *Koutcha* which correspond to portions of the *Mahāvagga*; and there is close resemblance that exists in the order of representation between the Pāli and *Mahāsaṅghika Vinayas* where the *Mahāvagga* is concerned. It appeared that the diversity of the *Vinaya* redactions is a later growth based on an originally common stock of rules[\[71\]](#).

While there is no direct evidence to suggest that any of these recensions of the *Vinaya* text were fixed in writing before the first century B.C., their uncanny similarity suggests at once a common origin in a period of time preceding the emergence of Buddhist sectarianism and a fundamental unwillingness on behalf of *Saṅgha* communities to alter the basic charter of monastic Buddhism[72].

In the scheme of stratification which B. C. Law put for the whole *Tipiṭaka*, the *Vinaya Piṭaka* scatters into the 5 strata: (1) the *Sīlas* and the *Sikkhāpadas* in the third stratum, (2) the earlier *Pātimokkha* code of 152 rules in the fourth stratum, (3) the *Sutta Vibhaṅga* in the fifth stratum, (4) the *Mahāvagga* and the *Cullavagga*, the *Pātimokkha* code completing 227 rules in the sixth stratum, and (5) the *Parivāra* or *Parivārapāṭha* in the ninth stratum[73]. In another way of observation, Oldenberg has sketched out the probable course of five stages along which the growth of the *Vinaya* proceeded: The *Pātimokkha* and part at least of the liturgical formulae imbedded in the *Khandakas* form the earliest stage. The old commentary, wholly philological and exegetical, and containing nothing of a legendary or quasi-historical nature, constitutes the next stage. The traditions of this latter character, together with what we may call notes on the rules, were amalgamated to the text and the old commentary which should be in the third stage. The last two books of the *Cullavagga* are still later, and the *Parivāra* is the latest of all. Thus, from the first rivulet of small and definite nucleus, the *Vinaya* has reached its present form in at least five stages[74].

In comparison between the scheme of B. C. Law and that of T. W. Davids, the later is more general one in which the major parts of the *Vinaya Piṭaka*, namely, the *Sutta Vibhaṅga* and the *Khandaka*, fall into the sixth stratum. The *Sīla* and the *Pātimokkha* into the third stratum; and, no mention of the *Parivāra* is available in his table[75].

3. Chronology of the *Abhidhamma*[76] *Piṭaka*

The *Abhidhamma Piṭaka* known as the Basket of Special Doctrine or Further Doctrine, is the third and historically the latest of the three Baskets. Unlike the *Sutta* and *Vinaya*, the seven *Abhidhamma* works are not generally claimed to represent the words of the Buddha himself but of disciples and great scholars. Nevertheless, they are highly venerated, particularly in Burma. These are not systematic philosophical treatises but a detailed scholastic reworking, according to schematic classifications, of doctrinal material appearing in the *Suttas*. As such they represent a development in a rationalistic direction of summaries or numerical lists that had come to be used as a basis for meditation among the more mystically inclined, contributed to the *Prajñāpāramitā* literature of *Mahāyāna* Buddhism, the form predominant in East Asia. The topics dealt with in the *Abhidhamma* books include ethics, psychology, and epistemology.

As the last major division of the canon, the *Abhidhamma* corpus has had a checkered history. It was not accepted as canonical by the *Mahāsaṅghika* school, the forerunners of *Mahāyāna*. Another school included within the *Abhidhamma* division most of the *Khuddaka Nikāya*, the latest section of the *Sutta Piṭaka*. And various *Mahāyāna* texts have been classified as *Abhidhamma*, including the *Prajñāpāramitā-sūtras* in Tibet and, in China, the *Diamond Sūtra*.

G. C. Pande observes that the *Abhidhamma* and its versions probably grew out of the *Mātikās* and is found in only two schools - *Theravāda* and *Sarvāstivāda*. The *Dharmaguptas* and the *Kāśyapīyas* are also supposed to have had an *Abhidharma Piṭaka* but they were sub-sects of the *Sarvāstivāda* group. The *Theravāda*'s *Abhidhamma* consists of seven works: *Dhammasaṅgaṇi*, *Vibhaṅga*, *Dhātukatthā*, *Puggalapaññatti*, *Kathāvatthu*, *Yamaka*, *Paṭṭhāna*. The *Sarvāstivāda* *Abhidharma* also consists of seven works: *Jñānaprasthāna* and the six

Pādaśāstras which are: (1) *Saṅgītiparyāyapāda*, (2) *Dharmaskandha*, (3) *Prajñaptipāda*, (4) *Vijñānakāyapāda*, (5) *Dhātukāyapāda*, and (6) *Prakaraṇapāda*[77]. An examination of the titles of these texts, however, shows that only one, viz. the *Dhātukāya* resembles any of the *Theravādin* texts, and we must either assume that the number seven in each collection is a coincidence, or deduce that the *Sarvāstivādins* were aware of the number of texts in the *Theravādin Abhidhamma Piṭaka* and deliberately refuted their texts and replaced them by new ones after the schism[78].

The seven works of the *Abhidhamma Piṭaka*, although based on the contents of the Buddha's discourses, deal with selected and specific topics which form the basis for the later philosophical interpretations. The following is a brief account on each and every of the seven *Abhidhamma* works in the *Pāli* version:

1. ***Dhammasaṅgaṇi*** (Summary of *Dhamma*): An enumeration of the entities constituting reality. In practice, it is a psychologically oriented manual of ethics for advanced monks but long popular in *Ceylon*.
2. ***Vibhaṅga*** (Division or Classification): A definition of these entities from various points of view, a kind of supplement to the *Dhammasaṅgaṇi*, treating many of the same topics.
3. ***Dhātukathā*** (Discussion of Elements): A classification of the elements of reality according to various levels of organization, another supplementary work.
4. ***Puggalapaññatti*** (Designation of Person): An interesting psychological typology in which people are classified according to their intellectual acumen and spiritual attainments, largely a collection of excerpts from the *Aṅguttara Nikāya* of the *Sutta Piṭaka*, classifying human characteristics in relation to stages on the Buddhist path; generally considered the earliest *Abhidhamma* text.
5. ***Kathāvatthu*** (Points of Controversy): A later work discussing the controversial doctrinal points among the various ancient schools, attributed to *Moggaliputta*, president of the third Buddhist Council, the only work in the *Pāli* canon assigned to a particular author; historically the most important of the seven, the *Kathāvatthu* is a series of questions from a heretical (i.e. non-*Theravāda*) point of view, with their implications refuted in the answers; the long first chapter debates the existence of a soul.
6. ***Yamaka*** (Pairs): Dealing with basic sets of categories arranged in pairs of questions, a series of question on psychological phenomena, each dealt with in two opposite ways.
7. ***Paṭṭhāna*** (Activations or Causes): A complex and voluminous treatment of causality and 23 other kinds of relationships between phenomena, mental or material.

About the chronology of the *Abhidhamma* in all, K. R. Norman observes that the *Abhidhamma* is later than the rest of the canon. There is no mention in the chronicles of reciting the *Abhidhamma* at the first or second councils, although the *Mahāvamsa* states that the *arahants* who held the second council knew the *Tipiṭaka*. The *Mahāsaṅghikas* who split from the *Theravādins* after the second council are said to have refuted the *Abhidhamma*. This presumably means that there was nothing corresponding exactly to the *Pāli Abhidhamma* in their canon; from which it may be deduced that the *Abhidhamma* did not exist at that time, or at least was not recognized as canonical[79].

Tradition attributes these books to the Buddha himself. But it is established in *EBC* that, as a matter of fact, they must have been produced during a period of two or three hundred years, beginning from the second or third century after the Buddha's death. The books may be considered in three groups according to their time of compilation: early, middle and late groups[80]. Now, we put them accordingly into the following chart:

Table 5:

FIRST PERIOD:	1. <i>Dhammasaṅgaṇi</i> 2. <i>Vibhaṅga</i> 3. <i>Puggalapaññatti</i>
SECOND PERIOD:	4. <i>Dhātukathā</i> 5. <i>Kathāvatthu</i>
THIRD PERIOD:	6. <i>Yamaka</i> 7. <i>Paṭṭhāna</i>

It is noticeable that *Buddhaghosa* previously put the seven books in another chronological order and sought to argue for their genuineness as the Buddha's words. According to him they should follow the order: *Dhammasaṅgaṇi*, *Vibhaṅga*, *Dhātukathā*, *Puggalapaññatti*, *Kathāvatthu*, *Yamaka*, and *Paṭṭhāna*. *EBC* just slightly exchanges the position of *Dhātukathā*, *Puggalapaññatti*. A bigger difference is seen in the *Chinese* translation of the *Samantapāsādikā* where the *Puggalapaññatti* and *Kathāvatthu* come after the *Yamaka* and *Paṭṭhāna*. As to build their genuineness, *Buddhaghosa* states that the textual order of the *Abhidhamma* originated with *Sāriputta*, who also determined the numerical order in the *Paṭṭhāna*. *Sāriputta* is reported to have done this to make it easy to learn, remember, study and teach the *Dhamma*. And, to guard against accusations that this would mean that the *Abhidhamma* was not Buddha-*vacana*, *Buddhaghosa* goes on to say that *Sāriputta* was not the first to understand the *Abhidhamma*, for the Buddha was the first *abhidhammika*[81].

Buddhaghosa's conviction would encounter the statement by B. C. Law that in dealing with the chronology of the seven treatises, we can only maintain that the order in which these treatises are enumerated can not be interpreted as the order of the chronology. Any attempt at establishing such an interpretation would be vitiated by the fact that the order of enumeration is not in all cases the same. To give example B. C. Law notes that in *Milinda Pañha* the order in which these books are mentioned is: *Dhammasaṅgaṇi* (*Dhammasaṅgaha* as *Buddhaghosa* calls it), *Vibhaṅga*, *Dhātukathā*, *Puggalapaññatti*, *Kathāvatthu*, *Yamaka*, and *Paṭṭhāna*. So the order recorded in *EBC* of chronology is probably based on the *Milinda Pañha*. B. C. Law hold that an inquiry into the *Suttanta* background of the *Abhidhammapiṭaka* becomes a desideratum and we may lay down a general chronology in these terms: The closer the connection with the *Sutta* materials, the earlier is the date of composition. On this basis and in view of some dialectical features B. C. Law observes that that *Puggalapaññatti* is the first book of the *Abhidhamma Piṭaka*. And his own order for the seven treatises is as follows[82].

Table 6:

1. *Puggalapaññatti*
2. *Vibhaṅga*
 - (a) *Dhammasaṅgaṇi* - *Dhātukathā*
 - (b) *Yamaka*
 - (c) *Paṭṭhāna*
3. *Kathāvatthu*

The priority of the *Puggalapaññatti* in the B. C. Law's chronology is supported by K. R. Norman who hold that despite its presence in the *Abhidhamma Piṭaka*, the *Puggalapaññatti* owes much, in both form and content, to the *Sutta Piṭaka*. The non-metaphysical nature of the book is emphasized by the fact that in it *puggala* is not used in the sense of "underlying personality", which is found in the *Kathāvatthu* and the *Milinda Pañha*, but simply in the sense of "person, individual". This helps in supporting the view that the *Puggalapaññatti* is the earliest of the *Abhidhamma* texts[83].

For the laying out of his account of the *Abhidhamma* texts, K. R. Norman follows the order suggested by B. C. Law where the *Paṭṭhāna* is the last book. He, however, prefers the last position of the *Yamaka* to that of *Paṭṭhāna*, saying that such a text, which seems to be intended for someone who has already studied the system, but wishes to become fully competent in it, is perhaps the latest of the books in the *Abhidhamma Piṭaka*[84].

In B. C. Law's scheme of stratification for the whole *Tipiṭaka*, the *Abhidhamma* texts scatter into the three strata: (1) the *Puggalapaññatti* and the *Vibhaṅga* in the fifth stratum, (2) the *Kathāvatthu* in the sixth stratum, and (3) the *Dhātukathā*, the *Yamaka*, and the *Paṭṭhāna* in the seventh stratum. Unfortunately, the *Dhammasaṅgaṇi* is not mentioned in B. C. Law's tabulation[85]. Whereas T. W. Davids is much more vgeneral to put all of them into the tenth and last stratum of his scheme with the note that the last of which is the *Kathāvatthu* and the earliest probably the *Puggalapaññatti*[86].

On being aware of the position of the *Sutta Piṭaka* as the most substantial importance among the remaining of the Buddhist canonical literature we shall reserve the next whole chapter for an account of its in a chronological prospective.

[1] *NSOED*: 1778-1779.

[2] J. Dhirasekera, *EBC*. 4: 169.

[3] S. v: 263; D. 3: 223; A. iv: 86.

[4] S. i: 194.

[5] *Ibid.* iv: 195.

[6] M. i: 120, 242.

[7] S. i: 75.

[8] J. Dhirasekera, *EBC*. 4: 169.

[9] see more in the next section.

[10] *vijānātī kho bhikkhave tasmā viññāṇaṃ ti vuccati*: S. iii: 87.

[11] T. W. Rhys Davids & William Stede, *PED*: 266.

[12] J. Dhirasekera, *EBC*. 4: 169.

[13] *Ibid.* 4: 169.

[14] *Dhp.* v. 1-2.

[15] see Buddhaghosa, *Vism*: 21-22, 452-454; and *Exp*: 84-85.

[16] *Saññā ca vedanā ca cetasikā ete dhammā cittapa ibaddhā*: S. iv: 293.

[17] J. Dhirasekera, *EBC*. 4: 170.

- [18] Dhp. v. 37.
- [19] He is said to be the author of *Sphuṭārthā Abhidharmakośa Vyākhyā*. see M. Winternitz, *HIL*: 344.
- [20] J. Dhirasekera, *EBC*. 4: 171.
- [21] *Ibid.* 4: 169.
- [22] D. i: 202.
- [23] S. iv: 309.
- [24] *Abhabbo kho Sunakkhatta acelo Pāṭika-putto taṃ vācaṃ appahāya taṃ cittaṃ appahāya taṃ diṭṭhiṃ appaṭinissajjitvā mama sammukhī - bhāvaṃ āgantuṃ. Sace pi'ssa evam assa - Ahaṃ taṃ vācaṃ appahāya taṃ cittaṃ appahāya taṃ diṭṭhiṃ appaṭinissajjitva Samaṇassa Gotamassa sammukhī - bhāvaṃ gaccheyyanti, - mudhā pitassa vipateyyāti.* For the translation see DB. iii: 18.
- [25] J. Dhirasekera, *EBC*. 4: 170.
- [26] J. Atkinson, E. Berne and R. S. Woodworth, *DP*: 187-8.
- [27] J. Dhirasekera, *Op. Cit.* 4: 174.
- [28] Dhs.: 1-5.
- [29] J. Dhirasekera, *Op. Cit.* 4: 170.
- [30] *sududdasa, sunipuna*: Dhp. v. 36.
- [31] *dunniggaha, lahu, yatthakāma nipāti* : Dhp. v. 35.
- [32] *Nicca utrastam idaṃ cittaṃ, niccam ubbiggam idaṃ mano*: S. i: 53.
- [33] *Anekapari-yāyena h'āvuso Sāti paṭiccayā natthi viññāṇassa sambhavo*: M. i: 256-7.
- [34] A. i: 10.
- [35] Dhp. v. 33.
- [36] *Ibid.* v. 34.
- [37] N. Ross Reat, *OIP*: 99.
- [38] *Ibid.*: 101.
- [39] *Ibid.*: 107.
- [40] *Ibid.*: 254.
- [41] C. A. F. Rhys Davids, *BIPDB*: 8.
- [42] *Ibid.*: 21.
- [43] *Ibid.*: 68-69.
- [44] N. Ross Reat, *OIP*: 104.
- [45] *ciketati... sumnena cetasā*: *Ibid.*: 102 sq.
- [46] *Ibid.*: 252.
- [47] *Ibid.*: 103.
- [48] *Ibid.*: 101-102.
- [49] C. A. F. Rhys Davids, *BIPDB*: 71.

- [50] N. Ross Reat, *op. cit.*: 252.
- [51] David J. Kalupahana, *PBP*: 12.
- [52] N. Ross Reat, *OIP*: 253.
- [53] *Ibid.*: 106.
- [54] *Ibid.*: 253-254.
- [55] B. C. Law, *HPL*: 1.
- [56] *Ibid.*: 13.
- [57] G. P. Malalasekera, *DPN*, vol. 2: 163.
- [58] B. C. Law, *HPL*: 13-14.
- [59] K. T. S. Sarao, *ONAIB*: 33.
- [60] K. L. Hazra, *PLL*: 132.
- [61] M. Winternitz: *HIL*: 33.
- [62] K. L. Hazra, *PLL*: 131.
- [63] *Ibid.*: 131-132.
- [64] *Ibid.*: 135.
- [65] K. R. Norman, *PL*: 18.
- [66] S. R. Goyal, *HIB*: 162.
- [67] M. Winternitz, *HIL*: 25-26.
- [68] *Ibid.*: 33.
- [69] G. C. Pande, *SOB*: 2.
- [70] K. R. Norman, *PL*: 28-29.
- [71] G. C. Pande, *SOB*: 3.
- [72] K. L. Hazra, *PLL*: 134.
- [73] B. C. Law, *HPL*: 42.
- [74] G. C. Pande, *SOB*: 17-18.
- [75] T. W. Rhys Davids, *BI*: 188.
- [76] see an account of the term in K. R. Norman, *PL*: 97-98.
- [77] G. C. Pande, *SOB*: 1-2.
- [78] K. R. Norman, *PL*: 107.
- [79] *Ibid.*: 96.
- [80] J. Dhirasekera, *EBC*. 1: 75b sq.
- [81] K. R. Norman, *PL*: 98.
- [82] B. C. Law, *HPL*: 21-22.
- [83] K. R. Norman, *PL*: 102.
- [84] *Ibid.*: 106.

[85] B. C. Law, *HPL*: 42.

[86] T. W. Rhys Davids, *BI*: 188.

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CHAPTER 2

CHRONOLOGICAL SURVEY OF THE NIKĀYAS

The chapter will be reserved for the chronological survey of the five *Nikāyas* as a whole and that of their specified divisions and subdivisions wherever there are some chronological clues affordable. Buddhaghosa says that in the narrow meaning the 5 *Nikāyas* denotes 5 divisions of the *Sutta Piṭaka*, but in the wider meaning the 5 *Nikāyas* cover all the *Tipiṭaka*, that is, including the *Vinaya Piṭaka* and the *Abhidhamma Piṭaka* which, in this convictional proposition, would be included in the *Khuddaka Nikāya* [1]. T. W. Rhys Davids' suggestion of their importance in any search for objective and systematic knowledge about the fundamental Buddhism is apparent in his statement: "the... great division is the *Sutta Piṭaka*... and here we come to the sources of our knowledge of the most ancient Buddhism" [2]. It is really advantageous for us to have the whole *Sutta Piṭaka* whose composition is prior to the earliest Buddhist schism at least in its scriptural appearance though this does not necessarily follow that there would have not been any later recension and editorial touching, expurgation and addition. In that, however, there is no trace of any sectarian bias. In his opinion, the first four *Nikāyas* 'had been put together out of older material' [3].

Inasmuch as the doctrinal institution is concerned, the *Nikāyas* reflect the first and foremost phase in the development of Buddhist thought when the *Samgha* 'was, in appearance at least, doctrinally one'. The doctrine then characterized by simplicity and spontaneity, intuition and somehow unsophisticated, was for guiding the emancipation-loving person toward an end of suffering, and not for analysis or institution up to the round-shaped and non-questionable [4] system.

To make an example about its simplicity: *khandha*, a term for the psychophysical structure of a man began with a scheme of three *khandhas*, later it developed to four *khandhas*, and finally to full-fledged five *khandha* scheme. The much later term is *upādāna-khandha* that assumes a full-fledged theory of *anatta*, and a conception of *viññāṇa* that has traveled far from its original form. Starting from the original distinction between *kāya* or *rūpa* and *viññāṇa* (*citta*), psychological analysis in the *Nikāyas* arrived at this subtler conception through an intermediate stage and was itself superseded in the *Abhidharma* stage [5].

The 5 *Nikāyas*, namely, *Dīgha Nikāyas*, *Majjhima Nikāyas*, *Samyutta Nikāya*, *Aṅguttara Nikāya*, and *Khuddaka Nikāya*, are traditionally put on the same footing. T. W. Rhys Davids, however, recognizes the first 2 as one single book which 'is in 2 volumes, so to speak, called respectively *Dīgha* and *Majjhima* - that is to say, long and of medium length [6]. It contains 186 dialogues of *Gotama* arranged according to their length. They are discussions on all the religious and philosophical points of the Buddhist view of life' [7]. These dialogues are thus most genuine and authoritative, but their arrangement according to the length and not to the subject they are relating to makes it not easy for anyone to look for the statement of doctrine on any particular point which is interesting him at the moment. T. W. Rhys Davids assumes that 'it was very likely just this consideration which led to the compilation of the other two collections' [8], namely, the *Aṅguttara Nikāya* and the *Samyutta Nikāya*.

K. T. S. Sarao's observation, however, does not comply with the chronological distinction between the 186 dialogues and the later 2 collections. He deals with the 4 equally as the Buddha's sayings which were 'collected together by his disciples into the first 4 *Nikāyas*', arriving at the historical idea that: "The first 4 *Nikāyas* belong to the earlier part of the Canon and in language and style too, there is no essential difference amongst themselves". K. T. S. Sarao just pushes the last *Nikāya*, the *Khuddaka Nikāya* to the younger foothold, saying: "the

developed doctrine found in the certain smaller books - especially the *Buddhavaṃsa*, *Cariya Piṭaka*, *Petavatthu*, *Vimānavatthu* - shows that they are younger than the first *Nikāyas*"[9].

It is not likely that the 2 ensuing *Nikāya* are necessary to be just the re-composition of the 2 initiative ones if we hold that the succeeding compositions must be distinguishable by the later peculiarities. Just the arrangement of the *suttas* according to their length as in the first 2 *Nikāyas*, or to the numbered dhamma they treat as in the *Aṅguttara Nikāya*, or to the subjects they are specified in the *Samyutta Nikāya*, is not much of a convincing evidence for dividing them into former and later stages.

The difficulty in any attempt to find out the truth of this issue is that the *Nikāyas* developed 'in dark; and their history can be recovered in the form of a series of conjectures to account for the fact which they exhibit'[10], in other words, most of the issues to be put under question suggested by the *Nikāyas* have to be solved, so far as solution is possible at all, on the basis of the very texts themselves 'by the comparison of the material which they offer us. The history of Gospel-criticism is in reality a history of this process'[11].

As to the stratifying of almost all the texts, it is difficult to fix their time with certainty on the time axis unitized by year or decade, we can only say something with strong conviction on the time axis divided by quarter of century, half of century or even longer span, say, the date of *Nikāyas* was put in the later half of the fourth century B.C. by the *Kathāvatthu*[12]. The course of its formation and growing was probably falls between the age of *Upaniṣad* as *terminus ante quem* and that of the *Abhidhamma* and other Buddhist sectarian literature as *terminus ad quem*[13]. On account of 'the fact that the 4 *Nikāyas* do not take much notice of the issue contested by the earlier sects K. T. S. Sarao accepts that the second Buddhist Council should be marked as the time when the composition of the 4 *Nikāyas* completed[14].

B. C. Law's treatment, nevertheless, puts not only the 4 but the whole mass of 5 *Nikāyas* on the same range, he definitely observes that the *Sutta Piṭaka* comprising the 5 *Nikāyas* certainly would come to completion before the composition of the *Milinda Pañha*[15] 'in which authoritative passages are quoted from the texts of this *Piṭaka*, in certain instances by mention of the name of the sources. We can go further and maintain that the *Sutta Piṭaka* was closed along with the entire Pāli canon and when the canon was finally rehearsed in Ceylon and committed to writing during the reign of king Vaṭṭagāmaṇi'. Therefore, the *Sutta Piṭaka* as authoritative source of the Buddha's teachings could supposedly be in existence as early as the first half of the second century B.C. so long as the date of king Milinda is concerned[16].

The Sāñci and Bhārut inscriptions dated in the lump in the middle of the second century B.C. push the composition of the 5 *Nikāyas* back to a bit earlier date by mentioning the words as *bhāṇaka* and *pañcanekayika*[17], which are used as distinctive epithets of a number of Buddhist donors. Observing that the *Nikāyas*, had been put together at a period about half way between the death of the Buddha and the accession of *Aśoka*[18]. T. W. Rhys Davids puts into effect that before the words such as *pañcanekayika*, *suttantika*[19], *suttantakinī*[20], and *petaki*[21] were employed as the special epithets, the 5 *Nikāyas* of the Pāli canon must have been well known and well established[22].

The date of *Aśoka*[23] is also adopted as a point of time by which the composition of *Sutta Piṭaka* may be dated. The mention of the word '*Pañca Nikāya*' in the *Cullavagga* ii (*Vinaya*), whose date could be assigned to a period which immediately preceded the *Aśokan* age (before 265 B.C.)[24], enables us to push the composition of the 5 *Nikāyas* back to the time as early as the beginning of the third century B.C. in the successional order: 5 *Nikāyas* ꤳ *Vinaya Cullavagga* ꤳ *Aśokan* age. It does not seem to follow that the five *Nikāyas* of the Pāli canon had been already popular in the early third century B.C. We can not assume that the

composition of all the canonical books, or individual *suttas* or passages were necessarily completed by that time.

The *terminus ad quem* of their composition could be assigned to the time when Thera Mahinda came to *Sri Lanka* after the third Council had been over[25]. It can be safe to assume that 'the canon became finally closed sometime before the beginning of the Christian era. Thus, we can safely fix the last quarter of the first century B.C. as the lower limit'[26].

In the 10-layer scheme proposed by T. W. Rhys Davids the 4th layer is reserved for the whole mass of 4 *Nikāyas* of which the *Dīgha Nikāya* is considered as earliest except for the closing passage at the end of the *Mahāparinibbāna Sutta*. The passage, as was pointed out by B. C. Law, belongs to the *Mauryan* period, relates the distribution of the Buddha's corporal relics after cremation.

The concurrent of the first four *Nikāyas* as a whole is also disagreed on by B. C. Law who, on the ground that 'in the *Dīgha Nikāya* the story of *Mahagovinda*[27] has assumed the earlier forms of *Jātakas* characterized by the concluding identification of the Buddha, the narrator of the story, with its hero, whereas in the *Aṅguttara Nikāya* the story is a simple chronicle of seven *purohitas* (an ancient sort of Prime Minister) without the identification'[28], assigns implicitly the priority to the *Aṅguttara Nikāya*. We should conclude this section here with B. C. Law's warning: 'without discriminating the different strata of literary accretions it will be dangerous to relegate all the four *Nikāyas* to the early stage of the *Pāli* canon'[29].

A. Stratification and Dating of the *Dīgha Nikāya* and the *Majjhima Nikāya*:

As already mentioned, only the *Dīgha Nikāya*, treated as one unit by T. W. Rhys Davids, share the equal footing with the *Majjhima Nikāya* as the most genuine sayings of the Buddha embodied in the 186 dialogues. It should be noted here that the discourses of middle length in the latter are highly fitting, it seems, to the length of a normal sermon delivered by the Buddha whereas in the *Dīgha Nikāya* several lengthy *suttas* hardly are the record of actual single sermon. The Buddha himself is the chief interlocutor and several main disciples of his play the prominent role in those dialogues. In general they are the discussion of all the points relating to the religious and philosophical in Buddhist life[30].

1. The *Dīgha Nikāya*:

The *Dīgha Nikāya*[31] contains 34 *suttas* in three groups or divisions. Although T. W. Rhys Davids does not recommend to summarize those *suttas*, saying that 'it would be worse than foolish to attempt any description of their contents'[32] there till have been such the attempts to be performed, say, that of U Ko Lay who gives a brief account of the 3 divisions of the *Dīgha Nikāya*:

The first is named Division Concerning Morality 'This division contains 13 *suttas* which deal extensively with various types of morality, namely, Minor Morality, basic morality applicable to all; Middle Morality and Major Morality which are mostly practiced by *Samanas* and *Brahmanas*. It also discussed the wrong views then prevalent as well as *Brahmin* view of sacrifice and caste, and various religious practices such as extreme self-mortification'[33].

The second division is named The Large Division whose 10 *suttas* 'are some of the most important ones of the *Tipiṭaka*, dealing with historical and biographical aspects as well as the doctrinal aspects of Buddhism. The most famous *sutta* is the *Mahāparinibbāna sutta* that gives an account of the last days and the passing away of the Buddha and distribution of his relics. *Mahāpadāna sutta* deals with brief accounts of the last seven *Buddhas* and the life story of the *Vipassī Buddha*. Doctrinally important are the two *suttas*: the *Mahānidāna sutta*

which explains the Chain of Cause and Effect, and the *Mahāsatipaṭṭhāna Sutta* dealing with the four Methods of Steadfast Mindfulness and practical aspects of Buddhist meditation'[34].

The last division named '*Pāthika Vagga Pāli*' contains 11 shorter discourses of miscellaneous nature. They deal with the Buddha's rejection of wrong and severe asceticism practiced by followers of many sects. They deal also with the periodical evolution and dissolution of the universe, the accounts of Universal Monarchs and the thirty-two physiognomic characteristics of a great man. There is one discourse, *Siṅgāla sutta*, addressed to a young *Brahmin* showing the duties to be performed by member of the human society. The last two *suttas*, *Saṅgīti* and *Dasuttara*, are discourses given by the Venerable Sāriputta and they contain lists of doctrinal terms classified according to subject matter and numerical units. The style of their composition is different from the other nine *suttas* of the division'[35].

In general, an examination of all the strata first proposed by T. W. Rhys Davids, and then modified by other scholars gives us the impression that except for a certain number of texts in the *Vinaya Piṭaka*, almost all of the remaining texts of the *Tipiṭaka* are admixture to some extent of earlier and later elements, say, the *Dīgha Nikāya* describes many account of the Buddha's life and also of incidents that took place after his passing away and even later as pointed out by B. C. Law[36].

We, anyhow, should presuppose that the date of the latest elements in the *Dīgha Nikāya* do not go beyond the second periods, that is, 383-265 B.C. as counted by B. C. Law[37] who says: 'We may, then, be justified in assigning the whole of the *Dīgha Nikāya* to a pre-Aśoka age, there being no trace of any historical event or development which might have happened after King Aśoka. The only exception that one has to make is in the case of the concluding verses of the *Mahāparinibbāna sutta* which were interpolated, according to *Buddhaghosa*, in *Ceylon* by the teachers of that island'[38].

The placing of the *Dīgha Nikāya*, by T. W. Rhys Davids, among the three other *Nikāyas*, i.e. the *Majjhima Nikāya*, the *Saṃyutta Nikāya*, and the *Āṅguttara Nikāya* on the 4th stratum[39] is confuted by K. L. Hazra who agrees with B. C. Law on observing that it is wrong to regard all the 4 *Nikāyas* are earlier than the *Sutta Nipāta* is'[40].

In term of further stratification, L. Bapat in *Annuals of the Bhandarkar Oriental Research Institute* discerns the three different literary stages in the *Dīgha Nikāya*:

The first stage is assigned to the first volume by placing the previousness of the second *sutta* of it to most of the subsequent *suttas* on the account that 'this *Sutta* (the *Sāmaññaphala sutta*) forms the basis of all the subsequent *suttas*, except the last one, in the first volume, and serves the purpose of a common factor, thus indicating that almost the whole of the first volume must have been put together in its present form'[41].

The two *suttas*, *Mahāpadhāna* and *Mahāgovinda* as being chronological signs draw scholars' attention. *Mahāpadhāna*, the first *sutta* in *Mahāvagga* of the *Dīgha Nikāya*, relates a discourse given at Sāvatti to the *Bhikkhus* who were one day discussing the Buddha's knowledge of past existences. The Exalted One told them about the last seven *Buddhas*, with a full life story of one of them, the *Vipassī Buddha*, recalling all the facts of the *Buddhas*, their social rank, name, clan, life span, the pairs of Chief Disciples, the assemblies of their followers, their attainments, and emancipation from defilements. The Buddha explained that his ability to remember and recall all the facts of past existences was due to his own penetrating discernment as well as due to the *devas* making these matters known to him[42].

In the *Mahāgovinda sutta*, the 6th *sutta* in *Mahāvagga* of the *Dīgha Nikāya*, *Pañcasikha*, a *Gandhabba deva*, told the *deva* assembly where *Sanaṅkumāra Brahmā* taught the *Dhamma* as shown by Mahāgovinda, the *Bodhisatta* who had reached the *Brahmā* world. The Buddha

said that *Mahāgovinda* was none other than himself and explained that the *Dhamma* he taught at that time could lead one only to the *Brahmā* world. With his teaching now as an Enlightened Buddha, higher attainments such as the *Sotāpatti*, *Sakadāgāmi*, *Anāgāmi*, and the highest achievement *Arahatta phala* were possible[43].

The above *suttas* also appear in the *Culla Niddesa* of the *Khukkaka Nikāya*, and are notable illustrations, as they are assumed, of the *Suttanta Jātakas*, the *Jātakas* as found in the earliest forms in Pāli literature. The casting of the story in a *Jātaka* mould as we find it in the *Mahāgovinda suttanta* could not taken place in the lifetime of the Buddha.

The second volume of the *Dīgha Nikāya* also throws some light on the issue of dating through the *Pāyāsi sutta*, the 10th and last *sutta* in the *Mahāvagga* of the *Dīgha Nikāya*. The *sutta* recounts how the Venerable Kumārakassapa showed the right path to Governor Pāyāsi of Setabyā town in Kosala country. Governor Pāyāsi held the wrong belief: "There is no other world; no beings arise again after death; there are no consequences of good or bad deeds." The Venerable *Kumārakasapa* showed him the right path, illustrating his teaching with numerous illuminating similes. Ultimately Pāyāsi became full of faith and took refuge to the Buddha, the *Dhamma* and the *Samgha*. The venerable *Kumārakassapa* taught him also the right kind of offerings to be made and that these offerings should be made with due respect, by one's own hands, with due esteem and not as if discarding them. Only under these conditions would the good deed of offerings bear splendid fruits[44]. The *suttanta* contains several anecdotes forming the historical basis of some of the *Jātaka* stories. All this makes it strongly convincible, as agreed upon by B. C. Law and then by K. L. Hazra, that the date of this *sutta* should be placed at least half a century after the demise of the Buddha[45].

The *Āṭānāṭiya sutta* in the last volume of the *Dīgha Nikāya* records that Four Celestial Kings came to see the Buddha and told him that there were non-believers among many invisible beings who might bring harm to the followers of the Buddha. The Celestial Kings therefore wanted to teach the *bhikkhus* the protecting incantation known as the *Āṭānāṭiya Paritta*. The Buddha gave his consent by remaining silent. Then the four Celestial Kings recited the *Āṭānāṭiya Paritta*[46], which the Buddha advised *bhikkhus*, *Bhikkhunīs* and lay disciples to learn, to memorize so that they might dwell at ease, well guarded and protected[47]. This *sutta* is otherwise described as a *rakkhā* or saving chant manipulated apparently on a certain passage in the then known as *Mahābhārata*. The development of these elements, the *Jātaka* stories as referred to in the foregoing paragraphs, and the *parittas* could not take place when Buddhism remained in its pristine purity.

There is, however, no reason for surprise that such developments had already taken place as early as the 4th century B.C., as contented by B. C. Law and K. L. Hazra on account that the warning against the forgery in form of fable and fiction, and especially of imaginative poetry was given in certain passages of the *Aṅguttara Nikāya*. Moreover, 'the growth of these foreign elements must have caused some sort of confusion otherwise it would not have been necessary to discuss in a *sutta* of the *Samyutta Nikāya* the reasonable way of keeping genuine the utterance of the Buddha distinct from others that crept in under the outside influence and were characterized by poetical fancies and embellishments[48].

All this makes it justifiable for us to assign to a pre-Aśokan age most of the *Dīgha Nikāya* with little exception for the concluding verses of the *Mahāparinibbāna sutta*.

Whereas the first stage in the *Dīgha Nikāya*, represented by the first volume, is characterized by its distinctive simplicity and the humanity of the Buddha the third stage assigned mainly to third volume contains in it the 'anabolism' of the Buddha with the super-human power, the mention of the future Buddha: *Metteyya*, the preference to the ancient legends, the inception

of the *Tantric* literature, and the pervasiveness of numeration, say, particularized in the last two *suttas*.

2. The *Majjhima Nikāya*:

The *Majjhima Nikāya*[49], consists of 152 *suttas*, some of them attributed to disciples, covering nearly all aspects of Buddhism. Included are texts dealing with monastic life, the excesses of asceticism, the evils of caste, Buddha's debates with the Jains, and meditation, together with basic doctrinal and ethical teachings and many legends and stories. The *suttas* in this *Nikāya* also throw much light on the social ideas and institutions of those days, and provide general information on the economic and political life.

The 152 *suttas* are arranged in three 'groups of 50' or *pañṇāsa*. The first group, *Mūlapañṇāsa* deals with the first 50 *suttas* in five *vaggas*, the second group, *Majjhimpañṇāsa* consists of the second 50 *suttas* in five *vaggas* too; and the last 52 *suttas* are dealt with in 5 *vaggas* of the third group, *Uparipañṇāsa*. The detailed account by K. R. Norman of the name given to the *suttas* is here skipped over; we just abridge his account of the name of the *vaggas*.

To some extent the titles of the *vaggas* reflect their contents, some being called after the first *sutta* in the *vagga*. The *Gahapati vagga* consists of *suttas* in each of which, except for *sutta* 57, the Buddha addresses householders. The third *vagga* surprisingly has no title. Since six of the ten *suttas* have the word *upama* in their titles, it would have been appropriate to call it *Opamma vagga*'[50].

It is observable that the *Majjhima Nikāya* represents the most genuine sayings of the Buddha, and most of the individual *suttas* contained therein are highly fitting, it is apparent, to the length of one each an actual single sermon delivered by the Buddha whereas those composing the *Dīgha Nikāya* are not.

There is not much of disputes about the dating and stratifying of the *Majjhima Nikāya* because it is usually seen to be more congruous than the first *Nikāya*. This does not mean that all of its *suttas* as a whole should be dated in the Buddha's lifetime, some individual *suttas* going astray, say, the *sutta* in the *Majjhima Nikāya* records the fortification of the capital city Rājagaha commanded by king Ajātasattu in anticipation of the attack by Pajjota, king of Avantī. The composition of the *sutta*, therefore, 'is supposed to have been shortly after the Buddha's death'. In consideration of the geographical tracks that a *sutta* in the *Majjhima Nikāya* is suggestive of, we also can get to some clue for its dating. The *sutta* speaks of 'yonas' as having only two classes - free men (*Ariyo*) and slaves (*Dāso*). Whether it points to an Ionian commercial colony in India is uncertain. Even if it is pre-Alexandrian, which is possible (since to which one has no knowledge to the contrary), though not probable, it may most certainly be regarded relatively late[51].

K. L. Hazra succeeds B. C. Law in stating that 'the whole of the *Majjhima Nikāya* strikes us as the most authoritative and original among the collections of the Buddha's teachings. There is no allusion to any political event to justify us in relegating the date of its compilation to a time far removed from the demise of the Buddha. If it be argued that the story of *Makhādeva*, as we find it embodied in the *Makhādeva Sutta* of this *Nikāya*, has already assumed the form of a *Jātaka* which appears also in the *Cullaniddesa*, the *Nikāya* can not be a much later compilation. For the *Makhādeva* story is one of those few earliest *Jātakas* presupposed by the *Pāli* canonical collection of 500 *Jātakas*.

The literary developments as may be traced in the *suttas* of the *Majjhima Nikāya* are none of such a kind as to require more than a century after the demise of the Buddha[52]. The genuineness of the *Majjhima Nikāya*, as being authoritative of the Buddha's words even by the inaugural stage of the *Abhidhamma* literature, is presupposed by the fact that most of the

chapters of the *Vibhaṅga* whose *Abhidhamma* superstructure was established on, and limited in, the elucidation of the *suttantas*, have their corresponding part abounding in the *Majjhima Nikāya*. This will be visible in the following table whose data are prepared by B. C. Law[53]:

Table 7

<i>Sacca vibhaṅga</i> (<i>Suttantabhājanīya</i>)	<i>Sacca vibhaṅga Sutta</i> (<i>Majjhima</i> , Vol. iii, No. 141)
<i>Satipaṭṭhāna vibhaṅga</i> (<i>Suttantabhājanīya</i>)	<i>Satipaṭṭhāna Sutta</i> (<i>Majjhima</i> , Vol. i, No. 10)
<i>Dhātu vibhaṅga</i> (<i>Suttantabhājanīya</i>)	<i>Dhātu vibhaṅga Sutta</i> (<i>Majjhima</i> , Vol. iii, No. 140)

The *Majjhima Nikāya* occupied the second position in the fourth stratum of the table of 10-trata put forth by T. W. Rhys Davids and amended by B. C. Law and K. L. Hazra. In which the *Majjhima Nikāya* is preceded by the partial *Vinaya Piṭaka*, that is, the *Sīlas*, the *Pārāyana* and the *Pātimokkha*, as held by T. W. Rhys Davids, or the *Sīlas*, as held by the latter. The *Majjhima Nikāya* also occupies the third position in the first stage of the table of three major stages proposed by Prof. K.T.S. Sarao[54].

In all the above positions assigned to it by the scholars, the *Majjhima Nikāya* stands somehow posterior to the *Dīgha Nikāya*, which we cannot help feeling little reliance, no matter how much probability it may be of.

B. Stratification and Dating of the *Aṅguttara* and *Samyutta Nikāyas*:

The two *Nikāyas* somehow come later than the *Dīgha Nikāya* and the *Majjhima Nikāya* and are considered by T. W. Rhys Davids as just the rearrangements of the previous ones. It is improbable to speculate about whether the two rearrangements of the Buddha's teachings were based entirely for their material on the dialogues or on other sources. 'We know that large portions of them recur bodily in the Dialogues, and that those portions not yet traced in the Dialogues contain nothing inconsistent with them'[55]. This should prove their equal merit of authenticity and somehow their date and stratification in general.

As were editorially rearranged the *suttas* of the *Samyutta Nikāya* was grouped together according to their contents and those of the *Aṅguttara Nikāya*, literally rendered as 'the by-one-limb-more collection, according to the number of *dhammas* they deal with. There is an overlap between the two *Nikāyas*, which arises from the possibility of classifying the same *suttas*, but in both the two ways: contents and numbers. An examination of the contents of the Chinese translation of the *Samyuktāgama* shows that it includes a number of *suttas* which in the Pāli canon appear in the *Aṅguttara Nikāya* and *vice versa* a large number of the *suttas* of the *Aṅguttara Nikāya* are included in the *Samyuktāgama*. The distinction between the 'connected' and 'numeral' classification, it is strongly possible, was not very clearly drawn at the time of their collection[56].

1. *Aṅguttara Nikāya*:

The *Aṅguttara Nikāya*[57], a numerical arrangement, for mnemonic purposes, of 9,557 terse *suttas*, is divided into 11 divisions known as *Nipātas*. Each *Nipāta* is divided again into groups called *vaggas* that usually contain 10 *suttas* each. The discourses are arranged in progressive numerical order, each *Nipāta* containing *suttas* with items of *dhamma*, beginning

with one item and moving up by units of one till there are 11 items of *dhamma* in each *sutta* of the last *Nipāta*. Hence the name 'Increasing by One Item'[58]. Its first *Nipāta* ("group") contains *suttas* dealing with single things, such as the mind or the Buddha; the *suttas* in the second *Nipāta* speak of pairs, e.g. 2 kinds of sin; in the third there are triplets; and so on up to 11. The typical examples are the 3 praiseworthy acts, the 4 places of pilgrimage, the 5 obstacles, the 6-fold duty of a monk, 7 kinds of wealth, 8 causes of earthquake, 9 types of person, 10 objects of contemplation, and 11 kinds of happiness.

The *Āṅguttara Nikāya* constitutes an important source book on Buddhist psychology and ethics, which provides an enumerated summary of all the essential features concerning the theory and practice of the *Dhamma*. A unique chapter entitled *Etadagga Vagga* of *Ekaka Nipāta* enumerates the names of the foremost disciples amongst the *Bhikkhus*, *Bhikkhuṇīs*, *Upāsakas*, *Upāsikas*, who had achieved pre-eminence on one sphere of attainment or meritorious activity, e.g. the Venerable *Sāriputta* in Intuitive Wisdom and Knowledge; the Venerable *Mahā Moggallāna* in supernormal powers; *Bhikkhuṇī Khema* in *Pañña*; *Bhikkhuṇī Uppalavaṇṇa* in *Iddhi*; the *Upāsaka Anāthapiṇḍika* and the *Upāsikā Visākhā* in almsgiving; and so on.

Whereas the *Majjhima Nikāya*, as being authoritative of the Buddha's words even by the inaugural time of the *Abhidhamma* literature, has, as already mentioned, its shadow on most of the chapters of the *Vibhaṅga* whose *Abhidhamma* superstructure was established on, and limited in, the elucidation of the *suttantas*, the *Āṅguttara Nikāya*, on the other hand, were simulated by the *Puggalapaññatti*. Almost all of the third, fourth and fifth sections, namely, *tayo puggalā*, *cattara puggalā*, *pañca puggalā* of the *Puggalapaññatti* can be found in the corresponding sections, i.e. *tika Nipāta*, *catukka Nipāta*, and *pañcaka Nipāta*, of the *Āṅguttara Nikāya*, including the long passage entitled *Yodhājīvūpamā puggalā*[59].

Moreover, the *Āṅguttara Nikāya* preserves many tracks of *Vinaya*. Surprisingly, in each *Nipāta* of this *Nikāya* we come across passages relating to the 2-fold *Vinaya*, namely, the *Bhikkhu* and the *Gihī*. It is inferable from this point that the *Āṅguttara Nikāya* may justly be regarded as a *sutta* store-house of distinct *Vinaya* tracts.

In this very *Nikāya* we hit upon a *Vinaya* tract[60] which set forth a rough sketch (*mātikā*) not of any particular *Vinaya* treatise but of the whole of the *Vinaya Piṭaka*. The list of *Vinaya* topics furnished in this particular tract cannot be construed as a table of contents of any particular text of the *Vinaya Piṭaka*. Similarly, *Vinaya* tracts are scattered also in the *suttas* of other *Nikāyas*. The consideration of all these facts cannot but justify the conjecture that the treatises of the *Vinaya Piṭaka* point to a *sutta* background in the *Vinaya* materials traceable in the *Nikāyas* particularly in the *Āṅguttara Nikāya*[61]. This should be followed by the more reliability that the antiquity of the *Āṅguttara Nikāya* assures.

On the other hand, its antiquity, however, is not regarded as being entirely equal with the first great *Nikāyas*. Scholars on observing that in language and style there is no essential difference among the four great *Nikāyas*, scholars still consent the lateness of the *Āṅguttara Nikāya* in comparison with the remaining ones 'but not much later'[62]. The occurrence of the *suttas* in the *Āṅguttara Nikāya* about future dangers, e.g. the *Anāgatabhayāni*[63], usually invites suspicion. The text purports to be a prophecy, and prophecies are at once suspected as compositions concocted after the event; and the truer and more wonderful they are, other things remaining the same, the greater must the suspicion become[64].

With regard to the geographical knowledge, the *Āṅguttara* list of 16 powers may have probably given, but it failed, some suggestion about the successive expansion of the *Samgha*. Even in the sixth century B.C. Kosambi had political connections with Avantī and

presumably with the adjacent states to the northwest; traders were plying the caravans along the great highways to the North and the West. On the historical basis T. W. Rhys Davids argues cogently for the great antiquity of the *Aṅguttara* list[65].

The mention of the *Thera Nārada*, however, in the *Aṅguttara*[66] can be assigned with certainty to the post-Buddha's lifetime. This *sutta* relates the story about how the *Thera Nārada* consoled the king Muṇḍa of Pāṭaliputta who was lamenting over the death of his consort Bhaddā. It should be noted here that in his consolation Nārada just redacted a sermon the Buddha gave on a similar occasion[67]. This section commemorates the name of king Muṇḍa who reigned, as shown by T. W. Rhys Davids, in *Rājagaha* about half a century after the demise of the Buddha. So the *Aṅguttara* containing a clear reference to Muṇḍa Rāja cannot be regarded as a compilation made within the fifty years from the Buddha's demise. There is, however, no other historical reference to carry the date of its compilation beyond the first century from the *Mahāparinibbāna* of the Buddha[68].

The story of *Mahāgovinda*[69] was molded after the early form of *Jātaka* which always concluded with the identification of the Buddha, the narrator of the story, with its hero, while in the *Aṅguttara Nikāya* the story is a simple chronicle of seven *purohitas* without the identification[70]. Therefore, the *Aṅguttara Nikāya*'s story may probably be older than the former inasmuch as the simplicity is regarded as sign of early stage which, as previously mentioned, was characterized by simplicity and spontaneity, intuition and inspiration.

In fine, we may note that the *Aṅguttara Nikāya*, though regarded as a little later in comparison with the 3 remaining great *Nikāyas*, is put among them on the same footing, i.e. stratum 4 by most of the modern scholars.

2. *Samyutta Nikāya*:

The *Samyutta Nikāya*[71], gaining its title from the fact that its *suttas* are grouped together according to their contents is comprised of 5 *vaggas*, namely, *Sagātha vagga*, *Nidāna vagga*, *Khandha vagga*, *Salāyatana vagga*, and *Mahā vagga*. They contain 56 *Samyuttas* that again are divided into small *vaggas*. In the European edition the *Nikāya* contains 2,889 *suttas* in all, *Buddhaghosa*, however, states that there are 7,762 *suttas*.

The way of division in this *Nikāya* may cause confusion because 'vagga' denotes simultaneously the five *vaggas* of the first level and those of the third level. The arrangement is made by (1) subject or doctrine, (2) class of god, demon, or man, (3) some prominent person as speaker or hero, e.g. the *Sakka Samyutta* (11) contains *suttas* where *Sakka* plays a part, while the *Bojjhaṅga Samyutta* (46) is composed of those *suttas* in which the seven elements of enlightenment are discussed. This method of arrangement does mean that the *Samyutta Nikāya* contains some of the most important Buddhist teaching, e.g. the *Sacca Samyutta* contains 131 *sutta* dealing with different aspects of the four truths[72].

Among the five great *Nikāyas*, the *Samyutta Nikāya* is unique to receive so beautiful introductory words offered by T. W. Rhys Davids. It is illustrative and enjoyable to quote fully here:

"The venturer into the contents of these books will find himself for the most part in a curious woodland of fairies, gods, and devils, with royal and priestly interviewers of the sublime teacher, opening out here on a settlement of religious brethren, there on scenes of life in rural communities... *Devas* he will see; sons and daughters of 'the gods,'... they will enchant the eye of his imagination with a glory of colour, and while minor forest *devas* will show concern in his spiritual welfare, those of this or that heaven will welcome him to celestial mansions. He will hear riddles and saws in doggerel metre, current in ancient Indian folk-philosophy... that mothered efforts at thinking seriously, however rudimentary they might be.

The prince of darkness - of life-lust and of recurring death - will startle him in odd and fearsome shapes and ways. Grave and noble Sisters will show him a serene peace, and a grasp of truth won at the cost of much that life holds dear. The incorrigible will give themselves away as they talk before him. Mysterious aboriginal creatures, in process of being merged into the stock of folk-myth, will come forth from the abandoned shrines of dead deities to listen or menace. And the gods of to-day will contend before him with the gods of yesterday, become the *Titans* of to-day.

And ever, as he wanders on, there will move before him, luminous and serene, the central figure of the great-hearted *Gotama*, bringing him to the wood's end braced and enlightened by the beneficent tension of listening to many wise sayings... the matter of them is of the stamp of the oldest doctrine known to us, and from them a fairly complete synopsis of the ancient *dhamma* might be compiled... they contribute not a little to body out our somewhat vague outline of India's greatest son, so that we receive successive impression of his great good sense, his willingness to adapt his sayings to the individual inquirer, his keen intuition, his humour and smiling irony, his courage and dignity, his catholic and tender compassion for all creatures[73]."

We come back to the method of arrangement which done according to contents the *sutta* would help in gathering together well nigh all the information about what the specified topic was conceived and how it was solved in the Buddhist system, and by the way, enhancing the width and depth of the topic undergoing discussion. The *Samyutta Nikāya* appears, as observed by B. C. Law, to be the result of an attempt to put together relevant passages throwing light on the topics of deeper doctrinal importance[74]. From this point, it is probable to observe that the *Samyutta Nikāya* should be younger than the *Āṅguttara Nikāya* should insomuch as the tendency toward accretion and deepening the philosophical ideas would be marked as later development.

The *Samyutta Nikāya* as authoritative source has been quoted by name in the *Milinda Pañha* and in the *Peṭakopadesa* under the simple title of *Samyutta*. So this *Nikāya* must have existed as an authoritative book of the *Pāli* canon previous to the composition of both the *Milinda Pañha* and the *Peṭakopadesa*. We can go so far as to maintain that the *Samyutta Nikāya* had reached its final shape previous to the occurrence of *Pañcanekavāyika* as a personal epithet in some of the *Bārhut* and *Sāñci* inscriptions, or even before the closing of the *Vinaya Cullavagga* where we meet with the expression "*Pañca Nikāya*".

G. C. Pande points out that the *Kosaka Samyutta* of the *Samyutta Nikāya* speaks of the familiar relations of the Buddha with the king *Pasenadi* of *Kosala*, and mentions the war between *Pasenadi* and *Ajātasattu*. It may be noted that the relations between the Buddha and *Ajātasattu* appear just the opposite of those established at the end of the *Sāmaññaphalasutta*[75]. So the *Kosala Samyutta* as a whole should possibly be regarded as previous to the *Sāmaññaphalasutta*. Moreover, the *suttas* in the *Samyutta Nikāya* do not refer to any political incident justifying us to place the date of its compilation far beyond the demise of the Buddha when Buddhist system adapted in its scriptures was inclined towards a religious system[76].

We should close this section with the position of the *Samyutta Nikāya* in different schemes of stratification as observed by leading scholars. In the initial scheme of 10 strata, as observed by T. W. Rhys Davids, the *Samyutta Nikāya* takes its place in the fourth and last position of the fourth stratum which consists of the entire first four great *Nikāyas*; whereas in the B. C. Law's scheme adopted from that of T. W. Rhys Davids with some amendments, the *Samyutta Nikāya* occupies also the fourth position, but not the last, of the same strata: the *Dīgha Nikāya*, Vol. i, the *Majjhima Nikāya*, the *Samyutta Nikāya*, the *Āṅguttara Nikāya*, and the

earlier *Pātimokkha* code of 152 rules. It is noted that the posterity of the *Samyutta Nikāya* to the *Āṅguttara Nikāya*, as initially positioned, is not agreed on by the later scholarship. K. T. S. Sarao puts it on the first level of his 3-major-level scheme named 'Substantially Pre-Maurian Texts' in the following order: the *Vinaya Piṭaka*[77], the *Dīgha Nikāya*, the *Majjhima Nikāya*, the *Samyutta Nikāya*, the *Āṅguttara Nikāya*, and the *Udāna* (verse only)[78].

C. Stratification and Dating of the *Khuddaka Nikāya*:

Of the five *Nikāyas*, the *Khuddaka Nikāya* contains the largest number of treatises and the most numerous categories of *Dhamma*. Although the word "*khuddaka*" literally means "minor" or "small", the actual content of this collection can by no means be regarded as minor when it does include somehow the 2 major divisions of the *Piṭaka*, namely, the *Vinaya Piṭaka* and the *Abhidhamma Piṭaka*[79]. This collection of miscellaneous nature is diverse group of separate Buddhist texts constituting the fifth and last section of the Pāli *Sutta Piṭaka*. Although it contains some very early works, as a collection it is later than the other four *Nikāyas* and much more varied in form and content in comparison with them. It contains all the important poetic works in the *Pāli* canon. The books it includes have not been the same in all times and places; the *Milinda-Pañha*, the *Suttasaṃgaha*, the *Peṭakopadesa*, and the *Netti* or *Nettipakaraṇa*[80] are 4 additional texts that the *Burmese* tradition puts into the usual standard list which contains the fifteen books as follows: (1) *Khuddakapāṭha*; (2) *Dhammapada*; (3) *Udāna*; (4) *Itivuttaka*; (5) *Sutta Nipāta*; (6) *Vimānavatthu*; (7) *Petavatthu*; (8/9) *Theragāthā/ Therīgāthā*; (10) *Jātakas*; (11) *Niddesa*; (12) *Paṭisambhidāmagga*; (13) *Apadāna*; (14) *Buddhavaṃsa*; and (15) *Cariya Piṭaka*.

Taking the ground on the traditional verses embodied in the *Parivārapāṭha*, B. C. Law determines that the 5 *Nikāyas*, the seven treatises of the *Abhidhamma Piṭaka* and all the older texts of the *Vinaya Piṭaka* were made known to the people of Ceylon by the wise Mahinda who arrived in Ceylon from *Jambudīpa* (*India*) after the Third Buddhist Council had been over[81]. As authoritative source, some books of the *Khuddaka Nikāya* together with the other *Nikāyas* were quoted by *Kathāvatthu*[82].

The *Milinda Pañha* together with the Bhārhut and Sāñci inscription which may be dated, as previously mentioned, in the lump in the middle of the second century B. C. puts the 5 *Nikāyas* inclusive of the *Khuddaka Nikāya* on the same status when presupposing the different schools of reciters of the 5 *Nikāyas*. But B. C. Law still holds that the *Khuddaka Nikāya*'s status as presupposed, however reliable it is, should recess the stronger and definite probability that the first 4 *Nikāyas* were, to all intents and purposes, then complete, while the *Khuddaka Nikāya* series remained still open[83]. M. Winternitz observes the lateness of the *Khuddaka Nikāya*, in general, by assuming that the poetic fragments usually had to struggle to be adapted into the canonical division, i.e. the *Khuddaka Nikāya*[84]. So does K. T. S. Sarao by concerning the remaining sayings or verses attributed not to the Buddha but his great disciples, after the completion of the four previous *Nikāyas*. The four texts, namely, *Buddhavaṃsa*, *Cariya Piṭaka*, *Vimānavatthu* and *Petavatthu*, in his opinion, were possibly the latest to be added to the *Khuddaka Nikāya*[85].

[1] B. C. Law, *HPL*: 18.

[2] T. W. Rhys Davids, *HLB*: 40.

[3] G. C. Pande, *SOB*: 19.

- [4] *Ibid.*: 13.
- [5] *Ibid.*: 40.
- [6] to translate more idiomatically, longer and shorter.
- [7] T. W. Rhys Davids, *HLB*: 40-41.
- [8] *Ibid.*: 41-42.
- [9] K. T. S. Sarao, *ONAIB*: 30.
- [10] J. E. Carpenter, *BNC*: 303.
- [11] *Ibid.*: 290.
- [12] G. C. Pande, *SOB*: 15.
- [13] *Ibid.*: 27.
- [14] K. T. S. Sarao, *ONAIB*: 31.
- [15] The *Milinda Pañha* is a lively dialogue on Buddhist doctrine with questions and dilemmas posed by King *Milinda* - i.e. *Menander*, Greek ruler of a large *Indo-Greek* empire in the late 2nd century B.C. - and answered by *Nagasena*, a senior monk; composed in northern *India* in perhaps the 1st or 2nd century A.D. (and perhaps originally in Sanskrit) by an unknown author, the *Milinda Pañha* is one non canonical work whose authority was accepted implicitly by such commentators as *Buddhaghosa*, who quoted it frequently
- [16] B. C. Law, *HPL*: 27.
- [17] One who is well versed in, or knows by heart, the five *Nikāyas*.
- [18] G. C. Pande, *SOB*: 19.
- [19] A man who knows the *suttanta* by heart.
- [20] A feminine form of *suttantika*.
- [21] One who knows the *Piṭaka* by heart.
- [22] B. C. Law, *HPL*: 28.
- [23] The last major emperor in the *Mauryan* dynasty of *India* whose vigorous patronage of Buddhism during his reign (c. 265-238 B.C.) furthered the expansion of that religion.
- [24] K. L. Hazra, *PLL*: 159.
- [25] B. C. Law, *HPL*: 14.
- [26] *Ibid.*: 12.
- [27] D. ii: 220 ff.
- [28] K. L. Hazra, *PLL*: 152.
- [29] *Ibid.*: 153.
- [30] T. W. Rhys Davids, *HLB*: 41.
- [31] The first book of the *Sutta Piṭaka*, also known as the Long Collection or the Collection of Long Discourses or the Dialogues of the Buddha; Skt: *Dirghagama*.
- [32] *Ibid.*: 41.
- [33] Lay U Ko, *GT*: 25.

- [34] *Ibid.*: 34.
- [35] *Ibid.*: 39.
- [36] in the first chapter of his *A History of Pāli Literature*.
- [37] B. C. Law, *HPL*: 13.
- [38] *Ibid.*: 30-31.
- [39] *Ibid.*: 1.
- [40] K. L. Hazra, *PLL*: 153.
- [41] G. C. Pande, *SOB*: 24.
- [42] Lay U Ko, *GT*: 34.
- [43] *Ibid.*: 37-38.
- [44] Lay U Ko, *GT*: 39.
- [45] B. C. Law, *HPL*: 30; K. L. Hazra, *PLL*: 160.
- [46] *paritta*: protection; protective charm.
- [47] Lay U Ko, *GT*: 44.
- [48] K. L. Hazra, *PLL*: 160-161; see also S. ii: 267.
- [49] The second book of the *Sutta Piṭaka*, also known as the 'Middle Collection' or the Collection of Discourses of Medium Length or Middle Length Sayings; Skt: *Madhyamagama*.
- [50] K. R. Norman, *PL*: 45.
- [51] G. C. Pande, *SOB*: 47.
- [52] B. C. Law, *HPL*: 31; K. L. Hazra, *PLL*: 161.
- [53] B. C. Law, *HPL*: 24.
- [54] K. T. S. Sarao, *ONAIB*: 33.
- [55] T. W. Rhys Davids, *HLB*: 43.
- [56] K. R. Norman, *PL*: 54.
- [57] also known as "Item-more Collection"; Skt: *Ekottarikagama*.
- [58] Lay U Ko, *GT*: 110.
- [59] B. C. Law, *HPL*: 22-23.
- [60] A. i: 98-100.
- [61] B. C. Law, *HPL*: 19.
- [62] K. T. S. Sarao, *ONAIB.*: 30.
- [63] A. iii: 107.
- [64] G. C. Pande, *SOB*: 48.
- [65] *Ibid.*: 45.
- [66] A. iii: 63.
- [67] G. C. Pande, *SOB*: 47-48.

- [68] B. C. Law, *HPL*: 32-33; K. L. Hazra, *PLL*: 162.
- [69] D. ii: 220 ff.
- [70] K. L. Hazra, *PLL*: 152-153.
- [71] also known as "Cluster Collection"; Skt: *Samyuktāgama*.
- [72] K. R. Norman, *PL*: 49-50.
- [73] KS. i: v-viii.
- [74] B. C. Law, *HPL*: 32.
- [75] G. C. Pande, *SOB*: 47.
- [76] B. C. Law, *HPL*: 31-32; K. L. Hazra, *PLL*: 161-162.
- [77] Except CV xi, xii, *Sekhya* Rules and *Parivārapāṭha*.
- [78] K. T. S. Sarao, *ONAIB*: 33.
- [79] Lay U Ko, *GT*: 125.
- [80] B. C. Law, *HPL*: 193.
- [81] *Ibid.*: 14.
- [82] *Ibid.*: 10-11.
- [83] B. C. Law, *HPL*: 28; K. L. Hazra, *PLL*: 159.
- [84] G. C. Pande, *SOB*: 48.
- [85] K. T. S. Sarao, *ONAIB*: 30.

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CHAPTER 3

CITTA CONCEIVED THROUGH ITS ORDINARY STATES

This chapter and the next one will explore for their data into the *Sutta Piṭaka* as surveyed in the previous chapter. They are an attempt at depicting the concept of *citta* through the systematic presentation of the variant *cittas* that are used in combination with the respective distinct groups of modifying elements. The presentation would make it apparent that the core of the concept of *citta* as depicted in the *Sutta Piṭaka* however does not differ basically. When put into the textual circumstances it is subject to variation and suggestive of new shades of meaning. Therefore, examination of the concept of *citta* in isolation anyhow is impracticable.

The four subheadings in this chapter and five subheadings in the next one include in their contents the passages selected according to the subjects that the subheadings state. With the view to make a vivid presentation the descriptions of situational contexts are added which usually introduce the succinct story, letting it be known where, when and how the excerpted words occurred. Sometimes the doctrinal segments, closely related to the word under question, are given to make it clearer and more comprehensive. For facilitating any quick consultative inquiry into the very original source, the Pāli passages are usually recited in the footnote areas. There are also added to the main text the careful elaboration on the meanings of the Pāli words which are used in combination with the term *citta* as its modifiers. This, of course, would help in grasping the connotations the original words may have but the renderings somehow may fail to suggest.

1. *Citta* as General State of Sentient Being.

(a) Sensational and Emotional *Citta*:

The 'general state of sentient being' is usually suggestive of something substantial and static that has much to do with the basic or original personality free from any disturbance or stimuli, but that suggestion is not meant here because it tends to presuppose some kind of entity or substance which is considered as well nigh insignificant in the Early Buddhist system. Being freed from such a suggestion the main concern in this segment is the *citta* as general state of sentient being in terms of sensation and emotion. In this meaning *citta* is usually rendered as 'heart', and sometimes as 'thought'. The sense of *citta* in terms of sensation and emotion would have much to do with the six basic senses (*indriyāni*, or *āyatana*) in Buddhist system. They are:

- (1) Eye (*cakkhāyatana*), or visual organ for visible object;
 - (2) Ear (*soṭāyatana*), or auditory organ for sound, or audible object;
 - (3) Nose (*ghāṇāyatana*), or olfactory organ for odour, or olfactory object;
 - (4) Tongue (*jivhāyatana*), or gustatory organ for taste, or gustatory object;
 - (5) Body (*kāyāyatana*), or tactile organ for body-impression, or tactile object;
- and
- (6) Mind-base (*manāyatana*) or consciousness for mind-object.

The visual organ (*cakkhāyatana*) can be explained as the sensitive part of the eye (*cakkhu-pasāda*) built up of the four elements, responding to the visible stimuli. The remaining four physical sense organs should be explained in the same pattern. Mind-base (*manāyatana*) is the collective term for all consciousness whatever, and therefore should not be confounded with the mind-element (*mano-dhātu*) which performs only the functions of adverting to, and receiving, the sense object [1].

It is noticeable that in Buddhist system *mano* (usually rendered as mind) is ranged among the five psychophysical senses. This implicitly shows that *mano* almost shares the same footing with the remaining senses, and suggests the non-metaphysical position of Buddhist psychology. In which the concept of a healthy emotional heart does not come from any divine blessing but would be resulted from the control over the senses, and signaled by a steadfast and constrained *citta* which has undergone proper tameness.

(b) Citta as state of mind to be safeguarded:

The idea of surveillance over the *citta* is vividly uttered in verse by the *devas* of the Pure Abodes, i.e. the supreme heaven of the *Rūpa-loka*, the *Brahmā* world being its lowest. The *deva*'s verse runs[2]:

The brethren have made straight their hearts
(cittaṃ attano ujukaṃ akaṃsu),
wrought up to concentration rapt.
Wisely their faculties they guard
(indriyāni rakkhanti paṇḍitā),
as driver keeping grip on rein[3].

Here the *citta* as his general character is subject to the act of straightening which is the measure employed to keep at bay the surreptitious crookedness of *citta*. In another case the Buddha declares that he himself does not see any other *dhamma* that produces more benefit than the *citta* being tamed does. In the same pattern the Buddha replaces 'tamed' by the following words: controlled, guarded and restrained. The text can be abridged and presented as follows[4]: "Monks, I know not of any other single thing that brings such bliss as the mind that is cultivated, made much of (*yaṃ evaṃ dantaṃ mahato anattāya saṃvattati yathayidaṃ cittaṃ*). Such a mind indeed brings great bliss. Monks, the mind that is tamed (*dantaṃ*), controlled (*guttaṃ*), guarded (*rakkhitaṃ*) and restrained (*saṃvutaṃ*) conduces to great profit[5].

Danta (p.p. of *dāmyati*) means tamed, controlled, restrained. *Gutta* (p.p. of *gopeti*): guarded, protected, watchful, and constrained. *Rakkhita* (p.p. of *rakkhati*): to protect, to shelter, to save, to preserve; to observe, to guard, to take care of, to control. *Saṃvuta* (p.p. of *saṃvarati*): closed, tied up, restrained, governed, self-control, guarded. All the four words share the same meaning of putting something including itself into some boundary. Their range of meaning may extent from one extreme of affectionateness with 'to protect' to the other extreme characterized by governance with 'to govern'.

That the *citta*, which can be roughly considered as one's character, is acted upon by these verbs would produce great gains is assured by the Buddha and is the main concern of the early Buddhist doctrine as reflected in the Pāli canon. In consideration of the chronology of the canonical texts we can make the remark: though the following passage in the *Salāyatana Saṃyutta* is among many other contexts to record the Buddha's words about the above idea, but the noteworthy difference in terms of textual authoritativeness is that this passage possibly belongs to the early stage, it is observed by G. C. Pande, in the process of composition and edition which the Pāli canon underwent[6]. It reads[7]: "In him, brethren, who dwells with the faculty of sight controlled, the heart is not corrupted by objects cognizable by the eye (*cittaṃ na vyāsiñcati cakkhuvīññeyyesu rūpesu*). In him whose heart is not corrupted delight is born (*tassa avyāsitta-cittassa pāmujjam jāyati*). In one delighted joy is born. When one is joyful the body is calmed. He whose body is calmed feels at ease. Composed is he heart of him who is at ease (*sukhino cittaṃ samādhīyati*). When the heart is composed one's ideas are clear (*samāhite citte dhammā pātubhavanti*). Through having clear

ideas one is reckoned as one who dwells earnest. And it is the same in regard to the faculty of taste and touch | Thus, brethren, is one a dweller in earnestness"[8].

Through the above passage it is apparent that the state of one's *citta* which can be regarded as one's general mood or feelings has close relation with the control over his sense-organs and sense-faculties (including *mano* in the forms of *manindriya* and *manoviññāna*, the sixth ones of the two geneva). The better the control is done, the more positive the general state is. This control at its accomplishment is resulted in the *citta* characterized by peace and tranquility.

(c) *Citta* as Mental State Subject to Downfall and Seizure:

In *Kassapa-Saṃyutta* the Buddha reveals his idea about the social relation of his *Samgha*, admonishing the *Bhikkhus* to get to and fro among the families with cautious mind. In an artistic manner the Buddha employs the poetic figure of the moon which figuratively goes among the families with smooth and full dignity; its coming and going are free from mundane affection. The *Saṃyutta Nikāya* records: "Be ye comparable to the moon, brethren, when ye go among the families, drawing back in both heart and demeanour (*apakasseva kāyam apakassa cittaṃ*), ever as new-comers unobtrusive among the families, drawing back in both heart and demeanour, even so be ye among the families[9]"

The admonishment continues with thrilling scenes which give the impressive warning against the downfall, the seizure, or the manacle that the *citta* might undergo: With the circumspection as if they were at the cliff-hanging brim of a decayed well or a precipice or a river-swamp, the *bhikkhus* should accouter themselves with proper prudence when getting into among the families. Waving his hand in the air the Buddha vividly prescribed that the heart of a monk should be freed from any attachment to the families, saying[10]: "Just as this hand, brethren, does not sink down in space, nor is seized, nor bound (*pāṇi na sajjati na gayhati na bajjhati*), even so that brother, whose heart when he goes among the families does not sink down, or get seized or bound (*cittaṃ na sajjati na gayhati na bajjhati*)"[11].

Sajjati, *gayhati*, and *bajjhati* mean to cling to, to be seized, and to be bound, respectively. So *citta* can be committed by such the actions which the verbs express.

(d) Ethically Conducted *Citta*:

The *citta* in general should be kept away from all kinds of evil actions and channeled in earnest into good direction. The first verse of the *Pāpa Vagga* in the *Dhammapada* says:

Make ye good haste in lovely (deed);
from evil (deed) repel the mind
(*pāpā cittaṃ nivāraye*);
for when a man slow does what's good,
dallies his thought with what is bad
(*pāpasmiṃ ramati mano*)[12].

Pāpa, evil, is that which defiles one's mind; *puñña*, merit is that which cleanses the mind, *kusala* is another term for *puñña*; *abhittharetha*: to hasten. Another passage from the *Dhammapada* explains the pleasant freedom from *Māra* of the man who checks his *citta* from evil:

The mind far-going, lone faring,
not of the body, of hidden lair
whoso will keep under control
from *Māra*'s jail they'll be set free[13].

In some cases *citta* should be rendered as thought because it suggests the idea of thinking or the objects of thinking rather than feeling or liking. For example, in the imperative sentence: '*Māpāpakaṃ akusalaṃ cittaṃ cinteyyātha*'^[14], '*cittaṃ*' as the direct object of the verb *cinteti* (to think), and *cinteti* is but a member of the family of derivatives from *cit*. Both '*cittaṃ*' as the object of the verb and '*cinteti*' as the very verb are cognate with each other because they are from the same root *cit*. *Citta* hereby means a thought in general which may be *kusala* or *akusala*, whatever accordingly.

(e) *Citta* as Normal/Abnormal State of mind:

We go a little further to note the unhinged state of *citta* as mentioned in the *Dhammapada*^[15]:

He may have cruel suffering,
loss (of wealth), injury of the body,
heavy afflictions (*gurukaṃ vāpi ābādhaṃ*)
or loss of mind (*cittakkhepaṃ*).

Cittakkhepaṃ means loss of mind or perplexity. *Citta* free from *khepa*, on the other hand, connotes the normal distinctness in one's thought.

Another case of unhinged state of *citta* is found in the *Samyutta Nikāya* whose *Tatiyo Vaggo* relates the story about the attack the three daughters of *Māra* imposed onto the Buddha with a view that the Exalted One would be badly affected in both the aspects: mental derangement and its disastrous aftermath on body. The text runs^[16]: "For if we had approached after this fashion any recluse or *brahmin* who had not extirpated lust, either his heart would have cleft asunder, or hot blood had flowed from this mouth, or he had become crazy, or have lost his mental balance (*cittavikkhepaṃ*), as a green reed that has been reaped dries up and wilts away and wither"^[17].

Vikkhepa [*vi+khepa*], when alone, means disturbance or derangement, perplexity or confusion. When used in combination with *citta* or *cetaso*, *vikkhepa* will denote 'upset of mind' or 'unbalanced mind' or 'mental derangement'. In all the above cases *citta* on its own is denoting the general state of the thought rather than that of the heart.

2. *Citta* as a Lustful Heart

(a) *Citta* Subject to *Kāma*:

The *citta* especially that of human beings and the *devas* in the *kāma-loka* is frequently prone to be colored by '*kāma*' which is the most prominent of the genus on account of the frequency of its literary appearance throughout the canonical texts, and of being the basis, ethically speaking, of negative forces which may hinder one from the attainment of *Nibbāna*. The term *kāma* may denote subjective sensuality or objective sensuality. As subjective sensuality, it indicates (a) the enjoyment and pleasure on occasion of sense, and (b) sense-desire; as objective sensuality, the term indicates pleasantness, pleasure giving, and an object of sensual enjoyment.

In cosmological parlance, *Kāma* - as sense-desire and enjoyment plus objects of enjoyment - is a collective name for all the very higher or refined conditions of sensual life: *kāma-loka*. The *kāma-loka* includes four or five modes of existence and part of the fifth or *deva-loka*.

Kāma as sense desire is the adverting toward all five sense-objects, and is frequently in the following combinations and expressions:

- (1) *Kāma-rāga* (sensuous lust), one of the ten fetters (*saṃyojana*).

(2) *Kāma-vitakka* (sensuous thought), one of the three wrong thoughts (*micchā-sankappa*).

(3) *Kāma-taṇhā* (sensuous craving) is the first of the three cravings (*taṇhā*) which is said to be the chief root of sufferings and of the ever-continuing cycle of rebirths.

(4) *Kāma-cchanda* (sensuous desire) is the first of the five hindrances or obstacles (*nīvaraṇāni*).

(5) *Kāma* is on the top of many genera: it is the first of the four *āsava* or *yogas* (cankers or intoxicants of mind), of the four *upādāna* (clinging or attachments), of the three *esanā* (longings or seekings), and of the four *oghas* (floods of worldly turbulence).

In the line, *kāma* stands first on the list of the six factors of existence: *kāma*, *vedanā*, *saññā*, *āsavā*, *kamma* and *dukkha*, whose origin, difference, consequences, destruction and remedy are discussed in the *Mahā-Vagga* of the *Aṅguttara Nikāya*[18].

In fine, in almost all the enumerations of obstacles that prevent perfection, or of general divisions and definitions of mental conditions, *kāma* occupies the leading position.

The list of its synonyms can be given as this:

- (1) *Chanda*: impulse;
- (2) *Rāga*: excitement;
- (3) *Nandī*: enjoyment;
- (4) *Taṇhā*: thirst;
- (5) *Sineha*: love;
- (6) *Pipāsā*: thirst;
- (7) *Parilāha*: consuming passion;
- (8) *Gedha*: greed;
- (9) *Mucchā*: swoon; and,
- (10) *Ajjhosāna*: hanging on, or attachment.

In a sermon given to the new-ordained *Bhikkhus*, the Exalted One was warning them with the story about an aspirant of *Bhikkhuhood* whose goal was to get rid of all the sufferings caused by the five attached *khandhas*. He left his home and his wealth, going on searching the truth. But because his *citta* was stained by the *kāma* and other unwholesome states, he could neither achieve the holy goal perfectly, nor maintain the already possessed home and wealth. He is prone to lose both the worldly and supra-mundane desirables. The *Bhikkhu* should be always aware of such kind of the *citta* and its imminent sway. The text runs[19]: "Thus, brethren, a clansman leaves the world, and covetous is he in his desires, fierce in his longing, malevolent of heart, of mind corrupt, careless and unrestrained, not quieted, but scatter-brained, and thoughtless (*abhijjālu kāmesu tibbasārāgo vyāpannacitto paduṭṭhamanasaṅkappo muṭṭhassati asampajāno asamāhito vibbhantacitto pākatindriyo*). Just as, brethren, a torch from a funeral pyre, lit at both ends, and in the middle smeared with dung, kindled no fuel either in village or in forest, using such a figure do I describe unto you this man, for he has lost his home and wealth, nor yet does he fulfil the duties of a recluse"[20].

The *citta* featured by *kāma* should not be seen without shrewd sagaciousness. They could be arranged into the ascending order in terms of the objects of desire (*kāma*) that are longed for. The *Sotāpatti-Saṃyutta* of the *Saṃyutta Nikāya* tells us a story about the *Sakya Mahānāma* who was requesting the Buddha how to advise a person in his deathbed. The Enlightened One presented a successive series of cases in the order from the lowest to the highest states of

mental elevations which corresponding to the kinds of *kāma* which his *citta* had just been free from, and prescribed one each the proper admonition. Here only one of such the admonitions is singled out for illustration, that is [21]: 'Suppose the sick man say, "My thoughts are removed from human pleasures of sense (*mānussakehi kāmehi cittaṃ vuṭṭhitam*) and fixed upon the Four *Deva* Kings," then let the other say: "More excellent than the Four *Deva* Kings and more choice are the Suite of the Thirty-three... so 'twere better for you to fix your thoughts on the Thirty-three devas (*tāvatiṃsesu devesu cittamadhimocchē*)"' [22].

There are other canonical passages in accordance with the *citta* under question:

'*kāmā mathenti cittaṃ*' [23] (*citta* disturbed by the cravings);

'*nass ulārānaṃ pañcannaṃ kāmaguṇānaṃ bhogāya cittaṃ namati*' [24] (he inclines his heart to denying himself the excellent pleasures of his five-sense desires).

'*Jhāya, bhikkhu, mā ca pamādo | mā te kāmaguṇe bhamassu cittaṃ*' [25] (Meditate, O *bhikkhu*! Be not heedless. Do not let your mind whirl on sensual pleasures);

'*kāmesu citta na pakkhandati na pasīdati na sanṭhati*' [26] (my heart does not leap, sit or stand in cravings).

(b) *Citta* Subject to *Rāga*:

As we have already mentioned the family of terms in which *kāma* keeps the leading position on account of its frequency in combination with *citta*, colourizing the *citta* in bad direction. The second word just after *kāma* is *rāga* that is usually rendered as defilement.

Rāga's aptness to harass the *citta* could be exemplified by the following incident which ever occurred to *Thera Vaṅgīsa* recorded in the *Samyutta Nikāya*: On having seen a big number of 'gaily adorned' women coming to temple *Aggālava* at *Ālavi*, *Vaṅgīsa*, the young *Thera* who stayed thereat felt a lack of self-composedness, his *citta* was harried (*anuddhamseti*). The text says, "Then a number of women, gaily adorned, came into the pleasance to see the *Vihāra*. And seeing those women, disaffection in consequence arose in the venerable *Vaṅgīsa*, and lust harassed his heart" [27]. *Citta* here is the object being harassed by *rāga* which is meant by lust.

Citta can combine with *sāratta* and *viratta* to express the opposite states of heart (*Sāratta* means impassioned, enamoured; *viratta*: dispassionate, unattached to). The compounds would be *sārattacitto* [28] and *virattacitta* [29]. The first compound means the *citta* falling into love with someone or something; the second one means the *citta* being freed from passion or being displeased with, e.g. the phrases: '*rūpadhātuyā cittaṃ virattaṃ vimuttaṃ*' [30]; '*chandarāga viratta*' [31]. *Chandarāga* denotes exciting desire.

In the *Saḷāyatana Samyutta*, the Buddha admonishes his *Bhikkhus* in the relative manner, saying neither all the monks have to strive for the restraint in regard to six *āyatana*s, nor all the monks have not to. The exception implied in the first proposition is the *Arahants*, and that implied in the latter is strongly possible to be the lower *ariyas* or Noble Individuals. Both of the categories of *ariyas* can be classified differently, the most popular classification, however, is in the descending order of four levels [32]:

- (1) *Arahant* or the Holy One;
- (2) *Anāgāmī* or the Non-Returner;
- (3) *Sakakāgāmī* or the Once-Returner; and
- (4) *Sotāpanna* or the Stream-Winner.

The Buddha, in order to describe the serene mental state that is just the opposite of the *citta* characterized by the freedom from *pariyādāya*. The respective passage says [33], "Brethren,

there are objects cognizable by the eye, objects delightful or repulsive. Though they touch the heart again and again, yet they cannot altogether lay hold of it and so persist (*tyāssa phussaphussa cittaṃ na pariyādāya tiṭṭhanti*). By their failure to lay hold of the heart comes strenuous energy unquailing. Mindfulness is set up untroubled. The body is calmed, not perturbed. The heart is collected, one-pointed. Seeing this fruit of earnestness, brethren, I declare that such brothers do need to strike earnestly in respect of the sixfold sphere of sense" [34].

Pariyādāya means grasping, it is derived from the verb *pariyādāti* which stands for to take up in an excessive degree. The sentence '*rūpā tyāssa phussaphussa cittaṃ na pariyādāya tiṭṭhanti*' could be rendered 'the forms, though striking against the *citta* over and over again cannot sway over it', and it is inferable that otherwise the *citta* would be subject to '*pariyādāya*', that is, taking hold of.

The *citta* in such a submissive state is prone to be defiled by desire-and-lust in all and any spot along the flux of being: (1) in the eye; (2) in the material form; (3) in the eye-consciousness; (4) in the eye-contact; (5) in the feeling born of the eye contact; (ear, nose, tongue, body, and mano being dealt in the same way of 1-5); in the consciousness of visible shape, sound, scent, savor, tangibles and things; in the will concerning visible shape, sound, scent, savor, tangibles and things; by the desire-and-lust for visible shape, sound, scent, savor, tangibles and things; by desire-and-lust for the element of earth, water, heat, air, space and consciousness.

The diligent efforts, which gets strong approval from the Buddha, to get the freedom from all the above-mentioned desire-and-lust would make it salubrious for the *citta* to be sophisticated. The Buddha says [35]: "That desire-and-lust, brethren, for visible shape, - that is a corruption of the heart (*rūpasmiṃ chandarāgo cittassesō uppakilesō*). That desire-and-lust for the other factors of feeling and in consciousness, - that is a corruption of the heart (*viññānasmīṃ chandarāgo cittassesō uppakilesō*). But when, brethren, in a brother the heart's corruption in these six points is put away, and his heart is bent on renunciation, then, compassed about with renunciation, his heart is seen to be liable for the penetrating of those things that are to be realized" [36].

3. *Citta* as Evil Heart.

(a) *Paduṭṭha Citta*:

Micchā-diṭṭhi (wrong or evil views) are observed to be utterly rejectable for being a source of wrong and evil aspirations and conduct, and liable at times to lead man to the deepest abysses of depravity. It is said in the *Aṅguttara Nikāya* that "no other thing than evil views do I know, O monks, whereby to such an extent the unwholesome things not yet arisen arise, and the unwholesome things already arisen are brought to growth and fulness. No other thing than evil views do I know, whereby to such an extent the wholesome things not yet arisen are hindered in their arising, and the wholesome things already arisen disappeared. No other thing than evil views do I know, whereby to such an extent human beings at the dissolution of the body, at death are passing to a way of suffering, into a world of woe, into hell" [37].

In the time of the Buddha, as we know, there are 62 evil views which are classified and described in the *Brahmājāla Sutta* of the *Dīgha Nikāya*. The 62 false views comprise all conceivable wrong views and speculations about man and world. The Buddha's explanation recorded in the *Dīgha Nikāya* about how can a number of *Samaṇas* and *Brahmās* hold partly eternalism and partly nihilism throws light on the *citta* under question and gives support to the following convictions:

It is the state of *citta* that supplies the background for the establishing of the above wrong views.

The evil states of *citta* afflicts negatively on the whole individual.

One's envy towards others would make his heart or mental state be evil in form of ill-disposition which in turn afflicts negatively on the physical body.

And such afflictions culminate in rebirth in a lower sphere where the individual concerned is destined to.

The *Dīgha Nikāya* passage in line with the above conviction reads: "There are brethren, certain gods called 'the Debauched in Mind' (*mano-padosikā nāma deva*). They burn continually with envy one against another, and being thus irritated, their hearts become ill-disposed towards each other, and being debauched (*paduṭṭha-cittā*), their bodies become feeble, and their minds imbecile. And those gods fall from that state"[\[38\]](#).

Paduṭṭha (p.p. of *padussati*) means made bad, spoilt, corrupt, wicked; antonymous to *appaduṭṭha*. So that in this case *paduṭṭha-cittā* is rendered as the debauched mind. And ironically the *devas* in possession of such a mind is named after it: the 'Debauched in Mind' *devas*. In the foregoing passage the *devas* named '*Manopadosikā*', by way of burning themselves, figuratively speaking, with envy and its attendant irritation, have got their *citta* ill-disposed and debauched. The *citta* in such mood in turn would impose wearisomeness on their body.

The issue of mind-body relation has a long history from the classical Greek up to the modern systematic psychology. Attempts have been made to throw light on the relationship between body and mind. Plato views dualistically that they are separate substances with no interaction between them; Descartes from the interactionistic viewpoint posites that mind and body, though separate, interact somehow; the psychophysical parallelists say anything that influences mind is reflected by a parallel influence in the body and *vice versa*. Isomorphism holds that there is point-for-point correspondence between conscious experience and the physical situation but not an identity. So what about the traditional Buddhist system?

The *Dīgha Nikāya* as being impregnated in all with a tendency toward analyzing ethics points out that the *citta* attributed with certain attitude has affection accordingly to that attitude on one's physical and mental states. For example, it is said as a rule that if the *citta* exerts ill-will, the mind and the body are tired. In consequence, it is likely to get to the corollary that if the former exerts beneficially, the latter will go healthy.

With such a *paduṭṭha-cittam* one cannot discern properly what is beneficial, and, on the other hand what is pernicious, for himself, for others, or for both sides. The Buddha figuratively explains this point by comparing it with one disturbed pool of water: "Suppose, monks, a pool of water, turbid, stirred up and muddied. Then a man who has eyes to see stands upon the bank. He could not see the oysters and the shells, the pebbles and the gravel as they lie, or the shoals of fish that dart about. Why not? Because of the turbid state of the water"[\[39\]](#).

On the other hand, the *pasanna cittam* is compared with the serene water: "But suppose, monks, a pool of water, pellucid, tranquil and unstirred. Then a man who has eyes to see, while standing on the bank, could see the oysters and the shells, the pebbles and the gravel as they lie, and the shoals of fish that dart about. Why so? Because of the untroubled nature of the water, monks"[\[40\]](#). The following passage expresses that the *paduṭṭha-cittam* begets heavy punishment of going into the debased realms after death[\[41\]](#): "Now here, monks, with my own thought embracing his, I am aware of a monk whose mind is corrupt. If at this very time he were to make an end, he would be put into Purgatory according to his deserts. Why

so? Because of his corrupt mind. In like manner, monks, it is owing to a corrupt mind that some beings in this world, when body breaks up, after death are reborn in the Waste, the Woeful Way, the Downfall, in Purgatory" [42].

It is regrettable to contemplate that at the beginning the *citta* is pure in nature but because of the disturbance it becomes stained and resulted in being born into the undesirable. Ethically speaking, the Buddhists, by the way, could be supposed to believe in the original purity of the *citta*.

In another case, the *paduṭṭha-cittaṃ* is an inductive root that originates the attitude which an indecent wife treats her husband with. The greatest *upāsaka* during the time of the Buddha, Anāthapiṇḍika by name, who purchased a piece of land from the Prince Jeta at the hardly imaginable price and built the famous Jetavana monasteries for the use of the Buddhist *Samgha*. Unfortunately, he had got a hard-necked daughter-in-law who was as stubborn as a mule. On witnessing by chance her obstinacy the Buddha gave her an advice in form of analytical classification which was beaded with the following verse [43]:

Whose is pitiless,
corrupt in mind (*paduṭṭha citta*),
Neglecting husband and unamiable,
Inflamed by other men, a prostitute,
On murder bent.
Let her be called: a slayer and a wife! [44].

The first kind of wife was named 'a slayer and a wife', and described as having '*Paduṭṭhacittā*' (the corrupt mind). The last kind of wife was 'a handmaid and a wife'. Finally, the daughter-in-law was tamed into 'a handmaid and a wife' which would be supposedly the best for her as analyzed by the Buddha in his discourse addressed especially to her. In fine, this *citta* has much to do with the ethical conduct of one's personality. In this case the *citta* stands for a dispositional attitude one can adopt as the way to conduct oneself socially towards the surroundings, particularly other members in the family.

(b) Vyāpanna Citta:

The *citta* being warped foreshadows the warpage of one's bodily, speech and mental actions. It should be reminded here that bodily, verbal and mental activities comprise all the *kamma* that one can create. Generally speaking, *kamma* denotes the wholesome and unwholesome volitions (*kusala and akusala cetanā*) and their concomitant factors that cause rebirth and shape the destiny of beings. So the *citta* here stands for the agent that pushes up one's *kamma* in either ways wholesome or unwholesome, in this case the latter. As a rule, those whose bodily, speech and mental *karmic* actions are swayed by the warped *citta* would be overwhelmed by lust and become corrupted. In consequence, they would take last breath inauspiciously. The wicked chain of cause and effect rolling ominously toward the tragic ending is depicted in the *Aṅguttara Nikāya* as follows [45]:

"As Anāthapiṇḍika the housefather sat down at one side the Exalted One said this to him: Housefather, when the thought (*citte vyāpanne*) is warped, bodily action, speech and mental action are also warped. In him whose bodily action, speech and mental action are warped they are saturated with lust. When these are thus saturated with lust they are rotten. When they are rotten one's death is not auspicious; one has no happy ending" [46].

Vyāpanna (p.p. of *vyāpajjati*) means spoilt, disagreeing, gone wrong. The combination of *vyāpanna* and *citta* would mean a corrupted heart or a malevolent intention. That is the reason why this corrupt *citta* creates one's *kamma* which, being defined as intentional actions,

manifest through three doors: body, speech and mind. We can sum up the foregoing passage into the chain of causes and effects as follows,

Warping of the *citta*

- Warpage of the three-door actions
- Their lustfulness
- Their rottenness
- One's doleful death.

It is transparent that the *citta* plays the role of the starting point if it is unwholesome as '*citte vyāpanne*' all the successive links in the chain will be sharing the same unwholesome characteristic. So the starting point is factually decisive of one's *kamma* in terms of which direction he would adopt: wholesome or unwholesome.

In stead of being rendered as corrupt heart in the following passage the *vyāpannacitto* is rendered as malicious heart. It is no longer the starting point but one of the sinful features characterizing an unworthy person. As we have mentioned above one's body, speech and mind are the three doors through which one commits volitional actions (actions which entail *kammic* effect). Through the three doors one can build one's *kamma* by doing the ten misdeeds which are described by the *Aṅguttara Nikāya*[\[47\]](#) like this: "And of what sort is the unworthy man? | Herein a certain person takes life, steals, is wrong-doer in sense-desires, is a liar; is of slanderous, bitter speech, and an idle babbler; is covetous, of a malicious heart, and has wrong view. This one is called '*asappuriso*' (the unworthy man)"[\[48\]](#). The ten misdeeds as above described are but the opponents to the three-fold training that the Buddha's disciple is supposed to undergo. That is:

- (1) Training in Higher Morality (*adhisīla-sikkha*);
- (2) Training in Higher Mentality (*adhicitta-sikkha*); and,
- (3) Training in Higher Wisdom (*adhipañña-sikkha*).

Here '*vyāpannacitto*' (malicious heart) plays the less important role as one of the ten constituent features which characterize an unworthy person.

With his *citta* being well imbedded with desirable qualities the bhikkhu applies or directs it to others' *citta* and knows what are going on thereat, whether they are wholesome with *vīta-rāgaṃ*, *vīta-dosaṃ*, *vīta-mohaṃ*, and so forth; or unwholesome with *sa-rāgaṃ*, *sa-dosaṃ*, *sa-mohaṃ*, and so forth. It is notable that the *citta* being well cultivated would be equipped with many feasible qualities especially the penetrating and discerning ability that helps in reading the *citta* of others. This ability in its full-fledged development forms one of the six *abhiññās* of the Buddhist highest sainthood, *Arahantship*. The respective passage reads[\[49\]](#):

"Penetrating with his own heart the hearts of other beings, of other men, he knows them. He discerns:

The passionate mind to be
passionate, and the calm mind calm;
The angry mind to be angry,
and the peaceful mind peaceful;
The dull mind to be dull,
and the alert mind alert;
The attentive mind to be attentive,
and the wandering mind wandering"[\[50\]](#).

4. *Citta* as Purposed Heart.

(a) *Appossukkatayā Citta*:

Buddhist devotees should be somehow thankful for the *Sahampati*'s entreaty. Had the *Sahampati* not insisted on his request they might have not been in possession of the great Buddhist heritage. The historic event happened just when the Buddha got enlightenment. The Enlightened One hesitated to propagate what he just attained because the discipline of his *Dhamma* was squarely contrary to the current ideas which enrooted so long and so deep in the mind of the contemporaries. It was strongly possible that he would get bored with and then tired of propagating the doctrine of renunciation from sensuous desires among those who were engulfed and complacent themselves with the very desires and their attendant troops, namely, profit and fame, wealth and power and the like. And, in the case someone on hearing his noble doctrine looked down upon it as being condemnable or awkward his chance of spiritual progress would be more obstructed than ever before. The Buddha expressed this in verse:

This that thro'many toils I've won,

Enough! Why should I make it known?
By folk with lust and hate consumed
Not this a Norm that can be grasped.
Against the stream [of common thought],
Deep, subtle, fine, and hard to see,
Unseen't will be by passion's slaves,
Cloaked in the murk [of ignorance].

The story told noticeably that the *Brahmā-Sahampati* could read the mind of the Exalted One and entreated Him to give up such a mind, which was turning towards passive mood, and to open the gate of deathlessness; the *Brahmā-Samyuttam* records[51]: "In such wise, pondering over the matter, did the heart (*citta*) of the Exalted One incline to be averse from exertion and not towards preaching the Norm. | Thereupon to *Brahmā-Sahampati*, becoming aware in thought of the thoughts of the Exalted One, was this revealed: 'Woe, woe! now will the world perish! Woe! Now will the world utterly perish, in that the heart of the *Tathāgata*, *Arahant*, Buddha Supreme inclines to be averse from exertion (*appossukkatāya cittaṃ namati*) and not towards preaching the Norm!"[52].

Here, it is noticeable that the *citta* of the Omnipotent One could incline divergently to quite opposite opinions, as the *Samyutta* says, the '*appossukkatāya*' which means inaction, reluctance, carelessness, indifference. It is, however, impossible, if not totally wrong, to abruptly conclude that the *citta* of the Exalted One was tainted with the passive inclination. That he spent all the remaining of his lifetime in ardently disseminating the sublime doctrine, during which no single complaint about the harshness of the holy task was recorded, is apparent. It is explainable that the Buddha just pretended the reluctance in order to precaution those who have the chance to hear about the doctrine. Such a pretense was necessarily employed to adjust their habitual attitude, preconditioning their mind for proper comprehension of the lofty ideas.

(b) *Nekkhammaninna Citta*:

The following passage tells us the disinclination of a *Bhikkhu*'s *citta* towards the secular desires and the sharpness the *citta* may gain as resulted from such an attitude[53]: "That desire-and-lust, brethren, that is in eye-consciousness is a corruption of heart (*cittaseso upakkilesa*). Likewise that which is in consciousness that comes by ear, nose, tongue, body and mind. But, brethren, when in a brother the heart's corruption in these 6 points is put away

and his heart is bent on renunciation, then, compassed about with renunciation (*nekkhammaninnaṃ cassa cittaṃ nekkhammaparibhāvitāṃ cittaṃ*), his heart is seen to be pliable for the penetrating of those things that are to be realized" [54].

'*Upakkilesa*' means that which spoils or obstructs, a minor stain, impurity, defilement, depravity. The damage inflicted by *upakkilesa* should be less severe than the damage, by *dūsana* and *duṭṭhata*. So '*upakkilesa* of the *citta*' would be a little more highlighted when being rendered as 'corruption of heart'. A person whose *citta* is thus corrupted or stained would be veiled from seeing things exactly; his understanding is hardly freed from illusion and cannot penetrate deep into the nature of objects he sees. The immunization of one's *citta* from the contamination of desire-and-lust which come 'by ear, nose, tongue, body, and mind (*manoviññāṇa*)' is recommended by the Buddha as the only way by which one can purpose the *citta* to renunciation, and to make it keen and strong so as it may be able to break into the nature of things. How beneficial for the pungency of one's insight the *citta* bending on renunciation can render should be remarkable.

(c) **Viveka-ninna Citta:**

The *Dasuttara Sutta*, the last *sutta* of the *Dīgha Nikāya* delivered by venerable Sāriputta expounds the 'Seven to be realized', in which the '*citta* purposed to detachment' is impressively emphasized by investing it with 'one of his powers' [55]: "Herein, friends, for a brother who is *Arahant*, his heart is inclined to, set upon detachment (*viveka-ninnaṃ cittaṃ*); he has made detachment its mountain-cave, its object; his heart loves renunciation, and has become entirely non-existent for all opportunities of incoming intoxicants. This is one of his powers, on account of which he recognizes that for him the 'Intoxicants' are destroyed" [56].

The *citta* here is modified by it a series of synonymous phrases all denoting its inclination toward detachment or seclusion (*viveka-ninnaṃ*, *viveka-poṇaṃ*, *viveka-pabbhāraṃ*, and *vivekaṭṭhaṃ*). The *citta* thus modified is symbolized by the mountain-cave that suggests the safe shelter from the miseries of life. Moreover as we already mentioned above the *citta* as power by which the bhikkhus can eliminate all *āsavas*.

'*Āsavas*', this term will be analyzed further in the fifth chapter, denotes that which intoxicates the *citta*, muddles it, and fozzles it, so that it cannot rise to higher things. *Āsava* literally means influxes; in canonical context it is usually rendered as cankers, corruptions, or intoxicants. The following is a list of four *āsavas*:

- (1) *Kāmāsava*: canker of sense-desire;
- (2) *Bhavāsava*: canker of (desiring eternal) existence;
- (3) *Diṭṭhāsava*: canker of (wrong) view; and
- (4) *Avijjāsava*: canker of ignorance.

If the three-fold *āsava* is mentioned, the *Diṭṭhāsava* is omitting. In this case it can be explained that the *Diṭṭhāsava* is included into the *Avijjāsava*.

Through the Path of Stream-entry, the Canker of View is destroyed; through that of Non-returning, the Canker of Sense-desire; through that of *Arahantship*, the Canker of Existence and Ignorance. These are the paths that all sincere aspirants should go along; so in traditional Buddhism, the fight for the extinction of these *āsavas* forms the main duty of *bhikkhus* and freedom from the *āsavas* constitutes *Arahantship*.

The following passage excerpted from the *Āṅguttara Nikāya* reveals the same ideas [57]: "Again, sir, the thoughts of such a monk flow towards seclusion, slide and tend to seclusion, come to rest in seclusion, take delight in seclusion (*vivekaninnaṃ cittaṃ hoti vivekapoṇaṃ vivekapabbhāraṃ vivekaṭṭhaṃ*), come utterly to cease in all conditions that may give rise to

cankers. This, sir, is power of such a monk, by means of which power he comes to know: Destroyed in me are the cankers[58]".

Whereas the foregoing paragraphs discuss the *citta* of detachment and its effect on the distinction of *āsava*, the coming paragraph will reveal the social attitude that an ardent *bhikkhu* should adopt for his communicating with the laity or friends in *dhamma*. This attitude is established again on the *citta* of detachment with the same modifiers: *vivekaninnena*, *vivekaṇeṇa*, *vivekapabbhārena*, and *vivekaṭṭhena*. The only difference recognizable is the grammatical case that the *citta* is inflected into. Instead of the nominative case as used in the previous paragraphs, the instrumental case is employed[59]. The passage runs: "...Then the monk, with heart inclined towards seclusion, learning towards seclusion, bending towards seclusion, abiding in seclusion and delighting in renunciation (*vivekaninnena cittaṇa vivekaṇeṇa viveka pabbhārena vivekaṭṭhena nekkhammābhiratena*), entirely confines his talk to the subject of going apart. Monks: This *Dhamma* is for the secluded, this *Dhamma* is not for one who is fond of society so, what is said, is said on that account"[60].

The ardent *bhikkhu* whose *citta* is properly purposed to the emancipation should confine his speech to the topics carefully selected, lest his speech would roam about the secular ones, and in consequence his *citta* is distracted from the Path. Possibly, with a view to preventing the distraction of the *citta*, the Buddha sets out of himself an example as he was debating with Prince *Abhaya*. We can tabulate the Lord's statement recorded in the respective *Abhayarājakumāra Sutta* as follows:

Table 8:

N ^o	True	Well-purposed	Liked	Speakable or not
1	O	O	O	O
2	X	O	O	O
3	X	X	O	X (well-timed)
4	O	O	X	O
5	X	O	X	O
6	X	X	X	X

Roughly speaking from the tabulation, the Buddha did not pay much attention to whether his speech is liked or not. In his standpoint, 'well-purposed' plays the decisive role: the two cases (3) and (6) where the 'well-purposed' is satisfied both receive "X" i.e. 'speakable'. The former case is a little hindered by the dislike of the hearers so it should be 'well-timed' and for its acceptance the selection of words should be well done. It is noticeable that not all the true or factual are speakable unless they all satisfy the decisive condition of 'well-purposed'. The veto of the 'true/factual', however, is strong enough to make the well-purposed speech unspeakable even when they are liked by hearers.

The great courage on the side of the Buddha manifests apparently in the two notices: Firstly, though the (3) is being disliked, it is still speakable with the only compromise that the speech should be 'well-timed'. Secondly, the (4), (5), and (6) which are all liked by hearers but only the (6) is speakable; the reason for that is much more on account of its satisfying the two other conditions than whether its being liked or not.

(d) Citta of Action with 'Pahadati' and 'Paggaṇhāti':

In regard to the four supreme efforts, one of the prominent doctrines in Buddhist system, we also find out the impact of the *citta* as a decisive force that a *bhikkhu* should manipulate upon the striving for the attainment of each of the efforts. The text runs [61]: "Four supreme efforts, to wit: Herein, friends, a brother, in order that unrisen wrong and wicked ideas may not arise, generates will, endeavors, stirs up energy, makes firm his mind (*cittaṃ paggaṇhāti padahati*), struggles; in order that wrong and wicked ideas if arisen, may be put away, generates will, endeavors, stirs up energy, makes firm his mind, struggles; in order that unrisen good ideas may arise, generates will, endeavors, stirs up energy, makes firm his mind, struggles; in order that good ideas, if arisen, may persist, may be clarified, multiplied, expanded, developed, perfected, generates will, endeavors, stirs up energy, makes firm his mind, struggles [62]".

'*Padahati*' as mentioned below means to strive, to exert, or to confront; it also share the meaning 'to take up' with '*pagga ṇhāti*'. In the foregoing excerpt both *paggaṇhāti* and *padahati* are predicates, emphasizing the idea to make up his mind (*citta*) in the struggle for the 'four supreme efforts'. It should be suggestible that the attaining or the understanding in highest sense in Buddhist discipline implies the unification of the agent that is acting and the things to be acted upon. Here the *citta* when in the attainment of supreme effort is possibly said to be supreme effort somehow.

It should be remarkable that the four supreme efforts (*cattāro sammappadhānā*) partake in almost all steps along the path leading to emancipation. They appear in all and each of the divisions of the 37 *Bodhipakkhiya-Dhammas* also known as 'Things Pertaining to Enlightenment', or 'Requisites of Enlightenment'. In traditional Buddhism the 37 *Bodhipakkhiya-Dhammas* stand for all the doctrines of the Buddha in terms that they systematically summed up the Buddha's teachings into seven divisions. We can present them in relation with *padhāna* into the following list:

- (1) *Satipaṭṭhāna* (Four Foundations of Mindfulness) is the unique division where *padhāna* does not function directly as a constituent.
- (2) *Samma-ppadhāna* (Four Right Efforts) is the *padhāna per se* which is doctrinally codified and incorporated into the Buddhist system.
- (3) *Iddhi-pāda* (Four Roads to Power): *Padhāna* functions in the second Road, namely, Concentration of Energy Accompanied by Effort of Will (*virīya-samādhi padhāna-sankhāra-samannāgata*).
- (4) *Indriya* (Five Spiritual Faculties): *Padhāna* functions in the second faculty (*virīya-indriya*).
- (5) *Bala* (Five Mental Powers): *Padhāna* functions in the second Power (*virīya-bala*).
- (6) *Bojjhaṅga* (Seven Factors of Enlightenment): *Padhāna* functions in the second Factor (*virīya-bojjhaṅga*).
- (7) *Sammā-Magga* (Eightfold Path): *Padhāna* functions under the name *samma-vāyāma*, namely, the sixth Fold.

On looking into the foregoing list we see that the (3), (4), (5), and (6) the *padhāna* is always keeping the second position. The (1) and the (2) are opposite in terms that in the former *padhāna* seems to have nothing to do with whereas in the latter nothing else but *padhāna* is. Exclusively, in the (7) *padhāna* functions at the sixth position. The (3) *iddhi-pāda* is presented in connection with '*cittaṃ nissāya*', '*cittassa ekaggatam*' and '*citta-samādhi*' by the *Iddhipāda-Saṃyuttam* as follows[63]:

"Now, monk, if by emphasizing thought (*cittaṃ nissāya*) a monk lays hold of concentration, lays hold of one-pointedness of mind (*cittassa ekaggatam*), this act is called 'thought-concentration' (*citta-samādhi*). He generates desire for the non-arising of ill, unprofitable states not yet arisen: he makes an effort, sets going energy, he lays hold of and exerts his mind to this end... | These are called 'the co-factors of struggling' | Thus, monks, this (work of) thought and this thought-concentration and these co-factors of concentration and struggling are called (in one word) 'the basis of psychic power, the features of which are thought, together with the co-factors of concentration and struggle'"[64].

The relying on *citta* (*cittaṃ nissāya*) i.e. the taking *citta* as basis can set the *bhikkhu* up to '*cittassa ekaggatam*' and '*citta-samādhi*'. With such a concentration and one-pointedness the four *Samma-ppadhāna* (Right Efforts) would be in effect and named '*Iddhi-pāda*' or the 'the co-factors of struggling'. All this is the explanation for what is called '*cittasamādhi padhānasāṅkhāra samannāgato iddhipādo*' which was translated clumsily as 'the basis of psychic power, the features of which are thought (*citta*), together with the co-factors of concentration and struggle.' It is quite apparent that *citta* in the above case takes up two roles simultaneously: the means (*citta* as the basis) and the gains (the concentration and the one-pointedness of *citta*). In the remaining cases the *citta* as the means is substituted by *chanda* (intention), *virīya* (energy), and *vimaṃsa* (investigation); and the result brought about by such the means is the same: '*cittassa ekaggatam*' and '*citta-samādhi*'. By the way, we can notice that the factors whether *citta* or the remaining ones: *chanda*, *virīya* or *vimaṃsa* are the distinct features of the four '*padhānasāṅkhāra samannāgato iddhipādo*'. Unless they are referred to, each of the four '*padhānasāṅkhāra samannāgato iddhipādo*' are not specifically distinguishable.

(e) How to Purpose the Citta in Contemplation:

In the *Bhikkhuṇḍvāsako* the Buddha explains to *Ananda* how to purpose the *citta*. This how-to can be applicable and helpful in practicing the *Satipaṭṭhāna* or the Four Foundations of Mindfulness. The practice of *Satipaṭṭhāna*, which has been considered the only way leading to the overcoming of sorrow and lamentation, to the end of pain and grief, to the entering of the right path and to the realization of *Nibbāna*, consists of four contemplations:

(1) *Kāyānupassanā* (Contemplation of the Body): by the following exercises:

- (a) *Ānapānasati*: Mindfulness with regard to In- and Out-breathing;
- (b) *Iriyāpatha*: Considering the four postures;
- (c) *Sati-sampajañña*: Mindfulness and Clarity of Consciousness;
- (d) *Sati-Kāyagatāsati and asubha*: Reflection on the 32 parts of the body;
- (e) *Dhātu-vavatthāna*: Analysis of the four physical elements; and
- (f) *Sīvathika*: Cemetery Meditation.

(2) *Vedanānupassanā* (Contemplation of the Feelings): All feelings that arise in the monk, he clearly perceives and understanding, namely, agreeable, disagreeable and indifferent feeling of body and mind, sensual and super-sensual feeling.

(3) *Cittānupassanā* (Contemplation of Mind): He further clearly perceive and understands any state of consciousness, or mind, whether it is greedy or not, hateful or not, deluded or not, cramped or distracted, developed or undeveloped, surpassable or unsurpassable, concentrated or non-concentrated, liberated or non-liberated.

(4) *Dhammānupassanā* (Contemplation of Mind-object): Concerning the mind-object he knows, whether one of the five hindrances (*nīvarana*) is present in him or not knows how it arises, how it is overcome, and how in future it does no more arise. He knows the nature of each of the five groups (*khandha*), how they arise, how they are dissolved. He knows the twelve bases of all mental activities (*āyatana*), and the fetters (*samyojana*) based on them, knows how they arise, how they are overcome, and how in future they do not arise. He knows whether one of the Seven Factors of Enlightenment (*bojjhaṅga*) is present in him or not, knows how it arises, how it comes to full development. He understands each of the Four Noble Truths according to reality.

In the commitment of such a strenuous task of guarding the *citta* from distraction the Buddha suggests a tactical measure in the *Samyutta Nikāya* as follows[65]: "Herein, Ānanda, a monk dwells in body contemplating body (as transient), ardent, composed and mindful, by restraining the dejection in the world that arises from coveting. As he thus abides in body contemplating body, either some bodily object arises, or bodily discomfort or drowsiness of mind scatters his thoughts abroad to externals. Thereupon, Ānanda, his attention should be directed to some pleasurable object of thought. As he thus directs it to some pleasurable object of thought, delight springs up in him. In him, thus delighted, arises zest. Full of zest his body is calmed down. With body so calmed he experiences ease. The mind of one at ease is concentrated. He thus reflects: the aim on which I set my mind I have attained. Come, let me withdraw my mind (from the pleasurable object of thought). So he withdraws his mind therefrom, and neither starts nor carries on thought-process. Thus he is fully conscious: I am without thought initial or sustained. I am inwardly mindful. I am at ease"[66].

When in practicing the contemplations expounded above the *bhikkhu's citta* may be disturbed or distracted because of the arising of either some bodily object (*kāyārammano*), or bodily discomfort (*kāyasmim pariāho*), or drowsiness of mind (*cetaso vā līnattam*). The method suggested to deal with such a disturbance or distraction is rather temporary and tactical in character: The *bhikkhu* should direct his *citta* (attention) to some 'pleasurable object of thought' so that the successive desirable effects may arise: delight springs up → zest arises → body is calmed → ease is experienced → the *citta* is concentrated. When the concentration of *citta* is attained, the tactic, which is maneuvered to direct the *citta* toward pleasurable object, is to be dropped away.

It should be noticed here that the *citta* could be conceived by the two aspects: the heading and the subordinate to the heading. In contemplation, when the *citta* as heading is disturbed it is also the *citta* as its subordinate in the form of attention power is manipulated to support the heading. We should conclude the segment by excerpting verses 42 and 43 from the *Dhammapada* which will help us put into highlight the meaning of the *citta* being well-purposed or ill-purposed[67]: "A misdirected mind (*micchāpaṇihitam cittaṃ*) will do to us

greater harm than what a hater may do to a hater or an enemy to an enemy. Neither a mother nor a father nor any other relative can do as much as a well directed mind (*sammāpaṇihitaṃ cittaṃ*) can do to a man".

In regard to the matter of directing the *citta*, we should be noticed that the *citta* can adapt itself to both the opposite tendencies: calm vs passionate, peaceful vs angry, and alert vs dull; any of the latter is undesirable and should be ruled out.

So the directional injunction that we impose on the *citta* would be the pivotal matter that decides either of the opposites presented above is in effect, and the elimination of its counterpart ensues. The presentation in next chapter will depict the *citta* conceived of through the desirable states that are resulted from the proper direction and cultivation along the Buddhist path.

[1] Nyanatiloka, *MBTD.*: 28.

[2] *Tatra bhikkhavo samādahaṃsu / cittaṃ attano ujukaṃ akaṃsu, | sārathī va nettāni gahetvā | indriyāni rakkhanti paṇḍitā ti: S. i: 26.*

[3] KS. i: 37.

[4] *Nāhaṃ bhikkhave aññaṃ ekadhammam pi samanupassāmi yaṃ evaṃ dantaṃ mahato anattāya saṃvattati yathayidaṃ cittaṃ | Cittaṃ bhikkhave dantaṃ mahato anattāya saṃvattatī ti. (dantaṃ is succeeded by guttaṃ, rakkhitaṃ, and saṃvutaṃ: A. i: 6-7.*

[5] GS. i: 5.

[6] see G. C. Pande, *SOB*: 228-229.

[7] *Cakkhundriyam saṃvutassa bhikkhave viharato cittaṃ na vyāsiñcati cakkhuvīññeyyesu rūpesu // Tassa avyāsittacittassa pāmujjam jāyati | pamuditassa pītijāyati | pītimanassa kāyo passambhati | passaddhakāyo sukhaṃ vediyati / sukhino cittaṃ samādhiyati / samāhite citte dhammā pātubhavanti | dhammānam... dhammānam pātubhāvā appamādavihārī tveva saṅkhaṃ gacchati S. iv: 78-9.*

[8] KS. iv: 47.

[9] KS. ii: 133.

[10] *Atha kho Bhagavā ākāse pāṇiṃ cālesi. Seyyathāpi bhikkhave ayaṃ ākāse pāṇi na sajjati na gayhati na bajjhati. Evaṃ eva kho bhikkhave yassa kassaci bhikkhuno kulāni upasaṅkamato kulesu cittaṃ na sajjati na gayhati na bajjhati: S. ii: 198.*

[11] KS. ii: 133-4.

[12] *Abhittharetha kalyāṇe | pāpā cittaṃ nivāraye | Dandhaṃ hi karoto puññaṃ | pāpasmim ramati mano: Dh. v. 116.*

[13] *Dūrangamaṃ ekacaraṇ asarīraṇ guhāsayaṇ / ye cittaṃ saññamessanti mokkhanti Mārabandhanā: Dh. v. 37.*

[14] S. v: 418.

[15] *Vedanaṃ pharusaṃ jāniṃ sarirassa ca bhedanam / Gurukaṃ vāpi ābādham cittakkhepaṃ va pāpuṇe: Dh. v. 138.*

[16] *Yaṃ hi mayam samaṇam vā brāhmaṇam vā avītarāgam iminā upakkamena upakkameyyāma hadayaṃ vāssa phaleyya | unham lohitaṃ vā mukhato uggaccheyya | ummādam va pāpuṇeyya cīttavikkhepam vā | seyyathā vā pana naḷo harito luto ussassativissati milāyati | evam eva ussusseyya visusseyya milāyati | evam eva ussasseyya visusseyya milāyeyyā ti: S. i: 126.*

[17] KS. i: 157.

[18] A. iii: 410.

[19] *Evam pabbajito cāyaṃ bhikkhave kulaputto so ca hoti abhijjālu kāmesu tibbasārāgo vyāpannacitto paduṭṭhamanasaṅkappo muṭṭhassati asampajāno asamāhito vibbhantacitto pākatindriyo // Seyyathāpi bhikkhave chavālātam ubhato padittam majjhe gūthagataṃ neva gāme kaṭṭhattam pharati nārañṇe kaṭṭhattam pharati | tathūpamāham bhikkhave imaṃ puggalaṃ vadāmi gihibhogā ca parihīno sāmāññatthaṅca na paripūreti S. iii: 93.*

[20] KS. iii: 79.

[21] *So ce evaṃ vadeyya | Mānussakehi kāmehi cittaṃ vuṭṭhitaṃ cātummahārājikesu devesu cittaṃ adhimocitanti | So evam assa vacanīyo | Cātummahārājikehi kho āvuso devehi Tāvatisā devā bhikkantatarā ca paṇitarā ca | sādāyasmā cātummahārājikehi cātummahārājikehi devehi cittaṃ vuṭṭhāpetvā Tāvatisesū devesu cittamadhimocehī ti: S. v: 409-10.*

[22] KS. v: 350.

[23] S. iv: 210.

[24] S. i: 92.

[25] Dh. v. 371.

[26] D. iii: 329.

[27] *Atha kho āyasmato Vaṅgīsassa tā itthiyo disvā anabhirati upajji | rāgo cittaṃ anuddhamsehi: S. i: 185.*

[28] S. iv: 73.

[29] *Ibid.* : 74.

[30] *Ibid.* : 45.

[31] Sn. v. 204.

[32] MBTD.: 20-1.

[33] *Santi bhikkhave cakkhuvīñṇeyyā rūpā namoramā pi amanoramā pi | tyāssa phussaphussa cittaṃ na pariyādāya tiṭṭhanti | cetaso apariyādānā āraddham hoti viriyam asallīnam | upaṭṭhitā sati asammuṭṭhā | passaddho kāyo sāraddho | samāhitaṃ cittaṃ ekaggam | Imam khvāham bhikkhave appamādaphalam sampassamāno tesam bhikkhūnam chasu phassāyatanesu appamādena karaṇīyanti vadāmi: S. iv: 125.*

[34] KS. iv: 80.

[35] *Yo bhikkhave rūpasmim chandarāgo cittasseso uppakilesa / la / Yo viññānasmim chandarāgo cittasseso uppkilesa // Yata kho bhikkhave bhikkhuno imesu pañcasuṭṭhānesu cetaso upakkilesa pahīno hoti | nekkhammaninam cassa cittaṃ hoti | nekkhammaparibhāvitaṃ cittaṃ kammaniyaṃ khāyati abhiññāsacchikaraṇīyesu dhammesū ti: S. iii: 234.*

[36] KS. iii: 185.

[37] A. i: 22.

[38] *Tatiye ca bhonto samaṇa-bhāhmaṇā kim āgamma kim ārabba ekacca-sassatikā ekacca-asassatikā ekaccaṃ sassataṃ ekaccaṃ asassataṃ attānañ ca lokañ ca paññāpentī? | Santi, bhikkhave, Mano-padosikā nāma deva. Te ativelaṃ aññamaññaṃ upanijjhāyanti. Te ativelaṃ aññamaññaṃ upanijjhāyantā aññamaññaṃhi cittāni padūsentī. Te aññamaññaṃhi paduttha-cittā kilanta-kāyā kilanta-cittā. Te devā tamhā kāyā cavanti: D. i: 20.*

[39] GS. i: 6-7.

[40] GS. i: 7.

[41] *Idhāhaṃ bhikkhave ekaccaṃ puggalaṃ paduttha-cittam evaṃ cetasā ceto paricca pajānāmi. Imāhi ce ayaṃ samaye puggalo kālaṃ kareyya yathā bhataṃ nikkhitto evaṃ niraye: A. i: 8.*

[42] GS. i: 6.

[43] *Padutthacittā ahitānukampinī | aññesu rattā atimaññate patiṃ ṇ dhanena kītassa vadhāya ussukā | yā evarūpa purisassa bhariyā: A. iv: 92. | ṇ*

[44] GS. iv: 57.

[45] *Ekamantaṃ nisinnaṃ kho Anāthapiṇḍikaṃ gahapatiṃ Bhagavā etad avoca: Citte gahapati vyāpanne ... Tassa pūtikāyakammantassa pūtivacīkammantassa pūtimanokammantassa na bhakkakaṃ maranaṃ hoti na bhaddikā kālakiriyā. A. i: 262.*

[46] GS. i: 240.

[47] *Katamo ca bhikkhave asappuriso? | Idha bhikkhave ekacco pānātipātī hoti, adinnādāyī hoti, kāmesu micchācārī hoti, musāvādī hoti, piṣuṇāvāco hoti, pharusāvāco hoti, samphappalāpī hoti, abhijjhālū hoti, vyāpannacitto hoti, micchaditthiko hoti | Ayaṃ vuccati bhikkhave asappuriso: A. ii: 220.*

[48] GS. ii: 232.

[49] *So evaṃ samāhite citte parisuddhe pariyodāte anaṅgaṇe vigatū pakkilese mudu-bhūte vīta-mohaṃ kammaniye thite ānejjappatte cito-pariyaññāyā cittaṃ abhinīharati abhininnāmeti. So para-sattānaṃ para-puggalānaṃ cetasā ceto paricca pajānāti; sa-rāgaṃ vā cittaṃ sa-rāgaṃ cittaṃ ti pajānāti ... | samkhittaṃ vā cittaṃ samkhittaṃ cittaṃ ti pajānāti: D. i: 80.*

[50] DB. i: 89-90.

[51] *Iti Bhagavato paṭisañcikkhato appossukkatāya cittaṃ namati no dhammadesanāya || Atha kho Brahmuno sahampatissa ... arahato sammāsambuddhassa appossukkatāya cittaṃ namati no dhamma-desanāyā ti: S. i: 137.*

[52] KS. v: 172.

[53] *Sāvatti || Yo bhikkhave cakkhuvīññānasmim chandarāgo cittaseso upakkilesa ... nekkhammaninnaṃ cassa cittaṃ hoti nekkhammaparibhāvitam cittaṃ kammaniyaṃ khāyati abhiññāsacchikaraṇīyesu dhammesūti. S: iii: 233.*

[54] KS. iii: 184.

[55] *Punna ca paraṃ āvuso khīṇāsavassa bhikkhuno viveka-ninnam cittam hoti ... Yam p'āvuso khīṇāsavassa bhikkhuno balaṃ hoti, yaṃ balaṃ āgamma khīṇāsavo bhikkhu āsavānaṃ khayam paṭijānāti 'Khīṇā me āsavā ti': D. iii: 283.*

[56] DB. iii: 259.

[57] *Puna ca paraṃ bhante khīṇāsavassa bhikkhuno vivekaninnam cittam hoti vivekaponam vivekapabbhāram vivekattham ... yaṃ balaṃ āgamma khīṇāsavo bhikkhu āsavānaṃ khayam paṭijānāti 'khīṇā me āsavā ti': A. v: 175.*

[58] GS. v: 117.

[59] *Pavivittassāyaṃ bhikkhave dhammo ... Tatra bhikkhu vivekaninnena cittena vivekaponena viveka pabbhārena vivekatthena nekkhammābhiratena aññadatthu uyyojanikapa ṭisaṃ yuttaṃ yeva kathaṃ kattā hoti ... idam etaṃ paṭicca vuttaṃ: A. iv: 233-4.*

[60] GS. iv: 158.

[61] *Cattāro sammappadhānā ... Uppannānaṃ pāpakānaṃ akusalānaṃ dhammānaṃ pahānāya chandaṃ janeti vāyamati viriyaṃ ārabhati cittam paggaṇhāti padahati ... cittam paggaṇhāti padahati: D. iii: 221; A. iv: 463.*

[62] DB. iii: 215.

[63] *Cittam ce bhikkhave bhikkhu nissāya labhati samādhiṃ labhati cittassa ekaggatam / ayaṃ vuccati citta-samādhi ... ayaṃ vuccati bhikkhave cittasamādhi padhānasāṅkhārasamannāgato iddhipādo: S. v: 269.*

[64] KS. v: 240.

[65] *Idhānanda bhikkhu kāye kāyānupassī viharati | ātāpī sampajāno satimā vineyya loke abhijjhādomanassam || Tassa kāye kāyanupassino viharato kāyārammano vā uppajjati kāyasmim pariḷāho cetaso vā līnattam bahiddhā vā cittam vikkhipati ... sukhino cittam samādhivati ... sukhamasmī ti pajānāti: S. v: 154.*

[66] GS. v: 135.

[67] *Diso disaṃ yaṃ taṃ kayirā veri vā pana verinam, micchāpanihitaṃ cittaṃ pāpiyo naṃ tato kare. Na taṃ mātā pitā kayirā, aññe vā pi ca ñātakā, sammāpanihitaṃ cittaṃ sayyaso naṃ tato kare: Dh. v. 42&43.*

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CHAPTER 4

CITTA CONCEIVED THROUGH ITS ELEVATED STATES

This chapter as continuation of the previous one is also an attempt to depict the *citta* in the same investigative manner and style as stated in the latter's initial words. The only difference is that whereas the previous chapter deals with the ordinary states of *citta*, this one deals with the cultivated or advanced states. They are incorporated into the five headings presented in the following pages:

1. Receptive, Wiely, Ready for Truth *Citta*.

(a) Uplifted Heart:

The *Maha-vagga* in the *Aṅguttara Nikāya* relates the story about general *Sīha*, the former follower of *Nigantha* who was converted into a Buddhist after his interview with the Buddha [1].

At the beginning of the sermon addressed especially to *Sīha* the general, the Buddha taught him on the basic doctrines suitable for laymen as almsgiving, the precepts, and heaven, then the Exalted One continued the sermon with the analysis of the peril, the folly and the depravity of lusts and the blessedness of renunciation.

It was when the *citta* of *Sīha* had become clear, malleable, free from hindrance, uplifted and lucid (*kallacittam*, *muducittam*, *vinivaraṇacittam*, *udaggacittam*, and *pasannacittam*), the Exalted One began expounding the subtler "*dhamma* which *Buddhas* alone have won, that is to say: Ill, its coming-to-be, its ending and the Way. Just as a clean cloth, free of all stain, will take dye perfectly; even so in *Sīha*, the general, seated there, there arose the spotless, stainless vision of *Dhamma*; that whatever be conditioned by coming-to-be all that is subject to ending"[2].

It is noticeable that *kallacittam*, *muducittam*, *vinivaraṇacittam*, *udaggacittam*, and *pasannacittam*, which can be rendered as clear, malleable, free from hindrance, uplifted and lucid respectively, are acquirable as the consequences of hearing the *dhamma* preached by the Buddha. The *cittas* are of course in the state of higher elevation in comparison to the former states before the hearing.

Let us made minuter inquiry into their meanings. In *kallacitta*, *kalla* or *kalya* means ready, prepared; *kallacitta* in some case is compatible with *kammaniya-citta* and casted into the sentences such as 'her mind was prepared for, responsive to the teaching of the *dhamma*'; *kalla-cittatā* means the preparedness of the mind. So *kalla-citta* in this context mainly denotes the *citta* which has been well prepared by being taught in the basic *dhamma*; and as the result of this preparation the *citta* gets into the mood of readiness especially for hearing the *dhamma*, as suggested in the foregoing passage, of the higher level. In progressive terms, the basic *dhmmas* mature the *citta* so as it can gets the best out of the advanced *dhmmas*.

Mudu, as component of *mudducitta*, means soft, mild, weak, and tender; *mudducitta* is equivalent with *mudduka* in their suggesting of flexible, pliable, and soft. So *mudducitta* suggests a feasible state of *citta* which can easily adapt itself to the outside interference especially, as suggested, the higher *dhamma*. 'Malleable' should be, I think, the nicest and most suggestive in the context because it reminiscently prompts one of the unique properties of pure gold.

Vinivaraṇacitta is the *citta* characterized by *vinivaraṇa*. *Vinivaraṇa* (adj), comprised of *vi+nivaraṇa*, means unobstructed, unbiased and unprejudiced. So *vinivaraṇacitta* would

mean an unbiased mind. It was, somehow, translated as 'free from hindrance'. *Nīvaraṇa* remind us of the five hindrances, their subvention, and their defiant opposites that we have already discussed in the foregoing heading.

Udagga, the combination of *ud+agga*, literally means 'out-top'. When it is used as a modifier of *citta* its figurative meaning would be elated, exalted, exultant, joyful, happy. Hence the rendering 'uplifted'.

Pasanna means clear, bright; happy, gladdened, reconciled, pleased; pleased in one's conscience, believing, trusting, pious, and virtuous. In combination with *citta*, 'pious' is selected and *pasannacitta* is rendered as devotion in one's heart.

In fine, the manipulative employment of the series of *citta*'s modifiers: '*kalla, mudu, vinīvaraṇa, udagga* and *pasanna*' implicitly suggests an untiring attempt to describe the mood of *citta* where there is so much of wholesomeness that one single term would fail to be satisfactory. Hence many attributes are resorted to.

(b) Transported Heart:

In the elegant words the *thera Vangīsa* expressed in praise of *Sāriputta* when the latter preached the doctrine in an exquisite manner, we chance upon the *udaggacittā* again[3]:

And like the myna-bird's sweet song
His exposition poureth forth.
And while he teaches, they who hear
His honeyed speech in tones they love
Of voice enchanting, musical,
With ravished ears, transported heart (*udaggacittā*)
Delighted, list his every word[4]

As already mentioned *udagga* in the elaboration relates to the story of the general *Sīha*, the combination of *ud+agga*, literally means 'out-top'; and as a modifier of *citta*, it figuratively means elated, exalted, exultant, joyful, happy. Hence the rendering 'uplifted' was made in the previous passage.

Udaggacittā here is rendered as 'transported hearts' that in the context were resulted from listening to the *Dhamma* lectured by *Sāriputta*. The features of *Sāriputta*'s *dhamma* are comparable to the "myna-bird's sweet song", and with honeyed tones. All this was generated from *Sāriputta*'s gift: learned lore, expertise in methods true and false, great wisdom, and conformity to the Norm. So the rendering of *udaggacittā* should connote the idea of 'positive' in character and 'ascending or rising' in direction which the verb 'transport' is slightly suggestive of.

(c) Giddy-Patted Heart:

The following passage relates a delectable legend about the dialogue between a goddess and a *bhikkhu*. The *bhikkhu* was in such a relation with the family that his purpose toward tranquillity and emancipation might be, from the standpoint of the goddess it seemed, troubled. In view of warning the *bhikkhu* from such a distractive circumstance the goddess under the guise of a family woman appeared before him, saying[5]:

Along the rivers, resting by the gates,
In mote-halls and along the chariot-roads
The folk foregather and discussions rise:
Of me it is, and thee now why is this?[6]

The *bhikkhu*, however, was fully aware of the situation, and though in such an adversity confirmed his positive attitude with the following words[7]:

Ay, there is busy to-and-fro of words,
And a recluse must bear it patiently.
Not thereby should he feel annoyed, for not
Whose at sounds is flustered and dismayed,
Like any antelope within the woods,
Men call him giddy-pated, feather-brained (*lahucitto*)
The practice he may plan he'll ne'er complete[8].

Lahu (adj) means light, quick; *lahucitta*, 'light-minded'. In the above passage it receives the poetic rendering as 'giddy-pated, feather-brained' which denotes the negative character of the *citta*. The negative shade was illustrated by the simile: 'at sounds is flustered and dismayed | Like any antelope within the woods'.

Such a mood of *citta* should be transformed into the stronger one by cultivating the patience. Comparatively speaking, the malleable and open property immanent in *kallacittam*, *mutucittam*, *vinīvaraṇacittam*, *udaggacittam*, and *pasannacittam* of the general *Sīha* is recommendable whereas the precarious characteristics immanent in the above-mentioned *lahucitta* should be safeguarded from. Or else, 'the practice he may plan he'll ne'er complete'.

2. Calmed, Allayed and Passionless *Citta*.

The modifier *vūpasanta* (p.p. of *vūpasammati*) in *vūpasanta citta* means 'appeased, allayed, calmed'. *Vūpasanta citta* denotes the *citta* in the mood of being appeased, allayed, and calmed. In the *Udumparika-Sihanada-Suttanta* of the *Dīgha Nikāya*, *vūpasanta citta* is casted into the sentence: '*ajjhataṃ vūpasanta-citto uddhacca-kukkuccā cittaṃ parisodheti*' that can be rendered as 'with *citta* serene within, he purifies his *citta* of flurry and worry'. Here, again the *citta* is understood in the double juxtaposed shades of meaning: in '*ajjhataṃ vūpasanta-citto*' where the (1) instrumental *citta* is used as an internal means to purify the (2) personalized *citta* '*uddhacca-kukkuccā cittaṃ*' which is the object that the act of purifying is targeted on. The respective passage runs[9]: "Putting away the hankering after the world, he abides with unhandkered heart (*vigatābhijjhena cetasā viharati*), and purifies his mind of covetousness (*abhijjhāya cittaṃ parisodheti*)... Putting away flurry and worry, he abides free from excitement; with heart serene within, he purifies his mind of flurry and worry (*ajjhataṃ vūpasanto-citto uddhacca-kukkuccā cittaṃ parisodheti*)..."[10].

The five hindrances that may obstruct the meditating process are often mentioned as five *nīvaranas*. They are:

- (1) *Kāmacchanda*: sensuous desire;
- (2) *Vyāpāda*: ill-will;
- (3) *Thīna-middha*: sloth and torpor;
- (4) *Uddhacca-kukkucca*: restlessness and scruples;
- (5) *Vicikicchā*: skeptical doubt.

In regard to the above *nīvarana* the *Nīvarana Vagga* of the *Samyutta Nikāya* provides us with the five unwholesome factors that may serve as nourishment for the *nīvarana* and the five wholesome factors that can be resorted to whenever the aspirant for emancipation measures to get rid of them. In other words, the five hindrances to the meditative progress are backed by the former and confronted by the latter. All the three groups can be tabulated as follows:

Table 9:

HINDRANCE	BACKED BY	CONFRONTED BY
<i>kāmacchanda</i>	<i>subha-nimittaṃ</i>	<i>Asubha-nimittaṃ</i>
<i>vyāpāda</i>	<i>paṭigha-nimittaṃ</i>	<i>Mettā ceto-vimutti</i>
<i>thīna-middha</i>	(1)	(2)
<i>Uddhacca-kukkucca</i>	<i>Avūpasanta-cittassa</i>	<i>Vūpasanta-cittassa</i>
<i>vicikicchā</i>	<i>ayoniso-manasikaro</i>	<i>Yoniso-manasikaro</i>

(1) *arati*, *tandī*, *vijambhiā*, *bhatta-sammado*, *līnattaṃ*, all these words mean regret, drowsiness, languor, surfeit after meals and torpidity of mind respectively.

(2) *arambha*-, *nikkama*-, *parakkama-dhātu*, the three words mean the elements of putting forth effort, of exertion, and of striving respectively.

It is noted that the *uddhacca-kukkucca* is backed by the *avūpasanta-cittassa* and confronted by just the opposite force given by the *vūpasanta-cittassa*. The former is rendered as the mind (*citta*) of non-tranquility; the latter, as the mind (*citta*) of tranquility. The *uddhacca-kukkucca* is a mental mood in conformity with the *citta* modified by either *avūpasanta* or *vūpasanta*. In regard to the *avūpasanta-citta* or *vūpasanta-citta* as catalyst that has most to do with the efficacy or the nullification of *uddhacca-kukkucca*, the *Aṅguttara* passage reads: 'Monks, I know not of any other single thing of such power to cause the arising of excitement-and-flurry, if not already arisen: or, if arisen, to cause its more-becoming and increase, as non-tranquility of mind | In him who is of troubled mind arises excitement-and-flurry, if not already arisen: or if arisen, it is liable to more-becoming and increase... | Monks, I know not of any other single thing of such power to prevent the arising of excitement-and-flurry, if not already arisen: or, if arisen, to cause its abandonment, as tranquility of mind | In the tranquil-minded excitement-and-flurry arises not: or, if arisen, it is abandoned'[11].

'*Cittavūpassama*' is recommended as the suitable state of the *bhikkhus*' *citta*. When the Buddha was staying at *Jetavana*, *Anāthapiṇḍika*'s *ārāma*, there appeared the deva *Kassapa*putta who was encouraged by the Exalted One to utter what he thought of the most feasible activities supposed to be done by a *bhikkhu*. *Kassapa*putta uttered the following *stanza* whose closing words are highly in praising of "the mastering of the heart's unrest (*cittavūpassama*)". The text reads:

Well then, *Kassapa*,
say what has occurred to thee.
See that in what hath been so finely said
Ye train yourselves: in the recluse's task,
In mysteries of the solitary seat,
In mastering of the heart's unrest
The verse was approved by the Exalted One[12].

3. Composed *Citta*.

(a) Devoted *Citta*:

In this section attempts will be made to explore the pleasant states of *citta* when it is in connect with the wholesome qualities such as bright, clear, or devoted (*pasīdati*, *-sanna*); springing forward (*pakkhandati*, *-dana*); pure, happy, bright, sinless (*vippasīdati*, *vippasanna*)

or *pasanna*); remained, established, settled, self-restrained (*santiṭṭhati*); concentrated (*samādhi*); sink down, subside, become quiet (*sannisīdati*, *-sinna*), and the like.

In the *Kosala Saṃyutta* the king *Pasenadi* interviews the Buddha on a series of relating questions. The Lord illustratively explains them all. The king raises the question about the place where gifts should be done to; and where gifts should be done to, consequently the offering renders highly meritorious. The devoted *citta* (*cittaṃ pasīdati*) and the observance of virtue (*sīla*) are said to be strongly recommended for the gifts under question. The *Saṃyutta* passage reads[13]: "The king, the *Kosalan Pasenadi*, said: 'To whom, lord, should gifts be given?' 'There, sire, where the heart is pleased to give (*cittaṃ pasīdatī*)'. 'But to whom given, lord, does a gift bear much fruit?' 'This, sire, is a very different question from that which you first ask me. A gift bears much fruitful result if given to a virtuous person, not to a vicious person...' "[14]. It should be noted that '*cittaṃ pasīdatī*' could be rendered as the heart full of grace, or settled in faith.

(b) Springing Forward Citta:

The Buddha usually sums up all the physical and mental phenomena of existence into the stereotype of Five *Khandhas*, known as groups or aggregations as follows:

- (1) *Rūpa-kkhandha* (Corporeality Aggregate);
- (2) *Vedanā-khandha* (Feeling Aggregate);
- (3) *Saññā-khandha* (Perception Aggregate);
- (4) *Sankhāra-khandha* (Mental-Formation Aggregate); and,
- (5) *Viññāṇa-kkhandha* (Consciousness Aggregate).

On the basis of the *khandhas*' characteristics of impermanence and unreliability, the Buddha advocates that it is fully fatuous to identify oneself with any of them singly or all of them as a whole. The conceptual understanding of the *anatta* doctrine, however, does not help much in terms of actual practice and realization.

The following story of *Thera Channa* is apt to reveal that it is not easy to bridge over the gap between the understanding of the noble tenet and its life incarnate. The *Channa Saṃyutta* relates the story about him whose *citta* was in such a perturbing situation. He saw, as the other monks were supposed to do, that all the five *khandhas* are impermanent and would not be identified with *ego*, but his *citta* had not got the desirable states whereas those of the others had. The text runs[15]: "Then the venerable *Channa* thought thus: 'Yes, I too see this. Impermanent is body, feeling, perception, the activities, and consciousness. Body is not the Self, and feeling, perception, the activities and consciousness is not the Self. Impermanent are all the compounded things. All conditions are not the Self. || Nevertheless, for the calming of all activities, for the giving up of all the bases of birth, for the destruction of craving, for passionlessness, for cessation, for *Nibbāna*, my heart springs not up within me. It is not calmed, it is not released from trembling (*cittaṃ na pakkhandati na pasīdati na santiṭṭhati na vimuccati paritassanā*). But grasping arises, and my mind shrinks back again (at the thought), 'who forsooth is the Self?' This way I can not see the Norm" [16].

Pakkhandati, *pasīdati*, *santiṭṭhati* and *vimuccati* which mean to spring up, to be calmed, to stand still and to emancipate respectively are the predicates indicating the plausible capabilities which the *citta* is to be inherent of. The thing left to the *bhikkhus*' endeavor is the *citta* being properly cultivated.

(c) Vipassana Citta:

Satipaṭṭhāna as a method of mental cultivation which dates back to the early time of primitive Buddhism, occupying the two whole *suttas* which are named after it: *Sutta 22* in the

Dīgha Nikāya and *Sutta 10* in the *Majjhima Nikāya*. Both the *suttas* have much to do with the cultivation of *citta* and reserve for the doctrine of *satipaṭṭhāna* the unique position in Buddhist practice, considering it as being the most fruitful. In accordance, it receives at the beginning and the end of those *suttas* mentioned the weighty words: "The only way that leads to the attainment of purity, to the overcoming of sorrow and lamentation, to the end of pain and grief, to the entering of the right path, and to the realization of *Nibbāna* are the four Foundation of Mindfulness". It is also known as the four Awareness of Mindfulness (*sati-upaṭṭhāna*), which consists of:

- (1) *Kāyānupassanā* (Contemplation of the Body);
- (2) *Vedanānupassanā* (Contemplation of the Feeling);
- (3) *Cittānupassanā* (Contemplation of the Mind); and
- (4) *Dhammānupassanā* (Contemplation of the Mind-objects).

The *Satipaṭṭhāna Saṃyutta* makes it known to us that the practise should be the subject matter given to the new converts who would get along with it until their attainment of *Arahantship*. The respective excerpt from the *Saṃyutta* runs[17]: "Come ye, friends, do ye abide in body contemplating body (as transient), ardent, composed and one-pointed, of tranquil mind (*vipasannacitta*), calmed down, of concentrated mind (*ekaggacitta*) for insight into body as it really is. |...In mind (*citte*), do ye abide contemplating mind (as transient), ardent... for insight into mind as it really is. | In mind-states (sometimes replaced by mind-objects) do ye abide contemplating mind-states (as transient), ardent, composed and one-pointed, of tranquil mind, calmed down, of concentrated mind for insight into mind-states as they really are"[18].

It should be noted here that *vipassanā* which is inflected from the verb *vipassati* mainly means an inward vision, insight, intuition, and introspection; *ekagga* means calm, tranquil (usually used for the person just converted but here it is being used in the wider meaning). Both of them are attributes for the *citta*; and the *citta* qualified by such the calmness, insight, intuition and introspection becomes feasible for '*yathā bhūtaṃ ñāṇāya*' into the body, the feelings, itself, and its states or what occupy itself. '*Yathā bhūtaṃ ñāṇāya*' can be taken as the knowledge that is freed from all kind of delusions, and is immune from all kinds of disciplines, philosophical or psychological or logical, exotic to the object to be known. That at this stage of wisdom the seer and the seen are an entity *per se* would possibly be a clue for the prompt question that may be raised: a knife cannot cut itself as is stated by the logic discipline; without violating the logical rule, how the *citta* as a seer can see itself.

'In God We Trust' is held up by the Christians; the Buddhists supposedly rest on 'Off Lustful Pleasures We Ward', and on 'For Discarding Greed, Ill-Will and Delusion We Strive' instead. In the following excerpt the *citta*, whether in active or in passive position, manifests its positive responds to the supposable mottoes as mentioned above. In regard to the renunciation from sensuous desires the *citta* 'leaps forward, rests complacent, chooses it'; consequently the man who masters such the *citta* becomes 'well lifted up, well freed and detached from sense-desires' and their attendant calamities. The respective passage which the mottoes, for the sake of discussion, would be gleaned from says[19]: "Five elements tending to deliverance. Herein, friends, when a brother is contemplating sensuous desires, his heart does not leap forward to them, nor rest complacent in them, does not choose them. But when he is contemplating renunciation of them his heart leaps forward, rests complacent in it, chooses it. This frame of mind he gets well in hand, well developed, well lifted up, well freed and detached from sense-desires. And those intoxicants, those miseries, those fevers which arise in consequence of sense-desires, from all these he is freed, nor does he feel that sort of

feeling. This is pronounced the first deliverance. Similarly for the other four elements, namely, from ill will, cruelty, external objects, and individuality" [20].

(d) Citta in Samādhi:

The six *abhiññās* that have already been stereotyped into a popular pattern of expression inasmuch as the Buddhist supernatural powers are concerned. Nyanatiloka in *Manual of Buddhist Terms and Doctrines* [21] mentions six 'higher powers' which are classified into two categories - the first five belong to earthliness and the last one, to super-mundane realm. The former category is 'attainable through the utmost perfection of mental concentration (*samādhi*)'; the later, namely, the extinction of cankers (*āsavakkhaya*) is attainable through penetrating insight (*vipassana*). The later is nothing other than the realization of *Arahantship*. The PALI-ENGLISH DICTIONARY [22] supplies us with a wider sense of the term, namely, 'special, supernormal powers of apperceptions and knowledge to be acquired by long training in life and thought. We can combine the six *abhiññās* from the PALI-ENGLISH DICTIONARY and the MANUAL OF BUDDHIST TERMS AND DOCTRINES into the following list [23]:

- (1) *Iddhi-vidhā* (magical powers or levitation);
- (2) *Dibba-Sota* (divine or heavenly ear, or clairaudience);
- (3) *Ceto-Pariya-ñāṇa* (penetration of the mind of others, or knowing others' thoughts or thought-reading);
- (4) *Dibba-Cakkhu* (divine eye, or recollecting one's previous births);
- (5) *Pubbe-Nivāsānussati* (remembrance of former existences, or knowing other people's rebirths);
- (6) *Āsavakkhaya* (extinction of all cankers, or certainty of emancipation already attained or final assurance).

It is noticeable that the first five of such powers are not necessarily attainable among the Buddhists only. The *Dīgha Nikāya* records the instances of the pre-Buddhist *samaṇas* or *brahmānas* who by attaining the *ceto-samādhi* can achieve the *Dibba-Cakkhu* [24]: "In the first place, brethren, some recluse or *Brahman* by means of ardour, of exertion, of application, of earnestness, of careful thought, reaches up to such rapture of heart that, rapt in heart, he calls to mind his various dwelling-places in times gone by... And he says to himself: 'Eternal is the soul; and the world, giving birth to nothing new, is steadfast as a mountain peak, as a pillar firmly fixed; and though these living creatures transmigrate and pass away, fall from one state of existence and spring up in another, yet they are for ever and ever'" [25].

That mind-concentration plays the pivotal role of mental elevation in Buddhist practice and in other disciplines as well is absolutely a matter of fact. And, it is concretely specified here that the *citta* in *samādhi* (concentration) is highly puissant in terms of achieving metaphysical powers especially the power to remember the previous lives. But we, by the way, should bear in mind that the knowledge gained from such the divine remembrance till does not reach the truth insomuch as the thought 'eternal is the soul' is regarded as wrong.

(e) Vitakka and Vicāra:

Another quality of the *citta* is its settling in the Four Foundations of Mindfulness (*catūsu satipaṭhānesu*); a brief account about this has been already given above. In the *Khanda Saṃyutta* the Buddha explains how to deal with the three kinds of unwholesome *vitakka*. *Vitakka* as a technical term in Buddhist system can be rendered as 'thought', 'thought-conception' that is one of the secondary mental concomitants, and may be karmically wholesome, unwholesome, or neutral.

There are three karmically unwholesome thoughts, namely,

- (1) *Kāma-vitakka* (sensuous thought),
- (2) *Vyāpāda-vitakka* (hating thought), and
- (3) *Vihimsā-vitakka* (cruel thought).

On the other hand there are three karmically wholesome thoughts, namely,

- (1) *Nekkhamma-vitakka* (thought of renunciation),
- (2) *Avyāpāda-vitakka* (thought of hatelessness), and
- (3) *Avihimsā-vitakka* (thought of not harming).

It should be noted here that *vitakka* and *vicāra* (discursive thinking) are verbal faculties of the *citta*, in other words they are possibly taken as the so-called 'inner-speech'. They are constituents of the first Absorption (*jhāna*), but disquiets of the higher ones. In the *jhāna* context, whereas *vitakka* whose characteristic consists in fixing the consciousness to the object is the laying hold of a thought, *vicāra* is the roaming about and moving to and fro of the *citta*. Whereas *vitakka* is comparable with the seizing of a pot, *vicāra* is comparable with wiping it; and the pot being object of *jhāna*.

The following passage makes it known that the three kinds of unwholesome *vitakka* are expelled in all quite exclusively by those whose *citta* has already been well settled in the Four Foundations of Mindfulness, and those who have developed properly '*animittam samādhiṃ*' (meditation of formlessness)[\[26\]](#): "There are these three evil ways of thought, brethren: thoughts of lust, thoughts of ill-will, thoughts of hurting. And these evil ways of thought cease utterly without remainder in him whose heart abides established in the four stations of mindfulness (*catūsu satipathānesu supatiṭṭhita-cittassa viharato*), or who practices concentration that is withdraws from objects"[\[27\]](#).

It is noted that *supatiṭṭhita*, which serves as a qualifier of the *citta*, is the combination of *su+patiṭṭhita*; *su* means well, skilfully; *patiṭṭhita* means established, settled, fixed, arrayed, stayed, standing, supported, founded. But in the translation excerpted above, the denotation of '*su*' (well or skilfully) is omitted.

The worldly machinery that the Buddhist system consents to is accounted on the basis of the interaction between six sense-organs imbedded with six *viññāṇa* and their respective objects. The Buddhist theory of mental cultivation has much to do with their interaction to the extent that it identifies one who controls over the interaction with the conqueror of the world. His *citta* would be 'unmoved, inwardly well established and released' by virtue of that when the sense organs are struck by respective objects he does not allow the arising of longing for or repulsing off them. In the line the *Bojjhaṅga Saṃyuttaṃ* says[\[28\]](#): "Herein, *Kuṇḍaliya*, a monk, seeing a delightful object with the eye, does not hanker for it, does not thrill thereat, and does not develop lust for it. His body is unmoved, his mind is unmoved, inwardly well established and released (*ṭhitaṃ cittaṃ ajjhataṃ susaṅṭhitaṃ suvimuttaṃ*). If with the eye he behold an object repulsive, he is not shocked thereat, his mind is not unsettled or depressed or resentful because of that, but his body is unmoved, his mind is unmoved, inwardly well established and released"[\[29\]](#).

The *Sallekhasuttaṃ* in the *Majjhima Nikāya* offers the quite encouraging statement that just the arising of wholesome *citta* is sufficient to render ever much helpfulness, let alone actions in conformity to the *citta*'s wholesomeness. The text runs[\[30\]](#): "Now I, *Cunda*, say that the arising of thought is very helpful in regard to skilled states not to speak of gesture and speech that are in conformity (with thought). Therefore, *Cunda*, the thought should arise: 'Others may be harmful; we, as to this, will not be harmful.' The thought should arise; 'Others may be those who make onslaught on the creatures; we, as to this, will be those who are restrained

from making onslaught on creatures... Others may seize the temporal ... we, as to this, will not seize the temporal, not grasping it tightly, letting go of it easily"[31].

The *citta* in the above passage should be rendered as thought which tends to function with or without the attendance of actions whether the actions are verbal or bodily whatever. This also may reveal the Buddhist position about the functional relation among the three aspects of one's activities: mental, verbal, and bodily. Through the Buddhist scriptures we can see that one's mental actions are closer related to the speech rather than to the body.

4. Loving Kindness Citta.

Metta, usually rendered as 'loving-kindness', stands for the first state of *citta* among the four Boundless States (*Appamañña*) [32]: (1) *Mettā* (Loving-Kindness), (2) *Karuṇā* (Compassion), (3) *Muditā* (Altruistic or Sympathetic Joy), and (4) *Upekkhā* (Equanimity). The stereotypical text of the development of these 4 *Appamañña*, often met with in the *Sutta Piṭaka*, reads: 'There, O monks, the monk with a mind full of Loving-kindness pervading first one direction, then a second one, then a third one, then a fourth one, just so above, below and all around; and everywhere identifying himself with all, he is pervading the whole world with mind full of loving-kindness, with mind wide, developed, unbounded, free from hate and ill-will'. Hereafter follows the same theme with Loving-Kindness being substituted by Compassion, Sympathetic Joy, and Equanimity, accordingly.

The cultivation of the four states of *citta* is considered the basic phase of the uppermost austerity in *Udumbarika Sīhanāda Sutta* of the *Dīgha Nikāya* which says: 'In what way, lord, does an austerity win topmost rank and reach the pitch? How good it were if the Exalted One could make my austerities win top rank and reach the pitch! | Take the case, *Nigrodha*, of an ascetic who is self-restrained by the Restraint of the Fourfold Watch. In that he is thus self-restrained, and his austerity is made to consist in this, he advances upward and turns not back to lower things. He chooses some lonely spot for his seat... and, having put away those Five Hindrances, and to weaken by insight the strength of the things that defile the heart (*cetaso*: genitive or dative form of *citta*), abides letting his mind (*cetasā*: instrumental case) pervade the world, fraught with love... pity... sympathy... equanimity' [33].

It is noted that the four Boundless States is the preferable practise of the legendary king, the Great King of Glory: "Then, *Ānanda*, the Great King of Glory went out from the chamber of the Great Complex, and entered the Golden chamber and sat himself down on the silver couch. And he let his mind (*cetaso*) pervade one quarter of the world with thoughts of love; and so the second quarter, and so the third, and so the fourth. And thus the whole wide world, above, below, around, and everywhere, did he continue to pervade with heart (*cetasā*) of Love, far-reaching, grown great, and beyond measure, free from the least trace of anger or ill-will [34]". The remaining Boundless States are dealt with in the same pattern. The cultivation of the four states of *citta* especially the second one is highly estimated in the *Mahā-Govinda Sutta* where the ecstasy of pity (*karuṇā*) is singly recommended for the seclusive practise during the four months of the rains.

Consequently, the austere practitioner would be able to commune, converse, and take counsel with *Brahmā*. The text reads: "Then the High Steward thought: 'I have heard aged and venerable *brahmins*, teachers and pupils, say: He who remains in meditation the four months of the rains, and practices the ecstasy of pity (*karuṇā*), he sees *Brahma*, communes, converses, takes counsel with *Brahmā*...' He practised and realised what is thus rumored [35]".

Whereas in the above passage the *karuṇā citta* is the main concern, in another passage we see the focus is on the *mettā citta* instead. The current practices of the naked ascetics at that time such as going naked, being of loose habits, licking hands clean with the tongue, taking food

according to rule at regular intervals up to even half a month were claimed by them as the conducts of *Brahmānship* and *Samanaship*. With his own conception of *Brahmānship* and *Samanaship* in mind the Buddha disparaged such the claim and affirmed the outweighing of the cultivation of the *mettā citta* upon the ascetic practices, saying: "O *Kassapa*, when a *Bhikkhu* has cultivated the heart of love (*metta-cittam bhāveti*) that knows no anger, that knows no ill-will from the time when, by the destruction of the deadly intoxications[36], he dwells in that emancipation of heart, that emancipation of mind, that is free from those intoxications, and that he, while yet in this visible world, has come to realise and know from that time, O *Kassapa*, is it that the *Bhikkhu* is called a *Samana*, is called a *Brahmāna*[37]".

'*Metta-cittam bhāveti*' is rendered as '(he) cultivated the heart of love' and is standardized as the necessary condition in approaching toward sainthood. This state of *citta* is quality of mind in contrast with anger and ill-will, and is synonymous of mental emancipation. In other words, *metta-citta* is identical with emancipation of *citta*. Between the two equalized propositions there seems to stay a gap which, if any, should be bridged over by referring to the fact that Buddhist doctrine holds that man's emancipation is the emancipation on the basis of no self. *Metta-citta* is the *citta* opened toward others and in somewhat denying its own concern; and the denial goes to a certain extent then it comes to be one's emancipation from self-thought. Hence the identification of *mettā-citta* and the specified emancipation.

The *mettā-citta* being so strongly recommended by the Buddha as above exposition seems to have another cause: it is that which produces more merit than *dāna* (giving) does. He advises the *Bhikkhus* 'to develop it, practise it, take one's stand upon it, store it up, thoroughly set it going, and make it a vehicle and a base'[38]. The passage in the *Samyutta Nikāya* reads: "If anyone, brethren, were to give a morning gift of a hundred *ukka*'s, and the same at noon and the same at eventide, or if anyone were to practise a morning heart of love, a noontide heart of love, and eventide heart of love, even if it were as slight as one pull at the cow's udder (*gadduhanamattam pi mettā-cittam bhāveyya*), this practice would be by far the more fruitful of the two[39]".

The same idea is expressed in the following paragraph excerpted from the *Aṅguttara Nikāya*[40]: "Monks, if for just the lasting of a finger-snap a monk indulges a thought of goodwill, such a one is to be called a monk. Not empty of result is his musing. He abides doing the Master's bidding. He is one who takes good advice, and he eats the country's alms-food to some purpose. What then should I say of those who make much of such a thought?". The above underlined 'indulges' is replaced by 'cultivates' and 'gives attention to' in the two next paragraphs respectively[41].

In case a monk wants to put forth another's mistake he should first retrospect upon himself as to whether he is in possession of the five qualities of speech, then he is able to make the contributive comments on others. The five qualities of speech can be listed as this: (1) Being spoken at a well-selected time; (2) Corresponding to the factual not to the false; (3) Of sophisticated words not of harsh words; (4) Well purposed, not carelessly; and the last (5) is that the speech is originated in the *metta-citta*, not in the hatred or the malicious mind[42].

The *mettā-citta* classified here among other modifications of speech is standing for the contributive attitude in the relationship with others. It helps to keep in harmony and happiness the community whose members would find them well conditioned for mutually trusting one another.

5. Emancipated *Citta*.

(a) *Subhāvitam Cittam* and Freedom of Mind:

The *Satullapakāyika Vagga* of *Samyutta Nikāya* relates the endurance of the Buddha when his foot was hit and bloodshed by *Devadatta*' splinter. Being imposed on with such the inexorable pain the Buddha did not show out any sign of resentment, let alone ill-will. When he was taking a rest at *Maddakucchi* Deer Park 700 *devas* came and in turn uttered their inspired words in praise of the Exalted One.

Their praising words attribute the praiseworthy attitude of the Buddha to the *citta* being well trained with meditation and emancipation. It is resulted from such the training that the *citta* was freed from all kinds of affections, going on itself in line with the congenial self-denial. The *devas* say[43]: "Behold how his mind is well practised in contemplative concentration and emancipated! (*samādhi-subhāvitam cittaṃ ca vimuttam*) Not strained forth, nor strained aside, nor having restrained [itself] by conscious deliberation, but as having the habit of self-denial. He who could transgress against such a wonder, such a lion, one so thoroughly trained, such a matchless one, such a burden-bearer, a creature so self-controlled, could only so act from blindness; if not, then from what else?[44]".

'*Subhāvitam cittaṃ*' means the well-trained *citta*. The phrase '*Na cābhinatam na cāpanatam*' is exegetically explained by *Buddhaghosa* as *rāgānugatam, dosānugatam* respectively: '(not) gone after lust or ill-will.' *Nata*, p.p. of *namati* (to bent) can be applied figuratively to constructive work of mind (*citta*) in *Jhāna*.

(b) Hīnatta-Rūpa and Freedom of Mind:

Next after the above *Samyutta* passage there is the *stanza* recording the words the *devas* used to belittle the assurance of rebirth in *Brahmā* realm as the goal set up by the heretic ascetics:

Brahmins of five-fold *Veda*-lore may ply
Ascetic practices a century,
Yet would their heart (*cittaṃ*)
be never rightly freed,
Such is the low ideal (*hīnattarūpā*)
at which they aim,
Not theirs it is to win to the beyond

Hīnatta-rūpā whose literal meaning is having the quality or nature of 'lowness' gets a little extensile rendering: 'low ideal at which they aim'. We can note from the text that the whole effort to secure rebirth in *Brahmā*-world as an ideal which the ascetic was aiming at was judged to be low or poor because such the effort though is made thorough 'a century', the ascetic's *citta* will not be well freed. It is inferable that the aim of the striving should be well selected otherwise the resultant end '*sammā vimuttam cittaṃ* (freedom of the *citta*)' is bound to be limited. It is noteworthy that the act of *citta* would not be constructive unless the *citta* itself - through intensive and nourishing meditation: the unique measure - is 'serene, pure, translucent, cultured, devoid of evil, supple, ready to act, firm, and imperturbable.' In the *devas*' verses the obstructions that may hinder the mind from freedom are: aiming at low ideal, suffusion by craving, bound to rite and rule, vain conceit, untamed mind. Being conditioned by such the hindrances, the proficiency of the five *Vedas* combined with the ascetic practice however long it may extend, would be resulted in nothing so long as the emancipation of the *citta* is concerned.

(c) Mental States on Process of Enlightenment:

In the *Sāmaññaphala Sutta* the Buddha once again praised the blissfulness of such the mood of *citta* as the very fruit of *samañaship* and affirmed that this fruit outweighs all the other fruits he had just elucidated previously such as receiving the protection, veneration and offerings from the king in despite of the possibility of his original servanthood, hearing the

dhamma taught by a Buddha, leaving the household life and becoming a *samaṇa* out of pure faith, getting well established in the three categories of *sīla*. The passage reads[45]: "This, O king, is an immediate fruit of the life of a recluse, and higher and sweeter than the last. 'With his heart (*citta*) thus serene, made pure, translucent, cultured, devoid of evil, supple, ready to act, firm, and imperturbable, he applies and bends down his mind (*citta*) to that insight that comes from knowledge'"[46].

As being possibly subject to the attachment and the detachment (to the five aggregates) the freedom of *citta* from greed is dependable on the latter. The whole process can be presented in a chain of links like the following:

- (1) Contemplating with perfect insight on the impermanence, the suffering and the non-substance of the five aggregates;
- (2) *Citta* being freed from the greed, liberated, rid of the attachment to *āsavas*;
- (3) *Citta* being steadfast;
- (4) *Citta* being happy;
- (5) *Citta* being freed from trouble;
- (6) *Citta* itself faring well; and the last (6) step will be the attainment of the *Arahantship* with the knowledge: 'destroyed is rebirth, lived is the righteous life, done is the task, for life in these conditions there is no hereafter'.

All this gives us the impression that the process of one's emancipation is the process of the *citta* being developed and this process finally culminates in the attainment of the highest sainthood and that there is strong possibility to identify the *citta* with one's own personality.

(d) Viratta Citta, Foreshadower of Freedom of Mind:

The respective *Samyutta* passage reads[47]: "Body, brethren, is impermanent. What is impermanent, that is suffering. What is suffering, that is without the self. What is without the self, that is not mine, I am not that, not of me is this self. Thus should one view it by perfect insight as it really is. For the one who thus sees it as it really is by perfect insight, his heart turns away, is released from it by not grasping at the *āsavas* (*cittam virattaṃ vimuttaṃ hoti anupādāya āsavehi*)... then by its release it (*citta*) is steadfast; by its steadfastness it is happy; by its happiness it is not troubled; not being troubled, of its own self it is utterly well; so that he knows: 'destroyed is rebirth, lived is the righteous life, done is the task, for life in these conditions there is no hereafter.'" The text repeats the same for the four remaining *khandhas*[48].

We should note that in the foregoing passage the *citta* is distinctively described by *viratta* (p.p. of *virajjati*) which means dispassioned, detached, unattached to, displeased with and so forth, and that the *citta* under question is described to be freed mainly from the attachment to *āsavas* which are inherent in the five aggregates. When the *citta* is set free, its emancipation manifests through its immunity to the ten following *kilesa* (defilements):

- (1) *Lobha*, synonymous with *rāgā*: greed;
- (2) *Dosa*: hatred;
- (3) *Moha*: delusion;
- (4) *Māna*: conceit;
- (5) *Diṭṭhi*: speculative view;
- (6) *Vicikicchā*: sceptical doubt;
- (7) *Thīna*: mental torpor;
- (8) *Uddhacca*: restlessness;
- (9) *Ahirika*: shamelessness;
- (10) *Anottappa*: Unconscientiousness.

Of which the first three are named *mūla*, i.e. roots, more exactly, the *akusala* roots: *lobha*, *dosa*, and *moha*. Tradition holds that *lobha* arises through unwise reflection (belonging to the realm of *moha*) on an attractive object, *dosa* through unwise reflection on a repulsive object. *Lobha* comprises all degrees of 'attractedness' toward an object from the faintest trace of a longing thought up to grossest egoism, while *dosa* comprises all degrees of 'repulsion' from the faintest trace of ill-humour up to the highest pitch of hate and wrath.

From the text relating to the matter in hand we learn that not only *pīti* undertakes the destruction of the *āsavas* but a number of pleasurable mental states as well. Let us list all: (1) *Pīti* (zest); (2) *Sukha* and *somanassa* (pleasure and happiness); (3) *Upekkhā* (indifference); (4) *Vimokkho* (release).

(e) Tranquilization of Body and Freedom of Mind:

The *citta* being free as referred to in the following passage is differed from the above ones with the additive '*su-*' (well) as prefix. The *Māra Saṃyutta* relates the story about the futile aggression that the *Māra*'s three daughters exerted upon the Buddha when he was sitting beneath the Goatherds's banyan, on the banks of river *Nerañjarā*, *Uruvela*. The triumph of the Exalted One rendered their attempts into an abject shamefulness. *Arati* (Discontent), a daughter of the *Mara* put forth the question[49]:

How must a brother mainly shape his life,
 Who having crossed five floods
 would cross the sixth?
 How may impressions of the world of sense
 Be kept outside of him and catch him not
 Who mainly in rapt meditation bides!
 The Exalted One replied[50]:
 With body tranquilized and mind set free,
 (*Passaddhakāyo suvimuttacitto*)
 Weaving no plans of deed or word or thought.
 Mindful and with no home
 where heart may cleave,
 Who's heart learnt to know the Norm,
 who meditates
 Rapt without restlessness of mind, he lets
 No anger rise, nor [perilous] memories,
 Yea, and no creeping torpor of the wits:
 Thus must a brother mainly shape his life,
 Who having crossed five floods
 would cross the sixth.
 (*Pañcoghatinno atarīdha chaṭṭhaṃ*)
 Thus may impressions of the worlds of sense
 Be kept outside of him and catch him not
 Who mainly in rapt meditation bides[51].

We can note that all the feasible stages in the process of one's cultivation starts from '*Passaddhakāyo suvimuttacitto*' i.e. body tranquilized and mind set free. It is in line with the commonsense that *citta* and body stand for one's personality as a whole. The Buddhist cultivation is based firmly on such a ground: the tranquil body (*passaddhakāyo*) and the *citta* being well set freed (*suvimuttacitto*).

(f) Ten Fetters and Four Stages of Sainthood:

The five and the sixth implied in '*Pañcoghatinno atarīdha chaṭṭham*' can be interpreted alternatively as the perils by way of the five senses and those of the 'mind door' or the five lower and five higher fetters. The ten fetters, so called because they can tie beings to the wheel of existence, are listed below:

- (1) *Sakkāyadiṭṭhi*: personality-belief;
- (2) *Vicikicchā*: skeptical doubt;
- (3) *Sīlabbata-parāmāsa*: clinging to mere rules and ritual;
- (4) *Kāma-rāga*: sensuous craving;
- (5) *Vyāpāda*: ill-will;
- (6) *Rūpa-rāga*: craving for fine-material existence;
- (7) *Arūpa-rāga*: craving for immaterial existence;
- (8) *Māna*: conceit;
- (9) *Uddhacca*: restlessness; and
- (10) *Avijjā*: ignorance.

The first five are called lower fetters (*orambhāgiya-samyojana*) because they tie beings to the sensuous world; the latter five are called higher fetters (*uddhambhāgiya-samyojana*) because they tie beings to the higher worlds, namely, the five material and immaterial worlds. The ten fetters form the traditional explanation of the hierarchical order of Buddhist sainthood, which are ascendantly graded as follows:

- (1) He who is free from 1 - 3 is a *Sotāpanna* or Stream-winner, i.e. one who has entered the stream to *Nibbāna*, the lowest grade of the four sainthood;
- (2) He who, besides eliminating these three fetters, has overcome four and five in their grosser form, is called a *Sakadāgāmi*, a 'One-Returner' (to this sensuous world);
- (3) He who is fully freed from 1 - 5 is an *Anāgāmi*, or 'Non-Returner' (to this sensuous world); and,
- (4) He who is freed from all the ten fetters is called an *Arahant*, i.e. a perfectly Holy One, the highest grade of sainthood in traditional Buddhism.

(g) Locus of Mental Emancipation:

The basic doctrine of Buddhism concerns with the interaction between the sense organs including the 'mind-door' and the outward world of six respective objects. Both the sides has no intrinsic bondage to each other, in other words, they are in nature free of fettering matter. Some exotic bond, however, comes into being in between them due to the desire and lust; to put into proper words, it is the desire and lust that are the bond. Religiously speaking, that is the reason why such a bond of desire and lust can be removed and the Norms of liberation can be pronounced. Venerable *Koṭṭhika* in the *Samyutta Nikāya* says[52]: "There is in the Exalted One an eye, friend. The Exalted One sees an object with the eye. But in the Exalted One is no desire and lust. Wholly heart-free is the Exalted One. There is in the Exalted One a tongue... a mind. But in the Exalted One is no desire and lust. Wholly heart-free is the Exalted One[53]".

We can see apparently that it is in between the sense organs and their respective objects the emancipation of the Exalted One takes place, and no doubt, so does the bondage of worldly men. The difference is that the former is due to the desire and lust being eliminated, the latter, due to the clinging to desire and lust. It is noticeable that the Exalted One's liberation is described by the liberation of his *citta* (*svimuttacitto Bhagavā*), it is doubtless, from the presence of desire and lust. Though at the risk of going a bit too further beyond what the Buddha might actually pronounce it is in conformity with the logic inference to identify His

personality with the *citta*. In reality this idea has developed wide and far in the Northern Buddhism.

(h) Five Elements of Escape and Freedom of Mind:

The *Aṅguttara Nikāya* explains the five elements of escape with the passage recorded in its *Brāhmaṇa Vagga*[54]: "Monks, take a case of a monk who thinks on lust and whose heart leaps not up at lustful thoughts, yet becomes not calm, nor firm, nor inclined thereunto; but whose heart at the thought of giving up all leaps up, becomes calm, becomes firm and inclined thereunto - that heart of his is well gone, well become, well lifted up, well unyoked from lustful thoughts; and he is freed from the cankers that surge - lust-caused, painful and burning - nor feels he that feeling. This is declared to be the escape from lust... ill-will... hurt... form... bundle of life... Verily, monks, these are the five elements of escape"[55].

The above passage clearly presents the 5 '*nissaraṇīyā dhātuyo*' or five elements of escape whose distinctive components are five contrasting pairs, each being the mutually exclusive options that one's thought can choose either as its object and reject the opposite. They are:

- (1) *Kāmaṃ* and *nekkhammaṃ*: lust and giving up;
- (2) *Vyāpādaṃ* and *avyāpādaṃ*: ill-will or malevolence and benevolence;
- (3) *Viheṣaṃ* and *aviheṣaṃ*: injury and benefit;
- (4) *Rūpaṃ* and *arūpaṃ*: form and non-form;
- (5) *Sakkāyaṃ* and *sakkāyanirodhaṃ*: bundle of life and escape from bundle of life

Of the above five pairs of moral contrasts, the first constituent of each is immoral, or of the black side; the second, moral or of the bright side. The first pair is presented in the foregoing passage where the *citta* is referred as being '*suviṃuttaṃ... kāmehi*' (well unyoked... from lustful thought). The *citta* being unyoked or set freed is resulted from the right selection that one's thought does for its objects. Comprehensively speaking, we can put the whole process of cultivation into the following causing order:

- (1) Only the bright side does one's *citta* choose to leap up in, become calm and firm in, incline unto;
- (2) One's *citta* is well gone, well become, well lifted up, well unyoked from the thought on the black side;
- (3) One is emancipated from the cankers and their attendant feelings that are painful and burning, caused by the black side;
- (4) One is freed from the obsessions caused by the delights in the black side;
- (5) Craving is cut off, bolts are rolled back and pride is controlled completely;
- (6) An end to the suffering is made.

It is noted again that the *citta* stands for the forerunner who decides in the act of choosing as found in the (1); and that the *citta* stands for that which is to be acted upon as presented in the (2).

(i) Ariya Living and Freedom of Mind:

The liberation of *citta* is manifested also through the context of the ten '*ariyavāsā*' in the following paragraph[56]: "Monks, there are these ten ways of *Ariyan* living, according to which *Ariyans* have lived, do live and shall live. What ten? | Herein a monk has abandoned five factors, is possessed of six factors, guards one factor, observes the four bases, has shaken off individual belief, has utterly given up longings, his thoughts are unclouded, his body-complex is tranquilized, he is well released in heart, he is well released by insight. These are the ten ways of *Ariyan* living, according to which *Ariyans* have lived, do live, and shall live"[57].

The ten, in general, are considered the traditional way of life of the *Ariyans* (noble men). Unfortunately, there is not any trace from which we can coax whether an *Ariyan* is necessarily to follow all the ten or some of them or just any of them, and that we can not discern among them which is essential and which is subordinate and ignorable. The inevitable consequence is that it is difficult to make any discernment to the phrase 'well released in heart (*citta*)' that we also fail to elaborate on because the merging of which into the ten may baffle any attempt.

(j) Five Hindrances and Freedom of Mind:

The first of the ten, i.e. the abandonment of the five factors, however, is corresponding to the ideas given in the following passage[58]: "Having got rid of covetousness for the world, he lives with a mind devoid of coveting and purifies the mind of coveting (*abhijjhāya cittaṃ parisodheti*). By getting rid of the taint of ill-will, he lives benevolent in mind; and, compassionate for the welfare of all creatures and beings, he purifies the mind of the taint of ill-will. By getting rid of sloth and torpor, he lives devoid of sloth and torpor; perceiving the light, mindful and clearly conscious, he purifies the mind of sloth and torpor. By getting rid of restless and worry, he lives calmly, the mind inwardly tranquilized, and he purifies the mind of restlessness and worry. By getting rid of doubt, he lives doubt-crossed; unperplexed as to states that are skilled, he purifies the mind of doubt"[59].

Parisodheti (p.p. *parisodhita*; nt. *parisodana*) means cleanse, clean, purify; so the phrase '*abhijjhāya cittaṃ parisodheti*' would mean 'to cleanse one's *citta* (from)'. The objects of 'from' in the above context would be:

- (1) *Abhijjā* or *Kāmachanda* (as a variant): coveting or sensuous desire;
- (2) *Byāpāda* or *Vyāpāda*: malevolence, ill-will;
- (3) *Thīna-middha*: sloth and torpor;
- (4) *Uddhaccakukkuccā*: restlessness and worry; and
- (5) *Vicikiccha*: doubt.

All the five are titled hindrances (*nīvaraṇa*) which are obstacles to the *citta* and blind our mental vision. In the presence of them we can not reach Neighbourhood-Concentration (*upacāra-samādhi*) and Full Concentration (*appanā-samādhi*). Without their presence we are better able to discern the truth.

The *Aṅguttara Nikāya*[60] supplies us with the pleasant similes where sensuous desire is compared with water mixed with manifold colors, ill-will with boiling water, sloth and torpor with water covered by mosses, restlessness and worry (or scruples) with agitated water whipped by the wind, (skeptical) doubt with turbid and muddy water. Just as in such water one cannot perceive one's own reflexion, so in the presence of these five mental Hindrances, one cannot clearly discern one's own benefit, nor that of others, nor that of both.

The *Aṅguttara Nikāya*[61] also gives us an account with further details of the origination and the overcoming of the *nīvaraṇa*. The five '*nīvaraṇa*', however, are relatively well informed in the foregoing passage with the addition of the following five counterpoises (which are hopefully stronger!):

- (1) *Vigatābhijjha*;
- (2) *Abyāpādapa* rigged with *sabba paṇabhūta hitānukampī* (compassion for the welfare of all creatures and beings);
- (3) *Vigatathīnamiddha* rigged with *ālokasaññī sato sampajāno* (perceiving the light, mindful and clearly conscious);
- (4) *Anuddhata* rigged with *vūpasantacitto* (the *citta* inwardly tranquilized);

(5) *Tiṇṇavicikiccha* rigged with '*akathamkathī kusalesu dhammesu*' (unperplexed as to states that are skilled).

(k) *Sīla* and Freedom of Mind:

The *bhikkhuhood* is set up and sustained on the basis of *sīla* which, however, can not be grasped in a single word. Generally speaking, *sīla* is a mode of mind and volition manifested in speech and bodily action, and is considered the foundation of the whole Buddhist practice, and therewith the first of the three kinds of training that form the three-fold division of the eight-fold path, namely, morality (*sīla*), concentration and wisdom. This *sīla* division also known as Genuine or Natural Morality (*pakati-sīla*) as distinguished from the external rules or Prescribed Morality (*paññatti-sīla*) which consists of:

- (1) *Sammā-vācā*: right speech,
- (2) *Sammā-kammanta*: right action, and
- (3) *Sammā-ājīva*: right livelihood.

They, however, have little to do with the *citta*. As a variant of such a basis that helps a *bhikkhu* in remaining and sustaining his *bhikkhuhood* until the last breath, the prescription made by *Thera Sāriputta* are:

- (1) *Indriyesu guttadvāra*: senses being well guarded;
- (2) *Bhojane mattaññū*: moderate in eating; and
- (3) *Jāgariyam-anuyutta*: engaging in vigilance.

The last one has much to do with the care of the *citta* as revealed in the following passage[62]: "And how, friend, is one given to watchfulness? || Herein, friend, by day a brother walks up and down and then sits, and thus cleanses his heart from states that may hinder (*āvaraṇīyehi dhammehi*). By night, for the first watch he does likewise. In the middle watch of the night, lying on his right side he takes up the lion-posture, resting one foot on the other, and thus collected and composed fixes his thought on rising up again. In the last watch of the night, at early dawn, he walks up and down, and then sits, and so cleanses his heart from states that may hinder. Thus, friend, is one given to watchfulness"[63].

As often as can be, all the activities of a *bhikkhu* night and day ought to be watched carefully by himself with the view to cleanse his *citta* from *āvaraṇīyehi dhammehi* (the things that may hinder). The clearance of the *citta* from "*āvaraṇīyehi dhammehi*" is the ideal commitment that the *citta* should undergo. The possible corollary may be made here is that the *citta* is somehow imbedded as a controlling agent in every activities that one may undertake because the *citta* apparently has so close a relation to one's activities that the latter being watchful may effect on the ideal state of the former: being clean.

(l) *Asalīnacitta* and *Alīnacitta*:

The other ideal state of the *citta* is '*asallīna citta*' as expressed in the greatest event in the life of the Exalted One: his *Nibbāna*. For the historic event only three *stanzas* are recorded in the *Samyutta Nikāya*. The last one uttered by *Thera Anurudha* in praise of the Exalted One reads[64]:

No heaving breath left as he lay,
The mind in *Jhāna*'s steadfast stay
(*thita-cittassa*).
With thought from every craving free,
Fixed on the Peace incessantly,
So passed the Man-who-saw away.
With mind unshaken

(*asallīnena citta*) as they came,
He suffered pangs of death in peace;
Stole o'er his heart the last release:
Nibbāna of the unfed flame[65].

Allīna (p.p. of *alīyati*) covers two ranges of meanings: (a) sticking to, adhering, or adhered to, clinging; (b) soiled by. In the foregoing passage the phrase '*asallīnena citta*' is rather freely translated as 'with the mind unshaken', which, however, along with '*thīta-citta*' (steadfast *citta*) fits well to the context of the Exalted One's *Nibbāna*.

The last state of the *citta* in terms of emancipation that we are going to inquire is '*alīna* (unstained) *citta*'. The following canonical passage give us an enjoyable way of displaying the doctrine in which there is a series of links, each link containing the three components. The last and most active component of the preceding link is the root that all the three components of the succeeding link grow out of. There is the exception of the two last links: in the former the middle component is the most active whereas all the three components of the latter share the same footing of importance and cause the last result: abandoning rebirth, decay and death. The text reads[66]:

"Suppose, monk, this one is not shameless, reckless and in lack of seriousness. Being thus with seriousness he can grow so as to abandon disregard, so as to abandon stubbornness, so as to abandon friendship with the wicked. Having not wicked friend he can... abandon lack of faith, stinginess and indolence. Being not indolent he can... abandon flurry, lack of self-control and immorality. Being moral he can... abandon distaste for seeing the *Ariyans*, distaste for hearing *Ariyan dhamma*, and a carping disposition. Having not a carping disposition he can... abandon forgetfulness, discomposure and mental derangement. Being not mentally deranged he can... abandon lack of giving thorough attention, following the wrong way and sluggishness of mind. Being not sluggish of mind he can... abandon view of the individual-group, doubt-and-wavering and wrong handling of habit and rite. Not doubtful-and-wavering he can... abandon lust, malice and delusion. Abandoning lust, malice, and delusion, he can... grow so as to abandon rebirth, decay, and death"[67].

If we filter out all the supplemental components and remake the chain out of the remaining, that is, the most active components, the resultant chain would be:

- (1) *Appamatto*: seriousness
- (2) *Kalyānamitto*: with good friends
- (3) *Āraddhaviriyo*: diligence
- (4) *Sīlavā*: being moral
- (5) *Anupārambhacitto*: without carping disposition
- (6) *Avikkhittacitto*: being not mentally deranged
- (7) *Alīnacitto*: without sluggishness of mind
- (8) *Avicikiccho*: not doubtful
- (9) *Rāgaṃ dosaṃ mohaṃ pahāya*: abandoning lust, malice, and delusion
- (10) *Jātiṃ jaraṃ maraṇaṃ pahātun*: abandoning rebirth, decay, and death.

The most active component of the fifth link, namely, *anupārambha citta* relates to an attitudinal dealing with the defaults of others, which may negatively affect his own mental elevation. In the sixth link (6) the *avikkhitta citta* is identical with a composed state of mind and may suggest its sound condition ready for working. *Līna* (p.p. of *liyati*) means clinging, sticking; slow, sluggish; shy, reserved, dull; and, the *citta* in the seventh-link (7) is freed from any stagnation especially from wrong views and observances.

[1] *Atha kho Bhagavā Sīhassa senāpatissa anupubbikathaṃ kathesi, seyyathīdaṃ dānakathaṃ sīlakathaṃ saggakathaṃ kāmānaṃ ādīnavaṃ okāraṃ saṃkilesaṃ nekkhamme ānisamsaṃ pakāsesi. Yadā Bhagavā aññāsi Sīhaṃ senāpatiṃ kallacittam muducittam vinivaranacittam udaggacittam pasannacittam, atha yā buddhānaṃ sāmukkaṃsika dhammadesanā, taṃ pakāsesi: ...sabbantaṃ nirodhadhamman' ti: A. iv: 186.*

[2] GS. iv: 128.

[3] *Atha kho āyasmā Vangīso āyasmantaṃ Sāriputtaṃ sammukhā sarūpāhi gāthāhi abhitthavi || Gambhīra-pañño medhāvī ...tassa tam desayantassa | suṇanti madhuraṃ giramaṃ | sarena rajanīyena | savanīyena vaggunā | udaggacittā muditā | sotam odhenti bhikkhavo ti: S. i: 190.*

[4] KS. i: 241.

[5] *Upasaṅkamitvā taṃ bhikkhuṃ | gāthāya ajjhabhāsi | Nadītīresu saṅghāne sabhāsu rathiyāsuca | janā saṅ gamma mantenti | mañ ca tañ ca kim antaranti: S. i: 201.*

[6] KS. i: 256.

[7] *Bahū hi saddā paccūhā | khamitabbā tapassinā | na tena maṅkuhotabbo / na hi tena kilissati || yo ca saddaparittāsī | vane vātamigo yathā | lahucitto ti tam āhu | nāssa sampajjate vatan-ti: S. i: 201.*

[8] KS. i: 257

[9] *So abhijjhaṃ loke pahāya vigatābhijjhena cetasā viharati, abhijjhāya cittaṃ parisodheti; vyāpāda-dosaṃ pahāya avyāpañña-citto viharati, ...ajjhataṃ vūpasanto-citto uddhacca-kukkuccā cittaṃ parisodheti; vicikicchamaṃ pahāyatīṇṇa-vicikicchāya cittaṃ parisodheti; vicikiddhaṃ pahāya tiṇṇa-vicikiccho viharati, akathaṃ-kathī kusalesu dhammesu vicikicchāya cittaṃ parisodheti: D. iii: 49.*

[10] DB. iii: 44.

[11] GS. i: 2-4.

[12] KS. i: 65.

[13] *Ekam antaṃ nisinna kho rājā Pasenadi-kolalo Bhagavantam etad avoca || Kattha nu kho bhante dānaṃ dātabban-ti || Yattha kho mahārāja cittaṃ pasīdatī ti ...Sīlavato kho mahārāja dinnam mahapphalaṃ no tathā dussīle: S. i: 98.*

[14] KS. i: 123.

[15] *Atha kho āyasmato Channassa etad ahosi ...Atha ca pana me sabbasaṅkhāra samathe sabbū padhipaṇinissagge taṅhakkhaye virāge nirodhe nibbāne cittaṃ na pakkhandati na pasīdati na santitthati na vimuccati paritassanā upādānaṃ uppajjati paccudāvattati mānasam | atha ko carahi me attāti | na kho panetaṃ dhammam passato hoti: S. iii: 133.*

[16] KS. iii: 112.

[17] *Etha tumhe āvuso kāye kāyānupassino viharatha | ātāpino sampajānā ekodibhūtā vipasannacittā samāhitā ekaggacittā kāyassa yathā bhūtaṃ ñāṇāya || Vedanāsu vedanānupassino viharatha ...ātāpino sampajānā ekodibhūtā vipasannacittā samāhitā ekaggacittā dhammānaṃ yathā bhūtaṃ ñāṇāya: S. v: 144.*

[18] KS. v: 123.

[19] *Pañca nissaraṇīyā dhātuyo. Idh'āvuso bhikkhuno kāme manasikaroto kāmesu cittaṃ na pakkhandati nappasīdati na santiṭṭhati na vimuccati, nekkhammaṃ kho pan'assa manasikaroto nekkhamme cittaṃ pakkhandati pasīdati santiṭṭhati vimuccati, ...vedanaṃ vedeti, idaṃ akkhātaṃ kāmānaṃ nissaraṇaṃ: D iii 239.* (The following respective passages are formed by the same mold with kāme and nekkhammaṃ being replaced by the variables (*vyāpādaṃ* and *avyāpādaṃ*; *viheṣaṃ* and *aviheṣaṃ*; *rūpaṃ* and *arūpaṃ*; *sakkāyaṃ* and *sakkāya-nirodhaṃ*) with the attendant changes when necessary.)

[20] DB. iii: 228-9.

[21] MBTD.: 2-3.

[22] PED.: 64.

[23] Each predicate is the juxtaposition of the information from MBTD and that of PED respectively.

[24] *Idha bhikkhave ekacco samaṇo vā brāhmaṇo vā ātappam anvāya padhānam anvāya anuyogam anvāya appamādam anvāya sammā -manasikāram anvāya tathārūpaṃ ceto-samādhiṃ phusati yathā samāhite citte taṃ pubbe nivāsaṃ anussarati... So evam āha: Sassato attā ca loko ca vañjho kūṭaṭṭho esikaṭṭhāyitṭhito, te ca sattā sandhāvanti saṃsaranti cavanti upapajjanti, atthi tveva sassatisamaṃ: D. i: 13.*

[25] DB. i: 28.

[26] *Tayo me bhikkhave akusalavitakkā kāmavitakko vyāpādavitakko | ime ca kho bhikkhave tayo akusalavitakkā kva aparisesā nirujjhanti || Catūsu vā satipaṭṭhānesu supatitṭhita-cittassa viharato animittaṃ vā samādhiṃ bhāvayato: S. iii: 93.*

[27] DB. iii: 79.

[28] *Idha Kuṇḍaliya bhikkhu cakkhunā rūpaṃ disvā manāpāṃ nābhijjhati nābhihaṃsati na rāgaṃ janeti | tassa ṭhito ca kāyo hoti ṭhitam cittaṃ ajjhataṃ susaṇṭhitam suvimuttaṃ || Cakkhunā kho paneva rūpaṃ disvā amanāpaṃ na maṅku hoti | apatitṭhitacitto ādīnamānaso avyāpannacetaso | tassa ṭhito ca kāyo hoti ṭhitam cittaṃ ajjhataṃ susaṇṭhitam suvimuttaṃ: S. v: 74.*

[29] KS. v: 61.

[30] *Cittuppādam-pi kho ahaṃ Cunda kusalesu dhammesu bahukāraṃ vadāmi, ko pana vādo kāyena vācāya anuvidhīyanāsu. Tasmātiha Cunda: Pare vihiṃsakā bhavissanti, mayam-ettha avihīmsakā bhavissāmāti cittaṃ uppādetabbaṃ ...cittaṃ uppādetabbaṃ: M. i: 43.*

[31] MS. i: 55.

[32] also known as the Sublime or Divine Abodes

[33] DB. iii: 45-6.

[34] *Ibid.* ii: 219.

[35] *Ibid.*: 271.

[36] the lusts of the flesh, the lust after future life, and the defilements of delusion and ignorance

[37] DB. i: 232.

[38] KS. ii: 177.

[39] *Yo bhikkhave pubbaṅhasamayam ukkhāsataṃ dānaṃ dadeyya ...mettacittaṃ bhāveyya / yo vā majjhantikasamayam antamaso gadduhanamattam pi mettacittaṃ bhāveyya | yo vā sāyaṃhasamayam antamaso gadduhanavattam pi mettacittaṃ bhāveyya | idaṃ tato mahapphalataraṃ: S. ii: 264.*

[40] GS. i: 8-9.

[41] *Accharā-saṅghāta-mattam pi ce bhikkhave bhikkhu mettacittaṃ āsevati ayaṃ vuccati bhikkhave bhikkhu. Arittajjhāno viharati satthu ...Ko pana vādo ye naṃ bahulīkarontī ti: A. i: 10.*

[42] *Kālena vakkhāmi no akālena, bhūtena vakkhāmi no abhūtena, saṅghena vakkhāmi no pharusena, atthasaṃhitena vakkhāmi no anattasaṃhitena, mettacitto ...upaṭṭhapetvā paro codetabbo ti: A. v: 81.*

[43] *Passa samādhī-subhāvitam cittaṃ ca vimuttam | na cābhinatam na cāpanatam na ca sa saṅkhāranīggayha cārita-vatam ...Cittaṃ ca nesam na sammā vimuttam | hīnattarūpā na pāraṃgamā te: S. i: 28-9.*

[44] KS. i: 39.

[45] *Idaṃ pi kho mahā-rajā sandiṭṭhikaṃ sāmāñña-phalaṃ purimehi sandiṭṭhikehi sāmāñña-phalehi abhikkantaraṃ ca paṇītataṃ ca | So evaṃ samāhite citte parisuddhe pariyodāte anaṅgaṇe vigatūpakkīlese mūdū-bhūte kammaniye ṭhite ānejjappatte ñāṇa-dassanāya cittaṃ abhinīharati abhininnāmeti...*

[46] DB i 86

[47] *Rūpaṃ bhikkhave aniccaṃ ...cittaṃ virattaṃ vimuttam hoti anupādāya āsavehi || Vedanādhātuyā ce^o || Saññādhātuyā ce^o || Viññānadhātuyā ce bhikkhave bhikkhuno cittaṃ virattaṃ vimuttam hoti anupādāya āsavehi vimuttatā ṭhitam ...aparitassaṃ paccattaññeva parinibbāyati || Khīṇā jāti vusitaṃ brahmacariyaṃ kataṃ karaṇīyaṃ nāparam itthattāyāti pajānātī ti: S. iii: 44-5.*

[48] KS. iii: 39.

[49] *Kathaṃ vihārī-bahulo dha bhikkhu | pañcoghatiṇṇo atarīdha chaṭṭhaṃ | kahaṃ jhāyaṃ bahulaṃ kāma-saññā | paribāhirā honti aladdhāyo tan-ti*

[50] *Passaddhakāyo suvimuttacitto / asaṅkhārāno satimā anoko | aññāya dhammaṃ avitakkajhāyī | na kuppati na sarati ve na thino || Evaṃ vihārī-bahulo dha bhikkhu | pañcoghatiṇṇo atarīdha chaṭṭhaṃ | evaṃ jhāyaṃ bahulaṃ kāmasaññā | paribāhirā honti aladdhāyo tan-ti: S. i: 126.*

[51] KS. i: 158-9.

[52] *Samvijjati kho āvuso Bhagavato cakkhu | passati Bhagavā cakkhunā rūpaṃ | chandarāgo Bhagavato natthi | suvimuttacitto Bhagavā ...jānāti Bhagavā manasā dhammaṃ | chandarāgo Bhagavato natthi | suvimuttacitto Bhagavā: S. iv: 164-5.*

[53] KS. iv: 102.

[54] *Pañc'imā bhikkhave nissaraṇīyā dhātuyo. Katamā pañca? | Idha bhikkhave bhikkhuno kāmaṃ manasikaroto kāmesu cittaṃ na pakkhandati ...suvimuttam suvisamyuttam kāmehi, ye ca kāmapaccayā uppajjanti āsavā vighātaparilāhā, mutto so tehi, na so taṃ vedanaṃ vediyati. Idaṃ akkhātaṃ kāmānaṃ nissaraṇaṃ... vyāpādaṃ vihesaṃ... rūpaṃ... sakkāyaṃ... Imā kho bhikkhave pañca nissaraṇīyā dhātuyo ti: A. iii: 245.*

[55] GS. iii: 179-180.

[56] *Dasa yime bhikkhave ariyavāsā, ye ariyā āvasiṃsu vā āvasantivā āvasissantivā. Katame dasa? | Idha bhikkhave bhikkhu pañcaṅgavippahīno hoti, chaḷaṅgasamannāgato, ekārakkho, caturāpasseno, panuṅṅapaccekasacco, samavayasatthesano, anāvilasaṅkappo, passaddhakāyasaṅkhāro, suvimuttacitto, suvimuttapaṇṇo [suvimuttacitto]: A. v: 29.*

[57] GS. v: 21.

[58] *So abhijjhaṃ loke pahāya vigatābhijjhena cetasā viharati, abhijjhāya cittaṃ parisodheti; byāpādapadosaṃ pahāya abyāpannacitto viharati ...cittaṃ parisodheti; vicikicchāṃ pahāya tiṇṇavicikiccho viharati, akathamkathā kusalesu dhammesu vicikicchāya cittaṃ parisodheti: M. i: 347.*

[59] MS. ii: 12.

[60] A. v: 193.

[61] A. i: 2; A. vi: 21.

[62] *Kathaṃ cāvuso jāgariyam anuyutto hoti ...rattiyā pacchimaṃ yāmaṃ paccuṭṭhāya caṅkamaṇa nisajjāya āvaraṇīyehi dhammehi cittaṃ parisodheti || Evam kho āvuso jāgariyam anuyutto hoti: S. iv: 104-5.*

[63] KS. iv: 64.

[64] *Nāhu assāsapassāso ṭhita-cittassa tādino | anejo santim ārabba cakkhumā paribibbuto | asallīnena cittena vedanam | pajjotass-eva nibbānaṃ vimokkha cetaso ahū ti: S. i: 159.*

[65] KS. i: 198.

[66] *Hirimā'yaṃ bhikkhave ottappī appamatto hoti. So appamatto samāno bhabbo anādariyaṃ pahātuṃ dovacassataṃ pahātuṃ pāpamittataṃ pahātuṃ ...cetaso līnattaṃ pahātuṃ. So alīnacitto samāno bhabbo sakkāyadiṭṭhiṃ pahātuṃ vicikicchāṃ pahātuṃ sīlabbataparāmāsaṃ pahātuṃ. So avicikiccho samāno bhabbo rāgaṃ pahātuṃ dosaṃ pahātuṃ mohaṃ pahātuṃ. So rāgaṃ pahāya dosaṃ pahāya mohaṃ pahāya bhabbo jātiṃ pahātuṃ jaraṃ pahātuṃ maraṇaṃ pahātun ti: A. v: 148-9.*

[67] GS. v: 101.

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CHAPTER 5

CITTA, ORIGINATION AND ESSENTIAL ASPECTS

The headings in the 2 previous chapters are set up on the basis of the gist of the meanings that the attributes and predicates of *citta* throughout the canonical texts mark out. Their being put into discussion, therefore, is on account of textual occurrence. The headings in this chapter, on the other hand, arise out of ideological interest, be it of ontology, psychology, ethics, and metaphysics. In fact, they are essential aspects of *citta* as the title of this chapter states, and require deeper analytical and critical study that will be attempted at in the following pages.

1. Where does *Citta* come from?

The ENCYCLOPAEDIA OF BUDDHISM warns us that the question regarding the origin of consciousness is the most difficult one. The early Indian thinkers as well as some of the modern scientists have considered the origin or emergence of consciousness a mystery. This prompted them to attribute such origin to superhuman creation. In the following pages we shall elaborate upon the issue on the basis of the information yielded by the *Nikāya* texts. The elaboration would be in accordance with the identification of the three terms *citta*, *viññāṇa*, and *mana*, by the canonical literature [1] attributed to the Buddha himself. The traditional identification would allow us to consider the three as identical and interchangeable in use.

(a) From Saṅkhāra

Saṅkhāra is one of the most difficult terms in Buddhist metaphysics, in which the blending of the subjective-objective view of the world and of happening, peculiar to the East, is so complete that it is almost impossible for Occidental terminology to get at the root of its meaning in a translation. Here, we just state briefly certain ideas about its three lexically basic meanings.

First, it denotes an aggregate of the conditions or essential properties for a given process or result, such as *āyusaṅkhāra* (the sum of the conditions or properties making up or resulting in life or existence), or as *kāyasaṅkhāra*, *vacīsaṅkhāra*, *cittasaṅkhāra* (essential conditions, antecedents or synergy, mental co-efficients, requisite for act, speech, thought, respectively).

Secondly, *saṅkhāra* as one of the five *khandhas* can be rendered as accumulative dispositions that decide which direction one's personality is going to be in.

Lastly, *saṅkhāra* in popular meaning implies the mental constitutional element as well as the physical, although the latter in customary materialistic popular philosophy is the predominant factor. *Saṅkhāras* are in the widest sense the "world of phenomena", i.e. all things which have been made up by pre-existing causes.

Saṅkhāra as dispositions described above in the second meaning is considered the most important element in a discussion of human personality. The *Samyutta Nikāya* says that disposition is so-called because it processes *rūpa*, which has already been dispositionally conditioned, into its present state. This statement is repeated with regard to *vedanā* (feeling), *saññā* (perception), *saṅkhāra* (dispositions), and *viññāṇa* (consciousness)[2]. *Saṅkhāra* is the complementary factor to the more passive, receptive phase of consciousness.

In the somewhat later elaboration of doctrine in the *Abhidhamma*, this constructive aspect is reserved for the first-named of the 52 elements of consciousness comprised under *saṅkhāras*, namely, *cetānā* that can be rendered as volition[3]. So dispositions in the *Sutta Nikāyas* as well as in the later texts take the decisive position for itself and for all the remaining 4

khandhas (constituent factors of an individual). While dispositions are themselves causally conditioned, they process each of the five factors of the human personality, thereby providing them with the stamp of individuality or identity. Hence the most important function of individuating a personality belongs to the dispositions, which are inalienable part of the personality. In the most extreme way they can function in creating an excessively egoistic tendency culminating in the belief in a permanent and eternal *ātman* (self). This may be one reason the Buddha considered the self as a mere "lump of dispositions" [4].

Dispositions determine our perspectives. Without such perspective we are unable to deal with the sensible world in any meaningful or fruitful manner. The Buddha, however, realized that subdued dispositions are enlightened perspectives - hence his characterization of *nibbāna* (freedom) as the appeasement of dispositions.

D. J. Kalupahana is of the opinion that the dispositions, while carving an individuality out of the immensity of sensible ocean, also play a valuable role in the continuity of experiences. The development of one's personality in the direction of imperfection or perfection rests with one's dispositions. These, therefore, are the determinants of one's *viññāṇa* (consciousness) [5], a less active phase in one's mentation process. That can be considered the reason why *saṅkhāra* is the preceding link of consciousness in the *paṭiccasamuppāda* series, and is the preceding *khandha* in the numbered *dhammas* of five *khandhas* in which *viññāṇa* comes up after the former in the succession. In other words, in the origination of *viññāṇa*, *saṅkhāra* takes the most important and active role.

(b) From Upādāna, Āyatana, Anusaya

First, what is *upādāna*? *Upādāna* (nt.) is formed by *upa+ā+dā*. The term literally means 'that (material) substratum by means of which an active process is kept alive or going', fuel, supply, provision [6].

The verb corresponding to *upādāna* is *upādāyati*, which means "heap up", "bind", "kindle". It must, therefore, mean something like "grasp", "collect", and "build up". The *Samyutta Nikāya* says, "He is called an *Ariyan* disciple who reduces and does not heap up; who abandons and does not collect; who scatters and does not bind together; who quenches and does not kindle" [7]. The function of *upādāna* seems to be suggested by another passage in the *Majjhima Nikāya*, "While he, observing the satisfaction, is attached, bound and infatuated, the five *upādāna*-factors go on to accumulation for the future" [8].

In the *paṭiccasamuppāda* context, *upādāna* is defined by enumerating its four parts: (1) the building up of love-relations, (2) of speculation, (3) of rules and rituals, and (4) of a soul-theory. These seem to represent aspects of personality formation. The first part, i. e. building up of love-relation stands for habits of sense-gratification, a dependence on the world: a pleasure-loving personality. The second one stands for collection and remembrance of information and observations in order to explain the world, absorption in theoretical construction. Hence an abstract and speculative type of personality. The third one stands for those that may become important and dominate life: compulsive mind; and the last one stands for one's misunderstanding about oneself, as a result, he builds up an ego-image and project it into eternity; this is again an edifice of mind.

So in terms of Dependent Origination we can say that conditioned by *upādāna* there arise compulsive mind and edified mind [9]. The two kinds of mind mentioned above are just aspects of mind (*citta*) as the resultant tendency that is resulted from total tendencies of one's personality in the process of re-becoming.

Yes, in the *paṭiccasamuppāda* context, *upādāna* is the closest link that conditions the next one *bhava*, and *bhava* stands in the position of and can be identified with *gandhabba* a phase

of *viññāna*, which is synonymous to *citta*, given that *viññāna* is the strongest candidate for the executive chief in the process of re-becoming. In other words, it is not exactly that *viññāna* comes from *upādāna* but the generation of *viññāna* is directly conditioned by *upādāna*.

About the *upādāna* in the connection of mind and personality, R. E. A. Johansson in *DPEB* gives a supportive account for the above said. His exposition can be shortly paraphrased as follows: *upādāna* is the ninth link in the conventional *paṭiccasamuppāda* series, conditioned by *taṇhā*, "thirst", "craving", and a condition for *bhava*, "becoming", as long as the five *khandhas* are regarded as the coming personality. Its function is, generally speaking, to bridge the gap between craving and production.

So *upādāna* is closely connected with the process of, and preparations for, rebirths. "At the time when a being lays aside this body but is not yet born into another body - this I say is built on craving. For craving becomes at that time *upādāna* (agent) for that"[\[10\]](#). This point is clearly confirmed by another passage from the *Majjhima Nikāya*: "Whatever is ambition and desire (*chandarāgo*) for the five *upādāna*-factors that are *upādāna* of them"[\[11\]](#). This passage seems to yield out that *upādāna* would simply express the intensified wish that itself can be sufficient cause for certain type of rebirth[\[12\]](#).

Āyatana has three basic meanings. Firstly, it denotes stretch, extent, reach, compass, region; sphere, locus, place, spot; position, occasion. Secondly, it covers exertion, doing, working, practice, performance. And, lastly, its third meaning includes sphere of perception or sense in general, object of thought, sense organ and object; relation, order. *Āyatana* cannot be rendered by a single English word to cover both sense organs (*māno* being regarded as the sixth sense) and sense objects[\[13\]](#). The *āyatanāni* (plural of *āyatana* here mean relations, functions, reciprocalities) are divided into two groups, *ajjhattikāni* and *bāhirāni*, inner and outer, respectively, and comprise the following: (1) *cakkhu*: eye, (2) *sota*: ear, (3) *ghāna*: nose, (4) *jivhā*: tongue, (5) *kāya*: body, (6) *mano*: mind; (7) *rūpa*: visible object, (8) *sadda*: sound, (9) *gadha*: odour, (10) *rasa*: taste, (11) *phoṭṭhabba*: tangible object, and (12) *dhamma*: cognizable object. The first six belong to *ajjhattikāni*, and the remaining six, to *bāhirāni*[\[14\]](#).

The failure of *Sāti* in grasping properly the doctrine of dependent origination of all *saṅkhāra* as taught by the Buddha got culminated into his misunderstanding about the nature of *viññāna*, looking upon it as immutable entity surviving life after life. The Buddha reproved him, saying: "Now then, foolish man, whence got you such a doctrine as being teaching of mine? Have I not taught you by many methods that *viññāna* arises from a cause; and except from a cause, *viññāna* cannot come to be?... And *viññāna* is designated only in accordance with the condition causing it: visual *viññāna* from the seeing eye and the seen object; auditory *viññāna* from the hearing ear and the sound... *manoviññāna* from *mano* and mental object. Just as a fire is different according to the kind of fuel..."[\[15\]](#). The above passage in a nutshell contains the whole of the Buddhist theory of the origination of *viññāna*, in which *cakkhu*: the seeing eye and *rūpa*: its specific seen object... and so on are inevitable for the arising of *viññāna*.

Another numbered *dhamma* or more exactly the unwholesome motives that have much to do with the arising of *viññāna* are *anusayas*. *Anusayas* are sometimes misunderstood as the sub-consciousness in the parlance of psychoanalysis because they imply the dormant or latent disposition. *PTSD* defines them as bent, bias, proclivity, and the persistence of a dormant or latent disposition, predisposition, tendency of mind leading to various kinds of evil inclinations. The term *anusaya*, derived from the root *anusi* to lie, connotes 'to live along with' or 'to cling to'.

Buddhaghosa says that a passion is called *anusaya* because of its pertinacity. Seven such tendencies are numerated: (1) *kāma-rāga* (sensuous lust), (2) *paṭighapratigha* (grudge), (3) *diṭṭhi* (speculative views), (4) *vicikicchā* (skeptical doubt), (5) *māna* (conceit), (6) *bhavarāga* (craving for continued existence), and (7) *avijjā* (ignorance)[16]. Among the unwholesome motives *anusayas* are always in bad sense. In the oldest texts the word usually occurs in a grammatical absolute structure where there is no mention of the cause or direction of the bias.

In addition to the above seven, some other tendencies are also mentioned: *ahankāramamankāra-mānānusaya*[17] (tendency to pride that produces 'I' and 'mine'), *sakkāya-diṭṭhānusaya* (tendency to form a theory about an individuality), *sīlabbataparāmāsānusaya* (tendency to cling to duties and rituals), *byāpādānusaya* (tendency to aggressiveness)[18].

All the above mentioned terms refer to undesirable traits and with one exception they seem to belong the area of consciousness rather than behaviour. As in other similar enumerations, no distinction is made between different functions of consciousness: The three *anusayas*, *kāmarāga*, *bhavarāga* and *byāpāda* seem to belong to the area of motivation proper; the two *anusayas*, *paṭigha* and *māna* are emotional ones; *diṭṭhi*, *sakkāya-diṭṭhi* and *avijjā* are cognitive, *sīlabbataparāmāsa* may refer to a type of behaviour or attitude, and the rest to combinations of the areas. There are few indications in the texts to show what types of activity are produced by the *anusaya*. It is, for instance, said in the *Samyutta Nikāya* that "the tendencies to pride that produces 'I' and 'mine' have been rooted out from the venerable Sāriputta; therefore a deterioration and change even in the Teacher would not give rise to grief, lament, suffering, sorrow and despair"[19]. The presence of *anusaya* would, then, in this case produce emotional attachment.

The *Nikāya* records that "what one plans, intends and has a tendency to, that becomes a basis for the establishment of *viññāṇa*"; the next passage of the text corrects this and says that a tendency is enough as basis for the establishment of *viññāṇa*[20]. From these passages we can conclude that *anusaya* figures rather strongly as condition for the emergence of *viññāṇa*.

(c) From Nāma-Rūpa

Rūpa occurs frequently in two contexts, namely, as the first *khandha* and in the compound *nāma-rūpa* that is one of the links in the *paṭiccasamuppāda* series. In stereotyped flow, *nāma-rūpa* is said to be conditioned by *viññāṇa*, and is itself a condition of *phassa* (contact). The *Samyutta Nikāya* says that sensation, ideation, will, contact, attention - this is called name. The four elements and the form depending on them - this is called *rūpa*[21]. The *nāma*-part has a certain similarity to the four last *khandha*-factors and consists of central psychological functions. The meaning of *rūpa* is probably the same in both cases, namely "body"[22].

Nāma, therefore, in a specified meaning is defined as a metaphysical term opposed to *rūpa*. It comprises the 4 immaterial factors of an individual. These as the noetic principle combined with the material principle make up the individual as it is distinguished by "name and body" from other individuals. Hence *nāmarūpa* is identical with individuality, individual being. These two components in an individual being are inseparable[23].

Rūpa terminologically covers form, figure, appearance, principle of form. According to *Pāli* expositors, *rūpa* takes its designation from *rūpati* which is (not quite correctly) given as "change". Its rendering 'form' is opposed by modern interpretations and discussions; and as better philosophical terms 'matter' and 'material quality' are recommended. *Rūpa*- (as prefix) means of such and such a form, like, kind, of a certain condition or appearance. In this application *rūpa* is very frequent and similar to English *-hood*, i.e. an abstract formation. As

philosophical technical term *rūpa* refers to principle of (material) form, materiality, visibility. There are various groups of psychological and metaphysical systematization, in which *rūpa* functions as the material gross factor, by the side of other more subtle factors[24].

Now, let us go to the meanings that the term *citta* suggests. On one hand, *citta* is sometimes used in a way that suggests a personal identity from existence to existence. The *Udāna* says, "Without understanding the thoughts of his inner sense he runs with restless *citta* from existence to existence". Hence *citta* seems to signify a surviving entity[25]. This is one end of the spectrum. On the other hand, *citta* is clearly used for thought processes. *Citta* is called *samudaya-dhamma* (something that comes to be) and *vaya-dhamma* (something that passed away)[26]. As mentioned above, one extreme is the decision that *citta* is surviving entity from existence to existence, the other extreme is that *citta* is merely a thought or an idea. It seems to be that 'middle path' should be relative. In R. E. A. Johansson's opinion, *citta* typically has meaning between these extremes, referring to a personal psychological factor responsible for the unity and continuity of the human being but without any suggestion of permanence substance[27].

But in terms of the latter extreme, the *Saṃyutta Nikāya* says, *nāmarūpa-samudayā cittassa samudāyo*[28]: *Citta* (as a thought) arises as a result of the arising of name and form. It is interesting to note that this is one among the rare contexts in which *citta* is said to arise from a cause[29]; that cause being *nāma* and *rūpa*. In the same line, elaborating upon the manner in which *viññāṇa* comes to be, the Buddha says that it is dependent upon *nāmarūpa*[30].

The Buddhist system considers the five khandhas as conditioned processes[31]. In the *Saṃyutta Nikāya*, they are clearly defined in process-terms. The body is "the four elements and the form building on them... The body is produced from food"[32]. "There are six groups of sensations: sensation produced by contact with the eye, ...with the ear, etc." [33] In the same way, *saññā*, *sankhārā*, and *viññāṇa* are defined as sensory processes and classified according to sense modalities. We conclude this section with the Buddhist conviction that all of the *khandhas* are derived from *phassa* (contact) with the unique exception that *viññāṇa* is derived from *nāmarūpa*[34].

(d) Origination of Citta

The ENCYCLOPAEDIA OF BUDDHISM supplies us with authentic ideas about the origin of *citta*: *Citta* is not a metaphysical entity in the sense in which entity is defined as a thing's existence as opposed to its qualities and relations. *Citta* is included under the generic term *dhamma* and all *dhammas* which consist of the five Aggregates of Grasping (*pañcupādānakkhandhā*) arises invariably as a result of the collocation of a wide variety of causal factors[35].

While recognizing the difficulty of providing a philosophical solution to this age-old problem, and yet not assuming the existence of a superhuman creator, the Buddha explained the emergence of consciousness as a natural causal process denying that consciousness would emerge in the absence of the necessary conditions[36]. In the *Majjhima Nikāya* emergence of consciousness is compared to the arising of fire, which depends upon various conditions such as dry-wood, etc. This analogy of fire should not be taken to mean that the Buddha accepted the reductionism that would consider fire to be stored up in the form of energy in the material that goes to produce it. In fact, on another occasion, the Buddha insisted that an extinguished fire does not get stored up elsewhere[37].

The Buddha has in various ways spoken of the independent origination of the mind and has also stated that there is no arising of the mind except through the collocation of causal factors[38]. The *Madhupiṇḍika Sutta* sets out clearly the causal connection between the

conceptualising activity of the mind and the birth of illusions, obstacles, obsessions and hindrances to spiritual progress: dependent on mind and mental object there arises mental consciousness: the coming together of these three is contact; conditioned by contact there arises feeling; what one feels one cognises; what one cognises one reasons out; what one reasons out one becomes obsessed with; on account of the obsessions the individual is assailed by imagined notions in respect of what can be known by the mind in the past, present and future[39]. So the origination of *citta* or *viññāṇa* - a phase in the processes of life of an individual mental and physical as well - cannot be visualized in separation with the other ones.

2. The Psychological Subjectiveness of *Citta*

In ancient Buddhism, there was a faith in *citta* as infinitely ductile and plastic[40], and in the sense-apparatus as so many *indriyas* - that is, ruling or controlling things, faculties, not passive as mirrors, but engaged in clash and collision[41]. Judged by its general usage in the *Pāli Nikāya*, *citta* appears basically to refer to the center and focus of man's emotional nature as well as to the seat and organ of thought in its active, dynamic aspect. *Citta* plays a more central and crucial role in Buddhism than in any other Indian system of philosophic thought and religious practice. It is probably to base on this that *citta* is defined in its most general sense as the invisible and incorporeal energiser of the body and as the activator of the personality of man[42].

It should be reminded here that man in Buddhist system is a psychophysical combination of *nāma* and *rūpa* (mind and body). *Vedanā* (sensation), *saññā* (perception), *saṅkhārā* (mental formations) and *viññāṇa* (consciousness) are the non-physical factors in man collectively regarded as *nāma* (mind) and *cattāri mahābhūtāni* (the four great primaries or elements) which are described as extension (i.e. earth-*paṭhavi*), cohesion (i.e. water-*āpo*), heat (i.e. fire-*tejo*) and vibration (i.e. wind-*vāyo*) are the physical factors in man collectively regarded as *rūpa* (body). In Buddhism, the personality of man is conditioned and sustained by the activity of *citta* and consequently the character and destiny of man are also likewise determined by *citta*[43]. As being responsible for the character and destiny of man *citta* is the center of understanding to which the higher knowledge called *abhiññā* is attributed. There are expressions such as *cittena... ñassati*[44] (he shall understand by *citta*); and *aññācittam upaṭṭhapeti*[45] (he applies his *citta* to understanding)[46].

In regard to the social life of a person and the world he lives in *citta* takes the pre-eminent role, swaying its ideological leadership. All schools of Buddhism agree on the primacy of *citta* in this respect. The pervading agreement seems to be resulted from the saying, "The world, monks, is led by thought, is swept away by thought. The world comes under the power of thought"[47], which is attributed to the Buddha. More specifically speaking, *citta* seems mainly to refer to the purposeful organization of activities. This unity of purpose is normally a characteristic of the human individual, but it is also possible to submit more or less completely to the will or purposes of others; this is in early Buddhism expressed as a function of *citta*[48].

In the *Nikāyas*, *citta* is viewed as an arsenal of dispositional properties that take the form of mental predispositions, proclivities, tendencies and dormant and latent forces that activate themselves at the subliminal level of consciousness. This tendency and potentiality to act as and when occasion and opportunity dictate is termed *anusaya*. The moment of explosion and active manifestation is called *pariyuṭṭhāna*. *Citta* is also viewed as a conscious center of activity, purposiveness, continuity and emotionality. In the context of the teaching on non-substantiality *citta* may be considered as the best single psychological term most appropriate for denoting the character of man's personality[49].

Citta has been functionally subjected to a three-fold classification represented by the distinction between the effective (*vedanā*), cognitive (*saññā*), and conative (*cetanā*). It is categorically stated that the effective and the cognitive are mental states dependent on *citta*. And *cetanā* clearly is the causative form of *citta* (*cinteti* > *ceteti*, *cetayati* > *cetanā*). The affective aspect refers to the feeling tone of *citta*; the cognitive aspect is concerned with knowing, believing, reasoning and perceiving; and the conative aspect is concerned with acting, willing, striving, and desiring. These three aspects do not, of course, function separately. As mental processes all three aspects operate all at once by way of concurrent action and inter-action. Cognition is associated with conation that in turn is bound up invariably with the hedonic quality to feeling. Manifold are the functions of *citta*, moral as well as epistemological[50].

In terms of psychoanalysis, the *ego* of human personality which is experienced as the "self" or "I" and is in contact with the external world through perception. It is the part, which remembers, evaluates, plans, and in other ways, is responsive to and acts in the surrounding physical and social world. The *ego* coexists, in psychoanalytic theory, with the *id* and *superego*, as one of three agencies proposed by Sigmund Freud in his attempt to describe the dynamics of the human mind. *Ego* (Latin for "I") comprises, in Freud's terminology, the executive functions of personality; it is the integrator between the outer and inner worlds, as well as between the *id* and the *superego*.

The *ego* gives continuity and consistency to behaviour by providing a personal point of reference, which relates the events of the past (retained in memory) and actions of the present and of the future (represented in anticipation and imagination). So the Buddhist *citta* reminds us of the Freudian *ego* as mentioned above in its function as the center of perceptual and cognitive activity. "Ideation and sensation are mental processes dependent on *citta*; therefore they are called activity of *citta*"[51].

3. *Citta* as *Ego* being Criticized by *Superego*

This is a sort of self-accusation or self-censorship. According to Freud there is a *superego*, that is in position to be critical of the *ego*, so there is in Buddhism an "I" who may be critical of *citta* and may want to subjugate it and change it by means of the Buddhist training[52]. The individual's identification with his *citta* is far from complete. There is frequently a clear distinction between "me" and "my *citta*". The text says: "For a long time indeed I have been defrauded, deceived and cheated by this *citta*, for I have been collecting body, sensation, ideation, activities and consciousness. Conditioned by this collection there was growth for me..."[53]. Here *citta* is made responsible for all the false values and activities that keep the *paṭiccasamuppāda* development going. "I" am something different. "I" can see that all this is false[54].

It is noted that a fool is usually supposed not to contemplate on the activities of *citta* so that *citta* eludes itself in the guile of himself *per se*. He is ignorant of the action of *citta*. *Citta* activates itself through dependent origination but aside of this causal activity *citta* in its true nature does not yield itself to perception and conception[55].

The *Theragāthā* records the story of Thera Tālapuṭa who previously was born professional actor of talent. He led his happy life in the belief that as being an actor whose performance is to amuse others he should be reborn in the heavenly realm of laughing. In his interview with the Buddha he recognized that this was a false belief and became a *bhikkhu*, after due study he attained arahantship. It is in the process of attaining that the interesting dramatic dialogue within him took place.

Here Tālapuṭa's personality is dualized and put on the theater stage. And the *Theragāthā* relates the loudly spoken dialogue between Tālapuṭa and his *citta*. In the dialogue we meet the "I" (Tālapuṭa) who carried out his right of choice - leaving behind the household life and leading a monk's one - and his *citta* who was fraudulent. It can be referred that as being collected into the canonical text *Theragāthā*, Tālapuṭa should not be a monk of low elevation. Nevertheless, there was still the dissonance between the appearance of his chosen life and the processes of his inner spiritual life.

Previously, *citta* had begged him to give up worldly life, and he had followed its intention and tasted the meditational life:

'Tis many years since thou, my heart, didst urge:
'Come now, enough of this house-life for thee!
See then! I've left the world. Wherefore, O heart,
Dost lack devotion to thy task?[56]

In general, *citta* had begged of him all the good activities including good processes, outwardly of course but, more important, inwardly. For example, the development of human capacities, culminating in threefold knowledge in the Buddha's teaching, of which the final process is release from influxes, or achievement of the deathless[57]. *Citta* had begged him of a close observation of the factors as originally suffering. He should be devoid of their causes[58]. *Citta* had begged him to stop *ceto*'s preoccupation with *mano* by way of insight and to understand the impermanent as suffering, the emptiness as not-self, the pain as destruction[59]. In all prescribed circumstances of life, *citta* had begged of him the well-controlled self[60].

But he was a man in conflict. *Citta* was then tempting him toward the impermanent and transient, called "*cala*" whereas "*acala*" is often an attribute of *nibbāna*. In fact, his *citta* was obstructing him from reaching his goal[61]. This process within a state of conflict must be calmed down. *Citta*, which is formless, far going, wandering alone, must be guided by the thinking of *nibbāna*[62]. He had chosen his way of life in obedience with his *citta*, and now that same *citta* begged him to go back to the old way of life[63]. In a good sense he had done what *citta* asked of him throughout many births, knowing that *samsāra*'s suffering was caused by *citta*, whether he reached human existences, *deva*-like existence, or he reached downward existences[64]. It was all very frustrating and he accused his *citta* of playing with him as with a lunatic:

Nay now, thou shalt not dupe me as of old
Time after time, again, ever again,
Like mountebank showing his little masque;
Thou playest guileful trics with me,
As with a lunatic[65].

He closed his blaming words with the question, "Tell me, my heart, wherein am I at fault?"[66]. But all this came to an end. This was time for him to make a summary statement: "To-day that heart I'll hold in thorough check,"[67]. He had learned by experience. The teacher had made him see things in the world as they are; "Now, heart, leap forward in the Conqueror's rule"[68]. This is something new for the process of *citta*; it was governed, under the control of the great Seer's teaching. *Citta* will be well guarded and developed, without support in any existence[69]. In the last three *stanzas* we hear the last fading echo of the conflict between him and his *citta*, because *citta* had led him around instead of living with the teaching of the great compassionate Seer[70]. The echo of the conflict was fading away within a firm belief of a prosperous future:

Like creature of the wild roaring at large
In the fair flowering jungle, so thou too
Hast gone up on the lovely cloud-wreathed crest.
There on the mountain, where no crowd can come,
Shalt find thy joy, O heart, for never doubt
But thou shalt surely win to the Beyond[71].

4. *Citta* and Emancipation

We have already been in touch with the issue in the previous chapter but the elaboration then is descriptive in character and based mainly on the textual occurrences of the key word *citta* and the ideas that the text concerned suggests. In this section the emancipation of *citta* is further dealt with in a more analytical and critical manner.

In the *Majjhima Nikāya*, the word *citta* itself or its compounds occurs in around 1,500 contexts, which can be reduced to some basic coherent patterns. The important coherence within the *Majjhima Nikāya* can be illustrated by the *Sutta* 148 in which 36 processes, constituting human beings, are mentioned. Among them are *mano*, mind and/or thought, and *viññāṇa*, mind and/or consciousness. It is said about either of them that they are *anattā* (not-self). *Citta*, however, is not mentioned, whereas the idea of this very sermon by the Buddha becomes clear at the end through the often recurring phrase, "the minds (*cittāni*) of as many as sixty monks were released from influxes with no grasping (remaining)"[72]. *Citta* here expresses the experience of *nibbāna*-release.

The "I" that is referred to in the *vimutti*-process as it is given through *arahant*-formula and its contexts brings into focus *citta* as being released. Within the *Majjhima Nikāya* this is the case recurring in 21 of the 152 *suttas*. It reinforces the view held by R. E. A. Johansson who looks upon *citta* as "the core of our personality around which all personal processes revolve"[73] as referred to above.

The understanding of the Four Noble Truths is responsible for the freedom of *citta*. In numerous texts of the *Majjhima Nikāya* that we read about the mind in the process of being released; this is the recurrent pattern, '*cittaṃ vimuccittha*' (mind was released), which is preceded by the realization of Four Noble Truths. The release is of threefold, the translation running, "...for me knowing thus, seeing thus, my mind was released from *āsavā* (influxes) of sense pleasures... of existence... of not knowing, and in the release my knowledge came to be '*citta* is released..."[74].

Jan T. Ergardt comments that on seeing reality as it is, the human mind is released from *āsavā*. Through the word *āsavā*, and its connection with *dukkha*, we may see that this threefold release as mentioned above is a departure from existential suffering in any form. We may also see the culmination in the knowledge that is built upon the actual experience of release[75].

The release of *citta*, in the highest sense, refers to *cetovimutti* attained by following the *ariya-magga*: the noble path, or by conforming to the *brahma-cariya*: the noble life. In this context, the term is almost always coupled with another term, *paññāvimutti*[76]. In this state of freedom, *citta* becomes perfectly free from all *āsavā*: "*āsavehi cittāni vimuccimsu*"[77]. This refers to the attainment of *arahantship*, the highest and the noblest state[78], the final release from *samsāra*. The term *paññāvimutti* appears to be complementary to its preceding term *cetovimutti*, and stresses the fact that emancipation of *citta* is attained by insight. The person whose *citta* is thus emancipated is called *vimuttacitta*[79].

Cetovimutti, according to *Buddhaghosa*, is synonymous with *cittavimutti*, and is named for the consciousness of the fruit of *arahantship* that is also free from the bondage of all

passions. The term *cetovimutti* is also used in different contexts with reference of variant stages of emancipation of mind that is lower than the perfect freedom referred to above. The different names by which these stages of emancipation are referred to indicate rather the means that they are attained with[80].

That the term *paññāvimutti* appears to be complementary to its preceding term *cetovimutti*, therefore, to stress the fact of emancipation of mind is not fully satisfactory to readers of the critical types. Hence the two *vimutties* are later on further interpreted by R. E. A. Johansson who assigns equal footing to both of them and somehow keeps them asunder as this: *Cetovimutti* is the same as freedom from desire and attained by practicing "calm", i. e. *samādhi*. *Paññāvimutti* means freedom from ignorance and is attained through *vipassanā*, i. e. introspective observations of the impermanence, impersonality, suffering etc. of all processes[81]. Another noticeable elaboration on this issue is from D. J. Kalupahana who attributes *cetovimutti* to the attainment of *nirodha-samādhi*: state of cessation[82].

Cetovimutti is described by *suññā*, *animitta*, and *appañihita*. All of the descriptive terms meant by *cetovimutti* are negative. But D. J. Kalupahana safeguards any misunderstanding impressed by their negativity, saying that emerging from the "state of cessation" one does not necessarily, however, lose the "freedom of thought", if one had attained the knowledge of the "waning of influxes"[83].

In fine, the freedom of mind consists in eliminating the restrictions that it imposes upon itself. The system of Buddhist meditation points the way in which *citta* can outgrow its own confines. One who achieves freedom comprehends thus: Thus indeed states that have not been in me come to be; having been they pass away. He, not feeling attracted by these states, not feeling repelled, independent, not infatuated, freed, released, dwells with a mind unconfined, comprehending: there is greater freedom further on[84].

According to the teachings embodied in the *Nikāyas* it is thus clear that the purified *citta* alone is capable of understanding what is best for oneself, what is best for others and the truth that transcends the sphere of the untutored *citta*[85]. So the separateness of *paññāvimutti* and *cetovimutti* as suggested by R. E. A. Johansson does not sound convincible.

5. Ethical *Citta*

As regard to ethical institution *citta* is the determinant of one's purity or impurity. The *Saṃyutta Nikāya* says that beings become defiled on account of the defilement of their *citta* and, therefore, become purified on account of the purification of their *citta*[86]. The *Nikāya* also gives us the cause and the reason of the defilements: that is because their *citta* is given to pleasure and is overwhelmed with pleasure and also is in pursuit of pleasure, therefore beings are infatuated with pleasure, are bound with pleasure and being in such bondage are thereby defiled and corrupted by pleasure[87]. But in other cases *citta* plainly takes the role of one among several motives deciding one's purity or impurity. Motives of behavior are frequently enumerated in the *Nikāyas*. Greed, hatred, illusion, not paying proper attention, a wrongly directed *citta* is the cause of doing bad action, of committing a bad action[88]. In a parallel passage, the opposites of these are given as motives of good actions: freedom from greed, freedom from hatred, freedom from illusion, proper attention, and rightly directed *citta*[89].

But in general, *citta* plays a central role in the moral and intellectual behaviour of the individual. In the untrained worldly individual *citta* is afflicted with morally reprehensible needs and emotions[90].

6. *Citta's Feasibility*

That a man with well-controlled *citta* can shake the earth is a conviction of the Buddhists who are convinced by the following *Nikāya* passage: "A recluse or a *brahmin* with magic power who has his *citta* well controlled... may, by intense concentration on the minutest portion of earth and on the image of the widest expanse of water, make this earth move and tremble"[91]. *Citta* is used instrumentally for discerning something in itself. The Pāli text says, "*cetasā ceto paricca*"[92]. And it is rendered in the case as 'grasping fully with one's mind'[93]. The meditational mind can also enable a *bhikkhu* to ascend to the heavens. The *Dīgha Nikāya* relates a story about a *bhikkhu* who by his meditational mind went up to the *deva* realms where he could speak to the *Maha Brahma*, questioning about the *magga*. We, by the way, could make the interesting note that the *Maha Brahma*, in the manner he dealt with the *bhikkhu*, is so human in terms of psychological trait. About the ability of the Buddha it is noticeable that thanks to *citta* in formlessness-meditation, and to elimination of some feelings, the Buddha could make his physical body not subjected to painful sensation.

Similarly, the *Nikāya* texts also recorded the case where a monk who "attained so high a degree of *samādhi* that with concentrated *citta* (*samāhite citte*) he could see the way leading to the *Brahmā*-world and spoke to them[94]. Another case is that by means of meditation a monk entered upon the fire-element (*tejo-dhātum samāpajjitvā*), rose in the air to the height of seven palm trees and projected a flame to the height of another seven palm trees, so that it blazed and glowed[95]. Psychologically speaking, it is possibly taken to mean that the monk visualized light and fire during his *samādhi* and experienced this so intensely that he projected it as real light into the physical world. But in his experience there was no difference between objective and subjective[96].

As we have already mentioned in the previous chapter, the three kinds of unwholesome *vitakka* are expelled in all and quite exclusively by those whose *citta* is already well settled in the Foundations of Mindfulness, and those who advance in '*animittaṃ samādhim*' (meditation of formlessness). The *Dīgha Nikāya* says, "There are these three evil ways of thought, brethren: thoughts of lust, thoughts of ill-will, thoughts of hurting. And these evil ways of thought cease utterly without remainder in him whose heart abides established in the four stations of mindfulness, or who practices concentration that is withdraws from objects"[97].

Citta trained and developed by meditation can be of many healthy states expressed in compounds as *citta-kallatā*: readiness of mind; *citta-anupassanā*: introspective awareness of mind; *citta-ujukatā*: rectitude of mind; *citta-ekaggatā*: one-pointedness of mind; *citta-passadhi*: calmness of heart and serenity of mind; *citta-bhāvanā*: development of mind; *citta-kammaññatā*: pliancy of mind; *citta-pāguññatā*: proficiency of mind; *citta-lahutā*: buoyancy of mind; *citta-visuddhi*: purification of mind; *citta-samādhi*: concentration of mind; *citta-samodhāna*: calming of thought; *citta-vimutti* or *ceto-vimutti*: freedom of mind; *citta-vūpasama*: tranquility of mind; *citta-sampadā*: attainment of bliss by the mind[98].

The Buddha develops a scale of pleasures in which superiority is given to the pleasure of the mind in ascending level of *jhāna*. There is pleasure to be attained from the five types of love-objects (*kāmaguṇā*), but better is the pleasure in the first *jhāna*. But even this is inferior to the pleasure in the second *jhāna*. Each level of *samādhi* gives a greater pleasure than the preceding one. The highest type of pleasure is experienced in the last stage of *jhāna*: the cessation of ideation and sensation[99].

Citta through meditative cultivation is able to get rid of emotional unstableness and characterized by *vūpasanta*: calmed[100], *ānejjappatta*: imperturbable[101], *avera*: free from

anger[102], *danta gutta rakkhita saṃvuta*: tamed controlled guarded restrained respectively[103], *anāvila*: untroubled[104]. Instead of the emotion, *mettā* (friendliness) has been developed[105]. It should be clear that Buddhist friendliness is characteristically distinctive of emotional reaction. The *Majjhima Nikāya* affirms that though the desires have gone, there may still be motivation to activity, "that *citta* which is free from desire, hatred and illusion - originating from this there is skilled moral habits"[106]. *Citta* may incline towards ardour, devotion, perseverance and exertion[107]. As a result of the training, we find then a development from impulsiveness and desire to will and determination, from immaturity to maturity, from fickleness to character[108].

That *citta* properly trained would achieve wisdom and freedom from *āsavā* is recorded in the *Dīgha Nikāya*[109]. The monk can direct his *citta* and channel it towards the deathless element[110]. This supports the conviction that *citta* is that which attains *nibbāna*. "If a monk's *citta* is unattached to the form-element (sensation, ideation, the activities, consciousness) and is detached and free from the influxes without building up, then it is steadfast by its freedom, content by its steadfastness, and by being content it does not crave further: and free from craving it by itself attains to *parinibbāna*"[111].

We have already seen in the third chapter that a *bhikkhu* whose *citta* is well imbedded with desirable qualities can apply or direct it to others' *citta* and knows what are going on thereat, whether they are wholesome with *vīta-rāgaṃ*, *vīta-dosaṃ*, *vīta-mohaṃ*, and so forth; or unwholesome with *sa-rāgaṃ*, *sa-dosaṃ*, *sa-mohaṃ*, and so forth. Generally, *citta* being well cultivated would be equipped with many feasible qualities especially the penetrating and discerning keenness or power that helps in reading the *citta* of others. This ability in its full-fledged development forms one of the six *abhinna*s of the Buddhist highest sainthood, *arahantship*.

The *Nikāyas* mention many attributes of a well-elevated *citta*. Its plenty of healthy attributes are listed as follows: *anātura*: healthy; *paribhāvita*: fully developed; *asallīna*: unattached; *santussita*: contented; *kammaniya*: active and pliable; *sammujjāta*: straight and upright; *viratta*: detached; *thita*: steady; *vītarāga*, *vītadosa*, *vītamoha*: free from covetousness, malevolence, and confusion; *avipallatha*: free from perversion; *visuddha*: pure; *sappabhāsa*: resplendent; *ajjhataṃ vūpasanta*: full of inward calm and serenity; *upasanto*: tranquil; *samāhita*: concentrated; *pariyodāta*: cleansed; *anaṅgana*: free from blemishes; *vigatupakkilesa*: purged of adventitious defilements; *mudubhūta*: supple; *ānejjappatta*: unperturbed; *mutta*: freed; and *patisissanṭha*: utterly released[112].

7. *Citta* of Negative Traits

In this aspect, *citta* seems to be similar to the Freudian concept of "ego" which in Buddhist system should be tamed otherwise it can go astray and invite undesirable aftermath: failure in the attainment of emancipation. Whereas the Buddhist "I" whose function is to keep the advance of one's personality to be always upwards is similar to the Freudian "superego". And the dispute between "I" and *citta* have already been disposed in the previous section.

(a) Negative Predicates and Attributes of *Citta*

The following is an exposition of the modifications of *citta* by the verbs predicated to it. More than 30 verbs can be taken out from the *Saṃyutta Nikāya* among which the most characteristic verb of *citta* is *cinteti*: to think[113]. Other verbs can be listed as follows,

Adhimuccati: It is drawn to, feels attached to, is inclined towards and indulges in its object[114].

Ārādheti: It pleases, propitiates and convinces[115].

Matheti: It agitates, disturbs, crushes, harasses and upsets an individual[116].

Namati: It bends, directs and applies[117].

Nivāreti: It keeps back, holds back, restrains, refuses, obstructs, forbids and warns[118].

Paggaṇhāti: It stretches forth, holds out, takes up, exerts, strains and vigorously applies itself in relation to its objects[119].

Pahaññati: It strikes, kills, destroys, and beats down[120].

Pakkhandati, asīdati, santiṭṭhati: It springs forward, jumps on to, takes to and rejoices in its object[121].

Panidahati: It aspires, longs for, prays for and intends[122].

Paridayhati: It is burnt and gets scorched[123].

Passambhati: It calms down and quietens[124].

Rāgo cittaṃ anuddhamseti: *Citta* is overcome easily by the animal emotions and the untutored passions[125].

Sajjati, hayhati, bajjhati: It clings to, and gets bound up with its objects[126].

Tathattāya upaneti: It leads to the truth[127].

Upasaṃharati: It disposes, collects, brings together, heaps up, gathers, arranges, focuses and concentrates, in a variety of ways[128].

Vikampati: It shakes, unsettles, wavers and is in doubt[129].

Vyāsinñcati: It defiles, corrupts and tarnishes[130].

It is neither easy to classify the above-listed verbs into active or passive thoroughly; nor is it, into wholesome and unwholesome in terms of ethics. Anyhow, we can with little arbitrariness drive them into three groups: negative, positive, and situationally decidable groups. The verbs in the last group can be decided only in virtue of the situation where they occur.

Table 10

NEGATIVE	POSITIVE	SITUATIONALLY DECIDABLE
<i>Adhimuccati</i>	<i>Ārādheti</i>	<i>Pahaññati</i>
<i>Matheti</i>	<i>Namati</i>	<i>Upasaṃharati</i>
<i>Paggaṇhāti</i>	<i>Nivāreti</i>	<i>Panidahati</i>
<i>Paridayhati</i>	<i>Passambhati</i>	<i>Pakkhandati, asīdati,</i> <i>santiṭṭhati</i>
<i>Rāgo cittaṃ anuddhamseti</i>	<i>Tathattāyaupaneti</i>	
<i>Sajjati, hayhati, bajjhati</i>		
<i>Vikampati</i>		
<i>Vyāsinñcati</i>		

It is noted that in the '*Kāmavacara-Bhūmi*' (sensuous world: an *Abhidhamma* term) the negative aspect of *citta* features prominently. Bigger in number than the negative verbs predicated to *citta* as exposed above are the attributes of *citta* in the morally unwholesome state. Those attributes are listed as follows,

Ahata: beaten, afflicted

Avimutta: bound and fettered

Ātura: sick

Bhanta: swerving, swaying, staggering and deviating

Duppaṇihita: misdirected

Duppavattiya: difficult to direct on a steady course

Khitta: upset and unhinged

Līna, atilīna: clinging, sticking, slow, sluggish and dull

Lola: longing, eager, greedy and unsteady

Nikaṭṭha: debased, low

Pariyādinna: obsessed

Pariyuṭṭhita: wavering, wandering, straying, and confused

Samkilesa: corrupt

Sāratta: impassioned

Uddhata: unbalanced disturbed, agitated, and shaken

Upakkiliṭṭha: stained, depraved and impure

Vyāpanna: malevolent

Vyāsitta: defiled, corrupt, and tarnished

(b) *Āsavā*

We have already referred to *āsavā* casually in the previous section. In the following pages we will treat them more minutely. In early Buddhism there is the conviction that on getting rid of all kinds of *āsavā* one attains *arahantship*. It gives the impression that the two coincide and somehow can be identified with each other. *Āsavā* is a central concept in the *Nikāyas*, figuring prominently in the chief portion of scriptures of early Buddhism. It is intimately linked with the concept of *citta* on verge of the latter's liberation. "When he knows and sees this, his mind is set free from *āsavā* of love, of becoming, of ignorance, and as he is freed he knows it: 'Birth is destroyed. The pure life has been fulfilled. What had to be done is done. There will be nothing more of this'"[131].

The *āsavā* are literally rendered as intoxicating secretion, discharge from a festering wound, hence psychologically 'mental intoxicant'. The four types of mental intoxication are given as *kāma*, *bhava*, *diṭṭhi*, and *avijjā* whose renderings are sensuality, lust of life, speculation, and ignorance respectively. 'Influx', 'bias', 'flood' are also used as its rendering. 'Flood stands for *ogha* in *Pāli*'[132].

But all the renderings suggested above do not seem satisfactory because, in R. E. A. Johansson's opinion, *āsavā* connotes both the temptations inherent in the perceptions and our yielding to them, both the ignorance leading to misinterpretation and speculation and the *ego* interests which procure identification with external things and unrealistic hopes for the future.

He suggests the new rendering "inflation" though "influx" is also preferable. "Inflation" signifies any tendency for a mental content to attain exaggerated importance to the individual. It is mainly used as "ego-inflation" or "inflated ego-values", meaning an exaggerated egocentrism[133].

Accordingly, *kāmāsavā* or "inflation sensuality" would mean a tendency to react emotionally to things, to find pleasure in beauty and sense gratifications, developing an aesthetic attitude to life. *Bhavāsava*, the "inflation of growth and perpetuation", would signify a desire to live in and for the future, to dream about immortality and to plan for a better existence in this or a future life. *Diṭṭhāsava*, the "inflation of speculation", would be the tendency to avoid realities and escape to theoretical speculations and also taking pride in winning debates. The last but the chief *avijjāsava* would mean "inflation of unrealism", i.e. a tendency to see personal references in external things and to find an *ego* within oneself. As a result, things like jewels and adornments are seen as valuable, one feels proud of success and gains, one becomes sensitive to the judgments of others and feels flattered or abused[134].

The tendency to self-assertion seems to be the most basic idea expressed through the word *āsavā*. That is why *āsavā* are the chief force behind the *ego* illusion. As long as the personality is kept focussed by egoistic ambitions, there will be a unity that can be reborn: the *āsavā* are "*ponobhavikā*" (leading to rebirth)[135]. The *Majjhima Nikāya* reserves its entire second *sutta* the *Sabbāsavasutta* for dealing with the elimination of *āsavā*. The *sutta* consists in seven methods for getting rid of *āsavās*, they being treated one by one in detail in the following.

(1) *Dasana*: "vision" is explained as man's patence of selection in regard to which kind of objects one should concern with and which kind of objects one should not. The text runs: "... (he) does not comprehend the things which should be wisely attended to, does not comprehend the things which should not be wisely attended to. He, not comprehending the things that should be wisely attended to, not comprehending the things that should not be wisely attended to, wisely attends to those things which should not be wisely attended to, does not wisely attend to those things which should be wisely attended to"[136]. In research term, the variable here is not wise attention but is the recommendable kind of object which attention is to be made to.

The passage seems to suggest on the one hand that 'wisely attending' is not enough, if 'wisely attending' is applied to the undesirable things, *āsavās* still have good chance. On the other hand, 'Wisely attending' as standing for *yoniso manasikāraṃ* implies 'attention to the means, the Way'; the opposite *ayoniso manasikāraṃ* is meant for not attending to the means, or attending to (or, in) the wrong way, turning the mind against the truth so that you think permanence is in the impermanent, happiness in suffering, self in what is not-self, and the fair in the foul[137] and since a lack of *yoniso manasikāraṃ* one 'wisely attends to those things which should not be wisely attended to'. In fine, *yoniso manasikāraṃ* seems to have double meaning: On one hand, it is characteristically good in nature; on the other hand, as to the selection of which that should be attended it in effect is helpful and decisive. This double meaning is also suggested by the modern psychologist William James who argues in *The Principle of Psychology* that attending to an idea is identical with believing it, which, in turn, is identical with willing that it be realized[138].

In the line with his psychological reasoning R. E. A. Johansson suggests a deviatory reliable interpretation. By *dasana* it is meant proper attention and insight as well. If sense information is accepted with a realistic attitude, it is properly understood, and

theoretical constructions are avoided. In this case a change of attitude and act of insight may be most important and that would explain why it is sometimes pointed out that freedom from *āsavā* is attained suddenly. The *Samyutta Nikāya* relates that "When this instruction was given, the venerable *Rāhula*'s mind was freed from the inflations without grasping" [139].

As a means for expelling *āsavā* (2) *saṃvara*, "control" conveys the idea of goading the sense channels so as to keep the information free from undue reaction.

Things are used only for their strictly functional purpose and all ego-purposes are avoided. For instance, clothes are used only for protection, almsfood is collected merely for keeping the body alive, and so on. That is the idea expressed by (3) *paṭ-isevana*: "use".

(4) *Adhivāsana*: "endurance" give the instruction that all difficult or unpleasant circumstances should be faced and endured without self-pity or other *ego*-involved reactions. For instance, due reactions should be applied to cold, heat, hunger, thirst, the touch of gadfly, mosquito, wind and sun, creeping things, ways of speech that are irksome and unwelcome. All those things may create feelings that are painful, acute, sharp, shooting, disagreeable, miserable, and deadly. By the way it is noted that a person under twenty years of age is not considered able to endure these hardships, and is therefore not to be ordained at such an early age [140].

(5) *Parivajjana*: "avoidance" is explained that dangerous objects or situations are to be avoided. Specified are fierce elephant, horse, bull, dog, snake; the stump of a tree, a thorny brake, a deep hole, a mountain slope, a refuse pool, a rubbish pit; unallowable seat, resort; those who are depraved friends so as to avoid being suspected of depraved qualities. (6) *Vinodana*: "elimination" determines that sensual, malevolent and aggressive thoughts must be expelled from the mind. (7) *Bhāvanā*: "application" here means the method that is explained as the seven "limbs of enlightenment". Mainly *bhāvanā* is used about meditation. By means of *sati*, "mindfulness", the sense-channels are continuously watched and no unrealistic reactions are admitted: "Having destroyed all building activity I live so mindful that the inflations flow no more into me" [141]. The *arahant* who has destroyed the inflations is called *puggala appameyya* [142], "an immeasurable person", which perhaps means that he is not self-centred or confined to his own narrow interests but has expelled all unrealistic superstructures and has become open and impersonal [143].

(c) Noxious Trio: Rāga, Dosa, and Moha

As fundamental blemishes of character, *rāga*, *dosa*, and *moha* are rendered as passion or lust, ill-will, and infatuation respectively. Their other variant renderings are uncontrolled excitement, anger, and bewilderment, respectively. These three appear in manifold combination with similar terms, all giving various shades of the "craving for existence" or "lust of life", or all that which is an obstacle to *nibbāna*. It should be noted that the set *rāga*, *dosa*, and *moha* is not strictly fixed in terms of number and of member as well. There are several variant versions: *rāga*, *dosa*, *moha*, and *kilesa*; *rāga*, *dosa*, *moha*, and *kodha*. Quite often is the version: *rāga*, *dosa*, *moha*, and *māna*; one more member *diṭṭhi* is sometimes added [144]. *Dosa* and *moha* in general are complementary to *rāga*. The combination of them forms the cardinal effects of *citta*, making a man unable to grasp the higher truths and to enter the Path [145].

In general, these three words are used almost exclusively to denote reprehensible motives, but they can also be found in more positive contexts. There is description of a monk who has

reached a certain level of development and can attain first *jhāna* but can not realize the destruction of the influxes; "but by his desire for the doctrine, by his delight in the doctrine, he bursts the five fetters binding him to this world and is reborn in a spiritual world" [146]. Desire for the doctrine will, therefore, lead to a good result. In another context, *chanda*, *dosa*, *moha*, and *bhaya* (=ambition, hatred, illusion, and fear, respectively) are enumerated as motives for giving gifts to monks [147]. This observation that bad motives sometimes can be used for good purposes betrays an interesting insight into the intricacies of human motivation [148].

Other synonyms of *rāga* are *kāma* and *taṇhā*. In its objective aspect, *kāma* means pleasantness, pleasure-giving, and an object of sensual enjoyment. Subjectively, *kāma* denotes enjoyment, pleasure on occasion of sense; sense-desire. So *kāma* covers the sense-desire, enjoyment, and the objects of the same. In all enumerations of obstacles to perfection, or general definitions of mental conditions, *kāma* occupies the leading position. It is the first of the five *nīvaraṇāni* (obstacles), the three *esanās* (desires, or longings, or wishes), the four *upādānas* (attachments), the four *oghas* (floods of worldly turbulence), the four *āsavās*. In the last four, *kāma* is used in replacement of *rāga*.

Moreover, *kāma* also takes the leading position of the three *taṇhās*, the four *yogas* (yoke, connection, and bond). And *kāma* stands first on the list of the six factors of existence. *Kāma* is most frequently connected with *rāga* (passion), with *chanda* (impulse), and *gedha* (greed), all expressing the active, clinging, and impulsive character of desire. The following is the list of synonyms given at various places throughout the Buddhist scriptures for *kāma-cchanda*: *chanda* (impulse), *rāga* (excitement), *nandī* (enjoyment), *taṇhā* (thirst), *sineha* (love), *pipāsā* (thirst), *parilāha* (consuming passion), *gedha* (greed), *mucchā* (swoon, or confused state of mind), *ajjhosāna* (hanging on, or attachment).

Kāma is essentially an evil, but to the popular view it is one of the indispensable attributes of bliss and happiness to be enjoyed as a reward of virtue in this world as well as in the next, i. e. the other world. And the other-world pleasures are greater than the earthly ones [149]; but to the Wise even these are unsatisfactory, since they still are signs of, and lead to, rebirth. *Kāma* is characterized by evanescence, transience [150], and *apāsādā* (no real taste).

Kāmas do not give permanent satisfaction; the happiness that they yield is only a deception, or a dream, from which the dreamer awakens sorrowful and regretful. Therefore the Buddha says "Even though the pleasure is great, the regret is greater" and he repeatedly pronounces in terms of simile that the *kāmas* are likened to (1) *aṭṭhi-kankhala*: a chain of bones; (2) *mamsapesi*: a piece of (decaying) flesh; (3) *tiṇukkā*: a torch of grass; (4) *angāra-kāsu*: a pit of glowing cinder; (5) *supina*: a dream; (6) *yācita*: beggings; (7) *rukkha-phala*: the fruit of a tree; (8) *asisūna*: a slaughter-house; (9) *satti-sūla*: a sharp stake; (10) *sappa-sira*: a snake's head, i.e. the bite of a snake [151]. Though *kāma* is rarely used in positive contexts we still find some, for example, "A man loving the good, loving the beneficial, loving security from bonds, this is a synonym for a *Tathāgata*" [152].

Among the negative motives, *kāma* is one of those most frequently mentioned and also one of the most categorically condemned. The term occurs alone but also combined with *upādāna* and *āsavā*. There is also *kāmataṇhā* [153] and *kāmacchanda* [154]. It is difficult to find a translation of *kāma* that can be used in all contexts. Its central meaning offered by R. E. A. Johansson is the description: an extroverted feeling and attachment, dependence on external things, a pleasure attitude, sensuality, a passion for life. It is only an emotion but also a strong motive, for pleasure-seeking activities, for building a pleasure-loving personality, for creating a *kāma*-world and prolonging, renewing existence in this world of sensuality [155].

To describe *kāma* it is tempting to use the psychoanalytical phrases, "the pleasure principle" and "*libido* investment" so as to cover its central meaning. Both can be used to mean the sexuality in its narrow sense as well as the enjoyment of the five senses in general. The *libido* as explained in modern psychology resembles the Buddhist concept of *kāma-tanha*: craving for the sense-gratification. Craving for sense-gratification is a manifestation of greed; and greed is a basic root of unwholesome motivation. This Buddhist term "root" is conceived in psychology as motive, force, drive, instinct, inclination, etc. But "root" is a more appropriate term, for while it suggests the cause of unwholesome (as well as wholesome) motivation, it also implies the possibility of rooting out completely those forces without leaving even that "bit of unconquerable nature in each of us" at which Freudian psychology as well as modern psychology stop[156].

The last term noticeable under this heading should be *taṇhā*. It literally means drought, thirst; figuratively, craving, hunger for, excitement, the fever of unsatisfied longing. All this is opposed to peace of *citta*. *Taṇhā* is one of the most frequently mentioned motives leading to undesirable results. It is, however, rarely said to motivate action, rather a sentiment of interest and dependence. "There are these six groups of craving: craving for forms, for sounds, for odours, for tastes, for contacts, for ideas"[157]; these are cravings for experiences and possessions.

There are three series of three types: *kāma*, *bhava*, *vibhava* (=craving for love, for growth, and for annihilation, respectively); *kāma*, *rūpa*, *arūpa* (=craving for love, for form, and for the formless, respectively); *rūpa*, *arūpa*, *nirodha* (=craving for form, for the formless, and for cessation, respectively)[158]. They probably refer to different types of existence now and in the future: *Kāma* is the world of sensuality, in which we are living now. *Rūpa* and *arūpa* are the form-world and the formless world in which a future rebirth is possible. Most interesting is *nirodha*, which refers to the cessation of everything that is negative, i.e. it is a word for *nibbāna*; this shows that even *taṇhā* can be a desirable motive. But usually "craving is the seamstress, for it sews a man just to this ever-becoming birth"[159].

(d) Cetokhila and Cetaso Vinibandhā

In Indian literature the term *khila* denoted "a piece of wasted and uncultivated land situated between cultivated fields," or a stretch of "desert" or "bare soil". This implies that *khila* was a gap or space not productively filled up. Buddhism has taken the term in its figurative sense of 'barrenness' and hence the meaning for *cetokhila* as 'barrenness of mind', implying an uncultivated gap, so to say, between one's mental and moral achievements reached up to a point, on the one hand, and the final goal in one's upward way to perfection, on the other. As one who has overcome or was never subject to this condition, the Buddha for instance describes himself as *vigatakhila*.

As factors causing mental barrenness *khilas* are placed in two categories of five and three; the two mutually differing both in concept and magnitude. Firstly, *khila* may be said to result through a lack of the pre-requisite for the cultivation of the *citta* in the Buddhist sense. This would promote the germination of good states of *citta*. This is the inclination of or desire of the *bhikkhu* for striving as expressed by the terms *ātappa* (ardour), *anuyoga* (application), *sātacca* (perseverance) and *padhāna* (exertion) which it is implied, stems directly from the absence of doubt and the presence of faith, trust and reassurance one has in the teacher, the doctrine, the community, the training and good-will and friendliness towards one's fellows in a higher life[160]. Therefore, the absence of such inclination (*cittaṃ na namati*) for striving resulting from doubt and lack of faith, trust and reassurance in the first four and through anger, dissatisfaction, unfriendliness and callosity towards the fifth is itself an obstruction to mental progress[161].

The three factors causing mental barrenness are identical with the three fundamental blemishes of character, which we have already discussed above, viz., *rāga*, *dosa* and *moha*. The eradication of which constitutes emancipation. As technical terms of Buddhist philosophy and ethics these three often appear in combination with other terms too, when dealing with the obstacles to the attainment of *nibbāna*. However, their classification as 'the three *khilas*' is referred to only once in the *Nikāyas*, viz. the *Samyutta Nikāya*. In this *Nikāya*, it is said that in order to recognize them, to understand them, to destroy them and to completely give them up the Noble Eightfold Path has to be followed[162].

The five *cetokhilas* are usually followed up by the five *cetaso vinibandhā*: (1) attachment to sense pleasures, (2) attachment to one's body, (3) attachment to beauty of form, (4) addiction to sleep after heavy meals, and (5) leading the higher life with a view to rebirth among the gods. The five are usually enumerated immediately after the five *cetokhilas*[163]. It is maintained that the five *cetokhilas* and the five *cetaso vinibandhā* are states of *citta* leading to one's downfall[164], and the *bhikkhu* or *bhikkhuṇī* who has not overcome them should day and night expect a decline and not progress in everything good[165]. Such a person cannot expect a growth, furtherance and a full development in the Buddhist religious life[166].

8. The Taming of *Citta*

By virtue of pursuing the religious life ardently, a monk has power over his *citta*; he is not the slave of his *citta*[167]. The method of getting one's *citta* under control is *samādhi*[168] though *Citta* is difficult to guard, difficult to hold back[169]. It is difficult but important task to train *citta*, because when *citta* is unguarded, bodily action is also unguarded, speech and mental action are also unguarded[170]. As regard to one's emancipation it is therefore necessary to distinguish between the untrained and the trained *citta*. The "natural" *citta* is the center of all undesirable qualities such as greed, hatred, and illusion[171].

Let us come back to the notion of Freudian *ego* that in several aspects corresponds to Buddhist *citta*. In Freud's framework *citta* as *ego* is necessary to be tamed by the *super-ego*. Freud built up a new conception of the structure of personality: the *id*, *ego*, and *superego*. The *id* is the unconscious reservoir of drives and impulses derived from the genetic background and concerned with the preservation and propagation of life. The *ego*, according to Freud, operates in conscious and preconscious levels of awareness. It is the portion of the personality concerned with the tasks of reality: perception, cognition, and executive actions. In the *superego* lie the individual's environmentally derived ideals and values and the mores of his family and society; the *superego* serves as a censor on the *ego* functions. Just as we ordinarily identify ourselves with the *ego*, so *citta* is the "natural self" in a functional sense. But there, according to Freud, is a *superego*, that is sometimes critical of *citta*, as discussed in the previous section, and may want to subjugate it and change it by means of the Buddhist training[172].

Freudian system seems to be structural in language whereas early Buddhism pushes all the things into flow or process. And, there are good reasons to talk about *citta* as process or function. The compound for it is *cittasaṅkhāra*[173], which in *sutta* 9 of the *Majjhima Nikāyas*, is presented under "process of body, process of speech, process of mind"[174]. The whole *sutta* is an answer to the question about how to achieve *saddhamma* (the true *dhamma*)[175]. The context of the *saṅkhāras* shows that taking them as facts is due to not knowing and that the opposite possibility is *sammādiṭṭhī* (right view), as a part of the *saddhamma*[176].

These three processes are bound to have been ceased and calmed in a person who has achieved *cetovimutti* (release of the mind)[177]. This is known by one who has a developed

citta, and he also realizes that *citta*-processes include activities of perception and feeling. These are *dhammā-cittapatibaddha* (*dhamma* depending upon mind)[178]. So too processes of *citta* can be experienced and calmed down as part of a whole training toward the goal of making *citta*, while still studied, into *vimoceti* (a released mind)[179].

The *Sāmaññaphala Sutta* of the *Dīgha Nikāya* describes eight stages of prescribed mental studies, in which the disciple, having carefully prepared himself by much cathartic elimination in mood and thought, "much brings out and much bends down the *citta*"[180] to these stages. He first considers his body, its origin and composition, and how "for me the *viññāṇa* (surviving-mind) is here nestled and bound just as a beauty cat's-eye of pure water (looks when) strung upon a coloured thread". We have here the *viññāṇa* viewed as somehow 'in' or dependent on the bodily life, and as influenced by it, as the translucent gem would be, optically, by the colour of the thread. Hence the taming of *viññāṇa* or *citta* have much to do with that of the body, both somehow being inseparable.

Citta subjugated and developed properly in Buddhist training is quite potential, the *Nikāya* texts say, "a recluse or a *brahmin* with magic power who has his mind well controlled... may, by intense concentration on the image of the widest expanse of water, make this earth move and tremble"[181]. And, free ideas are a function of *citta* that is said to be provided with ideas of impermanence, not-self, danger, disinterestedness and so on[182].

Besides being mastermind of the mental processes, *Citta* in the process of one's emancipation seems to be instrumental so it should be improved, sharpened or cleaned in order to become more effective. The ambition and desire in the eye (and other senses) is a defilement of *citta*. When these impurities are got rid of and *citta* is fortified with renunciation, then it appears to be pliable for penetrating those things that are to be realized[183]. The trained *citta* will attain *paññā*, and freedom from the *āsāva* (influx)[184].

That the *Majjhima Nikāya* reserves the entire second *sutta* dealing with *āsāva* suggests their importance in hindering the progress of one's emancipation. *Āsāva* literally means that which flow (out or onto), outflow and influx. In Buddhist psychology, it is a technical term for certain specified ideas that intoxicate the mind. Freedom from "*āsavā*" constitutes *Arahantship*, and the fight for the extinction of these *āsavā* forms one of the main duties of man[185]. The four types of mental intoxication are given as *kāma*: sensuality; *bhava*: lust of life; *diṭṭhi*: speculation; and *avijjā*: ignorance[186].

The *Samyutta Nikāya* says, "Suppose I were to collect body, sensation, ideation, activities, consciousness. Conditioned by that collection, there would be growth..."[187]. The passage indicates that a collecting or building activity goes on during the present life. On the contrary, the disciple of the noble one who "reduces and does not heaps up; who abandons and does not collect; who scatters and does not bind together; who quenches and does not kindle; and what does he reduce and does not heap it up? He reduces body (sensation, etc.) and does not heap it up". And further: "he is called a monk, further down qualified as *vimutticitta*: with a free mind"[188].

So *vimutticitta* here can be described as the *citta* freed from the heaping, collecting, binding, kindling, of the five factors. This gives the impression that the five factors, i. e. the whole personality should be retrograded; and to achieve *vimutticitta* is to complete the retrogradation. On the other hand, retrogradation of personality's five factors deliberately caused by oneself seems to be a type of suicide because in Buddhist system it is confirmed that one's whole personality consists in the five factors *per se*, and nothing else.

In regard to the speculative issue, R. E. A. Johansson offers a suggestion that after attaining *nibbāna*, the *arahant* still has his conscious life, which is the same as saying that he still has

citta. But his *citta* is very much transformed, characterized by stability, reduction in the *paṭiccasamuppāda* series have ceased. Only activities and thoughts that do not produce *kammic* effects remain. All expansiveness and external engagement has disappeared. But *citta* has not lost its individual character, although stability and 'emptiness' prevail^[189].

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- [1] S. ii: 94.
[2] S. iii: 87.
[3] C. A. F. Rhys Davids, *BP.*: 51-2.
[4] S. i: 135.
[5] D. J. Kalupahana, *HBP*: 74-5.
[6] *PED*: 149.
[7] S. iii: 89.
[8] M. iii: 287.
[9] R. E. A. Johansson, *DPEB*: 69-70.
[10] S. iv: 400.
[11] M. iii: 16.
[12] R. E. A. Johansson, *DPEB*: 66-67.
[13] *Cpd.*: 183.
[14] Abridged from *PED*: 105a.
[15] M. i: 256f.
[16] *EBC*. 1: 775b
[17] S. ii: 275.
[18] M. i: 433.
[19] S. ii: 275.
[20] *Ibid.*: 65.
[21] S. ii: 3f.
[22] R. E. A. Johansson, *DPEB*: 31.
[23] *PED*: 350.
[24] *Ibid.*: 574.
[25] R. E. A. Johansson, *DPEB*: 157.
[26] D. ii: 299.
[27] R. E. A. Johansson, *DPEB*: 158.
[28] S. v: 184.
[29] R. E. A. Johansson, *DPEB*: 158.
[30] D. ii: 62-3.

- [31] M. i: 191.
- [32] S. iii: 59f.
- [33] *Ibid.*: 59.
- [34] R. E. A. Johansson, *DPEB*: 127.
- [35] M. i: 191.
- [36] *Ibid.* i: 257f.
- [37] *Ibid.* i: 487.
- [38] *Ibid.* i: 256-257.
- [39] *Ibid.* i: 112.
- [40] A. i: 5.
- [41] C. A. F. Rhys Davids, *BIPDB*: 187-188.
- [42] *EBC*. 4: 169.
- [43] *Ibid.*: 378.
- [44] A. i: 9.
- [45] *Ibid.* iii: 437.
- [46] R. E. A. Johansson, *DPEB*: 160-161.
- [47] A. ii: 177 and S. i: 39.
- [48] R. E. A. Johansson, *Op.cit.*: 159.
- [49] *EBC*. 4: 172.
- [50] *Ibid.*: 170.
- [51] S. iv: 293.
- [52] R. E. A. Johansson, *DPEB*: 160.
- [53] M. i: 511.
- [54] R. E. A. Johansson, *Op. Cit.*: 159.
- [55] *EBC*. 4: 179.
- [56] *PEB*: 373, v. 1107.
- [57] *Ibid.* 1114-1115.
- [58] *Ibid.* 1116.
- [59] *Ibid.* 1117.
- [60] *Ibid.* 1119.
- [61] *Ibid.* 1121.
- [62] *Ibid.* 1122.
- [63] *Ibid.* 1123-1124.
- [64] *Ibid.* 1126-1128.
- [65] *Ibid.* 1129.

- [66] *Ibid.* 1129.
- [67] *Ibid.* 1130.
- [68] *Ibid.* 1131.
- [69] *Ibid.* 1140-1141.
- [70] *Ibid.* 1143.
- [71] *Ibid.* 1144.
- [72] M. iii: 287.
- [73] Jan T. Ergardt and other hands, *BWP*: 39-40.
- [74] M. i: 23, 117, 249; M. ii: 93, 212; M. iii: 36
- [75] Jan T. Ergardt, *Op. Cit.*: 50-1.
- [76] D. i: 156, iii: 78; S. i: 120; A. i: 123.
- [77] M. iii: 20, 280.
- [78] D. i: 156.
- [79] M. i: 140.
- [80] *EBC*. 4: 110.
- [81] R. E. A. Johansson, *DPEB*: 213-5.
- [82] S. iv: 295.
- [83] D. J. Kalupahana, *HBP*: 48.
- [84] M. iii: 25.
- [85] A. i: 9.
- [86] S. iii: 151.
- [87] *Ibid.*: 70.
- [88] A. v: 86f.
- [89] R. E. A. Johansson, *DPEB*: 101.
- [90] *EBC*. 4: 170.
- [91] D. ii: 108.
- [92] *Ibid.*: 14.
- [93] *PED*: 424.
- [94] D. ii: 220.
- [95] *Ibid.* iii: 27.
- [96] R. E. A. Johansson, *DPEB*: 36.
- [97] DB. iii. 79.
- [98] *EBC*. 4: 173.
- [99] M. i: 398-400.
- [100] D. i: 71.

- [101] *Ibid.*: 76.
- [102] *Ibid.*: 247.
- [103] A. i: 7.
- [104] *Ibid.*: 9.
- [105] M. i: 18.
- [106] *Ibid.* ii: 27.
- [107] D. iii: 239.
- [108] R. E. A. Johansson, *DPEB*: 163.
- [109] D. ii: 81.
- [110] A. iv: 423.
- [111] S. iii: 45.
- [112] *EBC*. 4: 173.
- [113] S. i: 57.
- [114] *Ibid.* v: 409-410.
- [115] *Ibid.* ii: 107.
- [116] *Ibid.* iv: 210.
- [117] *Ibid.* i: 137.
- [118] *Ibid.*: 7.
- [119] *Ibid.* v: 9.
- [120] *Ibid.* iv: 73.
- [121] *Ibid.* i: 98.
- [122] *Ibid.*: 133.
- [123] *Ibid.*: 188.
- [124] *Ibid.* v: 33.
- [125] *Ibid.* i: 186.
- [126] *Ibid.* ii: 198.
- [127] *Ibid.* iv: 294.
- [128] *Ibid.* v: 213-216.
- [129] *Ibid.* iv: 71.
- [130] *Ibid.*: 178.
- [131] D. i: 84.
- [132] *EBC*. 4: 154-155.
- [133] R. E. A. Johansson, *DPEB*: 181-182.
- [134] *Ibid.*: 182.
- [135] M. i: 250.

- [136] MS. i: 10.
- [137] *Ibid.*: 9f.
- [138] *PPR*. Vol. LIX, No. 1, March 1999: 71.
- [139] S. iv: 107.
- [140] MS. i: 14f.
- [141] S. ii: 54.
- [142] A. i: 266.
- [143] R. E. A. Johansson, *DPEB*: 183.
- [144] *PTSD*: 567.
- [145] *Ibid.*: 543.
- [146] A. v: 343.
- [147] *Ibid.* iv: 236.
- [148] R. E. A. Johansson, *DPEB*: 105.
- [149] S. v: 409.
- [150] A. ii: 177.
- [151] M. i: 130; A. iii: 197.
- [152] *Ibid.*: 118.
- [153] A. iii: 445.
- [154] M. ii: 203.
- [155] R. E. A. Johansson, *DPEB*: 106.
- [156] *EBC*. 4: 378-379.
- [157] S. ii: 3.
- [158] D. iii: 215.
- [159] A. iii: 402.
- [160] D. iii: 237f; M. i: 101f; A. iii: 248f.
- [161] M. i: 101f.
- [162] *EBC*. 4: 108.
- [163] D. iii: 238; M. i: 103; A. iii: 249; iv: 461, 463 sq.
- [164] D. ii: 278.
- [165] A. v: 17.
- [166] M. i: 101.
- [167] *Ibid.*: 214.
- [168] A. iv: 34.
- [169] Dh. v. 33.
- [170] A. i: 261.

- [171] R. E. A. Johansson, *DPEB*: 159.
- [172] *Ibid.*: 160.
- [173] See for examples *M. Suttas* ns. 9, 43, 44, 57, 118.
- [174] *M.* i: 54.
- [175] *Ibid.*: 46ff.
- [176] *Ibid.*: 54.
- [177] *Ibid.*: 296.
- [178] *Ibid.*: 301f.
- [179] *Ibid.* iii: 83f.
- [180] *D.* i: 76f.
- [181] *Ibid.* ii: 108.
- [182] *A.* v: 107.
- [183] *S.* iii: 232.
- [184] *D.* ii: 81.
- [185] *PED*: 114-115.
- [186] *EBC.* 4: 154-155.
- [187] *S.* iv: 94.
- [188] *Ibid.* iii: 89, 90.
- [189] R. E. A. Johansson, *DPEB*: 163-4.

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CHAPTER 6

DIVISIONS OF *CITTA* IN THE *ABHIDHAMMA*

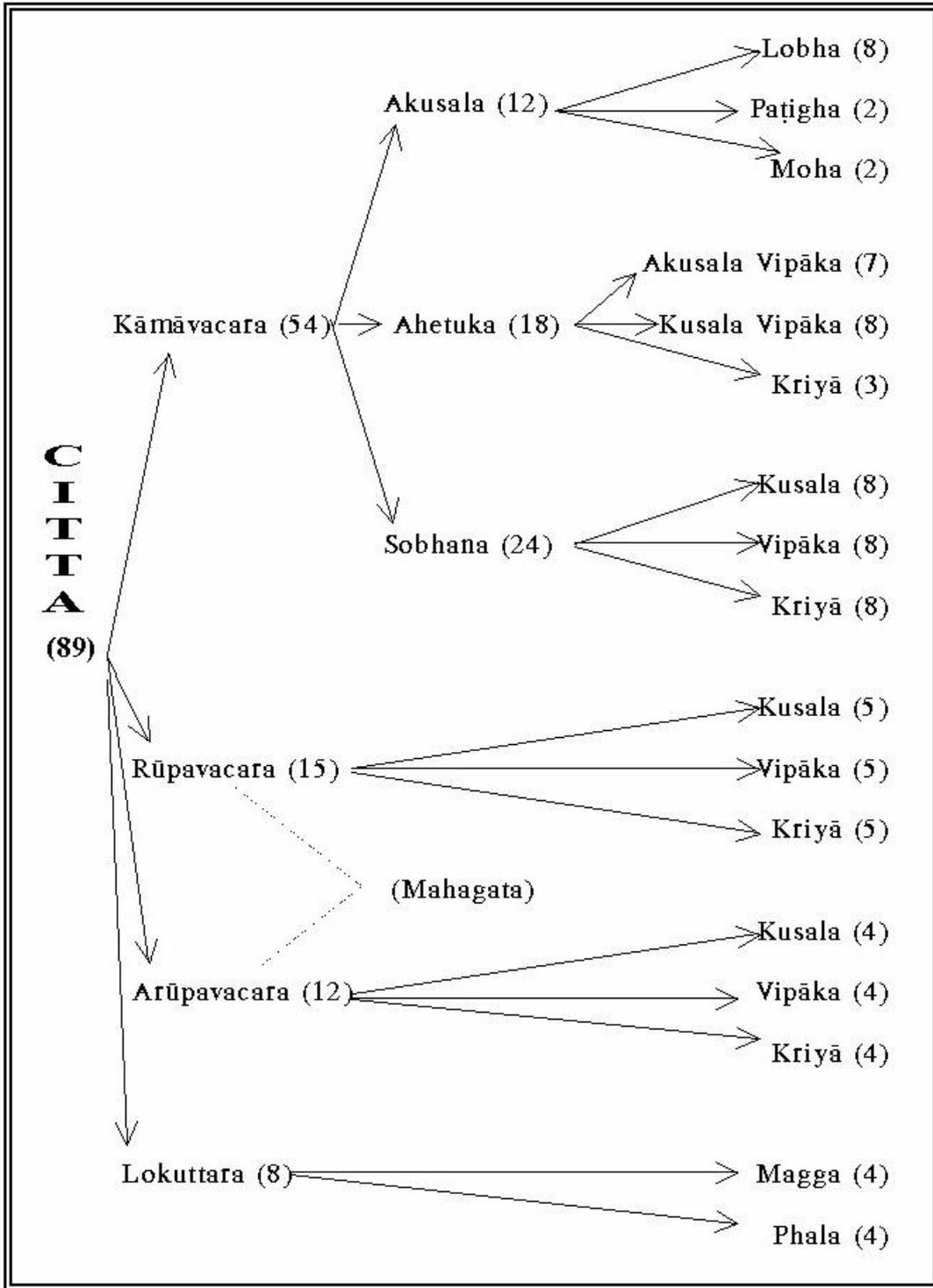
The core of the *Abhidhamma* literature of early Buddhism mainly deals with *cittas*, *cetasikas*, *rūpas*, *nibbānas*, and their relationship. This chapter is an attempt to explore into the *cittas*, elaborating on their classification as depicted in the *Pāli Abhidhamma Piṭaka* especially in the first book, i.e. the *Dhammasaṅgaṇī*. In view of being faithful to the original source, almost all the references in this chapter are made directly to the canonical texts instead of to several authors [1] who deal with the same issue.

It is noted that *citta* in the translations of the *Abhidhamma* texts is usually rendered as consciousness rather than mind as it has ever been in the *Sutta Piṭaka* where mind is preferred as its rendering. We, nevertheless, retain the *Pāli* word *citta* with the supposition that we have already, through the previous chapters, been well informed about and quite familiar with *citta* and all the denotation and connotation it may have. This, however, does not exclude that sometimes 'mind' or 'consciousness' is used incidentally as *citta*'s rendering, especially in the adapted passages from the reference source. Instead of using its renderings as mind, consciousness, thought, heart, intellect, the use of the word *citta* itself would help safeguarding the misleading impressions which most the renderings have due to their own shade of meaning. There is at most in any two diachronic languages no word in one language has the precisely same bearing that its equivalent in the other one does.

In the following pages, all the *cittas* are classified into 121 types in total (see the diagram next page); each type will be dealt with in a descriptive manner that tends toward an ethical perspective. The 'types of *cittas*' will be mentioned simply as '*cittas*' so long as confusion is not likely to take place.

The last eight *lokuttara citta*s come up to 40 when they are counted in connection with 5 stages of *jhānas*. The counting is: $54+15+12+(8 \times 5) = 121$.

DIAGRAM: 121 *CITTAS*



A. Kāmāvacarana Cittas

I. Twelve Kāmāvacarana Akusala Cittas:

The 12 *akusala* (immoral) *cittas* are divided into 8 *cittas* originated in *lobha* (greed, lust, or appetite), 2 in *dosa* (hatred), and 2 in *moha* (illusion). The first 8 *akusala* (immoral) *cittas* can be briefly characterized as follows,

1. Automatic (*asaṅkhārikam*) *citta*, accompanied by joy (*somanassa*) and connected with error (*dīḥigatasampayutam*).
2. Volitional (*sasaṅkhārikam*) *citta* accompanied by joy and connected with error.
3. Automatic *citta* accompanied by joy and disconnected from error.
4. Volitional *citta* accompanied by joy and disconnected from error.
5. Automatic *citta* accompanied by hedonic indifference (*Upekkhāsahagatam*) and connected with error.
6. Volitional *citta* accompanied by hedonic indifference and connected with error.
7. Automatic *citta* accompanied by hedonic indifference and disconnected from error.
8. Volitional *citta* accompanied by hedonic indifference and disconnected from error[2].

The above mentioned *cittas* are *akusala* (immoral or unwholesome) because they are rooted in *lobha* (appetite or attachment) and produce *aniṭha vipāka* (undesirable effect)[3].

Akusala is the direct opposite of *kusala*. The *Atthasālini* gives the etymological meaning of *kusala* as follows,

Ku, bad, + \sqrt{sal} , to shake, to tremble, to destroy. That which shakes off, destroys evil or contemptible things is *kusala*.

Kusa + \sqrt{lu} , to cut. *Kusa* is from *ku*, bad, and \sqrt{si} , to lie. That which lies contemptibly is *kusa*, vice. *Kusala* is that which cuts off vice.

(a) *Ku*, evil, bad, + \sqrt{su} , to reduce. That which reduces or eradicates evil is *kusa*, knowledge or wisdom. *Kusa* so derived, + \sqrt{lu} , to cut. That which cuts off (evil) by wisdom is *kusala*. (b) *Kusa*, so derived, + \sqrt{la} , to take. That which grasped by wisdom is *kusala*.

Kusa grass cuts a part of the hand with both edges. Even so *kusala* cuts off both sections of passions - those that have arisen and those that have not arisen.

With regard to the connotation of the term the *Atthasālinī* defines the word *kusala* as having the 4 meanings: (1) *ārogya* (of good health), (2) *anavajja* (faultless), (3) *cheka* (clever), and (4) *sukhavipāka* (productive of happy results).

With the exception of *cheka* (clever) all the remaining three meanings are applicable to *kusala*. *Kusala* is wholesome in the sense of being free from the fault of passions, the evil of passions, and the heat of passions. Here *sukhavipāka* does not necessarily mean pleasurable feeling. It is used in the sense of physical and mental buoyance, softness, fitness, etc. The *Atthasālini* further states that *kusala* is used in the sense of *kosallasambhūtaṭhena* or *kosallam vuccati paññā* (having accomplished with wisdom).

Judging from the various meanings assigned to the term, *kusala* may be interpreted as wholesome or moral (some scholars prefer 'skilful' as its rendering). *Akusala* would,

therefore, mean unwholesome or immoral. *Kusala* and *akusala* correspond to good and bad, right and wrong respectively[4].

Lobha, from √'lubh', to cling, or attach itself, may be rendered by 'attachment' or 'clinging'. Some scholars preferred 'greed' or 'craving'. In the case of a desirable object of sense, there arises, as a rule, clinging or attachment. In the case of an undesirable object, ordinarily there is aversion[5]. It is here rendered as appetite or attachment. In ethical treatment *lobha* is more usually rendered by greed or lust.

Saṅkhārika is purely a technical term used in a specific sense in the *Abhidhamma*. It is formed of 'sam', well and √'kar', to do, to prepare, to accomplish. Literally, it means accomplishing, preparing, and arranging. In this context the term is used with 'sa'= co-, and with 'a'= un; 'sa-saṅkhārika' (lit. with effort) is that which is prompted, instigated, or induced by oneself or by another; 'a-saṅkhārika' (lit. without effort) is that which is thus unaffected, but done spontaneously. If, for instance, one does an act, induced by another, or after much deliberation or premeditation on one's part, then it is *sasaṅkhārika*. If, on the contrary, one does it instantly without any external or internal inducement, or any premeditation, then it is *asaṅkhārika*[6]. *Asaṅkhārikam* here denotes that the *citta* may be determined by another person, and against the will of the conscious subject. It is inaccurate or at best misleading to render the term by 'voluntary'[7].

Nārada explains that *somanassa* is an abstract noun formed of 'su', good, and 'mana', mind. Literally, the term means good-mind-edness, i.e. a pleasurable feeling. *Somanassa* is here of psychological import, meaning simply 'pleasurable feeling plus excitement'. *Diṭṭhi* is derived from √'dis', to see, to perceive. It is usually translated as view, belief, and opinion. When qualified by 'sammā', it means right view or right belief. Here the term is used without any qualification in the sense of wrong view[8]. It usually bears a neutral import but sometimes is tending towards negative sense of *micchādiṭṭhi*. We shall examine *upekkhā* later in the section exposing the four *akusala cittas* originated in *dosa* and *moha*.

The following list is an attempt to give an illustrative description of the first 8 *akusala cittas*[9].

1. With joy a boy instantly steals an apple, viewing no evil thereby.
2. Prompted by a friend, a boy joyfully steals an apple, viewing no evil thereby.
3. 4. The same illustration serves for the third and fourth types of *citta* with the difference that the stealing is done without any false view.
5. 6. 7. 8. The remaining four types of *citta* are similar to the above with the difference that the stealing is done with neutral feeling.

And, they can be tabulated in a simple table as follows,

Table 11: Eight Akusala Cittas

N ^o	Feelings	Views	Activeness
1	<i>Sm</i>	<i>Mc</i>	<i>As</i>
2	<i>Sm</i>	<i>Mc</i>	<i>Sa</i>
3	<i>Sm</i>		<i>As</i>

4	<i>Sm</i>		<i>Sa</i>
5	<i>Up</i>	<i>Mc</i>	<i>As</i>
6	<i>Up</i>	<i>Mc</i>	<i>Sa</i>
7	<i>Up</i>		<i>As</i>
8	<i>Up</i>		<i>Sa</i>

Legends:

Sm: *Somanassa* ***Up:*** *Upekkhā*
Mc: *Micchādiṭṭhi*
As: *Asaṅkhārikam* ***Sa:*** *Sasaṅkhārikam*

Of the 8 *cittas*, *cittas* 3, 4, 7, and 8 are those that are with motives and have nothing to do with *micchādiṭṭhi*; their elimination should be done by *bhāva* (practice)[\[10\]](#). The four are not fixable to either side, moral and immoral[\[11\]](#). *Cittas* 1, 2, 5, and 6 are those which are with motives and involved in *micchādiṭṭhi*. Their elimination should be done through *dassana* (knowledge). The four are fixed to the immoral side.

Cittas'ekagatā (one-pointedness of mind) is usually positive in meaning but as a complement of the *akusala citta*, *cittas'ekagatā* has another shade of meaning[\[12\]](#). In the exposition '*cittas'ekagatā*', the double expression, 'solidity and steadfastness' is synonymous with stability. But that expression does not count here, *cittas'ekagatā* is remarked 'weak'. Such meaning as non-scattering as the opposite of scattering, produced by way of distraction and perplexity is not obtained here. But that which does not disperse co-existent states is non-scattering; that which is not distracted is non-distraction; by way of the immoral '*cittas'ekagatā*' the state of mind is non-scattering. It does not tremble through the co-existent states. This is strength of concentration. Because the concentrating or fixing on the object is perverted, the concentration is false[\[13\]](#).

Whereas the first 8 *akusala cittas* are originated in *lobha*, the remaining 4 *akusala cittas* are originated in *dosa* (aversion) and *moha* (nescience) respectively. They are listed as follows,

1. Automatic (*asaṅkhārikam*) *citta* accompanied by grief (*domanassa*) and connected with aversion (*paṭigha*).
2. Volitional (*sasaṅkhārikam*) *citta* accompanied by grief (*domanassa*) and connected with aversion (*paṭigha*).
3. *Citta* accompanied by hedonic indifference (*upekkhā*) and conjoined with perplexity (*vicikicchā*).
4. *Citta* accompanied by hedonic indifference (*upekkhā*) and conjoined with distraction (*uddhacca*).

We have already known that *somanassa* here means good-minded-ness or a pleasurable feeling plus excitement. The antonym of *somanassa* is *domanassa*. The term - formed by 'du', bad, and 'mana', mind - means bad-minded-ness, i.e. displeasurable feelings. And, *upekkhā*

here as well as in the four later *akusala cittas* originated in *lobha* implies simply the absence of felt pleasure or pain, the neutral aspect of feeling, or zero-point between pain and pleasure, joy and sorrow. It is to be distinguished from the more complex intellectual and ethical state also known as *upekkhā* that means balance of mind, equanimity[14].

With a comparison, Nārada observes differently that *somanassa*, *domanassa* and *upekkhā* are purely mental. *Sukha* and *dukkha* are purely physical; this is the reason why there is no *upekkhā* in the case of touch that, according to the *Abhidhamma*, must be either happy or painful[15].

The four *cittas* mentioned above are immoral because the first two of which spring from *paṭigha* (aversion or ill-will), and the remaining two, from *moha* (ignorance)[16]. *Paṭigha* is also meant by repugnance, a form of *dosa*.

We reserve the following space to minutely elaborate on the troublesome term *upekkhā*. *UPEKKHĀ* or *UPEKHĀ* is composed of 'upa' and 'īkṣ'. It literally means 'looking on', indicating hedonic neutrality or indifference, zero point between joy and sorrow; disinterestedness, neutral feeling, equanimity. Sometimes it is equivalent to *adukkhham-asukha-vedanā* (feeling which is neither pain nor pleasure)[17]. It is as a *vedanā* that *upekkhā* denotes hedonic neutrality or indifference. We should distinct it in this sense from the equality or balance of mind (*tatramajjhataṭṭā*) which implies a complex intellectual state[18].

The *Compendium of Philosophy* gives the minute account of the term *upekkhā* that is abridged as follows: There are three principle kinds of *upekkhā*. First, the *anubhavana-upekkhā* (*upekkhā* of sensation or physical sensibility): the neutral feeling or zero-point between bodily pain and pleasure. This kind of *upekkhā* is applicable to all sensory stimuli, except those of Touch.

The second kind is the *indriyappabheda-upekkhā*, or *upekkhā* dividing the (ethical) regulative forces of *somanassa*, or joy, and *domanassa*, or grief (or of mental pleasure and pain). This class of *upekkhā* is found in the forty-seven classes of consciousness (fifty-five classes called 'accompanied by indifference,' minus those where four senses are involved).

Of these two kinds of *upekkhā*, the former is sensational, the latter is emotional, and both are hedonic.

Lastly, there is a third class of *upekkhā*, and that is a *cetasika*, of the nineteen *sobhaṇa-cetasikā* (as hedonic, *upekkhā* comes under the *cetasika* of *vedanā*), in other words, a mental property of element, of the nineteen 'morally beautiful' properties. This is *tatramajjhataṭṭā*, 'balance of mind,' 'mental equipoise.' It is intellectual and not hedonic, and appears as a nuance in conscious experience, when the object is of a 'higher' kind than those that evoke the hedonic *upekkhā* are. It is, e.g., a *bojjhanga*, or factor of Wisdom, in the consciousness of *Ariya*'s, and a factor of higher knowledge than the average, in the consciousness of average minds. It is this *tatramajjhataṭṭā* which we meet with in the phrases *brahmacariyupekkhā*, or religious equanimity, and *sankhārupekkhā*, or indifference to the world.

Hedonic *upekkhā* enters into the composition of fifty-five classes of consciousness; intellectual (not ethical) *upekkhā* enters into the composition of fifty-nine such classes. These two groups of classes sometimes overlaps each other, as in the case of the 'moral resultant,' or 'inoperative classes of *kāma*-consciousness,' which are 'accompanied by indifference,' and again in fifth *jhāna*. In these overlapping classes of consciousness hedonic indifference was taken as the chief basis of division, though intellectual indifference was present as well. This applies to the *upekkh'ekaggatā* - 'hedonic indifference and individualization' - characterizing fifth *jhāna*[19].

The *Atthasālini* states: 'This is impartiality (*majjhataṃ*) in connection with the object, and implies a discriminative knowledge (*paricchindanakam ñāṇam*)'. This explanation applies strictly to *upekkhā* found in *sobhana citta* accompanied by wisdom. *Upekkhā* found in the *akusalas* and *ahetukas* is just neutral feeling without the least trace of any discriminative knowledge. In the *kāmāvacara sobhanas*, too, there may arise that neutral feeling, as in the case of one hearing the *dhamma* without any pleasurable interest, and also a subtle form of *upekkhā* that views the object with deliberate impartiality and discriminative knowledge, as in the case of a wise person who hears the *dhamma* with a critical and impartial mind.

Upekkhā of the *jhāna citta*, in particular is of ethical and psychological importance. It certainly is not the ordinary kind of *upekkhā*, generally found in the *akusala citta* that comes naturally to an evil-doer. The *jhāna upekkhā* has been developed by a strong will-power. Realizing that pleasurable feeling is also gross, the *yogi* eliminates it as he did the other three *jhāna* factors, and develops the more subtle and peaceful *upekkhā*. On the attainment of the fifth *jhāna* breathing ceases. As he has transcended both pain and pleasure by will-power, he is immune to pain too.

This *upekkhā* is a highly refined form of the ordinary *tatramajjhataṭṭā*, even-mindedness, one of the moral mental states, latent in all types of *sobhana citta*.

In the *Pāli* phrase *upekkhā satipārisuddhi* (purity of mindfulness which comes of equanimity), it is the *tatramajjhataṭṭā* that is referred to. This is latent in the first four *jhānas* too. In the fifth *jhāna* this *tatramajjhataṭṭā* is singled out and becomes highly refined. Both neutral feeling (*upekkhā vedanā*) and equanimity that correspond to the one *Pāli* term *upekkhā* are found in the fifth *jhāna*.

At the end of his exposition of *upekkhā* Nārada gives fourfold division of *upekkhā*: (1) just neutral feeling, found in the six *akusala cittas* (2) sensitive passive neutral feeling (*anubhavana upekkhā*) found in the eight *ahetuka* sense-door *citta* (*dvipaṇcaccittas*) (excluding *kāyaviññāṇa*), (3) intellectual *upekkhā*, found mostly in the two *sobhana kriyā cittas*, accompanied by knowledge, and sometimes in the two *sobhana kusala cittas*, accompanied by knowledge, (4) ethical *upekkhā*, found in all the *sobhana cittas*, especially in the fifth *jhāna*.

Brahmavihārupekkhā and *saṅkhārupekkhā* may be included in both intellectual and ethical *upekkhā*. The first is equanimity amidst all vicissitudes of life. The second is neither attachment nor aversion with respect to all conditioned things^[20].

In the exposition of the insight exerted by a meditator and its effect on his vision, the passage from the *Compendium of Philosophy* reads that by the insight of indifference to the activities of this life he is now indifferent to the world. In other words, the good and the bad in this world no longer affect him. This feeling of indifference (*upekkhā*) is fostered by the balance of the mind, or equanimity (*tatramajjhataṭṭā*), which must not be confounded with *upekkhā*, the neutral aspect of feeling, or zero-point between pain and pleasure, joy and sorrow. The former is a higher mental attitude, which may eventually be raised to the dignity of a *bojjhanga* (an indispensable condition or factor of knowledge or wisdom). The two may exist side by side, as in the 'consciousness accompanied by indifference' of the eight classes of moral consciousness.

II. Eighteen Kāmāvacarana Ahetuka Cittas:

Now we come to the 18 *ahetuka* (without roots) *cittas*. They consist of 7 *akusala vipāka* (resultant) *cittas*, 8 *kusala vipāka cittas*, and 3 *kiriya cittas*^[21]. (see table 2 next page)

The absence of *akusala* in the translation is of intention along with the note that in the seven *cittas*, *hetu* denotes only the first three of the six roots[22]. In other words the term *hetu* in *ahetuka* is applied merely to *lobha*, *dosa* and *moha*, and is not applied to their opposites: *alobha*, *adosa* and *amoha*. The seven are attributed with *ahetuka* because they are devoid of *sampayuttaka hetu* (concomitant conditions)[23]. It should be further borne in mind that even *ahetuka cittas* are not devoid of *nibbattaka hetu* (efficient cause)[24]. All the *ahetuka cittas* are devoid of all roots. Hence they are neither moral nor immoral by themselves. Seven of them are the resultants of immoral actions, eight of moral actions, and three are merely functionals[25]. With the exception of *ahetuka cittas* 18 in all, the remaining 71 *cittas* are called *sahetuka* [with root(s)]. In two there is only one root, in sixty-nine there are two or three roots.

Table 12

N ^o	Types of Consciousness	Feelings
1	Consciousness by Way of Sight or Eye-Consciousness	Hedonic Indifference
2	Consciousness by Way of Hearing or Ear-Consciousness	Hedonic Indifference
3	Consciousness by Way of Smell or Nose-Consciousness	Hedonic Indifference
4	Consciousness by Way of Taste or Tongue-Consciousness	Hedonic Indifference
5	Consciousness by Way of Touch or Body-Consciousness	Pain (<i>dukkha</i>)
6	Recipient Consciousness or Receiving Consciousness (<i>Sampaṭṭicanacitta</i>)	Hedonic Indifference
7	Investigating Consciousness (<i>Santīraṇacitta</i>)	Hedonic Indifference

C. A. F. Rhys Davids in *A Buddhist Manual of Psychological Ethics* renders *citta* by intellect, and *mano* by thought. The *citta* is defined here as *cakkhaviññāṇa*, *sotaviññāṇa*, *ghāṇaviññāṇa*, *jivhāviññāṇa*, *kāyaviññāṇa* (cognition applied to sense-impression), *manodhātu* (the elements of ideation), and *manoviññāṇadhātu* (the element of ideational cognition)[26] (see tables 3&4). This is totally in accordance with the identification of *citta* and *viññāṇa* which we have ever seen in the *Sutta Piṭaka*. (see table 5)

Table 13

N ^o	Types of Consciousness	Feelings
1	Consciousness by Way of Sight or Eye-Consciousness	Hedonic Indifference
2	Consciousness by Way of Hearing or Ear-Consciousness	Hedonic Indifference
3	Consciousness by Way of Smell or Nose-Consciousness	Hedonic Indifference
4	Consciousness by Way of Taste or Tongue-Consciousness	Hedonic Indifference

5	Consciousness by Way of Touch or Body-Consciousness	Happiness (<i>sukha</i>)
6	Recipient Consciousness or Receiving Consciousness (<i>Sampaṭicchana</i>)	Hedonic Indifference
7	Investigating Consciousness (<i>Santīraṇa</i>)	Pleasure (<i>somanassa</i>)
8	Investigating Consciousness (<i>Santīraṇa</i>)	Hedonic Indifference

The two classes of *cittas* mentioned above are quite similar to the extent that if ethical aspect is put aside both the groups are hardly different from each other; the first five *cittas* of one group have actually a little difference from their counterparts in the other group. The ten, however, sometimes share the same common name: *Dvipañcaviññāṇa*. Nārada explains that in the *Abhidhamma*, these five pairs of consciousness are so named because they are all dependent on the five senses. As they are comparatively weak they are accompanied by neutral feeling, with the exception of body-consciousness that is accompanied by either pain or happiness; and this is a little difference we mean above.

Sampaṭicchana is that moment of consciousness that accepts or receives an object. *Santīraṇa* is that which investigates an object[27].

Somanassa the accompanied feeling of the seventh *citta* is here of psychological import, meaning simply 'pleasurable feeling plus excitement'[28].

Of the 18 *ahetuka cittas*, the last three are *kiriya cittas*. *Kiriya* is rendered as functional or inoperative, implying that they do not create *kamma*. They can be presented in the following table.

Table 14

N ^o	Types of Consciousness	Feelings
1	Consciousness Turning to Impressions at the Five Doors (<i>Pañcadvārāvajjanacitta</i>)	Hedonic Indifference (<i>Upekkhā</i>)
2	Consciousness Turning to Impressions at the Mind-door (<i>Manodvārāvajjanacitta</i>)	Hedonic Indifference (<i>Upekkhā</i>)
3	Consciousness of the Genesis of Aesthetic Pleasure (<i>Hasituppādacitta</i>)	Joy (<i>Somanassa</i>)

That moment of consciousness which turns towards one of the five sense-objects is called the *pañcadvārāvajjanacitta*. *Manodvārāvajjanacitta* is a moment of consciousness that turns the mind towards mental object. *Pañcadvārāvajjanacitta* and *Manodvārāvajjanacitta* are the only two moments of *Kiriya cittas* experienced by those who are not *Arahants*. Only *Buddhas* and *Arahants* experience all the other *Kiriya cittas*. *Hasituppāda* - smiling caused by a pleasurable feeling - is a *citta* peculiar to *Arahants*[29].

Nārada offers a brief account of all the 89 *cittas*, saying that the five pairs of *cittas* are sometimes referred to as *dvipañcaviññāṇa*, the two *sampaṭicchana* *cittas* and

pañcadvārāvajjanacitta as '*Mano dhātu*' (mind element), the rest, 76 in number as '*Mano viññāṇa dhātu*' (mind-consciousness element)[30].

Table 15

1	<i>Cittas</i> by Way of Sight, Hearing, Smell, Taste, Touch.	<i>Dvipañcaviññāṇa</i>
2	<i>Pañcadvārāvajjanacitta</i> and <i>Sampaticchanacittas</i>	<i>Mano dhātu</i> (mind element)
3	The rest, 76 in number.	<i>Mano viññāṇa dhātu</i> (mind-consciousness element)

The representation of the thought-process would help the functional understanding of the above-mentioned *cittas* such an extent, however, is not our intention here.

It is rather painstaking to go back to the original account of those *cittas* given in the *Dhammasaṅgaṇī*; nonetheless, it may be appreciable in regard with authoritative aspect to single out one of them, namely, that of the *Sampaticchanacitta* in its non-substantiative designation *kusalavipakamanodhatu*: 'When, as the result of good karma having been wrought, having been stored up in connection with the sensuous universe, an element (*dhātu*) of ideation has arisen, accompanied by disinterestedness, and having as its object a sight, a sound, a smell, a taste, something tangible, or what not, then there is contact, feeling, perception, thinking, thought, conception, discursive thought, disinterestedness, self-collectedness; the faculties of ideation, disinterestedness, vitality. These or whatever other incorporeal, causally induced states there are on that occasion - these are states that are indeterminate'. It is noted that the significance of the affix '-*dhatu*' (element) here implies the absence of entity, the 'emptiness' or phenomenal character of the ideational faculty[31].

III. Twenty Four Kāmāvacarana Sobhana Cittas:

The next types of *citta* we will discuss are 24 *Kāmāvacarana Sobhana Cittas* ('Thoughts of Things Beautiful in the Sensuous Sphere' or 'Beautiful Consciousness of the Sensuous Sphere') which is divided into 3 groups as follows:

- A. Eight *kusala* (moral) *cittas* with roots arising in *kāmavacara* experience.
- B. Eight *vipāka* (resultant) *cittas* with roots arising in *kāmavacara* experience.
- C. Eight *kriyā* (functional or inoperative) *cittas* with roots arising in *kāmavacara* experience.

Kāmāvacara is defined 'having its province in *kāma*', 'belonging to the realm of sensuous pleasures'. This term applies to the eleven grades of beings who are still under the influence of sensual desires and pleasures, as well as to all thoughts and conditions arising in this sphere of sensuous experience[32]. Nevertheless, it is noted that these 24 *cittas* are characterized by *sobhana* because they yield good qualities, and are connected with blameless roots such as generosity, loving-kindness, and knowledge[33], and that the word '*maha*' is usually prefixed to them so as to indicate a more extensive field of action.

a. eight *kusala citta*s with roots arising in *kāmaloka* experience:

1. Automatic (*asāṅkhārikam*) *citta* accompanied by joy (*somanassa*) and connected with knowledge (*ñāṇa-sampayuttam*).

2. Volitional (*sasaṅkhārikam*) *citta* accompanied by joy and connected with knowledge (*ñāṇa-sampayuttam*).
3. Automatic *citta* accompanied by joy and disconnected from knowledge (*ñāṇa-vippayuttam*).
4. Volitional *citta* accompanied by joy and disconnected from knowledge (*ñāṇa-vippayuttam*).
5. Automatic *citta* accompanied by hedonic indifference (*Upekkhāsahagataṃ*) and connected with knowledge.
6. Volitional *citta* accompanied by hedonic indifference and connected with knowledge.
7. Automatic *citta* accompanied by hedonic indifference and disconnected from knowledge.
8. Volitional *citta* accompanied by hedonic indifference and disconnected from knowledge.

Into this type of *citta* the *cetasika* called faculty of reason (*paññindriya*) enters. The terms *ñāṇa* and *paññindriya* are interchangeable in use. *Vippayutta* [*vi+payutta*] means 'separated'. Nārada offers the following illustrations for the first eight *sobhanacittas*:

1. One understandingly gives something to a beggar at once with joy.
2. One understandingly gives something to a beggar with joy, after deliberation, or being induced by another.
3. A child, without any understanding, joyfully salutes a monk at once. Joyfully a person automatically recites a Sacred Text without understanding the meaning.
4. A child, without any understanding, joyfully salutes a monk, as instructed by the mother. A person joyfully recites a Sacred Text, as taught by another, without understanding the meaning.

The remaining four types should be understood in the same way, substituting indifference for joy.

Next, the second eight *sobhanacittas* similar to the foregoing, which are results of action done in a former birth in *kāmaloka*, and are accompanied by their hetu's.

b. eight *vipāka citta*s with roots arising in *kāmaloka* experience:

1. Automatic (*asaṅkhārikam*) *citta* accompanied by joy (*somanassa*) and connected with knowledge (*ñāṇa-sampayuttam*).
2. Volitional (*sasaṅkhārikam*) *citta* accompanied by joy and connected with knowledge.
3. Automatic *citta* accompanied by joy and disconnected from knowledge (*ñāṇa-vippayuttam*).
4. Volitional *citta* accompanied by joy and disconnected from knowledge.
5. Automatic *citta* accompanied by hedonic indifference (*Upekkhāsahagataṃ*) and connected with knowledge.
6. Volitional *citta* accompanied by hedonic indifference and connected with knowledge.
7. Automatic *citta* accompanied by hedonic indifference and disconnected from knowledge.
8. Volitional *citta* accompanied by hedonic indifference and disconnected from knowledge.

As a seed sown on fertile soil germinates and fructifies itself sooner or later, according to its own intrinsic nature, even so *kusala* and *akusala* actions, in general, produce their due

desirable and undesirable effects. They are called *vipāka*. Similarly, those types of *citta* that arise as the inevitable results of these corresponding *kusala cittas* are called *vipāka* (resultant) *cittas*[34]. In short, *kamma* is action, and *vipāka* is its reaction. It is the cause and the effect. Like a seed is *kamma*, like the fruit arising from the tree is *vipāka* (effect)[35]. It should be understood that both *kamma* and *vipāka* are purely mental.

Figuratively speaking, *vipāka* is like a cool breeze that pacifies a person seated under the cool shade of a tree, even so mental states of resultant types of consciousness are causally related to coexistent mental states and material phenomena by way of 'effect' due to their effortless peaceful nature[36].

It is more minutely explained in the *Athasālinī* that the effects of moral and immoral (volitions) which are distinct from each other are called 'results', a name given to certain mental states which have reached the state of maturity (through distinct causes called moral and immoral volitions). 'States that involve resultant states' mean states which bear their own intrinsic nature of causing results.' Just as beings who by their intrinsic nature are liable to birth and old age, so states by virtue of their producing results should be understood to mean 'state possessing the intrinsic nature of causing results'[37]. '*Vipākadhamma-dhamma dhammā*' (in the *Dhamma Sangani*) is accounted: The first '*dhamma*' in this expression is synonymous with '*sabhāva*', which is further explained by '*pakatika*.' '*Vipākadhammā* by itself would mean 'results,' but the whole expression refers to causes effecting those results. *Sabhāva* [*sa+bhāva*] denotes the three meanings: (1) state of mind, nature, condition; (2) character, disposition, behaviour; and (3) truth, reality, sincerity. *Pakatika* (adj) means being by nature, of a certain nature.

The last eight *sobhanacittas* are similar to the foregoing, which are *kriyā* (inoperative or functional), and accompanied by their *hetu*'s.

c. eight *kriyā cittas* with roots arising in *kāmaloka* experience:

1. Automatic (*asāṅkhārikam*) *citta* accompanied by joy (*somanassa*) and connected with knowledge (*ñāṇa-sampayuttam*).
2. Volitional (*sasāṅkhārikam*) *citta* accompanied by joy and connected with knowledge.
3. Automatic *citta* accompanied by joy and disconnected from knowledge (*ñāṇa-vippayuttam*).
4. Volitional *citta* accompanied by joy and disconnected from knowledge.
5. Automatic *citta* accompanied by hedonic indifference (*Upekkhāsahagatam*) and connected with knowledge.
6. Volitional *citta* accompanied by hedonic indifference and connected with knowledge.
7. Automatic *citta* accompanied by hedonic indifference and disconnected from knowledge.
8. Volitional *citta* accompanied by hedonic indifference and disconnected from knowledge.

Kiriya, in a search for a better translation, is rendered by '*karmically* ineffective', 'inoperative' or 'functional'[38]. *Kriyā* in general means action, performance, and deed; in a special sense it denotes an act: promise, vow, dedication, intention, pledge, justice. But here in the philosophical context it indicates action ineffective as to result, non-causative, an action that ends in itself. In other words, it is used in the sense of ineffective action. *Kamma* is causally effective. *Kiriya* is causally ineffective. Good deeds of *Buddhas* and *Arahants* are called

kiriya because they do not accumulate *kamma* as they have gone beyond both good and evil[39].

In the *Abhidhamma*, *vipāka* and *kiriya* are collectively called *abyākata* (indeterminate), that which does not manifest itself in the way of an effect. *Abyākata* literally means that which is not manifested. The former is *abyākata*, because it is an effect or result in itself and is not productive of another result; the latter, because it does not produce any effect. *Rūpa* (material form) is also regarded as an *abyākata* because it does not reproduce any *kammic* result[40].

Equipped with a synthetic view over the whole *sobhanacittas* we could observe that let alone their difference featured by moral, resultant, and inoperative, all the three groups of *sobhanacittas* share the same characterization as presented in the following table.

Table 16

N ^o	Feelings	Views	Activeness
1	<i>Sm</i>	<i>Ñṇ</i>	<i>As</i>
2	<i>Sm</i>	<i>Ñṇ</i>	<i>Sa</i>
3	<i>Sm</i>		<i>As</i>
4	<i>Sm</i>		<i>Sa</i>
5	<i>Up</i>	<i>Ñṇ</i>	<i>As</i>
6	<i>Up</i>	<i>Ñṇ</i>	<i>Sa</i>
7	<i>Up</i>		<i>As</i>
8	<i>Up</i>		<i>Sa</i>

Legends:

<i>Sm:</i>	<i>Somanassa</i>	<i>Up:</i>	<i>Upekkhā</i>
<i>Ñṇ:</i>	<i>Ñāṇa-sampayuttaṃ</i>	<i>Sa:</i>	<i>Sasaṅkhārikaṃ</i>
<i>As:</i>	<i>Asaṅkhārikaṃ</i>		

About the whole *kāmāloka* division of *cittas* that we have discussed so far there is a further note that all good acts are done by one of these first eight *sobhana cittas*. Their corresponding effects are the eight resultant *cittas*. The eight *ahetuka vipāka cittas* are also the due effects of these *kusala cittas*. It, therefore, follows that there are sixteen *vipāka cittas* corresponding to eight *kusala cittas*, whereas in the case of twelve *akusala cittas* there are only seven *ahetuka vipāka cittas*.

The *Buddha* and *Arahants* also experience all these twenty-three types of *vipāka cittas* as they are bound to reap the good and bad effects of their past actions till they die. But they do not experience the first eight *kusala cittas*, as they do not accumulate fresh *kamma* that has reproductive power, since they have eradicated all fetters that bind oneself to existence.

When they do any good act, instead of the usual *kusala cittas*, they experience the eight *kriyā cittas* that possess no reproductive energy. Ordinary persons and even holy ones of the first three grades of saintship do not experience these eight *cittas*[41].

B. Rūpāvacarana Cittas

The next division we are going to work on should be *rūpāvacarana cittas* 15 in number. As the foregoing twenty four *cittas* in the sensuous sphere, the fifteen *cittas* arising in the form-sphere fall under the three divisions: (1) Five types of *kusala cittas* arising as *rūpajhāna* experience which one can develop in this very life; (2) Five types of *vipāka cittas* which one can experience after death; and (3) Five types of *kriyā cittas* which are experienced only by *Buddha* and *Arahants* either in this life or by *Arahants* in the *rūpaloka*[42].

It is noted that the five *jhāna vipākas* which are the corresponding resultants of the five *jhāna kusalas* could be experienced in the *rūpaloka* proper, not in the *kāmaloka* whereas *jhāna kusalas* and *jhāna kriyās* could be experienced in the *kāmaloka* continuously even for a whole day[43]. The twelve are listed as follows,

I. Five Kusala Cittas (arising as rūpajhāna experience):

1. *Kusala citta* of the first stage of *jhāna*. This occurs together with *vitakka* (initial application), *vicāra* (sustained application), *pīti* (pleasurable interest), *sukha* (pleasure), and *ekagatā* (individualization or one-pointedness).
2. *Kusala citta* of the second stage of *jhāna*. This occurs together with *vicāra*, *pīti*, *sukha*, and *ekagatā*.
3. *Kusala citta* of the third stage of *jhāna*. This occurs together with *pīti*, *sukha*, and *ekagatā*.
4. *Kusala citta* of the fourth stage of *jhāna*. This occurs together with *sukha*, and *ekagatā*.
5. *Kusala citta* of the fifth stage of *jhāna*. This occurs together with *ekagatā*.

II. Five Vipāka Cittas of Rūpajhāna (which one can experience after death):

1. *Vipāka citta* of the first stage of *jhāna*. This occurs together with *vitakka* (initial application), *vicāra* (sustained application), *pīti* (pleasurable interest), *sukha* (pleasure), and *ekagatā* (individualization or one-pointedness).
2. *Vipāka citta* of the second stage of *jhāna*. This occurs together with *vicāra*, *pīti*, *sukha*, and *ekagatā*.
3. *Vipāka citta* of the third stage of *jhāna*. This occurs together with *pīti*, *sukha*, and *ekagatā*.
4. *Vipāka citta* of the fourth stage of *jhāna*. This occurs together with *sukha*, and *ekagatā*.
5. *Vipāka citta* of the fifth stage of *jhāna*. This occurs together with *ekagatā*.

III. Five Kriyā Cittas (which are experienced only by Buddha and Arahants either in this life or by Arahants in the rūpaloka):

1. *Kriyā citta* of the first stage of *jhāna*. This occurs together with *vitakka* (initial application), *vicāra* (sustained application), *pīti* (pleasurable interest), *sukha* (pleasure), and *ekagatā* (individualization or one-pointedness).
2. *Kriyā citta* of the second stage of *jhāna*. This occurs together with *vicāra*, *pīti*, *sukha*, and *ekagatā*.
3. *Kriyā citta* of the third stage of *jhāna*. This occurs together with *pīti*, *sukha*, and *ekagatā*.
4. *Kriyā citta* of the fourth stage of *jhāna*. This occurs together with *sukha*, and

ekagatā.

5. *Kriyā citta* of the fifth stage of *jhāna*. This occurs together with *ekagatā*.

Rūpavacara or *rūpaloka* literally means sphere of matter or material qualities, or sphere where *rūpa*'s or objects of sight are the principle medium of experience. Actually, the material environment and the corporeal frames in those realms seem to have been as varied in kind as in the lower planes of the *kāmavacara* 'heavens,' but more refined or sublimated[44].

The *Compendium of Philosophy* states that *rūpaloka* is so called because the subtle residuum of matter is said, in that place of existence, to be still met with. *Arūpaloka* is so called because no trace of matter is held to be found in it. That which frequents the *rūpaloka* is *rūpavacara*.

On the basis of the notes given by Nārada[45], we can get the general but comprehensive information that there are three planes of existence, namely, *kāmaloka*, *rūpaloka*, and *arūpaloka*. *Kāmaloka* consists of the four states of miseries (*apāya*), human realm (*manussa*), and the six celestial realms (*devaloka*). It is called *kāmaloka* because sense-desires play a predominant part in this sphere. Those who seek no delight in ordinary sense-desires, but are interested in higher spiritual progress, must naturally be born in congenial places in harmony with their lofty aspirations: *rūpaloka* or *arūpaloka*. Even in the human realm it is they who retire to solitude and engage themselves in meditation.

The meditation that the developed human beings can do is of two kinds: *samatha* (concentration) and *vipassanā* (insight). *Samatha*, which means calm or tranquillity, is gained by developing the *jhānas*. *Vipassanā* is seeing things as they truly are. With the aid of *jhānas* one could develop higher psychic powers (*abhiññā*). It is *vipassanā* that leads to enlightenment. Those who develop *jhānas* are born after death in higher *rūpaloka* and *arūpaloka*. In the *arūpaloka* there is nobody but only mind. As a rule, both mind and body are interrelated, interdependent, and inseparable. But by will-power there is a possibility for the mind to be separated from the body and *vice versa* temporarily. Beings born in celestial realms and *rūpaloka* are supposed to possess very subtle material forms.

The five factors, *vitakka*, *vicāra*, *pīti*, *sukha*, *ekaggatā* collectively found in the *appanā citta*, which we will put into consideration in the following pages, constitute what is technically known as *jhāna*. In the second *jhāna* the first factor is eliminated, in the third the first two are eliminated, in the fourth the first three are eliminated, while in the fifth even happiness is abandoned and is substituted by equanimity. Sometimes these five *jhānas* are treated as four, as mentioned in the *Visuddhimagga*. In that case the second *jhāna* consists of three constituents as both *vitakka* and *vicāra* are eliminated at once[46].

VITAKKA is derived from 'vi'+√'takk' to think. It is difficult to suggest a suitable rendering for this *Pāli* term that assumes different meanings in the *Suttas* and *Abhidhamma*[47]. Different values are attached to *vitakka* when it is used in different connections. For instance, *vitakka* is used in an entirely different sense when it is in connection with the temperaments of individuals: *vitakka carita* means one of a discursive temperament[48]. Nevertheless, the term is used generally in the sense of thinking or reflection.

In the *Abhidhamma* exposition of *vitakka* (initial application of mind), this is called applying in virtue of 'plying' the mind with objects. To what extent is it plied? *Vitakka* 'supplies' a pot, a cart, a league, half a league - this is what goes on in 'application'. This is the primary notion in the word *takka*. *Vitakka*, 'initial application' in virtue of applying, sup-plying, is an emphatic term for 'plying'[49].

Whereas in the *Sutta Piṭaka* it has been employed in the sense of notions, ideas, thoughts, reasoning, etc. in the *Abhidhamma* it is used in a specific technical sense. It is that which

directs the concomitant states towards the object. Just as a king's favourite would conduct a villager to the palace, even so *vitakka* directs the mind towards the object. In other words, as someone ascends to the king's palace depending on a king's favourite, relative or friend, likewise consciousness ascends to the object depending on *vitakka* whose chief characteristic is 'lifting' the concomitants to the object (*abhiniropāṇa*)[\[50\]](#). Or, in the other direction in object-mind relation, it is said that the *vitakka* which arises as if mind were brought to object is really a dragging of object to mind'[\[51\]](#). It is a bit expansive to give the following example: a villager who visits the king's palace for the first time, needs the introduction of a favourite courtier; for his subsequent visits no such introduction is necessary as he is acquainted with the palace[\[52\]](#).

Vitakka is a mental state which, when associated with a *kusala* or *akusala citta*, becomes either moral or immoral. As the ordinary *vitakka*, it serves just the function of merely throwing the mind to the surface of the object[\[53\]](#). When it is developed and cultivated it becomes the foremost factor of the first *jhāna*. When the mind is steadfastly fixed on the object it is termed *appanā*. It is this developed *appanā-vitakka* that is known as *samādhi* or concentration. In the subsequent *jhāna*, *vitakka* is, however, inhibited, owing to the habitual association with the object. In metaphoric parlance, this is said that the villager now needs no introduction owing to his acquaintance with the palace.

The *vitakka* as initial application of the *jhāna citta* (temporarily) inhibits *thīna* and *middha* (sloth and torpor) one of the five *nīvaraṇa* (hindrances) which is opposed to *virīya* (diligence)[\[54\]](#). A still more developed form of *vitakka* is found in the *maggā citta* (path-consciousness) as *sammā saṅkappa* (right thoughts). More exactly speaking, when *vitakka* is present in the *lokuttara maggā citta* (supramundane path *citta*) it is termed *sammā saṅkappa* (right thoughts) because it eliminates wrong thoughts and applies the mind to *nibbāna*. In other words, the *vitakka* of the *maggacitta* directs the mental states towards *nibbāna* and destroys *micchā* (wrong or evil) *vitakka* such as *vyāpāda* (thoughts of hatred), and *vihimsā* (thoughts of cruelty).

As *pīti* is the precursor of *sukha*, so is *vitakka* the precursor of *vicāra*[\[55\]](#).

Vicāra is derived from 'vi' + 'car' to move or wander. The kernel of the word *cāro* expresses a going-about the object or that which moves around the object. 'Investigation' is usually its primary meaning indicating general scrutiny. The next terms (in the original *Dhamma Sangaṇī*) with prefixes *-anu-upa-vicāro* - indicate order and closeness in the investigation[\[56\]](#).

Here *vicāra* is used in the sense of sustained application or continued exercise of the mind on the object that is initiated by *vitakka*. Consequently, the renderings for *vitakka* and *vicāra* are so far initial and sustained application respectively. Examination (*anumajjana*) is its chief characteristic. It inhibits (temporarily) *vicikicchā* (doubt or indecision)[\[57\]](#).

Like *vitakka*, *vicāra* too is employed in a technical sense in the *Abhidhamma*. Both as *jhāna* factors, *vitakka* and *vicāra* are correlates and should be distinguished. Like a bee alighting on a lotus is *vitakka*, like its gyrating or buzzing around the lotus is *vicāra*. Like the flapping of a bird about to fly is *vitakka*, like its planning movements in the sky is *vicāra*. Like the beating of a drum or bell is *vitakka*, like its reverberation is *vicāra*.

Pīti is zest, joy, or pleasurable interest. It is derived from √'pi', to please, to delight. It is not a kind of feeling (*vedanā*) like *sukha*. It is, so to say, *sukha*'s precursor. Like the first two *jhāna* factors, *pīti* is also a mental state found in both moral and immoral consciousness. Creating an interest in the object is its characteristic, *pīti* inhibits *vyāpāda* (ill-will or aversion).

Pīti is literally that which satisfies, develops. It has satisfaction as characteristic, the thrilling of body and mind (or suffusion) as function, and elation as manifestation. *Pīti* is of five kinds:

1. *Khuddaka pīti*: the lesser thrill, the thrill of joy that causes 'the flesh to creep'. The lesser thrill is only able to raise the hairs of the body.
2. *Khaṇika pīti*: momentary rapture, instantaneous joy like a flash of lightning. In other words, the momentary rapture is like the production of lightning moment by moment.
3. *Okkantika pīti*: flooding rapture, the flood of joy like the breakers on a seashore. Like waves breaking on the seashore, the flooding rapture descends on the body and breaks
4. *Ubbega pīti*: transporting rapture, transporting joy which enables one to float in the air just as a lump of cotton carried by the wind. This rapture is strong, and lifts the body up to the extent of launching it in the air.
5. *Pharaṇa pīti*: all-pervading rapture, suffusing joy, which pervades the whole body like a full-blown bladder or like a flood that overflows small tanks and ponds[58].

The following two stories are illustrative of the *Ubbega pīti*: As the Elder *Mahātissa* residing at *Puṇṇavallika* on the full-moon day at eventide went into the courtyard of the shrine, saw the moonlight; turning to the Great Shrine, he called up the transporting rapture, with the *Buddha* as object of thought, and virtue of having habitually dwelt upon the vision, at the thought: - 'In such an hour, lo! the four assemblies salute the Great Shrine'. On the cemented floor he rose in the sky like a ball with mind entranced, and stood even in the courtyard of the Shrine[59].

Likewise a certain daughter of noble family in *Vattakālaka* village, the support of *Girikaṇḍaka* monastery, soared into the sky also by strong transporting rapture when thinking of the *Buddha*. It is related that her parents, going in the evening to the monastery to hear the Doctrine, said, 'Dear, you are heavily burdened; it is not the time for you to be walking; you are not able. We shall hear the Doctrine, and make merit for you,' and went. Although desirous of going, she was not able to disregard their words, and remained behind in the house. She stood at the door, looking by moonlight at the courtyard of the Shrine against the sky at *Girikaṇḍaka*, saw the offering of lamps to the shrine and the four assemblies doing honour to the shrine by garlands and scented perfumes, etc. and circumambulating it, and heard the sound of the mass-chanting of the Brotherhood. Then to her occurred the thought: 'Blessed indeed must be these who can get to the monastery and walk in such a courtyard, and hear such a sweet religious discourse', and to her, looking at the Shrine rising like a mass of pearls, arose transporting rapture. She soared into the sky, and descended therefrom to the courtyard earlier than her parents, saluted the Shrine, and stood listening to the Doctrine. Then her parents coming asked her: 'Dear, by which way did you come?' 'Dear parents, I came by the sky, and not by the road'. 'Dear, by the sky only saints can go; how could you have come?' Thus questioned, she said, 'As I was standing looking at the shrine in the moonlight, there arose in me a strong rapture while thinking on the *Buddha*. Then I knew not whether I stood or sat, but I laid hold of a sign, and sprang into the sky, and stood in the courtyard.' So far can transporting rapture work[60].

SUKHA is composed of '*su*' easy, and '*kha*' bear. What is easy to endure is *sukha*. It is usually rendered as bliss, ease or happiness. It is a kind of pleasant feeling. The enjoyment of the desired object is its characteristic. It is like a king that enjoys a delicious dish. It is opposed to *uddhacca* and *kukkucca* (restlessness and brooding). As *vitakka* is the precursor of *vicāra*, so is *pīti* the precursor of *sukha*. Like the sight of an oasis to a weary traveler, is *pīti*, like

drinking water and bathing therein, is *sukha*. *Pīti* creates an interest in the object, while *sukha* enables one to enjoy the object.

This mental *sukha*, which should be differentiated from *ahetuka kāyika* (physical) happiness, is identical with *somanassa*. But it is a joy disconnected with material pleasures. This pleasurable feeling is the inevitable outcome of renouncing material pleasures (*nirāmisā sukha*).

Nibbānic bliss is yet far subtler than the *jhānic* bliss. There is no feeling in experiencing the bliss of *nibbāna*. The total release from suffering (*dukkhūpasama*) is itself *nibbānic* bliss. It is compared to the 'ease' of an invalid who is perfectly cured of a disease. It is bliss of relief.

Sukhena sukham[61] indicates the idea that this happiness by happy ways is won, as different from the ascetic theory in the *Majjhima Nikāya*[62] which talks about happiness is got through suffering[63]. Sometimes *sukha* expresses physical happiness differentiated from *somanassa*, mental pleasure[64].

Sukha rendered as bliss or ease is that which gives pleasures[65]. That in whom it arises it makes him happy is its meaning. It is a synonym for joyous feeling. Its characteristics, etc. are the same as those of a feeling. In another parlance, *sukha* has the characteristic of being pleasant; the development of associated states as its function, and showing favor to the same as its manifestation. Although in some kinds of *citta*, for instance in the first *jhāna*, *pīti* and *sukha* are not dissociated, *pīti* is delight in the attaining of the desired object, *sukha* is the enjoyment of the taste of what is acquired.

Where *pīti* is, there is *sukha*; but where *sukha* is, there is not always *pīti*. *Pīti* is classed under the aggregate of mental co-efficients; *sukha*, under the aggregate of feeling. *Pīti* is like a weary traveler in the desert in summer, who hears of, or sees water or a shady wood. Ease is like his enjoying the water or entering the forest shade. For a man who, travelling along the path through a great desert and overcome by the heat, is thirsty and desirous of drink, if he saw a man on the way, would ask, 'Where is water?' The other would say, 'Beyond the wood is a dense forest with a natural lake. Go there, and you will get some.' He hearing these words would be glad and delighted, and as he went would see lotus leaves, etc. fallen on the ground and become more glad and delighted. Going onwards, he would see men with wet clothes and hair, hear the sounds of wild fowl and pea-fowl, etc. see the dense forest of green like a net of jewels growing by the edge of the natural lake, he would see the water lily, the lotus, the white lily, etc. growing in the lake, he would see the clear transparent water, he would be in the more glad and delighted, would descend into the natural lake, bathe and drink at pleasure and, his oppression being allayed, he would eat the fibres and stalks of the lilies, adorn himself with the blue lotus, carry on his shoulders the roots of the *mandālaka*, ascend from the lake, put on his clothes, dry the bathing cloth in the sun, and in the cool shade where the breeze blew ever so gently lay himself down and say: 'O bliss? O bliss?' This illustration should be applied: The time of gladness and delight from when he heard of the natural lake and the dense forest till he saw the water is like *pīti* having the manner of gladness and delight at the object in view. The time when, after his bath and drink he laid himself down in the cool shade, saying, 'O bliss! O bliss!' etc. is the sense of *sukha* grown strong, established in that mode of enjoying the taste of the object. Actually, the description (of the two terms) is repeatedly illustrated, and so is the fact that where there is *pīti*, there also is *sukha*[66].

The following passage from the *Atthasālinī* gives an analytical account of the word: *Sukha* in association with pleasurable feeling, first of all means 'pleasurable feeling' (*sukha-vedanā*), 'root of happiness' (*sukha-mūla*), 'pleasurable object' (*sukhārammaṇa*), 'condition or cause of happiness' (*sukha-hetu*), 'objective station occasioning pleasure or conditioning state of

pleasure' (*sukhapaccayaṭṭhāna*), 'freedom from cares or free from troubles' (*abyāpajjhā*), and 'Nibbānic happiness', etc.[67] In such passages as, 'By getting rid of or eliminating *sukha*'[68], *sukha* means pleasurable feeling (*sukha-vedanā*). In such passages as '*sukha* is the state of freedom from lust in the world or is non-attachment in this world'[69], *sukha* means root of happiness or pleasure (*sukha-mūla*). In such passages as, 'O *Mahāli*, inasmuch as matter is *sukha*, or form is *sukha*, falls and descends on *sukha*'[70], *sukha* means object of pleasure or pleasurable object (*sukhārammaṇa*). In '(the word) Merit, O Bhikkhu, is synonym for *sukha*'[71], *sukha* means cause of pleasure or condition of happiness (*sukha-hetu*). In 'Not easy is it, bhikkhus, to succeed in describing how pleasant are the heavens or to attain to heavenly *sukha* by description'[72] or 'They know not *sukha* who see not *Nandana*'[73], *sukha* means 'place occasioning happiness or conditioning state of pleasure (*sukhapaccayaṭṭhāna*). In 'these states (*jhāna*) constitute a *sukha* life in this very world', *sukha* means freedom from cares or from troubles (*abyāpajjhā*). In '*Nibbāna* is the highest or supreme *sukha*'[74], *sukha* means *Nibbāna* or *Nibbānic* happiness.' But here 'pleasure feeling' only is applicable[75].

The above expositions enable us to understand in what different senses the term *sukha* is used in the texts. The prominent meaning of *sukha*, however, is pleasurable feeling. And, that *sukha* is identical with *Nibbāna*, as in the last sample, does not mean that there is a pleasurable feeling in *Nibbāna* although the term *sukha* is used. *Nibbāna* is bliss of relief. The release from suffering is itself *Nibbānic* bliss[76].

EKAGGATĀ is composed of '*eka*'+'*agga*'+'*tā*'. It literally means one-pointedness. This is a mental state common to all *jhāna cittas*. In the *maggā cittas*, *ekaggatā* is meant by *sammā samādhi* (right concentration). *Ekaggatā* temporarily inhibits sensual desires[77].

This is the element, in consciousness, of awareness of one object and one only, because, by the selective act, the mind is not distracted by several different objects[78]. In the sense of one-pointedness, or concentration on one object, or focussing the mind on one object, *ekaggatā* is visualized by several images: a steady lamp-flame in a windless place, a firmly fixed pillar that cannot be shaken by the wind, water that binds together several substances to form one concrete compound. This mental state prevents its adjuncts from dissipation and fixes them on the unique object it works on[79].

According to the *Atthasālinī*, *cittekaggatā* is another name for concentration. *Cittekaggatā* has the characteristic of leadership, also of non-distraction. A passage in the *Milindapañho* reads 'As, your majesty, all the rafters of a gabled house go to the ridgepole, incline towards, meet at ridgepole, the ridgepole is called the chief among them; so, your majesty, all moral states incline towards concentration, slop towards concentration, take refuge in concentration; concentration is called the chief among them'[80]. And as the king in battle goes wherever the army is giving way, and the army wherever he has gone becomes reinforced and - the hostile army being broken - follows the king; so concentration, from not allowing the co-existent states to be thrown out and scattered, has non-distraction as its characteristic[81].

There is a further explanation: This *cittekaggatā* has non-scattering (of itself) or non-distraction (of associated states) as characteristic, the welding together of the co-existent states as function, as water kneads bath-powder into a paste, and peace of mind or knowledge as manifestation. For it has been said: 'He who is concentrated knows, sees according to the truth'[82].

C. Arūpavacara Cittas

Now, we go to the 12 *cittas* arising in the *arūpavacara* experience which fall into the similar divisions as the foregoing 15 *rūpavacara cittas*: (1) Four types of *kusala cittas*, (2) Four types of *vipāka cittas*, and (3) Four types of *kriyā cittas*. The twelve is listed together below,

I. Four Kusala Cittas (arising as arūpajhāna experience):

1. *Kusala citta* dwelling on the infinity of space (*ākāsānañcāyatana*).
2. *Kusala citta* dwelling on the infinity of consciousness (*viññāṇañcāyatana*).
3. *Kusala citta* dwelling on the nothingness (*ākiñcaññāyatana*).
4. *Kusala citta* wherein perception neither is nor is not (*n'eva-saññā-n'āsaññāyatana*).

II. Four Vipāka Cittas of Arūpajhāna (which are results of jhāna of similar kinds practised in the life immediately previous):

1. *Vipāka citta* dwelling on the infinity of space.
2. *Vipāka citta* dwelling on the infinity of consciousness.
3. *Vipāka citta* dwelling on the nothingness.
4. *Vipāka citta* wherein perception neither is nor is not.

III. Four Kriyā Cittas (which are inoperative):

1. *Kriyā citta* dwelling on the infinity of space.
2. *Kriyā citta* dwelling on the infinity of consciousness.
3. *Kriyā citta* dwelling on the nothingness.
4. *Kriyā citta* wherein perception neither is nor is not.

Āyatana here is 'object of thought'. Of the three types of *citta* above mentioned, the first *citta* has as its object the infinity of space; the second *citta* has as its object the first *citta* or *viññāṇa*; the third *citta* has as its object the first *citta* regarded as 'nothing'. The object of the fourth *citta* is consciousness of any kind. The word *saññā* used in the expression of the fourth *citta* is a symbolical or representative term - wherein complete hypnosis is all but attained. Perception can, therefore, be taken in its older wider sense as 'that act whereby the mind becomes conscious of anything'[83].

The four *jhānas* connected with Formless Existence (*cattāri arūpajjhānāni*) often appear in the *Nikāyas*. In the *Samyutta Nikāya*[84] and frequently in the *Majjhima Nikāya*, they occur in immediate sequence to the four *Jhānas* without any collective title, and not as concomitants of the Fourth *Jhāna*.

The *Dhammasaṅgani* gives the account of the four *jhānas* connected with Formless Existence as follows,

1. The Sphere of Unbounded Space: When, that he may attain to the Formless heavens, he cultivates the way thereto, and so, by passing wholly beyond all consciousness of form (*rūpasaññā*), by the dying out of the consciousness of sensory reaction (*paṭighasaññā*), by turning the attention from any consciousness of the manifold (*nānattasaññā*), he enters into and abides in that rapt meditation which is accompanied by the consciousness of a sphere of unbounded space - even the Fourth *Jhāna*, to gain which all sense of *sukha* must have been put away, and all the sense of ill must have been put away, and there must have been a dying out of the happiness and misery he was wont to feel - (the rapt meditation) which is imbued with disinterestedness, and where no ease is felt nor any ill, but only the perfect purity that comes of mindfulness and disinterestedness - then the contact, etc. the balance that arises, these are states that are good[85].

It is noted that the meditator is to withdraw all interest in and attention to the world of *rūpa*, to cease so entirely to differentiate the *plenum* of external phenomena (including his own form) which impinge on his senses, that sensations cease, or resolve themselves into a homogeneous sense of extended vacuum. *Paṭigho* in the phrase '*paṭighasaññā*' in the *Dhammasaṅgani*, rendered by sensory reaction, is

explained to be sight-perception, sound-perception, smell, taste, and touch-perception. 'Thought is (here) not sustained by way of the five doors'. Hardest of all was it to abstract all attention from sounds. *Ālara Kālāma*, one of the *Gotama's* teachers, and proficient in these rapt states, however, was credited with the power of becoming so absorbed that he failed to see or hear hundreds of carts passing near him[86].

Nānattasaññā is explained to refer to the various kinds of sensation, the corresponding *viññāṇa*, and the resulting feeling[87]. In the *Vibhanga*, it is explained to mean cognition of the mutual diversity or dissimilarity of nature in the eight kinds of good thoughts, the twelve bad thoughts, as well as in those ideas of good and bad results which are taken next to these. However, *saññā* which is substituted for *cittāni*, possibly limits the application of the discernment of diversity to the sensuous basis of all those 'thoughts'. The context, nevertheless, seems to point to a certain general, abstract, 're-representative' import in *saññā* as here applied. It is said to be the consciousness of one who is occupied with *manodhātu* or with *manoviññāṇadhātu* - with, say, representative or with re-representative cognition - with ideas or with cognition of those ideas. The ideation in this case is about sensuous phenomena as manifold, and the abstract nature of it lies, of course, in considering their diversity as such[88].

2. The Sphere of Infinite Intellection: When, that he may attain to the Formless heavens, he cultivates the way thereto, and, having passed wholly beyond the sphere of boundless space, enters into and abides in that rapt meditation which is accompanied by the consciousness of a sphere of infinite intellection - even in the Fourth *Jhāna*, to gain which all sense of ease must have been put away, etc[89]. *Buddhaghosa* explains that in the mental state 'there is no end for him in respect to that which has to be cogitated'[90].

3. The Sphere of Nothingness: When, that he may attain to the Formless heavens, he cultivates the way thereto, and, having passed wholly beyond the sphere of infinite intellection, enters into and abides in that rapt meditation which is accompanied by the consciousness of a sphere of nothingness - even in the Fourth *Jhāna*, to gain which all sense of ease must have been put away, etc.

4. The Sphere where there is neither Perception nor Non-perception: When, that he may attain to the Formless heavens, he cultivates the way thereto, and, having passed wholly beyond the sphere of nothingness, enters into and abides in that rapt meditation which is accompanied by the consciousness of a sphere where there is neither perception nor non-perception - even in the Fourth *Jhāna*, to gain which all sense of ease must have been put away, etc[91].

It is noted that *Buddhaghosa* explains this mental state as the cultivation of the functioning of the subtle residuum of conscious syntheses (*sankhārāvasesa-sukhumbhāvaṃ*). In so far as perception (presumably understood as being wholly introspective) has become incapable of effective functioning, the state is non-perceptual. In so far as those faint, fine conscious reactions are maintained, the state is 'not non-perceptual.' This oscillation about a zero-point in consciousness is illustrated by the similes of a bowl containing just so much oil as suffices for cleansing purposes, but not to be poured out; also, of the little pool, sufficient to wet the feet, but too shallow for a bath. Both oil and water exist, or do not exist, according to what action can be taken with respect to them. It is further said that this liminal point obtains not only in *saññā*, but also in feeling, thought, and contact[92].

D. Lokuttaravacara Cittas

The last *cittas* we are going to deal with are the 8 *cittas* arising in *lokuttaravacara* experience which fall under two divisions: (1) Four types of *kusala cittas*, and (2) Four types of *vipāka cittas*. They are also known as (1) Four transcendental moral *cittas*, and (2) Four transcendental resultant *cittas*. All the eight can be named collectively as '*Cittas in the Paths and Fruition*'. There is no *kriyā citta* in this stage of development. The eight are listed as follows,

I. Four Lokuttara Kusala Cittas:

1. *Sotāpatti-Path Citta* (*citta* belonging to the Path of Stream-attainment).
2. *Sakadāgāmi-Path Citta* (*citta* belonging to the Path of Once-returning).
3. *Anāgāmi-Path Citta* (*citta* belonging to the Path of Never-returning).
4. *Arahatta-Path Citta* (*citta* belonging to the Path of *Arahantship*).

II. Four Lokuttara Vipāka Cittas:

1. *Sotāpatti-Fruit Citta* (*citta* belonging to the Fruition of Stream-attainment).
2. *Sakadāgāmi-Fruit Citta* (*citta* belonging to the Fruition of Once-returning).
3. *Anāgāmi-Fruit Citta* (*citta* belonging to the Fruition of Never-returning).
4. *Arahatta-Fruit Citta* (*citta* belonging to the Fruition of *Arahantship*).

Lokuttara is composed of '*loka*' + '*uttara*'. Here *loka* means *pañcupādanakkhandha* (the five Aggregates of Attachment). *Uttara* means above, beyond or that which transcends. It is the supra-mundane *citta* that enables one to transcend this world of mind-body. *Lokuttara* therefore means that which transcends the world of Aggregates of Attachment. This definition strictly applies to the Four Path *Cittas*. The Fruits are called *lokuttara* because they have transcended the world of Aggregates of Attachment^[93]. In other words, *lokuttara* means 'beyond the worlds,' i.e. beyond earth and heaven, or having nothing to do with getting well-reborn, except incidentally, in that such thoughts tend to expel the causes of rebirth^[94].

The way in which the *Dhammasaṅgāni* expresses the transcendental *cittas*, for example, *Sotāpatti-Path Citta* is like this:

"When he cultivates the *Jhāna* of the Higher Ideal (the rapt meditation), whereby there is a going forth and onward (*niyyānikam*), making for the undoing of rebirth (*apacayagāmiṃ*) - and when, that he may attain to the First Stage (*paṭhamayabhummiyā*), he has put away views and opinions (*Diṭṭhigatānam*), and so aloof from sensuous appetites, aloof from evil ideas, enters into and abides in the First *Jhāna* wherein conception works and thought discursive, which is born of solitude, is full of joy and ease, progress thereto being difficult and intuition sluggish - then there is contact, feeling, perception, thinking, thought, conception, discursive thought, joy, ease, self-collectedness, the faculties of faith, energy, mindfulness, concentration, wisdom, ideation, happiness, vitality, and the faculty of believing, 'I shall come to know the unknown,' (*anaññātaññassāmītindriyam*) right views, right intention, right speech, right action, right livelihood, right endeavour, right mindfulness, right concentration; the powers of faith, energy, mindfulness, concentration, wisdom, conscientiousness, the fear of blame; the absence of lust, hate, dulness, covetousness and malice, right views, conscientiousness, the fear of blame, serenity, lightness, plasticity, facility, fitness and directness in both sense and thought, mindfulness, intelligence, quiet, insight, grasp and balance"^[95].

The First Path or *Sotāpatti-Path* is the first stage of the way or course of life leading to *Arahantship* or *Nirvana*. *Bhūmi* (Stage) [the original passage quoted fully above reads it in this inflected form: '*bhummiyā*'] is substituted for Path. And the 'First *Bhūmi*' is declared to be

equivalent to the first-fruits (or fruition) of recluship; in other words, to the fruit of *sotāpatti*, or of 'conversion', as it has been termed[96].

The *jhāna* characterized by '*apacayagāmiṃ*' (making for the undoing of rebirth) is the special kind of *jhāna* which he who has turned his back on the three lower ideas of life in the worlds of sense, form, or the formless, and has set his face steadfastly toward *Arahatship*, must 'practise, bring forth and develop'. *Buddhaghosa* describes this special *jhāna* as being *ekacittakkhaṇikaṃ appanā-jhānaṃ* - rapt meditation on a concept induced by the momentary flash of a thought - and by the text itself as *niyyānikaṃ apacayagāmiṃ*. *Ekacittakkhaṇikaṃ appanā-jhānaṃ* is thus commented upon: 'It is a going forth (down from) the world, from the cycle of rebirth. Or, there is a going forth by means of it. The man who is filled with it, comprehending (the Fact of) Ill, goes forth, putting away the uprising or the cause (of Ill) goes forth, realizing the cessation (of Ill) goes forth cultivating the path (leading to that cessation) goes forth'.

And, *niyyānikaṃ apacayagāmiṃ* is commended upon that this is not like the heaping together and multiplying of rebirth effected by the good which belongs to the three worlds of being. This is even as a man who, having heaped up a stockade eighteen cubits high, should afterwards take a great hammer and set to work to pull down and demolish his work. So it, too, sets about pulling down and demolishing that potency for rebirth heaped up the three-world-good, by bringing about a deficiency in the causes thereof[97].

Diṭṭhigatāni [the original passage as quoted fully above reads it in the inflected form: *diṭṭhigatānaṃ*] literally means resorting to views. All traditions or speculations adhered to either without evidence or on insufficient evidence, such as are implied in the states called 'theory of individuality, perplexity, and the contagion of mere rule and ritual'[98].

The faculty of believing that I shall come to know the unknown (*Anaññātaññassāmītindriyaṃ*) is the controlling faculty which has arisen, by means of former reflection, in one who practises accordingly, 'I shall know the unknown deathless path, the doctrine of the Four Truths, in the continual stream of becoming, of unknown beginning.' Its characteristic, etc. should be known by the method given above in the controlling faculty of understanding[99]. In other words, the inspiring sense of assurance that dawns upon the earnest, uncompromising student that he will come to know the doctrine of the great truths - that Ambrosial Way unknown in the cycle of worldly pursuits and consequences where he goal is not ambrosial - is to him as the upspringing of a new faculty or moral principle[100]. The faculty of believing that I shall come to know the unknown (*Anaññātaññassāmītindriyaṃ*) is further explained as wisdom or understanding of, for, or from, the realization of, etc. 'Bringing right opposite the eyes is the paraphrase'.

The student while 'in the First Path *Citta*' learns the full import of those concise formulae known as the Four Noble Truths, which the *Buddha* set forth in his first authoritative utterance. Previously he will have had mere second-hand knowledge of them; and as one coming to a dwelling out of his usual beat, and receiving fresh garland and raiment and food, realizes that he is encountering new experiences, so are these truths, not known hitherto by him, spoken of as 'unknown'[101].

Whereas 'putting away views and opinions and the faculty of knowing the unknown' (all this we have already worked on in detail above) are the distinct constituents of the First Path *Citta*, the hallmarks of the Second Path *Citta* is of more advance by the constituent 'diminishing the strength of sensual passions (*kāma*) and of malice (*rāga*)'. In the comparison with the counterpart in the *Dīgha Nikāya*[102], it is striking that the diminution of *moha* is not included herein, however, it is only really conquered in the Fourth Path *Citta*. The diminution

is described as coming to pass in two ways: (1) vicious dispositions arise occasionally and no longer habitually, and (2) when they do arise it is with an attenuated intensity. They are like the sparse blades of grass in a newly mown field, and like a flimsy membrane or a fly's wing[103].

That the faculty of knowledge is made perfect is the other distinct constituent that helps highlighting the elevation of the Second Path *Citta* in comparison with the First Path *Citta*. It is expounded that the faith and hope of the *Sotāpatti*, or student of the First Path *Citta*, while struggling with the limitations of his stage of knowledge are now rewarded by his attainment, as a *Sakadagāmi*, of that deepening philosophic insight into the full implication of the 'Four Truths' termed *aññā*, or knowledge par excellence, and applied, in Buddhist writings, to evolving or evolved *Arahatship*. The Third Path *Citta* is chiefly marked by the constituent, i.e. 'putting away the entire residuum of sensual passions and of malice'. And, the Fourth Path *Citta*, by 'putting away absolutely and entirely all passion for Form, all passion for the Formless, all conceit, excitement and ignorance'[104].

[1] see L. A. Govinda, *PAEBP*; W. F. Jayasuriya, *PPB*; S. Brahmachari, *IB*; C. L. A. De Silva, *TBPA*; and Nyanatiloka, *GTAP*.

[2] BMPE §365-412: 98-109.

[3] *Ibid.*: 15.

[4] *Ibid.*: 20-22.

[5] *Ibid.*: 16.

[6] *Ibid.*: 19.

[7] Comp.: 82f.

[8] MAb.: 18.

[9] *Ibid.*: 22-23.

[10] Dhs. §1394: 238.

[11] *Ibid.*: §1412: 240.

[12] *Ibid.*: §275: 77.

[13] Exp.: 336.

[14] Comp.: 83f.

[15] MAb.: 18.

[16] *Ibid.*: 15.

[17] *PED*: 150.

[18] Comp.: 14f.

[19] *Ibid.*: 230-231.

[20] MAb.: 53-54.

[21] *Ibid.*: 27-33; see also Comp.: 84-86.

[22] Comp.: 84.

[23] *Sampayutta*: associated with, connected (*PED*: 691a).

[24] *Nibbattaka*: producing, yielding (*PED*: 361b).

[25] MAb.: 157.

[26] Dhs. §1187: 209.

[27] MAb.: 30.

[28] Comp.: 82n.

[29] MAb.: 31.

[30] *Ibid.*: 30.

[31] BMPE §455: 129.

[32] D. i: 34.

[33] MAb.: 39.

[34] *Ibid.*: 22.

[35] *Ibid.*: 255.

[36] *Ibid.*: 376.

[37] Exp.: 54.

[38] MAb.: 15.

[39] *Ibid.*: 22.

[40] *Ibid.*: 158.

[41] *Ibid.*: 40-41.

[42] *Ibid.*: 46-47.

[43] *Ibid.*: 49-50.

[44] Exp.: 216n.

[45] MAb.: 45-55.

[46] *Ibid.*: 50.

[47] *Ibid.*: 90.

[48] *Ibid.*: 91.

[49] Exp.: 187.

[50] MAb.: 90.

[51] *Ibid.*: 188f.

[52] *Ibid.*: 91.

[53] *Ibid.*: 90.

[54] *Ibid.*: 50-51; see also 99-100.

[55] MAb.: 52.

[56] Exp.: 189.

[57] MAb.: 51; 91-92.

- [58] *Ibid.*: 51-52; see also Exp.: 153.
- [59] Exp.: 153.
- [60] Exp.: 153-154.
- [61] PB. ver. 220.
- [62] M. i: 93f.
- [63] Exp.: 515f.
- [64] MAb.: 153.
- [65] Dhs. §10: 10.
- [66] Exp.: 154-156.
- [67] *Ibid.*: 52-53.
- [68] see the Fourth *Jhāna* formula in the *Dhamma Saṅgaṇī* §165.
- [69] U. ii: 1.
- [70] S. iii: 69.
- [71] A. iv: 89.
- [72] M. iii: 172.
- [73] S. i: 200.
- [74] Dh. 203-204.
- [75] Exp.: 52-53.
- [76] MAB.: 147-148.
- [77] *Ibid.*: 55.
- [78] Comp.: 89.
- [79] MAb: 87.
- [80] Mil. i: 60.
- [81] Exp.: 156.
- [82] A.v:3.
- [83] Comp.: 90n.
- [84] S. iii: 237.
- [85] BMPE: 71-73.
- [86] *Ibid.*: 72n.
- [87] S. iv: 113-114.
- [88] BMPE: 72-73n.
- [89] *Ibid.*: 73-74.
- [90] *Ibid.*: 74n.
- [91] *Ibid.*: 74.
- [92] *Ibid.*: 74-75n.

[93] MAb.: 11; *Op. Cit.*: 70.

[94] Comp.: 91n.

[95] BMPE: 83-84.

[96] *Ibid.*: 82n.

[97] *Ibid.*: 82-83n; see also Exp.: 289-290.

[98] *Ibid.*: 83n.

[99] Exp.: 293.

[100] BMPE: 86n.

[101] Exp. §218: 295.

[102] D. i: 156.

[103] BMPE: 96n.

[104] *Ibid.*: 96-97.

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CHAPTER 7

CONCLUSION

The research work in all makes the effect that *citta* has little to do with particularly distinctive quality in terms of its characteristic integral involvement in the whole field of mental states and activities in the broadest sense. The mental states under its range that come into the scope of our attention, however, have been molded into these: (1) General state of sentient being; (2) Lustful heart; (3) Evil heart; (4) Purposed heart; (5) Ready-for-truth *citta*; (6) Calm and passionless *citta*; (7) Composed *citta*; (8) Loving kindness *citta*; and (9) Emancipated *citta*.

Attempts to sum up the comprehensive depictions of *citta* in the previous chapters may arrive at dry and isolated definitive notions about what *citta* is. This way of approaching to the knowledge of *citta* is reasonably warned against, but will help a quick review in terms of sharpness and briefness it appears after the removal of all that is elaborative and superfluous. In addition of nine mental states above mentioned, we can collect the several groups of meanings that the *citta* should be assumed to purport.

Citta, most generally, is the nonphysical, all mental activities or mental agencies. *Citta* in regard to the direction of mental activities is the heading and the subordinate to the heading as well.

Towards its emplacement, *citta* is advocated to be the core of one's personality; the center of understanding, of perceptual and cognitive activities; the possessor of knowledge of all types, ordinary or super-mundane. *Citta* is the center and focus of man's emotional nature; the conscious center of activity, purposiveness, continuity and emotionality. *Citta* is the ideological leadership in man's mind, his character and personality. It goes further to say that *citta* is a personal identity or surviving entity from existence to existence.

Citta in action is mental instrument and also the reactions to impressions. It is both the subjective and objective aspects of consciousness or thinking. It accepts and investigates object. *Citta* sometimes is simply an idea or a thought or a feeling. *Citta* is striving, desire, volition and purpose; intention, impulse and design; perception, memory, judgment and reasoning. *Citta*, expressively speaking, is 'inner speech'. In the form of *mano*, *citta* is one of the six psychological senses.

As a seat and organ of thought *citta* 'thinks' of its object by arranging itself in a thought process. *Citta* is both the cause of a variety of mental effects and the resultant thought. It is the store house of 'mental seeds' or the arsenal of dispositional properties.

Citta, in another parlance, is a flux of thought or a wide and complex nexus of mental states in flux or a series of events in an incessant process of mentation. *Citta* is that which comes to be and passes away. It is the experience in *Nibbāna*-release.

All the conceptual cuttings given above by no means exhaust the variety of definitions pertaining to *citta*. On the other hand, it should be warned with strong precaution that none of them can be exactly correct in regard to the meaning of *citta* per se; they are not totally wrong either. They are actually the conception molds whereas *citta* seems to be that which is not to be molded. The conceptual cuttings, nevertheless, should be but something helpful as a guide map particularly for clear-cut reference or consultation.

*

Although involved in multi-dimensional and multi-functional manifestations, *citta* depicted in Buddhist system, sometimes too general to have a delineated sketch, sometimes so specific as an idea or a thought, has basically nothing to do with metaphysics. The Buddhist *citta* does not

suggest any idea about an entity or an eternal reality of the kind that Parmenides, a Greek philosopher (515 B.C) holds up. The multiplicity of existing things, their changing forms and motion, in his opinion, are but an appearance of a single eternal reality. The Buddhist non-substantial position would not easy for those as Sāti and Parmenides to comprehend because in the depth of their mind there must be an inherent craving for continual existence.

The Buddhist light thrown upon the origination of *citta* also reflects the freedom from such a craving. *Citta* is but one phase in the circle of ever changing process of becoming and passing away. This phase conventionally clad in the term *citta* is preceded by other phases that can be named *sankhāra*, *upādāna*, *āyatana*, *anusaya*, *nāma-rūpa*, according to the specific canonical passages that we chance upon with the conclusion-orientated mind. Considering the preceding phases the cause or the origin of *citta* is similar to acting as the blind who touched a particular segment of, and began to boast his knowledge about, the elephant. All the references recorded in the Buddhist canonical literature about the origination of *citta* or any other phenomena do not break away from the principle of depending origination.

That *citta*, although a competent candidate for representing one's personality, is depending upon other factors for its coming into being disapproves of the speculations about the creator deity who has been credited with the creation of the world where we live.

The common knowledge about of the supreme creator deity can be briefed into the six characteristics: (1) He is all wise and all powerful. The world comes into being because of his wisdom, and he is able to actualize the world because of his power. (2) The deity exists alone prior to the creation of the world. No explanation can therefore be given of his existence, before which one confronts the ultimate mystery. (3) His creation a conscious and deliberate one with a definite plan in mind and is not based on a trial-and-error basis. This again is an aspect of the creator's wisdom and power. (4) The creation of the world is simultaneously an expression of the freedom and purpose of the deity. His relationship to the created order after the creation is again an aspect of his freedom. (5) The creator deity removes himself from the world after it has been created. After the creation the deity goes away and only appears again when a catastrophe threatens the created order. (6) The supreme creator deity is often a sky god, and the deity in this form is an instance of the religious valuation of the symbolism of the sky. All of the above mentioned six points and their possible corollaries are speculative and extrinsic to the Buddhist system.

On the other hand, the Buddhist *citta* does not involve in a sudden or casual creation that seems to need no material, like the trick of a magician who 'creates' a pigeon with the 'power' of his magical hat, mantras, and stick.

*

In Hinduism and Tantric Buddhism, sacred utterances (syllables, words, or verses) are considered to possess mystical or spiritual efficacy. Various mantras are either spoken aloud or merely sounded internally in one's thoughts, and they are either repeated continuously for some time or just sounded once. Most mantras are without any apparent verbal meaning, but they are thought to have a profound underlying significance and are in effect distillations of spiritual wisdom. Thus, repetition of or meditation on a particular mantra can induce a trance-like state in the participant and can lead him to a higher level of spiritual awareness.

Besides the mantras that are credited with inducing trance-like state and spiritual awareness, there are the mantras of another kind that are said to be for other psychic or spiritual purposes, such as protecting oneself from evil psychic powers. That the *Dīgha Nikāya* (*sutta* 32), which is usually considered to be among the earliest Buddhist texts, records the

Ātānātiyā of this protective kind seems not to be consistent in the context of the early Buddhism.

Examination of the *citta* in the main trait of Buddhist system renders the effect that the Buddhists would consider language no more than a means that matters only on the basis of its functioning. The value of a word or a sound, though a certain number of specific words or utterances as above mentioned are usually credited with magical and sacred power especially in *Vedic* literature and some later Buddhist one, should be empirically reduced to the conveyance of ideas. In the same line, the earliest texts do not show much care about which word - *citta*, *mana*, or *viññāṇa* - must consistently stand for the aspects of human psyche in case they are asserted together. The scholastic selection of the word to be used seems to concede and give place to the instantaneous conveying of ideas. No matter which word was chosen in the primitive period of time, the spontaneous understanding of the *Dhamma* on the side of the audience who were consequently supposed to tend towards a positive perspective of life was all that had been first and foremost concerned for. Hence the three terms at the period of time seem to share a dearth of distinct usage and were interchangeable.

The ancient people in general seem to be with a lack of reason in their fetishism but the present day intellects whose sense of reason is highly advanced are still under the sway of the same fetishism of an 'advanced' kind which is in the guile of the very reason. Friedrich Nietzsche in *Twilight of the Idols* argues that we find ourselves in the midst of a rude fetishism when we call to mind the basis presuppositions of the metaphysics of language... only thus does it create the concept 'thing'... 'Reason' in language: oh what a deceitful old woman! [1]

*

In addition to a lack of sound educational discipline, the limited assess to a handful of partly and casually gathered data and a tinge of gung-ho attitude have brought about the belief that there are three positions regarding the so-called *ego* or *citta* or self and the *Dhamma*: (1) both are existences, (2) the former is nonexistence and the latter is existence, and (3) both are nonexistence. The first position is then imposed on the lay people; the next, on the *Hīnayānist* or the Buddhism expressed in the *Nikāyas*; and the last, to the *Mahāyānist*s. This conviction would fade away in the light from the *Nikāyas*: The *Dhamma* is expressed in the form of language. Both the *Dhamma* and language are but a means that should be made use of to attain an desirable end; it then is to be left aside as a raft after the faring. Neither the *Dhamma* nor the *ego* (or *citta* or self) in the Buddhist system has much to do with the metaphysical speculation about existence or nonexistence.

*

While both the Buddhist *citta* and the *Vedic* one share together to some extent the common range of meaning, the latter diverges to another direction insomuch as its emotional aspect is concerned. The divergence towards emotional tone is reasonable on the sacrificial background of the *Vedic* sacred literature. They are hymns or verses composed around 1500-1200 BC in archaic *Sanskrit* and current among the Indo-European-speaking peoples who entered India from the Iranian regions. The hymns formed a liturgical body that in part grew up around the cult of the soma ritual and the sacrifice. They extolled the hereditary deities, who for the most part personified various natural and cosmic phenomena, such as fire, sun, dawn, storms, war and rain, honor, divine authority, and creation. The extolment is the main theme in their sacrificial rituals so as to glorify the god(s) in blessing and to appease in case of their wrath. In this direction the *Vedic citta*, therefore, is not one of mental processes and psychical events as that of Buddhism but a *citta* of emotion. The emotional *citta* is not only

the agent, on the part of the sacrificers, that incites the god(s) to take pathetic actions as requested, but also the receptor, on the part of the god(s), of the incentives.

*

On the other hand the *Upaniṣadic citta* is different from the Buddhist one in its tending towards the metaphysical tone. The reason for this is suggestible on its ideological background: The old *Upanishads* may be part of the *Brahmanas* (commentaries) of their respective *Vedas* but are distinguished from them both by increased philosophical and mystical questioning and by their diminished concern with *Vedic* deities and sacrificial rites. Of fundamental importance to all Hindu thought is the equation in some of the *Upanishads* of *atman* (the self) with *Brahman* (ultimate reality). The nature of morality and of eternal life is discussed, so are such themes as the transmigration of souls and causality in creation.

The *citta* in the Buddhist literature is expressed in a morality-orientated setting and characterized by the absence of a supreme god competent for creation and tends towards the state freed from impurities and self-inflation of all kinds. The *Upanishadic* texts, otherwise, mention *citta* in the context of the philosophical concern with the nature of reality and of a development toward the concept of a single supreme being which the knowledge is directed toward reunion with.

The supreme being with characteristic power and wisdom have been said to be super-sensuous and credited with the creation of the world whereas Buddhism does not assigned the creation to any specified agent, more exactly, it does not build the concept of creation. There is creation means there is the starting point. Buddhism, however, consents that the world, by and large, has neither the beginning, nor the end. The reality is an ever ongoing process that escapes our capacity of fathoming. The identification of the world with *dukkha*, as sometimes referred to in the Buddhist canon, opens a new perspective of its ending. There is then an end of such a world, which is the extinguishment of all kinds of defilements and cravings. On the other hand, the *Upanishadic citta* that survives the dissipation or the end of the world is not traceable in the Buddhist literature.

*

It is remarkable that the *citta* in Buddhist system does not seem to be *per se* (to be by itself). The manifestations of *citta* as recorded are usually in association with more specified mental variables that decide the function or the character it is bearing. Some scholar goes further to say that it is nothing but the wholeness of all the attributing variables. So *citta* is not something like the *tabula rasa*. This helps in understanding why when putting it forth as a general state we are bond to associate it with some quality, whether sensational or emotional, safeguarded or subjected to downfall, and why, in the *Abhidhamma* literature, to define a single *citta* means to get in touch with many other factors relating to it. All this once again suggests the non-substantiality position of Buddhism regarding to the concept of *citta* and the phenomena of all other kinds as well.

Citta, expressively speaking, is visualized as a kitchen jar that is so flimsy and insubstantial that only the sugar or salt or some spicy contained in it matters and is counted. The jar somehow is not at all. Such an visualization reduces *citta* to nothing but a loose and false 'boundary' or concept that is made of human limited and defective mentation for keeping and expressing the more specifiable of mental activities and features. Hence some later interpretations in terms of absolute truth regard *citta* as the wholeness of all the mental properties that are present at the given point of time.

*

Conclusively, *citta* as a concept is bafflingly elusive and we have to grasp it indirectly by setting up a variety of its manifest facets gleaned from the *Sutta Piṭaka* and by representing its multilevel in the *Abhidhamma Piṭaka*. Investigation into the concept of *citta* has inspired the philosophical enquiries such as its origin and masterful position, its fraudulence and feasibility, its hindrance and liberation, and so on. *Citta*, moreover, proves to be among the most important psychological concepts in Buddhism therefore a full-fledged understanding of it would culminate in the mastery of the Buddhist psychology. The mastery, nonetheless, would by no means be complete in all contents and purposes until it incorporates a self-transformation towards the ultimate truth since the nature of the knowledge is - in correspondence with the nature of the knower - also transformed. Rather than being given it is discovered and found[2]. The self-transformation by nature, nonetheless, is self-transcendence for which the actual and painstaking taming of the *citta* is an inevitable process.

[1] *PEW*. Vol. 49, No. 3, July 1999: 245.

[2] *JIP*. Vol. 26, No. 5, October 1998: 384.

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APPENDIX 1

**T. W. Rhys Davids's scheme of stratification
abstracted by B. C. Law (*HPL: 1*) vs that by K. L. Hazra (*PLL: 151*).**

By B. C. Law	By K. L. Hazra
1 The simple statements of Buddhist doctrine now found, <u>in identical words</u> , in paragraphs or verses recurring in all the books.	Several statements of Buddhist documents which are now found in paragraphs or verses recurring in all the books.
2 Episodes found, <u>in identical words</u> , in two or more of the existing books.	Episodes which are found in two or more of the existing books.
3 The <i>Sīlas</i> , the <i>Pārāyaṇa</i> , the <i>Octades</i> , the <i>Pātimokkha</i> .	(basically the same)
4 The <i>Dīgha</i> , <i>Majjhima</i> , <i>Āṅuttara</i> , and <i>Samyutta Nikāyas</i> .	(basically the same)
5 The <i>Sutta Nipāta</i> , the <i>Thera</i> and <i>Therīgāthā</i> , the <i>Udānas</i> , and the <i>Khuddhakapatha</i> .	(basically the same)
6 The <i>Suttavibhaṅga</i> and the <i>Khandhakas</i> .	(totally the same)
7 The <i>Jātakas</i> and the <i>Dhammapadas</i> .	(totally the same)
8 The <i>Niddesa</i> , the <i>Itivuttakas</i> , and the <i>Paṭisambhidāmagga</i> .	(totally the same)
9 The <i>Peta</i> and <i>Vimana Vatthus</i> , the <i>Apadanas</i> , the <i>Cariya Piṭaka</i> , and the <i>Buddha Vaṃsa</i> .	(basically the same)
10 The <i>Abhidhamma</i> books; the last of which is the <i>Kathavatthu</i> and the earliest probably the <i>Puggalapaññatti</i> .	(basically nothing different but Hazra's diction is more definite)

It would be out of point for us to decide which abstract is more precise, we merely note the differences in No. 1, 2, and 10.

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APPENDIX 2

Paragraph Numbers of the *Dhammasaṅgāṇī*: Vietnamese version (V) vs English version (E)

a) Vietnamese version (V): *Tạng Diệu Pháp: Bộ Pháp Tụ*, tr. by Maha Thera Tịnh Sự, pub. by Municipal Buddhist Association HCM City, 1990.

b) English version (E): *A Buddhist Manual of Psychological Ethics*, tr. by C.A.F. Rhys Davids, pub. by Oriental Books Reprint Corporation, New Delhi.

(I) E.1 to E.500

V vs E	V vs E	V vs E	V vs E	V vs E
16 = 1	= 101	= 201	220 = 301	314 = 401
17 = 2	= 102	176 = 202	221 = 302	315 = 402
18 = 3	= 103	177 = 203	222 = 303	316 = 403
19 = 4	= 104	178 = 204	223 = 304	317 = 404
20 = 5	= 105	= 205	224 = 305	= 405
21 = 6	= 106	179 = 206	225 = 306	= 406
22 = 7	84 = 107	= 207	226 = 307	= 407
23 = 8	85 = 108	= 208	227 = 308	318 =
24 = 9	86 = 109	= 209	228 = 309	319 = 408
25 = 10	87 = 110	= 210	229 = 310	320 = 409
26 = 11	88 = 111	180 = 211	220 = 311	321 = 410
27 = 12	89 = 112	181 = 212	231 = 312	322 =
28 = 13	90 = 113	= 213	232 = 313	323 = 411
29 = 14	91 = 114	= 214	233 = 314	324 = 412
20 = 15	92 = 115	= 215	234 = 315	325 = 413
31 = 16	93 = 116	= 216	235 = 316	326 = 414
32 = 17	94 = 117	= 217	236 = 317	= 415
33 = 18	95 = 118	= 218	237 = 318	= 416
34 = 19	96 = 119	= 219	238 = 319	= 417
35 = 20	97 = 120	= 220	239 = 320	= 418
36 = 21	98 =	= 221	240 = 321	= 419
37 = 22	99 = 121	= 222	241 = 322	327 =
38 = 23	100 = 122	182 = 223	242 = 323	328 = 420
39 = 24	101 = 123	= 224	243 = 324	329 = 421
40 = 25	102 = 124	183 = 225	244 = 325	330 = 422
41 = 26	103 = 125	= 226	245 = 326	331 = 423
42 = 27	104 = 126	184 = 227	246 = 327	= 424
43 = 28	105 = 127	= 228	247 = 328	= 425
44 = 29	106 = 128	= 229	248 = 329	332 =
45 = 30	107 = 129	= 230	249 = 330	333 = 426
46 = 31	108 = 130	= 231	250 = 331	334 = 427
47 = 32	109 = 131	185 = 232	251 = 332	335 = 428
48 = 33	110 = 132	= 233	252 = 333	= 429
49 = 34	111 = 133	= 234	253 = 334	336 =
50 = 35	112 = 134	186 = 235	254 = 335	337 = 430
51 = 36	113 = 135	= 236	255 = 336	338 = 431
52 = 37	114 = 136	= 237	256 = 337	339 = 432

53 = 38	115 = 137	= 238	257 =	340 = 433
54 = 39	116 = 138	= 239	258 =	341 = 434
55 = 40	117 = 139	= 240	259 = 338	342 = 435
56 = 41	118 = 140	= 241	260 = 339	343 = 436
57 = 42	119 = 141	= 242	261 = 340	344 = 437
58 = 43	120 = 142	= 243	262 = 341	345 = 438
59 = 44	121 = 143	187 = 244	263 = 342	346 = 439
60 = 45	122 = 144	= 245	264 = 343	347 = 440
61 = 46	123 = 145	188 = 246	265 = 344	348 = 441
62 = 47	124 =	= 247	= 345	349 =
63 = 48	125 = 146	189 = 248	266 = 346	350 =
64 = 49	126 = 147	= 249	= 347	351 = 442
65 = 50	127 =	= 250	= 348	352 = 443
66 = 51	128 = 148	190 = 251	= 349	353 = 444
67 = 52	129 = 149	= 252	= 350	354 = 445
68 = 53	130 = 150	= 253	267 = 351	355 = 446
69 = 54	131 = 151	= 254	= 352	356 = 447
70 = 55	= 152	= 255	268 = 353	357 = 448
71 = 56	= 153	= 256	= 354	358 = 449
72 = 57	= 154	= 257	= 355	359 = 450
73 =	132 =	= 258	= 356	360 = 451
74 = 58	133 = 155	= 259	= 357	361 = 452
75 = 59	134 = 156	= 260	269 = 358	362 = 453
= 60	135 = 157	191 = 261	270 = 359	363 =
= 61	136 =	= 262	= 360	364 =
= 62	137 = 158	= 263	= 361	365 = 454
= 63	138 = 159	= 264	271 = 362	366 = 455
76 = 64	139 = 160	192 = 265	272 = 363	367 = 456
= 65	140 = 161	= 266	273 = 364	368 = 457
= 66	141 =	= 267	274 =	369 = 458
77 = 67	142 = 162	= 268	275 = 365	370 = 459
= 68	143 = 163	193 = 269	276 = 366	371 = 460
= 69	144 = 163a	= 270	277 = 367	372 = 461
78 = 70	145 = 164	194 = 271	278 = 368	373 = 462
= 71	146 = 165	= 272	279 = 369	374 = 463
= 72	147 =	195 = 273	280 = 370	375 = 464
= 73	148 = 166	= 274	281 = 371	376 = 465
79 = 74	149 = 167	= 275	282 = 372	377 = 466
= 90	150 = 168	= 276	283 = 373	378 = 467
= 91	151 =	196 = 277	284 = 374	379 =
= 92	152 = 169	197 = 278	285 = 375	380 =
= 93	153 = 170	198 = 279	286 = 376	381 = 468
= 94	154 =	199 = 280	287 = 377	382 = 469
82 = 95	155 = 171	200 = 281	288 = 378	383 = 470
= 96	156 = 172	201 = 282	289 = 379	384 = 471
83 = 97	157 =	202 = 283	290 = 380	385 = 472
= 98	158 = 173	203 = 284	291 = 381	386 = 473
= 99	159 = 174	204 = 285	292 = 382	387 = 474
= 100	160 =	205 = 286	293 = 383	388 = 475

<i>161 = 175</i>	<i>206 = 287</i>	<i>294 = 384</i>	<i>389 = 476</i>
<i>162 = 176</i>	<i>207 = 288</i>	<i>295 = 385</i>	<i>390 = 477</i>
<i>163 = 177</i>	<i>208 = 289</i>	<i>296 = 386</i>	<i>391 = 478</i>
<i>164 = 178</i>	<i>209 = 290</i>	<i>297 = 387</i>	<i>392 = 479</i>
<i>165 = 179</i>	<i>210 = 291</i>	<i>298 = 388</i>	<i>393 = 480</i>
<i>166 = 180</i>	<i>211 = 292</i>	<i>299 = 389</i>	<i>394 = 481</i>
<i>167 = 181</i>	<i>212 = 293</i>	<i>300 = 390</i>	<i>395 = 482</i>
<i>168 = 182</i>	<i>213 = 294</i>	<i>301 = 391</i>	<i>396 =</i>
<i>169 = 183</i>	<i>214 = 295</i>	<i>302 = 392</i>	<i>397 =</i>
<i>170 = 184</i>	<i>215 = 296</i>	<i>303 = 393</i>	<i>398 = 483</i>
<i>171 = 185</i>	<i>216 = 297</i>	<i>304 = 394</i>	<i>399 = 484</i>
<i>172 = 186</i>	<i>217 = 298</i>	<i>305 = 395</i>	<i>400 = 485</i>
<i>= 187</i>	<i>218 = 299</i>	<i>306 = 396</i>	<i>401 = 486</i>
<i>= 188</i>	<i>219 = 300</i>	<i>307 = 397</i>	<i>402 = 487</i>
<i>= 189</i>		<i>308 =</i>	<i>403 = 488</i>
<i>173 = 190</i>		<i>309 =</i>	<i>404 = 489</i>
<i>= 191</i>		<i>310 = 398</i>	<i>405 = 490</i>
<i>= 192</i>		<i>311 = 399</i>	<i>406 = 491</i>
<i>= 193</i>		<i>312 = 400</i>	<i>407 = 492</i>
<i>174 = 194</i>		<i>313 =</i>	<i>408 = 493</i>
<i>= 195</i>			<i>409 = 494</i>
<i>= 196</i>			<i>410 = 495</i>
<i>= 197</i>			<i>411 = 496</i>
<i>175 = 198</i>			<i>412 =</i>
<i>= 199</i>			<i>413 =</i>
<i>= 200</i>			<i>414 = 497</i>
			<i>415 = 498</i>
			<i>416 = 499</i>
			<i>417 = 500</i>

(II) E.501 to E.1000

| V vs E |
|------------------|------------------|------------------|------------------|------------------|
| <i>418 = 501</i> | <i>517 = 601</i> | <i>566 = 701</i> | <i>= 801</i> | <i>640 = 901</i> |
| <i>419 = 502</i> | <i>= 602</i> | <i>= 702</i> | <i>608 = 802</i> | <i>= 902</i> |
| <i>420 = 503</i> | <i>= 603</i> | <i>567 = 703</i> | <i>= 803</i> | <i>= 903</i> |
| <i>421 = 504</i> | <i>= 604</i> | <i>= 704</i> | <i>= 804</i> | <i>= 904</i> |
| <i>422 = 505</i> | <i>518 = 605</i> | <i>568 =</i> | <i>609 = 805</i> | <i>641 = 905</i> |
| <i>423 = 506</i> | <i>= 606</i> | <i>569 = 705</i> | <i>= 806</i> | <i>= 906</i> |
| <i>424 = 507</i> | <i>= 607</i> | <i>= 706</i> | <i>= 807</i> | <i>= 907</i> |
| <i>425 = 508</i> | <i>= 608</i> | <i>570 = 707</i> | <i>610 = 808</i> | <i>= 908</i> |
| <i>426 = 509</i> | <i>519 = 609</i> | <i>= 708</i> | <i>= 809</i> | <i>642 = 909</i> |
| <i>427 = 510</i> | <i>= 610</i> | <i>571 = 709</i> | <i>= 810</i> | <i>= 910</i> |
| <i>428 = 511</i> | <i>= 611</i> | <i>= 710</i> | <i>611 = 811</i> | <i>= 911</i> |
| <i>429 = 512</i> | <i>= 612</i> | <i>572 = 711</i> | <i>= 812</i> | <i>= 912</i> |
| <i>430 = 513</i> | <i>520 = 613</i> | <i>= 712</i> | <i>= 813</i> | <i>643 = 913</i> |
| <i>431 = 514</i> | <i>= 614</i> | <i>573 = 713</i> | <i>612 = 814</i> | <i>= 914</i> |

432 = 515	= 615	574 = 714	= 815	= 915
433 = 516	= 616	= 715	= 816	= 916
434 = 517	521 = 617	575 = 716	613 = 817	644 = 917
435 = 518	= 618	= 717	= 818	= 918
436 = 519	= 619	576 = 718	= 819	= 919
437 = 520	= 620	= 719	614 = 820	= 920
438 = 521	522 = 621	577 = 720	= 821	645 = 921
439 = 522	= 622	= 721	= 822	= 922
440 = 523	= 623	578 = 722	615 = 823	= 923
441 = 524	= 624	= 723	= 824	= 924
442 = 525	523 = 625	579 = 724	= 825	646 = 925
443 = 526	= 626	= 725	616 = 826	= 926
444 = 527	= 627	580 = 726	= 827	= 927
445 = 528	= 628	= 727	= 828	= 928
446 = 529	524 = 629	581 = 728	617 = 829	647 = 929
447 = 530	= 630	= 729	= 830	= 930
448 = 531	= 631	582 = 720	= 831	= 931
449 = 532	= 632	= 731	618 = 832	= 932
450 = 533	525 = 633	583 = 732	= 833	648 = 933
451 = 534	526 = 634	= 733	= 834	= 934
452 = 535	527 = 635	584 = 734	619 = 835	= 935
453 = 536	528 = 636	= 735	= 836	= 936
454 = 537	529 = 637	585 = 736	= 837	649 = 937
455 = 538	530 = 638	= 737	620 = 838	= 938
456 = 539	531 = 639	586 = 738	= 839	= 939
457 = 540	532 = 640	= 739	= 840	= 940
458 = 541	533 = 641	587 = 740	621 = 841	650 = 941
459 = 542	534 = 642	= 741	= 842	= 942
460 = 543	535 = 643	588 = 742	= 843	= 943
461 = 544	536 = 644	= 743	622 = 844	= 944
462 = 545	537 = 645	= 744	= 845	651 = 945
463 = 546	538 = 646	589 = 745	= 846	= 946
464 = 547	539 = 647	= 746	623 = 847	= 947
465 = 548	540 = 648	= 747	= 848	= 948
466 = 549	= 649	590 = 748	= 849	652 = 949
467 = 550	= 650	= 749	624 = 850	= 950
468 = 551	= 651	= 750	= 851	= 951
469 = 552	541 = 652	591 = 751	625 = 852	= 952
470 = 553	542 = 653	= 752	= 853	653 = 953
471 = 554	= 654	= 753	= 854	= 954
= 555	543 = 655	592 = 754	626 = 855	= 955
472 = 556	= 656	= 755	= 856	= 956
473 = 557	544 = 657	= 756	= 857	654 = 957
= 558	= 658	593 = 757	627 = 858	= 958
= 559	545 = 659	= 758	= 859	= 959
= 560	= 660	= 759	= 860	= 960
474 =	546 = 661	594 = 760	628 = 861	655 = 961
475 = 561	= 662	= 761	= 862	656 = 962
476 = 562	547 = 663	= 762	= 863	= 963

477 =	= 664	595 = 763	629 = 864	= 964
478 = 563	548 = 665	= 764	= 865	= 965
479 = 564	= 666	= 765	630 = 866	= 966
480 =	549 = 667	596 = 766	= 867	657 = 967
481 = 565	= 668	= 767	631 = 868	658 = 968
482 = 566	550 = 669	= 768	= 869	= 969
483 =	= 670	597 = 769	= 870	659 = 970
484 = 567	551 = 671	= 770	632 = 871	660 = 971
485 = 568	= 672	= 771	= 872	= 972
486 = 569	552 = 673	598 = 772	= 873	= 973
= 570	= 674	= 773	633 = 874	661 = 974
= 571	553 = 675	= 774	= 875	= 975
= 572	= 676	599 = 775	= 876	= 976
487 =	554 = 677	= 776	634 = 877	= 977
488 = 573	= 678	= 777	= 878	662 = 978
489 = 574	555 = 679	600 = 778	= 879	= 979
490 =	= 680	= 779	= 880	= 980
491 = 575	556 = 681	= 780	635 = 881	663 = 981
492 = 576	= 682	601 = 781	= 882	= 982
493 =	557 = 683	= 782	= 883	= 983
494 = 577	= 684	= 783	= 884	664 = 984
495 = 578	558 = 685	602 = 784	636 = 885	= 985
496 = 579	= 686	= 785	= 886	= 986
497 = 580	559 = 687	= 786	= 887	665 = 987
498 = 581	= 688	603 = 787	= 888	= 988
499 = 582	560 = 689	= 788	637 = 889	= 989
500 =	= 690	= 789	= 890	666 = 990
501 = 583	561 = 691	604 = 790	= 891	= 991
502 = 584	= 692	= 791	= 892	= 992
503 =	562 = 693	= 792	638 = 893	667 = 993
504 = 585	= 694	605 = 793	= 894	= 994
505 = 586	563 = 695	= 794	= 895	= 995
506 = 587	= 696	= 795	= 896	668 = 996
507 = 588	564 = 697	606 = 796	639 = 897	= 997
508 = 589	= 698	= 797	= 898	= 998
509 = 590	565 = 699	= 798	= 899	669 = 999
510 = 591	= 700	607 = 799	= 900	= 1000
511 = 592		= 800		
512 = 593				
513 = 594				
514 = 595				
515 = 596				
516 = 597				
= 598				
= 599				
= 600				

(III) E.1001 to E.1599

| V vs E |
|------------|------------|------------|------------|------------|------------|
| = 1001 | = 1101 | 774 = 1201 | = 1301 | = 1401 | = 1501 |
| 670 = 1002 | 713 = 1102 | = 1202 | 839 = 1302 | = 1402 | 939 = 1502 |
| 671 = 1003 | 714 = 1103 | 775 = 1203 | = 1303 | 889 = 1403 | = 1503 |
| 672 = 1004 | = 1104 | = 1204 | 840 = 1304 | = 1404 | 940 = 1504 |
| 673 = 1005 | 715 = 1105 | 776 = 1205 | = 1305 | = 1405 | = 1505 |
| 674 = 1006 | = 1106 | = 1206 | 841 = 1306 | 890 = 1406 | 941 = 1506 |
| = 1007 | 716 = 1107 | 777 = 1207 | 842 = 1307 | = 1407 | = 1507 |
| = 1008 | = 1108 | = 1208 | 843 = 1308 | = 1408 | 942 = 1508 |
| 675 = 1009 | 717 = 1109 | 778 = 1209 | 844 = 1309 | 891 = 1409 | = 1509 |
| = 1010 | = 1110 | = 1210 | = 1310 | = 1410 | 943 = 1510 |
| = 1011 | 718 = 1111 | 779 = 1211 | 845 = 1311 | = 1411 | = 1511 |
| = 1012 | = 1112 | = 1212 | = 1312 | 892 = 1412 | 944 = 1512 |
| 676 = 1013 | 719 = 1113 | 780 = 1213 | 846 = 1313 | = 1413 | = 1513 |
| = 1014 | 720 = 1114 | 781 = 1214 | = 1314 | = 1414 | 945 = 1514 |
| = 1015 | 721 = 1115 | 782 = 1215 | 847 = 1315 | 893 = 1415 | = 1515 |
| 677 = 1016 | 722 = 1116 | 783 = 1216 | = 1316 | 894 = 1416 | 946 = 1516 |
| = 1017 | 723 = 1117 | 784 = 1217 | 848 = 1317 | 895 = | = 1517 |
| = 1018 | 724 = 1118 | 785 = 1218 | = 1318 | 896 = 1417 | 947 = 1518 |
| 678 = 1019 | 725 = 1119 | 786 = 1219 | 849 = 1319 | 897 = | = 1519 |
| = 1020 | 726 = 1120 | = 1220 | = 1320 | = 1418 | 948 = 1520 |
| = 1021 | 727 = 1121 | 787 = 1221 | 850 = 1321 | 898 = 1419 | = 1521 |
| 679 = 1022 | 728 = 1122 | = 1222 | = 1322 | = 1420 | = 1535 |
| = 1023 | 729 = 1123 | 788 = 1223 | 851 = 1323 | 899 = 1421 | 956 = 1536 |
| = 1024 | 730 = 1124 | = 1224 | = 1324 | = 1422 | = 1537 |
| 680 = 1025 | 731 = 1125 | 789 = 1225 | 852 = 1325 | = 1423 | 957 = 1538 |
| = 1026 | = 1126 | = 1226 | = 1326 | 900 = 1424 | = 1539 |
| = 1027 | 732 = 1127 | 790 = 1227 | 853 = 1327 | = 1425 | 958 = 1540 |
| 681 = 1028 | = 1128 | = 1228 | = 1328 | 901 = 1426 | = 1541 |
| = 1029 | 733 = 1129 | 791 = 1229 | 854 = 1329 | = 1427 | 959 = 1542 |
| = 1030 | = 1130 | 792 = 1230 | = 1330 | 902 = 1428 | = 1543 |
| 682 = 1031 | 734 = 1131 | 793 = 1231 | 855 = 1331 | = 1429 | 960 = 1544 |
| = 1032 | = 1132 | 794 = 1232 | = 1332 | 903 = 1430 | = 1545 |
| = 1033 | 735 = 1133 | 795 = 1233 | 856 = 1333 | = 1431 | 961 = 1546 |
| = 1034 | = 1134 | 796 = 1234 | = 1334 | 904 = 1432 | = 1547 |
| 683 = 1035 | 736 = 1135 | 797 = 1235 | 857 = 1335 | = 1433 | 962 = 1548 |
| = 1036 | 737 = 1136 | 798 = 1236 | = 1336 | 905 = 1434 | = 1549 |
| = 1037 | 738 = 1137 | 799 = 1237 | 858 = 1337 | = 1435 | 963 = 1550 |
| 684 = 1038 | 739 = 1138 | 800 = 1238 | = 1338 | 906 = 1436 | = 1551 |
| = 1039 | 740 = 1139 | 801 = 1239 | 859 = 1339 | = 1437 | 964 = 1552 |
| = 1040 | 741 = 1140 | 802 = 1240 | = 1340 | 907 = 1438 | = 1553 |
| 685 = 1041 | 742 = 1141 | 803 = 1241 | 860 = 1341 | = 1439 | 965 = 1554 |
| = 1042 | = 1142 | = 1242 | = 1342 | 908 = 1440 | = 1555 |
| = 1043 | 743 = 1143 | 804 = 1243 | 861 = 1343 | = 1441 | 966 = 1556 |
| 686 = 1044 | = 1144 | 805 = 1244 | = 1344 | 909 = 1442 | = 1557 |
| = 1045 | 744 = 1145 | = 1245 | 862 = 1345 | = 1443 | 967 = 1558 |
| = 1046 | = 1146 | 806 = 1246 | = 1346 | 910 = 1444 | = 1559 |
| 687 = 1047 | 745 = 1147 | = 1247 | 863 = 1347 | = 1445 | 968 = 1560 |

= 1048	= 1148	807 = 1248	= 1348	911 = 1446	= 1561
= 1049	746 = 1149	= 1249	864 = 1349	= 1447	969 = 1562
688 = 1050	= 1150	808 = 1250	= 1350	912 =	= 1563
= 1051	747 = 1151	= 1251	865 = 1351	913 = 1448	970 = 1564
= 1052	748 = 1152	809 = 1252	= 1352	= 1449	= 1565
689 = 1053	749 = 1153	= 1253	866 = 1353	914 = 1450	971 = 1566
690 = 1054	750 = 1154	810 = 1254	= 1354	= 1451	= 1567
= 1055	751 = 1155	811 = 1255	867 = 1355	915 = 1452	972 = 1568
= 1056	= 1156	812 = 1256	= 1356	= 1453	= 1569
= 1057	= 1157	813 = 1257	868 = 1357	916 = 1454	973 = 1570
691 = 1058	752 = 1158	814 =	= 1358	= 1455	= 1571
= 1059	= 1159	= 1258	869 = 1359	917 = 1456	974 = 1572
= 1060	= 1160	815 = 1259	= 1360	= 1457	= 1573
= 1061	753 = 1161	= 1260	870 = 1361	918 = 1458	975 = 1574
692 = 1062	754 = 1162	816 = 1261	= 1362	= 1459	= 1575
693 = 1063	755 = 1163	817 = 1262	871 = 1363	919 = 1460	976 = 1576
= 1064	756 = 1164	818 = 1263	= 1364	= 1461	= 1577
= 1065	= 1165	819 = 1264	872 = 1365	920 = 1462	977 = 1578
694 = 1066	757 = 1166	820 =	= 1366	= 1463	= 1579
= 1067	= 1167	= 1265	873 =	921 = 1464	978 = 1580
= 1068	758 = 1168	821 = 1266	874 =	= 1465	= 1581
= 1069	= 1169	= 1267	875 = 1367	922 = 1466	979 = 1582
= 1070	759 = 1170	822 = 1268	876 =	= 1467	= 1583
= 1071	= 1171	= 1269	877 =	923 = 1468	980 = 1584
695 = 1072	760 = 1172	823 = 1270	878 = 1368	= 1469	= 1585
696 = 1073	= 1173	= 1271	= 1369	924 = 1470	981 = 1586
= 1074	761 = 1174	824 = 1272	= 1370	= 1471	= 1587
697 = 1075	= 1175	= 1273	879 = 1371	925 = 1472	982 = 1588
= 1076	= 1176	825 = 1274	= 1372	= 1473	= 1589
698 = 1077	762 = 1177	= 1275	= 1373	926 = 1474	983 = 1590
= 1078	= 1178	826 = 1276	880 = 1374	= 1475	= 1591
699 = 1079	763 = 1179	= 1277	= 1375	927 = 1476	984 = 1592
= 1080	= 1180	827 = 1278	= 1376	= 1477	= 1593
700 = 1081	764 = 1181	= 1279	881 = 1377	928 = 1478	985 = 1594
= 1082	= 1182	828 = 1280	= 1378	= 1479	= 1595
701 = 1083	765 = 1183	= 1281	= 1379	929 = 1480	986 = 1596
= 1084	= 1184	829 = 1282	882 = 1380	= 1481	= 1597
702 = 1085	766 = 1185	= 1283	= 1381	930 = 1482	987 = 1598
= 1086	= 1186	830 = 1284	= 1382	= 1483	= 1599
703 = 1087	767 = 1187	= 1285	883 = 1383	931 = 1484	
= 1088	= 1188	831 = 1286	= 1384	= 1485	
704 = 1089	768 = 1189	= 1287	= 1385	= 1486	
= 1090	= 1190	832 = 1288	= 1386	= 1487	
705 = 1091	769 = 1191	= 1289	884 = 1387	932 = 1488	
= 1092	= 1192	833 = 1290	= 1388	= 1489	
706 = 1093	770 = 1193	= 1291	= 1389	933 = 1490	
= 1094	= 1194	834 = 1292	885 = 1390	= 1491	
707 = 1095	771 = 1195	= 1293	= 1391	934 = 1492	
708 = 1096	= 1196	835 = 1294	= 1392	= 1493	

709 = 1097	772 = 1197	= 1295	= 1393	935 = 1494	
710 = 1098	= 1198	836 = 1296	886 = 1394	= 1495	
711 = 1099	773 = 1199	= 1297	= 1395	936 = 1496	
712 = 1100	= 1200	837 = 1298	= 1396	= 1497	
		= 1299	887 = 1397	937 = 1498	
		838 = 1300	= 1398	= 1499	
			= 1399	938 = 1500	
			888 = 1400		

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