

Gaddula,baddha Sutta 2

Dutiya Gaddula,baddha Sutta

The Second Discourse on the Leashed

[Dealing with the five aggregates]

(Saṃyutta Nikāya 22.100/3:151 f)

Translated by Piya Tan ©2009

1 We are fettered to the aggregates

While **the Gaddula,baddha Sutta 1** (S 22.9) bases the reflection on the characteristic of not-self (*anattā*), **the Gaddula,baddha Sutta 2** (S 22.100) first deals with the *not-self* characteristic of the aggregates [§5], and in the closing section, centres on impermanence of the aggregates [§§12-13]. While the first Gaddula,baddha Sutta leads to the attainment of arhathood, the second Gaddula,baddha Sutta ends with at least streamwinning.

The Sutta opens with a statement on the beginninglessness and endlessness of samsara: our lives are caught in an endless loop, hindered by ignorance, fettered by craving [§3], like an animal leashed to a sunken post, no matter what posture we assume, we are stuck in the same cyclic routine [§4], fettered to the aggregates of clinging [§5]. The practitioner is exhorted, in a refrain, to reflect thus:

Therefore, bhikshus, one should constantly [moment to moment] reflect on one's own mind, thus:

‘For a long time has this mind been soiled with lust, with hate, with delusion.’ [§6, 8, 10]

What immediately follows concerns the nature of purity and purification, which are mind-based, thus:

*Citta,samkilesā, bhikkhave,
sattā samkilissanti;
citta,vodānā sattā visujjhanti.*

Through the soiling of the mind, bhikshus,
beings are soiled;
with the cleansing of the mind, beings are cleansed.
[§6]

The Commentaries, in this connection, quote this passage (attributes to “the ancients,” *ten’āhu porānā*), which expands on the passage above:

*Rūpamhi samkiliṭṭhamhi, samkilissanti māṇavā
Rūpe suddhe visujjhanti, anakkhātaṃ mahesinā*

When man is soiled, the soiling is in the form,
(but) the great sage does not say he is purified by
purity of the form.

*Cittamhi samkiliṭṭhamhi, samkilissanti māṇavā
Citte suddhe visujjhanti, iti vuttaṃ mahesinā ti*

When man is defiled, the defiling is in the mind:
they are purified by a pure mind—so says the
great sage.

(DA 3:746; MA 1:232; SA 2:328; ItA 2:95)

2 Nature of the mind

2.1 PARABLE OF THE PAINTING.

2.1.1 A picture called “Conduct.” In the second part of the Sutta, a *fabulous painting* (*citta*) is used to show how the mind is capable of creating a work of such exquisitely diverse detail. But the mind (*citta*), is even more diverse and complex [§7]. Beings are soiled by their minds, and as such can only be purified by mind-cleansing [§8].

The Commentary glosses “**the picture called ‘Conduct’**” (*caraṇaṃ nāma cittaṃ*) as “the wandering picture” (*vicaraṇa,cittam*), and goes on to explain that the Saṅkha were heretical brahmins (*brāhmaṇa,-pāsaṇḍikā*) who had a canvas (*paṭakoṭṭhaka*) painted with pictures illustrating the success or failure of attaining suffering or heavenly destinies [something like a monastery mural painting or William Hog-

arth's "The Rake's Progress"]¹. They carried this painting around on their wanderings, exhibiting it, and explaining what karma leads what destiny. (SA 2:327)

2.1.2 The painting, not the painter. Nānananda, who has high regard for the Gaddula, baddha Sutta 2, discusses it in some detail (2003: 106-114), and comments on the picture as follows:

At first sight the Sutta, when it refers to a picture, seems to be speaking about the man who drew it. But there is something deeper than that. When the Buddha says the picture called *carana* is also something thought out by the mind, he is not simply stating the fact that the artist drew it after thinking it out with his mind. The reference is rather to the mind of the one who sees it. He, who sees it, regards it as something marvellous. He creates a picture of it. He imagines something picturesque in it. (2003:107)

In other words, all the artist does is to put some paints and drawings onto a flat surface, but it is the viewer, the beholder, who turns it into a picture, superimposing his own subtleties onto it, thus evaluating it as beautiful or ugly or not worth considering at all.

2.1.3 The movie. Nānananda makes another interesting observation. The Gaddula, baddha Sutta 2's parable of the picture well applies to our experience of the modern day movie, TV or any other visual media. Such visual media (including advertisements) work well only when our minds are steeped in the three unwholesome roots of lust, hate, and delusion.

Open-air movies can only be shown *at night*, that is, in the darkness. This darkness is needed to blot out everything else, as it were, so that we can totally focus on the movie. But it is also the darkness of *ignorance*: we do usually not know what is going to happen next. On a deeper level, we keep wanting to see more of such movies because of our unwholesome root of lust, hate and delusion.²

We only enjoy the movie when we are willing to suspend our judgement and momentarily live in a make-believe world, that is, let our delusion take over, and in many cases, let loose our lust and hate, too. How delusion rules our minds in such a situation is instructively stated by Nānananda:

There is another strange thing about these films and dramas. One goes to the cinema or the theatre saying: "I am going to see a film show, I am going to see a drama." And one returns saying: "I have seen a film show, I have seen drama." But while the film show or the drama is going on, one forgets that one is seeing a show or a drama. (2003: 108)

In short, while watching a movie or a show, delusion takes over our minds, allowing lust and hate a free rein. The more intoxicated we are by our delusion, the more aroused are our lust or hate, and the more we would say that we "enjoy" the show.³

However, Nānananda fails to mention perhaps the most interesting, even positive, aspect of watching a show or movie. Scientists and technicians measure the action of movie films and visual media in terms of "frame rate" or "frame frequency."⁴ If we are mindful enough, we will understand that although we are

¹ *A Rake's Progress* is a series of 8 paintings by 18th-cent English artist, William Hogarth (1697-1764). The canvases were produced in 1732-33, then engraved and published in print form in 1735. The series shows the decline and fall of Tom Rakewell, the spendthrift son and heir of a rich merchant, who comes to London, wastes all his money on luxurious living, prostitution and gambling, and as a consequence is imprisoned in the Fleet Prison, and ultimately Bedlam. The original paintings are currently in the collection of the Soane Museum in London. Source: http://en.wikipedia.org/wiki/A_Rake's_Progress (which shows the paintings).

² In this connection, too, Nānananda gives a delightful caricature of a magic show, showing how far we are willing to suspend our judgement and allow delusion to take over to enjoy such a show: see *The Magic of the Mind in Buddhist Perspective*, Kandy: Buddhist Publication Society, 1974: 5-7.

³ For a similar reflection (on waves in the water), see **Self & Selves** = SD 26.9 (2.5.2).

⁴ Frame rate, or frame frequency, is the measurement of the *frequency* (rate) at which an imaging device produces unique consecutive images called *frames*. The term applies equally well to computer graphics, video cameras, film cameras, and motion capture systems. *Frame rate* is most often expressed in frames per second (FPS) and in progressive-scan monitors as *hertz* (Hz). For example, if the frame rate of a real-time system is 60 hertz, the system

watching a *movie*, there is really nothing moving at all! And what we see or experience on a screen (whether of a cinema, TV, computer or some device) are all merely made up of *pixels* (picture elements),⁵ little dots of colour or spaces put together in an impressionistic manner to create pictures and movement in our minds. The forms, colours and movements are all put together (*saṅkhāra*) in our minds, and we can do this better than say a monkey or a snail.⁶

Colours are a vital component of visual representations (movies, TV pictures, digital images, etc). Here, the Pali and Sanskrit word *rāga* has both the nuance of *colour* as well as *lustful passion*. And the word *virāga* (literally, “away from *rāga*”) means both *dispassion* and the *fading away*—that is, the discolouration or decolourisation, in a literal and figurative sense, especially the latter.⁷

2.2 THE ANIMAL REALM. The Sutta goes on to say that even within the same species, especially the animal kingdom, beings are born into various forms of animals according to their karma, and their karma further diversifies as individual beings [§§7-8] Still, the mind is even more diversified than that [§§9-10].⁸

Other beings that we experience, even if they exist externally, are the creations of our minds. We each see or experience that being in our own way, superimposing our memories, values, expectations and ideas onto that being.⁹ As such beings, especially those we regard as “new,” we *name* them according to their various *forms* (scientist call this *taxonomy*). The next time we see such a form, its name almost automatically arises in our minds so that we can identify the being, or person.

So we first *cognize* a being, a person or something, and then the next time around we *recognize* it or him. Then, we react with various feelings towards that experience of a being or person. When we recall or associate it with a happy or delightful past experience, we are likely to have a *pleasant* feeling again; if we recall or associate it with an unhappy or painful past experience, we are likely to have an *unpleasant* feeling again; and if we have no memory of a past experience of such a being or person, we are likely to *ignore* the thing or person.

But it almost always does not stop there. When we experience something we recognize or interpret as *pleasant*, we are likely to seek more of it: we *lust* after it. When we recognize or interpret something as *unpleasant*, we are likely to push it away or move away from it: we show *aversion*, even *hate*. And so we predictably, respond to external stimuli. This only shows that we do not really have any free will—that is, until we understand the nature of the mind, and learn to tame and liberate it.

2.3 PARABLE OF THE ARTIST. Like an artist that creates forms and figures, we are a concoction of the five aggregates [§11]. Although we call it the “parable of the artist,” we are actually speaking more of what he *does* or *has done*. He uses various kinds of colour to paint (create) various kinds of images, *appearing* both animate and inanimate. In both the parables of the painting [§7] and of the artist [§11], the artists first imagines or visualizes the picture in his mind, and then transfers it by means of paints, brushes, etc, onto a suitable surface (canvas, a wall, etc).

But the real purpose of art is not merely the *technique*, but more so the *dynamics* set into motion by the work, that is, how the viewer or audience *responds* to it. The final reference, as such, is to the *mind* of the beholder (or, the “eye” of the beholder, as normally put). It is the beholder’s mind that makes the work beautiful or otherwise. **Ñāṇananda** makes this observation here:

reevaluates all necessary inputs and updates the necessary outputs 60 times per second under all circumstances. See http://en.wikipedia.org/wiki/Frame_rate. See <http://en.wikipedia.org/wiki/Pixel>.

⁵ In *digital imaging*, a **pixel** (or picture element) is the smallest item of information in an image. Pixels are normally arranged in a 2-dimensional grid, and are often represented using dots, squares, or rectangles. Each pixel is a *sample* of an original image, where more samples typically provide more-accurate representations of the original. The *intensity* of each pixel is variable; in color systems, each pixel has typically three or four components such as red, green, and blue, or cyan, magenta, yellow, and black.

⁶ See also **Saṅkhāra (Formations)** = SD 17.6.

⁷ See Ñāṇananda 2003: 110.

⁸ See further **Vāsetṭha S** (M 98/2:196) = (Sn 600-611) = SD 37.1.

⁹ See also **Saññā (Perception)** = SD 17.4.

In fact, the allusion is not to the artist's mind, but to the spectator's mind. It is on account of the three defilements lust, hate and delusion, nurtured in his mind for a long time, that he is able to appreciate and enjoy that picture. Such is the nature of those influxes. (2003: 107)

As such, the Buddha declares that "the mind is even more diverse than the picture [creative work]" (*cittena cittañ ñeva cittataram*) [§7], and that although the mind differentiates the diverse species, and the individual animals within a species, "the mind is even more diverse than the creatures in the animal kingdom" [§9]. We are reminded of the first line of the two opening verses of **the Dhammapada**, which says: "The mind precedes all states" (*mano, pubbaṅgamā dhammā*, Dh 1+2).¹⁰

3 Liberation strategy

The Sutta goes on with a well know pericope: the reflection on the five aggregates in terms of the three characteristics [§§12a-e], leading to the catechism on their not-self nature [§12f]. The whole exercise ends in the arising of revulsion (*nibbidā*), leading to the knowledge and vision of true reality, short of arhathood itself [§13].

Where the ten discourses of the **Okkanti Saṃyutta** (S 25) employ only the characteristic of impermanence to reflect on the senses, the aggregates, and so on, in the Gaddula, baddha Sutta 2 all the three characteristics (impermanence, suffering, and not self) are used. Even at this level of practice, some revulsion would arise in the practitioner, enough to bring about streamwinning, if not a higher state. [§13]

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¹⁰ See further Ñāṇananda 2003: 106-114.

The Discourse on the Leashed 2

(S 22.100/3:151 f)

- 1 Originating in Sāvattthī.
- 2 Then the Blessed One said:

With neither beginning nor end

3 “Without a beginning or an ending,¹¹ bhikshus, is this samsara [cycle of lives and deaths]. A first point can’t be discerned of beings roaming and wandering on, hindered by ignorance, fettered by craving.

4 Suppose, bhikshus, there is an animal on a leash,¹² bound to a strong post or pillar.

If it walks, it walks up close to that post or pillar.

If it stands, it stands up close to that post or pillar.

If it sits, it sits up close to that post or pillar.

If it lies down, it lies down up close to that post or pillar.

5 Even so, bhikshus, an uninstructed worldling regards form thus:

	‘This is mine; this I am; this is my self.’
He regards feelings, thus:	‘This is mine; this I am; this is my self.’
He regards perception, thus:	‘This is mine; this I am; this is my self.’
He regards formations, thus:	‘This is mine; this I am; this is my self.’
He regards consciousness, thus:	‘This is mine; this I am; this is my self.’

If he walks, he walks up close to these five aggregates of clinging.

If he stands, he stands up close to these five aggregates of clinging.

If he sits, he sits up close to these five aggregates of clinging.

If he lies down, he lies down up close to these five aggregates of clinging.

6 REFRAIN. Therefore, bhikshus, one should constantly [moment to moment] reflect on one’s own mind, thus:

‘For a long time has this mind been soiled with lust, with hate, with delusion.’

Through the defiling of the mind, bhikshus, beings are soiled; with the cleansing of the mind, beings are cleansed.

A picture called “Conduct”

7 PARABLE OF THE PAINTING. Bhikshus, you have seen the picture called ‘Conduct [Faring on]’?¹³

“Yes, bhante.”

“Even that picture, bhikshus, called ‘Conduct’ has been diversely minded [thought out] in the mind, yet the mind is even more diverse than the picture called ‘Conduct’.”¹⁴

8 REFRAIN. Therefore, bhikshus, one should constantly [moment to moment] reflect on one’s own mind, thus:

¹¹ *Anamatagga*, see **Gaddula,baddha S 1** (S 22.99/3:149) = SD 28.7a Intro (2).

¹² Ee Se *gaddula,baddho*; Ke Se *gaddūla,bandho*. On *gaddula,baddha*, see **Gaddula,baddha S 1** (S 22.99/-3:149) = SD 28.7a Intro (1.2).

¹³ “The picture called ‘Conduct...’” (*caraṇaṃ nāma citta*). Here *citta* is the Skt cognate of *citra*, “picture.” See Intro (2.1).

¹⁴ *Tam pi kho, bhikkhave, caraṇaṃ nāma cittaṃ cittene ’va cittaṃ. Tena pi kho, bhikkhave, caraṇena citta cittaṃ ñeva cittaṭṭaram*. **Bodhi** notes: “There are several puns here that cannot be successfully conveyed in translation (nor even in Skt for that matter). *Citta* is both mind (as in Skt) and picture (= Skt *citra*).” (S:B 1089 n207). *Cittita* (Ee *cintita*) “minded” or “thought out” (related to *citta*, “mind”) and “diversified, variegated” (related to *citra*, “picture”). Cf “The mind precedes all states” (*mano,pubbaṅgamā dhammā*, Dh 1). **The Attha,sālinī** qu this passage to point out how the mind designs the world (DhsA 64 f), and where the mind is said to be “even more artistic than art itself.” (DhsA:PR 86)

“For a long time has this mind been soiled with lust, with hate, with delusion.”

Through the defiling of the mind, bhikshus, beings are soiled; with the cleansing of the mind, beings are cleansed.¹⁵ [152]

Being are diversified by their minds

9 Bhikshus, I do not regard any other single species so like the mind.¹⁶

Even the creatures in the animal kingdom have been diversified by the mind,¹⁷

Yet, bhikshus, the mind is even more diverse than the creatures in the animal kingdom.

10 REFRAIN. Therefore, bhikshus, one should constantly [moment to moment] reflect on one’s own mind, thus:

“For a long time has this mind been soiled with lust, with hate, with delusion.”

Through the defiling of the mind, bhikshus, beings are soiled; with the cleansing of the mind, beings are cleansed.

11 PARABLE OF THE ARTIST. Suppose, bhikshus, an artist or a painter, using dye or lac or turmeric or indigo or crimson,¹⁸ would create the figure of a man or a woman replete with all its limbs and features on a well-polished panel, wall or canvas,¹⁹

even so, bhikshus,

whatever an uninstructed worldling produces would only be form;

whatever an uninstructed worldling produces would only be feeling;

whatever an uninstructed worldling produces would only be perception;

whatever an uninstructed worldling produces would only be formations;

whatever an uninstructed worldling produces would only be consciousness.

The three characteristics of the aggregates²⁰

12a What do you think, bhikshus, is **form** permanent or impermanent?”

“Impermanent, bhante.”

¹⁵ Qu in Comy on **Satipaṭṭhāna S** (M 10.2/1:55), where it adds that this purification must be done by the path of *satipaṭṭhāna*. (MA 1:232)

¹⁶ *Nāham, bhikkhave, aññam eka, nikāyam pi samanupassāmi evam cittaṃ.*

¹⁷ *Te’pi kho, bhikkhave, tiracchāna, gatā pāṇā citten’eva cittitā, tehi’pi kho, bhikkhave, tiracchāna, gatehi pāṇehi cittaṃ ñeva cittataraṃ.* This is a series of wordplay. ‘The point is that the diversity of the creatures in the animal realm reflects the diversity of the past karma that causes rebirth as an animal, and this diversity of kamma in turn stems from the diversity of volition (*cetanā*), a mental factor’ (S:B 1089 n208). The Attha, sālinī discusses this passage at length (DhsA 64 f). Comy notes that animals do not accumulate diverse on their own, but in being reborn into the species, they are diversified accordingly: thus, the species reflects the karma, as well as diversifies each animal. (SA 2:327)

¹⁸ These five refer to the artist’s painting media, ie, plant products. **Dye** (*rajanā*) comes from various sources: the 6 dyes allowed for monastics are from plant-parts, viz, root-dye (*mūla-*), trunk dye (*khandha-*), bark dye (*taca-*), leaf-dye (*patta-*), flower-dye (*puppha-*), and fruit-dye (*phala-*) (V 1:286; cf Tha 965). **Lac** (*lākha*), ie the *lākṣā* plant, whence a reddish dye (SnA 577; Vism 261). **Turmeric** (*haliddī*), ie the turmeric plant, whence a yellow dye (M 1:127; S 2:101; A 3:230, 233; KhpA 64). **Indigo** (*nīli*, Skt *nīlinī*), ie the indigo plant (A:230, 233). **Crimson** (*mañjīṭṭha*) is the tree, *Vitex negundo*, *sindhavāra*, source of a colour like that of the *kaṇavīra*-bud (Vv 39.1; VvA 177; DhsA 317). The usu primary-colour pericope is: indigo (or sky grey) (*nīla*), golden yellow (or orange) (*pīṭa*), crimson (*mañjīṭṭhaka*), blood red (*lohitaka*), and white (*odāta*) (M 1:509; J 6:185; Dhs 617). Also at **Atthi, rāga S** (S 12.64.8/2:102); **Gaddula, baddha S 2** (S 22.100.11/3:152); (**Nivaraṇa**) **Saṅgārava S** (S 46.55.4b/5:121; (**Man-ta**) **Saṅgārava S** (A 5.193.3/3:230).

¹⁹ *Ee Seyyathā’pi, bhikkhave, rajako vā citta, kārako vā sati rajanāya vā lākhāya vā haliddiyā vā nīliyā vā mañjēṭṭhiyā [Ce Ke Se mañjīṭṭhāya; Be We mañjīṭṭhāya] vā suparimaṭṭhe vā phalake bhittiyā vā dussa, paṭṭe vā itthi, rūpaṃ vā purisa, rūpaṃ vā abhinimmineyya sabb’āṅga, paccāṅgaṃ.* The painter simile is also at **Atthi, rāga S** (S 12.64.8/2:102) = SD 26.10 Intro (1.2). Briefly, Comy says that a good painter paints beautiful pictures, while a bad painter paints ugly pictures, even so karma works on its doer accordingly. (SA 2:114; cf MA 1:166)

²⁰ §§15-18 form an important stock = **Anatta, lakkhaṇa S** (S 22.59.12-22/3: 67 f) = SD 1.2.

“Is what is impermanent unsatisfactory or satisfactory?”²¹

“Unsatisfactory, bhante.”

“Is what is impermanent, unsatisfactory and subject to change fit to be regarded thus: ‘This is mine, this I am, this is my self.’?”²²

“No, bhante.”

12b “Now, what do you think, bhikshus, is **feeling** permanent or impermanent?”

“Impermanent, bhante.”

“Is what is impermanent unsatisfactory or satisfactory?”

“Unsatisfactory, bhante.”

“Is what is impermanent, unsatisfactory and subject to change fit to be regarded thus: ‘This is mine, this I am, this is my self.’?”

“No, bhante.”

12c “Now, what do you think, bhikshus, is **perception** permanent or impermanent?”

“Impermanent, bhante.”

“Is what is impermanent unsatisfactory or satisfactory?”

“Unsatisfactory, bhante.”

“Is what is impermanent, unsatisfactory and subject to change fit to be regarded thus: ‘This is mine, this I am, this is my self.’?”

“No, bhante.”

12d “Now, what do you think, bhikshus, are **formations** permanent or impermanent?”

“Impermanent, bhante.”

“Is what is impermanent unsatisfactory or satisfactory?”

“Unsatisfactory, bhante.”

“Is what is impermanent, unsatisfactory and subject to change fit to be regarded thus: ‘This is mine, this I am, this is my self.’?”

“No, bhante.”

12e “Now, what do you think, bhikshus, is **consciousness** permanent or impermanent?”

“Impermanent, bhante.”

“Is what is impermanent unsatisfactory or satisfactory?”

“Unsatisfactory, bhante.”

“Is what is impermanent, unsatisfactory and subject to change fit to be regarded thus: ‘This is mine, this I am, this is my self.’?”

“No, bhante.”

Universality of not-self

12f “Therefore, bhikshus, any kind of **form** whatsoever, whether past, future or present, internal or external, gross or subtle, inferior or superior, far or near²³—all forms should be seen as they really are with right wisdom thus:

‘This is not mine, this I am not, this is not my self.’²⁴

²¹ *dukkhaṃ vā sukhaṃ vā*, lit “suffering or happiness?”

²² The notion “This is mine” arises through craving (*taṇhā*); the notion “This I am” arises through conceit (*māna*); the notion “This is my self” arises through views (*diṭṭhi*). See Peter Harvey, *The Selfless Mind*, 1995:32 f.

²³ See S 22.48/3:47. This classification of the Aggregates is explained in detail in the Vibhaṅga and briefly in the Visuddhimagga: “**internal**” = physical sense-organs; “**external**” = physical sense-objects; “**gross**” = that which impinges (physical internal and external senses, with touch = earth, wind, fire); “**subtle**” = that which does not impinge (mind, mind-objects, mind-consciousness, and water); “**inferior**” = unpleasant and unacceptable sense-experiences [sense-world existence]; “**superior**” = pleasant and acceptable sense-experiences [form & formless existences]; “**far**” = subtle objects (“difficult to penetrate”); “**near**” = gross objects (“easy to penetrate”) (Vbh 1-13; Vism 14.73/450 f; Abhs 6.7). “Whether or not the details of the Vibhaṅga exposition are accepted as valid for the *nikāyas*, it seems clear that this formula is intended to indicate how each *khandha* is to be seen as a class of states, manifold in nature and displaying a considerable variety and also a certain hierarchy” (Gethin 1986:41).

Therefore, bhikshus, any kind of **feeling** whatsoever, whether past, future or present, internal or external, gross or subtle, inferior or superior, far or near—all feelings should be seen as they really are with right wisdom thus:

‘This is not mine, this I am not, this is not my self.’

Therefore, bhikshus, any kind of **perception** whatsoever, whether past, future or present, internal or external, gross or subtle, inferior or superior, far or near—all perceptions should be seen as they really are with right wisdom thus:

‘This is not mine, this I am not, this is not my self.’

Therefore, bhikshus, any kind of **formations** whatsoever, whether past, future or present, internal or external, gross or subtle, inferior or superior, far or near—all formations should be seen as they really are with right wisdom thus:

‘This is not mine, this I am not, this is not my self.’

Therefore, bhikshus, any kind of **consciousness** whatsoever, whether past, future or present, internal or external, gross or subtle, inferior or superior, far or near—all consciousness should be seen as they really are with right wisdom thus:

‘This is not mine, this I am not, this is not my self.’

13 THE ARISING OF REVULSION. “Therefore, bhikshus, seeing thus, a well-taught noble disciple becomes revulsed²⁵ with form, revulsed with feeling, revulsed with perception, revulsed with mental formations, revulsed with consciousness.

Being (thus) revulsed, (his lust) fades away.

Through the fading away (of lust) [that is, dispassion], (his mind) is liberated.

When it is liberated, there comes the knowledge: ‘It is liberated.’

He directly knows: ‘Birth is destroyed, the holy life has been lived, done what had to be done, there is no more of this state of being.’²⁶

— evaṃ —

Reading

Ñāṇananda, Bhikkhu K

2003 *Nibbāna—the Mind Stilled* vol 1 (The Nibbāna Sermons 1-5). Colombo: Dharma Grantha Mudrana Bhāraya, 2003: 105-114.

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²⁴ *N’etaṃ mama, n’eso ’ham asmī, na mēso attā ti*. This threefold formula is the contrary of “the 3 grasplings” (*ti, vidha gāha*), that is, of view (*diṭṭhi*), of craving (*taṇhā*), of conceit (*māna*) (MA 2:111, 225): here applied to the 5 aggregates [17-21]. A brief version, “There can be no considering that (element) as ‘I’ or ‘mine’ or ‘I am’” (*ahan ti vā maman ti vā asmī ti vā*) is found in **Mahā Hatthi, padōpama S** (M 28/1:184-191 §§6b-7, 11b-12, 16b-17, 21b-22). These three considerations represent respectively the 3 kinds of **mental proliferation** (*papañca*) of self-view (*sakkāya diṭṭhi*), of craving (*taṇhā*) and of conceit (*māna*) (Nm 280; Vbh 393; Nett 37 f). In **Anatta, lakkhāṇa S** (S 22.59.12-16/3:68), the formula is applied to the 5 aggregates & in **Pārileyya S** (S 22.81/ 3:94-99) to the 4 primary elements. See also **Rāhula S** (A 4.177/2:164 f). See **Pārileyya S**, SD 6.16 Introd (5).

²⁵ On **revulsion**, see **Nibbidā** = SD 20.1.

²⁶ According to **Yamaka S** (S 22.85) Comy, at the end of this instruction [§§12-13], Yamaka becomes a stream-winner (S 22.85.14-20/3:111) = SD 21.12. (SA 2:309)