SD 65.3-8

Nandi-k,khaya Vagga

The Chapter on the Destruction of Delight (selections)
S 35.161-166/4:145-148
Translated and annotated by Piya Tan ©2026

1 Location of Nandi-k,khaya Vagga

The Saḷ-āyatana,vagga (the Chapter on the 6 Sense-bases), the 3rd main division of the Saṁyutta Nikāya, is a collection of teachings on the seeing any or all of the 6 senses as *impermanent* as constituting **right view**. The first part of the Vagga is **the Saḷ-āyatana Saṁyutta**[1] (ch 35; S 4:1-203 of 403 pp in the PTS ed).

The 4th fifty suttas (*paññāsa*) open with **the Nandi-k,khaya Vagga**—the Chapter on the Destruction of Delight—comprising the following 12 suttas, of which the last 6 (printed in **bold**) are found in this SD 65:

1. Nandi-k,khaya Sutta 1	The 1st Discourse on the Destruction of Delight	S 35.155/4:142	SD 12.7
2. Nandi-k,khaya Sutta 2	The 2nd Discourse on the Destruction of Delight	S 35.156/4:142	SD 12.8
3. Anicca Nandi-k,khaya S 1	The 1st Impermanence Discourse on the Destruction of Delight	S 35.157/4:142 f	SD 93.1
4. Anicca Nandi-k,khaya S 2	The 2nd Impermanence Discourse on the Destruction of Delight	S 35.158/4:143	SD 93.2
5. Jīvak'amba,vana Sutta 1	The 1st Jīvaka Mango Grove Discourse	S 35.159/4:143 f	SD 44.14
6. Jīvak'amba,vana Sutta 2	The 2nd Jīvaka Mango Grove Discourse	S 35.160/4:144 f	SD 44.15
7. Koṭṭhika Sutta 1	The 1st Discourse to Koṭṭhika	**S 35.161**/4:145	SD 65.3
8. Koṭṭhika Sutta 2	The 2nd Discourse to Koṭṭhika	**S 35.162**/4:146	SD 65.4
9. Koṭṭhika Sutta 3	The 3rd Discourse to Koṭṭhika	**S 35.163**/4:146 f	SD 65.5
10. Micchā,diṭṭhi-p,pahāna S	The Discourse on Abandoning Wrong View	**S 35.164**/4:147	SD 65.6
11. Sakkāya,diṭṭhi-p,pahāna S	The Discourse on Abandoning Identity View	**S 35.165**/1:147	SD 65.7
12. Attânudiṭṭhi-p,pahāna S	The Discourse on Abandoning Self-view	**S 35.166**/4:148	SD 65.8

2 The Sutta Method

2.1 THE 5 AGGREGATES

2.1.1 The objects of desire

2.1.1.1 These 6 Suttas are closely related in teaching the same theme, that the desire for any of the 6 sense-bases (objects of the senses and of the mind) should be abandoned. Desires for these 6 kinds of sense-bases should each be totally abandoned by way of **the 5 aggregates**:

[1] **Saḷ-āyatana Saṁyutta** dominates half of the collection, followed by Vedanā Saṁy (feelings), Mātugāma Saṁy (women), Jambu,khadaka Saṁy, Sāmaṇḍaka (Be *samaṇaka*) Saṁy, Moggallāna Saṁy, Citta Saṁy, Gāmaṇi Saṁy (headmen), Asaṅkhata Saṁy (the unconditioned), and Avyākata Saṁy (the undeclared).

1. the faculty (that is, internal form);	*rūpa*
2. the sense-object (external form);	
3. the sense-consciousness;	*viññāṇa*
4. the sense-contact;	*phassa* + *vedanā*
5. the feeling arising from that contact.	*vedanā* + *saṅkhāra*

2.1.1.2 All 6 Suttas have this template dealing with each of their key points and teachings in turn, thus:

(1)	**sense-faculty** (*ajjhatt'āyatana*)[2]	the eye, ear, nose, tongue, body and mind;
(2)	**sense-object** (*bāhiddh'āyatana*)	visual form, sound, smell, taste, touch and thought;
(3)	**consciousness** (*viññāṇa*)	eye-consciousness, ear-consciousness, nose-consciousness, tongue-consciousness, body-consciousness, mind-consciousness;
(4)	**contact** (*phassa* or *-samphassa*)	eye-contact, ear-contact, nose-contact, tongue-contact, body-contact, mind-contact;
(5)	**feeling** (*vedana* or *vedayita*[3])	based on the eye, the ear, the nose, the tongue, the body, and the mind.

Each of the first 3 Suttas deals with one of **the 3 characteristics** (*ti,lakkhaṇa*) of each of the 5 dharmas above in turn, thus: [1, 2.1.3.1]

(1)	the impermanent	*anicca*;	(S 35.161);
(2)	the suffering	*dukkha*;	(S 35.162);
(3)	the nonself	*anatta.*	(S 35.163).

Each of the last 3 Suttas deals with one of these 3 items to be abandoned in turn, thus: [2.1.3.2]

(4)	wrong view	*micchā,diṭṭhi-p,pahāna*;	
(5)	identity view	*sakkāya,diṭṭhi-p,pahāna*;	also called "self-identity view."
(6)	self view	*attânudiṭṭhi-pahāna;*	also called "self-centred view."

2.1.2 How the aggregates function

2.1.2.1 The faculty here refers to **the aggregate of form** (*rūpa,khandha*), that is, the eye, ear, nose, tongue, and body, and to the mind. They each may be one's own faculty or that of another to which one is attracted and desires. When the faculty is that of another, it is regarded as an external form as sense-object.

Either way, **the consciousness** (*viññāṇa*) that arises from the attention (*samannāhāra*)[4] is the basis for further engagement from **the contact** (*phassa*) between the internal faculty and the external object. "Contact" here refers to a triangulation of

faculty + object + consciousness → contact.[5]

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[2] On the 12 *āyatana*s, see **Saḷ-āyatana Vibhaṅga S** (M 137,4+5), SD 29.5; SD 26.1 (3.2); SD 56.11 (2.1.2).

[3] *Vedayita,* "that which is (was) felt," is past part of *vedeti,* "to feel, experience," such as *saññā.vedayita,nirodha,* "the cessation of perception and feeling."

[4] Or "mental engagement": **M 18**,27 (SD 6.16).

[5] This is also called the "triangle of experience" or "the feeling triad": SD 1.1 (App 4); **Madhu,piṇḍika S** (M 18,16) + SD 6.14 (4); **Mahā Hatthi,padôpama S** (M 28,27-38), SD 6.16; SD 56.22 (2.4.1.2 passim); SD 60.1d (1.1.1.3).

2.1.2.2 With this sense-contact there arises **perception** (*saññā*) by which one recognizes the object by way of past memories. This is a good place to let go of the object after recognizing it as it is, and before any unwholesome **feelings** arise in connection with it. Thus there is only wholesome knowledge of the experience without creating any bad karma or feeding of the latent tendencies with greed or with hatred.

2.1.3 How each of the 6 Suttas works

2.1.3.1 The format of **the first 3 Suttas** are the same: they each set out (1) the 6 faculties, (2) a faculty-based object, (3) a contact of faculty, object and consciousness and (4) the feeling arising from the contact—this is the template for a basic cognitive process. These 4 aspects of the cognitive process of each of the senses and the mind differ only in the presentation of the process in each sutta in reference to one of the 3 universal characteristics—that is, as impermanent, as suffering, and as nonself. Thus each sutta states as follows:

- **Koṭṭhika Sutta 1:** that each of these 4 aspects is impermanent— "you should abandon desire for it";
- **Koṭṭhika Sutta 2**: that each of these 4 aspects is suffering— "you should abandon desire for it";
- **Koṭṭhika Sutta 3**: that each of these 4 aspects is nonself— "you should abandon desire for it."

2.1.3.2 The format of **the last 3 Suttas** are the same, too: they each set out (1) the 6 faculties, (2) a faculty-based object, (3) a contact of faculty, object and consciousness, and (4) the feeling arising from the contact, as the template for a basic cognitive process. These 4 aspects of the cognitive process differ only in the presentation of the process in each sutta referring to the 3 universal characteristics and to "wrong view," to "identity view" and to "self-view" respectively, thus:

- **Micchā,diṭṭhi-p,pahāna Sutta**: that these 4 aspects are *impermanent*—"wrong view is abandoned";
- **Sakkāya,diṭṭhi-p,pahāna Sutta**: that these 4 aspects are *suffering*— "identity view is abandoned";
- **Attânudiṭṭhi-p,pahāna Sutta**: that these 4 aspects are *nonself*— "self view is abandoned."

These 3 Suttas do not use the term *sammā,diṭṭhi*, but the way in which the views are abandoned reflects how right view works, reminiscent of the *vipasannā sammā,diṭṭhi* of the Commentaries.[6]

The best way to benefit from these Suttas is to carefully study them all, beginning with the first. When you have understood their teachings (or at least one of them), then, focus on that sutta to examine its structure (theoretical flow) and dynamics (that is, its practical effects).

2.2 Arpeggios for awakening

2.2.1 A musical technique

2.2.1.1 Learning sutta teachings is not merely learning words but seeing the beauty and truth behind the teachings that reflect true reality. A vital part of this learning is a gentle recitative process, and the repetitive cycle acts like a musical refrain or chorus that keeps the music sweetly lively. We can learn some joyfully effective learning methods from music training and an engaging musical pattern in songs and music. This is called **the arpeggio**.

[6] Nm 1:93, 205, 2:456, 481; MA 4:131; SA 1:88; AA 2:24, 3:228; U 240.

The most famous example of a masterful use of the arpeggio is seen in Beethoven's **Moonlight Sonata** (1801).[7]

We will first briefly look at how the arpeggio is practised by musical beginners and students. Then we will examine how the musical process can be applied in sutta learning, especially in the case of the 6 Suttas examined here [SD 65.3-8].

2.2.1.2 An **arpeggio**[8] is "the employment in vocal or instrumental music of the notes of a chord in succession, in rising or descending order, instead of simultaneously."[9] In modern music, it is always played beginning with the lowest note, and should begin at the moment when the chord is due (that is, on the beat).

Practising arpeggios builds unconscious procedural memory (muscle memory) in our nervous system. It speeds up neural connections through a process called myelination. To master this, play the patterns perfectly and slowly first without any mistakes. This prevents embedding errors, as false turns can be very difficult to unlearn.[10]

2.2.2 Muscle memory

2.2.2.1 Muscle memory grows best through 3 stages:

(1) The cognitive stage. This is where we think about everything concerning a task. If we are looking at new music, we may go slowly, put space between notes, or group them into small bits that we have practised in other contexts.

(2) The associative stage. This stage gets easier and is more rewarding. It is characterized by being mostly based on repetition.

(3) The autonomous stage. Once we have reached this stage, playing is much easier. However, the musician must still be engaged with their actions.

2.2.2.2 A couple of tips to enhance the practical benefits of memorizing:

- **Close your eyes**. To go beyond reliance on visual cues (like constantly looking at the fretboard or keys), practise with your eyes closed. This forces your tactile and proprioceptive senses to map the instrument naturally.
- **Challenge yourself**: Play arpeggios in different orders or backwards. This prevents your mind from going on "autopilot" and ensures you are actively driving the movement rather than blindly relying on muscle habit.
- **Utilize consolidation**: Muscle memory is deeply reinforced during rest. Practising in short, focused sessions followed by breaks yields better results than struggling with an exhausting marathon.

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[7] Piano Sonata No 14 in C# Minor, Op 27 No 2; the untitled work's 1st movement was marked to be played "Quasi una fantasia" (almost a fantasy). Beethoven was then around 30. Later it became known as the "Moonlight Sonata" (Mondschiensonate) when a German music critic and poet, Ludwig Rellstab, wrote in 1832 that the mysterious first movement reminded him of moonlight shining on Lake Lucerne. *Beethoven: The man and the Artist, as revealed in his own words*, 2004:27; A W Thayer [1921], (rev ed) E Forbes. *Thayer's Life of Beethoven,* Princeton, 1967.

[8] From Italian *arpa,* "the harp"; *arpeggiare,* "to play upon the harp."

[9] *Grove's Dictionary of Music,* London: Macmillan, 1904:110.

[10] How muscle memory is used in music [vibe]; [GuitarWorld]. 17 June 2026.

2.2.3 The arpeggio sutta study technique

2.2.3.1 First of all, our copy of the sutta for study should be laid out in full.[11] It helps to lay out the sentences, even words, in a graphic pattern so that the eye can easily follow the flow of ideas and connect the teachings. A sutta needs to be read in its full form; otherwise, it is hard for us to see the connections or even remember what we have read.

Secondly, sutta learning is a gradual process that goes progressively from start to finish, familiarizing ourselves, in stages, with what is taught melding with what we can understand and appreciate. To build our "mental muscle" memory these 3 stages apply, that help us to gauge our progress:

(1) The cognitive stage. This is where we have a general sense of knowing the sutta translation as a whole. This is possible with **the Koṭṭhika Sutta 1** (S 35.161), which is quite short, and with similar relatively short suttas. This preliminary stage should not be rushed; slowly and carefully we *look* at the sutta structure, its key teachings and how they are connected.

The Koṭṭhika Sutta 1 is a statement on the impermanence of our dynamic being in the 5 aspects—*the internal sense-faculties*, their respective *sense-objects*, their respective *consciousnesses*, their respective *contacts* and their respective *feelings*—that they are all impermanent; hence, "**you should abandon desire for it**" (that is, for each and every one of the sense-faculties, their objects, their consciousnesses, their contacts and their feelings).

For easy reference between the text and the translation, they have been located interpaginally, that is, the Pali page facing its translation page.

(2) The associative stage. Once we are familiar with the translated sutta, we then slowly examine how each Pali sentence or phrase is related to the English translation. The first few rounds should simply be a simple read-through, comparing the translation with its Pali. First, compare the translated sentence with the original Pali. If we are unsure of how the words or phrases are connected, compare the whole sentences (for the context) or sections thereof (for its usage).

Ideally, we should write down or slowly type each Pali line and then the translation just below the Pali. If we are certain of the Pali and its translation, we can write the translation just below the Pali, separating the sentences with a vertical bar (as in verses): thus |, and the ending of the whole sentence with a double bar, thus ‖. We only need to do this with the teachings (not the narratives).

(3) The autonomous stage. By this stage, when we look at the Pali sentence (or long phrase), we should be able to see the translation therein. The moment we notice a difficulty, we should stop to check and clarify the difficulty. This is vital; this is *a learning and remembering process*; not a mechanical reading of words. This also prevents us from going on autopilot! Also, simply stop when we feel tired or bored; forced learning will not work well for long. However, we should be diligent in the study routine (*vatta*). Short, slow but steady progress—this is how we *live* the Dharma.

2.2.3.2 Here are a couple of tips to **enhance the sutta learning**:

• **Consolidate the text**. At some point, we should ensure we are familiar with the teaching set, like the 5 aspects of the cognitive process—eg, the eye, forms, eye-consciousness, eye-contact, and feeling

[11] The abbreviated version—with *peyyālā*—is meant only for memorizing, recitation or space economy in commercial publications; these shorthands are usually unhelpful for the beginner or casual reader—in fact, unhelpful for most readers! Imagine a music editor prints only the 1st bar of each phrase of the Moonlight Sonata, with the note, "Play accordingly"! It may work for the maestro but not others; anyway the maestro may not even need the music score for this piece.

arising from eye-contact. Practising in short, focused sessions followed by breaks yields better results than struggling with an exhausting marathon.

• **Challenge yourself**. Next, see if you can remember all the 5 aspects of the cognitive process for the ear, and so on. Occasionally write down these cognitive sequences; then check against the translation. This exercise prevents your mind from going on "autopilot" and ensures you are actively engaging with the texts rather than blindly relying on routine.

• **Close our eyes and listen**. To enhance our understanding, we *may*, after reading the Pali, close our eyes, to hear the Pali in our mind. This is easier with the translation (if it is not too long). Over time, read only the Pali and see if we can then hear its translation; check with the translation as often as needed—until we are sure of ourself. In due course this process of "natural translation" will come more easily.

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