

## FOREWORD

At a time when Buddhism is spreading fast across the globe, it is our intention to make the general public acquainted with the great teachings of the Lord Buddha.

Whilst listening to a sermon is the ideal way of going forward in the path of Dhamma, some may prefer to read it at their leisure and comprehend the teachings at their own pace and time. Then there may be those who are weak in their faculty of listening, so the only way they can understand it is by reading a text or a Dhamma book.

These transliterations are available for all those who wish to have an understanding of the Lord Buddha's teachings in order to find true salvation.

**\*\*This work is a transcription of a sermon held in 2018-01-28. There may be the odd omission or inclusion inadvertently due to quality issues of the audio or deliberate editing to make the text more readable.**

*This sermon revolves around how the mind of an Arahant and someone practising the path to be an Arahant works. For example, the distinction between an Arahants comprehension of an object he sees and how a non- Arahant will recognize that object. It also explains how the eradication of the form happens in an Arahant.*

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## **KEY WORDS**

Arahant

Resultant deeds

Functional deeds

Lòsakatissa

Spaghetti

Restaurant

Pure octet

Àpo

Thèjo

Vàyò

Patavi

Mental asylum

Karma

Tanhà

Àhàra

Nibbatthi lakkhana

Rùpa

**Where is my Chocolate Cake?**

**2018-01-28**

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A couple of weeks back we talked about how the mind works when it receives a particular kind of input from the five senses. I think that was the sermon titled Ferrari in a pentagon. The example, there being a man walks into a car showroom looking for a particular kind of car, has an idea of the kind of car that he wants, he has expectations about what he's looking for clearly, and then what happens, when those expectations are met or when they are not met and therefore, how that works with the models that exist within his mind. So, what I would like to do today is to actually try and discuss a little bit more around that. **There were some questions around some of those topics and there was a request to, try and simplify that look, the concept that was given there a little bit more, as well as to try and show the difference between how that works in someone that is not an *Arahant* as well as compare that with the mind of an *Arahant*. How does the two work?**

### **How the mind of an *Arahant* & someone practising the path to be an *Arahant* works**

Because ultimately if our mind is the same, if our mind works in the same way that it does with an *Arahant*, then obviously that is where we are. The difference between someone that is a trainee, I'll use the word trainee because they are training to be an *Arahant*, they are practicing the path. Someone who's a trainee and someone who has been trained or that is an *Arahant*. It's not a difference in the body, it's not a difference in the physical form, but it's in the mind, the mind responds to the world and that's all there is. Fortunately, you don't need to look better, you don't need to work on your looks to become an *Arahant*. The only thing you need to try and fix, is the way you view the world and the way you interact with the world. That's easier than trying to change how your body works and how it looks and so forth.

If we reflect on some of the concepts that we discussed that day, as well as trying to understand how this concept of *karma* and *vipàka* works, **deeds** and **their results**, then that gives us a way to re-enter this topic. Now what we do know is, that an *Arahant* does not commit *karmas*. So, an *Arahant* does not do deeds as such which accumulate *karmas*.

## **The Buddha & Arahants do not accumulate merits for their deeds**

As an example, as we know, preaching the Dhamma is meritorious. So that is done as, when you and I preach that Dhamma, we accumulate merits, so that is 'pin' and we accumulate karmas, clearly because it's a good karma. A wholesome deed done and then there are the merits that are due for that deed. When an *Arahant* preaches the Dhamma and clearly that was done, there was quite a bit of that. Let's not be fooled that the Lord Buddha Himself was an *Arahant* and if it wasn't for Him, we wouldn't have any of this Dhamma. So, when He preached the Dhamma, He didn't acquire merits. As a result, there was no 'pin'. He didn't do any bad things either. There was no unwholesome karma. So, there were no 'pau', no 'pin'. '**Pau**' and '**pin**' being the Sinhala terms for **merits** and **unmeritorious deeds** respectively. So, He didn't do any of that and an *Arahant* doesn't either. Because merits are accumulated in the process of manipulating your mind, your thoughts, your words, as in speech and your actions to conduct and perform the ten meritorious deeds as well as the ten unwholesome deeds. When either of these two are done and that is what most will do, and do that all of the time, they either accumulate merits or sins and the Buddha does not do that and an *Arahant* doesn't do that either.

## **Resultant deeds**

What they do have are, what are called **resultant deeds**. They're called *kriyà* and if some of you have been studying *Abhidhamma*, you will see in the *Abhidhamma Pitaka* that there are these things called functional thoughts, which do not perform the action of generating karma. They are simply functional. That is, they just do a function.

## **The story of the *Arahant Venerable Lòsakatissa***

So, when an *Arahant*, give a *dana*; so, there are stories in the past history, that there was an *Arahant*, who even after having become an *Arahant*, he was never able to receive any alms. For

example, *Ven. Lòsakatissa*, because he had not given alms or he had not given charity in either his previous birth so in that birth, they were no merits to reward him with alms. So even when he used to go round with his alms bowl, people who used to come running with items of food, would actually see that his alms bowl was full. When in fact it was empty and so they thought, 'well this monk clearly does not need any more food' and so they would refrain from putting those items in his bowl and therefore he lived a life of hardship. He was hungry most of the time and yet he was an *Arahant*. Because he didn't have the merits to reward him with food, no matter how hard he tried, no matter how often he would go around for alms, he simply would come back with no food in his alms bowl and it was very seldom that a fellow *Arahant* would have this thought of, "well you know, I can't see *Lòsakatissa* having any food so, perhaps I should just go and offer him something." And even that happened very seldom. It is said that during his last years and the last few days even, and I believe it was Venerable *Sàriputta* who looked into why *Lòsakatissa* was so unfortunate and realized it was because he had not offered alms in the past, he had not been inclined to charity in the past and therefore he had no good karma to reward him with alms and he went round with his alms bowl to gather some food but on his way back unfortunately he dropped his alms bowl. And even that food he was not able to offer *Lòsakatissa* Thero. So that's the story behind that. You know in any case, the relevance of that story here is, when venerable *Sàriputta* goes around for alms and his thoughts are to bring the alms that he collects and offers that to venerable *Lòsakatissa*, then if you and I did that, that would be a meritorious deed. But to venerable *Sàriputta*, it is not a meritorious deed. An *Arahant* is referred to as someone who has put aside both meritorious and unmeritorious deeds. That is the point of this message. '***Punya Pàpa Pahìnassa***', someone who has eradicated both 'pin' and 'pau'.

### **The thoughts that arise in an Arahant - Resultant thoughts**

Therefore, the two kind of thoughts that arise in an *Arahant* are resultant thoughts and functional thoughts. **The functional thoughts**, are the thoughts that helps him go around for alms, drink a glass of water, use the toilet, don robes, go to sleep, all those things that you and I do. **The**

**resultant thoughts** are the *vipàka citta*. So, the *vipàka citta*s are those thoughts that help us see the world, hear the world, taste, smell, touch and the thoughts that come into our head without us actually thinking about it. So, they are obviously **eye consciousness** – *cakku vinnàna*, **ear consciousness** – *sòtha vinnàna*, **consciousness associated with the nose**, that is *ghàna vinnàna*, **consciousness associated with the tongue** – *jiwhà vinnàna*, **consciousness associated with the body** - *kàya vinnàna* and **consciousness associated with the mind**, which is *manò vinnàna*. So, these types of consciousness are resultant. They are *vipàkas* so, when they arise in you and I, *pruthajjana* and when they arise in an Arahant, they are exactly the same.

### **An explanation on resultant thoughts**

So, if there were three people sitting next to each other, an Arahant, a trainee, one that is not an *Arahant* but he's on the noble path, say he's an *anàgàmi* and then you have a *pruthajjana*, just a mundane, worldly being. So, three people and you bring in front of them, something that is covered, so you're not able to see what it is, all you see is a black box. Now you open the box and take a rose, a flower that all three of them liked at one point in life. The mundane being, still likes it and when he sees the rose, he feels happy, he feels that it's a nice flower and something that he attaches himself to. The *anàgàmi* person will still be able to see that as something that brings desire to his mind but yet the *Arahant* will not have any thoughts around desire. Even if, as an *anàgàmi* person or as a *pruthajjana* which he once was, he liked that rose but now he does not have those feelings.

The very first moment when the light hits the rose and then is reflected from the rose and goes through their eyes, their pupils, hits the retina and that signal goes to their brain and that is then comprehended in the mind as a *cakku vinnàna*, that *vinnàna* is actually **resultant**. And it's identical for all three of these people. Identical in the sense that it's nothing other than '***Cakkunca Paticca Rupèca Uppajjàti Cakku Vinnànan'***. There is an **object**, a *rùpa*, **there's the eye and then there's the eye consciousness, the three of them coming together is *Cakku Samphassa*, or *Cakku Phassa***, okay, *phassa* being **contact**. So, when the three of them come into contact, then

you get *vedanà* or **feeling** that something has just happened. Remember that we're talking at that very first level. We're not talking about what happens after someone has seen the rose. It's like the moment when you have your eyes open and someone just flashes something in front of your eyes. So yes of course, if it's a second, then there are billions of thought moments that passed but in the very first, **the very first few thoughts are not volitional. They're not deliberate. They're just thoughts that help you see the object.** You're not looking at the object. You're just seeing the object. So, it's that very first stage. Those are the resultant *cittas*. Now to an *Arahant*, to an *anàgàmi* and to a *pruthajjana* or a mundane being, this is identical.

### **The karmic energy that results in vipàka**

What happens after this point is; an *Arahant* does not do karmas. He does not then have thoughts of "Oh! let me look at this again." Whereas the other two might do that, the other two want to continue to look at this rose. So, for instance if you move the rose to a side, while all three of them sat there looking at it, if you moved it to a side, say you moved it to the left or right, an *Arahant* is never going to turn his head to look at it again. But an *anàgàmi* as well as a *pruthajjana* might turn their head, might turn their eyes to look at it. The *pruthajjana* will most certainly do that, if that is something that he's attached to. I mean there are objects which he may not be attached to but let's take, let's assume that the rose is something that he does like; he's going to turn his head. The *anàgàmi* might do the same but the *Arahant* would never do that because he does not give any value to any object that exists outside. So, it's at that point, where you are now doing karma, you're doing deeds, you're doing karma through your mind and after each thought moment, you're generating karmic energy which is going to result in *vipàka*. So, it's that *vipàka*, again which is going to bring you back into *sansàra* as another being. The thoughts that made you want to turn your head and look at an object, that's the kind of thought that brings you back into *sansàra* and it's because an *Arahant* has eradicated desire, he does not. He never feels the need to look at an object. He'll see an object but he is not going to look at an object, certainly not with desire or aversion or delusion, right.

So, what happens when you look at the rose and if you continue with that example; Remember, we talked about the model set, that are set within our minds. Those very few thought moments are *vipàkas*, as we just explained. You, then see the rose. All three of these people have, those are the *vipàka* consciousness and you are even able to identify this as a rose.

### **How do we recognize a rose**

What a non-Arahant does at that point is, as soon as this mental impression of a rose, is created in their minds, remember they're all seeing a mental impression because outside there is no rose. Outside, it's is just *àpò, tèjò, vàyò, patavi* and there's an object that is in front of a certain background. That background could be a black box. So, you have taken a rose from a black box and you're holding it in front of this black box. So, all three of them are simply seeing red against black and perhaps a stalk that is green against black. So, you are seeing three colours red, green and black. So, there's no Rose really. So where does the Rose come from? The Rose comes from *cakku vinnàna* and what happens after that? So *cakku vinnàna*, that is the consciousness associated with the eyes, tells us that something's going on outside. Because, now this being, all three of them are seeing three different colours, clearly something's changed, something is going on out there. And you're seeing the rose petals, you are seeing the stalk, well you're just seeing red, you're seeing green, and you're seeing black. so clearly there's a distinction between those three colours and you can see a border where there's a change in colours. Borders are simply a change in colours, nothing else. When we see that, the *Arahant*, the *anàgàmi* person and the *pruthajjana* will comprehend this object in two different ways at least.

### **How an Arahant comprehends the object that he sees**

The *Arahant* will just see colour against colour unless he wishes to identify what this object is. If he wishes to identify what this object is, he takes this combination of red with green and then black, so clearly realizing that there are three different things that requires identification and

then he goes back in his memory and checks what are some of the things that agree with this kind of combination. Obviously, all of this happens in a flash of a second. In his memory he will know that this is a black box because the black box was in front of him before the rose came out of the black box. Having seen that, it has four or six sides and it's square like and it's a 3d form it takes up space; this is how you identify a box. If you see a box, and you're seeing it against another wall, then all you're seeing is a change in colours and you're seeing a border and you're seeing that it's taking up space because your eyes can see 3d and then all of those inputs are dropped into your *rùpa, vèdanà, sannà, sankàra and vinnàna* and out comes the result, it's a box, it's a black box, it's a black box that is stood against a certain background. So, the same thing happens when the *Arahant* sees this rose and when he does that; remember an *Arahant* does not have ***upàdànitha nàmarùpa, grasping aggregates***. He doesn't grasp, he doesn't cling on to any of these aggregates.

This is same as, you and I can go shopping and we will see all these items that are laid out in the supermarket and yet we come home not having bought all of these items, only just the ones that we want. An *Arahant* is able to go into the supermarket and just observe what's there. So, an *Arahant* still goes to the supermarket, the supermarket is full of the items that he would have bought in the past and they're just laid out but he does not care one bit about any of these items. So, he'll have *rùpa, vèdanà, sannà, sankhàra* and *vinnàna*. Because without that, you wouldn't be able to survive one moment in this world. You know, you wouldn't breathe, you wouldn't identify yourself, you wouldn't recognize yourself. Therefore, because an *Arahant* has to see his hand and know that it's his hand. How does he do that? It's because he has not removed himself from *rùpa, vèdana, sannà, sankàra and vinnàna*, the five aggregates. All he's done is stopped clinging on to them. That's the difference. Hope that's making sense.

So likewise, when he sees the difference in colour, the *Arahant* then scans the mental impression and he sends those inputs through the five aggregates and then the result comes out, 'It's a flower'. But he only does that, if he wants to do that and at that point, it's a functional thought that's doing it. it's not a karma, remember it's a functional thought. So, it's not going to generate any energy and he can do that if he wants to. Because, otherwise he can just see it as colour

against colour, he won't actually see the rose there, if he doesn't want to. Imagine that you don't see what's there, well you only see it as it is. You don't then process it. So, he's not processing it unless he wants to.

### **The mechanism behind an Arahant's comprehension**

Imagine if you wrote a computer program and you had a camera and the camera is facing a certain object, you switch the camera on and you ask the computer the question, "What is that object?" The computer's not going to understand what the question is. Let alone understand or recognize what the object is because you haven't programmed it to do that. Now imagine, you think of a CCTV system, some CCTV systems will alert you when it detects that there's a human being that comes into the picture. So that it doesn't alert you when it's your pet cat that's jumping around in the garden but if it's a human being then it fires off an alarm. Well, it got to have a way to distinguish between an animal and human being. So, you should program it to do that. So, every image that comes in, every frame that comes into the computer, through the camera it needs to analyse it. It needs to break it up into its constituent parts, look at its hard disk and the data that exists in that hard disk and check what is captured within that frame, fits the description of a human being and if it does, it alerts you, "Ah! there's a human being". So, in an Arahant this is just the same. He'll only do it if he wants to. That is, if the computer is switched on, the computer has been programmed to do that.

### **How the comprehension happens in a person other than an Arahant after seeing an object**

Whereas for you and I, that happens automatically because we are clinging on to the aggregates and while it happens in the same way, we have no way of controlling that reaction. So, an Arahant is now looking at this as difference in colour and he has made a choice to identify this

object and he comes back with the result, "This is a rose in front of a box," he stops there. The Arahant does not proceed from there on. There is no action that happens after that. So, remember an Arahant could have done it in two different ways;

He could have stopped at its colour, 'three different colours', that's it. OR

He could have stopped at "it's a rose behind the black box or in front of a black box". He can stop there.

The *Anàgàmi* person or anyone else other than an *Arahant* is going to see,

it's a rose behind the black box, yes or in front of a black box and then they're going to attach themselves to it or they're going to either have desire or aversion towards it.

So, say there's a person that simply does not like roses or they only like white roses, perhaps they've had bad memories of red roses, maybe times when things have not quite worked out when a red rose came into the picture. Therefore, when they see a red rose, they don't have feelings of happiness. They have feelings of anger, disappointment and frustration that come into their mind. And that's where as soon as he sees the red rose, which is where the *Arahant* stopped. This person then goes into those models, he has inside his mind and those models come outside. Now those models are being impregnated with these mental impressions. So those mental impressions are now falling against those models and are being compared against the five sites in that model, the *rùpa*, *vèdanà*, *sannà*, *sankhàra*, *vinnàna* because all of those are expectations. So, these expectations are being scanned with that mental impression. This is where the problem happens because until then, you're not attaching yourself to something and you're not fighting against it either. There is no desire there. As long as there is no desire, there's no aversion which is another way of saying "I have a preference with my models", he's not going to attach to it and he's not going to have a problem with it either. It's just, "let it be as it is", which is exactly what the *Arahant* is doing. But for someone that's not an *Arahant*, they go one step further which is to bring those models into the picture.

So, an *Arahant* is someone who has completely eradicated this business of modelling. He no longer creates models. All he does is, as a result of what he's seeing right now, he goes back in his memory and he scans his memory against what the picture he's just looking at and out comes

a result, “that's a rose that stood against the black box”, then he comes to that conclusion, if he wants to. Even that is a volitional choice.

But for us it's not a choice, it happens instantaneously. It's like, as if the flood gates have been opened. You can't stop the water; the water is just gushing and you can't stop it.

Whereas an Arahant has mastered the art of closing the doors when he wants to.

We can't do that. Our doors are just opened 24/7, Stuff just goes in and out all the time.

So, you've seen the rose and you are now having thoughts of, you know your models have come out now. All this happens in a flash of a second. Your models have come out and now you're scanning the object out there with your models. Your model says, ‘the flower that I like are dandelions not roses. I don't like roses. Now you are not feeling happy. You're not having good thoughts, you're having thoughts of anger, frustration and disappointment. Now think of the time when perhaps you've gone shopping for flowers, you've gone to the florist and you've asked him to bring you some red roses and he comes out with dandelions or perhaps you have asked for the latter and he's coming out with red roses. At that moment you're going to be annoyed “that's not what I asked for”. Why? because you had that expectation. So, whereas if someone else had ordered it, someone else had ordered red roses and this guy is bringing out red roses, he is immediately going to think, well that was for me.

### **When the imagery we make in our minds does not fit with the outside world**

Can you remember a time when perhaps, you've been in a restaurant and you've asked for spaghetti, and the waiter comes out with a plate in his hands and this plate has spaghetti. When he brings this plate out, you're thinking, that is for you but actually the waiter is bringing spaghetti for the guy that sits at the next table. He has only asked for rice, so he has got the order on. You asked for spaghetti and when he's bringing out this dish, immediately, you're going to think, “Oh that's for me.” But the other guy knows that it's for him and he's going to be angry now because that's not what he asked for but you're going to be happy. You're going to think, “Oh, that's great! you've brought what I asked for and you've come much earlier than I expected you to come.

Because you actually came after that guy, that's behind you at the restaurant. So, you're going to have attachment to this. Whereas the guy that sat behind you is going to feel angry and frustrated and annoyed, because he asked for rice and what they're bringing is, spaghetti.

So, the point being made here is, it's not what the waiter is bringing that is the problem but it's your model which says I want something else. The guy at the table behind you also has a model and each of these models, just does not fit with what happens outside in the world and when it doesn't fit, anger, frustration and disappointment. When it does fit, happiness and satisfaction. That's what happens. Now there's also something else we should try to understand here. This can be very subtle. So, I'll try and explain it as simply as I can.

### **How do we recognize objects? (Example)**

Say for instance, you've got two objects, a chair and a stool in front of you. They're both made of exactly the same kind of plastic. Now when you're looking at these two objects, you identify one as being a chair and the other as being a stool. You identify that they're both plastic and they have a colour. What I want you to try and think is, where does this concept of object one, is a chair and object two, is a stool come from? Because out in the world all you have is ***àpò, tèjò, wàyò, patavi, warna, rasa, gandha and òja***, the pure octet. That's all that exists outside in the world. So where does this impression of a chair and a stool come from? Because if all our eyes can see are ***àpò, tèjò, wàyò, and patavi***, let's keep it to those four to keep it simple. So that's **the water element, the heat element, the air element and the earth element**. Then where do we get the concept of, how do we recognize that object A, as chair and object B, as a stool.

Well, here's how that happens. Out in the world, it's just the order in which ***àpò, tèjò, wàyò, patavi*** exists at that point in time. In fact, if you took the chair and you recycle the plastic you could actually make the stool out of that, with exactly the same amount of plastic and if you broke the stool down, you could make the chair again. If you recycle the chair again, you could get the stool back, you could keep doing that any number of times you want. Obviously, there can be wastage but let's ignore that for now. The amount of element, plastic in both those objects

are exactly the same and assuming we could use a process that is 100% efficient, you could each time melt the chair down into plastic and make the stool and do vice versa as well. So, actually out there is just *àpò, tèjò, wàyò, patavi*. So where does this concept of a chair and a stool come from? So, what we need to think about is;

Imagine there were two people,

Person one, does not know what a chair is, he does not identify a stool either. It's the first time he sees these.

The second person, identifies a chair, and a stool, when he sees one.

So, two people looking at these two objects, person one will not have a preconceived idea of, what a chair or a stool should look like. Well at least he's not going to know that there are two objects in this world that look different in this way. He will not realize that there's an object in this world that has the shape of a chair and he won't know what a chair is to begin with. He won't know what a stool is to begin with, because those *Sannà* does not exist in his mind. When he sees those objects for the first time, that creates a mental impression. This is why the second time you show him the same object, he's going to expect, the first object he saw. But he's still not going to be able to identify that as a chair. You ask him, what is that? "I don't know but I've seen it before", is what he's going to say, if you show it to him the second time.

Whereas, the second person, that identifies a chair, if you ask him the first time, what is this? He's going to say that it's a chair."

Imagine you broke one of the legs and you showed him, he's still going to say, "well it's a chair but it's broken."

Whereas the first person is going to say, "I don't know what that is, I've seen it before." But if you showed him the chair that had a broken leg for the first time, he's still going to say "I have no idea what that is" If you reattach the leg and show him the chair again, he's still going to say, "I don't know what that is, but it looks similar to something I've seen in the past. Except, it's got this extra bit to the side, I don't know what that is either." Because he doesn't identify a chair. Now where is this extra bit as well as the fact that this chair comes from? It's from those mental impressions that they have had.

## **Objects are concepts that are created in our mind (Example)**

Now remember I said, it's just *àpò, tèjò, wàyò, patavi* that exists there, which is why you can melt one combination of *àpò, tèjò, wàyò, patavi* and can create another combination of *àpò, tèjò, wàyò, patavi*. I remember as a boy, when we had long trousers and certainly my dad said he used to do that, when they were young. After a while, when you couldn't wear your trousers outside as they are worn out to some extent, what his mother used to do was, actually shortened the legs and then make it to a pair of short pants that he could wear at home. So, it was a set of trousers before that and now it's a pair of shorts.

So likewise, one day you see a towel the next day, it becomes something else. If I took another example, one day you see a bit of cloth that is used as a tablecloth. The next day it's used as a material for handkerchief. The reason we can do that is because the tablecloth is not permanent. Although we give labels to these objects, this is a tablecloth, no one is going to stop us from using it as something else, are they? Now if I wanted to use a tablecloth as a bed sheet, could I not do that. I could do that. In fact, if I wanted to use a mobile phone as a prop to steady my chair, could I not do that if I wanted to. Yes of course, I could do that. Yeah, I mean, it would be an expensive way of doing it but I could still do it. So, the point here being, although we identify objects in the world as a particular kind of object, because we have sannà about objects out there, they are not final. We can change them to be used in the way that we like.

Let's take a mat or a rug for example, if there was a rug that was large enough, could one not use that as a sarong, if they really wanted to? Of course, they could. If there was a towel, could that not be used as an item of clothing if they wanted to? Of course, yes. When you bought that object from the store, you obviously went and asked, "Can I buy a towel?" and they gave you a towel, no question about that. But no one's going to stop you from using it for whatever else you want to use it. The reason for that is because, the reasons you use that object for, only exists in your mind. It's not part of the object.

I don't know if you guys have done it as young kids. When I was young, we used to play with old

wheels or the rims of the bicycle. When the bicycle is old and you've got to throw it away, what we did was, we removed the wheels and then we gave them away to the young kids who play with them. they just push the wheel or they remove the rubber tyre from around it and have the rim and with a stick, push the rim along the slope and they have a lot of fun with that. So, it's gone from being a tyre or a wheel for a bicycle to a toy for a kid. Same object but different uses. This is because when I look at a wheel of a bicycle, I'm thinking, that's the wheel of a bicycle. When a young kid looks at the wheel of a bicycle he is thinking, that's a toy that I can use to play with a stick. So why two different sannà, why two different ways of identifying that object.

### **All that exists outside is àpò, tèjò, wàyò & patavi**

This is what we need to think. Does the wheel, the toy rim, a handkerchief, the table cloth exist out in the world. How about a towel, does that exist out in the world or a chair, a stool or are they all concepts that are created in our mind? Because as soon as I say the word tablecloth, there's a table cloth that comes into your mind. When I say the word towel, there's a towel that comes into your mind and the next moment if I bring you an object; so, I have said the word towel and I bring a towel in front of you, what you do is, you scan the *àpò, tèjò, wàyò, patavi* that's outside you, outside in the world, the things that you can see with your eyes and you check that against this mental image that you have of a towel and if it fits, then you are going to say, 'that is a towel'. But if I brought a different kind of an object, say I brought a handkerchief, you're going to scan that and you're going to compare that with your mental impression of the towel and you're going to say, 'that's not a towel' but if I wanted to I could use it as a towel, could I not? I could.

The reason for this is, out in the world, all that exists is *àpò, tèjò, wàyò, patavi* and various combinations of that. We create things over and above, *àpò, tèjò, wàyò, patavi* in our minds. And it's like a mental impression that we project onto the world. So, when you see *àpò, tèjò, wàyò, patavi* in a certain way, when your eyes can perceive that in a certain way, you give it the label towel, you give it the label handkerchief. But in reality, that did not exist out there. All that

existed out there was *àpò, tèjò, wàyò, patavi* which is why, you can recycle things. Because if you couldn't, you wouldn't be able to recycle things. I mean how can a towel become a handkerchief or a handkerchief become a towel if that was fixed. If that was a towel you couldn't change it.

The reason you can change it is, because out there is just *àpò, tèjò, wàyò, patavi*, what goes into everything. This is why we can recycle a plastic bottle and make a chair out of it. Why, because the plastic bottle is not something that is fixed. The chair is not something that is fixed and permanent. They can change depending on how we want to change it and then given any combination of *àpò, tèjò, wàyò, patavi*. What it does is; because we have this mental impression, that we cast out into the world, we then set the borders for things.

### **How do we recognize an object? (Example 1)**

Let's take a really a simple example, a white wall. Against this white wall, I hang a picture. So, you have a picture that's hung on a white wall. Now, who says your border for the first object or the picture, is the border of the picture that is actually out in there. Who says, that's where you've got to set your borders, I didn't say that. Do you understand what I mean? You've got the white wall, on the white wall is hung a framed picture. How is it that you recognize that there's a framed picture hung on the white wall? Yes, there was difference in colour but let's say the white wall has another border, so you have the large white wall and within that you have another square. Say that's yellow in colour, so white wall and on that white wall is a square that is yellow and within that square you have this picture frame now. So, you have three changes in colour, white to yellow to that of the picture and the picture frame is black. So black, yellow, white as it goes outside and then coming in, it's white, yellow and black. You're going to look at that and go, *"there's a white wall and on that white wall is a square that is yellow and within that square is a black picture frame."* Where did you set the instruction to draw your borders exactly there? I didn't give you that instruction.

That instruction, you took on yourself. You took that on yourself because you're looking at that

and the *àpò, tèjò, wàyò, patavi* is all that is there. The wall and the picture frame are *àpò, tèjò, wàyò, patavi*. The yellow bit, just got different colours but it's all *àpò, tèjò, wàyò, patavi*. What's going on there is, you are seeing the picture frame and you're thinking, because you have in your mind the concept of a picture frame, when you see that combination of *àpò, tèjò, wàyò, patavi*, the model for a picture frame comes into your mind and then you project that frame, outside into the world. So, this is not like, you're emitting light from your eyes. That's not what's going on. You set the border for that picture frame. This is how you can identify that there's a framed picture in front of you.

### **How do we recognize an object? (Example 2)**

Let's take another example. Let's say, I get you to sit in a room and ask your mother to come into the room, she walks into the room, you say, hello and then I ask her to walk out of the room. I do that a second time, you say hello and then I ask her to leave the room. The third time, without you knowing, I actually have built a robot that looks exactly like your mother. She is dressed exactly like your mother; she can also mimic the movements of your mother; but it's a robot. It's just metal, wires and some batteries inside it. The third time I bring this robot and you're not able to tell that it's a robot. You're thinking it's your mother. As soon as this robot comes in, I pick up a knife and stab this robot. How are you going to feel? You're going to be infuriated, angry and sad. "Why have you just killed my mother" is the question you'll ask. When actually, it's not your mother, it's just a robot, it's just metal, some wires and some batteries. What happened was, you cast a mental impression or a mental projection of what you thought is your mother onto this robot. Because the robot was exactly the same size as your mother. It was dressed just like your mother. You, having seen the mother few moments ago and because it can mimic the movements of your mother, so it's mimicking the *rùpa, vèdanà, sannà, sankhàra and vinnàna*. Because it's mimicking those five things, when you see this robot, you have just cast this projection; again, the robot and your mother, what are they made of? *àpò, tèjò, wàyò, patavi*. So there's no difference there. It's just two lots of *àpò, tèjò, wàyò, patavi*. So the point

here being, if we can cast *àpò, tèjò, wàyò, patavi* in a certain way, what our mind is able to do is, to perceive what our eyes can perceive, our eyes can only perceive colour. When our eyes perceive colour, and when our ears perceive sound, well let's leave sound for a moment, your mother's not talking to you, all you are doing is saying hello to the mother. Your mother's not making any noise. She's not talking to you. She's not doing anything. She didn't do that in the first two times. So, the robot is not doing that either. So, the only way you are recognizing, this is your mother, is not through sound, it's only through what you're seeing through your eyes. the third time you see the robot, as soon as your eyes are perceiving colour, *àpò, tèjò, wàyò, patavi* is now casting in a certain way, that it brings out this model of a mother inside your mind. Does it not? Yes, and that model of your mother you project on to the *àpò, tèjò, wàyò, patavi* of which in this case is actually just a robot. This is why when I stabbed the robot, you're thinking, I've just stabbed your mother. When actually, I haven't stabbed your mother out there. But where have I stabbed your mother? Inside your mind. I have stabbed the mother that exists in your mind. I haven't stabbed the mother that's out there. That's their *àpò, tèjò, wàyò, patavi*. This is why I said it's a really subtle concept to grasp.

### **We are looking for the image that we created in our minds**

Take another example. Let's say take our favourite topic. you're seated around the table and the menu for desert tonight is cake. so, the waiter brings a cake. It is a chocolate cake, has a cherry on top. You do know that's just *àpò, tèjò, wàyò, patavi*. There's no question about that right? It's just *àpò, tèjò, wàyò, patavi*.

What happens in your mind is, this *àpò, tèjò, wàyò, patavi* the colours that you see through your eyes and say this time you can also smell it. This is how you're perceiving your world. The smell and the colour that you're seeing out there brings out this model of a cake, that of a chocolate cake in your mind. But after having brought the cake out, the waiter says "Oh I'm sorry, that's not for you that is for somebody else, I'm really sorry, I'll bring what you ordered." So, this guy takes this cake away and he brings another cake. Actually, this cake looks identical to the first

cake. So, you're a bit confused but the second cake is actually plastic. It's not a proper cake; it's plastic; but now after having sat down there, are you not ready to start slicing it up and putting it in your mouth? You are ready to do that because when you see the *àpò, tèjò, wàyò, patavi* out there. Let's assume that this plastic cake has a smell of the first cake that was brought. So, all you know is, it's another cake and it is exactly the same kind of cake that came there in the first place. So, this is why you're asking yourself, "Why take that cake away and bring me a cake that is exactly the same." So, it looks the same and it smells the same but that smell has just been put inside it to fool you. Are you now not ready to pick the knife up and slice it up and start eating it straight away? Yes, but could you ever do that to this cake? No, why because it's plastic. But fundamentally, *àpò, tèjò, wàyò, patavi* same as the first cake but you can't eat this cake. But what does your mind say? Let's go at it, slice it up and let's start eating. As you are going to slice it, the waiter comes back again a second time with another person and says, "Oh I'm really sorry sir, please don't eat it, that's the wrong cake. You can't eat that." He's not telling you why you can't eat that cake. Now you are furious. In your mind, you just want to go and have this. Because this is the second time he brought it in front of you. The first time was bad enough and now coming back a second time to take this away. You don't let him say, why you can't cut the cake up and you say, "No I am not going to let you take that cake" and he says, "I am really sorry, you can't eat that cake" and he actually takes it away by force. Now you go mad with anger. Is that because the plastic cake was taken away from you or the cake in your mind was taken away from you? It's because the cake in your mind was taken away from you. Because if you knew that in front of you was actually a plastic cake, you wouldn't have any problem with the waiter taking it that away. Would you? No, but that is what it actually is; it's a plastic cake. You're never in a million years going to be able to eat that. The moment you realize that it's a plastic cake, you're not going to continue cutting it and slicing it. You're just going to stop and you're going to make a complaint saying, "Take that away and for the final time make sure you bring me the right cake". But without you doing that, now you're really angry because the cake that's in your mind has just been taken away, the cake that we were all so ready and willing to eat and in your mind, you already had a part of it, and had a piece of it and it tastes delicious. It's chocolate cake your favourite and you also had a cherry as well in your mind. Here's the funny thing; there's

one cherry, there's ten of you; 'haven't all ten of you tasted the cherry already?' But only one of you are actually going to have that cherry. Even though you've all tasted it already, there's only one cherry on that cake. In your mind you've already tasted the cake and the cherry, you know what it smells like, both the cherry and the cake, what it feels like when it's on your tongue, what it feels like when you're swallowing it, all this why, because you have those models in your mind and the model that you have in your mind, you've already eaten because that's how those models were created in the first place and you're ready to have a go at this cake. You're ready to just get cracking but that cake was taken away. So, it's not the cake that was out there, that caused the disappointment when taken away. Because if you knew that was plastic, you wouldn't have a problem at all. It's the cake that's in your mind that was taken away. That's where the problem came.

So, what happened is, when the *àpò, tèjò, vàyò, patavi* of the cake that was brought to you in the first place, created a mental impression in your mind. Now you have an expectation of this cake 'that I'm going to eat'. That *àpò, tèjò, vàyò, patavi* was taken away. A second *àpò, tèjò, vàyò, patavi* was brought in its place. Now you are ready to put that *àpò, tèjò, vàyò, patavi* in your mouth. But that *àpò, tèjò, vàyò, patavi* was also taken away. That combination of *àpò, tèjò, vàyò, patavi* you're not going to eat in a million years.

First, you said okay that's fine just bring me the right cake and that wasn't a problem. But the second time, that was a huge problem, when actually you shouldn't have a problem with it since it was plastic you can't eat it. So, what's happening is, when you are seeing, *àpò, tèjò, vàyò, patavi* out there, as the most basic elements of materials that exist out there, that creates a cake in your mind and then what your mind does is, because it had the mental impression from the first time, your mind casts or projects a cake out there onto that object.

### **When the image I'm seeing out there, does not fit the mental image**

Now imagine the second cake didn't have a cherry on it, but the first cake did, you never asked for a cake with a cherry. But the first cake that was brought had a cherry on it. Yes, what's going to happen if a cake was brought without a cherry on it the second time. Now you're going to be upset. "Hang on where's the cherry?" You never asked for a cake with cherry but because a cake

was brought with a cherry on top, now your model has a cherry on top of it. So, this is what you got to think. When that first cake was brought, that created a mental impression. That mental impression now you're projecting onto this second cake that was brought and therefore that projection is, "it's a cake, it's a chocolate cake, and it's good to have a cherry on top of it". But it doesn't and it's not cake, it's plastic and you can't eat it. This is why, when that was taken away, you're disappointed.

Now, if you think about this; try to draw what's going on in your mind. We eat what we create in our minds, not what's out there. We see what we create in our minds not what's actually going on out there. Remember, this is why I can see a stool and a chair. Buy it's ultimately just *àpò, tèjò, vàyò, patavi*. But as long as I have a mental impression that I can project onto, *àpò, tèjò, vàyò, patavi* onto a combination of *àpò, tèjò, vàyò, patavi*, I am able to tell, that's a chair and that's a stool because I am projecting those images that was being created in my mind. Now I'm looking for an image out there, that can fit with my mental image. That's what I'm doing.

When something does not exactly fit or part of it is faulty or part of it has fallen off, then you're disappointed and you're feeling unhappy, because it doesn't agree with your mental image. Your projection does not fit with it. That's where the problem is. So, what we're really doing is, we are creating the world in our minds and we are living in that, are we not? We are eating the things that we create in our mind. We are seeing the things that are created in our mind already. We are hearing the things that we create in our mind.

### **No songs or rhythm in the outside world**

Remember we talked about a song or a beat. You know the beat does not exist in the world. The world has just sound, notes, single notes but we create a song with that; we create a beat with that, we put rhythm to it. Because what the mind does is, it collects all of those sound moments, it ties all of them up together, like you're tying up a bundle of chopped wood to take home for

your fireplace. Similarly, your mind is taking sound moments and then tying them all up together and then saying, that's a beat, that's a song, that song does not exist out there. It exists in your mind.

But the problem is; say someone sings the national anthem, everyone knows the national anthem and then one guy goes off rhythm or off beat, now you have a problem with that. You have a problem with that not because the guy went off beat, it's because it's not the same as the national anthem or the song that exists in your mind. That's where the problem is. So, what you're doing is, when someone's singing a song, you're projecting what's in your mind out on to the world and expecting the world to give you a song to fit exactly with your projection.

### **When the mental image is projected out into the world & the comparison is done (Example)**

Think of you as a projector or using a projector. When you are using a projector, your projector, projects an image. Basically, it's just light, onto a background. And when it projects that image onto a background; say, it's an image of a man. So now, you just see a silhouette just black, on a background. Now say, there's a kid who likes to draw pictures and you ask the kid, "Can you please draw me a picture of a man", this kid brings a picture of a man and now you've got this picture in front of you. Now you turn on your projector. The projector is projecting a picture of a man. So, what happens is, when your projector projects that image of the man and you're projecting it on top of the image that the kid has drawn for you, if they fit exactly, what you're going to say is, "Oh well, you've drawn a good picture of a man?" Or what if it doesn't fit or what if the picture that the kid drew had horns on top of the man's head? Now your projection does not agree with the picture that has been drawn. Therefore, you say, "That's not a man". Because what you're doing is, you're just seeing *àpò, tèjò, vàyò, patavi* out in the world and you're projecting your image of what you think a man should be like or a man should look like. You're projecting what cake should taste like, what cake should look like, out into the world and therefore saying that's a cake, that's a man, that's a woman, that's a chair, that's a stool and so forth. How are you doing that?

## **How the mental image is projected out into the world & the comparison is done**

Your projector has those images in its memory bank, and it's projecting out there, therefore expecting those things to agree with the same shape and the same form that exists in your mind. This is why, when your mother came into the room and it was the third time around, it was a robot, what you did was, you are now expecting your mother to come and you project your mother's image in your mind onto that robot and they fit exactly, don't they? Why it looks the same, the same kind of hair same makeup. So, it looks exactly the same and now what are you thinking is, "that's my mother" this is why, when someone stabbed the robot, you were feeling angry and sad. Well, you know no one stabbed your mother but they did stab the mother that exists in your mind. Because you cast that projection out into the world on to that *àpò, tèjò, vàyò, patavi* of just a robot and now you're asking the question, "Why did you stab my mother?" Well, no one stabbed your mother.

This is why you're asking the waiter, "Why are you taking that chocolate cake away?" when he's not taken away the chocolate cake. But what happened was, all you saw was *àpò, tèjò, vàyò, patavi* and what did you do? You projected the image of a cake on top of it and guess what happened, it fitted exactly. The image that you projected fitted exactly with the combination of *àpò, tèjò, vàyò, patavi* that existed out in the world. This is what happens. Because if they didn't fit, then you wouldn't be thinking that's your mother or the cake. So, say the third time you brought the robot in and you're projecting the image of your mother; say, that robot had a third arm, whereas your mother only has two. At that point you're going to say, "That's not my mother" how are you saying that? It's because you're projecting an image and that image does not fit with the combination of *àpò, tèjò, vàyò, patavi*, the layout of *àpò, tèjò, vàyò, patavi* of that you're seeing right now. So you can say, "You can do whatever the hell you like with that robot, I don't care, it's not my mother" but as soon as you remove the third arm; say you looked away, I removed the third arm and you look back again, or the robot was taken out and the mother was brought back into the room right, "Hey mom!", because you're thinking we removed the robot and we brought the mother in. But all we did was remove the arm when you looked away. Now

because the layout of *àpò, tèjò, vàyò, patavi* fit exactly with your projection, you're thinking that's your mother out there, if I stab that robot again, again you're going to feel sad.

### **Guess who else create a world within their minds and live in that world**

So, guess, who else does this. Guess who creates a world within their minds and live in that world? Patients in a mental asylum do this. They create a world in their minds, and as we've discussed before, they think I'm the king, and these are my servants, these are my ministers. What they're doing is, they have this mental -images in their minds and now they're casting them out. They think, "*Look at all the gold that I am wearing,*" when obviously you know, when you and I go there, we can't see any gold there. "*Look at these robes that I'm wearing, they're very expensive, they're studded with diamonds.*" We can't see any diamonds. But what are they doing? They are just seeing *àpò, tèjò, vàyò, patavi* and they're projecting their mental image onto it and to them it fits. It fits because they've gone mad. So, they're seeing a world that we can't see, by using the same *àpò, tèjò, vàyò, patavi*. Now if we call them mental patients, well then if we are seeing things that don't exist out in the world by projecting what is in our mind onto those things, well are we no different? This is what we've got to think. So where is the chair, where is the stool, where's the chocolate cake and where's my mother. Aren't they just *àpò, tèjò, vàyò, patavi*?

If I wanted to and if I had the technological means to do what I wanted to, could I not break the chair up into its most basic elements and create a handkerchief? Now technology may not be that advanced today but perhaps in another hundred years' time, we might be there. Any object can be transformed into anything else. It's just a case, that science hasn't caught up with that yet. Way back, in the day when there were Arahants, they were able to control the elements by having developed their minds to that level, you were able to create things. How? By transforming one object into another, by manipulating the fire element, the water element, the heat element, the air element and the earth element. So, if when you have the power to manipulate objects and change their form in that way, you can create anything, from anything. Science hasn't caught up with that yet. Because to an Arahant it's just *àpò, tèjò, vàyò, patavi*.

Where you set the border is very subjective. One person sets the border in one place, the other sets the border somewhere else. Because we're all projecting these mental images, we're seeing, that world exists in our mind, exists out in the world. When actually the world that exists in our mind, we keep projecting these mental images. We keep projecting the sounds, the sights, the tastes and we think "Oh the world exists". All that's happening is, we've got a world in our minds and we're projecting that out. When the *àpò, tèjò, vàyò, patavi* fits exactly with those mental impressions, that are being projected, we say, "Ah! outside in the world, what's in my mind also exists". This is why the things that we are attached to in our mind, we go looking for out in the world because we're thinking those objects exists out there. Then the same taste should exist out there, the same smells should exist out there, and then we go looking for it.

### **Avidyà samudayà, Rùpa samudayà**

When, *Venerable Sàriputta* says, '*avidyà samudayà, rùpa samudayà*', what he is talking about is, because we have delusion, we have ignorance, the **rùpas, the mental formations** are created in our mind through ignorance. But is it not evident that it is because of *avidyà, ignorance* that we do this. An Arahant doesn't do that. An Arahant just sees *àpò, tèjò, vàyò, patavi* but if he wants to, clearly, he can go back in his memory and put form, *rùpa* around these objects. But to us, we see this as a chair. I have no choice but to see this as a chair. I could never see this as anything else, unless I become an Arahant. At that point, I have the ability to view an object in a different way, if I wanted to. This is why an Arahant looks at a log and says "Lord Buddha, Venerable sir, I can see this log, I can just see the *àpò* in this log, I can just see the *tèjò*, I can just look at it and say, that's just *vàyò* and that's just *patavi*. But to you and I, we look at a log and all there is, is a log, because we're not seeing things as they are.

So, when he says, '*avidyà samudayà, rùpa samudayà*', clearly then he says, '*tanhà samudayà, rùpa samudayà*'. So in English, **through ignorance arises form**, this is the form that he's talking about in the mind. Remember, form arises in the mind. Because that's the kind of form that can be eradicated by eradicating ignorance. By eradicating ignorance, I can't eradicate this chair. I mean, that makes sense right, I can't eradicate this world that I'm looking through my eyes. I

can't destroy this world out there, outside me, by eradicating ignorance and attachment inside me but the matter that I can eradicate inside me are, the mental impressions that come into my mind. That can be eradicated or that can be removed by eradicating *avidyà*, *ignorance*.

### **Karma samudayà, Rùpa samudayà**

Then '*karma samudayà, rùpa samudayà*'. Well obviously, karma is when you do things, *manò karma, vacì karma and kàya karma*. An Arahant as we said at the beginning, does not do *karma*? But you and I, we do *karma*. This is how those mental images are created in our mind. **Those *rùpa* are created through *karma*,**

### **Tanhà samudayà, Rùpa samudayà**

*Tanhà samudayà, rùpa samudayà*. Well, yes of course. It's because we have attachment to the *rùpa*, that we are looking at them. The *àpò, tèjò, vàyò, patavi* that we are looking at, those forms are created in our own minds.

### **Àhàra samudayà, `Rùpa samudayà**

Then *àhàra samudayà, rùpa samudayà* or where there is food for that form, that form is created in our mind. Now where is the food? The food is out there, out in the world. This combination of *àpò, tèjò, vàyò, patavi* is sufficient food for the impression of a chair to be created in my mind and then it's that chair I'm projecting out into the world.

### **Nibbatthi Lakkhanan, Rùpa Samudayà**

Then finding, *Nibbatthi Lakkhanan, Rùpa Samudayà* and so the ***Nibbatthi Lakkhanan is the quality of being produced***. In other words, it's the *Paticca Samuppàda* process, the dependent origination process. When the dependent origination process continues to exist and why does a dependent origination process exist, because of *avidyà* and *tanhà*. For as long as ignorance and

attachment exist, the dependent origination process is in play. The form is going to be created where, not out in the world there. Yes, it applies to objects out in the world as well. But that's not what we are worried about. It's the objects that are created in our mind that give us problems not these objects out there.

### **How the eradication of the form happens in an Arahant**

So, when an Arahant passes away, the world doesn't go out with him. You know the world hasn't stopped. The world is still rotating and the sun rises, the sun sets, the oceans still have waves, the stars still shine, the wind still blows. All of those things happen but, in his mind, there are no waves, there are no oceans, there are no sunrise or sunsets Why? because he has removed all kinds of *rùpa* at that point forward. Why, because there is no ***avidyà, ignorance, no attachment, tanhà, no karma, actions*** being done, no ***àhàra*** because his senses are now completely off. There are ***no àpò, tèjò, vàyò, patavi, impressions*** that are being taken inside and there is ***no nibbatthi lakkhana, there is no paticca samuppàda process.*** So that's how an Arahant has eradicated all kinds of *rùpa*. Not *rùpa* out there, but *rùpa* inside the mind. So that was quite a complex bit of philosophy.

I didn't think of talking about that, but it just started to flow and I can see how that whole thing fits together now. And this is why I encourage people who have an understanding of the Dhamma to engage in conversation with someone who's similar and someone who has a genuine interest and someone who understands the basic principles of the Dhamma. Because when you do that, it gets you to think and that is the nature of Dhamma. When you open the floodgates then things just start come flooding in. You know the Dhamma just start flooding in and now you having done this sermon and I now can see what *Venerable Sàriputta* explained, when he said '*Avidyà Samudayà Rùpa Samudayà*', something that I didn't think about before I started speaking. So perhaps it's good fortune for all of us to have done that and I invite you all to listen to this sermon again, because I appreciate that some of those concepts might have been quite complex. Listen to it repeatedly until you've understood it fully.



00:03:10 Start

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00:05:11 Paying homage to the Lord Buddha

00:11:02 Inviting all beings to rejoice in this meritorious deed

00:16:39 Seeking forgiveness from the Noble ones

00:22:52 How the mind of an Arahant & someone practising the path to be an *Arahant* works

00:26:37 Resultant deeds

00:27:06 The story of the Arahant Venerable Lòsakatissa

00:30:32 The thoughts that arise in an Arahant - Resultant thoughts

00:32:06 An explanation on resultant thoughts

00:35:34 The karmic energy that results in vipàka

00:37:57 How we recognize a rose

00:40:03 How an Arahant comprehends the object that he sees.

00:43:46 The mechanism behind an Arahant's comprehension

00:45:15 How the comprehension happens in a person other than an Arahant when seeing an object

00:50:31 When the imagery we make in our minds does not fit with the outside world

00:53:23 How do we recognize objects? (Example)

00:59:11 Objects are concepts that are created in our mind (Example)

01:04:13 All that exists outside is àpò, tèjò, wàyò & patavi

01:07:51 How do we recognize an object? (Example 1)

01:10:51 How do we recognize an object? (Example 2)

01:15:22 We are looking for the image that we created in our minds

- 01:23:56 When the image I'm seeing out there, does not fit the mental image
- 01:26:32 No songs or rhythm in the outside world
- 01:28:15 When the mental image is projected out into the world & the comparison is done  
(Example)
- 01:30:13 How the mental image is projected out into the world & the comparison is done
- 01:33:14 Guess who else creates a world within their minds and live in that world
- 01:37:44 Avidyà samudayà, Rùpa samudayà
- 01:39:52 Karma samudayà, Rùpa samudayà
- 01:40:19 Tanhà samudayà, Rùpa samudayà
- 01:40:40 Àhàra samudayà, `Rùpa samudayà
- 01:41:06 Nibbatthi Lakkhanan, Rùpa Samudayà
- 01:42:06 How the eradication of the form happens in an Arahant

Proofread by CP 29/4/2021