

Walk to Nibbana

A Guide to Walking Meditation



Bhikkhu Kaṭukurunde Ñāṇananda

Pothgulgala Dharmagrantha Dharmasravana Mādhyā Bhāraya
Sri Lanka

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P.D.D.M.B.
Kandy
2013.07.07

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Bhikkhu Kaṭukurunde Ñāṇananda

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Mr Anura Rupasinghe
No 27, Colombo Street
Kandy
Sri Lanka

P. D. D. M. B.
Acc No : 100761000202 Sampath Bank
Kandy
Tel 0777-801938
Email: pothgulgala@seeingthroughthenet.net

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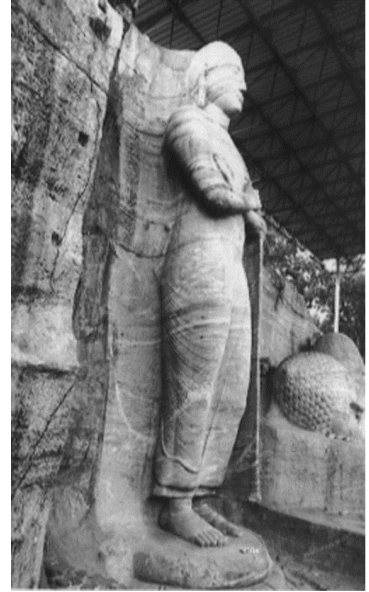
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M.	<i>Majjhima Nikāya</i>
S.	<i>Saṃyutta Nikāya</i>
Thag.	<i>Theragāthā</i>
Smp.	Samantapāsādikā (<i>Vinaya</i> Commentary)
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The Cover Picture

- A symbolic representation of a promenade?

Archaeologists have for a long time been grappling with the problem of interpreting the significance of the Standing Statue at the famous Gal Vihāra in Polonnaruwa. Various interpretations have been put forward with a view to determining the exact motif of this historic artefact. We are of the opinion that this statue is a symbolic representation of the Buddha turning right about at the end of the promenade (*‘caṅkamaṇa’*).

Whereas the two statues on either side of this statue depict the Buddha in the seated posture and the reclining posture, we feel that this unique artifact symbolizes at once the two other postures, namely, walking and standing. The following are the evidences we can offer in support of this conclusion.



1. The left foot shows a slight turn and the right thigh suggests a protrusion. (This protrusion is in sharp relief in the above side-view.)
2. The two arms lying relaxed on the chest could even be an indication of a more relaxed way of keeping the arms while on the *caṅkamaṇa*.
3. The half-closed eyes are symbolic of the concentration that comes up in the standing posture at the end of the *caṅkamaṇa*.
4. The depicting of the loose end of the robe hanging on the left shoulder could be an indication of a more relaxed and open way of robing while on the *caṅkamaṇa*.
5. The circular pedestal with its lotus-motif probably signifies the circle effortlessly drawn on either end of the *caṅkamaṇa* (if it is sand-strewn) by mindfully pacing up and down for a long time.

‘P – a – c – e’

and

Ponder!



[*‘caṅkamaṇa’* – pronounce ‘c’ as in ‘**child**’]

Introduction

*“Catucakkaṃ navadvāraṃ
puṇṇaṃ lobhena saṃyutaṃ
paṃkajātaṃ mahāvīra
kathaṃ yātrā bhavissati*

*Chetvā naddhiṃ varattañca
icchā lobhañca pāpakaṃ
samūlaṃ tanhaṃ abbuyha
evaṃ yātrā bhavissati”*

- *Catucakka Sutta, Devatā Saṃy. S. I 16.*

The Four-wheeled and Nine-doored
This greed-bound heap born in mud
Tell me how, O! Great Hero
Can there be for it an outlet

Cut off the thong and snap the rope
Evil wish and greed as well
Pull out craving with its root
That’s how it can see an outlet

The ‘four-wheels’ alluded to in this riddle – verse are the four postures the body assumes in the course of its daily routine. The body is always rolling on these four wheels. The journey to *Nibbāna* is also a ‘Four-wheeled Drive.’

The Buddha has clearly explained to us how these four-wheels are made to roll towards *Nibbāna* in the sub-section on postures in the section on body-contemplation in the *Satipaṭṭhāna Sutta*.

‘And again, monks, a monk when going, knows ‘I am going’. When standing, knows ‘I am standing.’ When seated, knows ‘I am sitting.’ When lying down, knows ‘I am lying down.’ In whatever way his body is disposed, he understands that it is so disposed.’

- *Satipaṭṭhāna Sutta, M.I 56.*

Out of these four postures, the two most helpful for a meditator who has set out on the Path to *Nibbāna*, are the seated posture and the walking posture (*caṅkamana*). These two postures are greatly helpful in developing mindfulness, concentration and wisdom. Quite a lot of books have been written on ‘sitting meditation’ but not enough attention has been given to ‘walking-meditation’. This little book is an attempt to fulfil that need.

January 2015 (B.E. 2558)

- Bhikkhu K. Ñāṇananda



Notes:

1. ‘*navadvāram*’ - the nine apertures of the body
2. ‘*puṇṇam*’ - full of impurities
3. ‘*paṁkajātām*’ - born in the marsh-like womb
4. ‘*naddhim*’ - hatred
5. ‘*varattam*’ - the rope of craving
6. ‘*yātrā*’ - the stepping-out from existence

The Importance of Walking Meditation

In the practice of meditation leading to Nibbāna, the two postures – sitting and walking are mutually helpful. Generally, we depict the idea of meditation by the figure of a person seated in the cross-legged posture. For that very reason the importance of walking meditation in the promenade (*caṅkamana*) is very often overlooked. When the Buddha was explaining the path of practice recommended for attaining Nibbāna with the help of a simile of taming a wild elephant, he presented the wakeful dwelling routine of an ideal meditator (*jāgariyānuyoga*) in the following words:

“Come monk, dwell devoted to the practice of wakefulness. During daytime, cleanse the mind of hindering qualities pacing up and down (*caṅkamena*) and sitting (*nisajjāya*). In the first watch of the night, cleanse the mind of hindering qualities pacing up and down and sitting. In the middle watch of the night, go to sleep in the lion posture reclining to the right side placing one foot on the other, mindful and fully aware, paying attention to the idea of waking up. In the last watch of the night, having got up cleanse the mind of hindering qualities, pacing up and down.”¹

Pacing up and down and sitting provide that exercise and rest conducive to the balanced maintenance of wakefulness because excessive walking tends to restlessness and excessive sitting tends to sloth and torpor.

The particular order of the two words ‘*caṅkamena nisajjāya*’ is suggestive of the fact that pacing up and down in the *caṅkamana* should precede sitting. This is understandable since the activeness and the wakefulness aroused in the former posture helps the meditator to remain restful in the seated posture for a long time. However, one should not be hasty in returning to the *caṅkamana* as soon as drowsiness sets in while in the seated posture. This is what, we can infer from the following set of instructions given by the Buddha to Venerable Mahā Moggallāna.

Once when the Buddha was dwelling at Suṃsumāragira in Bhagga territory, Venerable Mahā Moggallāna was meditating in the village called Kalalavālamutta in the Magadha country. He was drowsing in his meditation seat when the Buddha saw him with his divine eye since he was invigilating him from a distance. Then the Buddha approached him through his psychic powers and as if catching him napping, said:

“Aren’t you drowsing Moggallāna. Aren’t you drowsing Moggallāna!”

Venerable Moggallāna admitted to his weakness and the Buddha gave a systematic course of treatment to it as if administering 7 ‘waking pills’- the peerless ‘physician – cum surgeon’ that he is²:

1. If that is so, Moggallāna, whatever perception you had when drowsiness overcame you, that perception you should not attend to. That perception you should not make much of.

2. If that drowsiness does not leave you even when you are dwelling this way, then Moggallāna you should think about, reason out and mentally ponder over the Dhamma as you have heard and learnt.
3. If that drowsiness does not leave you even when you are dwelling in this manner, then Moggallāna, you should recite at length the Dhamma as you have heard and learnt.
4. If that drowsiness still persists even when you are dwelling this way, then Moggallāna, you should pull both your ear lobes and go on rubbing your limbs with the palm.
5. If that drowsiness does not leave you even when you are dwelling like this, then Moggallāna, you should get up from the seat, rub water over the eyes and look around in the directions and look up at the stars in the sky.
6. If that drowsiness does not leave you even when you are dwelling like this, then Moggallāna, you should attend to the perception of light. Determine the perception of day: ‘Just as day, so is night. Just as night, so is day.’ Thus with a clear unshrouded mind develop a luminous mind.
7. If that drowsiness does not leave you even when you are dwelling this way, then Moggallāna, determine the pacing up and down (*caṅkamana*) being conscious of ‘the behind’ and ‘the before’ (*pacchā-pure-saññī*)³ with sense faculties turned inwards and with mind unstrayed.

If that drowsiness is not abandoned even as you are dwelling this way, then Moggallāna, you assume the lion’s sleep lying to the right side, placing one foot on the other, mindful and fully aware, attending to the perception of waking up. And on waking up, Moggallāna, you should get up quickly with the idea: “I will not dwell giving way to the ease of lying down, the ease of contact and ease of drowsiness.” *

Thus should you, Moggallāna, train yourself.”

This exhortation makes it clear that the meditator should try to maintain the seated posture which is more restful and take to the walking posture (*caṅkamana*) only as the last resort in one’s course of training for overcoming drowsiness. One should not uncritically interpret the onset of drowsiness as an invitation to the promenade. Owing to the necessity of a fixed timetable, in some meditation centres, the routine of one hour sitting and one hour walking is recommended. It is true that it affords a certain amount of training to the beginner. But if even a beginner builds up some concentration (*samādhi*) towards the end of the period for sitting, it is not advisable to make it compulsory for him to break that *samādhi* and go to the *caṅkamana*.

However, it might occur to a certain meditator who had mastered the training for wakefulness (*jāgariyānuyoga*) by following the instructions given by the Buddha, that the ‘*caṅkamana*’ is more conducive to his concentration according to his character. If that is so, there is nothing wrong in his spending a greater part of his time in the *caṅkamana*. Generally speaking, the reclining posture is not very advisable for a meditator because of its proximity to sleep. But in the case of a

* As a matter of fact, even the last step is a ‘waking pill’ – for the following day

meditator who has done excessive pacing up and down to the point of restlessness, it may so happen that in the reclining posture, his restlessness subsides allowing a balancing of spiritual faculties heralding the attainment of concentration and wisdom.

Venerable Ānanda's attainment of arahanthood could be an illustration of the above psychological norm. He probably thought it unbecoming of him to attend the First Council for reciting *Dhamma Vinaya* scheduled for the following day as a non-arahant and spent the greater part of the night in the *caṅkamaṇa* developing mindfulness relating to the body. At last when he was retiring to the bed, his mind became influx-free and emancipated just at the moment he was lowering his head to the pillow, having sat on the bed. Traditionally, it is regarded as a unique feat on the part of Venerable Ānanda that he attained arahanthood free from the four postures. But there could be some other reason for it. As he had resolved on rigorous mindfulness on all four postures with the firm determination: "I must somehow or other attain arahanthood before the morrow", he was bound to all four postures with restlessness. The only 'interval' left open for him was the easily overlooked 'posture-junction.' Most probably the balancing of faculties occurred accidentally or automatically at the posture-junction between sitting and reclining which he had not reckoned with. ⁴

Provided a meditator is careful enough not to give way to restlessness in the *caṅkamaṇa*, he can reap the fruits of his efforts even at the end of the promenade. Commentators record instances of meditators attaining arahanthood even in the *caṅkamaṇa*. Therefore one should by no means underestimate the importance of *caṅkamaṇa* meditation in the daily routine of a meditator.



The Place for a Promenade

Pacing up and down with mindfulness within a certain limit is generally regarded as ‘Walking Meditation’. Therefore a suitable venue for it has to be prepared. A *caṅkamana* could be either indoors or outdoors.

Traditionally, the length recommended for an outdoor *caṅkamana* is either 60 or 45 or 20 cubits and the breadth is 3 cubits*. There should also be a border or an ‘access’ (*upacāra*) about 1 foot broad around the *caṅkamana*, some 4 inches lower to prevent the intrusion of reptiles etc., to the *caṅkamana* proper. The *caṅkamana* should be prepared on level ground with a thin layer of fine sand to walk on. At one end of the *caṅkamana* a meditation seat should be made preferably with a roof above it.

All these specifications are not so essential. One can improvise a *caṅkamana* in a meditation centre or in one’s home garden with a border of bricks around a sand-strewn stretch of a narrow-walk. Even if the *caṅkamana* is long, one should learn to walk slowly and even if it is broad, one should be mindful enough to pace up and down in a straight line. As a result of such training, what a meditator leaves on the *caṅkamana* at the end of a long period of walking meditation is only a sign of footsteps like a foot-path with a circle at either end – provided the *caṅkamana* is sand-strewn.

The indoor-*caṅkamana* should be prepared inside a building in a place where there is good ventilation. It should be about 45 ft. long and sufficiently broad with a seat at one end. It could be useful to a strenuous meditator to have a rope running overhead (*ālambana rajju*) to hold on and pause when tired or else some sort of railing on one side as a support.

Even in one’s residence, whenever and wherever practicable one can temporarily determine a corridor or a verandah as a *caṅkamana* - provided there is sufficient seclusion and freedom from interference.



* A cubit is the length from the elbow to the tip of the middle finger, approximately 17 – 21 inches (43 -53 cm).

Advantages of Walking-Meditation

“*Pañcime bhikkhave caṅkame ānisaṃsā. Katame pañca?*”

1. *addhānakkhamo hoti*
2. *padhānakkhamo hoti*
3. *appābadho hoti*
4. *asita-pīta-khāyita-sāyitaṃ sammā pariṇāmaṃ gacchati*
5. *caṅkamādhigato samādhi ciraṭṭhitiko hoti*”

- *Caṅkamānisaṃsa Sutta. A. III 29f.*

“Monks, there are these five advantages of the use of a promenade. Which five?”

1. Can walk long distances
2. Can put forth strenuous effort
3. Has few ailments
4. Whatever is eaten, drunk, chewed and tasted is well digested.
5. Concentration attained in the promenade lasts long.”

1. By slowly pacing up and down in an orderly manner within the limits of the promenade, the fatiguing feeling of ‘distance’ does not come up. One comes to understand that a journey is only a succession of paces. Even in walking long distances if one simply converts it to a relaxed pacing with mindfulness, one can get rid of the concept of distance so far covered and distance yet to be covered which brings fatigue and experience a wonderful Walk-in-the Present. Provided one is bare-footed one can also attend to the touch sensation of the soles of the feet and get an impression of having walked on an escalator. Thereby one feels that the ‘long’ journey has become ‘short’.

The pause at either end of the *caṅkamana* minimizes fatigue and controls speed of walking. That is why one can spend a long time in the *caṅkamana*. A mind accustomed to this ‘speed-control’ is prepared to accept even a long journey on foot as a relaxed pacing on a *caṅkamana*.

How the meditative monks of the past who did long treks (*cārikā*) all on foot without resort to vehicles, with a measured tread, restrained by the disciplinary rules of procedure (*sekhiyā*) covered unimaginable long distances, is something that the speed-crazy modern world racing with time can hardly understand.

2. By pacing up and down in a promenade sleepiness goes away and wakefulness comes up. The body gets some exercise which dispels laziness. One becomes

lively enough to put forth energy. By using the *caṅkamana* for a long stretch of time with a firm determination, the mind is preconditioned for resolute effort in the meditation seat. As it is said: ‘One arouses an interest (*‘chandaṃ janeti’*), puts forth effort (*‘vāyamaṭi’*), stirs up energy (*‘viriyaṃ ārabhati’*), steadies one’s mind (*‘cittaṃ paggaṇhāti’*) and strives resolutely (*‘padahati’*), that pacing up and down paves the way to strenuous effort which reaches its peak in the meditation seat.

Venerable Soṇa Koḷivisa who was born with such a delicate body that his palms and soles had hair on them and yet put forth the utmost exertion on the *caṅkamana*, was declared by the Buddha to be the foremost (*etadagga*) among his disciples who are strenuous in striving because he walked until the *caṅkamana* was wet with blood. The Buddha had to convince him of the necessity of balancing the spiritual faculties by giving the simile of the lute with strings neither too taut nor too slack ⁵.

3. Pacing up and down especially in an outdoor *caṅkamana* where there is good ventilation is conducive to health. Spending a long time in the *caṅkamana* invigorates the body. Any rheumatic pains, disturbances of the wind element and other complications that may arise due to a long sitting session would be alleviated in the *caṅkamana*. Even for a bed-ridden patient who can still move about with some difficulty, an occasional aided-walk could minimize ailments. Those points in the soles of the feet which need massaging according to Reflexology would get massaged automatically in the *caṅkamana*, thereby curing some bodily disorders. Even for heart patients the alternation between walking and standing in the *caṅkamana* prevents fatigue by providing a moderate type of exercise.

4. *Bhuktvā niṣīdataḥ sthaulyaṃ
tiṣṭhato balavardhanaṃ
āyuscaṅkramato nityaṃ
mr̥tyur dhāvati dhāvataḥ*

- *Vyāsakāra*. 55.

‘To one who sits after eating (comes) plumpness, to one who stands – growth of strength, to one who walks – longevity, and to one who runs – Death is always close at the heels.’

According to this saying of the ancient seers, standing and walking postures are preferable to sitting after the meal, because they are conducive to proper digestion. Pacing up and down, as an interim posture between sitting and running gives a light type of exercise to the body which helps the proper functioning of the digestive system. Moreover, the dull indolence that comes after the meal tends to drowsiness for which *caṅkamana* is an antidote.

5. Generally the quietude in the meditation seat is helpful in attaining a level of concentration (*samādhi*). But due to attachment to the bliss of concentration sometimes imperceptibly sloth and torpor may set in. On the other hand that wakefulness in the *caṅkamana* helps one to stabilize a *samādhi* already attained. Provided that the standing and turning round at either end of the *caṅkamana* is done with mindfulness and full awareness, one can effectively conduct one's meditation topic in the *caṅkamana* without interruption and attain a level of concentration.

The phrase: '*ciraṭṭhitiko hoti*' in the *Caṅkamānisaṃsa Sutta* gets the following commentary in the *Manorathapūraṇī* (Commentary to the *Anguttara Nikāya*)

'ciraṭṭhitiko hoti ciraṃ tiṭṭhati. Ṭhitakena gahita nimittam hi nisinnassa nassati nisinnena gahita nimittam nipannassa. Caṅkamam adhiṭṭhahantena calitārammaṇe gahita nimittam pana ṭhitassapi nisinnassapi nipannassapi na nassati.'

- *Mano*. II 592 (S.H.B.)

'Lasts long' means 'persists for a long time.' Why? (Because) The sign grasped while standing is lost when one is seated. The sign grasped while sitting is lost when one lies down. But in the case of one who determines on using a *caṅkamana*, the sign grasped on a meditation topic while moving is not lost when one stands or sits or lies down.

Steadying the mind on a moving meditation sign is difficult – but for the same reason it is more stable.



Serenity in the Promenade

One can develop serenity (*samatha*) or insight (*vipassanā*) or both serenity and insight in the *caṅkamana*. However for facility of assessing facts, we shall discuss serenity in the *caṅkamana* as a separate chapter.

When pacing up and down with a meditation topic meant for serenity, it is advisable first of all to pace up and down several times with mindfulness and arouse a relaxed rhythm of pacing. Then one can call to mind a term like ‘*Arahāṃ*’ or ‘*Buddho*’ in the case of ‘Recollection of the Buddha’ (*Buddhānussati*) or a phrase like ‘May you be happy!’ in the case of meditation on ‘Universal Love’ or *Mettā*, and continue pacing up and down with unbroken mindfulness attending to it. A brief pause at either end of the promenade (preferably with closed eyes) attending to the meditation topic and mindfully turning round right about is conducive to concentration.

One can make use of the promenade even when developing such visual meditation topics like the skeleton (*aṭṭhika*), the bloated-corpse (*uddhumātaka*) and the livid-corpse (*vinīlaka*). For instance, while continuously attending to the skeleton (‘skeleton-skeleton-skeleton’) if the ‘learning sign’ (*uggaha-nimitta*) appears clearly enough one can remain standing at the end of the promenade for some time attending to it. If the ‘counterpart-sign’ (*patibhāga-nimitta*) also comes up, one can develop it seated at the end of the promenade. If the sign appears in rough outline even to one’s open eyes, one can carry it about like one’s own shadow. Then one gets the ability to look around with ‘the perception of the skeleton’ (*aṭṭhika-saññā*), for instance, at the end of the promenade. When one can pace up and down not only with a meditative-mind but also with a meditative-eye, there is less occasion for distraction by one’s environment. The preparatory practice of conducting a meditation topic in the *caṅkamana* is one that encourages the practice of carrying the meditation topic even on one’s alms-round (*gata-paccāgata-vatta* – going and coming with one’s meditation topic). Scriptures record instances of meditative-monks who looked at visual objects tending to defilements with a meditative-eye and attained arahanthood while on their alms-round.⁶

Although ‘*ānāpānasati*’ (‘Mindfulness of Breathing’) is a meditation specially meant for the seated posture, one who has practised it for a long time can arouse it even in the *caṅkamana*. If one walks mindfully attending to the touch sensation at the soles of one’s feet, it is easy to attend to the feel of the breath when one comes to the end of the *caṅkamana*. By determining to the *caṅkamana* in accordance with the last ‘waking-pill’ the Buddha had administered to Venerable Mahā Moggallāna – that is to say: ‘pacing up and down being conscious of ‘the behind’ and ‘the before’, with sense faculties turned inwards and mind unstrayed’, one can arouse the sign of *ānāpānasati* in the *caṅkamana* without much difficulty.

Concentration thus aroused in the *caṅkamana* could be maintained for a long time in the meditation seat because, as we mentioned before, the wakefulness and vigour derived from the *caṅkamana* keeps away drowsiness.



Insight in the Promenade

Meditating zealously in the *caṅkamana* mindfully and fully aware with radical attention (*yonisomanasikāra*) one can arouse the knowledge of name-and-form (*nāmarūpa*)*, develop insight and attain *Nibbāna*.

For the purpose of accelerating attention one has to slow down the pacing gradually. As he goes on slowing down, the meditator becomes aware of a number of stages in the process. Generally six stages are traditionally distinguished but there could be slight differences in naming them. Here is one method.⁷

- | | | |
|---------|---------|----------|
| 1. lift | 2. bend | 3. send |
| 4. drop | 5. put | 6. press |

After getting down to the *caṅkamana*, for a start one may pace up and down lightly several times so that one can arouse the wieldiness necessary for this delicate type of exercise.

Then one can simply note the pacing as ‘left-right’ for a short while attending also to the touch sensation of the soles of the feet. It is good to pause a little at the end of the *caṅkamana* and get used to turning by the right with mindfulness. As already mentioned, if the *caṅkamana* is sand-strewn and the pacing is done mindfully in a way that it leaves traces of a foot path, after some time circles would be drawn at either end of the *caṅkamana*. This method is helpful in getting used to pacing mindfully without allowing the mind to get distracted.

As one progresses this way, the speed of pacing will be controlled gradually. If by now one can effortlessly distinguish three stages as ‘lifting – sending – putting down’, one may attend to three stages.

With more practice, in due course one also becomes aware of the ‘bending’ of the lifted foot.

Further practice accompanied by keener and keener attention will enable the meditator to catch up with the other stages gradually – namely, sending, dropping, putting and pressing.

When attention is able to pick up all the six stages almost effortlessly, the meditator will become aware that there is a cyclic rhythm in pacing and that his entire attention is on it. Since simultaneous with the ‘pressing’ of the front foot comes the lifting of the foot behind, attention gets no opportunity to slip out. Even for a spectator outside, this wheel like cyclic pacing movement would illustrate the advantages of unbroken mindfulness.

* “Feeling, perception, intention, contact, attention – these, O friends are called ‘name’. The four great elements and form dependent on them – these, O friends are called ‘form’

- *Sammādiṭṭhi Sutta*, M.I.53.

Even as one is distinguishing these six stages keeping one's body erect, the speed of pacing will be greatly reduced, but the speed of attending will increase in proportion to it. Thereby one becomes aware of the possibility of a series of interim stages of attention. That is to say, being able to attend to the 'preceding intention' that prompts the above stages.

eg. Intending to lift – lifting
Intending to bend – bending

However, there is something special that needs mentioning. The meditator might expect to get 12 stages in all when the interim stages just mentioned are also mastered (i.e. $6 \times 2 = 12$). But be it noted that only 11 stages can actually be distinguished.

Although one can attend to the intention to drop and dropping of the foot, one cannot attend to the intention to put and putting – for the simple reason that the end of dropping is (effortlessly enough) putting!

What we have outlined above is a technique to practice meditation of pacing up and down (*caṅkama*) in a way to arouse penetrative insight. Briefly stated its advantage is the understanding of the constituents of name-and-form by accelerating attention. This meditation is helpful in arousing a keener understanding of the functioning of the constituents of 'name' i.e. feeling, perception, intention, contact and attention. With the awareness of the process of preparations involved in the pacing, the perception of the compact ('*ghana saññā*') nurtured by egoism tends to get 'liquidated' giving way to the perception of the heap ('*rāsi saññā*'). The impermanence of preparations could be seen then and there.

By paying keener attention to the above mentioned stages one becomes aware of the arising and ceasing of a heap of vibrations. The touch sensation at the soles of the feet provides the hint to the understanding of the form aspect of name and form. Flashes of insight that occur during pacing could become fruitful at the end of the promenade. Pausing for a while and turning right about mindfully could be helpful in this concern. Attending to the breath in the case of *ānāpānasati* and fixing the mind on the visual sign that occurs in the light of the Three Signata (impermanence, suffering and not-self) in the case of such cemetery meditations like the skeleton, the bloated corpse, and the livid corpse, could usher in insight. Meditation on the four elements and the perception of impermanence could be effective at the end of the promenade.

If one can gradually reduce the speed of walking and sharpen the attention to muster all the eleven stages in attending, the perception of the compact regarding the objects of the six senses would get attenuated giving way to the perception of heap almost effortlessly. The sense data flowing in through the six senses (eye, ear, nose, tongue, body and mind) could then be subsumed under a finer four fold category i.e. the seen (*diṭṭha*), the heard (*suta*), the sensed (*muta*) and the cognized (*viññāta*). The gist of the realization that comes along with it could be worded as follows:

1. No one to see and nothing to see,
- Only a 'seen' is there.
(*diṭṭhe diṭṭhamattam*)
2. No one to hear and nothing to hear,
- Only a 'heard' is there.
(*sute sutamattam*)
3. No one to sense (i.e. through nose, tongue, and body) and nothing to sense,
- Only a 'sensed' is there.
(*mute mutamattam*)
4. No one to cognize and nothing to cognize,
- Only a 'cognized' is there.
(*viññāte viññātamattam*)

Out of these four, 'the heard' is subtler than 'the seen', and 'the sensed' is subtler than 'the heard'. Now, if the 'interest' (*chanda*) with which attention (*manasikāra*) released from the sensed is searching for an object is stilled then-and-there, the realization comes that the object (*dhamma* = 'thing') is mind-made. This seeing-through that mind-consciousness arises depending on mind and 'mind-object' (i.e. '*dhamma*') is the insight into the interior of the Magic-show of consciousness. With this insight, consciousness ceases or subsides (*viññāṇa nirodha, viññāṇūpasama*). The furthest limit of radical attention is wisdom (*paññā*). With the lustre of wisdom comes the deliverance from the magical illusion of consciousness and the realization of NIBBĀNA.

*'Rooted in interest (desire) friends, are all things.
Born of attention, are all things.
Arising from contact, are all things.
Converging on feeling, are all things.
Headed by concentration, are all things.
Dominated by mindfulness, are all things.
Surmountable by wisdom, are all things.
Yielding deliverance as essence, are all things.
Merging in the Deathless, are all things.
Terminating in Nibbāna, are all things.'* ⁸

- A.V 106f.



Appendix

1. *“Ehi tvaṃ bhikkhu jāgariyaṃ anuyutto viharāhi. Divasaṃ caṅkamaṇa nisajjāya āvaraṇīyehi dhammehi cittaṃ parisodhehi. Rattiyā paṭhamam yāmaṃ caṅkamaṇa nisajjāya āvaraṇīyehi dhammehi cittaṃ parisodhehi. Rattiyā majjhimam yāmaṃ dakkhiṇena passena sīhaseyyaṃ kappeyyāsi, pāde pādam accādhāya sato sampajāno utṭhānasaññaṃ manasikarivā. Rattiyā pacchimam yāmaṃ paccuṭṭhāya caṅkamaṇa nisajjāya āvaraṇīyehi dhammehi cittaṃ parisodhehi.”*

- Dantabhūmi Sutta, M.III 135.

2.

- i. *“Tasmātiha tvaṃ Moggallāna, yathā saññaṇo te viharato taṃ middham okkamati, taṃ saññaṇam mā manasākāsi, taṃ saññaṇam mā bahulamakāsi. Thānaṃ kho panetaṃ vijjati yaṃ te evaṃ viharato taṃ middham pahīyetha.*
- ii. *No ce te evaṃ viharato taṃ middham pahīyetha, tato tvaṃ Moggallāna yathāsutaṃ yathāpariyattaṃ dhammaṃ cetasā anuvitakkeyyāsi anuvicāreyyāsi manasānupekkheyyāsi. Thānaṃ kho panetaṃ vijjati yaṃ te evaṃ viharato taṃ middham pahīyetha.*
- iii. *No ce te evaṃ viharato taṃ middham pahīyetha, tato tvaṃ Moggallāna, yathāsutaṃ yathāpariyattaṃ dhammaṃ vitthārena sajjhāyaṃ kareyyāsi. Thānaṃ kho panetaṃ vijjati yaṃ te evaṃ viharato taṃ middham pahīyetha.*
- iv. *No ce te evaṃ viharato taṃ middham pahīyetha, tato tvaṃ Moggallāna, ubho kaṇṇasotāni āviñjeyyāsi, pāṇinā gattāni anumajjeyyāsi. Thānaṃ kho panetaṃ vijjati yaṃ te evaṃ viharato taṃ middham pahīyetha.*
- v. *No ce te evaṃ viharato taṃ middham pahīyetha, tato tvaṃ Moggallāna, utṭhāyāsanaṃ udakena akkhini anumajjitvā disā anuvilokeyyāsi, nakkhattāni tāraṇarūpāni ullokeyyāsi. Thānaṃ kho panetaṃ vijjati yaṃ te evaṃ viharato taṃ middham pahīyetha.*
- vi. *No ce te evaṃ viharato taṃ middham pahīyetha, tato tvaṃ Moggallāna, ālokasaññaṇam manasi kareyyāsi, divāsaññaṇam adhiṭṭhaheyyāsi yathā divā tathā rattim, yathā rattim tathā diva, iti vivaṭena cetasā apariyonaddhena sappabhāsaṃ cittaṃ bhāveyyāsi. Thānaṃ kho panetaṃ vijjati yaṃ te evaṃ viharato taṃ middham pahīyetha.*
- vii. *No ce te evaṃ viharato taṃ middham pahīyetha, tato tvaṃ, Moggallāna, pacchāpuresaññaṇī caṅkamaṇam adhiṭṭhaheyyāsi antogatehi indriyehi*

abahigatena mānasena. Thānaṃ kho panetaṃ vijjati yaṃ te evaṃ viharato taṃ middhaṃ pahīyetha.

No ce te evaṃ viharato taṃ middhaṃ pahīyetha, tato tvaṃ, Moggallāna, dakkhiṇena passena sīhaseyyaṃ kappeyyāsi pāde pādaṃ accādhāya sato sampajāno utthānasaññaṃ manasi karitvā. Paṭibuddheneva te, Moggallāna, khippaṃ yeva paccuṭṭhātabbaṃ - na seyyasukhaṃ na phassasukhaṃ na middhasukhaṃ anuyutto viharissāmīti. Evaṃ hi te Moggallāna, sikkhitabbaṃ.

- Pacalāyana Sutta, A.IV 85-87.

3. *Pacchā puresaṇṇi* – conscious of the lifting of the foot behind and the putting down of the foot in front.
4. Smp.p7. (S.H.B)
5. A.III 374
6. (i) *Alaṅkatā suvasanā - mālinī candanussadā
majjhe mahāpathe nārī - turiye naccati nāṭakī*
- (ii) *Pindikāya pavittṭhoham - gacchanto taṃ udikkhisam
alaṅkataṃ suvasanaṃ - maccupāsaṃva oḍḍitaṃ*
- (iii) *Tato me manasikāro - yoniso udapajjatha
ādīnava pāturahu - nibbidā samatiṭṭhatha*
- (iv) *Tato cittaṃ vimucci me - passa dhammasudhammataṃ
tisso vijjā anuppattā - kataṃ buddhassa sāsanaṃ*

- Nāgasamāla Theragāthā, Thag. N. 267-270

- (i) Adorned and well-dressed, decked with garlands and anointed with sandal paste, a dancing woman is performing in the midst of the highway to the rhythm of the orchestra.
- (ii) Having set out on my almsround I looked up and saw the adorned and well-dressed form like the snare laid by Māra.
- (iii) And then there arose in me radical attention, perils became manifest, and disenchantment set in.
- (iv) Then my mind got released. Just see the good norm of the Dhamma. The three knowledges have I reached. Done is the Buddha's behest.

7. The Path of Purification. p.724.

8. “*Sace bhikkhave aññatitthiyā paribbājakā evaṃ puccheyyuṃ*

*‘Kimmūlakā āvuso sabbe dhammā
Kiṃ sambhavā sabbe dhammā
Kiṃ samudayā sabbe dhammā
Kiṃ samosaraṇā sabbe dhammā
Kimpamukhā sabbe dhammā
Kimādhipeyyā sabbe dhammā
Kimuttarā sabbe dhammā
Kiṃ sārā sabbe dhammā
Kimogadhā sabbe dhammā
Kimpariyosānā sabbe dhammā’*

*Evaṃ puṭṭhā tumhe bhikkhave tesaṃ aññatitthiyānaṃ paribbājakānaṃ evaṃ
vyākareyyāsi –*

*‘Chandamūlakā āvuso sabbe dhammā
Manasikāra sambhavā sabbe dhammā
Phassa samudayā sabbe dhammā
Vedanā samosaraṇā sabbe dhammā
Samādhipeyyā sabbe dhammā
Satādhipeyyā sabbe dhammā
Paññuttarā sabbe dhammā
Vimuttisārā sabbe dhammā
Amatogadhā sabbe dhammā
Nibbāna pariyosānā sabbe dhammā’*

- Kimmūlaka Sutta, A. IV 106f.

“If monks, wandering ascetics of other sects question thus:

*‘Friends, what is the root of all things?
What is the origin of all things?
Where do all things arise?
Towards what do all things converge?
What is at the head of all things?
What dominates all things?
What is the point of transcendence of all things?
What is the essence of all things?
In what do all things merge?
What is the termination of all things?’*

When thus questioned, monks, you may reply to those wandering ascetics as follows:

*‘Rooted in interest (desire) friends are all things.
Born of attention are all things.
Arising from contact are all things.
Converging on feeling are all things.*

Headed by concentration are all things.
Dominated by mindfulness are all things.
Surmountable by wisdom are all things.
Yielding deliverance as essence are all things.
Merging in the Deathless are all things.
Terminating in Nibbāna are all things.

When thus questioned monks, you may reply in this way to those wandering ascetics of other sects.”

Cf. ‘And then Venerable Samiddhi approached Venerable Sāriputta. Having approached he worshipped Venerable Sāriputta and sat on one side. Venerable Sāriputta told this to Venerable Samiddhi who was seated on one side:

"With what as objects, Samiddhi, do thoughts and concepts (*saṃkappa vitakkā*) arise in a man?"

"With name-and-form as object, venerable sir."

"But wherein, Samiddhi, do they assume diversity?"

"In the elements, venerable sir."

"But from whence, Samiddhi, do they arise?"

"They arise from contact, venerable sir."

"But on what, Samiddhi, do they converge?"

"They converge on feelings, venerable sir."

"But what, Samiddhi, is at their head?"

"They are headed by concentration, venerable sir.”

"But what is it, Samiddhi, that dominates them?"

"They are dominated by mindfulness, venerable sir."

"But what, Samiddhi, is their (point of) transcendence?"

"They are transcended by wisdom venerable sir."

"But what is it, Samiddhi, that forms their essence?"

"They have deliverance as their essence, venerable sir."

"But in what, Samiddhi, do they get merged?"

"They get merged in the Deathless, venerable sir."

- *Samiddhi Sutta*, A.IV 385f



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All enquiries regarding participation in the Dhammadana should be addressed to:

Mr. Anura Rupasinghe
No. 27, Colombo Street, Kandy, Sri Lanka.
Tel: 081-2232376

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| 44. | කයේ කතාව | (2012) |
| 45. | මෙන් සිතේ විමුක්තිය | (2012) |
| 46. | පට්ඨව සමුපපාද ධම්ය - 1 වෙර්ම | (2012) |
| 47. | පට්ඨව සමුපපාද ධම්ය - 2 වෙර්ම | (2014) |
| 48. | පට්ඨව සමුපපාද ධම්ය - 3 වෙර්ම | (2014) |
| 49. | පට්ඨව සමුපපාද ධම්ය - 4 වෙර්ම | (2014) |
| 50. | සක්මනේ නිවන | (2012) |
| 51. | තපෝ ගුණමහිම | (2013) |
| 52. | කම් වකයෙන් ධම් වකයට | (2013) |

* බෞද්ධ ග්‍රන්ථ ප්‍රකාශන සමිතිය, තැ.පෙ. 61, මහනුවර.

Pothgulgala Dharmagrantha Dharmasravana Mādhya Bhāraya

This is to inform our readers that all Dhamma books so far written and yet to be written by Venerable Bhikkhu Kaṭukurunde Ñāṇananda will hereafter be published by the P.D.D.M.B. (Kandy) and that the D.G.M.B. (Colombo) would not be publishing any of his books.

P.D.D.M.B.
Kandy
2013.07.07