

6DPDWKD 9LSDVVDQ— 0HGLWDWLRQ  
 %ULHI, QWURGXFWRQ RI 0HGL  
 +RZ WR 3UdP-FrA/satF H  
 IR-9\* s >)\* ý-Oz •\* ÿ %

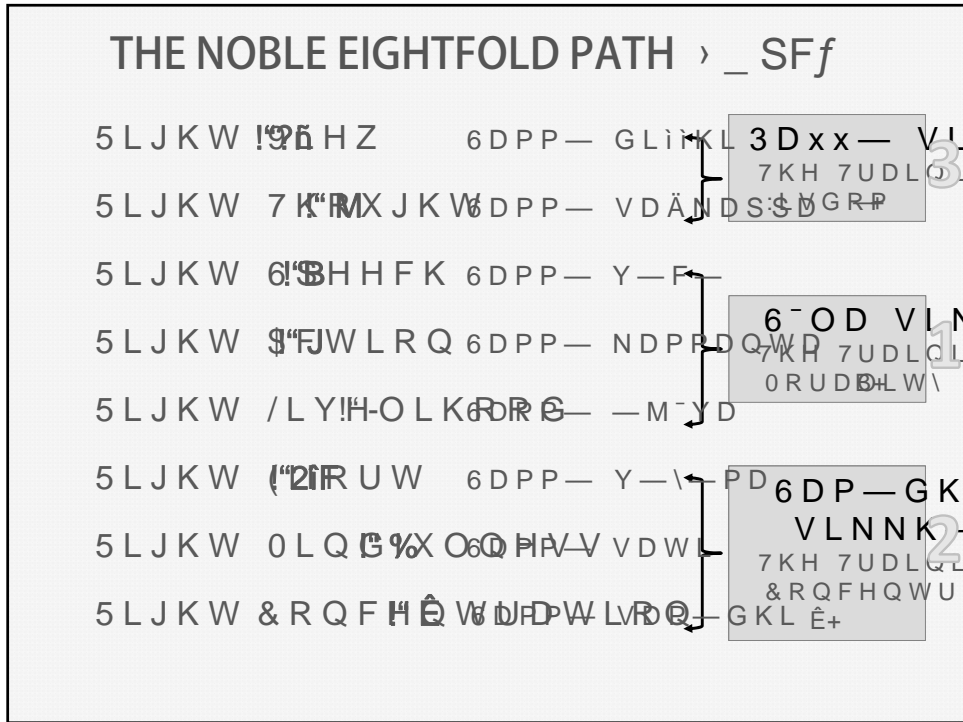
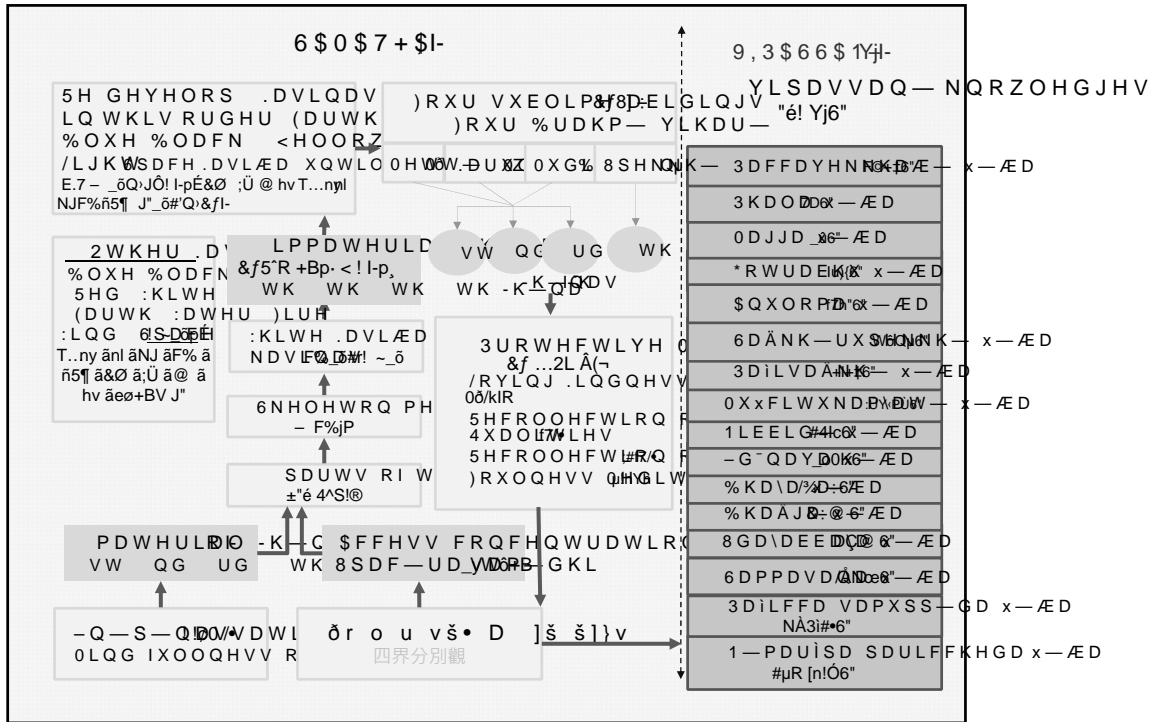
7KH &RQWHQW 4XRWHG  
 )URP 7KH 0RVW 9HQHUDEOH 3D \$XN 6D\DGDZ  
 'KDPPD 7DON &ROOHFWHG LQ  
 Knowing and Seeing

129 FRXUVH # 3D \$XN 0D\PR  
 &RQGXFWRG E\ 9HQHUDEOH 8 8NNDQVD  
 6OLGHV DUH RQO\ IRU LQWHUQDO XVH

“Namo Tassa, Bhagavato,  
 Arahato, Samm-Sambuddhassa.”

<sup>3</sup>+RPDJH WR +LP 7KH %OHVV  
 2QH 7KH :RUWK\ 2QH 7KH  
 3HUIHFWO\ 6HOI (QOLJKWHQH

/l œ - F : ÑLo ù"y Ñ! "8 ?ù65 ½



&D; 3x C/ # 6ÔQ<sup>-</sup> W :&»#’eø5d-½) Ô/k  
 5+ 'DĐ ä ^o] • Ć }voÇ (}Ć /vš Ćv o h• X

SILA-SIKKH  
 THE TRAINING of MORALITY  
 B+  
 5LJKW 6SHHFK !@DPP— Y—F—  
 7R UHIUDLQIUUR 远离 8FB O\LQJ  
 7R UHIUDLQIUUR 远离 9L\$BDQGHULQJ  
 7R UHIUDLQIUUR 远离 10QUBVK VSHHFK  
 7R UHIUDLQIUUR 远离 11P 12OHVV WDON

SILA-SIKKH  
 THE TRAINING of MORALITY  
 B+  
 5LJKW \$FWLRQ 6DPP— NDPPDQWD  
 7R UHIUBPQNE 13P 14LQJ  
 7R UHIUBPQV 15W 16DGLQJ  
 7R UHIUBPQVH 17[XDO 18P 19V 20QGXFW

### SILA-SIKKH THE TRAINING of MORALITY

B+

5 L J K W / L Y H O L K R R G - 6 D P P — — M Y D

) R U O D \ S H R S O H L W P W H O H V L W H R W E S H W D R Q I U

Z U R Q J W X U D G B \$ È # F } Ä / ý = ! " f , ' C h C Ö

7 U D G H L Q Z H D S R Q V

7 U D G H L Q K ä P D Q V

7 U D G H L Q D Q L P D G t È • ä + X , ' ( + O E D X J K W H U

7 U D G H L Q L Q t G , r y t e G ' ñ Q W V

7 U D G H L Q \$ " P Y V R Q V

### SAMADHI-SIKKH THE TRAINING of SAMADHI

+B+

5 L J K ( I I R U W ā 卩 卩 P P E \_ f

) R X U N L 5 L G K W R I & / r U , L r V

7 K H H I I R U W W R S U H Y H Q W W K H D U L W L Q J R I X Q Z K R O

Q R W \ H W Ú È L b L ' V Z + O C \$ , ' = ' # + O C \$

7 K H H I I R U W W R U H P R Y H X Q Z K R O H V Q R P H V W D W H V W K

Ú È è L " + O C \$ , ' = ' #

7 K H H I I R U W W R Q D U R I X Z K I R O K H R P U L O B W D W H V W K D W K D

\ H W D Ú È ÷ t Q \_ J Z + O C \$ , ' # ± O C \$

7 K H H I I R U W W R L Q M U H W H V Z K B O W H Q R Y P H I D O U H D G \ D U

Ú È î K - " + O C \$ , ' #

SAMADHI-SIKKH  
THE TRAINING of SAMADHI  
+B+

5LJKW 0LQGIXOQHVV% 6DPP— VDWL  
 +H DELGHV FRQWUHSODWZLQW KWJKHO  
 GLVFHUQPHQW DQG PLQGIXOQHVV KDYLQJ UH  
 VWURQJ GHRZDUGVUWHKBUZPÓDÓG•È  
 ' !Ã!“. Ã § % ÈB3 ? FL\$ {CZ Ã Ä  
 +H DELGHV FRQWUHSODWZLQW KWJKHO  
 ¾ L¿?ò 6<• «  
 +H DELGHV FRQWUHSODWZLQW KWJKHO  
 ¾ óL¿?ò ó6<• «  
 +H DELGHV FRQWUHSODWZLQW KWJKHO  
 ¾# L¿?ò# 6<• «

SAMADHI-SIKKH  
THE TRAINING of SAMADHI  
+B+

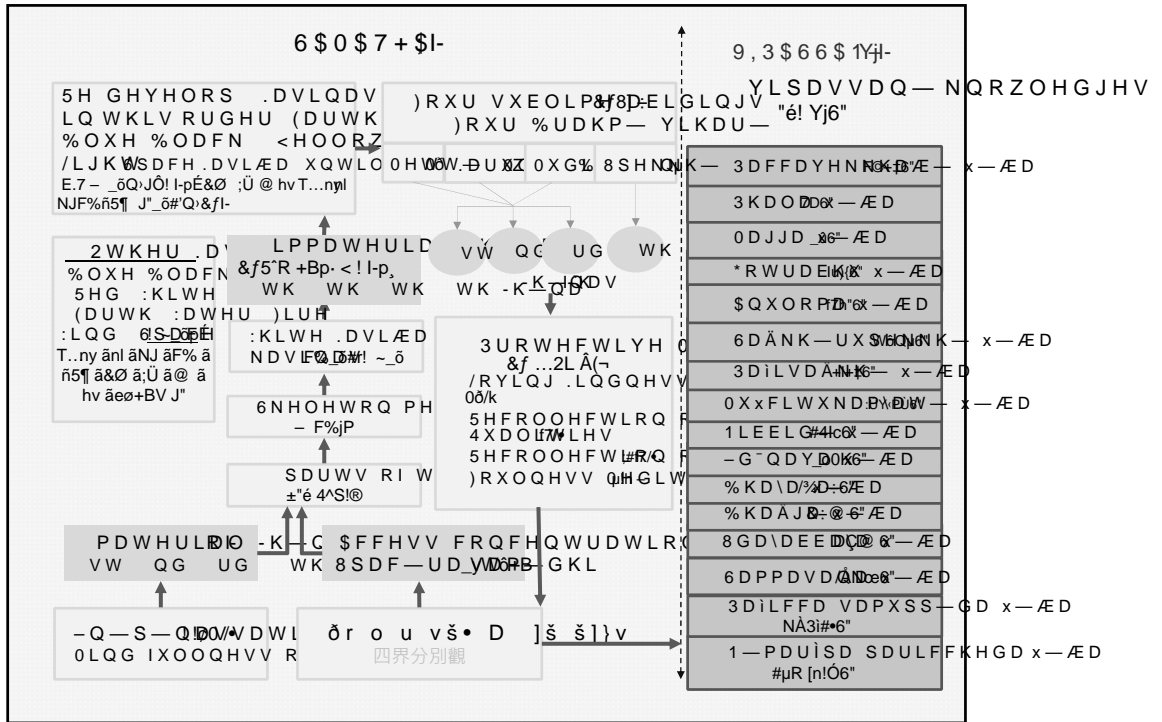
5LJKW &RQFHQWUDWLR“É 6DPP— VDP—  
 )LUVW Mku— QD  
 6HFRQG 1\%+ QD  
 7KLUG 1K9+ QD  
 )RXUWK 1\ K— QD

PANNA-SIKKH THE TRAINING of WISDOM/1 +

5 L J K W 6 D P P — ; G B i ì K L G H U V W D Q G V W K H ) R X U  
 1 R E O H 7 U X W K V F Ç C ® Y & f & E [ ã O O \ L V  
 7 K H N Q R Z Suffering + ; R Ž Ž Ž < # ~ U² F, Y j 6"  
 7 K H N Q R Z On the path of suffering + ; R Ž & ^ O p Z Ž  
 < Æ + ‡ < # ~ U² F, & F, \ M < j ^ Y j 6"  
 7 K H N Q R Z On the path of suffering + ; R Ž @ O p  
 Z Ž p. < # ~ U² F, > m p, 1 è C [ i = - 9 k ó 6"  
 7 K H N Q R Z On the path of practice leading to the  
 cessation of suffering. ½ + † C Z ñ = - 9 k F, ! 4 x O p \_ û p » \_ Á I Ö  
 - W ô 5 a < } 5 x + † # ' R Ž > ó 6"

PANNA-SIKKH THE TRAINING of WISDOM/1 +

5 L J K W 7 K 6 D P P W — V D ' Ä N D S S D S C L H V W K H P L Q G W R  
 W K H R E M H F W R I W K H ) F S B K j p 5 H • M 7 U X W K V  
 + D Y L Q J 7 K U H H ! 6 ± K 9 Y M J k É V V  
 „ Ä 7 K H W K R X J K W R \* / è p É W R X E F L I U M I H R I U R P V H Q V X D O S O H D V X  
 R U V H Q V X D I C C @ : Ú b U H Ü A Û F, / Å 0 ‡  
 „ Ä 7 K H W K R X J K W p É F M K E R W K L R X Q K W R I Q R Q D Q J H U D Q G D V V  
 Z L W K O R Y L Q J G N k p Q T O K F M F / Å 0 ‡  
 „ Ä 7 K H W K R X J K W R I ä k É W K E H W K R X J K W D V V R F L D W H G Z L W K  
 F R P S D V V L R Q 2 Q N L G R H L Q J R W W P O E M X p L Q J E H L Q J V  
 µ % D : Ê 6 è D Ç 1 ¾ U ø / - ! ~ D Ç \$ % F, / Å 0 ‡



6\$0\$7+\$!-	9,3\$66\$1YH-	
(OHPHQWV 0H	3DFFDYHNNK	5HYLHZZLQJ :QRZOHGJH
+  !@ [ Yh	3KDOD f-ÆD	)UXLWLRQ i.QRZOHGJH
∨	0DJJD f-ÆD	3DWK .QRZOHGJH
(DUWK (OHPHQW	*RWUDEKX f-	&KDQJH RI /LQHJH .QRZOHGJH
+DUGQHVV	\$QXORPD f-A	&RQIRUPLWLQ .QRZOHGJH
5RXJKQHVV	6DANK-UXSH	)RUPDWLRQV (TXDQ-PLW\ .QRZOHGJH
+HDYLQHVV	6PRRWKQHVV	3DJk WQHVV
.œ ÅZÇ ÄGÿ ÄEY Å% ÄE	3DJk WQHVV	5HIOHFWLRQ\ .QRZOHGJH
:DWHU (OHPHQW	0XxFLWXNDPV	'HVLUH IRU 'HOLYHU\ .QRZOHGJH
)ORZLQJ	MLEELG - f-A	'LVHQFKDQWPHQW\ .QRZOHGJH
#q Ø ÅZÈ5	&RKHVLRQ	-G QDYD f-ÆD
)LUH (OHPHQW	%KD\D f-ÆD	'DQJHU .QRZOHGJH
+HDW	%KDÄJD f-Æ	7HUURU IHDUVRP\ .QRZOHGJH
' Ä ç	&ROG	'LVVROXWLRQ\ .QRZOHGJH
:LQG (OHPHQW	8GD\DEED\D f	\$ULVLQJ 3HULV\ .QRZOHGJH
6XSSRUWLQJ	6DPPDVDQD f	&RPSUHKHQVLRQ\ .QRZOHGJH
_1 Å Ø Ø	3DFFDVLSDU	&DXVH &RQGLV\ .QRZOHGJH
∨	f-ÆD	1-PDUISD SD
	f-ÆD	0HQWDOLW\ 0DWHULDOLW\ \$QDO\VLQJ
		.QRZOHGJH

&D; 3x C/ # 6ÔQ<sup>-</sup> W :&»#'eø5d-½) Ô/k  
 5+ 'DĐ ä ^o] • Œ }voÇ (}Œ /vš Œv o h• X

### YOUR OWN PRACTICE

- ³ b , / μ -

O p x ! z p v ! n b z ! l o p x ! u i W j o b f t p g € u l i ó p x m f e h f t

i b w f ! z p v ! f y q f s j f o d f e ! u i f n @

) à X • F f ¶ p 9 ? ò ª , ' = 0 È

\_ • " 4 ÿ f P ¼ F È ? ò ª ¶ G Û

U p ! p o m z ! i b w f ! u i f r p s é b j d j t t o ! p o p f x o p v h i < z p v ! n v t u ! b m t

q s b d u j t f x j u i ! h s s b b u r n f j g t j ! p u s i t u n u p !

# ! ( ¸ \* 6 A ê : , ' . A ö \_ = C ä O , ' È

- ö N « " é ! @ 2 î F & Ø μ p » ï ² î f ± F È ? ò ª Ä

### How to Practice Ā n ā p ā nasati

Go to the Forest

ë Ç !

Go to the Foot of a Tree

ë Å Å ; !

Go to a Secluded Place

ë > FLÄ3i , ' -M%o 4 !



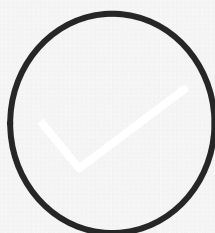
### How to Practice Ā n ā p ā nasati

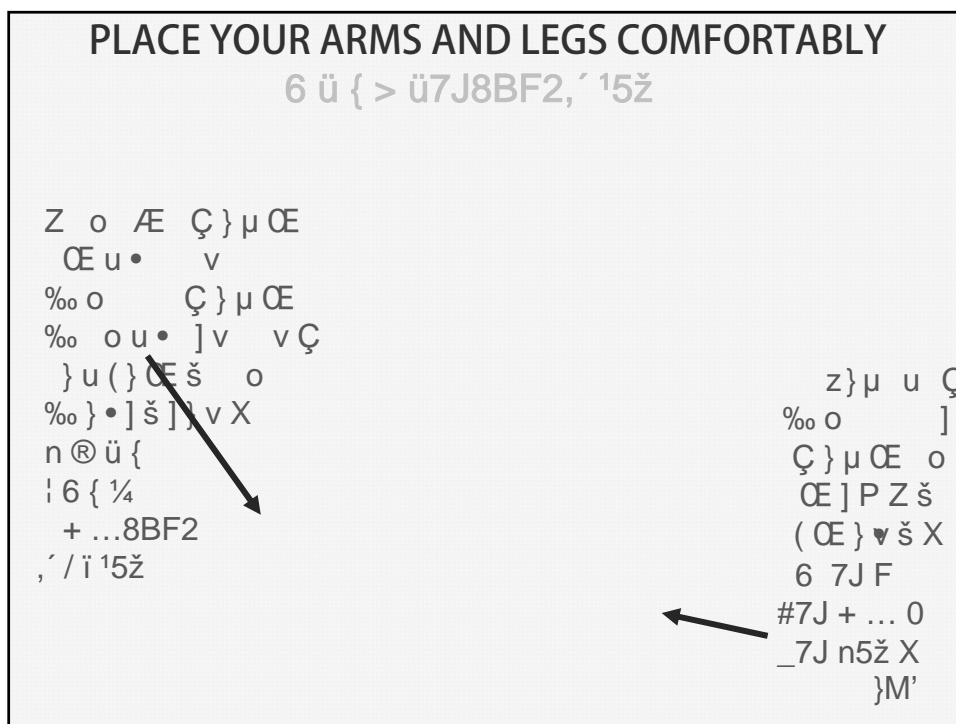
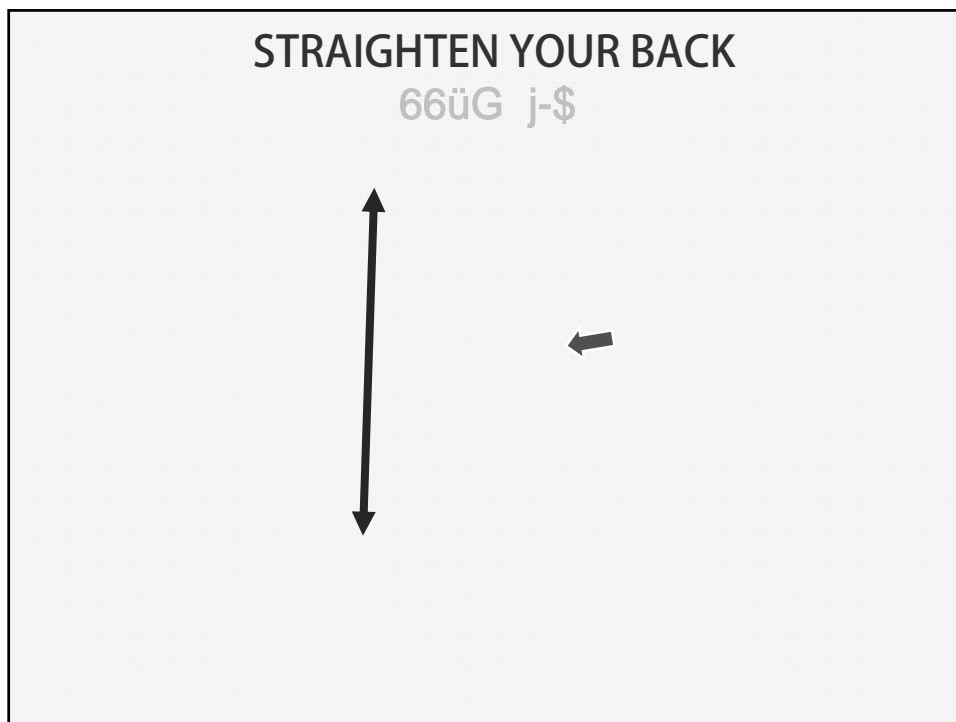
Having Gone to the foot of a tree,  
Sited down and Crossed your legs.

"`F,, ¶ i Ā ; É ' € ; ¶ É - C § • , 7 !

### SIT ON THE HALF OF CUSHION

€ X x Ū , ' 0 z



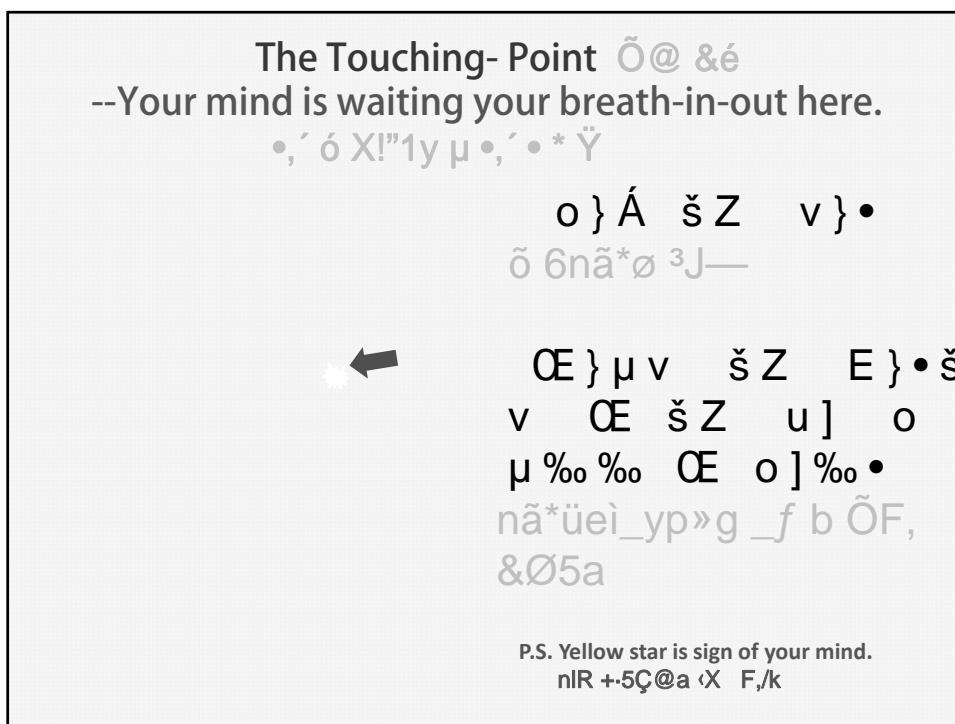
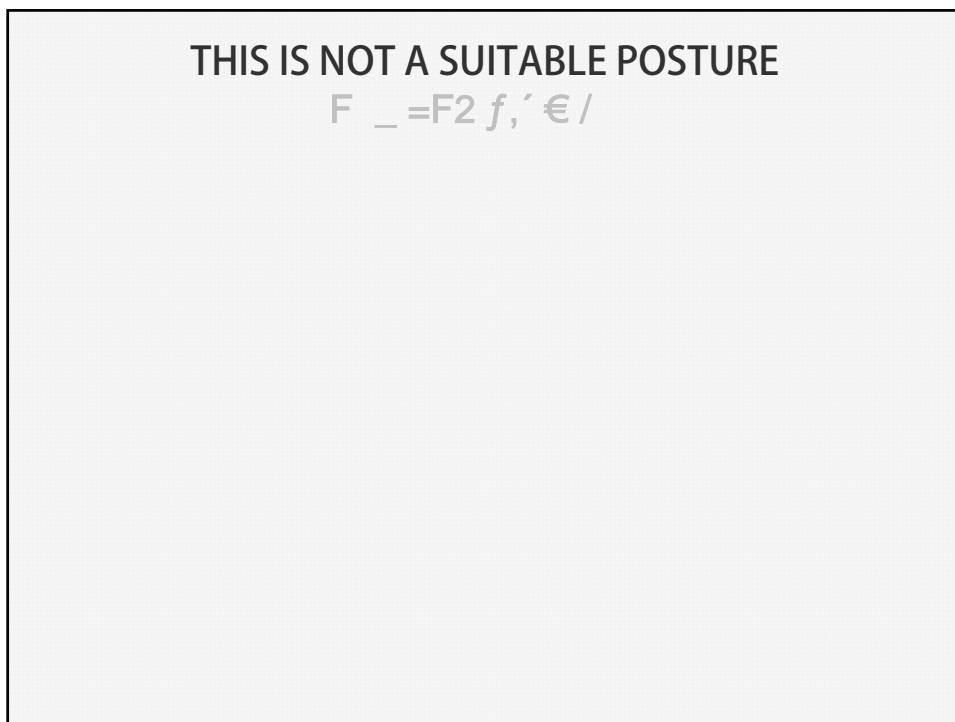


**OTHER WAYS TO PLACE YOUR ARMS AND PALMS**  
 | '15ž ü { > { ¼, ' é#

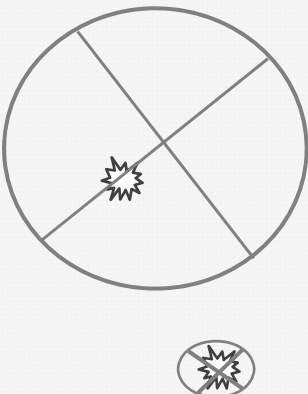
Z o Æ Ç } μ Æ  
 Æ u • v  
 %o o Ç } μ Æ  
 %o o u • ] v v Ç  
 } u ( ) Æ š o  
 %o } • ] š ] } v X  
 n ® ü {  
 ! 6 { ¼  
 + ...8BF2  
 , ' / i '15ž

**OTHER WAYS TO PLACE YOUR ARMS AND PALMS**  
 | '15ž ü { > { ¼, ' é#

Z o Æ Ç } μ Æ  
 Æ u • v  
 %o o Ç } μ Æ  
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 } u ( ) Æ š o  
 %o } • ] š ] } v  
 n ® ü {  
 ! 6 { ¼  
 + ...8BF2  
 , ' / i '15ž



**DON' T PAY ATTENTION INSIDE THE NOSE**  
 =?± C# Uk „GüM',´ O



o • } U } v { oš %o Ç  
 much attention š }  
 š Z • l ] v } Œ š Z  
 š } μ Z ] v P %o } ] v š  
 • =?± ZE ÷ C# ¾  
 ,p6Ô F Ô@ &é

**RELAX YOUR JAW AND  
 DON' T CLENCH YOUR TEETH**  
 n ® • ,´ ; \$ ú =?± Ü3W(%oU<sup>-</sup>

↓                      ↓

**DO NOT USE YOUR EYES TO PAY ATTENTION TO THE BREATH / NIMITTA**

=?±+X-l-ç ë 8# ñ h F/μ-(



**BREATHES IN MINDFULLY —  
SO SATOVA ASSASATI !“ %?ù. • ÿ**



BREATHES OUT MINDFULLY—  
SO SATOVA PASSASATI !“ %?ù. \* ÿ



TO DEVELOP MINDFULNESS-OF-BREATHING in  
FOUR STAGES

)6â • \* ÿ % F,&f ³f6;]

v w w d\vdhf!â !!ç0

, PLQGIXOO\ EUHDWKHV LQ PLQGIXOO\ EU  
!;/• ¶. : ' 1' • ÿ Ä ' EU  
!;/• ¶. : ' 1!ç ÿ Ä ' EU

### HOW TO DEVELOP MINDFULNESS-OF-BREATHING <sup>2</sup> ... )6â • \* ÿ %

QGVWUV%Lf!â e'G•0

:KHQ , EUHDWKHV LQ ORQJ , XQGHUVWDQGV C  
:KHQ , EUHDWKHVURXWDORQJC , XQGHWKH RXW C  
:KHQ , EUHDWKHVUVWVQVWC , EUHDWKH LQ VK  
:KHQ , EUHDWKHV RXW VKRUW , XQGHUVWDQG  
VKRUW

- ÿK & È ¶. : ' A • ÿK Ä ' ,
- \* ÿK & È ¶. : ' A \* ÿK Ä ' ,
- ÿ. & È ¶. : ' A • ÿ. Ä ' ,
- \* ÿ. & È ¶. : ' A \* ÿ. Ä ' ,

î

WHEN I BREATHE IN LONG, I UNDERSTANDS: 'I BREATHE IN LONG.'

• ÿK & È ¶. : ' A • ÿK Ä ' ,





WHEN I BREATHE OUT LONG, I  
UNDERSTANDS: 'I BREATHE OUT LONG.'  
\* ÿk̄ & È ¶. : ' A \* ÿk̄ Ä '



WHEN I BREATHE IN SHORT, I  
UNDERSTANDS: 'I BREATHE IN SHORT.'  
• ÿ. & È ¶. : ' A • ÿ. Ä '



WHEN I BREATHE OUT SHORT, I UNDERSTANDS: 'I BREATHE OUT SHORT.'

\* ÿ. & È ¶. : ' A \* ÿ. Ä '



HOW TO DEVELOP MINDFULNESS-OF-BREATHING

² ... )6â • \* ÿ %

U Q V W X Y Z ! 0

C, VKDOO EUHDWJKWKLQ ZHÇ & Ø Ù L H E Q F L D W K E R

C, VKDOO EUHDWKH RXW H [ S H U L H Q F L Q J W K

' A 6?ù. ~DÛ (;¼ ÿ)6< • ÿ Ä '

' A 6?ù. ~DÛ (;¼ ÿ)6< \* ÿ Ä '

'EXPERIENCING THE WHOLE (BREATH)  
BODY, I SHALL BREATHE IN:'

' A 6?ù. ~DÛ (;¼ Ÿ)6< • Ÿ Ä '



'EXPERIENCING THE WHOLE (BREATH)  
BODY, I SHALL BREATHE OUT

' A 6?ù. ~DÛ (;¼ Ÿ)6< \* Ÿ Ä '



HOW TO DEVELOP MINDFULNESS-OF-BREATHING ² ... )6â • \* ÿ %

W K V W Q U H f!å /V0

C, VKDOO EUHDWKH LQ WUDQTXLOOL]  
C, VKDOO EUHDWKH RXW WUDQTXLOOL  
IRUPDWLRQ

' A 6 £M%oDÛ;¼ ÿ)6< • ÿ Ä [  
' A 6 £M%oDÛ;¼ ÿ)6< \* ÿ Ä '

î

'TRANQUILIZING THE WHOLE (BREATH) BODY, I SHALL BREATHE IN:'

' A 6 £M%oDÛ;¼ ÿ)6< • ÿ Ä '



'TRANQUILIZING THE WHOLE (BREATH)  
BODY, I SHALL BREATHE OUT:'

' A 6 £M%oDÛ;¼ Ÿ)6< \* Ÿ Ä '



FOUR FACTORS  
FOR MAKING THE BREATH CALM

/ýAÛ"D Ÿ £M%o(V0 ),' 3P

Concern, Reaction, Attention, Reviewing

& R Q F M U 4 hoga SD\ LQLWLD O DWWHQWLRQ  
DSSUHKHQG DGYHUW#WAK# PLQG WR WKH  
"D Ÿ È[Q/k?ù "D Ÿ È . \_ #1 "D Ÿ  
5 H D F W N 4 samann-ra FRQWLQXH WR SD\  
VXVWDLQHG DWWHQWLRQ WR WKH EUHDW  
DQG DJDLQUNBWSWQHWKH PLQG WR WKH  
ZLOO WU\ WR PDNH MKÄ yE-UHDWK WUDQTX  
Noe2©?"D Ÿ p»&Ð/k Õ "O'!5p»!5O' ±&Ø ...2©;¼0 p»  
•+ªQœ >1'+®[]}Fè[Q;¼0 . g ?F,4ð7D ä

FOUR FACTORS FOR MAKING THE BREATH CALM

/ýAÙ"D Ÿ £M%o,´ 3P

\$ W W ~~EQ~~ manasikra): GHFLGH WR PDNH WKH  
 EUHDWK WUDQTXLO PDNH WKH PLQG DGYH  
 REMHFW \$ WWHQWLRQ PDNHV WKH PLQG FR  
 EUHDWK DQG NOA ZÁ WAKÙD ÿEMPA DWK  
 0.5x2<sup>-</sup> AÙ óEœ A ¾ p5H,´ ó p»AÙ óAÿqG• ã  
 Ff"D Ÿ

5 HYLH ZL paccavekkhan): UHYLHZ WKH EUHDWK  
 PDNH LW FOHDU WR WKH PLQG WR WKH HII  
 PDNH WKH EUHDWK È&D;KÖQ;¼0 #€ ´  
 /? \$5 p»+ªQœ >1'+@[]Fè[Q;¼0 . g F,4ð7D ä

7 PERSONS WHO DO NOT BREATHE

3/ý"Ñ 9 - h,´ ê

- \$ GHDG!«SHUVRQ
- \$ IRHWXV LQ WKH ~~YRP~~ WÖFÞ ZRPE
- \$ GURZQHSG" d5SHUVRQ
- \$ Q XQFRQVFLRAX{05 SHUVRQ
- \$ SHUVRQ LQ1V R65WK -K—QD
- \$ SHUVRQ LQ WKH DWGÉGPHQW RI FHVVDW
- \$ % U D&K/P —

WHILE NIMITTA & BREATH UNIFIED

f/μ-( ¼ - h5 8 j 0

THE NIMITTAS /μ-(

7 Krimitta R In-p nasati Y DULHV DFFRUGLQJ WR WKH  
LQGLYLGXDO nimitta V RPH WKH

• \* Ÿ %/μ-(, ' \*) à é ? ê6< 2 Ä 9 È ê, /μ-(  
(é ² Ö

SXUH DQG ILQH OLNH FRWWRQ ZRRORU GUD

4ß ð2î4ö, ' ù3ž È F ² ùK, ' ù8á È

PRYLQJ DLU RUD, D' DUF D' Xq È W

D EULJKW OLJKW OLNH WKH PRUQLQJ VWDU

L60 ² ü~, ' \_ > O È

D EULJKW UXE\ RU JHP RU D EULJKW SHDUO

L p, '4Ò Í.# F Í)' È F > \* Ä

### THE NIMITTAS /µ-(

7 Krimitta R In-p nasati Y DULHV DFFRUGLQJ WR WKH  
LQGLYLGXDO Vnimitta LWRP %/µ-(WKH ê  
6< 2 Ä 9 È ê, 'µ-( Ö

WKH VWHP RI D8fZw WRQ SODQW  
D VKDUSHQHG \$XWFH RI ZRRG  
D ORQJ URSK7#ÄöWÄ ULQJ  
D ZUHDWK RI IORZH(á)ß Ä & XII RI VPRNH  
D VWUHWFKHG B XWOVSRIGPIUVZHED ORWXV  
P 0, '=H= 5• Ä; 'M. Ä9â8á Ä  
D FKDULRW ZKHUO VDX@RRQ  
E-Ež Ä 8 P F ZLc Ä

### THE THREE STAGES OF NIMITTA

/µ-(, ' ± ³ Lf!å

Parikamma Nimitta

Preparatory sign F) Œ-(

Uggaha Nimitta

Taking up/ learning sign -(

Paṭibhāga Nimitta

Counter-part sign I-(



SHAPE & COLOUR OF NIMITTA ARE NOT IMPORTANT. STABILITY AND MERGING WITH THE BREATH ARE IMPORTANT.

/µ-(,´'(æ >Nì8çG- =Gý?± ä/µ-(,´0c Ê ú³ > ;Ë  
0 ,´5 8 1õ5x6"auY)F,Ä



### THE FIRST STAGES OF NIMITTA

/µ-(,´ JÔ "Lf!å

Parikamma Nimitta

Preparatory sign

F} œ-(

### THE SECOND STAGES OF NIMITTA

/μ-(,´ JÔ 4Lf!å

Uggaha Nimitta  
Taking up/ learning sign  
-(

### THE THIRD STAGES OF NIMITTA

/μ-(,´ JÔ ±Lf!å

Paṭibhāga Nimitta  
Counter-part sign  
I-(

### BHAVANĠA 9 6

- %KDY DÄ JDLIH FRQWLQXXP FRQVFLRXVQH  
 ì 96 ó í \_5\$ 1+O --(5 #q,´ óAö
- %KDY DÄ QVFLRXVQHVV UHVWV DW WKH K
- ì 96 ó í Í¼ ì ópÍ4 í
  - +HDUW hādaya Matthu ó p Í 4
  - +HDUW EDVH VLWXDWHV DURXQG WKH  
 ó p Í 4,´ }5ž \_ X ó7?,´G }

### SHARING OF MERITS AĪç

,GDÀ PH SXxxDÀ  
 -VDYDNNKD\—YDKDÀ KRWX  
 0ç1'; "G/\_p»+q#'[ >.+âp°  
 ,GDÀ PH SXxxDÀ  
 1LEE—QDVVD SDFFD\R KRWX  
 0ç1'; "G/\_p» â[i=-9kNâp°  
 0DPD SXxxD EK—JDÀ  
 6DEED VDWV—QDÀ %K—MHPL  
 1'; "G/\_!@p»&†#[ 6±0m p»  
 7H VDEEH PH VDPDÀ  
 3XxxDEK—JDÀ ODEKDQWX  
 0ç/\$Jñ "¡p»#/?"G/\_!@p°  
 6—GKX 6—GKX 6—GKX