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The Magic of the Mind

An Exposition of the Kalakarama Sutta

'Etadattha katha, etadattha mantana, etadattha upanisi, etadattharin sotavadhanarim, yadidath anupada cittassa vimokkho' - Vin. V 164.

'Conversation is for this purpose, consultation is for this purpose, reliance- is for this purpose, lending-ear is for this purpose - that is to say, for the Clinging-free Deliverance of the Mind.'

INTRODUCTION

Kalakarama Sutta - Historical Background

The *Kalakarama Sutta* was preached by the Buddha to the monks while he was staying at the Kalaka monastery in *Saketa*. Apart from mention of the venue, the discourse, as it is recorded in the *Anguttara Nikaya* (II. 24ff.), is not placed in any significant context to show us how it was inspired. The commentary (A.A.) finds for it a setting in the aftermath of the conversion of the millionaire *Kdlaka*, who is supposed to have constructed the monastery. According to it, the discourse was a sequel to the widespread acclamation of the Buddha's marvellous qualities. Be that as it may, the discourse, as a matter of fact, does contain some marvellous aspects of the *Tathagata's* transcendental wisdom. That the impact of the discourse was actually astounding is symbolically expressed by the commentarial assertion that the earth trembled at five points in this sermon, at the conclusion of which five hundred monks 'attained Arahantship.

The Sutta gains a high degree of historical importance owing to the tradition handed down by the commentaries and chronicles,' that it was preached by the venerable *Mahdrakkhita Thera* to convert the country of the '*Yonakas*' during the great missionary movement which took place in the reign of the Emperor Asoka. If the identification of the '*Yonakas*' with Greeks is correct, the choice of this deeply philosophical discourse for such a significant occasion, could not have been a mere coincidence. It might have been prompted by the consideration that the philosophically mature minds of the Greeks would be able to receive it well. Tradition has it that the impact of the discourse on the '*Yonakas*' was considerable, for thirty seven thousand people attained to the Fruits of the Path on hearing it (op. cit.).

' See D. P. P. 1 573 f.

The Buddhists of ancient Ceylon too, seem to have re--cognized the value of the *Kdlakarama Sutta* as a theme capable of mustering the essence of Dhamma for a lengthy sermon. One memorable occasion on which it formed the subject of an all-night sermon, was, when the arahant *Kala* ('Black') '*Buddharakkhita Thera* preached it on the dark night of the new-moon day of the dark fortnight under a black *Thnbaru* tree at the *Cetiya*pabbata. The coincidence of darkness' (*kdla*) in the names of the Sutta and the preacher as well as in the environment, probably accounts for the memorability of the occasion. The presence of King Tissa (probably *Saddhatissa*) in the audience, may also have contributed its share of dignity to the occasion.

Significance of the Sutta

In spite of its hallowed tradition, today, at any rate, the *Kalakarama Sutta* can hardly be regarded as popular'. It rarely comes up as a subject of a sermon and allusions to it in serious 'expositions of the Dhamma, are equally rare. This, however, is no index to its degree of relevance to modern times. The "darkness" of near-obscurity in which the Sutta finds itself today is probably due to its terseness and its resemblance to the unfamiliar tetralemma.' To the superficial reader the sutta presents a mosaic of dry phrases and a

set of statements that go against the grain. But beneath that dryness and that strangeness in formulation there lie vast resources for a perennial philosophy. The sutta brings out some striking features of the epistemology of early Buddhism the implications of which, would go a long way in, clearing up the muddle that exists in the fields of philosophical and psychological research even in this modern age.

Mode of Presentation

In order to prepare the mind of the reader for a proper appreciation of the *Kalakarama Sutta Chapter One* will treat him to a 'Magic-show' which will serve as a prologue to the exposition attempted in the present work. The 'Magicshow', however, is by no means a profane element here, since it is merely an amplification of a Canonical prototype attributed to the Buddha himself. Beginning with the Canonical simile proper, the Prologue will expand into a kind of parable which - though a trifle modern in its flavour - is designed to 'lubricate' the reader's mind in view of the 'dry' discourse that will follow. In a limited sense, it will also serve as a framework for discussion.

Chapter Two will present the translation of the Sutta followed by a few explanatory notes, some of which are from venerable *Buddhiaghosa's* commentary to the Sutta. The purpose of these notes is to see that some sense emerges out of the text as it stands, with many variant readings. A deeper appreciation of the actual contents of the Sutta will, however, be reserved for the subsequent chapters.

The simile and the parable given in Chapter One will make an attempt to prove their worth in the nine chapters, that follow - the last of which forms the Epilogue. The illusory nature of consciousness will be discussed in the contexts of the doctrinal categories known as '*khandha*' (aggregates), '*ayatana*' (spheres), '*dhātu*' (elements) and '*paticca-samuppada* (Dependent Arising). These chapters will regularly draw upon the 'wellpreached Dhamma-word' (*°dhammapadam*) *sudesitam* scattered throughout the Suttas, putting them together-as far as possible - into a garland of flowers.'

All along, similes and analogies, both canonical and modern, will illustrate the relevant facts, for, even with the help of a simile some intelligent men here, comprehend the meaning of what is said.²

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1 Sanskrit: *catuskoti* the Buddhist logic of "four alternatives' (affirmative, negative, both affirmative and negative, neither... nor). See the text of the sutta. (Ed.)//¹The allusion is to vv. 44, 45 of the *Dhp*

²See D. II 324, M I 384.

LIST OF ABBREVIATIONS

A.	Anguttara Nikaya
AA.	Anguttara Commentary
D.	Digha Nikaya
DA.	Digha Nikaya Commentary <i>Dhp.</i> Dhammapada <i>DhpA.</i> Dhammapada Commentary
DAP.	Dictionary of Pali Proper Names Itiv. Itivuttaka
M.	Majjhima Nikaya
PTS.	Pali Text Society (ed.)
S.	Samyutta Nikaya
SA.	Samyutta Nikaya Commentary
<i>SHB.</i>	Simon Hewavitarana Bequest (ed.)
Sn.	Sutta Nipata Thag. Theragatha Ud. Udina
Vin.	Vinaya Pitaka

THE MAGIC-SHOW – A PROLOGUE

“..... Suppose, monks, a magician or a magician's apprentice should hold a magic-show at the four cross-roads; and a keen-sighted man should see it, ponder over it and reflect on it radically. Even as he sees it, ponders over it and reflects can it radically, he would find it empty; he would find it hollow; he would find it void of essence. What essence, monks, could there be in a magic show?

Even so, monks, whatever consciousness -be it past, future or present, in oneself or external, gross or subtle, inferior or superior, far or near - a,monk sees it, ponders over it and reflects on it radically. And even as he sees it, ponders over it and reflects on it radically, he would find it empty; he would find it hollow; he would find it void of essence. What essence, monks, could there be in a consciousness?2....."

Form is like a mass of foam And feeling-but an airy bubble.
Perception is like a mirage And formations a plantain tree.
Consciousness is a magic-show, A juggler's trick entire.
All these similes were made known By the 'Kinsman-of-the-Sun.'
S. III 142.

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- (1) i. e. 'yoniso manasikkra' - lit: 'reflection by way of source or matrix.'
(2) Cf. "Impermanent, O monks, are sense-pleasures; they are hollow, false and delusive; they are conjurors' tricks, O monks, - tricks which make the fools prattle." *M. II 261. Anen jasappaya S.*
(3) *Adiccabandhu*: an epithet of the Buddha.

THE famous magician- whose; miraculous performances you have thoroughly enjoyed on many an occasion, is back again in your town."The news of his arrival has spread far and wide, and eager crowds are now making for the large hall where he is due to perform today.. You too buy a ticket and manage to enter the hall. There is already a scramble for seats, but you are not keen on securing one, for, today you have entered with a different purpose in mind. You have had a bright idea to outwit the magician - to play a trick on him yourself. So you cut your way through the thronging crowds and stealthily creep into some concealed corner of the stage.

The magician enters the stage through, the dark curtains, clad in his pitchy black suit. Black boxes containing his secret stock-in-trade are also now on the stage. The performance starts and from your point of vantage you watch. And as you watch with sharp eyes every movement of the magician, you now begin to discover, one after the other, the secrets behind those 'breath-taking' miracles of your favorite magician. The hidden holes and false bottoms in his magic boxes, the counterfeits and secret pockets, the hidden strings and buttons that are pulled and pressed under the cover of the frantic waving of his magic-wand. Very soon you see through his bag of wily tricks so well, that you are able to discover his next 'surprise' well in advance. Since you can now anticipate his 'surprises', they no longer surprise you. His 'tricks' no longer deceive you. His 'magic' has lost its magic for you. It no longer kindles your imagination as it used to do in the past. The magician's 'hocus-pocus' and 'abracadabra' and his magicwand now suggest nothing to you -for, you know them now for what they are, that is: 'meaningless'. The whole affair has now turned out to be an empty-show, one vast hoax - a treachery.

In utter disgust, you turn away from it to take a peep at the audience below. And what a sight! A sea of craned necks - eyes that gaze in blind admiration; mouths that gape in dumb appreciation; the 'Ah!'s and 'Oh!'s and whistles of speechless amazement. Truly, a strange admixture of tragedy and comedy which you could have enjoyed instead of the magic-show, if not for the fact that you yourself were in that same sorry plight on many a previous occasion. Moved by compassion for this frenzied crowd, you almost frown on the magician as he chuckles with a sinister grin at every applause from his admirers. "How is it," you wonder, "that I have been deceived so long by this crook of a magician?" You are fed up with all this and swear to yourself - "Never will I waste my time and money on such empty shows, Never."

The show ends. Crowds are now making for the exit. You too slip out of your hiding place unseen, and mingle with them. Once outside, you spot a friend of yours whom you know as a keen admirer of this magician. Not wishing to embarrass him with news of your unusual experience, you try to avoid him, but you are too late. Soon you find yourself listening to a vivid commentary of the magic performance. Your friend is, now reliving those moments of the 'bliss-of-ignorance' which he had just been enjoying. But before long he discovers that you are mild and reserved today, and wonders how you could be so, after such a marvellous show.

"Why? You were in the same hall all this 'time, weren't you?"

"Yes, I was."

"Then, were you sleeping?". "Oh ! No."

"You weren't watching closely, I suppose."

"No, no, I was watching it alright, may be I was watching too closely."

"You say you were watching, but you don't seem to have seen the show."

"No, I saw it. In fact I saw it so well that I missed the 'show!'"

Chapter II

KALAKARAMA SUTTA

At one time the Exalted One was staying at Saketa in Kalaka's monastery. There the Exalted One addressed the monks, saying: 'Monks'. 'Revered Sir,' replied those monks in assent. The Exalted One said:

"Monks, whatsoever in the world with its gods, Maras and Brahmas among the progeny consisting of recluses and brahmins, gods and men, - whatsoever is seen, heard, sensed,(1) cognized, attained, sought after and pondered over by the mind - all that do I know. Monks, whatsoever in the world of gods and men, - whatsoever is seen, by the mind, - that have I fully understood; all that is known to the *Tathagata* (2) but the *Tathagata* has not taken his stand upon it.(3)

If I were to say 'Monks, whatsoever in *the* world..... of gods and men -whatsoever is seen by the mind - all that, I do not know' – it would be a falsehood in me'.(4) If I were to say: 'I both know and know not' – that too would be a falsehood in me. If I were to say: 'I neither know it nor am ignorant of it' – it would be a fault in me (5). Thus, monks, a *Tathagata* does not conceive (6) of a visible

(1) '*muta*': Sensations arising from taste, touch and smell.

(2) According to the Commentary (AA)

'the plane of omniscience' *sabbannutabbhumi* has been made known by the three phrases: 'all that do I know', 'that have I fully understood' and 'all that is known to the *Tathagata*.'

(3) *Comm*: "The *Tathagata* does not take his stand upon, or approach by way of craving or views. The Exalted One sees a form with the eye, but in him there is no desire and lust (for it); he is well released in mind. The Exalted One hears a sound with the ear smells an odour with the nose tastes a flavour with the tongue touches a tangible with the body cognizes an idea with the mind, but in him there is no desire-and-lust; he is well released in mind (S. IV 164) - hence was it said that the *Tathagata* takes no stand upon it. It should be understood that by this phrase the plane of the Influx-free *khinasavabhumi* is made known.'

(4) This rendering is in accordance with the reading '*na janami*' found in the Chattha Sangiti edition. Enquiries have revealed that it conforms to the Mandalay Slabs. The P.T.S. edition, as well as some Sinhala script editions, gives '*janami*' omitting the negative particle, but this is unlikely, as it contradicts the Buddha's own statement in the preceding para. The initial declaration 'all that do I know' (*tamabham jndmi*) is reinforced by what follows: 'that have I fully understood' (*tamabain ab bhannasim* 'all that is known to the 'Tathagata' (*tam tathigaiassa viditam*")) A significant reservation has also been added: 'but the 'Tathagata has not taken his stand upon it' (*tam tathagato na upatthdsi*). Hence the reading *janami* would lead to a contradiction: 'If I were to say all that do I know it would be a falsehood in me'. The variant reading '*na janami*' on the other hand, suggests itself as the second alternative of the tetralemma, followed as it is by the third and fourth alternatives.

The relevance of these three alternatives to the context is reflected in that reservation referred to above.

(5) The phrases: 'it would be a falsehood in me', 'that too would be a falsehood in me,' 'it would be a fault in me', are said to indicate the 'plane of truth' (*saccabhumi*).

(6) '*Na mannati* : *Mann ana* marks that stage in sense perception when one egotistically imagines or fancies a perceived 'thing' to be out there in its own right. It is a fissure in the perceptual situation which results in a subject - object dichotomy perpetuating the conceit and 'mine'.

thing as apart from sight(1); he does not conceive of 'an unseen' (2) he does not conceive of a 'thing-worth-seeing', (3) he does not conceive about a seer. (4)

He does not conceive of an audible thing as apart from hearing; he does not conceive of 'an unheard', he does not conceive of a 'thing-worth-hearing'; he does not conceive about a hearer. He does not conceive of a thing to be sensed as apart from sensation; he does not conceive of an unsensed; he does not conceive of a 'thing-worth-sensing'; he does not conceive about one who senses. He does not conceive of a cognizable thing as apart from cognition; he does not conceive of an uncognized; he does not conceive of a 'thing-worth-cognitiog'; he does not conceive about one who cognizes.

Thus, monks, the *Tathagata*, being such-like in regard to all phenomena seen, heard, sensed, and cognized, is 'Such'. Moreover, than he who is 'Such', there is none other greater or more excellent, I declare.(6)

Whatever is seen, heard, sensed or clung to,

is esteemed as truth by other folk,

Midst those who are entrenched in their own views, (7)

being 'Such' I hold none as true or false.

(1) The Comm: (*AA. SHB. 519*) takes the words *datttha dattabbam* in the text to mean: 'having seen, should be known' and explains the following words *dittham na mannati* as a separate phrase meaning that the Tathagata does not entertain any cravings, conceits or views, thinking: 'I am seeing that which has been seen by the people'. It applies the same mode of explanation throughout. It is perhaps more plausible to explain *datttha* or *ditthā* (*pl.* in Burmese MSS; see *A. II 25* fn. 3) as an ablative form of the past participle giving the sense: 'as apart from from sight'; and, 'dattabbam dittham' taken together, would mean: 'a visible thing'. So also, the other three corresponding terms: *sutta muta* and *vinnatam* The Buddha Jayanthi Tipitaka Series (No. 19, Sinhalese script) recognizes this reading but follows the [Comm. in](#) rendering them as absolutes. The Sangiti Pitaka edition (Burmese script) as well as the P.T.S. edition, has the absolute form: 'sutva' '*mutvd*' and *vinnatva* -which is probably a re-correction following the commentarial explanation,

(2) '*adittham na mannati*': According to the Comm. this means that the Tathagata does not fancy (due to craving etc.) He is seeing something which has not been seen by the people. But the expression seems to imply just the opposite. It brings out the idea behind the statement: "If I were to say: 'Monks, whatsoever in the world ... of ... gods and men whatsoever is seen ... by the mind -all that I do not know,' it would be a falsehood in me."

(3) '*dattabbam*' *na mannati*': Here the full gerundival sense of the verb is evident. The Tathagata does not consider any of those 'sights' that people cherish, as 'worth-whileseeing' - in the highest sense. He does not see anything substantial in them.

(4) '*dattbaram na mannati*': The Tathagata does not entertain any conceit of being the 'agent' behind seeing. When 'sights' lose their object-status they do not reflect a 'seer' on the subjective side. These four modes of conceiving represent the plane of voidness' *sunnatabbumi*

(5) *tadi* 'Such' or 'Such-like.' An epithet of the emancipated one signifying his supreme detachment. This declaration indicates the plane of the 'Such One' (*tadibbumi*).

(6) '*tesu* *sayasamvutesu*' The Comm. says: 'among those who are of (divers) views and who had grasped them having themselves recollected and cherished those view-points'. The expression rather conveys the sense of self-opinionatedness due to philosophical in-breeding, and may be rendered by: 'among those who are restricted *samvuta* to their own views'.

This barb I **beheld, well in** advance,(1)
'whereon mankind are hooked, impaled.
'I know, I see 'tis. verily so' - (2)
no such clinging for the *Tathagatas*.

Chapter III

SIGN AND SIGNIFICANCE IN SENSE PERCEPTION

A clue to the difficulties experienced by the Buddha in coming to terms with the world, may be found in your own unusual experience at the Magic Show. To all intents and purposes you **saw** the magic performance. Yet, as your friend has proved to you, there are difficulties involved in any unreserved affirmation or denial. The position of a Tathagata who has fully comprehended the magical illusion that is consciousness, is somewhat similar. He too has seen all the magical performances in the form of sense data enacted on the stage of consciousness. And yet he is aware *of* the limitations in any categorical affirmation or negation. Whereas the worldling is want 'to take his stand upon' the knowledge he has 'grasped', the Tathagata regards that tendency as a 'barb' **in spite of** (or **because of**) the fact that he has 'fully understood'(3). In other words,

(1)etanca sallam paligacca *disva* 'Having seen this barb well in advance'- explained by the Comm as the barb of views which the Buddha saw in advance, at the foot of the Bodhi tree.

(2)'janami *passami tatheva etam*': A phrase often cited in the Pali Canon as representing the stamp of dogmatism characteristic of speculative views. It is on a par with the dogmatic assertion: '*idameva saccam moghamannam*' ('This alone is true, all else is false') which accompanies the formulation of the ten 'Unexplained Points' (*avyakatavattuni*).

(3) Note that the *raison d'etre* for the tetralemma type of formulation is this very detached attitude of the Buddha ('I know, I see 'tis verily so - no such clinging for the Tathagatas'). If not for the reservation attached to the first alternative, he could have stopped at the second alternative, for, a categorical affirmative requires only a categorical negation of the opposite standpoint. About the Kalakarama Sutta one could say, as in the case of a Magic-Show, that 'there-is-more-in-it-than-meets-the-eye'. Normally, in a tetralemma the first alternative is negated. Here it is affirmed, but not categorically, for a reservation has been made. The added emphasis serves more or less a rhetorical purpose, showing that he not only knows what the world knows but has grown wiser'. The peculiarity in this formulation is a flashback to the Mulapariyaya Sutta (M) since the significance

he has seen the magic-show so well as to “miss he show” -from the worldling's standpoint.

The question of ‘seeing’ ‘what -is-shown’, brings us to the relationship between ‘sign’ and ‘significance’. Senseperception, at all levels, relies largely on signs. This statement might even appear as a truism since the Pali word *sanna* (*Skt. samjna*) denotes perception as well as ‘sign’, ‘symbol’, ‘mark’ or ‘token.’ It is due to the processes of grasping and recognition implicit in sense-perception that the sign has come to play such an important part in it. Grasping -- be it physical or mental --- can at best be merely a symbolical affair. The actual point of contact is superficial and localized, but it somehow props up the conceit of grasping. Recognition too, is possible only within arbitrarily circumscribed limits. The law of impermanence is persistently undermining it, but still a conceit of recognition is maintained by progressively ignoring the fact of change. Thus both processes are kept up with the help of signs and symbols. What do signs signify? “Things of course” - the less sophisticated would readily answer. As far as common sense goes, signs presumably stand for the ‘things’ we perceive with their aid. And the ‘things’ are those forms we see, the sounds we hear, the scents we smell, the flavours we taste, the objects we touch and the ideas we cognize. The more sophisticated would, however, prefer to be more precise. They would take up the position that behind those changing attributes that we perceive with our imperfect sense-apparatus, there lies an unchanging ‘sub-, stance’, an essence, a noumenon. Though analysis fails to reveal any such real essence a Ding an sich .. under the ever-receding layers of qualities and attributes,(1) they would still maintain that, after all, there could not possibly be an attribute without a substance - a quality without a ‘thing’ that it ‘qualifies’. According to the *Kalakarama Sutta*, a *Tathagata* does not conceive of a visible thing as apart from sight or an audible thing as apart from hearing or a thing to be sensed as apart from sensation, or a cognizable thing as apart from cognition. Furthermore, as the Suttas often make it clear, all percepts as such are to be regarded as mere signs (*sauna, nimitta*). (2) Hence while the worldling says that he perceives ‘things’ with the help of signs, the *Tathagata* says that all we perceive are mere signs. Sights, sounds, smells, tastes, touches and ideas are, all of them, signs which consciousness pursues. But still the question may be asked: “What do these signs signify?” “Things, of course” - the *Tathagata* would reply. ‘Things’, however, are not those that the worldling has in mind when he seeks an answer to this question. Lust, hatred and delusion are the ‘things’ which, according to the teaching of the *Tathagata*, are signified by all sense-percepts. “Lust, friend, is a something; hatred is a something; delusion is a something.” (“*Rago kbo avuso kincano. doso kincano moho kincano -- MI 298. Mahavedalla S.*”) “Lust, friends, is something significative, hatred is something significative, delusion is something significative” (“*Rdgo kbo avuso nimittakarano doso nimittakarano, moho nimittakarano*” - *ib*). The pronouncement that all sense-percepts are signs and that the ‘things’ they signify are lust, hatred and delusion, might appear, at first sight, a not-too-happy blend of philosophy and ethics. But there are deeper implications involved. It is a fact often overlooked by the metaphysician that the reality attributed to sense-data is necessarily connected with their evocative power, that is,

...of the additional emphasis conveyed by the word °*abbhannasim*’ is distinctly revealed [there](#). by the use of the word ‘*abbhijanati*’, while the reservation made regarding the first alternative, finds its parallel there in the expression ‘*na mannati*’ - an expression recurring in that exegetical type of disquisition which immediately follows the tetralemma in the *Kalakarama Sutta*.

(1) ‘Perception is like a mirage’ –

(2) See above, ch. I. See S. III 10. *Haliddakani S.*

their ability to produce effects. The reality of a thing is usually registered in terms of its impact on the experiential side. This is the acid-test which an object is required to undergo to prove its existence in the court of Reality. In the reference to materiality as 'manifestative and offering resistance' (*sanidassana - sappatigham rupam - D. 111217, Sangiti S.*) the validity of this test seems to have been hinted at. Now, the 'objects' of sense which we grasp and recognize as existing out-there, derive their object-status from their impact or 'evocative power.' Their ability to produce effects in the form of sense-reaction is generally taken to be the criterion of their reality. Sense-objects are therefore signs which have become significant in themselves owing to our ignorance that their significance depends on the psychological mainsprings of lust, hatred and delusion. This, in other words, is a result of reasoning from the wrong end (*ayoniso manasikara*) which leads both the philosopher and the scientist alike into a topsy-turvydom of endless theorising.

Some reflection on your experiences at the 'Magic-show' might also give - you an insight into the truth of the above pronouncement. To the audience steeped in the bliss of ignorance, the Magic-show was full of significance, whatever you may say to the contrary. To them, all the articles and artifices employed by the magician -- even the 'hocus-pocus,' the 'abracadabra' and the waving of the magic-wand - had a 'reality' in the sense of their evocative power. The craned necks, the gazing eyes and gaping mouths bore inarticulate testimony to it. The 'Ah!'s and 'Oh!'s and whistles also expressed -- still inarticulately - the 'reality' of the Magic-show. And last, but not least, that vivid commentary on the magic performance you had occasion to listen to soon after the show, was the fully articulate expression of the 'reality' of the bag of wily tricks presented by the shrewd magician. Behind all those gestures, exclamations and descriptions evoked by the 'things' seen at the Magic-show, you would not have failed to see 'the things' that really were there - i.e. attachment, aversion and delusion.

Chapter IV

DEPENDENT ARISING - a via -media

The Buddha's insight into the backstage' workings of the Magic-show of consciousness has revealed to him the almost unbridgeable gulf that exists between his transcendental level of experience and the worldling's level of sense-experience. "Whatever, monks, that has been pondered over as truth by the world with its gods and Maras, by the progeny consisting of recluses and brahmins, gods and men, that has been well discerned as untruth by the noble ones, as it really is, with right wisdom." - This is one mode of reflection. "And whatever, monks, that has been pondered over as untruth by the world with its gods and Maras that has been well discerned as truth by the noble ones, as it really is, with right wisdom." - This is the second mode of reflection (*Sn. p. 147 Dvayatānupassana S.*). "Monk, that which is of a deluding nature is indeed false and that is the truth, namely, Nibbana which is of a non-deluding nature..... For, monk, this is the highest truth, namely the non-delusive Nibbana." (*M. III 245. Dhatuvibhanga S.*). Despite such declarations by the Buddha of the wide disparity between the worldling's concept of truth and that of the noble ones, we find the *Kalakarama Sutta* attributing to the Buddha himself

a statement which seems to contradict those declarations. It says that the *Tathdgata* does not hold as true or false 'whatever is seen, heard, sensed or clung to and' is esteemed as truth by other folk.' How can one resolve this paradox?

Once again, you may recollect your unusual experience at the Magic-show. In that moment of compassion for the frenzied crowd applauding the magician, you had stumbled upon a wider concept of truth. It is the understanding of the principle of relativity behind the concept of truth. The realization, that anyone placed in a similar situation would behave as that crowd, had a mellowing effect on your sense of