

## B. The Four Frames of Reference

### I. The Four Frames of Reference

- A. is also translated as “The Four Foundations of Mindfulness”
- B. is translated from the word satipatthana
- C. is the first list in The Seven Sets/The Wings To Awakening

### II. The Satipatthana Sutta ( page 72 )

- A. is the sutta that explains the "4 Frames Of Reference"
- B. teaches Buddhist meditators where and how to focus attention

### III. "Satipatthana" can be translated in 2 ways:

- A. in the sense of an object to use for meditation, a "frame of reference"
- B. in the sense of an approach of how to meditate on an object
  - i. ( \*on a\* "frame of reference" )

### IV. Using a proper object entails using a proper approach to meditation

### V. The phrase "In and Of Itself" means: ( page 72)

- A. observing an object directly
  - i. for yourself
  - ii. without thought
    - a) “thought” being:
      - "talking to yourself in your head"

### VI. Satipatthana practice incorporates "Right Concentration"( p 73 )

### VII. "Right Concentration"

- A. involves mastering the first 4 jhanas
  - i. a jhana is a state of concentration, or absorption of the mind on an object,
    - a) called "an absorption"
  - ii. can be done by mastering the 16 steps of breath meditation

### VIII. The 4 Frames Of Reference are:

- A. the body
- B. feelings/sensations
- C. the mind
- D. The mental qualities ( aka. "The Dhammas")
  - i. the 5 hindrances
  - ii. the 7 factors of awakening

### IX. The Four Frames Of Reference are used in practice by:

- A. by choosing one of the first 3 to focus on
  - i. and relating the other frames to it
    - a) example one takes the body as a frame of reference while being alert as to how events in the mind (frame of reference) and feelings/sensations ( another frame of reference ) effect the body (the frame of reference focused on ). A thought or a sensation may cause breathing patterns to change.
- B. being alert to what factors "feed or starve"
  - i. the 7 factors of awakening

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- ii. the 5 hindrances

### X. The Approach to Practicing the 4 Frames of Reference (p 79 )

A. consist of 3 stages of development:

- i. Step-1 focusing on events within the 4 Frames:
  - a) in and of themselves
  - b) in the present moment only
- ii. Step-2 understanding the causes behind events experienced in the 4 Frames:
  - a) by learning to manipulate them with skill
    - thereby learning what will make certain events go away or become stronger
- iii. Step-3 Fully developing the quality of equanimity:
  - a) so that you transcend the need for skillful action/means
  - b) an equanimity that isn't effected by ( or will effect ) events in the present moment

### XI. Step 1 Of Satipatthana Practice ( page 74 )

A. Ends by reaching the first Jhana

- i. a state where the mind is focused on an object within the 4 Frames
  - a) without the need of having to bring it back to the object.
    - It stays focused on the object by itself without effort, without purposefully bringing it back ( directed thought, consciously focusing the mind somewhere )

B. is described in the Samyutta Nikaya XLVII.40 (p 75)

- i. "There is the case where a monk remains focused on the body in and of itself- ardent, alert, and mindful - putting aside greed and distress with reference to the world
  - a) "remaining focused" (anapassin) means keeping track of, staying with one theme
  - b) "ardent" ( atapi ) means exerting effort to practice
  - c) "alert" ( sampajano ) means being clearly aware of what is happening in the present moment
  - d) "mindful" ( satima ) means remembering where to focus, keeping one's task in mind

### XII. Step 2 of Satipatthana Practice: ( page 77 )

A. Is called: "Developing The Frame Of Reference"

- i. [29] "One remains focused on the phenomenon of origination with regard to the body, on the phenomenon of passing away with regard to the body, or on the phenomenon of origination & passing away with regard to the body".

B. while one remains focused on the chosen frame of reference

- i. one is also aware of the origin and passing away
  - a) of events in the other 3 Frames of reference
    - ie: while focused on the body one may notice the origin and passing away of

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a rhythm of breath, a feeling, or a lapse in mindfulness

C. neutral events occurring in a frame of reference

i. should just be watched as they arise and pass away

a) while trying to notice which events, in which frame of reference accompany or cause the neutral event

D. events involving skillful or unskillful states should be experimented with

i. in order to gain insights into the origin and passing away of those states

E. Insights into the origin & passing away (page 78 ) of an event/quality in the frame of reference

i. teach the meditators how to develop that quality

a) such is the case with the 16 steps of breath meditation. One observes a quality, the factor of its origin, its passing away, and learns how to bring it about ( or get rid of it )

F. Step 2 fosters Insight into the origins & passing away of equanimity

i. which strengthens and refines concentration

a) which leads to yet deeper insights:

- of how one participates in the origin and passing away of the dukkha that one experiences

b) which strengthens equanimity & insight into dukkha

- encouraging one to start letting go of one's participation in the origin and passing away of dukkha in one's life

- this strengthens equanimity even more

- stronger equanimity leads to Insights into how striving for equanimity is also striving

- leading the meditator into being detached from having equanimity or not

- Dispassion toward having equanimity

- leads to "non-fashioning" a state called atammayata

- which is where step 3 of satipatthana practice begins

### XIII. Stage 3 of Satipatthana ( page 79 ) [\$179]

A. is called "Entry Into Emptiness"

B. leads to an uncontrived state of "non - fashioning"

i. a complete lack of participation in creating

a) more dukkha

b) more kamma

C. leads to Awakening & Liberation

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### Examples Of Progressing Through Stage 1 With Various Techniques: ( page 77 )

Meditation	“Mindful”	“Alert”	“Ardent”
<b>Mental Noting</b>	Keeping up with or returning to the mental noting	Seeing whatever phenomenon there is to note	Sticking with the mental noting without leaving it
<b>Breath Meditation</b>	Keeping the breath in the mind as the theme of the meditation	Being sensitive to the sensations of the breath	Staying with the breath without leaving
<b>Body Scanning/ Burmese/ Thai Method</b>	Remembering to stay with scanning, returning to the scanning of the body	Seeing the subtle sensations of the body being scanned	Staying with the scanning, not leaving it at all, noticing ever more subtle sensations.

All techniques should end in the mind settling into the first Jhana. One lets go of the technique so the mind can practice the more subtle alertness & mindfulness required to enter the second Jhana.

#### XIV. The Contemplation Of Body Parts [\$30]

- A. such a device as mentioned in #12
- B. is misunderstood as promoting a negative body image
- C. Remedies the situation of:
  - i. of viewing other people's bodies as better or more attractive than your own.
  - ii. of being overly preoccupied with lust
- D. promotes a positive body image by focusing on:
  - i. how the body parts of everyone, pretty or ugly
    - a) are all aesthetically equal when broken down into constituent parts