TABLE 16.1
Characteristic, Function, Manifestation and Proximate Cause of Twenty-Eight Kinds of Materiality

Key:
C = characteristic
F = function
M = manifestation
P = proximate cause

REAL OR CONCRETE MATERIALITIES (18)

1. Earth element—pathavīdhātu
   C: hardness, roughness, heaviness, softness, smoothness, lightness
   F: to act as a foundation for the other coexisting primary elements and derived materialities in the same kalāpa
   M: as receiving coexisting materialities in the same kalāpa
   P: the other three primary elements in the same kalāpa (water, fire and wind)

2. Water element—āpodhātu
   C: flowing, trickling or oozing
   F: to intensify the coexisting materialities in the same kalāpa
   M: as the holding together or cohesion of material phenomena in the same kalāpa
   P: the other three primary elements in the same kalāpa (earth, fire and wind)

3. Fire element—tejodhātu
   C: heat (a deficiency of heat is referred to as cold)
   F: to mature, maintain, or ripen other material phenomena in the same kalāpa
   M: as a continuous supply of softness, pliancy
   P: the other three primary elements in the same kalāpa (earth, water and wind)

4. Wind element—vāyodhātu
   C: supporting the coexisting material phenomena in the same kalāpa
   F: movement in the other material phenomena (pushing)
   M: propulsion; the cause for the successive arising of other rūpa kalāpas in locations nearby, thereby creating the appearance of movement or change
   P: the other three primary elements in the same kalāpa (earth, water and fire)
5. **Eye-sensitive element—cakkhpasāda**
   C: the sensitivity of primary elements in the same kalāpa that is ready for the impact of visible data brought through the impingement of an object; or the sensitivity of primary elements in the same kalāpa produced by kamma and springing from craving to see
   F: to pull the mind to a visible object
   M: as the base for eye-consciousness and mental factors associated with it
   P: the primary elements in the same kalāpa produced by kamma, springing from craving to see

6. **Ear-sensitive element—sotapasāda**
   C: the sensitivity of primary elements in the same kalāpa that is ready for the impact of sounds; or the sensitivity of primary elements in the same kalāpa produced by kamma and springing from craving to hear
   F: to pull the mind to sounds
   M: as the base for ear-consciousness and mental factors associated with it
   P: the primary elements in the same kalāpa produced by kamma and springing from craving to hear

7. **Nose-sensitive element—ghānapasāda**
   C: the sensitivity of primary elements in the same kalāpa that is ready for the impact of odors; or the sensitivity of primary elements in the same kalāpa produced by kamma and springing from craving to smell
   F: to pull the mind to the odors
   M: as the base of nose-consciousness and mental factors associated with it
   P: primary elements in the same kalāpa produced by kamma and springing from craving to smell

8. **Tongue-sensitive element—jīvhapsāda**
   C: the sensitivity of primary elements in the same kalāpa that is ready for the impact of flavors; or the sensitivity of primary elements in the same kalāpa produced by kamma and springing from craving to taste
   F: to pull the mind to the flavors
   M: as the base of tongue-consciousness and mental factors associated with it
   P: primary elements in the same kalāpa produced by kamma and springing from craving to taste

9. **Body-sensitive element—kāyapasāda**
   C: the sensitivity of primary elements in the same kalāpa that is ready for the impact of tangible data; or the sensitivity of primary elements in the same kalāpa produced by kamma and springing from craving to touch
   F: to pull the mind to the tangible object
   M: as the base of body-consciousness and mental factors associated with it
   P: primary elements in the same kalāpa produced by kamma and springing from craving to touch

10. Color, visible data, visible object—*vaṇṇa*
   C: impinging on the eye-sensitive element
   F: to be the object of eye-consciousness and mental factors associated with it
   M: as the resort of eye-consciousness and mental factors associated with it
   P: the four primary elements in the same kalāpa

11. Sound—*sadda*
   C: impinging on the ear-sensitive element
   F: to be the object of ear-consciousness and mental factors associated with it
   M: as the resort of ear-consciousness
   P: the four primary elements in the same kalāpa

12. Odor—*gandha*
   C: impinging on the nose-sensitive element
   F: to be the object of nose-consciousness and mental factors associated with it
   M: as the resort of nose-consciousness
   P: the four primary elements in the same kalāpa

13. Flavor—*rasa*
   C: impinging on the tongue-sensitive element
   F: to be the object of tongue-consciousness and mental factors associated with it
   M: as the resort of tongue-consciousness
   P: the four primary elements in the same kalāpa

14. Femininity faculty—*itthibhāva indriya*
   C: the female sex
   F: to show that “this is female”
   M: as the marks, signs, features, and ways of the female
   P: the four primary elements in the same kalāpa

15. Masculinity faculty—*purisabhāva indriya*
   C: the male sex
   F: to show that “this is male”
   M: as the marks, signs, features, and ways of the male
   P: the four primary elements in the same kalāpa

16. Life faculty—*jīvitindriya*
   C: maintaining the material phenomena in the same kalāpa at the moment of their presence
   F: to make the associated materialities occur from arising until passing away
   M: establishing of their presence
   P: the four primary elements that are maintained in the same kalāpa
17. Heart materiality—*hadayarūpa*
   C: being the material support for mind-consciousness
   F: to be the base for mind-consciousness
   M: carrying the elements associated with the heart decad *kalāpa*
   P: the four primary elements in the same *kalāpa*

18. Nutriment materiality—*ojārūpa*
   C: nutritive essence; the nutritional substance contained in gross edible food
   F: to sustain the physical body and nourish matter
   M: as the fortifying of the body
   P: gross edible food

**Unreal or Nonconcrete Materialities (10)**

19. Space-element—*ākāsadhātu*
   C: delimiting matter
   F: to display the boundaries of material *kalāpas*
   M: as the border of material *kalāpas*; or as gaps and apertures
   P: the material *kalāpas* delimited

20. Bodily intimation—*kāyaviññatti*
   C: the mode and alteration in the consciousness-produced wind element of the four primary elements that causes the occurrence of moving forward, moving backwards, reaching, bending, wiggling, etc.; bodily intimation (as a mode of the wind element) is a condition for the stiffening, upholding, and moving of the material body
   F: to display intention
   M: as the cause of bodily excitement or movement
   P: the consciousness-produced wind element
   NOTE: For example, walking forward displays the intention of traveling in a forward direction, pointing of a finger displays a directional intention, nodding of the head displays an affirmative response.

21. Verbal intimation—*vacaviññatti*
   C: the mode and alteration in the consciousness-produced earth element that causes speech utterances; the knocking together of matter in the vocal apparatus
   F: to display intention
   M: as the cause of vocalization and verbal expression
   P: the consciousness-produced earth element

22. Lightness of materiality—*rūппasa lahutā*
   C: nonsluggishness of real materiality that is produced by consciousness, temperature or nutritive essence
   F: to dispel heaviness of those three types of materiality
   M: as lightness and transformability
   P: those three types of light materiality
<table>
<thead>
<tr>
<th></th>
<th>Malleability of materiality—rūpasa mudutā</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>nonrigidity of real materiality produced by consciousness, temperature or nutritive essence</td>
</tr>
<tr>
<td>F</td>
<td>to dispel stiffness or rigidity of those three types of materiality</td>
</tr>
<tr>
<td>M</td>
<td>as nonresistance to action</td>
</tr>
<tr>
<td>P</td>
<td>those three types of malleable materiality</td>
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<thead>
<tr>
<th></th>
<th>Workability of materiality—rūpasa kammaññatā</th>
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</thead>
<tbody>
<tr>
<td>C</td>
<td>wieldiness of real materiality produced by consciousness, temperature and nutritive essence; conducive to bodily action</td>
</tr>
<tr>
<td>F</td>
<td>to dispel unwieldiness</td>
</tr>
<tr>
<td>M</td>
<td>as nonweakness of materiality</td>
</tr>
<tr>
<td>P</td>
<td>those three types of wieldy materiality</td>
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</tbody>
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<thead>
<tr>
<th></th>
<th>Production of real materiality—rūpasa upacaya</th>
</tr>
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<tbody>
<tr>
<td>C</td>
<td>setting up, emerging, or growth of matter such as in the first stage of fetal formation until the physical faculties are developed</td>
</tr>
<tr>
<td>F</td>
<td>to make matter emerge in the first instance or for the first time</td>
</tr>
<tr>
<td>M</td>
<td>as launching; or as the completed state of the real materiality</td>
</tr>
<tr>
<td>P</td>
<td>produced materiality</td>
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<thead>
<tr>
<th></th>
<th>Continuity of real materiality—rūpasa santati</th>
</tr>
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<tbody>
<tr>
<td>C</td>
<td>occurrence beginning from the developed state of the faculties</td>
</tr>
<tr>
<td>F</td>
<td>to anchor</td>
</tr>
<tr>
<td>M</td>
<td>as noninterruption</td>
</tr>
<tr>
<td>P</td>
<td>materiality that is to be anchored</td>
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<thead>
<tr>
<th></th>
<th>Aging of real materiality—rūpasa jaratā</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>the maturing, aging, or ripening of material phenomena</td>
</tr>
<tr>
<td>F</td>
<td>to lead matter towards its termination</td>
</tr>
<tr>
<td>M</td>
<td>as destruction and fall; as loss of newness without loss of being</td>
</tr>
<tr>
<td>P</td>
<td>materiality that is maturing, decaying, or ripening</td>
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</tbody>
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<thead>
<tr>
<th></th>
<th>Impermanence of real materiality—rūpasa aniccatā</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>complete breaking up of material phenomena</td>
</tr>
<tr>
<td>F</td>
<td>to make materialities subside</td>
</tr>
<tr>
<td>M</td>
<td>as destruction and falling away</td>
</tr>
<tr>
<td>P</td>
<td>materiality that is completely breaking up</td>
</tr>
</tbody>
</table>