CHAPTER VII
VIBHUTI PADA
Now Patañjali defines Dhāraṇā.

1 Desa-bandhas cittasya dhāraṇā

'Fastening one's Citta on to any single object is called Dhāraṇā'.

Fastening the mind on to any single object or point, either in the body or outside the body and thus getting one's mind into contact with the living energy working in one's body is called Dhāraṇā.

Patañjali's definition teaches how to practise Dhāraṇā. It has already been explained much in the practical aspect of Yoga.

Now Patañjali proceeds to define Dhyāna.

2 Tatva pratyayakatānata dhyanam.

'Uninterrupted experience of the object (chosen for concentration) is Dhyāna'.

When Dhāraṇā continues uninterrupted for a sufficiently long time, it is called Dhyāna.

Modern psychological terms such as meditation and concentration are quite inadequate to express the exact idea of Dhyāna.

Vivekanānd's "An unbroken flow of knowledge in
that object" is also confounding. 'Pratyaya' here literally means the flow of consciousness of the experience and not the knowledge of that object, (Prati + Ay to stream). Consciousness of an experience and the knowledge of something are two different things.

Ekatānataḥ which means 'extending continuously or unbrokenly' refers to the absence of interruptions from distractions which are present in Dhāranā. 'Pratyaya' literally means a flow. When the flow of that particular consciousness is incessant it is Dhyāna. In fact continuity of the Pratyaya is the only thing which distinguishes Dhāranā from Dhyāna from the technical point of view.

Uninterrupted experience of this state (Dhyāna) consequently brings on concentration of living energy.

Now Patañjali proceeds to define Samādhi.

3 Tad evaṁthamatra- nirbhāsam savarūpasānyam iva samādhi

'In the perfect state of Dhyāna even the consciousness of the object disappears, and something like the abstract idea of the object lingers on. The state is then called Samādhi'.

Rammurti S. Mishra puts it in a clear cut way:

"When consciousness of the suggested object shines forth, as it were, devoid of external form of object, this is called Samādhi. This is something beyond the region of modern psychology.

When the Yogi's Citta is perfectly identified with the object of Dhāranā, he loses even the consciousness that he is meditating. The state is therefore called Samādhi (Samā + dhi), identification of intelligence.

It is impossible to describe the experience by means of words. However some idea of this state can be had from a common experience of daily life. When we are sitting by a table and talking seriously with a friend, we are aware of the presence of the table or other objects in the room and get are not particularly conscious of them. Samādhi attained through Dhāranā is something like this, only with the difference that instead of a table or other objects, there is the point of Dhāranā and instead of a talk with a friend, there is melting away of all consciousness.

Now Patañjali proceeds to define Saṃyama.

'Samādhi attained through these three stages (Dhāranā, Dhyāna and Samādhi) is called Samyama'.

Dhāranā, Dhyāna and Samādhi these are really different phases of the same mental process, each succeeding stage differing from the preceding in the depth of concentration which has been attained and the more complete isolation of the object of contemplation from distractions. The complete process beginning with Dhāranā and ending in Samādhi is called Samyama and the practical mastery of its technique opens the door not only to knowledge of all kinds but also to powers and superphysical accomplishments known as Siddhis.

The commentator Vyāsa has not grasped the practical difference between the various processes of Samādhi and Saṃyama. And, therefore, disposes of this Sūtra with a mere remark, "It is only a technical term". His (Vyāsa) "Trīṇi ekaviṣayāna cet" that is, where the three are directed towards one and the same object is simply absurd. The three are successive stages of development and as such must always be directed towards

3. Vyāsa- Bhāṣya; III-4
4. Vyāsa- Bhāṣya, III-4
one and the same object. They (Dhāranā, Dhyāna, Samādhi) can also never come together. Does it ever happen that a Sādhaka practises Dhāranā on his umbrella, Dhyāna on his car and Samādhi on something else? What property is there in saying "Trīni eka viṣayāni cet" that is if they are directed towards the same object?

Patañjali has used the term Samyama in a specific sense. Samyama is the state of Samādhi entered through the stages of Dhāranā and Dhyāna. Samyama is an adequate preparation to put the conserved energy into a desired mould.

Now Patañjali explains the result (fruit) of Samyama.

5 Taj-jayāt prajñālokaḥ.

'Complete mastery of Samyama opens the region of inspiration (light of intuitive knowledge).'

When the Sādhaka obtains such control over his Citta and can practise such Dhāranā on any gross or a subtle object or an idea as to develop it into Samādhi, he has mastered Samyama. This sort of mastery matures his intuition which in its turn instructs him how to practise a particular Samyama.
Patañjali has given instances of various Samyamas, but how to practise a particular one, he has nowhere taught, for the very simple reason that, they are highly practical and no amount of book learning will be helpful in the actual attempt. By means of intuition alone or by the guidance of an adept it is possible to learn the secret of practice in each case.

Now Patañjali proceeds to describe the application of Prajñāloka (inspiration).

6 Tasya bhūmiṣu viniyogah

'Inspiration so developed should be directed towards understanding the secret of the practice of a desired Samyama'.

This aphorism is thoroughly misunderstood by the ancient and modern alike.

Vivekānand writes, "This is a note of warning not to attempt to go too fast". There is nothing like warming in it. It simply means that the achievement of Samyama should be used for accomplishing any desire according to the instructions of the developed Prajñā.

5. Swami Vivekananda; Rajavogha, 1973; Advaita Ashram, P.220.
"Bhumisu" does not here mean 'in stages', but 'on a stage or on an object'.

Vyāsa's "Īśvaraprasādajjītottarabhūmikasya ca nāḍharabhūmīśuviniyogaḥ" is neither relevant nor instructive.

This completes the description of the eight steps of Yoga and their application. Now their general analysis and synthesis are presented. Among the eight steps, the first five (Yama, Niyama, Āsana, Prānāyāma, Pratyāhāra) constitute a class called "Bahirāṅgam", external means. The last three (Dhāranā, Dhyāna, Samādhi) are, as Patanjali describes in the next sūtra, "Antaraṅgam", internal means.

7. Trayaṁ antraṅgam pūrvabhyaḥ

'These three are internal in relation to the preceding ones'.

These three, Dhāranā, Dhyāna and Samādhi, are internal and direct means in comparison with the previous five Aṅgas.

The three mental processes of Dhāranā, Dhyāna and Samādhi are internal Sādhanas and the five preceding Aṅgas may be considered as merely preparatory.

Patañjali now again gives the analysis of the last three Dhāranā, Dhyāna and Samādhi.

8 Tad api bahir- sągam nirbūjasva

'But even Dhāranā, Dhyāna and Samādhi are external attempts in comparison to the nirbīja, i.e., seedless Samādhi.'

These three become an external means in the state of Asamprajñāta Samādhi because their aim is accomplished before Nirbīja Samādhi (seedless Samādhi) comes. For Asamprajñāta Samādhi, Seedless Samādhi, Dhāranā, Dhyāna and Samādhi control the individuality. They are indirectly helpful. Hence they are called Bahirāṅga, external and indirect means.

Now being desirous to explain the Siddhis (Superhuman faculties which arise from the Yogāṅgas); to bring under discussion the particular circumstances of Samyama, Patañjali declares the three Pariṇāmas (modifications) of Citta successively.

First of all Patañjali defines Nirodha Pariṇāma.

9 Vyutthāna-nirodha- samskāravār abhibhava-

pronadurbhāvau nirodha-ksāna-cittanvayo

nirodha-parināmah.

'Nirodha Pariṇāma is that transformation (Pariṇāma) in which it becomes progressively permeated by that condition of Nirodha which intervenes momentarily between
an impression which is disappaeing and the impression which is taking its place'.

Impressions are always unsteady in a Citta, like the rise and fall of waves in an ocean. Some are subsiding and others are springing up. In this behaviour of the waves there comes a state, when they appear as though they were quite steady. This stage is called the Nirodha parināma of a Citta.

This Sūtra needs some explanation. 'Parināma' literally means development of a process. The development may be in the same direction or it may be result in transformation into something quite new. The former needs no separate effort and follows of its own accord, in the course of nature. The transformation meant here is a change in form, in qualities, in proportions or in all of these.

According to Sāmkhya-Yoga, the two primary principles i.e. Puruṣa and Prakṛti are changeless. But it is easy to understand the changelessness of Puruṣa. However, it is not so with respect to Prakṛti. The Prakṛti which manifests itself in manifold forms and is ever ceaselessly changing, how can she be called changeless? Nature is cognised only through the movements of the three Guṇas. But the Guṇas never exist separately of each other and innumerable are the ways of their intermingling. Their activity is also
ceaseless. But they never lose their own character while thus creating new forms by their mingling. In this sense the Guṇas and the Prakṛti are both unchangeable. What appears as their change is in fact a mere superimposition by a Citta. Their innumerable forms are known to the Citta as the three essential qualities of any object cognised, viz; Dharma, Laksāṇa and Avasthā. As a Citta is made of the two parts known as the Drastā and the Drṣṭya and is coloured by the Drṣṭya element in it, the Citta can be said to undergo a change. Thus it is the Citta that is changeable and that makes the Nature appear as changed through its superimpositions.

It should always be remembered that Nature or the attributes never change themselves; it is the Dharma, Laksāṇa and Avasthā that actually change.

Nirodha is that momentary unmodified state of the mind which intervenes when one impression which holds the field of consciousness is replaced by another impression. The impression which holds the field of consciousness is called Vyutthāna Saṃskāra and the impression which opposes or tries to replace the Vyutthāna Saṃskāra is called Nirodha Saṃskāra in this Sūtra. Between the two successive impressions there must be a momentary state in which the mind has no impression at all or is at present in an unmodified condition. The object of Nirodha Pariṇāma is to produce at will this momentary
state and gradually extend it, so that the Citta can exist for a considerable duration in this unmodified state. This extension of the Nirodha state by repeated effort has been expressed by the phrase Nirodha-kṣaṇa- Cittanvaya which means 'permeation of the Citta by the momentary state of Nirodha or complete suppression of Vṛttis'.

So it is clear that science of Yoga maintains that between the suppression of consciousness of one kind of mood and rise of the other, there is a gap, however infinitely minute. The experience of this stage is known by Patañjali as the Nirodha Pariṇāma. It is this stage mentioned by the Vākyavṛtti of Saṅkara as Nirvikalpaka Caitanya.

Now Patañjali proceeds to describe the fruit resulting from the Nirodha-parināma.

10 Tasya praśānte-vāhita saṃskāreṇāt

'The frequent experience even of that microscopic state induces a peaceful flow of the everchanging moods of a Citta'.

Having described the Nirodha-parināma, now Patañjali proceeds to define the Samādhi-parināma.

7. Saṅkara Cārya; Vākyavṛtti; 18
The rise of Ekāgrata and the suppression of Sarvārthanata is called Samādhi parināma'.

The essential nature of the Samādhi parināma is the gradual reduction of the all-pointed condition of the Citta to the one-pointed condition.

Hodg has translated Ekāgrata as one-pointedness and the translation is fairly well.

However, there is much more sense in the word and unless it is correctly understood, one will not be able to grasp the meaning of the thirteenth Sūtra of this Pāda.

Infact, the Ekāgrata Sūtra ought to precede rather than follow the definition of the Samādhi parināma. Patanjali's arrangement is purposeful as will be apparent from the thirteenth Sūtra of this Pāda. He wants to explain the Parināmas of the phenomenal world by means of the Parināmas which a Citta must undergo during a Samyama. In order to bring them into line with the phenomenal Parināmas he has changed the sequence.

Now Patanjali proceeds to define the Ekāgrata-parināma.

Then again, when there is perfect identity between two objects of consciousness i.e. between a subsiding mental image or an experience and a rising one and no gap is felt between them. It is the Ekagrata-Parinama'.

Vijñana Bhikṣu says in his Vartika
"Dharavahikah Ekagrasamam ityuktah".

It is remarkable that Patañjali is repeating here the same thing again.

Vivekañanda explains Ekagrata Parinama as "the vanishing away of all time-sense". But this is not the definition of Parinama; it is the result of it.

Infact, the definition of Ekārta, Dhyāna and Samādhi practically means the same thing. All the difference is in the intensity of each and its gradation. Hence, the difference between the results and the necessity of separate definitions. Ekārta is the first stage and results in the temporary suspension of result other experience. It can, therefore, be experienced, to a certain degree, by any man in the routine of his daily life. Dhyāna is more intense and higher in level.

9. Vijñana Bhikṣu; Yoga-Vartika, III-12.
10. Swami Vivekañanda; Raja-Yoga, P. 222
Samādhi is the highest development of this state and is described by Patanjali as the same as Dhārayana with further development.

One should not forget that every word used by Patanjali has some meaning. This can be seen in Samādhi and Samādhi Parināma etc. When the Vyrttis are completely suppressed, the Citta becomes free and infinite for the time being and assumes again its original character as Chaitanya. In a Samyama, before assuming this character it becomes Ekāgrā i.e. so concentrated on one point as to forget not only the point but even the consciousness of time and space which is the base of all differentiations. The knower alone remains and this is, in fact, the only possible one end, the Ekāgrata of Citta. When this state is reached it is said to have undergone the Samādhi Parināma. Virtually it is Samādhi. However, like Samyama Patanjali has used this special term to show that the Samādhi is of the Samāpatti category and signifies the potency of fructification. For different purposes a Yogi might practise different Samyamas and after the fulfilment of his heart's desire, may give them up. While Samādhi is a generic term, Samādhi Parināma and such terms as Nirodha parināma or Ekāgrata Parināma are specific in the above sense. The Samādhi Parināma is, as said above, a perfect
Samādhī, but in which a citta cannot abide eternally. After some time the suppressed Vṛittis must return with double force and compel the Citta to return to its habitual condition. On its way back it hurriedly passed through all the stages through which the creative force of the cosmos must pass before their development. However, infinitely microscopic the stages, the seed fructifies in these stages and the desire finds its fulfilment, when the Yogi descends to this phenomenal world.

To work out a Yogic miracle, whether great or little, the three Parināmas are necessary. All these miracles are, in fact, yogic and superhuman but not supernatural. Where a miracle is brought through a superhuman agency and the miracle is of extraordinary character, that superhuman agency is required to practise Samyam, however minute its duration, and undergo the three Parināmas. If the Yogi acquires the power of doing miracles, he must also be able to go through the same process. Just as a piece of iron attached to a magnet receives for the time being all the properties of the magnet, so also in a Samādhī the Citta and the object are so intensely identified that, for the time being, they become one and the same. The object therefore undergoes the three Parināmas through which the Citta passes.
The existence of any phenomenal object depends on the three essentials: Dharma, Laksana, Avastha. Dharma is those qualities, on which depends the particular appearance of the object. Laksana is the experience which the object gives when it is subjected to perception, e.g. \( \text{H}_2\text{O} \) is Dharma of water, because on that particular combination depends the existence of water, and all other qualities of water such as fluidity, taste, coldness etc. are the Laksana. But the experience of any phenomenal object is possible only in terms of time and space. These terms are Avastha of the object.

By the Nirodha Parinama the object loses all these essentials and returns for a while to the oneness of the original substance. The Samadhi Parinama transforms it into the new desired form investing it with appropriate qualities. The Ekagrata Parinama of the Citta steadies the form and brings it within the pale of time and space.

It will be clear, from whatever has been written up to now, that the terms used by Patanjali perfectly conform to his whole scheme. His scheme is conservation of one's energy and so putting it into a mould as one can become one's True-Self and so can get rid of all sufferings.
Being not practical, all writers from Vyāsa down to the modern commentator have utterly misunderstood these Parināmas.

Vācaspati Miśra thinks the whole Viśhūtīg Pāda as a mere random affair. "Purāsangikam ca vakṣyamanau-payikam ca bhūtendriya-parināmam". He can neither appreciate the highly scientific manner in which Patañjali is dealing with his subject nor can he realise the importance of it when necessitated an elaborate Pāda (Chapter).

Since the mind gets its raw material for thinking from the Bhūtas through the instrumentality of the Indriyas, it follows that, corresponding to the three Parināmas dealt with above in relation to Citta, there must be analogous Parināmas in the field of Bhūtas and Indriyas also.

To explain the same nature of the modifications about other things, as has been stated as to those of the Citta, Patañjali describes changes in the objective world.

13 Sten bhūtendriyeśu dharma-lakṣāna-vastā-parināma-vyākhyātah.

Avasthā regarding elements and senses'.

Regarded as a phenomenon it owes its existence to the three inherent properties of the combination of the three fundamental qualities, viz., Dharma, Laksana and Avasthā. "Dharma" literally means that to which an object owes its existence as the object. Dharma comes from the root Dhṛ to hold. It may here be replaced by the word Prakṛti. Dharma is those qualities on which depends the particular appearance of the object. Water is made of two gases viz. Oxygen and Hydrogen. The particular proportion of these two gases and the peculiar way of their combining is the Dharma of water, for, to it these two gases owe their appearance as water. "Laksana" is the peculiarities of water that differentiate it from other superimpositions of the primary substance. It is the experience which the object gives when it is subjected to perception. Fluidity, taste, coldness these qualities are the Laksana of water. The experience of any phenomenal object is possible only in terms of time and space. These terms are Avasthā of the object. So Avasthā is the steadiness of the combination through all the three times. Infact there is nothing steady under the sun. Every phenomenal object is continuously undergoing change, broadly analysed into the well known six categories viz, being, becoming, growing, changing, decomposing and disappearing. But even then it
continues to give the experience of the same object to
the senses of an observer.

In the ordinary course of events, these elementary
qualities of an object are the inseparable accidents
of it and are unalterable except by the above mentioned
six processes. But, Yogi claims to endow man with such
powers as to enable him to effect any desired change in
them. The mastery promised by the Yoga is not chimerical.
It is as practical as any of the powers gained by
the modern physical sciences.

A question may here arise, why then the powers
were not turned to the advancement of human happiness or
progress like the powers of the present science. The
answer is extremely simple as says wood: "Their minds
(Yogis' minds) did not turn that way" They wanted real
progress and did not mistake comfort for progress.

The Sadhaka is cautioned against the powers as
impediments in the attainment of the final goal. What is
then the utility and necessity of the whole Pāda? The
Viññāti Pāda is not written casually. Patañjali has
definite purpose in describing the powers. Perfect
understanding of the science is needed to realise the
rationale of the Viññāti Pāda.

Yoga in particular aims at providing such means to human beings as would enable them to satisfy all desires of their heart, however complex they might be, in the span of this very existence.

Every desire of every Citta is a potent fact in the universe and must find its fulfilment somewhere in this vast universe in course of time. It does not perish with the mortal frame. This is the basis of the theory of reincarnation. Because his desires must be fulfilled amongst the settings of the material circumstances over which he has no control. He is, therefore, required to wait for the opportunity when, by a lucky chance favourable circumstances combine together. If he can control the circumstances and can have the power of enjoying the pleasures without the medium of his senses whose powers are very miserably limited, he can thus satisfy every desire of his even in this life. For he can then make the outer matter take any desired shape and thus force the circumstances as far as he himself is concerned. For instance a man who is very pious and conscientious and wants to marry a woman who has already been married to somebody else must be required to wait till the next birth for the fulfilment of his desire, because a woman cannot be a sacramental wife to two persons at one and the same time. So, in order to marry her with the sanction of the sacrament, he must wait till the Goddess of chance will
bring them together in any future birth. But if he is
a Yogi who has acquired perfect control over nature, he
can at the same time create a lady after the pattern
of his heart from the material outside. According to
Patañjali's system it is possible to achieve even this
as is clear from his Sūtra "Jatyāntara pariṇāma ".
The transformation of anything into something else or the
interchange of their properties or the immediate experience
of circumstances that must take place after many births
is possible with Yogic powers. The whole of the
Vibhūti Pāda of Patañjali's Darsāna is devoted to this
subject alone; and Patañjali's object being to teach
man to avoid misery that is not already come and to be
perfect even in this life, if he has a will strong
eough to do so, all his system is centred round this
point.

All the commentators are misled by the idea that
the whole description in the Vibhūti Pāda is merely
casual, unimportant yarn needlessly spun. It is therefore
natural that they have not understood the Parināma
Sūtras correctly.

Infact the three parinamas are not successive
stages as imagined by them. They are three attributes,

13. Yoga-Sūtras; IV-2
though not quite independent of each other, found simultaneously in an object. In order to work any miraculous change in an object, it is necessary to suppress the former attributes and reduce the object for a while, to nothingness, as it were, and turn into desired one. This can be done according to Patañjali, if one can practise Samyama and undergo the three Pariṇāmas i.e. Nirodha Pariṇāma, Samādhi Pariṇāma and Ekāgratā Pariṇāma. Just as a piece of iron attracted to a magnet receives for the time being all the properties of the magnet, so also in Samyama the Citta and the object are so intensely identified that, for the time being, they become one and the same. The object, therefore, undergoes the three Pariṇāmas through which the Citta passes. By the Nirodha Pariṇāma of the Citta the object loses all these essentials and returns for a while to the oneness of the original substance. The Samādhi Pariṇāma of the Citta invests the object with new attributes, transforms it into the new desired form investing it with appropriate qualities. The Ekāgratā Pariṇāma of the Citta steadies the new appearance i.e. steadies the form and brings it within the pale of time and space. This is the reason why Patañjali has described Ekāgratā Pariṇāma after the Samādhi Pariṇāma, though he wants to explain Samādhi Pariṇāma by the use of the word Ekāgratā. This is how even the most
unimaginable miracles can be scientifically worked out. The three attributes viz. Dharma, Lakṣaṇa and Avasthā are not regular successive stages. If the Yogi so desires, he can effect any change either in all these three of an object transforming the whole object, or in any of these three without the transformation of the whole. He can likewise effect any desired change leaving the three as they are, by simply changing the Dharmas of the sense-organs.

Being unable to grasp the rationale of the whole Vibhūti Pāda, all the commentators have mistaken them as successive stages and, instead of bringing out the sense, made a meaningless jumble of the whole. It might, however, be remarked that it was not possible for them to grasp with mere intelligence what one can now easily understand with the help of advanced modern physics.

All properties of different elements whether manifest or unmanifest, are considered to inhere in, and to be derived from one substratum which is called Dharmī. This substratum which is root of all properties is none other than Prakṛti.

Well then what is Dharmī? With reference to this query, Patañjali gives the definition of Dharmī.
'A Dharmi (a substance, substratum) is that which consists of property in all its states, whether they are Santa, disappeared; Udita, manifested; or A vyapadesya, to be manifested'.

Santas are those properties which have accomplished their respective functions and entered the past. Uditas are those properties which are manifested fully. A vyapadesya are those properties which exist potentially and are waiting for manifestation. According to Yoga the philosophy, there is no creation no destruction. There is only evolution and involution. All things are ultimately dissolved into Prakṛti and all things are manifested again at the time of evolution. There is exchange of energy from one form to another, but there is no creation, and no destruction. What undergoes all transformations, whether past, present or future and yet remains itself unaffected by them is the original substance.

Dharmi is substance. Its force, Śakti, is called Dharma. Whatever is manifested is a physical form, a property where force is still unknown. Existence of this force is inferred by the production of its specific results, as existence and direction of air are inferred by its specific results, touch, and by the motion of objects in it.
The secret of transformation is very simple, as is explained by Patanjali in the next Sutra.

15 Kramanvatvam paripāmānyatva hetuḥ.

'Change in the mode of atomic construction is the cause of change in the substance itself'.

This Sutra is better understood in the light of modern Chemistry and Physics. Patanjali is here dealing with the miraculous transformation of objects and perception. After preparing the ground in the first fourteen Sutras in a perfect scientific manner, now he proceeds to the rationale of such a change.

Every reader of Science now knows that the elements and the very atoms of the last century have melted away into the electric charges such as the electrons, protons, neutrons etc. An atom is itself a system into which the charges are set, as it were, in particular arrangements. Any change in the arrangement must, therefore, result in the consequent atom itself. Patanjali informs us that these electronic arrangements can be altered. He does not, of course, use the words electric charges, but says, after the Sāmkhyas, that all manifestations are in a sense the arrangements of the three primary qualities, Triguṇa.

But, one should remember this that to effect such a change one must know the secret of the three Parināmas.
In short, a Citta, whose two parts react on each other, must first be so trained as to have complete control over them. Then it can, by means of its own Nirodha Pariṇāma put the object of the Saṃyama into 'the negative energy state' and call it back from it, with the desirable change in the arrangement. This is the secret of all Yogic transformations.

All the explanations of the Sanskrit commentators are mere misleading. It may, however, be said in their defence that in the times when human thought had not developed the side of material sciences, none could have done better.

With all this preparation, Patañjali now describes some powers and how they can be generated. They are technically called Siddhis.

According to Indian thought all creation must pass through the three evolutionary stages viz, Adhyātmika, Adhidaivika, and Adhibhautika.

In the next twenty Sūtras are enumerated powers that fall under the Adhibhautika category though apparently they are superhuman. It is remarkable in this respect that, though otherwise helpful to the Sādhaka in other respect, none of these powers conflict with the grand ideal of renunciation (Vairāgya). From the thirty-sixth onwards are described powers that open to the Sādhaka the
Adhidaivika field, where Patañjali has cautioned the Śādhaka against the danger of fall, while passing through the realm. But that need not mean that the achievements are undesirable. From the forty-seventh to the end of the Pāda (Chapter) are described the attainments in the Ādhyātmika sphere, leading straight to the final goal.

Now Patañjali proceeds to mention the powers that fall under the Ādhitthautika category. First of all he describes the Siddhi of getting knowledge of past and future.

16 Parināma-traya-saṃyamā atītānāgata-jñānam

'By practising Saṃyama on the three Parināmas (Dharma Parināma, Laksana Parināma and Avasthā Parināma) comes knowledge of the past and future of anything'.

Knowledge of past and future arises by Saṃyama on the three transformations. By using Saṃyama on Dharma-parināma, physical change; Laksana-parināma, character change; and Avasthā-parināma, change of states, on the subjective and objective worlds, one discovers continuity. Consequently past, present and future become known.

Now Patañjali proceeds to declare another Siddhi i.e. the superhuman faculty which consists in a knowledge of the meaning of the sounds uttered by any
living being.

17 शब्दरथ-प्रत्ययानम इतरेंतराध्यायसंमकरः
tat-pravlbhaga-samyamat sarva-bhuta-ruta-jhānum

The sound, the object and the faculty which enables us to receive their combined impression in our mind, are three different things. However, they are so inseparably connected with each other that it is not possible to have a distinctly separate consciousness of each. If this is made possible (by practice) and Samyama is practised upon each, the language of all creatures, who can make intelligent sound, can be understood.

The faculty that enables correspondence between sound and an object is an independent mental faculty, technically called 'Pratyaya' by Patanjali. Pratyaya literally means a stream or a current. It is this faculty which makes the arrangement of words for a particular occasion to rush out without the slightest reflection. According to Patanjali Samyama can be practised on this faculty. In this Sūtra it is asserted that each of these three viz., the sound, the object and the faculty of Pratyaya can be separately cognised. This is, of course, possible by means of the शक्राता परीष्ठा. If this is accomplished by means of Śaṃyama, the Śādāka is able to understand the language of any creature who can utter intelligent sounds. However vastly the natural utterances
or the conventional speeches of creatures may differ, the thought-form in each similar case must be the same in every mind. It is thus easy to understand the languages of all creatures.

Now Patanjali describes the next Siddhi of getting knowledge of the past lives.

18 Samskāra-sāksātkaranāt pūrva-jāttihānam

' By practising Samyama on the (past) impressions, comes the knowledge of the previous lives'.

Vivekananda is very lucid. "Each experience that we have, comes in the form of a wave in the Citta, and this subsides and becomes finer and finer, but is never lost. Impressions remain in minute form and if one can bring this wave up again, it becomes memory. So, if the Yogi can make Samyama on these past impressions of the mind, he will begin to remember all past lives". This sounds like psychometry, according to which everything is constantly recording its photos on everything that surrounds it, and is being similarly impressed by its surroundings. Everything is thus an album, as it were, of innumerable photographs. However, imperceptible

Photographs, they are never destroyed. Psychometrists can read such pictures and can even feel the experience they once gave.

Just as by playing a gramophone record it is possible to recover the sounds which produced the impressions on the record, so by practising Samyama on the Samskāras, a Yogi can revive the experiences which have produced those impressions.

Now Patanjali describes the Siddhi of getting knowledge of mind of others.

19 Pratyaya para-citta-jñānam.

'By practising Samyama on Pratyaya comes the power of getting knowledge of the mind of others'.

There is a great misunderstanding about this Sūtra and the next one. Vyāsa is silent about the meaning of Pratyaya. Vacaspati understands Pratyaya as a sign in another's body, and is blindly followed by all subsequent commentators. The natural consequences is that the next Sūtra becomes unnecessary.

I think Pratyaya here has nothing to do with signs or anything like that.

In the seventeenth Sūtra are mentioned three different faculties of Citta viz., Sabda, Artha and Pratyaya. The seventeenth Sūtra deals with the Sabda.
"Samśkāra-saṅkāṭ-karaṇa" is concerned with the Artha-Sakti and Pratyaya is treated in this Sūtra. Therefore it must mean the Pratyaya Sakti or the faculty of Pratyaya.

Pratyaya is an independent mental faculty which contains mental image. Anyone who can see this mental image can gain knowledge of that mind. This can be done by performing Samyama on one's Pratyaya and establishing clairvoyant contact with that.

Now Patanjali declares a peculiarity of the Samyama on Pratyaya.

20 Na ca tat sālambanam tasyāvisayi-bhūtatvāt

The Samyama on Pratyaya is an entirely abstract business, as Pratyaya is a faculty and cannot be perceived by the senses'.

Now Patanjali proceeds to describe the Siddhi of becoming invisible.

21 Kāya-rūpa-saṃyamit tad-grāhya-saktī-stambhe caṅguḥ
prakāśānām pratyave 'ntardhama

'By practising Samyama on the form and colour (light) of the body, on suspension of the receptive power, the contact between the eye (of the observer) and the light
(from the body) is broken and the body becomes invisible'.

There are many things around us that we do not see because our eyes do not receive reflection of light from those objects. Hence, they are invisible to us. The eyes are limited in reception of the reflection of light. When this reflection of light is either above or below the threshold, or light is absent, the eyes cannot see objects. By Samyama on the light of the body, the power of perceptibility is suspended, and thus Yogi becomes invisible.

Now Patanjali describes the Siddhi of getting knowledge of death.

22 Sopakramam nirupakramam ca karma tat-samyamd aparanta-jānam arīṣṭabhyaśe

'Two fold karma there exists, the former which bears immediate fruits, and the latter that engenders delayed results. A Yogi, by practising Samyama on the Karma, or on the signs (of Karma seen outwardly) by portants called Arīṣṭa, can predict the hour of death'.

A trained Yogi, with the practice of Samyama, can read results from cause, fruits from Karma. He can, just by probing deep into the Karma that operates, or are awaiting to come to the foreground of fructification, trace back the invisible causes and factors that will determine the time of death.
Another method by which the Yogi can determine the time of death is by observing a certain omen and performing Samyama on that. It must be understood that there is nothing inherently absurd in obtaining an indication of future events which are imminent by means of certain signs or symptoms that may be available, because coming events do sometimes cast their shadows before they actually take place. When a doctor is called in to see a patient in the last stages of a critical illness, he can, by simply placing his hand on the pulse of the patient, sometimes say with certainty that the patient is about to pass away. A real portent is such a significant sign which gives an indication of coming event.

Now Patañjali proceeds to describe the Siddhis of getting psychological and physical strength. First, Patañjali mentions the Siddhi of getting psychological strength.

23 Maîträdâma hâlânî

'By performing Samyama on friendliness etc. comes various kinds of (psychological) strength'.

Here the strength referred to are not physical strengths. They are purely psychological. For physical strength, Patañjali has introduced next śatra.
Friendliness, compassion and comlaisance are three great feelings. By practising Samyama on these, a Yoga can get various kinds of psychological strength. It is a well known law of psychology that if one thinks of any quality (feeling) persistently that quality or feeling tends to become more and more a part of his character.

Now Patanjali describes the Siddhi of getting physical strength.

24 Balaśā hasti-balādini

'By performing Samyama on any kind of strength, such as that of the elephant, the Yogi can get that strength'.

'If the Yogi so desires, he may increase his physical strength also. Thought power has been early recognised in India. As man thinks, so he becomes. Same idea is clearly mentioned in Gītā: "As a man's faith is, so is he". It is, therefore, quite natural that a man should get enormous strength by practising Samyama on enormous models.

Now Patanjali describes the way of getting knowledge of minute, hidden, and remote things.

Knowledge of the minute, the hidden or the distant things comes by directing the light of super-physical faculty (extra-ordinary sense-perceptions).

Actually this Sūtra is not a Saṃyama Sūtra. Patanjali has enlisted it with them, because it indirectly helps or can be developed into Saṃyama.

Remoteness, subtlety and obscurity to which reference is made in this Sūtra are all due to limitations of the sense-organs. These limitations are sought to be overcome by Science by enlarging the scope of the sense-organs through the use of highly refined physical instruments such as telescope, microscope, X-ray apparatus etc. But the Yogic methods are entirely different. It discards completely all external aids and relies on the unfoldment of inner organs of perception. These organs are present in a more or less perfect state of development in all evolved human beings and require only to be put to use by proper training through Yogic methods.

Psychic powers like clairvoyance or clairaudience are so common now that their possibility can no longer be denied by the people.

Now Patanjali describes the method of getting knowledge of the Solar System.
26 Hruyana-thānam guṇa samyamat

'By practising Samyama on the Sun, comes the knowledge of the Solar system'.

A general knowledge regarding our Sun as obtained by scientific methods will convince anyone that the Sun is in some mysterious manner the very heart and soul of the Solar system. Since the different planets of the Solar system are originally related to one another and the Sun is the centre of this complex organism, it is easy to see how Samyama on the Sun will unfold in the mind of the Yogi the whole pattern of the Solar system and give him a comprehensive knowledge not only with regard to the structure of our Solar system but all Solar systems which constitute the Cosmos.

Now Patanjali proceeds to describe another Siddhi of getting knowledge concerning the arrangement of stars.

27 Candre tāra-vrūha-śanam.

'The Samyama on the moon gives the knowledge of Stellar system'.

This Sutra provides an illustration of the principle that by performing Samyama on an external phenomenon, it is possible to obtain knowledge of the basic law or principle upon which that phenomenon is based.
By performing Samyama on an astronomical phenomenon which is typical of the different groupings and movements, Yogi can obtain knowledge of the Cosmic design. The movement of the moon round the earth is such a phenomenon on the smallest scale. It embodies the essential characteristics of all the groupings and movements of stars and it is easy to see how Samyama on it will unfold in the Citta of the Yogi the essential nature of the Cosmic Design.

Now Patanjali states how one can get the knowledge of the movements of the stars.

28 **Dhruva tad-gati-jñānam.**

'By the samyama on the pole-star comes the knowledge of the movements of the stars'.

A Yogi who performs his Samyama on the Pole Star, the principle of all constellations, knows the fixed time and fixed amount of the motion of every star. He knows that this star will reach such and such a sign of the Zodiac by such and such a fixed time.

Having stated the external Siddhis, now Patanjali proceeds to explain the internal ones. First he tells the Siddhi of getting knowledge of the organization of the body.
Nābhī- cakre kāya-vyūha-jñānam

"By performing Samyama on the navel centre comes the knowledge of the organization of the body."

The navel centre being situated in the middle of the body is a root or origin of veins, which are extended throughout the body. It (Navel cakra) controls the sympathetic nervous system working in the body. So by performing Samyama on the navel centre, the whole organization of the body becomes exactly known to the Yogi.

Now Patanjali tells how one can get the cessation of hunger and thirst.

Kanṭha-kūpe kṣit-pīpāsā-nivṛttiḥ

"The Samyama on the gullet gives the cessation of hunger and thirst."

The sensations of hunger and thirst and similar other phenomena depend upon the secretions of glands situated in various parts of the body. A knowledge of the working of these glands and the capacity to regulate their secretions will, naturally, give power to the Yogi to control the sensations. There are several glands situated in and around the throat. Making Samyama on them a Yogi can have control on sensations of hunger and thirst.
Now Patanjali describes the Siddhi of getting steadiness.

31 Kurma-nādyām sthairyam.

'From the Samyama on the tube known as the Kurma Nadi (the tortoise tube) comes supreme steadiness'.

Down the throat-pit, the Yogis say, there is a nerve which is called the 'Kurma'. What this Nadi is, is very doubtful. The commentators unanimously suppose that it is called 'Tortoise' because it is tortoise-shaped.

This view is not, however, correct. The Nadi is not so called because it is of that shape, but because it gives steadiness. Steadiness is associated with Kurma.

It seems that just as near the ears there are the centres which give the sense of steadiness and may, therefore, be called as the balance bottles of the body, so also there is, somewhere down the throat-pit, a centre to which the body owes all its steadiness and firmness.

Now Patanjali proceeds to describe another Siddhi of getting vision of Siddhas.

32 Mūrdha- jyotiṣi siddha-dārsanam

'By making Samyama on the unseen flame that rise from the top of the head can give the Yogis the vision of
beings called the Siddhas'.

A peculiar flame is always rising from the top of the head. It is not visible to ordinary eye, but becomes so to the eye trained by Samyama. The Yogi can then have the sight of beings on the plane of the Siddhas and commune with them.

Now Patañjali describes that a man can get all these powers by Pratibhā.

33 Pratibhā vā sarvam

'All these powers can also be generated by the rise of the higher perception known as Pratibhā'.

Pratibhā is intuition. All human knowledge is, as a rule, begotten of the contact of the senses with the objective world. Pratibhā is a faculty of Citta which perceives truth without the media of senses. This higher perception is inherent in every being and flashes only imperfectly at times. When, by practice, it is perfectly developed, it produces divine perception as is stated by Patañjali in a subsequent sūtra.

Now Patañjali proceeds to describe how man can get the awareness of the nature of the mind.
From the Samyama on the heart, comes awareness of the knowledge of the mind.

Thought reading, clairvoyance and perspicacity relaying the mental moods, the thoughts and emotions of others are all made possible, because there is a corresponding image or measurable and registerable delineation of all these psychic phenomena in and around the person, which can be picked up, like a wireless receiving set, by the discipline and Samyama of a Yogi, who performing Samyama can become aware of the knowledge of the mind, not only his, but also of others.

Now Patanjali proceeds to describe how one can get the knowledge of the Purusa.

What is known as experience or enjoyment is the identification of the Purusa with the pure intelligence, Sattva, due to ignorance of the difference between them, while in fact they are ever independent of each other. The result is that, instead of remaining subject, the Purusa himself becomes an object. Samyama on the Purusa - element in the Citta brings on knowledge of the Purusa.
It has already been said earlier that every Citta is made of two elements. The Puruṣa element is here called 'Sva', while the Prakṛti element is known as 'Para'. The proportions of these must, in fact, be equal in a Citta. But, somehow or other it is not so. The para element has so overwhelmed the other as to obscure it altogether. If knowing its separateness from the Para element a Saṃyama is practised upon it (Sva), the Puruṣa shines with all its splendour and the Citta is released from the bondage of Prakṛti.

Now Patañjali describes the result of this Saṃyama in the next Sūtra. One should not forget that from the thirty-sixth onwards are described powers that open the Sadhaka the Adhidaivika-field.

36 Tatāḥ prātiḥsa-vrāpya-vadanādāsa-svāda-vārtā jāvante

'In the practice of this Saṃyama (Saṃyama on Sva, Puruṣa) there arise higher perceptions (extra sensory perceptions) of hearing, touch, sight, taste or smell, which are technically known as Pratibhā'.

As previously stated, the faculty of intuition is inherent in every Citta. It is called Pratibhā, because it presents the vision of things exactly as they are.

During Saṃyama on Sva(Puruṣa) the limitations of the senses are removed and their thresholds are extended. Consequently, there arises extraordinary
perception regarding all sensory organs. As suggested by Vyāsa, not only the Yogi gets these perceptions while concentrating, but once the door is opened, it is ever so to him.

Now Patañjali mentions the respective provinces of these powers.

37 Te samādhopa asargasyvathane siddhayah.

'Even these powers are obstacles to Samādhi, the final goal but they are great achievements in the state of worldly consciousness'.

As already said they are trials on the road to the goal.

Vivekananda is highly practical when he says: "These are, as it were, to be met in the way, and if the Yogi rejects them, he attains the highest. If he is tempted to acquire these, his further progress is barred".

These powers are signposts and milestones to indicate progressive journey of Samyama in the course of Self-analysis. Hence they should be used as means but not as ends. If they are used as means, the meditator measures his progress in meditation by them and overcomes doubt and other obstacles. Otherwise they become stumbling block in the progress of Samādhi. In the intoxication of Siddhis, man is inclined to forget his high aim and to lapse to a lower aim. Every student of Yoga must be careful not to pursue siddhis. They are by-products of Samādhi.

Now Patañjali proceeds to describe another Siddhi which will enable a Yogi to enter another's body.

38 Bandha-kūrama-śāithilyāt prācara-saṃvedanāt ca gāttasya nāma-dārikāvāśāh

'Weakening the force of the agencies that keep a Citta imprisoned in the body and the exact knowledge of the working of the body, enable a Yogi to enter another's body'.

Śrī Sankarācārya is reported to have entered the dead body of a king with this Siddhi.

Loosening of the causes, which keep the Citta confined to a body, is not alone enough. The knowledge of the working of that body in which a Yogi wants to
enter, is essential, otherwise the Yogi will not be able to conduct himself rightly in that body.

One should remember that the Klesa is the agency that keeps a Citta imprisoned. This agency can be weakened by the Yogic practices. If one wants to enter another's body, he should also have knowledge of the passage along with which the Citta can travel when it enters or leaves the body. Different Nadis in the body serve specific purposes and one of these Nadis called the Citta-Vāhā-Nadi serves as a passage for the Citta when it enters or leaves the body.

Now Patañjali describes the result of victory over Udāna by Samyama.

39 **Udāna-jaśā jala-panka-kantakādi av-āsanga utkrāntī ca**

'By mastery over Udāna by Samyama, one obtains the power of levitation and non-contact with water, mire, thorns etc'.

There are five kinds of Prāna (Vital energy) working in the body-Prāna, Ṛṣāna, Samāna, Udāna, Vyāha. Each of these has a specialized function to perform in the maintenance of the body and control acquired over any one kind means that the corresponding function can be regulated according to the will of the Yogi.
Udana is obviously connected with the gravitational pull of the earth on the body and by controlling this particular Prāna it is possible to neutralize this pull. Levitation is very common phenomenon in Prāṇāyāma practice and is due to the Prānic currents flowing in a particular way. "There are so many instances of levitation mentioned in the book" Yogic powers and God Realization". My friend, the late Purohit Swāmi was actually seen by Dr. Limaye (house owner) raising himself from the ground while meditating, and remaining high up in the air for some time." So it is also clear that if the Yogi can neutralize the gravitational pull of the earth and keep his body floating at any desired level, he can easily avoid contact with water, mire and thorns etc.

Now Patañjali describes the result of Samyama on the Samāna current.

40 Samāna-iyāt iyalanam

'By the Samyama on the Samāna current comes the master over the heat in the body'.

Temperature of the body can be increased or decreased by control of Samāna. When a Yogi obtains victory over Samāna, he may produce a blaze of light. Aura and astral bodies are projection of Samana. Every being is projecting light around itself but this light is not seen by everyone. By practice of higher meditation, one can this light around every being. Yogins performing Samana on Samana can produce the fire element at will.

Now Patañjali proceeds to describe another Siddhi of superphysical (Divine) hearing.

41 स्मरकासयोह सम्बंधसा-सम्यामुद दियम स्मराम।
śrotram

‘By making Samyama on the relation of the ear and the Ākāsa, the Yogi can have divine power (super physical power) of hearing’.

If a Yogi performs Samyama on the relation of the ear and the Ākāsa, his ear apparatus, can take note of the minutest vibrations in the Ākāsa.

The wireless receiver of modern radios will explain this Sūtra very clearly. A group of vibrations influences the receiver and thereby produces similar vibrations in that machine, which being magnified are audible to human ears. Similarly, vibrations, whether minute or gross, influence the ear apparatus
which through the medium of the auditory nerve reproduces them in the cerebral centre. The power of the auditory nerve is restricted to a certain range. Beyond that or below that it cannot reproduce any impression in the brain centre. If a Yogi concentrates on this power of the auditory nerve, he can get divine (super physical) hearing. One should remember that this Siddhi is independent than the Pratibha Siddhi.

Now Patanjali proceeds to describe the Siddhi of moving through the sky.

42 Kāyakāśayoh saṁbandha-samyamāt laghu-tūla-saṁpatte śakāsa-gamanam.

'By making Saṁyama on the relation between the body and Ākāśa, and by attaining the lightness of cotton, the Yogi can move through the sky'.

In this Sūtra, Patanjali is describing two methods for the attainment of this power; 'Kāyakāśasaṁbandhasaṁmayam' and 'Laghu-tūla saṁpattīh'. All the principles of modern aeronautics are summed up in this Sūtra.

By 'Laghu-tūla-saṁpatti', Patanjali is referring to the Haṭṭhayoga methods described as the
'Vayavidhāraṇā' of Śrī Gorakṣanātha. 'Kāyakāsasambandhah' is something different from it.

In brief, it may be stated that both the essentials in modern aeronautics are here intended. How to overcome the resistance of the Ākāsa, which, ever according to the Indian science, is a substance, and how to paralyse the gravitation of the earth are the two main considerations. By the connection between the body and the Ākāsa, Patañjali means these things and informs us that they can be accomplished by means of Samyama on these two ideas.

Now Patañjali proceeds to describes another Siddhi with which covering of the Inner-Light can be destroyed.

43 Bahir akalpītā vṛttir mahāvidēhā tataḥ prakāśāvarana-kṣayāḥ.

'When the Citta spreads, as it were, all over the world and is not at all conditioned by the body, it is called Mahāvidēhāvṛtti. When it arises to that elevation, everything that eclipses the Inner-Light, gradually falls off'.

19. Goraksapaddhati; published by Khemaraja Srikrsnadas, Bombay; Samvat 2024, Dvitiyam Satakam-57; P.84.
'Videha' literally means remaining without body or living in many bodies. This practically means living without the medium of the senses.

This a Yogi can do in two ways. He may either abide in his own body and live in the outer world also in one or many forms; or he may live in the outer world without any body at all and yet keep his own body going on. The former is technically known as 'Kalpita Videhavṛtti' (i.e. accomplished with efforts, not natural), while the latter is called 'Akalpitā' (natural, which requires no effort). When a Citta rises to this elevation, all darkening elements that obscure it gradually fall off.

Now Patañjali proceeds to describe mastery (victory) over the Pañca-Phūtas.

44  Śtūla-svarūpa saukṣaṇavārthavāttva - samyaṁd phūta-javah.

By Samyama on gross matter, its essential forms, its essential subtle components, its compounds, molecules, elements, atoms and tanmatras, ultra-atomic particles, and their purposiveness, comes victory over matter and its energy.

The entire universe of matter and nature is divided into these five classes. Any object is exchangeable into any other of these forms according to the addition or substraction of energy, matter and nature.
Her* 'Sthula' means the physical form of the universe as it is perceived by the senses. 'Svarūpa' means essential forms of matter and nature such as solid, liquid, gaseous, light, and ethereal. 'Sūkṣma', the subtle, consists of the essential components of matter: compounds, molecules, elements, atoms, ultra-atomic particles, such as electrons, protons, neutrons, and Tanmātras. 'Anvaya' means their inherent nature of union and disunion according to different situations. 'Arthavattva' means the purposiveness of their union and disunion, including their evolution, maintenance and involution.

The Samyama on all of these gives mastery over the elements, that is, ability to make and to unmake forms.

Now Patanjali describes the result (fruit) of the master of the Pañca-Bhūtas.

45 Tato 'animādi-prādurbhāvah kāya-sampat taddharmānabhiṣhātāt ca.  
'From the mastery of the Pañca-Bhūtas proceed the famous eight powers, flashes all the splendour of body and the body is free from elemental resistance or decay'.

Patanjali simply says here 'Animādi' and does not actually enumerate all the eight powers. This shows that they were too common known to the people before
Patanjali.

Animādi consists of the following eight Siddhis (powers):

(i) Animā, power of being minute, as atom.
(ii) Laghimā, lightness, the power of being light.
(iii) Mahimā, power to expand oneself into space, power to grow as heavy as anything.
(iv) Prāpti, power of reaching anywhere, even to other planets and solar systems.
(v) Prakāmya, power of fulfilling all wishes and desires.
(vi) Vasītva, power of command over all.
(vii) Itītva, power of evolution, maintenance and dissolution.
(viii) Yatra-kamavasyītva, power to change destiny.

Now Patanjali describes the splendour of body in the next Sūtra.

46 Rūpa-lāvanya-bala-vajra-samhananatvāni kāya-sampat.

'Regular form, fine complexion, strength and adamantine firmness are the things that give splendour to the body'.

The Yogi who is master of the Pańca-Bhūtas can regulate the processes taking place in the body and so the body of the Yogi undergoes several changes that improve his appearance and give extraordinary strength to him.
Now Patañjali proceeds to describe the Siddhi of getting mastery of the senses.

One should not forget that from the forty-seventh to the end of the Pāda are described the attainments in the Adhyātmika sphere, leading straight to the final goal.

47 Grahaṇa- svarūpāṃ tān vayārthavattvasamyamād indriya-jayah.

'From the Samyama on the five peculiarities of the senses, comes the mastery of the senses. Receptiveness, special function, consciousness of ego, capacity to combine with others and the objective reality they present to the Puruṣa are the five peculiarities of each sense-organs'.

One should remember that this thing that Patañjali has arranged these attainments in successive stages of evolution. This Sūtra is complementary to III-44 and what has been said with regard to Bhūtas in connection with the former also applies, to some extent, to Indriyas in the latter. The successive five stages on which Samyama, in relation to the sense-organs, has to be performed in order to gain complete mastery over them correspond to the five stages in the case of the Bhūtas. But it will be noticed that the stages called Sthūla and Sūksma in the case of Bhūtas are replaced by
Grahana and Asmita respectively in the case of the Indrias.

Samyama for the mastery of the Indriyas begins with the specific power of cognition (receptiveness) which resides in the particular sense-organs. Then comes the real nature of the sense which, of course, is the particular type of sensation. Now, mere sensation by itself does not complete the process of sensing. The sensations must be individualized, as it were, before they can be used by the mind for constructing its mental images. Without the joining of this I-ness with the sensation it remains merely a sensuous phenomenon and does not become an act of sensing. And what is at the basis of this individualised sensation? It is the capacity to combine with others. It (capacity to combine with others) is the all-pervading aspect of the Indriyas which corresponds with the all-pervading aspect (capacity of combining with others) of the Bhūtas. At this level both the Bhūtas and Indriyas are merely particular combinations of the three Qunās. But behind every particular combination of the Qunās, there is a function which that combination is meant to fulfil. This is the last 'Arthavattva' stage corresponding with the Arthavattva stage of the Bhūtas.

It will be seen, therefore, that both the Bhūtas and Indriyas are initially merely functions in the Divine mind. The exercise of these functions is
made possible by the selection of particular combination of Gunas both for the Bhūtas and the Indriyas. One set of combination becomes the stimulator in the form of the Bhūtas and another set of combination becomes the mechanism of stimulation in the form of Indriyas, and the sensations which are the raw materials for the mind are the result of the interaction of the two.

The sense organs are, as it were, the five windows through which the mind, which according to Indian Psychology is distinctly separate from them, receives impressions from the objective world and carries them to the Purusa, who is always there to take note of them. Each of these senses carries only a peculiar kind of impression. But the ego behind the window must be awakened otherwise the impressions will pass unnoticed. In sound sleep the radio is presenting a beautiful symphony near one's ear and he is not aware of it. The ego is asleep. This consciousness of 'I am hearing, I am smelling' is the 'Asmitā' attribute of the senses. The Sāmyama on the attributes of the senses gives control over them and the control of the senses leads to attainments described in the following Śūtra.

Now Patañjali describes the result(fruit) of the mastery of the senses.
48 \textit{Tato manojavitiyam vikarana-thavah pradhana-jaya\textit{\textsc{\textprime}} ca.}

'After the mastery of the senses, comes incredible speed of action, similar to that of mind, and the power to behave without the medium of the senses of oneself or others, and also the mastery of the whole Nature'.

Just as by the mastery of the Bhūtas comes splendour to the body, so from the mastery of the senses will come the above-mentioned powers.

Even the mastery of the Nature is not the final attainment. As already stated so many times, there are two primary factors in every Citta and this is the perception of only one factor. For the perception of the other, Patañjali is writing the next Sūtra.

49 \textit{Sattva-Puruṣasyate-khyāti-mātrasya sarvabhāvadhīsthātṛtvam sarvajñātṛtvam ca.}

'Samyam on the knowledge alone (khyātimātra) that the Puruṣa and Sattva or the Nature are of so different character that they have nothing in common, gives Omniscience and Omni-sympathy'.

It is interesting to note that Patañjali is dealing with things psychologically and scientifically.

All the existence of a Citta is, as it were, an equilateral triangle, and cognition, conation and concoction are the three sides of the triangle. In some
of the last Sūtras, he has dealt with the powers mostly concerning with concoction and cognition. In this Sūtra, he is informing us that by the Saṃyama on the distinctive characters (Anyatākhyātimātrasya) one acquires Omniscience. But even the mastery of Nature or getting omniscience are not the highest attainment of Yoga.

As already described, a Citta is made of two parts. The development of the above Siddhis simply means that a Citta which formerly was so infinitesimal as an atom has now acquired the enormous magnitude of a cosmos. But, even then it remains a Citta and as a Citta, it is still within a pale of rise and fall i.e. sufferings. To transcend these bounds, it must reach the state of Kaivalya. However, this is a state where one becomes one's True-self and so can get rid of sufferings.

Now Patañjali describes the way of getting the state of Kaivalya.

50 Tad-vairāgyad ani doṣa-bliṅga-kṣaye Kaivalyam.

'By non-attachment even to that, on the very seed of bondage (evil) being destroyed, follows Kaivalya'.

When Omniscience and Omni-sympathy have developed as a result of awareness of the subtle distinction between the Puruṣa and Sattva (Prakṛti), the
Yogi has gone out of the sphere of Prakṛti, but if there is attachment to these transcendent powers which can be exercised only in the realm of Prakṛti, he is still subservient to Prakṛti and therefore not quite free. Attachment is the cause of his bondage and unless attachment is destroyed he is not free. And since Kaivalya is a state of complete freedom it can be attained only after this kind of attachment has been destroyed by Vairāgya.

It has already been mentioned earlier that realization of difference between Prakṛti and Puruṣa is Vivekakhyāti. Here it is mentioned that indifference even to this state is Kaivalya.

It should be remembered that Patañjali has devoted his Vibhūti Pāda particularly to the Sabhīja - Samādhi. After Viveka-khayati the activity of the Prakṛti ceases for good and the Puruṣa becomes identified with the Prakṛti in quite a different sense. The state of Nirbīja Samādhi is attained. The highest goal is reached. Patañjali describes this goal in the last Śūtra of this Pāda and devotes his Kaivalya Pāda to the elaborate description of it. Before doing so, he again warns the Yogi against the danger of fall even from such a height. The locative use of 'Doṣabīja-kṣaya' instead of 'Doṣabīja-kṣayāt' shows that the Yogi has yet to pass time at
an intermediate stage before he attains Kaivalya. In the
Kaivalya Pada this stage is described as the
'Dharmamegha'.

In the next Sutra Patañjali warns the Yogi against the danger of fall even from such a high state.

51 Sthān- upanimantrape sanga- smayākarapam punar
-aniṣṭa-prasangat.

'In these practices, there are tempting contacts
with beings on higher planes. The Yogi should be neither
allured nor flattered: for he is in danger of being
caught once more by ignorance'.

The yogi should be cautious about these
till the Viveka-khyāti shines in full blaze.

Now Patañjali proceeds to describe a method of
getting Discriminative knowledge (Vivekajam jñānasa) with which Yogi can keep himself aloof from attachment, pride etc. and save himself from falling from the high stage mentioned above.

52 Kṣāṇa- tat-kramayoh sasyamād vivekajam jñānasa

'By making Samyama on the conceivable minutest
point of time and the succession of these arises the
knowledge technically known as 'vivekaja'.

How is a Yogi to avoid all these things, attachment, pride, power? By discrimination, by knowing
good from evil. Therefore this Samyama is given by which the power of discrimination can be strengthened.

It is a common experience that a man can perceive, understand, think and express only in terms of time and space. Infact, there are no such things as time and space. They are the creation of the limitedness of human capacities. If his capacities are extended limitlessly, there would be no necessity for him to understand in terms of past or future—there will be only present for him. Equally, he needs not have knowledge of this cosmos as a system of events happening in succession. At one and the same moment, he can have knowledge of the whole with events of past and future as the lines or dots and places on an outstretched map. This sort of knowledge is called 'Vivekaja'. It is an intuitive discriminative knowledge with which two similar things can be discriminated perfectly.

Patañjali tells how this knowledge can be had. Kṣaṇa is the minutest conceivable fraction of time, and Samyama on two such points, and the succession made by them, bring such knowledge.

Patañjali describes its importance in the next Śūtra.
From it (Vivekajana-jnana) comes knowledge of distinction between similars which cannot be distinguished by class characteristic or position.

All forms of nature are distinguished separately from one another on account of the differences in their attributes (Jaati), their peculiarities (Laksha) and their size and shape (Desa). Where these are exactly alike, there is no means of distinguishing them other than by this Samyama.

In order to explain the signification (Samsa), object (Visya) and nature or characteristics (Svabhava) of the above described Vivekaja-jnana, Patanjali states:

This knowledge known as 'Vivekaja' is the one that saves (by leading to Kaivalya). It covers simultaneously all (entire objective universe) in its all aspects and knows no succession.'

With Vivekajana discrimination between Purusa and Prakrti is got. This creates indifference in a Purusa. On account of the complete indifference of the Purusa, though everything is there, practically nothing is there.
This Vivekaja-jñāna is called Tāraka.

What results from this Tāraka? To this Patañjali replies:

Sattva-puruṣayoh sūddhi-sāmye Kaivalyamāti

'Kaivalya is attained when there is equality of purity between Puruṣa and Sattva (Prakṛti).'

This Tāraka knowledge known as Vivekaja-jñāna leads to the Kaivalya.

Not through identification of the Puruṣa with Prakṛti, but on account of the complete cessation of the activity of the Prakṛti, when it becomes impossible to distinguish between them, then it is the state of Kaivalya. This is the result of Vivekaja-jñāna which saves the Puruṣa by leading to the state of Kaivalya. When the only thing that can be asserted about them is: 'there they are' and no more than that, it is called Kaivalya. This is the stage when one can become one's True-Self and so can get rid of all sufferings.

This is an instance of definition called in Saṃskṛta 'Svarūpa-lakṣaṇa'. The practical definition of Kaivalya will be given in the Kaivalya-Pāda.

The word 'Iti' has been used in the end of the last Sūtra of this Pāda (Vibhūti Pāda) by Patañjali.
Here, by the word 'Iti' does not mean that the whole-subject ends here and this is the last Sūtra of Yoga Dāsāna. To make clear in the mind the clarification of the word 'Iti' used here, one should note that the fourth Sūtra of Vibhūti Pāda contains the definition of Saṃyama and the whole Pāda on Saṃyama onwards deals with a new subject, which, at the first sight, appears quite irrelevant. It outlines, in general, the science of putting the conserved energy into a desired mould, by citing some instances of it. The 'Iti' at the end of the Vibhūti Pāda (this Pāda) is significant of the end of this subject, not of the whole.

Seeing the demand of the people of getting rid of sufferings, Patañjali came forward and showed the path of Yoga, walking on which one can become one's True-Self and so can get rid of sufferings. He started his description with the definition of Yoga. Afterwards he described the methods of Yogic practices with which one can conserve his living energy. Then he mentioned the Siddhis with which one can give the conserved energy so a mould as one can attain the desired goal of Kaivalya. Kaivalya is the stage where one can get rid of all sufferings. Describing about Kaivalya in the end of the Vibhūti Pāda, Patañjali tells that both the Puruṣa and the Prakṛti are then said to be in a
state exactly alike (Suddhi-Samya). Before going to describe what actually happens at this stage, Patañjali has to meet some objections that demand satisfaction. For this the necessity of the Kaivalya Pāda (next Pāda).