

# The Gorakṣayogaśāstra: An Early Text of Haṭhayoga

Nils Jacob Liersch

Email: [nilsliersch@web.de](mailto:nilsliersch@web.de)

08.06.2018

(Last Revision: July 11, 2018)



**COLLECTION OF VARIOUS**  
**-> HINDUISM SCRIPTURES**  
**-> HINDU COMICS**  
**-> AYURVEDA**  
**-> MAGZINES**

**FIND ALL AT [HTTPS://DSC.GG/DHARMA](https://dsc.gg/dharma)**

**Made with**



**By**

**Avinash/Shashi**

**Icreator of  
hinduism  
server!**

 **KAPWING**

# Contents

1	Abstract	1
2	Contents of the Gorakṣayogaśāstra	1
3	Delineating of the <i>codex unicus</i>	2
4	The Śaiva-Elements of the GYŚ	4
5	The Amṛtasiddhi and its Relation to the Gorakṣayogaśāstra	8
5.1	Inclusion of a Six <i>Cakra</i> -System . . . . .	9
5.2	Adoption of <i>mahāmudrā</i> , <i>mahābandha</i> and <i>mahāvedha</i> . . . . .	10
5.3	Table: Parallels between AS and GYŚ . . . . .	11
6	Conclusion	20
7	Appendix: Translation of the GYŚ	20
8	Bibliography	26

# 1 Abstract

The *Gorakṣayogaśāstra* (GYŚ) is a rarely studied Sanskrit text preserved by a single manuscript in *Nevārī* script. The manuscript can be dated to the beginning of the 15th century on grounds of its paleographic features. The terminus a quo of the text is the *Amṛtasiddhi* (AS), from which it borrows several verses and extensively paraphrases its contents. Therefore, the GYŚ was probably composed between the twelfth and fifteenth century. The GYŚ is an important work on yoga because it borrows some of the *bindu*-oriented teachings from the AS, which was a Buddhist Tantra, and adapts them for a Śaiva audience. According to the colophon, a second hand attributed the text to Gorakṣa, the legendary *yogin*, while clear evidence for its original title remains unknown. The GYŚ seems to represent a second formative stage in the development of *haṭhayoga*, bearing in mind that its author does not explicitly use this name. Like the *Amaraughaprabodha*, which also borrows from the *Amṛtasiddhi* (BOUY 1994), the GYŚ formulated a condensed system of practice in 65 verses, with relatively little theory and sectarian doctrine in comparison to its main source, the AS. The GYŚ shows close affinities to Śaiva tantric thought and practices. Thus the GYŚ reveals an interesting transition from the formative phase of *haṭhayoga* traditions to the more trans-sectarian works that culminated in the *Haṭhapradīpikā*. The historical importance of the GYŚ is confirmed, in Bengal at least, by the fact that the *Prāṇatoṣinī* quotes extensively from it. This paper will present the most important findings of my current research on the GYŚ, which involves the preparation of a diplomatic and critical edition, as well as a comparative analysis of the GYŚ with other early works on *yoga*. In this regard the paper will focus on what the GYŚ borrowed from the AS and it will show how it synthesised this material with metaphysics and practices from other traditions of *yoga*.

## 2 Contents of the Gorakṣayogaśāstra

The GYŚ is composed as a *stotram*<sup>1</sup> in *anuṣṭubh* metre<sup>2</sup>. Alongside the mediation of the teaching therein, daily recitation of such a work promised soteriological returns and spiritual merit.<sup>3</sup> The 65 verses are topically structured into two parts: In a dialogue between *Īśvara* and *Devī* the first half of the text (GYŚ 1-32) teaches a mainly physical yogic technique, which aims to effect *dehasiddhi* (“perfection of the body”). GYŚ 1-4<sup>a-b</sup> list the contents of the yogic body: Sun, moon, fire, ten channels, five winds, the mind and *bindu* (GYŚ 1). It then lists six *cakras*, *merudaṇḍa* and five bodily *pīṭhas* named *oḍḍiyāna*, *jālandhara*, *kāmarūpa*, *pūrṇagiri* and *śrīhaṭṭaka* (GYŚ 2). Furthermore we can read of primordial nature (*prakṛti*), the soul (*puruṣa*), Brahmā, Viṣṇu and Śiva, sound, rivers, oceans and the fourteen worlds (GYŚ 3). In GYŚ 4 *Īśvara* states that the (three) constituents (*guṇas*) that are present in the external universe (*brahmāṇḍa*) are also present in the body. He will briefly teach how to master them. In GYŚ 5-11 *Īśvara* describes the mechanism of interplay between the inner moon, *bindu*, sun and fire. The moon, being located on the top of mount Meru in the head (GYŚ 5), constantly rains down two kinds of divine nectar. One is *pīyūṣa* (*rajas*) and the other *bindu* (*bīja*). By mastery of this nectar *dehasiddhi* arises (GYŚ 7). In the lower region of the belly the inner sun and the inner fire are located. While the moon rains down its dew, the sun constantly consumes it. As long as the *bindu* is consumed, life continues. Once this process stops the body dies (GYŚ 10). *Īśvara* continues by explaining that *prāṇa* is lunar and *apāna* solar. According to GYŚ 13 their unification is the means (*sādhana*) for the mastery (*sādhya*) of the female and male seed (*rajas* and *bīja*). In GYŚ 14-27 he then describes particularly the physi-

<sup>1</sup> Cf. (JACOBSEN and BRONKHORST 2010:193-205).

<sup>2</sup> Cf. (APTE 1957).

<sup>3</sup> Internal evidence is found in GYŚ 61-65.

cal process to unite sun and moon, or respectively *prāṇa* and *apāna* for the usufruct of the *bindu* which is stored in the male or female seed (GYŚ 19). This is done by pushing the vitalwind or breath (*vāyu*) in the central channel (*madhyamā* or *susumṇā*), piercing the three knots<sup>4</sup> including the six *cakras* that are also located along the central channel. By guiding the breath along this path, the *bindu* automatically has to follow it, due to its intrinsic connection (GYŚ 26-27). The *yogin*, that has succeeded in perambulating the channel of Śaṅkhinī, experiences the state beyond the void (*atisūnya*)<sup>5</sup>. As a result he attains a body that is permanently perfected (GYŚ 28). In GYŚ 29-32 *Īśvara* concludes the first part of the text by elaborating on the benefits and merits of this yogic technique.

Upon *Devīs'* request, the second half of the text (GYŚ 33-65) teaches the rather mental component of the technique which is a corresponding form of yogic meditation (*dhyānayoga*) that, based on the previous teachings, liberates the *yogin* from the fetters of birth. In GYŚ 34 *Īśvara* defines three locations in the body. They should be known to bestow liberation: Brahmā in the navel, Viṣṇu (*mādhava*) in the middle of the heart, and Śiva (*śaṅkara*) in the head. According to GYŚ 35 and 36 those three locations contain light. The light of the navel is declared to be the highest. The *yogin* is supposed to meditate upon those lights. Having concentrated the mind he shall execute the conjunction of the three lights with the breath and the *bindu* in order to awaken the *ātman* in those lights (GYŚ 39). Once the light shines within the navel and all the other places, the course of time ceases in the experience of the *yogin*. *Īśvara* emphasizes the unification of the lights with the breath and the *bindu* as the element of practise that bestows liberation. Once the meditation is thus steady, also the awareness of the outer environment ceases for the *yogin* (GYŚ 42). Once breath, *bindu* and the *ātman* of the *yogin* are motionless, his meditation will be motionless too and he will be equal to *Brahman* (GYŚ 44). GYŚ 45-55 then goes on to further specify the meditation taught by dividing it into three successive stages termed *sūnya*<sup>6</sup>, *atisūnya*, and *mahāsūnya*. They correspond to the three locations in the body which bestow liberation. GYŚ 56-62 conclude the composition by enumerating the types of beings who can attain success in this technique and under which conditions someone is excluded from this type of practice. The last three verses (GYŚ 63-65) emphasize the benefits and superiority of the teaching.

### 3 Delineating of the *codex unicus*

The diplomatic and critical editions of the GYŚ are primarily based on a *codex unicus* of digitized versions in black-and-white of the two microfilms labelled A 1333/22 and B 22/44. In the context of the NGMPP<sup>7</sup> two different microfilms of the one and the same manuscript were produced. The first was Reel Nr. B 22-44<sup>8</sup> on 24.09.1970, and Reel Nr. A 1333-22<sup>9</sup> on 29.08.1988 and coloured high-resolution digitized scans of folios 7a-9b. The original manuscript is stored in the National Archives of Kathmandu and can be found under the Ms. No. 332 and inventory Nr. 39641. Copies of the microfilms are stored in the National Archives of Kathmandu. Another set of copies of the

<sup>4</sup> The *brahmagranthi* in the navel (GYŚ 23), the *viṣṇugranthi* in the heart (GYŚ 25) and the *rudragranthi* in the head (GYŚ 25).

<sup>5</sup> It is surprising that *atisūnya* is mentioned before *sūnya*, which first appears in GYŚ 48.

<sup>6</sup> Even though *atisūnya* is already mentioned in GYŚ 27 and 40, the preceding stage of *sūnya* is first described in GYŚ 48.

<sup>7</sup> See NGMPP Website: <https://www.aai.uni-hamburg.de/en/forschung/ngmcp> (13.05.2018).

<sup>8</sup> Cf. [http://catalogue-old.ngmcp.uni-hamburg.de/mediawiki/index.php/B\\_24-44\\_\(Gorakṣayogaśāstra\)](http://catalogue-old.ngmcp.uni-hamburg.de/mediawiki/index.php/B_24-44_(Gorakṣayogaśāstra)) (13.05.2018): *Gorakṣayogaśāstra* (n.d.).

<sup>9</sup> Cf. [http://catalogue-old.ngmcp.uni-hamburg.de/wiki/A\\_1333-22\\_Mūlasāragorakṣayogaśāstra](http://catalogue-old.ngmcp.uni-hamburg.de/wiki/A_1333-22_Mūlasāragorakṣayogaśāstra) (13.05.2018): *Gorakṣayogaśāstra* (n.d.).



microfilms are kept in the Staatsbibliothek zu Berlin. The manuscript has nine *recto*- and *verso*-endorsed palm-leaves<sup>10</sup>.

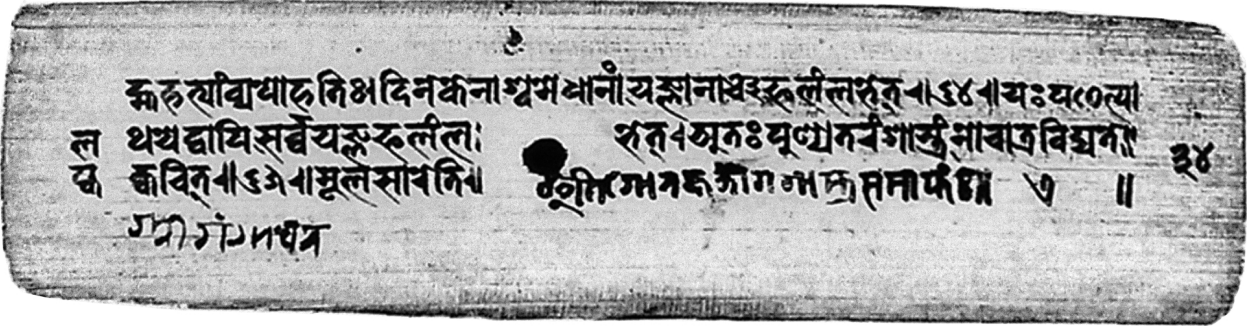


Figure 1: Folio 9b-verso NGMCP 1333/22

9b1 hmahatyām vyapohatiḥ | dine kenāśvamedhānām, yajñānāñ ca phalaṃ labhet\* ||64|| yaḥ paṭhet pā  
 9b2 thayed vāpi, sarvvayajñaphalaṃ la | ◎ bhet\* | ataḥ puṇyataraṃ śāstraṃ, no cātra vidyate || [34]  
 9b3 kvacit ||65|| mūlasāreti || ◎ <iti gorakṣajogaśāstrasamāptaṃ ||xx 1 xx||>

The Sanskrit text which was written in the Nepālākṣarā-alphabet<sup>11</sup> in black ink, is entitled *Gorakṣajogaśāstra*. The title given in the colophon was clearly added by a second hand, since the handwriting of the text and the one of the colophons are considerably different from one another. Immediately after the final colophon the name of the owner of the manuscript is given. He was called Śrī Gaṅgādhara. Besides the possibility that he might have been the second hand, not much is known about the author, except that some other witnesses of compositions that were conserved in the context of NGMPP were in his possession: the *Gorakṣamudgara*<sup>12</sup> and a text named *Gorakṣaśataka*<sup>13</sup>. Immediately before this final colophon of the second hand there is an unusual construction for the end of a manuscript. It reads: ||65|| *mūlasāreti* ||. This passage is unusual for a colophon and it is not clear if the first hand meant to hereby denote the title. Rather a construction as given by the second hand would fulfill our expectations - which might have been the very reason for the intervention of the second hand. Another possible hint is provided by the quotations taken from the GYŚ found in the *Prāṇatoṣinī* (PT), which introduces the quotes from the GYŚ with *tattvasāre ṣaṣṭhapaṭale* || (Rāmatoṣaṇa 1898:84) or just with *tattvasāre* || (Rāmatoṣaṇa 1898:85). This might point to *Tattvasāra* as the original title of the composition, but could also be a corruption of the template the author of the PT used for his composition. Without further direct witnesses of the GYŚ this must remain speculative. Another answer to this problem, however, seems to be that “*mūlasāreti*”<sup>14</sup> could also be understood as “essence (*sāra*) of the original text (*mūla*)”. The comparison of the verses of the GYŚ with the AS has shown that the

<sup>10</sup> A detailed description of the manuscript, its orthographic features, the metre, dating of the text and the editorial policy can be found in my Master’s thesis (LIERSCH 2018:4-20).

<sup>11</sup> For a detailed description of the Nepālākṣarā-alphabets see (LIENHARD 1988:xvii-xxv).

<sup>12</sup> See [http://ngmcp.fdm.uni-hamburg.de/mediawiki/index.php/B\\_24-6\\_Gorakṣamudgara\(%3F\)](http://ngmcp.fdm.uni-hamburg.de/mediawiki/index.php/B_24-6_Gorakṣamudgara(%3F)) (13.05.2018): *Gorakṣamudgara* (n.d.).

<sup>13</sup> See [http://ngmcp.fdm.uni-hamburg.de/mediawiki/index.php/B\\_24-5\\_Gorakṣaśataka](http://ngmcp.fdm.uni-hamburg.de/mediawiki/index.php/B_24-5_Gorakṣaśataka) (13.05.2018): *Gorakṣaśataka* (n.d.). This text mentioned here under the title *Gorakṣaśataka* was originally called *Vivekamārtaṇḍa*. For further information on the transposition of titles between *Gorakṣaśataka* and *Vivekamārtaṇḍa*, as well as the original *Gorakṣaśataka* see (MALLINSON 2012:262).

<sup>14</sup> Even though the term “*mūlasāra*” occurs in the text itself in GYŚ 20 as the final product (*bija*) of the eight *dhātus*, there seems to be no clear indication as to why this word should have been used as the title of the work.

content and structure of the GYŚ is closely based on the AS and can be understood as a summary of AS that eliminates all obvious traces of Buddhist thought and terminology and embeds the core-teachings of the AS in a Śaiva framework.

## 4 The Śaiva-Elements of the GYŚ

Neither the place of the composition, nor the author's name can be determined definitely based on the information given in the text itself. Considering the present storage location of the single manuscript of the GYŚ, the National Archives in Kathmandu, the fact that the text must have circulated until the 19th century in Bengal<sup>15</sup> and the accentuated role of *Kāmarūpa-pīṭha*<sup>16</sup> in contemporary Assam, the northeastern part of the Indian subcontinent becomes a realistic and likely candidate for the area of composition. According to the above mentioned period of compilation (11th - 15th century CE), the author should have been influenced by the legacy of the Pāla-dynasty (8th - 12th century) in which Vajrayāna Buddhism, Śaiva-Tantra and Śākta-cult flourished (M. C. MAJUMDAR 1977:218). Most likely, the religious diversity of the north eastern subcontinent continued beyond the time of the Pālas. Maybe the author already lived during the Sena-dynasty (11th - 12th century), notable for supporting orthodox Hinduism (M. C. MAJUMDAR 1977:312). A similar process can be observed beyond the borders of Bengal in Kathmandu, Nepal at the beginning of the Malla-dynasty (13th - 18th century) (GELLNER, PFAFF-CZARNECKA, and WHELPTON 1997:243). Slightly later, following the Senas, Vaiṣṇava-Hinduism gained predominance in Bengal during the Deva-dynasty (12th - 13th century CE) (R. C. MAJUMDAR 1961:253-254). Even though the exact time and the exact location can not be precisely determined, it can be stated that the religious landscape of the northeastern subcontinent was embedded in a complex and dynamic substratum of various religious, philosophical and soteriological currents that interacted and influenced each other. These complex and diverse influences of religion, philosophy and soteriology can be found in the GYŚ on various levels. In the GYŚ they unite into a conglomerate of variable weighing. Thus, the GYŚ shows, in spite of the absence of the term, the specific transsectarian and universalistic character of *haṭhayoga*<sup>17</sup>. With respect to the religious landscape, Urban notes, particularly in the case of Kāmarūpa:

Tantra, particularly in heavily tribal areas like the northeast, thus formed a crucial nexus in the larger interaction between Hindu brāhmaṇs who were actively Sanskritizing the marginal regions and indigenous traditions that were slowly being absorbed into mainstream Hinduism. (URBAN 2010:44)

As mentioned above, it is not possible to ascertain the specific religious group of the author, but it can be observed that besides the tantric Buddhist influences that were integrated due to using the AS as the main template for the composition, the author embedded several elements of Śaiva orientation. This is not surprising, since tantric Śaivism was the dominant form of religion in most parts of South Asia under Indian cultural influence during the 6th and 12th centuries, even absorbing Śāktism (SANDERSON 2016:41-44, 252-54). Thus, the GYŚ was most likely composed in a milieu, in which Śaiva- and Vajrayāna Buddhist elements have been synthesized extensively with each other. Obvious Buddhist elements are not present in the GYŚ, either due to conscious

<sup>15</sup> This is due to the fact that *Prāṇatoṣinī*, which is a tantric *nibandha* composed in Bengal, extensively quotes from it. The *Prāṇatoṣinī* borrows 31 hemistiches of the GYŚ in its *sargakāṇḍa*.

<sup>16</sup> The Kāmarūpa-pīṭha plays a very highlighted role in the whole text. This becomes especially visible in GYŚ 11<sup>c-d</sup>: *abhyāsat kāmarūpe ca yogaṃ yogavido viduḥ ||11||* ("Because of practice in Kāmarūpa the knowers of yoga know yoga.")

<sup>17</sup> Regarding the universalistic character of *haṭhayoga* see (MALLINSON 2014:229-231).

exclusion or because the AS template used for its composition already lacked the Buddhist features. It was most probably composed for an audience of Śaiva orientation, despite showing no traces of sectarian markers like *mantras* or *maṇḍalas*. In the following section, the Śaiva elements of the text will be identified.

The first indicator pointing towards the GYŚ being a Śaiva-work can be found at the *maṇ-gala*-statement: *namo ādināthāya* (“Homage to the first lord”). This “first lord” usually is equated with Śiva (MALLINSON 2011:4). Similar homage statements can be found in the *Amaraughaprabodha*<sup>18</sup> and the *Yogabīja*<sup>19</sup>. Both texts served as important sources for the compilation of the *Haṭhpradīpika*. They pay homage to Śiva as *ādinātha* in their *maṇ-gala*-verses.<sup>20</sup>

Immediately afterwards the next sign of Śaiva-orientation of the GYŚ becomes visible. The text begins as a dialogue between *Īśvara* and *Devī*, which serves as the framework for the whole text. Already in one of the oldest surviving Śaiva-Tantras of the *Bhairavatantra*-tradition, the *Brahmayāmalatantra* or *Picumata*<sup>21</sup>, the texts content is embedded in this constellation of dialogue, a form that is also found in texts of *haṭhayoga* with clear Śaiva-orientation, as well as in the *Yogabīja*. Furthermore *Devī* is addressed as *Pārvati* in GYŚ 55 which clearly indicates that *Īśvara* can be understood to be Śiva.

After GYŚ 1, a verse that is heavily inspired by the AS, we find the mention of six *cakras* in GYŚ 2 of which three are called by name in the course of the text. The first name of a *cakra* is found in GYŚ 24 which is the *svādhīcakra* at the root of the sexual organ (*liṅgamūle*) and the *maṇipūra*[-*cakra*] in the navel. GYŚ 25 mentions the *sudhācakra* which is located at the root of the palate. The names and locations of the three *cakras* mentioned in the text correspond largely to the six *cakras* of the Kaula-Pāścimāmnāya tradition, which is associated with the Śākta-cult of the goddess *Kubjika*. Even though we would expect the more widespread term *viśuddhīcakra* instead of the name *sudhācakra*, the names of the three *cakras* which are not mentioned can only be inferred implicitly. The names of the missing *cakras* - *mūlādhāra*-, *anāhata*- and *ājñācakra* are not given in the GYŚ. The first tracable mention of a similar system of six *cakras* can be found in the *Kubjikāmatatantra*<sup>22</sup>. Even though three out of six names of the sixfold system of *cakras* are missing and one name deviates, it can be concluded that the *cakra*-system described in the GYŚ is based on Śaiva thought. However, details of transmission remain uncertain.

Beyond that, GYŚ 3 lists five bodily *pīṭhas* out of which two, viz. *kāmarūpa* and *purnāgiri* are also mentioned in AS 7.10. The other *pīṭhas* given are *oḍḍiyāna*, *jālandhara* and *śrīhaṭṭaka*. We can observe that the first four names are those of the four *pīṭhas*, already common in early works of tantric Buddhism.<sup>23</sup> *Kāmarūpa* is located in present day Assam, particularly the *Kāmākhyā* temple. *Jālandhara* is a place of veneration of the goddess *Mahāmāyā* or *Vajreśvarī* in modern Kangra. *Pūrnāgiris*’ location cannot be determined with certainty. *Oḍḍiyāna* was most probably located in the Swat-valley of modern Pakistan. In early tantric Buddhist sources the first four *pīṭhas* were identified with the four *cakras* of the subtle body (WHITE 1996:260). Regarding *Śrīhaṭṭaka* I was not able to gather solid information. *Kāmākhyā* is often regarded as the homeland of Tantra, since it is intrinsically connected with one of the oldest and quintessentially tantric traditions: the *Yoginī Kaula* school, which was founded by the great Siddha Matsyendranātha (c. 900 CE), the legendary teacher of Gorakṣa (URBAN 2010:39). Some consider Matsyendra the most impor-

<sup>18</sup> See (MALLIK 1954:48). For further informations regarding Śaiva-character of the *Amaraughaprabodha* see (MALLINSON 2014:235).

<sup>19</sup> See (ŚRĪVĀSTAV 1982). For further information regarding the Śaiva-character of the *Yogabīja* see (MALLINSON 2014:234).

<sup>20</sup> Cf. *Haṭhpradīpika* 1.1 and 4.1 see (SVĀTMARĀMA 1970).

<sup>21</sup> See (KISS 2015).

<sup>22</sup> See *Kubjikāmatatantra* 5.3.4 (GOUDRIAAN and SCHOTERMAN 1988).

<sup>23</sup> See e.g. *Hevajratāntra* 1.7.12 (SNELGROOVE 1959).



tant figure in the early development of Hindu and Buddhist Tantra in South Asia. According to the legend, Matsyendra received his esoteric knowledge of the Kaula doctrine in Kāmarūpa from the mighty *yoginīs* that lived there. It was under his name that the teaching of the Kaula spread across South Asian Tantra currents. It can be determined that the *pīṭhas* and their respective concepts played an important role for tantric Buddhists, Śāktas and Śaivas alike (URBAN 2010:31-37). The emphasis placed on them underlines the syncretistic character of the GYŚ.

Furthermore, GYŚ 1, 3, 4, 41 and 49 show the inclusion of central *tattvas* that originally stem from Sāṃkhya[-Yoga] traditions: we read of *puruṣa*, *prakṛti*, the *guṇas*, *buddhi*, *manas*, and *pañcabhautika*. Already *Niśvāsātattvasaṃhitā* 1.9 clearly indicates that Vedānta and Sāṃkhya with its 25 *tattvas* was absorbed by Śaiva Tantra (GOODALL 2015:137). Another hint can be found in GYŚ 46:

brahmāviṣṇuśivādīnāṃ eko 'sau janako vibhūḥ |  
ādhāro bhuvanānāṃ ca dehas tho dehavarjitaḥ ||46||

(46) Among Brahmā, Viṣṇu, Śiva etc. one is the creative god. He is the support of the worlds. He is in the body without having a body.

The conception of a god being located in the body without having a body, can, for instance be found in a very exposed form within the framework of the discussion of *Īśvaras'* omniscience in *Pātañjalayogaśāstravivaraṇa* 1.25.67.5-10 (HARIMOTO 2014:125).<sup>24</sup> Within the discussion between two opponents, the proponent of *Īśvaras'* omniscience quotes from the *śrutis*. There we can read: *The one without body inside bodies* (*Kaṭhapaniṣad* 1.22.2) and similarly, *The one who is standing in all the things* (*Bṛhadāraṇyakopaniṣad* 3.7.15)<sup>25</sup>. Although we find just little traces of philosophy and metaphysics in the GYŚ, which is a characteristic element of *haṭhayoga*, one can assert on the basis of GYŚ 7 that beyond the classical *tattvas* mentioned, there is the *ekabindu* which is equalled to *Brahman*. According to GYŚ 46 and 47, among the gods Brahmā, Viṣṇu and Śiva, there exists an all-pervading lord which is without attributes (*nirguṇa*) and beyond primordial matter (*prakṛti*). Whether intentionally or due to a desire to be transsectarian, the text does not specify which god of the three would be this lord. The “duality” of *puruṣa* and *prakṛti* as found in expressions of “classical” Sāṃkhya[-Yoga] doctrine will be dissolved once the *yogin*, according to GYŚ 54, becomes “equal to *Brahman*” (*brahma samo bhavet*) in the highest state of his meditation. This is a concept that is also common in various other Śaiva tantric works, which in turn corresponds to Kaula ideas, a tradition also grounded in Śaiva non-dualism (MALLINSON 2014:236). The absolute, the *Brahman*<sup>26</sup>, is described as *nirguṇatva* in accordance with most *haṭhayoga*-texts that are Śaiva-oriented (MALLINSON 2014:238). In GYŚ 39, 42, and 47 the associated term *ātman* can be found. If one examines the cumulative evidence of the previous observations, the GYŚ prompts a development that in later texts of *haṭhayoga* was stylized to a broadly accepted paradigm:

Although *haṭhayoga* provided home for a variety of Śaiva practices and concepts, its philosophical basis came to be dominated by *advaita* Vedānta. (MALLINSON 2014:238)

Beyond that, GYŚ 3 and 4 show the idea of the body of the *yogin* being a microcosmic manifestation of the macrocosmic universe, which is a widespread idea among śaivaite *haṭhayoga*

<sup>24</sup> Edwin F. Bryant notes with regards to the use of the term *Īśvara* in *Pātañjalayogaśāstra* that by choosing a very general term to express god, already Patañjali might have intended to consciously bridge sectarian borders (BRYANT 2009:471-474).

<sup>25</sup> Cf. (HARIMOTO 2014:126).

<sup>26</sup> In the GYŚ the term *Brahman* is mentioned in GYŚ 7, 44, 45, 49, 50, 53.

(MALLINSON and SINGLETON 2017:174). Another term which was common within the Śaiva-milieus at the time is *dehasiddhi*, “Perfection of the body” (GYŚ 7). The usage of the word and the respective concept that goes along with it can already be detected in early tantric works, e.g. the *Rudrayāmalatantra* 86.182<sup>27</sup>. It then appears in other early works of *haṭhayoga*, e.g. in *Ama-raughaprabodha* verse 8. Mention of Śiva, either as Śiva, Rudra, Śaśīśekhara, or Śaṅkara can be found in GYŚ 3, 25, 33, 34, 36, 46, 53, 55. Even though we saw many traces of transsectariaism, the audience and even the orientation of the author himself should have been predominantly śaivaite.

Another striking concept which is present in early tantric Śaiva-literature, is the meditation that leads to different levels of the experience of the void (*śūnya*). These levels of meditative experience usually correspond to different bodily locations, as witnessed in the GYŚ. Based on the terminology used, along with the numerous unlabeled quotes and paraphrases clearly stemming from the AS, it is clear that the basic conceptional pillars<sup>28</sup> of this meditation, with its three successive stages of *śūnya* etc., were shared amongst both tantric Buddhists and Śaivas prior to the composition of the GYŚ. An analysis concerning some of the circulating meditations upon different *śūnyas* is provided by Vasudeva (VASUDEVA 2004). In the translation of Somadeva Vasudeva of *Mālinīvijayottara* 7.15<sup>c</sup>–17<sup>b</sup> it is said:

Assuming the lotus-posture, the Yogin should guide the mind into the navel [-region]. In the form of a staff he should lead it up to the three voids in the head. After restraining it there he should rapidly force it through the three voids [above the head]. By assuming this [attitude] the great hero achieves motion in the void.<sup>29</sup> (VASUDEVA 2004:266)

According to Vasudeva’s analysis, similar conceptions can be detected in *Kubjikāmatatantra* 7.81<sup>c-d</sup>–86<sup>a-b</sup>. However, in this regard, Vasudeva explains that in *Mālinīvijayottara* there are at least seven *śūnyas*. One is in the heart (*abhyāntaraśūnya*), three in the head (*samuccayaśūnya*), and three beyond that (*bāhyaśūnya*) (VASUDEVA 2004:266):

The yogin, seated in the lotus-posture, his body straight and his head erect, should expel the air from his body, inhale it again and retain it in the heart. He should cast his mind into the pericarp (*nābhau*) of the lotus that is in the knot in the heart. The wise [yogin] should unify three: the *mantra*, the self and [the breath] and guide them, in the form of a staff, up to the cranial aperture. From that place, he should impel [the staff ] along the great path, O beautiful lady. With his two hands he should [make fists to] squeeze his index finger[s] again and again. He should conjoin his tongue and uvula and attain the fifth state. He should assume the †secret cakra† [and?] assume the attitude of [pulling] up the anus. When the three knots are merged/reached, O Goddess, there will take place motion in the void, [of this] there is no doubt.<sup>30</sup> (VASUDEVA 2004:267)

<sup>27</sup> See (VIDYASAGAR 1937).

<sup>28</sup> Particularly the *śūnya*-based terminology and correspondiong bodily locations to the experience of various stages of *śūnya*.

<sup>29</sup> *Mālinīvijayottara* 7.15<sup>c</sup>–17<sup>b</sup>: *baddhvā padmāsanam yogī nābhāv akṣeśvaram nyaset ||15|| daṇḍākāram tu tam tāvan nayed yāvat kakhatrayam | nigrhya tatra tat tūrṇam prerayet khatrayeṇa tu ||16|| etām baddhvā mahāvīrah khe gatiṃ pratipadyate |* (VASUDEVA 2004:61).

<sup>30</sup> *Kubjikāmatatantra* 7.81<sup>c-d</sup>–86<sup>a-b</sup>: *padmāsanasthito yogī samakāya rjuḥśiraḥ | recya vāyūṃ svakād dehāt punar ākrṣya dhārayet || hrdaye yaḥ sthito granthis tasya nābhau kṣipen manaḥ | mantraṃ caiva (em: prāṇam) tathāt-mānam ekikṛtya trayam budhaḥ || daṇḍākāram nayed tāvad yāvad brahmabilāntagam | tatsthānāt prerayet tūrṇam mahāyānena sundari || karābhyām caiva tarjanyām (em: ?) pīḍayeta punaḥ punaḥ | lalanāghaṇṭhike yojya pañca-maṃ stānam ākramet || ākramed guhyacakraṃ tu karaṇam cordhvamūlakam | lagne granthitrayam (em: °traye?) devi khagair nātra saṃśayaḥ ||* (VASUDEVA 2004:266).

Even though there are definitive differences in the details between the meditations as described in the GYŚ, the AS, the *Mālinīvijayottaratantra*, and *Kubjikāmatatantra*, the basic idea remains the same: the breath is guided from the navel, to the heart, to the head and is absorbed therein. This is accompanied by different meditative states which are often described as one or various forms of *śūnya*. A deeper analysis cannot be conducted presently but it is a promising starting point for further analysis of the mentioned passages and texts. Subsequent research should reveal more interesting details regarding the interactions between Hindu and Buddhist tantric traditions. However, this more or less superficial analysis of parallels reveals that the absorption of the AS' teachings into the Śaiva-oriented GYŚ was not outstandingly innovative. The GYŚ was probably composed within a milieu that was already familiar with the fundamental concepts of *śūnya*-based meditation, which enabled the author of the AS to smoothly integrate the Buddhist teachings of the AS into a Śaiva framework.

## 5 The Amṛtasiddhi and its Relation to the Gorakṣayogaśāstra

In the following section of this paper I will outline the key features of the AS, briefly summarize its importance for the history of *haṭhayoga* and show how the author of the GYŚ used it to create his own composition. The *Amṛtasiddhi* ("The Attainment of [the Nectar] of Immortality") was probably composed in the 11th century CE. The AS is the oldest known text that teaches substantial concepts and practices of *haṭhayoga*. The term *haṭhayoga* itself is not mentioned, neither is it in the GYŚ. Since the AS represents a *proto*-stage in the development of *haṭhayoga* on the way to its classic summit, the *Haṭhapradīpikā* in the 15th century CE, it is of outstanding importance for this process: central bodily techniques, practices, metaphysical concepts, and respective explanations find their first scriptural evidence here, often unparalleled in detail and coherence in comparison to later texts that often draw from its contents. As a result of this widespread reception, the concepts and verses borrowed from the AS and included in later texts developed into essential subjects of the *haṭhayoga-corpus* (MALLINSON 2016:4).<sup>31</sup> The *Gorakṣayogaśāstra* shares eight complete hemistiches literally and regarding at least two dozens other verses, it can be clearly observed that the GYŚ borrows content from the AS with more or less strong deviations from the original wording.

The characteristic physical techniques that found their way from the AS into the *haṭhayoga-corpus* are: *mahāmudrā*<sup>32</sup> (the "great seal"), *mahābandha*<sup>33</sup> (the "great lock") and *mahāvedha*<sup>34</sup> (the "great piercing"). Those three techniques are taught in close relationship with the yogic physiology which was scripturally fixed in the AS for the first time. One concept of particular importance is the idea that all macrocosmic constituents of the universe are microcosmically present in the human body, an understanding that is found similarly in the GYŚ. Most notably that the continuity of human life depends on the workings of the inner moon and sun. The former continuously dropping its nectar (*bindu*) down through the central channel (*madhyamā* or *suṣumṇā*) to be con-

<sup>31</sup> According to James Mallinson quotes referencing the AS are found in the *Yogacintāmaṇi* (16th century) and *Haṭhapradīpikājyotsnā* (1837 CE). Other texts of *haṭhayoga* borrow verses without direct reference: the *Gorakṣasataka* (c. 13th century) borrows 3 1/2 verses, the *Vivekamārtanḍa* (c. 13th century) redacts 4 verses into 3, the *Amaraughaprabodha* (c. 14th century) shares 6 verses and paraphrases extensively. The *Śivasamhita* (c. 15th century) shares 34 verses with the AS and the *Haṭhapradīpikā* (15th century) five verses. For further details see (MALLINSON 2016:3).

<sup>32</sup> See AS 11.

<sup>33</sup> See AS 12.

<sup>34</sup> See AS 13.

sumed by the latter. The constant consumption of the *bindu* can be interrupted by performing the three techniques. They guide *bindu* back to its source in the head. Because of that, the immortality, supernatural powers, and liberation while living (*jīvanmukti*) are attained by the *yogin*.

The AS is the first text that places the triad of moon, sun, and fire into the human body (MALLINSON 2016:4) which is an idea that is adopted by several later texts including the GYŚ. Furthermore, later texts reflect the combination and integration of concepts like *kunḍalinī* and *cakra*-systems of varying complexity, not yet present in the AS, as is the case with the GYŚ and its description of the *cakras*.

In comparison, later versions of the AS lack the Buddhist terminology that was used in the oldest known witness (MALLINSON 2016:8). This indicates that later copists and editors of the text either did not understand or consciously excluded them. A similar process can be observed in the GYŚ.<sup>35</sup> Almost all the Buddhist terms present in the oldest witness of the AS are not to be found in the GYŚ. This might be due to similar reasons like in the later versions of the AS or the version of the AS used as a template for the composition of the GYŚ already lacked the Buddhist terminology.

## 5.1 Inclusion of a Six *Cakra*-System

The system of the three knots (*granthis*) of the AS with the *brahmagranthi* at the entrance of the central channel, the *viṣṇugranthi* in the heart, and the *rudragranthi* in the head is adopted by the GYŚ and complemented by a system of six *cakras*. The way in which this synthesis is achieved will be described in the following section.

By means of the three techniques of the AS, *bindu* is pushed up into the central channel. Even though the three techniques are not mentioned by name in the GYŚ and their descriptions are massively abbreviated, the technique remains the same<sup>36</sup>. The practise involves guiding the *bindu* together with the breath (*vāyu*) and mind (*citta* in the AS and *manas* in the GYŚ) up to the *rudragranthi* in the head. This is where its source, the moon *candra* and *puṇḍarīkagiri* (literally: “the peak that is full of [*bindu*]”)-*pīṭha*, is located. Once the last *granthi* is pierced and the inner moon (*candra*) is refilled with the elixir of life (*bindu*), this crescendo of practice grants the practitioner an immortal body and he reaches liberation.

At the entrance of the central channel lies the *brahmagranthi*, in the middle of the heart the *viṣṇugranthi* (GYŚ 25), and the *rudragranthi* in the head, even though not mentioned literally.<sup>37</sup> It must be inferred that at the position of the three *granthis*, the three *cakras* of the Kaula-*Paścimāmnāya* are to be found as well, although they are not mentioned by name in the text itself. Furthermore, the three remaining *cakras* are mentioned by name. According to GYŚ 23, the *yogin* shall by means of a not further specified technique of upward pushing<sup>38</sup> break the *brahmagranthi* with the breath, *bindu*, and mind<sup>39</sup> to be able to make it enter into the central

<sup>35</sup> James Mallinson lists particular tantric Buddhist terms that are still present in the oldest witness of the the AS: *mahāmudrā* (viveka 11 and 31), *vajrapañjara* (7.26<sup>d</sup>), *jñānaśaṃbhāra* (6.9<sup>c</sup>, 20.2<sup>b-c</sup>), *niṣpanna* (19.2<sup>c</sup>, 31.1<sup>c</sup>) or *abhiṣeka* (13.1<sup>a</sup>), the goddess Chinnamastā in the *sragdharā maṅgala*-verse, as well as the term *chandoha* (“gathering places”) in AS 1.16, and the four physical elements *prthivīdīni* in AS 6.2. Furthermore, the oldest version of the AS contains the term *kūṭāgāra* which denotes a “multistoreyed palace”. In Vajrayāna texts it is located amidst a *maṇḍala*. Beyond that, the term *trivajra* is mentioned in AS 8.21, as well as the threefold body *trikāya* in AS 29.2, and the term *buddha* in AS 7.15. The term *svādiṣṭhāna yoga* is mentioned in AS 8.9 and 10.11. The latter is a central technique in Vajrayāna buddhism in which one visualizes oneself as the divinity.

<sup>36</sup> This becomes clear due to the fact that the GYŚ contains verbatim quotes from the chapters of the AS which describe and explain the technique: AS 11 - 14.

<sup>37</sup> Instead of the term *rudragranthi* one finds *rudrālaya* in GYŚ 25 and *rudrapada* in GYŚ 53.

<sup>38</sup> This technique of pushing is described in far less detail than the *mahāvedha* in AS 13.

<sup>39</sup> Cf. GYŚ 43.

channel. In GYŚ 24, a *cakra* is mentioned by name for the first time. Right after the piercing of the first of the three *granthis*, the breath moves from there into the *svādhicakra* which is located at the root of the sexual organ. From here it enters the *maṇipūra*[-cakra] which is located in the navel. Then we read of a *sudhācakra* in GYŚ 25, in which the breath enters after the second *granthi* of Viṣṇu in the middle of the heart has been pierced. This *cakra* is located at the root of the palate (*tālumūle*). Only those three *cakras* are mentioned. The remaining three *cakras* should overlap with the locations of the *granthis*, since GYŚ 2 lists six *cakras*. The missing names of the *cakras* might be *mūlādhāra*-, *anāhata*-, and *ājñācakra*. Two of the three *cakras* mentioned are rare, if not unique in yogic literature: *sudhācakra* and *svādhicakra*. A possible explanation could be that in the case of the GYŚ, we witness uncommon variants that circulated in the discursive environment of the compiler of the GYŚ. If this is the case, those two names became obsolete in a process of discourse between the ascetic groups that shared these concepts. In many later texts of *haṭhayoga* the *cakras* of this bodily locations were called *svādhiṣṭhānacakra* and *viśuddhicakra* in an almost general consensus by the recipients of *haṭhayoga*. The *maṇipūra*[-cakra] is mentioned in the GYŚ in its later widespread form of denomination, but without the suffix -cakra. Thus, the names of the other three *cakras* remain speculative and the GYŚ also does not state explicitly if the bodily *pīṭhas* - Oḍḍiyāna, Jālandhara, Kāmarūpa, Pūrṇagiri and Śrīhaṭṭaka - do always correspond or overlap with the six *cakras*. This is likely in most cases based on the bodily locations of the *pīṭhas* given in the GYŚ.

## 5.2 Adoption of *mahāmudrā*, *mahābandha* and *mahāvedha*

The study of the GYŚ shows that this text represents a rather early stage of development in the textual history of *haṭhayoga*. It shows a high grade of similarity to the *Vivekamārtaṇḍa* and borrows, like the *Vivekamārtaṇḍa*, the techniques and related concepts regarding the usufruct of *bindu* from the AS. It is important to note that the three central techniques of the AS *mahāmuḍrā*, *mahābandha* and *mahāvedha* are not mentioned by name, even though their key elements are adopted in a significantly reduced form as found in GYŚ 17-18 and GYŚ 23-27. GYŚ 17<sup>a-b</sup> describes the yogic practice in which the contraction of the bodily *pīṭha* named *oḍḍiyāna* is performed. In classical and early texts of *haṭhayoga* it is referred to as *uḍḍiyānabandha*, like in the *Haṭhapradīpikā* 3.55-60 and the 13th century *Dattatreyayogaśāstra* 3.5.6 e.g. It is worth mentioning that in the GYŚ this practice is not classified or termed as a *bandha*-technique. Also it is not mentioned in this form, with reference to the name of *uḍḍiyāna* in the AS, even though its description is closely resembling to the wording of AS 11.4. According to GYŚ 15 *oḍḍiyāna* is located in the navel where the power (*śakti*) of *prāṇa* and *apāna* conjoin. The other two *bandhas* of the *Haṭhapradīpikā* and *Dattatreyayogaśāstra* are not mentioned but the key features of the technique are described. The *jālandharabandha* as found in *Haṭhapradīpikā* 3.70-77 and *Dattatreyayogaśāstra* 3.5.5 is basically described by the passage in GYŚ 17<sup>b</sup>: *cibukaṃ hrdayopari* / (“[having placed] this chin above the heart”), without mentioning the term. Surprisingly, the *pīṭha* called Jālandhara is mentioned in the GYŚ but located in the bodily fire (GYŚ 16) and not, as one would expect in the area of the throat. This might, however, be a mistake of the *codex unicus*. Likewise the last remaining *bandha* of the *Haṭhapradīpikā* 3.61-69, the *mūlabandha*, also found in *Dattatreyayogaśāstra* 3.5.6, is mentioned briefly in GYŚ 17<sup>a</sup>, where it says: *ākuñcya gudamūlan tu* (“having contracted the root of the anus”). This could mean that by the time of composition of the GYŚ the terminology was still to be developed, especially since the three *bandhas* are not mentioned in their prominent and technically mature form, which is common from the *Dattatreyayogaśāstra* onwards: the root-lock (*mūlabandha*), the *uḍḍiyāna*-lock (*uḍḍiyānabandha*) and the *jālandhara*-

lock (*jālandharabandha*)<sup>40</sup>. The AS on the other hand teaches the performance of *mahāmūdra* etc., which includes all the technical steps of locking the three locations simultaneously, but does not explicitly connect the locations of the body with the terminology of the *pīṭhas*. However, in most cases, the descriptions are taken literally from the AS. This is particularly obvious by looking at AS 12.4, 12.6 and 12.14 in comparison to GYŚ 14: they use the same compound (*prāṇāpanaikayogataḥ*) to explain the purpose of *mahābandha* which is to unite *prāṇa* and *apāna* by causing *apāna* to move upwards and joining it with *samāna*. This all could suggest that the GYŚ represents a secondary stage of development of *haṭhayoga*. This might be supported by the observation of the absence of *kuṇḍalinī*, which first appears in the early texts of *haṭhayoga* within the teachings of the *Vivekamārtaṇḍa*<sup>41</sup> and frequently appears in texts on *haṭhayoga* that followed. Therefore, it is possible that the GYŚ was already composed during the 13th century or earlier.

### 5.3 Table: Parallels between AS and GYŚ

To demonstrate in a clear fashion the details which were identified in the comparison of the verses of the AS with the verses of the GYŚ, I have arranged them in a form of a table. The table presents all the direct quotes and slightly modified verses, as well as the paraphrased passages which the author of the GYŚ undertook, including those which were not directly useful in the critical apparatus of the critical edition I had produced. In this context, the latter are of similar interest. It should be noted that this table could be not exhaustive, even though I tried to identify all parallels to the best of my abilities.

The first column of the table displays a specific passage of the AS which the unknown author of the GYŚ used as the basis for his new composition. The second column quotes the respective passage of the AS. The third column differentiates between an identical adoption of the passage into the GYŚ with the “=”-sign and a modified adoption or paraphrase of varying degree of intensity with the “≈”-sign. The fourth column displays the associated passage of the GYŚ, followed by a quote of this passage in the fifth column. The sixth column serves to comment on the presented parallels of both texts.

The AS consists of 292 verses in 35(38) short *vivekas*. The first ten *vivekas* teach the constituents of the yogic body. *Vivekas* 11-13 teach the three methods to manipulate these constituents (*mahāmudrā*, *mahābandha* and *mahāvedha*) and *viveka* 14 teaches the practice (*abhyāsa*) of how those three methods are performed together. *Vivekas* 15-18 elaborate on the four stages of the aspirant. *Vivekas* 19-33 treat the four states (*avasthās*) of Yoga, and in 34-35 the final transformation of the body is explained, which leads the practitioner up to *nirvāṇa* (MALLINSON 2016:3). The GYŚ largely adopts a similar structure.

The table does not, however, account for the chapters of the AS that were not used at all by the author of the GYŚ. They will be listed here separately. The first *viveka* which was not used is the second called *madhyamāyāḥ sāmānyavivekaḥ*. It describes the meaning and function of the central channel in the yogic body, about which the most important information is scattered analogously throughout the GYŚ. The eighth chapter *cittavivekaḥ*, the ninth *prakṛtivivekaḥ*, and the tenth chapter *guṇavivekaḥ* have been left out since they contain information that does not play a fundamental role in the performance of the techniques of the AS and consequently for the GYŚ which is intended to be an explicitly short treatise.<sup>42</sup> The same is true for *vivekas* 15-19

<sup>40</sup> For this reason one could at least consider the possibility that the GYŚ might have been composed prior to the *Dattatreya yogaśāstra*.

<sup>41</sup> As mentioned above the *Vivekamārtaṇḍa* is a composition that was probably created between the 13th and 14th century.

<sup>42</sup> Cf. GYŚ 4.



(*mṛdu-*, *madhya-*, *abhimātra-* and *adhimātratarasatva-vivekaḥ*). They deal with the four kinds of aspirants with varying grades of talent to perform this yoga. Particularly the less talented kinds of aspirants are treated in a very reduced form in the GYŚ. Beyond that, the five last chapters AS 31-35 (*mahāmudrā-*, *asiddhakāyalakṣaṇa-*, *asiddhavāyulakṣaṇa-*, *mahābhūtapariṇāma-* and *nirvāṇavivekaḥ*), which are very short, play no obvious role in the creation of a summary of the *mūla*-text.

The basis of the quotes in the table is the critical edition I provided in my master thesis (LIER-SCH 2018)<sup>43</sup>, and the “Working Edition” of the unpublished critical edition of the AS by James Mallinson and Péter-Dániel Szántó (MALLINSON and SZÁNTÓ 2017).

Table 1: Parallels among the AS and GYŚ

Passage AS	Quote AS		Passage GYŚ	Quote GYŚ	Commentary
1.11 <sup>a-d</sup>	śārīraṃ madhyamārū- paṃ candrasūryau tathānalām   vāyu- tattvaṃ tathā binduṃ cittaṃ ca prakṛtiṃ guṇam   11	≈	1 <sup>a-d</sup> & 3 <sup>a</sup> & 4 <sup>a-b</sup>	candraḥ sūryas tathā vahniḥ śārīre daśa nāḍikāḥ   pañca sthā vāyavaḥ pañca mano bindus tathaiva ca   1   & prakṛtiḥ puruṣo dehe & brahmāṇḍe ye guṇāḥ santi te tiṣṭhanti kale- vare	GYŚ mentions <i>manas</i> instead of <i>citta</i> and adds <i>puruṣa</i> . The sequence of the constituents of the yogic body in the GYŚ resembles many elements of the respective descriptions found in the AS.
1.15 <sup>a-d</sup>	asti meruḥ śārīrasya ca saptadvīpasamanvitaḥ   lokatrayasamāyuktaḥ sacaturdaśabhūmikaḥ   15	≈	2 <sup>a-b</sup> & 3 <sup>d</sup>	ṣaṭ cakram meru- daṇḍāṇ ca oḍḍiyānaṃ tathaiva ca   & bhuvanāni caturdaśa   3	GYŚ adds six <i>cakras</i> , which are not mentioned in the AS.

*Continuation of the table on the following page*

<sup>43</sup> The original wording of the *codex unicus* can additionally be studied with the diplomatic edition (LIER-SCH 2018:44 ff.).

Table 1: *Parallels among the AS and GYŚ - Continuation*

Passage AS	Quote AS		Passage GYŚ	Quote	Commentary
1.16 <sup>a-d</sup>	sāgarāḥ saritas tatra kṣetrāṇi kṣetrapālakāḥ   chandohāḥ puṇy- atīrthāni pīṭhāni pīṭhadevatāḥ   16	≈	2 <sup>b-d</sup> & 3 <sup>c</sup>	oḍḍīyānaṃ tathaiva ca   jālandharaḥ kāmarūpaḥ pūrṇagiriḥ śrīhaṭṭakaḥ   2   & nādā nadyaḥ samudrās ca	GYŚ mentions five <i>pīṭhas</i> . In AS 1.1 ( <i>śarīra-vivekaḥ</i> ) <i>puṇyatīrthani pīṭhāni pīṭhadevatāḥ</i> are mentioned in a general fashion. Two of the <i>pīṭhas</i> mentioned in the GYŚ also appear in the AS: <i>kāmarūpa</i> and <i>pūrṇagiri</i> in AS 7.10. The <i>nādas</i> , which are found in the AS, are listed in the GYŚ, but bear no importance later on in the text.
1.18 <sup>a-d</sup>	nabho vāyuś ca vahniś ca jalaṃ vasumatī tathā   sakalo niṣkalo viṣṇur bhūtanāthaḥ prajāpatiḥ   18	≈	1 <sup>a</sup> & 3 <sup>b</sup>	candraḥ sūryas tathā vahniḥ & brahmā viṣṇuḥ śivas tathā	The same gods under slightly different names are located in both texts within the yogic body.
1.19 <sup>a-d</sup>	trailokye yāni tattvāni tāni sarvāṇi dehataḥ   śarīre yāni tattvāni na santy anyatra tāni vai   19	≈	4 <sup>a-b</sup>	brahmāṇḍe ye guṇāḥ santi te tiṣṭhanti kale- vare	AS and GYŚ see the body as the microcosm of the macrocosm.
3.1 <sup>a-d</sup>	meruśṛṅge sthitaś candro dviraṣṭakalayā yutaḥ   aharniśaṃ tuṣārābhāṃ sudhāṃ varṣaty adhomukhaḥ   1	=	5 <sup>a-d</sup>	meruśṛṅge sthitaś candro dviraṣṭakalayā yutaḥ   aharniśaṃ tuṣārābhāṃ sudhāṃ varṣaty adhomukhaḥ   5	Identical verses. Concept of the moon is borrowed literally.
3.2 <sup>a-b</sup>	tato 'mṛtaṃ dvid- hābhūtaṃ jñātavyaṃ tāttvikair naraiḥ	≈	6 <sup>a-b</sup>	sudhāṃśur dvividhas- rāvi pīyūṣaṃ bindum eva ca	The concept of the twofold nectar of immortality is borrowed with redactional changes.

*Continuation of the table on the following page*

Table 1: *Parallels among the AS and GYŚ - Continuation*

Passage AS	Quote AS		Passage GYŚ	Quote	Commentary
4.1 <sup>a-b</sup>	madhyamāmūlasamsthāne tiṣṭhati sūryamaṇḍalaḥ 	≈	8 <sup>c-d</sup>	madhyamāmūlaṃ saṃvyāpya sūryas tiṣṭhati dehināṃ   8	Minimal difference: In the AS the sun is located at the base of the central channel. In GYŚ the sun is en-wrapped in the base of the central channel.
4.1 <sup>c-d</sup>	kalādvādaśasampūrṇo dīpyamānaḥ svaraśmib- hiḥ   1	≈	9 <sup>a</sup>	kalādvādaśabhiḥ sūryo	Concept of the sun having 12 digits is borrowed.
4.3 <sup>a-d</sup>	grasati candraniryāsam brahmati vāyumaṇḍale   dahati saptadhātumś ca sūryaḥ sarvaśarīrake   3	≈	10 <sup>a-b</sup> & [20 <sup>a-b</sup> ]	tuṣāraṃ varṣate candro raviḥ śuśyati sarvadā   & [adhikaṃ sarvagātreṣu bhavanti cāṣṭadhātavaḥ  ]	In both texts, the sun consumes the lunar nectar. [Difference: GYŚ speaks of 8 <i>dhātus</i> .]
4.11 <sup>a-d</sup>	sūryo vahnir yadā daivād ūrdhvaṃ vra- jati dehataḥ   adhaś candrāmṛtaṃ yāti tadā mr̥tyur nṛṇāṃ bhavet   11	≈	10 <sup>c-d</sup> & 11 <sup>a-b</sup>	tatsaṃyoge sthi- taḥ prāṇo viyogān maraṇaṃ bhavet   10   & ūrdhvaṃ yāti raver raśmir adhaś candrāmṛ- taṃ sadā	GYŚ borrows the concept of sun and fire from the AS with redactional changes. GYŚ does not mention the “identity” of sun and fire.
5.1 <sup>a-d</sup>	kalābhir daśabhir yuktaḥ sūryamaṇḍala- madhyasthaḥ   vasati vastideśe ca vahnir annavipācakaḥ   1	≈	9 <sup>b</sup> & 9 <sup>c-d</sup>	vahnir daśakalāyutaḥ   & sarveṣāṃ dehināṃ tiṣṭhed annādiḥ pā- cakaḥ sadā   9	In both texts the fire is conceptualized as the combustor of food, being endowed with 10 <i>kalās</i> .
6.7 <sup>a-d</sup> & 6.8 <sup>a-b</sup>	hṛdi prāṇo vasen nityam apāno gu- damaṇḍale   samāno nābhideśe tu sadodānaś ca kaṇṭhake   7   & vyāno vyāpi śarīre ca pradhānāḥ pañca vāyavaḥ	≈	21 <sup>c-d</sup> & 22 <sup>a-b</sup>	hṛdi prāṇo gude 'pānaḥ samāno nābhisamsthi- taḥ   21   & udānaḥ kaṇṭhadeśe ca vyānaḥ sarvaśarīragaḥ	GYŚ borrows the concept of the five winds with redactional changes.

*Continuation of the table on the following page*

Table 1: *Parallels among the AS and GYŚ - Continuation*

Passage AS	Quote AS		Passage GYŚ	Quote	Commentary
6.11 <sup>a-b</sup>	prāṇas candramayo jñeyo 'pānaḥ sūrya- mayas tathā	=	13 <sup>a-b</sup>	prāṇas candramayo jñeyo 'pānaḥ sūrya- mayas tathā	Hemistich is identical.
6.13 <sup>d</sup>	sarvasiddhiḥ prajāyate   13	≈	7 <sup>d</sup>	dehasiddhiḥ prajāyate   7	Metrical formulation is adopted by the GYŚ.
6.5 <sup>c-d</sup> & 7.1 <sup>a-b</sup>	tathā śarīramadhyeṣu vāyur ekaḥ paro vib- huḥ   5   & bījam ekaṃ śarīreṣu mūlasāraṃ prakīrtitam 	≈	20 <sup>c-d</sup>	bīja eva paro dehe mūlasāraḥ prakīrtitaḥ   20	For this verse see (LIERSCH 2018:FN 109, p.161).
7.6 <sup>c-d</sup>	yām avasthām vrajed vāyur bindus tām eva gacchati   6	=	27 <sup>a-b</sup>	yām avasthām vrajed vāyur bindus tām eva gacchati	Hemistich and concept are borrowed directly.
7.8 <sup>a-d</sup>	sa bindur dvividho jñeyaḥ pauraṣo van- itābhavaḥ   bījam ca pauraṣaṃ proktaṃ ra- jaś ca strīsamudbhavam   8	≈	6 <sup>a-d</sup>	sudhāṃśur dvividhas- rāvi piyūṣaṃ bindum eva ca   taralas tu sudhā jñeyā ghano bindur udāhṛtaḥ   6	GYŚ borrows the concept of the twofold <i>bindu</i> into male and female kinds with redactional changes.
7.12 <sup>a-d</sup>	binduś candramayo jñeyo rajaḥ sūrya- mayam smṛtam   anayoḥ saṃgamaḥ sādhyāḥ kūṭāgāre 'tidurghaṭe   12	≈	13 <sup>a-d</sup>	prāṇas candramayo jñeyo 'pānaḥ sūrya- mayas tathā   anayoḥ saṃgamaṃ sādhyam rajobījasya sādhanam   13	GYŚ borrows parts of 7.12 <sup>a-d</sup> and combines them with parts of AS 6.11 <sup>a-b</sup> . See also the respective entry in the table.
7.20 <sup>a-b</sup>	cale bindau cale citte cale vāyau ca sarvadā	=	43 <sup>a-b</sup>	cale bindau cale citte cale vāyau ca sarvadā	Verse and concept identical.
11.4 <sup>a-d</sup>	āsane kaṭim āropya tu cibukaṃ hṛdayopari   navadvārāṇi saṃyamya kuṣim āpūrya vāyunā   4	≈	17 <sup>a-d</sup>	ākuñcyā gudamūlan tu cibukaṃ hṛdayopari   navadvārāṇi saṃyamya kuṣim āpūrya vāyunā   17	GYŚ adopts verse of the description of <i>mahā-mudrā</i> in AS 11.4 <sup>b-d</sup> without changes.

Continuation of the table on the following page

Table 1: *Parallels among the AS and GYŚ - Continuation*

Passage AS	Quote AS		Passage GYŚ	Quote	Commentary
11.6 <sup>c-d</sup>	cālanam sarvanāḍinām analasya ca dīpanam   6	≈	18 <sup>a-b</sup>	cālanam sarvanāḍinām dehavahneḥ pradī- panam	GYŚ borrows further parts of the description of <i>mahāmudrā</i> with just minimal changes.
12.4 <sup>a-b</sup>	gudam yonisamāyuk- tam ākuñcya caikalataḥ 	≈	17 <sup>a</sup>	ākuñcya gudamūlan tu	Author of the GYŚ combines descriptions of <i>mahābandha</i> from AS 12.4 <sup>a-b</sup> and AS 11.3 <sup>b-d</sup> into GYŚ 17.
12.4 <sup>c-d</sup> & 12.6 <sup>c-d</sup> & 12.14 <sup>a-d</sup>	apānam ūrdhvagam kṛtvā samānena ca yojayet   4   & vāhayed ūrdhvagaty artham prāṇāpā- naikayogataḥ   6   & kumbhake sar- vatattvāni nikṣipyā dṛḍhabandhanāt   udāna, argalam kṛtvā prāṇāpānaikayogataḥ   14	≈	14 <sup>c-d</sup>	samānāpānayor yogaḥ prāṇāpānaikayogataḥ   14	GYŚ 14 <sup>c-d</sup> adds further details of <i>mahābandha</i> borrowing from AS 12.4 <sup>c-d</sup> and AS 12.6 <sup>c-d</sup> with some changes. The compound <i>prāṇā-panaikayogataḥ</i> again appears in AS 12.14 <sup>d</sup> .

*Continuation of the table on the following page*

Table 1: *Parallels among the AS and GYŚ - Continuation*

Passage AS	Quote AS		Passage GYŚ	Quote	Commentary
13.10 <sup>a-d</sup> & 13.11 <sup>a-d</sup>	brahmagranthiṃ tato bhittvā viṣṇugranthiṃ bhinnaty asau   viṣṇu- granthiṃ tato bhittvā rudragranthiṃ bhinnaty asau   10   & rudragranthiṃ tato bhittvā chittvā mo- hamayīṃ latām   udghātayaty ayam vāyur brahmadvāraṃ sugopitam   11	≈	23 <sup>a-d</sup> & 24 <sup>a-d</sup> & 25 <sup>a-d</sup>	udghātayec cakranālaṃ suṣumṇāyāṃ sugopi- taṃ   brahmagranthiṃ tato bhittvā vāyur viśati madhyamāṃ   23   & svādhicakraṃ līṅga- mūle tato vāyur viśaty api   maṇipūraṃ nāb- hīdeśe tato vidhyāt sadāgatiḥ   24   & hṛdi madhye viṣṇu- granthiṃ bhittvā kaṇṭhaguṇākaraṃ   tālumūlaṃ sudhācakra bhittvā rudrālayaṃ vrajet   25	The system of the six <i>cakras</i> is merged with the system of the <i>granthis</i> of the AS.
14.8 <sup>a-d</sup> & 14.9 <sup>a-d</sup>	vahnau vivardhamāne ca sukham annasya pākatā   annasya paripākena rasavṛddiḥ prajāyate   9   & rase vṛddigate nityaṃ vardhante dhātavas tadā   dhātoḥ saṃvard- hanād eva pradhānaṃ vardhate rasaḥ   10	≈	18 <sup>a-d</sup> & 19 <sup>a-d</sup>	cālaṇaṃ sarvanāḍi- nāṃ dehavahneḥ pradīpanaṃ   vahneḥ pradīpanān nityaṃ an- nādeḥ pācanaṃ bhavet   18   & annādeḥ pācanān nityaṃ rasavṛddiḥ prajāyate   svabhāvād bīja evāsau binduṃ bibharti nānyathā   19	GYŚ borrows the con- cept of the fire as the cooker of food, which powers the process of the transmutation of the <i>dhātus</i> .

*Continuation of the table on the following page*



Table 1: *Parallels among the AS and GYŚ - Continuation*

Passage AS	Quote AS		Passage GYŚ	Quote	Commentary
14.17 <sup>a-d</sup> & 14.18 <sup>a-d</sup>	dahyante sarvapāpāni <b>janmakotīkṛtāni</b> ca   ihaivābhyāsayogeṇa ṭṭṇāni vahninā yathā   17   & tapāṃsi yāni kathyante yajñadānavratāni ca   koṭikoṭiguṇais tāni bhavanty abhyāsaya- gataḥ   18	=	30 <sup>c-d</sup> & 31 <sup>a-d</sup> & 32 <sup>a-b</sup>	dahyante sarvapāpāni <b>koṭījanmārjitāni</b> ca   30   & ihaivābhyāsayogeṇa ṭṭṇāni vahninā yathā   tapāṃsi yāni kathyante yajñadānavratāni ca   31   & koṭikoṭiguṇais tāni bhavanty abhyāsaya- gataḥ	The <i>pādas</i> listed in both texts are identical.
19.14 <sup>a-d</sup> & 19.15 <sup>a-b</sup>	ekāvasthā yadā pūrṇā vedho 'yaṃ brahma- granthitaḥ   tadā daṃśo bhaven madhye kiṃcid ānandadarśanam   14   & śūnyatānupraveśo 'pi vicitrakṣaṇasambhavaḥ 	≈	34 <sup>a-d</sup> & 42 <sup>a-d</sup> & 48 <sup>a-d</sup>	nābhimadhye sthito brahmā hṛdi madhye tu mādhaveḥ   śirasi śāṅkaro jñeyas tristhā- nam muktidaṃ smṛtaṃ   34   & evaṃ dhyānaṃ sthiraṃ yasya na bāhyaṃ lab- hyate manaḥ   vāyur bindur manaś cātmā tasya sarvaṃ sthiraṃ bhavet   42   & nirālaṃbe manaḥ kṛtvā kūryāc chunye man- aḥ sthiraṃ   anityaṃ khaṇḍayet sarvaṃ yat kiñcit manasārjitaṃ   48	The author of the GYŚ adopts the four stages of meditation ( <i>avasthās</i> ) of the AS ( <i>ārambha</i> , <i>ghaṭa</i> , <i>paricaya</i> , <i>niṣpanna/niṣpatti</i> from <i>vivekas</i> 19-33 in a very reduced form), and without mentioning their respective names from the AS. However, we can observe corresponding shared terminology on the respective experiential level: From <i>śūnya</i> over <i>atīśūnya</i> to <i>mahāśūnya</i> culminating in the state of liberation, which is termed <i>nirvāṇa</i> in the AS and the state of <i>Brahman</i> in the GYŚ. GYŚ also adopts the bodily locations that correspond to the stages of meditation.

*Continuation of the table on the following page*

Table 1: *Parallels among the AS and GYŚ - Continuation*

Passage AS	Quote AS		Passage GYŚ	Quote	Commentary
20.7 <sup>a-b</sup> & 21.2 <sup>a-d</sup>	sampūrṇāyāṃ dvitīyāyāṃ atisūnyaṃ prajāyate   & yadā vāyuh prabuddho 'yaṃ madhyamāsphe- ṭīrgalaḥ   tadā samjāyate vahnīḥ kālanalakṣayaṃkaraḥ   2	≈	40 <sup>a-d</sup> & 54 <sup>a-d</sup>	nābhimadhye ca sarveṣu jyotiḥ saṃdīpyate yathā   tatraiva cātisūnye tu kālacāraḥ palāyate   40   & tatraiva ca mano nītvā mahāsūnyamayopari   kālasya ca kṣayaṃ jñātvā svayaṃ brah- masamo bhavet   54	Even though the para- phasis in the second half of the GYŚ are far less visible, in both texts the <i>yogin</i> at- tains the state called <i>atisūnya</i> , in which the perception of time vanishes for the prac- titioner. Therafter, he attains the next level which is called <i>mahāsūnya</i> according to GYŚ 54.
25.1 <sup>a-d</sup> & 30.1 <sup>a-d</sup>	siddhakāyo yadā yogī hṛdayagranthibhe- dataḥ   mahāsūnyaṃ tadāyātāṃ kṣaṇaṃ vilakṣaṇaṃ tadā   1   & rudragranthiṃ tadā bhitvā pavanaḥ sar- vapīṭhagaḥ   prabhās- varamayaṃ cittam vipākakṣaṇabhūṣitam   1	≈	52 <sup>a-d</sup> & 53 <sup>a-d</sup> & 54 <sup>c-d</sup>	brahmāṇḍasyordhvato brahmapadaṃ jyotir- mayaṃ śubhaṃ   tad ūrdhvaṃ ca padaṃ viṣṇoḥ hṛdaye ca guṇānviṭam   52   & tad ūrdhvaṃ ca rudra- padaṃ dr̥ṣyate nātra saṃśayaḥ   tad ūrdhvaṃ ca mahāsūnyaṃ yatra brahma yathāśramaṃ   53   & tatraiva ca mano nītvā mahāsūnyamayopari   kālasya ca kṣayaṃ jñātvā svayaṃ brahma samo bhavet   54	GYŚ follows the AS re- garding the attainment of <i>mahāsūnya</i> . Beyond that lies the state of lib- eration which is called “equal to Brahman” in GYŚ 54, but is called <i>nirvāṇa</i> in AS 35. The exposed description of the <i>granthi</i> s with the emphasis on light ( <i>jyotis</i> ) is not found in this form in the AS, as far as I can see. Fore- runners of this type of meditation as described in the GYŚ, where it is mingled with the model of the AS, can be found in <i>Mālinīvi- jayottara</i> 7.15 <sup>c</sup> –17 <sup>b</sup> and <i>Kubjikāmatatantra</i> 7.81 <sup>c-d</sup> –86 <sup>a-b44</sup> and is also reflected in <i>Dhyānabindu Upaniṣad</i> 28–48 <sup>45</sup> .

<sup>44</sup> See (VASUDEVA 2004:61).

<sup>45</sup> See (HATTANGADI 2018:3).

## 6 Conclusion

To recapulate, it can be stated that the aforementioned observations, even though it was not a widely influential text, are the result of a complex interaction between tantric Buddhism, Śaiva- and Śākta-traditions. The GYŚ should represent an early stage of genesis from the proto-*haṭhayoga* of the *Amṛtasiddhi*, towards the more transsectarian works, like the *Haṭhapradīpikā*. The text offers an unique window of how the early recipients understood the AS and how they transferred and adapted those teachings to new audiences.

This paper aimed to show the most important findings of my work with the GYŚ which was the preparation of a diplomatic and a critical edition including an annotated translation as my Master's thesis project which was written in German and can be examined online<sup>46</sup>. Until the English version of this work will be ready for a proper publication in the near future, I hope to provide a sufficient starting point for the study of the GYŚ for an audience that is not trained in the German language with the following translation without annotations which should be studied alongside the diplomatic and critical edition I provided in German.

## 7 Appendix: Translation of the GYŚ

Homage to the first lord.

God said:

1. Sun, moon, fire and ten channels are in the body, five winds at five locations, the mind and likewise the *bindu*.
2. And in the same manner six *cakras*, Merudaṇḍa, Oḍḍiyāna, Jālandhara, Kāmarūpa, Pūrṇagiri and Śrīhaṭṭaka.
3. In the body is primordial nature (*prakṛti*), the self (*puruṣa*), Brahma, Viṣṇu and Śiva! And even sounds, rivers, oceans and the 14 worlds.
4. The material constituents (*guṇas*) which exist in the external universe (*brahmāṇḍa*) are [also] situated in the body. I will teach in brief the way of mastering them, oh you who have a bright smile (*śucismite*).
5. The moon, that is endowed with two times eight (16 [2x8]) digits (*kalās*), is located on the peak of Meru. Day and night, he who faces downward, rains divine nectar, which is like twinkling snow.
6. The moon pours out two kinds [of divine nectar], *pīyūṣa* and *bindu*. The liquid [kind] should be known as *pīyūṣa* and the viscous [kind] is called *bindu*.
7. The pre-eminent *bindu* is the eternal Brahman, he is the cause of creating and maintaining [the universe]. By mastery of this type (*varga*) of *bindu* the perfection of the body (*dehasiddhi*) arises.

---

<sup>46</sup> See (LIERSCH 2018).

8. In the lower region of the abdomen, o beautiful one (*suśobhane*), being completely wrapped in the root of the central channel, there is the sun of man, which resembles the saffronflower.
9. The sun has twelve digits (*kalās*). The fire, which is endowed with ten digits (*kalās*), exists in all people as the cooker of food etc.
10. The moon rains dew, the sun always dries it up (*śuśyati*). In their union life is abiding. Because of [their] separation death occurs.
11. Constantly the light-beam of the sun travels upwards and the lunar nectar of immortality downwards. Because of the practice in Kāmarūpa the knowers of yoga know yoga.
12. This is proclaimed of him who dwells in this ocean of yoga: one is free of disease in this world, o goddess, because he merges *prāṇa* and *apāna* into one.
13. *Prāṇa* is to be understood as lunar, *apāna* as solar, indeed! Their union is the means (*sādhana*) for the mastery (*sādhyā*) of the male or female seed (*rajas* and *bīja*).
14. Having tightly bound Oḍḍiyāna during in- and exhalation, the unification of *samāna* and *apāna* occurs, because he merges *prāṇa* and *apāna* into one.
15. In Kāmarūpa, the union by means of the three [breaths], *prāṇa*, *apāna* and *samāna* takes place. That which is called Oḍḍiyāna is located in the navel, [precisely in] the middle of the power of the two [*prāṇa* and *apāna*].
16. Jālandhara is known to be [located] in the fire, and Kāmarūpa in the womb (*garbhake*). Pūrṇagīrī is in the middle of the eyebrows and Śrihaṭṭa is located above the palate.
17. Having contracted the root of the anus and having [placed] the chin above the heart. Having blocked the nine openings and the belly full of air...
18. ... reciprocation (*cālana*) lights up the bodily fire in all the channels. Because of this lighting up of the fire, the digestion of food etc. occurs constantly.
19. By digestion of food etc. the increase of chylus (*rasa*) is stimulated. Because of its own nature, it is this very seed (*bīja*) only, which contains the *bindu*, nothing else.
20. And the eight constituents (*dhātus*) are increased in all parts of the body. The semen (*bīja*) is truly paramount in the body, it is renowned as the fundamental essence (*mūlasāra*).
21. Due to accomplishing the vitalwind (*vāyu*) in this way, day by day the force of life grows [in the practitioner]. *Prāṇa* is located in the heart, *apāna* at the rectum and *samāna* in the navel.
22. *Udāna* is located in the area of the throat and *vyāna* circulates through the entire body. Having bound the breath, which is located at [different] places in the body, in the lower abdomen area again and again, ...

23. ... he may cause to push it up into the well hidden channel of the cakras (*cakranāla*) in the central channel. Having pierced the knot of Brahmā, the breath penetrates the central channel.

24. From there, the breath enters the Svādhicakra, which is located at the root of the sexual organ. From there the breath penetrates the Maṇipūra[-cakra], which is situated in the region of the navel.

25. Having pierced the knot of Viṣṇu in the middle of the heart, [then] having pierced the source of sounds in the throat at the root of the palate in the Sudhācakra, he should proceed to the abode of Rudra [in the head].

26. If *cakra* by *cakra* has been pierced [and] the breath goes from abode to abode, the *bindu*, which is conjoined with the breath, goes there in the same way.

27. *Bindu* enters the state the breath is in. [The *yogin*] having caused to perambulate the channel of Śaṅkhinī, he experience the state beyond the void (*atisūnya*).

28. Because of that, the body, which is full of nectar, becomes a durable perfected body. By practicing yoga in this way, the man resides in Brahman.

29. His sin, which has been accumulated in countless births, is destroyed. Every month he achieves the fruits of the horse sacrifice and [regular] sacrifice.

30. Without a doubt he receives the fruit of the kings' consecration within a year. His sins, which he earned in countless births are burnt.

31. Of them it is told, that in this world only through the practise of yoga, the ascetic practices, the sacrifices, the donations and religious vows are burnt, just as the sacrificial grass [is burnt] by the fire.

32. By practicing this yoga, the auspicious qualities will be multiplied a million times. The ancestors are delighted: all decedents are followers of this yoga, too. They all enjoy happiness and abandon all suffering.

The goddess said:

33. Tell me of the means of union through meditation, oh Śiva (*śaśīśekhara*), that frees all *yogins* who have attained this, from the fetters of birth.

God said:

34. In the middle of the navel is Brahmā. In the middle of the heart is Viṣṇu (*mādhava*), truly! In the head is Śiva (*śaṅkara*). These three locations should be known. They are taught to bestow liberation.

35. In the middle of the navel is the supreme light. This light has the measure of 10 fingerbreaths (*aṅgula*). A mass of light like a wheel is located in the middle of the heart.
36. He shall meditate on the light of Śiva, which is in the head. It is like a ball of ghee that is extracted [from milk]. It appears like a pure crystal, [and] equals the splendour of ten million moons.
37. Having fixed the mind, the wise should gradually execute the conjunction of the three lights with the vitalwind and the bindu by means of the mind.
38. In Kāmarūpa, in the channel of the *cakras* [which is located] in the middle of the central channel, the light appears, like that, in all *cakras* seperately.
39. Truly! The self (*ātman*) awakes (*pratiṣṭhati*) in those three lights, in which the breath, the mind and likewise the *bindu* are situated through practice.
40. As soon as the light shines in the middle of the navel and in all [the other locations], being in the state beyond the void (*atisūnya*), the course of time ceases.
41. The wise, that is full of light, shall continuously meditate like this with his intellect (*buddhi*). The conjunction of the lights with the breath and the *bindu* is that which bestows liberation.
42. He whose meditation thus is steady, [and] whose mind does not comprehend the outside [environment], his breath, *bindu*, mind and self are supposed to be completely steady.
43. Whenever the *bindu* is moving, the mind is moving and the breath is moving. He who starts off being moved always proceeds towards death.
44. After he stops motion for this reason, the *yogin* attains constant meditation. †...†, he shall be equal to Brahman.
45. After even the teaching of the yogic meditation has been forgotton, beyond the meditation is the highest Brahman, which is well guarded in all sacred texts.
46. Among Brahmā, Viṣṇu, Śiva etc. one is the generative god. He is the support of the worlds. He is in the body, without having a body.
47. One is the pervasive lord. He is the one without attributes of the absolute. He is the highest in primordial matter. He is the self (*ātman*), which is free from birth, ageing etc. He is omnipresent and not subject to change.
48. Having made the mind without support, being in the state of emptiness (*śūnya*), he is supposed to make the mind steady. He should destroy everything aquired by the mind, which is impermanent.



49. He shall again and again, o goddess, destroy that which is made of the five elements, [until] it is annihilated. Once his senses and mind are guided to Brahman, ...

50. ... the *yogin*, having entered the abode of Brahman, shall proceed to the abode of liberation. Not in a different manner he accomplishes always his [supernatural] powers of becoming infinitely small and so forth.

The goddess said:

51. †...†. How is it concerning the level [of meditation] for students whose understanding is low?

God said:

52. Above the external universe (*brahmāṇḍa*) is the abode of Brahmā, consisting of splendid light. And above that, is the abode of Viṣṇu. It is in the heart and it is endowed with good qualities.

53. And above that, the abode of Rudra is seen, there is no doubt about that. And above that, according to effort (*yathāśrama*), the big emptiness (*mahāśūnya*) is perceived, where Brahman is located.

54. Having led the mind here and having realized the disappearance of time beyond that which is made of the great void, he himself shall be equal to Brahman.

55. Only after that, o Pārvati, through that which is resembling sleep (e.g. *samādhi*), wherein the perception of Śiva etc. has occurred, there will be nothing other than thoughts of knowledge.

56. Indeed, the gods Śakra etc., the †Gaṇas†?, o goddess (*varavarṇini*), and the Siddhas attain success. They reach the supreme state.

57. Similarly humans and Asuras and such as the Gandharvas, Snakes and Demigods [attain success]. Those who have cultivated this yoga completely, they attain the highest state.

58. Because [of the execution] of violence (*hiṃsa*) one proceeds to death. The atheists (*nāstika*), those who are insincere, scurrilous or cruel, those which ridicule the Veda and the twice-born, ...

59. ... those who do not serve at the feet of the teacher and those who are devoid of all moral, those who are tormented by sloth and those who are afflicted by desire and wrath, ...

60. ... and similarly those who stop the continuous practice of yoga. They are suspended from yoga. Because of this, by means of moral conduct (*dharma*) one goes to the place of liberation.

61. Some people know the good deeds, some religious rites, oh goddess. Some praise meditation as the highest knowledge.

62. [But] those who have done extraordinarily virtuous deeds due to this teaching, they attain the highest state.

63. And who listens to [this text] constantly, so that the teaching is completely remembered: all his sins are destroyed. He experiences the seat of Brahman.

64. By hearing it just once, even the most terrible sin [killing a Brahmin] is removed. Within a day he attains the fruit of [all] horse sacrifices and rites.

65. Who recites [the teaching] and studies it intensely, may always achieve the fruit of sacrifice. Because of this, a more meritorious teaching is nowhere to be found.

This is the essence of the source text (*Amṛtasiddhi*).

Hereby ends the yoga teaching of Gorakṣa.

## 8 Bibliography

### Consulted Manuscripts

- Gorakṣamudgara*. NGMPP, B 24-6, Palmblatt, Nevārī. National Archives Kathmandu. URL: [http://ngmcp.fdm.uni-hamburg.de/mediawiki/index.php/B\\_24-6\\_Gorak%E1%B9%A3amudgara\(%3F\)](http://ngmcp.fdm.uni-hamburg.de/mediawiki/index.php/B_24-6_Gorak%E1%B9%A3amudgara(%3F)).
- Gorakṣaśataka*. NGMPP, B 24-5, Palmblatt, Nevārī. National Archives Kathmandu. URL: [http://ngmcp.fdm.uni-hamburg.de/mediawiki/index.php/B\\_24-5\\_Gorak%E1%B9%A3a%C5%9Bataka](http://ngmcp.fdm.uni-hamburg.de/mediawiki/index.php/B_24-5_Gorak%E1%B9%A3a%C5%9Bataka).
- Gorakṣayogaśāstra*. NGMPP, B22/44, Palmblatt, Nevārī. National Archives Kathmandu. URL: [http://catalogue-old.ngmcp.uni-hamburg.de/wiki/B\\_24-44\\_\(Gorak%E1%B9%A3ayoga%C5%9B%C4%81stra\)](http://catalogue-old.ngmcp.uni-hamburg.de/wiki/B_24-44_(Gorak%E1%B9%A3ayoga%C5%9B%C4%81stra)).
- Gorakṣayogaśāstra*. NGMPP, B 1333/22, Palmblatt, Nevārī. National Archives Kathmandu. URL: [http://catalogue-old.ngmcp.uni-hamburg.de/wiki/A\\_1333-22\\_M%C5%ABlas%C4%81ragorak%E1%B9%A3ayoga%C5%9B%C4%81stra](http://catalogue-old.ngmcp.uni-hamburg.de/wiki/A_1333-22_M%C5%ABlas%C4%81ragorak%E1%B9%A3ayoga%C5%9B%C4%81stra).

### Printed Editions

- Bryant, Edwin F., ed. *The Yoga Sūtras of Patañjali: A New Edition, Translation and Commentary*. New York: North Point Press, 2009.
- Goodall, Dominic, ed. *The Nīśvāsataṭṭvasaṃhitā: The Earliest Surviving Śaiva Tantra*. Vol. 1. Collection Indologie 128, Early Tantra Series 1. Pondicherry: Institut Français de Pondichéry / Ecole française d'Extrême-Orient / Sri Aurobindi Ashram Press, 2015.
- Goudriaan, T. and J.A. Schoterman, eds. *Kubjikāmatatantra*. Leiden: Brill, 1988.
- Harimoto, Kengo, ed. *God, Reason, and Yoga: A Critical Edition and Translation of the Commentary Ascribed to Śaṅkara on Pātañjalayogaśāstra 1.23–28*. Hamburg: Department of Indian and Tibetan Studies, Asien-Afrika-Institut, Universität Hamburg, 2014.
- Hattangadi, Sunder, ed. *Dhyānabindu Upaniṣad*. Sanskritdocuments.org, May 20, 2018. URL: [http://sanskritdocuments.org/doc\\_upanishhat/dhyānabindu.pdf](http://sanskritdocuments.org/doc_upanishhat/dhyānabindu.pdf).
- Kiss, Csaba, ed. *The Brahmayāmalatantra or Picumata. Volume II. The Religious Observances and Sexual Rituals of the Tantric Practitioner: Chapters 3, 21, and 45: A Critical Edition and Annotated Translation*. Pondicherry: Institut Français de Pondichéry / Ecole française d'Extrême-Orient / Asien-Afrika-Institut, Universität Hamburg, 2015.
- Liersch, Nils Jacob, ed. *Das Gorakṣayogaśāstra: Diplomatische und kritische Edition mit annotierter Übersetzung*. 2018. URL: [https://www.academia.edu/37026664/Das\\_Gorak%E1%B9%A3ayoga%C5%9B%C4%81stra\\_Diplomatische\\_und\\_kritische\\_Edition\\_mit\\_annotierter\\_%C3%9Cbersetzung](https://www.academia.edu/37026664/Das_Gorak%E1%B9%A3ayoga%C5%9B%C4%81stra_Diplomatische_und_kritische_Edition_mit_annotierter_%C3%9Cbersetzung).
- Mallinson, James and Péter-Dániel Szántó, eds. *Amṛtasiddhi: Working Edition*. Version of August 3, 2017. 2017.
- Rāmatoṣaṇa. *Prāṇatoṣinī*. Ed. by Jivānanda Vidyāsāgara. 1898. URL: <https://archive.org/details/PranatoshiniTantraJibanandaVidyasagara1898LR>.
- Snellgroove, David L., ed. *The Hevajra Tantra: A Critical Study, Part 2: Sanskrit and Tibetan Texts*. London: Oxford University Press, 1959.
- Śrīvāstava, Rām Lāl, ed. *Yogabīja*. Gorakhpur: Śrī Gorakhnāth Mandir, 1982.



**COLLECTION OF VARIOUS**  
**-> HINDUISM SCRIPTURES**  
**-> HINDU COMICS**  
**-> AYURVEDA**  
**-> MAGZINES**

**FIND ALL AT [HTTPS://DSC.GG/DHARMA](https://dsc.gg/dharma)**

**Made with**



**By**

**Avinash/Shashi**

**Icreator of  
hinduism  
server!**

 **KAPWING**

- Svātmarāma. *Haṭhapradīpikā*. Ed. by Svāmi Digambarjī and Jhā Pīrāmbār. Lonvala: Kaivalyadhāma S. M. Y. M. Samiti, 1970.
- Vasudeva, Somadeva, ed. *The Yoga of the Mālinīvijayottaratantra, Chapters 1-4, 7, 11-17: Critical Edition, Translation and Notes*. Pondicherry: Institut Française d'Extrême-Orient, 2004.

## Secondary Literature

- Bouy, Christian. *Les Nātha-yogin et les Upaniṣads: Étude d'histoire de la littérature hindoue*. Vol. 8. Publications de l'Institut de civilisation indienne. Paris: Diffusion De Boccard, 1994.
- Gellner, David N., Joanna Pfaff-Czarnecka, and John Whelpton, eds. *Nationalism and Ethnicity in a Hindu Kingdom: The Politics of Culture in Contemporary Nepal*. Vol. 20. Studies in Anthropology and History. Amsterdam: Harwood Academic Publishers, 1997.
- "Philosophy of Language". In: Brill's Encyclopedia of Hinduism (2010). Ed. by K. A. Jacobsen and J. Bronkhorst, pp. 193–205.
- Lienhard, S. *Nepalese Manuskripts - Part I: Nevārī and Sanskrit*. Ed. by W. Voigt, D. George, and H-O Feistel. Vol. XXXIII, 1. Verzeichnis der orientalischen Handschriften in Deutschland. Stuttgart: Franz Steiner Verlag Wiesbaden GmbH, 1988.
- Majumdar, M. C. *Ancient India*. New Dehli: Motilal Banarsidass, 1977.
- Majumdar, R. C. *The History of Bengal*. Daka: University of Dacca, 1961.
- Mallinson, James. "Haṭhayoga's Philosophy: A Fortuitous Union of Non-Dualities". In: Journal of Indian Philosophy 42 (2014), pp. 225–247. URL: <http://www.jstor.org/stable/43496667>.
- "Nāth Sampradāya". In: (2011).
- "The Amṛtasiddhi: Haṭhayoga's tantric Buddhist source text". In: (2016). URL: [https://www.academia.edu/26700528/The\\_A%E1%B9%83tasiddhi\\_Ha%E1%B9%ADhayogas\\_Tantric\\_Buddhist\\_Source\\_Text](https://www.academia.edu/26700528/The_A%E1%B9%83tasiddhi_Ha%E1%B9%ADhayogas_Tantric_Buddhist_Source_Text).
- "The Original Gorakṣaśataka". In: *Yoga in Practice* (2012). Ed. by David Gordon White, pp. 257–272.
- Sanderson, Alexis. "The Śaiva Age - The Rise and Dominance of Śaivism during the Early Medieval Period". In: Gnesis and Development of Tantrism (2016). Ed. by Shingo Einoo, pp. 41–351.
- Urban, Hugh B. *The Power of Tantra: Religion, Sexuality and the Politics of South Asian Studies*. New York: I.B. Tauris and Co. Ltd., 2010.
- White, David Gordon. *The Alchemical Body: Siddha Traditions in Medieval India*. Chicago: The University of Chicago Press, 1996.