

THE TATTVAYOGABINDU OF RĀMACANDRA

Critical Edition and Annotated Translation of an Early
Modern Text on Rājayoga, with a Comparative Analysis of
the Complex Yoga Taxonomies from the Same Period



Figure I: Folio IV of Ms. N_I.

Contents

Contents	v
List of Figures	vi
List of Tables	vii
1 Introduction	I
1.I General remarks	3
2 Conventions in the Critical Apparatus	7
2.I Sigla in the Critical Apparatus	7
3 Critical Edition & Annotated Translation of the <i>Tattvayogabindu</i>	9
XXXVII. piṇḍamadhye saptasamudrāḥ	10
XXXVIII. navadvāramadhye navakhaṇḍāni	12
4 Appendix	15
4.I Figures	15
5 Bibliography	19
Primary Sources	19
Secondary Literature	19

List of Figures

1	Folio IV of Ms. N _I	iii
2	The <i>dehasvarūpa</i> of <i>ajapāgāyatrī</i>	16
3	Viṣṇu Viśvarūpa, India, Rajasthan, Jaipur, ca. 1800–1820, Opaque watercolor and gold on paper, 38.5 × 28 cm, Victoria and Albert Museum, London, Given by Mrs. Gerald Clark.	17
4	The Equivalence of Self and Universe (detail), folio 6 from the <i>Siddhasiddhāntapaddhati</i> (Bulaki), India, Rajasthan, Jodhpur, 1824 (Samvat 1881), 122 x 46 cm, RJS 2378, Mehrangarh Museum Trust.	18

List of Tables

Chapter I

Introduction

I.I General remarks

THE *Tattvayogabindu* of Rāmacandra¹ is an early modern Sanskrit text on Rājayoga that was written in the first half of the seventeenth century² in northern India.³ The most salient feature of the work that makes it historically significant is its highly differentiated taxonomy of types of yoga.⁴ In the *Tattvayogabindu*'s introduction, most manuscripts name fifteen types of yoga, presented as methods of Rājayoga. These are 1. Kriyāyoga, 2. Jñānayoga, 3. Caryāyoga, 4. Haṭhayoga, 5. Karmayoga, 6. Layayoga, 7. Dhyānayoga, 8. Mantrayoga, 9. Lakṣayoga, 10. Vāsanāyoga, 11. Śivayoga, 12. Brahmayoga, 13. Advaitayoga, 14. Siddhayoga, and 15. Rājayoga itself. The text is a yogic compendium written in a mix of mainly prose and 47 verses in textbook-style, where its 59 topics are introduced in sections most of the time launched by recognizable phrases. The sections deal with the methods of Rājayoga and their effects, but others also cover topics like yogic physiology, the Avadhūta, the importance of the guru, cosmogony, and a *yogaśāstrarahasya*.

The *Tattvayogabindu* has not been discussed comprehensively or considered in the secondary literature on yoga. The only exception is Birch (2014: 415–416) who briefly described its list of fifteen yogas in the context of the “fifteen medieval yogas” and noted that a similar taxonomy occurs in Nārāyaṇatīrtha's *Yogasiddhāntacandrikā* (17th century), a commentary on the *Pātañjalayogaśāstra* that integrates fifteen medieval yogas within its *astāṅga* format. An incomplete account of the fifteen yogas is found within the Sanskrit yoga text *Yugasvarodaya*, which is known only through quotations in the *Prāṇatosinī*, the *Yogakarṇikā* and the *Śabdakalpadruma*.⁵ The *Yugasvarodaya*

¹A discussion about the author Rāmacandra is found on p. ??.

²The dating of the text is discussed on p. ??.

³The detailed discussion of the place of origin is found on p. ??, n. ??.

⁴This is a remarkable increase in the number of declared yogas compared to the standard medieval tetrad of Mantra, Laya, Haṭha and Rājayoga.

⁵Manuscripts under the name of *Yugasvarodaya* seem to be lost. I was not able to locate the manuscripts of the text in any manuscript catalogue at hand.

announces a total of fifteen yogas but names only eight of them in its introductory *ślokas*. It is the primary source and template for the compilation of the *Tattvayogabindu*. Besides several passages, Rāmacandra, in many instances, follows its content and structure by rewriting the *Yogasvarodaya*'s *ślokas* into prose or quoting them directly without attribution. Due to the incomplete transmission of the *Yogasvarodaya*, Rāmacandra's *Tattvayogabindu* is a natural and valuable starting point for an unprecedented in-depth study of the complex early modern yoga taxonomies, a phenomenon that can be narrowed down precisely in terms of time and as I will show regarding its localisation. The other source text that Rāmacandra used is the *Siddhasiddhāntapaddhati* whose content he draws on, particularly in the second half of his composition. Another text that includes an almost similar taxonomy of twelve yogas divided into three tetrads⁶ is Sundardās's *Brajbhāṣā* yoga text named *Sarvāṅgayogapradīpikā* which not just shares most of the types of yogas but also provides a different and valuable perspective on the addressed yoga categories.⁷

These complex taxonomies that emerged during the 17th century crossed sectarian divides and were adapted to the specific needs of different authors and traditions. The *Tattvayogabindu* thus encapsulates a large proportion of the diversity of yoga types and teachings after the *Hṛṣiprakriyā* (15th century) that were adopted and practised by a broad spectrum of religious traditions and strata of Indian society. In the particular case of the *Tattvayogabindu*, there are various statements throughout the text that reveal a strategy to detach yoga from its ascetic and renunciate connotations and to stylise Rājayoga as a practice that can bring the desired soteriological benefits even to practitioners who enjoy worldly pleasures and expensive lifestyles. Textual evidence suggests that the *Tattvayogabindu* is an important example of a text that provides an early modern adaptation of Rājayoga for *kṣatriyas* in a courtly environment.

⁶See p.?? for a detailed discussion of the *Sarvāṅgayogapradīpikā*.

⁷For a comparative table of the complex early modern yoga taxonomies see table ?? on p. ??.

One printed edition of the *Tattvayogabindu* was published in 1905 with a Hindi translation and based on (an) unknown manuscript(s).⁸ This publication has the title “*Binduyoga*” confirmed by the printed text’s colophon. However, as I will discuss in the introduction, the text was originally known as *Tattvayogabindu*. The consulted manuscripts contain significant discrepancies, structural differences and variant readings between them and the printed edition.⁹ Furthermore, the manuscripts are scattered over the northern half of the Indian subcontinent and Nepal, which suggests that the text was widely transmitted at some point. Lengthy passages of the *Tattvayogabindu* are quoted without attribution in a text called *Yogasamgraha* and Sundaradeva’s *Hṛthasaṅketacandrikā*.

The first chapter of this dissertation contains a general introduction to Rāmacandra’s *Tattvayogabindu*. The chapter gives a brief overview of the content of the text and discusses its origin, the author and the author’s intended audience. Subsequently, the textual witnesses, source texts and testimonies of the *Tattvayogabindu* are described. A stemmatic analysis of the text is then presented, based on manual philological observation and computer-assisted stemmatics to present a *stemma codicum*. The chapter concludes with a presentation of the editorial policies, which form the basis for the second chapter of this thesis. The second chapter, the core of this dissertation, is a critical edition and annotated translation of the *Tattvayogabindu*. The critical edition significantly improves the text and sheds new light on its historical significance. The third chapter contains a comparative analysis of the complex early modern yoga taxonomies based on hermeneutics of difference.¹⁰ Using the new critical edition of the *Tattvayogabindu* and the texts mentioned above, *Yogasvarodaya*, *Yogasiddhāntacandrikā* and *Sarvāṅgayogapradipikā*, the complex yogic taxonomies of the four texts are compared in detail. Based on this comparative analysis, a differentiated hypothesis on the emergence of the

⁸ *Binduyoga. Binduyogah with Bhāṣatīkā*. Ed. by Jvālāprasāda Miśra. Mumbai, 1905.

⁹ For example, the printed edition does not contain the complex yoga taxonomy presented in the manuscripts of the *Tattvayogabindu*.

¹⁰ The concept of hermeneutics of difference is discussed on p. ??, n. ??.

complex yoga taxonomies was developed, and the complex yoga taxonomies were located and explained in the broader context of the historical development of the yoga traditions. The comparison includes a nuanced description of each yoga category used by the authors of the texts with complex yoga taxonomies. While the authors of the four texts often operate with identical terms for the individual yoga categories, they interpret these categories according to their religious backgrounds and agendas, with intriguing and exciting differences. Contrasting the comparanda, i.e. the authors, the texts, the yoga taxonomies and the yoga categories, therefore provides a deep insight into the discursive negotiation processes of the Indian yoga traditions of the 17th century.

Chapter 2

Conventions in the Critical Apparatus

2.1 Sigla in the Critical Apparatus

- β : D, J, K_I, N_I, N₂, U_I
- γ : B, E, L, P, U₂
- B : Bodleian Oxford D 4587
- C : *Haṭhasaṅketacandrikā* GOML Ms. No. R 3239
- C_{pc} : *Haṭhasaṅketacandrikā* GOML Ms. No. R 3239
- cett.: ceteri (all manuscripts except the ones mentioned in the lemma)
- D_I: IGNCA 30019
- E : Printed Edition
- J : JNUL Ms. No. 55769
- Jo : *Haṭhasaṅketacandrikā* MMPP MS. No. 2244
- K_I: AS G 11019
- L : Lalchand Research Library LRL5876
- M : *Haṭhasaṅketacandrikā* ORI Ms. No. B 220
- N₂: NGMPP B 38-35 / A 1327-14

- N₁: NGMPP B 38-31
- P : Pune BORI 664
- PT : *Prāṇatosiṇī*
- U₁: SORI 1574
- U₂: SORI 6082
- V : OI MSU 10558
- YK : *Yogakarṇikā*
- YSv : *Yogaśvarodaya*

Chapter 3

The *Tattvayogabindu* of Rāmacandra Critical Edition & Annotated Translation

[XXXVII. piṇḍamadhye saptasamudrāḥ]

इदानीं पिण्डमध्ये सप्तसमुद्राः कथ्यन्ते । प्रस्वेदमध्ये क्षारसमुद्रः ॥ ललाटमध्ये
क्षीरसमुद्रः ॥ वसामध्ये मधुसमुद्रः ॥ कफमध्ये दधिसमुद्रः ॥ मेदोमध्ये घृतसमु-
द्रः ॥ रक्तमध्ये इक्षुसमुद्रः ॥ वीर्यमध्ये ऽमृतसमुद्रः ॥ पादमध्ये कूर्मस्थानम् ॥

Sources: 2-4 cf. YSV (PT, pp. 842-43): samudrāḥ sapta kathyante piṇḍamadhye vyavasthitāḥ | lavaṇekṣusurāśarpirdhadhidugdhajalāntakāḥ | lavaṇāṁ svedamadhye tu ikṣūrakte madhu tvaci | sarpir medo vasāmadhye dadhi kṣīram lalāṭake | viryamadhye 'mrto jñeyah pāde kūrmaḥ sthito mahān | 2-4 cf. SSP 3.8 (Ed. p. 29): mūrte kṣārasamudraḥ | śukre 'mr̄tasamudraḥ | lālāyām kṣīrasamudraḥ | kaphe dadhisamudraḥ | medasi ghṛtasamudraḥ | vasāyām madhusamudraḥ | rakte ikṣusamudraḥ | evam saptasamudrāḥ ||

2 saptasamudrāḥ cett.] samudrāḥ BL kathyante cett.] kathyate B, kathyete D prasvedamadhye cett.] svedamadhye U₁ kṣārasamudraḥ cett.] sārasasamudraḥ L, kṣārasasamudraḥ U₁, kṣārasasamudra K₁, kṣārasāgaraḥ U₂ lalāṭamadhye cett.] lālāmadhye P 3 kṣīrasamudraḥ cett.] kṣīrah samudraḥ E vasāmadhye cett.] vāñmadhye E, viryamadhye svāduḥ samudraḥ || majjāmadhye U₂ madhusamudraḥ EP] madasamudraḥ B, madyasamudraḥ L, madhusamudraḥ U₂, om. DJK₁U₁ kaphamadhye cett.] om. DJK₁U₁ medo° BEP] meda° cett. **4 raktamadhye PU₁U₂**] vasāmadhye madhusamudraḥ || raktamadhye DU₁, npāmadhye madhusamudraḥ || raktamadhye J, rasamadhye E ikṣusamudraḥ cett.] ikṣurasamudraḥ U₁U₂, ikṣurasasamudraḥ EP 'mr̄tasamudraḥ JU₁] amṛtasamudraḥ DK₁, svādusamudraḥ E, svādukasamudraḥ BL, svādudakasamudraḥ P pādamadhye cett.] karmasthāna pādasamadhye B, karmasthāna pādamadhye L, pādam tale DK₁ kūrmasthānam cett.] kūrmastānam DJK₁U₁, om. BL

[XXXVII. Seven oceans within the body]

Now, the seven oceans within the body are taught.¹¹ (1) Within the sweat is the salt ocean. (2) Within the forehead is the milk ocean. (3) Within the marrow is the honey ocean. (4) In the phlegm is the sour milk ocean. (5) In the fat is the ghee ocean. (6) Within the blood is the sugarcane ocean. (7) Within the semen is the ocean of the nectar of immortality. Situated at the feet is the place of the turtle.¹²

¹¹Rāmacandra, who bases his descriptions of the seven oceans on the YSV (PT, pp. 842-43) (cf. sources on the previous page) changed the order of oceans slightly. The respective passage can be translated as follows: "The seven oceans are taught to be situated within the body, [one of each] containing salt (*lavaṇa*), sugar (*ikṣu*), wine (*sura*), butter (*sarpir*), sour milk (*dadhi*), milk (*dugdha*) and water (*jala*). (1) Salt is within the sweat, (2) sugar in the blood, (3) wine in the skin, (4) ghee in the fat, (5-6) sour milk and milk in the forehead. (7) The nectar of immortality is known to be situated within the semen. A big turtle* (*the earth imagined as a tortoise floating on water) is situated at their feet."

¹²The earth consisting of seven islands with mount meru in its centre represented as a tortoise floating on waters of the seven oceans, cf. *Mārkañdeyapurāṇa* 58, *Bhāgavata Purāṇa* 5.16-26 and Bryant, 2009: 354.

[XXXVIII. navadvāramadhye navakhaṇḍāni]

इदानीं नवद्वारमध्ये नवखण्डानि कथ्यन्ते । भरतखण्डः ॥ काश्मीरखंडः ॥ स्त्री-
मण्डलखण्डः ॥ द्विजखण्डः ॥ एकपादखण्डः ॥ राक्षसखण्डः ॥ गान्धारखण्डः ॥
कैवर्त्तखण्डः ॥ गर्भखण्डः ॥

Sources: 2-4 cf. YSV (PT, p. 843): idānīn tu navadvāre navakhaṇḍāni samśr̄nu | pāyvā-
dau bhāratam khandam kāśmīram trikamandalam | dvijakhandam ekapādam khandam
vakṣye samandalam | kaivarttam garttagāndhāram navakhaṇḍam iti sthitam | 2-4 cf. SSP
3.9 (Ed. p. 55): navakhaṇḍāḥ nava dvāreṣu vasantiḥ bhāratakhaṇḍāḥ kāśmīrakhaṇḍāḥ
karparakhaṇḍāḥ śrīkhaṇḍāḥ śāṅkhakhaṇḍāḥ ekapādakhaṇḍāḥ gāndhārakhaṇḍāḥ kaivar-
takhaṇḍāḥ mahāmerukhaṇḍāḥ evam navakhaṇḍāḥ |

2 navadvāramadhye DEJK₁U₁] navadvāreṣu EPU₂, om. BL navakhaṇḍāni BPLU₂]
navakhaṇḍāḥ DJK₁U₁, om. E kathyante cett.] kathyate U₁ bharatakhaṇḍāḥ DJK₁U₁]
mukhe bharatakhaṇḍāḥ BPL, pādamadhye kūrmasthānam || mukham bhāratakhaṇḍam
U₂, om. E kāśmīrakhaṇḍāḥ DJK₁U₁] nāsikayoḥ kinnarakhaṇḍanaraharikhaṇḍauḥ E,
nāsikayoḥ kinarakhaṇḍe 3 P, nāsikayor madhye kināraharikhaṇḍā B, nāsikayor madhye
kinārasimhakhaṇḍā L, nāsikayoḥ || kinnaraḥ harikhaṇḍa U₂ 2-3 strīmaṇḍalakhaṇḍāḥ
DJK₁U₁] om. cett. 3 dvijakhaṇḍāḥ DJK₁U₁] netrayoḥ ketumāla bhadrāśvau E, netrayoḥ
ketumāla bhadrāśve 4 P, netrayoḥ ketumāla bhadrāśve BL, netrayoḥ || ketumāla || bhadrāśve
U₂ ekapādakhaṇḍāḥ DJK₁] yekapādakhaṇḍāḥ U₁, om. cett. rākṣasakhaṇḍāḥ DJK₁U₁]
karṇayoḥ hiraṇmayakhaṇḍa ramyakakhaṇḍau E, karṇayor hiraṇmayaramyakakhaṇḍāḥ
5 P, karṇayor hiranyamayaramyakhaṇḍāḥ BL, karṇayoh || hiraṇmaya || ramyakakamde U₂
gāndhārakhaṇḍāḥ DJK₁] gaṇdhārakhaṇḍāḥ U₁, gude kurukhaṇḍāḥ E, gude kurukhaṇḍāḥ 6
P, gude kurukhaṇḍāḥ BL, gude kurukhaṇḍam U₂ 4 kaivarttakhaṇḍāḥ DJK₁U₁] limge ilāvṛ-
takhaṇḍāḥ E, limge ilāvṛtaḥ 7 P, ilāvṛtam BL, limge ulāvṛtam U₂ garbhakhaṇḍāḥ DK₁U₁]
garbhakhaṇḍāḥ || cha || J, evam navakhaṇḍāḥ U₂, om. cett.

[XXXVIII. Nine regions within the nine Doors]

Now, the nine continents¹³ within the nine orifices¹⁴ are taught: Bharata (1), Kāśmīra (2), Strīmaṇḍala (3), Dvija (4), Ekapāda (5), Rākṣasa (6), Gāndhāra (7), Kaivartta (8) [and] Garbha (9).¹⁵

¹³The island of Jambudvīpa consists of nine continents.

¹⁴The nine doors (*navadvāra*) refer to the nine openings of the body: mouth, nostrils, eyes, ears, anus and gender.

¹⁵There is a complete divergence between the two main groups of manuscripts. I have edited according to the β -group, since its readings are much closer to the source texts. A thoughtful scribe of the γ -group must have been dissatisfied with the original nomenclature and the supposedly original absence of the names of the nine doors in his exemplar, and therefore felt compelled to rewrite the passage. Consequently, the γ -group transmits this section with an alternative nomenclature for the nine regions and includes the complete set of the names of the nine doors. These names are partially preserved in the *Prāṇatoṣini* and entirely absent from the *Siddhasiddhāntapaddhati*. The γ -group locates (1) the Bharatakhanda within the mouth, (2–3) the Kinnara- and Harikhanḍa in the two nostrils, (4–5) the Ketumāla- and Bhadrāśva[-khanḍa] in the eyes, (6–7) the Hiranyamaya- and Ramyaka[-khanḍa] in the ears, (8) the Kurukhanḍa at the anus, and (9) the Ilāvrta[-khanḍa] at the genitals. This system, along with a detailed and elaborate description, is presented in *Parākhyatantra* 5.61–93.

Chapter 4

Appendix

4.1 Figures



Figure 2: The *dehasvarūpa* of *ajapāgāyatrī*. The image, reminiscent of a hipogriff, is part of an illustrated Sanskrit manuscript written in the Śāradā script. Preserved as a single large scroll under Acc. No. 1334 at the Oriental Institute in Srinagar (Kashmir), it is entitled *Nādīcakra*. The manuscript contains a depiction of the yogic body's *cakras* and *nāḍis*. The text surrounding the figure closely corresponds to the additional material found in manuscript U₂ of the *Tattvayogabindu*. The manuscript reads (diplomatic transcription): *om daśame pūrṇagiripiṭhe lalāṭamāṇḍale candro devatā amṛtāśaktih paramātmā ṛṣih dvāviṁśaddalāni amṛtavāsinikalā 4: ambikā 1 lambikā 2 gha(m)ṭkā 3 tālikā 4 dehasvarūpam kākamukham 1 naranetram 2 gośrṅgam 3 lalāṭabrahmapara 4 hayagrīvā 5 mayūramuśchaṁ 6 hamsacārītani 7 sthāna.*



Figure 3: Viṣṇu Viśvarūpa, India, Rajasthan, Jaipur, ca. 1800–1820, Opaque watercolor and gold on paper, 38.5 × 28 cm, Victoria and Albert Museum, London, Given by Mrs. Gerald Clark.

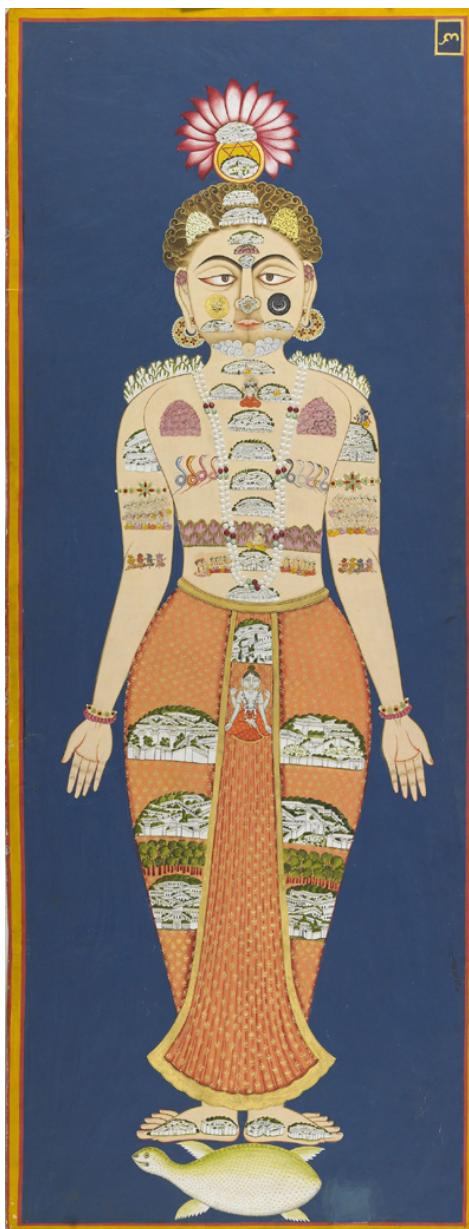


Figure 4: The Equivalence of Self and Universe (detail), folio 6 from the *Siddhasiddhāntapaddhati* (Bulaki), India, Rajasthan, Jodhpur, 1824 (Samvat 1881), 122 x 46 cm, RJS 2378, Mehrangarh Museum Trust.

Chapter 5

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