

# **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



त्रिमूर्तियनम्॥ शशुभवेन स धारयनाऽथागमज्ञात्वा लिख्या ॥ गत्योगस्य द्वंद्वहल्लीयनवाहना गतेषु नक्त्वा ज्ञानात्  
वत्योष्मनक्याधिविजादये कलसमयवावद्भूमनक्त्वा न चावल्किर्त्तवत्तिमध्यवक्त्वागागान स्वत्वं रुद्राभिः यायामः ॥  
नयागश्चवर्णयामाश्च उपायाशकमिथोगपालययागश्च धान याग ॥ मनुष्यागश्च नक्त्वा गत्यावसनात्प्रागशानिवयागच्छुद्धयाग ॥  
अष्टौ गयागश्च वाऽनुग्रहमुद्धारयेव दशायामाम्बुद्धानीक्षियायागत्यलक्षणिक्याग ॥ कुर्यामूकित्वं यथागप्तवत्ति ॥  
असम्प्रियदायक ॥ यदीकरणात्कलीकार्यान्वेष्मनप्त्वा ॥ ॥ गत्युद्धूतनकृत्वा नक्त्वा यागस्त गानव ॥ क्रमाविधकवृत्त्वाम्बुद्ध  
पालिस्त्रियामनिस्त्रिया ॥ ॥ एव गयकिर्त्तव्यामामोक्तियायामीर्त्तिनिश्चार्त्त ॥ मात्राय मेमनामायादित्तामामद्यगवित्ता ॥ ३ ॥ कामकृ  
त्त्वारयत्त्वाल्लाल नामीन्द्राऽसेविश्च नागद्व्याघ्राद्य आलर्याकिर्त्तनकृत्तमात्मानुमथाद् ॥ यशोगामिनविद्विग्नकृत्तयामीस्तद्वाग  
यस्मीन्द्रकृत्तेत्तमाः ॥ विवेकद्वेत्तमाः ॥ अंतिसंगमेन्द्रादीनित्यर्थं स वदयद्विग्नियायामीस्तकृत्तमाः ॥ (यस्मीन्द्रकृत्तमाः)

Figure 1: Folio iv of Ms. N<sub>1</sub>.



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## **Chapter I**

# **Introduction**



## I.I General remarks

THE *Tattvayogabindu* of Rāmacandra<sup>1</sup> is an early modern Sanskrit text on Rājayoga that was written in the first half of the seventeenth century<sup>2</sup> in northern India.<sup>3</sup> The most salient feature of the work that makes it historically significant is its highly differentiated taxonomy of types of yoga.<sup>4</sup> 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*.<sup>5</sup> The *Yugasvarodaya*

<sup>1</sup>A discussion about the author Rāmacandra is found on p. ??.

<sup>2</sup>The dating of the text is discussed on p. ??.

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

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

<sup>5</sup>Manuscripts 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 tetrads<sup>6</sup> 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.<sup>7</sup>

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.

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<sup>6</sup>See p.?? for a detailed discussion of the *Sarvāṅgayogapradīpikā*.

<sup>7</sup>For 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).<sup>8</sup> 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.<sup>9</sup> 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.<sup>10</sup> 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

<sup>8</sup> *Binduyoga. Binduyogah with Bhāṣatīkā*. Ed. by Jvālāprasāda Miśra. Mumbai, 1905.

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

<sup>10</sup> 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

- $\beta$ : D, J, K<sub>I</sub>, N<sub>I</sub>, N<sub>2</sub>, U<sub>I</sub>
- $\gamma$ : B, E, L, P, U<sub>2</sub>
- B : Bodleian Oxford D 4587
- C : *Haṭhasaṅketacandrikā* GOML Ms. No. R 3239
- C<sub>pc</sub> : *Haṭhasaṅketacandrikā* GOML Ms. No. R 3239
- cett.: ceteri (all manuscripts except the ones mentioned in the lemma)
- D<sub>I</sub>: IGNCA 30019
- E : Printed Edition
- J : JNUL Ms. No. 55769
- Jo : *Haṭhasaṅketacandrikā* MMPP MS. No. 2244
- K<sub>I</sub>: AS G 11019
- L : Lalchand Research Library LRL5876
- M : *Haṭhasaṅketacandrikā* ORI Ms. No. B 220
- N<sub>2</sub>: NGMPP B 38-35 / A 1327-14

- N<sub>1</sub>: NGMPP B 38-31
- P : Pune BORI 664
- PT : *Prāṇatosiṇī*
- U<sub>1</sub>: SORI 1574
- U<sub>2</sub>: SORI 6082
- V : OI MSU 10558
- YK : *Yogakarṇikā*
- YSv : *Yogaśvarodaya*

## Chapter 3

# The *Tattvayogabindu* of Rāmacandra Critical Edition & Annotated Translation

इति श्रीपरमहस्यसंहितायां श्रीरामचंद्रविरचितायां तत्त्वयोगबिन्दुः समाप्तः ॥

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**I** śrī° cett.] *om.* DLK<sub>1</sub>U<sub>1</sub>V °paramarahasya° em.] °paramarahasyāṁ DJK<sub>1</sub>N<sub>1</sub>U<sub>1</sub>, °paramarahasye N<sub>2</sub>, °paramahāṁsa° V, *om.* γ °saṁhitāyāṁ em.] paramahaṁsasāṁhitāyāṁ haṁsyāṁ V, *om.* cett. śrīrāmacaṁdraviracitāyāṁ β] rāmacaṁdraparamahaṁsaviracitas PU<sub>2</sub>, rājamacaṁdraparahaṁsaviracites L, śrīsarvaguṇasampannapaṁḍitasukhānan-damiśrasūrisūnupāṇḍitajvālāprasādaṁśrakṛtabhāṣāṭikāsahito E tattvayogabinduh J] tat-vayogaviduh U<sub>1</sub>, tatvayogabimdu DN<sub>1</sub>N<sub>2</sub>, tatvayodabimdu K<sub>1</sub>, tattvayogavicārah V, tatvabim-duyoga PLU<sub>2</sub>, rājayoge binduyogaḥ E samāptaḥ EU<sub>1</sub>] °samāptaḥ DK<sub>1</sub>PU<sub>2</sub>N<sub>1</sub>, °samāptam LN<sub>2</sub>, sampūrṇam K<sub>1</sub>, vicārah V

Thus, with the completion of the *śrīparamarahasyasamhitā*<sup>11</sup> composed by Śrī Rāmacandra, the *Yogatattvabindu* (“The Essence of Yoga and Reality”)<sup>12</sup> is concluded.<sup>13</sup>

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*icchatī ||4.20|| indratve 'pi hi san̄prāpte yadicchā na nivartate | mūle laghīyāñṣ tallobhaḥ śarāva iva  
vardhate ||4.21||* Qvarnström (Ed. p. 80) translates “One who is poor [desires] a hundred [rupees]; one who has a hundred [desires] a thousand; one who has a thousand [desires] one hundred thousand, and one who has one hundred thousand [desires] ten million [rupees]. One who rules ten million [people] wishes to be a king of men, a king of men [desires to be a] world-emperor, a world-emperor a god, [and] a god wishes even to be a king of gods. [But] even when one has become the king of gods, [one's] desire does not end [there]. Initially, such greed is rather small, [but over time], it increases [and increases] like a [begging-]bowl, [which at the root is shallow, but which expands more and more from the centre to the edge].” A *cakravartin* is, therefore, a ruler who reigns over the kings of the earth. The nexthigher rank would be that of a god. Thus, the *cakravartin* represents the highest possible secular status that a human being can achieve in terms of power and prosperity. The text further suggests that a king aspires to rise to the rank of a *cakravartin*. Rāmacandra deliberately employs this term to motivate his target audience. An extensive discussion of Sahajayoga can be found at the end of the comparative analysis of the complex early modern yoga taxonomies on p. ??.

<sup>11</sup>It appears to me highly unlikely that the *Yogatattvabindu* is part of a larger work titled *Śrīparamarahasyasamhitā*. Rather, in my assessment, the most plausible reading here is to take *śrīparamarahasyasamhitā* and *śrīrāmacāmdraviracitāyām* as a \*locativus absolutus\*, referring to the final section (LIX) of the text, which is introduced with *idam yogāśastrarahasyām samagraśāstramadhye*. Thus, my proposal (for the time being, i.e. until evidence of a work bearing this title containing the *Yogatattvabindu* is found) would be to understand the compound against this background as “collection of texts and verses of the venerable supreme secret [of yoga].”

<sup>12</sup>For a discussion of the title see 1.5.3 Discussion of the text's original title on p. ??.

<sup>13</sup>A close examination of the colophons of the text reveals a gradual progression of corruptions in the transmission of the text and supports the stemmatic hypothesis I proposed in the introduction on p. ?. At the same time, a widespread misunderstanding is uncovered, revealing that the spiritual title *paramahāṃsa* is only a later attribution resulting from textual corruption: The two oldest manuscripts of the *Tattvayogabindu*, V and N<sub>1</sub>, contain colophons not only with the earliest datings but also representing the certainly earliest stage of transmission. At first glance, the colophon of N<sub>1</sub> appears corrupt, since it exhibits feminine accusative singular ending, namely *"rahasyām*, which would normally be expected in the neuter in the expected meaning of “secret,” as well as the past passive participle with a feminine locative singular *"virācitāyām*, neither of which have a feminine referent. It is important not to overlook, however, that all witnesses of the β-group continue to transmit the same grammatical issue and preserve the feminine endings. The discovery of the oldest dated witness V ...

**Notes:** **I** iti śīparamarahaśyasamhitāyāṁ śīrāmacaṇdraviracitāyāṁ tatvayogabinduh samāptah: The consulted manuscripts and the printed edition (for colophons of manuscripts excluded via *eliminatio*, see §1.5.2 Manuscripts not consulted, p.??) show the following post-colophon additions (ordered by relevance per the stemmatic hypothesis):

śri svasti || samvat 837 || vinā guru na siddhati || eka vacana sosyā sālikaseṇ caudha bhuvana kā mola || kahane soka hadiyā avakyā vajāye ḍe dholā || 1 || popoṣṭakāṇmā 10 | 11 | 12 | 13 ja(m)mā 4 patra aghaḍiśi ṭaṭāye ++ho - N<sub>1</sub>

sam 1751 mārgaśīrṣa śudi pa somo likhitam || - V

śubham || yad akṣarapadabhraṣṭaṇ mātrāhīnaṇ cayad bhavet || tat sarvam kṣamya tām eva prasīdāparameśvara ||I|| sūrye turaṇe navacandrāgħasre jyeṣṭhākhyakṛṣṇe bhrguvaṛayuktam || tattvaprayogaḥ ṣadharṣaṣanāñjñāṇam likhitam suhetoḥ bhavatīha dehi || bhūyāt || - N<sub>2</sub>

śubham astu || samvat 1818 samayavaisāśavadi ṭṛtiyābudhvāvāsare || līṣitam śridikṣitakalānāth tat putreṇa caṇḍramani śubham bhūyāt || sthitijayatapurānagre līṣitam śubham astu || śī rādhe krṣṇa sahāi || śī gamgāju sahāi || śī rāmarāmarāma śī bhavanyainamah || śī || rāmaśrisarasvatinamah śīrāmacaṇdrasahāi || śī ||  
- K<sub>1</sub>

śubhaṇ bhavatu || samvat 1865 pramāthīnāmasaṇvatsare vai sākhavadya 10 sthiravārī narmadā tirītīchamāṇḍe śvām samnnidhā | nilikhitaṇ svarthaṇ paropakārārthaṇ ca hastākṣaraśivārāmaśāṇkarabāḍavopanāmakaṇmāhadevakarena likhitam śake 1730 caitravadyasaptamī 7 sthiravārī samṛūrṇam || śī kachārpaṇam astu || śī || cha || - J

śubham astu | samvat 1841 || bhādau śudha 15 lī o ve sarva śake rā rāma rāma cha - D

śubhaṇ bhūyāt || - U<sub>1</sub>

śī śubhaṇ bhavatu || śrīśītārāmārpaṇam astuḥ || idam pustakam || śake 1805 || vikramārka saṃmat 1940 || jayanām asaṇvatsare || udagayaṇe || griṣmaṛtau? || vaisākhe māse || krṣṇapakṣe || tīthau 23 || bhānuvāsare || prathamayāmye || śrīkṣetra avamītikāyāṇ || śī mahārudramahākālaśāṇnidhāne na samṛūrṇam || lekhanaṇ āṇam̄t+ sutā+ bābājī rājaderakareṇa likhyate || yādṛṣam pustakam dṛṣṭvā tādṛṣam likhitam mayā || yadi śuddhaṇ aśuddho vā mama doṣo na diyate ||I|| śīrāma || cha || - U<sub>2</sub>

saṃvat 1867 pausakṛṣṇaḥ 12 ravau śubham bhuyāt || cha || - P

śī krṣṇārpaṇam astu || cha || - L

śubham astu || iti śīsarvaguṇasampannapaṇḍitasukhānandamiśrasūrisūnupaṇḍitajvālāprasādamīśrakṛtabhāṣāṭīkāsahito rājayoge binduyogaḥ samāptah || śubham astu || śīr astu || - E

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resolves the problem, as it preserves the lost feminine locative referent (<sup>o</sup>*samhitāyām*). Later witnesses of the  $\beta$ -group, such as D and U<sub>1</sub>, erroneously copy the colophon from their exemplars, so that *śriparamarahasyām* becomes *śripāramahaṇsyām*. Due to the loss of the feminine referent and the aforementioned copying error, scribes of the  $\gamma$ -group were led to a consequential emendation. From the intermediate stage *iti śripāramahaṇsyām śrirāmacaṇḍraviracitāyām*, a scribe apparently felt compelled to a plausible correction and altered the reading of his exemplar to *iti śrirāmacaṇḍraparamahaṇṣaviracitas*. Thus, Rāmacandra was erroneously ascribed the spiritual title of a *paramahaṇsa* and consequently presumed to have undergone initiation into the Daśanāmī Samnyāsī order. See Clark, 2006: 42–45 for a discussion of the term *paramahaṇsa* in the Daśanāmī Samnyāsī order.







# 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 U<sub>2</sub> 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.

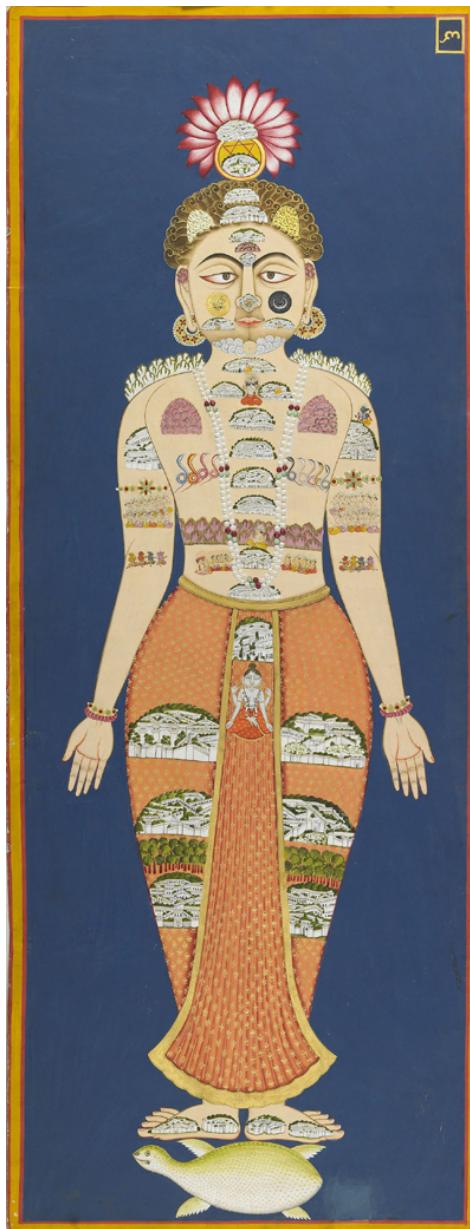


Figure 4: The Equivalence of Self and Universe (detail), folio 6 from the *Siddhasiddhāntapaddhati* (Bulaki), India, Rajasthan, Jodhpur, 1824 (Samvat 1881), 122 x 46 cm, RJS 2378, Mehrangarh Museum Trust.

## **Chapter 5**

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