

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



त्रिमतेष्यनमपशुनुवेनसंश्लेषादयामत्तावालिख्यते ॥ तदथागत्युद्दीर्घलीभेनवारथागेनशुनकवाच्छुगत
वत्योजनकपाथिविनादयैकलसमयेवावद्वृग्नवकार्णेत्तीवहितिर्विभासववक्त्यागधारस्तुमहेद्धुक्तियाथागृसु
तथागश्ववर्णयामश्वरुद्यागश्वमिथोगश्वलययागश्वानयागश्वमनायागश्वगिवयागश्वद्वयागृ
प्रदेशयागृतदयागश्वस्त्रयागश्वप्रदेशयामश्वब्लानीहिम्यागश्वस्त्रकर्त्तिक्यागृ
अस्त्रियायकृत्येकमानिकश्वलक्ष्यार्थिरुमनश्वदा ॥ १ ॥ गरुदःकुंवरकृत्यनक्षयाथागृस्त्रानव ॥ क्रमाविधकविमाश्व
प्राप्तिश्वामनिश्वदा ॥ २ ॥ उगगयुक्तियामोमोक्तियाथामोमनिश्वदा ॥ मात्रायमेत्तामायादित्तामामद्यगविश्वा ॥ ३ ॥ क्रामकृ
थरयेत्तालाहमात्रीनथाऽसेविश्वनागद्वयेष्टद्वालद्वयाकिंश्वक्षमाजुमश्वाद् ॥ यश्वीमानिनविश्विग्निक्तियाथामीस्तद्वय
यस्त्रीनृक्षमेत्तमाः ॥ विधकविश्वदा ॥ अंतिसंगमेन्द्रादीनित्यर्थिस्त्रयं स्वद्वयद्वियाथामीस्तक्षमाः ॥ (यस्त्रीनृक्षमेत्त)

Figure 1: Folio iv of Ms. N₁.

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
IV. mūlacakram	II
4 Appendix	I3
4.I Figures	I3
5 Bibliography	I7
Primary Sources	I7
Secondary Literature	I7

List of Figures

I	Folio IV of Ms. N _I	iii
2	The <i>dehasvarūpa</i> of <i>ajapāgāyatrī</i>	14
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.	15
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.	16

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 *aṣṭāṅga* format. An incomplete account of the fifteen yogas is found within the Sanskrit yoga text *Yogasvarodaya*, which is known only through quotations in the *Prāṇatosiṇī*, the *Yogakarṇikā* and the *Śabdakalpadruma*.⁵ The *Yogasvarodaya* 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

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, Hatha and Rājayoga.

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

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 *Hathapradīpikā* (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.

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.

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

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

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

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 *Hathasaṅketacandrikā*.

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 *Sarvāṅgayogapradīpikā*, 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 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 identi-

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

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

cal 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
- N_I: NGMPP B 38-31

- P : Pune BORI 664
- PT : *Prāṇatośinī*
- U₁ : SORI 1574
- U₂ : SORI 6082
- V : OI MSU 10558
- YK : *Yogakarṇikā*
- YSv : *Yogaśvarodaya*

Chapter 3

The *Tattvayogabindu* of Rāmacandra

Critical Edition & Annotated Translation

अमूराजयोगौ कथ्येते । मूलकन्दस्थाने एका तेजोरूपा महानाडी वर्तते । इयमेका
नाडी इडापिङ्गलासुषुम्णाः ॥ एतान् भेदान् प्राप्नोति । वामभागे चन्द्ररूपा इडानाडी
वर्तते । दक्षिणभागे सूर्यरूपा पिङ्गलानाडी वर्तते । मध्यमार्गेऽतिसूक्ष्मा पद्मिनीत-
न्तुसमाकारा कोटिविद्युत्समप्रभा भुक्तिमुक्तिदा शिवरूपिणी सुषुम्णा नाडी प्रवर्त-
ते । अस्या ज्ञानोत्पत्तौ सत्यां पुरुषः सवैज्ञो भवति ॥

[IV. mūlacakram]

इदानीं सुषुम्णाया ज्ञानोत्पत्तावुपायाः कथ्यन्ते । आदौ चतुर्दलं मूलचक्रं वर्तते ।

Sources: 1-7 cf. YSV (PT, p. 831): paṭhanāt smaraṇād vyānān maṇḍanāt brahmaśādhakah | tad bhedasyaikasandhānam aṣṭaiśvaryamayo bhavet | tritīrtham yatra nādī ca tripunyam parameśvari | ...eso 'syā viśvarūpasya rājayogo mato budhaiḥ | višeṣam kathayiṣyāmi śṛṇu caikamanāḥ sati | mūlakande sthale caikā nādī tejasvatī parā (tejasvitāparā YK 1.246) | gudordhe (gudordhve YK 1.247) sā tribhāgābhūd idā (tridhā bhūyād idā vāme YK 1.247) nāma śāśiprabhā | śaktirūpā mahānādī dhyānāt sarvārthadāyinī | daksine 'pi kulākhyeti (daksine piṅgalākhyeti YK 1.248) pumrūpā sūryavighrāhā | madhyabhāge suṣumnākhyā brahmaviṣṇusivātmikā | śudhacittena sā vijñānā vidyutkoṭisamaprabhā | bhuktimuktipradā dhyānād aṇimādiguṇapradā | suṣumnāntah samāśritya navacakram yathā śṛṇu | mūlādhāram catuṣpatram gudordhē (gudordhve YK 1.250) varttate mahat 1-7 cf. SSP 2.26 (Ed. p. 38): mūlakandād daṇḍalagnām brahmanādīm śvetavarnām brahmarandhraparyantam gatām saṃsmaret | tanmadhye kamalatantunibhām vidyutkoṭiprabhām ūrdhvagāminīm tām mūrtim manasā lakṣayet | sarvasiddhipradā bhavati | piṇḍe navacakrāṇi | ādhāre brahmacakram tridhāvartam bhaga-
maṇḍalākāram | tatra mūlakandāḥ |

Testimonia: 1-7 ≈ Yogasamgraha (IGNCA 30020 f. 2v. ll. 3-7): mūlakandasthāne ekā tejomayā mahānādī vartate | iyam idāpiṅgalasuṣumnā bhedā tridhā | vāmabhāge candrarūpā idā | daksinābhāge sūryarūpā piṅgalā | madhyamārge atisūkṣmā visataṁtuṣamākārā koṭividyut-prabhā bhuktimuktipradā suṣumnā nādī vartate | yasyā jñāne puruṣaḥ sarvajño bhavati | atas taj jñānotpattāv upāyā ucyamte | gudamūlacakram caturdalaṁ |

1 amū cett.] astu E °yogau cett.] °yogaḥ E kathyete P] kathyate βEL, kathyamte U₂ °kan-dasthāne cett.] °kamḍasthāne || U₂, °m kamḍasthāne P ekā cett.] ekām J, eka N₁N₂ vartate cett.] pravartate U₂ iyam E] iyam cett., trayam L ekā cett.] eka | E, eka P, kā L 2 °piṅgalā° cett.] °piṅgalā° DJK, °suṣumnān em.] suṣumnān DK₁N₁N₂, °suṣumnā EP₁U₂, °suṣumnā JLU₁ etān JγU₁] ete DK₁N₁N₂ idā cett.] om. U₂ 3 varitate cett.] pravarttate U₂ dakṣina° cett.] dakṣine JU₁ vartate cett.] pravarttate U₂ °mārge cett.] °rge D 'ti γ] ati° DK₁N₁N₂U₁, om. J padmīnī cett.] padmanī LPN₁N₂, pa++nyanī K₁ 4 °kārā cett.] °kāra° P °prabhā cett.] °prabhāḥ U₁ °dā PU₂] °do° β, °pradā EL 4-5 sīvarūpiṇī suṣumnā nādī pravartate U₂] om. cett. 5 asyā PLU₂] syā E, om. β jñānotpattau γ] °tpanne β satyām PLU₂] satyam E, sati β 7 suṣumṇāyā PU₂] suṣumṇāyāḥ DJK₁N₁N₂, suṣumṇāyām E, suṣumṇāya° U₁, suṣumṇā° L °pattāv upāyāḥ E] °pattau upāyāḥ DJK₁LPU₁, °pattau upāyā U₂, °panno 'pāyāḥ N₁, °panno upāyāḥ N₂ kathyante cett.] kathyate L caturdalaṁ mūla° DJK₁N₁U₂] caturdalaṁ mūlam EP₁, caturdalaṁ mūla° L, prathamacaturdalaṁ mūla N₂ vartate cett.] pravartate U₂

These two Rājayugas are described [in the following].¹¹ In the location of the root-bulb¹² exists one major channel in the form of light. This one channel splits up into Idā, Piṅgalā and Suṣumnā. On the left side is the lunar Idā-channel. On the right side exists the solar Piṅgalā-channel. Within the middle path, having the very subtle form equal to the fibre of a lotus stalk [and] shining like a thousand lightnings, bestowing enjoyment and liberation, [and] having the form of benevolence,¹³ the central channel occurs.¹⁴ When the knowledge of her has arisen, the person becomes omniscient.

[IV. Cakra of the root]

Now, the means for the genesis of knowledge of the central channel are described. At the beginning [of the central channel] exists the four-petalled root-*cakra*.

¹¹ Siddhakunḍalinīyoga is discussed along with Siddhayoga within the comparative analysis of the complex yoga taxonomies on p. ?? et seqq. Mantrayoga is discussed on p. ?? et seqq.

¹² The *kanda* (“bulb”) in yogic literature is usually below the navel or near the perineum. Rāmacandra’s concept of the *kanda* is identical to the one found in Vivekamārtanya 16: *ūrdhvāṁ meḍhrād adho nābhēḥ kandayoniḥ khagāṇḍavat | tatra nādyāḥ samutpannāḥ sahasrāṇi dvīsapratitih ||* “Above the penis and below the navel is the home of the *kanda*, which is [formed] like the egg of a bird. There, the 72000 channels originate.”

¹³ The expression *śīvarūpiṇī suṣumṇānādi* derives from the source passage *suṣumṇākhyā brahmaviṣṇuśivātmikā* in the *Yogasvarodaya*, where *suṣumṇā* is described as having “the nature of Brahmā, Viṣṇu, and Śiva”. Rāmacandra omits the first two and instead attributes to the *suṣumṇānādi* a specifically “Śiva-form”, associated with benevolence and auspiciousness, the precise meaning of which remains open to interpretation.

¹⁴ The decision to adopt the reading *śīvarūpiṇī suṣumṇānādi pravartate*, attested only in U₂, is not without problems, yet preferable for several reasons. Without it, the sentence remains syntactically incomplete and semantically opaque, and the referent of *asyā* in the following sentence is unclear — especially since *idā* and *piṅgalā* have already been introduced, so the omission of *suṣumṇā*, the most important of the three, would be unexpected. Although U₂ elsewhere contains additional material on the nine *cakras* — likely secondary — this case appears different, as it preserves a sentence seemingly lost very early in the rest of the tradition. This is supported by the *Yogasvarodaya* (*madhyabhāge suṣumṇākhyā brahmaviṣṇuśivātmikā*) and the *Yogasamgraha* (*bhuktimuktipradā suṣumṇā nādi vartate*). Stemmatic considerations likewise favour this choice, since the redactor or scribe of U₂ likely had access to an exemplar close to the γ-archetype.

Chapter 4

Appendix

4.1 Figures



Figure 2: The *dehasvarūpa* of *ajapāgāyatrī*. The image, reminiscent of a hippocriff, 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 *nādīs*. 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 pūrnagiripithe lalāṭamāṇḍale candro devatā amṛtāśaktih paramātmā ṛsiḥ dvāviṁśaddalāni amṛtavāsinikalā 4: ambikā 1 lambikā 2 gha(m)ṭkā 3 tālikā 4 dehasvarūpam kākamukham 1 naranetram 2 gośrīngam 3 lalāṭabrahmapara 4 hayagrīvā 5 mayūramuścham 6 haṁsacāritani 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.

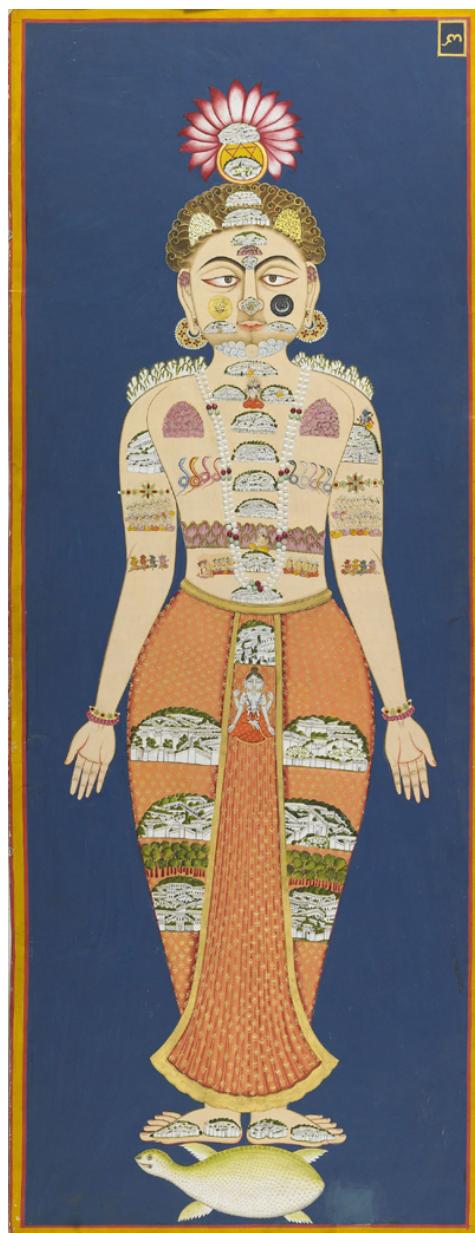


Figure 4: The Equivalence of Self and Universe (detail), folio 6 from the *Siddhasiddhāntapaddhati* (Bulaki), India, Rajasthan, Jodhpur, 1824 (Samvat 1881), 122 x 46 cm, RJS 2378, Mehrangarh Museum Trust.

Chapter 5

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