

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



त्रिग्रनेष्यनम् ॥ शुभ्रवेन स धारयता दया गत्वा विद्युषः ॥ गत्योगस्य दूर्दूरलीपेन वाहना गते शुभ्रकर्मजा लग्नं
 वृत्योश्वरक्षाधिविजादयुक्तसमयवाचद्वयवकालं प्रवीरत्किर्त्तविभासवयवक्षयागदानस्तु गत्वा वृद्धियापाम् ॥
 तयागश्च वर्णयामाश्च एत्यागश्च क्षमित्यागश्चालययागश्च धान यागश्च मन्त्रयागश्च तत्त्वाया गत्यागश्च वृद्धियागश्च
 अश्विन्यागश्च वाहनागश्च तत्त्वायागश्च उपर्यवद्धतायाम शुभ्रकर्मजानीक्षियापागत्यलक्षणिकथाम् ॥ कुम्हामुकिन्तर्याम्यगप्त्वात्
 अश्विन्यागश्च ॥ यं वैकर्माणिकश्वलीकार्यावृत्तसन्धमदा ॥ ॥ गत्युपद्युवनं कृत्वा वृद्धियागस्त वाहनवा ॥ क्रमाविधकवृत्तमास्त्वा
 भावित्यामनिष्टद्वा ॥ ॥ एव गत्युक्तियुक्तापामोक्तियापामीत्वात् ॥ मात्रायमेवामायादित्वामामध्यगविभा ॥ ॥ क्रमास्त्वा
 वृद्धियागश्च वृद्धियागश्च वाहनाद्वयाद्य वाहनवृद्धियाक्षयानुमात्राम् ॥ यथोगानितव्यं शुभ्रकर्मजायापाम् ॥ सुवर्णागत्याग
 यस्मीन्यगश्च कर्मजाः ॥ विवर्तकवृत्तवायापाम् ॥ वृद्धिनिष्टयं शुभ्रमवदयद्वयद्वयियापामीत्वाक्षयानि ॥ (यस्मीन्यगश्च कर्मजाः)

Figure 1: Folio iv of Ms. N₁.

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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 *yogaśastrarahasya*.

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 *Yogaśiddhāntacandrikā* (17th century), a commentary on the *Patañjalayogaśāstra* that integrates fifteen medieval yogas within its *āṣṭāṅga* format. An incomplete account of the fifteen yogas is found within the Sanskrit yoga text *Yogaśvarodaya*, which is known only through quotations in the *Prāṇatoṣinī*, the *Yogakarṇikā* and the *Śabdakalpadruma*. The *Yogaśvarodaya* 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. 22.

²The dating of the text is discussed on p. 6.

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.

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 tetrads⁵ 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.⁶

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.

⁵See p.?? for a detailed discussion of the *Sarvāṅgayogapradīpikā*.

⁶For 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).⁷ 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.⁸ 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.⁹ 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

⁷ *Binduyoga. Binduyogah with Bhāṣatīkā*. Ed. by Jvālāprasāda Miśra. Mumbai, 1905.

⁸ For example, the printed edition does not contain the complex yoga taxonomy presented in the manuscripts of the *Tattvayogabindu*.

⁹ 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.

I.2 Dating the *Tattvayogabindu* and the *Yugasvarodaya*

THE oldest dated manuscript of the *Tattvayogabindu*, V, was written in Vikrama *samvat* 1751, that is, in 1693 CE.¹⁰ The second-oldest manuscript, N₁,¹¹ was written in Nepal *samvat* 837, i.e. in 1716 CE.

Although V is the earliest dated witness, it is by far one of the poorest. It contains no significant variants, and the sheer number of editorial interventions and scribal errors compelled me to exclude it from collation. Even though much better in general, N₁ also presents a considerable number of variants; moreover, it omits a significant and lengthy passage (ca. 23.50% of the entire text) and contains various corruptions. In light of these observations, it appears that the textual transmission had already undergone substantial degradation by the early 18th century. Consequently, the work was most likely composed several decades before the two oldest dated manuscripts, that is, in the 17th century.

The discovery that Sundaradeva's *Hathasaṅketacandrikā* quotes a long passage from the *Tattvayogabindu* without attribution supports this conclusion.

¹⁰For a description of the manuscript V see p. 44.

¹¹For a description of the manuscript N₁ see p. 37.

The passages quoted from the *Tattvayogabindu* include the teachings on the sixteen *ādhāras*¹² as well as those on Lakṣyayoga and its subtypes.¹³

The dating of the *Hathasāṅketacandrikā* has only recently been revised due to the discovery that certain first-hand annotations surrounding the main text of the Ujjain *Yogacintāmaṇi* were, in all likelihood, borrowed from Sundaradeva's work.¹⁴ Birch (2018) dated the Ujjain *Yogacintāmaṇi* to 1659 CE.¹⁵ Thus, the *terminus ante quem* for the compilation of the *Hathasāṅketacandrikā* is 1659 CE, which automatically establishes the same *terminus ante quem* for the *Tattvayogabindu* and the *Yogasvarodaya*, since Sundaradeva quotes the former, and Rāmacandra both quotes and rewrites material from the latter.

We may therefore safely assume that the *Tattvayogabindu* was composed in the first half of the 17th century or earlier. Consequently, Rāmacandra's principal source text, the *Yogasvarodaya*, must have been composed even earlier.

I.3 Synopsis of the *Tattvayogabindu*'s contents

RĀMACANDRA'S *Tattvayogabindu* can be divided into 59 sections. Many of these sections are brief, consisting of only a few sentences or lists of specific contents or concepts the author wishes to convey. However, some sections are significantly longer. Almost every section is introduced with clearly identifiable section markers. In these cases, a section begins with recognisable phrases such as *atha*, *idānīm* or *idam*. Sometimes, sections start without section markers. Nevertheless, the thematic shifts were so significant that I, as the editor, felt obliged to mark these passages as separate sections.¹⁶ The wording of the text remains entirely unchanged.

¹² *Hathasāṅketacandrikā* (MMPP 2244, f. 95r l. 3–f. 96r l. 4).

¹³ *Hathasāṅketacandrikā* (MMPP 2244, f. 124r l. 7–f. 125r l. 3).

¹⁴ Birch, 2024: 52–54.

¹⁵ Birch, 2018: 50, n. III.

¹⁶ This specifically pertains to sections VI, VII, XIV, XVII, and XLI.

By far the largest part of the text deals with explaining various yogas. Of the fifteen yogas presented as methods of Rājayoga¹⁷ mentioned in the introduction, Rāmacandra explains only eight in the course of the text. These are Rājayoga, Kriyāyoga, Siddha[kuṇḍalini]yoga, Mantrayoga, Lakṣayoga, Haṭhayoga, and Jñānayoga. Surprisingly, there are also three additional yogas not listed among the fifteen initially mentioned: Aṣṭāṅgayoga, Satyayoga, and Sahajayoga. The individual yogas, both those explicitly described and those merely mentioned in the taxonomy, are thoroughly discussed in the chapter “Comparative Analysis of the Complex Early Modern Yoga Taxonomies”.¹⁸ This chapter analyses and compares them with the three other texts containing complex yoga taxonomies, particularly to conclude the significance of the complex yoga taxonomies in the history of yoga.

Beyond the discussion of the fifteen yogas, there are further contents. The other major subject is the yogic body. In sections XXV-XXVI, Rāmacandra names, describes and explains the functions of the ten physical channels (*nādīs*) and the ten vital winds (*vāyus*). In sections XXXII-XLI, he postulates the identity of the universe (*brahmāṇḍa*) and the body (*piṇḍa*). Following this, Rāmacandra lists numerous macrocosmic elements within the body: the worlds (*lokas*), rulers of the worlds (*lokasvāmins*), seven islands (*dviṇpas*), seven oceans (*samudras*), nine regions (*khaṇḍas*), eight major mountains (*parvatas*), nine rivers (*nādīs*), twenty-seven constellations (*nakṣatras*), and so on. Structurally, Rāmacandra simply names the macrocosmic element and then locates it in the body. Finally, in sections LV-LVII, Rāmacandra lists the digits (*kalās*) of the moon (*candra*), sun (*sūrya*), and fire (*agni*). Another significant component of the *Tattvayogabindu* is a variant of a set of teachings that can

¹⁷ See p. ??.

¹⁸ See p. ??.

be traced back to an ancient Śaiva paradigm.¹⁹ This set consists of teachings on *cakras*,²⁰ *ādhāras*,²¹ *lakṣyas*,²² and *vyomas* or *ākāśas*.²³

Other topics include a description of the tamed Avadhūta,²⁴ and a description of the division of the heart lotus (*hrdayakamala*), whose reception can be traced back to the teachings of the Śaiva exegetes of Kashmir.²⁵ Other sections discuss a pentadic cosmogony,²⁶ or the importance of the teacher (*guru*) for yoga practice.²⁷ The work concludes with a lengthy section titled the “Secret teaching of the scriptures of yoga in all of the scriptures” (*yogaśastrarahasya samagraśāstramadhye*), which primarily concerns the ultimate yoga teaching for those called *cakravartin*, namely Sahajayoga. This yoga enables the practitioner to enjoy all the benefits of yoga without the need to practice it. Table I provides an overview of all contents of the *Tattvayogabindu*, arranged by sections:

¹⁹ *Tattvayogabindu* XXVIII.1: *navacakram kalādhāram trilakṣyam vyomapamcakam | svadehe yo na jānāti sa yogī nāmadhārakah* || Variants of this verse are found in numerous yoga texts with a Śaiva orientation and older Śaiva Tantras. I discuss this paradigm on p. ??.

²⁰ A total of nine *cakras*, along with meditation instructions on these, are described in detail in sections IV-XII. In section XXIX, nine *cakras* are listed again, but only with names and locations.

²¹ The sixteen containers (*ādhāras*) are described in section XXX. These include specific locations suitable for meditation, *mudrā* and *bandha* techniques.

²² The *Tattvayogabindu* includes five meditative foci (*lakṣyas*), which are collectively referred to as the Rājayoga method called Laksyayoga. The chapters of the sub-variants are found in sections XIII-XV and XXIII-XXIV.

²³ These are five meditative spaces that the Yogi can traverse, described in section XXVIII.

²⁴ The original archetype of the antinomian ascetic is tamed in XLIV.

²⁵ See sections XLV-XLVII.

²⁶ See sections XLVIII-LIV.

²⁷ See sections XLIII and LVIII.

Table I: Topics of the *Tattvayogabindu*

Sec- tion	Topic in Sanskrit	Translation
I	<i>rājayogaprakārah</i>	Method of Rājayoga
II	<i>kriyāyogasya lakṣaṇam</i>	Characteristics of Kriyāyoga
III	<i>rājayogasya bhedāḥ</i>	Varieties of Rājayoga
IV	<i>mūlacakram</i>	Cakra of the root
V	<i>svādhīṣṭhānacakram</i>	Svādhīṣṭānacakra
VI	<i>nābhīsthāne padmam</i>	Lotus within the place of the navel
VII	<i>hrdayamadhye kamalam</i>	Lotus within the heart
VIII	<i>kaṇṭhasthāne kamalam</i>	Lotus within the location of the throat
IX	<i>ājñācakram</i>	Ājñācakra
X	<i>cakram tālumadhye</i>	Cakra within the palate
XI	<i>aṣṭamacakram brahmaṇḍra- sthāne</i>	Eighth cakra at the aperture of brah- man
XII	<i>mahāśūnyacakram</i>	Cakra of the great void
XIII	<i>lakṣyayogaḥ</i>	Lakṣyayoga
XIV	<i>ūrdhvālakṣyam</i>	The upper focus
XV	<i>adholakṣyāḥ</i>	The lower focus
XVI	<i>rājayogayuktasya puruṣasya yac charīraciḥnam</i>	The physical sign of a person who is engaged in Rājayoga
XVII	<i>anyad rājayogasya ciḥnam</i>	Another sign of Rājayoga
XVIII	<i>caryāyogaḥ</i>	Caryāyoga
XIX	<i>haṭhayogaḥ</i>	Haṭhayoga
XX	<i>haṭhayogasya dvitīyo bhedāḥ</i>	Second type of Haṭhayoga
XXI	<i>jñānayogasya lakṣaṇam</i>	The characteristics of Jñānayoga
XXII	<i>svabhāvabhedam</i>	Distinction of the nature
XXIII	<i>bāhyalakṣyam</i>	The outer focus
XXIV	<i>antaralakṣyam</i>	The inner focus

Table I: Topics of the *Tattvayogabindu* (continued)

Sec- tion	Topic in Sanskrit	Translation
XXV	<i>nādīnām bhedāḥ</i>	Division of the channels
XXVI	<i>śarīramadhye vāyavah</i>	The vital winds within the body
XXVII	<i>madhyalakṣyam</i>	Central focus
XXVIII	<i>ākāśabhedāḥ</i>	Divisions of space
XXIX	<i>cakrānām anukramah</i>	Sequence of <i>cakras</i>
XXX	<i>ādhāracakrasya bhedāḥ</i>	Divisions of the wheels of support
XXXI	<i>aṣṭāṅgayogasya vicāraḥ</i>	Reflection of Aṣṭāṅgayoga
XXXII	<i>piṇḍabrahmāṇḍayor aikyam</i>	Identity of the universe and the body
XXXIII	<i>piṇḍamadhye lokatrayam</i>	Triad of worlds
XXXIV	<i>uparitanām lokacatuṣkam</i>	Upper tetrad of worlds
XXXV	<i>catvāro lokasvāmināḥ</i>	Lords of the world
XXXVI	<i>saptadvipāni piṇḍamadhye</i>	Seven continents within the body
XXXVII	<i>piṇḍamadhye saptasamudrāḥ</i>	Seven oceans within the body
XXXVIII	<i>navadvāramadhye navakhaṇḍāni</i>	Nine regions within the nine doors
XXXIX	<i>piṇḍamadhye ṣṭakulaparvatāḥ</i>	Eight major mountains within the body
XL	<i>śarīre navanāḍyāḥ</i>	Nine rivers within the body
XLI	<i>saptavimśatinakṣatrāṇī ...</i>	Twenty-seven constellations ...
XLII	<i>rājayogāc charīre cihnāni</i>	Signs in the body as a result of Rājayoga
XLIII	<i>gurubhakteḥ phalam</i>	Result of devotion towards the teacher
XLIV	<i>avadhūtapuruṣasya lakṣaṇam</i>	Characteristics of an Avadhūta person
XLV	<i>kamalānām saṃketam adbhitam</i>	The wonderful esoteric teaching of the lotus flowers
XLVI	<i>ādhārakamalam</i>	Lotus of support

Table I: Topics of the *Tattvayogabindu* (continued)

Sec- tion	Topic in Sanskrit	Translation
XLVII	<i>hṛdayakamalasya bhedah</i>	Division of the heart Lotus
XLVIII	<i>yogasiddher anantaram jñānam</i>	Knowledge after the success in yoga
XLIX	<i>pīṇḍotpattiḥ</i>	Origin of the body
L	<i>śarīramadhye pañca mahābhūtāni</i>	Five great elements within the body
LI	<i>pañcaprakārā antahkaraṇasya</i>	Five modes of the internal organ
LII	<i>kulapañcakasya bhedāḥ</i>	Divisions of the pentad of the <i>kula</i>
LIII	<i>ekam jñānam</i>	Unique knowledge
LIV	<i>karma kāmaḥ candraḥ sūryaḥ ag- niḥ</i>	Action, desire, moon, sun and fire
LV	<i>candrasya ṣoḍaśakalāḥ</i>	Sixteen digits of the moon
LVI	<i>sūryasya dvādaśakalāḥ</i>	Twelve digits of the sun
LVII	<i>agnisam̄bandhinyo daśakalāḥ</i>	Ten digits related to fire
LVIII	<i>yogasya māhātmyam</i>	Majesty of yoga
LIX	<i>yogaśāstrarahasyam</i>	Secret teaching of the scriptures of yoga

I.4 Rāmacandra and the audience of his text

THE article by Jason Birch titled “Rājayoga: Reincarnations of the King of All Yogas” (2014) re-evaluates the reception history of the term *rājayoga*, significantly enhancing our understanding, coloured by modern interpretations, with a far more nuanced perspective. As the title of Birch’s article directly suggests, the term Rājayoga has been used by different traditions at various times, with their understanding and interpretation of this compound word being highly diverse. A significant insight for this dissertation is that in the extant Sanskrit literature on Yoga, the interpretation of Rājayoga as “Yoga for kings” is comparatively rare. Birch (2014: 412) notes:

In fact, my research has revealed only two texts which contain the gloss of Rājayoga as “the Yoga fit for kings”. Both are eighteenth-century Vedāntic works, namely, the *Rājayogabhaṣya* and Divākara’s commentary to the *Bodhasāra*.

Divākara’s commentary is particularly interesting. Here, Rājayoga is described as the Yoga of kings - “rulers could accomplish it even when they remain in their position as kings.”²⁸ The following pages demonstrate that Rāmacandra’s *Tattvayogabindu* likely falls into this category. Textual evidence suggests that the *Tattvayogabindu* is one of the rare examples of a Rājayoga text composed for the warrior aristocracy, taught to members of a royal court, and perhaps even to the king himself. Rāmacandra begins his treatise on Rājayoga with the following definition. In *Tattvayogabindu* section I, ll. 1-2 he writes:

*atha rājayogaprakāro likhyate || rājayogasyedam phalam | yena rājayo-
genānekarājyabhogaśamaya eva | anekapārthivavinoḍaprekeśaśamaya
eva | bahutarakālam śarīrasthitiḥ bhavati |*

Now, the method of Rājayoga is laid down. This is the

²⁸Birch, 2014: 430.

fruit of Rājayoga: Through Rājayoga, the long-term durability of the body arises even when there are manifold royal pleasures [and] even when there is manifold royal entertainment and spectacle.

The core message is unequivocal. Rājayoga enables the practitioner to achieve lasting health and physical stability while leading a life filled with royal pleasures and entertainment. Consequently, the Rājayoga described in the text is not intended for ascetics who pursue soteriological goals with minimal material possessions but explicitly for individuals exposed to affluent life realities. In light of the initial definition presented in the text, the *Tattvayogabindu* is at least directed at affluent householders. However, the adjectives “*rājya*” and “*pārthiva*” used in the definition already suggest a more specific courtly context. The effect of *śarīrasthiti* promoted by Rājayoga can also be seen as an indicator of a courtly audience, as the qualities of strength, discipline, and resilience were essential for fulfilling the primary duty of the *kṣatriya* caste, namely the protection and defence of the population. The motif of physical and mental strengthening through yoga in a courtly context is exemplified by the famous yoga tradition of the Mysore Palace. Tirumalai Krishnamacharya was employed as a yoga teacher by Maharaja Krishnaraja Wodiyar IV (1884–1940) within the court’s educational program at the Mysore Palace from the 1930s until the early 1950s, primarily to cultivate the physical robustness and mental agility of the royal family.²⁹

In his book containing a new edition of the *Dattātreyayogaśāstra* (2024: 21–22), Mallinson argues convincingly that the state and name of Rājayoga in the early texts of Haṭhayoga reflect developments within the monastic traditions of the time. Mallinson dates the *Dattātreyayogaśāstra* to 1200 CE, four centuries before the composition of the *Tattvayogabindu*. Many monastic institutions had gained significant power and autonomy, distancing themselves from royal patronage. The heads of these monasteries, known as *mathādhipatis*, began to function similarly to kings (*rājas*) and were sometimes even

²⁹See Singleton, 2010: 177–178 and Sjoman, 1996: 52–53.

referred to by such titles. Mallinson refers to Sanderson's observation that Śaiva *mathādhipatis* from Bengal to Karnataka ruled like kings, engaging in activities such as founding monasteries, bestowing land-grants on brahmins, rewarding poets, founding temples and settlements, and providing means of irrigation. These *mathādhipatis* were often given royal or imperial titles. Furthermore, Mallinson demonstrates that the heads of monasteries where *hatha* yoga texts were likely composed were also conceived of as kings. Could it be that the *Tattvayogabindu* is a text from one of the *mathas* described by Mallinson, even though the *Tattvayogabindu* was written approximately four centuries later? This can be ruled out for two reasons, even though powerful *mathas* still existed in Rāmacandra's time. Firstly, there are no indications of specific ascetic affiliations in the *Tattvayogabindu*; on the contrary, Rāmacandra strives to give this text a religiously neutral character and is careful to obscure the Śaiva roots of the source texts he uses. Secondly, the text explicitly speaks out against celibate ascetics, a stance that would hardly be expected from a text belonging to and intended for the audience of a *matha*.

Rāmacandra writes in *Tattvayogabindu* LVIII.6:

*ajñānākulaśilānām yatinām brahmacāriṇām |
upadeśām na grhnīyād anyathā narakam dhruvam ||*

One should not accept the teaching of celibate ascetics whose nature is confused by ignorance; otherwise, hell is inevitable.

Ascetics can thus be excluded as a potential audience at this point.³⁰ Certainly, the development of the *mathas* described by Mallinson (2024: 21–23), where *mathādhipatis* gained immense power and influence and promoted practices known as Rājayoga, did not go unnoticed by other rulers. It is pos-

³⁰There are literary accounts of kings renouncing their kingdom to become ascetic yogins, such as the *jogī khanda* of the *Padmāvat*. Mallinson (2021: 75) cites the respective passage and provides a translation. In the *Tattvayogabindu*, Rājayoga is reinterpreted so that the king can remain in his position as the “enjoyer of the earth” while simultaneously achieving all soteriological goals without the inconveniences of an ascetic lifestyle.

sible that these circumstances inspired other rulers to include Rājayoga in their courtly training programs.

Beyond the introduction, further indications of the text's intended audience are scattered throughout the *Tattvayogabindu*. For instance, Rāmacandra points out that certain yogic practices can enhance one's attractiveness and cultivate popularity among young women,³¹ or even subject women to one's will.³² A result of meditation on the ninth *cakra* is that the practitioner, even while enjoying royal pleasures, amusing himself among women, and watching musical performances, finds that his vitality increases daily like the waxing moon.³³ As a result of practising *antaralakṣya*, a meditation on a red light between the eyebrows, he becomes beloved among all royal people.³⁴ Furthermore, one of the outcomes of Rājayoga is that every desire for worldly pleasures is fulfilled without attachment to those pleasures. As an example, Rāmacandra mentions most excellent fruits and women.³⁵ Another result of Rājayoga, according to Rāmacandra, is that even if one were to obtain an entire kingdom, the feeling of having gained something does not arise.³⁶ Furthermore, the absence of non-violence (*ahimsā*) in the context of the presentation of Aṣṭāṅgayoga's *yamas* and *niyamas* points to a *kṣatriya* audience. The duties of a ruler sometimes involve "cruel" actions, such as enforcing laws, possibly through war. For this reason, a ruler cannot adhere to *ahimsā*.³⁷

³¹ *Tattvayogabindu* V ll. 6-7: *tanmadhye 'tiraktavarṇaṁ tejo vartate | tasya dhyānakaraṇāt sādhako 'tisundaro bhavati | yuvatīnāṁ ativallabho bhavati |*

³² *Tattvayogabindu* VII ll. 4-6: *asyā mūrter dhyānakāraṇāt svargapātālākāśamanuṣyagandharvakinnaraguhyakavidyādhāralokasam̄bandhinyāḥ strīyah sādhakasya puruṣasya vaśyā bhavanti |*

³³ *Tattvayogabindu* XII ll. 1-3: *rājyasukhabhogavṛtaḥ | strīmadhye vilāsavataḥ samgītavinodapreksyavataḥ eva puruṣasya pratidināṁ śuklapakṣe candrakalāvat kalā vardhate |*

³⁴ *Tattvayogabindu* XXIV ll. 2-3: *atha vā bhruvor madhye 'tiraktavarṇasyātisthūlasya tejaso dhyānakaraṇāt sakalānām pārthivapuruṣānām vallabho bhavati |*

³⁵ *Tattvayogabindu* XVI ll. 6-7: *atha ca phalacandanakāminyāderyasya yasyeccha bhavati | tam tam bhogam prāpnoti | atha vāsyā mana eva sthāne 'nurāgam na prāpnoti ||*

³⁶ *Tattvayogabindu* XVII l. 1: *yasya rājyādhilābhē 'pi ||*

³⁷ Cf. *Tattvayogabindu* XXXI.

An important example³⁸ that solidifies the above interpretation of a particular wealthy setting is the mention of the eight enjoyments (*aṣṭau bhogāḥ*). I was not able to locate the direct source of the *aṣṭau bhogāḥ* yet. However, in the *Mānasollāsa* of King Someśvara, one finds the mention of twenty royal *upabhogas*, which include all of the mentioned eight in much greater detail.³⁹ The eight enjoyments seem to be a simplified form of the twenty royal enjoyments from King Someśvara's *Mānasollāsa*. Thus, the origin of this enumeration of pleasures likely stems from a courtly context. The eight enjoyments are introduced as the result of the innate nature of the self. Rāmacandra's depiction suggests that his audience is familiar with these enjoyments. In *Tattvayogabindu* XXII p. ?? ll. 1-4, Rāmacandra states:

paṭṭasūtramayāni vastrāni 1 || pañca vā sapta vā śālikāyuktāni harmyāni
 2 || ativipulā mṛdūttarachadavatī śayyā 3 || padminī tārunyavatī
 manoharā guṇavatī tatropaviṣṭā kāntā 4 || sādhvāsanam 5 || atimūlyo
 śvaś ca 6 || manoramam annam 7 || tathāvidham pānam 8 || ete 'ṣṭau
 bhogāḥ kathitāḥ | ete duḥkham bhajante | bhikṣām yācante ca |

1. Clothes made from silk thread;⁴⁰
2. Mansions endowed with five or seven rooms;⁴¹
3. A very large bed with a soft and lovely blanket;⁴²
4. [on which] there is seated a sweetheart belonging to the Padminī-class of women - youthful, beautiful, and virtuous;⁴³

³⁸This passage has no parallel to the *Yogasvarodaya*.

³⁹Shrigondekar, 1939: 5.

⁴⁰In the twenty *upabhogas* of the *Mānasollāsa* we find the topic of *Vastropabhoga* or the "enjoyment of garments". Particularly in summer, the king is asked to wear silk or cotton clothes, which are thin and charming. Cf. Shrigondekar, 1939: 14.

⁴¹The first *adhyāya* of the third *vimsati* of the *Mānasollāsa* discusses astrology for finding out auspicious moments while building new houses for princes. Here, houses with one to four *śālās* are described. Cf. Shrigondekar, 1939: 6-7.

⁴²This is found as *Śayyābhoga* within the *Mānasollāsa*. In this section, seven kinds of beds and eight kinds of bedsteads are described. Cf. Shrigondekar, 1939: 14.

⁴³This is resembled as *yosidupabhoga* within the *Mānasollāsa*. In this chapter, King Someśvara describes the qualifications of women whom a king should marry. The two most impor-

5. An excellent seat;⁴⁴
6. An exceptionally valuable horse;⁴⁵
7. Appetising food;⁴⁶
8. Similar drinks.⁴⁷

These are the eight enjoyments. They bring about suffering. And [they] require begging.

The last sentence of the above quote, “And [they] require begging.” (*bhikṣāṁ yācante ca*), is initially puzzling, but the textual tradition is unequivocal. The subject of the sentence is undoubtedly the *aṣṭau bhogāḥ*. Nevertheless, this statement addresses the practitioner. One has to ask who would beg for the eight pleasures specified above. A travelling ascetic or mendicant would ask for food and drink, but certainly not for silk clothes, women, expensive horses, and the like. The average householder would aspire to this, but the phrase *yācante* still seems inappropriate and overshoots the mark. Above all, there is only one logical answer as to who exactly would request such valuable objects and women. This statement can, therefore, only address members of the royal court. The only one able to grant such costly requests is someone very wealthy, such as the king himself.

In the last section of the *Tattvayogabindu* (LIX), Rāmacandra presents his *yogaśāstrarahasyasamagraśāstramadhye*, “secret teaching of the scriptures of yoga in all of the scriptures”. This chapter explicitly states that this secret teaching of yoga should be revealed before a king with certain qualities.

tant qualities he gives are beauty and full youth. Out of the four kinds of women, a) Padminī, b) Citriṇī, c) Śaṅkhinī, and d) Hastinī, he suggests that the latter two kinds are not worth enjoying. Cf. Shrigondevkar, 1939: 21.

⁴⁴The *āsanopabhoga* or “the enjoyment of seats” within the *Mānasollāsa* describes various kinds of royal seats. Cf. Shrigondevkar, 1939: 15.

⁴⁵This is resembled as *yānopabhoga* within the *Mānasollāsa*. In this chapter, King Someśvara lists nine kinds of vehicles, including horses. Cf. Shrigondevkar, 1939: 24.

⁴⁶This is resembled as *annabhoga* within the *Mānasollāsa*. In this section, King Someśvara describes the names of various kinds of great food and instructions for preparing various dishes. Cf. Shrigondevkar, 1939: 21.

⁴⁷This is resembled as *pānīyabhoga* within the *Mānasollāsa*. In this chapter, everything related to drinking and drinks is described. Cf. Shrigondevkar, 1939: 23.

*yasya rājño manomadhye kapaṭam nāsti | yasmin dṛṣṭe deśakasya trāso na
bhavati | tasya manah śuddham bhavati | yasya pṛthivyāṁ kīrtir bhavati
| yasya manomadhye satpuruṣavacanaviśvāso bhavati | yo rājā sadānan-
dapūrṇo bhavati | yasya pārśve pratyakṣam anekam manohārivastūni
bhavanti | etādṛśasya rājño 'gre yogarahasyam kathaniyam |*

The king in whose mind there is no deceit and, when he is seen [by his subjects] there is no fear of a ruler, [he is one who] has a purified mind. [The king] who has fame on earth; in whose mind there is trust in the speech of good people; who is a king always filled with bliss; at whose side there is an abundance of enchanting objects visible [to all], in the presence of such a king the secret of yoga shall be explained.

Rāmacandra then mentions the characteristics of the person unsuitable for the secret teachings of yoga. Next, he presents Sahajayoga as the ideal yoga for a *kṣatriya* or monarch:

*vilāsinināṁ manohārigitaśravaṇāt || atisundarakāminināṁ rū-
padarśanāt || kastūrikarpūragandhayo grahanāt || manahśitalakāry-
atikomalaparavastunah sparsakāraṇāt || atimādhuryam citte karoti
| tādṛśah svādanāt || anekadesānām sādhvasādhusthānadarśanāt ||
maitreṇa saha komalavacanāt || śatruṇā saha kāṭhinyavacanāt || yasya
manasi harṣo vā dveṣo na bhavati | sa puruṣa iśvaropadeśako jñeyah ||
svalilayā vadati calati ca bhāvābhāvayoś cittam udāśinām bhavati ||
kasyāmcid vārttāyāṁ haṭham na karoti | yasya manah sahajānande
magnam bhavati || tena puruṣena dṛṣṭih sthirā kartavyā | āsanam
drḍham kartavyam | pavanh sthirah kartavyah | etādṛśah kaścin
niyamah siddhasya noktaḥ | manahpavanābhyām yadā sahajānandaḥ
svasvarūpena prakāśyate | sa sahajayogah kathyate rājayogamadhye | iti
cakravartināmakathanam |*

Because of listening to the lovely songs of charming women, looking at the beauty of very lovely women, smelling the fragrance of camphor and musk, touching objects that make the mind relax and that are extremely soft and superb, [because of all these things] he experiences exquisite beauty in the mind.

As a result of enjoying such things, seeing good and bad places of many countries, speaking sweetly with friends, and speaking harshly to enemies, joyful excitement and hatred do not arise in his mind. This person is known as a teacher who conveys the instruction of the Lord (*iśvara*). For his own amusement, he speaks and moves. The mind is equanimous in both existence and non-existence. He, whose mind is immersed in inherent bliss, does not apply force[-ful yoga] (*hatha*) in any situation.⁴⁸

By a [regular] person, the gaze shall be stabilized. The posture shall be stabilized. The breath shall be stabilized. Any such a rule is not prescribed for the accomplished [person]. When by means of mind and breath, the natural bliss appears through one's own true nature; it is called *Sahajayoga* ("natural yoga") [in this system] of *Rajayoga*. This is the explanation for those named *cakravartin* ("Universal Ruler").

A passage from the *Mokṣopāya* (2.11.3-18) sheds a brighter light on the religious aspirations of the warrior aristocracy. In a dialogue between Rāma and Vāsiṣṭha, a brief account of the "descent of knowledge" (*jñānāvatāra*) is given in order to explain to Rāma the reason why he, as a prince, is entitled to salvific knowledge. Jürgen Hanneder summarizes and explains these passages as follows:

⁴⁸The more literal translation of *kasyāṃcid vārttāyām hatham na karoti* — "He does not commit violence in any business." — seems both appealing and sensible. However, in light of the contrasting forceful yogic practice, which involves stabilizing posture, breath, and gaze for the non-siddha practitioner, the context here suggests that the suffix *yoga* should be added to the preceding *hatha*^o. This would indicate a form of practice or yoga that is intentionally forceful or effortful, in contrast to *Sahajayoga*, which arises naturally without force.

At the end of the *kṛtayuga*, when the system of ritual action (*kriyākrama*) was being lost, “protectors of the earth” (i.e. kings) were created for establishing and maintaining ritual and rules (2.11.10–11). Furthermore *smṛti*-works and ritual works were taught on earth for attaining success in the three aims of life *dharma*, *kāma* and *artha* (12). But with the passage of time the situation declined: when the people were only intent on their daily food, the kings quarrelled over lands, thus all beings became guilty and had to be punished (13–14). Then the kings could no longer protect the earth by peaceful means and became dejected together with their subjects. In order to remove their dejection, it is said, the doctrines of knowledge (*jñānadrṣṭi*) were taught by the sages (16): First, the *adhyātmavidyā* was taught to the kings and later on spread to the people, wherefore it was called *rājavidyā* (17). Through this “secret of the kings” (*rājaguhyam*) the rulers attained a state free from suffering. There is at least one more occurrence of the term *rājavidyā* in the Mokṣopaya:

*prabhutvam samadrṣṭitvam tac ca syād rājavidyayā |
tām eva yo na jānāti nāsau mantrī na so 'dhipah* || (3.78.39)

Rulership and the condition of having equal vision – that occurs through *rājavidyā*.

Who does not know it is neither a minister nor a king.

The background of the issue of how *kṣatriyas* can obtain the salvific knowledge or become liberated is that their caste duties enjoin “cruel” actions, like law enforcement and the protection of subjects, in the worst case, through war. Naturally, the accumulation of such bad *karmas* was seen as an impediment to the attainment of the religious aim, while their active life, and perhaps even the concept of the king as the “enjoyer of the earth” was

difficult to align with the wide-spread notions of a religiously accomplished way of life that involved some kind of restraint.⁴⁹

Although originating centuries before the composition of the *Tattvayogabindu*, these insights on the *kṣatradharma* have not lost their validity for *kṣatriyas* in Rāmacandra's period. The depiction of the *yogaśāstrarahasya* presented in *Tattvayogabindu* LIX describes a lifestyle characterized by wealth and royal pleasures. Rāmacandra emphasizes the dissolution of violence-induced bad *karma*. His Sahajayoga is characterized by the fact that it can be maintained without deprivations and continuous practice, making it the ideal yoga for a ruler. The king is explicitly addressed with the word *rājan* and finally with the word *cakravartin*. For this reason, the *Tattvayogabindu* is an important example of a Rājayoga text written for the warrior aristocracy and members of a royal court. The following scenario, therefore, seems most likely: Rāmacandra was a locally distinguished yogin hired by an unknown King in northern India⁵⁰ in order to teach yoga to the members of the royal court and perhaps to the king himself.⁵¹ These circumstances would also plausibly explain the relatively low register of Sanskrit. Yoga was trendy

⁴⁹Hanneder, 2006: 121.

⁵⁰See n. ?? on p. ?? for a discussion of the place of the composition of the *Tattvayogabindu*.

⁵¹The *Tattvayogabindu* XXVIII.I presents a variant of a widely circulated verse, whose origins can be traced back to the *Netratantra* 7.1-2, composed between 700-850 CE, cf. Sanderson, 2004: 243. This verse presents a specific set of yogic teachings, an ancient Śaiva paradigm found in various texts. This consists of six to nine *cakras*, sixteen *ādhāras*, three to five *laksyas*, and five *vyomas*, *ākāśas*, or *khas*. For an overview, see p. ?. It is interesting to note that Rāmacandra gives these teachings such a central place in his *Tattvayogabindu*, as the *Netratantra*'s association with kingship has been illustrated by Alexis Sanderson, particularly its usage at the courts of Śaiva officiants in the capacity of royal priests or *rājapurohitas*. From the ninth to the eleventh century, it is well documented that Śaiva and Mahāyāna gurus conducted "apotropaic, restorative, and aggressive mantra rituals" to safeguard the king and the kingdom in the realms of South and Southeast Asia. The *Netratantra* is one such text employed by Śaiva gurus in the service of royalty. This same set of yogic teachings is also found in the *Śivayogapradipikā*. Seth Powell (2024: 146) notes in his dissertation that the *Śivatattvaratnākara*, an extensive compendium attributed to a king named Ke�adi Basavabhūpāla (also known as Basavarāja, Basavāppa Nāyaka I), who reigned from 1696–1714 in Ikkeri, Karnataka, quotes a large portion of the *Śivayogapradipikā* in its seventh chapter, a section providing instructions on yoga for the king. Thus, this is yet another example of a text that provides an intriguing early modern example of the adaptation of yoga in a non-ascetic and courtly environment.

then and, therefore, could not be omitted from the educational program of a 17th-century Hindu royal court.⁵² The *Tattvayogabindu* was commissioned by the king as a written legitimization of the yoga teachings tailored to the royal court. Rāmacandra did not need to reinvent the wheel for this but instead utilized two texts that were likely important to his original religious group, the *Yugasvarodaya* and *Siddhasiddhāntapaddhati*, and rewrote them in a way that the teachings presented now directly addressed his courtly audience. This text could have served the courtiers for self-study, or perhaps Rāmacandra used it as a textual basis for his teaching at the royal court. His courtly audience likely included young courtiers such as the king's descendants. In section XXXI of the *Tattvayogabindu*, Rāmacandra explains the limbs of Aṣṭāṅgayoga. Here, he states explicitly that *sukumāras* ("young children" or "young princes") should not practice *prāṇāyāma*, and it is, therefore, only mentioned by name.⁵³ It is indeed very striking that Rāmacandra, although we know that the *Yugasvarodaya* taught many *kumbhakas* and *mudrās*, did not adopt these.⁵⁴

There is no doubt that yoga was practised at royal courts in northern India during this period. Jacqueline Hargreaves, in her 2020 article "Visual Evidence for Royal Yogins"⁵⁵ presents three paintings created in the 17th - 18th centuries depicting royal yogins.

The first painting (Figure 2), created circa 1740-50 CE, depicts a prince in royal gear, such as a crown, silk scarf, and richly adorned with jewellery, his body containing depictions of Śiva at the forehead, Brahmā at the heart,

⁵²In the conclusion of the comparative analysis of complex early modern yoga taxonomies, I discuss the increase in yoga's popularity at the time. See p. ?? et seqq.

⁵³*Tattvayogabindu* XXXI p. ?? ll. 1-2: *prāṇāyāmas tu sukumārena sādhitum na śakyate | atas tasya nāmamātram kathyate |* I consider it very likely that Rāmacandra refrained from delivering a description of the eighth limb *saṃādhi* at this point. *Prāṇatosini*, quoted with reference to *Yugasvarodaya* (Ed. p. 841), defines *saṃādhi* as: *saṃādhir niścalā buddhiḥ śvāsocchvāsādivarjitaḥ |* "Saṃādhi is the immovable intellect, devoid of inhalation, exhalation, and so forth." As a precaution, that is something that one would avoid teaching to very young yoga practitioners.

⁵⁴See p. 54, p. 55, p. 56, and p. ??.

⁵⁵Jacqueline Hargreaves. Visual Evidence for Royal Yogins. <https://web.archive.org/web/20240514091726/https://www.theluminescent.org/2020/08/visual-evidence-for-royal-yogins.html>; Saved on archive.org: 22.07.2024. 2020.

and Viṣṇu at the navel. While sitting in a cross-legged yogic position, he is performing breath control (*prāṇāyāma*). The painting is currently deposited in the Bhuri Singh Museum, Chamba in Himachal Pradesh.



Figure 2: A prince in royal gear performing breath-control (*prāṇāyāma*).

The second painting (Figure 3) from 1690-1700 C.E. depicts a crowned prince named Mandhāta seated in a yogic position and, as Hargreaves sug-

gests, probably practising *prāṇāyāma*. This picture contains the same three deities, just in another order. Here, the lower two are reversed, with Viṣṇu at the heart and Brahmā at the navel. The picture was obtained in India, Pahari, Nurpur and is currently in the Cleveland Museum of Art.



Figure 3: The crowned prince Mandhata seated in a yogic position.

The third painting (Figure 4) is a miniature from circa the 19th century held in the Wellcome Collection. The painting illustrates a person called Appu Sahib Patumkar performing a yogic posture called *dhanurāsana* “bow-posture” on an antelope’s skin. According to Hargreaves, the practitioner’s name suggests he is a person of a noble family.

1.4. Rāmacandra and the audience of his text

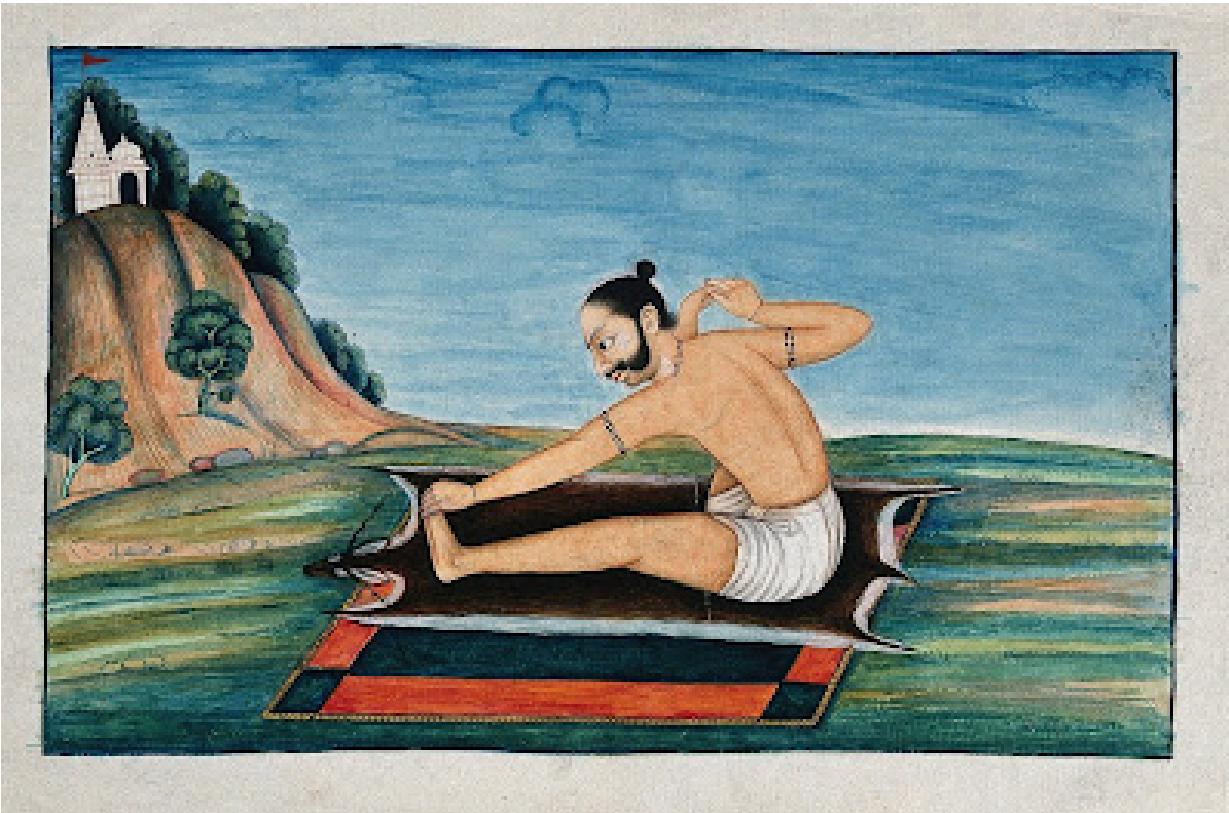


Figure 4: Appu Sahib Patumkar performing jogh [*āsana*].

I.5 Editorial matters

THE section “Editorial Matters” covers essential text-critical formalities. Following a description of the consulted, and unconsulted witnesses, there is an initial discussion of the title. That is particularly relevant in the case of Rāmacandra’s text, where an unusual scenario arises: the text is known by at least eleven different titles according to colophons, title pages, library cards, the printed edition, and citations. Thus, that phenomenon requires further discussion. Subsequently, the source texts, testimonies and parallels are briefly described and contextualized. Next, I will present a stemmatic analysis, a presentation of the text’s stylistic peculiarities, and an outline of the conventions used in the critical edition.

I.5.1 Description of the consulted witnesses

The official commencement of the funded period of this dissertation project on 15 March 2021 coincided with the numerous lockdowns and travel restrictions imposed due to the COVID-19 pandemic. Consequently, during the phase of the dissertation when additional manuscripts could have been collected, I was confined to my desk at home.

This is why, at the time of submitting this dissertation, I had been able to consult only the following witnesses: B, D, E, L, N₁, N₂, P, U₁, and U₂. Approximately two weeks after successfully defending my dissertation, I took up a position on the ERC-funded “Saving the Kashmirian Sanskrit Heritage”-Project (Ka-Sa-Ha-Rakṣā) at the Philipps-Universität Marburg. For this project, I undertook a research trip through northern India in early 2025, during which I acquired not only a substantial number of digital scans and photographs of Kashmiri Śāradā manuscripts but also additional witnesses to the text edited in this dissertation. During this trip I was able to obtain eight further witnesses: C, J, K₁, K₂, K₃, P₂, S, and V. As the edition had already reached an advanced stage, I decided to collate only those new witnesses likely to be of real significance. I therefore transcribed each of them, applied

various methods of computer-assisted stemmatics, integrated the witnesses into the stemma, and carefully re-examined crucial passages of the text where further manuscript evidence might prove helpful. In the end, only two manuscripts—J and K_I—provided material of genuine value: they confirmed readings previously attested only once and, in several places, rendered a number of earlier emendations unnecessary. The remaining witnesses were not worth the considerable effort of collation, as they supplied no useful variants and merely introduced additional scribal errors.

Siglum: B

Collection: Oxford Bodleian Library (OBL), Sanskrit Manuscripts of Candra Shum Shere (CSS), cf. *Descriptive Catalogue of Yoga Manuscripts (Updated)* of the Kaivalyadhamā S.M.Y.M. Samiti (2005: 102–103).

Title: The title folio reads: *Tatvabimduyogah*

Ms. No.: d. 458 (7)

Dimensions: 15 folios

Material: Paper

Language: Sanskrit

Script: Devanāgarī

Date: Unavailable

Condition: Incomplete

Remarks: The first and last folio are missing. The textual evidence of B starts at section IX. The manuscript was donated to OBL by Shum Shere, Chandra Mahārāja Chandra Shamsher Jang Bahadur Rana in 1909.

Opening: Unavailable

Final Colophon: Unavailable

Comments after Final Colophon: Unavailable

Siglum: C

Collection: Nagpur University Library (NUL), cf. *Descriptive Catalogue of Yoga Manuscripts (Updated)* (2005: 102).

Title: *Tattvabinduyoga*

Ms. No.: 5760

Dimensions: 28 cm x 16,5 cm x 12 folios

Material: Paper

Language: Sanskrit

Script: Devanāgarī

Date: Unavailable

Condition: Incomplete (last folio is missing), otherwise very good

Remarks: The text of C is in a bad state with a high number of scribal errors such as forgotten *visargas* and *anusvaras*, lost punctuation, wrong case endings and conflation of long and short vowels. Moreover, the manuscript has many omissions of words and entire sentences as well as conflation of separate sentences due to eyeskips, haplographies, dittoographies and the rest. A detailed check of the witness could show that it contains no variants of value that would improve the established edition. In order to avoid inflating the apparatus without benefit, I refrained from collating this manuscript.

Opening: śrī gaṇeśāya namah || śrīsarasyai namah || śrīgurave namah || athas tattvabinduyogaprarambha ||

Final Colophon: Unavailable

Comments after Final Colophon: Unavailable

Siglum: D

Collection: Saraswati Bhawan Library, Sampurnananda Sanskrita Visvavidyalaya, Varanasi. See *Descriptive Catalogue of Yoga Manuscripts (Updated)* of the Kaivalyadhama S.M.Y.M. Samiti (2005: 104-105).

Title: *Tattvayogabindu*

Ms. No.: 30019

Dimensions: 21 cm x 10,3 cm x 16 folios

Material: Paper

Language: Sanskrit

Script: Devanagari

Date: Vikram samvat 1841 = 1784 CE

Condition: Incomplete

Remarks: Folios 15 & 16 are missing. The lacuna of D stretches from verse XLIV.9 up to section L. The scan indicates that folio 19 is missing, too. However, the text is complete on folio 18.

Opening: śrīgaṇeśāya namah || śrīsarasyai namah || śrīnirañjanāya namah || atha rājayogaprakāro likhyate ||

Final Colophon: iti paramahaṁsyāḥ śrīrāmacandra viracitāḥ tatvayogabimdu samāptah ||

Comments after Final Colophon: śubham astu | samvat 1841 || bhādau śudha 15
li O ve sarva śake rā rāma rāma cha

Siglum: E

Title: *Binduyogah with Bhāṣatikā*

Collection: Kaivalyadhama Library, Lonavla

No.: 6387

Editors: Jvālāprasāda Miśra, son of the revered scholar Sukhānanda Miśra

Material: Paper

Language: Sanskrit and Hindi

Script: Devanāgari

Date: 1905 CE

Condition: Contains several *lacunae*. A large section of the text is transposed.

Remarks: This is the only printed edition written in Mumbai together with Hindi Translation and *Bhāṣatikā* commentary. The problematic passages of the unknown exemplar were emended or conjectured by the Pandit.

Opening: śrīgaṇeśāya namah | rājayogāntargataḥ || binduyogaḥ

Final Colophon: iti rājayoge candraparamahamṣaparipūrnapiṭhamāhātmya-prākāśakah binduyogaḥ samāptah || śubham astu ||

Comments after Final Colophon: iti śrīsarvaguṇasampannapamḍitasukhā-nandamiśrasūrisūnupāṇḍitajvālāprasādamiśrakṛtabhāṣatikāsahito rājayoge binduyogaḥ samāptah || śubham astu || śrīr astu ||

Siglum: J

Collection: Jawaharlal Neru University Library, New Delhi

Title: *Tattvayogabinduh*

Ms. No.: 55769

Dimensions: 17 folios

Material: Paper

Language: Sanskrit

Script: Devanāgarī

Date: Vikram Samvat 1865, Śaka 1730 = 1808-1809 CE

Condition: Complete, good

Remarks: A very important manuscript which sometimes provides key readings. The manuscript is digitized and freely available online under:

<https://www.pandulipipatala.nic.in/manus/search-view?id=MzAzMjg30A%3D%3D>

Opening: || śrī gaṇeśāya namah || śrī gurubhyo namah || om namah śrīvāsudevāya ||
om niramjanāya ||

Final Colophon: iti śripāramahaṁsyāṁ śrīrāmacaṁdraviracitāyāṁ tatvayogabimduḥ sampūrṇam ||

Comments after Final Colophon: || śubham bhavatu || samvat 1865 pramāthīnāmasamvatsare vai śākhavadya 10 sthiravāri narmadā tirītichamāṁde śvam samnnidhā | nilikhitaṁ svartham̄ paropakārārtham̄ ca hastāksaraśi-varāmaśaṁkarabādavopanāmakamāhadevakarena likhitam̄ śake 1730 caitravadyasaptamī 7 sthiravārisampūrṇam̄ || śrī kachārpaṇam astu || śrī || cha ||

Siglum: KI

Collection: Asiatic Society of Bengal, Kolkata

Title: *Tattvayogabindu*

Ms. No.: G 11019

Dimensions: 25,8 cm x 11,5 cm x 28 folios

Material: Handmade paper **Language:** Sanskrit **Script:** Devanāgarī

Date: Vikram Saṃvat 1818 = 1761 CE

Condition: Complete, brittle

Remarks: K₁ is one of the few complete witnesses of the stemmatically most important group of manuscripts.

Opening: śrīgaṇeśāya namah || śrī sarasvatyai namah || śrī niramjanāya namah ||
atha rājayogaprakāro likhyate ||

Final Colophon: iti paramahamṣyāṁ śrīrāmacaṁdraviracitāyāṁ tattvayogabim-
dasamāptāḥ śubham astu ||

Comments after Final Colophon: saṃvat 1818 samaya vāsiśavadi ṭṛtiyābu-
dha vā sare || līśitāṁ śrīdikṣitakalānāth tat putreṇa caṇḍramani śubham bhūyāt ||
sthiti jaya tapura na grē līśitāṁ śubham astu || śrī rādhē kṛṣṇa sahāi || śrī gaṁgāju
sahāi || śrī rāmarāmarāma śrī bhavanya inamah || śrī || rāmaśrī sarasvati namah
śrīrāmacaṁdrasahāi || śrī ||

Siglum: K₂

Collection: Asiatic Society of Bengal, Kolkata

Title: *Tattvabinduyoga*

Ms. No.: IM 5441

Dimensions: 25,5 cm x 10,5 cm x 17 folios

Material: Paper

Language: Sanskrit

Script: Devanāgarī

Date: Vikram Samvat 1811 = 1754-1755 CE

Condition: Incomplete (first folio is missing), otherwise OK

Remarks: K₂ transmits the text with many scribal errors and does not contain any helpful variants that would improve the edition. Thus, I refrained from full collation.

Opening: Unavailable

Final Colophon: *iti śrīrāmacāndraparamahāṁsavirācitas tatvabinduyogaḥ samāptah* ||

Comments after Final Colophon: || 1 || śubham || samvat || 1811 || ++ || cha |

Siglum: K₃

Collection: Asiatic Society of Bengal, Kolkata

Title: *Tattvayogabindu*

Ms. No.: G 5538A

Dimensions: 25,1 cm x 15 cm x 25 folios

Material: Handmade paper

Language: Sanskrit

Script: Bengali

Date: Unavailable

Condition: Complete, very good

Remarks: I located manuscript K₃ during my research trip through northern India in the spring of 2025. Although I was able to ascertain that the manuscript belongs to the β -tradition (see the stemmatic analysis), I was unable to consult it in full for two reasons. First, the Asiatic Society of Bengal in Kolkata provides digital reproductions for only about thirty per cent of any given manuscript. Second, during my four-day stay in Kolkata I was able to transcribe only two of the three available witnesses—K₁ and K₂—in their entirety. Owing to time constraints, the prioritisation of other material, and my limited confidence in reading the Bengali script, I could not examine or transcribe K₃ with the same degree of precision. A member of staff kindly transcribed the first two folios for me, allowing me at least to form an initial impression of the manuscript's quality. Manuscript K₃ proved to be a typical β -witness, transmitting the characteristic β -readings and already exhibiting several of its typical errors. A complete consultation, inclusion in the stemmatic analysis, and, if appropriate, collation therefore remain desiderata.

Opening: śrīgaṇeśāya namah | śrīsaravatai namah | śrīnirañjanāya namah | atha
rajayogaprakāra likhyate |

Final Colophon: Unavailable

Comments after Final Colophon: Unavailable

Siglum: L

Collection: Lalchand Research Library Ancient Indian Manuscript Collection, Chandigarh; *Lal Chand Research Indological Research Center Manuscript Catalog - DAV College Chandigarh* (2017: 251) = Hoshiarpur Vishveshvarananda Vedic Research Institute's (HVVRI) Ms. No.

5876 “*Tattvabindūyogaḥ* by Rāmacandra”, cf. *Descriptive Catalogue of Yoga Manuscripts (Updated)* of the Kaivalyadhama S.M.Y.M. Samiti (2005: 102–103). All Manuscripts of HVVRI have been transferred to Chandigarh.

Title: *Tattvabinduyoga*

Ms. No.: 5876

Dimensions: 43 folios

Material: Paper

Language: Sanskrit

Script: Devanāgarī

Date: Unavailable

Condition: Complete

Remarks: The manuscript is digitized and freely available online under:

[https://dav.spl rarebooks.com/collection/view/
tattvabinduyogah](https://dav.spl rarebooks.com/collection/view/tattvabinduyogah)

Opening: śrīgaṇeśāya namah | atha tattvabimḍuyogaprārambhah

Final Colophon: iti rājamacamdraparahaṁsaviracites tatvabimḍuyogasamāptam
|| śrikṛṣṇārpaṇam astu || cha ||

Comments after Final Colophon: Unavailable

Siglum: N_I

Collection: National Archives, Kathmandu; microfilmed by the Nepalese German Manuscript Preservation Project (NGMPP) and catalogued by the Nepalese German Manuscript Cataloguing Project (NGMCP).

Title: *Tattvayogabindu*

Ms. No.: B 38/31

Acc No.: NAK 5/2724

Dimensions: 26.5 cm x 8.5 cm x 13 folios

Material: Paper

Language: Sanskrit

Script: Pracalita (Nepālāksara)

Date: Nepal Samvat 837 = 1716 CE

Condition: Incomplete (4 folios are missing)

Remarks: For now, this is second oldest dated surviving textual witness and often provides important readings. After section XXXIV, there is a lacuna until section XLVIII, approximately 23.50% of the entire text is missing.

Opening: śrīgaṇeśāya namah || śrīgurave namah || atha rājayogaprakāro likhyate ||

Final Colophon: iti śrīparamarahaśyām śrīrāmacāmdraviracitāyām tatvayogaṁbindu samāptah ||

Comments after Final Colophon: || śrīsvasti || || samvat 837 || vinā guru na sidhhati || [Second hand adds in a mix of Nepālī and Newārī:] eka vacana sosyā sālikasem caudha bhuvana kā mola || kahane soka hadiyā avakyā vajāye me dholā || 1 || popoṣṭakammā 10 | 11 | 12 | 13 ja(m)mā 4 patra aghadisi ṭaṭāye.. ho

Siglum: N₂

Collection: National Archives, Kathmandu; microfilmed by the Nepalese German Manuscript Preservation Project (NGMPP) and catalogued by the Nepalese German Manuscript Cataloguing Project (NGMCP).

Title: *Tattvayogabindu* (The title folio reads: *sri rājayogabinduprārambhah*. The library card reads *Rājayogatattvabindu*.)

Ms. No.: B 38/35

Acc No.: NAK 3/750

Dimensions: 33 cm x 16 cm x 11 folios

Material: Paper **Language:** Sanskrit **Script:** Devanāgarī

Date: See colophon

Condition: Incomplete

Remarks: Manuscript N₂ has a *lacuna* after section XXXIV up until section XLVIII. Approximately 23,50% of the entire text is missing. The *lacuna* is indicated on f. 8 recto l. 1. It stops at the same place where manuscript N₁ has missing folios. Thus, we have to assume that manuscript N₂ is either a direct copy of manuscript N₁ or both stem from the same exemplar. The latter is more likely since N₂ sometimes includes several different and sometimes better readings NGMCP catalogues another scan of the same manuscript under Ms. No. A 1327-14. However, the scan is poor.

Opening: *śrīgaṇeśāya namah || atha rājayogaprakāro likhyate ||*

Final Colophon: *iti śrīparamarahasye śrīrāmacamdraviracitāyāṁ tatvayogavinda samāptam ||*

Comments after Final Colophon: *|| śubham || yad akṣarapadabhrāṣṭam mātrāhī-
nam ca yad bhavet || tat sarvam kṣamya tām eva prasīda parameśvara || I || sūrye
turainge navacandraṅghasre jyeṣṭhākhyakṛṣṇe bhrguvārayuktam || tattvaprayo-
gah ṣadaharṣasamjñām likhitam suhetoh bhavatīha dehi || bhūyāt ||*

Siglum: P

Collection: Bhandarkar Oriental Research Institute (BORI), Pune; cf. *Descriptive Catalogue of Yoga Manuscripts (Updated)* of the Kaivalyadhama S.M.Y.M. Samiti (2005: 394–395), here catalogued under the title *Rājayoga*.

Title: *Tattvabinduyoga* (The library card reads *Rājayoga (Tattvabinduyoga)*).

Ms. No.: 644

Dimensions: 25 cm x 11,2 cm x 29 folios

Material: Paper

Language: Sanskrit

Script: Devanāgari

Date: Vikram Saṃvat 1867 = 1810 CE

Condition: Complete

Opening: śrīne ya mah | atha rājayoga liṣyate

Final Colophon: iti śrīrāmacāndraparamahāmsaviracitas tatvabinduyogasamāptah

Comments after Final Colophon: saṃvat 1867 pausakṛṣṇah 12 ravau śubham bhuyāt || cha ||

Siglum: P₂

Collection: Anandashrama Sanstha, Pune

Title: *Rājyogamāhātmya*

Ms. No.: 81/359

Dimensions: 22 folios

Material: Paper **Language:** Sanskrit **Script:** Devanāgarī

Date: Unavailable

Condition: Incomplete, very good

Remarks: The cover folio reads: *rājayoga māhātmya*. The final folios are lost. The second last chapter on folio 22 is introduced with: *idānīm yogasya māhātmyam kathyate* – hence the title on the cover folio. Since the colophon is missing but the manuscript belongs to the γ -group I expect *Tattvabinduyoga* to be the title of the manuscript. A thorough check of the manuscript and its reading resulted in the decision to refrain from collation as there were no variants that would have improved the edition.

The manuscript is digitized and freely available online under:

<https://www.pandulipipatala.nic.in/manus/search-view?id=MzUwMjA5MA%3D%3D>

Opening: || śrī gaṇeśāya namah || gurubhyo namah || kuladaivyai namah || śrī ā+in-āthāya nam+

Final Colophon: Unavailable

Comments after Final Colophon: || Unavailable

Siglum: S

Collection: M. T. R. College Manuscript Library, Surat

Title: The library card reads *Rājayoga*. The original title is lost due to loss of final folio.

Ms. No.: 601

Dimensions: 33 cm x 16 cm x 11 folios

Material: Paper **Language:** Sanskrit **Script:** Devanāgarī

Date: Unavailable

Condition: Incomplete, final folios missing, first folio broken in der upper right corner

Remarks: The library card suggests the text includes a commentary.⁵⁶ However, this is a misunderstanding of the catalogist. Most probably due to the fact that the manuscript begins with a couple of *ślokas* and then switches to prose. Furthermore, the manuscript completely dispenses punctuation. One looks in vain for a *danda* or the like. Specific variants indicate that this manuscript may be the direct model for the printed edition, or that both this manuscript and the printed edition derive from the same exemplar. The textual witness is characterized above all by a lot of scribal errors, wrong case endings, and forgotten *anusvāras*. A detailed check of the witness could show that it contains no variants of value that would improve the established edition. In order to avoid inflating the apparatus without benefit, I refrained from collating this manuscript.

Opening: || śrī gaṇeśāya namah || gurubhyo namah || kuladaivyai namah || śrī ā+in-āthāya nam+

Final Colophon: Unavailable

Comments after Final Colophon: Unavailable

Siglum: U I

Collection: Scindia Oriental Research Institute (SORI) Vikram University (Ujjain), cf. *Descriptive Catalogue of Yoga Manuscripts (Updated)* of the Kaivalyadhama S.M.Y.M. Samiti (2005: 104-105, 246-247).

Title: *Tattvayogaviduh* (The title folio reads: *atha yogataprārambhah*.)

⁵⁶The libary card gives the title: “Rājayoga with commentary”.

Ms. No.: I574

Dimensions: 20 cm x 13 cm x 45 folios

Material: Paper

Language: Sanskrit

Script: Devanāgarī

Date: Unavailable

Condition: Incomplete

Remarks: Manuscript U₁ contains a *lacuna* within section LVII. This comparatively large and important section is almost entirely absent in this manuscript. Especially during the great *lacuna* in N₁ and N₂, the readings of this manuscript became important with regard to the constitution of the text.

Opening: śrīgaṇeśāya namah || atha rājayoga likhyate ||

Final Colophon: iti śrīpāramahāṃsyāḥ śrīrāmacāmṛdraviracitāyāḥ tatvayo-gaviduh samāptah

Comments after Final Colophon: śubham bhūyāt ||

Siglum: U₂

Collection: Scindia Oriental Research Institute (SORI) Vikram University (Ujjain), cf. *Descriptive Catalogue of Yoga Manuscripts (Updated)* of the Kaivalyadhama S.M.Y.M. Samiti (2005: 394-395), here catalogued under the title *Rājayoga*.

Title: *Tattvabinduyoga*. (The title folio reads: atha śrīrājyogaprārambhah || śrīrā-mavaracitena ||)

Ms. No.: 6082

Dimensions: 21 cm x 11 cm x 37 folios

Material: Paper **Language:** Sanskrit **Script:** Devanāgarī

Scribe: Bābājī Rājadherakara

Date: Śaka 1805, Vikram samvat 1940 = 1883 CE

Condition: Complete

Remarks: This manuscript contains lengthy additions on the ninefold *cakra* system in the sections IV-XII.

Opening: śrīgaṇeśāya namah || śrīgurave namah || atha rājayogaprakāro likhyate ||

Final Colophon: iti śrīrāmacaṇḍraparamahaṁsaviracitas tatvabiṁduyogaśamāptah ||

Comments after Final Colophon: śrīśubhaṁ bhavatu || śrīśitārāmārpaṇam astuh || idam pustakam || śake 1805 || vikramārka saṁmat || 1940 || jayanāmasamvatsare || udagayane || griṣmartau || vaiśākhe māse || kṛṣṇapakṣe || tithau 23 || bhānuvāsare || prathamayāmye || śrīkṣetra avam̄tikāyām || śrīmahārudramahākālasaṁnidhānena sampūrṇam || lekhanam ānaṁt? suta? bābājī rājadherakareṇa likhyate || yādṛśam pustakam dr̄ṣtvā tādṛṣam likhitam mayā || yadi śuddham aśuddho vā mama doṣo na dīyate ||I|| śrīrāma || cha ||

Siglum: V

Collection: Baroda Oriental Institute, Central Library, Vadodara. Cf. *An Alphabetical List of Manuscripts in the Oriental Institute Baroda*, Vol. II (1950: 1238).

Title: *Tattvayogavicāraḥ*

Ms. No.: 10558

Dimensions: 26 folios

Material: Paper

Language: Sanskrit

Script: Devanāgarī

Date: Vikram Samvat 1751 = 1694 CE

Condition: Complete, good

Remarks: Apart from the fact that V is the oldest dated manuscript of the *Tattvayogabindu*, the manuscript displays numerous attempts at abbreviating the text (e.g., using *ādi* instead of complete enumerations, or omitting entire sentences deemed redundant or insignificant). At the same time, essential syntactic elements appear to have been inadvertently omitted, making deliberate and accidental abridgements difficult to distinguish. The redactor frequently replaces the expected °*madhye* with a locative, and repeatedly attempts to optimise verbal constructions, often with questionable results. Aside from being the oldest dated witness and an interesting variant of the final colophon, the manuscript contains no important variants but an overwhelming number of minor ones. Furthermore, the manuscript also exhibits numerous omissions, duplications, and conflations of syntactically similar sentences, characteristic of this text's transmission. Including it in the collation would have caused the critical apparatus to become unmanageable. Therefore, I was forced to eliminate the witness. The only thing worth mentioning is an additional verse inserted between verses XLV.1 and XLV.2: *āvadhūta aiśvaryāś ca samagraś ca dharmāś ca yanāśah śriyah jñānavairāgyasamyuktah ṣaṇām bhaga++tīraṇā* (V, fol. 27v, ll. 3–4).

Opening: || śrīganeśāya namah || | atha rājayogaprakārāḥ likhyamte ||

Final Colophon: *iti paramahamsasamhitāyāṁ hamsyāṁ srīrāmacamdravirac-
itāyāṁ tatvayogavicāraḥ || ||*

Comments after Final Colophon: *sām 1751 mārgaśīrṣa śudi pa somo likhitam ||*

I.5.2 Manuscripts not consulted

I.5.2.1 Important

- Kolkata (former Calcutta) Sanskrit Library. NCC: CS. III. 65. = *A Descriptive Catalogue of Sanskrit Manuscripts of The Calcutta Sanskrit College*, 1900: 37. Title: *Tattvayogabinduh*. Author: Paramahamsa Rāmacandra. Material: Countrymade white paper. Dimensions 9x 3 inches x 22 folios. Date: Vikram Samvat 1847 (1790 CE). Condition: old, slightly worm-eaten, generally correct and complete. This manuscript is the most important among the unconsulted ones. The title indicates that it belongs to the β -group. During my business trip through India in early 2025, I visited the Kolkata Sanskrit Library. Unfortunately, a staff change happened to take place at that very time, so I was unable to order a digital copy of the manuscript. Since then, I have tried several times to place the order, but unfortunately without success so far.
- Sanskrit Vidyapeetham near Yamuna Kinare, Etawah (U.P.). Title: *Tattv-abindūyogaḥ*. Author: Rāmacandraḥ. Script: Devanāgarī. Condition: incomplete. Ms. No: ESV 7 (P20), cf. *Descriptive Catalogue of Yoga Manuscripts (Updated)* of the Kaivalyadhama S.M.Y.M. Samiti (2005: 102-103). The title of the manuscript indicates that it should belong to the γ -group.

I.5.2.2 Damaged

- Lucknow Sanskrit Parishad. *A Catalogue Of Manuscripts In Akhil Bharatiya Sanskrit Parishad*, 2021: 224. Title: *Rājayoga Prakāraḥ?*. Author: Rāmacandra. Serial No.: 74. Accession No.: 1266. Condition: Incomplete. Only two folios. Condition and Age: Recent.

1.5.2.3 Probably unobtainable

- NCC: Darbhanga Raj 2146 (inc.). Probably: Descriptive Catalogue of Raj Manuscripts Preserved in Kameshwari Singh Sanskrit University, Darbhanga. Title: *Rājayogaprakāra*. <https://lnmu.ac.in>. Unfortunately, I have no access to the catalogue.
- CPB. (Ms. No.: 4579-80). *Catalogue of Sanskrit and Prakrit Manuscripts in the Central Provinces and Berar*, 1926: 408. Title “Rājayoga”. Author: Rāmacandra Paramahamsa. Subject: Yoga. Owner. (4579) Nārāyaṇ Purāṇī of Hardā (Hoshangābād district). (4580) Viśvambharṇāth of Ratanpur (Bilāspur district). Comment: According to what I heard from my colleagues, these manuscripts might be hard to track down. Possibly, it is manuscript C stored Nagpur University Library (NUL).

1.5.3 Discussion of the text's original title

It is striking that there is disagreement among the witnesses of Rāmacandra's text regarding the title. The variants are: *Tattvabinduyoga*, *Tattvayogabindu*, (*Tattvayogaviduh*.) *Tattvayogavicārah*, *Rājayogatattvabindu*, *Binduyoga*, *Rājayoga*, *Rājayogaprakāra*, *Rājayogavicāra*, *Rājayogamāhātmya* and *Tattvajñānapradīpikā*.

Five of the manuscripts of the γ -group⁵⁷ consulted for this critical edition—B, K₂, L, P and U₂, bear the title *Tattvabinduyoga* according to their colophons. The printed edition E is titled *Binduyogah*. From a stemmatological perspective, the printed edition E must descend from a γ -group manuscript.

It is challenging to derive a convincing meaning from the title *Tattvabinduyoga* and even *Binduyoga*, especially considering the actual content of the work. The term *bindu* does not appear even once in the entire text. Exploring various possible interpretations and translations of this compound, such as “Yoga of the points/essence of reality,” none seem satisfactory. If an interpretation of such a title were correct, one would expect an explanation

⁵⁷ See p. 69 for the stemmatic analysis of the manuscripts.

of *bindu* in the text. Although various yoga practices involving concentration on specific bodily points are mentioned frequently, these are never referred to as *bindus*.

It is not apparent why Jvālāprasāda Miśra, the editor of the 1905 printed edition, very likely made the editorial decision to discard the title of his exemplar⁵⁸ and rename the text to *Binduyoga* as it does not enhance the title's relevance to the work. The term *binduyoga*, for example appearing in the *Amṛtasiddhi* (7.14), where *binduyoga* designates its core yoga practice⁵⁹ is not applicable here, as Rāmacandra neither teaches *mudrās* nor practices involving sexual fluids.⁶⁰ Nor does the term *bindu* in Rāmacandra's text function as an ultimate *tattva* within a system of *tattvas*, as it does, for example, in *tattva* systems of Śaivism.⁶¹ In fact, Rāmacandra's text teaches a tenfold *tattva* system that does not require *bindu* as the ultimate *tattva*.⁶² The only plausible, simple, and natural explanation is that Jvālāprasāda Miśra must have understood *Binduyoga* as "Yoga of the points [for concentration]," given that larger chunks of the text teach *cakras*, *lakṣyas*, and *ādhāras* for meditation. For these reasons, and notably because the term *bindu* does not appear in the work, it is highly unlikely that Rāmacandra's text was originally titled *Tattvabinduyoga*.

Instead, the title of the γ -group manuscripts likely originated from the same archetype as the β -group manuscripts, specifically J, K_I, D, N_I, N₂, and U_I, all of which bear the title *Tattvayogabindu* in their colophons. Given that

⁵⁸The exemplar of the printed edition is unknown. However, since it must be a manuscript of the γ -group, all of which refer to the text as *Tattvabinduyoga*, and the printed edition contains only two (*bindu* and *yoga*) of the three elements of the title-giving compound (with *tattva* missing), it is highly likely that an editorial decision was made to deviate from the original title in the colophon of the exemplar.

⁵⁹*Amṛtasiddhi* 7.14: *binduyogam parityajya yo mohād anyam icchatī | sa śākhoṭakavṛkṣeṣu mūḍho jāgarti niṣphalam* ||

⁶⁰On the contrary, Rāmacandra discredits the practice of *mudrās* in section LVIII.

⁶¹See Gengnagel, 1996: 177 for the 36 *tattvas* of Śaivasiddhānta. Additionally, see Goodall, 2016: 77 et seqq. for a discussion on the genesis of the Śaiva *tattva* systems.

⁶²*Tattvayogabindu* XXII l. 4 mentions earth (*prthvi*), water (*āp*), fire (*tejas*), wind (*vāyu*), space (*ākāśa*), mind (*manas*), intellect (*buddhi*), illusion (*māyā*), transformations (*vikāra*), and form (*rūpa*).

the β -group not only contains the oldest dated manuscripts of the text but also frequently offers superior readings, it can be asserted with high confidence that the γ -group title resulted from a metathesis of the two compound elements *bindu* and *yoga*.

Considering the aforementioned issues with the term *bindu*, which appears only in the title and not within the text, this title makes better sense. The term $^{\circ}$ *bindu* is a common suffix in titles of various Sanskrit texts.⁶³ The employment of the term “ $^{\circ}$ *bindu*” in the titles of these texts emphasises the idea of expressing essential, seminal points in a condensed way to make complex topics more accessible and intelligible. As such, the term suggests that each work strives to distil the essence of its subject into basic doctrines or principles. In the case of Rāmacandra’s text, $^{\circ}$ *bindu* makes perfect sense when understood in this way.

Based on the textual evidence of the manuscripts alone, it is highly probable that the colophons of the γ -group result from a metathesis of the final two elements of the title compound. The β -group, therefore, in all likelihood preserves a form of the title that is closer to the original than that transmitted by the remaining manuscripts. The only outlier is, ironically, the oldest dated manuscript, V, which is distinguished above all by its conspicuous editorial interventions and its frequently unsuccessful attempts to optimise or simplify the Sanskrit. These efforts often involve the omission of clauses or the peculiar conflation of two or more sentences. In its colophon, this manuscript presents the title *Tattvayogavicārah*. I understand the final compound-member $^{\circ}$ *vicārah* as yet another editorial “improvement,” intended to convey the sense of ‘investigation’ or ‘reflection’. The sequence *Tattvayoga*^o is thereby preserved, and it is reasonable to assume that, in cases of metathesis within longer compounds, it is generally the later elements

⁶³ See, for example, *Siddhāntatattvabindu* NGMPP, Ms. No. MA 905-3 and NGMPP, Ms. No. E 1189-13 (“Drops of the [supreme] reality of Siddhānta”); *Nyāyabindu* (“Drops of reasoning”), cf. NCC Vol 10. (2007: 252); *Nirṇayabindu* (“Drops of verdict”), NCC Vol 10. (2007: 146); *Bhaktibindu* (“Drops of devotion”), NCC Vol 15. (2007: 148); *Dharmabindu* (“Drops of law”), NCC Vol. 9 (2007: 257), etc.

rather than the initial member that are affected. Without exception, all manuscripts that preserve a colophon read *Tattva*^o as the first word of the title. The manuscript evidence thus speaks unequivocally: the most probable original title was *Tattvayogabindu*. How, then, did the other titles come into being? Sundaradeva's *Hathasaṅketacandrikā*, which cites extensively from Rāmacandra's text⁶⁴ without attribution—an unusual omission, as he typically cites his other sources—suggests that he either did not accept the title as it appeared in his exemplar, or that it had simply been lost. Another testimony, titled *Yogasamgraha*, quotes approximately 20% of Rāmacandra's entire text.⁶⁵ In this case, the author, in the course of quotation, renames the work *Tattvajñānapradipikā* for reasons unknown. Further titles also circulate, found both on manuscript cover pages and in catalogue entries. These titles—such as *Rājayoga*, *Rājayogaprakāra*, *Rājayogavicāra*, or *Rājayogamāhātmya*—are either the result of librarians working with exemplars that, owing to folio loss, lacked a colophon, or they may have been adopted because the titles available in the colophons appeared misleading, given that all such variants occur in witnesses belonging in most instances to the γ -group of manuscripts.

Another title, however, attested only on the library card of N₂, is *Rājayogatattvabindu*. The colophon of N₂, however, clearly reads *Tattvayogabindu*. At first sight, *Rājayogatattvabindu* or *Yogatattvabindu* appears to be a plausible and meaningful title for the work when understood as “Drops of the [supreme] reality of yoga.” This inevitably raises the question: Is it possible that even the title preserved in the β -group has succumbed to textual corruption? Could the title of the β -group itself be the result of metathesis, with the three components of the compound having been confused by scribes at an early stage of transmission? The following text-immanent observation could lend support to the possibility that no surviving manuscript preserves the title in its original form. In section LVIII, ll. 1–8, Rāmacandra's text reads:

⁶⁴For references see p. 64.

⁶⁵For references see p. 63.

*idānīm yogasya māhātmyam kathyate | guror anugrahāt | śāstrasya
 paṭhanāt | ācārakaraṇāt | vedāntarahasyaśravaṇāt | dhyānakaraṇāt |
 layasādhanāt | upavāsakaraṇāt | caturaśītyāsanasādhanāt | vairāgyasy-
 otpatteḥ | vairāgyakaraṇāt | haṭhayogasya karaṇāt | idāpiṅgalayoh pa-
 vanadhāraṇāt | mahāmudrādidaśamudrāsādhanāt | maunakaraṇāt |
 vanavāsāt | bahutarakleśakaraṇāt | bahutarakālām yantramantrādi-
 sādhanāt | tapahkaraṇāt | bahutarārthadānāt | tīrthasevākaraṇāt |
 āśramācārapālanāt | samnyāsagrahaṇāt | ṣaddarśanagrahaṇāt | śiro-
 muṇḍanāt | anyopāyakaraṇāt | **yogatattvam** na prāpyate | sa tu yogo
 gurusevayā prāpyate |*

Now, the majesty of yoga is taught.

As a result of the grace of the teacher, studying the teaching, execution of good conduct, hearing the secret of Vedānta, meditation, dissolution, fasting, practising 84 postures, generating indifference, cultivating indifference, doing Haṭhayoga, holding the breath of the Idā- and Piṅgalā-channels, practising the ten seals beginning with the great-seal, observing silence, dwelling in the forest, causing excessive distress, practising Mantra and Yantra, etc. for a long time, doing austerities, giving many donations, frequenting places of pilgrimage, observing the conduct [proper] to the stages of life, adhering to renunciation, grasping the six philosophies, shaving the head, doing other methods, the **reality of yoga** is not attained. For this [reality of] yoga is truly attained by serving the teacher.

The negation of these practices, associated with yoga and even those previously taught by Rāmacandra himself, clearly indicates that this passage constitutes a central doctrinal statement of the entire work. The compound *tattvayoga* never occurs elsewhere in the text, whereas *yogatattva* appears only at this single location. Given the centrality of this passage and the inconsistencies noted above in the titles transmitted by the β - and γ -groups,

it appears conceivable that the original title of the work may have been *Tattvayogabindu*.

This hypothesis, however, lacks force, for it is supported not by manuscript evidence—as argued above—but solely by the library card of N₂. It must nevertheless be noted that, in addition to the library card of manuscript N₂, which reads *Rājayogatattvabindu*, the first folio of manuscript U₁ introduces the text with *atha yogata[ttva?]prārambhah*. A plausible explanation for the appearance of the compound “yogatattva” on the library card may lie in the frequency of this word combination within the broader Yoga literature. A search through the commonly used e-text corpora circulated among scholars of Yoga and Tantra yielded the following results: the combination *tattvayoga* produced only 19 occurrences, whereas *yogatattva* appeared 109 times. The latter compound is also frequently attested in the titles of Yoga works.⁶⁶ Thus, this can be regarded as an understandable error on the part of a librarian when labelling a library card.

The existence of so many variants of the title in the colophons, manuscript cover pages, and catalogue entries can ultimately be attributed only to an early scribal error in the transmission of the text—a metathesis involving entire words, which at an early stage transformed the compound of the work’s title from *tattvayogabindu* into *tattvabinduyoga*. Subsequent scribes or editors then either introduced further metatheses, attempted to correct what they perceived as an inappropriate title, replaced it altogether, or omitted it entirely.

Taking the text as a whole into account, the title *Tattvayogabindu* makes perfect sense when understood as a *tatpuruṣa* in combination with a simple *dvandva*: “The Essence of Yoga and [Supreme] Reality.” This is appropriate, for the work’s first half (I–XXXI) is concerned primarily with the individual

⁶⁶ For example, *Yogatattva*, cf. NCC Vol. 22 (2007: 70); *Yogatattvasaṃsaśasūtra*, cf. NCC Vol. 22 (2007: 70); *Yogatattvaupaniṣad*, cf. *Yogatattvopaniṣad* (ed. pp. 363–388); *Yogatattvadīpikā*, cf. *Descriptive Catalogue of Yoga Manuscripts (Updated)* (2005: 232); *Yogatattvopaniṣaddīpikā*, cf. *Descriptive Catalogue of Yoga Manuscripts (Updated)* (2005: 232), etc. Moreover, the position of “tattva” is also supported by its occurrence in Sundaradeva’s title *Hṝthatattvakaumudī*.

practices of Rājayoga, while the second half, with a few exceptions, deals chiefly with cosmogony and the yogic body (XXXII–LVIII). It is thus the most plausible title for Rāmacandra's work.

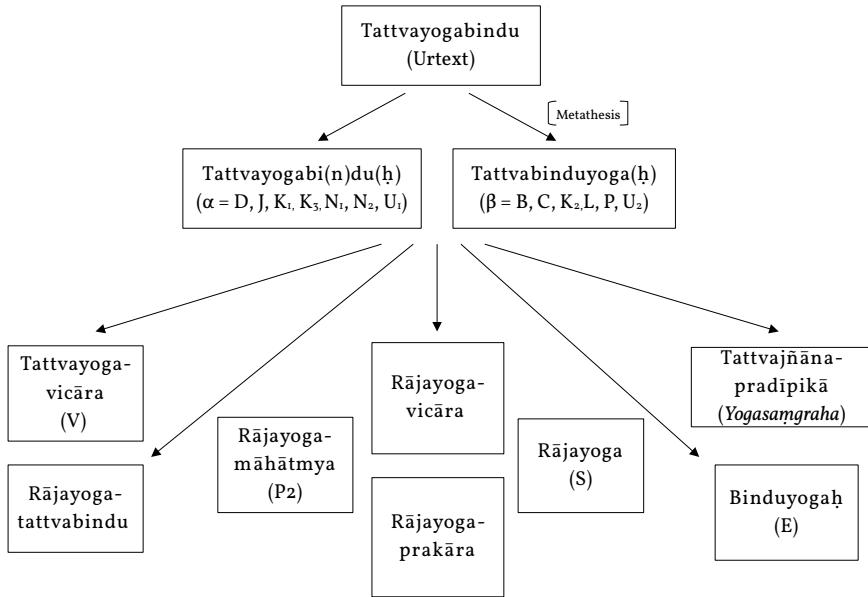


Figure 5: The hypothesis of transmission of the *Tattvayogabindu*'s title.

I.5.4 Description of the sources

In the critical edition of the *Tattvayogabindu*, the author's sources are indicated in the first register of the critical apparatus, corresponding to the respective passage. Overall, two texts form the basis of Rāmacandra's work: the *Yogavarodaya* and the *Siddhasiddhāntapaddhati*. However, Rāmacandra does not provide references for these sources in any instance. On the one hand, there are some direct quotations, often in the form of verses. On the other hand, which constitutes the majority, Rāmacandra used his sources as a textual basis, either transforming them into prose, paraphrasing and editorially

altering them, or blending the contents of both sources. Nevertheless, the passages can be identified, as the contents of these sources are highly similar. It is so similar that glancing at the source texts significantly helped make the correct editorial decisions and appropriately correct corrupt passages.

I.5.4.1 Yogasvarodaya

The *Yogasvarodaya* (YSv) is the main source text of Rāmacandra's *Tattvayoga-*
gabindu. Rāmacandra derives most of his content from this text and even follows its structure to a great extent. The majority of sections in the *Tattvayoga-*
gabindu originate from Rāmacandra rewriting the *ślokas* of the *Yogasvarodaya* into prose, incorporating specific editorial changes to align with his agenda. Thus, this text is of utmost importance for the reconstruction of the *Tattvayoga-*
gabindu's doubtful passages. The text will be described in detail in the chapter "Comparative Analysis of the Complex Early Modern Yoga Taxonomies".⁶⁷ So far, the *Yogasvarodaya* is a text known only through quotations found in the *Prāṇatoṣīṇī* and *Yogakarṇikā*, which will be described below. Manuscripts have yet to be found and remain a desideratum for the time being.⁶⁸

⁶⁷ See p. ??.

⁶⁸ One of the few glimmers of hope in the search for a manuscript of this text arose due to a hit in the current National Mission for Manuscripts search engine (<https://www.pandulipipatala.nic.in/>). This concerns a manuscript in the Dogra Art Museum in Jammu, with the MSS. No. 288. The manuscript titled *Yogasvarodaya*, which is classified as belonging to the Tantra genre according to the search engine, was therefore a promising candidate. During a visit to the museum in February 2025, after four days of negotiations, I was able to take a look at the manuscript. Unfortunately, it turned out to be a different text. The subject of the Jammu manuscript is *svarodaya* for yogis. The text includes a highly detailed account of the localisation and operation of the yogic channels (*nādis*), the *satkarmas*, the *hamsamantra*, and the *aṣṭasiddhis*. Thematically, the manuscript is structured as follows:

atha *nādibhedah*; 2. atha *tattvanirśayah*, 3. atha *tattvadhyānaḥ*; 4. atha *yuddhajayaprakāraṇam*; 5. atha *svasvaprakāraṇam*; 6. atha *garmaprakāraṇam*; 7. atha *saṃvatsanaprakāraṇam*, 8. atha *rogaprakāraṇam*; 9. atha *kālajñānam*. The final colophon reads: *iti śrīśivāśivasaṃvāde yogasvarodaye muktiprakāraṇam // saṃpūrṇam*.

I.5.4.2 Prāṇatosiṇī

The *Prāṇatosiṇī* (PT) by Rāmatoṣaṇa⁶⁹ is a Tantra compendium (*nibandha*) from the 19th century, compiled by the author in Bengal.⁷⁰ This extensive compendium addresses creation, the four *puruṣārthas*, and devotion. The *Prāṇatosiṇī* is divided into six major *kāṇḍas* (“sections”): 1. *sargakāṇḍa* (subject: cosmogony), 2. *dharmaṅkāṇḍa* (subject: rituals and Dharma of the twice-born), 3. *arthakāṇḍa* (subject: daily routine, deity worship, purification practices, rites, offerings, etc.), 4. *kāmyakāṇḍa* (subject: wish-fulfilment practices, protective mantras, etc.), 5. *bhaktikāṇḍa* (subject: performance of devotional deity worship), and 6. *jñānakāṇḍa* (subject: Mokṣa, yoga, etc.). The author draws from a multitude of texts circulating in this region during the 19th century.

Additional topics of the *Prāṇatosiṇī* range from *mantras*, *yantras*, and their meanings⁷¹ to meditations, religious stories, legends, and deity worship,⁷² the six acts of magic, tantric rituals including sexual rites, and various areas of tantric philosophy.⁷³

The *Prāṇatosiṇī* incorporates a total of 304 verses from the *Yogaśvarodaya* in its *jñānakāṇḍa*.⁷⁴ Therefore, it is currently the most extensive testimony of the *Yogaśvarodaya*. All its verses are cited with the reference *yogaśvarodaye*. These verses are quoted in a largely coherent sequence, giving the reader the

⁶⁹ Although the printed editions identify Rāmatoṣaṇa as the author of this work, sometimes bearing the titles Vidyālamkāra or Bhaṭṭācārya, Shāstri (1905: 2) mentions another name: “Babu Prāṇakṛṣṇa Visvās of Kharhadaha, within ten miles of Calcutta, collected in the beginning of the nineteenth century a large number of Tantra, Purāṇa and Smṛti MSS., for the purpose of compiling *Prāṇatosiṇī*, *Prāṇakṛṣṇā Kriyāmbudhi* and other encyclopaedic works on Hindu ritual and worship.”

Since the *Prāṇatosiṇī* is frequently cited in recent secondary literature on tantric studies but lacks detailed studies, critical editions, or complete translations into Western languages, this discrepancy remains unresolved.

⁷⁰ *Prāṇatosiṇī* of Rāmatoṣaṇa. Ed. by Vidyāsāgara, Jīvānanda. Calcutta: Vidyāsāgara, Jīvānanda, 1898.

⁷¹ See Slouber, 2010: 69-70.

⁷² See Kinsley, 1997: 149-150.

⁷³ See Urban, 2010: 100.

⁷⁴ *Prāṇatosiṇī*, 1898: 831-848.

impression of having the complete transmission of the text. However, this is not the case. Many additional verses of the *Yogasvarodaya* can be found in the *Yogakarṇikā* described below. There are numerous overlaps between the quotations. The main difference lies in the fact that, unlike the *Prāṇatoṣinī*, the *Yogakarṇikā* primarily includes practical instructions from the *Yogasvarodaya*, such as instructions for *prāṇāyāma*-, *kumbhaka*-, or *mudrā* techniques.

I.5.4.3 Yogakarṇikā

The *Yogakarṇikā* (YK) of Nāth Aghorānanda is another significant testimony of the *Yogasvarodaya*.⁷⁵ The *Yogakarṇikā* is an extensive anthology on yoga, comprising 1253 verses divided into 15 *pādas*. The text derives its verses from a wide array of sources, often, though not always, citing them with references. Besides various Purāṇas (*Mārkaṇḍeyapurāṇa*, *Narasimhapurāṇa*, etc.) and Tantras (*Kūbjikāmatatantra*, *Grahayāmala*, *Rudrayāmala*, etc.), Nāth Aghorānanda also cites texts from the Haṭha and Rājayoga genre (*Yogasvarodaya*, *Haṭhapradipikā*, *Dattātreyayogaśāstra*, *Gheraṇḍasamhitā*, *Yogayājñavalkya*, various works attributed to Gorakṣa, etc.). Based on the established dating of the *Yogasvarodaya*, which must have been written before 1659 CE,⁷⁶ and Mallinson's dating of the *Gheraṇḍasamhitā* to circa 1700 CE,⁷⁷ we can confidently assume that the *Yogakarṇikā* was written no earlier than the 18th century. The fifteen *pādas* are thematically structured as follows:

1. *dinacaryā* ("daily routine"); 280 verses
2. *lakṣādiyogaḥ* ("Yoga of foci, etc."); 123 verses
3. *prāṇāyāmah* ("Breath control"); 108 verses
4. *yogasāriketah* ("Preliminaries"); 80 verses
5. *sādhanasāriketah* ("Consensus of methods"); 36 verses

⁷⁵ *Yogakarṇikā* (An Ancient Treatise on Yoga). Ed. by Nath Sharma, Narendra. Delhi: Eastern Book Linkers, 2004.

⁷⁶ Cf. p. 6.

⁷⁷ Mallinson, 2004: xiv.

6. *pratyāhārah* (“withdrawal of the senses”); 34 verses
7. *kumbhakavidhiḥ* (“precepts for breath-retention”); 78 verses
8. *mudrāsādhanam* (“discipline of [haṭhayogic] seals”; 214 verses
9. *dhāraṇā* (“concentration”); 31 verses
10. *dhyānam* (“meditation”); 50 verses
11. *samādhiḥ* (“meditative absorption”); 34 verses
12. *layayogaḥ* (“Yoga of absorption”); 26 verses
13. *āsanāni* (“postures”); 57 verses
14. *ghaṭaśodhanam* (“purification of the pot [the body]”); 56 verses
15. *tyājyagrāhyavidhānam* (“injunctions and prohibitions”); 36 verses⁷⁸

The *Yogakarṇikā* cites a total of 134 verses with reference (*yogasvarodaye* or *svarodaye*) and at least four if not eight or more additional verses without reference:⁷⁹

- I.210-213 [probably I.209-216]: Kriyāyoga; 4-8 or more verses quoted without reference
- I.244-280: main *nāḍīs* and nine *cakras*; 36 ślokas quoted with reference
- 2.1-41: five *lakṣyas*, sixteen *ādhāras*, five *ākāśas*; 41 ślokas quoted with reference
- 4.40-49: *śatkarmas*; 9 verses quoted with reference
- 4.53-54: *trāṭaka*; 2 verses quoted with reference
- 4.67-80: various *kumbhakas* (*vyutkrama*, *bhāstrika*, *bhrāmari*, *kapālabhāti*, *antardhauti*, *vārisāra*, *nāḍikṣālanam*, *mūlaśodhanam*; 13 verses quoted with reference
- 5.29-33: Aṣṭāṅgayoga; 4 verses quoted with reference

⁷⁸There are two additional introductory verses and eight final verses that are not counted into the chapters.

⁷⁹See p. ?? n.??.

- 6.23–34: *pratyāhāra*; 2 verses quoted with reference
- 7.2–10: various *kumbhakas* (*śitkāra*, *sūryabhedā*, *ujjāyi*, *śitalī*, *bhāstrikā*, *bhrāmari*, *mūrcchā*, *kevala*); 8 verses quoted with reference
- 7.23–28: *sūryabhedā*; 6 verses quoted with reference
- 7.68–72: *ṣaṇmukhikarana*, also called *dantodara*; 4 verses quoted with reference
- 8.136–141: *khecarimudrā*; 5 verses quoted with reference
- 12.2: a general statement to *laya*; 1 verse quoted with reference
- 12.23–25: Hathayoga practice about colour visualisation; 3 verses quoted with reference

It is noteworthy that many practical instructions on *śatkarmas*, *kumbhakas*, and *mudrās* from the *Yogasvarodaya* were not incorporated by Rāmacandra into his *Tattvayogabindu*.

A particularly distinctive feature of the *Yogakarṇikā* is its first chapter, which is also by far the most extensive.⁸⁰ No other Sanskrit yoga text known to me describes the daily routine of a yogin in such detail regarding ritual ablutions, mantra recitation, as well as other ritual acts such as dressing, applying sectarian markers (*tilaka*), including tying the hair into a knot, offerings, and the devotional performance of prostrations before one's own *iṣṭadevatā*, etc.⁸¹

1.5.4.4 Siddhasiddhāntapaddhati

The *Siddhasiddhāntapaddhati* (SSP), one of the authoritative Sanskrit sources of the modern Nātha Sampradāya, often attributed to Gorakṣanātha, is another

⁸⁰ It is also the only chapter in which almost no sources are given. Either all these verses are from Nāth Aghorānanda himself, or, and this is the more likely scenario, in my opinion, the sources are missing from the printed copy. I suspect further verses were taken from the *Yogasvarodaya*.

⁸¹ Further details on the first chapter of the *Yogakarṇikā* can be found within the comparative analysis of Caryāyoga on p.??.

crucial source of the *Tattvayogabindu*.⁸² Overall, the *Yogasvarodaya* and the *Siddhasiddhāntapaddhati* are very similar in content and structure. The degree of similarity is so high that mutual influence appears plausible and possible.

In secondary literature, at least three attempts have been made to date the *Siddhasiddhāntapaddhati*. While White (2003: 224) accepts the historical Gorakṣanātha as the author of the text, placing its origin in the 12th century, Bouy (1994: 19) dates the text much later, to the period between 1600–1650 CE. This period is based on Bouy's dating of the *Goraksasiddhāntasaṃgraha* to the first half of the seventeenth century, and the fact that this text quotes the *Siddhasiddhāntapaddhati*. Mallinson⁸³ estimates the date of composition of the *Siddhasiddhāntapaddhati* to be around 1700 CE. His estimation is based on the period when the Nātha Sampradāya was institutionalized. Mallinson hypothesizes that this text was composed to meet the need for a systematic religious scripture, which would serve as the authoritative textual foundation for the newly official institutionalized Nātha Sampradāya. Thanks to the present examination of the *Tattvayogabindu*, the time span of its composition can now be further narrowed down.

Due to the newly established date for the *Hathasarīketacandrikā*⁸⁴ which quotes from the *Tattvayogabindu* and because Rāmacandra extensively quotes from the *Siddhasiddhāntapaddhati*, the new *terminus ante quem* for dating the *Siddhasiddhāntapaddhati* must be set to 1659 CE. Thus, the *Siddhasiddhāntapaddhati* was likely composed during the first half of the 17th century or earlier. Furthermore, the strong parallels between the *Amaraughaśāsana*, whose oldest manuscript is dated to 1525 CE, and the *Siddhasiddhāntapaddhati*, according to Mallinson (2011: 16), suggest the possibility of the latter borrowing from

⁸²All quotations from the SSP are from the following edition: *Siddhasiddhāntapaddhatiḥ: A treatise on the Nātha philosophy by Goraksanātha*. Ed. by Gharote, M. L. and G. K. Pai. Lonavla: The Lonavla Yoga Institute, 2016.

⁸³Cf. James Mallinson, ed. *Yogic Identities: Tradition and Transformation*. 2013. URL: <https://web.archive.org/web/20240116124707/https://asia-archive.si.edu/essays/yogic-identities/>.

⁸⁴See p. 6.

the former.⁸⁵ If we accept the possibility that the *Siddhasiddhāntapaddhati* borrowed content from the *Amaraughasāsana*, then 1525 CE could be considered as a possible *terminus a quo*. For the reasons mentioned, the composition of the *Siddhasiddhāntapaddhati* likely occurred between 1525-1659 CE, a timespan of 134 years. Considering Mallinson's arguments, the first half of the 17th century appears more probable as the period of composition than the second half of the 16th century.

The *Siddhasiddhāntapaddhati* is an exceptionally systematic exposition of the philosophical teachings associated with the Nātha Sampradāya. Similar to the *Tattvayogabindu*, this text is a blend of prose and verse, presenting complex teachings in relatively simple Sanskrit, aside from some *termini technici*. The text comprises six *upadeśas*: 1. *piṇḍotpatti* ("genesis of the body"), 2. *piṇḍavicāra* ("investigation of the body"), 3. *piṇḍasamvitti* ("insight into the body"), 4. *piṇḍādhāraḥ* ("substratum of the body"), 5. *piṇḍapadayoh samarasakaranam* ("effecting a uniform taste of the [supreme] place and the body"), 6. *avadhūtayogilakṣaṇam* ("characteristics of an *avadhūtayogin*").⁸⁶

Rāmacandra made extensive use of the *Siddhasiddhāntapaddhati*. While the first half of the *Tattvayogabindu* (I-XXVIII) can be primarily traced back to the *Yogasvarodaya*, with Rāmacandra occasionally referring to specific formulations or concepts from the *Siddhasiddhāntapaddhati*, the influence of the *Siddhasiddhāntapaddhati* begins to increase significantly from section XXIX onwards. This influence is characterized less by literal quotations and more by specific formulations, the adoption of concepts, rephrasings, or paraphrasings, which are sometimes more, sometimes less skillfully integrated with the content of the closely related *Yogasvarodaya* into his text.⁸⁷ Additionally,

⁸⁵I identified the following five parallels based on the printed edition of the *Amaraughasāsana*: 1. *Amaraughasāsana* 12 ≈ SSP 1.37; 2. *Amaraughasāsana* 13 ≈ SSP 1.38; 3. *Amaraughasāsana* 14 ≈ SSP 1.39; 4. *Amaraughasāsana* 15 ≈ SSP 1.40; and 5. *Amaraughasāsana* 16 ≈ SSP 1.41. It is likely that further parallels between the *Amaraughasāsana* and the *Siddhasiddhāntapaddhati* will emerge upon a careful examination of the *Amaraughasāsana* manuscripts.

⁸⁶A summary of the chapter contents can be found in Gharote and Pai, 2016: xvii-xxiii.

⁸⁷Rāmacandra used *Siddhasiddhāntapaddhati* 1.4, 1.17-20, 1.22-26, 1.30-34, 1.37-67, 2.1-26, 2.28-34, 2.36, 2.38, 2.45, 3.1-14, 4.9, 5.55-60, 5.60, 5.79, 6.10-11, 6.32, 6.60, 6.64-67.

there are many direct quotations, exclusively of verses, which are incorporated into his text without reference. Apart from a single verse, Rāmacandra does not adopt these verses verbatim but always tries to editorially modify them to varying extents.^{88,89}

1.5.4.5 Amanaska

The *Amanaska* is another source text for Rāmacandra's *Tattvayogabindu*. According to Birch's (2013) research, the *Amanaska* is one of the most significant and influential texts on Rājayoga. It has profoundly impacted numerous subsequent yoga texts, including the *Hathapradīpikā*, *Amaraughaprabodha*, *Śivayogapradīpikā*, and *Yogatārāvalī*, as well as modern works like Yugaladāsa's *Yogamārgaprakāśikā* and Brahmānanda's *Jyotsnā*. Additionally, the *Amanaska* is frequently cited in compendiums such as *Yogacintāmaṇi*, *Hathatattvakau-mudī*, and *Gorakṣasiddhāntasaṅgraha*. It also influenced the twelfth chapter of Hemacandra's *Yogaśāstra* and was incorporated into two late Yoga Upaniṣads.⁹⁰ Birch dates the first chapter of the *Amanaska* to between the 15th and 16th centuries CE, while the second chapter is dated to the 11th or 12th centuries CE. This second chapter contains some of the earliest teachings on Rājayoga. The text is structured as a dialogue between the supreme god (*īśvara*) and the sage Vāmadeva. Vāmadeva initiates the discussion by asking how one attains liberation in life (*jīvanmukti*). Īśvara's response is the practice of *amanaska* (the no-mind state), synonymous with *samādhi* and Rājayoga. In order to achieve the *amanaska* state, the dissolution of mind and breath is re-

⁸⁸I identified a total of fifteen such verses: TYB 28.1 ≈ SSP 2.31; TYB 41.1 ≈ SSP 5.79; TYB 44.1 ≈ SSP 6.10; TYB 44.2 ≈ SSP 6.11; TYB 44.5 ≈ SSP 6.32; TYB 44.7 ≈ SSP 6.64; TYB 44.8 ≈ SSP 6.65; TYB 44.9 ≈ SSP 6.66; TYB 44.10 ≈ SSP 6.67; TYB 48.1 = SSP 1.4; TYB 58.1 ≈ SSP 5.60-61ab; TYB 58.2 ≈ SSP 5.61cd-62ab; TYB 58.3 ≈ SSP 5.64; TYB 58.4 ≈ SSP 5.64cd-5.65ab and TYB 58.4 ≈ SSP 5.65cd-5.66cd.

⁸⁹For a discussion of the *Siddhasiddhāntapaddhati* in relation to the *Śivayogapradīpikā*, see Powell, 20: 147-152.

⁹⁰All information presented here is derived from Birch's dissertation, "The Amanaska: King of All Yogas. A Critical Edition and Annotated Translation with a Monographic Introduction" (2013). This summary provides only a brief overview of the work. For a comprehensive introduction to the text, see Birch (2013: 1-16).

quired, primarily through the practice of *sāmbhavīmudrā*. This yoga practice leads to the perception of the non-dual state (*advaitapada*), the highest reality (*paratattva*). According to Birch, the second chapter reveals Śaiva origins but avoids specific tantric sect affiliations. *Amanaska* 2.3-4 describes Rājayoga as both the king (*rāja*) of all yogas and a means for the yogin to attain the supreme Self, who is the illustrious king.

A significant aspect of the *Amanaska* is its rejection of most Hṛdayoga techniques. Instead, it advocates an effortless path to liberation through the practice of *amanaska*. Birch notes that the text eschews complex metaphysics and philosophical elaborations.

The *Tattvayogabindu* shares two and a half verses with the *Amanaska* in *Tattvayogabindu* LIX: TYB LIX.2cd ≈ *Amanaska* 1.12ab, TYB LIX.6 ≈ *Amanaska* 2.36, and TYB LIX.7 ≈ *Amanaska* 2.37. Editorially modified versions of these verses also appear in the *Yugasvarodaya*. However, in certain hemistiches the readings of the verses in the *Tattvayogabindu* correspond more closely to those of the *Amanaska* than to the *Yugasvarodaya*. It remains uncertain whether Rāmacandra derived these verses from the *Yugasvarodaya* or directly from the *Amanaska*.

I.5.5 Description of the testimonia

To date, I have been able to identify two testimonies of the *Tattvayogabindu*, namely the *Yugasamgraha* and the *Hathasaniketacandrikā*. Both texts adopt conspicuously long passages from the source text. These sections serve as crucial additional evidence for reconstructing the *Tattvayogabindu*. They are included in the second register of the critical apparatus when available for the respective passage of the text.

1.5.5.1 Yogasamgraha

The *Yogasamgraha* is a compendium of excerpts from various Yoga texts, currently known from a single manuscript.⁹¹ Although written in Devanāgarī script, the manuscript is exceedingly difficult to read. The scribe's handwriting is often imprecise and is not carefully executed. The manuscript consists of only eight folios in total. Folio 1 and folio 2 recto are missing. The text commences on folio 2 verso amidst the extensive testimonia of the *Tattvayogabindu*. It is precisely above the first line of folio 2 recto where a second hand inscribed the title *Yogasamgraha* over the first line of folio 2 verso.

The *Yogasamgraha* cites the *Tattvayogabindu*'s sections II-XII in sequence,⁹² initially giving the impression that this manuscript is another, albeit incomplete, textual witness of the *Tattvayogabindu*. However, closer examination reveals various slight editorial alterations to the citations. The citation of the *Tattvayogabindu* in the *Yogasamgraha* concludes after section XII with “cha | tad uktam tattvajñānapradīpi kāyām ||”. Beyond this point, there are no further citations of the *Tattvayogabindu* in the *Yogasamgraha*. Subsequently, the manuscript contains what appears to be an unsystematic collection of various yogic topics and practices. The manuscript lacks a colophon. This absence and the nature of the handwriting likely explain the title assigned to this manuscript by the IGNCA. I propose that the *Yogasamgraha* represents a compilation made by a Yoga practitioner, likely a householder, who recorded personally relevant content.

Besides the *Tattvayogabindu*, I have so far only been able to identify the *Uttaragītā* as another source. Additional topics covered in this manuscript include the *nādīs*, *prāṇāyāma*, *kundalini*, the *hamsamantra*, and various descriptions of *mudrās*, such as *khecarīmudrā*, *hamsamudrā*, *bhūcarīmudrā*, and, towards the end of the manuscript, *unmanīmudrā*.

⁹¹tybd2; Ms. No.: 30019; Indira Gandhi National Centre for the Arts (IGNCA). The paper manuscript is incomplete and in very poor condition overall.

⁹²*Yogasamgraha* IGNCA 30020 f. 2v. l. 1 - f. 4r. l. 4 ≈ *Tattvayogabindu* II-XII.

1.5.5.2 *Hathasaṅketacandrikā*

The *Hathasaṅketacandrikā* is an unpublished Sanskrit yoga text from the 17th century,⁹³ authored by Sundaradeva.

Sundaradeva, a Brahmin of the Kāśyapa Gotra, was the son of Govindadeva and the grandson of Viśvanāthadeva. He resided in Benares during the 17th century, where he was likely active not only as an author but also as a physician (*vaidya*). Sundaradeva did not originate from Benares but, like many scholars of his time, probably moved there from the southern regions of India, facilitated by the “Pax Mughalia”.⁹⁴ Sundaradeva authored not only the *Hathasaṅketacandrikā* but also another extensive yoga text, the *Hathatattvakaumudi*,⁹⁵ as well as various works on Ayurveda.⁹⁶

The *Hathasaṅketacandrikā* is an exceedingly comprehensive compendium⁹⁷ on yoga, written in a mixture of verse and prose. Its topics and sources are remarkably diverse and have yet to undergo a systematic academic examination. A critical edition of the *Hathasaṅketacandrikā* remains a desideratum. The text comprises a compilation of various teachings of Haṭha and Rājayoga,⁹⁸ which are interconnected with diverse teachings from the Upaniṣads, the epics, Pātañjalayoga, various Tantras, the

⁹³The dating of the *Hathasaṅketacandrikā* has recently been revised due to the discovery that some first-hand notes surrounding the main text of the Ujjain *Yogacintāmani* were likely borrowed from Sundaradeva's *Hathasaṅketacandrikā*, cf. Birch, 2024: 52–54. Birch (2018) dated the Ujjain *Yogacintāmani* to 1659 CE.

⁹⁴The ancestry, location, and profession of Sundaradeva are derived from the colophon of the Jodhpur manuscript of the *Hathasaṅketacandrikā* (MMPP 2244 f. 145v). See Birch, 2018: 123.

⁹⁵Birch (2013: 162–165) discusses the *Hathatattvakaumudi* in relation to the *Amanaska*. For an edition of the *Haṭhatattvakaumudi* see: *Hathatattvakaumudi: A Treatise on Haṭhayoga* by Sundaradeva. Ed. by Gharote, M. L., P. Devnath, and V. J. Jha. Lonavla: The Lonavla Yoga Institute, 2007.

⁹⁶These include *Bhūpālavallabha* (or *Bhūpacaryā*), the *Cikitsāsundara*, the *Lilāvatī*, and the *Yogotkivivekacandra* and *Yogatyupadeśāmrta*. See Birch (2018: 58–62) for references and a discussion on the entanglement of yoga and Ayurveda in Sundaradeva's works.

⁹⁷In terms of *śloka*, the text likely exceeds 3000 verses.

⁹⁸The text includes, for instance, an extended description of *āsanas*, some of which are not found in other yoga texts; cf. *Hathasaṅketacandrikā* MMPP 2244 f. 16r l. 4 – f. 22v l. 6.

Yogavāsiṣṭha, and various Purāṇas. Mallinson⁹⁹ also discovered fascinating parallels to the *Bahr al-Hayāt*, such as breathing techniques (*prāṇāyāmas*) in non-seated positions.¹⁰⁰ The eclectic mix and sheer number of yoga techniques taught in this text surpass those found in most other Sanskrit yoga texts.

Some of the descriptions of these techniques in the *Hathasaṅketacandrikā* were taken without reference from the *Tattvayogabindu*.¹⁰¹

The passages quoted include the teachings on the sixteen *ādhāras*¹⁰² and the teachings on Lakṣyayoga and its subtypes.¹⁰³ These passages are predominantly adopted verbatim by Sundaradeva, though some may have undergone slight editorial changes. One passage, in particular, stands out. Within the descriptions of the *adholakṣya*, there is a passage teaching two additional techniques absent from the manuscript tradition of the *Tattvayogabindu*.¹⁰⁴ The first technique describes a specific form of gazing. After positioning the eyes in a particular manner and staring at a lamp for a set period, the yogin can subsequently see in the dark, perceive the luminous form of God, experience a sense of bliss, and lose bodily awareness. The second technique involves rubbing the eyes in specific spots to induce further light phenomena. The origin of these techniques is uncertain. Most likely, these additions originate from Sundaradeva himself. However, it is not entirely impossible that these techniques were originally from the *Tattvayogabindu*, with the manuscript tradition failing to preserve them. That is because the quotations from the

⁹⁹ See Birch, 2018: 131 n. 121 and pp. 123 et seqq.

¹⁰⁰ See Ernst (2013: 59–69) for a translation of the fourth chapter of the *Bahr al-Hayāt*. Additionally, see Ernst, 2003.

¹⁰¹ In an entry by Theodor Aufrecht in the *Catalogus Catalogorum* for the title *Tattvayogabindu*, currently listed in *New Catalogus Catalogorum: An Alphabetical Register of Sanskrit and Allied Works and Authors*, 2007: 60 (Vol. 8), it states: “Q. by Sundaradeva in his C. *Hathasaṅketacandrikā*.” This not only attests to Theodor Aufrecht’s incredible erudition in Sanskrit literature but also indicates that he read the texts he catalogued with remarkable attention, as the *Tattvayogabindu* is cited without reference in approximately the second third of the *Hathasaṅketacandrikā*.

¹⁰² *Hathasaṅketacandrikā* (MMPP 2244, f. 95r l. 3 – f. 96r l. 4).

¹⁰³ *Hathasaṅketacandrikā* (MMPP 2244, f. 124r l. 7 – f. 125r l. 3).

¹⁰⁴ *Hathasaṅketacandrikā* I based on ORI B 220 (f. 239 r l. 8 – f. 240r l. 13), GOML R 3239 (f. 258 l. 14 – f. 259 l. 10) and MMPP 2244 (f. 124r ll. 5–9 – f. 125r ll. 1–2).

Tattvayogabindu in the original *Hathasaṅketacandrikā* must be significantly older than any surviving manuscript or, perhaps because the manuscript tradition of the *Tattvayogabindu* is prone to haplographies and eye skips due to the frequent structural similarities and identical beginnings of certain sentences.¹⁰⁵

1.5.6 Notes on the parallels

In the third register of the critical apparatus, I list relevant parallel passages from other texts that do not fall under the categories of source texts or testimonies but should still be included in the critical apparatus due to their significance for editorial decisions or their high informational value.

- The additional material found in manuscript U₂ in the context of the presentation of the nine *cakras* (IV–XII) turned out to correspond—often verbatim—to passages I later encountered, quite by chance, in several manuscripts or scrolls of a Kashmiri [art] tradition. These manuscripts bear the title *Nāḍīcakra*,¹⁰⁶ are in most cases sumptuously illustrated, and depict the yogic cosmos in descending order. Following a brief cosmogony, they present a description of the nine *cakras*. Below this appears a representation of the yogic micro-macrocosm which, in large part, corresponds to the elements—especially the the yogic micro-macrocosm in the *Yogatattvabindu* (from XXXII onwards): the *saptadvīpas*, *pāṭalas*, *tattvas*, *tanmātras*, *mahābhūtas*, *vāyus*, *saktis*, the *agni* groups, *liṅga* types, stages of *vāk*, *lokas*, and so forth. For the third register of the critical apparatus, I chose manuscript 1334, which not only contains the most beautiful illustrations but also seems most carefully written. I collected copies of all manuscripts; however, due to time constraints, I had to choose one without thoroughly reviewing them.

¹⁰⁵I have edited the additional material on p. ??.

¹⁰⁶Various manuscripts bearing the title *Nāḍīcakra* are catalogued at [orl_srinagar2021](#). The manuscript numbers are: 722, 869, 890.3, 1334, 1388, 1490, 2150. Another manuscript of the same text lies in the Śāradā manuscripts of the Janert collection, housed at the Staatsbibliothek Berlin. The Ms. No. is Hs or 12446 SBB-PK, see [vohd218](#).

- In the context of the eighth *cakras* of *Tattvayogabindu XI*, manuscript U₂ presents additional material. The text includes a widely known verse that describes the mechanism of the so-called *hamṣamantra*, also known as *ajapāgāyatrī*.¹⁰⁷ The source text of the verse in U₂ is hard to pinpoint. In order to elucidate the possible sources, it was useful to display the texts that share the verse. These include: ≈*Vivekamārtanda* 29, ≈*Yogabija* 106, ≈*Yogacintāmani* (PULL, f. 6r), ≈*Haṭhatattvakaumudi* 22.27, and ≈*Yogaśikhopaniṣad* 1.130cd-131ab (Ed. p. 416).
- *Tattvayogabindu XXVIII.1* presents a variant of a widely circulated verse, whose origins can be traced back to the *Netratantra*. Rāmacandra adopts this variant from the *Yugasvarodaya*. Further investigations into the variants of this verse revealed insights into an extensive and centuries-spanning intertextual network. This verse provides an intriguing starting point for further studies on the genesis of the Haṭha- and Rājayoga text corpus from the 11th century CE, precisely at the intersection where ascetic and tantric traditions converge and produce new literature. This verse also appears later in the *Haṭhapradipikā*, where it forms the first verse of a tetrad of verses, which, for reasons yet to be clarified, is attributed to Saubhadra.¹⁰⁸ I have identified the following parallels to TYB XXVIII.1: ≈*Netratantra with Netroddyota* 7.1cd-2, ≈*Tantrāloka* (b) 19.15, ≈*Ūrmikaulārṇavatantra* 2.184, ≈*Vivekāmartanda* 6.3, ≈*Yogatarāṅginī* quoted with reference *Nityanāthapaddhati* (Ed. p. 72), ≈*Gorakṣaśataka* (Nowotny) 13, ≈*Haṭhapradipikā* 4.58, ≈*Yogacūḍāmanyupaniṣad* 3cd-4ab, ≈*Maṇḍalabrahmaṇopaniṣat* 3.4.5, ≈*Haṭhatattvakaumudi* 24.1, ≈*Siddhasiddhāntapaddhati* 2.31 (Ed. p. 43), ≈*Prāṇatoṣinī* (Ed. p. 172).
- In *Tattvayogabindu L*, Rāmacandra presents the five great elements within the body (*śarīramadhye pañca mahābhūtāni*). Rāmacandra drew these descriptions from the *Siddhasiddhāntapaddhati* and the *Yugasvarodaya*. Notably, this description can be found in almost identical form in *Amaraugh-*

¹⁰⁷ *Tattvayogabindu XI.1: sakāreṇa bahir yāti hakāreṇa viśet punah | ham saḥ so 'ham tato mantram jīvo japeți sarvadā ||*

¹⁰⁸ Before *Haṭhapradipikā* verse 4.58, it is stated: *tathā hi saubhadram nāma ślokacatuṣṭayam |*

aśāsana 11–16. I noticed the following parallels: TYB L1. 1–5 ≈ *Amaraugh-aśāsana* 11–16 ≈ SSP 1.37–41 ≈ YSV (PT, p. 846). Although this contributes little to the constitution of the edited text, this insight is nevertheless relevant from the perspective of yoga research, as the sources of the *Siddhasiddhāntapaddhati* have not yet been systematically explored. My observations suggest that both the *Yogasvarodaya* and the *Amaraughaśāsana* are important candidates in this category.

- In *Tattvayogabindu* section XLI.1, the γ -group of witnesses (currently B, E, L, P, and U₂) quote a verse on the *navanidhis* which is a variant of *Amarakośa* 1.1.165 – 1.1.166.

I.6 Stemmatic analysis

THE stemmatic analysis of the *Tattvayogabindu* for the creation of a *stemma codicum* that represents the relationships between the collated textual witnesses is based on the classical Lachmannian method, supplemented by trees generated with contemporary phylogenetic software to support manual philological observations empirically.¹⁰⁹ The following pages of this section will explain how I construe the *stemma codicum*.

I.6.1 Philological observations

I.6.1.1 Macrostructural observations during collation

Before collating the manuscripts, I transcribed every single available witness of the *Tattvayogabindu* and arranged the transcriptions synoptically. This approach proved helpful for the critical editing of the *Tattvayogabindu*. The text comprises a mixture of prose and verse. Many prose passages are structurally very similar, with identical beginnings and sentence endings, resulting in virtually no manuscript that does not omit words, sentences, or entire sections due to eye skips caused by the text's arrangement. Additionally, there are frequent instances across the manuscripts in which words, phrases, or even entire passages are transposed. Several manuscripts have substantial *lacunae*. Creating a synoptic comparison of the transcriptions was crucial to maintaining an overview in these cases and reconstructing a text closest to the original. The synoptic comparison reveals the structural differences and provides a clear overview. See the following example:

¹⁰⁹Certainly, in the case of the *Tattvayogabindu*, reconstructing the *stemma codicum* would have been feasible even manually, given the relatively manageable textual tradition, without yielding fundamentally different results. However, precisely in light of the text's well-preserved and uncontaminated transmission — easily comprehensible to the human mind — the stemmatic analysis of the *Tattvayogabindu*'s textual witnesses conducted here can, in my view, serve as a valuable exemplar. It demonstrates both the utility and the limitations of computer-assisted stemmatics and provides data that can benefit future users of this technology.

```
%puruṣo yad icchati tad bhavati      \D
%puruṣo yad icchati tad bhavati// cha // \J
%puruṣo yad icchati tad bhavati// \K1
%puruso yad icchati tad bhavati \N1
%puruso yad icchati tad bhavati \N2
%puruso yad icchati tad bhavati vā \U1
%puruso yad icchati// \U2
%puruso yad icchati cha \P
%puruso yad icchati/ \B
%puruso yad icchati/ \L
%puruṣo yad icchati/ \E
```

Figure 6: Example from section XII: Synoptic transcription of the *Tattvayoga-*
gabindu's witnesses.

This is one among many examples (Figure 6) of sentences that illustrate the frequent structural differences among the witnesses, as these differences recur consistently. During the transcription of the textual witnesses, it became apparent that the transmission of the Urtext or archetype (α)—the hypothetically reconstructed state of the text, based on all extant witnesses, which approximates the original more closely than any surviving manuscript—divides into two main branches, each traceable to a hyparchetype.¹¹⁰ Both hyparchetypes not only differ structurally but also share most of their readings and key errors.

I refer to the first hyparchetype as β (D, J, K_I, K₃, N_I, N₂, U_I, and V) for two simple reasons: this group contains the two oldest dated witnesses and, in all likelihood, a structural arrangement that is closer to the original than the γ -group, which contains additional material in some places and often clearly comparatively degenerated variants. Although the β -group frequently contains errors, in many cases there is at least one manuscript whose reading is entirely convincing. The oldest dated manuscript V is from 1694 CE. The second-oldest dated witness is N_I (1716 CE) from Nepal.

¹¹⁰ Paolo Trovato and others explain the very high rate of lost archetypes and two-branched stemmata by “the high (90%) rate of extinction of individual copies”, cf. Trovato, 2017: 86.

%	ürdhvalakṣam	āha	ākāśe dr̥ṣṭih	karttavyā	\V	
%prathamam	urdhvalakṣah	kathyate/	ākāśamadhye	dr̥ṣṭih/	\D	
%prathamam	urdhvalakṣah	kathyamte/	ākāśamadhye	dr̥ṣṭih//	\J	
%prathamam	urdhvalakṣah	kathyate/	ākāśamadhye	dr̥ṣṭih/	\K1	
%prathamam	urdhvalakṣah	kathyate/	ākāśamadhye	dr̥ṣṭih/	\N1	
%prathamam	urdhvalaksah	kathyate/	ākāśamadhye	dr̥ṣṭih/	\N2	
%prathamam	urdhvalakṣya/	kathyate/	ākāśamadhye	dr̥ṣṭih/	\U1	
%prathamam	urdhvalakṣam	kathyate/	ākāśamadhye	dr̥ṣṭih/	\U2	
%prathamam	ürdhvalakṣyah	kathyate/			\P	
%athama	urdhalakṣam	//	ākāśamadhye	dr̥ṣṭi	\B	
%atha	ürdhvalakṣam	//	ākāśamadhye	dr̥ṣṭih/	\L	
%prathamam	ürdhvalakṣyam	kathyate/	ākāśamadhye	dr̥ṣṭih/	\E	
%athavā//	mana	ürdhvam	kṛtvā/		\V	
%athavā	mana	ürdhm	kṛtvā	sthāpyate	\D	
%athavā	mana	ürdhvam	kṛtvā	sthāpyate//	\J	
%athavā//	mana	ürdhm	kṛtvā//	sthāpyate	\K1	
%atha ca//	mana	urdhvam	kṛtvā	sthāpyate/	\N1	
%atha ca	mana	ürdhvam	kṛtvā	sthāpyate/	\N2	
%atha ca	manerddhvam		kṛtvā	sthāpyate	\U1	
%atha	mana	urdhvam	kṛtvā	sthāpyate//	\U2	
%atha ca	mana	ürdhvam	kṛtvā	sthāpyate/	\P	
%athavā		ürdhvamana	kṛtvā	sthāpyate	\B	
%athavā		ürdhvam	mana	kṛtvā	sthāpyate	\L
%kadā ca	mana	ürdhvam	kṛtvā	sthāpayati/	\E	

Figure 7: A typical example of sentences in section XIV that shows how the redactor of V tried to improve upon his exemplar.

I collated all manuscripts of the β -hyparchetype except for V and K₃. Already when transcribing V, it became clear that despite its age, it is full of errors, conflation of sentences, and a redactor who was messing around with what was in his exemplar. Crucial points of the edition were double checked but V did not provide readings that would improve upon the reconstructed text. A collation of manuscript V would have pushed the size of the critical apparatus to unbearable extremes and was thus eliminated.

K₃, a manuscript kept in Kolkata in the Asiatic Society, might have been interesting to collate, but I was only able to buy copies of the first 6 of 25 folios due to a restrictive policy. Those folios contained no useful and interesting new variants.

I refer to the second hyparchetype as γ (B, C, E, K₂, L, P, P₂, S and U₂). This hyparchetype is further apart from the archetype but significant, as its transmission contains almost the entire text with fewer *lacunae*. The manuscripts

that go back to the γ -hyparchetype proved to be important for the reconstruction of the text, particularly in those instances in which all β -manuscripts are clearly corrupt.

```
%tathā yasya manah nirākāramadhye līnam bhavati/ sa eva kriyāyogah// \D
%tathā yasya manah nirākāramadhye līnam bhavati/ sa eva kriyāyogah// \J
%tathā yasya manah // nirākāramadhye līnam bhavati// sa eva trayāyogah// \K1
%tathā yamanah nirākāramadhye līnam bhavati/ sa eva kriyāyogah// \N1
%tathā pavana---nirākāramadhye līnam bhavati/ sa eva kriyāyogah// \N2
%tathā yasya manah nirākāramadhye līnam bhavati/ sa eva kriyāyogah \U1
%tathā yasya manah nirākāramadhye līnam bhavati// sa eva caryāyogah// \U2
%tathā yasya manah nirākāramadhye līnam bhavati/ sa eva caryāyogah \P
%tathā yasya manah nirākāramadhye līnam bhavatī/ sa eva caryāyogah// \B
%tathā yasya manah nirākāramadhye līnam bhavatī/ sa eva caryāyogah// \L
%tathā yasya manah nirākāramadhye līnam bhavatī/ sa eva caryāyogah// \E
```

Figure 8: The image shows the end of section XVIII on Caryāyoga. The β -transmission clearly contains an early binding error and reads *kriyāyogah* or *trayāyogah*. The γ -transmission provides the correct reading *caryāyogah*.

I eliminated C, P₂, K₂, and S, which are manuscripts I found after the submission of the dissertation. After transcribing and thoroughly checking their variants, they provided no helpful new variants for reconstructing the archetype. Although these four manuscripts occasionally offered better readings than the rest of the γ -witnesses, in each of these rare cases their variants were already covered by readings found in the β -group. Furthermore, the critical apparatus would have grown even larger without any real benefit.

There is no detectable contamination between the β and γ -hyparchetypes, making editorial practice easier and using computerised stemmatics more reliable. Whenever there is additional material in γ it is never present in β .

Although both groups contain numerous errors and are equally indispensable for reconstructing of the archetype, the β -hyparchetype stands closer to the archetype than its γ -counterpart, even once γ -interpolations are excluded. In practice, while β -readings are more often favourable, readings of one group frequently illuminate and correct corruptions in the other, and meaningful emendation is often possible only by contrasting both archetypes.

1.6.1.2 Microstructural observations during collation

Thus, the α -archetype splits into the β and γ -hyparchetypes. The following observations provide further details regarding the microstructure of the stemma.

β -hyparchetype: Witness N₂ is either the exemplar of N₁ or a direct copy because both manuscripts share the same substantial *lacuna* of $\approx 25\%$ of the whole text. It is more likely that N₂ is N₁'s exemplar, as it contains two sentences that are missing in N₁. I decided to collate both manuscripts, as there are occasional minor discrepancies—sometimes corrections by the scribe of N₁, some of which proved helpful, or sometimes new errors. Although both manuscripts still contain numerous minor errors, the process of textual reconstruction made it clear that, at least in the portion of the text preserved to 75%, they on average transmit the best readings; N₁ and N₂ therefore stand closest to the archetype (α) among all surviving witnesses.

%\om			\D
%yadyat prayatnanihpādyā	tattah	svadharmakāraṇam/	\J
%yadyat aprayatna nihpādyam	tattat	sarvam akāraṇām//	\K1
%yadyat prayatnaniśpādyam	tattat	sarvam akāraṇam/	\N1
%yadyat prayatnaniśpādyam	tattat	sarvam na kāraṇam//7//\N2	
%yadyat aprayatra nisyayim	tat	sarvam akāraṇām	\U1
%yadyat prayatnanihpādyam	tat	sarvam kāraṇa//	\U2
%yadyat prayatnanihpārdham	tattat	sarvam akāraṇam	\P
%yadyat prayatnanihpādyā	tat	sarvam akāraṇāt/	\B
%yadyat prayatnanihpādyā	tat	sarvem ikāraṇāt//2//	\L
%yadyat prayatnanihpāyam	tattat	sarvam akāraṇām//6//	\E

Figure 9: The image shows synoptic transcription of verse LIX.9cd. One of several instances in which N₁ and N₂ provide the best variants. Additionally, the last part shows the nature of discrepancies between the two Nepalese witnesses.

There are only three β -witnesses that transmit the text in its entirety: K₁, J, and U₁. The latter two must form a separate branch, and one must assume that either both derive from the same exemplar or that U₁ directly descends from J, since they share their distinctive readings in the majority of cases, although U₁ introduces a greater number of minor scribal errors. Within this branch of the β -group, J should therefore be placed closer to the archetype

than U_1 . Moreover, J ranks among the best witnesses available, together with N_1 , N_2 , and K_1 . However, in terms of its evolutionary distance from the archetype, J stands somewhat behind these three witnesses, though still ahead of D and U_1 .

%asthimadhye	sākadvipah	śiromadhye	sālmalidvipah//	\D
%asthimadhye	śaktidvipah//	śiromadhye	sālmalidvipah//	\J
%asthimadhye	sākadvipah	śiromadhye	sālmalidvipah//	\K1
%\om				\N1
%\om				\N2
%astimadhye	śaktidvipah	śiromadhye	sālmalidvipah	\U1
%asthimadhye	sākadvipah	śirāmadhye	sālmalidvipah/	\E
%asthimadhye	sākadvipah	śirāmadhye	sālmalidvipah	\P
%astimadhye	sākaladvipah//	śirāmadhye	sākaladvipah//	\B
%astimadhye	sākaladvipah	śarīramadhye	sākadvipah	\L
%astimadhye	sākadvipah//	śiromadhye	sālmalidvipah//	\U2

Figure 10: The image shows a synoptic transcription of a sentence in section XXXVI. One can clearly see that J and U_1 share the same variants, with U_1 producing further corruptions.

Furthermore, there is a lot of evidence, that also D and K_1 belong to a sub-branch of β . However, a direct copy-relation can be ruled out, as D contains several specific *lacunae* that are absent in K_1 . Thus, one has to assume an exemplar from which both witnesses derive. Overall, the clear impression emerged that K_1 is likely quite close to the archetype, as its readings are frequently among the intrinsically strongest variants.

%	śarīmadhye karmasthāne	nenekatīrthavallī	vasamti//	\D
%śarīramadhye	marmasthāne	naikatīrthavallī	vasamti//	\J
%	śarīmadhye karmasthāne	nenekatīrthavallī	vasamti//	\K1
%\om				\N1
%\om				\N2
%śarīramadhye	marmasthāne	naikatīrthavallī	vasamti	\U1
%śarīramadhye		'nekatīrthāvali	vasati//	\U2
%	madhye	nekatīrthāvali	vasamti/	\P
%śarīramadhye		anekatīrthāvali	vasamti//	\B
%śarīramadhye		anekatīrthāvali	vasamti//	\L
%śarīramadhye		anekatīrthāni	vasamti/	\E

Figure 11: The image shows a synoptic transcription of a sentence in section XLI. One can clearly see that D and K_1 derive from the same exemplar.

γ -hyparchetype: Among the nine available textual witnesses of the γ -group is the printed edition E, based on a hitherto unknown manuscript.^{III} The Pandit editor attempted to correct poorly transmitted text passages by his *divinatio*. Unfortunately, apart from some grammatical emendations, he often failed in this endeavour.

U_2 contains a considerable amount of additional material on the nine *cakras*. Initially, I underestimated U_2 owing to its extensive additions in sections IV-XII. When these are excluded, U_2 stands remarkably close to the β -hyparchetype. On average, U_2 is the one representative of the γ -hyparchetype with readings corresponding more frequently with β -hyparchetype than the rest of the γ -transmission. The best representative of the γ -witnesses is P, whose readings closely resemble those of K_2 . However, K_2 begins only at the end of Section II while P preserves the full text. Thus, it is unlikely that a direct genealogical relationship exists between the two manuscripts. Both can therefore be assigned to the same branch, but at least one intermediary exemplar must be assumed to lie between them.

```
%sarvāśāṁ \om                                \D
%sarvāśāṁ nijavṛttināṁ vismṛtim bhajate tu yaḥ// \J
%sarvāśāṁ nijavṛttināṁ vismṛtim bhajate tu yaḥ// \K1
%\om                                         \N1
%\om                                         \N2
%sarvāśāṁ nijavṛttināṁ vismṛtim bhajate tu yaḥ \U1
%sarvāśāṁ nijavṛttināṁ vismṛtim bhajate tu yaḥ// \U2
%sarvāśāṁ nijavṛttināṁ vismṛti bhajate tu yaḥ \P
%sarvāśāṁ bijavṛttināṁ vismṛti bhajate tu yaḥ \B
%sarvāśāṁ bijavṛttināṁ vismṛtim bhajate tu yaḥ// \L
%sarvāśāṁ nijavṛttināṁ vismṛtir bhajate ttu yaḥ/ \E
```

Figure 12: The image shows a synoptic transcription of verse XLIV.9ab. That is one among many instances in which U_2 is closer to the β -hyparchetype than any other witness among the γ -witnesses.

A further branching of manuscripts splits from the γ -group, comprising B and L. These contain the worst and most erroneous transmission of the

^{III}After the submission of the dissertation, I got hold of S, which is either the exemplar E or both go back to the same exemplar.

text by far. Surprisingly, in some rare cases, they provided the decisive and only convincing reading, making their inclusion in the collation laborious but indispensable.

```
% \om          \D
%anekakārabhedottham kam svarūpātmakam malam//7// \J
%anekakārabhedocham kam svarūpātmakam malam/// \K1
% \om          \N1
% \om          \N2
%anekakārabhedottham sva svarūpātmakam malam \U1
%anekakārabhedottham kah// svarūpātmakam param// \U2
%anekakārabhedocham kam svarūpātmakam malam 7 \P
%anekakārabhedocham kim svarūpātmakam malam//7// \B
%anekakārabhedāttham kim svarūpātmakam malam//7// \L
%anekakārabhedottham kam svarūpātmakam malam/ \E
```

Figure 13: The image shows a synoptic transcription of verse XLV.icd. That is one among rare instances in which B and L read better than the rest of the entire transmission.

Overall, the γ -group is noted for containing additional material in some passages, usually verse insertions that elaborate on a specific term. These were critically edited with the available witnesses and included in the grayscale as they provide fascinating insights into the reception history of the text. On average, the impression arose that P, at minimal distance from U₂ (excluding the supplementary material), is the most reliable witness of the γ -group.^a

In light of the characteristics of both groups, and given the necessity of drawing on each of them for the reconstruction of the α -archetype, it is reasonable to assume that the root of the stemma is to be placed precisely between these two groups, although the exact position of the root must have lain somewhat closer to the beta-hyparchetype. In order to verify my micro- and macrostructural philological observations and to obtain measurable, statistically robust results capable of depicting the precise distances between the individual manuscripts more accurately than the human mind, the trees generated with phylogenetic software—presented in the following section—were incorporated into the analysis.

1.6.2 Computer Stemmatics applied to the *Tattvayogabindu*

For the constitution of the *stemma codicum*, all transcriptions of the entire *Tattvayogabindu* were additionally analysed using common algorithms from phylogenetic software tools for stemmatic analysis. The dataset was stored in the Nexus format. The numerous gaps in the transmission were coded as non-significant sites in the data to prevent the results from being distorted by the large *lacunae* or the interpolations of the γ -group, particularly manuscript U₂. The results were compared with my philological observations, and the findings of both approaches were combined to achieve a final result. Here, I present the most useful phylogenetic trees which support and complement my philological considerations. Discrepancies between philological observation and computer-assisted stemmatrics are examined and explained in detail.

This work may serve as an example of how such computer-assisted methods can be applied to stemmatic analysis in a less complex transmission like that of the *Tattvayogabindu*, to create a *stemma codicum* based on empirical data, harmonizing the empiricism of phylogenetic analysis with the expertise of the philologist.¹¹² For example, in the case of cladistic analysis with Maximum Parsimony, Maas (2009) explains that this arises because the strict bifurcating structure of that type of computer-generated tree, in which every existing textual witness is connected by exactly one line to a single inferred witness, cannot account for the contamination in the tradition.

In the special case of *Tattvayogabindu*, however, there is no contamination between the β and γ -groups, which makes the application of such phylogenetic algorithms to the tradition much less susceptible to errors. Furthermore, the bifurcating structure cannot represent cases where some copies were made more than once and more than one copy has survived. In the computer-generated tree of the cladistic method, every existing manuscript is represented as a copy of an inferred witness, which is inaccurate; in

¹¹²Cf. Guillaumin (2020: 339–356) for an overview of the criticism digital methods have faced since their inception.

most text transmissions, numerous manuscripts are copies of other existing manuscripts.¹¹³ If the editor is aware of these issues, knows his text's transmission well, and understands the mechanisms of the algorithms and their results, the wrongly assumed bifurcations and contamination of certain computer-generated models can be detected. Only then can computer-generated models inform and thus improve the editor's decisions to manually draw a plausible and data-based *stemma codicum* that reflects the underlying transmission of the text as well as possible.

1.6.2.1 Tree 1 and 2: Maximum Parsimony

The phylogenetic method based on the *Maximum Parsimony* algorithm is among the most widely used approaches for stemmatic analysis in philology.¹¹⁴

The first resulting tree (Figure 14) has a very good CI (Consistency Index) of ≈ 0.79 . This indicates that the proposed tree structure accounts for roughly 79% of the trait changes represented in the phylogeny. My earlier observation that the manuscripts divide into two principal groups served as an explicit criterion for placing the root precisely between these two branches—a division also affirmed by the *Maximum Parsimony* algorithm.

The first tree (Figure 14), however, has three weaknesses.

First, it does not recognise that N_1 is a direct copy of N_2 . This is due to the algorithm's strictly bifurcating assumptions, noted above.

¹¹³See Maas, 2009: 80.

¹¹⁴*Maximum Parsimony* calculates all possible bifurcating trees and searches for the most parsimonious tree (the one requiring the fewest changes). It groups manuscripts according to their shared derived characters. Only parsimony-informative sites are considered: a site is informative if it contains more than one variant and at least two variants occur at least twice. All other sites are excluded; cf. Windram, Shaw, Robinson, and Howe (2008: 445–446).

The second weakness is indicated by the relatively low bootstrap value¹¹⁵ of only 53 at the node where U_2 is positioned. In my view this arises because the character states resulting from the editorial interventions of the scribe who is also responsible for the additional material cannot be accommodated smoothly by the algorithm when viewed against the remaining γ -transmission. Consequently, the position of U_2 requires careful philological consideration.

The third weakness of the tree—visible only when the display option “Branches proportional to length” is enabled—is the seemingly very short branch leading to V and U_2 . This stands in striking contrast to the philological evidence. While it is indeed intriguing that the tree confirms the early divergence of both manuscripts’ branches, the evolutionary distance from the root must, in reality, be far greater. How is this to be explained?

It is crucial to understand that branch length here indicates only the number of character-state changes uniquely attributable to that node or taxon. It does *not* indicate, as an untrained eye might assume, how “close” a text stands to the archetype. Rather, it reflects the number of diagnostic (synapomorphic) changes assigned to that branch. If a manuscript such as V or U_2 exhibits many idiosyncratic, unshared variants—often editorial in nature—that are exclusive to itself, i.e. *autapomorphies*, then two consequences follow. First, the *Maximum Parsimony* algorithm ignores autapomorphies when constructing the topology; they play no role in determining the manuscript’s position within the tree. Parsimony evaluates only shared innovations. Thus, if V and U_2 represent early splits but share almost no variants with any other witness, the algorithm places them close to the root. Second, branch lengths

¹¹⁵ Bootstrapping measures the statistical support for parts of a phylogenetic tree; see Felsenstein (1985). The method assesses whether the entire dataset supports the reconstructed tree or whether the proposed tree is merely one among several nearly equivalent alternatives. This is achieved by repeatedly resampling the dataset, constructing trees from these random subsamples, and calculating how frequently the various clades reappear. Bootstrap support is assigned according to the frequency with which a given manuscript group is recovered. A clade appearing in every subsample receives 100% support; if it appears in half of them, support is 50%. Values of 70% or higher generally indicate reliable groupings; cf. Baldauf (2003: 250).

become shorter when most changes are autapomorphies. For example, the branch of V therefore appears short, even though the text is in fact heavily altered. For this reason, in such cases it is advisable to disable the option “Branches proportional to length” (Figure 15).

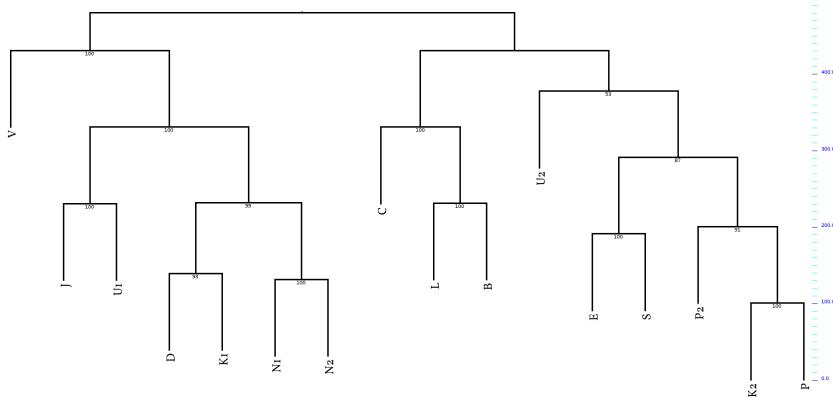


Figure 14: Generated with Mesquite Version 3.81 (build 955). **Algorithm:** *Par-simony Tree Analysis* with PAUP 4.a168. **Dataset:** Full collation of the *Tattvayogabindu*.

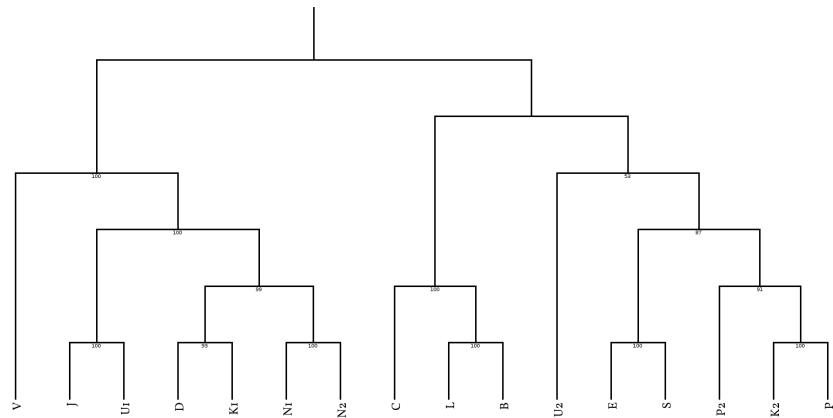


Figure 15: Generated with Mesquite Version 3.81 (build 955). **Algorithm:** *Par-simony Tree Analysis* with PAUP 4.a168. **Dataset:** Full collation of the *Tattvayogabindu*.

Apart from the weaknesses noted above, all further philological microstructural observations can be confirmed.

1.6.2.2 Tree 3, 4 and 5: Neighbour-joining

This section shows three *neighbor-joining* trees (Figure 16, 17 and 18).¹¹⁶ The three trees are based on the same dataset. All spelling-variations were normalised to reduce *noise*. Any gaps in the transmission are encoded as non-significant. All three trees use the p-distance, a simple measure of sequence divergence.¹¹⁷ The results differ only slightly, but in my assessment, all three trees correspond with key philological observations. The first tree (Figure

¹¹⁶ *Neighbor-joining* is a particular approach to phylogenetic analysis that SplitsTree can execute. The primary mechanism behind this is a hierarchical clustering technique, see Naruya and Nei, 1987. A concise explanation by the authors is as follows: “The principle of this method is to find pairs of operational taxonomic units (OTUs [= neighbours]) that minimize the total branch length at each level of clustering of OTUs starting from a star-shaped tree. The branch lengths and topology of a parsimonious tree can be quickly determined using this method.” In this case, it can be visualized as follows: The algorithm is fed with a diverse set of texts in the form of manuscript transcripts, which act as operational taxonomic units. *Neighbor-joining* divides them into smaller groups with shared features. First, the algorithm measures the distance of each possible pair of manuscripts. This distance indicates how different or similar they are regarding specific features. Then, the algorithm finds the two manuscripts with the smallest distance between them. These are the “closest neighbours” in terms of similarity. These two individual manuscripts are then joined together to form a node. This node represents an assumed common ancestor. The algorithm then recalculates the distances between this newly created node and all other manuscripts. These distances reflect each manuscript’s overall similarity or dissimilarity to the new node. The process repeats and identifies the next pair of nearest manuscripts or groups of manuscripts, creates the next node, and adjusts the distances. In this way, a phylogenetic tree is created. The function repeats these steps until all manuscripts and groups of manuscripts are connected in an undirected tree-like structure in which the length of the branches and the distance between the nodes represent the relationships of the manuscripts based on their similarities. Neighbour-joining assumes a constant rate of evolution across all lineages, and branch lengths correspond to evolutionary distances. The resulting trees can vary considerably depending on how the data are coded and how gaps are treated. The application of *neighbor-joining* to support philological work is discussed by Hoenen, Manafzadeh, Stadler, Roos, Hoenen, and Guillaumin (2020: 319).

¹¹⁷ The “Uncorrected P” or p-distance calculates the proportion of nucleotide or amino acid sites at which two sequences differ. The calculation of Uncorrected P is simple. The number of differing sites is divided by the total number of sites compared; see Huson and Bryant, 2022: 46.

I6) is unrooted. The second tree (Figure I7) is rooted by the calculated midpoint.¹¹⁸ The three trees match the macro- and microstructural philological observations very well. In contrast to the *Maximum Parsimony* analysis (see above), the pronounced divergence of V within the β -group and of U₂ in the γ -group is clearly corroborated. While the unrooted tree leaves open whether the β or γ -hyparchetype lies closer to the root, i.e., the archetype, the rooted tree gives additional weight to my observation that the β -hyparchetype is overall closer to the archetype than γ . The first tree (Figure I6) additionally displays its bootstrap scores, which statistically underpins the validity of the depicted structure with extremely high values. The final tree (Figure I8) depicts the unrooted Neighbor-Joining in a display mode which is closer to a traditional stemma codicum.

¹¹⁸ Midpoint rooting is a computational method used to assign a root to an unrooted phylogenetic tree or network by identifying the pair of taxa separated by the greatest patristic distance (i.e., the longest distance across the tree when branch lengths are considered). The algorithm then places the root at the midpoint of the longest path, effectively splitting it into two halves. This procedure does not rely on external outgroup information but instead assumes that evolutionary rates are approximately clock-like across the tree; under this assumption, the longest path is taken to represent the deepest divergence, and its midpoint provides a plausible estimate of the root. Splitstree implements this procedure by first computing all pairwise distances among taxa, locating the pair with the maximal separation, and then inserting the root at the exact point along their connecting path where the distances to each side are equal.

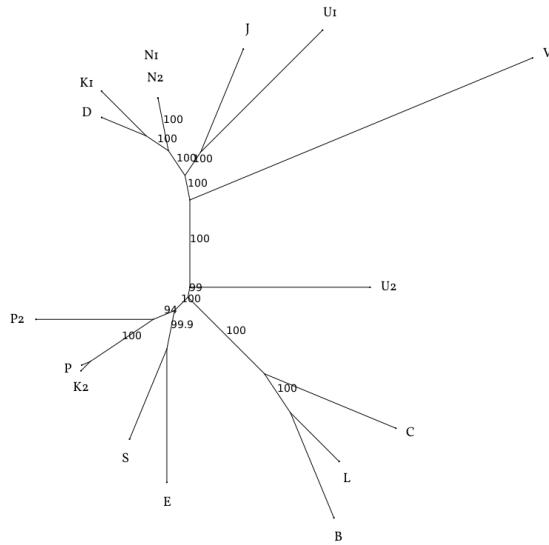


Figure 16: Generated with SplitsTree App version 6.3.12. **Algorithm:** Neighbor-joining (unrooted). **Distance:** Uncorrected P. **Dataset:** Full collation of the *Tattvayogabindu*.

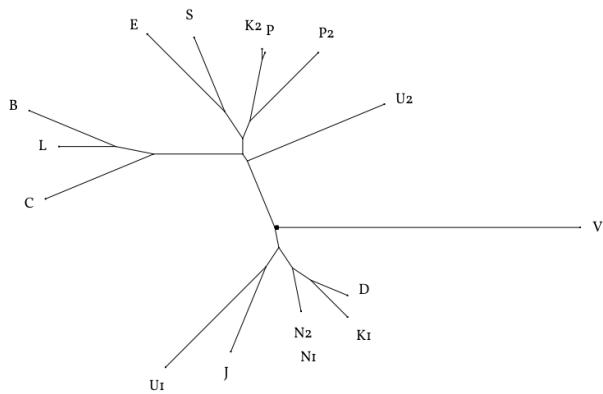


Figure 17: Generated with SplitsTree App version 6.3.12. **Algorithm:** Neighbor-joining (root by MidPoint, the little dot at the central line marks the root). **Distance:** Uncorrected P. **Dataset:** Full collation of the *Tattvayogabindu*.

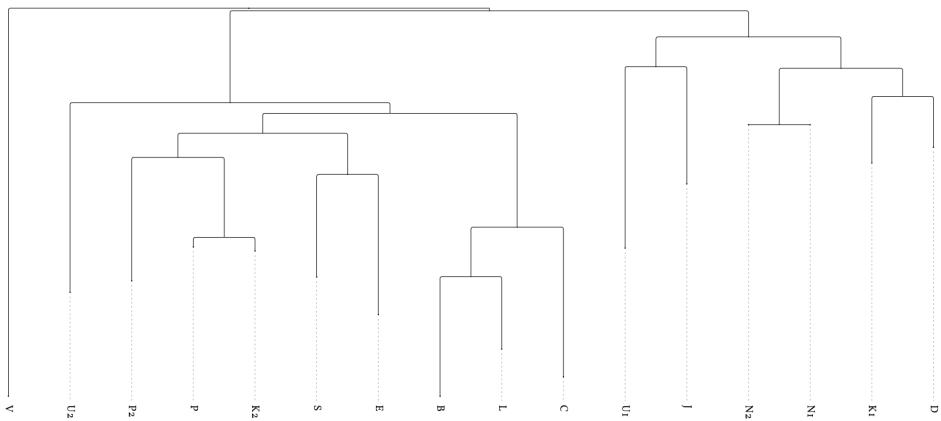


Figure 18: Generated with SplitsTree App version 6.3.12. **Algorithm:** *Neighbor joining* (root by MidPoint, the little dot at the central line marks the root). **Distance:** Uncorrected P. **Dataset:** Full collation of the *Tattvayogabindu*. Bootstrapping with 1000 replicates.

1.6.2.3 Tree 3: Minimum Spanning Tree

Another vital aspect is illustrated by the *Minimum Spanning Tree* (Figure 19).¹¹⁹ Interestingly, the *Minimum Spanning Tree* could be helpful to confirm important manuscripts due to its algorithmic properties. In our case, it highlights the central manuscripts of the two groups, namely N₂ for the β -group and P for the γ -group, which perfectly aligns with my philological observations. The *Minimum Spanning Tree* algorithm has only been used rarely in philology. Further experiments with different text traditions with known stemma

¹¹⁹The algorithm underlying the *Minimum Spanning Tree* calculates an undirected and unrooted tree-shaped graph representing the simplest way to connect all the manuscripts by minimizing the corresponding nodes based on their pairwise distances, see e.g. Hoenen, Manafzadeh, Stadler, Roos, Hoenen, and Guillaumin (2020: 317). Also see Cormen, Leiserson, Rivest, and Stein (2009). Furthermore, see Huson and Bryant (2022: 43). The goal of the *Minimum Spanning Tree* is to calculate the connections between the manuscripts so that the total length to connect all manuscripts settles on the minimum. The *Minimum Spanning Tree* thus, in our use case, represents the simplest and most efficient way to connect a set of manuscripts while minimizing the total distance (based on their differences) of the connections. The resulting tree is far from a stemma and does not include hypothetical ancestral nodes at branching points; any shown branching point corresponds to a manuscript in every case.

would be necessary to determine whether these valid results occur repeatedly.

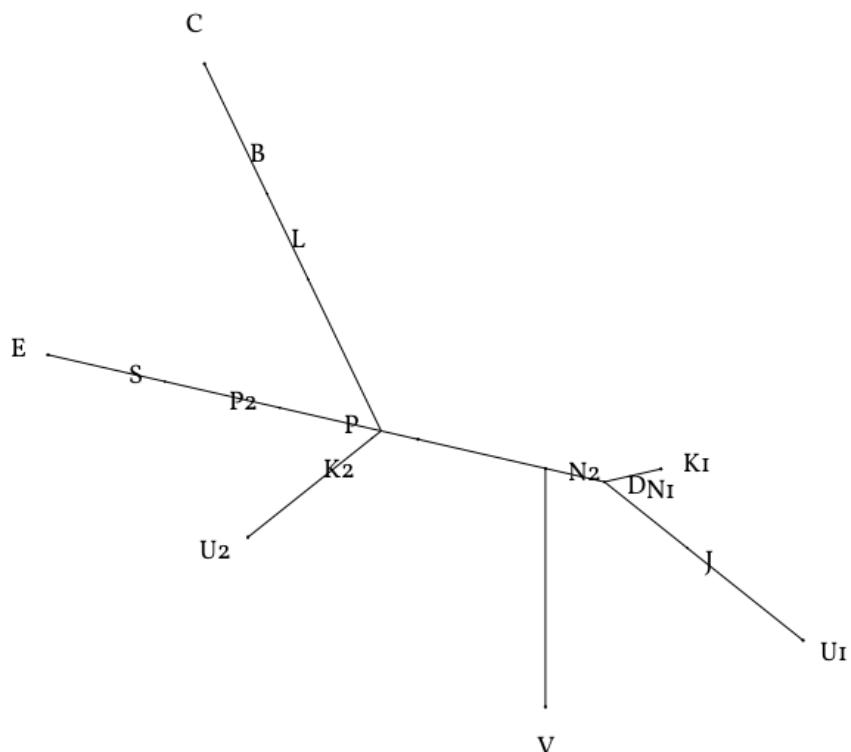


Figure 19: Generated with SplitsTree App 6.3.12. Algorithm: *Minimum Spanning Tree*. Distance: Uncorrected P. Dataset: Full collation of the *Tattvayogabindu*.

I.6.2.4 Stemma codicum

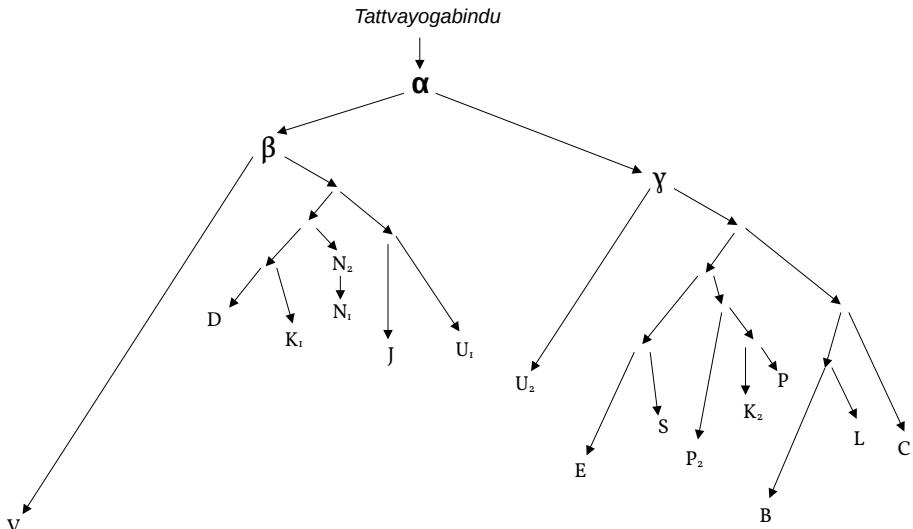


Figure 20: Stemmatic hypothesis of the *Tattvayogabindu*.

The cumulative evidence from the phylogenetic algorithms, combined with my philological observations and considerations, leads to the following *stemma codicum* (Figure 20) of the *Tattvayogabindu*. This graph represents a plausible hypothesis of the relationships between the textual witnesses based on the current state of knowledge, forming the foundation upon which the critical edition presented in this dissertation was prepared.

I.7 Conventions for the critical edition

To enhance reader convenience, the critical edition with its apparatus and the translation together with annotations are presented on facing pages. This arrangement eliminates the need for constant page-turning when the

reader wishes to consult the edition, translation, and annotations. While this format offers a significant advantage, it also presents a challenge: the length of the critical edition, including the multi-level critical apparatus on the verso page, does not always match the length of the translation and annotations on the recto page. Despite efforts to minimize this discrepancy, such as shortening annotations, printing empty spaces on one or both pages was often unavoidable.¹²⁰

The constituted text of the critical edition has been set in modern Devanāgarī, reflecting the vast majority of manuscripts and presumably the original text of the *Tattvayogabindu*. The editor introduced the headings and section numbering in large Roman numerals within square brackets to organize the text, make the beginning of new topics clear, and facilitate citation. These headings correspond to the sections introduced in the text by recognizable phrases such as *atha*, *idānīm*, and the like. Rāmacandra did not distinguish between chapters, subchapters, sections, and subsections but instead linked themes with these phrases. The headings in square brackets follow this convention. The verse numbering begins with the section numbering and subsequently counts the number of verses per section.

I refrained from dividing the edited Sanskrit text into paragraphs, since doing so would constitute an interpretative intervention not present in the

¹²⁰This undertaking was laborious, and due to the complexity of the critical apparatus and the evolving technology used in this work, each page had to be manually typeset. This manual process did not achieve the precision that computer-generated typesetting would provide. I decided to typeset the critical edition with the Lua^{LT}E_PX package “ekdosis,” see <https://ctan.org/pkg/ekdosis>. Ekdosis allows for creating multilingual critical editions with a multi-level critical apparatus and a printable PDF document. The primary reason for this choice is that the entire edition is also output as a TEI-compliant XML file. This file can then be converted into an HTML file, i.e., a digital edition (which I hope to publish soon for the *Tattvayogabindu*) with the press of a button using a script and an XSLT processor, facilitating computer-aided stemmatic analysis, data mining, and similar tasks. I want to thank Robert Alessi for his incredible support. I hope that ekdosis, which holds great potential for philologists seeking to leverage digital humanities, will continue to be developed and enable automatic page breaks of a complex multi-layered critical apparatus in an alignment environment of facing pages with translation and annotation. I hope some readers will appreciate the effort made to provide the convenience of not having to flip between the edition, translation, and annotations in my edition.

original sources. This choice was made in order to preserve the original character and textual continuity of the work.

Among the text's witnesses, there is a deviating and inconsistent application of *sandhi*. For the edited text, I have standardized *sandhi* and, when necessary, added *avagrahas* to provide a readable text adhering to contemporary conventions in Sanskrit. The variant readings concerning *sandhi* are consistently recorded in the apparatus criticus. That is due to various text-critical problems¹²¹ arising from the inconsistent usage of punctuation, which results in the application or non-application of *sandhi* depending on whether the respective witness applied a *danda* or not. That is particularly the case within lists, which frequently occur in our compilation. Items were most likely originally separated by double *dandas*.

These lists are a frequent feature in the *Tattvayogabindu*. The text opens with a list of 15 Yogas, and many more lists are utilized throughout its content. In order to produce a consistent and easily readable edition, lists have been normalized to the nominative singular or nominative plural form of the respective item, or, in the case of explanatory lists, to the ablative singular or plural. The items of the lists are always separated by a double *danda* (||).

The critical edition follows the standard conventions of punctuation. In verse poetry, a *danda* (|) marks the end of half a stanza or two quarters of the *śloka*, and a double *danda* (||) marks the end of a verse. In prose, a single *danda* indicates the end of a sentence, and a double *danda* marks the end of a section. In most cases, the *danda* in prose corresponds to a full stop.

Furthermore, I have standardized gemination and degemination of consonants after semi-vowels. Due to the inconsistent use of class nasals among

¹²¹The inconsistent use of punctuation marks in the available witnesses necessitates standardization. Upon close examination, it appears that punctuation has frequently been dropped or added during the transmission of the texts. The copyists' neglect or improper handling of punctuation has resulted in different versions of lists with and without punctuation. In many instances, missing punctuation has led to the change of case endings, alteration of the text, and the combination of list items into compound formations that were not present in the original text.

the witnesses, *anusvāras* have been substituted with the respective class nasals throughout the edition.

1.7.1 Grammatical particularities

Grammatical constructions in this text may deviate from classical Sanskrit. In most cases, however, these should not be regarded as errors due to their frequency but as phenomena of contemporary or regional language usage. Some passages of the text use the genitive as a substitute for other cases, such as the dative, instrumental or locative.¹²² In particular, this can be observed in this and other places in the text in relative clause constructions beginning with *yasya*, which must be read as *yasmin*, as otherwise, the corresponding correlative pronoun seems to be missing. A *danda* must often be read as a comma in these relative clause constructions.

1.7.2 Guide to the apparatus

The critical apparatus consists of five registers, not all of which are filled on each page. These registers attest sources, testimonia, parallels, the critical apparatus with readings of the witnesses, and notes. To facilitate the differentiation of sources, testimonia, and parallels for the reader, these are marked as such on each page where they occur, aside from the critical apparatus.

The numbering of all registers of the apparatus and the lemmata follows the line numbering. This applies to both prose passages and verses. Every line is counted, and every fifth line of the text is numbered on the far left margin. The numbering is bold and blue to aid the reader's navigation in the apparatus. When present, the first register of the apparatus displays the source texts. It should be noted that Rāmacandra does not adopt the sources verbatim but often converts verses into prose and occasionally adds or omits information according to his agenda. When Rāmacandra incorporates verses,

¹²²Cf. Whitney 1879: 87, 294.

he usually makes editorial changes. According to the schema, variables in the source texts are indicated in round brackets following the affected word.

In the second register, if available, testimonia are recorded. In the third register, if available, parallel passages that are helpful or informative for the reconstruction of the text are noted. All texts used in these first three registers are consistently cited. If these texts are only available in manuscript form, the entry begins with the title, followed by an abbreviation for the location, the Ms. No., in round brackets (e.g., MMPP 2244 f. 99r l. 1-2). When the passage of the source, the testimonia or the parallel is identical, it is preceded by the equal sign (=). The approximate sign (≈) is used instead when the passage is approximate to a certain degree.

The fourth register contains the critical apparatus. The critical apparatus is positive. Each lemma begins with the corresponding line number, followed by the selected reading. The selected reading is followed by one or more sigla that contain this reading. The closing square bracket separates this from the rejected variants. These are presented with the reading followed by the siglum. The selected reading is always highlighted in bold. The abbreviation “cett.” has been introduced to keep the critical apparatus concise. It stands for the Latin *ceteri*, meaning literally “the rest,” and refers to all other witnesses except those named for each lemma. This entry can appear only once per lemma. Here is an example:

indriyavikārah cett.] imdriyam vikārah P iti vikārah L

When the selected reading results from an emendation (em.) or a conjecture (conj.), the corresponding abbreviation appears instead of a witness, a group of witnesses (β or γ), or the *ceteri* (cett.) abbreviation before the square bracket. If the emendation or conjecture is attributed to a colleague, the colleague’s surname is printed before the abbreviation. If the reasoning behind the conjecture is not self-explanatory, it is explained in the annotations. The plus sign (+) represents illegible or missing letters due to manuscript damage. Given the manageable number of textual witnesses, I recorded all

variants in the critical apparatus, except for those stemming purely from scribal conventions (e.g., substitution of class nasals with *anusvāra*, gemination/degemination of consonants). Thus, if one manuscript reads ‘tatva’ and another ‘tattva’, only the latter (standard) spelling is reported for both, since this does not constitute a meaningful variant.

If words or sentences are omitted (om.), this is always noted in the corresponding entry before the respective siglum. However, in cases of larger *lacunae*, such as the *lacunae* in N₁ and N₂, which encompass 23,50% of the total text, I have opted not to record each omission in the apparatus for the sake of a more concise critical apparatus. For these cases, I have documented this in the last register of the apparatus, which informs about the beginning and end of larger gaps in the respective witness, with a note that the large *lacunae* for this section are not included in the critical apparatus. In addition to comments regarding omissions, the final register also contains information about transpositions of passages and other such details. According to the conventions of recent publications of critical editions of Yoga texts¹²³, the lemmata in the critical apparatus, as well as all sources, testimonia, and parallels, are set in Roman transliteration.

Variants are arranged according to the degree of corruption as determined by me, proceeding from left to right (from the preferable to the less preferable reading). When witnesses attest the same reading, their sigla are ordered alphabetically.

1.7.3 Guide to the translation and annotations

The translation is arranged parallel to the critical edition on the recto side of the book. In the translations, I have endeavoured to reflect the style of Sanskrit. Thus, I have sought to balance literal and idiomatic translation well. Verse insertions have been enumerated according to the numbering of the sections and clearly marked as such. When translations of certain words

¹²³ See, for example, *Amṛtasiddhi* (2021), *Śivayogapradipikā* (2023), or *Amaraugha* and *Amaraughaprabodha* of Gorakṣanātha (2024).

derive from a secondary or tertiary meaning, and the significance is not immediately apparent, the Sanskrit term is noted in round brackets. Technical terms from Sanskrit or proper names have not been translated into English. Technical terms with various possible translations, whose meaning can only be discerned in the context of the entire text, are printed in Sanskrit but accompanied by a translation in round brackets. English words that had to be added to facilitate the translation or provide contextual information that was not immediately evident are integrated into the translation in square brackets. The footnotes discuss textual issues, provide additional information, explain technical terms, or highlight important or interesting parallels to other texts.

In the translation I occasionally introduce paragraph breaks that are not marked as such in the Sanskrit text. This is intentional. Sanskrit manuscripts and traditional editions generally do not employ paragraphing in the same way as modern European texts. Introducing paragraphs in the translation serves to clarify the structure and argument for the reader and to make the text more accessible. Since the translation is an interpretative act, it may diverge in its layout from the edited Sanskrit text.

1.7.4 Abbreviations and signs

- + illegible letter (++ = one *akṣara*)
- † marks the beginning and end of a corrupted and hitherto unreconstructable passage
- = passage or verse is identical
- ≈ passage or verse is similar

AS Asiatic Society Kolkata (former RASB = Royal Asiatic Society of Bengal)

Birch Dr. Jason Birch

BORI Bhandarkar Oriental Research Institute (Pune)

conj. conjecture

CSS Sanskrit Manuscripts of Candra Shum Shere

Ed. Edition

em. emendation

et seqq. et sequentia (“and those following”)

f. folio

ff. folios

GOML Government Oriental Manuscript Library (Chennai)

Hanneder Prof. Dr. Jürgen Hanneder

HVVRI Hoshiarpur Vishveshvarananda Vedic Research Institute

IBID. Ibidem

IFP French Institute of Pondicherry

IGNCA Indira Gandhi National Centre for the Arts (Delhi)

illeg. illegible

JNUL Jawaharlal Nehru University Library

l. line

ll. lines

Mallinson Prof. Dr. James Mallinson

Ms. Manuscript

Mss. Manuscripts

Ms. No. Manuscript number

MMPP Maharaja Man Singh Pustak Prakash Research Centre

NCC New Catalogus Catalogorum

NGMCP Nepalese German Manuscript Cataloguing Project

NGMPP Nepalese German Manuscript Preservation Project

NUL Nagpur University Library

OBL Oxford Bodleian Library

OI MSU Oriental Institute - The Maharaja Sayajirao University of Baroda
(Vadodara)

ORI Oriental Research Institute (Mysore)

ORI Oriental Research Institute (Srinagar)

pc post correctionem

PULL Panjab University Library Lahore

r. recto

Sellmer Prof. Dr. Sven Sellmer

ŚKD *Śabdakalpadruma*

SSP *Siddhasiddhāntapaddhati*

SORI Scindia Oriental Research Institute Vikram University (Ujjain)

unm. unmetrical

vol. volume

vols. volumes

v. verso

YK *Yogakarṇikā*

TYB *Tattvayogabindu*

YSv *Yogasvarodaya*

I.7.5 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
- G : *Haṭhasaṅketacandrikā* GOML Ms. No. R 3239
- G_{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 : *Hathasaṅketacandrikā* ORI Ms. No. B 220
- N₂: NGMPP B 38-35 / A 1327-14
- N_I: NGMPP B 38-31
- P : Pune BORI 664
- PT : *Prāṇatosiṇī*
- U_I: SORI 1574
- U₂: SORI 6082
- V : OI MSU 10558
- YK : *Yogakarṇikā*
- YSv : *Yugasvarodaya*

Chapter 2

The *Tattvayogabindu* of Rāmacandra Critical Edition & Annotated Translation

Chapter 3

Appendix

3.1 Figures



Figure 21: 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 amṛtaśaktih 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 22: 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 23: 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 4

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