

THE TATTVAYOGABINDU OF RĀMACANDRA

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



त्रिमतेष्यनमपशुनुवेनसंश्लेषादयामत्तावालिख्यते ॥ तत्त्वागत्यन्दीर्हलीथनवारथागेनशुनकवाच्छुगत
वत्योजनकपाथिविनादयैकलसमयेवद्भूमनकालेपत्रहितिर्विजासंवयवक्त्वागदानस्तुमहेद्धुक्तियाथागृष्ण
तत्त्वागत्यवयायामशुरुत्यागशक्तियागशुलययागशधानयानयागृष्णमन्त्रायागत्यागृष्णवासनायागत्यागृष्णविद्यायागृष्णवृद्धयागृष्ण
प्रदेशयागृष्णवाडयागृष्णस्तिरुद्धयागृष्णवद्धयागृष्णवद्धयागृष्णवद्धयागृष्णवद्धयागृष्णवद्धयागृष्ण
असंक्षिप्तायकृष्णविकारिकश्लोकार्थविकल्पनस्तुमन्त्रायागृष्णस्तुमन्त्रायागृष्णवद्धयागृष्णवद्धयागृष्ण
प्राप्तियामनिस्तुमा ॥ २ ॥ उगगयुक्तियामासोऽन्त्रियायामागेनिश्चार्ण ॥ मात्रायमेत्तामायादित्तामासद्यगवेना ॥ ३ ॥ कामकृ
भरयेत्तालालभासीनथाऽसेविश्वागद्वयैर्यद्वालद्युग्माकिंश्चाक्षमाजुमधार ॥ यशोगानिनविश्चिर्गुरुयाथागीसुद्धारा
यस्यान्तर्कृष्णेत्रकमाः विष्वकूर्वेत्राय ॥ अंतिसंगमेन्द्रायादीनित्यर्गमस्वद्यवद्धुक्तियाथागीसुकच्छुणि ॥ (यस्यांगृष्णवद्धय)

Figure 1: Folio iv of Ms. N₁.

Contents

Contents	v
List of Figures	vi
List of Tables	vii
1 Introduction	I
1.I General remarks	3
2 Conventions in the Critical Apparatus	7
2.I Sigla in the Critical Apparatus	7
3 Critical Edition & Annotated Translation of the <i>Tattvayogabindu</i>	9
X. cakram tālumadhye	II
4 Appendix	I5
4.I Figures	I5
5 Bibliography	I9
Primary Sources	I9
Secondary Literature	I9

List of Figures

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

List of Tables

Chapter I

Introduction

I.I General remarks

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

The *Tattvayogabindu* has not been discussed comprehensively or considered in the secondary literature on yoga. The only exception is Birch (2014: 415–416) who briefly described its list of fifteen yogas in the context of the “fifteen medieval yogas” and noted that a similar taxonomy occurs in Nārāyaṇatīrtha's *Yogasiddhāntacandrikā* (17th century), a commentary on the *Pātañjalayogaśāstra* that integrates fifteen medieval yogas within its *aṣṭāṅga* format. An incomplete account of the fifteen yogas is found within the Sanskrit yoga text *Yogasvarodaya*, which is known only through quotations in the *Prāṇatosiṇī*, the *Yogakarṇikā* and the *Śabdakalpadruma*.⁵ The *Yogasvarodaya* announces a total of fifteen yogas but names only eight of them in its introductory *ślokas*. It is the primary source and template for the compilation

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

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

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

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

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

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

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

One printed edition of the *Tattvayogabindu* was published in 1905 with a Hindi translation and based on (an) unknown manuscript(s).⁸ This publication has the title “*Binduyoga*” confirmed by the printed text's colophon.

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

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

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

However, as I will discuss in the introduction, the text was originally known as *Tattvayogabindu*. The consulted manuscripts contain significant discrepancies, structural differences and variant readings between them and the printed edition.⁹ Furthermore, the manuscripts are scattered over the northern half of the Indian subcontinent and Nepal, which suggests that the text was widely transmitted at some point. Lengthy passages of the *Tattvayogabindu* are quoted without attribution in a text called *Yogasamgraha* and Sundaradeva's *Hathasaṅketacandrikā*.

The first chapter of this dissertation contains a general introduction to Rāmacandra's *Tattvayogabindu*. The chapter gives a brief overview of the content of the text and discusses its origin, the author and the author's intended audience. Subsequently, the textual witnesses, source texts and testimonies of the *Tattvayogabindu* are described. A stemmatic analysis of the text is then presented, based on manual philological observation and computer-assisted stemmatics to present a *stemma codicum*. The chapter concludes with a presentation of the editorial policies, which form the basis for the second chapter of this thesis. The second chapter, the core of this dissertation, is a critical edition and annotated translation of the *Tattvayogabindu*. The critical edition significantly improves the text and sheds new light on its historical significance. The third chapter contains a comparative analysis of the complex early modern yoga taxonomies based on hermeneutics of difference.¹⁰ Using the new critical edition of the *Tattvayogabindu* and the texts mentioned above, *Yogasvarodaya*, *Yogasiddhāntacandrikā* and *Sarvāṅgayogapradīpikā*, the complex yogic taxonomies of the four texts are compared in detail. Based on this comparative analysis, a differentiated hypothesis on the emergence of the complex yoga taxonomies was developed, and the complex yoga taxonomies were located and explained in the broader context of the historical development of the yoga traditions. The comparison includes a nuanced description of each yoga category used by the authors of the texts with complex yoga taxonomies. While the authors of the four texts often operate with identi-

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

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

cal terms for the individual yoga categories, they interpret these categories according to their religious backgrounds and agendas, with intriguing and exciting differences. Contrasting the comparanda, i.e. the authors, the texts, the yoga taxonomies and the yoga categories, therefore provides a deep insight into the discursive negotiation processes of the Indian yoga traditions of the 17th century.

Chapter 2

Conventions in the Critical Apparatus

2.1 Sigla in the Critical Apparatus

- β : D, J, K_I, N_I, N₂, U_I
- γ : B, E, L, P, U₂
- B : Bodleian Oxford D 4587
- C : *Haṭhasaṅketacandrikā* GOML Ms. No. R 3239
- C_{pc} : *Haṭhasaṅketacandrikā* GOML Ms. No. R 3239
- cett.: ceteri (all manuscripts except the ones mentioned in the lemma)
- D_I: IGNCA 30019
- E : Printed Edition
- J : JNUL Ms. No. 55769
- Jo : *Haṭhasaṅketacandrikā* MMPP MS. No. 2244
- K_I: AS G 11019
- L : Lalchand Research Library LRL5876
- M : *Haṭhasaṅketacandrikā* ORI Ms. No. B 220
- N₂: NGMPP B 38-35 / A 1327-14
- N_I: NGMPP B 38-31

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

Chapter 3

The *Tattvayogabindu* of Rāmacandra

Critical Edition & Annotated Translation

[X. cakram tālumadhye]

इदानीं सप्तमं चक्रं चतुःषष्ठिदलं तालुमध्येऽमृतपूर्णं वर्तते । ललाटमण्डलम् ॥ च-
न्द्रो देवता ॥ अमृता शक्तिः ॥ परमात्मा ऋषिः ॥ अमृतवासिनीकला सप्तदशी ॥
अमृतकल्पोलनदी ॥ महाकाशा ॥ अंबिका ॥ लंबिका ॥ घण्टिका ॥ तालिका ॥
5 अजपागायत्री देहस्वरूपम् ॥ काकमुखी ॥ नरनेत्रा ॥ गोशृङ्खा ललाटा ॥ ब्रह्मप-
ठा ॥ हयग्रीवा ॥ मयूरमुखा ॥ हंसवदञ्जानि ॥ अजपागायत्रीस्वरूपम् ॥

Sources: 2 cf. YSV (PT, pp. 832-833): catuhṣaṣṭhidalam̄ tālumadhye cakran tu madhyamam | cf. SSP 2.6 (Ed. p. 31): ṣaṣṭham̄ tālucakram | tatrāmṛtadhārāpravāhah |

Testimonia: 2 ≈Yogasaṃgraha (IGNCA 30020 f. 3r. l. 10): tālumadhye catuhṣaṣṭhidalam̄ amṛtapūrṇam̄

Parallels: 2-6 ≈Nādīcakra (ORI 1334 ll. 49-52): om daśame pūrṇagiripīṭhe lalāṭamaṇḍale candro devatā amṛtā śaktih paramātmā ṛsiḥ dvāvīṁśaddalāni amṛtavāsinikalā 4 ambikā 1 lambikā 2 ghamṭkā 3 tālikā 4 dehasvarūpam kākamukham 1 naranetram 2 gośrīngam 3 lalāṭabrahmapara 4 hayagrīvā 5 mayūramuścham 6 hamṣacāritani 7 sthāna

2 saptamam̄ cett.] saptama° J cakram catuhṣaṣṭhidalam̄ tālumadhye β] tālumadhye catuhṣaṣṭhidalam̄ EPU₂, tāludeśe madhye catuhṣaṣṭhidala LB 'mṛtāpūrṇam̄ em.] amṛtāpūrṇam̄ cett., amṛtāpūrṇa N₂ 4 mahākāśā em.] mahākāśa U₂ 5 lalāṭā em.] lalāṭa U₂ 6 svarūpam̄ em.] svarūpam̄ U₂

[X. Cakra within the palate]

Now, the seventh *cakra*, having sixty-four petals [and] being full of nectar, exists in the middle of the palate.¹¹ The Maṇḍala is the forehead.¹² The deity is the moon. The power is the nectar of immortality. The Ṛṣi is the supreme self. The seventeenth digit is the residence of the nectar of immortality. [It is] the river that has waves consisting of nectar of immortality. [It is] the great space. [It is] the “little mum”¹³ [It is] the uvula. [It is] the Tālikā¹⁴. [It is] the “little bell”. The unspeakable Gāyatrī is the own form of [its] body.¹⁵ Crow-beaked, human-eyed¹⁶, cow-horned forehead, reciting the Brahman,¹⁷ horse-necked, peacock-faced [and] swan-limbed is the own form of the unspeakable Gayatrī.¹⁸

¹¹The *tālucakra* follows the *ājñācakra* between the eyebrows, deviating from the usual ascending sequence. Rāmacandra adopts this order from the *Yogasvarodaya* (cf. table 19 in Powell, 2023: 214) but revises it in his second ninefold system in *Tattvayogabindu* XXIX (p. ??), following the *Siddhasiddhāntapaddhati*, which places the *tālucakra* before the *ājñācakra*.

¹²The scribe of U₂ likely altered the sentence to fit Rāmacandra’s *cakra* system. The reading *lalāṭamaṇḍale* in the *Nādicakra* scroll (ORI 1334) is preferable, as the *cakra* is located at the forehead rather than the palate. Rāmacandra’s deviation from the expected ascending sequence may thus reflect a conflation of different interpretive traditions.

¹³The terms *ambikā*, *lambikā*, *ghanṭikā*, and *tālikā* may refer to the uvula. In the *Jogpradipyakā*, the haṭhayogic practice called *manthana* has two variations, cf. Mallinson, 2010: 207, n. 250. The second type (vv. 643-653) instructs the yogin to use a metal peg (*kila dhātamaya*) to churn, purify, and produce *amī* (= *amṛta*) at four locations: *ambikā* (frenum), *lambikā* (tongue), *tālu* (palate), and *ghanṭikā* (uvula). These places correspond to the teats of Kāmadhenu, the “wish-fulfilling cow” (v. 651). The *Vairāṭapurāṇa* locates an *amṛtacakra* at the forehead emitting “nectar”. That is the dwelling place of the *gāyatrī*, known as Kāmadhenu, with four teats: Ambikā, Lambikā, Ghanṭikā, and Tālikā, cf. Kavirāj, 1987: 50.

¹⁴The precise meaning of *tālikā* is unclear. In a private correspondence (November 2023), Mallinson suggested it might originate from *tālu*.

¹⁵Tantric *mantras* are often associated with a deity and their bodies, cf. Haas, 2022: 20.

¹⁶The concept of “human eyes” probably emphasises the contrast with the traditional notion of crows possessing only a single eye. Thanks to Dr. Dominic A. Haas for this hint.

¹⁷Possibly the Veda or any sacred word, like i.e. the sacred syllable *om̄* or speculatively even the *ajapāgāyatrī* itself. However, whether the *hamsa* *mantra* is considered a Vedic Brahman is unclear. I am grateful for Dr. Dominic A. Haas suggestions regarding this passage.

¹⁸The bird-like body of the *ajapāgāyatrī* refers to the body of a particular *hamsa* (“swan”), since the *ajapāgāyatrī* contains the unrecited [*a*]ham sa “I am that” expression. The *hamsa* is ...

अधिकतरशोभायुक्तम् ॥ अतिश्वेतम् ॥ तन्मध्ये रक्तवर्णं घण्टिकासंज्ञा एका क-
र्णिका वर्तते । तन्मध्ये भूमिः । तन्मध्ये प्रकटचन्द्रकला अमृतधारास्त्रवन्ती वर्तते ।
तस्याः कलाया ध्यानकरणात् तस्य समीपे मरणं नायाति । निरन्तरध्यानकरण-
दमृतधारा स्त्रवति । तदा क्षयरोगपित्तज्वरहृदयदाहशिरोरोगजिह्वाजडभावा नश्य-
न्ति । भक्षितं विषमपि न बाध्यते । यद्यत्र मनः स्थिरं भवति ॥

Sources: १-५ cf. YSv (PT, pp. 832-833): *piyūṣapūrṇam* (*piyūṣapūrṇa*° YK 1.266) koṭindusannibham (‘*sannibha*° YK 1.266) cāmrtasthali | tanmadhye ghaṭikāsamjñā karṇikā raktasannibhā | saha cendukalā tatrāmr̄tadhārām (‘*tāndra*° YK 1.267) sravaty asau | etad dhyātvāmr̄taih snātvā sadā yogāt pramucyate | unmādajvarapittādīhaśūlādivedanāḥ (‘*śūnyā*° YK 1.268) | naśyanti ca śiroduhkham jādyabhāvo ‘pi naśyati | sadyodhyānādbhuktaviśvam jihvājādyāñ ca naśyati (last hemistich *om.* in YK) १-५ cf. SSP 2.6 (Ed. p. 31): *ghaṇṭikālinīgām* mūlarandhram rājadan-
tam śāṁkhinivivaram daśamadvāram | tatra śūnyam dhyayet | cittalayo bhavati ||

Testimonia: १-५ ≈ *Yogasamgraha* (IGNCA 30020 f. 3r. l. 11 - 3v. ll. 1-2): adhikataraśob-
hayuktam atisvetam cakram | tanmadhye raktavarṇaghaṇṭikāsamjñā varttate | tanmadhye
prakaṭacandrakalā amṛtādhārāsraवाम्ति varttate | tasyāḥ kalāyā nirantaram dhyānakartum
maraṇam kṣayarogaḥ pettajvarahṛdayadāhaśiro+++jihvāyājādyām ca naśyati

१ °*kataraśobhāyuktam* K₁N₂] °*kaśobhāyuktam* E, °*kataraśobhayuktam* BDJLN, PU₁, °*katara-*
prabhāmuktam U₂ atisvetam em.] atisvetam cett. *raktavarṇam* cett.] raktavarṇa° K₁N₂
ghaṇṭikā° cett.] ghāṇṭikā° E, ghaṭikā° P, ghaṇikā° L ekā cett.] ekā ekā LB २ *bhūmiḥ* cett.]
bhūmis° JU₁, bhūmi U₂ 'prakaṭa° cett.] pragaṭa U₁, °*mṛdrakāṭam* U₂ amṛtādhārāsraवान्ति
cett.] mṛtādhārā sravaṇamti LB, 'mṛtādhārā sravati PU₂, 'mṛtādhārā bhavati E vartate β] *om.*
γ ३ *kalāyā* cett.] kalāyāḥ JK₁N₁N₂U₁, karṇikāyā LB nāyāti cett.] na yāti LBU₂ nirantara°
cett.] nirantaram K₁ ३-४ °*dhyānakaraṇād* cett.] °*dhyānād* EP ४ amṛtādhārā cett.]
amṛtādhārāyāḥ sajivo E, amṛtādhārā plāvanam P, amṛtādhārā plavanaṁ U₂ sravati BLU₁]
sravaṇamti DK₁N₁N₂, sravanam bhavati J, bhavati EPU₂ tadā γ] *om.* β kṣayarogapittaj-
varahṛdayadāhaśirorogajihvājāḍabhbāvā em.] yakṣamarogapittajvarahṛdayadāhaśiroga-
jihvājāḍabhbāvā E, kṣayarogapittajvarahṛdayadāhaśirorogajihvājāḍabhbāvā P, kṣayarogapit-
tajvarahṛdayadāharogajihvāyājāḍabhbāvā L, kṣayarogapittajvarahṛdayadāharogajihvāyā-
jāḍavān B, kṣayarogam pittajvarahṛdayadāhaśirorogajihvāyājāḍabhbāvā N₁, kṣayarogam pit-
tajvarahṛdayadāhaśirorogajihvāyājāḍabhbāvā N₂, kṣayam rogam pittajvarahṛdayadāhaśiro-
rogajihvāyājāḍabhbāvā DK₁, kṣayarogapittajvarahṛdayadāhaśirorogajihvāyājāḍabhbāvā JU₁,
kṣayarogoptatti || jvara hṛdayadāha || śiroroga || jihvājāḍatā || dayo U₂ ५ *bhakṣitam* N₂U₁]
bhakṣitam N₁, bhakṣitām DJK₁, bhakṣitam api EPLU₂, bhākṣitamār pi B viṣam api β] viṣam
BLU₂, viṣan E, viṁṣa P bāḍhyate cett.] bāḍhate EPN₂ yadyatra cett.] yady atram api BL,
yady anna <??> manah sthiram EJP] manasthiram cett.

[It is] endowed with superabundant beauty. [It is] very bright. In its middle exists a unique central receptacle named “the little bell” (*ghāṇṭikā*)¹⁹ being red in colour. In its centre is a site. In the middle of that exists the hidden digit of the moon, which is oozing a stream of nectar. As a result of meditation on this digit, death does not go near him. As a result of uninterrupted meditation, the stream of nectar flows. Then, the states of wasting[-disease] (*ks̄ayaroga*),²⁰ bilious fever (*pittajvara*),²¹ burning sensation of the heart (*hrdayadāha*),²² head-disease (*sīroroga*),²³ and tongue insensibility (*jihvājādya*)²⁴ vanish. Even ingested venom does not trouble if the mind becomes fixed on it.

a common metaphor for the soul wandering in the wheel of Brahman or Samsāra. Cf. Śvetāśvatara *Upaniṣad* 1.6 and 3.18. The animal parts may symbolise the various physical embodiments which the *jīva* undergoes as it passes through the *brahmacakra*. In early 2025, during a business trip to India to acquire digital copies of Sanskrit manuscripts, I bought a digital copy of a manuscript in Srinagar, Kashmir, entitled *Nāḍicakra* (ORI, Acc. No. 1334). Interestingly, the manuscript contains an illustration of the *dehasvarūpa* of *ajapāgāyatrī*. The text surrounding the illustration is almost identical to the description of U₂ found here. See p. 16 for the facsimile with the illustration. Furthermore, Haas, 2022: 191-192 notes that while the association between the Vedic Gāyatrī and birds was once prominent in Vedic literature, it seems to have diminished. Here, however, it has survived in the context of the *ajapāgāyatrī*. Furthermore, in the *Nāḍicakra* scroll (ORI 1334), between the description of the ninth Ājñācakra (ll. 58-67) and that of the subsequent tenth *cakra* (ll. 49-52), there appears an additional passage describing the *Suṣumnā* (ll. 53-57): *om̄ tejomayī nādi suṣumnā* (em.] *svaṣamṇā*) *madhyagāmṛtā yasyā mitām idām viśvām proktām* (em.] *protām*) *ca puṭataṇḍavayogibhis tat prayā 'nena jñeyā sā dehavarttī tām na jānanti ye mūḍhāḥ vṛthā te bhāravāhakāḥ tasyādidaṁ cakram dhyeyam jñeyam ca vijñātamaiḥ.*

¹⁹The term *ghāṇṭikā*, meaning “little bell,” commonly denotes the uvula, cf. Mallinson, 2010: 24, 207 n. 250, 210 n. 260 and Padoux, 1994: 126f. Within the sixfold *cakra*-system of *Kubjikāmatatantra* 7.85, the uvula serves as a pathway for the ascent of breath, *mantra*, and self between the fifth and the sixth *cakra*: *lalanāghāṇṭike yojya pañcamām sthānam ākramet | ākramed guhyacram tu karanām cordhvamūlakam ||*

²⁰A fever which causes depletion in the body, cf. Āyurvediya Mahākośa (Āyurvediya Śabdakośa) *Sanskrit-Sanskrit [Dictionary]*, Jośī, 1968: 441-442.

²¹A fever due to disordered bile, cf. ibid. Jośī, 1968: 618.

²²The burning sensation in the heart caused by heart disease resulting from disordered bile, cf. ibid. Jośī, 1968: 1721.

²³The term refers to disorders of the head. When blood, fat, phlegm, or vata decreases, it causes severe pain, cf. ibid. Jośī, 1968: 1452.

²⁴Stiffness or numbness of the tongue, cf. ibid. Jośī, 1968: 1452.

Chapter 4

Appendix

4.1 Figures



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



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



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

Chapter 5

Bibliography

Primary Sources

Jogpradipyakā

Jogpradipyakā of Jayatarāma. Ed. by Maheśānanda, Swāmi, Dr. B. R. Sharma, Shri G. S. Sahay, and Shri R. K. Bodhe. Lonavla: Kaivalyadhāma S. M. Y. M. Samiti, 2006.

Khecarīvidyā

The Khecarīvidyā of Ādinātha - A critical edition and annotated translation of an early text of hathayoga. Ed. by Mallinson, James. Varanasi: Indica Books, 2010.

Kubjikāmatatantra

Kubjikāmatatantra. Ed. by Goudriaan, Teun and J. A. Schoterman. Gonda Indological Studies, Band 16. Leiden | New York: Brill, 1988.

Nādīcakra. Acc. No. 1334. Oriental Research Institute, Srinagar.

Śvetāśvatara Upaniṣad

Die Śvetāśvatara-Upaniṣad: Eine kritische Ausgabe mit einer Übersetzung und einer Übersicht über ihre Lehren. Leipzig: Deutsche Morgenländische Gesellschaft in Kommission bei F.A. Brockhaus, 1927.

Yoginīhṛdaya

La Coer de la Yoginī. Yoginīhṛdaya, avec le commentaire Dīpikā d'Amṛtānanda. Texte samskrit traduit et annoté. Ed. by Padoux, André. Vol. 63. Paris: Publications de l'Institut de civilisation indienne, 1994.

Secondary Literature

Birch, Jason. “Rājayoga: Reincarnations of the King of All Yogas”. In: International Journal of Hindu Studies 17, 3 (2013) (2014), pp. 401–444.

- Haas, Dominik. Gāyatrī. Mantra and Mother of the Vedas. Vol. 110. Beiträge zur Kultur- und Geistesgeschichte Asiens. Vienna: Institut für Kultur- und Geistesgeschichte Asiens, 2023.
- Jośī, Nārāyaṇa Harī. Āyurvedīya Mahākośa (Āyurvedīya Śabdakośa) Sanskrit-Sanskrit [Dictionary]. Vol. 1. Mumbai: Maharashtra Rajya Sahitya Ani Samskriti Mandala, 1968.
- Kavirāj, Gopīnāth. “The system of cakras according to Gorakṣanātha”. In: *Notes on Religion and Philosophy*. Ed. by Gaurinath Sastri. Vol. 3. The Princess of Wales Sarasvati Bhavana Studies. Varanasi: Sampurnanand Sanskrit University, 1987, pp. 47–55.
- Mallinson, James. “Haṭhayoga’s Philosophy: A Fortuitous Union of Non-Dualities”. In: *Journal of Indian Philosophy* 42 (2014), pp. 225–247.
- Powell, Seth David. “A Lamp on Śivayoga: The Union of Yoga, Ritual, and Devotion in the Śivayogapradīpikā”. Ph.D. Dissertation as submitted on April 2023. PhD thesis. Cambridge, Massachusetts: Harvard University, 2023.