

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



त्रिमतेष्य नमः पशुन् वन मध्य अथवा दया गति आत्मा लिख्यते ॥ तद्योगस्य बृहदीरुली अनन्तकरणं रूपं त
व्रतयोजनकायाधिवेदिनादये कलसमय एव दूरमनकार्त्ते त्रिविलिं विविक्तास्त्रवक्त्वा गठान स्तुतम् रुद्राभ्युक्तिया थामृसा
तथा गृह्यवर्णयामाश्च रुद्रायामृष्टमिथोगश्चलयथागशाधान वासनाया गृह्यवर्णयागच्छुद्रायामृ
ष्टमिथोगश्च वर्णयामाश्च रुद्रायामृष्टमिथोगश्चलयथागशाधान वासनाया गृह्यवर्णयागच्छुद्रायामृ

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 *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

[XVI. rājayogayuktasya puruṣasya yač charīracihnam]

इदानीं राजयोगयुक्तस्य पुरुषस्य यच्छरीरचिह्नं तत् कथ्यते । सर्वत्र पूर्णो भवति ।
पृथिव्याः दूरे तिष्ठति । पृथ्वीं व्याप्य तिष्ठति । यस्य जन्ममरणे न स्तः । सुखं न
भवति । दुःखं न भवति कुलं न भवति । शीलं न भवति । स्थानं न भवति । अस्य
5 सिद्धस्य मनोमध्ये ईश्वरसंबन्धी प्रकाशो निरन्तरं प्रत्यक्षो भवति । स च प्रकाशो न
शीतो न चोष्णो न श्वेतो न पीतो भवति । तस्य न जातिर्न किञ्चिच्चिह्नम् । अयं च
निष्कलो निरञ्जनः । अलक्ष्यश्च भवति । अथ च फलचन्दनकामिन्यादेर्यस्य यस्ये
च्छा भवति । तं तं भोगं प्राप्नोति । अथवास्य मन एव स्थानेऽनुरागं न प्राप्नोति ॥

Sources: 2–9 cf. YSV (PT, p. 834): idānīm kathayisyāmi rājayogasya lakṣaṇam | rājayoge krte
pūmbhiḥ siddhicihnām bhaved iti | paripūrṇām bhavec cittām jagatsthō ‘pi jagadbhāhiḥ | na
kṣobho janma mṛtyuś ca na duḥkham na sukham tathā | bhedābheda manāḥsthau na jñānām
śilam kulam tathā | prakāśakuśasambandhiprasaṅgo ‘yam nirantaram | sarvaprakāśako ‘sau
tu naṣṭabhedādir eva ca | asya citte nānurāgo virāgo na bhaved iti | asya jāter na cihnañ ca
niṣkalo ‘yam nirañjanah | ananto ‘yam mahājyoti vāñchām bhogam dadāti ca |

2 **puruṣasya** cett.] om. E **yac charīracihnam** DN₁P] yacchariracihnam K₁, śarire **yac** cihnam
E, **yac** charire cihnam U₁, **ya** charire cihnam J, **yat** śariracihnam U₂, **yac** charīracihum N₂,
cihnām BL tat DEJK₁N₁N₂] tata U₁, om. BLP₂ **svarvatra**° β] tatsarvatra° γ °pūrṇo cett.]
pūrṇā PN₂ **bhavati** cett.] bhavati B 3 **pr̄thivyāḥ** cett.] pr̄thivyā U₂, om. BL **dūre** DEJK₁N₁]
ddüre U₁, dūra N₂, dūram U₂, om. BL **tiṣṭhati** cett.] om. BL **pr̄thvīm** DK₁N₂] pr̄thvām N₁,
pr̄thivyām E, pr̄thi° P, pr̄thivyā U₂, om. BJLU₁ **vyāpya** DEK₁PN₁N₂] vyāti U₂, om. BJLU₁
tiṣṭhati cett.] om. BJLU₁ **yasya janmamarāṇe** na stāḥ cett.] om. BJLU₁ 3–4 **sukham** na
bhavati cett.] om. BJLU₁ 4 **duḥkham** na **bhavati** cett.] om. γJU₁ **kulam** BK₁U₂] kūlam
DPN₁N₂, kalam L, om. EJU₁ **na bhavati** cett.] na bhavati BU₂, om. EJU₁ **śilam** cett.] śitalam
P, om. BEL **na bhavati** cett.] om. BEL **sthānam** na **bhavati** cett.] om. BEL 5 **siddhasya**
cett.] om. E, siddhasya pr̄thivivyāpyam tiṣṭhati || yasya janmamarāṇe na stāḥ sukham na
bhavati || duḥkham na bhavati || kulam na bhavati || śilam na bhavati || JU₁ **manomadhye**
cett.] om. E **iśvarasam̄bandhī** cett.] iśvaraṁ sam̄baṇḍhī B, om. E **prakāśo** cett.] prakāśah
β, om. E **nirantaram** cett.] nirattaram U₂, om. E **pratyakṣo** cett.] prakyakṣa N₁, om. E
bhavati cett.] bhavati B, om. E 6 **coṣṇo** cett.] ++o U₁ **śveto** cett.] kheto N₂U₁ **na pīto**
cett.] pīto na U₂ **bhavati** cett.] bhavati BL **jātir** cett.] jāti DK₁N₂, jānāti U₂ **kiñcic** cihnam
cett.] kiñcic cihnam E, kiñcic cihūm DK₁N₁N₂, kiñcīt || cihūm J, kiñcīt khecha cihnam U₁, na
kiñcīt cihnam U₂ **ayam** cett.] aryā J, vyayam BL 7 **niṣkalo** cett.] niṣkalo BU₂, niṣkalo JU₁
8 **alakṣyaś** cett.] alakṣyah U₁U₂, alakṣāś BLN₁N₂ ca cett.] om. U₁U₂ **bhavati** cett.] bhavati
B **phalacandana**° DK₁PU₂] phalacām̄drana N₁, phalam̄ camdāna JU₁, phalam̄ | camdāra N₂,
phalavam̄da L, phalam̄ jamda B, phaladvande E **āder** cett.] āde DK₁, ādar B, ādir L **yasya**
yasyecchā em.] yasya yasyechā DJK₁, yasyechā E, yasyochā P, yasya yasyeccha N₁N₂, yasya
yam U₁, yasye chā U₂, yasya L, yasye B 9 **bhavati** cett.] bhavam̄ti J, na bhavati ELP, na bhavati
B **tam** tam DJK₁N₁N₂] tataṁ U₁, om. γ **bhogam** **pr̄apnoti** cett.] om. γ °vāsyā N₁N₂] °vā
yasya DJK₁, °vāsvā U₁, om. γ **mana** β] om. γ **eva** DK₁N₁N₂] etat J, etata U₁, om. γ **sthāne**
'nurāgam na **pr̄apnoti** β] om. γ

[XVI. The physical sign of a person who is engaged in Rājayoga]

Now, the physical sign of a person who is engaged in Rājayoga is taught.¹¹ He is rich at all times.¹² He exists detached from the world [yet] having permeated the world.¹³ For whom neither birth nor death exists;¹⁴ happiness does not exist; suffering does not exist;¹⁵ lineage does not exist; moral conduct does not exist;¹⁶ [and] abode does not exist - in the mind of this accomplished [puruṣa], a light that is connected to God becomes perceptible. And, the light is not cold, not hot, neither white nor yellow.¹⁷ Neither does he have a caste, nor does he have any sign. Furthermore, he is without parts, immaculate and uncharacterized. And then, whatever wish for the most excellent fruit, affectionate woman, etc. arises,¹⁸ he obtains that very enjoyment.¹⁹ However, his very mind does not experience attachment in this situation.²⁰

¹¹The shift from Lakṣayoga to the bodily sign of Rājayoga seems abrupt, but Rāmacandra follows the *Yogasvarodaya*'s structure, treating the remaining Lakṣayogas later.

¹²In light of Rāmacandra's understanding of Rājayoga as the "yoga for kings," this translation for *pūrṇa* is obvious.

¹³Cf. *Sarvāṅgayogapradipikā* 3.22: *icchā parai tahāṁ so jāī | tini loka mahīṁ aṭaka na kāī | svarga jāī devani mahīṁ baiṭhai | nāgaloka pātāla su paīthai || 22 ||*

¹⁴Cf. *Sarvāṅgayogapradipikā* 3.19d: *jarā na vyāpai kāla na sāī |* and 3.20c: *ajara amara ati bajra śarīrā |*

¹⁵Equanimity towards opposites in the state of Rājayoga are common among texts that teach Rājayoga, cf. e.g. *Amanaska* 1.26ab: *sukhaṁ duḥkhaṁ na jānāti śitoṣṇāṁ ca na vindati |*; *Hathapradipikā* 4.III ~ *Nādabindūpaniṣad* 53ab–54cd: *na vijānāti śitoṣṇāṁ na duḥkham na sukhaṁ tathā | na mānaṁ nopamānaṁ ca yogī yuktah samādhinā ||*; also cf. *Sarvāṅgayogapradipikā* 3.18cd: *jākaiṁ dukha aru sukha nahiṁ hoi | harṣa śoka vyāpai nahiṁ koī |*

¹⁶Cf. *Dattātreyayogaśāstra* 162.

¹⁷Cf. *Amanaska* 1.51: *vāsarārdhalayenāpi svātmajyotiḥ prakāśate | sūryo gobhir ivoddipto yogī viśvāṁ prakāśate |*; also cf. *Sarvāṅgayogapradipikā* 3.13cd: *rājyoga saba īpara chājai | jo sādhai so adhika bīrājai ||*; and cf. *Sarvāṅgayogapradipikā* 3.23cd: *hṛdai prakāśa rahai dina rāti | deśai jyoti tela bina vātī ||*

¹⁸This statement is unusual as it contradicts standard renunciatory principles. For this reason, *bhavati* was changed to *na bhavati* in the transmission of the γ-group. The passage is supported by the *Yogasvarodaya*: ...*mahājyotir vāñchāṁ bhogaṁ dadāti ca |* cf. sources. This suits the agenda of Rāmacandra of detaching Rājayoga from its renunciate connotations.

¹⁹For similar constructions to "yasya yasyecchā ...tam tam bhogaṁ ..." cf. *Ānandakanda* 1,15.312 and *Hathatattvakaumudī* 5.39.

²⁰Nearly all manuscripts omit (some even repeat) sentences at this section, likely due to eye-skipping caused by structural similarity and brevity of the sentences.

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 *Nāḍīcakra*. The manuscript contains a depiction of the yogic body's *cakras* and *nādīs*. The text surrounding the figure closely corresponds to the additional material found in manuscript U₂ of the *Tattvayogabindu*. The manuscript reads (diplomatic transcription): *om daśame pūrnagiripithe lalāṭamāṇḍale candro devatā amṛtāśaktih paramātmā ṛsiḥ dvāviṁśaddalāni amṛtavāsinikalā 4: ambikā 1 lambikā 2 gha(m)ṭkā 3 tālikā 4 dehasvarūpam kākamukham 1 naranetram 2 gośrīngam 3 lalāṭabrahmapara 4 hayagrīvā 5 mayūramuścham 6 haṁsacāritani 7 sthāna.*



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

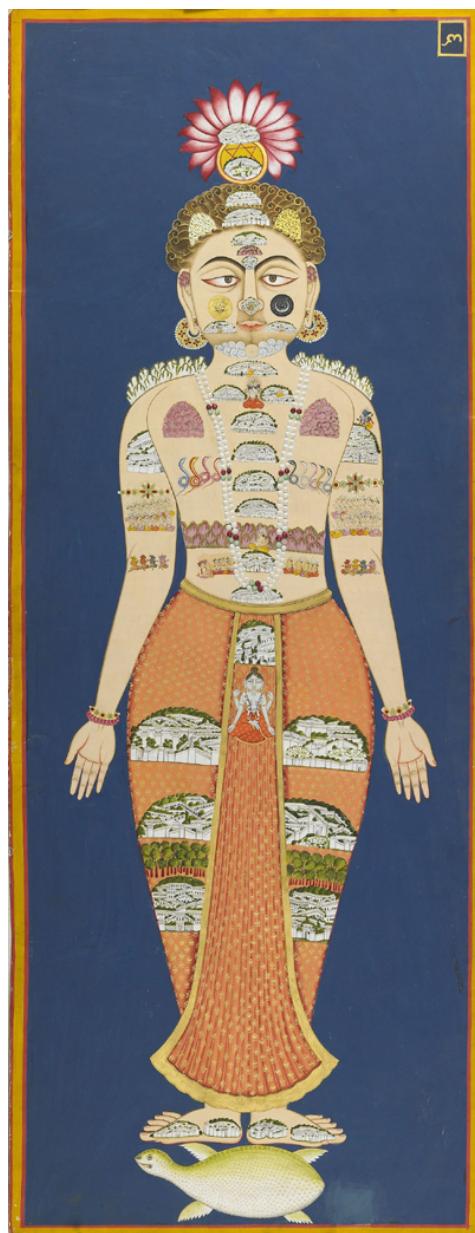


Figure 4: The Equivalence of Self and Universe (detail), folio 6 from the *Siddhasiddhāntapaddhati* (Bulaki), India, Rajasthan, Jodhpur, 1824 (Samvat 1881), 122 x 46 cm, RJS 2378, Mehrangarh Museum Trust.

Chapter 5

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