

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



Figure I: Folio IV of Ms. N_I.

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

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, Haṭha and Rājayoga.

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

announces a total of fifteen yogas but names only eight of them in its introductory *ślokas*. It is the primary source and template for the compilation of the *Tattvayogabindu*. Besides several passages, Rāmacandra, in many instances, follows its content and structure by rewriting the *Yogasvarodaya*'s *ślokas* into prose or quoting them directly without attribution. Due to the incomplete transmission of the *Yogasvarodaya*, Rāmacandra's *Tattvayogabindu* is a natural and valuable starting point for an unprecedented in-depth study of the complex early modern yoga taxonomies, a phenomenon that can be narrowed down precisely in terms of time and as I will show regarding its localisation. The other source text that Rāmacandra used is the *Siddhasiddhāntapaddhati* whose content he draws on, particularly in the second half of his composition. Another text that includes an almost similar taxonomy of twelve yogas divided into three 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 *Hṛṣiprakriyā* (15th century) that were adopted and practised by a broad spectrum of religious traditions and strata of Indian society. In the particular case of the *Tattvayogabindu*, there are various statements throughout the text that reveal a strategy to detach yoga from its ascetic and renunciate connotations and to stylise Rājayoga as a practice that can bring the desired soteriological benefits even to practitioners who enjoy worldly pleasures and expensive lifestyles. Textual evidence suggests that the *Tattvayogabindu* is an important example of a text that provides an early modern adaptation of Rājayoga for *kṣatriyas* in a courtly environment.

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

⁷For 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).⁸ 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.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 *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.¹⁰ 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

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

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

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

complex yoga taxonomies was developed, and the complex yoga taxonomies were located and explained in the broader context of the historical development of the yoga traditions. The comparison includes a nuanced description of each yoga category used by the authors of the texts with complex yoga taxonomies. While the authors of the four texts often operate with identical terms for the individual yoga categories, they interpret these categories according to their religious backgrounds and agendas, with intriguing and exciting differences. Contrasting the comparanda, i.e. the authors, the texts, the yoga taxonomies and the yoga categories, therefore provides a deep insight into the discursive negotiation processes of the Indian yoga traditions of the 17th century.

Chapter 2

Conventions in the Critical Apparatus

2.1 Sigla in the Critical Apparatus

- 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

- N₁: NGMPP B 38-31
- P : Pune BORI 664
- PT : *Prāṇatosiṇī*
- U₁: SORI 1574
- U₂: SORI 6082
- V : OI MSU 10558
- YK : *Yogakarṇikā*
- YSv : *Yogaśvarodaya*

Chapter 3

The *Tattvayogabindu* of Rāmacandra Critical Edition & Annotated Translation

पट्टसूत्रमयानि वस्त्राणि १ ॥ पञ्च वा सप्त वा शालिकायुक्तानि हर्म्याणि २ ॥ अतिवि
पुला मृदूत्तरछदवती शश्या ३ ॥ पद्मिनी तारुण्यवती मनोहरा गुणवती तत्रोपविष्टा
कान्ता ४ ॥ साध्वासनम् ५ ॥ अतिमूल्योऽश्वश्च ६ ॥ मनोरममन्नम् ७ ॥ तथाविधं
पानम् ८ ॥ एतेऽष्टौ भोगाः कथ्यन्ते । एते दुःखं भजन्ते । भिक्षां याचन्ते च ।
५ यथा सूर्यस्य तेजः ॥ दुग्धस्य घृतम् ॥ अम्रदर्ढः ॥ विषान्मूर्छा ॥ तिलात्तैलम् ॥ वृ
क्षाच्छाया ॥ फलात्परिमलः ॥ काषादग्निः ॥ शार्करादिभ्यो मधुरो रसः ॥ हिमानी
भ्यः शैत्यम् ॥ इत्यादिपदार्थस्वभाव एव ॥ तथा संसारोऽपि परमेश्वरस्वरूपमध्ये
तिष्ठति । परमेश्वरोऽखण्डपरिपूर्णश्च ॥

Sources: 1-4 cf. YSV (PT, p. 837): ātmā vivekam āgama calac cittam mahākulam | viśayān-
hatamo drṣṭvā no vetti paramātmānaḥ | amāyātmā tattvātītaḥ satsandhānavivartitah |
sukhī duḥkhī janmamṛtyum yāti satyam punaḥ punaḥ | vairāgyādīdhanam tyaktvā viśavad
duḥkhakṛddhiyah | koṭisūryasamātmeti jñānayogād vimucyate |

1 **पत्ता**° DEN₁N₂] paṭṭa° BLU₂, pada° PU₁ °sūtra° cett.] °sūtrā° BL °mayāni cett.] °yāni
DN₁N₂ **vastrāṇi** EPL] vasrāṇi cett. pañca vā sapta vā β] paṁcasaptā EP, paṁcasatyā LB
śālikā em.] dṛālikā EN₁, dṛāmlikā D, dadhikā P, dātikā BL, tālikā N₂, dālikā U₁ yuktāni cett.]
saudhāni U₂ **harmyāṇi** β] harmyāṇi teṣu vāstu LB, harmyāṇi teṣu vāsaḥ E, harmyāṇi teṣu
cāsaḥ P, harmyāṇi vāsāya kecit U₂ 1-2 **ativipulā**° cett.] ativapula° DN₁, ativipulām U₁, aşṭau
bhogān āha || U₂ 2 **mṛdūttara**° em.] mṛdutara° BELP, mṛdu | uttara° β, sugraham || U₂ °cha-
davati° P] °chandavatī° DN₁N₂, °chadavatī° U₁, suvastram || U₂ °śayyā cett.] suśayā sustri U₂
padminī cett.] padmanī N₁, om. U₂ **tārūṇyavatī** em.] tārūṇyavatī cett., tārūṇyavatī N₂, om.
U₂ **tatropaviṣṭā** E] tatopaviṣṭā P, tatropavistā β, tatrapavistā B, om. U₂ 3 **kāntā** BELP]
om. cett. sādhvāsanam em.] sādhu āśanam E, sadhu āśanam BLPU₂, sādhyasanam DN₁N₂
atimūlyo 'svaś ca em.] amūlyo svaś ca β, atimūlyāñ ca E, atimūlo 'svaḥ P, atimūlyo asvam
BL, suśvaḥ U₂ **manoramam** cett.] manoramayam B, manoramayam L, suṣṭu U₂ 3-4 **vid-**
ham pānam cett.] vidhapānam BLN₂, vidhayānam U₂ 4 ete cett.] rāte U₁ 'ṣṭau γ] aşṭau β
bhogāḥ cett.] bhogā N₁N₂, ghogā U₁ **kathyante** D] kathyate N₁N₂U₁, kathitāḥ EU₂, kathitā P,
om. BL ete DN₂U₁] eke EPN₁, eka BL, ekam U₂ **duḥkhām** DEN₁U₁U₂] duḥkhā P, duḥkhā
BL, duḥkhataḥ N₂ **bhajante** cett.] bhajate N₂U₁ **bhikṣām** EPN₂U₁] bhikṣyām DN₁, bhikṣā
BLU₂ **yācante** cett.] yāmcante P, yāmcate BL, yācate N₂, pācate U₁ **ca** cett.] kiñca E

1. Clothes made from silk thread;¹¹ 2. Mansions endowed with five or seven rooms.¹² 3. A very large bed with a soft and lovely blanket;¹³ 4. [on which] there is seated a wife belonging to the Padminī-class¹⁴ of women - youthful, beautiful and virtuous;¹⁵ 5. An excellent seat;¹⁶ 6. An exceptionally valuable horse;¹⁷ 7. Appetising food;¹⁸ 8. Similarly [tasty] drinks.¹⁹ The eight enjoyments are described. They impart suffering. And [they] require begging.²⁰

Just like the rays of the sun, the ghee of milk, the burning of fire, the stupor from poison, the sesame oil from the sesame seed, the shade from the tree, the sweet odour from a fruit, the fire from a wood log, the sweet taste of

¹¹Within the twenty *upabhogas* of the *Mānasollāsa* there is the topic of *Vastropabhoga* (“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.

¹²The first *adhyāya* of the third *vimśati* of the *Mānasollāsa* discusses astrology for finding out auspicious moments while building new houses for princes. The section describes houses with one to four *śālās*, cf. Shrigondekar, 1939: 6-7.

¹³This is found as *Śayyābhoga* within the *Mānasollāsa*. The section describes seven kinds of beds and eight kinds of bed-steeds, cf. Shrigondekar, 1939: 21.

¹⁴Cf. *Ratirahasya*, Ed. p. 6.

¹⁵This is resembled as *yoṣidupabhoga* (“enjoyment of young women”) within the *Mānasollāsa*. In this chapter, King Someśvara describes the qualifications of women a king should marry. The two most important 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. Shrigondekar, 1935: 21.

¹⁶The *āsanopabhoga* (“the enjoyment of seats”) within the *Mānasollāsa* describes various kinds of royal seats, cf. Shrigondekar, 1939: 15.

¹⁷This is resembled as *yānopabhoga* (“enjoyment of vehicles”) within the *Mānasollāsa*. In this section, King Someśvara lists nine kinds of vehicles, including horses, cf. Shrigondekar, 1939: 24.

¹⁸This is resembled as *annabhoga* (“enjoyment of food”) within the *Mānasollāsa*. In this section, King Someśvara describes the names of various kinds of delicious food and the directions as to the preparations of various dishes, cf. Shrigondekar, 1939: 21.

¹⁹Drinks are the subject of the *pāniyabhoga* (“enjoyment of drinks”) section within the *Mānasollāsa*. This section describes everything related to drinking and drinks, cf. Shrigondekar, 1939: 23.

²⁰To the genre connoisseur, the sentence “*bhikṣāṇyācante ca*” initially seems suspiciously strange and suggests a corruption of the text. However, the passage is well preserved in the β and γ -group. The subject of the sentence is undoubtedly the *aṣṭau bhogāḥ*. Nevertheless, ...

Sources: 1–4 cf. YSV (PT, p. 837): *ravī tejo ghṛtam dugdhe tile tailam svabhāvataḥ | śaśam indau kule śākham kṣare ca lavaṇam yathā | tathā brahmaṇi saṃsāro hyakhaṇḍaparipūrvake |*

1 **sūryasya** cett.] sūryaś ca U₁ **tejah** cett.] tejāḥ BL **dugdhasya** DEPN₁U₂] dugdha° BL, dusya N₂, dugdhasy U₁ **ghṛtam** cett.] ghṛtaḥ BLP **agner** E] agne cett. dāhah em.] dvāhah BLP, dahiḥ N₁, dadhi N₂, dadhiḥ D, dārham U₁, dāhīḥ U₂, jvalanam E **viṣān** cett.] viṣat U₁ **tilat** cett.] titilat P, tila N₂, tilā U₁ 1–2 **vṛksat** EN₁] vṛksat P, vṛksā BDLN₂U₂, vraksā U₁ 2 **phalat** cett.] phalā BL **parimalah** cett.] sarimalah BL, palāt parimalah D **kāṣṭhad** cett.] kāṣṭād PU₂, kāṣṭād BL **agnih** γ] āgnih β **sākarādibhyo** em.] arkādibhyo E, sarkarādibhyo P, sarkadibhyo LB **rasah** cett.] om. BL 2–3 **himānibhyah** cett.] sahimānibhyah BL, himānitpa N₂ 3 **śaityam** DU₁] śaityām N₁, śityām U₂, śaityāś N₂, śitam EP, śitah BL **ityādipadārthasvabhāva** DN₁P] ityādipadārthā° U₂, ityādipadārthāsvabhāvataḥ B, atyādipadārthasvabhāva N₂, ityādisvabhāvah U₁, ityādipadārthāḥ svabhāvataḥ L, ityādipadārthānām svabhāvah E **eva** cett.] evā N₁, ravaḥ U₁, om. E **tathā** cett.] tathā vā U₁ **parameśvarasvarūpamadhye** cett.] paremesvara svarūpasya madhye BL, parameśvararūpamadhye U₁ 4 **tiṣṭhati** cett.] tiṣṭhati B, tiṣṭhamti U₂ **'khanḍa°** cett.] 'śamda° DN₁, yarānda° N₂, khamḍah U₁ **'paripūrṇaś** ca cett.] paripūrṇah E

sugary things, the cold from piles of snow, etc., is the nature of the thing. In the same way, the circuit of mundane existence is within the highest God's nature. Moreover, the highest God is indivisible and complete.

Chapter 4

Appendix

4.1 Figures



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



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

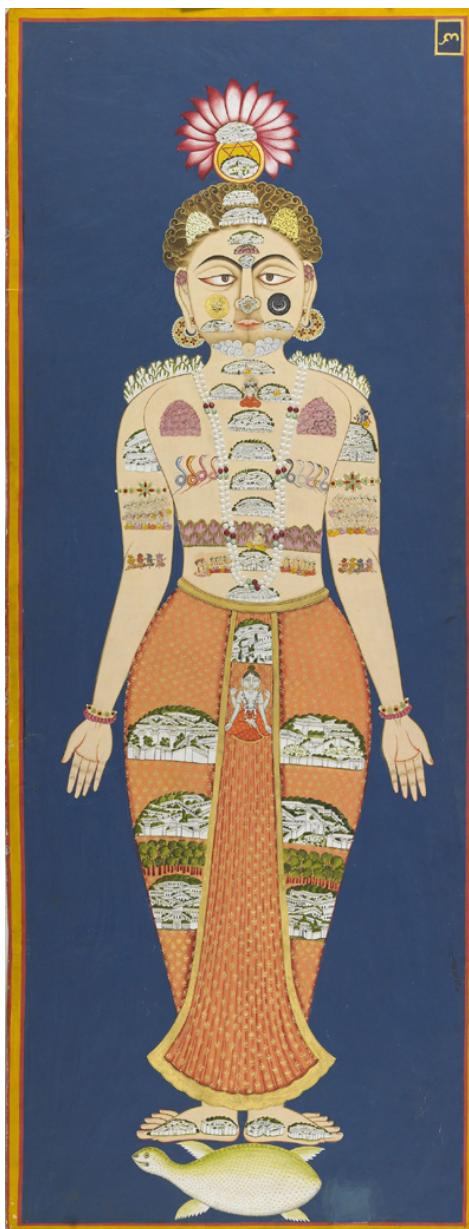


Figure 4: The Equivalence of Self and Universe (detail), folio 6 from the *Siddhasiddhāntapaddhati* (Bulaki), India, Rajasthan, Jodhpur, 1824 (Samvat 1881), 122 x 46 cm, RJS 2378, Mehrangarh Museum Trust.

Chapter 5

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