

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



प्राणमत्तेष्वनमः शशुभवनम् शशुभवनम् शशुभवनम् ॥ नक्षयोगस्य इन्द्रियलीयनवरुद्धा गनेशूनकवाहा रुगत
वदवोज्ज्वलक्षणार्थिविभावदयुक्तिकलमसयुवावदकुशवकाले प्रवीरहितिरुवानि सवयवदज्ञायागधाक्षयुवरुद्धामुखियायागृहु
नवागृहावयागृहानुष्टुप्यथागृहानुष्टुप्यथागृहानुष्टुप्यथागृहानुष्टुप्यथागृहु दुर्द्वयागृ
उद्वयागृहानुष्टुप्यथागृहु उद्वयागृहानुष्टुप्यथागृहानुष्टुप्यथागृहानुष्टुप्यथागृहु उद्वयागृ
उद्वयागृहानुष्टुप्यथागृहानुष्टुप्यथागृहानुष्टुप्यथागृहानुष्टुप्यथागृहानुष्टुप्यथागृहानुष्टुप्यथागृ
उद्वयागृहानुष्टुप्यथागृहानुष्टुप्यथागृहानुष्टुप्यथागृहानुष्टुप्यथागृहानुष्टुप्यथागृहानुष्टुप्यथागृ
उद्वयागृहानुष्टुप्यथागृहानुष्टुप्यथागृहानुष्टुप्यथागृहानुष्टुप्यथागृहानुष्टुप्यथागृहानुष्टुप्यथागृ
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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

यथा सूर्यस्य तेजः ॥ दुग्धस्य घृतम् ॥ अग्नेर्दाहः ॥ विषान्मूर्छा ॥ तिलात्तैलम् ॥
वृक्षाच्छाया ॥ फलात्परिमलः ॥ काषादग्निः ॥ शार्करादिभ्यो मधुरो रसः ॥ हि-
मानीभ्यः शौत्यम् ॥ इत्यादिपदार्थस्वभाव एव ॥ तथा संसारोऽपि परमेश्वरस्वरू-
पमध्ये तिष्ठति । परमेश्वरोऽखण्डपरिपूर्णश्च ॥

5

[XXIII. bāhyalakṣyam]

इदानीं बाह्यलक्ष्यं कथ्यते । नासाग्रादारभ्याङ्गुलचतुष्ट्यप्रमाणं नीलाकारं तेजःपू-
ण्माकाशलक्ष्यं कर्तव्यम् ।

Sources: 1-4 cf. YSV (PT, p. 837): *ravī tejo ghṛtam dugdhe tile tailam svabhāvataḥ | śāśam indau kule śākham kṣare ca lavaṇam yathā | tathā brahmaṇi samsāro hy akhaṇḍapariṇvake* | 6-7 cf. YSV (PT, p. 837): *idāniṁ bāhyalakṣāṇi siddhidāni śrenū priye | dhāraṇākhyā tu caitāni jñātavyāni višeṣataḥ | līlāy bhāvayel linam jyotiḥpūrṇam mahāparam* | 6-7 cf. SSP 2.28 (Ed. p. 39): *atha bahirlakṣyam kathyate | nāsāgrād bahiraṅgulacatuṣṭaye nīlajyotiḥsamkāśam lakṣayet |*

1 **sūryasya** cett.] sūryaś ca U₁ **tejaḥ** cett.] **tejāḥ** BL **dugdhasya** cett.] **dugdha**° BL, dusya N₂, **dugdhasy** U₁ **ghṛtam** cett.] **ghṛtaḥ** BLP **agner** EJ] agne cett. **dāhah** em.] daham J, dvāhah BLP, dahiḥ N₁K₁, dadhi N₂, dadhiḥ D, dārham U₁, dāhiḥ U₂, jvalanam E **viṣān** cett.] viṣat JU₁ **tilat** cett.] titilāt P, tila N₂, tilā U₁ 2 **vṛksat** EJN₁] vṛkṣat P, vṛkṣā BDK₁LN₂U₂, vrakṣā U₁ **phalat** cett.] phalā BL **parimalah** cett.] sarimalah BL, palāt parimalah DK₁ **kāṣṭhad** cett.] kāṣṭād PU₂, kāṣṭād BL **agnih** γJ] āgnih DK₁N₁N₂U₁ **śārkarādibhyo** em.] śārkarādibhyo DJK₁N₁N₂U₁U₂, arkādibhyo E, śārkarādibhyo P, śārkadibhyo BL **rasaḥ** cett.] om. BL 2-3 **himānibhyah** cett.] sahimānibhyah BL, himānitpa N₂ 3 **śaityam** DJK₁U₁] śaityām N₁, śityam U₂, śaityāś N₂, sītam EP, sītāḥ BL **ityādipadārthasvabhāva** DJK₁N₁P] ityādipadārthā° U₂, ityādipadārthāsvabhāvataḥ B, atyādipadārtharthaśvabhāva N₂, ityādisvabhāvah U₁, ityādipadārthāḥ svabhāvataḥ L, ityādipadārthānām svabhāvah E **eva** cett.] evā N₁, ravaḥ U₁, om. E **tathā** cett.] tathā vā U₁ 3-4 **parameśvarasvarūpamadhye** cett.] paremesvara svarūpasya madhye BL, parameśvararūpamadhye U₁ 4 **tiṣṭhati** cett.] tiṣṭhati B, tiṣṭhamti U₂ **'khaṇḍa'** cett.] 'samḍa° DK₁N₁, yarānda° N₂, khaṇḍaḥ JU₁ **'paripūrṇaś** ca cett.] paripūrṇaḥ E 6 **bāhyalakṣyam** K₁P] lakṣyam E, bāhyalakṣa BL, bāhyalakṣam N₁, bāhyalakṣaṇa DN₂, bāhyalakṣyah JU₁, lakṣaṇam U₂ **catuṣṭaya°** cett.] catuṣṭayaṁ BL **nilākāram** cett.] nilākāram BLP, nirākāram N₂ **tejaḥ°** cett.] teja° DK₁N₁N₂, jah° B 6-7 **pūrṇam** cett.] pūrṇakām U₂ 7 **ākāśa°** cett.] ākāśam EJP₁U₁ lakṣyam EJP₁U₂] lakṣam BDK₁LN₁, lakṣaṇam N₂

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 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.

[XXIII. The outer focus]

Now, the outer focus is taught. Beginning at four finger breadths from the tip of the nose, the space element, appearing blue and being full of splendour, shall be made into the focus.

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 bhogaḥ*. Nevertheless, this statement is aimed at the practitioner. If one takes the transmission of the manuscripts seriously, the question arises as to 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, etc. The average householder may aspire to this, but the phrase *yācante* still seems inappropriate and overshoots the mark. Above all, there is no logical answer as to who exactly would be begged for such valuable objects and women. This statement can, therefore, only be aimed at members of the royal court. The only one able to grant such costly requests can be someone extremely rich or a king himself. This observation perfectly suits the initial definition of Rājayoga (cf. I. ll. 1-2, p. ??) in which it is defined as a practice that works even if the practitioner is leading an exuberant wealthy lifestyle.

अथवा नासाग्रादारभ्य षडङ्गुलप्रमाणं पवनतत्त्वं धूम्राकारं लक्ष्यं कर्तव्यम्। अथवा
 नासाग्रादारभ्याईष्डङ्गुलप्रमाणमतिरक्तं तेजोलक्ष्यं कर्तव्यम्। अथवा नासाग्रादारभ्य
 दशाङ्गुलप्रमाणं शुक्रं चञ्चलमुदकं लक्ष्यं कर्तव्यम्। अथवा नासाग्रादारभ्य द्वादशा—
 5 समप्रभं तेजः पूर्णमाकाशतत्त्वं लक्ष्यं कर्तव्यम्। अथवा नासाग्रादारभ्य कोटिसूर्य—
 दृष्टिं कृत्वा ध्यानकारणात्सूर्यं विना सूर्यसंबंधिनीं सहस्रकिरणावलीं पश्यति।

Sources: 1–6 cf. YSV (PT. p. 837): athavā tatra deveśi dhūmrākāram ṣaḍāṅgulam | athavāṣṭāṅgulam raktam nāsikopari lakṣayet | dvādaśāṅgulamānam vā pr̄thvitattvan tu pītabham | lakṣayed athavā tatra kotisūryasamaprabham | tejaḥ puñjam mahākāśam tattad dhyānāc chivo bhavet | ākāśamadhye ākāśoparito dr̄śtisusthiram | kṛtvā dhyānād vinā sūryam caṇḍasūryan tu paśyati | athavā laksam etat tu karttur vahiṣ śivopari | 1–6 cf. SSP 2.28 (Ed. p. 39) athavā nāsāgrād ṣaḍāṅgulam adhovāyutattvam dhūmravarṇam lakṣayet | athavā aṣṭāṅgula āraktam tejas tattvam lakṣayet | athavā daśāṅgule kallolavad apas tattvam lakṣayet | athavā ākāśamukham dr̄śtvā lakṣayat kiraṇākulitam paśyati | evam nirmalikaraṇam | athavordhvadṛṣṭayāntarālam lakṣayet | jyotir mukhāni paśyati | athavā yatra tatrākāśam lakṣayet | ākāśasadr̄śam cittam muktipradam bhavati |

Testimonia: 1–2 ≈*Haṭhasaṃketacandrikā* (MMPP 2244 f. 125r ll. 6–7): atha bāhyalakṣyam nirūpyate nāsāgrādārabhyāmṛgulacatuṣṭaya 4 pramāṇam pavanatattvam dhūmrākāram lakṣyam karttavyam | athavā nāsāgrād ārabhyāmṛguṣṭhāmṛgulapramāṇam atiraktam tatvam lakṣyam karttavyam |

1 nāsāgrādārabhya cett.] nāsāgrād ābhya DK₁N₁, nāsāgrārabhya N₂, om. L ṣaḍāṅgula° cett.] ṣadāṅgulam B, dvādaśāṅgula° U₂, om. L pavanatattvam cett.] +++++ B, om. L dhūmrākāram cett.] +++++ B lakṣyam cett.] lakṣam DK₁N₁U₂, lakṣaṇam N₂, om. L karttavyam cett.] om. L athavā cett.] atha U₁, om. BELP 2 ārabhyāṣṭāṅgulapramāṇam U₁] ārabhya ṣṭāṅgulapramāṇam J, ārabhyā ṣadāṅgulapramāṇam N₁, ārabhya ṣadāṅgula-pramāṇām D, ārabhyam ṣṭāṅgulapramāṇam N₂, ārabhyam ṣtagulapramāṇam U₂, ārabhya aṣṭāṅgulapramāṇam K₁, om. BELP atiraktam JK₁N₁N₂] atirattam D, itiriktam U₁, matiraktam U₂, om. BELP tejo cett.] teja° U₂, om. BELP lakṣyam JU₁U₂] lakṣam K₁N₁N₂, lakṣaṇam N₂, om. BELP karttavyam cett.] om. BELP 2–3 athavā nāsāgrād ārabhyā daśāṅgula-pramāṇam šuklam cett.] om. BELP 3 cañcalam cett.] cañdrākāram U₁, om. BELP udakam cett.] om. BELP lakṣyam U₁] lakṣya N₁D, lakṣaṇam N₂, lakṣam U₂, om. BELP karttavyam cett.] om. BELP 3–4 dvādaśāṅgulapramāṇam cett.] tattvam dvādaśāṅgulapramāṇam E, dvādaśāmṛgulapramāṇam U₁ 4 lakṣyam EJP₁] lakṣaṇam N₂, lakṣam cett. 5 °samaprabham cett.] °prabhām L tejaḥpūrṇam cett.] tejaḥ | pūrṇam EB, pūrṇa N₂ ākāśa° cett.] ākāśa° J lakṣyam DEJK₁N₁PU₁] lakṣam BLU₂, lakṣaṇam N₂ ākāśamadhye cett.] om. BLP ākāśopari cett.] ākāśopari N₁ vā βU₂] om. BELP 6 dr̄śtim cett.] dr̄sti B, om. L kṛtvā cett.] kṛtvā ākāśamadhye B, ākāśamadhye L sūryam cett.] sūrya N₂U₂ sūryasambandhinīm em.] sūryasambandhinīm P, sūryasambandhinī J, sūryasambandhini cett. sahasrakiraṇāvalīm P] sahasrakiraṇāvalīm U₂, sahasrakiraṇāvalī BL, sahasrakiraṇā-paṇktih E, sahasrāṇy api kiraṇāni JK₁N₁U₁, sahasrāṇapi kiraṇāni DN₂ paśyati BDK₁N₁, paśyate N₂, pati P, paśyamti JU₁

Or, beginning at six finger breadths from the tip of the nose, the wind element, in the shape of smoke, shall be made into the focus. Or, beginning at eight fingerbreadths from the tip of the nose, the very red fire element shall be made into the focus. Or, beginning at ten finger breadths from the tip of the nose, the white fickle water element shall be made into the focus. Or, beginning at twelve finger breadths from the tip of the nose, the yellow-coloured earth element shall be made into the focus.¹¹ Or, beginning at the tip of the nose, the space element full of fire shining like ten million suns shall be made the focus. After having fixed the gaze on the space-element or above the space-element, as a result of meditation, he sees the row of thousand rays connected to the sun without the sun.

¹¹The first five outer foci, associated with the five elements can also be identified in *Sarvāṅgayogapradīpikā* 3.29-32: *bāhya lakṣa aura puni jāmnahum | paṁca tatva kī lakṣa su ṭhānahum | agra nāsikā amṛgula cāri | nila varṇa nabha deśi bicāri || 29 || nāsā agra amṛgula chaha deśaim | dhūmrāhi varṇa vāyu tata peṣai | amṛgula aṣṭa nāsikā āgai | rakta varṇa su vahnī tata jāgai || 30 || nāsā agra amṛgula daśa tāṇīm | śveta varṇa jala deśi tahāṇīm | nāsā agra su amṛgula bārā | pīta varṇa bhū deśi apārā || 31 || bāhya lakṣa aura bahuterī | so jānaiṁ jo pāvai serī | sataguru krpā karai jau kabahī | dei batāi chinaka maim sabahī || 32 || “(29) Contemplate the external focus repeatedly, focusing on the five elements. Four fingers above the tip of the nose contemplate the blue-coloured space-element. (30) Six fingers from the tip of the nose one visualizes the smoke-coloured air element. Eight fingers in front of the nose one visualizes the red-coloured fire element. (31) Ten fingers from the tip of the nose one visualizes the white-coloured water element. Twelve fingers in front of the nose one visualizes the earth element with a yellow colour. (32) Many external foci exist, but only a few can attain the ultimate goal. If the true guru shows mercy, everything is revealed within an instant.”*

अथवा शिरोपर्यूर्ध्वं सप्तदशाङ्गुलप्रमाणं तेजः पुञ्जं लक्ष्यं कर्तव्यम् । अथवा दृष्टे ग्रे
तस्स्वर्णवर्णाकारं पृथ्वीतत्त्वं लक्ष्यं कर्तव्यम् । उक्तानां लक्ष्याणां मध्ये यस्य क-
स्याप्येकस्य लक्ष्यकरणात् वलितपलितादि दूरे भवति । अङ्गरोगा विनौषधं दूरे भ-
वन्ति । समग्राः शत्रवः स्वप्नेऽपि मित्रतामायान्ति । सहस्रवर्षपर्यन्तमायुवर्धते ।
५ अपठितं शास्त्रं जिह्वाग्रेणोच्चरति । एतादृशं बहुतरं फलं भवति ॥

Sources: १-५ cf. YSV (PT, p. 837): ūrddhvam̄ saptadaśāngulyam̄ pramāṇam̄ tejasā prabhām |
athavā pr̄thivitattvam̄ taptakāñcanasannibham | dṛṣṭiragre tu kartavyam̄ lakṣam̄ etad yat
ātmanām̄ | uktānām̄ yasya kasyaiva ekaśah karaṇam̄ priye | valipalitahināḥ syād auṣadrena
vinā tathā | sarvarogāni naśyanti mitravac ca vaśī ripuh | jived varsasahasran tu sarvalokeṣu
pujiataḥ | jihvāgre prabhaved vidyā vinā śāstrāvalokanāt | १-२ cf. SSP 2.28 (Ed. p. 40): athavā
dṛṣṭyā taptakāñcanasannibhām bhūmim̄ lakṣayet | dṛṣṭih̄ sthirā bhavati | ity anekavidham̄
bahirlakṣyam |

Testimonia: २-४ ≈Haṭhasaṃketacandrikā (MMPP 2244 f. 125r ll. 7-8): uttānām̄ tatvānām̄
madhye yasya kasyāpy ekasya lakṣyasya karaṇād valipalitādīdūre bhavati | auṣadhamṛtem-
garogānā vilayo bhavati | āyur vardhate ca |

१ athavā cett.] atha kā N₁, om. P śiropari em.] śiropari cett., śivopari E, śiroparir
B, om. P ūrdhvam̄ cett.] ūrdhvā° L, urdhvam B, ūrddham U₁U₂, vrddham E, om.
P saptadaśāngulapramāṇam̄ cett.] saptadaśāngulam̄ parānam N₂, saptadaśāngu-
lapramāṇa° U₂, om. P tejaḥpuñjam̄ lakṣyam̄ U₂] tejaḥpūñjam̄ lakṣaṇam̄ P, tejaḥpūñ-
jam̄ lakṣam̄ L, tejaḥpūñjalakṣyam̄ E, tejaḥpūñjalakṣam̄ N₁, tejaḥpūñjalakṣyam̄ DK₁, te-
jaḥpūñjalakṣaṇam̄ N₂, tejaḥpūñjakam̄ lakṣyam̄ JU₁ agre cett.] agne BLP, ag++ N₁ २ tap-
tasvarṇavarnākāram̄ U₂] taptasvarṇavarnākāram̄ P, tatparam̄ svarṇākāram̄ E, taptasu-
varṇavarna BL, taptavarṇākāram̄ β pr̄thivitattvam̄ βEP] pr̄thivitattvam̄ B, pr̄thitattvam̄ L,
pr̄thivim̄ tatvam̄ U₂ lakṣyam̄ EPU₁] lakṣam̄ BDJK₁LN₁U₂, lakṣaṇam̄ N₂ kartavyam̄ cett.] om.
P lakṣyānām̄ E] lakṣyaṇām̄ U₁N₁, lakṣyaṇām̄ DJ, lakṣyānām̄ K₁, lakṣaṇānām̄ P, lakṣaṇām̄ BL,
lakṣānā° N₂, lakṣām̄ U₂ २-३ kasyāpy cett.] kasyāpi BJLU₁, kasyāp° D, lasyāpy N₂ ३ ekasya
cett.] kasya BJLU₁, elasya N₂ lakṣyā° cett.] lakṣā° BL, lakṣasya DJK₁N₁, lakṣaṇasya N₂,
lakṣyasya U₁ °karaṇāt cett.] karaṇā U₁ °palitādī dūre cett.] °palitā dūre E, °m̄ palitādī dūre
BL bhavati cett.] bhavanti EU₂, bhavati B aṅgarogā cett.] amgarogāḥ E, amgirogādi BL
dūre cett.] dūri E, dūro BL ३-४ bhavanti DEN₁U₂] bhavati PLN₂U₁, bhavati B ४ samagrāḥ
cett.] samagrā N₂, samagra° U₂ śatravaḥ cett.] śatrade B, śatravo L svapne cett.] svapin
JK₁N₁N₂U₁, svacan D 'pi U₂] pya BELP, eva DJK₁N₁U₁, evan N₂ mitratām BLP₂] mitran E,
mityam̄ DK₁N₁, nityam̄ N₂, mitevam̄ U₁, mityevam̄ J āyānti U₂] ayānti PB, ayāmti L, nāyāmti
E, nāyāti DJK₁N₁N₂, naiyati U₁ °varsaparyam̄tām̄ β] °varsam̄ γ āyur γ] āyusam̄ DK₁N₁N₂,
āyusyam̄ JU₁ ५ apāthitām̄ cett.] apāthitām N₂U₁U₂ °rati BELU₂] °rate β, °rati B etādrśam̄
cett.] etādrśyam̄ U₁, mitratām̄ āyāmti sahasravarṣam̄ āyur varddhatē apāthitām̄ sāstram̄
jihvāgrenoccarati etādrśam̄ P bahutaram̄ phalam̄ β] phalam̄ bahutaram̄ γ bhavati cett.]
bhavati B, bhavati || cha || J, bhavanti L

Or, the mass of light situated seventeen-finger wide distance above the head shall be made the focus. Or, at the front of the gaze, the earth element appearing in the colour of molten gold shall be made the focus.^{12,13,14}

As a result of focusing on any one of the discussed foci, wrinkles, grey hair, etc., becomes remote. Diseases of the limbs become distant without medical herbs. All enemies become friends even while sleeping.¹⁵ The lifespan increases up to 1000 years. He recites unlearned scripture with the tip of the tongue. Such are the manifold results.

¹² A variant of the practice with little differences can also be found in *Advayatārakopaniṣad* 6 (Ed. p. 4): *atha bahirlakṣyalakṣaṇam | nāśikāgre caturbhīḥ ṣaḍbhīḥ aṣṭabhiḥ daśabhiḥ dvādaśabhiḥ kramāt aṅgulānte niladyutiśyāmatvasadrgraktabhaṅgīspuratpitavarnadvayopetām vyoma yadi paśyati sa tu yogī bhavati | caladṛṣṭyā vyomabhāgavikṣitūḥ puruṣasya dr̥ṣṭyagre jyotirmayūkhā vartante | tadarśanena yogī bhavati | taptakāñcanasamkāśajyotiḥ mayūkhā apāṅgāntē bhūmau vā paśyati taddr̥ṣtiḥ sthīrā bhavati | śīrṣopari dvādaśāṅgulasamīkṣitūḥ amṛtatvam bhavati | yatra kutra sthitasya śīrasī vyomajyotiḥ dr̥ṣṭām cet sa tu yogī bhavati || 6 ||* “Now, the characteristics of the outer focus. If one sees a space endowed with two colours, a twinkling yellow breaking into a red which resembles the blackness of profound azure radiance, at [a distance of] four, six, eight, ten and twelve finger breadths, in that order, from the tip of a nose, he becomes a yogin. With the fluctuating gaze of one who looks at the portions of space, luminous rays manifest in front of the observer’s visions. By seeing that, one becomes a yogin. [Once] he sees luminous rays appearing like molten gold at the corner of his eye or on the ground, his gaze becomes stable. For one who sees [this phenomenon] twelve finger breadths above the head, the state of immortality ensues. If the light of space is seen in the head by one who is situated anywhere, he is a yogin.”

¹³ Cf. *Śivayogapradipikā* 4.41cd-47ab for another description of Bāhyalakṣya closely resembling the one in *Advayatārakopaniṣad*.

¹⁴ The *Hathasaṃketacandrikā* (manuscripts checked: ORI B220, GOML R3239, MMPP 2244) quotes the Bāhyalakṣya passage from the *Tattvayogabindu* without reference. Yet, it appears that Sundaradeva’s text is corrupted. Moreover, he selected only some of the techniques presented here, cf. sources on pp. 10–14.

¹⁵ It is not entirely clear how *svapne ’pi* is meant here. Either it is supposed to emphasise the effortlessness of getting rid of all enemies, as this happens “overnight”. Alternatively, it could also be translated as “even in a dream”, in the sense that one has got rid of all enemies even in the rather uncontrollable state of dreaming.

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 pūrṇagiripiṭhe lalāṭamāṇḍale candro devatā amṛtāśaktih 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 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.

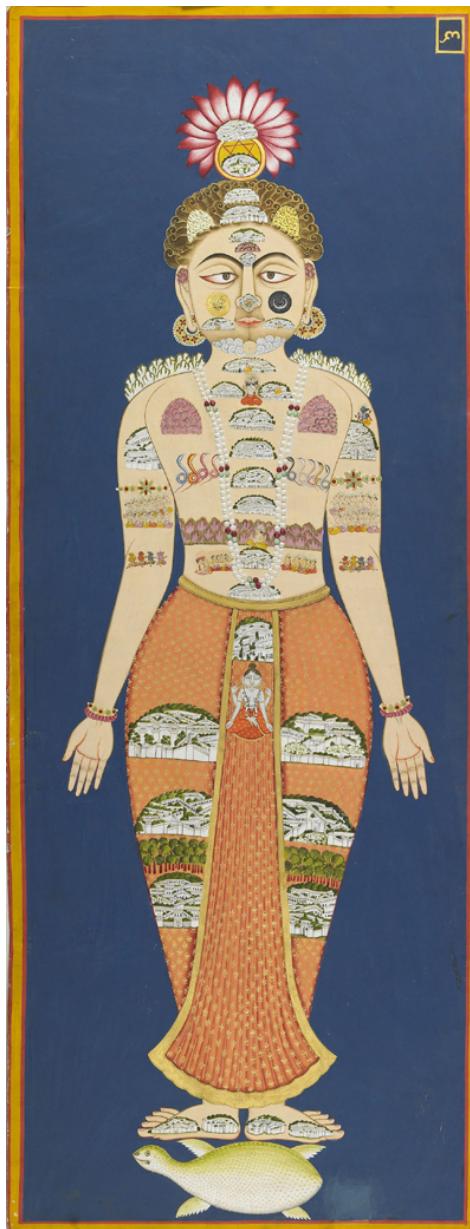


Figure 4: The Equivalence of Self and Universe (detail), folio 6 from the *Siddhasiddhāntapaddhati* (Bulaki), India, Rajasthan, Jodhpur, 1824 (Samvat 1881), 122 x 46 cm, RJS 2378, Mehrangarh Museum Trust.

Chapter 5

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