

# **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<sub>I</sub>.



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## **Chapter I**

# **Introduction**



## I.I General remarks

THE *Tattvayogabindu* of Rāmacandra<sup>1</sup> is an early modern Sanskrit text on Rājayoga that was written in the first half of the seventeenth century<sup>2</sup> in northern India.<sup>3</sup> The most salient feature of the work that makes it historically significant is its highly differentiated taxonomy of types of yoga.<sup>4</sup> 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*.<sup>5</sup> The *Yugasvarodaya*

<sup>1</sup>A discussion about the author Rāmacandra is found on p. ??.

<sup>2</sup>The dating of the text is discussed on p. ??.

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

<sup>4</sup>This is a remarkable increase in the number of declared yogas compared to the standard medieval tetrad of Mantra, Laya, Haṭha and Rājayoga.

<sup>5</sup>Manuscripts 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 tetrads<sup>6</sup> 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.<sup>7</sup>

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.

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<sup>6</sup>See p.?? for a detailed discussion of the *Sarvāṅgayogapradīpikā*.

<sup>7</sup>For 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).<sup>8</sup> 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.<sup>9</sup> 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.<sup>10</sup> 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

<sup>8</sup> *Binduyoga. Binduyogah with Bhāṣatīkā*. Ed. by Jvālāprasāda Miśra. Mumbai, 1905.

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

<sup>10</sup> 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

- $\beta$ : D, J, K<sub>I</sub>, N<sub>I</sub>, N<sub>2</sub>, U<sub>I</sub>
- $\gamma$ : B, E, L, P, U<sub>2</sub>
- B : Bodleian Oxford D 4587
- C : *Haṭhasaṅketacandrikā* GOML Ms. No. R 3239
- C<sub>pc</sub> : *Haṭhasaṅketacandrikā* GOML Ms. No. R 3239
- cett.: ceteri (all manuscripts except the ones mentioned in the lemma)
- D<sub>I</sub>: IGNCA 30019
- E : Printed Edition
- J : JNUL Ms. No. 55769
- Jo : *Haṭhasaṅketacandrikā* MMPP MS. No. 2244
- K<sub>I</sub>: AS G 11019
- L : Lalchand Research Library LRL5876
- M : *Haṭhasaṅketacandrikā* ORI Ms. No. B 220
- N<sub>2</sub>: NGMPP B 38-35 / A 1327-14

- N<sub>1</sub>: NGMPP B 38-31
- P : Pune BORI 664
- PT : *Prāṇatosiṇī*
- U<sub>1</sub>: SORI 1574
- U<sub>2</sub>: SORI 6082
- V : OI MSU 10558
- YK : *Yogakarṇikā*
- YSv : *Yogaśvarodaya*

## Chapter 3

# The *Tattvayogabindu* of Rāmacandra Critical Edition & Annotated Translation

तदुपरि अनन्तपरमानन्दस्य स्थानम् । तत्रोर्ध्वशक्तिः । एतादृशीसंज्ञा एका कला वर्तते । अस्याः कलाया ध्यानकारणात् पुरुषो यदिच्छति तद्भवति । राज्यसुखभोगवतः स्त्रीमध्ये विलासवतः संगीतविनोदप्रेक्ष्यावतः एव पुरुषस्य प्रतिदिनं शुक्लपक्षे चन्द्रकलावत् कला वर्धते । पुण्यपापेऽस्य शारीरस्य न स्पृशतः । निरन्तरध्यानकरणान्निजस्वरूपप्रकाशसामर्थ्यं भवति । दूरस्थमप्यर्थं समीप इव पश्यति ॥  
५

**Sources:** १-५ cf. YSV (PT, p. 833): anantaparamānandasthānam jñeyam tadūrddhvataḥ (tadarddhataḥ YK 1.278) | ūrddhvagatakalā tatra tasya dhyānād bhaved iti | iti siddhirājayogaṁ strīnām bhogaṁ mahāsukham | gitavādyavinodādi saśivam̄ varddhate kṣitau | dhyānam nirantarañ cāsyā puṇyapāpe sthire (sthiraḥ YK 1.280) na hi | nijarūpasya dṛṣṭih syād dūrasyārthañ ca paśyati | १-५ cf. SSP 2.9 (Ed p. 32): navamam ākāśacakram ṣodaśadalakamalam ūrdhvamukham | tanmadhye karnikāyām trikūṭākārām tadūrdhvāśaktim̄ tām paramasūnyām dhyāyet | tatraiva pūrnagiripiṭham̄ sarveṣṭasiddhipradam bhavati |

**Testimonia:** ३-५ ≈ *Yogasamgraha* (IGNCA 30020 f. 4r. ll. १-४): rājyasukhabhogavataḥ stri vilāsavataḥ samgītavinoda prekṣāvato pi sādhakasya śuklapakṣacāmṛdravat pratidinam te jaso vapaśaś ca vṛddih puṇyapāpasya śārbhāvah nijasva rūpaprakāśasāmartham̄ dūrasthapy arthasya samipastham iva darśanam̄ ca bhavati | cha | tad uktam̄ tattvajñānapradipikāyām ||

**Parallels:** १-५ cf. *saubhagya*: navamamākāśacakram | tatra ṣoḍaśadalapadmam ūrdhvamukham̄ tanmadhyakarnikātrikūṭākārām | tanmadhye ūrdhvāśaktih̄ tām paśyan dhyāyet | tatraiva pūrnagiripiṭham̄ sarvecchāsiddhisādhanam̄ bhavati |

१ ananta° cett.] alakṣa° JU<sub>1</sub> sthānam cett.] stānam DU<sub>2</sub>, sthānam vartate BL tatrordhvāśaktih̄ EK<sub>1</sub>N<sub>1</sub>U<sub>2</sub>] tatordhvāśaktih̄ P, urdhvāśaktiḥ U<sub>1</sub>, tatra ūrdhva śaktiḥ D, tata ūrdhva śaktiḥ J, tatra ūrdhva śakti N<sub>2</sub>, rdhaśakti ardhaśakti BL etādṛśi cett.] etādṛśā U<sub>2</sub>, etādṛṣa J, etādṛṣam̄ D, ekādaśā BLP samjñā cett.] samjñākā JU<sub>1</sub> २ asyāḥ cett.] asyā U<sub>1</sub>, tasyāḥ K<sub>1</sub>N<sub>2</sub> kalāyā cett.] kalāyāḥ K<sub>1</sub>N<sub>2</sub>U<sub>2</sub> dhyānakāraṇāt cett.] dhyānakāraṇā D tad bhavati DK<sub>1</sub>N<sub>1</sub>N<sub>2</sub>] tad bhavati ||cha|| J, tad bhavati vā U<sub>1</sub>, om. γ २-३ rājyasukhabhogavataḥ JN<sub>1</sub>N<sub>2</sub>U<sub>1</sub>] rājyasukhabhogavṛtaḥ DK<sub>1</sub>, tasya sukhabhogavataḥ EPU<sub>2</sub>, tasya khaṇḍ bhogavatam̄ B, tasya sukhām bhogavatam̄ L ३ strīmadhye cett.] śrī strīmadhye N<sub>2</sub> vilāsavataḥ cett.] vilāsavataḥ U<sub>2</sub>, vilāsavatam̄ LB °vinodapreksyāvataḥ DJK<sub>1</sub>N<sub>1</sub>U<sub>1</sub>] °vinodapreksāvataḥ PN<sub>2</sub>, °vinodapreksāvata U<sub>2</sub>, °m̄ vinodavatam̄ preksāvam̄tāḥ B, °vilāsavataḥ vinodapreksāvataḥ E, °m̄ preksāvataḥ L eva BP evam̄ cett., eka U<sub>1</sub> ४ °vat kalā γ] vṛddhivato DJN<sub>1</sub>, vṛddhivata K<sub>1</sub>, vṛddhi vam̄to N<sub>2</sub>, vṛddhir U<sub>1</sub> vardhate DEPN<sub>1</sub>U<sub>1</sub>] vartate cett. puṇyapāpe cett.] puṇyapāpau U<sub>1</sub>, om. P 'sya E] om. P, asya cett. śarīrasya BL] śarīrena β, śarīram̄ EU<sub>2</sub>, om. P na BELU<sub>2</sub>] om. βP °śataḥ cett.] sprṣṭat U<sub>1</sub> ४-५ nirantaraḍhyānakaraṇān em.] nirantaraḍhyānakaraṇāt Eβ, niramtaram̄ dhyānakaraṇāt BL, evam̄ puruṣasya pratidinam̄ niramtaram̄ dhyānakaraṇāt U<sub>2</sub>, om. P ५ °prakāśa° cett.] °m̄ prakāśana° EU<sub>2</sub> °sthām apy artham̄ DJK<sub>1</sub>U<sub>1</sub>] °sthām api padārtham̄ BP, °sthām api parārtham̄ L, °sthāpi ca dūrasthavastu E, °sthām api N<sub>1</sub>N<sub>2</sub>, °sthām api bhavati ||dūrasthām̄ api padārtham̄ U<sub>2</sub> samīpa cett.] samīpam̄ JN<sub>1</sub>U<sub>1</sub>, samīpam̄ N<sub>2</sub> iva cett.] eva JU<sub>1</sub>

Above that is the place of infinite supreme bliss. In that [place], there exists the upper power (*ūrdhvāśakti*)<sup>11</sup> as a unique digit which has such a designation. As a result of meditation on this digit, whatever the person wants arises. Even though [one is] enjoying royal pleasures, amusing oneself amongst women and watching musical performances, the person's digit grows daily like the digit of the moon in the bright half of the month. His body is not affected by merit and sin. As a result of uninterrupted meditation [onto this digit], the ability to illuminate one's own nature arises. He sees even remote objects as if they were near.<sup>12</sup>

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<sup>11</sup> Examining the primary source for the composition of Rāmacandra's account of the ninth *cakra*, found in the *Yogasvarodaya* (cf. sources), one might infer that the term *ūrdhvāśakti* is a corruption of the term *tadūrddhvataḥ*. However, the term and concept are validated by its occurrence in *Siddhasiddhāntapaddhati* 2.9 (cf. sources), which Rāmacandra must have consulted as well. The association of *ūrdhvāśakti* with a *kalā* is likely an innovation by Rāmacandra, as the *ūrdhvāśakti* of the *Siddhasiddhāntapaddhati* is not explicitly identified as a *kalā*. Moreover, the *kalā* mentioned in the YSv is not designated as a *śakti*. Rāmacandra, therefore, amalgamates assertions from both sources in his interpretation.

<sup>12</sup> The final testimony from *Yogasamgraha* IGNCA 30020 references its source as *Tattvajñānapradipikā* (cf. testimonia). After that, the manuscript paraphrases and quotes other yoga texts such as the *Uttaragītā*.



# 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 U<sub>2</sub> 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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