

The Yogatattvabindu

योगतत्त्वबिन्दु

Yogatattvabindu

Critical and Synoptic
Edition with annotated Translation

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Introduction

The List of the 15 Yogas

The authenticity of the list specifying the fifteen Yogas at the beginning of the text is ambiguous. This is due to the discrepancy between the structure of the Yogas presented in the text and the order presented in the list. For example, the text commences with a description of *kriyāyoga* and goes on to describe *siddhakuṇḍalinīyoga* and then mentions *mantrayoga* without adhering to the order presented in the list. This incongruity raises questions as to why the text structure deviates from the list. However, the reference to *jñānotpattav upāyaḥ* may provide some insight into why *jñānayoga* is included as the second *yoga* in the list. To reconcile these apparent inconsistencies, there are several possible explanations: 1) The text is severely corrupted. 2) The list was added by a different hand at a later time. 3) The term *jñānayoga* is included as a result of the practice of *siddhakuṇḍalinīyoga*, which is said to generate knowledge through the central channel, as stated in the text. These explanations may be combined to provide a comprehensive understanding of the situation.

Conventions in the Critical Apparatus

Sigla in the Critical Apparatus

- E : Printed Edition
- P : Pune BORI 664
- L : Lalchand Research Library LRL5876
- B : Bodleian Oxford D 4587
- N₁: NGMPP B 38-31
- N₂: NGMPP B 38-35 / A 1327-14
- D₁: IGNCA 30019
- U₁: SORI 1574
- U₂: SORI 6082

The order of the readings in the critical apparatus is arranged according to the quality of readings in descending order. The critical apparatus is positive. Gemitation is not recorded.

Marking the Reliability of Sources and Testimonia in the Critical Apparatus

To accurately depict information about the textual relationship and estimated degree of relatedness of a passage from the *Yogatattvabindu* in the layers for sources

and testimonia of the critical apparatus, a system of sigla was introduced.¹ The sigla are meaningful when a passage is corrupted in all witnesses and can only be reconstructed by means of other texts. The layers of the critical apparatus for sources and testimonia use the following sigla:

Ce *citatum ex alio* / quotation from another (text).²

Cee *citatum ex alio modo edendi* / quotation from another (text) with editorial changes.³

Ci *citatum in alio* / quotation in another (text).⁴

Cie *citatum in alio modo edendi* / quotation in another (text) with editorial changes.⁵

Re *relatum ex alio* / (content), attested from another text.⁶

Ri *relatum in alio* / (content), attested in another text.⁷

The following acronyms refer to passages that originated from texts that the author of the *Yogatattvabindu* utilized in compiling his work: **Ce**, **Cee**, **Re**. These texts must predate the *Yogatattvabindu*. The other acronyms, such as **Ci**, **Cie**, and **Ri**, are texts that have adopted passages from the *Yogatattvabindu*, or verses or passages that share similar content with the *Yogatattvabindu*, but their relation is given literally, making it impossible to determine who adopted from whom. **Re**

¹ This type of identification system is based on the use of the critical apparatus in (E. STEINKELLNER, H. KRASSER, and H. LASIC, eds. *Jinendrabuddhi's Viśālāmalavatī Pramāṇasamuccayaṭīkā Chapter 1 - Part I: Critical Edition*. Sanskrit Texts from the Tibetan Autonomous Region. Beijing - Vienna: China Tibetology Publishing House, Austrian Academy of Sciences Press, 2005, lii-liii). It was modified for the text-critical work on the *Yogatattvabindu*.

² The sigla **Ce** indicates an identical or largely identical content in the lesser witness and only allows for minor deviations in the wording of the passage.

³ The sigla **Cee** identifies passages with noticeable deviations in the lesser witness.

⁴ The sigla **Ci** indicates an identical or largely identical content in the lesser witness and only allows for minor deviations in the wording of the passage.

⁵ The sigla **Cie** identifies passages in the lesser witness with noticeable deviations that have the intended character of the composer.

⁶ The sigla **Re** identifies content parallels in the lesser witness that are relevant to the constitution of the critical text. It further indicates in certain cases that the composer might have used this source when composing his text.

⁷ The sigla **Ri** identifies content parallels in the lesser witness that are relevant to the constitution of the critical text.

and **Ri** each refer to passages that are so closely related in content to those of the *Yogatattvabindu* that they are significant in reconstructing a passage.⁸

Punctuation

The inconsistent use of punctuation marks in the available witnesses necessitates standardization. Upon close examination, it appears that punctuation has frequently been dropped or added during the transmission of the texts. The neglect or improper handling of punctuation by the copists has resulted in different versions of lists with and without punctuation. In many instances, missing punctuation has led to the addition of case endings, alteration of the text, and the combination of list items into compound formations that were not present in the original text. Although punctuation plays an important role, deviations in punctuation at the end of sentences, lists, and verse-numbering will only be extensively documented in the critical apparatus of the printed edition. This means that emendations of obvious punctuation mistakes will not be recorded in the critical apparatus. However, the digital edition of this work provides a more detailed documentation of deviations in punctuation through diplomatic transcripts of each witness, and even has a function to display sentences cumulatively.

In the printed edition of the *Yogatattvabindu*, standard conventions of punctuation are followed. In verse poetry, a *daṇḍa* (|) marks the end of a half-verse or half of the *śloka*, and a double *daṇḍa* (||) marks the end of a verse. In prose, a single *daṇḍa* indicates the end of a sentence, and a double *daṇḍa* marks the end of a paragraph. Variations in the use of *avagraha* will be recorded, and items in lists will be separated by a double-*daṇḍa*.

Sandhi

Among the witnesses we see deviating and inconsistent application of *sandhi*. There is no clear evidence that originally *sandhi* was intentionally not applied. This edition will therefore apply *sandhi* consistently throughout the constituted text to provide a readable text sticking to contemporary conventions in Sanskrit. The variant

⁸Ce and Cee have the highest degree of reliability, Ci and Cie have a moderate degree, and Re and Ri have the lowest.

readings concerning *sandhi* are recorded consistently in the apparatus criticus. This is due to various textcritical problems arising from the inconsistent usage of punctuation which results in application or non-application of *sandhi* wheter the respective witness applied a *daṇḍa* or not. This is particularly the case within lists, which frequently occur in our compilation. Items were most likely originally separated by *daṇḍa*.

Class Nasals

Due to inconsistent use of class nasals among the witnesses *anusvāras* have been substituted with the respective class nasals throughout the edition.

Lists

Lists are a frequent feature in the *Yogatattvabindu*. The text opens with a list of 15 Yogas and there are many more lists utilized throughout its content. To produce a consistent and easily readable edition, all lists have been identified, normalized to the Nominative Singular or Nominative Plural form of the respective item, or in the case of explanatory lists, to the Ablative Singular or Plural. The items are separated by a double *daṇḍa*. Differences in punctuation and simple punctuation emendations, unless they are text-critically or systematically significant, will not be recorded in the apparatus criticus.

Critical Edition & Annotated Translation

[First Cakra]

- 1 इदानीं सुषुम्णायां ज्ञानोत्पत्तावुपायाः कथ्यन्ते । आदौ चतुर्दलं मूलचक्रं वर्तते । प्रथमं आधारचक्रं ।
 2 गुदा स्थानं ॥ रक्तवर्णं ॥ गणेशं दैवतं ॥ सिद्धिबुद्धिशक्तिं मुषको वाहनं ॥ कूर्मऋषिः ॥ आकुञ्चनमुद्रा ।
 3 । अपानवायुः ॥ ऊर्मि कला ॥ ओजस्विनी धारणा ॥ चतुर्दलेषु रजःसत्त्वतमोमनांसि ॥ वं शं षं सं ॥
 4 मध्यत्रिकोणे त्रिशिखा ॥ तन्मध्ये त्रिकोणाकारं कामपिठं वर्तते । तत्पीठमध्ये ऽग्निशिखाकारैका मुर्तिर्वर्तते ।
 5 तस्या मूर्तेर्ध्यानकरणात्साख्यनाटकादिसकलबाह्वयं विनाम्यासेन पुरुषस्य मनोमध्ये स्फुरति । अस्
 6 बहिरानन्दा ॥ योगानन्दा ॥ वीरानन्दा ॥ उपरमानन्दा ॥ अजपाजपः शतः ॥ ६०० ॥ घटि ९ पलानि
 7 ४० ॥

1 suṣuṃṇāyām E] suṣuṃṇāyā PU₂ suṣuṃṇāyā° U₁ suṣuṃṇāyāḥ N₁N₂D suṣuṃṇā° L **jñānotpattāv upāyāḥ** E] jñānotpattau upāyāḥ PLDU₁ jñānotpattau upāyā U₂ jñānotpanno° pāyāḥ N₁ jñānotpanno upāyāḥ N₂ **kathyante** cett.] kathyate L **caturdalaṃ mūlacakraṃ** N₁DU₂] caturdalaṃ mūlaṃ cakram EPU₁ caturdalaṃ mūlacakraṃ L prathamacaturdalaṃ mūlacakraṃ N₂ **vartate** cett.] pravartate U₂ **prathamam ādhāracaakraṃ** PLU₂] prathamādhāracaakraṃ vartate | E **2 raktaṃ** em.] rakta° EPLU₂ **gaṇeṣaṃ daivataṃ** em.] gaṇeṣadaivataṃ ELU₂ gaṇeṣaṃ daivataṃ P °śaktiṃ muṣako vāhanaṃ em.] °śaktimuṣakavāhanaṃ E °śaktir mukhako vāhanaṃ P °śaktimuṣako vāhanaṃ L °śaktiḥ muṣako vāhanaṃ U₂ **kūrma** em.] kurma U₂ **ākuñcanaṃ** em.] ākuñcana° PLU₂ ākuṃca° E **3 vāyūḥ** EL] °vāyus P °vāyu U₂ **ūrmī** em.] urmī U₂ **4 triśikhā** PL] triśikhāt E trirekhā U₂ **tanmadhye** cett.] tanmadhya LN₁ °gniśikhākārāikā E] agniśikhākārā ekā cett. magniśikhākārā ekā P jñiśikhākārāṇakā L **vartate** EPLN₁N₂DU₁] asmi U₂ **5 tasyā** cett.] tasyāḥ EN₁D **mūrter** cett.] mūrter EL mūrtair U₁ om. U₂ **°nāṭakādi** cett.] °nāṭakādi || L °sakala° cett.] om. L °saka° N₂ **°vāṇmayam** EPLU₂] °vāṇmayam N₁N₂DU₁ **sphurati** cett.] sphuraṃti L **6 bahir ānanda** em.] bahir mānanda U₂ **virānanda** em.] virānanda U₂ **ajapajapaḥ śataḥ** em.] ajapajapaśat U₂

Sources: **1 Re** | PT^{ccn}·YSV (Ed. p. 832): suṣuṃṇāntaḥ samāśritya navacakraṃ yathā śṛṇu | mūlādhāraṃ catuṣpattaraṃ gudorddhe (*gudordhve* YK^{ccn}·YSV 1.250 Ed. p. 20) varttate mahat | tanmadhye svarṇapīṭhe tu trikoṇaṃ maṇḍalaṃ (*trikoṇamaṇḍalaṃ* YK^{ccn}·YSV 1.251 Ed. p. 20) param | tatra vahnīśikhākārā mūrtiliḥ sarvatra siddhidā | asyā dhyānaṃ manomadhye vinā pīṭhena (*pāṭhena* YK^{ccn}·YSV 1.252 Ed. p. 20) vāṇmayam | sarvaśāstrāṇi saṅkarṣaṃ (*saṅkarṣa* YK^{ccn}·YSV 1.252 Ed. p. 20) sadā sphurati yogavit |

Testimonia: **1 Ci** | *Yogasamgraha* IGNCA 30020 folio 1r. ll. 6: atas taj jñānotpattāv upāyā ucyamte | **Ci** | *Yogasamgraha* IGNCA 30020 folio 1r. ll. 7: gudamūlacakraṃ caturdalaṃ | **Ci** | *Yogasamgraha* IGNCA 30020 folio 1r. ll. 7: tanmadhye trikoṇākaraṃ kāmapiṭhaṃ | **Ci** | *Yogasamgraha* IGNCA 30020 folio 1r. ll. 7: tatpīṭhamadhye agniśikhākārā gaṇeṣamūrter varttate | **5 Ci** | *Yogasamgraha* IGNCA 30020 folio 1r. ll. 8-9: tasyā mūrter dhyānakaraṇāt sakalakāvyānāṭakādisakalavāṇmayam vinābhyāseṇa puruṣasya manomadhye sphurati |

Philological Commentary: **4 prathamam ...triśikhā:** The whole section is missing in D, N₁, N₂ and U₁. Equally detailed passages for the other *cakras* which include assignments to various categories like *daivata*, *bijas* etc. occur in U₂ only. Subsequently these passages were either lost in transmission in all other witnesses and were preserved in U₂ only or the extensive description of the first *cakra* occurred randomly and the additions of U₂ are not authorial. As these passages are of interest for the history and usage of the text, they have been added to the edition and are presented in another colour to indicate their supplementary status.

[First Cakra]

The means for the genesis of knowledge in the central channel will now be described. At the beginning [of the central channel] exists the root *cakra* having four petals. The first *cakra* of support (*ādhāra*) is at the anus [and] is red-colored. Gaṇeśa is the deity. He is success, intelligence and power. A rat is the mount. The Ṛṣi is Kūrma. The seal is contraction. The vitalwind is *apāna*. The *kalā* is the “wave of consciousness” (*urmī*). The concentration is “she who is powerful” (*ojasvinī*). In the four petals [of it resides] *rajas*, *sattva*, *tamas* and the mind-faculties (*manāṃsī*), [symbolized by the syllables or *bījas*] *vaṃ śaṃ ṣaṃ* and *saṃ*. A trident is situated in the middle of the triangle. In the middle is a trident, and *kāmaṇḍītha*⁹ in the shape of a triangle. In the middle of this seat (*ṇḍītha*) exists a single form in the shape of a flame. By meditating on this form the whole literature, all *śāstras*, all poems, dramas etc., everything [related to] elocution, appears in the mind of the person without learning. [Assigned to it] is external bliss¹⁰, yogic bliss, heroic bliss [and] the bliss of coming to rest. A hundredfold recitation of the non-recited 600; 9 *ghaṭis* [and] 40 *palās*.¹¹

hpb

⁹This refers to one of the four *ṇḍīthas* of tantric Buddhism and the Kaula Yoginī-Tantra named Kāmarūpa, specifically the present-day Kāmākhyā Temple in Assam, which is located in different parts of the yogic body in various yoga traditions. For an in-depth discussion of the term, see LIERSCH, 2023: 48-58, 129, ROSATI, 2020: *et passim* and MALLINSON and SZÁNTÓ, 2021: 119, footnote 144.

¹⁰Early accounts of “four blisses” can be found in descriptions of sexual yoga in some Vajrayāna works (cf. ISAACSON and SFERRA, 2014: 99 and SFERRA, 2000: 31-33). The earliest mention of these blisses is in the *Hevajratāntra* (1.1.28 *et passim*), which identifies them as *ānanda*, *paramānanda*, *sahajānanda*, and *viramānanda*. The final bliss, *viramānanda*, is known as the “Bliss of Cessation” and refers to the feeling of pleasure experienced by the male partner during sexual ritual at the moment of ejaculation. The concept of the four blisses was later incorporated into the *Amṛtasiddhi*, the earliest text to outline many of the fundamental principles and practices of *haṭhayoga*. However, the *Amṛtasiddhi* contrasts the principles of sexual ritual with the celibate yoga method of male ascetics, which rejected sexual intercourse altogether. The text states that semen (*bindu*) is the source of “the Bliss whose last is Virama” (referring to the four blisses in Vajrayāna) in 7.4, and in 34.3, it asserts that the accomplished yogin delights in the three *ānandas* (likely *ānanda*, *paramānanda*, and *sahajānanda* without the bliss of ejaculation, reflecting the celibate yoga taught (MALLINSON and SZÁNTÓ, 2021: 17). In a complex process of adaptation, reconfiguration, and innovation, systems of four blisses were incorporated into texts of the late mediæval period, such as the *Yogatattvabindu*. The *Amarāughaprabodha*, one of the earliest texts in the *haṭhayoga* corpus, and other later texts that quote the *Amṛtasiddhi*, modified or removed concepts unique to Buddhism, including technical terms from Vajrayāna sexual yoga (BIRCH, 2019: 21). The *Amanaska*, the earliest text on Rājāyoga, also mentions various blisses such as *ānanda*, *paramānanda*, *sahajānanda*, and *cinmātrānanda* throughout the text (BIRCH, 2013: *et passim*).

¹¹Instructions for the duration ...

[Second Cakra]

- 1 इदानीं द्वितीयं स्वाधिष्ठानचक्रं षट्दलं उड्डीयाणपीठसंज्ञकं भवति । लिङ्गं स्थानं ॥ पीतं वर्णं ॥ पीता प्रभा ॥
 2 रजो गुणः ॥ ब्रह्मा देवता ॥ वैखरी वाक् ॥ सावित्री शक्तिः ॥ हंसो वाहनं ॥ वह्णो ऋषिः ॥ कामाग्निर्भ्रा ।
 3 । स्थूलो देहः ॥ जाग्रदवस्था ॥ ऋगू वेदः ॥ आचार्यः लिङ्गं ॥ ब्रह्मसलोकता मोक्षः ॥ शुद्धभुमिका तत्त्वं ।
 4 । गंधो विषयः ॥ अपानः वायुः ॥ अंतर्मातृका ॥ वं भं मं यं रं लं ॥ बहिर्मात्रा ॥ कामा ॥ कामाख्या ।
 5 । तेजस्विनी ॥ चेष्टिका ॥ अलसा ॥ मिथुना ॥ अजपाजपः सहस्रः ॥ ६००० ॥ घ । १६ प । ४० ॥
 6 तन्मध्ये स्तिरक्तवर्णं तेजो वर्तते । तस्य ध्याना त्साधको स्तिसुन्दरो भवति । युवतीनां अतिवह्णो भवति ।
 7 प्रतिदिनमायुर्वर्धते ॥

[Third Cakra]

- 9 तृतीयं नाभिस्थाने दशदलं पद्मं वर्तते । कपिलं वर्णं ॥ विष्णुर्देवता ॥ लक्ष्मी शक्तिः ॥ वायुरृषिः ॥

1 idānīm cett.] idānī N₂ **dvitīyaṃ** cett.] dvitīye U₂ **svādhiṣṭhānacakraṃ** U₁] svādhiṣṭhānacakraṃ EPLN₁DU₂ svādhinacakraṃ N₂ **ṣaṭdalaṃ** cett.] ṣaṭdalaṃ E ṣaṭdalaṃ N₂ **uḍḍīyānapīṭha**° U₂] upāyanapīṭha° E uḍḍīyān pīṭhaṃ L uḍḍīyānapīṭha° N₁N₂ uḍḍīyānapīṭha° D uḍḍīyānapīṭha° U₁ **liṅgaṃ** em.] liṅga° U₂ **pītaṃ** em.] pīta° U₂ **pīṭa** em.] pīṭa° U₂ **2 guṇaḥ** em.] guṇa U₂ **vāk** em.] vāca U₂ **haṃso** em.] haṃsa° U₂ **vahṇo** em.] vahṇa U₂ **kāmāgnir** em.] kāmāgni° U₂ **3 sthūlo dehaḥ** em.] sthūladehā U₂ **ṛgvedaḥ** em.] ṛg veda U₂ **ācāryaḥ** em.] ācārya° U₂ **śuddhabhumikā** em.] śuddhabhumikā U₂ **4 apānaḥ** em.] apāna° U₂ **5 tejasvinī** em.] tejasī U₂ **sahasraḥ** em.] sahasra U₂ **6 'tiraktavarṇaṃ** PU₂] atiraktavarṇaṃ cett. atiraktavarṇa° U₁N₂ **sādhako** EPLU₂] sādhaḥ cett. 'tisundaro EPLU₂] atisumdaro DN₁N₂U₁ **yuvatinām ativallabho bhavati** N₂] om. cett. **7 pratidinam** cett.] dinam dinam prati N₁U₁ dinadinam prati N₂ dinam prati D **9 tṛtīyaṃ** cett.] tṛtīye E atha tṛtīyaṃ maṇipūracakraṃ U₂ tṛtīyacakraṃ N₂ **daśadalaṃ** cett.] daśadala° L daśadalakaṃ U₁ om. U₂ **padmaṃ** EPU₁] °padme L padma N₁N₂D om. U₂ **vartate** cett.] om. U₂ **kapilaṃ** em.] kapila° U₂ **viṣṇur** em.] viṣṇu U₂ **vāyur** em.] vayu° U₂

Sources: **1 Re**] PT^{ccn}·YSV (Ed. p. 832): liṅgamūle tu pīṭhābhaṃ (*raktābhaṃ* YK^{ccn}·YSV 1.253 Ed. p. 20) svādhiṣṭhānan tu ṣaṭdalaṃ | tanmadhye bālasūryābhaṃ mahajjyotiḥ susiddhidam | dhyānāc ca varddhate āyuh kandarapasamatām vrajet | **tṛtīyaṃ**] PT^{ccn}·YSV (Ed. p. 832): tṛtīyaṃ nābhīdeśe tu digdalaṃ paramādbhutam | mahāmeghaprabhaṃ tattu koṭividyutsamanvitam | kalpāntāgnisamaṃ (*kalpānto 'gni*° YK^{ccn}·YSV 1.255 Ed. p. 20) jyotis tanmadhye samsthitaṃ svayam | tasya (*asya* YK^{ccn}·YSV 1.256 Ed. p. 21) dhyānāc cirāyuh syād arogo (*arogī* YK^{ccn}·YSV 1.256 Ed. p. 21) jagatām varaḥ (*jagatāmvaraḥ* YK^{ccn}·YSV 1.256 Ed. p. 21) | sarvapāpavinirmukto jagatkṣobhakaro (*jaganmokṣakaro* YK^{ccn}·YSV 1.256 Ed. p. 21) mahān |

Testimonia: **1 Ci**] *Yogasamgraha* IGNCA 30020 folio 1r. ll. 9: liṅgo dvitīyaṃ ṣaṭdalaṃ svādhiṣṭhānasamjñakaṃ kamalaṃ udyānapīṭhasamjñakaṃ vartate || **6 Ci**] *Yogasamgraha* IGNCA 30020 folio 1r. ll. 9-10: tatra atiraktaṃ yābhā samjñakaṃ tejaḥ | **Ci**] *Yogasamgraha* IGNCA 30020 folio 1r. ll. 10: tasyā nāt sādhaḥ atisumdaraṃgasan **Ci**] *Yogasamgraha* IGNCA 30020 folio 1r. ll. 10-11: yuvatinām ativallabhaḥ san pratidinam āyusyābhivṛddhimān bhavati | cha | **9 Ci**] *Yogasamgraha* IGNCA 30020 folio 1r. ll. 11: nābhīstnāne daśadalaṃ cakram |

Philological Commentary: **7 yuvatinām:** This additional sentence occurs in N₂ and the *Yogasamgraha* only.

[Second Cakra]

Now the second, the six-petalled *Svādhiṣṭhānacakra* known as the seat of *Uḍḍiāṇa*¹². The *liṅga* is the location. The color is yellow. The shine is yellow. *Rajas* is the quality. The deity is Brahmā. The speech is *vaikharī*¹³ (*vaikharī vāca*). The power is Sāvitrī. The mount is the goose. The *Rṣi* is Vahaṇa. The appearance (*prabhā*) is the fire of love (*kāmāgni*). The body is gross, The state is that of being awake. The Veda is Ṛg. The spiritual guide is the characteristic (*liṅga*). The liberation is residing in the world of Brahma. The principle is pure level (*śuddhabhūmikā*). The sphere is smell. The vitalwind is *apāna*. The internal matrix [is]: vaṃ bhaṃ maṃ yaṃ raṃ laṃ. The external matrix: Kāmā “she who is desire”, Kāmākhyā “she who is the *tīrtha* of *Kāmākhyā*”¹⁴, Tejasvinī “she who is shining”, Ceṣṭikā “she who is active”, Alasā “she who is lazy” [and] Mithunā “she who is *mithunā*”. A [more than] thousandfold recitation of the non-recited; 6000 [repetitions for]; 16 *ghaṭis* [and] 40 *palās*.¹⁵ In its middle exists extremely red glow. The adept becomes very handsome through meditation on it. He becomes one who is desired by young women. The vital force increases from day to day.

[Third Cakra]

of the practice of meditation are found in most of the additions of U_2 for each *cakra*, except the seventh *cakra* at the palate and the ninth *cakra* named *mahāśūnyacakra*. The practice shall be done for the duration of 600 *ajapājapa*, which is the voiceless uttering of the “natural” *mantra* of the breath: *so ’ham* (“he is I”) - *ham sa* (“I am him”). The following instruction of “*ghaṭi* 9 *palāni* 40” is not clear. One *ghaṭi* equals 1/60 of a day, which is 24 minutes. One *pala* equals 1/60 of a *ghaṭi* which is 24 seconds. This would equal 232 minutes or 3 hours and 52 minutes. However, in the *Amanaska* The duration for the respective *ajapājapas* for meditation on *cakras* is also found in the *Jogpradīpyakā* of Jayatarāma in verses 889-912. Here the total amount of *ajapājapa* per day is declared to be 21600. Since one finds the same numbers for the seven *cakra*-system of Jayatarāma (cf. MAHEŚĀNANDA et al., 2006: 163) in the additions of U_2 for the nine *cakras* of Rāmacandra, refraining from assigning *ajapājapa* to the seventh and ninth *cakra*, both being absent in Jayatarāma’s system, one is tempted to assume the *Jogpradīpyakā* for the additions of the scribe of U_2 .

¹²Discuss the term *uḍḍiāṇa*.

¹³*vaikharī* f. in Kaśm. Śiv. “the 4. form of appearance of *parā*, the empirical speech sound, Utpalā’s *Ṭikā* to Śivadrṣṭi 2, 7. [B.]— Schmidt p. 337. Welches Buch???

¹⁴The Kāmākhyā is situated in Kāmarūpa on the Nilakūṭa mountain in present day Assam. It’s strange that it appears here, since Kāmarūpa appears already as the *tīrtha* associated with the first *cakra*.

¹⁵The practice is supposed to be done for the duration of 6000 *ajapājapas* divided into *ghaṭis* and 40 *palas*, resulting in 2320 minutes or 38,67 hours. Again this would result in a frequency of breath of 2,586206897 in- and exhalations per minute.

The third, a lotus with ten petals exists at the location of the navel. The colour is red (*kapila*). Viṣṇu is the deity. Lakṣmī is the power. Vāyu is the Rṣi.

- 1 समानो वायुः ॥ गरुडो वाहनं ॥ सूक्ष्मलिङ्गं देवता ॥ स्वप्नावस्था ॥ मध्यमा वाक् ॥ यजुर्वेदः ॥ दक्षिणो
 2 ऽग्निः ॥ समीपता मोक्षः ॥ गुरुलिङ्गो विष्णुः ॥ आपस्तत्त्वं ॥ रजो विषयः ॥ दशदलानि ॥ दशमात्राः ॥
 3 अन्तर्मात्रा ॥ डं टं णं तं थं दं धं नं पं फं ॥ बहिर्मात्राः ॥ शांतिः ॥ क्षमा ॥ मेधा ॥ तनया ॥ मेधाविनी ॥
 4 पुष्करा ॥ हंसगमना ॥ लक्ष्या ॥ तन्मया ॥ अमृता ॥ अजपाजपः सहस्रः ॥ ६००० ॥ घ । १६ प । ४० ।
 5 । तन्मध्ये पञ्चकोणं चक्रं वर्तते । तन्मध्ये एका मूर्तिर्वर्तते । तस्यास्तेजो जिह्वया कथयितुं न शक्यते ।
 6 तस्याः मूर्तेर्ध्यानकरणात् पुरुषस्य शरीरं स्थिरं भवति ॥

1 samāno एम् ।] samāna° U₂ **garuḍo** em.] garuḍa° U₂ **sūkṣmaliṅgaṃ devatā** em.] sūkṣmaliṅgade-
 vatāha U₂ **1-2 dakṣiṇo** 'gniḥ em.] em. dakṣiṇāgniḥ U₂ **2 samīpatā** em.] samipatā U₂ **guruliṅgo**
 em.] em. guruliṅga° U₂ **4 haṃsagamanā** em.] em. ahaṃsagamanā U₂ **sahasraḥ** em.] em. sahasra U₂
5 tanmadhye cett.] om. L **ekā** cett.] om. L **mūrti** cett.] om. L **vartate** cett.] asmi U₂ **tasyā**
 cett.] tasyā N₁N₂D **kathayitum** cett.] kathyitum L kathatum U₁ vaktum U₂ **6 tasyāḥ** cett.] tasyā
 PL **mūrter** cett.] mūrtir L om. U₂ ***karaṇāt** cett.] karaṇāt || L *kāraṇāt E **puruṣasya** cett.] om. P
śarīraṃ cett.] om. P **sthiraṃ** cett.] om. P **bhavati** cett.] bhavati vā U₁ om. P

Testimonia: **5 Ci]** *Yogasamgraha* IGNCA 30020 folio 1r. ll. 11 - 2v. ll. 1: tanmadhye paṃcakoṇaṃ pīṭhe
 lakṣmīnāparvatī saṃjñākaṃ guṇā sahitā śiva saṃjñākā rāmaṇaṃ rūpā **Ci]** *Yogasamgraha* IGNCA 30020
 folio 2v. ll. 1: tasyās tejo jihvayā kathitum na śakyate **6 Ci]** *Yogasamgraha* IGNCA 30020 folio 2v. ll. 1-2:
 tasā dhyānakaraṇāt sādhakasya śarīraṃ sthiraṃ bhavati |cha|

Philological Commentary: **5 tanmadhye ...cakraṃ vartate:** This sentence is *om.* in L.

Samāna is the vitalwind. The mount is Garuḍa. The deity is the suble body¹⁶. The state is sleep. The speech is the inaudible speech (*madhyamāvāg*)¹⁷. The Veda is the Yajurveda. The [fire is the] southern fire. The liberation is “proximity” (*samīpatā*).¹⁸. Viṣṇu is the characteristic of the teacher (*guruliṅga*). The principle is water. The sphere is atmosphere (*rajo viṣaya*). There are ten petals [and] ten matrices. [The] inner matrix: *ḍaṁ taṁ ṇaṁ taṁ thaṁ daṁ dhaṁ naṁ paṁ phaṁ*. The external matrix: Śānti “she who peaceful”, Kṣamā “she who is patient”, Medhā “she who is insightful”, Tanayā “the daughter”, Medhavinī “she who is a learned teacher”, Puṣkarā “she who is a lotus”, Haṃsagamanā “she who moves like a swan”, Lakṣyā “she who is the object aimed at”, Tanmayā “she who is absorption” and Amṛtā “she who is immortality”. A [more than] thousandfold recitation of the non-recited; 6000 [repetitions for]; 16 *ghaṭis* [and] 40 *palās*.¹⁹ In its middle exists a *cakra* with five angles. In its middle is a single [divine] form. It’s not possible to describe her shine with speech. Through the execution of meditation on this [divine] form the body of the person is going to be strong.

¹⁶Why another deity is given here?

¹⁷<Śā, Ling>name of the speech which is inaudible and which is of the type of a thought without any definite presence of words making up the expression. Vpk I.143.<Abhyankar 1986: 300>

¹⁸What is this exactly?

¹⁹Here we find the same instruction as in the previous description of the second *cakra*. The practice is supposed to be done for the duration of 6000 *ajapājapas* divided into *ghaṭis* and 40 *palas*, resulting in 2320 minutes or 38,67 hours. Again this would result in a frequency of breath of 2,586206897 in- and exhalations per minute.

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