

The Yogatattvabindu

योगतत्त्वबिन्दु

Yogatattvabindu

Critical Edition
with annotated Translation

Von
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Introduction

General remarks

The *Yogatattvabindu* is a premodern Sanskrit Yoga text on Rājayoga that was written in the first half of the seventeenth century¹ in northern India.² The most salient feature of the work that makes it historically significant is its highly differentiated taxonomy of types of Yoga. In the *Yogatattvabindu*'s introduction, most manuscripts name fifteen types of Yoga, presented as subtypes of Rājayoga. The text is a yogic compendium written in a mix of mainly prose and 41 verses in textbook-style, where its 58 topics are introduced in sections launched by recognizable phrases. Most sections deal with the subtypes of Rājayoga and their effects, but others also cover topics like yogic physiology and cosmogony.

The *Yogatattvabindu* has not been discussed or considered in 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 similar³ list occurs in Nārāyaṇatīrtha's *Yogasiddhāntacandrikā* (17th century), a commentary on the *Pātañjalayogaśāstra* that integrates almost an identical taxonomy of yogas within the *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 *Prāṇatoṣinī* and *Yogakarnīkā*.⁴ The *Yogasvarodaya* provides a total of fifteen Yogas but names only eight of them in its introductory *śloka*s. A complete account of the text is yet to be found and might be lost forever. The *Yogasvarodaya* is the primary source and template for the compilation of the *Yogatattvabindu*. Rāmacandra closely follows the content and structure by rewriting the *Yogasvarodaya*'s *śloka*s into prose. Due to the incomplete transmission of the *Yogasvarodaya*, Rāmacandra's *Yogatattvabindu* is a natural and valuable starting point for an in-depth study of the taxonomy of the fifteen types of Yoga. The other source text that Rāmacandra used is

¹The dating of the text is discussed on p.5.

²The detailed discussion of the place of origin is found on p.??.

³My research suggests that list of fifteen Yogas in Nārāyaṇatīrtha's *Yogasiddhāntacandrikā* must be chronologically later than the ones found in the *Yogatattvabindu* and its sources. As I will show in the discussion of the fifteen Yogas on p.??, we have to assume that Nārāyaṇatīrtha saw the need to map the fifteen Yogas onto system of the *Pātañjalayogaśāstra* due to their popularity among practitioners in his sphere of activity.

⁴Manuscripts under the name of *Yogasvarodaya* seem to be lost. I was not able to allocate the manuscripts of the text in any manuscript catalogue at hand.

the *Siddhasiddhāntapaddhati* whose content he draws on, particularly in the last third of his composition. Another text that includes a similar taxonomy of twelve Yogas divided into three tetrads is Sundardās's *brāj bhāṣa* Yoga text named *Sarvāṅgayogapradīpikā* which not just shares most of the types of Yogas but also many of the practices and contents found within the *Yogatattvabindu* and *Yogasvarodaya*.⁵

These complex taxonomies that emerged during the 16th and 17th centuries crossed sectarian divides and were adapted to the specific needs of different authors and traditions. The *Yogatattvabindu* thus encapsulates a large proportion of the diversity of Yoga types and teachings after the *Haṭhapradīpikā* (15th century) that were adopted by a broad spectrum of religious traditions and strata of Indian society. In the particular case of the *Yogatattvabindu*, there are various statements throughout the text that reveal a strategy to detach Yoga from its renunciate connotations and to enforce the supremacy and universality of Rājayoga as a practice that can yield the highest benefits even for practitioners who enjoy worldly pleasures and an extravagant lifestyle. Textual evidence suggests the possibility that *Yogatattvabindu* may be a unique example of a Rājayoga text that was composed for warrior aristocracy and members of an royal court.

One printed edition of the *Yogatattvabindu* was published in 1905 with a Hindi translation and based on an unknown manuscript(s). This publication has the title '*Binduyoga*' confirmed by the printed text's colophon. However, as I discuss in the course of the introduction, the text was likely known as *Yogatattvabindu*. The consulted manuscripts contain significant discrepancies, structural differences and variant readings between them and the printed edition. Furthermore, the manuscripts are scattered over the Indian subcontinent, which suggests that it was widely transmitted at some point. Lengthy passages of the *Yogatattvabindu* are quoted without attribution in a text called *Yogasamgraha* and Sundaradeva's *Haṭhasaṅketacandrikā*. A critical edition will undoubtedly improve on the published edition and shed further light on the transmission of this important work.

This book contains an introduction, critical edition and annotated translation of the *Yogatattvabindu*. The introduction discusses provenance, authorship

⁵For a comparative table of the complex Yoga taxonomies see table ?? on p.??.

and the audience of the *Yogatattvabindu*. A comprehensive discussion of the taxonomy of the fifteen Yogas based on the critical edition of the *Yogatattvabindu*, together with a close examination of the above-mentioned related texts with similar taxonomies, aims to establish their position within the broader history of yoga and particularly elucidates the development of Yoga traditions in the late medieval period. The remainder of the introduction contains an overview of the manuscript evidence and the editorial policies underlying the edition.

Dating the *Yogatattvabindu*

The oldest dated manuscript of the *Yogatattvabindu* N₁⁶ was written in Nepal *saṃvat* 837, which is 1716 CE. Since the text of this manuscript is missing a significant and lengthy passage (ca. 25% of the entire text) and contains various corruptions, one can assume that some time had passed from the original composition for the transmission to deteriorate to this extent. Therefore, it is likely that the work was composed at least a few decades before the creation of this Nepalese manuscript, perhaps sometime in the 17th century. The discovery that Sundaradeva's *Haṭhasaṅketacandrikā* quotes a lengthy passage of the *Yogatattvabindu* without attribution confirms this suspicion. The passages quoted from the *Yogatattvabindu* include the teachings on the sixteen *ādhāras*⁷ and the teachings on Lakṣyayoga and its subtypes.⁸ The dating of the *Haṭhasaṅketacandrikā* just recently had to be revised due to the discovery that some first-hand notes surrounding the main text of the Ujjain *Yogacintāmaṇi* were in all likelihood borrowed from Sundaradeva's *Haṭhasaṅketacandrikā*.⁹ BIRCH (2018) dated the Ujjain *Yogacintāmaṇi* to 1659 CE.¹⁰ Thus, the *terminus ante quem* for the compilation of the *Haṭhasaṅketacandrikā* is 1659 CE which automatically makes it also the *terminus ante quem* for the *Yogatattvabindu* and the *Yogasvarodaya*, due to the fact that Sundaradeva quoted from the *Yogatattvabindu* and Rāmacandra quoted from and rewrote the contents of the *Yogasvarodaya*. Thus, we can safely

⁶For a description of the manuscript see p.??.

⁷*Haṭhasaṅketacandrikā* (ms. no. 2244, f. 95r l. 3 – f. 96r l. 4).

⁸*Haṭhasaṅketacandrikā* (ms. no. 2244, f. 124r l. 7 – f. 125r l. 3).

⁹Cf. BIRCH (2024:52–54).

¹⁰Cf. BIRCH, 2018: 50 [n. III].

assume that the *Yogatattvabindu* was written in the course of the first half of the 17th century or earlier. Because of that Rāmacandra's main source text *Yogasvarodaya* must have been written even earlier.

Implications for the dating of the *Yogasvarodaya* and the *Siddhasiddhāntapaddhati*

Furthermore, MALLINSON¹¹ estimated the age of the *Siddhasiddhāntapaddhati* to circa 1700. Due to the above-mentioned new date of the *Haṭhasaṅketacandrikā* and because Rāmacandra extensively quotes from *Siddhasiddhāntapaddhati* the new terminus *terminus ante quem* for the dating of the *Siddhasiddhāntapaddhati* likewise must be set to 1659 CE. Thus, the *Siddhasiddhāntapaddhati* was also likely composed during the first half of the 17th century or even earlier.

¹¹Cf. James MALLINSON, ed. *Yogic Identities: Tradition and Transformation*. 2013. URL: <https://web.archive.org/web/20240116124707/https://asia-archive.si.edu/essays/yogic-identities/>.

The complex late-medieval yoga taxonomies

The rise of diversity: The increasing complexity of Yoga teaching systems in late medieval and pre-colonial India

In diesem Kapitel soll es darum gehen, dass zwischen dem 17. und 18. Jh. in Indien parallel zu einer Popularisierung des Yoga in breiten Schichten der Gesellschaft jenseits der asketischen Traditionen eine allgemeine Entwicklung zu beobachten ist, die sich in gesteigerter Komplexität äußert. In den damals zirkulierenden Texten kommt es zu einer Steigerung der Anzahl der gelehrtten Cakras, Āsanas, Kumbhakas, aber auch die Taxonomien der einzelnen Yogakategorien die gelehrt werden nehmen an Komplexität zu.

The texts of the complex yoga taxonomies

Yogasiddhāntacandrikā

Versucht alle 15 Yogas im Samādhipāda des Pātañjalayogaśāstra unterzubringen. Siehe auch Powell 2023.

Comparative analysis of the complex Yoga taxonomies

The similarities between the Yoga taxonomies of Rāmacandra's *Yogatattvabindu*, his source text, the *Yogasvarodaya* as well as the taxonomies laid out by Nārāyaṇatīrtha in his *Yogasiddhāntacandrikā* and Sundardās' *Sarvāṅgayogadīpikā* which all emerged within the same time period (16th - 17th centuries) have been initially observed and discussed briefly by BIRCH (2014)¹² In the following chapter, the complex taxonomies and their single categories of Yoga are examined within a comparative analysis.

The comparative analysis will follow the structure of the individual Yogas outlined in the *Yogatattvabindu*. Each Yoga will initially be described based on the explanations in the *Yogatattvabindu*, and its content will be compared with the explanations of the corresponding Yoga in the texts with similar taxonomies. The comparison will broaden and clarify our understanding of the respective spectrum of meanings of the individual Yoga categories in the

¹² See BIRCH, 2014: 415–416.

discursive field of the authors of the texts containing the taxonomies. This comparison results in the documentation of the discursive web of word usage of various Yoga categories between the 16th and 17th centuries CE, most probably mainly localised in central northern India.¹³ Individual Yoga categories that do not appear in the list of the *Yogatattvabindu* but are listed in the other texts with complex taxonomies will also be covered and outlined. In addition, Yoga categories that do not appear in any of the analysed lists but are nevertheless mentioned in the texts will also be covered. This analysis will display the overall picture of all Yoga categories used during the period under consideration. However, it is essential to emphasise that the comparison of Yoga categories is limited to those texts that contain complex Yoga taxonomies. Although the analysis and comparison of the Yoga categories can be extended to other Yoga texts, locations and time periods if necessary or valuable, the restriction to the complex Yoga taxonomies should be maintained to prevent this already complex endeavour going ad absurdum.¹⁴

1. Kriyāyoga

Kriyāyoga is the first Yoga within the list of fifteen Yogas presented by Rāmacandra and his source text *Yogasvarodaya*. Remarkably, Nārāyaṇatīrtha also positions Kriyāyoga at the first position within the list of fifteen Yogas in his *Yogasiddhāntacandrikā*. Sundardās, on the other hand, omits Kriyāyoga within his taxonomy.

Kriyāyoga in the *Yogatattvabindu*

Since Rāmacandra refers to all fifteen Yogas as variants of Rājayoga in his initial definition of Yoga, and no explicit hierarchy is recognisable from his for-

¹³The complex taxonomies evolved and circulated most likely in central northern India. For a detailed discussion see p.??.

¹⁴The historical tracing and analysis of developments in the reception history of the Yoga categories presented in the complex taxonomies generates valuable insights, as has been demonstrated by the example of the development of the late medieval Kriyāyoga into the modern forms of Kriyāyoga, beginning with the lineage of the world-famous Paramahansa Yogananda due to personal interest. See the chapter *Excursus: Popularisation of a new Kriyāyoga in a global context* on p.?? et seqq. Unfortunately, it is beyond the scope of this work to extend this analysis onto the history of reception of each Yoga category and term throughout the entire history of Yoga.

No.	Yogatattvabindu	Yogasvarodaya	Yogasiddhānta-candrikā	Sarvāṅgayogadīpikā
1.	<i>kriyāyoga</i>	<i>kriyāyoga</i>	<i>kriyāyoga</i>	<i>bhaktiyoga</i>
2.	<i>jñānayoga</i>	<i>jñānayoga</i>	<i>caryāyoga</i>	<i>mantrayoga</i>
3.	<i>caryāyoga</i>	<i>karmayoga</i>	<i>karmayoga</i>	<i>layayoga</i>
4.	<i>haṭhayoga</i>	<i>haṭhayoga</i>	<i>haṭhayoga</i>	<i>carcāyoga</i>
5.	<i>karmayoga</i>	<i>dhyānayoga</i>	<i>mantrayoga</i>	<i>haṭhayoga</i>
6.	<i>layayoga</i>	<i>mantrayoga</i>	<i>jñānayoga</i>	<i>rājayoga</i>
7.	<i>dhyānayoga</i>	<i>urayoga</i>	<i>advaitayoga</i>	<i>lakṣayoga</i>
8.	<i>mantrayoga</i>	<i>vāsanāyoga</i>	<i>lakṣayoga</i>	<i>aṣṭāṅgayoga</i>
9.	<i>lakṣayoga</i>	-	<i>brahmayoga</i>	<i>sāmkhyayoga</i>
10.	<i>vāsanāyoga</i>	-	<i>śivayoga</i>	<i>jñānayoga</i>
11.	<i>śivayoga</i>	-	<i>siddhiyoga</i>	<i>brahmayoga</i>
12.	<i>brahmayoga</i>	-	<i>vāsanāyoga</i>	<i>advaitayoga</i>
13.	<i>advaitayoga</i>	-	<i>layayoga</i>	-
14.	<i>siddhayoga</i>	-	<i>dhyānayoga</i>	-
15.	<i>rājayoga</i>	- [<i>rājayoga</i>]	<i>premabhaktiyoga</i>	-

Table 0.1: Complex Taxonomies of Yoga in Yoga Texts of the 17th - 18th Centuries

mulations in the text, all variants of Rājayoga appear to have been regarded by him as equally effective. All Yogas aim towards the same goal: long-term durability of the body (*bahutarakālaṃ śarīrasthitiḥ*). The positioning of Kriyāyoga does not initially provide any information about the efficiency or the assignment of differently talented practitioners to a particular type of Yoga, as was the case in i.e. the widespread fourfold taxonomies.¹⁵ Implicit hierarchical aspects are nevertheless present - although all Yoga types are a type of Rājayoga, Rāmacandra nonetheless places Rājayoga in the final and topmost

¹⁵According to *Amaraughaprabodha* 18-24, Mantrayoga is best suited for the weak, Layayoga for the average, Haṭhayoga for the talented and Rājayoga for the exceptionally talented practitioner. In *Dattātreyayogaśāstra* 14, one finds the statement that the lowest practitioner should perform mantra yoga, which is then also referred to as the lowest Yoga. *Śivasamhitā* 12-28 expands this fourfold scheme of Yogas and practitioners with a temporal dimension. The weak practitioner needs twelve years to succeed with Mantrayoga, the average practitioner needs eight years with Laya, the able practitioner six years with Haṭha and the exceptional practitioner three years with Rājayoga

position of his taxonomy. The only apparent reason why Rāmacandra specifies Kriyāyoga as the first Yoga seems to be that his primary source text, whose content structure he largely follows,¹⁶ specifies this type of Yoga as the first.

The passage on Kriyāyoga in the *Yogatattvabindu* is relatively short. The four verses presented by Rāmacandra are quoted without attribution from the *Yogasvarodaya*. A prose section repeats the content of the verses. By definition, Kriyāyoga in *Yogatattvabindu* is “liberation through [mental] action” (*kriyāmuktir ayam yogaḥ*). In contrast to Rāmacandra’s worldly definition of Rājayoga and its subcategories, here, liberation (*mukti*) overrides this initial goal. In addition, the practitioner achieves “success in one’s own body” (*svapiṇḍe siddhidāyakaḥ*). The method of Kriyāyoga involves restraining any [mental] wave before an action. This restraint consists of reducing negative [mind-]waves and cultivating positive ones. Noticeably, the number of negative waves significantly exceeds the number of positive waves.

The one who cultivates positive [mind-]waves and reduces the negative is called a *kriyāyogī*. In the prose passage of the section, the term *bahukriyāyogī* is used. The term is unprecedented in the rest of the yoga literature and presumably intends to express many reduced and cultivated waves.¹⁷

Kriyāyoga in the *Yogasvarodaya*

A closer examination of the Kriyāyoga section in the *Yogasvarodaya* reveals Rāmacandra’s reductionism since he excludes significant aspects of the original concept of the *Yogasvarodaya*’s Kriyāyoga.

dhyānapūjādānayaajñajapahomādikāḥ kriyāḥ |
*kriyāmuktimayo yogaḥ svapiṇḍe siddhidāyakaḥ*¹⁸ || 1 ||

(1) Actions are meditation, ritual veneration, donation, recitation, fire sacrifice, etc. The Yoga made of liberation through action[s] bestows success in one’s own body.

yat karomīti saṅkalpaṃ kāryārambhe manaḥ sadā |
tat sāṅgācaraṇaṃ kurvan kriyāyogarato bhavet || 2 ||

¹⁶see the chapter on “structural inconsistencies” on p.??,

¹⁷Cf. section II of the *Yogatattvabindu* for its text on the subject Kriyāyoga.

¹⁸svapiṇḍe siddhidāyakaḥ YTB] sapiṇḍisiddhidāyakaḥ YSv sapiṇḍisiddhidāyakaḥ YK

Mental waves to be cultivated	Mental waves to be reduced
Patience (<i>kṣamā</i>)	Envy (<i>matsārya</i>)
Discrimination (<i>viveka</i>)	Selfishness (<i>mamatā</i>)
Equanimity (<i>vairāgya</i>)	Cheating (<i>māyā</i>)
Peace (<i>śānti</i>)	Violence (<i>hiṃsā</i>)
Modesty (<i>santoṣa</i>)	Intoxication (<i>mada</i>)
Desirelessness (<i>niṣpr̥ha</i>)	Pride (<i>garvata</i>)
	Lust (<i>kāma</i>)
	Anger (<i>krodha</i>)
	Fear (<i>bhaya</i>)
	Laziness (<i>lajjā</i>)
	Greed (<i>lobha</i>)
	Error (<i>moha</i>)
	Impurity (<i>aśuci</i>)
	Attachment and aversion (<i>rāga-d-veśau</i>)
	Disgust and laziness (<i>ghr̥ṇālasya</i>)
	error (<i>bhrānti</i>)
	Deceit (<i>daṃbha</i>)
	Envy (repeatedly) (<i>akṣama</i>)
	Confusion (<i>bhrama</i>)

Table 0.2: Mental waves to be cultivated and reduced in Rāmacandra's Kriyāyoga

(2) “Whatever I do” at the beginning of an action, the mind always has an intention. Doing that [following] procedure with all its parts, one becomes established in Kriyāyoga.

kṣamāvivekavairāgyaśāntisantoṣanīṣpr̥hāḥ |
etad yuktīyuto yo'sau kriyāyogo nigadyate || 3 ||

(3) Patience, discrimination, equanimity, peace, modesty, desirelessness: The one endowed with these means is said to be a Kriyāyogī.

mātsaryaṃ mamatā māyā hiṃsā ca madagarvitā |
kāmaḥ krodho bhayaṃ lajjā lobho mohas tathā'suciḥ || 4 ||

(4) Envy, selfishness, cheating, violence, intoxication and pride, lust, anger, fear, laziness, greed, error, and impurity.

rāgadveṣau ghrṇālasyaśrāntidambhakṣamābhramāḥ |
yasyaitāni na vidyante kriyāyogī sa ucyate || 5 ||

(5) Attachment and aversion, disgust and laziness, error, deceit, envy [and] confusion: Whoever does not experience these is called a Kriyāyogī.

sa eva muktaḥ sa jñānī caṇḍināśena īśvaraḥ |
kriyāmuktikaro yo'sau rājayogaḥ sa muktidaḥ || 6 || (om. YK)

(6) He alone, the wise one, the lord, through the destruction of impetuous [behaviour] who performs the liberation through action[s] is liberated. This Rājayoga is the bestower of liberation.

yāvan mano layaṃ yāti kṛṣṇe svātmani cinmaye |
bhaved iṣṭamanā mantrī japahomau samabhyaset || 7 ||¹⁹ (om. YSv)

(7) Until the mind enters absorption into Kṛṣṇa, in one's own self, into consciousness, the mantra practitioner (*mantrin*) should practise recitation and fire sacrifice with an aspiring mind.

vidite paratattve tu samastair niyamair alam |
tālavr̥ntena kiṃ kāryaṃ lavdhe malayamārute || 8 ||²⁰ (om. YSv)

(8) When the highest principle has been realised through all the *niyamas*, as is proper, why should one wave the palm frond when the wind from the Himalayas has already reached?

tāvat karm māṇi kurvanti yāvajjñānaṃ na vidyate |
jñāne jāte pareśāni karmākarma na vidyate || 9 || (om. YSv)

(9) As long as [regular?] actions are performed, so long realisation is unknown. When knowledge ensues, oh, Supreme Goddess, neither action nor non-action is known.

¹⁹7ab ≈ Rudrayamalam: uttara-tantram 38.58cd.

²⁰ ≈ Kulārṇavatāntra 9.28 & Yuktabhavadēva 1.80.

These verses²¹ stem from the only two currently available sources of the *Yogasvarodaya*, namely the quotations from the *Prāṇatoṣiṇī*²² and the *Yogakarṇikā*.²³ The quotations of both texts essentially correspond, but the last verses of the passage differ. It cannot be ruled out that the last three verses of the *Yogakarṇikā* in particular come from a different source and were not present within the *Yogasvarodaya*. However, their content is so closely interwoven with the preceding verses that this scenario can be considered unlikely.

The main difference to the Kriyāyoga that Rāmacandra has constructed from these verses is the definition of the actions (*kriyāḥ*) mentioned immediately at the beginning of the verses, of which the actions (*kriyās*) of Kriyāyoga is then predominantly composed, namely of (1) meditation, (2) ritual worship of God, (3) offerings, (4) recitation and (5) fire sacrifice, etc. Furthermore, while Rāmacandra declares the elements mentioned in the table 0.2 as waves (*kallola*) of the mind which are either required to be cultivated or reduced before any action is executed, the same elements are conceptualised in the *Yogasvarodaya* as the intentions (*saṅkalpa*) preceding the previously defined actions (*kriyās*), which should be observed.

In the three verses concluding this section, which are only handed down in the *Yogakarṇikā*, the practitioner is referred to as *mantrin* and should perform recitation and fire offerings until entering absorption (*laya*).

A possible historical link, particularly in front of the Vaiṣṇava background, is the model of Kriyāyoga as found in the *Uddhavagīta*²⁴ which is a part of the famous *Bhāgavatapurāṇa*²⁵. Here, in chapter XXII.1-55 Kṛṣṇa describes a Vaiṣṇava form of Kriyāyoga in response to a request by his disciple Uddhava. The practice entails a very complex and devotional ceremonial veneration of the deity through offerings such as flowers and food, accompanied by the

²¹The numbering used here was introduced by me for practical reasons and does not correspond to the original numbering of the verses in the citations of the source texts. The *Prāṇatoṣiṇī* does not number the verses at all. The verses can be found in the printed edition of the *Prāṇatoṣiṇī* on p. 831. The verses here are in the *Yogakarṇikā* with the numbering 1.209-216 and can be found in the edition on p. 17.

²²A considerable part of the *Yogasvarodaya* is quoted with source reference (*yogasvarodaye*).

²³Normally the *Yogakarṇikā* quotes its sources. This passage is one of the few exceptional cases in which the verses have been taken from the *Yogasvarodaya* without citing the source. However, this passage ends after verse 1.216 with "*iti yogasaṅketāḥ*".

²⁴See i.e., CAKRAVARTIN et al. (2007).

²⁵See i.e., SHASTRI and TAGARA (1950).

recitation of prescribed mantras, meditation, and the ritual consecration of the deity, among other rites. According to the text, this type of Yoga is the most beneficial for women and the working class (22.4) and is considered a means for liberation from the fetters of Karma (22.5). The Kriyāyoga described here is presented to be in line with both the Vedas and the Tantras, considering enjoyment (*bhukti*) and liberation (*mukti*) and is promised to bestow perfection in both this life and the next, by the Lord's grace (22.49).

Furthermore, this concept of Kriyāyoga in the *Yogasvarodaya* might be linked to the *kriyāpāda*²⁶ of the Śaiva *āgamas*. The Śaiva *āgamas* are collections of various tantric traditions, written in Sanskrit or Tamil, in which cosmology, epistemology, philosophical teachings, various practices such as meditation or Yoga, mantra recitation, worship of the gods, etc. are described. These texts²⁷ usually consist of four sections (*pādas*): The *jñānapāda* (knowledge section), *kriyāpāda* (action section), *caryāpāda* (behaviour section) and the *yogapāda* (yoga section).²⁸ It can be no coincidence that *jñāna*°, *kriyā*° and *caryā*° were each integrated as a separate Yoga category within the taxonomy of the fifteen Yogas²⁹. The *kriyāpāda* is the section of a Śaiva *āgama* that describes rules and practices for the performance of various rituals such as the significant initiation (*dīkṣa*), ceremonies and worship of the gods. Additionally, *prāṇāyāma* techniques and meditations are often found as parts of these rituals. There are also explanations of the nature of *mudrās*, *maṇḍalas* and *mantras*. Furthermore, various characteristics of different types of Śaiva initiates³⁰ can be found here.³¹ The *kriyās* mentioned at the beginning of the *Yogasvarodaya* – meditation, ritual veneration, donation, recitation, fire sacrifice, etc. have hardly deniable parallels to the *kriyāpādas* of the Śaiva *āgamas* and thus could have their reception-historical roots precisely there. The other part, however, which describes the cultivation or reduction of certain mental configurations

²⁶ See e.g. GANESAN (2016) and *Mrgendrāgama (Kriyāpāda and Caryāpāda)*, Ed. pp. 1-205.

²⁷ The fourfold division of *pādas* is only present in a limited number of *Āgamas*: *Kiraṇa*, *Suprabheda*, *Mrgendra* and *Mataṅgaparamaśvara* (as *Upāgamas*), see BRUNNER, 1993: 225-461 for an overview.

²⁸ The order or the *pādas* varies, but the *yogapāda* is always the last.

²⁹ See p.??.

³⁰ These are *samayin*, *putraka*, *sādhaka*, *ācārya*, and *astrābhīṣeka*.

³¹ See GANESAN (2016) for a general overview of the four *pādas*. One of the few Śaiva *āgamas* that has been edited and translated into a Western language (French) is the *Mrgendrāgama (Kriyāpāda and Caryāpāda)*. For this see BHATT (1962) & BRUNNER-LACHAUX (1985).

preceding all actions (*saṅkalpa*) or [mental] waves (*kallola*), I have not yet been able to locate in the Śaiva *āgamas*, but they seem to be a simplyfied rendering of the Pātañjalean model of Kriyāyoga that was passend on in hitherto unknown traditions that practiced this type of Kriyāyoga.

Kriyāyoga in the *Yogasiddhāntacandrikā*

The Kriyāyoga in Nārāyaṇatīrtha's commentary on *Pātañjalayogaśāstra* entitled *Yogasiddhāntacandrikā* presents Kriyāyoga as the first of his fifteen Yogas, which he locates in Pātañjalayoga.³² The term Kriyāyoga occurs in *Pātañjalayogaśāstra* 2.1. According to the introduction to this *sūtra*, in the *bhāṣya*-part of the *Pātañjalayogaśāstra*, Kriyāyoga is the means by which someone with a distracted mind can also attain Yoga (*vyutthitacitto 'pi yogayuktaḥ*). In *Pātañjalayogaśāstra* 2.1, Kriyāyoga is defined as follows:

tapahsvādhyāyeśvarapraṇidhānāni kriyāyogaḥ |

The Yoga of action consists of auterity, the self-study and devotion to the supreme lord.

Kriyāyoga, or “yoga of action”, is the action oriented method of Yoga consisting of three elements. Namely, austerity (*tapas*), which according to the *bhāṣya* should be practised both mentally and physically, the repetition of *mantras* or the study of sacred literature (*svadhyāya*) and devotion to the supreme lord (*īśvarapraṇidhāna*). According to *Pātañjalayogaśāstra* 2.2, these three elements of Kriyāyoga should lead the practitioner to attain *samādhi* by reducing the so-called *kleśas*. This explanatory model is picked up by Nārāyaṇatīrtha.³³ The five *kleśas* consist of ignorance (*avidyā*), self-centredness (*asmitā*), attachment (*rāga*), aversion (*dveṣa*) and fear of death (*abhiniveśa*). All three main components of Patañjali's Kriyāyoga are not mentioned in the *Yogatattvabindu* and *Yogasvarodaya*. Nevertheless, a practice similar to the reduction of the *kleśas* can also be found here. Although the specific fear of death (*abhiniveśa*) is

³² For an earlier brief discussion of Kriyāyoga in Nārāyaṇatīrtha's *yogacandrika* see PENNA, 2004: 62–66.

³³ VIMALĀ, 2000:71.

not mentioned, the more general term for fear (*bhaya*) is cited.³⁴ The Kriyāyoga in *Yogatattvabindu* and *Yogasvarodaya* could, therefore, be perhaps regarded as a degenerated or simplified variant of the Pātañjalean model, which restricts itself predominantly to the aspect of the reduction of negative waves of the mind, which is comparable to the reduction of *kleśas* and adds the aspect of cultivating positive mind waves to be mix. In both systems, Kriyāyoga is a means for liberation.³⁵

Kriyāyoga in the complex late-medieval Yoga taxonomies

The analysis of Kriyāyoga within the taxonomies of fifteen yogas shows two distinct models. One is Nārāyaṇatīrtha's model, which draws directly on the Kriyāyoga of *Pātañjalayogaśāstra*. Additional Śaiva influences characterise the other model of Kriyāyoga that seems to have been locally prominent in the 17. - 18. century C.E. The precisely defined *kriyās* of the *Yogasvarodaya* must be historically linked to the *kriyāpādas* of the Śaiva *āgamas*, whereby the core practice of reducing and cultivating specific mental configurations before any action is loosely associated with the Kriyāyoga of the *Pātañjalayogaśāstra*. The observation that the *kriyā*-, *caryā*-, and *jñānayogas*, are an allusion to the *kriyā*-, *caryā*-, *jñāna*- and *yogapādas* of the Śaiva *āgamas*, shows that Nārāyaṇatīrtha, as a proponent of the *Pātañjalayoga*, was most likely not the originator of the fifteenfold taxonomy, but rather that the taxonomy of the fifteen Yogas originated in local discourses around the authors and had achieved such local popularity at the time that Nārāyaṇatīrtha forced the fifteenfold taxonomy into Patañjali's *Yogaśāstra* in order to show that the *Yogaśāstra par excellence* and all those varieties of Yogas that were discussed in his sphere are in truth already present in the "classical" system of Patañjali.

³⁴The details of Nārāyaṇatīrtha's understanding of Kriyāyoga have already be discussed by PENNA (2004: 62-66) and will therefore not be covered here again.

³⁵The Kriyāyoga of the *Pātañjalayogaśāstra* will not be dealt with in detail here, as this has already been done in countless academic and informal publications. For the *sūtras* related to Kriyāyoga and Patañjali's autocommentary in Sanskrit with English translation, see ARANYA 1983: 113 et seqq. For a comprehensible and more accessible overview, see BRYANT 2009: 170 et seqq.

Excursus: Popularisation of a new Kriyāyoga in a global context

The comparatively unique treatises on Kriyāyoga, which can only be found in the Yoga literature from the 17th-century onwards³⁶ in *Yogasvarodaya* and Rāmacandra's *Yogatattvabindu*, which deviate from the Pātañjala model, albeit not entirely, and, as shown, show clear influences of tantric origin, can be regarded as marginal phenomena for the time being. The briefly touched upon model of *Uddhavaḡītā*, which describes a Kriyāyoga method for *mukti* and *bhukti* through ritual worship of god, is also comparatively rare in the literature. The overwhelming majority of the Sanskrit yoga texts written in the second millennium CE, as in the case of Nārāyaṇatīrtha's *Yogasiddhāntacandrikā*, are based on the model of Kriyāyoga propagated in the *Pātañjalayogaśāstra*. Accordingly, it was above all the publication of the *Yogasūtra* in the West, beginning with the translation by Henry Thomas Colebrooke in 1805³⁷ which ensured that the concept of Kriyāyoga contained therein also dominated the understanding of the term in academic and informal discourse in the West for a long time.

The Western discourse only changed with the global success and popularity of Paramahansa Yogānanda (1893-1952) and the *Self Realisation Fellowship* he founded in 1920, which, measured against the predecessor models forms of Kriyāyoga outlined above, spread an innovative Yoga practice under the generic term Kriyāyoga. The influence of Yogānanda and others significantly changed and expanded the range of meanings of the term Kriyāyoga. In addition to various books published by Yogānanda, it was above all, the book *Autobiography of a Yogi*, the autobiography of Yogānanda himself, published in 1946, which paved the way for Yogānanda's success. To this day, this work is considered a classic in popular Yoga literature, has been in print for over seventy years and has been translated into more than 50 languages.³⁸ It also has a large global following to this day. Yogānanda, his books, his followers and the numerous books written by his followers have popularised this in-

³⁶The terminus *ad quem* for the *Yogasvarodaya* and *Yogatattvabindu* is 1659 CE, see p.5 for the details.

³⁷See ("Henry Thomas Colebrooke and the Western "Discovery" of the Yoga Sutra". In: *The Yoga Sutra of Patanjali: A Biography*. Ed. by David Gordon WHITE. New Jersey: Princeton University Press, 2014, pp. 53-80) for a detailed discussion,

³⁸Cf. *Official Yogānanda Website*. <https://web.archive.org/web/20240323081653/https://yogananda.org/autobiography-of-a-yogi>. Website saved with the Way Back Machine of archive.org on 23.03.2024. Self Realization Fellowship.

novative and new form of Kriyāyoga beyond the Indian subcontinent. The term Kriyāyoga was allegedly already defined by Yogānanda's predecessors, namely Lahīḍi Mahāśaya (1828-1895) and Śrī Yukteśvar Giri (1855-1936), as the central generic term for the Yoga practice of this line of tradition.³⁹

One of Yogānanda's contemporaries was Svāmī Śivānanda Sarasvatī (1887-1963), who similarly propagated a new form of Kriyāyoga. Although his Kriyāyoga was initially based mainly on the Pātañjalayoga model, it was expanded under the same umbrella term with Haṭhayoga practices and possibly influenced by Yogānanda's model. This expansion and integration of new practices under the umbrella term Kriyāyoga was continued excessively by his students, above all Svāmī Satyānanda Sarasvatī (1923-2009), the founder of the famous *Bihar School of Yoga* (since 1962).

The resulting popularity of Kriyāyoga triggered a global wave and inspired others, who in turn developed similar but sometimes differently nuanced Kriyāyoga systems. One example is S.A.A. Ramaiah, who founded the *Kriya Babaji Yoga Sangam* in 1952. In this case, too, there is a global following.⁴⁰

It was the actors mentioned above, above all Yogānanda, who ensured the global popularisation of this new form of Kriyāyoga so that their concepts are at least as well known in recent public discourse, if not better known, than the Kriyāyoga of the *Pātañjalayogaśāstra*.

These new forms of Kriyāyoga, which can only be traced from the beginning of the 19th century, are, as will be shown, a reservoir for innovative combinations and further developments of numerous practices already codified in Yoga texts in the medieval to pre-colonial period, which were integrated into seemingly coherent practice systems by actors such as Yogānanda, Śivānanda, Ramaiah, etc. The statements made by their traditions about the historicity of their Yoga practice utilise established narratives to lend this form of Kriyāyoga a tradition and historical legitimacy.⁴¹

³⁹Cf. GOVINDAN 2010: 51-52

⁴⁰Cf. *Kriya Babaji Yoga Sangam Website*. <https://web.archive.org/web/20240320214547/https://kriyababajiyogasangam.org/>. Website saved with the Way Back Machine of archive.org on 20.03.2024. Kriya Babaji Yoga Sangam

⁴¹For example, the tracing back of the Yoga tradition to a legendary founding figure, the time of the master in the Himalayas, lost writings that suddenly reappear and legitimise the practice can already be found in a similar form in the lineages of T. Krishnamacharya. See SINGLETON and GOLDBERG, 2013: 81-121.

The Kriyāyogas of the lineages of Paramahansa Yogānanda, Svāmī Śivānanda Sarasvatī and Ramaiah

So what constitutes these new forms of Kriyāyoga? To answer this question, recent publications on this topic were consulted.⁴² The following is a brief outline of the main features of the Yogānanda, Śivānanda and Ramaiah models of Kriyāyoga without claiming to be exhaustive. To my knowledge, a comprehensive and complete historical study of Kriyāyoga has not yet been carried out and cannot be done within this framework. This attempt is an outline and should be understood as a first approach to the topic in order to differentiate between the models circulating in public discourse on the one hand and, on the other, to formulate a hypothesis on the transition from the older models to the newer models, as these are very close in time.

Definitions

The publications consulted contain various creative etymologies and explanations of the term Kriyāyoga. HARIHARANANDA, a Kriyāyoga teacher authorised by Yogānanda ⁴³ himself explains:

'Kriya Yoga' are Sanskrit words, a combination of two root words. One is Kriya and the other is yoga. In the word Kriya there are two syllables: kri and ya. Kri means to pursue your work in daily life and ya means to be ever aware of the invisible God who is abiding in you and is directing and accomplishing work through you. ...The second word, 'yoga,' literally means union of the visible body with the invisible body. This union is always present in everyone. (HARIHARANANDA 1989: 83)

Another etymology of the term *kriyā* can be found in LOWENSTEIN and LETT (2021: 91):

⁴²This list is certainly not exhaustive. Nevertheless, I have consulted a wide range of these publications available to me. 1. For the Yogānanda model: YOGĀNANDA (1949); LOWENSTEIN and LETT (2021); SATYANANDA (1981); HARIHARANANDA (1989); KRIYANANDA (1993) and STURGESS (2015). 2. For the Śivānanda model: SIVANANDA (1955) and NITYĀNANDA GIRI (2013). 3. And for the Ramaiah model: GOVINDAN (2010).

⁴³Cf. HARIHARANANDA 1989: 16.

...kri meaning “work” and ya meaning “soul” or “breath” = The Work to be done with the Souls breath.

The most complex explanation of the term can be found in NITYĀNANDA GIRI (2013: 2-3), who also locates himself in the Yogānanda tradition:

The word *kriyā* is composed of the letters *k*, *r*, *i*, *y*, and *ā*. The letter -*k* (or *ka*), *ka-kāra*, represents the Lord, *Īśvara*. The Transcendental Lord, *Parama Śiva*, when he manifests Himself in the subtle world and makes Himself ready for creation He becomes *Īśvara*. The letter -*r* (or *ra*), *ra-kāra*, represents fire, light and manifestation. Creation is not seen by us with the ether and air elements since these are subtle elements. We are able to see manifestation from the fire element onwards. The letter -*i*, *i-kāra*, represents energy or *śakti*. So *kri* is the activating power of the Lord manifested in creation. The activating power is called *prāṇa* or vital force. The letter -*y* (or *ya*), *ya-kāra*, represents the air element and the letter -*ā*, *ā-kāra*, represents form. For the manifestations to take a form, *ākāra*, the Lord acts with the air element. With the ether element there is no form. The air element or gaseous state is the first created form although we only see the forms from the fire element onwards. Through the action of air the whole universe is manifested. This is the action of the Life-force, *prāṇakarma*, of the Lord. The word *kriyā* normally means action, but this is the action of god. We are made with the same principle God is. Our identification with the physical body makes us separate from God and this is the state of ignorance. We have to eradicate this ignorance by the action of God, i.e., the action of the breath, *prāṇakarma*. Our mind is the result of ignorance and is responsible for the wrong identification. Breath-practice, *prāṇakarma*, absorbs the mind into the vital force. This action of God reverses the process and leads us from body to God. This is why it is so necessary to perform that action. That is our spiritual practice. Then that action, *kriyā*, becomes yoga.

SATYANANDA (1981: 699), an important proponent of the Śivānanda model, defines Kriyāyoga as follows:

The Sanskrit word *kriya* means 'action' or 'movement'. *Kriya Yoga* is so called because it is a system where one intentionally rotates one's attention along fixed pathways. This movement of awareness is done, however with control. Also *kriya yoga* is so called because one moves the body into specific mudras, bandhas and asanas according to a fixed scheme of practice. The word *kriya* is often translated as meaning 'practical'. This is indeed a good definition, for *kriya yoga* is indeed practical. It is concerned solely with practice, without the slightest philosophical speculation. The system is designed to bring results, not merely to talk about them. Sometimes the word *kriya* is translated as 'preliminary'. This too is a good definition, for *kriya yoga* is a preliminary practice that leads first to *dharana* and then eventually to the transcendental state of *dhyana* (meditation) and *yoga* (union). It is a technique which has been designed to lead to that state of being which is beyond all techniques. Finally, the word *kriya* is used to describe each individual practice. Thus the process of *kriya yoga* consists of a number of *kriyas* each being done one after the other in a fixed sequence.

GOVINDAN (2010: 214), a student of Ramaiah offers a simple explanation of the term:

Kriyā is an activity performed with mindfulness.

As different as the concepts presented here may seem, they have in common that they are about consciously performed actions or practices that connect people with God or are intended to bring about a transcendent state, a state of *yoga*. In his definition, NITYĀNANDA GIRI already mentions the central action (*kriyā*) that should lead to a connection with God, namely breathing practice (*prāṇakarma*). In addition, SATYANANDA also mentions other practices such as directing attention, *mūdras*, *bandhas* and *āsanas*.

Further definitions can be found in the consulted texts. However, these are sufficient for the purposes here, as they illustrate the basic idea of the new models of *Kriyāyoga* on the one hand and show the fundamental diversity

and openness of the model, which permeates all areas of these new forms of Kriyāyoga, on the other.

Histories of the new forms of Kriyāyoga from an emic perspective

NITYĀNANDA GIRI (2013: 2-7), who places himself in the lineage of Yogānanda, explains that Kriyāyoga is an eternal tradition that stands at the beginning of human history. He explains that this is why many of the scriptures, such as the *Śivasūtrā*, the *Āgamas* and the writings of the Siddhas, teach the techniques and principles of Kriyāyoga in many different ways. Moreover, remnants of this primal Kriyāyoga can be found in almost all philosophies, be it Buddhism, Jainism, Sāṅkhya, Vaiśeṣika, Nyāya, Mīmāṃsā or Vedānta.

SATYANANDA (1981: 699), the founder of the *Bihar school of Yoga*, explains that there is no history of Kriyāyoga and that its origins and development have been lost. Furthermore, the system of Kriyāyoga was so secret that there is not even a myth to explain its origin. Furthermore, he describes that parts of the Kriyāyoga taught by him are contained in the texts of Haṭhayoga, such as *āsanas*, *mudrās* and *bandhas*, but that these are not “integrated together”. Furthermore, he speculates that Kriyāyoga must have been known in China, as he sees strong parallels to practices in *Tai Chi Chuan*. Furthermore, he clearly distances himself from the Kriyāyoga of the *Yogasūtra*, which has nothing to do with the Kriyāyoga of his book *A Systematic Course in the Ancient Tantric Techniques of Yoga and Kriya* and serves solely as a preparation for Rājayoga. However, the only definitive historical statement he can commit himself to is the following:

Of history, all we will say is that kriya yoga was passed on by Swami Sivananda of Rishikesh.

Surprisingly, this same SIVANANDA of Rishikesh in his book *Tantra Yoga, Nada Yoga and Kriya Yoga* (1955) explicitly traces the Kriyāyoga he taught back to *Yogasūtra* 2.1. SIVANANDA (1982:168-182) uses the Kriyāyoga of the *Yogasūtra* as the overarching framework of his teaching, which also integrates *śatkarma* and breathing exercises from Haṭhayoga into it.

It is important to emphasise that SATYANANDA recognises that the traditional lineage of Yogānanda also practises the same Kriyāyoga he teaches. However, he explicitly distances himself from their narrative:

Of course, there are various other groups of people in India who have practiced and taught kriya yoga. For example, Swami Yogānanda, Yukteshwar Giri, Lahiri Mahasaya, Mahatma Gandhi and so forth practiced kriya yoga. In fact, a thriving organization still propagates it throughout the world. They also do now know the origin of kriya yoga, but they say that it was reintroduced by the great yogi Babaji as the ideal practice for sincere seekers of wisdom in the present Kali Yuga (Dark Age).

This narrative is by far the most widespread explanation of the origins of the new Kriyāyoga and is adopted not only in the tradition of Yogānanda, but also in the tradition of Ramaiah. In his book *Kriya Yoga and the 18 Siddhas* (2010: 31-64), GOVINDAN, a disciple of Ramaiah, has compiled this narrative in detail, which I would now like to summarise in a nutshell.

Mahāvātara Babajī, who according to GOVINDAN is considered an incarnation of the Buddha, was born in 203 CE in Parangipetta in Tamil Nadu under the name Najaraj into a Brahmin family, joined a group of wandering Saṃnyāsins at a young age and studied the holy scriptures. His path soon led him to Śrī Laṅka in Katirkāma (now Kataragama), where he became a disciple of Siddha Boganathar and was initiated by him into various *kriyās* such as *dhyāna*, *āsana*, *mantra* and *bhaktiyoga*. Bhoganathar later sent Babajī to another teacher, namely Siddha Agastya in Courtallam in the Pothihai hills of Tamil Nadu, located in today's Tinnevely district. He learnt the particularly important *kriyā* called *kuṇḍalinīprāṇāyāma* from him. Agastya then sent Babajī to Badrinath in the Himalayas, where he practised for many months and finally attained *samādhi*. After his enlightenment and attaining immortality at just 16, Babajī set himself the task of helping suffering humanity in its search for God-realisation. As an immortal, Babajī initiated great personalities such as Śaṅkarācārya (788-820) and Kabīr (1440-1518) into the techniques of Kriyāyoga over the centuries. Finally, in 1861, he initiated Lahiḍi Mahāśaya (1828-1895) into Kriyāyoga and gave him the task of passing it on to serious seekers. At this point, GOVINDAN quotes the autobiography of Yogānanda,⁴⁴ which states that Babajī explained to Lahiḍi Mahāśaya that

⁴⁴Cf. YOGĀNANDA, 1949: 244 f.

Kṛṣṇa had once passed on Kriyāyoga to Arjuna and that not only Patañjali knew it, but also Jesus Christ, who in turn had passed it on to John, Paul and other disciples. Among Lahīḍi Mahāśaya's 100 disciples was Śrī Yukteśvar (1855-1936), to whom Babajī is also said to have appeared three times. On one of these occasions, Babajī decided that he should send his disciple Yogānanda (1893-1952) to America to spread Kriyāyoga, which he did, gaining global fame and founding the *Self Realisation Fellowship* in 1920, which is still very active today.

The practice of the new Kriyāyoga

In the following, the practices of the new Kriyāyoga are presented in outline based on the publications mentioned and consulted above.⁴⁵ The words of HARIHARANANDA (1989: 144) are surprisingly apt to give an essential first impression of this complex phenomenon:

Kriya Yoga is the essence and synthesis of all yoga techniques taught in the world.

SATYANANDA (1981:703) explains that each Kriyā consists of a certain number of subordinate techniques. These always consist of a combination of the following six tools: *āsana*, *mudrā*, *bandha*, *mantra*, *prāṇāyāma* and, as he calls it, 'psychic passage awareness'. This last point includes a group of exercises mainly involving "circulating awareness through the *cakras* in an ascending and descending way" or similar. A single Kriyā is an exercise unit comprising individual exercises from the six categories mentioned. However, these are not arbitrary but are integrated in a specific, scientific way in order to induce the process of concentration (*dhāraṇa*), meditation (*dhyaṇa*) and meditative absorption (*samādhi*). The main distinguishing feature from other yoga systems is the innovative and specific combination of the individual techniques into a practical and particularly effective sequence of exercises, referred to here as "Kriyā".

⁴⁵A comprehensive presentation and comparative analysis of the practices in the various traditions of the new Kriyāyoga would be too far-reaching for this chapter. The most detailed written practice instructions that I have consulted can be found for the Sīvānanda/Satyānanda model in SATYANANDA, (1981: 697-952) and for the Yogānanda model in NITYĀNANDA GIRI, (2013: 249-340).

In every model the individual exercises are drawn from the vast body of Yoga literature but primarily from the exercises taught in the medieval to pre-colonial texts of the Haṭha- and Rājayoga genres. This always takes place against the background of tantric and medieval concepts of the yogic body, such as *cakra*, *nāḍī* and *vāyu* systems. A common phenomenon in the new Kriyāyoga literature is scientific explanatory models that are used as a means of legitimisation. For example, certain *nāḍīs* are located in schematic sketches of the brain⁴⁶, or positive effects of Kriyāyoga practice are legitimised with evolutionary biology theories, such as the polyvagal theory⁴⁷

GOVINDAN (2010: 216–225) distinguishes a total of seven main categories of Kriyāyoga. The first category he mentions is *Kriya Hatha Yoga*. According to him, this is the starting point for every student of Kriya Yoga. This includes eighteen basic relaxation postures (*āsanas*), muscle blocks (*bandhas*), certain gestures (*mudrās*) and the sun salutation (*sūryanamaskāra*) defined by Babajī.

The second main category is what GOVINDAN calls *Kriya Kundalini Pranayama*. According to him, this practice is the art and science of mastering the breath and is considered to be the most essential and effective tool in Babajī's Kriyāyoga. This is not only meant to awaken the *kuṇḍaliṇī* but with regular practice, the student awakens all *cakras* and the associated levels of consciousness, which is supposed to ultimately lead to the breathless state of *samādhi* and self-realisation.

The third main category is *Kriya Dhyana Yoga*, which is intended to include meditation techniques that are not explained in detail but are supposed to awaken the mind's hidden faculties.

The fourth main category is *Kriya Mantra Yoga*. This involves the recitation or murmuring (*japa*) of mantras discovered by the Siddhas. The recitation of mantras must take place with faith, love and concentration.

GOVINDAN calls the fifth category *Kriya Bhakti Yoga*, the yoga of love and devotion. In GOVINDAN's words, this is the "turbojet" of self-realisation. This type of Kriyāyoga includes devotion, love, chanting, ritual worship and pilgrimages to holy places.

⁴⁶NITYĀNANDA GIRI, 2013: 215.

⁴⁷LOWENSTEIN and LETT, 2021: 188.

Furthermore, *Kriya Karma Yoga* is named as the sixth category. In this case he refers to *Bhagavadgītā* II.47 f. and thus defines this subtype as selfless service that is performed consciously. All actions are supposed to be performed without the expectation of receiving anything in return, free from anger, selfishness, greed and personal desires. Thus, the practitioner is meant to examine his motivation before every action and is always supposed to act without selfish motives.

The seventh and final category is *Kriya Tantra Yoga*. According to this, the followers of Kriyāyoga, just like the Siddhas, lead a family life. This subtype of Kriyāyoga involves retaining the energy normally wasted during sexual activity and transporting it to the higher *cakras*. The partner is supposed to be loved as an embodiment of the divine.

A similar system is taught in LOWENSTEIN and LETT (2021). This initially includes a total of twelve *āsanas* and the five Tibetans, as well as typical *prāṇāyāma* techniques, *ujjāyi*, *kapalabhāti*, various *bandha* techniques such as *uḍḍiyanabandha* or *mahābandha*, various *mūdrā* techniques such as *mahāmuḍrā*, *śāmbhavamūdrā*, *yonimūdrā*, or the so-called *Kriya Breath*. *Kriya Breath* is referred to as *kevalakumbhaka*. In addition, classical gymnastic exercises are also added⁴⁸ In addition to the *āsanas* of Haṭhayoga, LOWENSTEIN and LETT also recommend *Tai Chi*, *Qigong*, physiotherapy or a personal trainer to stay fit. Now and then, a biblical quotation is used. For example, in the case of the *Third Eye Gazing* practice, he quotes Matthew 6:22. Furthermore, LOWENSTEIN and LETT emphasise the practice of *Hong Sau* as an important element of the practice. For NITYĀNANDA GIRI, *Hong Sau*, or in this case the indologically correct transliteration *haṃsa*, is also referred to by him as *Haṃsa Sādhana*,⁴⁹ “the very foundation” of Kriyāyoga.

As indicated at the beginning of this section, it is clear that the term Kriyāyoga has given rise to a kind of proliferation of different yoga techniques from earlier yoga traditions, which are integrated into innovative exercise systems and attempted to be historically legitimised in different ways. De-

⁴⁸LOWENSTEIN and LETT, 2021: 118-124. Gymnastic exercises can also be found in STURGESS, 2015: 447-458.

⁴⁹The *ajapājapa*, recitation of the non-recitation of the *haṃsa* mantra.

pending on the lineage and the teacher, individual characteristics and different explanatory models exist.⁵⁰

One last exemplary publication is *The Kriya Yoga Upanishad and the Mystical Upanishads* (1993) by KRIYANANDA. This book offers translations of ten well-known *Yoga Upaniṣads* and one *Kriya Yoga Upanishad*. The translator claims that the name of the author of this Sanskrit *Yoga Upaniṣad* was lost in the course of history. His book has no bibliography, nor are the sources of the translations mentioned. Further searches for a verifiable source text of the *Kriya Yoga Upanishad* remain unsuccessful. The *Kriya Yoga Upanishad* is neither to be found in the known publications and translations of the *Yoga Upaniṣads*,⁵¹ nor in publications of previously unpublished *Upaniṣads*.⁵² Searching through various catalogues of Sanskrit manuscripts was also unsuccessful.⁵³ It is also striking that the *Kriya Yoga Upanishad* is not mentioned in any other publications on Kriyāyoga consulted. For the time being, therefore, the possibility must be considered that KRIYANANDA is not only the translator of the *Kriya Yoga Upanishad* but also the secret author. Perhaps he wrote this supposedly ancient source text in order to legitimise his own Kriyāyoga doctrine.

Goswami KRIYANANDA learnt Kriyāyoga from his teacher Shelly Trimmer, who, according to the official website of the *Temple of Kriya Yoga*⁵⁴ founded by KRIYANANDA, was a guru, yogi, kabbalist and direct disciple of Yogānanda.

⁵⁰In these books, one repeatedly comes across pseudo-scientific explanatory models and stumbles across parallels drawn here and there to other religions, such as Christianity and Buddhism, to emphasise the effectiveness and importance of certain practices and views. Particularly in the more recent publications, it can be seen that, depending on the author, typically individual expressions of the ideal type of postmodern spirituality and religiosity are expressed, which BOCHINGER, ENGELBRECHT, and GEBHARDT have labelled the “spiritueller Wanderer” (BOCHINGER, ENGELBRECHT, and GEBHARDT 2009: 33-49).

⁵¹Cf. *Yoga Upaniṣads* (1938),

⁵²Cf. (1938).

⁵³In *Descriptive Catalogue of Yoga Manuscripts (Updated)* (2005: 50), two manuscripts with the title *Kriyāyoga* (AGJ 665/1 and TSM 6716) are listed, which, unfortunately, I was unable to consult. Neither manuscript is dated. AGJ 665/1 is a Devanāgarī manuscript on paper, and TSM 6716 is a Telugu manuscript on palm leaf. The author of the latter is named Venkaṭayogin. I suspect these manuscripts are probably later works that were created in the 18th century at the earliest. For now, however, no definitive statement can be made on this. However, their consultation could shed further light on the historical development of Kriyāyoga.

⁵⁴*Biography of Goswami Kriyananda. Temple of Kriya Yoga Website.* <https://web.archive.org/web/20240319134009/https://templeofkriyayoga.org/goswami-kriyananda/>. Website saved with the Way Back Machine of archive.org on 19.03.2024. Temple of Kriyayoga.

KRIYANANDA studied philosophy for four years at the University of Illinois and then embarked on a business career. Whether KRIYANANDA would have acquired the qualifications to translate a Sanskrit source text remains to be seen. Possibly, he was a gifted autodidact.

In the *Kriya Yoga Upanishad*, the disciple Sanskriti asks the guru Dattatreya to teach him the doctrine of Kriyāyoga. The latter agrees and explains Kriyāyoga in a total of ten chapters. The framework is formed by the eight-limbed Yoga system presented in 1.5, similar to the eight limbs of the Pātañjala scheme. The first chapter (1.6-25) presents the *Ten Spiritual Restraints*. Dattatreya explains the *Ten Spiritual Observances* in the second chapter (2.1-16). Chapter three, *The Nine Postures* (3.1-13), deals with nine *āsanas* with six sitting postures, one standing posture and one complex posture. The fourth chapter (4.1-63) discusses what KRIYANANDA calls *Mystical Anatomy*. Here, six *cakras* named after the planets (i.e. the *mūlādhārācakra* is called the “Saturn mass-energy converter *cakra*”), fourteen primary *nāḍīs* and *Kriya Kundalini*, which covers the ‘divine creative channel’ with its mouth, are taught. The fifth chapter (5.1-14) is entitled *Inner Purification* and contains simple *prāṇāyāma* techniques such as *sūryabhedana* and *candrabhedana*. Chapter six (6.1-39), entitled *Breath Control*, instructs another breathing exercise in combination with meditation on the three *aṁśaras* that constitute the sacred syllable *aum̐*. During the inhalation (*pūraka*), the yogi is supposed to meditate on *a*, during the breathing posture on *u* and during the exhalation on *ṁ*. In addition, the breathing technique *śītalī* (6.25) and a technique called *yonimudrā* (6.33-34) are presented. Chapter seven (7.1-10) is about *Withdrawal of the Senses*. The practitioner is instructed to let the breath move through the body in a specific order. The eighth chapter (8.1-9) is entitled *Concentration*. Here, the yogin is meant to inhale and hold the breath at specific bodily locations (not the *cakras*), which are associated with the five elements and the syllables *ya*, *ra*, *va*, *la* and *ha*, as well as specific deities. The even shorter ninth chapter, *Meditation* (9.1-6), basically only states that the practice of concentration leads to meditation after a while. The tenth chapter, *Samadhi* (10.1-12), then describes the final state of Yoga, which is defined as the “deep conscious trance in which the yogi experiences Absolute Wisdom”.

Hypothesis on the transition from the late medieval models to the modern models of Kriyāyoga

The *Yogasvarodaya* and Rāmacandra's *Yogatattvabindu* were written before 1659 CE. Nārāyaṇatīrtha must have lived between 1600 and 1690 CE., and because of that, his *Yogasiddhāntacandrikā* was also written in this timeframe. Sant Sundardās, the author of the *Sarvāṅgayogapradīpikā* lived from 1596 to 1689. Interestingly, Nārāyaṇatīrtha and Sundardās lived in Benares.⁵⁵ Thus, we can safely assume that the complex taxonomies of twelve–fifteen Yogas were part of the local discourse of 17th-century Benares. One might speculate that Rāmacandra might also have lived in these surroundings, but this remains uncertain. Lahiḍi Mahāśaya, the person to whom the new forms of Kriyāyoga seem to go back, lived about a century later, from 1828 to 1895 CE. Interestingly, Lahiḍi Mahāśaya is also said to have spent much of his life in Benares. It is, of course, utterly unclear whether Lahiḍi Mahāśaya ever read any of the works mentioned above. At least we know that he not only enjoyed an education in philosophy in Benares but also learnt English and Sanskrit.⁵⁶ However, it is likely that the local discourse regarding the religious-spiritual offerings within Benares did not change abruptly. Lahiḍi Mahāśaya also lived as a family man and householder,⁵⁷ no sectarian affiliations are known so that the whole variety of religious-spiritual offerings of his time were open to him. He was able to combine them freely. As can be seen from the Yoga texts examined in this book, there was no lack of different Yoga categories in Benares between the 17th and 19th centuries CE. Although these were still labelled differently, they were without a doubt freely combined in practice. Moreover, given the plethora of Yoga practices from different Yoga traditions and Yoga texts presented in the previous chapter and evident in the publications of the new Kriyāyoga consulted, it is not only credible but also plausible that this phenomenon already began with Lahiḍi Mahāśaya, as Yogānanda claims in his autobiography. However, why Lahiḍi Mahāśaya chose the category

⁵⁵ See BURGER (2014: 684) for dating and location of Sundardās and PENNA (2004: 24) for dating and location of Nārāyaṇatīrtha.

⁵⁶ JONES and RYAN, 2008: 255–56.

⁵⁷ See YOGĀNANDA, 1946: ???.

of Kriyāyoga as the generic term for his Yoga system cannot be answered conclusively. However, I would like to offer an educated guess.

I hypothesize that the term Kriyāyoga, as the generic term for his system of Yoga, was a strategic decision of Lahiḍi Mahāśaya. It is unlikely, and there is no clear evidence that Lahiḍi Mahāśaya knew the *Yogasvarodaya*, *Yogatattvabindu* and *Yogasiddhāntacandrikā*. It is impossible to determine if there ever was any influence of these texts on Lahiḍi Mahāśaya and his new Kriyāyoga system. But if there was, only the fact that all three texts that mention Kriyāyoga as the very first item in their taxonomies could have influenced his decision to unite all possible Yogas and their techniques under the term Kriyāyoga. Another factor could have been that he was consciously or unconsciously driven by the emerging Yogasūtra hype in the West, which triggered a wave of enthusiasm in India. One wonders why he did not choose the term Rājayoga to integrate many systems as others have done before him. Maybe because the term Rājayoga was already used as a generic term for Pātañjalayoga by then.⁵⁸ Perhaps, the term Kriyāyoga had the advantage that it not only formed a link to the popular and hyped *Yogasūtra*, but also provided a basic framework that was open to interpretation due to the three constitutional practices *tapas*, *svādhyāya* and *īśvarapraṇidhāna*. Thus, the term opened up the possibility to integrate the variety of post-Pātañjalean physical and non-physical Yoga practices from the Tantras and texts of Haṭha- and Rājayoga through a literal interpretation of the compound prefix *kriyā*° in the sense of “action”. Whether his thoughts went in a similar direction must remain open. However, we must assume that the discursive environment of Benares at his time certainly played its part in encouraging Lahiḍi Mahāśaya to integrate the various Yogas circulating in the local discourse of his time under this specific term.

2. Jñānayoga

Jñānāyoga⁵⁹ is the second yoga in Rāmacandra's list of the fifteen yogas as well as in his source text, the *Yogasvarodaya*. In Nārāyaṇatīrtha's list of the fifteen yogas in the *Yogasiddhāntacandrikā*, Jñānayoga takes sixth place. Sundardās

⁵⁸ See BIRCH.

⁵⁹ see section XXI and XXII on p. ??-??

positions Jñānayoga in tenth place in his list of twelve yogas in his *Sarvāṅgayogapradīpikā*. Here, it is subsumed within his fourth tetrad of Yogas together with Brahmayoga and Advaitayoga under the main category Sāṅkhyayoga.

Jñānayoga in the *Yogatattvabindu*

Jñānayoga occupies the second place in Rāmacandra's taxonomy of the fifteen Yogas but is not described as the second yoga in his text.⁶⁰ The description is given from section XXI-XXII. The overarching goal of Rāmacandra's Jñānayoga is the long-term durability of the body (*bahutarakālaṃ śarīrasthitiḥ*) already mentioned in the introduction (section I), which is expressed here once again with other words: 'From the execution of this [Jñānayoga], time does not bring about the destruction of the body' (*tasya kāraṇāt kālaḥ śarīranāśaṃ na karoti*). Simultaneously, Rāmacandra's Jñānayoga leads to the attainment of the 'reality of Śambhu' (*śāmbhavisattā*).⁶¹ This Jñānayoga can be practised in two ways. The first method (XXI.1) arises through the application of 'non-dualistic thinking' (*avikalpatayā yuktyā*), and the second method (XXI.2) arises through the realisation that the entire world consists of all knowledge (*...sarvajñānamayaṃ jagat | ya evaṃ veti bodhena ...*). However, the text primarily deals with the first method. This method consists of viewing the world as a unity that is enlightened by the highest self (*viśvātman*). If one perceives this unity, one finds oneself in the 'reality of Śambhu'. However, this supreme reality cannot be recognised without further ado since it does not show itself as the desired unity but as a tenfold multiplicity (XXI.4ab). He compares this relationship to a seed from which a whole tree with its parts grows (XXI.4-XXI.5). The seed stands for the invisible unity of world and self. The tree, with its various parts, stands for the multiplicity of the visible world. The fundamental unity of the world is like the seed from which a whole tree has grown. It is no longer visible and is not perceived. However, what is perceived is a world consisting of a multiplicity. In the case of the seed, a tree with its branches, leaves, etc. In the case of the world ten basic principles (*tattvas*): Five [gross] elements (*pañcatattva*), thinking

⁶⁰The description of Jñānayoga is preceded by Siddhakuṇḍaliniyoga and Mantrayoga (III-XII), Lakṣyayoga (XIII-XV), Rājayoga (XVI-XVII), Caryāyoga (XVIII) and Haṭhayoga (XIX-XX). See chapter ???? on structural problems of *Yogatattvabindu* on p.??.

⁶¹This refers to the highest reality and the state of Rājayoga. See p.?? in the edition for a discussion of the term.

mind (*manas*), intellect (*buddhi*), illusion (*māya*), individuation (*ahaṃkāra*), and modifications (*vikriyā*).⁶² Jñānayoga is supposed to produce the realisation of oneness (XXI.7). In order to realise this, the practitioner is supposed to apply the view of unity (*aikyena darśanam*) to recognise the identity between the visible world of multiplicity⁶³, and the invisible self (*viśvātma*). Through Jñānayoga, the practitioner then realises that the self is one with the world⁶⁴ and the changing forms of the worlds material appearance are empty.⁶⁵

Jñānayoga in the *Yogasvarodaya*

If we assume a correct transmission of the *Yogasvarodaya* in the *Prāṇatoṣiṇī*, then the text, in fact, describes two different types of Jñānayoga.

The Jñānayoga of the first passage⁶⁶ contains a description of the major components of the yogic body which the Yogi is supposed to know. Gaining knowledge about the body is the aim of this Jñānayoga.⁶⁷ In particular, the three primary channels (*nāḍīs*)⁶⁸, as well as a system with a total of nine *cakras* are supposed to be known. They are described in detail. The introduction to this first form of Jñānayoga mentions other things the Yogi should know, such as the three targets [for fixing the mind] (*lakṣyas*),⁶⁹ sixteen containers [for holding mind and often breath in the context of this type of yogic practice] (*ādhāras*) and the five [meditative] spaces (*vyomans*) through which the yogin progresses on the path to the highest state of Yoga. However, these do not specifically belong to yogic physiology like the channels and *nāḍīs*. Thus, they

⁶²For a discussion of the tenfold *tattva* system, see S.?? n.??? and S.?? n. ??

⁶³This is also referred to by Rāmacandra as *saṃsāra* (XXI ll. 7–9).

⁶⁴Cf. *Yogatattvabindu* XXII ?? l. 5: 'Because of the power of Jñānayoga, there arises the conviction that the self is truly one (*jñānayogaprabhāvād eka eva ātmā iti nīścayo bhavati*)

⁶⁵Cf. *Yogatattvabindu* XXII p.?? l.3: 'Through Jñānayoga he realises the emptiness of the mutability of form.' (*jñānayogād vikārarūparahito jñāyate* |)

⁶⁶Cf. *Prāṇatoṣiṇī*, Ed. p. 831–833.

⁶⁷Cf. *Prāṇatoṣiṇī* Ed. p. 831 (*jñānayogam pravakṣyāmi tajjñānī śivatām vrajet | paṭhanāt smaraṇād vyānān maṇḍanāt brahmasādhakāḥ*) | *tadbhedasyaikasandhānam aṣṭaiśvāryamayo bhavet | tritirthaṃ yatra nāḍī ca tripuṇyaṃ parameśvari | svadehe yo na jānāti sa yogi nāmadhārakah | navacakraṃ kalādhāraṃ trilakṣaṃ vyomapañcakam | svadehe yo na jānāti sa yogi nāmadhārakah*).

⁶⁸The left lunar channel (*idā*), the right solar channel (*piṅgalā*) and the central channel (*suśūmnā*).

⁶⁹In the sections on Lakṣyayoga in the *Yogasvarodaya* and *Yogatattvabindu* five targets (*lakṣyas*) are described in total. This is one of many inconsistencies in the *Yogasvarodaya* and the *Yogatattvabindu*.

are not treated in the first Jñānayoga section but dealt with separately during the text.

This first form of Jñānayoga in the *Yogasvarodaya*, like much of its content and even its sequence, is adopted by Rāmacandra in his *Yogatattvabindu*. Surprisingly, he adopts the first form of Jñānayoga under a different name.⁷⁰ Instead of Jñānayoga, Rāmacandra calls it Siddhakuṇḍaliniyoga and Mantrayoga. It is unclear why Rāmacandra made this change. Perhaps Rāmacandra did not want to teach two different forms of Jñānayoga, or he was convinced that Siddhakuṇḍaliniyoga and Mantrayoga were the more appropriate terms for this type of Yoga. Another possibility would be that the quotations of the *Yogasvarodaya* in the *Prāṇatoṣiṇī* are corrupted. However, this is the less likely scenario. A detailed discussion of Siddhakuṇḍaliniyoga and Mantrayoga in Rāmacandra's *Yogatattvabindu* can be found on p.104.

The Jñānayoga of the second passage⁷¹ is almost identical with Rāmacandra's Jñānayoga. Rāmacandra adopts most of the verses verbatim from the *Yogasvarodaya*. There are minor details that Rāmacandra modifies, but they do not significantly change the concept and aim of Jñānayoga. A slight simplification of the presentation can be observed.

Jñānayoga in the *Yogasiddhāntacandrikā*

Nārāyaṇatīrtha situates his Jñānayoga⁷² in the context of *Pātañjalayogaśāstra*'s *sūtra* 1.28, which says:

taj japas tadarthabhāvanam || 28 ||

It's low-voice muttering; contemplation of its meaning.

⁷⁰ Perhaps, the designation *jñānayoga* in this context is a result of textual corruption, as the second Jñānayoga presented later on in the text lives up to its name much better. However, without further textual evidence, this remains unproven.

⁷¹ *Prāṇatoṣiṇī*, Ed. p. 835-837.

⁷² For an earlier brief discussion of Jñānayoga in Nārāyaṇatīrtha's *yogacandrika* see PENNA, 2004: 76.

This is the last *sūtra* of an extensive section (1.23 - 1.28) in the *Pātañjalayogaśāstra*⁷³, which is entirely dedicated to one of the means of attaining *samādhi*, namely *īśvarapraṇidhāna*, devotion to Īśvara, the Supreme Lord.

Īśvara is most aptly represented by the sacred syllable *aum̐*. The above *sūtra* instructs the quiet murmuring of this syllable while contemplating its meaning (*tadarthabhāvanam*) as a practical method of *īśvarapraṇidhāna* to attain the highest state of Yoga, which is called *asaṃprajñātasamādhi*.

In this context, Nārāyaṇatīrtha explains that in this *sūtra*, the term *japa* (“low-voice muttering”) refers to the practice of Mantrayoga. The term *arthabhavana* (“contemplating its meaning”) refers to Jñānayoga as a form of practice that cultivates discriminating knowledge (see previous paragraph). Furthermore, Nārāyaṇatīrtha refers to Advaitayoga, also associated with this *sūtra*, which is a form of Yoga characterised by the view of the non-differentiation of the individual self and the supreme self.⁷⁴

Nārāyaṇatīrtha, thus, offers two alternatives about the specific performance of the contemplation. Either, while quietly murmuring the *praṇava* syllable, which symbolises Īśvara and his qualities, the mind shall be focused on the distinction between consciousness (*puruṣa*) and primordial nature (*prakṛti*) including its effects (*tatkārya*).⁷⁵ This is Nārāyaṇatīrtha’s Jñānayoga. Alternatively, one is supposed to reflect on the non-difference between the highest

⁷³An entire monograph entitled *God, Reason, and Yoga: A Critical Edition and Translation of the Commentary Ascribed to Śaṅkara on Pātañjalayogaśāstra 1.23—28* is dedicated to this section by HARI-MOTO (2014). It provides an edition, translation and detailed discussion of this critical passage in the *Pātañjalayogaśāstravivaraṇa*.

⁷⁴Cf. *Yogasiddhāntacandrikā* Ed. p. 46: “Furthermore, by the term *japa*, the practice of Mantrayoga is indicated; by *arthabhavana*, the knowledge of discrimination, the form of practice [called] Jñānayoga, and Advaitayoga is the form of cultivating non-differentiation.” (*kiñca japa ity anena mantrayogaḥ arthabhāvanam ity anena vivekajñānā bhyāsarūpo jñānayogaḥ abhedabhāvarūpo dvaitayogaś ca saṃgrhītaḥ*).

⁷⁵Cf. *Yogasiddhāntacandrikā* Ed. p. 45: “The low-voice muttering of *praṇava* [and] pronunciation according to the rules [along with] the contemplation of the meaning of that *praṇava*, [being associated with] the Supreme Self endowed with inconceivable power and supremacy, is the fixation of the attention with discernment from the individual self and nature with its effects.” (*tasya praṇavasya japaḥ vidhivad uccāraṇam, tadarthasya praṇavārthasya acintyaiśvaryaśaktiyuktasya paramātmāno bhāvanam prakṛtītatkāryapurusebhyo vivekenānusaṃdhānam*).

self (*paramātman*) and the individual self (*jīva*).⁷⁶ This is Nārāyaṇatīrtha's Advaitayoga.

Jñānayoga in the *Sarvāṅgayogapradīpikā*

The Jñānayoga of Sundardās (SYP 4.13–24) is similar to the Jñānayoga of Rāmacandra and the *Yogasvarodaya*. Although Sundardās does not mention a *tattva* system, the reality of Śambhu or the physical effects of this yoga is also about recognising that the universe and the world form a unity.⁷⁷ According to Sundardās, the self is the cause, and the whole universe is the effect.⁷⁸ To illustrate the relationship of cause and effect between self and universe, Sundardās presents the same metaphor of the seed and the tree as Rāmacandra in XXI.4–5.⁷⁹ The rest of the section consists of different comparisons, which are supposed to illustrate the non-difference between the self and the whole or the universe.⁸⁰

3. Caryāyoga

Caryāyoga occupies third place in Rāmacandra's list, is absent in the *Yogasvarodaya*, in second place in Nārāyaṇatīrtha, and also absent in Sundardās. However, Sundardās describes a Yoga with the almost homophonic name Carcāyoga. Carcāyoga is subsumed under the main category of Bhaktiyoga together with Mantrayoga and Layayoga. Due to the phonological similarity with Caryāyoga, the concept Carcāyoga will be compared with the concepts

⁷⁶Ibid. (Ed. p. 45): "Alternatively, its meaning is the repeated memorization in the mind of the non-distinction between the individual self and the total supreme self." (*athavā tadarthasya paramātmanah pūrṇasya bhāvanam jīvābhedena punaḥ punaś cetasi niveśanam*).

⁷⁷See BURGER (2014: 702) for an earlier brief discussion of Sundardās's Jñānayoga in French.

⁷⁸*Sarvāṅgayogapradīpikā* 4.13: 'Now understand Jñānayoga. Recognize the cause and effect. The cause is the indivisible soul. The effect is the whole universe.' (*jñāna yoga aba esaṁ jānaṁ | kāraṇa aru kāraya pahicānaṁ | kāraṇa ātama āhi akhāṁdā | kāraya bhayau sakala brahmaṇḍā* || 13 ||)

⁷⁹*Sarvāṅgayogapradīpikā* 4.14: 'Just as the tree [grows] out of the seed, bringing forth countless branches, leaves, fruits and flowers, in the same way the self is the root of the universe.' (*jyaum aṁkuru teṁ taru vistārā | bahuta bhāṁti kari nikasi dārā | śāṣā patra aura pharaphulā | jyaum ātamā viśva kau mūlā* || 14 ||)

⁸⁰For example *Sarvāṅgayogapradīpikā* 4.20: 'Just like various ornaments made of gold, are worn with different names and forms. However, in essence, all become one in the melting pot. In the same way, the self is not separate from the universe.' (*jyaum kuñcana ke bhūṣana nānā | bhinna bhinna kari nāṁva baṣaṇā | gāre sarba eka hi huvā | yaṁ ātamā biśva nahim juvā* || 20 ||)

of Caryāyoga to determine whether there is a connection between the two concepts or not.

Caryāyoga in the *Yogatattvabindu*

Rāmacandra keeps the section on Caryāyoga (section XVIII) extremely short, with only eight prose sentences. After characterising the self as 'formless, permanent, immovable and indivisible', Rāmacandra lets the reader know that by stabilising the mind in such a self, the self does not come into contact with sin and merit. When the mind is absorbed into the formless [self], this is Caryāyoga. This is all which Rāmacandra says on this subject. The brevity of the passage and the fact that Rāmacandra's source text, the *Yogasvarodaya*, does not contain this type of Yoga, but Rāmacandra clearly constructs it on the basis of a description of Rājayoga of the *Yogasvarodaya*,⁸¹ suggests that Rāmacandra merely wanted to do justice to his list mentioned at the beginning.⁸² It is puzzling why this particular Yoga with this particular description bears the name Caryāyoga. The apparent association of the first four Yogas in Rāmacandra's and *Yogasvarodaya*'s list with the four *pādas* of the Śaiva Āgamas (*kriyā-*, *jñāna-*, *caryā-* and *yogapāda*) does not offer a convincing solution in this case, as *caryā*° in this context has nothing to do with the original ritual discipline of the śaivite practices, as would be the case in the *caryāpāda* of a Śaiva Āgamas. It seems, therefore, unlikely that any Yoga practitioners back then practised a Caryāyoga that corresponds to the brief description of Rāmacandra.

Caryāyoga in the *Yogasvarodaya*

The term Caryāyoga does not exist in the *Yogasvarodaya* sources available to me, namely *Prāṇatoṣinī* and *Yogakarṇikā*. The term Caryāyoga does not appear in the taxonomy of Yoga categories in the *Yogasvarodaya*.⁸³ Although the verses

⁸¹Cf. *Yogatattvabindu* XVIII, p. ??

⁸²One could argue that Rāmacandra may not have done so, since not all fifteen Yogas announced at the beginning are described in the course of his text anyway. I suspect that this may nevertheless have been his original intention but that Rāmacandra discarded this intention while writing his text, perhaps due to inconsistencies in his source text

⁸³*Prāṇatoṣinī* ed. p. 831.

concerning the yogic taxonomy postulate a total of fifteen Yogas, only eight are mentioned. Whether Caryāyoga remained unmentioned is unclear, but its presence in the taxonomies of the *Yogatattvabindu*⁸⁴ and the *Yogasiddhāntacandrikā*⁸⁵ certainly makes its affiliation seem possible and quite probable. What the *Yogasvarodaya* originally looked like can only be surmised. Although it almost seems as if the entire *Yogasvarodaya* has been handed down in the *Prāṇatoṣiṇī*, the *Yogakarnīkā* contains several verses of the *Yogasvarodaya* which have not been handed down in the *Prāṇatoṣiṇī*.⁸⁶ For this reason, the text may have been more extensive and could have transmitted a Caryāyoga. The *Yogasvarodaya* was likely the first text to mention the taxonomy of the fifteen yogas.⁸⁷ If the association with the four *pādas* of the Śaiva Āgamas had been made by the author of the *Yogasvarodaya*, then a yoga related to the ritual discipline of śaivite practices would be the most obvious suggestion of what such a Caryāyoga might have looked like. Indeed, in *Yogakarnīkā* 1.23–61 under the heading *dinacaryā* ('daily [ritual] behaviour'), there are detailed descriptions of daily yogic ritual behaviour. It is surprising that for a large part of the first chapter (1.1–168), the source texts of the verses are not given, especially since the rest of the first chapter and all other chapters of the text are largely compilations of quotations consisting of verses from other texts on typical yogic topics. Throughout the *Yogakarnīkā*, larger sections of the *Yogasvarodaya* and other texts are repeatedly quoted with reference. Is it possible that Nāth Aghorānanda, the author of the *Yogakarnīkā*, also drew on verses from the *Yogasvarodaya* here? At least in the second part of the first chapter (1.169–280), 37 verses (1.244–280) have been taken from the *Yogasvarodaya* with reference and demonstrably at least four verses without reference (1.210–213).⁸⁸ This question cannot be answered without manuscripts of the *Yogasvarodaya*. However, there may be further verses of the *Yogasvarodaya* within the first 168 verses of the *Yogakarnīkā*. Nonetheless, for the time being, one of the most plausible scenarios is that the original Caryāyoga in the taxonomy of the fifteen Yogas

⁸⁴ *Yogatattvabindu* I. II. 1–4.

⁸⁵ *Yogasiddhāntacandrikā* Ed. p. 2.

⁸⁶ It is striking that Rāmacandra's prosaisation is based almost exclusively on the verses quoted by the *Prāṇatoṣiṇī*.

⁸⁷ See p. ?? for a general description of the *Yogasvarodaya*.

⁸⁸ The verses of *Yogakarnīkā* 1.244–280 and 1.210–213 are all also found in the *Prāṇatoṣiṇī*, ed. pp. 832–833 and ed. p. 831

was similar to the contents of the *dinacaryā* section of the *Yogakarnīkā*. This section deals with daily ritual ablutions with mantra recitation, visualisation and meditation (1.23-36) and other ritual acts such as ritual dressing, the application of the sectarian sign (*tilaka*) including tying the hair into a knot (1.38), offerings, and the devotional performance of prostrations in front of one's own *iṣṭadevatā* etc. (1.39-61).

Caryāyoga in the *Yogasiddhāntacandrikā*

In his *Yogasiddhāntacandrikā*⁸⁹ Nārāyaṇatīrtha presents Caryāyoga⁹⁰ in the context of Yogasūtra 1.33:

Due to impurities of the mind like jealousy, etc., preventing the attainment of Yoga, the method of removing them is Caryāyoga - Purity of the mind arises through the cultivation of friendliness, compassion, joy and equanimity in circumstances of happiness, suffering, virtue and vice.⁹¹

Caryāyoga is to cultivate kindness towards those in fortunate circumstances to prevent jealousy. Towards those who are in sorrowful circumstances, compassion is supposed to be cultivated to prevent ill-will. Towards those who act virtuously, one is supposed to cultivate joy to prevent aversion; and towards those who act unvirtuously, one is supposed to cultivate equanimity to prevent anger.⁹²

With this practice of Caryāyoga, which gradually purifies the mind, the sattvic nature of the mind is brought forth. This leads to a clear and serene mind.⁹³

⁸⁹ *Yogasiddhāntacandrikā*, ed. pp. 2, 52-53, 100-101, 150.

⁹⁰ For an earlier brief discussion of Caryāyoga in Nārāyaṇatīrtha's *yogacandrika* see PENNA, 2004: 66-67.

⁹¹ *Yogasiddhāntacandrikā*, Ed. p. 52 (*tasya cittasyāsūyādīmalavato yogāśambhavāt tannirāśopāyaṃ caryāyogaṃ āha - maitrikaruṇāmuditopekṣāṇāṃ sukhaduḥkhaṇyāpunyāpunyaviśayāṇāṃ bhāvanātaścittaprasādanam* || 33 ||)

⁹² Cf. Ibid. (*tathā ca sukhiteṣu maitrīm sauhārdam irśyākāluṣyanivarttakam, duḥkhiṣu karuṇāṃ dayāmasūyākāluṣyanivarttikām, punyavṛttiṣu harṣaṃ dveṣānivarttakam, apunyaśabditapāpiṣu upekṣām amarśakāluṣyanivarttikām bhāvayet* ||)

⁹³ Cf. *Yogasiddhāntacandrikā*, ed. pp. 52-53 (*tad evaṃ caryāyogena cittamalanirāsakena mukhyādiṣu yathākramamuktabhāvanārūpeṇa sāttvikō dharmo jāyate | tena ca śuklena dharmeṇa cittam prasannaṃ*

Since the word *caryā*° in this context refers to purposeful behaviour designed to give rise to the sattvic nature, the Caryāyoga of the *Yogasiddhāntacandrikā* can be meaningfully translated as 'Yoga of behaviour'.

Carcāyoga in the *Sarvāṅgayogapradīpikā*

Within *Sarvāṅgayogapradīpikā* (2.40-51, Ed. pp. 96-98), Sundardās describes Cārcāyoga as one of the three subtypes of Bhaktiyoga which is *bhakti* towards unmanifest consciousness (*avyakta puruṣa*) in delightful devotion.⁹⁴ He extensively describes the unmanifest consciousness (*avyakta puruṣa*) as being formless and eternal and so on (40), as beginningless and endless, and so on (41). Next, Sundardās describes the various layers of creation emanating from *om* (42-45). He says the unmanifest consciousness illuminates every corner of existence (46), being the inner knower of all (47). Then, Sundardās expresses the importance of deep awe towards the infinite, divine, all-knowing and incomprehensible (48-49) unmanifest consciousness.

The entire passage on Carcāyoga is characterised by a discussion and description of the unmanifest consciousness (*avyakta puruṣa*). This aspect is the core of this type of Yoga. Unlimited unmanifested consciousness can be put into limiting words only, and yet the practitioner is confronted with the question of how it is supposed to be defined and determined.⁹⁵ And this is precisely the practice of Carcāyoga. The term *carcā*° here refers to 'discussing' or 'putting into words' and emphasising individual details of unmanifest consciousness to generate deep reverence for the cultivation of Bhaktiyoga, the Yoga of devotional worship of *avyakta puruṣa*. The following verse illustrates this:

How to discuss, where to find you, O Lord? You are the inner knower of everything. There is no end to describing creation. Your limit cannot be reached by any means.⁹⁶

bhavati | prasāde ca sthitipadaṃ labhate | etac ca puṣkalaṃ viraktasyaiva sambhavatīti mukhyacaryāyogo vairāgyameveti saṃkṣepaḥ || 33 ||

⁹⁴ See BURGER (2014: 694-695) for an earlier brief discussion of Sundardās's Carcāyoga in French

⁹⁵ Cf. *Sarvāṅgayogapradīpikā* 2.41ab (*avyakta puruṣa agama apārā kaisaiṃ kai kariye nirdhārā |*

⁹⁶ Cf. Ibid. 2.47 (*carcā karaṃ kahāṃ laga svamī | tum saba hī ke antarjāmi | sṛṣṭi kahat kachu anta na āvai | terā pāra kaimna dhaim pāvai || 47 ||*

Thus, it is clear that no direct conceptual connection exists between the Caryāyogas described above and Carcāyoga. A meaningful explanation for the conspicuous homophony of both terms cannot be offered for the time being.

4. Haṭhayoga

Haṭhayoga appears without exception in all complex late medieval yoga taxonomies. In the taxonomies with fifteen Yogas of the *Yogatattvabindu*, the *Yogasvarodaya* and the *Yogasiddhāntacandrikā*, it occupies the fourth position. In the twelvefold taxonomy of Sundardā's *Sarvāṅgayogapradīpikā*, it is in fifth position and, in addition to its own category, is also the superordinate category for the three subsequent Yogas described by Sundardās, namely Rāja-, Lakṣa- and Aṣṭāṅgayoga.

Haṭhayoga in the *Yogatattvabindu* and *Yogasvarodaya*

In section XIX-XX of the *Yogatattvabindu*, two categories of Haṭhayoga are distinguished. Both are based on the explanations of the *Yogasvarodaya*, differ only slightly in formulation, and can, therefore, be considered together.⁹⁷ Both passages in these two texts are characterized by their brevity.

The first type of Haṭhayoga described teaches the control of the breath through exhalation (*recaka*), inhalation (*pūraka*) and breath retention (*kumbhaka*) etc. With the term “etc.” (°ādi°), the text probably refers to other known practices of *Haṭhayoga*. In addition to other breathing exercises, this could also refer to the other known basic building blocks of Haṭhayoga, which have been associated with Haṭhayoga since Svātmārāma's *Haṭhapradīpikā*: *āsana*, *mudrā* and *nādānusandhāna*. At least *āsana* is explicitly mentioned in the *Yogasvarodaya*, but not in the *Yogatattvabindu* (*kṛtvāsanam pavanāśam śarīre rogahāarakam*). Both texts then mention the six actions that purify the body (*ṣaṭkarma*). Then Rāmacandra states that when the full breath dwells within the solar channel (*sūryanāḍi*), the mind becomes immobile. Through the immobility of the

⁹⁷ See *Prāṇatoṣiṇi*, ed. p. 835 and *Śabdakalpadrūma*, ed. p. 501. These passages contain quotations from the *Yogasvarodaya* of both types of Haṭhayoga. See also *Yogakarnikā* 12.23–26. Here, verses of the second category of Haṭhayoga are reproduced

mind, bliss arises, and the mind is absorbed into emptiness (*śūnya*). The resulting state leads to the delay of the time of death (*kālaḥ samīpe nāgachati*). The naming of the sun channel is striking in this context. The *Yogasvarodaya* is no concrete help here, as it merely speaks of an unspecified *nāḍī*,⁹⁸ in which, triggered by the preceding practice, the fullness of breath is established (*etan nāḍyān tu deveśi vāyupūrṇaṁ pratiṣṭhitam | tato mano nīcalaṁ syāt tata ānanda eva hi* |). The majority of texts of the Haṭhayoga genre would certainly specify *suṣūmnā*, the central channel, and not the right channel associated with the sun called *piṅgalā*, in the context of the “immobility of the mind”, a central characteristic of the *samādhi* state, because the occurrence of the yoga state, or *samādhi*, is often associated with the entry of the breath into the central channel.⁹⁹ Either the term *sūryanāḍī* is to be understood here as an unfortunate synonym,¹⁰⁰ or the text is corrupt.¹⁰¹ A final possibility would be to assume a practice associated with the *piṅgalā* channel. The term *sūryanāḍī* is found in the *Siddhasiddhāntapaddhati*, a text that also served as a model for Rāmacandra.¹⁰²

The second type of Haṭhayoga in *Yogatattvabindu* instructs the yogin to contemplate a non-specific form (*kiṁcidrūpā*) in the colours white, yellow, blue and red equal to the radiance of ten million suns in one's own body from head to toe (*cintyate*). This is supposed to burn away all diseases of the body and prolong life. In the *Yogasvarodaya*, there is no mention of an unspecific form. However, these colours and the sun's radiance are meant to be contemplated in the area of the tip of the nose (*ākāśe nāsikāgre tu sūryakoṭisamaṁ smaret | śvetam raktam tathā pītam kṛṣṇam ity ādirūpataḥ*). |). Rāmacandra and the *Yogasvarodaya*

⁹⁸ Since the YSv mentions no specific *nāḍī*, it is likely that it is the *nāḍī par excellence*, the *suṣūmnā*

⁹⁹ This is already evident, for example, in the oldest written testimony of the Haṭhyoga genre, the *Amṛtasiddhi* 26.1-2 (yo 'sau siddhimayo vāyur madhyamāpadanīcalaḥ | tadānandamayaṁ cittam ekarūpaṁ nabhaḥsamam || 26.1 || yadānandamayaṁ cittam bāhyakleśāvivarjitam | bhavaduḥkhāni saṁhr̥tya samādhir jāyate tadā || 26.2 ||) is the case. MALLINSON and SZÁNTÓ translate: (1) 'When Breath is perfected and fixed in the place of the Goddess of the Centre, then consciousness has the nature of bliss, uniform like the sky.' (2) 'When consciousness has the nature of bliss, free from external afflictions, then, having the sorrows of existence, Samādhi arises'. This idea, which can be found in this genre from the 11th century at the latest, subsequently permeates the entire genre

¹⁰⁰ In the sense of being ambiguous and overlapping with the *piṅgalā* channel.

¹⁰¹ A conjecture of *sūryanāḍī* to *śūryanāḍī* would be obvious. In *Jyotsnā* 4.10, Brahmananda understands “the void” (*śūnya*) as the central channel. In *Haṭhapradīpikā* 3.4, *śūnyapādavi* is a synonym of *suṣūmnā*.

¹⁰² Cf. *Siddhasiddhāntapaddhati* 2.5: *pañcamam kaṇṭhacakraṁ caturarigulaṁ tatra vāme idā candranāḍī dakṣiṇe piṅgalā sūryanāḍī tanmadhye suṣūmnāṁ dhyāyet saivānāhatakalā anāhataśiddhir bhavati* |

describe the second type of Haṭhayoga so briefly and vaguely that the reader is denied a clearer picture. It should be noted at this point that the formulation is very reminiscent of Bāhyalakṣya's explanations in section XXIII¹⁰³. Interestingly, in Sundardā's *Sarvāṅgayogapradīpikā*, Lakṣ(y)ayoga is a subcategory, i.e. a partial practice, of Haṭhayoga. Is this the source for this differentiation? Further parallels to practices of other texts of Haṭhayoga involving coloured or non-coloured light exist but are still too distant to convincingly assign Rāmacandra's second type,¹⁰⁴ and thus remain enigmatic for the time being.

Haṭhayoga in the *Yogasiddhāntacandrikā*

In the *Yogasiddhāntacandrikā*, the discussion and description of Nārāyaṇatīrtha's Haṭhayoga is spread over several *sūtras* of the first two chapters, the *samādhipāda* (1.34) and the *sādhana-pāda* (2.46-52). The commentary by Nārāyaṇatīrtha is particularly extensive and detailed here.¹⁰⁵

Nārāyaṇatīrtha first locates Haṭhayoga in the context of *sūtra* 1.34. This *sūtra* is one of several options (1.32-40) that can be applied to overcome the distractions described in *sūtras* 1.30-31, which distract from the state of yoga (*asaṃprajñātasamādhi* or *kaivalya*) sought in Pātañjalayoga:

pracchardanavidhāraṇābhyāṃ vā prāṇasya || 34 ||

Or, through exhaling and restraining of the breath.

This method thus serves to establish a clear mind. This is referred to by Nārāyaṇatīrtha as Haṭhayoga. In his commentary, Nārāyaṇatīrtha explains that the term *pracchardana* means the slow outward emptying of the breath of the abdomen through one of the two nostrils in measured quantities.¹⁰⁶ The term *vidhāraṇa* is the external continuous breath-holding of exhaled air.¹⁰⁷ Furthermore, Nārāyaṇatīrtha specifies this method of breath retention as

¹⁰³Cf. p. ??

¹⁰⁴see p.?? for the parallel passages

¹⁰⁵For an earlier, short discussion of Haṭhyoga in Nārāyaṇatīrtha's *yogacandrika* see PENNA, 2004: 76.

¹⁰⁶*Yogasiddhāntacandrikā* 1.34 (Ed. p. 53): *kauṣṭhyasya vāyoḥ pracchardanam, ekataranāsāpuṭeṇa mātṛāpramāṇeṇa śanaiḥ śanair bāhar niḥsāraṇam |*

¹⁰⁷*Ibid.* 1.34 (Ed. p. 53): *vidhāraṇaṃ recitasya vāyor bahir eva sthāpanaṃ kumbhakaṃ |*

recitakumbhaka. It is the first of a total of seven breathing postures (*saptakumbhaka*) and is considered particularly praiseworthy, as hardly any rules need to be observed for this type. However, this group of seven *kumbhakas* - *recita*, *pūrīta*, *śānta*, *pratyāhāra*, *uttara*, *ādhāra* and *sama* - is only mentioned in the second chapter in the context of the fourth limb of the *aṣṭāṅgayoga* called *prāṇāyāma* (2. 49-53) together with another seven of the eight *kumbhakas* of the *Haṭhapradīpikā*.¹⁰⁸

According to Nārāyaṇatīrthas, the mastery of the breath and the mastery of the mind are intrinsically linked. At the same time, *prāṇāyāma* has the power to eradicate all sins, which enables the mind to concentrate and stabilize on a meditative focal point or goal (*lakṣya*).¹⁰⁹

Finally, Nārāyaṇatīrtha authenticates the linking of *prāṇāyāma* and Haṭhayoga (*prāṇāyāmasya haṭhayogatvam uktaṃ smṛtau*) with the famous verse of *Yogabīja* (148cd-149ab), in which the syllable “*ha*” is linked to the sun and the syllable “*ṭha*” to the moon. Thus, *haṭha* is understood as the union of sun and moon.¹¹⁰

The next section of the *Yogasiddhāntacandrikā*, which discusses aspects of Haṭhayoga, is only found in the context of the third limb of the *aṣṭāṅgayoga*, which is described beginning with *sūtra* 2.46.

*itaḥ paraṃ sakalarogādīnivr̥ttidvārā haṭhayogasyopāyam āsanam āha-
sthīrasukham āsanam || 46 ||*

From here on, postures, being the means of Haṭhayoga, are said to be the gateways to preventing all diseases etc.

A comfortable and steady position.

Nārāyaṇatīrtha then presents various *āsanas*. Of a total of 84 *āsanas*, 38 are described in detail. BIRCH observed as early as 2018,¹¹¹ that Nārāyaṇatīrtha's

¹⁰⁸ Ibid. 1.34 (Ed. p. 53): *tathā cātra pūrakavarjanād recitapūrītasāntapratyāhārottaraādhārasamabhe-
dena saptakumbhakeṣu madhye recitakumbhako 'yaṃ prathamābhyāse 'nekaniyamānapekṣatayā praśastah |
sarvam etad agre prāṇāyāmaprakaraṇe sphuṭi bhaviṣyati |*

¹⁰⁹ *Yogasiddhāntacandrikā* 1.34 (Ed. p. 53): *tad etābhyāṃ prāṇajaye cittajasya tayoṃ avinābhāvāt prāṇāyā-
masya sarvapāpanāśakatvāt pāpanivr̥ttiyā ca cittam ekatra lakṣye sthīraṃ bhavati |*

¹¹⁰ Ibid. 1.34 (ed. p. 53): *hakāreṇa tu sūryo 'sau thakāreṇendur ucyate | sūryacandramasor aikyaṃ haṭha
ity abhidhiyate ||* The context suggests here, that Nārāyaṇatīrtha associates the sun and moon with the *piṅgalānāḍī* (representing the sun) and *iḍānāḍī* (representing the moon). Their union would then be the inhalation through these channels with subsequent breath holding.

¹¹¹ Cf. BIRCH 2018, p. 105, fn. 9.

descriptions of the *āsana* were borrowed from earlier yoga texts, such as the *Haṭhapradīpikā* (which Nārāyaṇatīrtha refers to as *Yogapradīpa*), the *Vasiṣṭhasaṃhitā* and the *Dharmapatrikā*.^{112 113}

In 2.47-48, Nārāyaṇatīrtha specifies further details on the execution of the Yoga postures, which are not discussed further here.¹¹⁴ Far more important for the determination of Nārāyaṇatīrtha's Haṭhayoga is 2.49-51. In addition to a detailed discussion of the three basic elements of *prāṇāyāma* - exhalation (*recaka*), inhalation (*pūraka*) and breath holding (*kumbhaka*) and their specifics in the commentary to 2. 49-50, Nārāyaṇatīrtha then discusses *kevalakumbhaka*, the fourth aspect of *prāṇāyāma*, the overarching goal and ultimate result of breath retention.^{115 116}

This *kevalakumbhaka* is achieved in a lengthy process with gradually more subtle advances through the practice of ordinary *kumbhaka*, which is specified as *sahitakumbhaka*.¹¹⁷ Only when the bodily channels have been purified through practice, and the movements of exhalation and inhalation have entirely ceased does *kevalakumbhaka* arise. An appropriate translation is "isolated breath retention", as it is isolated from the inhalation and exhalation.¹¹⁸

¹¹²A list of the 38 of 84 *āsanas* discussed in detail below can be found in *Yogasiddhāntacandrikā* 2.46 (Ed. p. 107-108): *tac ca padma-siddha-bhadra-vīra-svastika-siṃha-daṇḍa-sopāśraya-paryāṅka-mayūra-kukkuṭa-uttānakukkuṭa-pāścimatāna-matsyendrapīṭha-cakra-gomukha-karma-dhanu-mrgasvastika-arddhacandra-aṅjalika-pīṭha-vajra-mukta-candra-arddhaprasāritaśava-kapāla-guruḍa-arddhāsana-kamala-krauñcaṇiṣadana-hastiniṣadana-uṣṭriniṣadanakapiniṣadana-yogāsana-yonyāsana-samasthāna-ādibhedena caturāṣitiprakāram | eteṣāṃ lakṣaṇāni yogapradīpādāv uktāni* | The detailed descriptions of the 38 *āsanas* can be found immediately following on p. 108-114.

¹¹³PENNA (2004: 207-209) has briefly discussed the *āsanas* of the *Yogasiddhāntacandrikā*.

¹¹⁴A more detailed sketch of the *prāṇāyāma*-system of Nārāyaṇatīrtha's *Yogasiddhāntacandrikā* can be found in PENNA (2004: 209-18).

¹¹⁵Cf. *Yogasiddhāntacandrikā* 1.34 (Ed. p. 116): 'Yājñavalkya declares its characteristic as follows - Having abandoned inhalation and exhalation, that comfortable restraint of breath is breath-control. This indeed is indeed taught as "isolated retention"'. (*asya ca lakṣaṇam yājñavalkya āha-recakam pūrakam tyaktvā yat sukham vāyudhāraṇam | prāṇāyāmo 'yam ity uktāḥ sa vai kevalakumbhakaḥ* ||

¹¹⁶See *Haṭhapradīpikā* 2.72-80 for the locus classicus of all descriptions of *kevalakumbhaka*.

¹¹⁷This *kumbhaka* is "accompanied" (*sahita*) because, unlike *kevalakumbhaka*, it is still accompanied by inhalation and exhalation. Cf. *Haṭhapradīpikā* 2.73.

¹¹⁸Cf. *Yogasiddhāntacandrikā* 2.51: *evambhūta ubhayoḥ śvāsaprasāvāsayor gativicchedaś caturthaḥ prāṇāyāma ity arthaḥ | etena sahitakumbhakaḥ bhāvyā evāsyā 'sādhāraṇam | yadā nāḍīviśuddhiḥ syād yoginastattvaadarśinaḥ | tadā vidhvastadoṣasya bhavet kevalasambhavaḥ* ||

The yogin who masters *kevalakumbhaka* can hold his breath for any length of time.¹¹⁹ Nārāyaṇatīrtha then quotes seven of the eight *kumbhakas*¹²⁰ of *Haṭhapradīpikā* (except *plāvaṇī*, cf. *Haṭhapradīpikā* 2.71).¹²¹ Then the other seven *kumbhakas* already mentioned in the commentary to 1.54 are explained in more detail.¹²² The commentary to 2.50 then quotes further explanations from various texts, such as *Yogabhāskara*, *Nandipurāṇa* and *Mārkaṇḍeyapurāṇa* on the subject of *prāṇāyāma*. In addition, the four stages (*avasthā*) of yoga practice – *ārambha*, *ghāṭa*, *paricaya* and *niṣpatti* are introduced,¹²³ etc.¹²⁴

The Haṭhayoga of Nārāyaṇatīrtha thus consists primarily of two of the four main classical categories of Haṭhayoga according to the *Haṭhapradīpikā*¹²⁵ – *āsana* and *kumbhaka*, which are located in Pātāñjalayoga. The third main category of Haṭhayoga after the *Haṭhapradīpikā*, namely *mudrā*, is also found in the *Yogasiddhāntacandrikā*. However, surprisingly, the *mudrās*, together with the *śatkarmas*, are only taught in the context of Karmayoga. Surprisingly, because *mudrā* and *śatkarma* are the elements of Haṭhayoga that form the main distinguishing feature from other Yoga systems. Nārāyaṇatīrtha is not unaware of this. At the end of his section on Karmayoga, he mentions them belonging to Haṭhayoga, but nonetheless decides to present them in the context of Karmayoga. These will, therefore, only be dealt with in the corresponding sub-chapter of this work. The fourth main category of the *Haṭhapradīpikā*, *nādānusandhāna*, is not found in the *Yogasiddhāntacandrikā*.

¹¹⁹Cf. *Haṭhapradīpikā* 2.76.

¹²⁰*Yogasiddhāntacandrikā* 2.51, ed. p. 118–121. The seven *kumbhakas* mentioned by Nārāyaṇatīrtha are: 1. *sūryabhedana*; 2. *ujjāyī*; 3. *sītka(rā)*; 4. *śītālī*; 5. *brahmārī*; 6. *mūrchā*; and 7. *bhastrikā*.

¹²¹Cf. *Haṭhapradīpikā* 2.48–71.

¹²²*Yogasiddhāntacandrikā* 2.51, p. 121: *kumbhaḥ saptavidho jñeyo recitādīprabhedataḥ | recitaṃ pūratīḥ śāntaḥ pratyāhārottarō'dharaḥ || samaśceti vinirīḍitaḥ kumbhakaḥ saptabhedataḥ iti eṭeṣaṃ lakṣaṇāni cāha-recitasya bahistambho vāyo recitakumbhakaḥ*
textitpūrakeṇa vinā samyag yogo 'yaṃ sukhado nṛṇām || 1 || pūritasyodare rodhaḥ paścādrecaakasamṣṛu-
taḥ | nāḍīsuddhikaraḥ samyak proktaḥ pūritakumbhakaḥ || 2 || kāyasyāntarabahir vyāptir yā sa syāc chān-
takumbhakaḥ || 3 || sthānayanorantare rodhaḥ pratyāhārākhyakumbhakaḥ || 4 || āpūrayet kramādūrdhvam
ūrdhvarodho hṛdādiṣu || 5 || uttaraḥ kumbhakaḥ sa syādadho 'dho mūrdhato 'dharaḥ || 6 || recanāpūraṇe
tyaktvā manasā maruto dhṛtīḥ | yā nābhyādpadeṣeṣu samaḥ kumbhaḥ prakīrtitaḥ || 7 ||

¹²³See *Amṛtasiddhi viveka* 19, 21, 29 and 31 for the oldest account of the four stages. Also cf. *Haṭhapradīpikā* 4.16–25.

¹²⁴For example, the yogic dietary guidelines and the dwelling of the yogi based on the explanations of the first chapter of *Haṭhapradīpikā*.

¹²⁵Cf. *Haṭhapradīpikā* 1.56.

Haṭhayoga in the *Sarvāṅgayogapradīpikā*

In the *Sarvāṅgayogapradīpikā* (3.1-52), Haṭhayoga is both an individual category (3.1-12) and a superordinate category. In the following, Haṭhayoga is primarily discussed as the individual category. As a superordinate category, it subsumes three other Yogas, namely Rājayoga (3.13-24), Lakṣayoga (3.25-36) and Aṣṭāṅgayoga (3.37-52). These subcategories will be only briefly characterised in this chapter. They are then discussed in detail in the respective chapter according to the order of the list of the fifteen Yogas of the *Yogatattvabindu*.¹²⁶

Sundardās initially locates Haṭhayoga within the Ādinātha tradition and specifies the union of sun and moon as its definition.¹²⁷

This is followed by describing the ideal environment for Yoga practice, short practice instructions and dietary rules (3.2-8). These are very reminiscent of the explanations in the first chapter of the *Haṭhapradīpikā*.¹²⁸ The chapter concludes with the naming of the six actions (*ṣaṭkarmas*). Due to the lack of details in his descriptions, it is hardly comprehensible to perform the practices without a teacher or other instructive texts. Sundardās could not have conceived his chapter on Haṭhayoga as an instruction manual. Instead, his primary aim must have been to list and characterise it.

The ideal environment for Haṭhayoga is in a well-governed country where justice prevails. Here, the yogin is supposed to build a hut (*maṭhikā*) with a small door and no holes. The yogin shall smear the hut with cow dung for this purpose. A small well is dug into the ground next to the hut.¹²⁹¹³⁰

The yogin is supposed to sit in the hut, devote himself to Haṭhayoga and regulate the breath.¹³¹ Accordingly, for Sundardās, as in all texts with complex Yoga taxonomies without exception, breath cultivation is the central element of Haṭhayoga. In the following, he specifies the practice of Yoga postures

¹²⁶ A French description of Haṭhayoga in the *Sarvāṅgayogapradīpikā* can be found in BURGER 2014, pp. 701-709.

¹²⁷ *Sarvāṅgayogapradīpikā* 3.1: *abahi hahūṃ haṭhayoga sunāi | ādinātha ke bandaiṃ pāi | ravi śaśi doṃ eka milāvai | yāhi teṃ haṭhayoga kahāvai || 1 ||*

¹²⁸ See *Haṭhapradīpikā* 1.57-60.

¹²⁹ *Ibid.* 3.2-3ab: *prathama sudharma deśa kahūṃ tākai | bhalau rājya kachu deśala na jākai | tāhām jāi kai maṭhikā karī | alpa dvāra aru chidra su bharai || 2 || lipta karai cahūṃ ora sugandhā | kūpa sahita maṭha ihim bidhi baṃdhā |*

¹³⁰ Cf. *Haṭhapradīpikā* 1.12-13.

¹³¹ *Sarvāṅgayogapradīpikā* 3.3cd: *tāmahim paṭṭhi karai abhyāsā | gutu gami haṭha kari jātai svāsā || 3 ||*

(*āsana*).¹³² Furthermore, Sundardās recommends ritual washing and god worship in the morning.¹³³ The diet is supposed to be regulated.¹³⁴ For Sundardās, this means avoiding hot, spicy and sour foods. Specifically mustard, sesame, alcohol, meat, green vegetables, ginger and garlic, shall be avoided, too.¹³⁵ A diet of rice, milk,¹³⁶ ghee, honey and gourd vegetables is recommenced. Furthermore, clear water is supposed to be ingested.¹³⁷ When the haṭhayogin eats in this way, his body is freed from disease.¹³⁸

Verses 3.9-11 mention the six actions (*ṣaṭkarmas*) - *dhauti*, *basti*, *neti*, *trāṭaka*, *naulī* and *kapālabhātī*. They are supposed to purify the channels,¹³⁹ and lead to success.¹⁴⁰ In the last verse of this section, we learn that the power of Haṭhayoga leads to bliss.¹⁴¹

As already mentioned at the beginning, Sundardās also subsumes Rājajayoga (3.13-24), Lakṣayoga (3.25-36) and Aṣṭāṅgayoga (3.37-52) under the superordinate category Haṭhayoga. Sundardās's Rājajayoga practice is that what is commonly known as *vajrolīmudrā*.¹⁴² Lakṣ(y)ayoga, a practice found in all complex late medieval taxonomies, is the fixation of the gaze (*dṛṣṭi*) on differently located focal points or objects inside or outside the body. In the context of Aṣṭāṅgayoga, the generally known eight limbs are then discussed individually. Similar to Nārāyaṇatīrtha, characteristic practices of Haṭhayoga such as *āsanas*, *kumbhakas*, *mudrās* and *bandhas* are assigned to the individual limbs. A detailed comparative discussion of the subcategories takes place in the following chapters.

¹³² *Sarvāṅgayogapradīpikā* 3.5ab: *haṭhi kari āsana sādhaīm bhāi hatha kari nidrā tajatau jāū |*

¹³³ Ibid. 3.7b: *prāta sanāna upāsana koī |* What this might have looked like is described in great detail within the first chapter of the *Yogakarnikā*.

¹³⁴ Ibid. 3.5c: *haṭha hi kari āhāra ghaṭāvai |*

¹³⁵ Ibid. 3.6: *haṭha kari tikṣaṇa kaṭuka sutyāgai | sarasoṃ tila mada māṃsa na māṃgai | harita śāka kabahū nahim śai | hiṃgu lasanu saba deśa bahāi || 6 ||*

¹³⁶ Ibid. 3.7c: *gohūṃ śālī su karai ahārā |*

¹³⁷ Ibid. 3.8ab: *śira śāṃḍa ghrta madhi puni sāmni sūṃṭhi paṭola nirmala ati pāṃni |*

¹³⁸ Ibid. 3.8cd: *yahu bhojana su karai haṭha yogi dina dina kāyā hoi nirogi || 8 ||*

¹³⁹ Ibid. 3.9b: *nāḍī śuddha hoṃhi mala ṭalai |*

¹⁴⁰ Ibid. 3.10c: *ye ṣaṭa karma siddhi ke dātā |*

¹⁴¹ Ibid. 3.12a: *yā haṭha yoga prabhāva teṃ, pragaṭa hoi ānanda |*

¹⁴² The verses do not specify the term, but the practice is identical.

5. Karmayoga

In formal discourse, the term Karmayoga is particularly known from the *Bhagavadgītā*¹⁴³. In the four complex late medieval taxonomies of the twelve to fifteen Yogas, it appears in fifth place in the *Yogatattvabindu* and third place in the *Yogasvarodaya* and *Yogasiddhāntacandrikā*. The *Sarvāṅgayogapradīpikā* does not mention Karmayoga.

Karmayoga in the *Yogatattvabindu* and *Yogasvarodaya*

In both texts, the term Karmayoga is not mentioned, despite its inclusion in the taxonomies. This absence surprises the reader, as the structure of the text, beginning with the list of fifteen Yogas and then treating individual Yogas, raises the expectation that all the subtypes of Yoga mentioned in the list will be treated. It is particularly noteworthy that Kriyāyoga, as the first entry in the list, is also treated first, and the following sections of the text largely follow the order of the list, reinforcing this expectation. However, this expected structure becomes less and less clear as the text progresses. This results in two possible explanations. Either the list merely served to illustrate the diversity of the different categories of Yoga, and it was never the authors' intention to cover all the Yogas, or the transmission of the text has fallen victim to corruption. The analysis of the texts made it clear that Rāmacandra based at least the first half and also large parts of the second half of the text on the *Yogasvarodaya*.¹⁴⁴ However, we also know that the transmission of the *Prāṇatoṣinī* is by no means complete. Many of the verses of the *Yogasvarodaya* found in the *Prāṇatoṣinī* can also be found in the *Yogakarnīkā*. In addition, the *Yogakarnīkā* contains a non-negligible number of verses that are not found in the *Prāṇatoṣinī* but are nevertheless attributed to the *Yogasvarodaya*.¹⁴⁵ This

¹⁴³Cf. for example *Bhagavadgītā* 2.47-49, 3.1-7, & 4.20. Here, Karmayoga is a path (*marga*) to liberation (*mokṣa*) through action (*karma*) without attachment to one's deeds.

¹⁴⁴In the second half of his text, Rāmacandra also frequently uses content and verses from the *Siddhasiddhāntapaddhati* and almost without exception follows the structure as given by the quotations from the *Yogasvarodaya* in the *Prāṇatoṣinī*.

¹⁴⁵Surprisingly, the contents of the verses of the *Yogasvarodaya* cannot be traced in the *Yogakarnīkā* either. Does this mean that *Yogatattvabindu* used the quotations from *Prāṇatoṣinī* as a template? This is impossible, as the *Prāṇatoṣinī* dates from the 19th century. There were probably several recensions of the *Yogasvarodaya*.

means that the transmission of the *Yogasvarodaya* based only on the verses of the *Prāṇatoṣinī* and the *Yogakarnīkā* cannot possibly be complete, and the original text may also have described the other fifteen Yogas not mentioned in the quotations. The structural analysis of both texts in the context of Karmayoga reveals a strong indication of corruption in the tradition. This reference is in section XLI. Like the previous sections, starting with XXXII, this section deals with the microcosmic equivalents of the macrocosm in the yogic body. In particular, it deals with the listing of various contents of the yogic body, such as twenty-seven stars, twelve signs of the zodiac, nine planets, the fluctuation of the Ūrmi, which sets the body in motion, countless deities inhabiting the pores of the arms, celestial ascetics (*divyatapasvins*) residing in the pores of the back, etc. Then, the topic changes abruptly. In both the *Yogatattvabindu* and the *Yogasvarodaya*, there is suddenly a passage that describes *mukti* through *karma*, without a corresponding preceding introduction. Rāmacandra, apparently, as so often, prosaizes the contents of *Yogasvarodaya*. Therefore, the text's structural problem originates in the *Yogasvarodaya*. The change in content is so abrupt that one or more folios of the copy of an archetype on which the surviving text was ultimately based may have been lost. This section of the text, which concludes the XLI section, could well be part of an original description of Karmayoga due to the abrupt change of subject.

The *Yogasvarodaya* (PT, Ed. p. 843-44) reads:

samagradarśanān muktaḥ svargabhogañ ca matsukham |
tad etac cintayā yāti rogaśokavivarjjitaḥ ||
yat karmā karmaṇā śaṅkā manomadhye bhaved bahiḥ¹⁴⁶ |
tat karmākaraṇaṃ¹⁴⁷ muktir ity āha bhagavān śivaḥ ||

As a result of complete vision¹⁴⁸ one is liberated from heavenly pleasures and happiness. Through contemplating that, one reaches

¹⁴⁶ *bahiḥ* em.] *vahiḥ* YSv (PT).

¹⁴⁷ *karmākaraṇaṃ* em.] *karmakaraṇaṃ* YSv (PT).

¹⁴⁸ It seems very unlikely that this *samagradarśanāt* refers back to the previously mentioned microcosmic contents of the macrocosm. Especially given the following statements about *karma*. What it refers to is unclear.

freedom from sorrow and disease. Whatever action creates concern within the mind by [considering] the action, externally, the non-execution of that [very] action brings about liberation. Thus says the exalted Śiva.

The modified prosaisation of this passage in the *Yogatattvabindu* (Section XLI, Ed. p. ??) reads:

*puruṣasya nṛtyadarśanāt || gītaśravaṇāt || vallabhavastuno darśanāt || ya
ānanda utpadyate saḥ svargalokaḥ kathyate | rogapiḍito durjanebhyaḥ pu-
ruṣasya yad duḥkhaṁ utpadyate | tad bahutaraṁ narakaṁ kathyate | atha
ca yatmakaraṇāt sarveṣāṁ lokānāṁ svamanasi ca śubhaṁ na bharete
tat karma bandhanam ity ucyate | atha ca yatmakaraṇān manomadhye
śaṅkā na bhavati tat karma muktikāraṇam |*

Whatever bliss is generated as a result of witnessing dance, listening to songs, [and] viewing beloved objects, that [bliss] is called heaven. The suffering which arises for a person afflicted by disease or by evil persons is considered a very great hell. Moreover, as a result of performing actions that do not bring about happiness in all worlds and one's mind, it is said that this [very] action is binding. Furthermore, from whatever action within the mind, concern does not arise; that action becomes the cause of liberation.

It is probably not possible to extrapolate the complete concept from this hypothetical remnant of Karmayoga. However, it is clear that even though it is not specified as Karmayoga, a path to liberation through specific actions (*karmas*) is laid out here. In the *Yogasvarodaya*, all actions are not supposed to cause worry. In the *Yogatattvabindu*, it is the cultivation of all actions that make one happy and the renunciation of actions that lead to sorrow. At the same time, this passage is another reference to Rāmacandra's wealthy and pleasure-oriented audience. There is also a radical contrast to the "classical" Karmayoga of the *Bhagavadgītā*. The focus is no longer on the non-attachment towards the action but on actions that bring about happiness.

Karmayoga in the *Yogasiddhāntacandrikā*

Nārāyaṇatīrtha situates his Karmayoga¹⁴⁹ in the context of his commentary on *sūtra* 2.28:¹⁵⁰

yogāṅgānuṣṭhānād aśuddhikṣaye jñānadiptir āvivekakhyāteḥ || 28 ||

As a result of the practice of the limbs of Yoga upon the destruction of impurities, the lamp of knowledge up to the realisation of discrimination arises.

This *sūtra* introduces a description of the eight well-known limbs of Pātāñjalayoga. Nārāyaṇatīrtha explains that the practice of the eight limbs leads to the realisation of the overarching goal of Yoga, the discriminating knowledge of *puruṣa* and *prakṛti*, thereby removing ignorance (*vidyā*) and manifesting liberation. He then presents Karmayoga as an alternative to attaining the lamp of knowledge:¹⁵¹

athavā yogāṅgānām dhautivastityādiṣaṭkarmanām mahāmudrādīnām ca anuṣṭhānād dṛḍhābhyāsāj jñānadiptiḥ | jñāyate 'neneti jñānam karaṇavar-gaḥ | tasya diptiḥ rogādyanabhighātena tejasvitā dṛḍhatā ca, āvivekakhyāteḥ vivekakhyātiparyantaṁ bhavatīty arthaḥ | rogādīnā jñānasya kuṇṭhabhāvas tu prasiddha eva | sa caiteṣv aṅgeṣv anuṣṭhiteṣu rogapratibandhān na bhavatīty arthaḥ | tathā ca karaṇādārḍhyadvārā samādhidārḍhyārthārthakar-mayogo 'pi prathamato 'nuṣṭheyo rogabhīruṇeti bhāvaḥ | sa ca karmayogaḥ ṣaṭkarmarūpo mudrārūpaś ceti dvividho nirūpita ākare yathā |

Alternatively, as a result of executing consistent practice of the limbs of yoga, [particularly] of the six actions like Dhauti, Vasti etc. and the great seal etc., the lamp of knowledge arises. By

¹⁴⁹See PENNA 2004, pp. 67–20 for an earlier discussion of Karmayoga in the *Yogasiddhāntacandrikā*.

¹⁵⁰Cf. *Yogasiddhāntacandrikā*, ed. pp. 92–98.

¹⁵¹This differentiation inevitably awakens the association with the differentiation of the eight-fold yoga according to Yajñavalkya and the Hāṭhayoga with *mudrās* etc. of Kapila already stated in *Dattatreyayogaśāstra* in verse 29

this [word] “*jñāna* (knowledge)”, the group of sense organs is understood. Its “*dīpti* (lamp)” becomes brilliant and robust without damage through diseases, etc. The meaning of [the word] “*āvivekakhyaṭeḥ* (up to the realisation of discrimination)” extends as far as the realisation of discrimination. Through diseases, etc., the state of the inefficiency of the sense organs (*jñāna*) is thus established. Furthermore, the meaning of “after having practised these limbs” is [that] there are no obstacles from diseases. And thus, Karmayoga is the means for acquiring resilience of the sense organs for the steadfastness of *samādhi*, which shall be practised first so that one does not become afraid of disease. And that Karmayoga, having the nature of the six actions and having the nature of the seals is discussed twofold accordingly.

Next, Nārāyaṇatīrtha simply lists the *ṣatkarmas* and nine *mudrās*:

*dhāutī vastī tathā neti trāṭakam naulikam tathā | kapālabhātī caitāni ṣaṭ
karmāṇi pracakṣate || karmaṣaṭkam idaṃ gopyaṃ dehaśodhanakāraṇam iti
| mahāmudrā mahābandho mahāvedhaś ca khecarī || śakticālo mūlabandha
uḍḍīyāṇaṃ tataḥ param | jālandharābhido yogo viparītakṛtis tatheti ||
lakṣaṇāni ca tatraivoktāni |*

Dhautī, Vastī, as well as Neti, Trāṭaka and Nauli, and also Kapālabhātī - these six actions are being told. This hexade of action is to be kept secret as it produces the purification of the body. The great seal, the great lock, the great piercing and Khecarī, the stimulation of the goddess, the root lock, Uḍḍīyāṇa [and] thereafter [that] Yoga [practice which is] known as Jālandhara as well as the act of inversion. The characteristics are described there [in the following].

After that, Nārāyaṇatīrtha presents verses containing instructive descriptions of every practice borrowed from earlier Yoga texts.¹⁵² Even though

¹⁵²The section on the *ṣatkarmas* is based on *Haṭhapradīpikā* 2.24-26, whereas the descriptions of the *mudrās* are primarily taken from the *Yogacintāmaṇi* (Ed. p. 132 ff).

Nārāyaṇatīrtha situates the *śaṭkarmas* and *mudrās* within his Karmayoga, at the very end of the section on Karmayoga he notes that they are part of the practice of Haṭhayoga.¹⁵³

6. Layayoga

Layayoga occupies fifth place in the taxonomy of the *Yogatattvabindu* but is not listed in the verses on the fifteen Yogas of the *Yogasvarodaya*. Ultimately, however, the description of Layayoga is missing in both texts. In the taxonomy of the *Yogasiddhāntacandrikā*, Layayoga is in thirteenth place. In Sundardā's *Sarvāṅgayogapradīpikā*, it is in third place and is assigned to the first of three superordinate categories, namely Bhaktiyoga.

Layayoga in the *Yogasiddhāntacandrikā*

Nārāyaṇatīrtha places his discussion of Layayoga¹⁵⁴ in the context of his commentary of *sūtra* 1.41:¹⁵⁵

*samprajñātasya viśayaṃ pradarśayan na samprajñātāparayāyaṃ laya-
yam āha-
kṣīṇavṛtter abhijātasyeva maṇer grahītrgrahaṇagrāhyeṣu tatsthatadañ-
janatā samāpattiḥ || 41 ||*

Pointing out the object of [the] *samprajñāta*[-type of *samādhi*], it is said that Layayoga is for nothing other than [the] *samprajñāta*[-type of *samādhi*] -

Samāpatti, the state of complete absorption of the mind when it is devoid of its mental fluctuations, happens when the mind becomes like a transparent jewel that takes the form of the object placed before it, whether it is the knower, the instrument of knowing or that which is to be known.

¹⁵³ Cf. *Yogasiddhāntacandrikā* (Ed. p. 98): *etac ca sarvaṃ yogāṅgānuṣṭhānāditi sūtre sūtritam api haṭhayogaṅgatvena deha siddhamātraphalatvena sākṣādrājayogā 'naṅgatvāt kaṇṭharaveṇa sūtrakṛtā noktam iti mantavyam iti saṃkṣepaḥ || 28 ||*

¹⁵⁴ For an earlier discussion see PENNA 2004, pp. 85-89.

¹⁵⁵ *Yogasiddhāntacandrikā* Ed. p. 64.

After the previous *sūtras* introduced various objects that can support the mind in meditation, this *sūtra* now continues the analysis of different stages within the state of meditation, regardless of its object.¹⁵⁶ When the *vr̥ttis* of the mind fade, the mind becomes more and more like a crystal (*maṇi*). Just as a crystal takes on the colouring (*añjanatā*) of any object placed in front of it, the clear mind focusing on any object also takes on the colouring of that very object.¹⁵⁷ With regard to the objects that serve absorption, the *sūtra* specifies here the hierarchical sequence of the knower (*grahītr*), the instrument of knowledge (*grahaṇa*) and that what is to be known (*grahyā*). For Nārāyaṇatīrtha, the knower is *puruṣa*. The instrument of knowledge is the sense organs, and what is to be known is the object that can be grasped by the mind.¹⁵⁸ Depending on which object the mind focuses on, it takes on its colour and nature. The term *samāpatti* refers to the complete identification of the mind with the object of meditation. Nārāyaṇatīrtha (ed. p. 64) then equates the term *samāpatti* with *laya*:

*teṣu yā tatsthatadañjanatā tatsthena uparāgeṇa tadañjanatā tanmayatā
samyak tadākāratā samāpattiḥ samyagāpattir layaḥ samprajñātalakṣaṇo
yogo bhavati arthaḥ |*

In those [objects] which are “coloured by that which resides there”, by colouring, that [state of] colouration, being absorbed in it, thoroughly being in the state of that form, is absorption (*samāpatti*), the total entering into [that] state is *Laya*, being a *Yoga* characterized *samprajñāta*. This is the meaning.

For Nārāyaṇatīrtha, *Layayoga* is therefore a synonym for the state of *samāpatti* and is attributed to the *samprajñāta* form of *samādhi*, in which the consciousness is still focussed on one of the aforementioned objects. *Samprajñātasamādhi* is also known as ‘*samādhi* with discrimination’, as the meditator retains awareness of the distinction between the meditator, the meditation

¹⁵⁶This analysis already began in *Pātañjalayogaśāstra* I.17.

¹⁵⁷*Yogasiddhāntacandrikā* 1.34 (Ed. p. 64): *uparāgeṇa tadākāratāyāṃ dr̥ṣṭāntam āha- abhijātasyeva maṇer iti | nirmalasya sphaṭikāder yathā japākusumādy uparāgeṇa raktādyākāratā tathety arthaḥ |*

¹⁵⁸*Ibid.* 1.34 (Ed. p. 64): *kṣīṇavrtter iti | abhyāsavairāgyābhyām apagamavrttyantarasya cittasya grahītrgrahaṇagrāhyeṣu, grahitā puruṣaḥ sthūlasūkṣmabhedenā, grahaṇam gr̥hyate 'rtho' 'nenetindriyam, evam grāhyam ca grahītrgrahaṇagrāhyāni |*

object and the process of meditation itself. It is therefore a *samādhi* in which there is still a minimal remainder of *vyrtti*, in contrast to the final *asamprajñāta* form of *samādhi* in which the last *vyrtti* also expires and final liberation and *kaivalya* occur.¹⁵⁹

Layayoga in the *Sarvāṅgayogapradīpikā*

For Sundardās, Layayoga (2.28–39) is a subcategory of Bhaktiyoga,¹⁶⁰¹⁶¹ and recognises it as a method for the liberation from the cycle of birth and death.¹⁶² Sundardās emphasises that Layayoga is an incomparable method and therefore attaches great importance to it among the Yoga methods he presents.¹⁶³ Layayoga dispels all illusion,¹⁶⁴ makes one attain the highest state,¹⁶⁵ dispels anger and difficulties,¹⁶⁶ and makes one equal to Brahman.¹⁶⁷ The main emphasis of the practice is the continuous absorption of the mind into a specific goal, which he defines as Rāma¹⁶⁸ or Hari.¹⁶⁹ This absorption is supposed to be continued throughout day and night.¹⁷⁰ To illustrate how exactly this practice is to be carried out, he draws various comparisons. For example, *Sarvāṅgayogapradīpikā* reads 2.35:

jaisaiṃ gāu jaṃgala kauṃ dhāvai | pānī pivai ghāsa cari āvai |
citta rahai bacharā kai pāsā | aisi laya lāvai haridāsā || 2.35 ||

Just as a cow walks towards the forest, drinks water, and grazes, but its mind remains near the calf, in such a way, Haridāsā practices Laya.

¹⁵⁹ See *Pātañjalayogaśāstra* 1.17–22 for more detailed explanations of the *samprajñāta* and *asamprajñāta* forms of *samādhi*.

¹⁶⁰ A description of Layayoga in French can be found in BURGER 2014, pp. 693–94.

¹⁶¹ ?????Reference to Bhaktiyoga chapter!

¹⁶² Cf. *Sarvāṅgayogapradīpikā* 2.28c: *laya binu janma marana nahim chūtai |*

¹⁶³ Cf. *ibid.* 2.29a: *laya samāna nahim aura upāi |*

¹⁶⁴ Cf. *ibid.* 2.29c: *āvāgamana sakala bhrama bhāgai || 29 ||*

¹⁶⁵ Cf. *ibid.* 2.30d: *parama sthāna samāvai soi || 30 ||*

¹⁶⁶ Cf. *ibid.* 2.32cd: *esi laya jo koi lāvai | jonī samkṛta bahuri na āvai || 32 ||*

¹⁶⁷ Cf. *ibid.* 2.31a: *yaha laya yoga anupa hai karai brahma samāna |*

¹⁶⁸ Cf. *ibid.* 2.29b: *jo jana rahai rāma laya lāi |*

¹⁶⁹ Cf. *ibid.* 2.38ab: *sa samprakāra hari sauṃ lavai | koī videha parama pada pāvai |*

¹⁷⁰ Cf. *ibid.* 2.29c: *niśi vāsara esaiṃ lai lāgai |*

Another example is *Sarvāṅgayogapradīpikā* 2.35:

*jyaum janani gr̥ha kāja karāi | putra piṁghrau paudhata bhāi |
ura apnai taiṁ kṣaṇ na na bisārai | aisī laya jana kauṁ nistārai || 36 ||*

Just as a mother does the housework while her son plays or crawls nearby and never for a moment forgets him in her heart, Laya liberates the person who practices it.

These comparisons illustrate Sundardā's concept of Layayoga. Layayoga is the continuous absorption or centring of the mind on Rāma or Hari while performing the necessary daily activities. The examples of the cow and the mother emphasise that this is supposed to be done in a way that resembles the tireless love and attention of a mother towards her child.

7. Dhyānayoga

Rāmacandra positions Dhyānayoga at the seventh place in his taxonomy of fifteen Yogas. In the *Yogasvarodaya*, Dhyānayoga is to be found at the fifth position. In both cases, Dhyānayoga as a single subcategory of Rājayoga is not discussed explicitly in the remainder of the text. In the *Yogasiddhāntacandrikā*, it is in the fourteenth position. Sundardās, in his taxonomy of the three Yoga tetrads of the *Sarvāṅgayogapradīpikā*, does not list Dhyānayoga at all.

Thus, the only explicit description of Dhyānayoga within the texts of the complex Yoga taxonomies occurs only in the *Yogasiddhāntacandrikā*. However, this description parallels various contents of the *Yogatattvabindu* and *Yogasvarodaya*.

Dhyānayoga in the *Yogasiddhāntacandrikā*

Nārāyaṇatīrtha situates Dhyānayoga in the context of his comparatively extensive commentary on *sūtra* 1.39:¹⁷¹

dhyānayogam āha - yathā 'bhimatadhyānād vā || 39 ||

¹⁷¹Cf. *Yogasiddhāntacandrikā* ed. p. 56-63.

[With regard to] Dhyānayoga, it is said: Or, as a result of meditation on what one favours.

Below, Nārāyaṇtīrtha's commentary offers two alternative explanations of Dhyānayoga. The first explanation is presented briefly and reads as follows:

*yatheti | kim bahunā, harirāmādirūpaṃ parameśvaraṃ bāhyaṃ candrasūryādi-
jyotir vā yad eveṣṭaṃ tad eva dhyāyet | tasmād api dhyānāl labdhasthi-
tikasya cittasya sādhanāntaraṃ vināpi kevale paramātmāni sthitaḥ yogy-
atā bhavatīty arthaḥ | ayam eva dhyānayoga ukto yogagrantheṣu |*

*vinā deśādibandhena vṛttir yā 'bhimate sthīrā |
dhyānayogo bhaved eva cittacāṅcalyanāśakaḥ ||
ity ādinā |*

[Regarding the term] “yathā”. Why [say] more? One should meditate on the supreme lord in the form of Hari, Rāma, etc., or on an external light such as the moon, sun, etc. [or] just to what is favored. Because of that, as a result of meditation alone, the stability of the mind is attained without the need for any other means, enabling one to reside in the supreme self. This is the meaning. This very Dhyānayoga is taught in the texts of Yoga; [for example] in quotations such as:

Without being confined by place, etc., the fluctuations of the mind become stable in the preferred [object]. In fact, Dhyānayoga is the destroyer of the fickleness of the mind.¹⁷²

The first model refers to the meditation of primarily to certain external objects in general, which leads to the reduction of fluctuations in the mind. The second model, on the other hand, is described in the following sentences and then explained in detail:

¹⁷² I am yet to identify the source of this śloka.

*yad vā yathābhimatānām tīrthadevalokavarṇatattvādinām yathābhimateṣu
svadehādiṣu dhyānād bhāvanāviśeṣān manasaḥ sthitir bhavatīty arthaḥ
| tatra yady api brahmavido brahmamayatvādinā sarvaṃ eva tīrthaṃ
pratīlomakūpaṃ ca tīrthāni bhavantīti tathāpi yuñjānena cittasuddhy arthaṃ
prathamatas tīrthādikam avaśyaṃ bhāvanīyaṃ |*

Alternatively, that stability of the mind arises from a specific application of meditation onto favoured [objects] like, for example, sacred sites, deities, worlds, letters, principles, etc., with regard to favoured locations within one's own body. In that case, it is stated, although the knowers of Brahman assert that because of the pervasiveness of Brahman, everything indeed is a sacred place, and even the pores of the skin become places of pilgrimage. Nevertheless, the yogin (*yuñjāna*) who is aiming at the purification of the mind, must inevitably contemplate sacred places, etc. in the beginning [of practice].

Nārāyaṇatīrtha differentiates an alternative that is aimed particularly at beginners in meditation practice. Nārāyaṇatīrtha devotes the rest of his commentary on *sūtra* 1.39 to this type of meditation, which is aimed at objects located inside the body. He first specifies *tīrthabhāvanā*,¹⁷³ the meditation on sacred places, in which the practitioner is supposed to meditate on various sacred places of India in different body parts. He then specifies *devabhāvanā*,¹⁷⁴ the meditation of different deities, which are located in body parts, and *loka-bhāvanā*,¹⁷⁵ the meditation on the worlds in the body and *varṇabhāvanā*,¹⁷⁶ the meditation on letters in the body, each placed in one of six *cakras*.¹⁷⁷ Then *tattvabhāvanā*, the meditation on the principles, is described.¹⁷⁸ The commentary concludes by discussing manipulating air currents through the nostrils for beneficial results, such as in heat or cold exposure, intercourse, travelling, etc. A useful summary of the details of this part of Nārāyaṇatīrtha's commentary

¹⁷³Cf. *Yogasiddhāntacandrikā* Ed. p. 57-59

¹⁷⁴Cf. Ibid. Ed. p. 59.

¹⁷⁵Cf. Ibid. Ed. p. 59.

¹⁷⁶Cf. Ibid. Ed. p. 59.

¹⁷⁷Cf. Ibid. Ed. p. 59-61

¹⁷⁸Cf. Ibid. Ed. p. 61-63

has already been provided by PENNA (2004: 91-97) and does not need to be repeated here.

Dhyāna in the *Yogatattvabindu* and *Yogasvarodaya*

Dhyānayoga is mentioned in the taxonomies of both texts¹⁷⁹ but is does treated as an individual topic. However, various *dhyāna* practices can be found throughout the text. The first mention of *dhyāna* occurs in the context of nine *cakras* in the sections IV-XII. Rāmacandra and the unknown author of the *Yogasvarodaya* instructs *dhyāna* on the respective *cakra*, or a *mūrti* located in the respective *cakra*. The scribe-author of manuscript U₂ even adds more precise instructions on the duration of the meditations on the respective *cakras*. However, as we discover in section III, this meditation practice is attributed to Siddhakuṇḍalinīyoga or Mantrayoga and not to Dhyānayoga. This is surprising since earlier sources which include a ninefold system of *cakras* - the *śārṅgadharapaddhati*, the *Vivekamārtaṇḍa* and *Śivayogapradīpikā* all teach these nine bodily locations within their sections on *dhyāna*. We also encounter the term *dhyāna* in the description of *adholakṣya* in section XV, in the second subtype of Haṭhayoga in section XX, in the description of *bāhylākṣya* in section XXIII, as well as within *antaralakṣya* in section XXIV. Another mention can be detected within the list and the eight limbs of *aṣṭāṅgayoga* in section XXXI. Here, Rāmacandra states that *dhyāna* will not be discussed in this context, as this has happened many times before.¹⁸⁰ In XXXII-XLI the identity of the external universe with the body is taught. Various contents, such as the fourteen worlds, mountains and rivers, etc., are located in the body, similar to the *Yogasiddhāntacandrikā*. However, Rāmacandra does not specify a concrete reason for listing these physical equivalents of the external universe in the body. The same is true for the parallel passages of *Yogasvarodaya* and *Siddhasiddhāntapaddhati*. In section XLVIII, in the context of the divisions of the lotus in the heart, meditation on this heart lotus is prescribed. This meditation is supposed to lead to the illumination of the self and enhance vitality. Therefore, I conclude that although

¹⁷⁹The list of mentions of *dhyāna* is based on the sections of the *Yogatattvabindu*. The corresponding passages of the *Yogasvarodaya* can be taken from the critical apparatus of the present edition of the text.

¹⁸⁰*dhyānaṃ ca bahutaraṃ prāg uktaṃ tenātra cocyate* |

Dhyānayoga is not provided with its own section in either text, it is at least implicitly present in both texts and the generic term of meditation (*dhyāna*) is nevertheless a central theme.

8. Mantrayoga

Mantrayoga occupies the eighth position in the taxonomy of the *Yogatattvabindu*, the sixth position in the *Yogasvarodaya*, the fifth position in the *Yogasiddhāntacandrikā* and is in the second place of the twelve yogas of the *sarvāṅgayogapradīpikā*. Sundardās attributes Mantrayoga to Bhaktiyoga.

Mantrayoga in the *Yogatattvabindu* and *Yogasvarodaya*

Apart from the mention of Mantrayoga in the first verses of the quotations of the *Yogasvarodaya* in the *Prāṇatoṣinī*¹⁸¹ the quotations we have at hand contain neither a description of Mantrayoga nor a description of a Yoga practice that includes *mantras*. In the *Yogatattvabindu*, however, the term Mantrayoga appears again in section III:

*idānīm rājayogasya bhedāḥ kathyante | ke te | ekaḥ siddhakuṇḍalinīyogaḥ
mantrayogaḥ amū rājayogau kathyete |*

Now, varieties of Rājayoga are described. Which are these? One is Siddhakuṇḍalinīyoga and one is Mantrayoga. These two Rājayogas are described [in the following].

This is followed by an explanation of the three primary channels of the yogic body: *Idā*, *Piṅgalā* and *Suṣumnā*. The section concludes with the assertion that the practitioner becomes omniscient once knowledge about the central channel is generated. In the following sections (IV-XII), a system consisting of a total of nine *cakras* is then described.

This passage is problematic from a text-critical perspective. Rāmancandra is very much orientated towards his textual source, the *Yogasvarodaya*, in terms of structure and content, particularly in the first half of his text and mainly

¹⁸¹Cf. *Prāṇatoṣinī* ed. p. 831 quoted with reference *yogasvarodaye*.

in the second half. However, the *Yogasvarodaya* specifies *jñānayoga* instead of *siddhakuṇḍalinīyoga mantrayogaḥ*. As usual, the remainder of the section is very similar in content to the *Yogasvarodaya*. However, the manuscripts offer no alternatives for the conspicuous passage, so the text must be accepted for now. Another reason is the seemingly strange sentence construction, which is ultimately unsurprising if one knows the rest of the text and can be accepted. Right after the term *mantrayogaḥ*, the reader would have wished for a *ca* ("and"). Only the manuscript L omits the term *mantrayogaḥ* but preserves the following dual forms, so this is not a solution either.

The first *cakra* named *mūlacakra* is provided with the following introduction:

*idānīm suṣumṇāyāḥ jñānotpattāv upāyāḥ kathyante | ādau caturdalaṃ
mūlacakraṃ vartate |*

Now, the means for the genesis of knowledge of the central channel is described. At the beginning [of the central channel] exists the four-petalled root-cakra.

On the basis of this description, it can only be assumed that the sections IV-XII describing the nine *cakras* are assigned by Rāmacandra to Siddhakuṇḍalinīyoga and Mantrayoga. However, almost all manuscripts, with the exception of the U₂ manuscript, do not allow any conclusions to be drawn in this context about a practice that could be described as Mantrayoga.

However, the manuscript U₂ contains detailed additional passages that solve the problem and supplement a practice that can be described as Mantrayoga. For each *cakra*, all manuscripts instruct *dhyāna* on the respective *cakra*. Manuscript U₂, in addition to various additional details, always contains an indication of the duration of the meditation, which is measured in *ajapājāpas* ("The recitations of the non-recited").¹⁸² Finally, the additional material in section XI of

¹⁸²The *cakras* additionally receive the same time indication measured in *ghaṭis*, *palas* and *aṣṭaras*. Instructions for the duration of the practice of meditation are in most of the additions of U₂ for each *cakra*, except the seventh *cakra* at the palate and the ninth *cakra* named *mahāśūnyacakra*. For example manuscript U₂ instructs a total of 600 *ajapājāpas* as the duration of meditation onto the *mūlacakra*. This refers to the duration of the voiceless uttering of the natural *mantra* of the breath: *so 'haṃ* ("he is I") - *haṃ sa* ("I am him"). As in many other Yoga texts, the total amount of *ajapājāpa* per day is declared to be 21600 (cf. section XI. on p.??, l.7). If 21600 *ajapājāpa* equals 24 hours, then 600 *ajapājāpa* would equal 40 minutes. In the additions of U₂, one finds the same numbers

manuscript U₂ makes it clear that the so-called *ajapā mantra* or *haṃsa mantra* must be meant here:¹⁸³

sakāreṇa bahir yāti hakāreṇa viśet punaḥ |
haṃsaḥ so 'haṃ tato mantram jīvo japati sarvadā ||

With the sound “sa”, he exhales. With the sound “ha”, he inhales again: “I am he, he is I”. Because of that, the embodied soul constantly utters the Mantra.

The *ajapā mantra* (“unmuttered mantra”) consists of the two syllables *haṃ* and *saḥ* according to the phonological association with the sound of inhalation and exhalation. Because all living beings inhale and exhale, they recite the *ajapā mantra* continuously day and night. At the same time, *haṃsa*, best translated as “swan” or “goose” in English, is a famous and ancient metaphor for the soul travelling through the wheel of Brahman or Saṃsāra.¹⁸⁴ Sometimes this mantra is also specified as *ajapā gāyatrī*.¹⁸⁵

of *ajapājapa* as in the instructions for meditation onto the seven *cakra*-system of Jayatārāma (cf. MAHĒŚĀNANDA et al., 2006: 163 and *Jogpradīpyakā* 889–912.). The redactor of the text as found in U₂ applied the system of the durations for seven *cakras* to the ninefold *cakra* system of Rāmacandra. Next, the duration that was mentioned before as 600 *ajapājapa* is repeated in another scheme by stating “*ghaṭī 1 palāni 40*”. One *ghaṭī* equals 1/60 of a day (cf. SIRCAR, 1966: 114), which is 24 minutes. One *pala* equals 1/60 of a *ghaṭī*, which is 24 seconds (cf. BOETHLING, 1858: 4). The *Amanaska* in 1.35 (cf. BIRCH, 2013: 231) uses the same concept. For a more detailed tracing of the usage of the system in yogic and tantric literature, see BIRCH, 2013: 265, endnote 46. In our case, the 24 minutes of the one *ghaṭī* plus the 16 minutes (40x24 seconds) of 40 *palas* once more sums up to 40 minutes for the instructed duration of meditation onto the first *cakra*. Other systems are less specific. *Kumbhakapaddhati* 208, i.e. states that “Six winking are one *prāṇa*, six *prāṇas* make up one *pala*. Sixty *palas* equal the time-period of a *ghaṭikā*.” (*ṣaṇṇimeṣo bhavat prāṇaḥ ṣaḍbhiḥ prāṇaiḥ palam smṛtam | palaiḥ ṣaṣṭibhir eva syād ghaṭikākālasammitā ||*). According to BIRCH (2013) the time unit *aṅśara* appears in Bhāskara's *Siddhāntaśiromaṇi* (17cd – 18ab of the *Kālamānādhīyā* in the *Madhyamādhikāra*) : (*gurvākṣaraiḥ khendumitair asu taiḥ | ṣaḍbhiḥ palam tair ghaṭikā kṣaḍbhiḥ || syād vā ghaṭiṣaṣṭir ahaḥ kharāmair māso dinaistair dvikubhiś ca varṣam /*) Translation by BIRCH, 2013:265, n. 46: “A breath is ten long syllables, and a Pala is six breaths, sixty Palas is one Ghaṭikā, sixty Ghaṭikās is a day, thirty days is a month, and twelve months is a year.” If one assumes an *aṅśara* to be 1/10 of a breath and 21600 breaths per day, one hour would have 900 breaths, one minute would equal 16 breaths, one breath would equal 4 seconds, and one *aṅśara* would be 0,4 seconds or 400 milliseconds.

¹⁸³ Probably first taught in the Yoga literature in *Vivekamārtaṇḍa* 28–30

¹⁸⁴ See *Śvetāśvatara Upaniṣad* 1.6 and 3.18.

¹⁸⁵ The *ajapā* can be seen as a yogic appropriation of the Vedic *gāyatrīmantra* (*Roots of Yoga* 2017, 134).

in section III. Therefore, the additions of U₂ were printed in greyscale in the edition and not relegated to a footnote.

Mantrayoga in the *Yogasiddhāntacandrikā*

Nārāyaṇatīrtha locates Mantrayoga, like Jñānayoga before it, in the context of *sūtra* 1.28. This *sūtra* and the corresponding commentary by Nārāyatīrtha have already been discussed in the chapter on Jñānayoga in the *Yogasiddhāntacandrikā* (p.34 et seqq.) and therefore need not be repeated here.¹⁸⁹ Mantrayoga in the *Yogasiddhāntacandrikā* is *japa* (“low-voice muttering”) of *praṇava* (“sacred syllable *aum*”), which can be performed in two alternative ways, as Jñānayoga¹⁹⁰ or Advaitayoga.¹⁹¹

Mantrayoga in the *Sarvāṅgayogapradīpikā*

Sundardās introduces his remarks with the question of how the formless and featureless highest reality can be named.¹⁹² For without giving it a name, one cannot refer to it.¹⁹³ A personal surrender, a devotion to the highest reality, is the basic prerequisite for Bhaktiyoga, the superordinate category of Sundardā’s Mantrayoga. The best, or verbatim the crown of all names for the highest reality, is *rāma*.¹⁹⁴ After verses of praise of the *rāma mantra* Sundardās explains that the *rāma mantra* has to be learnt from the Guru. At the beginning of Mantrayoga practice, one is supposed to recite the *rāma mantra* with the tongue, i.e. audibly.¹⁹⁵ In the course of the practice, the *rāma mantra* is then supposed to be recited mentally, constantly, day and night, in order to unite the practitioner with the omnipresent highest reality:

..*pīchai hiradai maiṃ dhārai | jīhvā rahita maṃtra uccārai |*
niśa dina mana tāsauṃ raha lāgau | kabahūṃ naiṃka na ṭūṭai dhāgau ||

¹⁸⁹For another discussion of Mantrayoga in the *Yogasiddhāntacandrikā* see PENNA 2004, pp. 71-76.

¹⁹⁰I discuss the concept of Jñānayoga in the *Yogasiddhāntacandrikā* on p. 34.

¹⁹¹The concept of Advaitayoga in the *Yogasiddhāntacandrikā* I discuss on p.??.

¹⁹²*Sarvāṅgayogapradīpikā* 2.16cd: *jāakai kachū rūpa nahim reṣā kauna prakāra jāi so deṣā ||* 16 ||

¹⁹³*Ibid.* 2.17b: *nāma binā nahim laḡai piyārā |*

¹⁹⁴*Ibid.* 2.19cd: *rāma mantra sabakai siramaurā tāhi na koī pūjata aurā ||* 19 ||

¹⁹⁵*Ibid.* 2.23cd: *prathama ..vana suni guru kai pāsā puni so rasanā karat abhyāsā ||* 23 ||

24 ||

puni tahāṃ pragaṭa hoī raṃkārā | āpuhi āpu akhaṇḍita dhārā |
tana mana bisari jāi tahāṃ soī | romahi roma rāma dhuni hoī || 25 ||

(24) Afterwards, retain it [the mantra] in the heart; recite the mantra without the tongue. Night and day, let your mind stay attached to it; may the thread never break.

(25) Then there, the omnipresent one manifests; oneself becomes an unbroken stream. Body and mind forgotten there, in that state; in every hair, the sound of Rāma resonates.

Thus, Mantrayoga in *Sarvāṅgayogapradīpikā* is a form of Bhaktiyoga that seeks union with the highest reality in the form of devotional recitation of the *rāma mantra*.

9. Lakṣyayoga

Lakṣyayoga is one of the most voluminous and most important topics¹⁹⁶ in the *Yogatattvabindu*.¹⁹⁷ The concept of this type of Yoga has a complex history of reception, and its origins as a category of specific Yoga techniques can be traced far back into early Tantric texts.¹⁹⁸ However, it was not labelled as an independent Yoga category until the texts of the complex late medieval Yoga

¹⁹⁶In the *Śivayogapradīpikā* 1.8, the one who has attained the realisation of Brahman using the (in this case) three *lakṣyas* is called a knower of Rājayoga. In this text, the practice of *lakṣyas* is the primary characteristic practice of Rājayoga. In addition, being free from mental fluctuation through gnosis is specified as the second characteristic practice. (*triṣu laṣyeṣu yo brahmasākṣātkāraṃ gamiṣyati | jñāne vātha manovrttirahito rājayogavit || 1.8 ||*)

¹⁹⁷Cf. *Yogatattvabindu* sections XIII (overview of the five *lakṣyas*), XIV (*adholakṣya*), XV (*ūrdhvalakṣya*), XXIII (*bāhyalakṣya*), XXIV (*antaralakṣya*) and XXVII (*madhyalakṣya*) of the *Yogatattvabindu* deal exclusively with the types of Lakṣyayoga.

¹⁹⁸The yoga practice of *lakṣyas* derives from an ancient Śaiva paradigm. The exact roots of this paradigm are difficult to reconstruct precisely. In many cases, the *lakṣyas* are taught together with a system of six to nine *cakras*, sixteen *ādhāras* and five *vyomas*, *ākāśas* or *khas*. In most texts that take up this paradigm, there is a variant of a verse also contained in the *Yogatattvabindu*, which lists the elements just mentioned as essential components of Yoga. See *Yogatattvabindu* section XXVIII.1 for the verse and its variants in other contemporary and earlier texts. Perhaps the oldest datable textual evidence for the practice of yogic *lakṣyas* can be found in *Netratantra* 7.1-2, which was composed between 700-850 CE, cf. SANDERSON 2004, p. 243. However, here, the *lakṣyas* are only listed and not further explained, so we can assume that this practice is probably older than

taxonomies emerged. In the fifteen-fold Yoga taxonomy of *Yogatattvabindu*, Lakṣyayoga is listed in the ninth position. The *Yogasvarodaya* does not mention Lakṣyayoga in its introductory verses. The *Yogasvarodaya* dedicates two verses to listing the fifteen Yogas. Although the verses announce fifteen Yogas, only eight Yogas are specified, probably for metrical reasons. Lakṣyayoga is not

the *Netratantra* itself. Kṣemarāja, in his *Netroddyota* commentary, further elaborates on the three *lakṣyas*. He briefly states: *trīṇy antarbahirubhayarūpāni lakṣyāni lakṣaṇiyāni yatra | nirāvaranarūpāt vāt “khamanantaṃ tu janmākhyam” Netratantra (7.27)*. ‘The three foci, internal, external or both, are to be attained, and because they are unobstructed, “The endless void is called the birth”. Furthermore, the *lakṣyas* are no longer mentioned directly in the text. However, the *Netratantra* in 8.39–44 seems to refer to the techniques of the *lakṣyas*. At this passage of the text, the yogin has already reached *samādhi*. In this state, he is instructed not to direct his meditation towards various foci anymore. The descriptions of the foci negated here sound very similar to the descriptions of the three to five *lakṣyas* of the late medieval texts of the complex Yoga taxonomies. For example, *Netratantra* 8.42 explains: *nāntaḥ śarīrasaṃsthāne na bāhye bhāvayet kvacit | nākāśe bandhayel lakṣyaṃ nādho dṛṣṭiṃ niveśayet || 42 ||*. ‘One should not contemplate any place of the body inside or outside. One should not fix one’s attention towards the sky (open space), nor should one direct one’s gaze downwards.’ Instead, the yogin should abandon everything and focus the mind on the supreme alone and in isolation”. Cf. *Netratantra* 8.44cd.

The *Mālinivijayottaratantra* (12.9) and other linked Tantras (e.g. *Kiraṇatantra* 2.22–23 and *Dikṣottara* 2.2–3.) also contain a system of *lakṣyas*. In the *Mālinivijayottaratantra*, there are six *lakṣyas*. These six *lakṣyas* are labelled as follows: 1. emptiness (*vyomaṇa*), 2. body (*vigraha*), 3. drop (*bindu*), 4. phoneme (*aṇa*), 5. world (*bhuvana*) and 6. resonance (*dhvani*). According to VASUDEVA (2004: 255), *lakṣyabheda* in *Mālinivijayottaratantra* denotes ‘the ultimate destination upon which the Yogin must fix his attention’. These *lakṣyas* are ‘different manifestations through which Śiva can be approached’. He further states: ‘To the Yogin engaged in the conquest of realities the *lakṣyas* serve as teleological magnets drawing him towards the sought after rewards’. Despite the same basic concept, the *lakṣyas* of the *Mālinivijayottaratantra* appear very different at first glance. On closer inspection, however, there are striking parallels with the *lakṣya* systems found in the late medieval texts treated in this chapter. For example, the first *lakṣya* of the *Mālinivijayottaratantra* 12.10abc is described as follows: *bāhyabhyantarabhedena samuccayakṛtena ca trividhaṃ kirtitaṃ vyoma*. ‘The void is said to be threefold by the division of external, internal and that arising from accumulation’. VASUDEVA (2004: 263) maintains that this elliptical definition can only be explained on the basis of the teachings on the voids of other Śaiva Tantras but notes that none of the systems he consulted show complete congruence with the position of the *Mālinivijayottaratantra*. Nevertheless, he cites, for example, the passages from *Dikṣottara* 3.10c–11 and *Svaccandatantra* 4.289 that are particularly interesting for our context, in which an upper emptiness (*ūrdhvasūnya*), a lower emptiness (*adhaḥsūnya*) and a middle emptiness (*madhyasūnya*) are distinguished.

Taken together, the basic features of the late medieval differentiation of the five *lakṣyas* into *ūrdhva*-, *adho*-, *bāhya*-, *antara*-, and *madhyalakṣya* can already be discerned here. The *lakṣyas* of the *Mālinivijayottaratantra* are discussed in detail in VASUDEVA (2004: 253–293). This rough overview illustrates that different systems of yogic *lakṣya* practices have been circulating in the Śaiva Tantras for a very long time. Over the centuries, the techniques were passed on, copied and reused in the yoga traditions of Hatha- and Rājayoga. In addition to the four texts analysed in this chapter, different forms of *lakṣya* practice can also be found, for example, in *Vivekamārtaṇḍa*, *Śivayogapradīpikā*, (recensions of the *Hāthapradīpikā*), *Yogasvarodaya*, *Nityanāthapaddhati*, *Siddhasiddhāntapaddhati*, *Yogacūḍāmaṇyupaniṣad*, *Maṇḍalabrāhmaṇopaniṣat*, *Hāthātattvakaumudī* and *Hāthasaṃketacandrikā*.

among the eight Yogas mentioned but is dealt with in detail throughout the text. In the *Yogasiddhāntacandrikā*, Lakṣayoga is mentioned in the eighth position¹⁹⁹ and in the *Sarvāṅgayogapradīpikā* Lakṣayoga²⁰⁰ at the seventh position.²⁰¹ For Sundarādās, Lakṣayoga is a subcategory of Haṭhayoga alongside Rāja- and Aṣṭāṅgayoga. In contrast to the Yoga categories discussed so far, Lakṣayoga is conceptually largely congruent in the late medieval texts of the complex Yoga taxonomies and differs only in a few details.

Lakṣayoga in the *Yogatattvabindu*, *Yogasvarodaya* and *Sarvāṅgayogapradīpikā*

The three texts present Lakṣayoga as a simple Yoga method right at the beginning of their respective discourses. The descriptions of the texts are very similar. A separate analysis of them separately, as in the previous chapters, would be redundant. The word *lakṣya* means ‘goal’. In the practice of Lakṣayoga, it refers to goals on which the gaze (*drṣṭi*) and the mind are directed, i.e. a ‘focus’ for stabilising the mind on which one constantly meditates. The three texts distinguish five categories from one another, depending on the place to be focussed. The following order²⁰² is given in the *Yogatattvabindu* and *Yogasvarodaya*: 1. the upper focus (*ūrdhvalakṣya*), 2. the lower focus (*adholakṣya*), 3. the outer focus (*bāhyalakṣya*), 4. the middle focus (*madhyalakṣya*) and 5. the inner focus (*antar(a)lakṣya*).^{203 204} Meditation on particular foci produces specific results.

¹⁹⁹For an earlier discussion of Lakṣayoga in the *Yogasiddhāntacandrikā*, see PENNA 2004, pp. 77–78.

²⁰⁰The terms vary in the literature. The most common term is *lakṣya*, but *lakṣa* or *lakṣana* were also commonly specified.

²⁰¹See BURGER 2014, pp. 697–98 for another discussion of Lakṣayoga in the *Sarvāṅgayogapradīpikā* in French.

²⁰²The order in the *Sarvāṅgayogapradīpikā* is not identical, but as follows: 1. *adho lakṣa*, 2. *ūrdhha lakṣa*, 3. *madhya lakṣa*, 4. *bāhya lakṣa* and 5. *am̐tar lakṣa*.

²⁰³Only in *Yogatattvabindu* is this *lakṣya* is designated as *antaralakṣya*. In all other texts, including the *Haṭhasamketacandrikā*, which quotes the *Yogatattvabindu*, the term *antaralakṣya* is used.

²⁰⁴In the *Yogatattvabindu* section XIII, in the *Yogasvarodaya* (PT) ed. p. 833–34 and *Sarvāṅgayogapradīpikā* 3.25–36.

Ūrdhvalakṣya

The upper focus (*ūrdhvalakṣya*)²⁰⁵ refers to the fixation of the gaze (*dr̥ṣṭi*) and the mind (*manas*) on the centre of the sky, or the zenith (*ākāśamadhya*). This results in the unity of the gaze with the splendour of the Supreme God (*parameśvara*). In addition, an object arises in the sky within the practitioner's scope of vision, an object that was previously unseen.²⁰⁶ The latter effect is cryptic. The source text, the *Yogasvarodaya*, also does not contribute to clarity in this case, as there is no parallel passage. The *Haṭhasaṃketacandrikā*²⁰⁷ quotes this passage literally, without further explanation. The only clue I found is in the description of *ūrdha lakṣa* in *Sarvāṅgayogapradīpikā* 3.27. The technique described here is identical. Here, the practitioner shall focus the gaze on the sky day and night. Sundardās explains the effect resulting from the practice in similar terms.²⁰⁸ In 3.27cd Sundardās states: 'Various kinds of splendour manifest, the essence of the Gopīs' object of consideration becomes visible'. Due to the striking similarity of the formulations and the fact that Sundardās must have been a contemporary of Rāmacandra, a correlation is probable. Sundardās was a disciple of Dādu Dayāl (1544-1603) and a member of the school named after him, and therefore a Vaiṣṇava, so the phrase 'the essence of the object of the Gopīs' consideration' is probably the essence of Kṛṣṇa. Gopīs are paradigmatic figures of devotion (*bhakti*) to Kṛṣṇa.²⁰⁹ Undoubtedly, the object of contemplation of the Gopīs must be Kṛṣṇa. Since Kṛṣṇa is considered the eighth *avātara* of Viṣṇu, the essence or being of Kṛṣṇa is probably Viṣṇu, who is sometimes called *puruṣottama* or *parameśvara*. Whether the *adṛṣṭaḥ padārthaḥ* of Rāmacandra is the same as the *gopi padārtha* is uncertain, but the parallels to the wording of the *sarvāṅgayogapradīpikā* are striking. Rāmacandra does not seem to favour any sectarian affiliation, and despite the clear Śaiva orientation of the main source text of his compilation, he is remarkably neutral in his

²⁰⁵ *Yogatattvabindu* XV, *Yogasvarodaya* PT p. 834 and *Yogakarnikā* 2.5.

²⁰⁶ Cf. *Yogatattvabindu* XIV (Ed. p. ??): *etasya lakṣyasya dr̥ḍhikaraṇāt parameśvarasya tejasā saha dr̥ṣṭairkyaṃ bhavati | atha cākāśamadhya yaḥ kaścīd adṛṣṭaḥ padārtho bhavati | sa sādhakasya dr̥ṣṭigocare bhavati |*

²⁰⁷ *Haṭhasaṃketacandrikā* 2244 fol. 124v ll. 1-2.

²⁰⁸ *Sarvāṅgayogapradīpikā* 3.27: *ūrdha lakṣa karai ihim bhāṃti | duṣṭy ākāśa rahai dina rāti | bibidh prakāra hoi ujīyārā | gopi padārtha disahim sārā || 27 ||*

²⁰⁹ See e.g. *Bhāgavata Purāṇa* 10.29.

formulations. Here, once more, he maintains his neutrality.

Adholakṣya

The lower focus (*adholakṣya*) of Rāmacandra is the stabilisation of the gaze (*dr̥ṣṭi*) at a distance of twelve fingers' breadth from the tip of the nose or on the tip of the nose itself. The technique stabilises the *dr̥ṣṭi*, the breath and prolongs life.²¹⁰²¹¹ Afterwards, the practitioner is supposed to focus inwardly and outwardly on emptiness (*śūnya*), which leads to freedom from the fear of death (*maraṇatrāsa*).²¹² Sundaradeva, in his *Haṭhasaṃketacandrikā*,²¹³ quotes the *Yogatattvabindu* without attribution. He adds the following alternative techniques to his description of *adholakṣya*:

5 *athavā dr̥ṣṭir netrayor dvayor netrādhobhāgayor akṣikūṭayor tad adhogal-
layo ūbhayor upari sthirā kartavyā | ekānte vijane dīpam āvarake saṃsthāpya
ciraṃ gatvāvalokyastheyam | ghaṭimātraṃ vā ghaṭikārdham vā tato dī-
pam ācchādya bhūmau sarvatrāvalokane sarvaṃ śvetanīlapīta sphuliṅ-
gakaṇāṃ 'te maṇḍalākāriṇiś ceti jyotiścakrāṇi pañcaśad vā dr̥ṣyante | tatas'*

1-71.3 J = Jodhpur MS. No. 2244; C = Chennai GOML Ms. No. R 3239; C_{pc} = Ibid. *post correctionem*; M = Mysore ORI Ms. No. B 220.

1 *dr̥ṣṭir* J] *dr̥ṣṭi* CC_{pc}M **dvayor** CC_{pc}M] *dvayo* J **netrādhobhāgayor** CC_{pc}M] *netrā* 'dhobhā-
gayor J **2 ūbhayor** C_{pc}] *rūpayor* C] *rūpa* M **upari** CC_{pc}J] *pari* M **āvarake** J] *āvake* CC_{pc} M
3 ghaṭimātraṃ CC_{pc}M] *ghaṭimātra* J **4 °pīta°** J] *yomta* M *yomta* CC_{pc} **5 ceti** CC_{pc}M] *ceta* J
6 cāṃdhakāre CC_{pc}J] *vāṃdhakāre* M

²¹⁰ Cf. *Yogasvarodaya* (PT): *nāsikopari deveśi dvādaśāṅgulamānataḥ dr̥ṣṭiḥ sthirā (dr̥ṣṭisthiran YK 2.5) tu kartavyā (kartavyam YK 2.5) adholakṣam idaṃ bhaja (bhajet YK 2. 5) | athavā (tathā ca YK 2.5) nāsikāgre tu sthirā dr̥ṣṭir iyaṃ bhavet (śr̥ṇu YK 2. 5) sthirā dr̥ṣṭiś cirāyuh syāt tathāsau (yasya bhavet sthirā dr̥ṣṭiś cirāyuh YK 2. 6) sthiradr̥ṣṭimān |*

²¹¹ Rāmacandra, in contrast to *Yogasvarodaya*, notes himself at this point that both options are taught as techniques of external focus (*bāhyalakṣya*). The difference for Rāmacandra appears to be not only the designation but, above all, the subsequent focussing on *śūnya*.

²¹² Rāmacandra reduces and massively changes his source text. See edition XV Ed. p. ?? . Rāmacandra's *adholakṣya* on *śūnya* is attributed to *antaralakṣya* in the *Yogasvarodaya*. For a translation of the passage, see the subchapter on *antar(a)lakṣya* on p.75.

²¹³ The collation of the passages of the *Haṭhasaṃketacandrikā* I based on ORI B 220 (f.239 r l.8 - f. 240r l.13), GOML R 3239 (f. 258 l.14 - f. 259 l.10) and HSC 2244 (HSC 2244 f. 124r ll. 5-9 - f. 125r ll. 1-2).

*cāṇdhakāre dṛśyate | diptimatsarvaṃ svaśarīraṃ dṛśyate bhāṣate sarvo
'pi sapradeśo diptimān sphuṭo dṛśyate | ekadārdhye jyotirmayacakrāṇte
paramēśvarasya tejomūrtir dṛśyate | puṃsaḥ paramānandotpattir jāyate |
svadehavismṛtiś ca saṃbhavati |*

Alternatively, the gaze should be fixed without wavering on both lower parts of the corners of the two eyes, below the cheekbones. In a lonely place without people, a lamp shall be placed in the darkness and observed for a long time. After one *ghaṭikā* (24 minutes) or half a *ghaṭikā* (12 minutes) [already], cover the lamp and then gaze all around on the ground; one may see all white, blue, and yellow sparkles forming circular patterns, and perhaps even fifty-six such circles of light become visible. As a consequence, one can see in the dark. One's own body is seen illuminated. Also, the entire place lights up [and] is seen brightly and clearly. In this phase, within the circle of light, the luminous form of the supreme lord is seen. The generation of supreme bliss arises for the person. Forgetting of one's own body occurs.

5 *athavā svanetrayor vartamanīr dakṣahastamadhyamātarjanībhyāṃ akṣikuṭayor
adhaḥ kṛtvā akṣivartmani dṛḍhaṃ cālāṇi ye ghaṭikārdhaṃ vā ghaṭimātraṃ
tata evaṃ kṛte sādhyakasyāgre suśvitajyotiḥ prākāśaḥ prāg bhavatīti |*

Alternatively, having placed the thumb and index finger of the right hand below the edge of the eye socket at the eyelids of the own eyes, and steadily causing to move [the fingers] at the eyelids, either for a half *ghaṭikā* (12 minutes) or for a *ghaṭikā* (24 minutes), as a result of having done this, very highly bright white light becomes visible in front of the practitioner.

4–6 J = Jodhpur MS. No. 2244; C = Chennai GOML Ms. No. R 3239; C_{pc} = Ibid. *post correctionem*; M = Mysore ORI Ms. No. B 220.

3 *saṃbhavati* CC_{pc}M] *saṃbhavati* | *athavā svanetrayor vartamanīr dakṣahastamadhyamātarjanībhyāṃ akṣikū dehavismṛtiś ca saṃbhavati* | J 4 *vartamanīr* J] *vartamanā* CC_{pc}M *akṣikuṭayor* em.] *akṣikuṭayor* M *akṣikūṭakūṭayor* CC_{pc} *akṣikūtvā* J 5 *adhaḥ kṛtvā* CC_{pc}M] *om.* J *akṣivartmani* CC_{pc}M] *akṣivanmani* J 6 *prāg* CC_{pc}M] *prāgvad* J

Sundardā's *adho lakṣa* is the simple focusing of the gaze on the tip of the nose, which leads to the stabilisation of breath and mind.²¹⁴

Bāhyalakṣya

The external focus (*bāhyalakṣya*)²¹⁵ is the fixation of the gaze (*dṛṣṭi*) on one of the five gross elements at different distances from the tip of the nose or, in one case, directly on the tip of the nose. The texts present the foci as alternatives. The presentation of the three texts follows the same pattern in every case. They list a specific location, followed by an element (in most cases) and a characteristic, such as an associated colour. A table is the best way to illustrate the spread of the various techniques across the texts.

²¹⁴ *Sarvāṅgayogapradīpikā* 2.26: *prathamahim adho lakṣa kaum jānaim | nāśā agra dṛṣṭi sthira ānaim | yātom mana pavanā thira hoī | adho lakṣa jo sādhai koī || 26 ||*

²¹⁵ *Yogatattvabindu* XXIII; *Yogasvarodaya* (PT Ed. p.837).

Table 0.3: Foci of Bāhyalakṣya

Location	Element	Characteristic	<i>Yogatattv-abindu</i>	<i>Yogasvarodaya</i>	<i>Haṭhasaṃketacādikā</i>	<i>Sarvāṅgayogapradīpikā</i>
Four finger breadths from the nose	Space	Appearing blue, full of splendour	X	X (Element missing)	X (Element = Wind; Characteristic= In the shape of smoke) ²¹⁶	X
Six finger breadths from the nose	Wind	In the shape of smoke	X	X	-	X
Eight finger breadths from the nose	Fire	Very red	X	X	X	X
Ten finger breadths from the nose	Water	White, fickle	X	-	-	X
Twelve finger breadths from the nose	Earth	Yellow-coloured	X	-	-	X
At the tip of the nose	Space	Full of fire, shining like ten million suns	X	-	-	-
Above the space-element	Space	Connected to the sun without the sun (thousand rays)	X	-	-	-
Seventeen-finger wide distance above the head	Light	Mass of light	X	X	-	-
In front of the gaze	Earth	Appearing in the colour of molten gold	X	X	-	-

²¹⁶ Possibly the text is corrupt and merged the first and second focus.

The table shows that the *Yogatattvabindu* contains the greatest variety of foci of the *bāhyalakṣya* category. Sundaradeva does not adopt all the foci in his *Yogasamketacandrikā*. However, the text appears rather corrupt, as the text mixes up the first two foci. The *Yogasvarodaya* only contains five of the nine foci in the table. Rāmacandra has added further foci based on the explanations of Bahirlakṣya in the *Siddhasiddhāntapaddhati* 2.28 (ed. 38–40).²¹⁷ Sundardās describes the first five foci for the five elements in a perfectly analogous fashion.²¹⁸ In the last verse of his explanation of *bāhya lakṣa*, he explains that there are many more *bāhya lakṣas*, but they must be revealed by the Guru.²¹⁹ The effects attributed to the practice of *bāhyalakṣya* are similar throughout the texts. Regardless of the variant practised, the practice promises rejuvenation, improved health, but moreover an improved social life²²⁰ and a longer life span etc.

Antar(a)lakṣya

The inner focus (*antar(a)lakṣya*) is a special case, as there are noticeable deviations between Rāmacandra's *Yogatattvabindu* and the *Yogasvarodaya*. Although Rāmacandra continues to follow the *Yogasvarodaya* in terms of structure and content for the description of his *antar(a)lakṣya*, the passages in the *Yogasvarodaya* are not explicitly attributed to *antaralakṣya*, but are evidently assigned to the preceding *bāhyalakṣya*.²²¹ In addition, Rāmacandra simultaneously uses the *Siddhasiddhāntapaddhati* (2.26–27) as a template for this passage, which attributes largely similar practices to the category of *antar(a)lakṣya*. In the *Yogasvarodaya*, there is a separate description of *antaralakṣya*, the core practice of which was already integrated by Rāmacandra in the context of his *adhho-lakṣya*.²²² The concept of the *antar lakṣa* of Sundardās is essentially identical.

²¹⁷ The *Siddhasiddhāntapaddhati* teaches only three instead of five Lakṣyas: *antaralakṣya* (2.26–27); *bahīryalakṣya* (2.28); and *madhyalakṣya* (2.29).

²¹⁸ Cf. *Sarvāṅgayogapradīpikā* 2.29–31.

²¹⁹ Cf. Ibid. 2.32: *bāhya lakṣa aur bahuterī so jānaṃ jo pāvai seri | sataguru kṛpā karai jau kabahi | dei batāi chinak maiṃ sabahi || 32 ||*

²²⁰ *Yogatattvabindu* XXIII: *samagrāḥ śatravaḥ svapne 'pi mitratām ayānti |*

²²¹ Cf. *Yogatattvabindu* XXIV and *Yogasvarodaya* (PT Ed. pp. 837–38).

²²² This is the meditation on emptiness (*śūnya*). Cf. *Yogatattvabindu* XV and *Yogasvarodaya* (PT Ed. p. 834).

In the XXIV section of the *Yogatattvabindu*, Rāmacandra specifies a total of three alternative *antar(a)lakṣyas*. As part of the explanations of the first *antar(a)lakṣya*, Rāmacandra first presents a description of the central channel in the yogic body, which is labelled here as *brahmanāḍī*. It originates from the spine (*brahmadanḍa*) and passes through the spine from bottom to top. The central channel extends from the root bulb (*mūlakanda*) to the opening of Brahman (*brahmarandhra*) at the top of the head. It is shaped like the stem of a lotus flower and shines like ten million suns. The practice of *antar(a)lakṣya* consists of meditating on it, which allows the practitioner to acquire supernatural abilities. Just the first of the three techniques appears in the context of *antar lakṣa* in the *Sarvāṅgayogapradīpikā* of Sundarādās, albeit in less detail. According to Sundarādās, one is supposed to meditate on the central channel known as Brahmanāḍī, which leads to the eight supernatural faculties.²²³ Rāmacandra's second technique for the practice of *antaralakṣya* is a meditation on a bright light above the forehead, preventing certain diseases. The third alternative for the practice of *antaralakṣya* is meditation on the very fine red light in the centre between the eyebrows, which causes the yogin to be loved by everyone in the royal court and ensures that no one can take their eyes off him.²²⁴

The *antar(a)lakṣya* of the *Yogasvarodaya*,²²⁵ the *Yogatattvabindu*, *Sarvāṅgayogapradīpikā*, and *Siddhasiddhāntapaddhati* differs greatly from the models in *Yogatattvabindu*, *Sarvāṅgayogapradīpikā*, and *Siddhasiddhāntapaddhati*. It is exclusively about meditation on emptiness (*śūnya*):

antaralakṣaṃ śṛṇu subhrudigvidigādivarjitam |
bāhyabhyantara ākāśaṃ vādhāmantram param matam ||

²²³Cf. *Sarvāṅgayogapradīpikā* 3.33: *aṁṭar lakṣa ju sunaḥuṁ prakāśā | brahma nāḍikā karahu abhyāsā | aṣṭa siddhi nava niddhi jahāmlaṁ | tarahim na kabahūṁ jivai jahām laṁ || 33 ||*

²²⁴All three techniques of *antar(a)lakṣya* are also specified in the *Yogasvarodaya* (PT Ed. p. 837-28), but still in the context of *bāhyalakṣya*: *mūlakandotthatalato brahmanāḍisamudbhavā | śvetavarṇā brahmarandhraparyantam eva tiṣṭhati | eṣā tu brahmarandhrākhyā tanmadhye varttate parā | padmatantusamakārā koṭisūryataḍitprabhā | calaty ūrdham mahāmūrtir asya dhyānād bhavec chivaḥ | aṇimādy aṣṭasiddhis tu samagreṇa prasidati | lalāṭopari vā dhyātvā candram vā jyotir īśvaram | nāśayet kuṣṭharogādīn mahāyusmān śivāḥ paraḥ25 || bhruvor madhye' thavā dhyātvā arkantu teja īśvaram | sthiraḍṛṣṭau rājapūjyo jivanmuktaḥ śivo yathā | ātmānam ātmarūpaṁ hi dhyātvā yo niṣkriyo bhavet | nirāśiryatattvo 'yaṁ itaro na nrpsthitiḥ |*

²²⁵*Yogasvarodaya* (PT Ed. p. 824) and *Yogakarṇikā* 2.8-13.

Listen to the internal focus, oh lovely-browed [Goddess], being devoid of the major and minor directions, etc. The internal and external space is the magical formula against pain, the supreme view.

*calajjāgratsusupteṣu bhojaneṣu ca sarvadā |
sarbāvasthāsu deveśi cittam śūnye niyojayet ||*

While walking, waking, sleeping and eating at all times [and] in all states, oh Goddess, the mind shall be focussed onto emptiness.

*karttā kārayitā śūnyaṁmūrtimān śūnya īśvaraḥ |
harṣaśokaghaṭastho 'yaṁ janmamṛtyū labhet svayaṁ ||*

The actor and he who causes to act are void; the form-bearer in the void is the supreme lord. Situated in a vessel of joy and sorrow, he himself experiences both birth and death.

5 *ghaṭasthāṁ cintayen mūrttimitaścintāsvarūpadhṛk |
viṣayaṁ viṣavad dṛṣṭvā tyaktvā jñātvā tu mārutam ||*

He shall contemplate [himself as] being situated in a vessel, established as form [and] carrying the nature of thought. Having abandoned sense objects as defective like poison, having realized them as consisting of the Maruts, ...

*saṁjñāśūnyamanā bhūtvā puṇyapāpair na lipyate |
bāhyam ābhyantaram kham yad antarlakṣam iti smṛtam ||*

1 PT= *Prāṇatoṣiṇi* quotes *Yogavarodaya* with reference *yogasvarodaye*. YK= *Yogakarmikā* quotes *Yogavarodaya* with reference *yogasvarodaye*.

1 subhru° PT] śukra° YK 2 bāhyabhyantara ākāśam vādhāmantram param matam YK] om. PT

3 śūnyam YK] śunyaḥ PT 5 ghaṭasthāṁ YK] ghaṭasthā PT cintayen YK] cintayor PT mūrttimitaś YK] mūrtir hata° PT 6 dṛṣṭvā YK] duṣṭam PT 8 kham PT] om. YK yad em.] yad hi YK hi PT

...having become aware of the emptiness of conception, he is not tainted by merits or sin. That which is the inner and outer space is taught as the internal focus.

etad dhyānāt sadā kiñcid duḥkhaṃ na syāc chivo bhavet |
śūnyam tu saccidānandaṃ niḥśabdaṃ brahmaśabditaṃ |
śaśabdaṃ jñeyam ākāśamiti bhedadvayan tv iha ||

Because of this meditation, any kind of suffering will no longer arise [and] one would become Śiva. Emptiness is being-consciousness-bliss, [and] called the soundless Brahman; space [on the other hand] is to be understood as with sound. Indeed, this is the twofold distinction in this world.

Madhyalakṣya

The concept of the central focus (*madhyalakṣya*) is very similar in all three texts. In the *Yogatattvabindu*²²⁶, a light is visualised by the mind. The light is supposed to be the size of one's own body. Like a room on fire, this body shall be envisioned as filled with light. The light shall be white, yellow, red, grey or blue. The envisioned light is compared to the light of the sun, lightning or a crescent moon. *Madhyalakṣya* leads to the burning of the impurities of the mind. It also produces the sattvic quality of the mind. The practitioner becomes blissful. Rāmacandra remains very close to his original text regarding the choice of terminology and the content. Thus, there is no significant conceptual difference in comparison with the *madhyalakṣya* of the *Yogasvarodaya*.²²⁷ Sundarā's descriptions in the *Sarvāṅgayogapradīpikā* are shorter, but equally similar. The mind is supposed to dwell in its centre and focus on the form of the body. The

3 ākāśam PT] ākāśa YK

²²⁶ see *Yogatattvabindu* XXVII, Ed. p. ??.

²²⁷ Cf. *Yogasvarodaya* (Ed. p. 839): *idāniṃ madhyalakṣantu kathyate siddhikāraṃ | śvetaṃ raktaṃ tathā pīṭaṃ dhūmrākāraṃ nilabham | agniṃ jvalāśamānābhā vidyutpūñjasamaprabhā | ādityamaṇḍalākāra-mathavā candramaṇḍalam | jvaladākāśatulyaṃ vā bhāvayed rūpamātmanah | etaj jyotirmayaṃ dehaṃ manomadhye tu lakṣayet | eteṣāṃ ca kṛte lakṣe nānāduḥkhaṃ prapaśyati | manas astu malo yāti mahānando bhavet tataḥ |*

practice brings about the sattvic quality of the mind. However, Sundarāś does not specify any visualisation of a light.²²⁸

Lakṣyayoga in the *Yogasiddhāntacandrikā*

Nārāyaṇatīrtha neither divides Lakṣyayoga into five,²²⁹ nor in three sub-categories.²³⁰ His explanations are of a more general nature. He locates Lakṣyayoga within the framework of his commentary on *Yogasūtra* 1.35.

*lakṣyayogasvarūpam upāyāntaram āha-
viṣayavati vā pravṛttir utpannā manasaḥ sthitinibandhinī || 35 ||*

It is said [there is] another method having the nature of Lakṣyayoga

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Alternatively, activity directed to a sense object, which is generated, causes the stopping of the mind.

Nārāyaṇatīrtha explains:

*viṣayavatīti | nāsāgrādaḥ cittasya saṃyamārūpāl lakṣyayogād divyagand-
hādisākṣātkāro bhavati | seyaṃ viṣayavati pravṛttir viśvāsam utpādya
paramēśvarādāv atisūkṣme manasaḥ sthitiṃ sampādayatīti arthaḥ | tathā
ca śāstrīyānubhavaviśaye jāte śraddhayā yogino dhyānādau sthīrā bha-
vatīti ayaṃ lakṣyayogaḥ |*

*yā hi nāsādīdeśeṣu dṛṣṭiḥ puṃsām sthīrā bhavet |
sa lakṣyayoga ākhyāto yoge śraddhākaraḥ paraḥ ||*

iti smṛter iti || 35 ||

[Regarding the term] “*viṣayavati*”. As a result of Lakṣyayoga, which has the nature of concentration of the mind (*saṃyama*) on the tip

²²⁸ Cf. *Sarvāṅgayogapradīpikā* 3.28: *madhya lakṣa mana madhya bicārai | vapu pramāna koi rūpa nihārai | yāte sātvik upajai āi | madhya lakṣa jo sādhai bhāi ||*

²²⁹ As in the *Yogatattvabindu*, the *Yogasvarodaya* or in the *Sarvāṅgayogapradīpikā*.

²³⁰ As in the *Siddhasiddhāntapaddhati* or the *Śivayogapradīpikā*.

of the nose, etc., a direct perception of divine fragrances and other objects occurs. This activity being directed to sense objects, having produced confidence, causes to generate fixedness of the mind in [something] very subtle, in [something like] the supreme Lord, etc. Such is the meaning. And thus, stability in meditation, etc., arises for the yogin after the sense object from the experience of scripture has been produced with confidence. This is Lakṣyayoga.

For indeed, when the gaze of the person becomes steady at places like the tip of the nose, etc., that is called Lakṣyayoga, which in Yoga, is considered the supreme faith-inspiring [practice].

Thus, it is remembered.

Nārāyaṇatīrtha is referring to the *bhāṣya* part of the *Pātañjalayogaśāstra* concerning *sūtra* 1.35.²³¹ In the *bhāṣya* part, various foci for meditation and specific effects that arise through concentration on the respective point are listed. Concentration on the tip of the nose creates absolute odour perception. Concentration on the tip of the tongue leads to absolute perception of flavour. Concentration on the palate leads to absolute perception of form. Concentration on the centre of the tongue leads to absolute perception of touch. Concentration on the root of the tongue leads to absolute perception of sound. In addition, the *bhāṣya* lists the moon, sun, planets, jewels and lamps as sensory objects for focussing the mind. The resulting heightened perceptions stabilise the mind, remove doubt and are a gateway to *samādhi*. Furthermore, the *bhāṣya* explains that although the true nature of reality can be revealed

²³¹ *Pātañjalayogaśāstra* (ed. p. 80): *nāsikāgre dhārayato 'sya yā divyagandhasaṃvit sā gandhapravṛttih | jihvāgre rasasaṃvit | tālunī rūpasamvit | jihvāmadhye sparśasaṃvit | jihvāmūle śabdasaṃvid ity etā vṛt-taya utpannāś cittam sthitau nibadhnanti, saṃśayaṃ vidhamanti, samādhiprajñāyāṃ ca dvāribhavantīti | etena candrādityagrahamanipradīparaśmyādīṣu pravṛttir utpannā viśayavaty eva veditavyā yady api hi tattac-chāstrānumānācāryopadeśair avagatam arthatattvaṃ sadbhūtam eva bhavati | eteṣāṃ yathābhūtārthapratipā-danaśāmarthyāt, tathāpi yāvad ekadeśo 'pi kaścīn na svakaraṇasaṃvedyo bhavati tāvat sarvaṃ paroḥṣaṃ ivāpavargādīṣu sūkṣmeṣv artheṣu na dṛṣṭv buddhim utpādayati | tasmāc chāstrānumānācāryopadeśopodbal-anārtham evāvaśyaṃ kaścīd arthaviśeṣaḥ pratyakṣīkartavyaḥ | tatra tadupaḍiṣṭārthakadeśapratyakṣatve sati sarvaṃ sūkṣmaviśayam api āpavargāc chraddhiyate | etadartham evedaṃ cittaparīkarma nirdiśyate | aniyatāsu vṛttiṣu tadviśayāyāṃ vaśīkārasaṃjñāyāṃ upajātāyāṃ samartham syāt tasya tasyārthasya pratyakṣīkaraṇāyeti | tathā ca sati śraddhāvīryasmṛtisamādhayo 'syāpratibandhena bhaviṣyanti |*

through scriptures, inferences or instructions from teachers, these must be experienced personally, through one's own senses, so that the experience is not second-hand. Otherwise doubts occur for the practitioner. However, if these heightened perceptions referred to in this *sūtra* are experienced personally, then faith, trust or confidence (*śraddhā*) in the statements of the scriptures etc., the entire yogic endeavour and especially the possibility of the desired liberation is strengthened.

10. Vāsanāyoga

Vāsanāyoga is in tenth position in the taxonomy presented at the beginning of *Yogatattvabindu*. In the *Yogasvarodaya*, it is in position eight. However, neither text contains a specific description of Vāsanāyoga. However, the term *vāsanā* appears in several places in the texts. In the *Yogasiddhāntacandrikā*, Vāsanayoga is at position twelve.²³² The *Sarvāṅgayogapradīpikā* does not list Vāsanayoga. The term *vāsanāyoga* is scarce in the entire yoga literature and only appears in the context of late medieval yoga taxonomies. It is not found at all in the early and medieval yoga texts. The compound *vāsanāyoga* appears in a few places in tantric literature but never as an independent yoga category.

The term *vāsanā* is a technical term frequently used in Indian philosophy, especially in the context of the concept of *karma*. It plays a significant role in Yoga and Advaita Vedānta. Furthermore, this term is important in Buddhist philosophy. The concept of the term *vāsanā* can be characterised as follows in the Yoga philosophy of Pātañjalayoga and Advaita Vedānta, which is congruent with the context of the texts discussed here. *Vāsanā* denotes a certain type of karmic imprint. In the commentary literature of the *Pātañjalayogaśāstra*, the term and concept of *vāsanā* is closely linked to the term and concept of *saṃskāra*. Both terms are often even used synonymously. However, a nuanced understanding can be expressed as follows: A *saṃskāra* is a mental imprint that is left in the mind (*citta*) by every action (*karma*). *Saṃskāras* trigger thoughts, memories and further actions (*karma*). *Vāsanā*, on the other hand, refers primarily to cumulative inherent imprints (*saṃskāras*) that exert a subconscious

²³² For an earlier discussion of Vāsanāyoga in the *Yogasiddhāntacandrikā* see PENNA 2004, pp. 82–85.

influence on the person's personality and actions, a behavioural tendency caused by past actions. *Vāsanās* are also those *saṃskāras* that exert an influence on later rebirths or control the configuration of rebirth.²³³ Every action performed by a subject leaves an imprint or trace in the *karma* storage (*karmāśaya*) of the mind (*citta*).

Because the mind in Pātañjalayoga is the main component of the transmigrating subtle body (*sūkṣmaśarīra*), the configuration of the karma storage in the mind will determine the nature of future rebirth.²³⁴ Literally, *vāsanā* even means "scent" or, in this context, "scent trail". Metaphorically speaking, the actions leave behind a certain scent. This scent permeates the person and will continue to be felt in future actions for a long time because the accumulation of these habitual tendencies predisposes the person to certain future patterns of thought and behaviour. Thus, I think "mental residues" is a suitable translation. These patterns of thought and behaviour can be activated at any time, for example, triggered by sensory stimuli. In the context of a meditative Yoga practice aimed at achieving the state called *samādhi* using concentration, a state characterised by a temporary standstill of mental activity, the *saṃskāras* and *vāsanās* in the yogin's mind, when activated by sensory stimuli, would repeatedly lead to newly arising mental activity and thus to distraction from this desired goal.

If these are active, most are considered a hindrance to the ultimate goal of Yoga practice and are either to be reduced or at least rendered inactive or latent. If the yogin is free from activated *saṃskāras* and *vāsanās* through Yoga practice, he can not only reach the *samādhi* state, but he will also no longer be reborn. Thus he is freed from the cycle of rebirth (*saṃsāra*). It is important to emphasise that there are other highly positive *saṃskāras* and *vāsanās* that favour the practice of Yoga, such as the habit of regular Yoga practice (*yogābhyāsa*) itself or good eating habits. However, all positive *saṃskāras* and *vāsanās* must be rendered inactive, for the final state of Yoga of *Pātañjalayogaśāstra*, the *asaṃprajñātasamādhi*.²³⁵

²³³Cf. BRYANT 2009, p. 418

²³⁴Cf. *Pātañjalayogaśāstra* 4.7-11.

²³⁵See *Pātañjalayogaśāstra* 1.18, 1.50-51 and BRYANT 2009, p. 70-72 (1.18) and p. 164-68 (1.50-51) for a summary of the classical commentaries

Thus, when we read about a Vāsanāyoga, we naturally expect a Yoga that aims at reducing the *vāsanās* in order to achieve mental stillness and thereby *mokṣa*.

The term *vāsanā* in *Yogatattvabindu* and *Yogasvarodaya*

Similar to the case of Dhyānayoga, which both texts do not introduce as a separate category, but the concept of *dhyāna* can nevertheless be extrapolated in both texts, conclusions can also be drawn about the use and concept of *vāsanā* despite the absence of a dedicated description of Vāsanayoga.

In *Yogatattvabindu*, the term plays a role in the interpretation (*nirukti*) of the word *avadhūta*. This word interpretation is explained in XLIV.3 and XLIV.4:²³⁶

*ātmā hy akāro vijñeyo vakāro bhavavāsana | dhūta tatkaṃpanaṃ proktaṃ
so 'vadhūta udāhṛtaḥ || XLIV.3 ||*

The letter *a* is to be known as the self, and the letter *va* as the impressions of [mundane] existence; *dhūta* ('has shaken off') is said to be the special weapon; he is called an Avadhūta.

*akārārtho jīvabhūto vakārārtho 'tha vāsanā | etad dvayaṃ yaḥ jānati so
'vadhūta udāhṛtaḥ || XLIV.4 ||*

The meaning of the letter *a* is the being of the embodied soul, and the meaning of the letter *va* is then impressions. He who knows this couple is declared to be an Avadhūta.

Accordingly, an Avadhūta is characterised by not only knowing the embodied soul (*jīva*) and the *vāsanās* ('indwelling mental imprints') produced by action (*karma*), but the Avadhūta is an embodied soul (*jīva*) who has already shaken off all *vāsanās* and, as the following verses XLIV 5-10 let us know, has become a yogin (*siddhayogin*) perfected through a Yoga practice.

²³⁶Although most of the verses and passages in *Yogatattvabindu* XLIV are taken from *Siddhasiddhāntapaddhati*, there is no correspondence to the verses XLIV.3-4 in this case. These verses may be authorial. The *Yogasvarodaya* does not thematise the *avadhūta* at all.

In addition, the term *vāsanā* appears again in the context of *Yogatattvabindu* section LII. This section is part of a thematic sequence of sections that differentiate metaphysical concepts of cosmogeny. This subject begins with section XLVIII, which is introduced by the statement that the following knowledge arises through the completion of yoga.²³⁷ Rāmacandra then unfolds a cosmogony based on the cosmogony of the *Yogasvarodaya* and the *Siddhasiddhāntapaddhati*. However, he mixes, reduces and reorganises the contents of his source texts.

Creation itself begins even before the Creator existed. He is composed of *kula* (Śakti) and *akula* (Śiva). That which existed before the Creator is called the unmanifest (*avyakta*), nameless (*anāmā*) supreme reality (*param tattvaṃ*). In the sections XLVIII - LVI, the cosmogony unfolds in pentads, giving rise to five qualities each. In section LII, Rāmacandra introduces the next pentad, which he does not name for unknown reasons. However, it is based on the explanations of the pentad on *vyaktaśakti* of *Siddhasiddhāntapaddhati*.²³⁸ This pentad consists of will (*icchā*), activity (*kriyā*), illusion (*māyā*), primordial nature (*prakṛti*) and speech (*vācā*). Each pentad has five properties. The will (*icchā*) consists of the five properties - intense passion (*unmāda*), mental imprints (*vāsanā*), desire (*vāñchā*), mental state (*caitta*) and behaviour (*ceṣṭā*). This pentad can also be found in the *Yogasvarodaya*.²³⁹ None of the texts provides additional information on these five qualities.

The last mention of *vāsanā* is in section LVII. This section is one of the most extended sections of the entire text and is therefore considered particularly important for the entire Yoga system of Rāmacandra. It bears the title "Majesty of Yoga" (*yogasya mātmyam*) and vehemently emphasises the indispensability of a teacher (*guru*) for the attainment of the reality of yoga (*yogatattva*). However, this should not be just any teacher, but a true teacher (*sadguru*):

²³⁷ *Yogatattvabindu* XLVIII: *idāniṃ yogasiddhar anantaram etādṛṣaṃ jñānaṃ utpadyate.*

²³⁸ Cf. *Siddhasiddhāntapaddhati* 1.54.

²³⁹ *Yogasvarodaya* (PT Ed. p. 847).

*vikalpa etādṛśo yathā samudramadhye mahṭṭarakallolāḍambaraḥ prapañ-
cacāsanā etādṛśī yathodakamadhye mahattaraṅgāḥ | tādṛśāt saṃsārārṇavād
yo nāvā param paṇam prāpayati | sa sadguruḥ kathyate |*

The changing thought is like the roar of waves within the ocean.
The manifold mental imprints are like the ripples in the water. He
who causes to navigate the boat from such an ocean of *saṃsāra* to
the other shore is called a true teacher.

Overall, within the tradition of the *Yogasvarodaya* available to us, the term *vāsanā* only appears in the context of cosmogony, and *Vāsanāyoga* is not present. In all three contexts in which *vāsana* is mentioned in the *Yogatattv-
abindu - avadhūta*, cosmogony and the importance of the teacher for Yoga prac-
tice - it is not possible to speak of a *Vāsanāyoga*.

Vāsanāyoga in the *Yogasiddhāntacandrikā*

The *Yogasiddhāntacandrikā* is the only text amongst the texts of the complex late medieval taxonomies that contains a dedicated description of a *Vāsanāyoga*.

Nārāyaṇatīrtha locates *Vāsanāyoga* in the framework of his commen-
tary on *Yogasūtra* 1.37 and 1.38²⁴⁰ and distinguishes two different methods
of *Vāsanāyoga*. Let us first look at the first:

avāntaravāsanāyogam āha- vītarāgaṇiṣayaṃ vā cittam || 37 ||

With regard to [the two different methods of] *Vāsanāyoga*, it is
said:

Or, [the mind becomes stable when directed], on a mind without
the desire for sense objects.

This *sūtra* states another way of attaining *samādhi*. Here, the method for
stabilising the mind is a meditation on the mind (*citta*) of someone whose
mind is already free from craving for sense objects, for example, on the mind
of a person known to have already attained this state. This person can be
one's own realised teacher, but it can also be a famous Yoga master of the

²⁴⁰Cf. *Yogasiddhāntacandrikā* ed. p. 55-56

past. In particular, the mind of the chosen person should be free of *vāsanās*. Nārāyaṇatīrtha explains:

vīreti | vītārāgaṃ nirvāsaṇaṃ yat sanakādīnāṃ cittaṃ tadviṣayaṃ tadvibhāvanaparaṃ kuryāt | nirvāsanavāsitaṃ antaḥkaraṇaṃ kuryād iti yāvat | anenātra yogino mumukṣālābhena vāsanāyogo darśitaḥ |

[Regarding the term] *vīta* [“without”]. On a mind without desire, without sublime impressions, which is like that of Sanaka and others, he shall be entirely devoted to that reflection [which has] that [type of mind] as its object. To be precise, the mind shall be free from subliminal impressions. In this case, *Vāsanayoga* revealed [itself] through the attainment of the yogi’s strong desire for liberation.

The most important characteristic of the chosen mind is freedom from *vāsanās*. When the right mind has been chosen as the object of meditation, this manifests itself for the practitioner initially, particularly through an increased desire for liberation. In the further course of the commentary to 1.37, Nārāyaṇatīrtha goes on to explain that *Vāsanayoga* primarily leads to an increase in the sattvic quality of mind. This increase of *Sattva*, in turn, increases the efficiency of all other practised *Yoga* methods.²⁴¹ The clue of this practice is that by meditating on a mind that is free of *vāsanās*, one’s own *vāsanās* are also automatically extinguished through this method.²⁴²

Let us now turn towards the second method of *Vāsanayoga*. Nārāyaṇatīrtha introduces this method as follows:

²⁴¹Cf. *Yogasiddhāntacandrikā* (Ed. p. 56) regarding *sūtra* 1.37: *uktañ ca smṛtau - sattvāvalambanaṃ yat tad bijaṃ cittaviśodhane | bhavet sa vāsanāyogo yogāntaravivarddhakaḥ || iti ||* “It is said in the *Smṛti*: That which supports the sattvic constitution is the primary cause for the purification of the mind, this is the *Vāsanāyoga* which enhances the other *Yogas*”. I was unfortunately unable to identify the source of this verse

²⁴²Cf. Ibid: *tejahpratibandhajalaśaittyavad iti vinaiva sādhanāntaraṃ yogino mokṣasukhaṇiṣṭhāsambhavāt | ayaṃ śubho vāsanāyogo viruddhavāsanānivarttaka iti || 37 ||* “As without that which is ‘like cold water combined with heat’ is the yogi’s inner practice, [for] this auspicious *Vāsanayoga* is that which removes the blocking sublime impressions, as a result of that the state of happiness and liberation arises for the yogi.”

*vāsanāyogasyāvāntaraṃ bhedaṃ āha-
svapnanidrājñānālambanaṃ vā || 38 ||*

With regards to the [other] distinction of Vāsanayoga, he says:
Or, [onto] the support of knowledge from dreams and sleep.

Nārāyaṇatīrtha explains in this regard that during sleep in dreams, some people have a vision of the favoured form of the divine, and others experience happiness through sleep. If this is the case, one can use these experiences as objects of meditation. This method works well because these experiences are based on previous very sattvic *vāsanās*. Meditating on them, therefore, also increases the sattvic quality in the waking state and thus leads to liberation.²⁴³

Thus, the first method of Vāsanayoga stands in stark contrast to the second method of Vāsanayoga. The first method of Vāsanayoga reduces *vāsanās* by focusing the practitioner's mind on another mind that has already dissolved its *vāsanās*. The second method specifically uses very positive *vāsanās* to cultivate the sattvic quality, which can also be a path to *mokṣa*.

II. Śivayoga

Rāmacandra positioniert Śivayoga an der elften Stelle seiner Taxonomie der fünfzehn Yogas, widmet Śivayoga aber weder eine Sektion, noch fällt der Begriff im Laufe des Textes erneut. Die beiden Verse, welche in der *Yogasvarodaya* die Gesamtzahl der fünfzehn Yogas erwähnen, listen nur acht davon auf. Śivayoga ist in dieser unvollständigen Liste nicht vorhanden und wird auch in der *Yogasvarodaya* nicht als eigenständiges Thema eingeführt. Das Śivayoga auch im *Yogasvarodaya* zu den fehlenden sieben Yogas gehören dürfte ist sehr wahrscheinlich. Einerseits ist das *Yogasvarodaya* eindeutig ein Yogatext, der aus

²⁴³Cf. Ibid.: *svapne bhagavato yadrūpaṃ priyaṃ ārādhayann eva prabuddha, evaṃ nidrādau yatsukham anubhūyate tad avalambanaṃ tad vibhāvanaparaṃ cittaṃ kuryāt | pūrvavāsanāprāptasattvapradhānam evāntaḥkaraṇaṃ kuryād iti yāvat || 38 ||* "With regard to a dream, worshipping the divine in the favoured form, similarly, when one is awake, the mind should make the happiness experienced during sleep, etc., the support; that is what should be contemplated. To put it plainly: The mind should indeed cultivate the predominance of purity obtained from previous impressions."

einem Śaiva Milieu entstammt. Andererseits nennen alle Texte die von fünfzehn Yogas sprechen auch Śivayoga. Das *Yogatattvabindu* übernimmt zwar fast die meisten Lehrinhalte des *Yogasvarodaya*, verschleiert jedoch fast alle Spuren religiöser Affiliation, die in seinem Quelltext vorlagen. Wenn Rāmacandra von einem Gott spricht, dann verwendet er ausschließlich den neutralen Begriff *īśvara*. In der *Sarvāṅgayogapradīpikā* wird Śivayoga nicht erwähnt. Ein Śivayoga wäre im Milieu des Vaiṣṇava *bhakti* eines Sants wie Sundardās auch nicht zu erwarten gewesen.²⁴⁴ Die einzige dezidierte Beschreibung eines Śivayoga im Rahmen der Texte der komplexen spätmittelalterlichen Taxonomien findet sich erneut ausschließlich in Nārāyaṇatīrthas *Yogasiddhāntacandrikā*.²⁴⁵

Śivayoga in the *Yogasvarodaya* and *Yogatattvabindu*?

Das *Yogasvarodaya* und das *Yogatattvabindu* widmen Śivayoga wird als Unterkategorie des Rājayoga keine eigene Sektion, wie dies bei anderen in der Taxonomie der fünfzehn Yogas aufgelisteten Unterkategorien des Rājayoga der Fall war. Die Frage, warum Śivayoga überhaupt aufgelistet, dann aber nicht beschrieben wird, wirft eine weitere Frage auf. Nämlich was überhaupt in solch einer Beschreibung von Śivayoga zu erwarten gewesen wäre. Der Vergleich der Lehrinhalte beider Texte mit denen der *Śivayogapradīpikā*,²⁴⁶ der erste Text überhaupt, welcher Śivayoga als einzigartiges System des Yoga in Beziehung zu anderen Yogasystemen postuliert,²⁴⁷ zeigt frappante inhaltliche Parallelen. Außerdem wirft der Vergleich die nächste Frage auf, nämlich ob nicht auch das gesamte im *Yogasvarodaya* and *Yogatattvabindu* präsentierte Yogasystem auch als Śivayoga begriffen werden könnte, bzw. ob es denn überhaupt einen Unterschied gibt, der groß genug wäre, Śivayoga nach dessen Nennung in der Taxonomie nochmal getrennt zu beschreiben, denn bereits Cennasādāśivayogin, der Autor der *Śivayogapradīpikā* setzt Śivayoga und Rājayoga in Vers 1.13 gleich:

²⁴⁴Cf. HORSTMANN and RAJPUROHIT 2023, p. 7.

²⁴⁵See PENNA 2004, pp. 80–82 for an earlier discussion of Śivayoga in the *Yogasiddhāntacandrikā*.

²⁴⁶Erst vor kurzem wurde eine kritische Edition im Rahmen einer umfangreichen Dissertationstudie von POWELL (2023) abgeschlossen. An dieser Stelle möchte ich Dr. Seth POWELL danken, dass er mir noch der Veröffentlichung seiner Dissertation, seine Arbeit zur Einsicht zur Verfügung stellte.

²⁴⁷A textual history of the Sanskrit compound *śivayoga* is presented by powell2023 2023, pp. 48–57.

In reality, there is no difference between Śivayoga and Rājayoga. Yet for those who worship Śiva [a difference] is thus declared, in order to increase wisdom.^{248 249}

Eine ähnliche Aussage findet sich ebenfalls in der *Yogasārasaṅgraha*. Hier werden Rājayoga, Śivayoga, *samādhi* und andere Bezeichnungen für den höchsten soteriologischen Zustand gleichgesetzt.²⁵⁰

Das *Yogasvarodaya* ist ein Text des Rājayoga Genres, der einem Śaiva Milieu entsprungen ist. So heißt es im Text beispielsweise, dass der Yogin als Kenner des ersten Typus des Jñānayoga den Rang eines Śiva genannten Erlösten erlangt,²⁵¹ dass der Yogin durch die Praxis von Haṭhayoga dem Śiva gleich wird,²⁵² oder dass der Yogin als Ergebnis der Praxis des *madhyalakṣya* einer ist, der in der Welt lustwandelt wie Śiva, ohne Sünde oder Verdienst,²⁵³ Darüber hinaus wird im Abschnitt über *yogamāhātmya* ein wahrer Lehrer (*sadguru*) mit Śiva gleichgesetzt.²⁵⁴ Es finden sich weitere Erwähnungen von Śiva in der *Yogasvarodaya*. Rāmacandra hingegen bedient sich zwar großzügig bei der *Yogasvarodaya* für die Kompilation seines Textes, blendet die śivaitischen Begriffe seiner Vorlage jedoch weitestgehend aus, um religiöse Neutralität zu wahren.²⁵⁵ Die inhaltlichen Parallelen unserer Texte mit der *Śivayogapradīpikā* sind frappant, sodass es im Hinblick auf die Fragestellung dieses Unterkapitels sinnvoll ist an dieser Stelle die Grundzüge dieser Ähnlichkeit darzustellen. Die *Śivayogapradīpikā* von Cennasadaśivayogin wird von POWELL auf circa 1400 –

²⁴⁸ Translated by POWELL 2023, p. 315.

²⁴⁹ *Śivayogapradīpikā* 1.13: *na bhedaḥ śivayogasya rājayogasya tattvataḥ | śivārcinām evam ukto buddheḥ pravṛddhaye || 13 ||*

²⁵⁰ *Yogasārasaṅgraha* p. 60: *rājayogaḥ samādhiś conmanī ca manonmanī | śivayogo layastatvaṃ śūnyāśūnyaṃ nirañjanam || amanaskaṃ yathā caitannirālambaṃ nirañjanam | jīvanmuktiś ca sahaḥajam ity adir hy ekavācakam ||*

²⁵¹ *Yogasvarodaya* (PT Ed. p. 831): *jñānayogaṃ pravakṣyāmi tajjñānī śivatām vrajet |*

²⁵² Ibid. (PT Ed. p. 835): *śivatulyo mahātmāsau haṭhayogaprasādataḥ |*

²⁵³ Ibid. (PT Ed. p. 839): *śivavad vihareḍ viśve pāpapunyavivarjitah |*

²⁵⁴ Ibid. (PT Ed. p. 848): *nānāvikalpavibhrāntināśaṅca kurute tu yaḥ | sadguruh sa tu vijñeyo na tu vairaprakalpakah | ata eva maheśānī sadguruh śiva āditah |*

²⁵⁵ Nur sehr wenige Passagen des *Yogatattvabindu* verraten die śivaitische Abstammung der Inhalte: In Sektion III wird der zentrale Kanal als *śivarūpiṇī* ("Śiva-gestaltig" bzw. "in Form des Wohlwollens") bezeichnet. In Sektion XXI.3 wird der höchste soteriologische Zustand, der durch Jñānayoga hervorgebracht werden kann als *śāmbhavisattā* ("die zu Śiva gehörige Realität") bezeichnet und in Sektion XLVIII.1 tauchen Śakti und Śiva als *kula* und *akula* in Rāmacandras Ausführungen zur Kosmogonie auf. Darüber hinaus stammen viele der von Rāmacandra präsentierten Yogapraktiken und Konzepte aus älteren Śaiva Yoga Systemen.

1450 n. u. Z. datiert.²⁵⁶ Somit befinden wir uns rund zweihundert Jahre vor der Abfassung des *Yogatattvabindu* und des *Yogasvarodaya*. Im Gegensatz zu der fünfzehnfachen Yogataxonomie unserer Texte greift Cennasādāśīṣayogin auf das oftmals in der mittelalterlichen Yogaliteratur verwendete Modell von Mantra-, Laya-, Haṭha- und Rājayoga zurück, welche als Unterkategorien von Śīṣayoga betrachtet werden.²⁵⁷ Wie bereits im obigen Zitat von *Śīṣayogapradīpikā* 1.13 erwähnt, setzt Cennasādāśīṣayogin Śīṣayoga mit Rājayoga gleich, wobei er Rājayoga wiederum in drei Unterkategorien aufteilt, nämlich Sāṅkhyayoga, Tārakayoga und Amanaska Rājayoga.²⁵⁸ Cennasādāśīṣayogin bezeichnet sein Sāṅkhyayoga abschließend auch als Jñānayoga.²⁵⁹ Um seinen Text und dessen Lehren zu strukturieren verwendet Cennasādāśīṣayogin die acht Glieder des Aṣṭāṅgayoga.²⁶⁰ Dabei handelt es sich nicht um das Standard-Modell des achtgliedrigen Yoga des *Pātañjalayogaśāstra*, sondern ein spezifisches Modell einer Gruppe von Texten, welche *dhyāna* und *dhāraṇa* vertauschen. Dieses Phänomen findet sich ansonsten nur in *śaḍaṅga* oder *pañcāṅga* Yogasystemen.²⁶¹ POWELL (2023: 168) erklärt, diese Vertauschung von *dhyāna* und *dhāraṇa* in einem achtgliedrigen System nur in der *Śīṣayogapradīpikā* gefunden zu haben. Erst die kritische Edition des *Yogatattvabindu*, insbesondere die Inspektion der ältesten Handschriften konnte zeigen, dass auch andere Texte mit achtgliedrigen Systemen diese Reihenfolge konservieren.²⁶² Darüber hinaus findet sich diese vertauschte Reihenfolge auch in der Überlieferung der eng mit der *Śīṣayogapradīpikā* und dem *Yogatattvabindu* verknüpften *Siddhasiddhāntapaddhati* in den Handschriften J₁ und J₂.²⁶³ Die Überlieferung der *Yogasvarodaya* erscheint

²⁵⁶ POWELL 2023, p. 157.

²⁵⁷ *Śīṣayogapradīpikā* 1.3-4: *śīvatattvavidāṃ śreṣṭha vakṣyāmi śṛṇu te 'dhūna | śīṣayogaṃ paraṃ guhyam api tvadbhaktigauravāt || 3 || mantra layo haṭho rājayogaś ceti caturvidham | tam āhuḥ pūrvamunayaḥ siddhāḥ śambhuprabodhitāḥ || 4 ||*

²⁵⁸ Ibid. *Śīṣayogapradīpikā* 1.10-11: *so 'pi tridhā bhavet sāṅkhyas tārakaś cāmanā iti | pañcaviṃśatitattvānām jñānam tat sāṅkhyam ucyate || 10 || bahirmudrāparijñānād yogas tāraka ucyate | antarmudrāparijñānād amanaska itiritah || 11 ||*

²⁵⁹ Ibid. 4.31.

²⁶⁰ Ibid. 2.4-5: *śīṣayogaḥ sādhanānām sādhyas tatsādhanaṃ haṭhaḥ | tasmād ādau prayoktavyaṃ hathayogaṃ imam śṛṇu || 4 || aṅgāny aṣṭau haṭhasyāpi bāhyāny abhyantarāṇi ca | yamādiḥ ato 'ṣṭāṅgaḥ devapūjām samācaret || 5 ||*

²⁶¹ See table 10: *Yogāṅgas with Dhyāna before Dhāraṇa* in POWELL 2023, p. 166 for an overview.

²⁶² Siehe Sektion XXXI in der kritischen Edition des *Yogatattvabindu* auf p.??.

²⁶³ Siehe kritische Edition der *Siddhasiddhāntapaddhati* von GHAROTE and PAI (2016) zu Sektion 2.32 (Ed. p. 45).

an dieser Stelle wirr, denn sie benennt zwar ein achtgliedriges Yoga, nennt im Vers der die Glieder auflistet allerdings nur *dhāraṇa*, erläutert im Verlauf des Abschnittes allerdings *dhyāna* und belässt *dhāraṇa* unerklärt. Nichtsdestotrotz belegt diese spezifische Phänomen zusammengekommen die enge rezeptionsgeschichtliche Verknüpfung der vier involvierten Texte. Darüber hinaus listet die *Śivayogapradīpikā* alle im Text benannten Yogas zwar nicht in einer Taxonomie auf, insgesamt ergibt sich aber bereits hier eine ähnliche Vielfalt an Yogakategorien, wie in den spätmittelalterlichen Texten.²⁶⁴

Im Kontext des vierten Gliedes *prāṇāyāma* differenziert Cennasādāśivayogin drei Arten des *prāṇāyāma*: 1. natürlich (*prākṛta*), 2. modifiziert (*vaikṛta*) und 3. *kevalakumbhaka*, welches sich von selbst entfaltet, mit oder ohne die Praxis der beiden erstgenannten Varianten.²⁶⁵ Bei der ersten Variante²⁶⁶ handelt es sich tatsächlich um das *ajapā mantra*, welches möglicherweise auch von Rāmacandra in Sektion III angedeutet, bzw. im Rahmen von der Handschrift U₂ dann dezidiert im Kontext der Meditationen (*dhyānas*) über die neun *cakras* instruiert wird. Das Mantrayoga der *Śivayogapradīpikā* wird allerdings dem *prāṇāyāma* untergeordnet.²⁶⁷ Die zweite Variante des *prāṇāyāma* ist deckungsgleich mit der in *Yogatattvabindu* Sektion XXXI.²⁶⁸ Im dritten Kapitel der *Śivayogapradīpikā*, welches dem fünften der acht Glieder *dhyāna* gewidmet ist, finden wir dann eine ausführliche Beschreibung, der auch im *Yogatattvabindu* und *Yogasvarodaya* so zentralen Themen der neun *cakras*²⁶⁹ und der sechzehn *ādhāras*²⁷⁰. Die Beschreibungen der individuellen Elemente beider Themen sind größtenteils kongruent. Neben diversen Ähnlichkeiten gibt es auch signifikante Unterschiede zwischen den Texten. Beispielsweise beinhalten beide Texte Varianten des Jñānayoga (*Śivayogapradīpikā* 4.31 bezeichnet

²⁶⁴ Die *Śivayogapradīpikā* benennt zehn Yogakategorien. Das gesamte System ist ein System des 1. Śivayoga, welches in ein System des 2. Aṣṭāṅgayoga eingebettet ist. Hierin werden 3. Mantrayoga, 4. Layayoga, 5. Hathayoga und 6. Rājayoga verortet. Letzteres teilt sich wiederum auf in 7. Sāṅkhyayoga = 8. Jñānayoga, 9. Tārakayoga und 10. Amanaska Rājayoga.

²⁶⁵ Cf. *Śivayogapradīpikā* 2.22: *prāṇāyāmas tridhā proktaḥ prākṛto vaikṛtas tathā | dvābhyāṃ vinā jṛmbhate 'sau kevalaḥ kumbhakaḥ svayam || 22 ||*

²⁶⁶ Ibid. 2.29–34

²⁶⁷ Siehe hierzu POWELL 2023, p. 205.

²⁶⁸ Ibid. 22.4: *āgamoktavidhānena recapūrasvabhāvataḥ | yadi prāṇanīrodhaḥ syād vaikṛtaḥ sa udītritaḥ || 24 ||*

²⁶⁹ Ibid. 3.7–16.

²⁷⁰ Ibid. 3.17–32

Sāṃkhyayoga als Jñānayoga). Die *Śivayogapradīpikā* lehrt ein System mit insgesamt fünfundzwanzig *tattvas* plus *puruṣa*.²⁷¹ *Yogasvarodaya* und *Yogatattvabindu* lehren ein simpleres System mit nur zehn *tattvas*.²⁷² Während Cennasadāśivayogi zunächst eine große Seele (*mahātman*) als eine Seele definiert, die weiß, dass das wahre Selbst (*ātman*) ontologisch von den Evoluten der *prakṛti* zu differenzieren ist,²⁷³ verkündet er unmittelbar darauf jedoch die Nondualität von *ātman* und *brahman* im Sinne des Advaitavedānta bzw. der *bhedābheda* Schulen des Vedānta.²⁷⁴ *Yogasvarodaya* und *Yogatattvabindu* hingegen lehren einen radikale Non-dualität, die radikale Einheit von Allseele, Individualee und Schöpfung,²⁷⁵ was eher an Formen des Śuddhādvaita erinnert.²⁷⁶ Im Rahmen des Tārakayoga im vierten Kapitel der *Śivayogapradīpikā*²⁷⁷ werden die drei *lakṣyas antar-, bāhya- und madhyalakṣya* gelehrt, wohingegen in *Yogasvarodaya* und *Yogatattvabindu* fünf *lakṣyas* gelehrt werden. Es existieren weitere Unterschiede, aber der wahrscheinlich zentralste Unterscheid ist, dass alle Lehren in Cennasadāśivayogins *Śivayogapradīpikā* in den rituellen und devotionalen Rahmen der Vīraśaivas eingebettet sind.²⁷⁸ So definiert Cennasadāśivayogin Śivayoga in Vers 1.15 als:

Śivayoga is five-fold, indeed: gnosis (*jñāna*) comprised of Śiva, devotion (*bhakti*) to Śiva, meditation (*dhyāna*) comprised of Śiva, Śaiva religious observance (*vrata*), and worship of Śiva (*arcā*).²⁷⁹

Trotz der klaren Śaiva Affiliation des *Yogasvarodaya* lassen sich diese Elemente dort nirgends finden. Gleiches gilt für das *Yogatattvabindu*. Selbst das achtgliedrige (*aṣṭāṅga*) Schema wird in diesem Text als rituelle Verehrung von Śiva

²⁷¹ Siehe *Śivayogapradīpikā* 4.19–31. Außerdem wird System der *tattvas* der *Śivayogapradīpikā* asuführlich von POWELL 2023, pp. 239–42 analysiert.

²⁷² Cf. *Yogatattvabindu* XXXI.6 und *Yogasvarodaya* (PT Ed. p. 836).

²⁷³ *Śivayogapradīpikā* 4.28: *dehatrayaṃ prathitaṣoḍaśadhāvikārān līṅgāni saptadaśadhā navadhā padārthān | ātmānam aṣṭavidhayaṃ prakṛtisvabhāvaṃ jñātvā tad anyā iti jīvati yo mahātmā* || 28 ||

²⁷⁴ Ibid. 4.29–30: *satyaṃ jñānam anantaṃ yad brahmeti vadati śrutiḥ | muktānandasvarūpaṃ ca nanu tat tvam asi sthiraṃ* || 29 || *naitad ahaṃ naidrad ahaṃ ceti yad anyāṃ vibhāvayātmānam* | so 'haṃ iti so 'ham iti nanu bhāvaya sarvaṃ tvam ātmānam || 30 ||

²⁷⁵ Siehe *Yogatattvabindu* Sektion XXI.7 und *Yogasvarodaya* (PT Ed. p. 836).

²⁷⁶ Siehe GLASENAPP 1985, pp. 270–72.

²⁷⁷ Ibid. 4.32–52.

²⁷⁸ POWELL 2023, p. 8.

²⁷⁹ *Śivayogapradīpikā* 1.15: *jñānam śivamayaṃ bhaktiḥ śaivi dhyānam śivātmakam | śaivavratam śivārceti śivayogo hi pañcadhā* || 15 || Translation by POWELL 2023, p. 315.

(*śivapūja*) betrachtet²⁸⁰ und POWELL (2023) schlussfolgert, dass es eben diese hingebungsvolle und rituelle Ausrichtung ist, die das Yogasystem der *Śivayogapradīpikā* zum Śivayoga macht.

Kann man dieser vergleichenden Betrachtung sagen, dass die Yogasysteme der *Yogasvarodaya* und *Yogatattvabindu* implizit Śivayoga lehren? Diese Frage lässt sich, nicht ganz eindeutig beantworten. Es ist Fakt, dass auf der Ebene der Lehrinhalte alle drei Texte zahlreiche Gemeinsamkeiten aufweisen. Inhaltlich gesehen könnte diese Frage tendenziell positiv beantwortet werden. Die stark śivaitische Ausrichtung,²⁸¹ wie sie in der *Śivayogapradīpikā* zu erkennen ist, ist jedoch in der *Yogasvarodaya* und dem *Yogatattvabindu* weitestgehend abwesend und beide Texte ordnen den Śivayoga faktisch dem Rājayoga unter. Der Grad der śivaitische Ausrichtung im *Yogasvarodaya* ist mit zehn Erwähnungen des Wortes *śiva* eher mäßig und im *Yogatattvabindu* fast vollständig erloschen. Aus diesem Blickwinkel heraus muss die Fragestellung dieses Unterkapitels eindeutig negativ beantwortet werden. Nichtsdestotrotz, wäre vor dem hier präsentierten Hintergrund die mysteriöse Präsenz der Kategorie Śivayoga in den fünfzehnfachen Taxonomien, welche den Śivayoga als Unterkategorie des Rājayoga nennt, und zu unserem Leidwesen nicht explizit erläutert, leicht zu erklären. Śivayoga und Rājayoga wären gemäß der eingangs genannten Auffassung von Cennasadāśivayogin inhaltlich weitestgehend Deckungsgleich und somit als Synonyme zu betrachten. Der Fakt, dass beide Systeme auch weitestgehend die gleichen Praktiken lehren, würde die Abwesenheit einer gesonderten Widmung einer einzelnen Sektion, welche explizit Śivayoga erläutert völlig überflüssig machen. Es scheint als habe Rāmacandra die Auffassung Cennasadāśivayogin geteilt.

Außerdem lassen die frappanten inhaltlichen Ähnlichkeiten, wie etwa die spezielle Reihenfolge der acht Glieder der Aṣṭāṅgayogas, keinen anderen Schluss zu, als dass die *Śivayogapradīpikā* und das *Yogasvarodaya* und hierüber auch das *Yogatattvabindu*, welches verwobenerweise auch auf die *Siddhasiddhāntapaddhati* zurückgreift, einem Text, welcher der *Śivayogapradīpikā* wiederum

²⁸⁰Cf. Ibid. 2.1-5.

²⁸¹Das Wort *śiva* wird in der *Śivayogapradīpikā* insgesamt neunundsiebzig Mal erwähnt.

extrem Nahe steht²⁸² aus dem gleichen intertextuellen Netzwerk entsprungen sind.

Śivayoga in the *Yogasiddhāntacandrikā*

Nārāyaṇatīrtha situiert Śivayoga, zusammen mit Brahmayoga²⁸³ in seinem Kommentar zu *sūtra* 1.36:²⁸⁴

*brahmayogaṃ śivayogañcāha-
viśokā vā jyotiṣmatī || 36 ||*

It is said about Brahmayoga und Śivayoga:
Or, [steadiness of the mind is gained when it is directed onto that
which is] without sorrow [and] luminous.

Die Methode des Śivayoga besteht laut Nārāyaṇatīrtha darin, den Blick innerlich und äußerlich auf das Selbst in der Form von Licht in der Mitte der Augenbrauen etc. zu fixieren. Das Ergebnis dieser Zurückhaltung des Geistes (*saṃyama*) ist ohne Kummer (*viśokā*).²⁸⁵ Daraufhin beschreibt er, dass Śivayoga der Grund für Stabilität des Geistes sei. Weiterhin sei es die Gnosis, durch das luminous [Meditations-]Objekt des Zeugen (*sākṣin*) und frei von den Qualen, welche durch Praktiken des Haṭhayoga etc, ausgelöst werden. Er bezeichnet Śivayoga dann als Śāmbhavīmudrā.²⁸⁶

Daraufhin zitiert Nārāyaṇatīrtha *Amanaska*²⁸⁷ ohne Referenz:

*antarlakṣyā bahirdrṣṭir nimeṣonmeṣavarjitā | eṣā hi śāmbhavī mudrā sar-
vatantreṣu gopitā ||*

²⁸²For a discussion of the relationship between the *Śivayogapradīpikā* and *Siddhasiddhāntapaddhati* see POWELL 2023, pp. 147–52.

²⁸³Die Diskussion von Brahmayoga findet im nachfolgenden Kapitel auf p.94 statt.

²⁸⁴See PENNA 2004, pp. 80–82 for another discussion of Śivayoga in the *Yogasiddhāntacandrikā*.

²⁸⁵*Yogasiddhāntacandrikā* (Ed. p. 55): *athavā bhrūmadhyādaṃ jyotirūpe pratyagātmani bahirdrṣṭibandhena manasaḥ saṃyamād viśokā |*

²⁸⁶*Ibid.*: *haṭhayogādāvivāyāsakṛtakleśarahitā jyotiṣmatī sākṣiṣayāsaṃvīn manasaḥ sthairyahetur iti śivayogaḥ | ayam eva śāmbhavī mudrety ucyate |*

²⁸⁷Cf. *Amanaska* 2.10 which reads *antarlakṣyaṃ* instead.

The focus is internal, the gaze external, unblinking: this is the *śāmbhavī mudrā* concealed in all the Tantras.²⁸⁸

Unmittelbar darauf erklärt Nārāyaṇatīrtha, dass Śāmbhavīmudrā auch mittels Yogāsana-, Cāncarī-, Bhūcarī-, Khecarī-, Agaucarī- [and] Nirvāṇamudrā accomplished werden kann, wobei die Instruktionen für diese über einen Lehrer in Erfahrung gebracht werden müssen.²⁸⁹

Nārāyaṇatīrthas Assoziation von Śāmbhavīmudrā und Śivayoga ist aufschlussreich, denn einerseits ist Śāmbhavīmudrā zentrale Praxis des Rājayoga des *Amanaska*²⁹⁰, andererseits lehrt auch Cennasādāśivayogin Śāmbhavīmudrā²⁹¹ als Teil seines Śivayogasystems. Hierdurch wird eine konzeptuelle Brücke zwischen Rāja- und Śivayoga aufgebaut.

12. Brahmayoga

In der Taxonomie der fünfzehn Yogas platziert Rāmacandra Brahmayoga auf Position zwölf. Abgesehen von dieser Nennung fehlt von Brahmayoga jede Spur. Möglicherweise ist Brahmayoga, ähnlich wie im Falle des Śivayoga ein weiteres Synonym für Rājayoga und wird aus diesem Grund nicht separat diskutiert. Im *Yogasvarodaya* ist der Begriff Brahmayoga, zumindest in der uns vorliegenden Überlieferung vollständig abwesend. Die beiden Verse, welche im *Yogasvarodaya* die Gesamtzahl der fünfzehn Yogas erwähnen, listen nur acht davon auf. Brahmayoga ist in dieser unvollständigen Liste nicht vorhanden und wird auch in der *Yogasvarodaya* nicht als eigenständiges Thema eingeführt. Das Brahmayoga auch im *Yogasvarodaya* zu den fehlenden sieben Yogas gehören dürfte ist jedoch wahrscheinlich, da diese Yogakategorie in allen anderen spätmittelalterlichen Taxonomien genannt ist. So positioniert Nārāyaṇatīrtha Brahmayoga in der *Yogasiddhāntaycandrikā* auf Position neun. In der *Sarvāṅgayogapradīpikā* subsummiert Sundardās Brahmayoga

²⁸⁸This is the translation of our critical Edition of the *Haṭhapradīpikā* (2024), which also quotes this verse in 4.6.

²⁸⁹Ibid.: *sā ca yogāsanacāncarībhūcarīkhecarya'gaucarīnirvāṇamudrābhiḥ siddhyati | prakāras guru-mukhād avagantayaḥ |*

²⁹⁰Cf. *Amanaska* 2.2-10.

²⁹¹Cf. *śivayogapradīpikā* 5.3.

unter dem Oberbegriff des Sāṃkhyayoga zusammen mit Jñānayoga und Advaitayoga. In diesem Rahmen ist es das elfte und somit vorletzte von Sundardās beschriebene Yoga. Sowohl Nārāyaṇatīrthas als auch Sundardās erläutern Brahmayoga im Detail.

Brahmayoga in the *Yogasiddhāntacandrikā*

Wie bereits hinsichtlich Śivayoga zuvor, verortet Nārāyaṇatīrtha Brahmayoga im Kontext seines Kommentares zu *Yogasūtra* 1.36.²⁹²²⁹³ Auch in diesem Fall handelt es sich mit Brahmayoga um eine Methode den Geist auf ein leuchtendes (*jyotiṣmatī*) Meditationsobjekt zu richten, welches frei von Kummer (*viśokā*) ist. Dieses Meditationsobjekt ist Brahman in Form des *nāda* (innere Resonanz) und befindet sich im achtblättrigen Lotus des Herzens. Die Vereinigung des Geistes mit *nāda* ist frei von Kummer (*viśokā*). Dies liegt laut Nārāyaṇatīrtha daran, weil Brahmayoga frei von Elend ist, das durch die Anstrengung vielfältiger Methoden [des Yoga] verursacht wird. Nārāyaṇatīrtha bezeichnet diese Methode ebenfalls als leuchtend, weil es ein Licht als Objekt hat. Dieses Licht sei die Gnosis durch das Objekt, das aus Bewusstsein und Glückseligkeit besteht und im *nāda* enthalten ist. Gelingt es dem Übenden den Geist mit dem *nāda* im Lotus des Herzen zu vereinigen wird der Geist zum Stillstand gebracht.²⁹⁴

Die Praxis selbst beinhaltet eine detailreiche Meditation, welche Visualisierung, *prāṇāyāma* und die drei Buchstaben A-U-M, welche den Klang des Mantras *om* bilden, beinhaltet:

tathā hy ayam atra kramaḥ |
hṛdayādho 'dhomekhamasṭadalāṃ kamalāṃ recakeṇordhvamukhaṃ vib-
hāvya, tatra sūryamaṇḍalāṃ dvādaśakalātmakāṃ jāgaritasthānam akāraṃ,
tadupari candramaṇḍalāṃ śoḍaśakalātmakāṃ svapnasthānam ukāraṃ,

²⁹² Siehe p. 93 für die Übersetzung dieses *sūtras*.

²⁹³ See PENNA 2004, pp. 89–80 for another discussion of Brahmyoga in the *Yogasiddhāntacandrikā*.

²⁹⁴ *Yogasiddhāntacandrikā* (Ed. p. 54): *viśoketi| aṣṭadalādau nādākhye brahmaṇi manasaḥ saṃyogād viśokā bahutarasādhanaḍyāyāsakṛtaduḥkhaśūnyā jyotiṣmatī jyotirviṣayā nādagatacidānandaviṣayāsamvin manasaḥ sthitihetur ity arthaḥ |*

*tadupari vahnimaṇḍalaṃ daśakalātmakaṃ suṣuptisthānam makāraṃ,
tadupari nādākhyam tūrīyaṃ brahma vibhāvayed iti brahmayogaḥ |*

Thus, indeed this is the respective sequence:

In the lower [part of] the heart there is an eight-petalled lotus facing downward, by means of *recaka*[-*kumbhaka*]²⁹⁵ it should be made upward facing, there, one should contemplate the orb of the sun, consisting of twelve digits, the wakeful state [and] the letter A; above that the orb of the moon, consisting of sixteen digits, the dreamful state [and] and the letter U; above that the orb of fire, consisting of ten digits, the deep sleep state [and] the letter M; above that, that which is known as *Nāda*, the fourth state, the Brahman. This is Brahmayoga.

Die Beschreibung der Praxis ist nicht eindeutig nachzuvollziehen. Nārāyaṇatīrthas lässt offen, ob der Übende des Brahmayoga alle einzelnen Schritte der Visualisierung während genau eines *recakas* oder je ein oder gar mehrere *recakas* pro Einzelschritt der Visualisierung ausführen soll. Die Praxis könnte auch so aufgefasst werden, dass bereits ein einzelner *recaka* genügt um den achtblättrigen Lotus nach oben zeigen zu lassen und die Meditationsschritte dann ohne weitere Atemtechniken ausgeführt werden. Genauso wäre es möglich zu verstehen, dass mehrere *recakas* geübt werden bis der achtblättrige nach oben zeigt und dann die Meditationsschritte ohne weitere Atemtechniken geübt werden. Die Ausübung der Meditation ist leichter nachzuvollziehen. Die drei Schritte sollen offenbar unmittelbar aufeinanderfolgend ausgeführt werden, um mental ein lang gezogenes *om* zu rezitieren, dessen auslautendes M (*makāra*) in den *nāda* (interne Resonanz) überleitet, welcher mit Brahman und dem vierten Zustand (*tūrīya*) assoziiert wird.

Im Anschluss spezifiziert Nārāyaṇatīrtha diesen *nāda* mittels eines Zitates, welches er aus der *Gītāsāra* entnimmt:²⁹⁶

²⁹⁵ Dies meint wahrscheinlich nicht einfach nur eine Ausatmung (*recaka*), sondern Atemanhaltung (*kumbhaka*) nach erfolgter Ausatmung (*recaka*) in der Atemleere.

²⁹⁶ = *Uttaragita* 41cd-42 and *Haṭhpradīpikā* 4.49.

*taduktam gītasāre - anāhatasya śabdasya tasya śabdasya yo dhvaniḥ |
dhvanerantargataṃ jyotir jyotirantargataṃ manaḥ || tanmano vimalaṃ
yāti tadviṣṇoḥ paramaṃ padam |*

The tone of that sound is that of the unstruck sound. A light is inside the tone [and] the mind is inside the light. That mind dissolves. That is the supreme state of Viṣṇu.²⁹⁷

Etwas überraschend zitiert Nārāyaṇatīrtha unmittelbar darauf die *Haṃsopaniṣad*, welche jedoch nicht die Rezitation des Mantra *om*, sondern die Rezitation von *haṃsa*, also das *ajapa* Mantra? beschreibt.²⁹⁸ Dieser Unterschied scheint für den Punkt den Nārāyaṇatīrtha machen möchte, keine Rolle zu spielen. Die Konzentration auf den *nāda* führt den Übenden dann durch eine Sequenz von insgesamt zehn verschiedenen Klängen, welche der Übende während dessen Kontemplation wahrnehmen kann:

*asyaiva japakoṭyā nādam anubhāvayati yas tasya daśavidha upajāyate
| ciṇīti prathamah, ciṇiciṇīti dvitīyah ghaṇṭānādastrītyah, śaṅkhanādaś-
caturthah, pañcamastantrinādah, ṣaṣṭhastalanādah, saptamo veṇunādah,
aṣṭamo bherīnādo, navamo mṛdaṅganādo, daśamo meghanādah | nava-
maṃ parityajya daśamam eva 'bhyaset |*

Thus, caused by practicing 10 million repetitions (*japa*) of that sound, then types of that [sound] arise:

The first sound is *ciṇī*, the second *ciṇiciṇī*,²⁹⁹ the third the sound of a bell, the fourth the sound of a conch, the fifth the sound of strings (*tantrī*), the sixth the sound of claspings, the seventh the sound of a flute, the eighth the sound of the *bherī*-drum, the ninth the sound of the *mṛdaṅga*-drum, and tenth the sound of a cloud. Having given up the ninth, he shall practice the tenth only.

²⁹⁷The translation is taken from our new Edition of the *Hathapradīpikā* (2024).

²⁹⁸*Yogasiddhāntacandrikā* (Ed. pp. 54-55): *haṃsopaniṣadi coktaḥ – haṃsānusamdhānaphalabhūto 'nekavidhaḥ sapthalaḥ |*

²⁹⁹Vielleicht sind diese Begriffe onomatopoetisch gemeint. Der Klang erinnert an das Zwitschern eines Vogels oder das zirpen einer Grille.

Wenn der Geist hierauf fixiert wird dann kommt Nārāyaṇatīrtha zufolge, der Geist in den Zustand der Absorption über und die mentale Aktivität schwindet. Sünde und Verdienst werden verbrannt. By the nature of pure energy (*maśakti*) Sadāśiva is caused to be revealed as all-encompassing peace of mind.³⁰⁰

Brahmayoga in the *Sarvāṅgayogapradīpikā*

Beim Brahmayoga des Sundardās in seiner *Sarvāṅgayogapradīpikā* (4.25–35)³⁰¹ handelt es sich um eine Form der Kontemplation,³⁰² die jedoch als schwierig beschrieben wird.³⁰³ Ohne Erfahrung, kann man ihr Ende nicht erreichen.³⁰⁴ Sundardās beschreibt, dass nur eine selbstlose Person Brahmayoga erlangt, wer jedoch den Sinnesgelüsten hingibt, der wandert ziellos umher³⁰⁵

Es heißt in *Sarvāṅgayogapradīpikā* 4.27:

*brahmayoga soī bhala pāvai | pahile sakala sādhi kari āvai |
brahmayoga saba upara soī | brahmayoga bina mukti na hoī || 27 ||*

That person truly attains Brahmayoga who first masters all practices and then comes to it. Brahmayoga is supreme above all, [and] without Brahmayoga, there is no liberation.

Mit Brahmayoga, scheint Sundardās zunächst einen Zustand zu beschreiben, da dieser erlangt werden muss. Als eigenständige Praxis ist Brahmayoga eine fortgeschrittene Form des Yoga, denn um diese auszuüben, müssen, wie Sundardās erklärt, alle Übungen gemeistert worden sein. Damit meint er wohl eine über einen längeren Zeitraum kultivierte Yogapraxis, bestehend aus den zuvor von ihm beschriebenen Yogas, die den Übenden für Brahmayoga qualifiziert. Man muss so weit auf dem yogischen Weg fortgeschritten sein, dass,

³⁰⁰ *Yogasiddhāntacandrikā* (Ed. p. 55): *tasmān manoviline manasi gate saṃkalpavikalpe dagdha-puṇyapāpe sadāśivo maśaktyātmanā sarvatrā 'vasthitah śāntah prakāśayati | ity ādinā |*

³⁰¹ Siehe BURGER 2014, p. 703–704 für eine frühere Diskussion von Brahmayoga in der *Sarvāṅgayogapradīpikā* auf französisch.

³⁰² *Sarvāṅgayogapradīpikā* 4.25c: *brahmayoga kā kṛthina bicārā |*

³⁰³ Ibid. 4.26a: *brahmayoga ati dūrlabha kahiye |*

³⁰⁴ Ibid. 4.25d: *anubhava vinā na pāvai pārā || 25 ||*

³⁰⁵ Ibid. 4.26bd: *paracā hoī tabahiṃ tau lahiye | brahmayoga pāvai niḥkāmī | bhramata su phirai indriyārāmī || 26 ||*

wie weiter oben erwähnt, Selbstlosigkeit eingetreten ist und sich nicht mehr den Sinnesgelüsten hingeben darf. In den Versen 4.29-35 beschreibt Sundardās dann das was entweder als eine mystische Form der Kontemplation, oder als eine Innenschau einer mystischen Einheitserfahrung beschrieben werden kann. Dies geschieht in Form einer Verbalisierung aus der Ich-Perspektive, die anhand zweier jener Verse demonstriert werden soll:

In *Sarvāṅgayogapradīpikā* 4.29 schreibt Sundardās:

saba saṁsāra āpa maiṁ deṣai | pūraṇa āpu jagata mahiṁ peṣai |
āpuhi karatā āpuhi haratā | āpuhi dātā āpuhi bharatā || 29 ||

All of existence reveals itself within me, I pervade the entire universe. I am the creator, I am the destroyer. I am the giver, I am the sustainer.

ahaṁ abhedya achedya aleṣā | ahaṁ agādha su akala adeṣā |
ahaṁ sadodita sadā prakāśā | sakṣi ahaṁ sarva mahiṁ vāsā || 33 ||

I am inseparable, I am unassailable, without stain. I am unfathomable, supremely timeless, and without direction. I am eternally arisen, always luminous. I am the witness, dwelling in all the universe.

Im letzten Vers wird Brahmayoga sogar mit dem Brahman selbst gleichgesetzt:

ahaṁ parama ānandamaya ahaṁ jyoti nija soī |
brahmayoga brahmahi bhayā dubidhyā rahī na koī || 36 ||

I am supremely filled with bliss, I am the self-luminous light. Brahmayoga is Brahman itself, fear and doubt do not remain anymore.

13. Advaitayoga

Im *Yogasvarodaya* ist der Begriff Brahmayoga, zumindest in der uns vorliegenden Überlieferung vollständig abwesend. Die beiden Verse, welche im *Yogasvarodaya* die Gesamtzahl der fünfzehn Yogas erwähnen, listen nur acht

davon auf. Brahmayoga ist in dieser unvollständigen Liste nicht vorhanden und wird auch in der *Yogasvarodaya* nicht als eigenständiges Thema eingeführt. Da Brahmayoga in allen anderen komplexen spätmittelalterlichen Taxonomien vorhanden ist, kann davon ausgegangen werden, dass auch diese Liste ein Brahmayoga impliziert. Advaitayoga nimmt im *Yogatattvabindu* Position dreizehn von fünfzehn ein. Darüber hinaus fällt der Begriff *advaitayoga* im gesamten Text nicht mehr, und wird folglich nicht als eigenständiges Thema behandelt. Ähnlich wie im Fall des Śivayoga und Brahmayoga könnte Advaitayoga jedoch als Synonym für Rājayoga oder in diesem Fall sogar insbesondere Jñānayoga und nicht als separate Yogamethode, aufgefasst worden sein, sodass eine Beschreibung redundant gewesen wäre. Tatsächlich wird beispielsweise im Kontext von Sektion XXI explizit auf die Anwendung des non-dualistischen Denkens zur Erlangung von Jñānayoga hingewiesen.³⁰⁶ Rāmacandra sagt außerdem kurz darauf, dass derjenige, der sich stets der Nicht-Dualität widmet immer die Wirklichkeit des Śambhu erlangt.³⁰⁷ Einerseits involviert Jñānayoga bei Rāmacandra die Anwendung des non-dualistischen Denkens, andererseits verortet Nārāyaṇatīrtha sowohl Jñānayoga als auch Advaitayoga in seiner *Yogasiddhāntacandrikā* im Kontext seines Kommentares von *Yogasūtra* 1.28. Beide Methoden basieren für Nārāyaṇatīrtha auf dem Murmeln (*japa*) des Mantras *om* bzw. *praṇava*. Sie unterscheiden sich nur hinsichtlich ihrer Methode der begleitenden Kontemplation. Jñānayoga ist die dazugehörige Kontemplation, welche den Fokus auf den Unterschied zwischen Bewusstsein (*puruṣa*), Urnatur *prakṛti* und ihre Effekte (*tatkārya*), richtet. Advaitayoga hingegen, ist eine alternative Kontemplation, welche den Fokus auf den Nichtunterschied zwischen höchstem Selbst (*paramātman*) und individuellem Selbst (*jīva*) richtet.³⁰⁸ Nicht ganz unähnlich ist es in Sundardās *Sarvāṅgayogapradīpikā* in der Jñānayoga und Advaitayoga in der gleichen Tetrade zusammen mit Brahmayoga angesiedelt sind. Alle drei Yogas sind Formen des Sāṃkhyayoga. Sundardās Advaitayoga wird allerdings als der finale non-

³⁰⁶ *Yogatattvabindu* XXI.1: *ekam eva jagat paśyed viśvātmā suvibhāsvaram | avikalpatayā yuktyā jñānayogaṃ samācaret ||* "He shall see the world as only one, illumined by the supreme self. By the method of non-dualistic thinking, he shall accomplish Jñānayoga."

³⁰⁷ Ibid. XXI.3AB: *prāpnoti śāmbhaviṃ sattāṃ sadādvaita parāyaṇaḥ |*

³⁰⁸ *Yogasiddhāntacandrikā* (Ed. p. 46): *kiñ ca, japa ityanena mantrayogaḥ, arthabhāvanamityanena vivekajñānā 'bhyāsarūpo jñānayogaḥ, abhedabhāvarūpo 'dvaitayogaś ca saṃgrhitah |*

duale Yogazustand dargestellt und nicht mehr als eine Methode, die angewendet werden kann um diesen Zustand zu erreichen. Es wäre demnach durchaus plausibel, warum Rāmacandra dem Advaitayoga keine eigene Sektion gewidmet hat und man auch im *Yogasvarodaya* vergeblich danach sucht. Somit ist es allein die *Yogasiddhāntacandrikā*, welche im Rahmen der spätmittelalterlichen Texte mit komplexen Taxonomien, welche eine explizite Methode des Advaitayoga beinhaltet. Da Advaitayoga in der *Yogasiddhāntacandrikā* bereits im Kontext der Analyse von Jnānayoga auf p.34 abgedeckt wurde dies an dieser Stelle nicht wiederholt werden. Das was nun noch aussteht ist eine Bestimmung des Advaitayogas in der *Sarvāṅgayogapradīpikā*.

Advaitayoga in the *Sarvāṅgayogapradīpikā*

Sundardās Beschreibung von Advaitayoga (4.37-50)³⁰⁹ folgt unmittelbar auf seine Beschreibung von Brahmayoga. Hierbei handelt es sich nicht, wie bereits erwähnt, um eine Praxis, sondern vielmehr um den finalen Yogazustand, dessen Beschreibung, bereits in den Versen 4.30-36 eingesetzt hat. War die mystische Erfahrung, welche in den Brahmayoga-Versen beschrieben wurde und sich als unendlich und absolute Einheitserfahrung in Worte fassen lässt, noch im Bereich des Begreifbaren, so lässt Sundardās den Leser durch seine Formulierungen mit in die endgültige Auflösung des Zustandes der Non-dualität eintauchen, den finalen Endyogazustand seiner Ausführungen. Das Advaitayoga ist also das unmittelbare Resultat der vorangehenden Kontemplation des Brahmayoga. Mittels zahlreicher Verneinungen versucht Sundardās dem Leser zu zeigen, was jenseits jeder Form der Beschreibung oder des Begreifens liegt. Dies lässt sich anhand folgender Beispiele gut veranschaulichen:

*aba advaita sunaḥṃ ju prakāśā | nāhaṃ nā tvaṃ nāḃ yahu bhāśā | naḥṃ
prapaṃca taḥṃ naḥṃ pasāra | na taḥṃ sṛṣṭi na sirajānahārā || 37 ||*

Now listen to the realisation of non-duality: there is no “I”, no “you” and nothing that arises. There is no mundane illusion, no spaciousness, no creation and no creator.

³⁰⁹Siehe BURGER 2014, p. 703-704 für eine frühere Diskussion von Advaitayoga in der *Sarvāṅgayogapradīpikā* auf französisch.

*na tahāṃ prakṛti puruṣa nahīṃ icchā | na tahāṃ kāla karma nahīṃ vaṃchā
| na tahāṃ śūnya aśūnya na mūlā | na tahāṃ sukṣma nahīṃ sathūla || 38 ||*

There, neither primordial nature nor consciousness exists, there is no desire. There, neither time nor activity nor aspirations exist. There, neither void nor non-void is the root. There, neither subtle nor gross matter exist.

*na tahāṃ bhāva nahīṃ tahāṃ bhakti | na tahāṃ mokṣa nahīṃ tahāṃ
muktī | na tahāṃ jāpya nahīṃ tahāṃ jāpī | na tahāṃ mantra nahīṃ laya
thāpī || 46 ||*

There, neither existence nor devotion exists. There, neither liberation nor salvation exists. There, neither the recitation nor the one who recites exists. There, neither Mantra nor absorption established exists.

Es folgen diverse weitere Verneinungen, die auch spezifische Yogapraktiken verneinen:

*na tahāṃ sādḥaka siddha samādhi | na tahāṃ yoga na yuktyārādhi | na
tahāṃ mudrā baṃdhana lāgai | na tahāṃ kuṇḍalinī nahīṃ jāgai || 47 ||*

There, neither the practitioner nor the accomplished dwelling in *samādhi* exists. There, neither Yoga nor the means of worship exists. There, neither seals nor locks apply. There, the Kuṇḍalinī does not awaken.

Abschließend heißt es:

*jñe jñātā nahīṃ jñāna tahaṃ dhye dhyātā nahīṃ dhyāna | kahanahāra
sundara nahīṃ yaha advaita baṣāna || 50 ||*

There, neither the knower, the known, nor knowledge exists. There, neither the meditator, the meditated upon, nor meditation exists. Sundar says, there is no speaker; this is the abode of non-duality.

Strukturell, ist Advaitayoga zusammen mit Jñānayoga und Brahmayoga innerhalb der Oberkategorie Sāṅkhyayoga angesiedelt. Sundardās zeichnet ein Bild der Progression durch diese vier Yogas. Sāṅkhyayoga lehrt zunächst den Unterschied zwischen Selbst und Nicht-Selbst, die Lehre des Dualismus zwischen Bewusstsein und Materie anhand der Perspektive des klassischen Sāṅkhyasystems. Das Ziel von Sāṅkhyayoga ist es diese Dualität, als den Unterschied zwischen dem was Selbst ist und dem was Nicht-Selbst ist, zu erkennen. Darauf folgt Jñānayoga, dessen Anschauung die Perspektive grundlegend ändert. Es kommt zu einer Verschiebung von der Dualität zu einer Identifikation. Das Ziel von Jñānayoga ist es die Nicht-Verschiedenheit von Selbst (*ātman*), Körper und der Welt zu erkennen. Erst nachdem der Übende diese fundamnetale Einheit erkannt hat, kann er mittels Brahmayoga die gesamte Welt in sich selbst erkennen. Schlussendlich wird im daraus resultierenden Advaitayoga die der Zustand der Dualität und der Begrifflichkeiten überwunden und alle Gegensätze lösen sich auf. Der Übende ist von der Welt losgelöst. Er ist allen existierenden Phänomenen gegenüber gleichmütig, ohne deren Existenz zu verneinen. Alle Yogas, die Sundardās im Rahmen der zwölf Yogas beschreibt, zielen letztendlich auf diesen non-dualen Zustand ab. Der Zustand des Advaitayoga, in welchem die Dualität überwunden ist, existieren keine beschränkenden Konzepte mehr und der Übende befindet sich im Zustand der finalen Befreiung.

14. Siddhayoga

Siddhayoga occupies position number fourteen in the fifteenfold Yoga taxonomy of Rāmacandra's *Yogatattvabindu*. The text describes two types of Siddhayoga. In the *Yogasvarodaya* it is entirely absent. It does neither appear within its list, nor within the rest of the text. Nārāyaṇatīrtha describes a Siddhiyoga which occupies position number eleven in his *Yogasiddhāntacandrikā*. Sundarādās does not include a Siddhayoga or a Siddhiyoga in his *Sarvāṅgayogapradīpikā*.

Siddhakunḍalinīyoga and Siddhayoga in the *Yogatattvabindu*

In *Yogatattvabindu* Sektion III wird ein Yoga beschrieben, welches als Siddhakunḍalinīyoga ("Das Kunḍalinīyoga der Siddhas") bezeichnet wird.³¹⁰ Das Vorhandensein des zweiten Gliedes des Kompositums "*kunḍalinī*" ist nur schwer zu erklären, da *kunḍalinī* weder in den zu diesem Yoga zugehörigen Sektionen, noch im Rest des Textes erwähnt wird. Siddhakunḍalinīyoga wird außerdem unmittelbar zusammen mit Mantrayoga genannt.³¹¹ Im *Yogasvarodaya* wird die entsprechende Passage in der Überlieferung des *Prāṇatoṣiṇī* (Ed. pp. 831-23) als Jñānayoga gekennzeichnet. Inhaltlich sind beide Passagen jedoch größtenteils identisch. Rāmacandra scheint nur dem Namen ausgetauscht zu haben. Bevor wir uns der Frage widmen, warum dieses Yoga den Namen Siddhakunḍalinīyoga, soll zunächst dessen Praxis charakterisiert werden.

³¹⁰ Siddhas, often called masters of yogic and tantric practices, are highly renowned figures who cannot be confined to a single religious tradition or order. These accomplished practitioners appear in medieval Sanskrit and Tibetan texts associated with Haṭhayoga, Śaiva Tantra and Vajrayāna Buddhism, spanning the Indian subcontinent and the Himalayan regions. For example, the *Haṭhapradīpikā* (1.4-9) is an early fifteenth-century text that provides a famous list of Siddhas. Svātmārāma, the author, refers to a lineage beginning with Ādinātha and Matsyendranātha. However, he lists twenty-nine great adepts (*mahāsiddhas*) who are described as "used the power of Haṭhayoga to smash the rod of death and [so] are roaming the worlds". Although Nātha figures such as Gorakṣa and Caurāṅgī are included, the list is not exclusive to the Nātha order. It is not a traditional lineage or order of succession. Many of the personalities listed, such as Manthānabhairava, Kākacaṇḍīśvara and Pūjyapāda, are associated with the alchemical traditions of the Rāsāyana Siddhas. Figures such as Virūpākṣa are revered in both the Śaiva and Buddhist traditions. Therefore, Siddhas embody the ideals of Tantra and Haṭhayoga and illustrate the different sectarian roots of these practices. Cf. POWELL 2023, pp. 35-36.

³¹¹ Der Aspekt des Mantrayoga und die sich aus dem dem Begriff in diesem Kontext ergebende Problematik wurde bereits ausführlich im dazugehörigen Kapitel auf p.61 diskutiert.

Diese Sektion rund um Siddhakuṇḍalinīyoga beschreibt die Namen und den Verlauf der drei Hauptkanäle des yogischen Körpers: Iḍā (linker Kanal), Piṅgalā (rechter Kanal) and Suṣumnā (zentraler Kanal). Rāmacandra hebt die Wichtigkeit des zentralen Kanals hervor indem er erklärt, dass der zentrale Kanal Genuss und Befreiung gewährt (*bhuktimuktipradā*). Daraufhin erklärt Rāmacandra dass der Übende Allwissenheit erlangt, sobald das Wissen über den zentralen Kanal entsteht. Dies leitet dann in die nachfolgenden Sektionen IV-XII über in denen ein System bestehend aus insgesamt neun *cakras* beschrieben wird.³¹² DieOPräsentation der *cakras* wird mit folgendem Statement eingeführt: “Now, the means for the genesis of knowledge of the central channel are described.”³¹³ Über ein jedes *cakra* soll meditiert werden, woraufhin extravagante Resultate entstehen:

³¹²Die Rezeptionsgeschichte und Genese des neunfachen *cakra* System wurde überzeugend von POWELL dargelegt und muss daher hier nicht wiederholt werden. Cf. POWELL 2023, pp. 215-218.

³¹³*Yogatattvabindu* Sektion IV: *idāṇīm suṣumnāyāḥ jñānotpattāv upāyāḥ kathyante* |

Table 0.4: The nine *cakras* of Siddhakuṇḍalinīyoga

Name	Location	Focus of Meditation	Result of the Meditation
1. <i>mūlacakram</i>	At the beginning of the central channel.	In its middle is <i>kāmapīṭha</i> in the shape of a triangle. In the middle of this seat (<i>pīṭha</i>) exists a single form in the shape of a flame of fire.	Any literature, [such as] <i>śāstras</i> , poetry, drama, etc., appears in the person's mind without learning.
2. <i>svādhiṣṭhānacakram</i> [divine seat of <i>uḍḍiyāna</i>]	Penis	In its middle exist an extremely red light.	The adept becomes very handsome.
3. <i>nābhīsthāne padmam</i>	Navel	In its middle exists a <i>cakra</i> with five angles. In the middle of it is a single form. It is not possible to describe its splendour.	The body of the person becomes durable.
4. <i>hṛdayamadhe kamalam</i> [<i>anāhatacakra</i>]	Heart	In its middle exists an eight-petalled lotus facing downwards. Within the eight-petalled lotus [which is within the twelve petalled lotus] is a central receptacle (<i>karṇikā</i>) in the form of a <i>liṅga</i> . Within the bud is a single thumb-sized figurine (<i>puttalikā</i>), the embodied soul (<i>jīva</i>).	The women of the inhabitants of the world [which are] Humans, Gandharvas, Kinnaras, Guhyakas, Vidyādhara, in the heavenly world, underworld, and open space become obedient to the will of the practicing person.
5. <i>kaṇṭhasthāne kamalam</i>	Throat	In its middle exists the one consciousness (<i>puruṣa</i>) shining like a thousand moons.	All diseases which are [otherwise] not possible to be controlled vanish. The person lives up to 1001 years.
6. <i>ājñācakram</i>	Middle of the eyebrows.	In its middle exists a certain object in the form of a blazing fire without parts.	The body of the person becomes non-aging and immortal.
Continued on next page			

Table 0.4: (continued)

Name	Location	Focus of Meditation	Result of the Meditation
7. <i>cakram tālumadhye</i>	In the middle of the palate.	In its middle exists a unique red central receptacle named “the little bell” (<i>ghaṇṭikā</i>). In its centre is a site. In the middle of that exists the hidden digit of the moon, which is oozing a stream of nectar.	As a result of meditation on this digit, death does not reach him. As a result of uninterrupted meditation, the stream (<i>dhārā</i>) of nectar flows.
8. <i>aṣṭamacakra brah-marandhrasthāne</i> [divine seat <i>jā-landhārapīṭha</i>]	aperture of Brahman (fontanelle on the head)	In middle of it, there is a streak looking like the form of smoke and fire, and in such a way, the unique image of the person exists.	Direct perception of both the coming and going of the soul in space. Affliction from the earth-element does not arise [anymore] even if one is within the earth. One constantly sees everything direct [and] one becomes separate [from matter]. The span of life increases greatly.
9. <i>mahāśūnya-cakram</i> and <i>mahāsiddha-cakram</i> [divine seat of <i>pūrṇagiri</i>]	somewhere above the previous <i>cakra</i>	(A) In the middle is a single upward-facing extremely red thousand-petalled lotus. In centre of this lotus exists one central receptacle in the shape of a triangle. In the middle of that central receptacle exists the seventeenth digit. (B) Above that is the place of infinite supreme bliss. There exists the upper power (<i>ūrdhvaśakti</i>) as a unique digit.	(A) Suffering does not arise in the mind of the practitioner. (B) Whatever the person wants arises. Even though [one] enjoying royal pleasures, amusing oneself amongst women and watching musical performances, the digit of the person 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 <i>digit</i>], the ability to illuminate one's own nature arises. He sees remote objects as if they were near.

Warum wird das Yoga mittels der Meditation über die *cakras* von Rāmacandra als Siddhakuṇḍalinīyoga bezeichnet? Eine sehr einfache Erklärung wäre die Verderbnis eines frühen Archetypen des *Yogatattvabindu* von dem alle überlebenden Textzeugen abstammen. Hätte Rāmacandra dieses Yoga einfach als Siddhayoga bezeichnet, wäre die Passage völlig unproblematisch.

Die Sektionen III-XII des *Yogatattvabindu* sind weitestgehend eine Prosaisierung der *Yogasvarodaya*. Im Gegensatz zum *Yogatattvabindu* fällt hier jedoch einmal der Name *kuṇḍalī* und zwar im Kontext des vierten *cakras* im Herzen.³¹⁴ Es ist rätselhaft, warum Rāmacandra in seiner Prosaisierung dieser Passage ausgerechnet den Begriff *kuṇḍalī* nicht übernimmt. Daher könnte eine weitere durchaus realistische Erklärung einfach mangelnde Sorgfalt bei der Niederschrift des Textes sein. Denn die Passage hat weiterhin deutlich Einflüsse der *Siddhasiddhāntapaddhati*.³¹⁵ Und es ist auffällig, dass auch die *Siddhasiddhāntapaddhati* im Kontext des dritten *cakras* am Nabel die *kuṇḍalinī* verortet, ein Konzept das ebenfalls nicht von Rāmacandra übernommen wird.³¹⁶ Darüber hinaus ist *kuṇḍalinī* insgesamt ein wichtiges zentrales Element in der Metaphysik der Nāths.³¹⁷ Die Niederschrift der *Siddhasiddhāntapaddhati* markiert laut MALLINSON (2011:20) den Moment als die Nāth Sampradāya eine solide sektarische Identität zu schaffen. Außerdem führt sich die heutige Nāth Sampradāya selbst auf die sog. "neun Nāths" zurück, eine Liste von Siddhas mit Namen, die sich sehr an frühen Listen von Siddhas orientiert.³¹⁸ Eine berühmte mit den Siddhas der Nāths in Verbindung gebrachte Yogatechnik ist die Erweckung der *kuṇḍalinī*, welche, als Resultat ihrer Erweckung, dann durch eine bestimmte Anzahl von *cakras* den zentralen Kanal nach oben aufsteigt.³¹⁹ Der Begriff *siddhakuṇḍalinīyoga* kann daher einzig vor diesem

³¹⁴ *Yogasvarodaya* (PT Ed. p. 832): *prāṇavāyoḥ sthalañcāsyā līṅgākāraṇa tu karṇikā | kālīkāhyā karṇikeyaṃ asyā madhye tu kuṇḍalī |*

³¹⁵ Dies zeigt sich beispielsweise an der Inklusion des Konzeptes der *ūrdvhaśakti* im Rahmen des neunten *cakras* in Sektion XII.

³¹⁶ Cf. *Siddhasiddhāntapaddhati* 2.3: *ṛṭiyaṃ nābhicakraṃ pañcāvartam sarpavat kuṇḍalākāraṃ | tanmadhye kuṇḍalinīm śaktim bālārkaśānibhām dhyāyet | sāmādhya śaktiḥ sarvasiddhidā bhavati || 2.3 ||*

³¹⁷ Cf. for example *Siddhasiddhāntapaddhati* 1.7, 1.12, 1.14, 2.3, 4.21.

³¹⁸ Cf. MALLINSON 2011, p. 5.

³¹⁹ Cf. *Siddhasiddhāntapaddhati* 6.86: *śaktyākuñcanam agnidiptikaraṇaṃ tv ādhārasampīḍanāt sthānāt kuṇḍalinīprabodhanam ataḥ kṛtvā tato mūrdhani || nītvā pūrnagiriṃ nipātanam adhaḥ kurvanti tasyās ca ye khaṇḍajñānaratās te nijapadaṃ teṣāṃ hi dūraṃ padam ||* Cf. also *Yogatarāṅgiṇī* 1.48-49: *kiṃ ca,*

Hintergrund mit einer Beschreibung eines *cakra*-Systems verwendet worden sein. Diese Assoziation ist somit völlig nachvollziehbar. Nicht nachvollziehbar bleibt der Umstand, warum Rāmacandra *kuṇḍalinī* in seinen Ausführungen nicht mehr erwähnt und seine Praxis völlig ohne diese auskommt und sich die Praxis seines Siddhakuṇḍalinīyoga auf Meditationen über die einzelnen *cakras* beschränkt.

In Sektion XLIV findet sich die zweite, und diesmal eindeutige Erwähnung von Siddhayoga inkl. einer Beschreibung Eigenschaften die einen Siddhayogin ausmachen. Diese Passage basiert diesmal nicht auf den Ausführungen der *Yogasvarodaya*, sondern meisten der hier wiedergegebenen Verse sind aus der *Siddhasiddhāntapaddhati* mit deutlichen redaktionellen Änderungen übernommen. Einige Verse dieser Passgae stammen wahrscheinlich aus Rāmacandras eigener Hand. Die gesamte Sektion dreht sich um die Charakteristik einer Avadhūta-Person (*avadhūtapuruṣa*).³²⁰ In den letzten drei Versen dieser Passage des Textes wird der Avadhūta mit einem Siddhayogin, im Sinne eines “Yogin, der den Yoga vollendet hat” gleichgesetzt. Ein Siddhayogin wird man jedoch mittels Siddhayoga:

viśvātitaṃ tayā viśvam ekam eva virājate | saṃyogena sadā yasya siddhayogī sa gadyate || XLIV.8 ||

He is called a Siddhayogin for whom always, by means of Yoga, the universe as such shines forth as one by means of transcending the universe.

yena dvāreṇa gantavyaṃ brahmasthānam anāmayam | mukhenācchādyā taddvāraṃ prasuptā parameśvarī || 48 || *yena dvāreṇa yena mārgeṇa kṛtvā anāmayam jananamaraṇādīduḥkhaśāntārahitaṃ brahmasthānam akhaṇḍānandapadaṃ gantavyaṃ taddvāraṃ mukhenācchādyā prasuptā parameśvarī kuṇḍalī śaktiḥ* || 48 || *prabuddhā vahnīyogena manasā marutā saha | sūcivāḍ guṇam ādāya vrajaty ūrdhvaṃ suṣumnayā* || 49 || *vahnīyogena prāṇaprēritānalaśikhāsambandhena kṛtvā prabuddhā tyaktanidrā sati manasā marutā prāṇena ca saha yuktā suṣumnāyāvadhyanādyā kṛtvā ūrdhvaṃ sahasradalābhīmukhaṃ vrajati | dṛṣṭāntam āha—sūcivād iti yathā sūcī svasaṃkṛtāṃ guṇam ādāya ūrdhvaṃ paṭasya prati tantvantarālāṃ vrajati tadvad iyaṃ api svakalpitaṣaṭcakraṃ tad adhiṭiṣṭhāti tat tad evatādi sakalaprapaṇcaṃ saṃhṛtya vrajati* || 49 ||

³²⁰ Eine rezente Diskussion der rezeptionsgeschichtlichen Entwicklung des Begriffes *avadhūta* findet sich bei Sravani KANAMARLAPUDI. “Avadhūta: Examining the Emergence and Institutionalisation of an Antinomian Ascetic”. In: *Journal of Hindu Studies* 16 (2023), pp. 241–269. DOI: <https://doi.org/10.1093/jhs/hiad017>.

*sarvāsāṃ nijavṛttināṃ vismṛtiṃ bhajet tu yaḥ | sa bhavet siddhasiddhānte
siddhayogī sa gadyate || XLIV.9 ||*

He who obtains oblivion from all inherent fluctuations [of the mind], he is called a Siddhayogin according to the doctrine of the Siddhas.

*udāsīnaḥ sadā śānto mahānandamayo 'pi ca | yo bhavet siddhayogena sid-
dhayogī sa kathyate || XLIV.10 ||*

One who is always indifferent, peaceful and immersed in great bliss by means of Siddhayoga³²¹ is said to be a Siddhayogin.

Thus, a Siddhayogin has realized the unity within the Universe, has stilled his mind, and is always indifferent, peaceful and immersed in great bliss. He has attained all this by means of Siddhayoga.

Unfortunately, there are no clear instructions or explicit descriptive statements which would define the practice of Siddhayoga. Nonetheless, it is possible to derive them from the previous statements.

Verse XLIV.2 sagt beispielsweise, dass des Avadhūtas Almosen³²² “difference and non-difference” (*bhedābheda*) seien. Eine ganz ähnliche Perspektive findet sich bereits der Jñānayoga-Sektion XXI. Zwar fällt der Begriff *bhedābheda* in dieser Sektion nicht, jedoch können wir ableiten, dass zur Praxis des Siddhayoga die Kultivierung dieser spezifischen philosophischen Perspektive gehören sollte.

In Vers XLIV.3 findet sich eine Wortdeutung (*nirukti*) des Begriffes *avadhūta*, welche aus Rāmacandras eigener Hand stammen könnte. Der Buchstabe “a” stehe für das Selbst (*ātman*), der Buchstabe “va” stehe für die mentalen Rückstände (*vāsanās*) und *dhūta* “shaking off” sei seine Spezialwaffe. Somit ist ein Avadhūta/Siddhayogin jemand, der sich einer Yogapraxis widmet, welche

³²¹ Interestingly, the term *siddhayogena* is not attested in the *Siddhasiddhāntapaddhati*.

³²² Ursprünglich galt der Avadhūta als antinomischer Asket, im Lauf der Jahrhunderte wird er in den Worten von KANAMARLAPUDI (2023) “sanitized” und Salonfähig. Der Avadhūta wurde in das brahmanische *āśrama*-System integriert, seine unkonventionellen Züge und unorthodoxen Praktiken wurden gezähmt, und der Avadhūta wurde dadurch, so KANAMARLAPUDI, zu einem legitimen und schließlich sogar zur höchsten Klasse des *saṃnyāsa āśrama* erhoben.

dafür sorgt die *vāsanās* zu reduzieren. Dies ist eine weiterer Hinweis auf das Konzept, welche hinter dem Begriff Siddhayoga stehen dürfte.

Darüber hinaus lassen sich keine weiteren Aussagen treffen, die ein Siddhayoga weiter spezifizieren könnten. Anhand dieser wenigen Aussagen, lässt sich ableiten, dass Siddhayoga aus einer Methode der Reduktion der *vāsanās* bestehen dürfte, sowie eine spezifische Form der Philosophie, vermutlich die Philosophie der Doktrin der Siddhas (*siddhasiddhānta*) einstudiert wird. Diese scheint hier universalistischen Charakter vermitteln zu wollen, heißt es doch in XLIV,5, dass der Avadhūta sich am Ort des universellen Geistes sich befindet (*nirākārapade sthitaḥ*) und alle philosophischen Ansichten in seiner eigenen essenziellen Natur offenbar werden (*sarveṣāṃ darśanānāṃ ca svasvarūpam prakāśate*).

15. Rājayoga

Other Yogas

Urayoga

Premabhaktiyoga

Aṣṭāṅgayoga

Sāṃkhyayoga

Sahajayoga

Satyayoga