

THE TATTVAYOGABINDU OF RĀMACANDRA

Critical Edition and Annotated Translation of an Early
Modern Text on Rājayoga, with a Comparative Analysis of
the Complex Yoga Taxonomies from the Same Period



त्रिमतेष्य नमः पशुन् वन मध्य अथवा दया गति आत्मा लिख्यते ॥ तद्योगस्य एवं रूपान् अनुकरणं लग्नं त
वत्योजनक याधिविजाय कल समय एव दूरमनकार्त्त लग्नावहिति रूपान् अनुकरणं लग्नं त
तयोगस्य वर्णयामाश्च एव योगशक्तियोगश्च लययामाश्च धान योगश्च मनुष्यामाश्च लग्नावहिति रूपान् अनुकरणं त
तयोगश्च वर्णयामाश्च एव योगशक्तियोगश्च लययामाश्च धान योगश्च मनुष्यामाश्च लग्नावहिति रूपान् अनुकरणं त
एव योगश्च वर्णयामाश्च एव योगशक्तियोगश्च लययामाश्च धान योगश्च मनुष्यामाश्च लग्नावहिति रूपान् अनुकरणं त
असंक्षिप्ताय कर्त्तव्यं योगशक्तिकार्त्त लग्नावहिति रूपान् अनुकरणं त
प्राप्तिसंग्रहनि स्थला ॥ २ ॥ एव योगशक्तियोगश्च मनुष्यामाश्च लग्नावहिति रूपान् अनुकरणं त
आरयेत् त्रिलोकालाह भासी गत्ताः संविश वागद्वयोर्योदयालयानिदिशाक्षमानुमध्यात् ॥ यशो गति इति गति इति गति यामाशी संडारण
यस्यां त्रिलोकालाह भासी गत्ताः संविश वागद्वयोर्योदयालयानिदिशाक्षमानुमध्यात् ॥ यशो गति इति गति यामाशी संडारण
(यस्यां गति इति गति यामाशी संडारण)

Figure 1: Folio iv of Ms. N₁.

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Chapter I

Introduction

I.I General remarks

THE *Tattvayogabindu* of Rāmacandra¹ is an early modern Sanskrit text on Rājayoga that was written in the first half of the seventeenth century² in northern India.³ The most salient feature of the work that makes it historically significant is its highly differentiated taxonomy of types of yoga.⁴ In the *Tattvayogabindu*'s introduction, most manuscripts name fifteen types of yoga, presented as methods of Rājayoga. These are 1. Kriyāyoga, 2. Jñānayoga, 3. Caryāyoga, 4. Haṭhayoga, 5. Karmayoga, 6. Layayoga, 7. Dhyānayoga, 8. Mantrayoga, 9. Lakṣayoga, 10. Vāsanāyoga, 11. Śivayoga, 12. Brahmayoga, 13. Advaitayoga, 14. Siddhayoga, and 15. Rājayoga itself. The text is a yogic compendium written in a mix of mainly prose and 47 verses in textbook-style, where its 59 topics are introduced in sections most of the time launched by recognizable phrases. The sections deal with the methods of Rājayoga and their effects, but others also cover topics like yogic physiology, the Avadhūta, the importance of the guru, cosmogony, and a *yogaśāstrarahasya*.

The *Tattvayogabindu* has not been discussed comprehensively or considered in the secondary literature on yoga. The only exception is Birch (2014: 415–416) who briefly described its list of fifteen yogas in the context of the “fifteen medieval yogas” and noted that a similar taxonomy occurs in Nārāyaṇatīrtha's *Yogasiddhāntacandrikā* (17th century), a commentary on the *Pātañjalayogaśāstra* that integrates fifteen medieval yogas within its *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 *Prāṇatosiṇī*, the *Yogakarṇikā* and the *Śabdakalpadruma*.⁵ The *Yogasvarodaya* announces a total of fifteen yogas but names only eight of them in its introductory *ślokas*. It is the primary source and template for the compilation

¹A discussion about the author Rāmacandra is found on p. ??.

²The dating of the text is discussed on p. ??.

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

⁴This is a remarkable increase in the number of declared yogas compared to the standard medieval tetrad of Mantra, Laya, Hatha and Rājayoga.

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

of the *Tattvayogabindu*. Besides several passages, Rāmacandra, in many instances, follows its content and structure by rewriting the *Yogasvarodaya*'s *ślokas* into prose or quoting them directly without attribution. Due to the incomplete transmission of the *Yogasvarodaya*, Rāmacandra's *Tattvayogabindu* is a natural and valuable starting point for an unprecedented in-depth study of the complex early modern yoga taxonomies, a phenomenon that can be narrowed down precisely in terms of time and as I will show regarding its localisation. The other source text that Rāmacandra used is the *Siddhasiddhāntapaddhati* whose content he draws on, particularly in the second half of his composition. Another text that includes an almost similar taxonomy of twelve yogas divided into three tetrads⁶ is Sundardās's *Brajbhāṣā* yoga text named *Sarvāṅgayogapradīpikā* which not just shares most of the types of yogas but also provides a different and valuable perspective on the addressed yoga categories.⁷

These complex taxonomies that emerged during the 17th century crossed sectarian divides and were adapted to the specific needs of different authors and traditions. The *Tattvayogabindu* thus encapsulates a large proportion of the diversity of yoga types and teachings after the *Hathapradīpikā* (15th century) that were adopted and practised by a broad spectrum of religious traditions and strata of Indian society. In the particular case of the *Tattvayogabindu*, there are various statements throughout the text that reveal a strategy to detach yoga from its ascetic and renunciate connotations and to stylise Rājayoga as a practice that can bring the desired soteriological benefits even to practitioners who enjoy worldly pleasures and expensive lifestyles. Textual evidence suggests that the *Tattvayogabindu* is an important example of a text that provides an early modern adaptation of Rājayoga for *kṣatriyas* in a courtly environment.

One printed edition of the *Tattvayogabindu* was published in 1905 with a Hindi translation and based on (an) unknown manuscript(s).⁸ This publication has the title “*Binduyoga*” confirmed by the printed text's colophon.

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

⁷For a comparative table of the complex early modern yoga taxonomies see table ?? on p. ??.

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

However, as I will discuss in the introduction, the text was originally known as *Tattvayogabindu*. The consulted manuscripts contain significant discrepancies, structural differences and variant readings between them and the printed edition.⁹ Furthermore, the manuscripts are scattered over the northern half of the Indian subcontinent and Nepal, which suggests that the text was widely transmitted at some point. Lengthy passages of the *Tattvayogabindu* are quoted without attribution in a text called *Yogasamgraha* and Sundaradeva's *Hathasaṅketacandrikā*.

The first chapter of this dissertation contains a general introduction to Rāmacandra's *Tattvayogabindu*. The chapter gives a brief overview of the content of the text and discusses its origin, the author and the author's intended audience. Subsequently, the textual witnesses, source texts and testimonies of the *Tattvayogabindu* are described. A stemmatic analysis of the text is then presented, based on manual philological observation and computer-assisted stemmatics to present a *stemma codicum*. The chapter concludes with a presentation of the editorial policies, which form the basis for the second chapter of this thesis. The second chapter, the core of this dissertation, is a critical edition and annotated translation of the *Tattvayogabindu*. The critical edition significantly improves the text and sheds new light on its historical significance. The third chapter contains a comparative analysis of the complex early modern yoga taxonomies based on hermeneutics of difference.¹⁰ Using the new critical edition of the *Tattvayogabindu* and the texts mentioned above, *Yogasvarodaya*, *Yogasiddhāntacandrikā* and *Sarvāṅgayogapradīpikā*, the complex yogic taxonomies of the four texts are compared in detail. Based on this comparative analysis, a differentiated hypothesis on the emergence of the complex yoga taxonomies was developed, and the complex yoga taxonomies were located and explained in the broader context of the historical development of the yoga traditions. The comparison includes a nuanced description of each yoga category used by the authors of the texts with complex yoga taxonomies. While the authors of the four texts often operate with identi-

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

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

cal terms for the individual yoga categories, they interpret these categories according to their religious backgrounds and agendas, with intriguing and exciting differences. Contrasting the comparanda, i.e. the authors, the texts, the yoga taxonomies and the yoga categories, therefore provides a deep insight into the discursive negotiation processes of the Indian yoga traditions of the 17th century.

Chapter 2

Conventions in the Critical Apparatus

2.1 Sigla in the Critical Apparatus

- β : D, J, K_I, N_I, N₂, U_I
- γ : B, E, L, P, U₂
- B : Bodleian Oxford D 4587
- C : *Haṭhasaṅketacandrikā* GOML Ms. No. R 3239
- C_{pc} : *Haṭhasaṅketacandrikā* GOML Ms. No. R 3239
- cett.: ceteri (all manuscripts except the ones mentioned in the lemma)
- D_I: IGNCA 30019
- E : Printed Edition
- J : JNUL Ms. No. 55769
- Jo : *Haṭhasaṅketacandrikā* MMPP MS. No. 2244
- K_I: AS G 11019
- L : Lalchand Research Library LRL5876
- M : *Haṭhasaṅketacandrikā* ORI Ms. No. B 220
- N₂: NGMPP B 38-35 / A 1327-14
- N_I: NGMPP B 38-31

- P : Pune BORI 664
- PT : *Prāṇatośinī*
- U₁ : SORI 1574
- U₂ : SORI 6082
- V : OI MSU 10558
- YK : *Yogakarṇikā*
- YSv : *Yogaśvarodaya*

Chapter 3

The *Tattvayogabindu* of Rāmacandra

Critical Edition & Annotated Translation

[VI. nābhishthāne padmam]

तृतीयं नाभिस्थाने दशदलं पद्मं वर्तते । कपिलवर्णम् ॥ विष्णुदेवता ॥ लक्ष्मी श-
क्तिः ॥ †आयु+ऋषिः ॥ समानवायुः ॥ गरुडवाहनम् ॥ सूक्ष्मलिङ्गं देहः ॥ स्व-
प्रावस्था ॥ मध्यमा वाक् ॥ यजुर्वेदः ॥ दक्षिणोऽग्निः ॥ समीपता मोक्षः ॥ गुरुलि-
ङ्गविष्णुः ॥ आपस्तत्त्वम् ॥ रसा विषयः ॥ दशदलानि ॥ दशमातृकाः अन्तर्मा-
5 तृकाः ॥ ढं ढं णं तं थं दं धं नं पं फं ॥ बहिमातृकाः ॥ शान्तिः ॥ क्षमा ॥ मेधा ॥
तनया ॥ मेधाविनी ॥ पुष्करा ॥ हंसगमना ॥ लक्ष्या ॥ तन्मया ॥ अमृता ॥ अ-
जपाजपः सहस्रः ॥ ६००० ॥ घा १६ पा ४० ॥ तन्मध्ये पञ्चकोणं चक्रं वर्तते ।
10 तन्मध्ये एका मूर्तिर्वर्तते । तस्यास्तेजो जिह्या कथयितुं न शक्यते । तस्याः मूर्ते-
ध्यानकरणात्पुरुषस्य शरीरं स्थिरं भवति ॥

Sources: 2-10 cf. YSV (PT, p. 832): tṛtiyam nābhideśe tu digdalaṁ paramādbhutam | mahāmeghaprabham tat tu koṭividiyutsamanvitam | kalpāntāgnisamam (kalpānto 'gni° YK 1.255) jyotis tanmadhye samsthitam svayam | tasya (asya YK 1.256) dhyānāc cirāyuḥ syād arogo (aroḡi YK 1.256) jagatām varah (jagatāmvarah YK 1.256) | sarvapāpavinirmukto jagatkobhakaro (jaganmokṣakaro YK 1.256) mahān | 2-10 cf. SSP 2.3 (Ed. p. 30): tṛtiyam nābhicakram pañcāvara-
tam̄ sarpavat kuṇḍalākāram | tanmadhye kuṇḍalinīṁ śaktim bālārkakoṭisannibhām dhyāyet | sā madhyā śaktih sarvasiddhidā bhavati |

Testimonia: 2-10 *Yogasamgraha* IGNCA 30020 f. 2v. ll. II - 3r. ll. 1-2: nābhishthāne daśadalaṁ cakram | tanmadhye pañcakonam pīthe lakṣmī+parvatī samjñakam guṇā sahitā śiva samjñākā rāmaṇam rūpā yasyās tejo jihvayā kathitum na śakyate tasā dhyānakaraṇāt sād-hakasya śarīram sthiram bhavati | cha |

Parallels: 2-8 ≈ *Nādīcakra* (ORI 1334 ll. 142-54): om caturtham maṇipūrakacakram nābhishthānam nīlavarnam ukāra sattvo guna viṣṇo devatāḥ lakṣmī śaktih garudo vāhana vāyū ṣiḥ samānāvayuh liṅgadeha suṣṭumāvasthā madhyamā vāca caturveda dakṣināgnih āgatāb-
hūmikāḥ surūpatāmokṣa daśadala daśamātrā 10 dām dhām nam tam thām dām dhām nam
paṁ phām antarmātrā 10 balirmātrā 10 kṣamā 1 medhā 2 trīvratā 3 nāyā 4 medhā 5 yaścharā 6
haṁsagamanī 7 tanmayā 8 lakṣmyā 9 devatā amṛtā 10 ajapājapya satsahasram 6000 ghaṭikā 16 palam 40 pūjamānasikāḥ soham bhāvena pūjayet atra gandhādi samarpayāmi namah

2 tṛtiyam cett.] tṛtiye E, atha tṛtiyam maṇipūrakacakram U₂, tṛtiyacakram N₂ daśadalaṁ cett.] daśadala^o L, daśadalakam U₁, om. U₂ padmam EJPU₁] °padme L, padma DK₁N₁N₂, om. U₂ vartate cett.] om. U₂ 3 āyu em.] vayu U₂ °liṅgam dehaḥ em.] °liṅgadevatāḥa U₂ 4 dakṣiṇo'gnih em.] dakṣināgnih U₂ samipatā em.] samipatā U₂ 5 raso em.] rajo U₂ daśamātrkāḥ em.] daśamātrāḥ U₂ 5-6 antarmātrkāḥ em.] antarmātrā U₂ 6 bahir-mātrkāḥ em.] bahirmātrā U₂ 7 haṁsagamanā em.] ahāṁsagamanā U₂ 8 sahasraḥ em.] sahasra U₂ tanmadhye pañca^o cett.] om. L °koṇam cett.] koṇakam J, om. L vartate cett.] om. L 9 tanmadhye cett.] om. L ekā cett.] om. L mūrti cett.] om. L vartate cett.] asmi U₂ tasyās γJU₁] tasyā DK₁N₁N₂ kathayitum cett.] kathyitum L, kathatuṁ U₁, vaktum U₂ tasyāḥ βEU₂] tasyā PL o mūrtir cett.] mūrtir L, om. U₂ 10 puruṣasya cett.] om. P śarīram cett.] om. P sthiram cett.] om. P bhavati cett.] bhavati vā U₁, om. P

[VI. Lotus within the place of the navel]

The third lotus exists at the location of the navel¹¹ [and] has ten petals. The color is reddish. The deity is Viṣṇu. The power is Lakṣmī. The Ṛṣi is ṬĀyuṭ.¹² The vital wind is Samāna. The mount is Garuḍa. The body is the subtle body.¹³ The state is sleep. The speech is Madhyamā. The Veda is Yajur. The fire is the southern [fire]. The liberation is Samīpatā. The *gurulinga*¹⁴ is Viṣṇu. The principle is water. The sense object is taste.¹⁵ There are ten petals [and] ten *mātrikās*. [The] internal syllables [are]: *dam tam nam tam tham dam dham nam pam pham*. The external mother goddesses [are]: Śānti, Kṣamā, Medhā, Tanayā, Medhāvinī, Puṣkarā, Haṁsagamanā, Lakṣyā, Tanmayā and Amṛtā.¹⁶ A thousandfold recitation of the non-recitation; 6000; 16 *ghaṭis* [and] 40 *palas*.¹⁷ In its middle exists a *cakra* with five angles. In the middle of it is a single manifestation. It is not possible to describe the splendour of it with speech. As a result of meditation on this manifestation, the body of the person becomes durable.^{18,19}

¹¹The important mention of *kundalinī* in SSP 2.3 (Ed. p. 30) and a parallel passage in *Nādicakra* scroll (ORI 1334 ll. 155–63) is discussed on p. ??.

¹²The name *vayu* for a Ṛṣi as attested in manuscript U₂ is probably a mistake. Since immediately afterwards, the associated *vāyu* is given, this should be an eyeskip. My best guess is *āyu*, the name of a sage mentioned in *R̥gveda* 2.14.7 and Geldner, 1907: 24.

¹³I corrected *devatāha* to *dehaḥ* since a deity was mentioned before, *sūkṣmalingam* most likely refers to a *deha* and, as in the second *cakra* the *deha* is followed by an *avasthā*.

¹⁴For the phallus of Śiva, considered as one's teacher or guide, cf. *Sivapurāṇa* I.18.31.

¹⁵I emended *rājo* to *raso* since the association of water with taste is well known.

¹⁶I was unable to locate parallel lists of *bahirmātrikāḥ* for the navel *cakra* in other sources, and a comprehensive search of my electronic text library yielded no occurrences. The association of deities with *cakra* petals or syllable series is, however, well attested — for instance in the *Rudrayāmala Uttaratantra* — with antecedents traceable to the *Kubjikāmatatantra*, albeit with differing enumerations. The pairing of *antarmātrikānyāsa* and *bahirmātrikānyāsa*, denoting the implantation of syllables within the *cakras* and their reinforcement on the outer body, is widespread and further elaborated in works such as the *Dīpikā* on the *Nityāśoḍaśikārṇava* and the *Śāradātilaka*. I am grateful to Shaman Hatley for discussing this topic with me.

¹⁷Thus, the prescribed duration for meditation on this *cakra* is six hours and forty minutes.

¹⁸The source text specifies this bodily durability as a long lifespan (*cirāyuh*) and freedom from diseases (*arogata*).

¹⁹In comparison to the previous *svādhīṣṭhānacakram* this *cakra* at the navel is not associated with a *guṇa*, a *dhāraṇā*, a *prabhā* and a *mudrā*.

Chapter 4

Appendix

4.1 Figures



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



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

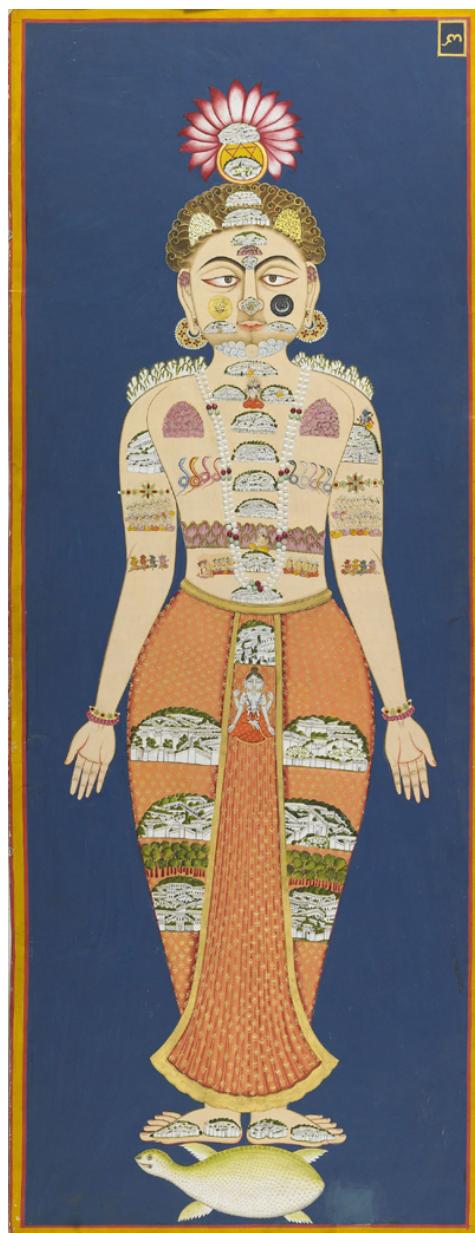


Figure 4: The Equivalence of Self and Universe (detail), folio 6 from the *Siddhasiddhāntapaddhati* (Bulaki), India, Rajasthan, Jodhpur, 1824 (Samvat 1881), 122 x 46 cm, RJS 2378, Mehrangarh Museum Trust.

Chapter 5

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