

## *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 century<sup>1</sup> in northern India.<sup>2</sup> 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, the importance of the guru, the concept of the Āvadhūta 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 similar<sup>3</sup> 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*.<sup>4</sup> The *Yogasvarodaya* provides a total of fifteen Yogas but names only eight of them in its introductory *ślokas*. 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 *ślokas* 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

<sup>1</sup>The dating of the text is discussed on p.5.

<sup>2</sup>The detailed discussion of the place of origin is found on p.??.

<sup>3</sup>My 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.

<sup>4</sup>Manuscripts 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*.<sup>5</sup>

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

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<sup>5</sup>For 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* N<sub>1</sub><sup>6</sup> 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*<sup>7</sup> and the teachings on Lakṣyayoga and its subtypes.<sup>8</sup> 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*.<sup>9</sup> BIRCH (2018) dated the Ujjain *Yogacintāmaṇi* to 1659 CE.<sup>10</sup> 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

<sup>6</sup>For a description of the manuscript see p.??.

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

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

<sup>9</sup>Cf. BIRCH (2024:52–54).

<sup>10</sup>Cf. 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, MALLINSON<sup>11</sup> 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.

### **The audience of the *Yogatattvabindu***

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<sup>11</sup>Cf. 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 period (16th - 17th centuries) have been initially observed and discussed briefly by BIRCH (2014)<sup>12</sup> 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

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<sup>12</sup> 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.<sup>13</sup> 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 in an encyclopedic fashion and will serve future scholars as a comprehensive reference. 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 periods if necessary or valuable, the restriction on the complex Yoga taxonomies is generally maintained to prevent this complex endeavour from going ad absurdum.<sup>14</sup>

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

<sup>14</sup>The historical tracing and analysis of developments in the reception history of the Yoga categories presented in the complex taxonomies generate 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 Yogānanda 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 this work's scope to extend this analysis to the history of the reception of each Yoga category and term throughout the entire history of Yoga. Reconstructing the history of even single yogic techniques can be extremely complex. For an outstanding article on the history of the haṭhayogic *vajrolimudrā* see for example MALLINSON.

No.	<i>Yogatattvabindu</i>	<i>Yogasvarodaya</i>	<i>Yogasiddhānta-candrikā</i>	<i>Sarvāṅgayogadīpikā</i>
1.	<i>kriyāyoga</i>	<i>kriyāyoga</i>	<i>kriyāyoga</i>	<b><i>bhaktiyoga</i></b>
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>	<b><i>haṭhayoga</i></b>
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>lakṣyayoga</i>	<i>aṣṭāṅgayoga</i>
9.	<i>lakṣyayoga</i>	-	<i>brahmayoga</i>	<b><i>sāṃkhyayoga</i></b>
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>	- [rājayoga]	<i>premabhaktiyoga</i>	-
16.	-	-	[rājayoga]	-

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

## I. Kriyāyoga

Kriyāyoga is the first method of Rājayoga 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 altogether.

### 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 formulations 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 dura-

bility 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.<sup>15</sup> Implicit hierarchical aspects are nevertheless present - although all Yoga types are a type of Rājayoga, Rāmacandra nonetheless places Rājayoga in the final and topmost 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,<sup>16</sup> 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 ayaṃ yogah*). 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 siddhidāyakah*). 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.<sup>17</sup>

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<sup>15</sup>According 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

<sup>16</sup>see the chapter on “structural inconsistencies” on p.??,

<sup>17</sup>Cf. section II of the *Yogatattvabindu* for its text on the subject Kriyāyoga.

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>asuci</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

### 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.

*dhyānapūjādānayaññajapahomādikāḥ kriyāḥ |  
kriyāmuktimayo yogaḥ svapiṇḍe siddhidāyakaḥ*<sup>18</sup> || 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.

<sup>18</sup> svapiṇḍe siddhidāyakaḥ YTB] sapiṇḍisiddhidāyakaḥ YSv sapiṇḍisiddhidāyakaḥ YK

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

(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.

*kṣamāvivēkavairāgyaśāntisantoṣanisprhāḥ |  
etaḍ 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 himsā 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.

*rāgaḍveṣau 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 iṣṭamaṇā mantri japahomau samabhyaset || 7 ||<sup>19</sup> (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 |  
tālavr̥ṇtena kiṃ kāryaṃ lavdhe malayamārute || 8 ||<sup>20</sup> (om. YSv)*

<sup>19</sup>7ab ≈ Rudrayamalam: uttara-tantram 38.58cd.

<sup>20</sup> ≈ Kulārnavatantra 9.28 & Yuktabhavadēva 1.80.

(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 karmamāṇi 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.

These verses<sup>21</sup> stem from the only two currently available sources of the *Yogasvarodaya*, namely the quotations from the *Prāṇatoṣiṇī*<sup>22</sup> and the *Yogakarṇikā*.<sup>23</sup> 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.

<sup>21</sup>The 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.

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

<sup>23</sup>Normally 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*”.

In the three verses concluding this section, which are only handed down in the *Yogakarnikā*, 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 *Uddhavaḡita*<sup>24</sup> which is a part of the famous *Bhāgavatapurāṇa*<sup>25</sup>. 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 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*<sup>26</sup> 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 texts<sup>27</sup> usually consist of four sections (*pādas*): The *jñānapāda* (knowledge section), *kriyāpāda* (action section), *caryāpāda* (behaviour section) and the *yogapāda* (yoga section).<sup>28</sup> It can be no coincidence that *jñāna*°, *kriyā*° and *caryā*° were each integrated as a separate Yoga category within the taxonomy of the fifteen Yogas<sup>29</sup>. 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*

<sup>24</sup> See i.e., CAKRAVARTIN et al. (2007).

<sup>25</sup> See i.e., SHASTRI and TAGARA (1950).

<sup>26</sup> See e.g. GANESAN (2016) and *Mṛgendrāgama* (*Kriyāpāda and Caryāpāda*), Ed. pp. 1-205.

<sup>27</sup> The fourfold division of *pādas* is only present in a limited number of Āgamas: *Kiraṇa*, *Suprabhedā*, *Mṛgendra* and *Mataṅgaparameśvara* (as Upāgamas), see BRUNNER, 1993: 225-461 for an overview.

<sup>28</sup> The order or the *pādas* varies, but the *yogapāda* is always the last.

<sup>29</sup> see p.??.



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 initiates<sup>30</sup> can be found here.<sup>31</sup> 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 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 passed 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.<sup>32</sup> 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 yogayuktah*). In *Pātañjalayogaśāstra* 2.1, Kriyāyoga is defined as follows:

*tapaḥsvādhyāyeśvarapraṇidhānāni kriyāyogaḥ |*

The Yoga of action consists of austerity, 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

<sup>30</sup>These are *samayin*, *putraka*, *sādhaka*, *ācārya*, and *astrābhiṣeka*.

<sup>31</sup>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* (*Kriyāpada* and *Caryāpada*). For this see BHATT (1962) & BRUNNER-LACHAUX (1985).

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

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.<sup>33</sup> 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 not mentioned, the more general term for fear (*bhaya*) is cited.<sup>34</sup> 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.<sup>35</sup>

### 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,

<sup>33</sup>VIMALĀ, 2000:71.

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

<sup>35</sup>The 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 ĀRAṆYA 1983: 113 et seqq. For a comprehensible and more accessible overview, see BRYANT 2009: 170 et seqq.

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.

### 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 onwards<sup>36</sup> 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 *Uddhavaḡitā*, 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 1805<sup>37</sup> 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

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

<sup>37</sup>See ("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,

*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.<sup>38</sup> 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 innovative and new form of Kriyāyoga beyond the Indian subcontinent. The term Kriyāyoga was allegedly already defined by Yogānanda's predecessors, namely Lahīdī Mahāśaya (1828-1895) and Śrī Yukteśvar Giri (1855-1936), as the central generic term for the Yoga practice of this line of tradition.<sup>39</sup>

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.<sup>40</sup>

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

<sup>38</sup>Cf. *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.

<sup>39</sup>Cf. GOVINDAN 2010:51-52

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

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.<sup>41</sup>

### **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.<sup>42</sup> 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 <sup>43</sup> 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

<sup>41</sup>For 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.

<sup>42</sup>This 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).

<sup>43</sup>Cf. HARIHARANANDA 1989: 16.

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):

...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, Mimāṃsā 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 *kuṇḍaliniprāṇāyāma* 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 Lahīḍi 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,<sup>44</sup> which states that Babajī explained to Lahīḍi Mahāśaya that 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.<sup>45</sup> 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

<sup>44</sup>Cf. YOGĀNANDA, 1949: 244 f.

<sup>45</sup>A 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 Śivānanda/Satyānanda model in SATYANANDA, (1981: 697-952) and for the Yogānanda model in NITYĀNANDA GIRI, (2013: 249-340).

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 (*dhyāna*) 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".

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 brain<sup>46</sup>, or positive effects of Kriyāyoga practice are legitimised with evolutionary biology theories, such as the polyvagal theory<sup>47</sup>

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.

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<sup>46</sup>NITYĀNANDA GIRI, 2013: 215.

<sup>47</sup>LOWENSTEIN and LETT, 2021: 188.

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.

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*, *śāmbhavīmudrā*, *yonimudrā*, or the so-called *Kriya Breath*. *Kriya Breath* is referred to as *kevalakumbhaka*. In addition, classical gymnastic exercises are also added<sup>48</sup> 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

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

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*,<sup>49</sup> “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. Depending on the lineage and the teacher, individual characteristics and different explanatory models exist.<sup>50</sup>

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 Upanishads* and one *Kriya Yoga Upanishad*. The translator claims that the name of the author of this Sanskrit Yoga Upanishad 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 Upanishads*,<sup>51</sup> nor in publications of previously unpublished Upanishads.<sup>52</sup> Searching through various catalogues of Sanskrit manuscripts was also unsuccessful.<sup>53</sup> It is also

<sup>49</sup>The *ajapājapa*, recitation of the non-recitation of the *haṃsa* mantra.

<sup>50</sup>In 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).

<sup>51</sup>Cf. *Yoga Upanishads* (1938),

<sup>52</sup>Cf. (1938).

<sup>53</sup>In *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.

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*<sup>54</sup> founded by KRIYANANDA, was a guru, yogi, kabbalist and direct disciple of Yogānanda. 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 āsanās 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 akṣaras 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.

<sup>54</sup> *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.

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.<sup>55</sup> 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.<sup>56</sup> 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,<sup>57</sup> no sectarian affiliations are known so that

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

<sup>56</sup> JONES and RYAN, 2008, pp. 255-256.

<sup>57</sup> See YOGĀNANDA, 1946: ???.

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 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.<sup>58</sup> 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

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<sup>58</sup> See BIRCH.



the discursive environment of Benares at his time certainly played its part in encouraging Lahīḍi Mahāśaya to integrate the various Yogas circulating in the local discourse of his time under this specific term.

## 2. Jñānayoga

Jñānāyoga<sup>59</sup> is the second method of Rājayoga 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. In the *Sarvāṅgayogapradīpikā* Sundardās presents Jñānayoga as a form of Sāṃkhyayoga. It is the second among the four types of Sāṃkhyayoga together with Brahmayoga and Advaitayoga.

### 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.<sup>60</sup> 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*).<sup>61</sup> 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

<sup>59</sup>see section XXI and XXII on p.??-??

<sup>60</sup>The 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.??.

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

the 'reality of Śaṃbhu'. 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 mind (*manas*), intellect (*buddhi*), illusion (*māya*), individuation (*ahaṃkāra*), and modifications (*vikriyā*).<sup>62</sup> 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 multiplicity<sup>63</sup>, and the invisible self (*viśvātma*). Through Jñānayoga, the practitioner then realises that the self is one with the world<sup>64</sup> and the changing forms of the worlds material appearance are empty.<sup>65</sup>

## 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 passage<sup>66</sup> 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.<sup>67</sup> In particular, the three primary channels (*nāḍīs*)<sup>68</sup>, as well as a system with a total of nine *cakras*

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

<sup>63</sup>This is also referred to by Rāmacandra as *saṃsāra* (XXI ll. 7-9).

<sup>64</sup>Cf. *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*)

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

<sup>66</sup>Cf. *Prāṇatoṣiṇī*, Ed. p. 831-833.

<sup>67</sup>Cf. *Prāṇatoṣiṇī* Ed. p. 831 (*jñānayogam pravakṣyāmi tajjñānī śivatām vrajet | pathanāt smaraṇād vyānān maṇḍanāt brahmasādhakāḥ | tadbhedaśyaikasandhānam aṣṭaiśvāryamayo bhavet | tritirthaṃ yatra nāḍī ca tripuṇyaṃ parameśvārī | svadehe yo na jānāti sa yogī nāmadhārakaḥ | navacakraṃ kalādhāraṃ trilakṣaṃ vyomapañcakam | svadehe yo na jānāti sa yogī nāmadhārakaḥ*).

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

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*),<sup>69</sup> 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 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.<sup>70</sup> 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.106.

The Jñānayoga of the second passage<sup>71</sup> 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.

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

<sup>70</sup>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.

<sup>71</sup>*Prāṇatoṣiṇī*, Ed. p. 835-837.

## Jñānayoga in the *Yogasiddhāntacandrikā*

Nārāyaṇatīrtha situates his Jñānayoga <sup>72</sup> in the context of *Pātañjalayogaśāstra*'s *sūtra* 1.28, which says:

*taj japas tadarthabhāvanam || 28 ||*

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

This is the last *sūtra* of an extensive section (1.23 - 1.28) in the *Pātañjalayogaśāstra*<sup>73</sup>, which is entirely dedicated to one of the means of attaining *śamādhī*, 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 *asamprañātasamādhī*.

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.<sup>74</sup>

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*)

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

<sup>73</sup>An 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*.

<sup>74</sup>Cf. *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* ).

including its effects (*tatkārya*).<sup>75</sup> This is Nārāyaṇatīrtha's Jñānayoga. Alternatively, one is supposed to reflect on the non-difference between the highest self (*paramātman*) and the individual self (*jīva*).<sup>76</sup> This is Nārāyaṇatīrtha's Advaitayoga.

### Jñānayoga in the *Sarvāṅgayogapradīpikā*

The Jñānayoga of Dādūpanthī Sundardās (SYP 4.13–24) is very similar to the Jñānayoga of Rāmacandras *Yogatattvabindu* and the *Yogasvarodaya*. Jñānayoga is the first subcategory of Sāṃkhyayoga.<sup>77</sup> Brahmayoga<sup>78</sup> and Advaitayoga<sup>79</sup> follow it. While Sundardās uses Sāṃkhyayoga to teach how to distinguish the self (*ātman*) from the not-self (*anātman*) by differentiating between twenty-four *tattvas* of the world, Jñānayoga goes one step further and conveys the realisation (*jñāna*) that the world and the self nevertheless form an inseparable unity. Jñānayoga leads to Brahmayoga, where the yogin experiences himself as one with the Absolute and the entire universe within himself. Finally, this sequence culminates in Advaitayoga, by which the practitioner finally overcomes the state of duality and conceptualisation. Jñānayoga is the second step of the four-stage Sāṃkhyayoga.

This Jñānayoga emphasizes the recognition of the unity of the self and the universe.<sup>80</sup> According to Sundardās, the self is the cause, and the whole universe is the effect.<sup>81</sup> To illustrate the relationship of cause and effect between self and universe, Sundardās presents the same metaphor of the seed

<sup>75</sup>Cf. *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 acintyaśvaryaśaktiyuktasya paramātmano bhāvanam prakṛtitatkāryapurusebhyo vivekanānusaṃdhānam*).

<sup>76</sup>Ibid. (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 pūrnasya bhāvanam jivābhedenā punaḥ punaś cetasi niveśanam* ).

<sup>77</sup>Sundardās Sāṃkhyayoga is discussed on p.140.

<sup>78</sup>Sundardās Brahmayoga is discussed on p.100.

<sup>79</sup>Sundardās Advaitayoga is discussed on p.103.

<sup>80</sup>See BURGER (2014: 702) for an earlier brief discussion of Sundardās's Jñānayoga in French.

<sup>81</sup>*Sarvāṅgayogapradīpikā* 4.13: *jñāna yoga aba esaṃ jānaṃ | kāraṇa aru kāraya pahicānaṃ | kāraṇa ātama āhi akhāṃḍā | kāraya bhayau sakala brahmaṇḍā || 13 ||* "Now understand Jñānayoga. Recognize the cause and effect. The cause is the indivisible soul. The effect is the whole universe."

and the tree as Rāmacandra in XXI.4-5.<sup>82</sup> 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.<sup>83</sup>

### 3. Caryāyoga

Caryāyoga occupies third place in Rāmacandra's list of the methods of Rājayoga. However, it is absent in the *Yogasvarodaya*, mentioned as the second method in Nārāyaṇatīrtha's fifteen Yogas. It is absent in Sundardās *Sarvāṅgayogapradīpikā*. However, Sundardās describes a Yoga with the almost homophonic name Carcāyoga. Carcāyoga is considered the fourth and final method of Bhaktiyoga after Mantrayoga and Layayoga.

#### 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 Cāryayoga. This is all which Rāmacandra says on this subject. The brevity of the passage and the fact that the testimony of the *Yogasvarodaya* does not contain this type of Yoga, but Rāmacandra clearly constructs its description on the basis of a passage on Rājayoga of the *Yogasvarodaya*,<sup>84</sup> suggests that Rāmacandra did not understand Caryāyoga and merely wanted to do justice to his taxonomy mentioned at the beginning of his text.<sup>85</sup> It is puzzling why this

<sup>82</sup>*Sarvāṅgayogapradīpikā* 4.14: *jyaum̐ aṃkuru teṃ taru vistārā | bahuta bhāṃti kari nikasī dārā | śāśā paṭra aura pharaphulā | yaum̐ ātamā viśva kau mūlā ||* 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."

<sup>83</sup>For example *Sarvāṅgayogapradīpikā* 4.20: *jyaum̐ kuñcana ke bhūṣana nānā | bhinna bhinna kari nām̐va baṣaṇā | gāre sarba eka hi huvā | yaum̐ ātamā biśva nahim̐ juvā ||* 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."

<sup>84</sup>Cf. *Yogatattvabindu* XVIII, p. ??

<sup>85</sup>One 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

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 or day-to-day conduct 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 according to Rāmacandra's concept.

### Caryāyoga in the *Yogasvarodaya*

The term Caryāyoga does not appear in the sources of the *Yogasvarodaya*, namely the *Prāṇatoṣiṇī* and *Yogakarṇikā*. Thus, the term is absent from its Yoga taxonomy<sup>86</sup> Although the verses which postulate a total of fifteen Yogas, only eight are mentioned. Whether Caryāyoga is one of the seven unnamed ones is unclear. However, its presence in the taxonomies of the *Yogatattvabindu*<sup>87</sup> and the *Yogasiddhāntacandrikā*<sup>88</sup> would support this. For this reason, Caryāyoga was probably a member of the *Yogasvarodaya*'s fifteen-fold Yoga taxonomy. The original appearance and structure of the *Yogasvarodaya* remains conjectural. While it almost appears that the entirety of the *Yogasvarodaya* has been preserved in the *Prāṇatoṣiṇī*, the *Yogakarṇikā* includes several verses attributed to the *Yogasvarodaya* not found in the *Prāṇatoṣiṇī*.<sup>89</sup> Hence, it is plausible that the text was more extensive and may have included a transmission of Caryāyoga.

The *Yogakarṇikā* provides detailed descriptions of daily ritual conduct for the Yoga practitioner under the heading *dinacaryā* ("daily [ritual] conduct") in verses 1.23-61. It is notable that for a significant portion of the first chapter (1.1-168), the source texts of the verses are not provided, which is surprising given that the remainder of the first chapter and all other chapters of the text

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nevertheless have been his original intention but that Rāmacandra discarded this intention while writing his text, perhaps due to inconsistencies in his source text

<sup>86</sup> *Prāṇatoṣiṇī* ed. p. 831.

<sup>87</sup> *Yogatattvabindu* I. ll. 1-4.

<sup>88</sup> *Yogasiddhāntacandrikā* Ed. p. 2.

<sup>89</sup> It is striking that Rāmacandra's prosaisation is based almost exclusively on the verses of the *Yogasvarodaya* quoted by the *Prāṇatoṣiṇī*. Is it possible that this was the very recension that Rāmacandra used for his *Yogatattvabindu*? Or, was he even the creator of this very recension found in the *Prāṇatoṣiṇī*?

primarily consist of compilations of quotations containing 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 compiler of the *Yogakarnīkā*, also drew on verses from the *Yogasvarodaya* here?

In the second part of the first chapter of the *Yogakarnīkā* (verses 1.169–280), 37 verses (1.244–280) are quoted from the *Yogasvarodaya* with reference, alongside at least four verses (1.210–213) of the *Yogasvarodaya* without reference.<sup>90</sup>

The possibility of further verses from the *Yogasvarodaya* within the first 168 verses of the *Yogakarnīkā* cannot be definitively addressed without a close examination of manuscripts of the *Yogasvarodaya* and *Yogakarnīkā*. However, it remains one of the most plausible scenarios that the original Caryāyoga within the taxonomy of the fifteen Yogas of the *Yogasvarodaya* resembles the content of the *dinacaryā* section of the *Yogakarnīkā*. This section delineates daily ritual ablutions, mantra recitation, visualization, and meditation (1.23–36), as well as other ritual acts such as dressing, applying sectarian markings (*tilaka*), including tying the hair into a knot (1.38), offerings, and the devotional performance of prostrations in front of one's own *iṣṭadevatā* (1.39–61). As they are part of the daily practices it would seem natural to present them as a part or practice of yogic discipline.<sup>91</sup>

<sup>90</sup>The verses lacking attribution were identified as originating from the *Yogasvarodaya* due to their presence in the *Prānatoṣṇī*.

<sup>91</sup>As already discussed in detail on p. 88 the *Śivayogapradīpikā* contains numerous similarities in content with the *Yogatattvabindu*, the *Yogasvarodaya* and the *Siddhasiddhāntapaddhati*. With ten Yogas described in total, the *Śivayogapradīpikā* even comes very close to the numbers of Yogas within the late medieval Yoga taxonomies. These parallels strongly suggest a close connection in terms of reception history. There may not be a direct connection, but all these texts likely drew on the same intertextual network when compiling their own texts. In his dissertation on the *Śivayogapradīpikā*, POWELL (2023:115) presents excerpts from a translation of a Kannada commentary on the *Śivayogapradīpikā* (*tike*) by the commentator Basavārādhya. Basavārādhya precedes his commentary with the following praise of the author of the *Śivayogapradīpikā*:

“The *ācārya* called Cennasādāśivayoginsadāśivayogiśvara, who was skilled in the *jñāna*, *kriyā*, *caryā* and *yoga* [*pādas*] of the Śivāgamas, which are the means of personal liberation, who had the intellect capable of grasping the Veda and Vedānta, who was not caught up in the confusion of the many Śāstras such as the Sāṅkhya and Pātañjala, who was accomplished in the eternal true yoga, who could visualise the many worlds such as *bindu* and *nāda* in the middle of his body (*piṇḍa*), who was an expert in *mantra*, whose mind was absorbed in *laya*, who was devoted to *haṭha*, who was worthy of worship in Rājayoga, who was an expert practitioner



## Caryāyoga in the *Yogasiddhāntacandrikā*

In his *Yogasiddhāntacandrikā*<sup>92</sup> Nārāyaṇatīrtha presents Caryāyoga<sup>93</sup> 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.<sup>94</sup>

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.<sup>95</sup>

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.<sup>96</sup>

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and who was knowledgeable in many branches of learning such as Tāraka and the teachings on Brahman (*brahmopadeśa*), engaging in creating the Yogaśāstra called the *Śivayogapradīpikā* in order to illuminate the inner soul of those desirous of liberation."

This eulogy not only suggests the great variety of different Yoga teachings of the *Śivayogapradīpikā*, it also confirms that authors like Cennasādāśivayogin were familiar with the Śaiva Āgamas in this intertextual network, which also influenced the *Yogatattvabindu* and *Yogasvarodaya*. On the one hand, this confirms my assumption that the first three Yogas in the taxonomy of the fifteen must have been derived from *pādas* of the Śaiva Āgamas, and on the other hand, that the original Caryāyoga was most likely a name for a Yoga that included day-to-day ritual conduct.

<sup>92</sup> *Yogasiddhāntacandrikā*, ed. pp. 2, 52-53, 100-101, 150.

<sup>93</sup> For an earlier brief discussion of Caryāyoga in Nārāyaṇatīrtha's *yogacandrika* see PENNA, 2004: 66-67.

<sup>94</sup> *Yogasiddhāntacandrikā*, Ed. p. 52 (*tasya cittasyāsūyādimalavato yogāsam bhāvāt tannirāśopāyaṃ caryāyogam āha- maitrikaruṇāmuditopekṣānām sukhaduḥkhaṇyāpūṇyaviśayānām bhāvanāścittaprasādanam || 33 ||*)

<sup>95</sup> Cf. Ibid. (*tathā ca sukhiteṣu maitrīm sauhārdam īrṣyākāluṣyanivarttakam, duḥkhiṣu karuṇām dayāmasūyākāluṣyanivarttikam, puṇyavṛttiṣu haṛṣam dveṣānivarttakam, apuṇyāśabditapāpiṣu upekṣām amarṣākāluṣyanivarttikam bhāvayet ||*)

<sup>96</sup> Cf. *Yogasiddhāntacandrikā*, ed. pp. 52- 53 (*tad evaṃ caryāyogena cittamalanirāsakena mukhyādiṣu yathākramamuktabhāvanārūpeṇa sāttviko 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.<sup>97</sup> 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.<sup>98</sup> 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.<sup>99</sup>

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

<sup>97</sup> See BURGER (2014: 694-695) for an earlier brief discussion of Sundardās's Carcāyoga in French

<sup>98</sup> Cf. *Sarvāṅgayogapradīpikā* 2.41ab: *avyakta puruṣa agama apārā | kaisaiṃ kai kariye nirddhārā |*

<sup>99</sup> Cf. Ibid. 2.47: *carcā karaiṃ kahāṃ laga svamī | tum saba hī ke antarjāmi | sṛṣṭi kahat kachu anta na āvai | terā pāra kaiṃna 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 Yogataxonomy of Sundardā's *Sarvāṅgayogapradīpikā*, it is the second main type of Yogas. Haṭhayoga is a category in itself and the superordinate category for the three subsequent Yogas described by Sundardās, namely Rāja-, Lakṣa- and Aṣṭāṅgayoga which are all considered to be methods of Haṭhayoga.

#### Haṭhayoga in the *Yogatattvabindu* and *Yogasvarodaya*

Both texts consider Haṭhayoga as another method of Rājayoga. 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.<sup>100</sup> 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 (*pūra*) 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 rogahārakam*). Both texts then mention the six actions that purify the body (*śatkarma*). Then Rāmacandra states that when the full breath dwells within the solar channel (*sūryanāḍī*), the mind becomes immobile. Through the immobility of the mind,

<sup>100</sup> See *Prāṇatoṣinī*, ed. p. 835 and *Śabdakalpadrūma*, ed. p. 501. These passages contain quotations from the *Yogasvarodaya* of both types of Haṭhayoga. See also *Yogakarmikā* 12.23-26. Here, verses of the second category of Haṭhayoga are reproduced

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*,<sup>101</sup> in which, triggered by the preceding practice, the fullness of breath is established (*etan nāḍyān tu deveśi vāyupūrṇaṃ pratiṣṭhitam | tato mano niścalaṃ syāt tata ānanda eva hi* |). The majority of texts of the Haṭhayoga genre would certainly specify *suśūmnā*, 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.<sup>102</sup> Either the term *sūryanāḍī* is to be understood here as an unfortunate synonym,<sup>103</sup> or the text is corrupt.<sup>104</sup> 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.<sup>105</sup>

The second type of Haṭhayoga in *Yogatattvabindu* instructs the yogin to contemplate a non-specific form (*kiṃcidrūpā*) 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 sūryakoṭisamaṃ smaret | śvetam raktaṃ tathā pītaṃ kṛṣṇam ity ādirūpataḥ*). |). Rāmacandra and the *Yogasvarodaya*

<sup>101</sup>Since the YSv mentions no specific *nāḍī*, it is likely that it is the *nāḍī par excellance*, the *suśūmnā*

<sup>102</sup>This is already evident, for example, in the oldest written testimony of the Haṭhyoga genre, the *Amṛtasiddhi* 26.1-2 (yo 'sau siddhimayo vāyur madhyamāpadāniścalaḥ | tadānandamayam cittam ekarūpaṃ nabhaḥsamam || 26.1 || yadānandamayam cittam bāhyakleśāvivarjitam | bhavaḍuḥkhāni saṃhṛtya 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

<sup>103</sup>In the sense of being ambiguous and overlapping with the *piṅgalā* channel.

<sup>104</sup>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 *suśūmnā*.

<sup>105</sup>Cf. *Siddhasiddhāntapaddhati* 2.5: *pañcamam kaṇṭhacakraṃ caturaṅgulaṃ tatra vāme idā candranāḍī dakṣiṇe piṅgalā sūryanāḍī tanmadhye suśūmnāṃ 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 XXIII<sup>106</sup>. Interestingly, in Sundarā'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,<sup>107</sup> and thus remain enigmatic for the time being.

### Haṭhayoga in the *Yogasiddhāntacandrikā*

In the *Yogasiddhāntacandrikā*, the discussion and description of Nārāyaṇatīrthas Haṭhayoga is spread over several *sūtras* of the first two chapters, the *samādhipāda* (1.34) and the *sādhanapāda* (2.46–52). The commentary by Nārāyaṇatīrtha is particularly extensive and detailed here.<sup>108</sup>

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 final state of yoga (*asaṃprajñātasamādhi*, *nirbijasamādhi* or *kaivalya*)<sup>109</sup> 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.<sup>110</sup> The term *vidhāraṇa* is the external continuous breath-holding of exhaled air.<sup>111</sup>

<sup>106</sup>Cf. p. ??

<sup>107</sup>see p.?? for the parallel passages

<sup>108</sup>For an earlier, short discussion of Haṭhyoga in Nārāyaṇatīrtha's *yogacandrika* see PENNA, 2004: 76.

<sup>109</sup>This final state of Yoga is called *rājayoga* by Nārāyaṇatīrtha.

<sup>110</sup>*Yogasiddhāntacandrikā* 1.34 (Ed. p. 53): *kauṣṭhyasya vāyoḥ pracchardanam, ekataranāsāpuṭeṇa mātṛāpramāṇeṇa śanaiḥ śanair bāhar niḥsāraṇam |*

<sup>111</sup>Ibid. 1.34 (Ed. p. 53): *vidhāraṇam recitasya vāyor bahir eva sthāpanam kumbhakam |*

Furthermore, Nārāyaṇatīrtha specifies this method of breath retention as *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*.<sup>112</sup>

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*).<sup>113</sup>

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.<sup>114</sup>

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-  
sthirasukham 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.

<sup>112</sup>Ibid. 1.34 (Ed. p. 53): *tathā cātra pūrakavarjanād recitapūrītasāntapratyāhārottarādhārasamabhe-  
dena saptakumbhakeṣu madhye recitakumbhako 'yaṃ prathamābhyāse 'nekanīyamānapekṣatayā praśastaḥ |  
sarvam etad agre prāṇāyāmaprakarāṇe sphuṭi bhaviṣyati |*

<sup>113</sup>*Yogasiddhāntacandrikā* 1.34 (Ed. p. 53): *tad etābhyāṃ prāṇajaye cittajayas taylor avinābhāvāt prāṇāyā-  
masya sarvapāpanāśakatvāt pāpanivr̥ttyā ca cittam ekaṭra lakṣye sthiraṃ bhavati |*

<sup>114</sup>Ibid. 1.34 (ed. p. 53): *hakāreṇa tu sūryo 'sau ṭhakāreṇendur ucyate | sūryācandramasor 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.

Nārāyaṇatīrtha then presents various *āsanas*. Of a total of 84 *āsanas*, 38 are described in detail. BIRCH observed as early as 2018,<sup>115</sup> that Nārāyaṇatīrtha's descriptions of the *āsana* were borrowed from earlier yoga texts, such as the *Haṭhapradīpikā* (which Nārāyaṇatīrtha refers to as *Yogapradīpa*), the *Vasiṣṭhasaṃhitā* and the *Dharmaṣūtrikā*.<sup>116117</sup>

In 2.47-48, Nārāyaṇatīrtha specifies further details on the execution of the Yoga postures, which are not discussed further here.<sup>118</sup> 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.<sup>119120</sup>

This *kevalakumbhaka* is achieved in a lengthy process with gradually more subtle advances through the practice of ordinary *kumbhaka*, which is specified as *sahitakumbhaka*.<sup>121</sup> 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.<sup>122</sup>

<sup>115</sup>Cf. BIRCH 2018, p. 105, fn. 9.

<sup>116</sup>A 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-vira-svastika-siṃha-daṇḍa-sopāśraya-paryāṅka-mayūra-kukkuṭa-uttānakukkuṭa-pāścimatāna-matsyendrapīṭha-cakra-gomukha-karma-dhanu-mṛgasvastika-arddhacandra-aṅjalika-pīṭha-vajra-mukta-candra-arddhapaśāritaśava-kapāla-guruḍa-arddhāsana-kamala-krauñcaṇiśadana-hastiniśadana-uṣṭraniśadanakapiniśadana-yogāsana-yonyāsana-samasthāna-ādibhedana-caturāṣṭiprakāram | eteṣāṃ lakṣaṇāni yogapradīpādāv uktāni* | The detailed descriptions of the 38 *āsanas* can be found immediately following on p. 108-114.

<sup>117</sup>PENNA (2004: 207-209) has briefly discussed the *āsanas* of the *Yogasiddhāntacandrikā*.

<sup>118</sup>A more detailed sketch of the *prāṇāyāma*-system of Nārāyaṇatīrtha's *Yogasiddhāntacandrikā* can be found in PENNA (2004: 209-18).

<sup>119</sup>Cf. *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 lakṣaṇaṃ yājñavalkya āha-recakaṃ pūrakaṃ tyaktvā yat sukhaṃ vāyudhāraṇam | prāṇāyāmo 'yam ity uktāḥ sa vai kevalakumbhakaḥ* ||

<sup>120</sup>See *Haṭhapradīpikā* 2.72-80 for the *locus classicus* of all descriptions of *kevalakumbhaka*.

<sup>121</sup>This *kumbhaka* is "accompanied" (*sahita*) because, unlike *kevalakumbhaka*, it is still accompanied by inhalation and exhalation. Cf. *Haṭhapradīpikā* 2.73.

<sup>122</sup>Cf. *Yogasiddhāntacandrikā* 2.51: *evambhūta ubhayaḥ śvāsapraśvāsayor gativicchedaś caturthaḥ prāṇāyāma ity arthaḥ | etena sahitakumbhakābhyāsa evāsyā 'śadhāraṇam | yadā nādiviśuddhiḥ syād yoginastattvadarśinaḥ | tadā vidhvastadoṣasya bhavet kevalasambhavaḥ* ||

The yogin who masters *kevalakumbhaka* can hold his breath for any length of time.<sup>123</sup> Nārāyaṇatīrtha then quotes seven of the eight *kumbhakas*<sup>124</sup> of *Haṭhapradīpikā* (except *plāvaṇī*, cf. *Haṭhapradīpikā* 2.71).<sup>125</sup> Then the other seven *kumbhakas* already mentioned in the commentary to 1.54 are explained in more detail.<sup>126</sup> 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,<sup>127</sup> etc.<sup>128</sup>

The Haṭhayoga of Nārāyaṇatīrtha thus consists primarily of two of the four main classical categories of Haṭhayoga according to the *Haṭhapradīpikā*<sup>129</sup> – *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 subchapter of this work. The fourth main category of the *Haṭhapradīpikā*, *nāḍānu-sandhāna*, is not found in the *Yogasiddhāntacandrikā*. At the end of his commentary on *sūtra* 2.28 Nārāyaṇatīrtha informs us, that the results of Haṭhayoga

<sup>123</sup>Cf. *Haṭhapradīpikā* 2.76.

<sup>124</sup> *Yogasiddhāntacandrikā* 2.51, ed. p. 118–121. The seven *kumbhakas* mentioned by Nārāyaṇatīrtha are: 1. *sūryabhedana*; 2. *ujjāyī*; 3. *śītkā*(*ra*); 4. *śītalī*; 5. *brahmārī*; 6. *mūrchā*; and 7. *bhastrikā*.

<sup>125</sup>Cf. *Haṭhapradīpikā* 2.48–71.

<sup>126</sup> *Yogasiddhāntacandrikā* 2.51, p. 121: *kumbhaḥ saptavidho jñeyo recitādīprabhedataḥ | recitaṃ pūratih śāntaḥ pratyāhārōttaro'dharaḥ || samaśceti vinirdiṣṭaḥ kumbhaḥ saptabhedataḥ iti eteṣāṃ lakṣaṇāni cāha-recitasya bahistambho vāyo recitakumbhakaḥ*  
*textitpūrakeṇa vinā samyag yogo 'yam sukhado nṛṇām || 1 || pūritasyodare rodhaḥ paścādrecakasamyu-taḥ | nāḍīsuddhikaraḥ samyak proktaḥ pūritakumbhakaḥ || 2 || kāyasyāntarabahir vyāptir yā sa syāc chān-takumbhakaḥ || 3 || sthānāyorantare rodhaḥ pratyāhārākhyakumbhakaḥ || 4 || āpūrayet kramādūrdhvam ūrdhvarodho hṛdādiṣu || 5 || uttaraḥ kumbhakaḥ sa syādadho 'dho mūrdhato 'dharaḥ || 6 || recanāpūraṇe tyaktvā manasā maruto dhṛtiḥ | yā nābhyāḍpradeśeṣu samaḥ kumbhaḥ prakirttitaḥ || 7 ||*

<sup>127</sup> See *Amṛtasiddhi viveka* 19, 21, 29 and 31 for the oldest account of the four stages. Also cf. *Haṭhapradīpikā* 4.16–25.

<sup>128</sup> For example, the yogic dietary guidelines and the dwelling of the yogi based on the explanations of the first chapter of *Haṭhapradīpikā*.

<sup>129</sup>Cf. *Haṭhapradīpikā* 1.56.



are limited to bodily perfection, and therefore it does not directly pertain to Rājayoga.<sup>130</sup>

### 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*.<sup>131</sup>

Sundardās initially locates Haṭhayoga within the Ādinātha tradition and specifies the union of sun and moon as its definition.<sup>132</sup>

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*.<sup>133</sup> 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.<sup>134 135</sup>

<sup>130</sup> *Yogasiddhāntacandrikā* (Ed. p. 98): *etac ca sarvaṃ yogāṅgānuṣṭhānāditi sūtre sūtritamapi haṭhayogaṅgatvena deha siddhamātraphalatvena sākṣādrājayogā 'naṅgatvāt kaṇṭharaveṇa sūtrakṛtā noktam iti mantavyam iti saṃkṣepaḥ* || 28 ||

<sup>131</sup> A French description of Haṭhayoga in the *Sarvāṅgayogapradīpikā* can be found in BURGER 2014, pp. 701-709.

<sup>132</sup> *Sarvāṅgayogapradīpikā* 3.1: *abahi hahūṃ haṭhayoga sunāi | ādinātha ke bandaiṃ pāi | ravi śaśi dou eka milāvai | yāhi teṃ haṭhayoga kahāvai* || 1 ||

<sup>133</sup> See *Haṭhapradīpikā* 1.57-60.

<sup>134</sup> Ibid. 3.2-3ab: *prathama sudharma deśa kahūṃ tākai | bhalau rājya kachu deśala na jākai | tāhām jāi kai maṭhikā kari | alpa dvāra aru chidra su bharaī* || 2 || *lipta karai cahūṃ ora sugandhā | kūpa sahita maṭha ihīm bidhi baṃdhā* |

<sup>135</sup> Cf. *Haṭhapradīpikā* 1.12-13.

The yogin is supposed to sit in the hut, devote himself to Haṭhayoga and regulate the breath.<sup>136</sup> 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 (*āsana*).<sup>137</sup> Furthermore, Sundardās recommends ritual washing and god worship in the morning.<sup>138</sup> The diet is supposed to be regulated.<sup>139</sup> For Sundardās, this means avoiding hot, spicy and sour foods. Specifically mustard, sesame, alcohol, meat, green vegetables, ginger and garlic, shall be avoided, too.<sup>140</sup> A diet of rice, milk,<sup>141</sup> ghee, honey and gourd vegetables is recommenced. Furthermore, clear water is supposed to be ingested.<sup>142</sup> When the haṭhayogin eats in this way, his body is freed from disease.<sup>143</sup>

Verses 3.9-11 mention the six actions (*ṣaṭkarmas*) - *dhauti*, *basti*, *neti*, *trāṭaka*, *nauli* and *kapālabhāti*. They are supposed to purify the channels,<sup>144</sup> and lead to success.<sup>145</sup> In the last verse of this section, we learn that the power of Haṭhayoga leads to bliss.<sup>146</sup>

As already mentioned at the beginning, Sundardās also subsumes Rājayoga (3.13-24), Lakṣayoga (3.25-36) and Aṣṭāṅgayoga (3.37-52) under the superordinate category Haṭhayoga. Sundardās's Rājayoga practice is that what is commonly known as *vajrolī mudrā*.<sup>147</sup> Lakṣ(y)ayoga, a practice found in all complex late medieval taxonomies, is the fixation of the gaze (*drṣṭi*) 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

<sup>136</sup> *Sarvāṅgayogapradīpikā* 3.3cd: *tāmahim paṭhi karai abhyāsā / gutu gami haṭha kari jātai svāsā* || 3 ||

<sup>137</sup> *Sarvāṅgayogapradīpikā* 3.5ab: *haṭhi kari āsana sādhaīm bhāi hatha kari nidrā tajatai jāi* |

<sup>138</sup> *Ibid.* 3.7b: *prāta sanāna upāsana koi* | What this might have looked like is described in great detail within the first chapter of the *Yogakarnikā*.

<sup>139</sup> *Ibid.* 3.5c: *haṭha hi kari āhāra ghaṭāvai* |

<sup>140</sup> *Ibid.* 3.6: *haṭha kari tikṣaṇa kaṭuka sutyāgai | sarasoṃ tila mada māṃsa na māṃgai | harita sāka kabahū nahim ṣai | himgu lasanu saba deśa bahāi* || 6 ||

<sup>141</sup> *Ibid.* 3.7c: *gohūṃ śāli su karai ahārā* |

<sup>142</sup> *Ibid.* 3.8ab: *ṣira sāmḍa ghṛta madhi puni sāmni sūmṭhi paṭola nirmala ati pāmni* |

<sup>143</sup> *Ibid.* 3.8cd: *yahu bhojana su karai haṭha yogi dina dina kāyā hoi nirogi* || 8 ||

<sup>144</sup> *Ibid.* 3.9b: *nāḍi sūddha hoṃhi mala ṭalai* |

<sup>145</sup> *Ibid.* 3.10c: *ye ṣaṭa karma siddhi ke dātā* |

<sup>146</sup> *Ibid.* 3.12a: *yā haṭha yoga prabhāva teṃ, pragaṭa hoi ānanda* |

<sup>147</sup> The verses do not specify the term, but the practice is identical.

limbs. A detailed comparative discussion of the subcategories takes place in the following chapters.

## 5. Karmayoga

In formal discourse, the term Karmayoga is particularly known from the *Bhagavadgītā*<sup>148</sup>. In the four complex late medieval taxonomies of Yogas, it appears in fifth place in the *Yogatattvabindu* and third place in the *Yogasvarodaya* and *Yogasiddhāntacandrikā*. The *Sarvāṅgayogapradīpikā* does not mention Karmayoga at all.

### 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*.<sup>149</sup> 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

<sup>148</sup>Cf. 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.

<sup>149</sup>In 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*.

in the *Prāṇatoṣinī* but are nevertheless attributed to the *Yogasvarodaya*.<sup>150</sup> This means that the transmission of the *Yogasvarodaya* based only on the verses of the *Prāṇatoṣinī* and the *Yogakarnikā* 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 śāṅkā manomadhye bhaved bahiḥ*<sup>151</sup> |  
*tat karmākaraṇaṃ*<sup>152</sup> *muktir ity āha bhagavān śivaḥ ||*

<sup>150</sup> Surprisingly, the contents of the verses of the *Yogasvarodaya* cannot be traced in the *Yogakarnikā* 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*.

<sup>151</sup> *bahiḥ* em.] *vahiḥ* YSv (PT).

<sup>152</sup> *karmākaraṇaṃ* em.] *karmakaraṇaṃ* YSv (PT).

As a result of complete vision<sup>153</sup> one is liberated from heavenly pleasures and happiness. Through contemplating that, one reaches 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 | rogapiḍīto durjanebhyah pu-  
ruṣasya yad duḥkhaṁ utpadyate | tad bahutaraṁ narakam kathyate | atha  
ca yatkarmakaraṇāt sarveṣāṁ lokānāṁ svamanasi ca śubhaṁ na bharete  
tat karma bandhanam ity ucyate | atha ca yatkarmakaraṇān manomadhye  
śāṅkā 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

<sup>153</sup> 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.

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 Karmayoga<sup>154</sup> in the context of his commentary on *sūtra* 2.28:<sup>155</sup>

*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:<sup>156</sup>

*athavā yogāṅgānām dhautivastityādiṣaṭkarmaṇām mahāmudrādīnām ca anuṣṭhānād dṛḍhābhyāsaj 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 karaṇadārḍhyadvārā samādhidārḍhyārthārthakar-mayogo 'pi prathamato 'nuṣṭheyo rogabhīruṇeti bhāvaḥ | sa ca karmayogaḥ ṣaṭkarmarūpo mudrārūpaś ceti dvividho nirūpita ākare yathā |*

<sup>154</sup> See PENNA 2004, pp. 67–20 for an earlier discussion of Karmayoga in the *Yogasiddhāntacandrikā*.

<sup>155</sup> Cf. *Yogasiddhāntacandrikā*, ed. pp. 92–98.

<sup>156</sup> This differentiation inevitably awakens the association with the differentiation of the eight-fold yoga according to Yajñavalkya and the Haṭhayoga with *mudrās* etc. of Kapila already stated in *Dattātreyayogaśāstra* in verse 29

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

*dhautī vastī tathā neti trāṭakam naulikam tathā | kapālabhātī caitāni ṣaṭ  
karmāṇi pracakṣate || karmaṣaṭkam idaṃ gopyam dehaśodhanakāarakam iti  
| mahāmudrā mahābandho mahāvedhaś ca khecarī || śakticālo mūlabandha  
uḍḍīyānam 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, Uḍḍīyāna [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.<sup>157</sup> Even though Nārāyaṇatīrtha situates the *ṣaṭkarmas* 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.<sup>158</sup>

## 6. Layayoga

Layayoga occupies fifth place in the taxonomy of the *Yogatattvabindu*'s methods of Rājayoga 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* Layayoga is presented as a method of Bhaktiyoga.

### Layayoga in the *Yogasiddhāntacandrikā*

Nārāyaṇatīrtha places his discussion of Layayoga<sup>159</sup> in the context of his commentary of *sūtra* 1.41:<sup>160</sup>

*samprajñātasya viṣayaṃ pradarśayan na samprajñātāpararyāyaṃ layayoga-  
gam āha-  
kṣīṇavṛttter abhijātasyeva maṇer grahitṛgrahaṇagrāhyeṣu 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

<sup>157</sup>The section on the *ṣaṭkarmas* is based on *Haṭhapradīpikā* 2.24-26, whereas the descriptions of the *mudrās* are primarily taken from the *Yogacintāmanī* (Ed. p. 132 ff).

<sup>158</sup>Cf. *Yogasiddhāntacandrikā* (Ed. p. 98): *etac ca sarvaṃ yogāṅgānuṣṭhānāditi sūtre sūtritam api haṭhayogāṅgatvena deha siddhamātraphalatvena sāṅgādṛājayogā 'naṅgatvāt kaṇṭharaveṇa sūtrakṛtā noktam iti mantavyam iti saṃkṣepaḥ || 28 ||*

<sup>159</sup>For an earlier discussion see PENNA 2004, pp. 85-89.

<sup>160</sup>*Yogasiddhāntacandrikā* Ed. p. 64.



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.

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.<sup>161</sup> When the *vyrttis* 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.<sup>162</sup> With regard to the objects that serve absorption, the *sūtra* specifies here the hierarchical sequence of the knower (*grahīṭṛ*), 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.<sup>163</sup> 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 bhavatīty 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, *Laya*yoga is therefore a synonym for the state of *samāpatti* and is attributed to the *samprajñāta* form of *samādhi*, in which the con-

<sup>161</sup>This analysis already began in *Pātāñjalayogaśāstra* I.17.

<sup>162</sup>*Yogasiddhāntacandrikā* 1.34 (Ed. p. 64): *uparāgeṇa tadākāratāyāṃ dṛṣṭāntam āha- abhijātasyeva maṇer iti | nirmalasya sphaṭikāder yathā japākusumādy uparāgeṇa raktādyākāratā tathety arthaḥ |*

<sup>163</sup>*Ibid.* 1.34 (Ed. p. 64): *kṣīṇavyrtter iti | abhyāsavairāgyābhyām apagamavyrttyantarasya cittasya grahīṭṛgrahaṇagrāhyeṣu, grahitā puruṣaḥ sthūlasūkṣmabhedena, grahaṇam grhyate 'rtho 'nenetindriyam, evam grāhyam ca grahīṭṛgrahaṇagrāhyāni |*

sciousness is still focussed on one of the aforementioned objects. *Samprajñā-tasamādhi* is also known as ‘*samādhi* with discrimination’, as the meditator retains awareness of the distinction between the meditator, the meditation object and the process of meditation itself. It is therefore a *samādhi* in which there is still a minimal remainder of *vṛtti*, in contrast to the final *asamprajñāta* form of *samādhi* in which the last *vṛtti* also expires and final liberation and *kaivalya* occur.<sup>164</sup>

### Layayoga in the *Sarvāṅgayogapradīpikā*

For Sundardās, Layayoga (2.28-39) is a subcategory of Bhaktiyoga,<sup>165</sup><sup>166</sup> and recognises it as a method for the liberation from the cycle of birth and death.<sup>167</sup> Sundardās emphasises that Layayoga is an incomparable method and therefore attaches great importance to it among the Yoga methods he presents.<sup>168</sup> Layayoga dispels all illusion,<sup>169</sup> makes one attain the highest state,<sup>170</sup> dispels anger and difficulties,<sup>171</sup> and makes one equal to Brahman.<sup>172</sup> The main emphasis of the practice is the continuous absorption of the mind into a specific goal, which he defines as Rāma<sup>173</sup> or Hari.<sup>174</sup> This absorption is supposed to be continued throughout day and night.<sup>175</sup> 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 | aisī laya lāvai haridāsā || 2.35 ||*

<sup>164</sup> See *Pātañjalayogaśāstra* 1.17-22 for more detailed explanations of the *samprajñāta* and *asamprajñāta* forms of *samādhi*.

<sup>165</sup> A description of Layayoga in French can be found in BURGER 2014, pp. 693-94.

<sup>166</sup> ??????Reference to Bhaktiyoga chapter!

<sup>167</sup> Cf. *Sarvāṅgayogapradīpikā* 2.28c: *laya binu janma marana nahim chūtai |*

<sup>168</sup> Cf. *ibid.* 2.29a: *laya samāna nahim aura upāi |*

<sup>169</sup> Cf. *Ibid.* 2.29c: *āvāgamana sakala bhrama bhāgai || 29 ||*

<sup>170</sup> Cf. *ibid.* 2.30d: *parama sthāna samāvai soi || 30 ||*

<sup>171</sup> Cf. *ibid.* 2.32cd: *eśi laya jo koi lāvai | joni samkṛta bahuri na āvai || 32 ||*

<sup>172</sup> Cf. *Ibid.* 2.31a: *yaha laya yoga anupa hai karai brahma samāna |*

<sup>173</sup> Cf. *Ibid.* 2.29b: *jo jana rahai rāma laya lāi |*

<sup>174</sup> Cf. *Ibid.* 2.38ab: *sa samprakāra hari saum lavai | koi videha parama pada pāvai |*

<sup>175</sup> Cf. *ibid.* 2.29c: *niśi vāsara esaiṃ lai lāgai |*

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.

Another example is *Sarvāṅgayogapradīpikā* 2.35:

*jyaum janani grha kāja karāi | putra piṅghrau pauḍhata bhāi |  
ura apnai taiṃ kṣaṇ na na bisārai | aisi laya jana kauṃ 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 methods of Rājayoga. 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 presented in 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:<sup>176</sup>

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

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

Below, Nārāyaṇatīrtha'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-  
jyotiḥ vā yad eveṣṭaṃ tad eva dhyāyet | tasmād api dhyānāl labdhasthi-  
tikasya cittasya sādhanāntaraṃ vināpi kevale paramātmāni sthītau yogy-  
atā bhavatīty arthaḥ | ayam eva dhyānayoga ukto yogagrantheṣu |*

*vinā deśādibandhena vṛttir yā 'bhimate sthīrā |  
dhyānayogo bhaved eva cittacāñcālyanāśakaḥ |  
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.<sup>177</sup>

<sup>176</sup> Cf. *Yogasiddhāntacandrikā* ed. p. 56-63.

<sup>177</sup> I am yet to identify the source of this *śloka*.

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:

*yad vā yathābhimatānām tīrthadevalokavarṇatattvādīnām yathābhimateṣu  
svadehādiṣu dhyānād bhāvanāviśeṣān manasaḥ sthitir bhavatīty arthaḥ  
| tatra yady api brahmavido brahmamayatvādīnā sarvam eva tīrthaṃ  
pratīlomakūpaṃ ca tīrthāni bhavantīti tathāpi yuñjānena cittaśuddhy 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*,<sup>178</sup> 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*,<sup>179</sup> the meditation of different deities, which are located in body parts, and *lokabhāvanā*,<sup>180</sup> the meditation on the worlds in the body and *varṇabhāvanā*,<sup>181</sup> the meditation on letters in the body, each placed in one of six *cakras*.<sup>182</sup> Then *tattv-*

<sup>178</sup>Cf. *Yogasiddhāntacandrikā* Ed. p. 57-59

<sup>179</sup>Cf. *Ibid.* Ed. p. 59.

<sup>180</sup>Cf. *Ibid.* Ed. p. 59.

<sup>181</sup>Cf. *Ibid.* Ed. p. 59.

<sup>182</sup>Cf. *Ibid.* Ed. p. 59-61

*abhāvana*, the meditation on the principles, is described.<sup>183</sup> 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 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 texts<sup>184</sup> 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 U<sub>2</sub> 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 *śārngadharapaddhati*, the *Vivekamārtaṇḍa* and *Śivayogaṇḍīpikā* all teach these nine bodily locations within their sections on *dhyāna*. We also encounter the term *dhyāna* in the description of *adholaṅkṣya* in section XV, in the second subtype of Haṭhayoga in section XX, in the description of *bāhylaṅkṣya* in section XXIII, as well as within *antaralaṅkṣya* 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.<sup>185</sup> 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

<sup>183</sup>Cf. Ibid. Ed. p. 61-63

<sup>184</sup>The 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.

<sup>185</sup>*dhyānaṃ ca bahutaraṃ prāḡ uktaṃ tenātra cocyate |*

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 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 Rājayoga methods within the *Yogatattvabindu*. It occupies the sixth position in the *Yogasvarodaya* and the fifth position in the *Yogasiddhāntacandrikā*. Among the Yogas of Sundardās's *sarvāṅgayogapradīpikā* Mantrayoga is considered to be one of the four methods of 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*<sup>186</sup> the quotations we have at hand contain no dedicated description of Mantrayoga. However, in the context of the *Yogasvarodaya*'s description of Aṣṭāṅgayoga<sup>187</sup> a practice involving *mantras* is mentioned in passing. The unknown author distinguishes two types of *dhyāna* – one is said to be gross and the other subtle. The gross type is associated with *mantras*, while the subtle type is devoid of *mantras*. The available testimonies of the *Yogasvarodaya* do not provide further details.

In the *Yogatattvabindu*, however, the term Mantrayoga appears again in section III:

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

<sup>186</sup>Cf. *Prāṇatoṣinī* ed. p. 831 quoted with reference *yogasvarodaye*.

<sup>187</sup>Cf. *Yogasvarodaya* (PT p. 841.)

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. Rāmacandra 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 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 U<sub>2</sub> manuscript, do not allow any conclusions to be drawn in this context about a practice that could be described as Mantrayoga.



However, the manuscript U<sub>2</sub> 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 U<sub>2</sub>, 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").<sup>188</sup> Finally, the additional material in section XI of manuscript U<sub>2</sub> makes it clear that the so-called *ajapā mantra* or *haṃsa mantra* must be meant here:<sup>189</sup>

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

<sup>188</sup>The *cakras* additionally receive the same time indication measured in *ghaṭis*, *palas* and *aṣṣaras*. Instructions for the duration of the practice of meditation are in most of the additions of U<sub>2</sub> for each *cakra*, except the seventh *cakra* at the palate and the ninth *cakra* named *mahāśūnyacakra*. For example manuscript U<sub>2</sub> 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 U<sub>2</sub>, one finds the same numbers of *ajapājāpa* as in the instructions for meditation onto the seven *cakra*-system of Jayatārāma (cf. MAHEŚĀNANDA et al., 2006: 163 and *Jogpradīpyakā* 889-912.). The redactor of the text as found in U<sub>2</sub> 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 *ajapājāpa* is repeated in another scheme by stating "ghaṭi 1 palāni 40". One *ghaṭi* equals 1/60 of a day (cf. SIRCAR, 1966: 114), which is 24 minutes. One *pala* equals 1/60 of a *ghaṭi*, 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 *ghaṭi* 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 winkings are one *prāṇa*, six *prāṇas* make up one *pala*. Sixty *palas* equal the time-period of a *ghaṭikā*." (*ṣaṇṇimeṣo bhavat prāṇaḥ ṣaḍbhiḥ prāṇaiḥ palaṃ smṛtaṃ | palaiḥ ṣaṣṭibhir eva syād ghaṭikākālasammitā ||*). According to BIRCH (2013) the time unit *aṣṣara* appears in Bhāskara's *Siddhāntaśiromaṇi* (17cd - 18ab of the *Kālamānādhyāya* in the *Madhyamādhikāra*): (*gurvākṣaraiḥ khendumitair asus taiḥ | ṣaḍbhiḥ palaṃ tair ghaṭikā kṣaṣṭbhiḥ || 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 *aṣṣara* 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 *aṣṣara* would be 0,4 seconds or 400 milliseconds.

<sup>189</sup>Probably first taught in the Yoga literature in *Vivekamārtaṇḍa* 28-30

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.<sup>190</sup> Sometimes this mantra is also specified as *ajapā gāyatrī*.<sup>191</sup>

Manuscript U<sub>2</sub> explains that the total daily number of all silent recitations of the *haṃsa mantra* is 21600.<sup>192</sup> The association of the term Mantrayoga with the practice of *haṃsa mantra* is widespread in Sanskrit Yoga literature.<sup>193</sup>

From a text-critical perspective, there is ambivalent evidence regarding the authenticity of the passages under discussion. All manuscripts mention Mantrayoga in the above passage. We must, therefore, assume that Mantrayoga was originally and perhaps even deliberately specified here by Rāmacandra, even if, or precisely because, he reads the source text differently. The fact that only the manuscript U<sub>2</sub> explicitly teaches a Mantrayoga must make one suspicious. This manuscript only contains additional material in the sections IV-XII. The most likely scenario is that the scribe of the manuscript U<sub>2</sub> made these additions to provide the missing explanations on Mantrayoga.<sup>194</sup>

<sup>190</sup> See *Śvetāśvatara Upaniṣad* 1.6 and 3.18.

<sup>191</sup> The *ajapā* can be seen as a yogic appropriation of the Vedic *gāyatrīmantra* (*Roots of Yoga* 2017, 134).

<sup>192</sup> The number of total breaths is based on the assumption of an average breath duration of four seconds. Each day has 86400 seconds. If one divides this total number by four, one gets the 21600 breaths of the *ajapā mantra*. BIRCH (2013, 265, n. 46) argues that this assumption comes from *Svacchandatantra* 7.54-55. In addition to the U<sub>2</sub> manuscript of *Yogatattvabindu*, this yogic axiom is widely used in Sanskrit Yoga literature. See for example *Amaraughaprabodha* 58, Hemacandra's *Yogaśāstra* 5.232, *Vivekamārtaṇḍa* 46, *Gheraṇḍasaṃhitā* 5.79, *Dhyānabindūpaniṣad* 62ab-63ab or *Jogpradīpyakā* 913.

<sup>193</sup> See e.g. *Yogabīja* 147; *Śivayogapradīpikā* 2.26-27 and 2. 29-32 (POWELL 2023, p. 205), explains that here, however “mantra is reframed and interiorised within a *prāṇāyāma* environment, specifically in the form of the *ajapā*, the “unuttered” mantra”); *yogacintamani* (Ed. p. 12); *Haṭhatattvakaumudī* 55.28; and *Yogaśikhopaniṣad* 132.

<sup>194</sup> The connection between Siddhakuṇḍalinīyoga and Mantrayoga established in U<sub>2</sub> is found in a similar form in *Śāradātīlakantra* 25.37ab: “The *kuṇḍalī* Śakti abides in the *haṃsaḥ* [and] supports

Manuscript U<sub>2</sub> belongs to the  $\beta$ group of manuscripts, which often contains poorer readings in a large part of the text than the  $\alpha$ group with the oldest manuscript N<sub>1</sub>. This also makes the other scenario seem far less likely at first, namely that U<sub>2</sub>, despite its later dating, transmits a more original text than all other textual witnesses. However, the oldest manuscript N<sub>1</sub> has immense gaps, at least in the last third of the text. On the other hand, manuscript U<sub>2</sub> is complete here, together with some candidates of the  $\beta$ -group. Furthermore, only manuscript U<sub>2</sub> preserves the correct variant of the sentence

*bhuktimuktidā śivarūpiṇī suṣumṇānāḍī pravartate | asyā jñānotpattau  
satyāṃ puruṣaḥ sarvajña bhavati |*

in section III. Therefore, the additions of U<sub>2</sub> 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.35 et seqq.) and therefore need not be repeated here.<sup>195</sup> Mantrayoga in the *Yogasiddhāntacandrikā* is *japa* (“low-voice muttering”) of *praṇava* (“sacred syllable *aum*”), which can be performed in two alternative ways, as Jñānayoga<sup>196</sup> or Advaitayoga.<sup>197</sup>

### Mantrayoga in the *Sarvāṅgayogapradīpikā*

Sundardās introduces his Mantrayoga (2.16–27) with the question of how the formless and featureless highest reality can be named.<sup>198</sup> For without giving it a name, one cannot refer to it.<sup>199</sup> A personal surrender, a devotion to the

the [individual] Self.” (*bibharti kuṇḍalī śaktir ātmānaṃ haṃsaṃ āśrītā* ||), see BÜHNEMANN, 2011: pp. 218, 228.

<sup>195</sup> For another discussion of Mantrayoga in the *Yogasiddhāntacandrikā* see PENNA 2004, pp. 71–76.

<sup>196</sup> I discuss the concept of Jñānayoga in the *Yogasiddhāntacandrikā* on p. 35.

<sup>197</sup> The concept of Advaitayoga in the *Yogasiddhāntacandrikā* I discuss on p.??.

<sup>198</sup> *Sarvāṅgayogapradīpikā* 2.16cd: *jākaḥ kachū rūpa naḥiṃ reṣā kauna prakāra jāi so deṣā* || 16 ||

<sup>199</sup> Ibid. 2.17b: *nāma binā naḥiṃ lagai piyārā* |

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*.<sup>200</sup> 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.<sup>201</sup> 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 | jihvā rahita maṃtra uccārai |  
 niśa dina mana tāsaṃ raha lāgau | kabahūṃ naiṃka na tūṭai dhāgau ||  
 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*.

<sup>200</sup>Ibid. 2.19cd: *rāma mantra sabakai siramaurā tāhi na koī pūjata aurā* || 19 ||

<sup>201</sup>Ibid. 2.23cd: *prathama ..vana suni guru kai pāsā puni so rasanā karat abhyāsā* || 23 ||

## 9. Lakṣyayoga

Lakṣyayoga is one of the most voluminous and most important topics<sup>202</sup> in the *Yogatattvabindu*.<sup>203</sup> 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.<sup>204</sup> However, it was not labelled as an

<sup>202</sup>In 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 ||*)

<sup>203</sup>Cf. *Yogatattvabindu* sections XIII (overview of the five *lakṣyas*), XIV (*adholaṣya*), XV (*ūrdhvalaṣya*), XXIII (*bāhyalaṣya*), XXIV (*antaralaṣya*) and XXVII (*madhyalaṣya*) of the *Yogatattvabindu* deal exclusively with the types of Lakṣyayoga.

<sup>204</sup>The 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 *Netratāntra* 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 the *Netratāntra* itself. Kṣemarāja, in his *Netroddyota* commentary, further elaborates on the three *lakṣyas*. He briefly states: *trīṇy antarbahirubhayarūpāṇi lakṣyāṇi lakṣaṇīyāni yatra | nirāvaraṇarūpatvāt "khamanantaṃ tu janmākhyam" Netratāntra (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 *Netratāntra* 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, *Netratāntra* 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. *Netratāntra* 8.44cd.

The *Mālinīvijayottaratāntra* (12.9) and other linked Tantras (e.g. *Kiraṇatāntra* 2.22-23 and *Dikṣottara* 2.2-3.) also contain a system of *lakṣyas*. In the *Mālinīvijayottaratāntra*, there are six *lakṣyas*. These six *lakṣyas* are labelled as follows: 1. emptiness (*vyoman*), 2. body (*vigraha*), 3. drop (*bindu*), 4. phoneme (*arṇa*), 5. world (*bhuvana*) and 6. resonance (*dhvani*). According to VASUDEVA (2004: 255), *lakṣyabheda* in *Mālinīvijayottaratāntra* 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 *Mālinīvijayottaratāntra* appear very different at first glance. On closer inspection, however, there are striking parallels with the *lakṣya* systems found in the late medieval

independent Yoga category until the texts of the complex late medieval Yoga taxonomies emerged. In the fifteen-fold Yoga taxonomy of *Yogatattvabindu*, Lakṣayoga is listed as the ninth method of Rājayoga. The *Yogasvarodaya* does not mention Lakṣayoga 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. Lakṣayoga is not among the eight Yogas mentioned but is dealt with in detail throughout the text. In the *Yogasiddhāntacandrikā*, Lakṣayoga is the eighth Yoga method Nārāyaṇatīrtha mentions.<sup>205</sup> Within the *Sarvāṅgayogapradīpikā* Sundarādās presents Lakṣayoga<sup>206</sup> as one of the four methods of Haṭhayoga alongside Rāja- and Aṣṭāṅgayoga..<sup>207</sup> In contrast to the Yoga categories discussed so far, Lakṣayoga is conceptually largely congruent within the late medieval texts of the complex Yoga taxonomies and differs only in a few details.

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texts treated in this chapter. For example, the first *lakṣya* of the *Mālinīvijayottaratantra* 12.10abc is described as follows: *bāhyabhyantarabhedena samuccayakṛtena ca trividhaṃ kīrtitaṃ 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 *Mālinīvijayottaratantra*. 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 (*ūrdhvaśūnya*), a lower emptiness (*adhaśśūnya*) and a middle emptiness (*madhyaśśūnya*) 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 *Mālinīvijayottaratantra* 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 Haṭha- 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 *Haṭhapradīpikā*), *Yogasvarodaya*, *Nityanāthapaddhati*, *Siddhasiddhāntapaddhati*, *Yogacūḍāmaṇyupaniṣad*, *Maṇḍalabrāhmaṇopaniṣat*, *Haṭhatattvakaumudī* and *Haṭhasaṃketacandrikā*.

<sup>205</sup>For an earlier discussion of Lakṣayoga in the *Yogasiddhāntacandrikā*, see PENNA 2004, pp. 77-78.

<sup>206</sup>The terms vary in the literature. The most common term is *lakṣya*, but *lakṣa* or *lakṣana* were also commonly specified.

<sup>207</sup>See BURGER 2014, pp. 697-98 for another discussion of Lakṣayoga in the *Sarvāṅgayogapradīpikā* in French.

## Lakṣyayoga in the *Yogatattvabindu*, *Yogasvarodaya* and *Sarvāṅgayogapradīpikā*

The three texts present Lakṣyayoga 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 Lakṣyayoga, 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 order<sup>208</sup> 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*).<sup>209210</sup> Meditation on particular foci produces specific results.

### Ūrdhvalakṣya

The upper focus (*ūrdhvalakṣya*)<sup>211</sup> refers to the fixation of the gaze (*drṣṭi*) and the mind (*manas*) on the centre of the sky, or the zenith (*ākāśamadhye*). 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.<sup>212</sup> 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*<sup>213</sup> quotes this passage literally, without further explanation. The only clue I found is in the description of *ūrdhva lakṣa* in *Sarvāṅgayogapradīpikā* 3.27. The technique described here

<sup>208</sup>The order in the *Sarvāṅgayogapradīpikā* is not identical, but as follows: 1. *adho lakṣa*, 2. *ūrdhva lakṣa*, 3. *madhya lakṣa*, 4. *bāhya lakṣa* and 5. *amṭar lakṣa*.

<sup>209</sup>Only in *Yogatattvabindu* is this *lakṣya* is designated as *antaralakṣya*. In all other texts, including the *Haṭhasaṃketacandrikā*, which quotes the *Yogatattvabindu*, the term *antaralakṣya* is used.

<sup>210</sup>In the *Yogatattvabindu* section XIII, in the *Yogasvarodaya* (PT) ed. p. 833–34 and *Sarvāṅgayogapradīpikā* 3.25–36.

<sup>211</sup>*Yogatattvabindu* XV, *Yogasvarodaya* PT p. 834 and *Yogakarnikā* 2.5.

<sup>212</sup>Cf. *Yogatattvabindu* XIV (Ed. p. ??): *etasya lakṣyasya dṛḍhikaraṇāt parameśvarasya tejasā saha dṛṣṭairkyaṃ bhavati | atha cākāśamadhye yaḥ kaścid adṛṣṭaḥ padārtho bhavati | sa sādhakasya dṛṣṭigocare bhavati |*

<sup>213</sup>*Haṭhasaṃketacandrikā* 2244 fol. 124v ll. 1–2.

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.<sup>214</sup> 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.<sup>215</sup> 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 padāratha* 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 formulations. Here, once more, he maintains his neutrality.

### Adholakṣya

The lower focus (*adholakṣya*) of Rāmacandra is the stabilisation of the gaze (*drṣṭi*) 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 *drṣṭi*, the breath and prolongs life.<sup>216</sup><sup>217</sup> Afterwards, the practitioner is supposed to focus inwardly and outwardly on emptiness (*śūnya*), which leads to freedom from the fear of

<sup>214</sup> *Sarvāṅgayogapradīpikā* 3.27: *ūrdhva lakṣa karai ihim bhāṁti | duṣṭy ākāśa rahai dina rāti | bibidh prakāra hoi ujīyārā | gopi padāratha disahim sārā || 27 ||*

<sup>215</sup> See e.g. *Bhāgavata Purāṇa* 10.29.

<sup>216</sup> Cf. *Yogasvarodaya* (PT): *nāsikopari deveśi dvādaśāṅgulamānataḥ drṣṭiḥ sthirā (drṣṭisthiran YK 2.5) tu karttavyā (karttavyam YK 2.5) adholakṣam idam bhaja (bhajet YK 2. 5) | athavā (tathā ca YK 2.5) nāsikāgre tu sthirā drṣṭir iyaṁ bhavet (śṛṇu YK 2. 5) sthirā drṣṭis cirāyuh syāt tathāsau (yasya bhavet sthirā drṣṭis cirāyuh YK 2. 6) sthiradrṣṭimān |*

<sup>217</sup> 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*.



death (*maraṇatrāsa*).<sup>218</sup> Sundaradeva, in his *Haṭhasaṃketacandrikā*,<sup>219</sup> quotes the *Yogatattvabindu* without attribution. He adds the following alternative techniques to his description of *adholakṣya*:

5 *athavā dr̥ṣṭir netrayor dvayor netrādhobhāgayor akṣikūṭayor tad adhoga-*  
*layo ūbhayor upari sthirā kartavyā | ekānte vijane dīpam āvarake saṃsthāpya*  
*ciraṃ gatvāvalokyastheyam | ghaṭimātram vā ghaṭikārdham vā tato dī-*  
*pam ācchādyā bhūmau sarvatrāvalokane sarvaṃ śvetanīlapita sphuliṅ-*  
*gakaṇāṃ 'te maṇḍalākārīṇīś ceti jyotiścakrāṇi pañcaśad vā dr̥śyante | tataś*  
*cāṃdhakāre dr̥śyate | dīptimatsarvaṃ svaśarīraṃ dr̥śyate bhāsate sarvo*  
*'pi sapradeśo dīptimān sphuṭo dr̥śyate | ekadārdye jyotirmayacakrāṇte*  
*parameśvarasya tejomūrtir dr̥śyate | pumaśḥ paramānanodotpattir 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,

1-9 J = Jodhpur MS. No. 2244; C = Chennai GOML Ms. No. R 3239; C<sub>pc</sub> = Ibid. *post correctionem*; M = Mysore ORI Ms. No. B 220.

1 *dr̥ṣṭir* J] *dr̥ṣṭi* CC<sub>pc</sub>M *dvayor* CC<sub>pc</sub>M] *dvayo* J *netrādhobhāgayor* CC<sub>pc</sub>M] *netrā* 'dhobhā-  
 gayor J 2 *ūbhayor* C<sub>pc</sub>] *rūpayor* C] *rūpa* M *upari* CC<sub>pc</sub>J] *pari* M *āvarake* J] *āvake* CC<sub>pc</sub> M  
 3 *ghaṭimātram* CC<sub>pc</sub>M] *ghaṭimātra* J 4 "pita" J] *yomta* M *yomta* CC<sub>pc</sub> 5 *ceti* CC<sub>pc</sub>M] *ceta* J  
 6 *cāṃdhakāre* CC<sub>pc</sub>J] *vāṃdhakāre* M 9 *saṃbhavati* CC<sub>pc</sub>M] *saṃbhavati* | *athavā* *svanetrayor*  
*vartmanir daksahastamadhyamātarjanibhyām akṣikū dehavismṛtiś ca saṃbhavati* | J

<sup>218</sup> Rāmacandra reduces and massively changes his source text. See edition XV Ed. p. ??.  
 Rāmacandra's *adholakṣya* on *śūnya* is attributed to *antarlakṣya* in the *Yogasvarodaya*. For a translation of the passage, see the subchapter on *antar(a)lakṣya* on p.77.

<sup>219</sup> 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).

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.

*athavā svanetrāyor vartamanīr dakṣahastamādhyaṃātārjanībhyām akṣikuṭayor  
adhaḥ kṛtvā akṣivartmanī dṛḍhaṃ cālani ye ghaṭikārdhaṃ vā ghaṭimātraṃ  
tata evaṃ kṛte sādhyakasyāgre suśvītajyotiḥ prākāśaḥ prāg bhavati |*

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.

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.<sup>220</sup>

### Bāhyalakṣya

The external focus (*bāhyalakṣya*)<sup>221</sup> 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

1-3 J = Jodhpur MS. No. 2244; C = Chennai GOML Ms. No. R 3239; C<sub>pc</sub> = Ibid. *post correctionem*; M = Mysore ORI Ms. No. B 220.

1 vartamanīr J] vartamanā CC<sub>pc</sub>M akṣikuṭayor em.] ākṣikoṭayor M akṣikūṭakūṭayor CC<sub>pc</sub> akṣikūtvā J 2 adhaḥ kṛtvā CC<sub>pc</sub>M] om. J akṣivartmanī CC<sub>pc</sub>M] akṣivanmanī J 3 prāg CC<sub>pc</sub>M] prāgvad J

<sup>220</sup> Śarvāṅgayogapradīpikā 2.26: *prathamahiṃ adho lakṣa kaum jānaim | nāśa agra dṛṣṭi sthira ānaim | yātoṃ mana pavanā thira hoī | adho lakṣa jo sādhai koī || 26 ||*

<sup>221</sup> Yogatattvabindu XXIII; Yogasvarodaya (PT Ed. p.837).

characteristic, such as an associated colour. A table is the best way to illustrate the spread of the various techniques across the texts.

Table 0.3: Foci of Bāhyalakṣya

Location	Element	Characteristic	<i>Yogatattv-abindu</i>	<i>Yogasvarodaya</i>	<i>Haṭhasaṃketadrikā</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) <sup>222</sup>	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	-	-

<sup>222</sup> 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).<sup>223</sup> Sundardās describes the first five foci for the five elements in a perfectly analogous fashion.<sup>224</sup> 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.<sup>225</sup> 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 life<sup>226</sup> 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*.<sup>227</sup> 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 *adho-lakṣya*.<sup>228</sup> The concept of the *antar lakṣa* of Sundardās is essentially identical.

<sup>223</sup>The *Siddhasiddhāntapaddhati* teaches only three instead of five Lakṣyas: *antaralakṣya* (2.26-27); *bahīryalakṣya* (2.28); and *madhyalakṣya* (2.29).

<sup>224</sup>Cf. *Sarvāṅgayogapradīpikā* 2.29-31.

<sup>225</sup>Cf. Ibid. 2.32: *bāhya lakṣa aur bahuterī so jānaṃ jo pāvai seri | sataguru kṛpā karai jau kabahi | dei batāi chinak maiṃ sabahi || 32 ||*

<sup>226</sup>*Yogatattvabindu* XXIII: *samagrāḥ śatravaḥ svapne 'pi mitratām ayānti |*

<sup>227</sup>Cf. *Yogatattvabindu* XXIV and *Yogasvarodaya* (PT Ed. pp. 837-38).

<sup>228</sup>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 Sundardās, albeit in less detail. According to Sundardās, one is supposed to meditate on the central channel known as Brahmanāḍī, which leads to the eight supernatural faculties.<sup>229</sup> 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.<sup>230</sup>

The *antar(a)lakṣya* of the *Yogasvarodaya*,<sup>231</sup> 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 ||*

<sup>229</sup>Cf. *Sarvāṅgayogapradīpikā* 3.33: *aṁṭar lakṣa ju sunaḥuṁ prakāśā | brahma nāḍikā karahu abhyāsā | aṣṭa siddhi nava niddhi jahāmlaṁ | tarahim na kabahūṁ jivai jahām laṁ || 33 ||*

<sup>230</sup>All 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 mahāmūrttiṣy aṣṭa dhyānād bhavet chivāḥ | aṇimādy aṣṭasiddhis tu samagreṇa prasidati | lalātopari vā dhyātvā candram vā jyotiṣ 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 nṛpasthitiḥ |*

<sup>231</sup>*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= *Yogakarnikā* quotes *Yogavarodaya* with reference *yogasvarodaye*.

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

3 śūnyam YK] śūnyaḥ 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*<sup>232</sup>, 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*.<sup>233</sup> 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

<sup>232</sup> see *Yogatattvabindu* XXVII, Ed. p. ??.

<sup>233</sup> Cf. *Yogasvarodaya* (Ed. p. 839): *idāniṃ madhyalakṣantu kathyate siddhikāraṃ | śvetam raktaṃ tathā pītam dhūmrākāraṃ nilabham | agniḥśaśamānābhā vidyutpuñjasamaprabhā | 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.<sup>234</sup>

### Lakṣyayoga in the *Yogasiddhāntacandrikā*

Nārāyaṇatīrtha neither divides Lakṣyayoga into five,<sup>235</sup> nor in three sub-categories.<sup>236</sup> 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

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

Nārāyaṇatīrtha explains:

*viṣayavati | nāsāgrādaḥ cittasya saṃyamārūpāl lakṣyayogād divyagand-  
hādisākṣātkāro bhavati | seyaṃ viṣayavati pravṛttir viśvāsam utpādya  
parameśvarādāv atisūkṣme manasaḥ sthitiṃ sampādayatīty arthaḥ | tathā  
ca śāstrīyānubhavaviṣaye jāte śraddhayā yogino dhyānādau sthīrā bha-  
vatīty ayaṃ lakṣyayogaḥ |*

*yā hi nāsādideśeṣu 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

<sup>234</sup> Cf. *Sarvāṅgayogapradīpikā* 3.28: *madhya lakṣa mana madhya bicārai | vapu pramāna koi rūpa nihārai | yāte sātvik upajai āi | madhya lakṣa jo sādhai bhāi ||*

<sup>235</sup> As in the *Yogatattvabindu*, the *Yogasvarodaya* or in the *Sarvāṅgayogapradīpikā*.

<sup>236</sup> 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.<sup>237</sup> 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

<sup>237</sup> *Pātañjalayogaśāstra* (ed. p. 80): *nāsikāgre dhārayato 'sya yā divyagandhasaṃvit sā gandhapravṛttih | jihvāgre rasasaṃvit | tālunī rūpasamvit | jihvāmadhye sparśasaṃvit | jihvāmūle śabdasaṃvit ity etā vṛttayaḥ utpannāḥ cittam sthitau nibadhnanti, saṃśayaṃ vidhamanti, samādhiprajñāyāṃ ca dvāribhavantīti | etena candrādityagrahamanipradīparaśmyādīṣu pravṛttir utpannā viśayavaty eva veditavyā yady api hi tattacchāstrānumānācāryopadeśair avagatam arthatattvaṃ sadbhūtam eva bhavati | eteṣāṃ yathābhūtārthapratipādanasāmarthyāt, tathāpi yāvad ekadeśo 'pi kaścīn na svakaraṇasaṃvedyo bhavati tāvat sarvaṃ paroḥṣam ivāpavargādīṣu sūkṣmeṣu artheṣu na dṛṣṭvā buddhim utpādayati | tasmāc chāstrānumānācāryopadeśopodbalanārtham 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 of the methods of Rājayoga 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.<sup>238</sup> 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

<sup>238</sup>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.<sup>239</sup> 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.<sup>240</sup> 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*.<sup>241</sup>

<sup>239</sup>Cf. BRYANT 2009, p. 418

<sup>240</sup>Cf. *Pātañjalayogaśāstra* 4.7-11.

<sup>241</sup>See *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, conclusions can also be drawn about the useage and concept of the term *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:<sup>242</sup>

*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* ("mental residues") 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 by means of Yoga.

<sup>242</sup>Although 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 cosmogony. The sections on cosmogeny begin with section XLVIII: “Now, through the accomplishment of yoga, such knowledge arises.”<sup>243</sup> From here Rāmacandra unfolds a cosmogony based on the descriptions of the *Yogasvarodaya* and *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 (*paraṃ 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*.<sup>244</sup> 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*.<sup>245</sup> 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*):

*vikalpa etādṛśo yathā samudramadhye mahattarakallolāḍambaraḥ prapañ-  
cacāsanā etādṛśī yathodakamadhye mahattaraṅgāḥ | tādṛśāt saṃsārārṇavād  
yo nāvā paraṃ pāraṃ prāpayati | sa sadguruḥ kathyate |*

<sup>243</sup> *Yogatattvabindu* XLVIII: *idāniṃ yogasiddhar anantaraṃ etādṛśaṃ jñānaṃ utpadyate.*

<sup>244</sup> Cf. *Siddhasiddhāntapaddhati* 1.54.

<sup>245</sup> *Yogasvarodaya* (PT Ed. p. 847).

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 *vāsanā* is mentioned in the *Yogatattv-abindu - avadhūta*, cosmogony and the importance of the teacher for Yoga practice - 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 commentary on *Yogasūtra* 1.37 and 1.38<sup>246</sup> and distinguishes two different methods of *Vāsanāyoga*. Let us first look at the first:

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

<sup>246</sup>Cf. *Yogasiddhāntacandrikā* ed. p. 55-56

*vīteṭi | vītarāgaṃ nirvāsaṇaṃ yat sanakādīnāṃ cittam tadviṣayaṃ tad vibhāvanaparaṃ kuryāt | nirvāsanavāsitaṃ antaḥkaraṇaṃ kuryād iti yāvāt | anenātra yogino mumukṣālābhena vāsanāyogo darsītaḥ |*

[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.<sup>247</sup> 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.<sup>248</sup>

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

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

<sup>247</sup>Cf. *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

<sup>248</sup>Cf. Ibid: *tejahpratibandhajalaśaittyavad iti vinaiva sādhanāntaraṃ yogino mokṣasukhaṇiṣṭhāsambhavāt | ayaṃ śubho vāsanāyogo viruddhāvāsanānivarttaka 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.”



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.<sup>249</sup>

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 Methoden des Rājayoga, 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 einem Śaiva Milieu entstammt. Andererseits nennen alle anderen Texte die fünfzehn Yogas behandeln auch Śivayoga. Das *Yogatattva-abindu* übernimmt zwar einen Großteil der Lehrinhalte des *Yogasvarodaya*,

<sup>249</sup>Cf. Ibid.: *svapne bhagavato yadrūpaṃ priyam 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."

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 Sundarādas auch nicht unbedingt zu erwarten gewesen.<sup>250</sup> Die einzige dezidierte Beschreibung eines Śivayoga im Rahmen der Texte der komplexen spätmittelalterlichen Taxonomien findet sich erneut ausschließlich in Nārāyaṇatīrthas *Yogasiddhāntacandrikā*.<sup>251</sup>

### Śivayoga in the *Yogasvarodaya* and *Yogātattvabindu*?

Das *Yogasvarodaya* und das *Yogātattvabindu* 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 als Methode des Rājayoga zu erwarten gewesen wäre. Der Vergleich der Lehrinhalte beider Texte mit denen der *Śivayogapradīpikā*,<sup>252</sup> der erste Text überhaupt, welcher Śivayoga als einzigartiges System des Yoga in Beziehung zu anderen Yogasystemen postuliert,<sup>253</sup> zeigt frappante inhaltliche Parallelen. Außerdem wirft der Vergleich die nächste Frage auf, nämlich ob nicht auch das gesamte im *Yogasvarodaya* and *Yogātattvabindu* 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:

<sup>250</sup>Cf. HORSTMANN and RAJPUROHIT 2023, p. 7.

<sup>251</sup>See PENNA 2004, pp. 80–82 for an earlier discussion of Śivayoga in the *Yogasiddhāntacandrikā*.

<sup>252</sup>Erst 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.

<sup>253</sup>A 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.<sup>254 255</sup>

Eine ähnliche Aussage findet sich ebenfalls in der *Yogasārasaṅgraha*. Hier werden Rājayoga, Śivayoga, *samādhi* und andere Bezeichnungen für den höchsten soteriologischen Zustand gleichgesetzt.<sup>256</sup>

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,<sup>257</sup> dass der Yogin durch die Praxis von Haṭhayoga dem Śiva gleich wird,<sup>258</sup> oder dass der Yogin als Ergebnis der Praxis des *madhyalakṣya* einer ist, der in der Welt lustwandelt wie Śiva, ohne Sünde oder Verdienst,<sup>259</sup> Darüber hinaus wird im Abschnitt über *yogamāhātmya* ein wahrer Lehrer (*sadguru*) mit Śiva gleichgesetzt.<sup>260</sup> 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.<sup>261</sup> 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 –

<sup>254</sup> Translated by POWELL 2023, p. 315.

<sup>255</sup> *Śivayogapradīpikā* 1.13: *na bhedaḥ śivayogasya rājayogasya tattvataḥ | śivārcinām evam ukto buddheḥ pravṛddhaye || 13 ||*

<sup>256</sup> *Yogasārasaṅgraha* p. 60: *rājayogaḥ samādhiś conmani ca manonmani | śivayogo layastatvaṃ śūnyāśūnyaṃ nirañjanam || amanaskam yathā caitannirālambaṃ nirañjanam | jīvanmuktis ca sahaḥ ity adir hy ekavācakam ||*

<sup>257</sup> *Yogasvarodaya* (PT Ed. p. 831): *jñānayogaṃ pravakṣyāmi tajjñāni śivatām vrajet |*

<sup>258</sup> Ibid. (PT Ed. p. 835): *śivatulyo mahātmāsau haṭhayogaprasādataḥ |*

<sup>259</sup> Ibid. (PT Ed. p. 839): *śivavad vihareḍ viśve pāpapunyavivarjitah |*

<sup>260</sup> Ibid. (PT Ed. p. 848): *nānāvikalpavibhrāntināśaṅca kurute tu yaḥ | sadguruh sa tu vijñeyo na tu vairaprakalpakah | ata eva maheśāni sadguruh śiva āditah |*

<sup>261</sup> 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.<sup>262</sup> 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.<sup>263</sup> 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.<sup>264</sup> Cennasādāśīṣayogin bezeichnet sein Sāṅkhyayoga abschließend auch als Jñānayoga.<sup>265</sup> Um seinen Text und dessen Lehren zu strukturieren verwendet Cennasādāśīṣayogin die acht Glieder des Aṣṭāṅgayoga.<sup>266</sup> Dabei handelt es sich nicht um das Standard-Modell des achtegliedrigen 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.<sup>267</sup> POWELL (2023: 168) erklärt, diese Vertauschung von *dhyāna* und *dhāraṇa* in einem achtegliedrigen 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 achtegliedrigen Systemen diese Reihenfolge konservieren.<sup>268</sup> Darüber hinaus findet sich diese vertauschte Reihenfolge auch in der Überlieferung der eng mit der *Śīṣayogapradīpikā* und dem *Yogatattvabindu* verknüpften *Siddhasiddhāntapaddhati* in den Handschriften J<sub>1</sub> und J<sub>2</sub>.<sup>269</sup> Die Überlieferung der *Yogasvarodaya* erscheint

<sup>262</sup> POWELL 2023, p. 157.

<sup>263</sup> *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 ||*

<sup>264</sup> Ibid. *Śīṣayogapradīpikā* 1.10-11: *so 'pi tridhā bhavet sāṅkhyas tārakaś cāmanā iti | pañcaviṃśatitattvānāṃ jñānaṃ tat sāṅkhyāṃ ucyate || 10 || bahirmudrāparijñānād yogas tāraka ucyate | antarmudrāparijñānād amanaska itiritāḥ || 11 ||*

<sup>265</sup> Ibid. 4.31.

<sup>266</sup> Ibid. 2.4-5: *śīṣayogaḥ sādhanānāṃ sādhyas tatsādhanam haṭhaḥ | tasmād ādau prayoktavyam hathayogam imam śṛṇu || 4 || aṅgāny aṣṭau haṭhasyāpi bāhyāny abhyantarāṇi ca | yamādir ato 'ṣṭāṅgaḥ devapūjāṃ samācāret || 5 ||*

<sup>267</sup> See table 10: *Yogāṅgas with Dhyāna before Dhāraṇa* in POWELL 2023, p. 166 for an overview.

<sup>268</sup> Siehe Sektion XXXI in der kritischen Edition des *Yogatattvabindu* auf p.??.

<sup>269</sup> 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 *dhyaṇa* und belässt *dhāraṇa* unerklärt. Nichtsdestotrotz belegt diese spezifische Phänomen zusammengenommen 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.<sup>270</sup>

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.<sup>271</sup> Bei der ersten Variante<sup>272</sup> handelt es sich tatsächlich um das *ajapā mantra*, welches möglicherweise auch von Rāmacandra in Sektion III angedeutet, bzw. im Rahmen von der Handschrift U<sub>2</sub> dann dezidiert im Kontext der Meditationen (*dhyaṇas*) über die neun *cakras* instruiert wird. Das Mantrayoga der *Śivayogapradīpikā* wird allerdings dem *prāṇāyāma* untergeordnet.<sup>273</sup> Die zweite Variante des *prāṇāyāma* ist deckungsgleich mit der in *Yogatattvabindu* Sektion XXXI.<sup>274</sup> Im dritten Kapitel der *Śivayogapradīpikā*, welches dem fünften der acht Glieder *dhyaṇa* gewidmet ist, finden wir dann eine ausführliche Beschreibung, der auch im *Yogatattvabindu* und *Yogasvarodaya* so zentralen Themen der neun *cakras*<sup>275</sup> und der sechzehn *ādhāras*<sup>276</sup>. 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

<sup>270</sup>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.

<sup>271</sup>Cf. *Śivayogapradīpikā* 2.22: *prāṇāyāmas tridhā proktaḥ prākṛto vaikṛtas tathā | dvābhyāṃ vinā jṛmbhate 'sau kevalaḥ kumbhakaḥ svayam || 22 ||*

<sup>272</sup>Ibid. 2.29–34

<sup>273</sup>Siehe hierzu POWELL 2023, p. 205.

<sup>274</sup>Ibid. 22.4: *āgamoktavidhānena recapūrasvabhāvataḥ | yadi prāṇanīrodhaḥ syād vaikṛtaḥ sa udītritaḥ || 24 ||*

<sup>275</sup>Ibid. 3.7–16.

<sup>276</sup>Ibid. 3.17–32

Sāṃkhyayoga als Jñānayoga). Die *Śivayogapradīpikā* lehrt ein System mit insgesamt fünfundzwanzig *tattvas* plus *puruṣa*.<sup>277</sup> *Yogasvarodaya* und *Yogatattvabindu* lehren ein simpleres System mit nur zehn *tattvas*.<sup>278</sup> 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,<sup>279</sup> verkündet er unmittelbar darauf jedoch die Nondualität von *ātman* und *brahman* im Sinne des Advaitavedānta bzw. der *bhedābheda* Schulen des Vedānta.<sup>280</sup> *Yogasvarodaya* und *Yogatattvabindu* hingegen lehren einen radikale Non-dualität, die radikale Einheit von Allseele, Individualee und Schöpfung,<sup>281</sup> was eher an Formen des Śuddhādvaita erinnert.<sup>282</sup> Im Rahmen des Tārakayoga im vierten Kapitel der *Śivayogapradīpikā*<sup>283</sup> 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.<sup>284</sup> 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*).<sup>285</sup>

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

<sup>277</sup> Siehe *Śivayogapradīpikā* 4.19–31. Außerdem wird System der *tattvas* der *Śivayogapradīpikā* asuführlich von POWELL 2023, pp. 239–42 analysiert.

<sup>278</sup> Cf. *Yogatattvabindu* XXXI.6 und *Yogasvarodaya* (PT Ed. p. 836).

<sup>279</sup> *Śivayogapradīpikā* 4.28: *dehatrayaṃ prathitaṣoḍaśadhāvikārān līṅgāni saptadaśadhā navadhā padārthān | ātmānam aṣṭavidhayaṃ prakṛtisvabhāvaṃ jñātvā tad anyā iti jīvati yo mahātmā* || 28 ||

<sup>280</sup> Ibid. 4.29–30: *satyaṃ jñānam anantaṃ yad brahmeti vadati śrutiḥ | muktānandasvarūpaṃ ca nanu tat tvam aśi sthiraṃ* || 29 || *naitad ahaṃ naidrad ahaṃ ceti yad anyāṃ vibhāvayātmānam* | so 'haṃ iti so 'ham iti nanu bhāvaya sarvaṃ tvam ātmānam || 30 ||

<sup>281</sup> Siehe *Yogatattvabindu* Sektion XXI.7 und *Yogasvarodaya* (PT Ed. p. 836).

<sup>282</sup> Siehe GLASENAPP 1985, pp. 270–72.

<sup>283</sup> Ibid. 4.32–52.

<sup>284</sup> POWELL 2023, p. 8.

<sup>285</sup> *Śivayogapradīpikā* 1.15: *jñānam śivamayaṃ bhaktiḥ śaivi dhyānam śivātmakam | śaivavratam śivārceti śivayogo hi pañcadhā* || 15 || Translation by POWELL 2023, p. 315.

(*śivapūja*) betrachtet<sup>286</sup> 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,<sup>287</sup> 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

<sup>286</sup>Cf. Ibid. 2.1-5.

<sup>287</sup>Das Wort *śiva* wird in der *Śivayogapradīpikā* insgesamt neunundsiebzig Mal erwähnt.

extrem Nahe steht<sup>288</sup> aus dem gleichen intertextuellen Netzwerk entsprungen sind.

### Śivayoga in the *Yogasiddhāntacandrikā*

Nārāyaṇatīrtha situiert Śivayoga, zusammen mit Brahmayoga<sup>289</sup> in seinem Kommentar zu *sūtra* 1.36:<sup>290</sup>

*brahmayogaṃ śivayogaṃ cāha-  
viśokā vā jyotiṣmatī || 36 ||*

It is said about Brahmayoga and 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*).<sup>291</sup> 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.<sup>292</sup>

Daraufhin zitiert Nārāyaṇatīrtha *Amanaska*<sup>293</sup> ohne Referenz:

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

<sup>288</sup> For a discussion of the relationship between the *Śivayogapradīpikā* and *Siddhasiddhāntapaddhati* see POWELL 2023, pp. 147–52.

<sup>289</sup> Die Diskussion von Brahmayoga findet im nachfolgenden Kapitel auf p.96 statt.

<sup>290</sup> See PENNA 2004, pp. 80–82 for another discussion of Śivayoga in the *Yogasiddhāntacandrikā*.

<sup>291</sup> *Yogasiddhāntacandrikā* (Ed. p. 55): *athavā bhrūmadhyādau jyotirūpe pratyagātmani bahirdrṣṭibandhena manasaḥ saṃyamād viśokā |*

<sup>292</sup> *Ibid.*: *haṭhayogādāvivāyāsakṛtakleśarahitā jyotiṣmatī sākṣiṣayāsaṃvīn manasaḥ sthairyahetur iti śivayogaḥ | ayam eva śāmbhavī mudrety ucyate |*

<sup>293</sup> Cf. *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.<sup>294</sup>

Unmittelbar darauf erklärt Nārāyaṇatīrtha, dass Śāmbhavīmudrā auch mittels Yogāsana-, Cāṅcarī-, Bhūcarī-, Khecari-, Agaucarī- [and] Nirvāṇamudrā accomplished werden kann, wobei die Instruktionen für diese über einen Lehrer in Erfahrung gebracht werden müssen.<sup>295</sup>

Nārāyaṇatīrthas Assoziation von Śāmbhavīmudrā und Śivayoga ist aufschlussreich, denn einerseits ist Śāmbhavīmudrā zentrale Praxis des Rājayoga des *Amanaska*<sup>296</sup>, andererseits lehrt auch Cennasādāśivayogin Śāmbhavīmudrā<sup>297</sup> als Teil seines Śivayogasystems. Hierdurch wird eine konzeptuelle Brücke zwischen Rāja- und Śivayoga aufgebaut.

## 12. Brahmayoga

In der Taxonomie der fünfzehn Methoden des Rājayoga platziert Rāmacandra Brahmayoga auf Position zwölf. Abgesehen von dieser Nennung fehlt von Brahmayoga jede Spur. Möglicherweise ist Brahmayoga im *Yogatattvabindu*, ähnlich wie im Falle des Śivayoga als Synonym für Rājayoga zu betrachten und wird aus diesem Grund nicht separat diskutiert.<sup>298</sup> 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 relativ wahrscheinlich, da diese Yogakategorie von allen anderen spätmittelalterlichen Taxonomien genannt wird. So positioniert Nārāyaṇatīrtha Brah-

<sup>294</sup>This is the translation of our critical Edition of the *Haṭhāpradīpikā* (2024), which also quotes this verse in 4.6.

<sup>295</sup>Ibid.: *sā ca yogāsanacāṅcarībhūcarīkhecaryā'gaucarīnirvāṇamudrābhiḥ siddhyati | prakāras gurumukhād avagantayaḥ |*

<sup>296</sup>Cf. *Amanaska* 2.2-10.

<sup>297</sup>Cf. *śivayogapradīpikā* 5.3.

<sup>298</sup>In den einführenden Vers des *Yogasvarodaya* (Ed. p. 831) heißt es zu den fünfzehn Methoden des Rājayoga: "By [means of] these fifteen [yogas], this [person] who is resting in Brahman shines [like a king]." (*rājaty etad brahmaśiva ebhiś ca pañcadaśadhā ||*).

mayoga in der *Yogasiddhāntacandrikā* auf Position neun. In der *Sarvāṅgayogapradīpikā* subsummiert Sundardās Brahmayoga unter der Oberkategorie 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.<sup>299300</sup> Auch in diesem Fall handelt es sich mit Brahmayoga um eine Methode den Geist auf ein leuchtendes (*jyotṣmatī*) 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.<sup>301</sup>

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

*tathā hy ayam atra kramah |  
hṛdayādho 'dhumukhamaṣṭadalamaṃ kamalamaṃ recakeṇordhvamukhaṃ vib-  
hāvya, tatra sūryamaṇḍalamaṃ dvādaśakalātmakamaṃ jāgaritasthānam akāraṃ,  
tadupari candramaṇḍalamaṃ ṣoḍaśakalātmakamaṃ svapnasthānam ukāraṃ,*

<sup>299</sup> Siehe p. 95 für die Übersetzung dieses *sūtras*.

<sup>300</sup> See PENNA 2004, pp. 89–80 for another discussion of Brahmyoga in the *Yogasiddhāntacandrikā*.

<sup>301</sup> *Yogasiddhāntacandrikā* (Ed. p. 54): *viśoketi| aṣṭadalāḍau 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*]<sup>302</sup> 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:<sup>303</sup>

<sup>302</sup> Dies meint wahrscheinlich nicht einfach nur eine Ausatmung (*recaka*), sondern Atemanhaltung (*kumbhaka*) nach erfolgter Ausatmung (*recaka*) in der Atemleere.

<sup>303</sup> = *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.<sup>304</sup>

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.<sup>305</sup> 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  
| cīṇīti prathamah, ciṇiciṇīti dvitīyah ghaṇṭānādastrītyah, śaṅkhanādaś-  
caturthah, pañcamastantrinādah, ṣaṣṭhastalanādah, saptamo veṇunādah,  
aṣṭamo bherīnādo, navamo mṛdaṅganādo, daśamo meghanādah | nava-  
maṃ pariatyajya daśamam eva 'bhyaset |*

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

The first sound is *cīṇī*, the second *ciṇiciṇī*,<sup>306</sup> 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.

<sup>304</sup>The translation is taken from our new Edition of the *Hathapradīpikā* (2024).

<sup>305</sup>*Yogasiddhāntacandrikā* (Ed. pp. 54-55): *haṃsopaniṣadi cōktaḥ – haṃsānusamdhānaphalabhūto 'nekavidhaḥ sapphalaḥ |*

<sup>306</sup>Vielleicht 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.<sup>307</sup>

### Brahmayoga in the *Sarvāṅgayogapradīpikā*

Beim Brahmayoga des Sundardās in seiner *Sarvāṅgayogapradīpikā* (4.25–35)<sup>308</sup> handelt es sich um eine Form der Kontemplation,<sup>309</sup> die jedoch als schwierig beschrieben wird.<sup>310</sup> Ohne Erfahrung, kann man ihr Ende nicht erreichen.<sup>311</sup> Sundardās beschreibt, dass nur eine selbstlose Person Brahmayoga erlangt, wer jedoch den Sinnesgelüsten hingibt, der wandert ziellos umher<sup>312</sup>

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,

<sup>307</sup> *Yogasiddhāntacandrikā* (Ed. p. 55): *tasmān manoviline manasi gate samkalpavikalpe dagdha-punyapāpe sadāśivo maśaktyātmanā sarvatrā 'vasthitah śāntah prakāśayati | ity ādinā |*

<sup>308</sup> Siehe BURGER 2014, p. 703–704 für eine frühere Diskussion von Brahmayoga in der *Sarvāṅgayogapradīpikā* auf französisch.

<sup>309</sup> *Sarvāṅgayogapradīpikā* 4.25c: *brahmayoga kā kṛthina bicārā |*

<sup>310</sup> Ibid. 4.26a: *brahmayoga ati dūrlabha kahiye |*

<sup>311</sup> Ibid. 4.25d: *anubhava vinā na pāvai pārā || 25 ||*

<sup>312</sup> 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 Advaitayoga, zumindest in der uns vorliegenden Überlieferung vollständig abwesend. Die beiden Verse, welche im *Yogasvarodaya* die Gesamtzahl der fünfzehn Yogas erwähnen, nennen lediglich acht

davon. 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 Advaitayoga impliziert. Advaitayoga ist im *Yogatattvabindu* die dreizehnte Methode des Rājayoga. 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 implizit im Text vorhanden sein, sodass eine separate Beschreibung Rāmacandra redundant erschienen sein könnte. Tatsächlich wird beispielsweise im Kontext von Sektion XXI explizit auf die Anwendung des non-dualistischen Denkens zur Erlangung von Jñānayoga hingewiesen.<sup>313</sup> Rāmacandra sagt außerdem kurz darauf, dass derjenige, der sich stets der Nicht-Dualität widmet immer die Wirklichkeit des Śambhu erlangt.<sup>314</sup> 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 (*paramātmā*) und individuellem Selbst (*jīva*) richtet.<sup>315</sup> Nicht ganz unähnlich ist es in Sundarāś Sarvāṅgayogapradīpikā in der Jñānayoga und Advaitayoga in der gleichen Tetrade zusammen mit Brahmayoga angesiedelt sind. Alle drei Yogas sind Formen des Sāṃkhyayoga. Sundarāś Advaitayoga wird allerdings als der finale non-duale Yogazustand dargestellt und nicht mehr als eine Methode, die angewendet werden kann,

<sup>313</sup> *Yogatattvabindu* XXI.1: *ekam eva jagat paśyed viśvātmā suvibhāśvaram | avikalpatayā yuktyā jñānayogaṃ samācāret ||* "He shall see the world as only one, illumined by the supreme self. By the method of non-dualistic thinking, he shall accomplish Jñānayoga."

<sup>314</sup> Ibid. XXI.3AB: *prāpnoti śāmbhaviṃ sattāṃ sadādvaita parāyaṇaḥ |*

<sup>315</sup> *Yogasiddhāntacandrikā* (Ed. p. 46): *kiñ ca, japa ityanena mantrayogaḥ, arthabhāvanamityanena vivekajñānā 'bhyāsarūpo jñānayogaḥ, abhedabhāvarūpo 'dvaitayogaś ca saṃgrhitah |*

um diesen Zustand zu erreichen. Sollte Rāmacandra eine ähnliche Perspektive vertreten haben wäre es durchaus plausibel, warum er dem Advaitayoga im *Yogatattvabindu* keine eigene Sektion gewidmet hat, auch wenn man im *Yogasvarodaya* vergeblich nach Advaitayoga sucht. Somit ist es allein die *Yogasiddhāntacandrikā*, welche im Rahmen der spätmittelalterlichen Texte mit komplexen Taxonomien eine explizite Methode des Advaitayoga beinhaltet. Da Advaitayoga in der *Yogasiddhāntacandrikā* bereits im Kontext der Analyse von Jñānayoga auf p.35 abgedeckt wurde, muss dies an dieser Stelle nicht wiederholt werden. An dieser Stelle steht somit lediglich die Bestimmung des Advaitayogas in der *Sarvāṅgayogapradīpikā* aus.

### Advaitayoga in the *Sarvāṅgayogapradīpikā*

Sundardās Beschreibung von Advaitayoga (4.37-50)<sup>316</sup> 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 Yogazustand seiner Ausführungen. Das Advaitayoga ist also das unmittelbare Resultat der vorangehenden Kontemplation des Brahmayoga. Mittels zahlreicher Negationen versucht Sundardās dem Leser zu zeigen, was jenseits jeder Form der Beschreibung oder des Begreifens liegt. Dies lässt sich anhand einiger 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.

<sup>316</sup>Siehe 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 is the fourteenth method of Rājayoga in Rāmacandra's *Yogatattvabindu*. The text itself 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*. Sundardās 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.<sup>317</sup> 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.<sup>318</sup> 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.

<sup>317</sup> 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 Hāṭhayoga, Śaiva Tantra and Vajrayāna Buddhism, spanning the Indian subcontinent and the Himalayan regions. For example, the *Hāṭhapradīpikā* (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 Hāṭhayoga 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 Rasāyana Siddhas. Figures such as Virūpākṣa are revered in both the Śaiva and Buddhist traditions. Therefore, Siddhas embody the ideals of Tantra and Hāṭhayoga and illustrate the different sectarian roots of these practices. Cf. POWELL 2023, pp. 35-36.

<sup>318</sup> Der Aspekt des Mantrayoga und die sich aus dem dem Begriff in diesem Kontext ergebende Problematik wurde bereits ausführlich im dazugehörigen Kapitel auf p.62 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 (*bhuktimuktiṣradā*). 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.<sup>319</sup> DieOPräsentation der *cakras* wird mit folgendem Statement eingeführt: “Now, the means for the genesis of knowledge of the central channel are described.”<sup>320</sup> Über ein jedes *cakra* soll meditiert werden, woraufhin extravagante Resultate entstehen:

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<sup>319</sup>Die 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.

<sup>320</sup>*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 tālumadhya</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] is 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 Siddhakunḍalinīyoga 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 *kunḍalī* und zwar im Kontext des vierten *cakras* im Herzen.<sup>321</sup> Es ist rätselhaft, warum Rāmacandra in seiner Prosaisierung dieser Passage ausgerechnet den Begriff *kunḍalī* 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*.<sup>322</sup> Und es ist auffällig, dass auch die *Siddhasiddhāntapaddhati* im Kontext des dritten *cakras* am Nabel die *kunḍalīnī* verortet, ein Konzept das ebenfalls nicht von Rāmacandra übernommen wird.<sup>323</sup> Darüber hinaus ist *kunḍalīnī* insgesamt ein wichtiges zentrales Element in der Metaphysik der Nāths.<sup>324</sup> 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.<sup>325</sup> Eine berühmte mit den Siddhas der Nāths in Verbindung gebrachte Yogatechnik ist die Erweckung der *kunḍalīnī*, welche, als Resultat ihrer Erweckung, dann durch eine bestimmte Anzahl von *cakras* den zentralen Kanal nach oben aufsteigt.<sup>326</sup> Der Begriff *siddhakunḍalinīyoga* kann daher einzig vor diesem

<sup>321</sup> *Yogasvarodaya* (PT Ed. p. 832): *prāṇavāyoḥ sthalañcāsyā līṅgākāraṇa tu karṇikā | kālīkāhyā karṇikeyaṃ asyā madhye tu kunḍalī |*

<sup>322</sup> Dies zeigt sich beispielsweise an der Inklusion des Konzeptes der *ūrdvhaśakti* im Rahmen des neunten *cakras* in Sektion XII.

<sup>323</sup> Cf. *Siddhasiddhāntapaddhati* 2.3: *ṛtīyaṃ nābhicakraṃ pañcāvartam sarpavat kunḍalākāraṃ | tanmadhye kunḍalīnīm śaktīm bālārkaśānībhām dhyāyet | sāmādhya śaktiḥ sarvasiddhidā bhavati || 2.3 ||*

<sup>324</sup> Cf. for example *Siddhasiddhāntapaddhati* 1.7, 1.12, 1.14, 2.3, 4.21.

<sup>325</sup> Cf. MALLINSON 2011, p. 5.

<sup>326</sup> Cf. *Siddhasiddhāntapaddhati* 6.86: *śaktyākuñcanam agnīdīptikaraṇaṃ tv ādhārasampīḍaṇāt sthānāt kunḍalīnīprabodhanam ataḥ kṛtvā tato mūrdhani || nītvā pūrṇagiriṃ nīpātanaṃ adhaḥ kurvanti tasyās ca ye khaṇḍajñānaratās te nījapadaṃ 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 inklusive einer Beschreibung der Eigenschaften die einen Siddhayogin ausmachen. Diese Passage basiert diesmal nicht auf den Ausführungen der *Yogasvarodaya*, sondern die meisten der hier wiedergegebenen Verse entstammen der *Siddhasiddhāntapaddhati* mit teils deutlichen redaktionellen Änderungen. Einige Verse dieser Passgae stammen wahrscheinlich sogar aus Rāmacandras eigener Hand. Die gesamte Sektion dreht sich um die Charakteristik einer Avadhūta-Person (*avadhūtapuruṣa*).<sup>327</sup> 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. Mittels Siddhayoga wird man zum Siddhayogin:

*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 jananamaraṇādidiḥkhacintārahitaṃ brahmasthānam akhaṇḍānandapadaṃ gantavyaṃ taddvāraṃ mukhenācchādyā prasuptā parameśvarī kuṇḍalī śaktiḥ* || 48 || *prabuddhā vahnīyogena manasā marutā saha | sūcivāḍ guṇam ādāya vrajaty ūrdhvaṃ suṣumnayā* || 49 || *vahnīyogena prāṇapreritānalaśikhāsambandhena kṛtvā prabuddhā tyaktanidrā sati manasā marutā prāṇena ca saha yuktā suṣumnāyāvadhyanādyā kṛtvā ūrdhvaṃ sahasradalābhīmukhaṃ vrajati | dṛṣṭāntam āha—sūcivād iti yathā sūci svasaṃkṛtāṃ guṇam ādāya ūrdhvaṃ paṭasya prati tantvantarālāṃ vrajati tadavad iyam api svakalpitaṣaṭcakraṃ tad adhiṭiṣṭhāti tat tad evatādi sakalaprapaṇcam saṃhṛtya vrajati* || 49 ||

<sup>327</sup>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 Siddhayoga<sup>328</sup> 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 Almosen<sup>329</sup> “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

<sup>328</sup>Interestingly, the term *siddhayogena* is not attested in the *Siddhasiddhāntapaddhati*.

<sup>329</sup>Ursprünglich galt der Avadhūta als antinomischer Asket, der sich von allen gesellschaftlichen Banden löste und das tut was er will. 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* anhand dieser Passage weiter spezifizieren könnten. Zusammenfassend lässt sich ableiten, dass *Siddhayoga* aus einer Methode der Reduktion der *vāsanās* bestehen dürfte, sowie eine spezifische Form der Philosophie einstudiert wird, vermutlich die Philosophie der Doktrin der Siddhas (*siddhasiddhānta*). Diese nimmt hier eine universalistische Ausprägung an, heißt es doch in XLIV,5, dass der Avadhūta sich am Ort des universellen Geistes sich befindet (*nirākārapade sthitaḥ*) und sich alle philosophischen Ansichten in seiner eigenen essenziellen Natur offenbaren (*sarveṣāṃ darśanānāṃ ca svasvarūpaṃ prakāśate*).

### **Siddhiyoga in the *Yogasiddhāntacandrikā***

Siddhiyoga in der *Yogasiddhāntacandrikā* bezeichnet ein fortgeschrittenes Stadium der Yogapraxis auf dem Weg zu *samādhi*. Dieses Stadium setzt ein, wenn ein hoher Grad der Meisterschaft über die Stabilität des Geistes erreicht wurde. Ausgehend von dieser Meisterschaft können diverse übernatürliche Fähigkeiten durch bestimmte Übungen, wie Askese (*tapas*) oder Meditationsübungen (*saṃnyamas*) erlangt werden, die bereits in zweiten Kapitel (*sādhana-pāda*), aber vor allem im dritten Kapitel (*vibhūtipāda* des *Pātañjalayogaśāstra*, dargestellt werden. Dieses Stadium ist laut Nārāyaṇatīrtha förderlich für die Erlangung von *samādhi*.<sup>330</sup>

Wie bereits alle anderen Yogas verortet Nārāyaṇatīrtha auch Siddhiyoga im ersten Kapitel, nämlich im Rahmen seines Kommentares zu *sūtra* 1.40:

*cittasthitijayasya jñāpakam siddhiyogam samādhy anukūlam āha -  
paramāṇuparamamahattvānto 'sya vaśīkārah || 40 ||*

It is said that Siddhiyoga indicates mastery of the stability of the mind, which is conducive to *samādhi* -

<sup>330</sup>Die Beschreibung des Siddhiyoga in der *Yogasiddhāntacandrikā* von PENNA (2004, pp. 84-85) stellt Siddhiyoga einzig als einen Zustand dar, welcher *samādhi* begünstigt, lässt aber den praktischen Aspekt des Siddhiyoga, die Erlangung von bestimmten übernatürlichen Fähigkeiten (*siddhis* völlig außer acht.

His (the yogins) mastery extends from the smallest particle of matter up the greatest extend.

Nārāyaṇatīrtha erklärt, dass die Kontrolle des Yogis die volle, ungehinderte Kontrolle über alles umfasst. Diese Beherrschung ist förderlich für *samādhi*, weil sie Leiden wie Hunger und Durst unterbindet. Sie zeigt an, dass der Geist beherrscht vom Yogin beherrscht wird.<sup>331</sup>

Zum Ende seines Kommentares zu *sūtra* 1.40 erklärt Nārāyaṇatīrtha, dass dieses fortgeschrittene Stadium der Yogapraxis, mittels verschiedener Methoden erreicht werden kann und zur höchstmöglichen Stärke (*dṛḍhatā parā*) führt.

*ayam eva siddhiyogaḥ prāṇaspanandanirodhādyair upāyair dṛḍhatā parā |  
siddhiyogo bhaved atra yogaḥ siddhikaraḥ paraḥ || ityādinā || 40 ||*

By means of such as the cessation of the motion of the breath, supreme strength arises. Here, Siddhiyoga means the supreme Yoga that brings about accomplishment. Thus it is said.

Als nächstes verknüpft Nārāyaṇatīrtha Siddhiyoga mit spezifischen übernatürlichen Fähigkeiten (*siddhis*) wie er in seinem Kommentar zu *sūtra* 2.35 illustriert. Siddhiyoga wird hier am Beispiel des Resultates der Praxis von nicht-Gewalt (*ahiṃsā*) veranschaulicht.<sup>332</sup> Sobald für den Yogin durch die Praxis von *pratipakṣabhāvana*<sup>333</sup> Stabilität in der nicht-Gewalt erreicht wurde, erzeugt er eine Sphäre der Gewaltlosigkeit, in der keine Feindschaft existiert. Diese Sphäre der nicht-Gewalt neutralisiert sogar natürliche Feindschaften, wie z.B. die von Mungo und Schlange, wie uns Nārāyaṇatīrtha wissen lässt.<sup>334</sup>

<sup>331</sup> Cf. *Yogasiddhāntacandrikā* (Ed. p. 106): *parameti | asya sthiracittasya yoginaḥ paramamahattvāntaḥ paramamahattvaṃ yeṣāṃ vīyatpuruṣādināṃ tatparyanto vaśikāraḥ apratighātaḥ kenāpy apratibandhyatā | saiva kṣutpīpāsādi- pīḍāpratibandhadvārā samādhisādhikā cittajayasya ca jñāpiketi bhāvaḥ |*

<sup>332</sup> Die aus der Praxis von *ahiṃsā* resultierende übernatürliche Fähigkeit ist die Erzeugung einer Sphäre der Gewaltlosigkeit. Dem Yogin, dessen *ahiṃs* perfektioniert ist, kann keine Gewalt mehr wiederfahren. Dies ist übrigens die erste übernatürliche Fähigkeit die sich für den Yogin der Pātāñjalayoga praktiziert, einstellt.

<sup>333</sup> The intentional cultivation of opposing thoughts, e.g. when one feels sorrow or anxiety and then concentrates on positive or pleasurable thoughts.

<sup>334</sup> Cf. *Yogasiddhāntacandrikā* (Ed. p. 104): *evam ahiṃsāparasya yoginas tatphalabhūtaṃ siddhiyogaṃ darśayati-ahiṃsāpratiṣṭhāyāṃ tatsannidhau vairatyāgaḥ || 35 || ahiṃseti | uktapratipakṣabhāvanāhiṃsāsthairye sati tatsannidhau ahiṃsāṃ bhāvayataḥ samīpe vairatyāgaḥ | sahajavirodhinaḥ mahinakuḷādināṃ api nirmatsaratayā 'vasthitiḥ bhavaty arthaḥ || 35 ||*

Schließlich begegnen wir Siddhiyoga in Nārāyaṇatīrthas Kommentar zu *sūtra* 2.43, in dem Siddhiyoga explizit mit einem breiteren Spektrum der Erlangung von übernatürlichen Fähigkeiten (*siddhis*) verknüpft wird. Insbesondere ist hier Askese (*tapas*) der entscheidende Katalysator für den Erfolg in Siddhiyoga. Erst hier wird der volle Umfang des Konzeptes von Siddhiyoga verständlich indem an dieser Stelle explizit die Erklärungen von *sūtra* 1.40 aufgreift und erweitert:

*tapah sādhyām siddhim āha-  
kāyendriyasiddhair aśuddhikṣayāt tapasaḥ || 43 ||*

Asceticism is said to cultivate perfection:

Perfection of the senses and the body manifests as a result of asceticism on account of the removal of impurities. || 43 ||

*kāyeti | tapasaḥ tapo 'bhyasād, aśuddhikṣayād yatheṣṭagatyādipratibandhaka pāpamālāder nāśāt, kāyendriyasiddhiḥ kāyendriyāṇām alpatvamahattvadūrthadarśitvādis-āmarthyarūpā siddhir bhavatīti arthaḥ | kāyasyātilāghavena dūradeśagamanādikaṁ dharmaviśeṣāyattaṁ mahattvenānyair abādhyatvādi ca bhavati | indriyāṇām dūrārthasūkṣmārthavyava-  
grāhitā bhavatīti yāvat | etena paramāṇuparamamahattvānto 'sya vaśīkāra iti sūtreṇokta-  
siddhiyogasyātrāntarbhāvo jñātavyaḥ |*

[Regarding the term] *kāya* (“body”). As a result of the practice, the heat of asceticism (*tapas*) arises (*tapas*).<sup>335</sup> As a result of the destruction of impurities and other obstructions such as sin and filth, which hinder free movement and the like, perfection of the senses and the body manifests, meaning the ability of the body and senses to become small, large, see distant objects, etc. Through the extreme lightness of the body, there is the ability to travel to distant places, etc. and through other capacities dependent on special qualities, unobstructedness, etc., arises. To be precise, the [ability] of the senses to perceive distant, subtle, covered, and multiple objects arises. This is indicated by the *sūtra* “his control extends from the smallest atom to the greatest magnitude.” - It should be understood that Siddhiyoga is included here.

<sup>335</sup>The heat *tapas* bakes the body and destroys impurities that are mentioned in the following.

## 15. Rājayoga

Rājayoga nimmt in Rāmacandras *Yogatattvabindu* die fünfzehnte und somit die finale wie auch höchste Position seiner Taxonomie ein. Im *Yogasvarodaya* nimmt Rājayoga eine ähnliche übergeordnete Rolle ein. In beiden Texten ist Rājayoga zunächst ein Yogaweg mit fünfzehn unterschiedlichen Methoden. Die Methoden sind einzelne Yogas mit unterschiedlichen Bezeichnungen, die jedoch alle zu Rājayoga als Zustand führen. Rājayoga somit als gleichzeitig ein Sammelbegriff für unterschiedliche Methoden und bezeichnet auch den höchsten Erlösungszustand. Anders verhält es sich in Nārāyaṇatīrtha's *Sarvāṅgayogapradīpikā*. Hier ist Rājayoga ein Synonym für *samādhi*, im Sinne des finalen Zustandes des Pātañjalayoga. Rājayoga kann in Nārāyaṇatīrthas Text durch fünfzehn Methoden erreicht werden. In Sundardās *Sarvāṅgayogapradīpikā* gilt Rājayoga zusammen mit Lakṣayoga und Aṣṭāṅgayoga als eine Unterkategorie des Haṭhayoga und bezeichnet hier vornehmlich eine Technik, die weitläufig unter dem Begriff *vajrolīmudrā* bekannt ist.

### Rājayoga in the *Yogatattvabindu*

Rājayoga ist das übergeordnete Thema des *Yogatattvabindu*. Rāmacandras Text zielt darauf ab die Methode des Rājayoga niederzuschreiben. Dies wird unmittelbar am Anfang der Abhandlung klargestellt.<sup>336</sup> Rāmacandra's Rājayoga hat insgesamt fünfzehn Varianten, die aufgelistet werden: Kriyāyoga, Jñānayoga, Caryāyoga, Haṭhayoga, Karmayoga, Layayoga, Dhyānayoga, Mantrayoga, Lakṣyayoga, Vāsanāyoga, Śivayoga, Brahmayoga, Advaitayoga, Siddhayoga and Rājayoga itself. Von diesen Varianten werden jedoch nur Kriyāyoga, Jñānayoga, Caryāyoga, Haṭhayoga, Mantrayoga, Lakṣyayoga und Siddha[kuṇḍalinī]yoga explizit als Methoden mit einer eigenen Sektion eingeführt. Dhyānayoga, Vāsanayoga, Karmayoga und Advaitayoga sind zumindest implizit vorhanden. Śivayoga und Brahmayoga werden eingangs als Methode genannt, werden im Text dann aber nicht nochmal aufgegriffen. Wir können jedoch

<sup>336</sup> *Yogatattvabindu* section I: *śrī ganeśāya namaḥ || atha rājayogaprakāra likhyate |*

davon ausgehen, dass Śivayoga<sup>337</sup> und Brahmayoga<sup>338</sup> einfach als Synonyme für Rājayoga betrachtet wurden, sodass Rāmacandra nicht die Notwendigkeit sah, diese als eigenständige Kategorien einzuführen. Die Nennung von Rājayoga in der Liste für Methoden des Rājayoga erscheint redundant, wurde jedoch möglicherweise ans Ende der Liste gestellt um dessen Superiorität im Sinne des “Königs der Yogas”<sup>339</sup> auszudrücken, denn eine separate Yogamethode mit dem Namen Rājayoga suchen wir im Text vergeblich. Allerdings werden noch weitere Yogakategorien genannt, welche nicht in den eingangs erwähnten fünfzehn Methoden für Rājayoga aufgelistet wurden. Dies sind Aṣṭāṅgayoga,<sup>340</sup> Satyayoga,<sup>341</sup> und Sahajayoga.<sup>342</sup> Die Gründe für deren Abwesenheit in der eingangs erwähnten Liste eindeutig nachvollziehbar, zumal Sahajayoga im letzten Satz des *Yogatattvabindu* sogar als “universal ruler among the [methods] of Rājayoga”<sup>343</sup> bezeichnet wird, was dessen extrem hohe, aber dennoch dem Rājayoga zugeordnete Stellung suggeriert.

Eine Besonderheit des *Yogatattvabindu* ist, dass direkt in der Einleitung genannte Resultat von Rājayoga. Hier wird von “long-term durability of the body”<sup>344</sup> gesprochen, welche, so betont Rāmacandra ganz ausdrücklich, unter den besonderen Umständen entsteht, nämlich “even if the practitioner is enjoying manifold royal pleasures and even when there is manifold royal entertainment and spectacle.”<sup>345</sup> Der Name Rājayoga impliziert hier, dass die Übende Person der mittels der von Rāmacandra genannten Methoden des Rā-

<sup>337</sup> Das Śivayoga der *Śivayogapradīpikā* steht dem Gesamthalt des *Yogatattvabindu* so nahe, dass eine synonyme Verwendung als Möglichkeit in Betracht gezogen werden muss.

<sup>338</sup> Beispielsweise schreibt Divākara im ersten Vers des *Bodhasāra*: *rājayogo rājñām nṛpāṇām svasthāne sthītvāpi vādhayitum śakyatvāt tatsambandhī yogo jīvaibrahmaīyaviṣayakajñānalakṣaṇo* ... “Rājayoga is the Yoga of kings, because rulers can accomplish it even when [they] remain in their position (that is, as kings). In this connection, its [main] characteristic is knowledge concerning the union of the individual self with Brahman” (translation by BIRCH 2014, p. 430 n. 51). Das *Yogatattvabindu* nimmt die gleiche Position ein. Rājayoga ist auch hier Yoga für Könige. Gleichzeitig ist die Hauptcharakteristik des *Bodhasāra* die Vereinigung von *jīva* und Brahman. Daher ist es möglich, dass Rāmacandra diese Auffassung teilte und Brahmayoga als Synonym vom Rājayoga betrachtete.

<sup>339</sup> Ganz im Sinne des *Amanaska* 2.3cd: *rājatvāt yogānām rājayoga iti smṛtā*.

<sup>340</sup> Eine Diskussion von Aṣṭāṅgayoga findet sich auf S.??.

<sup>341</sup> Eine Diskussion von Satyayoga findet sich auf S.142.

<sup>342</sup> Eine Diskussion von Sahajayoga findet sich auf S.143.

<sup>343</sup> Cf. *Yogatattvabindu* LVIII: *rājayogamādhye iti cakravartī nāmakathanam* |

<sup>344</sup> *Yogatattvabindu* section I: ...*bahutarakālaṃ śarīrasthīr bhavati* |

<sup>345</sup> Ibid. section I: ...*yena rājayogenānekarājyabhogasamaya eva anekapārthivavinodaprekṣaṇasamaya eva* ...

jayoga wie ein König leben kann und trotz exzessiven Formen des weltlichen Genusses, die positiven Effekte des Yogas erfahren, ohne der Welt zu entsagen und Asket werden zu müssen. Zahlreiche Passagen des Textes suggerieren, dass sich das Rājayoga des *Yogatattvabindu* tatsächlich direkt an Könige, insbesondere angehende Könige, also junge Prinzen (*kumāras*) gerichtet haben könnte. Aufgrund des Umfangs und der Bedeutsamkeit dieses Themas, wird dies an anderer Stelle dieser Arbeit behandelt.<sup>346</sup> Es ist jedoch wichtig zu betonen, dass der Begriff Rājayoga in diesem Text ebenfalls stets, neben den anderen genannten Konnotationen, die Bedeutung “Yoga für Könige” trägt.

Darüber hinaus werden folgende Effekte bzw. Anzeichen der Rājayoga Methoden in den Sektionen XVI,<sup>347</sup> XVII,<sup>348</sup> XLII<sup>349</sup> explizit<sup>350</sup> thematisiert. Die folgende Tabelle listet diese Effekte entsprechend der Sektionen auf:

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<sup>346</sup> See p.6.

<sup>347</sup> *Yogatattvabindu* Sektion XVI: *idānīm rājayogayuktasya puruṣasya yac chariracihnam tat kathyate* |

<sup>348</sup> Ibid. Sektion XVII: *anyad rājayogasya cihnam kathyate* |

<sup>349</sup> Ibid. Sektion XLII: *idānīm rājayogāc charire etādṛśāni cihnāni bhavanti* |

<sup>350</sup> Indirekt haben auch die einzelnen Methoden des Rājayoga eigene Effekte.

Section XVI	Section XVII	Section XLII
<ul style="list-style-type: none"> <li>• He is rich at all times.</li> <li>• He dwells distant from the world. He dwells in the world, having permeated it.</li> <li>• Neither birth nor death exists for him.</li> <li>• Happiness does not exist.</li> <li>• Suffering does not exist.</li> <li>• Descent does not exist.</li> <li>• Moral conduct does not exist.</li> <li>• Abode does not exist.</li> <li>• In the mind of this perfected one, a light appears immediately before him, which is the connection with God.</li> <li>• Neither does he have a caste, nor does he have any sign.</li> <li>• He is without parts, immaculate and uncharacterized.</li> <li>• Whatever wish for the most excellent fruit, affectionate woman, etc. arises, he obtains that very enjoyment. His mind truly does not suffer attachment in this situation.</li> </ul>	<ul style="list-style-type: none"> <li>• Even when there is the attainment of a kingdom etc., the perception of a reward does not arise.</li> <li>• Even in loss, suffering does not arise within the mind and neither does desire arise.</li> <li>• Even when whatever object has been obtained, aversion towards any object does not arise; and concerning this object, affection of the mind does not arise.</li> <li>• The mind is equal towards a person who has expertise in sacred scriptures, a friend or an enemy.</li> <li>• An indifferent view arises.</li> <li>• When for him who freely moves across the entire world being furnished with enjoyment and happiness, the pride of the ability to do these things does not arise within the mind; and one does not proclaim the ability to do these things among all his followers—this is also said to be of Rājayoga.</li> <li>• Whether one has new clothes made of silk, or old, worn clothes with holes, whether one is smeared with sandalwood and musk, or smeared with mud—when delight and grief do not reside within the mind, it is that which is Rājayoga.</li> <li>• When the mind is neither bored nor overwhelmed situated in a city, a forest, an uninhabited village, or a village full of people, also this is Rājayoga.</li> </ul>	<ul style="list-style-type: none"> <li>• The eradication of all diseases occurs.</li> <li>• He has a vision of the entire earth.</li> <li>• Knowledge of the principles (<i>tattvas</i>) arises.</li> <li>• He understands all languages.</li> <li>• The body becomes as strong as a diamond.</li> <li>• Even with the bite of a snake, death does not occur.</li> <li>• Hunger, thirst, drowsiness, and heat do not trouble the person.</li> <li>• Perfection of speech arises.</li> <li>• Fatigue does not occur in the body.</li> <li>• The person assumes the nature of the wind.</li> <li>• He sees the entire earth with a glance.</li> <li>• The eight supernatural powers beginning with "becoming infinitely small" etc. (<i>aṇimādi</i>) arise.</li> <li>• The nine treasures (<i>navanidhi</i>) approach nearby.<sup>351</sup></li> <li>• Within the ten cardinal points in space, the power over death and rebirth arises.</li> <li>• Wherever there is a desire to go in the world, one goes there.</li> <li>• Ignorance disappears everywhere.</li> <li>• One sees the Supreme Lord nearby.</li> <li>• There is the capability of accomplishing tasks and removing obstacles.</li> </ul>

Table 0.5: Effects of Rājayoga



## Rājayoga in the *Yogasvarodaya*

Genau wie im *Yogatattvabindu* hat Rājayoga im *Yogasvarodaya* fünfzehn Varianten. Von diesen fünfzehn, werden jedoch nur acht Yogas genannt: Kriyāyoga, Jñānayoga, Karmayoga, Haṭhayoga, Dhyānayoga, Mantrayoga, Urayoga<sup>352</sup> und Vāsanāyoga. Die anderen Varianten bleiben werden, vermutlich aus metrischen Gründen, nicht genannt. In diesem Fall wird Rājayoga erneut als fünfzehnfache Methode, als auch als Zustand betrachtet. Alle fünfzehn Methode führen dazu, das die übende Person in Brahman verweilt. Der Begriff impliziert hier gleichzeitig einerseits die höchste bzw. übergeordnete Form des Yoga des zu sein, und gleichzeitig den höchsten Yogazustand. Rājayoga führt zu einem langen leben und zur Erlangung der acht übernatürlichen Fähigkeiten. Im Vergleich zum *Yogatattvabindu*, das Rājayoga als ein Yoga darstellt, welches trotz der königlicher Sinnesfreuden ausgeübt werden kann, heißt es in dieser Einleitung einzig, dass die übende Person würdig von Königen verehrt zu werden.

*atha rājayogaḥ || yogasvarodaye |*  
*īśvara uvāca |*  
*rājayogaṃ pravakṣyāmi śṛṇu sarvatra siddhidam |*  
*guhyād guhyataraṃ devi nānādharmam parātparam ||*  
*rājayogena deveśi nṛpajyotiḥ bhaven naraḥ |*  
*rājayogī cirāyus ca aṣṭaīśvaram bhavet ||*  
*pañcadaśaprakāraṇāṃ rājayogaḥ ||*  
*kriyāyogo jñānayogaḥ karmayogo haṭhas tathā |*  
*dhyānayogo mantrayoga urayogaśca vāsanā |*

<sup>352</sup>The term Urayoga is possibly a corruption of the text. Jason Birch suggested emending to *lakṣyayoga*, as Lakṣyayoga plays a central role in the course of the text. Karen O'Brien-Kop suggested *ūha*° as a possible reading for *ura*° - a term derived from the older meditation framework of Sāṃkhya, which emphasises *ūha* (reflection), *śabda* (speech) and *adhyāyana* (study). Oberhammer, for example, discusses this term in his analysis of the *Yuktidīpikā* (commentary on the *Sāṃkhyakārikā* from the 7th century BC). Unfortunately, the term is not found a second time in the surviving material of the *Yogasvarodaya*. In view of the mention of Sāṃkhyayoga in Sundarā's *Sarvāṅgayogapradīpikā*, this possibility cannot be ruled out. Unfortunately, the surviving material of the *Yogasvarodaya* does not support this idea. Sven Sellmer suggested that it may not be a mistake, but an abbreviated form of *uraga*°. Urayoga translated as "Snakeyoga" and could be a synonym for Kuṇḍalinīyoga. However, I could not find this word attested anywhere else.

*rājayaty etad brahmaśiva ebhiś ca pañcadaśadhā ||*

Now Rājayoga. [As described] in the *Yogasvarodaya*. God said: “I will teach Rājayoga, listen! In every case it bestows completion. [It is] more secret than secret, oh goddess, [its] nature is manifold, [and it is] higher than the highest. By means of Rājayoga, oh goddess, a man becomes [worthy] of being worshipped by kings. The Rājayogin may have a long life and he may be equipped with the eight [supernatural] powers. This Rājayoga has fifteen varieties: Kriyāyoga, Jñānayoga, Karmayoga, Haṭhayoga, Dhyanayoga, Mantrayoga, Urayoga and Vāsanāyoga. By [means of] these fifteen [Yogas], that [person] who is resting in Brahman shines [like a king].”

Hinsichtlich der dem Rājayoga zugeschriebenen Effekten existieren im *Yogasvarodaya* im Vergleich zum *Yogatattvabindu* kleine nennenwerten Unterschiede.

### Rājayoga in the *Yogasiddhāntacandrikā*

In his introduction to the first *sūtra*, Nārāyaṇatīrtha takes Rājayoga as a synonym of *samādhi* (“meditative absorption”) and *nididhyāsana* (“profound meditation”). Later on, he equates Rājayoga more specifically with *asaṃprajñā-tasamādhi* and *nirbijasamādhi*.<sup>353</sup> Thus, the Rājayoga of the *Yogasiddhāntacandrikā* designates the final state, the goal of the Pātañjalayoga system,<sup>354</sup> and not a method to achieve the state. He provides fifteen different Yogas to reach this state. All Yoga methods are, in turn, embedded within the eight limbs of Pātañjalayoga. In his commentary, Nārāyaṇatīrtha situates and explains all

<sup>353</sup> *Yogasiddhāntacandrikā* 1.20 (Ed. p. 25): *tataḥ paravairāgyādasamprajñāta itareṣāṃ pūrvavilakṣaṇānāṃ manuṣyāṇāṃ mumukṣūṇāṃ bhavatīty arthaḥ | ayam eva ca rājayoga ity ucyate | tad uktam smṛtau - samādhis tatra nirbijo rājayogaḥ prakīrtitaḥ | dipavad rājate yasmād ātmā saccinmayāḥ prabhuḥ ||*

<sup>354</sup> This has previously been noted within the distinguished article by Jason BIRCH (2014:414-415) on the reception history of Yoga named “Rājayoga: Reincarnations of the King of All Yogas”. Here, BIRCH states that the earliest occurrence of the term “*rājayoga*” in a commentary on the *Yogasūtra* may be Vijñānabhikṣu’s *Yogasārasaṃgraha* (16th century). Here, too, Vijñānabhikṣu understood Rājayoga as *samādhi*.

of them within the *samādhipāda* of the Pātañjalayogaśāstra. This can best be understood from Nārāyaṇatīrtha's own words:

*brahmavid āpnoti param | brahmavid brahmaiva bhavati | tam eva vid-  
itvā 'timṛtyum eti nānyaḥ panthā vidyate 'yanāya | tarati śokam ātmavit |  
ity ādiśrutisiddhaparamapurūṣārtha sādhanatānandātmasākṣātkārasād-  
hanataya śravaṇamanananididhyāsanādini, ātmā vā 're draṣṭavyaḥ śro-  
tavyo mantavyo nididhyāsitavyaḥ | ity ādinā 'mnātāni | tatra nididhyāsanam  
pradhānam | tatsahakṛtād eva manaso 'laukikā 'bādhitātmagocarapramāsa-  
hvat, sarvavijñānādirūpaphalasaṃvādāc ca | nididhyāsanāñcaika tānatādirūpo  
rājayogāparaparyāyaḥ samādhiḥ | tatsādhanaṃ tu kriyāyogaḥ, caryāyo-  
gaḥ, karmayogo, haṭhayogo, mantrayogo, jñānayogaḥ, advaitayogo, lakṣyayogo,  
brahmayogaḥ, śivayogaḥ, siddhiyogo, vāsanāyogo, layayogo, dhyānayogaḥ,  
premabhaktiyogaś ca | tad etat sarvaṃ sāmānyaviśeṣabhāvenāṣṭāṅgayo-  
gena kavalikṛtam iti manasi nidhāya sāṣṭāṅgaṃ saphalaṃ yogaṃ samād-  
hisādhanavibhūtikaivalyārthakaiś caturbhiḥ pādair vyutpādayiṣyan prekṣā-  
vat pravṛttaye viśayaprayojanādhikārisambandhān darśayan prathamam  
śāstrasyārambhaṃ pratijānīte bhagavān patañjaliḥ | atha yogānūsāsanam  
|| 1 ||*

The knower of Brahman attains the supreme. The knower of Brahman becomes Brahman itself. Having realized that alone, one transcends death; no other path is known. The knower of the self traverses sorrow. This is established in the scriptures as the supreme purpose of human life, and the means to realize the blissful nature of the self is hearing, reflection, profound meditation, etc. Oh, the self, indeed, must be seen, heard, reflected upon, and profoundly meditated upon. Among these, profound meditation is the most essential part. Only because of that, the extraordinary perceptions of the mind arise - as a result of the occurrence of the right idea of the dwelling place of the unobstructed self and, as a result, the information of the fruits of the first appearance of all-encompassing insight. Profound meditation, characterized by being humbly inclined towards unity, is another synonym for Rājayoga or *samādhi*. The means to this in-

clude Kriyāyoga, Cāryāyoga, Karmayoga, Haṭhayoga, Mantrayoga, Jñānayoga, Advaitayoga, Lakṣyayoga, Brahmayoga, Śivayoga, Siddhiyoga, Vāsanāyoga, Layayoga, Dhyānayoga, and Premabhaktiyoga. All these are encompassed generally and specifically through the eight-limbed Yoga. Keeping this in mind, the Yoga with eight limbs which is fruitful, through the chapters regarding the subjects *samādhi* (“meditative absorption”), *sādhana* (“practice”), *vibhūti* (*supernatural powers*) and *kaivalya* (*isolation*) teaching the connections regarding the objective of the topic for its application in a comprehensible manner the venerable Patañjali revealing the most excellent beginning of his treatise states: Now, the teaching of Yoga begins.

### Rājayoga in the *Sarvāṅgayogapradīpikā*

Das Rājayoga des Sundardās (3.13-24) wird zusammen mit Lakṣyayoga und Aṣṭāṅgayoga in der Tetrade des Haṭhayoga subsummiert.<sup>355</sup> Im Gegensatz zu Rāmacandra, der Haṭhayoga als eine Form des Rājayoga darstellt, wird Rājayoga von Sundardās als eine Form des Haṭhayoga begriffen. Bei dieser Form handelt es sich ausschließlich um das, was im Allgemeinen unter dem Namen *vajrolīmudrā* bekannt ist.<sup>356</sup>

Obwohl im Lichte der modernen Auffassung von Rājayoga als Meditation,<sup>357</sup> oder der in mittelalterlichen Yogatexten (12. - 15. Jh. n. u. Z.) verbreiteten Verwendung als Synonym für *samādhi*,<sup>358</sup> die Assoziation von Rājayoga und *vajrolī* überraschend erscheinen mag, galt *vajrolīmudrā* bereits in den frühen *haṭha*-Texten, wie dem *Dattātreyayogaśāstra*<sup>359</sup> als geeignete Methode um Rājayoga zu erreichen. Śrīnivāsayogī geht in der *Haṭharatnāvalī* geht sogar einen Schritt weiter. Für ihn kann man einzig durch die Praxis von *vajrolī*

<sup>355</sup>Für eine frühere Beschreibung auf französisch siehe BURGER 2014, p. 696-697.

<sup>356</sup>In einem herausragenden und bahnbrechenden Artikel namens “Yoga and Sex: What is the Purpose of Vajrolīmudrā?” (2018) hat MALLINSON anhand von textlichen, ethnographischen, erfahrungsbezogenen und anatomischen Daten, die Geschichte, die Methode und den Zweck des *vajrolīmudrā* bestimmt.

<sup>357</sup>Cf. DE MICHELIS 2004, p. 178-180.

<sup>358</sup>Cf. BIRCH 2014, p. 401

<sup>359</sup>Cf. *Dattātreyayogaśāstra* 183-184.

ein *rājayogī* werden.<sup>360</sup> MALLINSON (2018: 205) zufolge, wurde *Vajrolīmudrā* ursprünglich von alten asketischen Traditionen als eine Technik zur Zurückhaltung bzw. Konservierung von Samen (*bindudhāraṇa*) genutzt, indem die von beiden Geschlechtern beim Akt emittierten Flüssigkeiten durch die Harnröhre resorbiert werden, sodass das für diese Traditionen so wichtige Zölibat unter allen Umständen aufrecht erhalten werden konnte. MALLINSON konnte anhand von Texten die ab dem zweiten Jahrtausend n. u. Z. verfasst wurden zeigen, dass diese Praktiken einerseits erstmals einem Publikum jenseits ihrer asketischen Urheber zugänglich gemacht wurden, sodass auch Haushaltern ermöglicht wurde von den Vorteilen einer Yogapraxis profitieren ohne auf die Freuden des Geschlechtsverkehrs verzichten zu müssen. Gleichzeitig wurde diese Technik von tantrischen Śaiva Traditionen adaptiert. Diese synthetisierten das ursprünglich rein physiologische Konzept von *vajrolīmudrā* mit zwei eigenen Konzepten, nämlich dem Konzept von Sexualflüssigkeiten als ultimative Darbringung in Ritualen, sowie dessen Verinnerlichung als Visualisierung der vereinigten Sexualflüssigkeiten, die den zentralen Kanal nach oben geleitet werden. Hierdurch wurde *vajrolīmudrā* dann nicht mehr nur als eine rein physiologische Methode zur Aufrechterhaltung zölibatärer Bemühungen betrachtet, sondern durch die Neusynthese mit den tantrischen Vorstellungen zu einer Methode, die zu einem göttlichen Körper,<sup>361</sup> zur Erlangung aller übernatürlichen Fähigkeiten (*siddhis*),<sup>362</sup> oder der Erweckung von *kuṇḍalinī* führen kann.<sup>363</sup>

Nur vor diesem Hintergrund kann das Rājayoga von Dādūpanthī Sundardās richtig begriffen werden, dessen Praxisaspekt aus nur zwei Versen abgeleitet werden muss.

*rājayoga kīnā śiva rāī | gaurā saṃga anamga na jāī | ghr̥ta nahim̐ dharai  
agni ke pāsā | rājayoga kā baḍā tamāsā || 14 ||*

<sup>360</sup> *Hātharatnāvalī* 2.104.

<sup>361</sup> *Śivasamhitā* 4.87

<sup>362</sup> *Dattātreyayogaśāstra* 175

<sup>363</sup> Cf. *Hātharatnāvalī* 2.82

Śiva performed Rājayoga with Gaurī (Pravatī), without being overcome by the god of love (*anaṅga*)<sup>364</sup> Just as clarified butter cannot stay near fire, Rājayoga is a great challenge.

*nāḍīcakra bheda jau pāvai | tau caḍhi biṁḍa apūṭhau āvai | karanī kaṭhina āhi ati bhārī | baśabarttanī hoi jau nārī || 15 ||*

Having pierced the network of channels (*nāḍīcakra*), then the rising semen arrives unbroken. The practice is hard and very difficult, even when the women is under control.

Der Name *vajrolimudrā* wird zwar nicht genannt, aber die in diesen Versen als Rājayoga bezeichneten Praxis ist praktisch mit den weiter oben beschriebenen mittelalterlichen Modellen von *vajrolimudrā* identisch.<sup>365</sup> Rājayoga besteht aus einer Praxis, welche Geschlechtsverkehr zwischen Mann und Frau involviert, die dazu führt nicht vom Gott der Liebe, der Personifikation des Verlangens, übermannt zu werden.<sup>366</sup> Der Yogi wird dazu angehalten den Samen aufsteigen zu lassen nachdem dieser das Netzwerk der Kanäle (*nāḍīcakra*) durchbrochen hat. Das ganze wird als äußerst schwierig beschrieben, selbst wenn die Frau mitspielt.

Der erste Vers beschreibt, das Śiva mit Parvatī Rājayoga praktizierte. Aufgrund nachfolgenden Anspielungen auf *vajrolī* impliziert dies die Ausübung des Geschlechtsaktes. Und trotz der körperlichen Vereinigung mit Parvatī, welche Schönheit und Leidenschaft symbolisiert, wurde Śiva nicht von dem Gott der Liebe (*anaṅga*), welcher für Verlangen und Leidenschaft steht, übermannt. Zur Illustration der Schwierigkeit des Rājayoga verwendet Sundardās das Bild der geklärten Butter, die nicht neben dem Feuer bleiben kann, ohne zu schmelzen und zu brennen. Dieses Bild symbolisiert wie etwas sehr reines wie Ghee, der Präsenz von etwas, dass es konsumieren oder zerstören kann, im Regelfall nicht standhält. Dieses sehr Reine, die geklärte Butter, steht für das yogische Zölibat, das Feuer für die Quelle des Verlangens, nämlich

<sup>364</sup> Anaṅga is another name for Kāma (lit. "desire"), the god of love.

<sup>365</sup> Den selben Schluss ziehen auch BURGER 2014, p. 696 und MALLINSON 2018, p. 195.

<sup>366</sup> MALLINSON (2018) erwähnt *Hathābhyāsapaddhati* (fol. 28r, ll. 6–9) in der beschrieben ist, dass der Yogi mit sechzehn Frauen pro Tag Sex haben kann, ohne dabei das Zölibat aufzugeben und ohne dabei der Leidenschaft zu verfallen sobald die Praxis von *vajrolī* gut etabliert ist.

die Frau, hier Parvatī. Das Zölibat eines Yogi ist in dieser Situation stark bedroht gebrochen zu werden, da es äußerst schwierig ist sich dem Trieb nicht hinzugeben. Ganz anders Śiva, der den Geschlechtsakt mit Parvatī genießen kann, ohne von ihren Flammen aufgezehrt zu werden und das ganz ohne sein Zölibat aufzugeben. Denn ihm gelingt es durch Rājayoga mit dem Samen<sup>367</sup> das Netzwerk der Kanäle zu durchbrechen und diesen dann in sich aufsteigen zu lassen. Der Vergleich veranschaulicht den hohen Grad der Selbstbeherrschung und die Schwierigkeit, welche nötig ist um diese Form des Rājayoga zu praktizieren, denn für jeden Menschen ist es natürlich, dass Verlangen in der Gegenwart von attraktiven Stimuli entsteht. Dementsprechend heißt es im letzten Vers dieses Kapitels:

*rājayoga cinha ye jānaim biralā koi | triyā saṃga mati kīyahu jo aisā nahim  
hoi || 24 ||*

Those who truly understand the characteristic of Rājayoga are rare indeed; he who does not should shun the company of women.

Die anderen Verse beschreiben denjenigen, der Rājayoga gemeistert hat. Die positiven Effekte des Rājayoga sind weitreichend. Die Widerstandsfähigkeit des Übenden wird ins Unermessliche gesteigert. Weder Hunger noch Durst, Schlaf oder Faulheit, Kälte und Hitze oder Alter können ihm etwas anhaben (3.19). Feuer kann ihn nicht verbrennen, noch Wasser ihn ertränken, er altert nicht und wird unsterblich mit einem Körper hart wie ein Diamant (3.20). Er geht wohin er will, nichts in der Welt kann ihn aufhalten, er kann im Himmel mit den Göttern oder in der Hülle mit den Dämonen verweilen, wenn er es so will (3.21) usw. Der hiesige Rājayogi erinnert stark an den archtypischen Avadhūta, der tun kann was er will.

Besonders interessant ist die Aussage, dass er befreit ist (*muktā*) und dennoch die acht Genüsse genießt, unberührt von Sünde und Verdienst.<sup>368</sup> Die

<sup>367</sup> Es bleibt allerdings unklar, ob es sich in diesem Fall um den eigenen Samen oder eine Mixtur aus dem männlichen und weiblichen Samen handelt, wie z.B. in der *Yogaśikhopaniṣad* 1.137cd: *rajaso retaso yogād rājayoga iti smṛtā* | Rājayoga wird hier als die Vereinigung von female generative fluid or menstrual blood (*rajas*) und Samen (*retas*) definiert.

<sup>368</sup> Cf. *Sarvāṅgayogapradīpikā* 3.17: *disai saṃga pūni muktā | aṣṭa prakāra bhoga kau bhuktā | pāpa punya kachu parasai nāmhīm | jaisaim kamala rahai jala māmhīm* || 16 ||

acht Genüsse konnte ich sonst nur im *Yogatattvabindu* (Sektion XXII identifizieren. Diese werden dort aufgelistet und beinhalten: 1. Seidene Kleidung, 2. Villa mit fünf oder sieben Räumen, 3. Ein großes Bett mit einer weichen und Decke, 4. eine Frau, die zur Padmini-Gruppe der Frauen gehört,<sup>369</sup> 5. einen bequemen Sitz, 6. ein außergewöhnlich wertvolles Pferd, 7. appetitanregendes Essen und 8. verschiedene Getränke. Offenbar wird der ursprüngliche Gedanke des *vajrolī*, nämlich trotz des Genusses von Geschlechtsverkehr das Zölibat zu brechen, hier nochmal erweitert. Durch das Rājayoga des Sundardās muss der Yogi offenbar auf überhaupt nichts mehr verzichten.

Dies zeigt den Charakter dieser umfassenden synkretistische Gleichsetzung von *vajrolī* und Rājayoga, die Sundardās hiermit vornimmt. Er reduziert die Praxis des Rājayoga auf eine der elementaren Praktiken des Haṭhayoga, nämlich *vajolī*, eine Praxis, die es dem Yogi erlaubt, die Genüsse der Welt zu genießen, ohne mit den Konsequenzen konfrontiert zu sein, die sich auf die übergeordneten Ziele des Yoga auswirken würden. Dies öffnet Sundardās die Tür, die allgemeinen Charakteristika der Resultate des Rājayoga anderer Traditionen uneingeschränkt auf sein eigenes Modell zu übertragen. Allein aufgrund der Einordnung des Rājayoga als Unterkategorie des Haṭhayoga zeigt, dass Sundardās Rājayoga sicherlich nicht wie in *Amanaska* als König aller Yogas verstanden hat,<sup>370</sup> vielmehr impliziert der Begriff Rājayoga hier, dass der Übende wie ein König leben und sich den damit einhergehenden Sinnesfreuden hingeben kann, und trotzdem ein Yogi bleibt, und nicht besitzlos als weltendsagender und nach Erlösung strebender Asket umherwandern muss.

## Other Yogas

Bis zu diesem Punkt wurden diejenigen Yogas der Reihenfolge nach beschrieben und miteinander verglichen, die sich in der Yogataxonomie des *Yogatattvabindu* finden. Hierdurch wurden bereits die meisten aller in den komplexen mittelalterlichen Yogataxonimien vorkommenden Yogakategorien abgedeckt.

<sup>369</sup>See n. ?? on p. ??.

<sup>370</sup>*Amanaska* 2.3cd: *rājatvāt yogānām rājayoga iti smṛtaḥ* |



Darüber hinaus tauchen in diesen Texten derweil noch weitere Yogakategorien auf. Diese sollen im folgenden behandelt werden.

## Bhaktiyoga

Formen des Bhaktiyoga spielen im *Yogatattavabindu* und *Yogasvarodaya* keinerlei Rolle. Dies sieht Nārāyaṇatīrtha offenbar völlig anders. Für ihn steht an fünfzehnter und somit höchster Stelle der Yogataxonomie der *Yogasiddhāntacandrikā*, die Yogamethode, die er Premabhaktiyoga nennt. Diese Form des Yoga ist für ihn ein unumgängliches Element zur Erlangung von Rājayoga bzw. *samādhi*.<sup>371</sup> Sundarāś hingegen, nennt Bhaktiyoga in seiner Abhandlung aller Glieder des Yoga, *Sarvāṅgayogapradīpikā* den Bhaktiyoga an aller erster Stelle.<sup>372</sup> Bhaktiyoga ist gleichzeitig eine einzelne Kategorie und Oberbegriff der ersten von insgesamt drei Tetraten und subsummiert die drei bereits behandelten Methoden Mantrayoga<sup>373</sup>, Layayoga<sup>374</sup> und Carcāyoga<sup>375</sup>.

### Premabhaktiyoga in the *Yogasiddhāntacandrikā*

Nārāyaṇatīrtha führt Premabhaktiyoga in seinem Kommentar zu *sūtra* 1.32 ein:

*tatpratiṣedhārtham ekatattvābhyāsaḥ || 32 ||*

For the purpose of their elimination, the practice of concentrating on a single principle [should be performed].

This *sūtra* refers back to the disturbances (*vikṣepas*) mentioned in *sūtra* 1.30 which lists the disturbances to the stilling of the fluctuations of the mind (*cit-tavṛttinirodha*). These disturbances are disease (*vyādhi*), incompetence (*sthyāna*),

<sup>371</sup> Eine frühere Beschreibung von Premabhaktiyoga der *Yogasiddhāntacandrikā* findet sich in PENNA 2004, pp. 97–102. Im Gegensatz zu PENNA erwähnt Nārāyaṇatīrtha die vier Arten des *prāṇidhāna* nicht aus rein informellen Absichten. Vielmehr veranschaulicht Nārāyaṇatīrtha damit die Überlegenheit seines Konzeptes des Premabhaktiyoga, welches alle vier Methoden umfasst.

<sup>372</sup> Eine frühere Diskussion des Bhaktiyoga der *Sarvāṅgayogapradīpikā* in französischer Sprache findet sich bei BURGER 2014, pp. 690–692.

<sup>373</sup> See p.66.

<sup>374</sup> See p.57.

<sup>375</sup> See p.41.

doubt (*saṃśaya*), carelessness (*pramāda*), sloth (*ālasya*), lack of detachment (*avirati*), erroneous conception (*bhrāntidarśana*), not obtaining a base for concentration (*alabdhabhūmikatva*) and instability (*anavasthitatva*).

Zur Beseitigung der neun Störungen ist laut Nārāyaṇatīrtha die hingebungsvolle Verehrung Īśvaras (*īśvarapraṇidhāna*) unumgänglich. Nārāyaṇatīrtha erklärt, dass bereits eine minimale bzw. unvollständige Ausübung von *praṇidhāna* großartige Resultate erzielen kann. Das bloße Aussprechen des Namens von *īśvara* zerstöre die angehäuften Sünden. Durch deren Zerstörung und durch Glauben etc. bewirkt es weiterhin das volle Maß hingebungsvoller Verehrung und in der Folge alle gewünschten Ergebnisse.<sup>376</sup>

Die hingebungsvolle Verehrung (*praṇidhāna*) kann auf vier Arten ausgeübt werden: die höchste (*paramamukhya*) [Art], die vorzüglichste (*mukhya*) [Art], die zur vorzüglichsten [Art] gehörige (*mukhyajātiya*) [Art] und die [Art, die] zur vorzüglichsten [Art] befähigt (*mukhyakalpa*).<sup>377</sup> Alle vier Methoden dienen der sukzessiven Fixierung des Geistes auf *īśvara* und basieren auf den Ausführungen der *Bhagavadgītā* XII.8-II.

Die erste Art (*paramamukhya*) der hingebungsvollen Verehrung ist das liebende ununterbroche Fixieren des Geistes und des Intellektes auf *īśvara*. Diese Form von *praṇidhāna* wird hier mit der Hingabe und Liebe der Gopīs an Kṛṣṇa verglichen. Der Geist der Gopī schmilzt beim Hören der Vielzahl von Gottes Eigenschaften und nimmt, wie geschmolzenes Kupfer, das in eine Form gegossen wurde, fest seine Gestalt an.<sup>378</sup>

Die zweite Art (*mukhya*) ist auch die *nididhyāsana* genannte Praxis. Wenn die erste Art noch nicht möglich ist, soll zunächst auf diese Form zurückgegriffen werden. Sie zeichnet sich dadurch aus, den nach außen gerichteten und abschweifenden Geist durch wiederholte Übung immer wieder zurück-

<sup>376</sup>Cf. *Yogasiddhāntacandrikā* 1.32 (Ed. pp. 49-50): *yathā 'gnikaṇo 'tisvalpo 'pi tṛṇarāśaiṃ jvālayamāṣ tenaiva varddhitāḥ pūrṇaḥ sarvāṇi sūcitāni kāryāṇi janayati | tathā bhagavato yathākathaṃ cinnāmocāraṇādirūpaṃ api praṇidhānam ajāmīlāder iva pāparāśiṃ nāśayat tena nāśenaivādhikaṃ sampādyamānam śraddhādīnā pūrṇaṃ bhajaniya icchāsahakṛtaṃ sarvābhilaṣitaṃ sādhayate | tasmāt praṇidhānam evāvaśyakam |*

<sup>377</sup>Cf. Ibid. 1.32 (Ed. p. 50): *tac ca caturvidham paramamukhyaṃ, mukhyaṃ mukhyajātiyaṃ, mukhyakalpaṃ ceti |*

<sup>378</sup>Cf. Ibid. 1.32 (Ed. p. 50): *tatrādyam gopinām iva tadguṇagaṇaśravaṇādīnā drutacetaso drutatām rasyeva dṛghatadākārātā tadviśayakavṛttipravāharūpaṃ prema mayy eva mana ādhatsva mayiṃ buddhiṃ niveśaya | ity ādinoktam | anena premabhaktiyogo darśitaḥ | sa ca parameśvaracaraṇāravindaviśayakaikāntikātyantikapremapravāho 'navacchinna ity arthaḥ |*

zuziehen und ihn auf das erhabene Selbst im Innern zu konzentrieren.<sup>379</sup> Diese Variante ist für diejenigen Übenden vorgesehen, welche nicht im Stande sind, die für die erste Methode erforderliche mentale Konstanz durchgehend aufrecht zu erhalten.

Für diejenigen, die ihren Geist noch nicht durch Liebe oder durch konstante Wiederholung auf den höchsten Gott fixieren können, wird die dritte Art (*mukhyajātiya*) genannt. Hiermit ist insbesondere hingebungsvoller Dienst für den Gott, wie z.B. Rezitation von Gottes Namen, Fasten etc. gemeint. Dieser Dienst und alles Handeln, egal ob gut oder schlecht, soll ohne Anhaftung an die Resultate dem höchsten Gott gewidmet werden.<sup>380</sup>

Die vierte Art (*mukhyakalpa*) wiederum für diejenigen, welche noch nicht im Stande sind die dritte Art, den hingebungsvollen Gottesdienst, auszuüben. Der Übende wird hier dazu angehalten den Früchten aller Taten zu entsagen und im Selbst zu ruhen.<sup>381</sup>

Im Kontext der wiederholten Praxis [der Konzentration] auf ein einziges Prinzip zur Eliminierung der neun Störungen von *sūtra* 1.32 ist für Nārāyaṇatīrtha das eine Prinzip (*ekatattva*) der höchste Gott und die Praxis (*abhyāsa*) Premabhaktiyoga. Denn Premabhaktiyoga sei das Resultat aller weiter oben genannten Methoden. Desweiteren vereine Premabhaktiyoga laut Nārāyaṇatīrtha beide Resultate, nämlich einerseits die Entfernung der Störungen und andererseits das Empfangen von Gottes Gnade.<sup>382</sup>

<sup>379</sup>Cf. Ibid. 1.32 (Ed. p. 50): *dvitīyaṃ tadasāmarthyē bahiḥpravṛttisvabhāvasya manasaḥ pratyāhāreṇa punaḥ punarbhagavatyaṭmani nivesanarūpo 'bhyāso nīdīdhyāsānākhyah* | To illustrate this explanation Nārāyaṇatīrtha quotes *Bhagavadgītā* XII.9: *atha cittam samādhātum na śaknoṣi mayi sthiram | abhyāsaya-gena tato mām icchāptum dhananjaya || ity ādy uktam |*

<sup>380</sup>Cf. Ibid. 1.32 (Ed. p. 50): *trītiyaṃ tu tadasāmarthyē 'pi svabhāvata eva kṛtānām api karmaṇām phalecchām tyaktvā parameśvare paramagurūvarpaṇam sādhu vā 'sādhu vā karma yadyadācaritaṃ mayā | tatsarvaṃ tvayi samnyastaṃ tvatprayuktaḥ karomy aham || iti saṃkalpaviśeṣarūpam |*

<sup>381</sup>Cf. Ibid. 1.32 (Ed. p. 50): *athaitad apy aśakto 'si kartṛṃ madyogam āśritaḥ | sarvakarmaphalatyaḡagam tataḥ kuru yatātmavān || ity ādinoktam bhagavadgītādvādaśādhyāye |*

<sup>382</sup>Cf. Ibid. 1.32 (Ed. pp. 50–51): *atra ca prañīdhānaśabdenoktam | tatra nīdīdhyāsanam samānaviśay-atayā śakṣātkāra janakatvasādhanaṃ karmādi yogebyaścāntaraṅgamityabhipretya, arthabhāvanaśabdena pūrvamādrtaṃ yady api tathāpy adṛṣṭadvārā kṛpātīśayaphalakāddantarāyābhāvaphalakāc ca | tasmāt paramaṃ mukhyaṃ bhaktiyogaṃ sarvopāyaphalabhūtam ayam ata eva tadubhayaphalakaṃ premākhyam abhyāsam āha- tatpratīśedhārthamekatattvābhyāsaḥ || 32 || tatpratīśedheti | teṣāṃ vikṣepāṇāṃ pratīśedhārtham anāyāsena nāśārthaṃ ekasmimṃś tattve mukhyabhagati, abhyāśaḥ gopīnām iva tadguṇagaṇaśravaṇādīnā dravībhūtasya cetaso mūṣānikṣiptadrutatām rasyeva dr̥ghatadākāratārūpaprema abhyāsayogayuktena cetasā nānyagāminā | ity ādinā bhagavatsūcītaḥ kārya ityarthah | yad balād anāyāsena sampannāyām jīvanmuktau vikṣepāḥ praśamam upayānti | na vāsudevabhaktānām aśubham vīdyate kvacit | ity ādismr̥teḥ |*

Der im Rahmen des Premabhaktiyoga erzeugte durchgängige Strom der Geistesfluktuationen (*vr̥ttipravāha*) kann entweder mit Qualitäten (*saguṇa*) und mit Unterscheidungen (*savikalpa*) z.B. auf eine spezifische Form Gottes, Nārāyaṇatīrtha nennt hier Vāsudeva, oder ohne Qualitäten (*nirguṇa*) und ohne Unterscheidungen (*nirvikalpa*) auf die "unteilbare Realität, frei von inneren, äußeren und gegensätzlichen Unterscheidungen und nicht mit irgendwelchen Attributen überlagert, die die wahre, untrennbare Essenz ist" (*ekaṃ sajātivijātīyasvagatabhedarahitaṃ tattvamanāropitaṃ akhaṇḍārtha*) ausgeübt werden.<sup>383</sup>

Die besondere Bedeutung des Premabhaktiyoga hebt Nārāyaṇatīrthas schließlich in seinem Kommentar zu *sūtra* 2.45 hervor. Hier ist es *īśvarapraṇidhāna* in Form von *premabhakti*, welche dem Yogin die Gnade Gottes zur Vollen- dung von *samādhi* führt.<sup>384</sup>

### Bhaktiyoga in the *Sarvāṅgayogapradīpikā*

Sundardās beschreibt die Bhaktiyoga in den Versen 2.1-15. In den Versen 2.2-7 wird das zum Bhaktiyoga notwendige Verhalten erläutert: Hierfür sollen die Sinne kontrolliert werden. Egal wo man sich befindet, soll man diesen nicht anhaften.<sup>385</sup> Ohne der Illusion (*māyā*) und Täuschung anheimzufallen, soll man allem gegenüber gleichmütig sein. Gold und Frauen soll man verbannen und sich nicht vom Verlangen überwältigen lassen.<sup>386</sup> Darüber hinaus sollen beispielsweise gutes Verhalten, Zufriedenheit, Vergbung, Geduld und Mitgefühl kultiviert werden.<sup>387</sup> Weiterhin soll man alle Wesen als gleich

<sup>383</sup>Cf. Ibid. 1.32 (Ed. pp. 51-52): *athavā ekaṃ sajātivijātīyasvagatabhedarahitaṃ tattvamanāropitaṃ akhaṇḍārtha itī yāvat | tasya abhyāsaḥ tad ekaṃ ajaram amṛtam abhayam itī vr̥ttipravāhaḥ kārya ity arthaḥ | atrātma vyatirekeṇa dvitīyaṃ yo na paśyati | ātmarāmaḥ sa yogīndro brahmibhūto bhaved iha || ātmakṛiḍasya satatam sadātmamithunasya ca | ātmany eva sūtrptasya yogasiddhir adūrataḥ || abhiyogāt sadābhyāsāt tatraiva ca viniścayāt | punaḥ punaranirvedāt siddhyed yogo na cānyathā || itī skandokteḥ | tas- māṭ saguṇātmavadākārākārādḥārāvāhiv̥rttipravāhaḥ savikalpo nirguṇagocaro dhārāvāhiko nirvikalpako vā kāryo 'nāyāsena mokṣam icchateti yāvat || 32 ||*

<sup>384</sup>Cf. Ibid. 1.32 (Ed. p. 107): *īśvarapraṇidhānasādhyasiddhim āha- samādhisiddhiḥīśvarapraṇidhānāt || 45 || samādhiti | īśvarapraṇidhānam pūrvaṃ vyākhyātam | samādher uktalakṣaṇasya siddhir apratiband- henānāyāsena tatkr̥payā gurvādivāra ca dṛḍhā prāptir bhavatīty arthaḥ | etac ca phalaṃ premabhakteḥ svataḥ puruṣārtharūpāyā nāntariyakam yathā phalārthino vṛkṣādisānnidhyec chāyāṃ gandhādir ity anyatra vistarah || 45 ||*

<sup>385</sup>Cf. *Sarvāṅgayogapradīpikā* 2.2cd: *jitendriya aru rahai udāsi | athavā gr̥ha athavā bana vāsi || 2 ||*

<sup>386</sup>Cf. Ibid. 2.3cd: *māyā moha karai nahim kāhū | rahai sabani saum beparavāhū | kanaka kāmīni chāḍai samgā | āśā tr̥ṣṇā karai na amgā || 3 ||*

<sup>387</sup>Cf. Ibid. 2.4ab: *śīla santoṣa kṣamā ura ghārai | dhiraḥ sahita dayā pratipārai |*

betrachten, den König wie auch das Insekt,<sup>388</sup> und die Worte des wahren Gurus im Herzen behalten, etc. Desweiteren heißt es in den Worten Sundardās in Vers 2.7:

*sāra grahai kūkasa saba nāśai | ramitā rāma iṣṭa sira rāśai | āṁna deva kī  
karai na sevā | pūjai eka niraṁjana devā || 7 ||*

One should seize the essence and abandon all impurities, keeping the beloved Rama at the forefront of the mind. One should not serve any other gods, but worship only the one pure and formless deity.

Obwohl er hier das Göttliche als Rāma bezeichnet, vertritt Sundardās den Nirguṇa-Typus des Bhaktiyoga.<sup>389</sup> Für Sundardās ist Rāma nichts anderes als eine Bezeichnung des unmanifest consciousness (*avyakta puruṣa*).

Die in 2.7d genannte kultische Gottesverehrung (*pūjā*), wird hier von Sundardās als Methapher und Vergleich für die von ihm beschriebenen Form des Bhaktiyoga in den Versen 2.9-11 aufgegriffen. Die externe *pūjā* wird im Bhaktiyoga im Inneren ausgeführt.

Seine Disziplin ist die rituelle Waschung, und er bringt die Blumen der Liebe und Hingabe dar.<sup>390</sup> Die Lampe (*ārati*) für den Gottesdienst das Wissen und die Glocke (*ghaṇṭā*) der unstruck sound (*anāhata śabda*) den er kontempliert, etc. Er gibt seinen gesamten Körper und Geist hin, wird demütig und fällt zu den Füßen des Göttlichen.<sup>391</sup>

Die abschließenden Verse veranschaulichen, die tiefe emotionale Hingabe. Niemals gibt man die Haltung des Dieners auf und die Liebe wächst von Tag zu Tag.<sup>392</sup> Diese innere Haltung des Dienens wird mit der Haltung der treuen Ehefrau gegenüber ihrem Ehemann verglichen.<sup>393</sup> Sie dient immer ununter-

<sup>388</sup> Cf. Ibid. 2.5d: *kiri kuṁjara sama kari jānaim* || 5 ||

<sup>389</sup> In *Sarvāṅgayogapradīpikā* 2.15 bezeichnet Sundardās selbst diese Form des Bhakti als eigenschaftslos: *yaha so bhakti alimṅanī* |

<sup>390</sup> Cf. Ibid. 2.9cd: *saṁjama udaka sanāna karāvai | prema prīti ke puṣpa caḍhāvai* || 9 ||

<sup>391</sup> Cf. Ibid. 2.11: *jñāna dīpa āratī utārai | ghaṇṭā anahata śabda vacārai | tana mana sakala samarpaṇa karai | dina hoi puni pāyani parai* || 11 ||

<sup>392</sup> Cf. Ibid. 2.12cd: *sevaka bhāva kadai nahiṁ caurai | dina dina prīti adhika hī jorai* || 12 ||

<sup>393</sup> Cf. Ibid. 2.13ab: *jyaum pratibratā rahai pati pāsā | aisaim svāmī kī dhīmga dāsā* |

brochen. Sundardās nennt diese Form der Hingabe “unerschütterlich” (*bhakti ananya*).<sup>394</sup>

## Aṣṭāṅgayoga

Aṣṭāṅgayoga wird ausnahmslos in allen komplexen mittelalterlichen Taxonomien von den Autoren implementiert. Dies geschieht jedoch auf völlig unterschiedliche Weise. Rāmacandra nennt Aṣṭāṅgayoga im Rahmen seiner vollständigen Aufzählung der fünfzehn Methoden für Rājayoga nicht, führt Aṣṭāṅgayoga jedoch mit einer eigenen Sektion im Verlauf seines Textes ein. Der Autor der *Yogasvarodaya* präsentiert eine unvollständige Aufzählung der fünfzehn Yogas und nennt dort nur acht der insgesamt fünfzehn Yogas beim Namen. Aṣṭāṅgayoga wird hier ebenfalls nicht beim Namen genannt. Er führt aber, wie auch Rāmacandra, Aṣṭāṅgayoga im Laufe des Textes ein. Im Gegensatz zum *Yogatattvabindu* liegt in diesem Fall jedoch der Schluss nahe, dass Aṣṭāṅgayoga im *Yogasvarodaya* als Bestandteil der fünfzehn Methoden des Rājayoga betrachtet worden ist. Rāmacandra scheint dies bei der Kompilation seines Textes, der zu großen Teilen auf dem *Yogasvarodaya* basiert, nicht ausreichend berücksichtigt zu haben, als er seine Variante der fünfzehn Yogas festlegte, die er im Verlauf des Textes ohnehin nicht sonderlich konsistent und systematisch beschreibt. Nichtsdestotrotz ist auch das Aṣṭāṅgayoga des *Yogatattvabindu* ein Teil des Rājayoga.

Nārāyaṇatīrtha hingegen nennt Aṣṭāṅgayoga nicht in seinen fünfzehn Methoden zur Erlangung von Rājayoga. Streng genommen ist Aṣṭāṅgayoga keine der von Nārāyaṇatīrtha genannten Methoden des Rājayoga. Nichtsdestotrotz verortet er seine fünfzehn Yogas innerhalb des *Pātañjalayogaśāstra*, dem “locus classicus” des Aṣṭāṅgayoga, sodass der Aṣṭāṅgayoga in der *Yogasiddhāntacandrikā* den fünfzehn Yogas zumindest teilweise ihren Rahmen gibt.<sup>395</sup>

<sup>394</sup>Cf. Ibid. 2.14cd: *sadā aṣaṇḍita sevā lāvai | soī bhakti ananya kahāvai || 14 ||*

<sup>395</sup>Einerseits aufgrund der Abwesenheit innerhalb von Nārāyaṇatīrthas fünfzehn Yogas, andererseits weil das Aṣṭāṅgayoga des *Pātañjalayogaśāstra* bereits sehr häufig in der Sekundärliteratur behandelt worden ist, wird hier von einer erneuten Diskussion abgesehen. Die acht Glieder werden von Nārāyaṇatīrtha in seinem Kommentar zu *sūtra* 2.29 wie folgt kommentiert: *yamaniyamāsanaprāṇāyāmapratyāhārādhyānaśāstrādhyaṇasamādhayo 'ṣṭāvāṅgāni || 29 || yameti | tatra yamāḥ svata eva saphalatvādātyāvaśyakāḥ | sarvamumukṣujanasevyā ādau, paścāt tatsāpekṣā niyamāḥ | etad*

Ganz anders verhält es sich in *Sundardās Sarvāṅgayogapradīpikā*, der Aṣṭāṅgayoga als die letzte der vier Methoden des Haṭhayoga präsentiert.

### Aṣṭāṅgayoga in the *Yogatattvabindu* and *Yogasvarodaya*

Da sich Rāmacandra zur Kompilation seiner Aṣṭāṅgayoga Sektion größtenteils an seiner Vorlage dem *Yogasvarodaya* orientiert,<sup>396</sup> seine Präsentation der acht Glieder jedoch an einigen interessanten Stellen abweicht, ist es erkenntnisreich, beide vergleichend zu betrachten.<sup>397</sup>

Beide Texte beginnen mit einer Aufzählung der Glieder des Aṣṭāṅgayoga. Hier fällt auf, dass im *Yogasvarodaya* nur sieben der acht Glieder aufgelistet werden und das *dhyaṇa* fehlt.<sup>398</sup> Störenderweise findet sich dann in den nachfolgenden Versen eine Beschreibung von *dhyaṇa*, nicht aber von *dhāraṇa*. Das *Yogatattvabindu* listet alle acht Glieder auf, allerdings weicht Rāmacandra hier vom Pātañjalayoga-Modell ab und präsentiert *dhyaṇa* vor *dhāraṇa*.<sup>399</sup> Rāmacandra sieht jedoch entsprechend seiner Vorlage von einer nachfolgenden Erläuterung von *dhāraṇa* ab.

Beide Texte präsentieren ausdifferenzierte Listen von insgesamt sechs *yamas* und *niyamas*. Dabei lassen sich erste Abweichungen verzeichnen, die im *Yogatattvabindu* auf den Einfluss der *Siddhasiddhāntapaddhati*, aber auch auf Rāmacandras eigene Vorstellungen zurückzuführen sind.<sup>400</sup> Die Gemein-

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*ubhayādhina cittasthairyasāpekṣānyāsanāni* ■ *tatsāpekṣaḥ prāṇāyāmaḥ* | *tatsāpekṣaḥ pratyāhāraḥ* | *tatsāpekṣā dhāraṇā* | *tatsāpekṣaḥ dhyānam* | *tatsāpekṣaḥ samādhiḥ savikalpa ityaṣṭau sāksāt paramparayā vā nirvikalpasya samādhēr aṅgānity arthaḥ* | *aṣṭāṅgamaithune kriyāniṣpatteraṅgino 'ṅgatvavat samādhiḥ savikalpa ity aṣṭau sāksāt paramparayā vā nirvikalpasya samādhēr aṅgānity arthaḥ* | *aṣṭāṅgamaithune kriyāniṣpatter aṅgino 'ṅgatvavat samādhēr aṅgino 'ṅgatvaṃ vā bodhyam* | *tena na ko'pi doṣaḥ* || 29 || Kurz zusammengefasst sagt Nārāyaṇatīrtha hier, dass die Glieder, beginnend mit den *yamas* aufeinander aufbauen und aufeinander aufbauend in *samādhi* münden, welches er eingangs auch als Rājayoga bezeichnete.

<sup>396</sup> Außerdem können in dieser Passage Einflüsse der *Siddhasiddhāntapaddhati* 2.32–38 identifiziert werden.

<sup>397</sup> Siehe *Yogatattvabindu* Sektion XXXI und *Yogasvarodaya* (PT Ed. p. 841).

<sup>398</sup> Cf. *Yogasvarodaya* (PT p. 841: *idāṇīm yogamaṣṭāṅgaṃ śṛṇu lakṣaṇasamyutam* | *yamaś ca niyamaś caiva cāsanam prāṇasaṃnyamaḥ* | *pratyāhāro dhāraṇā ca samādhiś ca viśeṣataḥ* |

<sup>399</sup> See p.?? n.?? for a discussion and further references of the reversed order of the limbs of Aṣṭāṅgayoga.

<sup>400</sup> The *yamas* of *Siddhasiddhāntapaddhati* 2.32 are: calmness (*upaśamaḥ*), Conquest of all senses (*sarvendriyajayah*) and conquest of food, sleep, cold, wind, and heat (*āhāranidrāśītavātātapajayah*). The *niyamas* of the *Siddhasiddhāntapaddhati* 2.33 are: living in solitude (*ekāntavāsa*), detachment

samkeiten und unterschiede können den folgenden beiden Tabellen entnommen werden.

Die yamas des <i>Yogatattvabindu</i>	Die yamas des <i>Yogasvarodaya</i>
<ul style="list-style-type: none"> <li>• peace (<i>śāntiḥ</i>)</li> <li>• conquer of the six senses (<i>ṣaṇṇām indriyānām jayaḥ</i>)</li> <li>• little food (<i>āhāraḥ svalpaḥ</i>)</li> <li>• conquer of sleep (<i>nidrājayayaḥ</i>)</li> <li>• conquer of cold (<i>śaityaḥ jayaḥ</i>)</li> <li>• conquer of heat (<i>uṣṇajayaḥ</i>)</li> </ul>	<ul style="list-style-type: none"> <li>• peace (<i>śāntiḥ</i>)</li> <li>• contentment (<i>santoṣaḥ</i>)</li> <li>• appropriate diet (<i>āhāraḥ</i>)</li> <li>• minimal sleep (<i>nidrālpā</i>)</li> <li>• control of the mind (<i>manaso damaḥ</i>)</li> <li>• an empty mental faculty (<i>śūnyāntahkaraṇam</i>)</li> </ul>

Table o.6: Die yamas des *Yogatattvabindu* und *Yogasvarodaya*

Die niyamas des <i>Yogatattvabindu</i>	Die niyamas des <i>Yogasvarodaya</i>
<ul style="list-style-type: none"> <li>• restraining the mind from fickleness and establishing steadiness (<i>khalu manaḥ cāpalabhāvān nivārya sthairye sthāpyate</i>)</li> <li>• seeking solitude (<i>ekānte sevnam</i>)</li> <li>• equanimity towards all living beings (<i>prāṇimātre samābuddhiḥ</i>)</li> <li>• indifference towards any object (<i>udāsīnyam kasyāpi vastuni icchā na kartavyā</i>)</li> <li>• contentment with whatever is obtained (<i>yathā lābhasantoṣaḥ</i>)</li> <li>• never forgetting the name of the Supreme Lord (<i>parameśvaranāma na vismarāṇyam</i>)</li> <li>• not indulging in self-pity (<i>manomadhya dāinyam na kartavyam</i>)</li> </ul>	<ul style="list-style-type: none"> <li>• discarding fickleness (<i>cāpalyan tu dūre tyaktvā</i>)</li> <li>• establishing steadiness of mind (<i>manassthairyaṁ vidhāya</i>)</li> <li>• constantly uniting the mind with the breath (<i>ekatra melanam nityam prāṇamātreṇa sāmātiḥ</i>)</li> <li>• always maintaining a detached attitude (<i>sadodāsinabhāva</i>)</li> <li>• renouncing all desires (<i>sarvatrecchāvivarjana</i>)</li> <li>• being satisfied with whatever comes (<i>yathālābhena santuṣṭaḥ</i>)</li> <li>• keeping the mind fixed on the Supreme Lord (<i>parameśvaramānasah</i>)</li> <li>• giving up pride and oblations (<i>mānadānaparityāga</i>)</li> </ul>

Table o.7: Comparison of *niyamas* from *Yogatattvabindu* and *Yogasvarodaya*

(*niḥsaṁgata*), indifference (*udāsīnyam*), contentment with what is obtained (*yathāprāptisaṁtuṣṭiḥ*), aversion (*vairasyam*) and dedication to the feet of the guru (*gurucaraṇāvarūḍhatvam*).



Die Besprechung der Körperhaltungen (*āsanas*) fällt in beiden Texten sehr kurz aus. Das *Yogasvarodaya* behandelt das Thema *āsana* in einem Halbvers. Hier heißt es, dass es so viele Haltungen wie Lebewesen gibt.<sup>401</sup> Rāmacandra erklärt, dass die Merkmale der Körperhaltung wurde in vielen Abhandlungen diskutiert wird. Aus diesem Grund behandelt er dieses Thema nicht.<sup>402</sup>

Das *Yogasvarodaya* erklärt, dass Atembeherrschung (*prāṇāyāma*) von dreierlei Art und hat mannigfaltigen Formen. Es heißt, dass Jünglinge nicht fähig seien, *āsana* und *prāṇāyāma* zu üben, doch durch die große Macht des spirituellen Verdienstes (*mahāpunyaprabhāva*) sei die große Seele (*mahātmā*) dazu fähig.<sup>403</sup> Der Verfasser erklärt hier nur die erste Art des *prāṇāyāma*. Hierbei handelt es sich um eine Standardform Form der Wechselatmung, welche von einer Visualisierung begleitet wird. Der *mahātmā* atmet, durch den linken Kanal (*iḍā*), also das linke Nasenloch ein, und meditiert dabei über dessen mondgleiche Erscheinung. Dann hält er den Atem (*kumbhaka*) für so lange er kann an. Nachdem der Geist von großer Pracht erfüllt worden ist und der Körper voller Atemluft ist, und die Angst vor der Macht des starken Zitterns eintritt, soll er die Luft dann sehr langsam durch den rechten Kanal (*piṅgalā*), also das rechte Nasenloch, ausatmen und dabei über dessen sonnenartiges Wesen meditieren. Dies soll er wiederholen wie eine Motte, die immer wieder ins Feuer fliegt, was schließlich zur Reinigung des Körpers führt.<sup>404</sup>

Rāmacandra hat zum Thema *prāṇāyāma* nur zu sagen, dass es für Jünglinge (*sukūmāra*) nicht geeignet ist. Daher nennt erwähnt er es nur, erläutert es jedoch nicht.<sup>405</sup> Nimmt man Rāmacandra beim Wort, könnte diese Formulierung ein klarer Hinweis für die Spezifizierung seines intendierten Publikums sein.

<sup>401</sup>Cf. *Yogasvarodaya* (PT p. 841): *āsanāni ca tāvanti yāvanto jīvajantavaḥ* | Der Verfasser dieses Verses spielt auf die zahlreichen Tiernamen vieler Yogapositionen an. Siehe z.B. *encyclopediaasana* (2006).

<sup>402</sup>Cf. *Yogatattvabindu* section XXXI: *āsanasya lakṣaṇaṃ bahūgranthēṣu nirūpitam asti | tenātra na nirūpyate* |

<sup>403</sup>Cf. *Yogasvarodaya* (PT p. 841): *prāṇāyāmas tridhā ceti bahudhā prathamam śṛṇu | āsane prāṇasaṃyāme na śaktāḥ sukumārakāḥ | mahāpunyaprabhāveṇa śakyate tu mahātmanā* |

<sup>404</sup>Cf. *Yogasvarodaya* (PT p. 841): *iḍāṃ śaśiprabhāṃ dhyātvā mandendunā tu pūrayet | pūrayitvā yathāśakti dhyānayogi tu kumbhayet | mahājyotirmanō bhūtvā vāyuhpūrṇakalevaraḥ | śaktitṛāsaṇ tu santrāsya recayed vāyum arhitaḥ | piṅgalām arkavarṇān tu tyajed dhyātvā śanaiḥ śanaiḥ | ayaṃ pataṅgaḥ kāṣṭhāgnipratyāsena punaḥ punaḥ | kṛtvā kalevaraṃ śuddhaṃ kuryād yatnair mahātmanā* |

<sup>405</sup>Cf. *Yogatattvabindu* section XXXI: *prāṇāyāmas tu sukumāreṇa sādhituṃ na śakyate | atas tasya nāmamātraṃ kathyate* |

Warum sonst, sollte er in seinem gesamten Text nicht eine einzige Atemtechnik beschreiben?<sup>406</sup>

Beide Texte beschreiben im Anschluss das Zurückziehen der Sinne (*pratyāhāra*) in Kürze. Im *Yogasvarodaya* bedeutet *pratyāhāra* den Geist von der zyklischen Existenz (*saṃsāra*) und von den Obliegenheiten der Sinnensobjekte zurück-zuhalten. Nachdem der Yogi so die Zustände und Umwandlungen des Geistes abgelegt hat besteht er nur noch aus Leere. Ganz ähnlich heißt es im *Yogatattvabindu*, dass der Yogi den Geist von der zyklischen Existenz abwenden und im Selbst verweilensoll. Die Geist entstehenden Veränderungen werden zurückgehalten.

Ähnlich knapp wird in beiden Texten die Beschreibung der Meditation *dhyāna* gehalten. Im *Yogasvarodaya* werden zwei Arten der Meditation genannt, eine Grobe die aus *mantra* besteht (*mantramaya*) und eine Feine ohne *mantra*. Weitere Details bleiben dem Leser verwehrt. Im *Yogatattvabindu* heißt es lediglich, dass Meditation bereits viele Male zuvor gelehrt wurde<sup>407</sup> und deshalb an dieser Stelle nicht diskutiert wird.<sup>408</sup>

*Samādhi* ist im *Yogasvarodaya* der Zustand des motionless Intellektes (*buddhi*), frei von Ein- und Ausatmung. Rāmacandra äußert sich im *Yogatattvabindu* hierzu überhaupt nicht. Dies ist auf den ersten Blick sehr merkwürdig, da der Leser durchaus ein Kommentar zum höchsten Yogazustand erwartet. Wenn Rāmacandra hier jedoch tatsächlich Jünglinge (*sukūmāras*) adressiert, ist es völlig einleuchtet, warum er diesen hier nicht empfiehlt den Atem zum verlöschen zu bringen.

### Aṣṭāṅgayoga in the *Sarvāṅgayogapradīpikā*

Aṣṭāṅgayoga (3.37-52) ist für Sundardās die letzte Methode seines vier Methoden umspannenden Haṭhayoga. Sie ergänzt die vorangehenden drei Beschreibungen von Haṭhayoga (environment for Yoga practice, dietary rules and *saṭkarmas*), Lakṣayoga (*foci for meditation*), and Rājayoga (*vajrolimudrā* zur Wahrung des Zölibats) und gibt der gesamten *haṭha* Praxis einen Rahmen. Erst durch die Einführung von Aṣṭāṅgayoga wird Sundardās System komplett. Es bildet

<sup>406</sup>Das intendierte Publikum von Rāmacandras *Yogatattvabinu* wird auf S.6 im Detail diskutiert.

<sup>407</sup>Wahrscheinlich ist hier Rāmacandra's eigener Text gemeint.

<sup>408</sup>Cf. *Yogatattvabindu* section XXXI: *dhyānaṃ ca bahutaraṃ prāḡ uktam tenātra nocyate* |

sozusagen den Mittelbau. Während die erste Oberkategorie namens Bhaktiyoga den devotionalen Aspekt seines Yogasystems abdeckt, deckt Haṭhayoga den Körper betonten und praxisorientierten Teil des Yogas ab. Die finale Oberkategorie namens Sāṃkhyayoga bildet den Schlussstein des Yogasystems, indem es vor allem die philosophischen Hintergründe (*Sāṃkhyayoga selbst und vor allem Jñānayoga*) und höhere Formen der Kontemplation im Endstadium des Yogaweges nach Sundardās (*Brahmayoga und Advaitayoga*) abdeckt. Es ist genau hier, im Kontext des Aṣṭāṅgayoga, in dem die viele charakteristischen Praktiken des Haṭhayoga, nämlich *āsanas*, *kumbhakas*, *mudrās* und *bandhas* eingeführt werden. Die Reihenfolge der acht Glieder entspricht dem Pātañjalayoga-Modell.

Als erstes erwähnt Sundardās jedoch die beiden ersten Glieder, observances *yama* und restrictions *niyama* welche je zehn unterschiedliche Aspekte haben, die Sundardās sich aufzulisten erspart.<sup>409</sup>

Das zweite Glied, die Praxis von Körperhaltungen (*āsana*), soll regelmäßig ausgeführt werden, damit der Körper gereinigt wird. Für Sundardās sind die beiden wichtigsten *āsanas* die vollendete Haltung (*siddhāsana*) und die Lotushaltung (*padmāsana*).<sup>410</sup>

Im Kontext der Atembeherrschung (*prāṇāyāma*) macht Sundardās eingangs deutlich, dass diese Übungen vom Guru gelernt werden müssen. Er beschreibt dann jedoch zunächst die Grundform der Wechselatmung. Dies bedeutet, Einatmung durch das linke Nasenloch (*iḍā nāḍī*), gefolgt von einer Haltephase und dann einer Ausatmung durch das rechte Nasenloch (*piṅgalā nāḍī*). In den Haltephasen soll das Mantra im Geist zwölf mal rezitiert werden. Zum Mantra erfahren wir an dieser Stelle keine weiteren Details. Rückblickend könnte es sich dabei jedoch um das im Kontext von Sundardās Mantrayoga (2.16–27) genannte *rāma mantra* handeln. Die Haltephasen sollen mit der Zeit verdoppelt und verdreifacht werden und heißen entsprechend obere (*uttama*), mittlere (*madhyama*) und untere (*kaiṣṭha*) [Stufe].<sup>411</sup> Darüber hinaus nennt Sundardās

<sup>409</sup>Cf. *Sarvāṅgayogapradīpikā* 3.37cd: *prathamahiṃ yama aru niyama bicārai | palari ṭeka daśa daśahiṃ prakārai || 37 ||*

<sup>410</sup>Cf. Ibid. 3.38: *bahuryau karai su āsana sabahī | nirma śarīra hoi puni tabahī | tāmahīṃ sārabhūta dvai sādhai | siddhāsana padmāsana baṃdhai || 38 ||*

<sup>411</sup>Cf. Ibid. 3.39–40: *prāṇāyāma karai bibhi aisi | sataguru saṃdhi batāvai jaisi | iḍā nāḍi kati pūrai bāi | recaka karai piṅgalā jāi || 39 || pūri piṅgalā iḍā nikārai | dvādaśa vāra mantra bidhi dhārai | dviguṇa triguṇa kari prāṇāyāmaṃ | uttama madhyama kaniṣṭha nāmaṃ || 40 ||*

die acht Atemanhaltungen (*kumbhakas*) und fünferlei Siegel (*mudrās*), sowie die drei Verschlüsse (*bandhas*). Weiter Differenzierungen erhält der Yogin vom Guru.<sup>412</sup> Detailliertere Beschreibungen dieser Praktiken nennt Sundardās nicht.

Hinsichtlich des fünften Gliedes, dem zurückziehen der Sinne (*pratyāhāra*) hält sich Sundardās sehr kurz. Er definiert *pratyāhāra* als das bändigen des Geistes, sodass man niemals nach dem "Geschmack der Sinnesobjekte" (*biṣai svāda*) verlangt. Dann verwendet er das Bild einer Schildkröte, die ihre Glieder in ihren Panzer zurückzieht, um den Vorgang von *pratyāhāra* zu veranschaulichen.<sup>413</sup>

Konzentration (*dhāraṇā*), das sechste Glied von Sundardās ist die Konzentration auf eines der fünf Elemente, Erde (*prthvi*), Wasser (*apa*), Feuer (*teja*), Luft (*vāyu*) und Äther (*ākāśa*) und deren assoziierten Gottheiten für jeweils fünf *ghaṭikās*.<sup>414 415</sup>

Sundardās teilt Meditation (*dhyāna*), das siebte Glied seines Aṣṭāṅgayoga in zwei Kategorien auf. Einerseits die Meditation mit Qualitäten (*saguṇa*) und andererseits die Meditation ohne Qualitäten (*nirguṇa*). Erstere Kategorie bezieht sich auf die Meditation über eines von sechs *cakras*. Letztere Kategorie auf die Meditation über das formlose Selbst.<sup>416</sup>

Die verse 3.45-48 beschreiben dann das Standardsystem der sechs *cakras*: *ādhāra*, *svādhiṣṭhāna*, *maṇipūra*, *anāhata*, *viśuddha* und *ājñā*. Abschließend erklärt Sundardās, dass nur durch die Meditation über die sechs *cakras* die Realisierung des Formlosen (*nirguṇa*), also die zweite Form bzw. Stufe der Meditation erreicht werden kann.<sup>417</sup>

Aus der *nirguṇa*-Stufe der Meditation entsteht dann das achte Glied namens meditative Absorption (*samādhi*). Wenn die Fluktuationen des Geistes und der

<sup>412</sup>Cf. Ibid. 3.41: *kumbhaka aṣṭa bhānti ke jānaim | mudrā pañca prakāra su ṭhānaim | baṁdha tini niki bidhi lāvai | aura bheda sadaguru taiṁ pāvai || 41 ||*

<sup>413</sup>Cf. Ibid. 3.42: *pratyāhāra pakari mana rāṣai | biṣai svāda kabahūṁ nahim cāṣai | jaisaim kurama sakucai aṁgā | esaim indri rāṣai saṁgā || 42 ||*

<sup>414</sup>One *ghaṭikā* equals 1/60 of a day (cf. SIRCAR, 1966: 114). 1/60 of a day corresponds to 24 minutes. Five *ghaṭikās* equals exactly two hours.

<sup>415</sup>Cf. Ibid. 3.43: *pañca dhāraṇā tatva prakāśā | prthi apa teja vāyu ākāśā | akṣara sahita devatani dhyāvai | pañca pañca ghaṭikā laya lāvai || 43 ||*

<sup>416</sup>Cf. Ibid. 3.44: *dhyāna su āhi ubhai ja prakāra | eka saguṇa ika nirguṇa sārā | saguṇa su kahiye cakra sthānam | nirguṇa rūpa ātamā dhyānam || 44 ||*

<sup>417</sup>Cf. Ibid. 3.48: *iti ṣaṭa cakra dhyāna jau tānai | tabahim jāi nirguṇa pahacānai | gaganākāra dhyāya saba ṭhairā | prabhā marici jala nahim aurā || 48 ||*

Sinne absorbiert sind, verschmilzen im letzten Stadium des Aṣṭāṅgayoga das individuelle Selbst (*jīvātma*) und das höchste Selbst (*paramātmā*) wie Salz im Wasser.<sup>418</sup> Diesen Zustand charakterisiert Sundarādas abschließend wie folgt:

*kāla na ṣāi śāstra nahim lāgai | yaṁtra maṁtra tā deṣata bhāgai | śīta uṣṇa  
kabahūṁ nahim hoi | parama sāmādhi kahāvai soi || 51 ||*

Time cannot affect it and no weapon can violate it. It is beyond the effect of *yantras* and *mantras*. It is not affected by cold or heat; this is called the supreme *sāmādhi*.

## Sāṁkhyayoga

In den komplexen spätmittelalterlichen Yogataxonomien findet sich der Begriff Sāṁkhyayoga (4.1-12) nur in der *Sarvāṅgayogapradīpikā*.<sup>419</sup> Nach Bhaktiyoga und Haṭhayoga, ist Sāṁkhyayoga die dritte und finale Hauptkategorie im Yogasystem des Sundarādas. Sāṁkhyayoga bildet den Ausgangspunkt für die drei nachfolgenden und dem Sāṁkhyayoga zugeordneten Yogas, nämlich Jñānayoga,<sup>420</sup> Brahmayoga<sup>421</sup> und Advaitayoga.<sup>422</sup> Bevor der Yogin durch Jñānayoga die Einheit mit der Welt erkennt, sich im Rahmen von Brahmayoga als Einheit mit dem Universum erfährt und er im Endstadium die Dualität überwindet, dient Sāṁkhyayoga vor allem dazu ein Bewusstsein für die final zu überwindende Dualität zu schaffen, indem es das Selbst vom Nicht-Selbst differenziert.<sup>423</sup> Im Vergleich zum klassischen Sāṁkhya wird das Bewusstsein (*puruṣa*) hier als Selbst (*ātama*) bezeichnet und die Urnatur (*prakṛti*) als Nicht-Selbst (*anātama*):

<sup>418</sup> Cf. Ibid. 3.49-50: *aba sāmādhi aiśi bidhi karai | jaisaiṁ laiṁna nira mahim garai | mana indri ki vṛtya samāvai | tākau nāma sāmādhi kahāvai || 49 || jīvātma paramātmā doi | sama rasa kari jaba ekai hoi | bisarai āpa kachu nahim jānai | tākau nāma sāmādhi vaṣānai || 50 ||*

<sup>419</sup> Sāṁkhyayoga findet sich ebenfalls in *Śivayogapradīpikā* 4.19-31. Hier gehört es zum Rājayoga innerhalb der Beschreibung von *sāmādhi* und ist dementsprechend eingebettet im Grundgerüst eines Aṣṭāṅgayoga.

<sup>420</sup> Eine Diskussion von Jñānayoga in der *Sarvāṅgayogapradīpikā* findet sich auf p.35.

<sup>421</sup> Eine Diskussion von Brahmayoga in der *Sarvāṅgayogapradīpikā* findet sich auf p.100.

<sup>422</sup> Eine Diskussion von Advaitayoga in der *Sarvāṅgayogapradīpikā* findet sich auf p.103.

<sup>423</sup> Cf. *Sarvāṅgayogapradīpikā* 4.1: *aba sāmkhya su yoga hi suni lehū | pichai hamako doṣa na dehū | ātama ana ātamā bicārā | yāhi teṁ sāmkhya su nirddhārā || 1 ||*

*ātama śuddha su nitya prakāśā | ana ātamā deha kā nāśā | ātama sukṣma  
vyāpaka mūlā | ana ātamā so pañca sthūlā || 2 ||*

The self is pure, eternal and illuminating. The not-self relates to the destructible body. The self is subtle, omnipresent and the fundamental cause, while the non-self is composed of the five gross elements.

*pr̥thi apu teja vāyu aru gaganā | ye pañcauṃ ātama saṃlagnā | pañcani  
maiṃ mila aura bikārā | tini yaha kiya prapañca pasārā || 3 ||*

Earth, water, fire, air and ether - these five are attached to the self. In these five elements, other transformations occur, and these three [self, non-self and transformations] have created the proliferation of the universe.

Das Nicht-Selbst besteht aus den fünf grobstofflichen Elementen Erde (*pr̥thi*), Wasser (*apu*), Feuer (*teja*), Luft (*vāyu*) und Äther (*gāganā*), den fünf feinstofflichen Elementen Klang (*śabda*), Berührung (*sapaśā*), Form (*rūpa*), Geschmack (*rasa*) und Geruch (*gandhā*), den fünf Erkenntnisinnen (*jñānendriyas*), nämlich Hören (*śrotra*), Berühren (*tvak*), Sehen (*cakṣu*), Schmecken (*jihvā*) und Riechen (*ghrāṇa*), den fünf Handlungssinne namens Sprechen (*vākya*), Greifen (*pāṇi*), Bewegen (*pāda*), Ausscheiden (*pāyu*) und Fortpflanzen (*upastha*), sowie dem inneren Organ (*ataḥkaraṇa*) bestehend aus Verstand (*mana*), Intellekt (*buddhi*), Geist (*citta*) und Ego (*ahaṃkāra*).<sup>424</sup> Dies sind insgesamt vierundzwanzig *tattvas*.

Sundardās geht dann näher auf das innere Organ ein. Der denkende Verstand (*mana*) ist dadurch charakterisiert Gedanken und Zweifel zu erschaffen. Der Intellekt (*buddhi*) versteht und bemerkt was gut ist oder schlecht. Der Geist (*citta*) erzeugt die Aufmerksamkeit. Das Ego (*ahaṃkāra*) das Ich-Bewusstsein und den Stolz.<sup>425</sup>

<sup>424</sup>Cf. Ibid. 4.4-6: *śabda sapaśā rūpa rasa gaṇdhā | tanmātrkā pañca tana baṇdhā | śrotra tvak cakṣu  
jihvā ghrāṇaṃ | jñāna su indriya kiyau baṣāṇaṃ || 4 || vākya hi pāṇi pāda aru pāyuh | upastha sahita pañca  
samaj nāyuh | karma su indriya ina kau nāmā | tatpara apanai apanai kāmā || 5 || mana uru buddhi citta  
ahaṃkāra | catuṣṭa antahakaraṇa vicārā | tina kai lakṣaṇa bhinnai bhinnā | mahāpuruṣa samuj nāye cinhā || 6  
||*

<sup>425</sup>Cf. Ibid. 4.7-8ab: *saṃkalpai aru bikalapa karai | mana so lakṣaṇa esau dharai | buddhi su lakṣaṇa  
bodhahim jāṇni | kikai burau lei pahicāni || 7 || caitana lakṣaṇa citta anūpā | ahaṃkāra abhimāna svarūpā |*

Schließlich differenziert Sundardās noch den feinstofflichen transmigrierenden Körper (*liṅga śarīra*), welcher aus den fünf feinstofflichen Elementen und dem inneren Organ besteht, also insgesamt aus neun *tattvas*. Und der grobstoffliche Körper, der dem Verfall ausgesetzt ist, besteht aus den grobstofflichen Elementen, sowie den Erkenntnis- und den Handlungssinnen.<sup>426</sup>

Sundardās erklärt abschließend, dass diese vierundzwanzig Elemente alle zusammen wirken und dass die Seele (*jīva*) die dahinterstehende Kraft ist. Sundardās nennt sie hier auch Feldwisser (*kṣetrājña*) oder ewig segensreich (*nirantara śīvā*). Sie durchdringt alles und ist omnipräsent. Es scheint als wäre sie mit allem, aber letztlich ist sie ungebunden. Als der Zeuge, ist sie von allem anderen, also den vierundzwanzig *tattvas* des Nicht-Selbst zu unterscheiden. Sowohl das Selbst als auch das Nicht-Selbst sind ewig und nicht dem Alter und dem Tod unterworfen. Der grobstoffliche Körper (*deha*) ist jedoch vergänglich.

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## Satyayoga

The term Satyayoga appears in the *Yogatattvabindu* in XLIV.7 in the section on *avadhūtapuruṣasya lakṣaṇam*. Rāmacandra adopted the verse from the *Siddhasiddhāntapaddhati* and changed it editorially. All manuscripts of the *Yogatattvabindu* read *satyayogabhāk* in the fourth *pāda* of the verse. Here, the source text reads *siddhayogiraṭ*. As discussed in the edition on p. ?? n. ??, Rāmacandra might have used the term as a synonym for Siddhayoga<sup>428</sup> or is a typographical error of Siddhayoga. By definition of this verse,<sup>429</sup> Satyayoga would be a Yoga in which the practitioner dedicates himself to the union of Śakti, here equated with expansion (*prasāra*), and Śiva, equated with contraction (*saṃkoca*).

<sup>426</sup> Cf. Ibid. 4.8cd: *nau tatvani kau liṅga śarīrā | paṃdraha tatva sthūla gaṃbhīrā || 8 ||*

<sup>427</sup> Cf. Ibid. 4.9-12: *ye caubīsa tatva baṃdhānam | bhinna-bhinna karikiyau vaśānam | saba kau preraka kahiye jīvā | so kṣetrajña nirantara śīvā || 9 || sakala viyāpaka aru sarvagā | disai saṃgī āhi asaṃgā | sākṣī rūpa sabani tem nyārā | tāhi kachū nahim lipai bikārā || 10 || yaha ātama ana ātama niranā | sagajai takaum jarā na maraṇā | sāmkyha su mata yāhi saum kahiye | sataguru binā kahaum kyaum lahiye || 11 || sāmkyha yoga so yaha kahyau, bhinna hi bhinna prakāra | ātama nitya svarūpa hai, deha anitya vicāra || 12 ||*

<sup>428</sup> The *siddhayoga* of *Yogatattvabindu* is discussed on p. 106.

<sup>429</sup> Assuming I have reconstructed it correctly.

## Sahajayoga

Rāmacandra definiert Sahajayoga ganz am Ende seines Textes in Sektion LVIII. Dieses Kapitel wird als “secret teaching of the scriptures of Yoga in all of the scriptures” präsentiert. Dieses Geheimnis richtet sich explizit an Könige.<sup>430</sup> Kurz gesagt verkündet Rāmacandra an dieser Stelle, dass dieses Geheimnis des Yoga nur einem König offenbart werden soll, dessen Geist frei von Täuschung ist, der keine Angst vor dem Lehrer hat, der Vertrauen in edle Worte hat, stets von Glück erfüllt ist und von bezaubernden Dingen umgeben ist, usw.

Dann erklärt Rāmacandra wem dieses Geheimnis explizit nicht offenbart wird, nämlich nicht jenen, die andere beschuldigen, die kritisieren, die schlecht handeln, die nicht die Wahrheit sagen, die kein Mitgefühl zeigen und Freude am Streit haben.<sup>431</sup>

Dann verkündet Rāmacandra die geheime Lehre. Die geheime Lehre enthält die Beschreibung der Person, welche die höchste Realität. Diese Person ist befreit von Existenz und nicht Existenz (*bhāvābhāvinirmuktaḥ*).<sup>432</sup> und obwohl sie ständig den weltlichen Genüssen ausgesetzt ist, ist sie frei von allen Anhaftungen. Diese Person ist ein Yogi, der aus dauerhafter Glückseligkeit gemacht ist (*sadānandamayo yogi*). Diese Person praktiziert konstanten Gleichmut gegenüber Glück und Leid. Die Person hat das unteilbare höchste Selbst erkannt und führt Handlungen ohne persönliche Wünsche oder Anhaftungen aus.<sup>433</sup>

<sup>430</sup>Cf. *Yogatattvabindu* LVIII: *yasya rājño manomadhya kapaṭam nāsti | yasmin dṛṣṭe deśakasya trāso na bhavati | yasya manaḥ śuddham bhavati | yasya prthivyām kīrtiḥ bhavati | yasya manomadhya satpuruṣa-  
cānaviśvāso bhavati | yo rājā sadānandapūrṇo bhavati | yasya pārśve pratyakṣam anekaḥ manohārivastūni  
bhavanti | etādṛśasya rājño 'gre yogarahasyam kartavyam |*

<sup>431</sup>Cf. *Ibid.* LVIII: *yaḥ paranindā rato bhavati | dūrācāro bhavati | bhrātumitrasya ca yogaṃ vastu na  
dadāti | yo satyaṃ na vati | yo yoginām manomadhya nindām karoti | yasya manomadhya dayā na bhavati | yaḥ  
kalahapriyo bhavati | svakāryakaraṇe sāvadhāno bhavati | guroḥ kāryakaraṇe 'nādito bhavati | etādṛśasyāgre  
na yogaḥ kriyate na paṭhyate |*

<sup>432</sup>Diese Aussage impliziert eine Charakterisierung der höchsten Realität (*tattva*), die in *Amanaska* 2.62 als frei von der Dualität der Existenz und der nicht Existenz beschrieben wird: *bhāvābhāvadvyātitaṃ svapnājāgarānātigam | mṛtyujīvananirmuktaṃ tattvaṃ tattvavidō viduḥ || 62 ||* “The knowers of the highest reality know that the highest reality is beyond the duality of existence and non-existence, passes beyond [both] sleep and waking and is free from dying and living.” (Translated by BIRCH: 318).

<sup>433</sup>Cf. *Ibid.* LVIII.1-8.



Während eine gewöhnliche Person, um diesen Zustand zu erreichen, zunächst den Blick stabilisierend muss (*dr̥ṣṭiḥ sthirā kartavyā*), die Sitzposition stabilisierend muss (*āsanaṃ dr̥ḍhaṃ kartavyaṃ*) und den Atem stabilisierend muss (*pavanaḥ sthiraḥ kartavyaḥ*), muss eine vollendete Person dieser Disziplin nicht mehr folge leisten (*etādṛśaḥ kaścīn niyamaḥ siddhasya noktaḥ*).

*manaḥpavanābhyāṃ yadā saḥajānandaḥ svasvarūpeṇa prakāśyate | sa sa-  
hajayogaḥ kathyate | rājayogamadhya iti cakravartī nāmakathanaḥ |*

When by means of mind and breath the natural bliss appears through ones own true nature, it is called Sahajayoga ("natural Yoga"). Among [the methods] of Rajayoga, it is referred to by the name of "Universal Ruler".

Dies ist die Kernbotschaft des Geheimnisses des Yoga aller Schriften. Sie erinnert deutlich an das *rājaguhyam* des Mokṣopaya, eine Lehre, durch die die damaligen Herrscher einen Zustand frei von Leiden erreichen konnten.<sup>434</sup> Diese Worte beenden Rāmacandras *Yogatattvabindu*. Sahajayoga wird als *cakravartī* bezeichnet. Dies zeigt einerseits, dass Sahajayoga zwar immernoch zur der Kategorie des Rājayoga gehört, Rājayoga an dieser Stelle vornehmlich als "Yoga für Könige" verstanden werden muss. Für einen König, der herrschen und die Annehmlichkeiten, welche diese Position mit sich bringt genießt, ist dies der angestrebte Zustand, das Nonplusultra. Als *kṣatriya* kann er mittels Sahajayoga den soteriologischen Erlösungszustand aufrechterhalten und ohne eine kontinuierliche Praxis aufrechtzuerhalten den eigenen Obliegenheiten seiner Kaste nachgehen. Die Obliegenheiten als Herrscher beinhalten teilweise "grausame" Handlungen, wie z.B. die Durchsetzung von Gesetzen im schlimmsten Fall durch Krieg. Außerdem verhilft Sahajayoga dem König, obwohl er ein "Genießer der Erde" ist, ganz ohne Entbehrungen, wie es z.B. für Asketen der Fall wäre, die soteriologische Vollendung zu erlangen.<sup>435</sup> Der Begriff *sahaja* bedeutet in diesem Kontext somit vor allem "seine ursprüngliche Beschaffenheit bewahrend" und "sich nicht weiter verändernd".<sup>436</sup>

<sup>434</sup> Cf. *Mokṣopaya* 2.II.10-17.

<sup>435</sup> Siehe hierzu auch *hanneder*2006, p. 121.

<sup>436</sup> Cf. *petersburger*7 1858, p. 99.

## Conclusion

Festzuhalten ist, dass es definitiv keine einheitliche Überlieferung der fünfzehn Yogas gegeben hat. Trotz der territorialen und zeitlichen Nähe der Autoren der verglichenen komplexen Yogataxonomien gibt es zu viele Unterschiede in den Anordnungen der Listen und auch in Konzeptionen der einzelnen Yogas untereinander. Abgesehen von der sehr engen Korrelation der fünfzehn Yogas im *Yogatattvabindu* und *Yogasvarodaya*, welche dem Umstand geschuldet ist, dass Rāmacandra das *Yogasvarodaya* als seine Haupttextvorlage zur Kompilation seines eigenen Textes verwendete, gibt es keine direkte Verbindung zwischen den einzelnen Taxonomien. Die sehr unterschiedlichen religiösen Hintergründe der Autoren der Text, welche die komplexen mittelalterlichen Taxonomien beinhalten suggerieren, dass die komplexen Taxonomien fluide und offene Konstrukte waren. Die unterschiedlichen Ausprägungen der Listen zeugen, dass die komplexen Taxonomien in verschiedenen Kontexten diskutiert, entsprechend umstrukturiert, und, die einzelnen Yogas, je nach Kontext mit anderen Bedeutungen gefüllt wurden.

die über Rāmacandra als Paramahansa der Daśanāmī Saṃnyāsis, dem es offenbar ein Anliegen war die Śaivaterminologie des *Yogasvarodaya*'s zu vermeiden,

Insgesamt dreiundzwanzig verschiedene Yogas die voneinander differenziert werden

Warum sind diese Listen entstanden? Warum entstehen Listen überhaupt? Wir sehen eine so überwältigende Vielfalt, dass diese Listen definitiv in einem Melting Pot entstanden sein müssen. Wegen dem Ort -> Benares = Zentrum des Lernens und des Austauschs! Melting Pot -> Ort war so voll von verschiedenen Modellen und Yogas und Techniken und Lehren und Traditionen, dass es den Akteuren ein Anliegen war eine Übersicht zu schaffen, Ordnung reinzubringen, die Yogaphänomene zu ordnen und zu differenzieren. Wir sehen einen explosionsartigen Anstieg an Atemtechniken (Kumbhaka Paddhati), Āsanas (Proliferation Birch), Cakras, und auch Yogakategorien, aber auch Mudrās! (siehe Jogpradīpyaka und Gheraṇḍasaṃhitā). So auch in verschiedenen Yogas die voneinander differenziert wurden. Und wir sehen, dass selbst die Begriffe der Yogas untereinander extrem stark abweichen

Sarvāṅgayogapradīpikā = Vaiṣṇava Yogasiddhāntacāṅdikā = Brahmaṇa Yogasvarodaya = Śaiva with close ties to south indian Vīraśaivas Yogatattvabindu = Paramahansa = Dāśanāmi Saṁnyāsī hired by a king -> royalty.. bla

The significance of the prestigious role, financial viability and expansive programme of param aham sa educational institutions in the context of recent DasanamT history can be understood against the background of the militant history of the akhada-s, and the curtailment of their activities. It seems that some individuals who had been actively involved in the mercenary activities of the akhada-s had accumulated considerable wealth, which was then channelled into land and property. Around the beginning of the twentieth century educational institutions were first established, as part of a process of reforming the general ethos of the param aham sa-s and the akhada-s, particularly in the Gangetic heartland of their activities. At that time, some of the param aham sa-s were well-known as businessmen and landlords (see Ch. 7)

=> Buch/Artikel über Benares?! Gengnagel? o>

WOWOWOWO! 7.3 Religious identity in the sixteenth and seventeenth centuries

n the sixteenth and seventeenth centuries, on the one hand there appears to have been a tendency towards the establishing of a distinct 'Hindu' identity, while on the other there was also an apparent tendency—in the consciousness of difference—towards religious universalisation, a process that came to successful fruition during the following two centuries.