

THE TATTVAYOGABINDU OF RĀMACANDRA

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



प्राणमत्तेष्वनमः शिशुरवैनमश्च अथवा दद्याम् त्वासि रुद्रा ॥ न इयो मत्ता एव द्विलोक्य उत्तराधीना गत
य एवो ज्ञनं क्या थिविनः दद्युक्तं कलम समय विवाद कुश वक्ताने पूर्वी विहिते ठिक्काना स एव वज्राय आग धाक्त एव अभियाया आग इत्युक्ता
न वाग इत्यावया आग इत्युक्ता मिथ्यापूर्व यथा आग इत्यावया आग इत्यावया आग इत्यावया आग इत्यावया
एव अभियाया आग धाक्त एव अभियाया आग धाक्त एव अभियाया आग धाक्त एव अभियाया आग धाक्त एव अभियाया
अभियायका ॥ ये रीक्तपात्रों कल्पालीकार्यां विरुद्ध सन्ध्याकाळा ॥ १॥ गरुद एव विनदुर्व न इयो आग स गारवा ॥ क्रामविवक्तं गारुदं
गोप्तव्यं गारुदानि स्युद्वा ॥ २॥ एव ग्रुद्युक्तियुग आसाक्षिया आगी गैनि द्वाने ॥ मात्राय मैत्रानामादित्याभ्युत्तमदग्विना ॥ ३॥ क्रामविवक्तं गारुदं
धरुद्युलं ज्ञालात् पात्रोग्रात् सूर्यिष्व नाम द्विष्व द्विष्व द्विष्व द्विष्व द्विष्व द्विष्व द्विष्व द्विष्व द्विष्व ॥ ४॥ यस्त्रिविनिविवक्तं गारुदं ज्ञालात् पात्रोग्रात् सूर्यिष्व नाम द्विष्व द्विष्व द्विष्व द्विष्व द्विष्व द्विष्व द्विष्व ॥ ५॥ यस्त्रिविनिविवक्तं गारुदं ज्ञालात् पात्रोग्रात् सूर्यिष्व नाम द्विष्व द्विष्व द्विष्व द्विष्व द्विष्व द्विष्व ॥ ६॥

Figure I: Folio IV of Ms. N_I.

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Chapter I

Introduction

I.I General remarks

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

The *Tattvayogabindu* has not been discussed comprehensively or considered in the secondary literature on yoga. The only exception is Birch (2014: 415–416) who briefly described its list of fifteen yogas in the context of the “fifteen medieval yogas” and noted that a similar taxonomy occurs in Nārāyaṇatīrtha's *Yogasiddhāntacandrikā* (17th century), a commentary on the *Pātañjalayogaśāstra* that integrates fifteen medieval yogas within its *astāṅga* format. An incomplete account of the fifteen yogas is found within the Sanskrit yoga text *Yugasvarodaya*, which is known only through quotations in the *Prāṇatosinī*, the *Yogakarṇikā* and the *Śabdakalpadruma*.⁵ The *Yugasvarodaya*

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

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

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

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

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

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

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

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

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

One printed edition of the *Tattvayogabindu* was published in 1905 with a Hindi translation and based on (an) unknown manuscript(s).⁸ This publication has the title “*Binduyoga*” confirmed by the printed text’s colophon. However, as I will discuss in the introduction, the text was originally known as *Tattvayogabindu*. The consulted manuscripts contain significant discrepancies, structural differences and variant readings between them and the printed edition.⁹ Furthermore, the manuscripts are scattered over the northern half of the Indian subcontinent and Nepal, which suggests that the text was widely transmitted at some point. Lengthy passages of the *Tattvayogabindu* are quoted without attribution in a text called *Yogasamgraha* and Sundaradeva’s *Hṛthasaṅketacandrikā*.

The first chapter of this dissertation contains a general introduction to Rāmacandra’s *Tattvayogabindu*. The chapter gives a brief overview of the content of the text and discusses its origin, the author and the author’s intended audience. Subsequently, the textual witnesses, source texts and testimonies of the *Tattvayogabindu* are described. A stemmatic analysis of the text is then presented, based on manual philological observation and computer-assisted stemmatics to present a *stemma codicum*. The chapter concludes with a presentation of the editorial policies, which form the basis for the second chapter of this thesis. The second chapter, the core of this dissertation, is a critical edition and annotated translation of the *Tattvayogabindu*. The critical edition significantly improves the text and sheds new light on its historical significance. The third chapter contains a comparative analysis of the complex early modern yoga taxonomies based on hermeneutics of difference.¹⁰ Using the new critical edition of the *Tattvayogabindu* and the texts mentioned above, *Yogasvarodaya*, *Yogasiddhāntacandrikā* and *Sarvāṅgayogapradipikā*, the complex yogic taxonomies of the four texts are compared in detail. Based on this comparative analysis, a differentiated hypothesis on the emergence of the

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

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

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

complex yoga taxonomies was developed, and the complex yoga taxonomies were located and explained in the broader context of the historical development of the yoga traditions. The comparison includes a nuanced description of each yoga category used by the authors of the texts with complex yoga taxonomies. While the authors of the four texts often operate with identical terms for the individual yoga categories, they interpret these categories according to their religious backgrounds and agendas, with intriguing and exciting differences. Contrasting the comparanda, i.e. the authors, the texts, the yoga taxonomies and the yoga categories, therefore provides a deep insight into the discursive negotiation processes of the Indian yoga traditions of the 17th century.

Chapter 2

Conventions in the Critical Apparatus

2.1 Sigla in the Critical Apparatus

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

- N₁: NGMPP B 38-31
- P : Pune BORI 664
- PT : *Prāṇatosiṇī*
- U₁: SORI 1574
- U₂: SORI 6082
- V : OI MSU 10558
- YK : *Yogakarṇikā*
- YSv : *Yogaśvarodaya*

Chapter 3

The *Tattvayogabindu* of Rāmacandra Critical Edition & Annotated Translation

यस्य पुरुषस्य मनोऽखण्डे परमपदे लीनं भवति। यः पुरुषः स्वीयं कूलं त्रिविधातापान्निवर्त्य परममुक्तिपदे रक्षति। एतादृशं पुरुषं श्रवणादर्शनात्समग्रविद्मा नश्यन्ति। दिने दिने कल्याणं भवति। निष्कलङ्घा बुद्धिरूपत्यद्यते ॥

[LIX. *yogaśastrarahasyam*]

- ५ इदं योगशास्त्ररहस्यं समग्रशास्त्रमध्ये। यस्य मनो यथान्यकारस्य मध्ये दीपस्य तेजः प्रविशति। तथा शास्त्रमध्ये तस्य मनः प्रविशति। यस्य राज्ञो मनोमध्ये कपटं नास्ति। यस्मिन्दृष्टे देशकस्य त्रासो न भवति। तस्य मनः शुद्धं भवति।

Sources: ५-०.० cf. YSV (PT, p. 847): idam yogarahaḥasyañ ca na vācyam mūrkhasannidhau || yogadeśas tu tatraiva || utpātarahite deśe kaṇṭakādīvivarjite | abhyasyate sadā yogaḥ samaḥ syāt sukhaduhkhayoh | surājani samāśritya karttavyo nirupadrade | deśe tu sarvaśasyādhye lobhamohavivarjite |

१ mano cett.] manaḥ BL 'khanḍe cett.] akhaṇḍe BL paramapade E] parapada^o DN₁, paramada^o N₂, parapade U₂ linam cett.] ^olina N₁, ^olita N₂ bhavati cett.] bhavatī B puruṣaḥ cett.] puruṣa N₂U₂ sviyam kūlam cett.] svikulam B, svakulam E १-२ trividhā DEPN₁N₂] trividhat LU₂, trividham^o | B २ tāpān cett.] āpān LU₂ paramamuktipade PDN₁] parame muktipade E, paramamamuktipade N₂, paramuktipade BL, paramamuktipakṣe U₂ etādṛśam cett.] etādṛśa DU₂, etādṛśa | N₁, etādṛśa BLP, etādṛśasya E puruṣam^β] puruṣasya γ śravaṇād cett.] śravaṇāt BL, śravaṇāt || U₂, śravaṇā P darsanāt cett.] darśanāt | B vighnā cett.] viśvās ca vaśām U₁ ३ naśyanti cett.] na naśyamti L, na naśyamti B, bhavati U₁ dine dine cett.] dine U₁ kalyāṇam cett.] kalyāṇām U₁ bhavati cett.] bhavatīr U₁ niṣkalaṅkā cett.] niṣkalam N₁N₂, niṣkalamko U₂ ५ yogaśastrarahasyam BLN₁U₂] yogaśastrarahasya DN₂, yogaśāstreṣu rahasyam U₁, yogaśāstrasya rahasyam EP yasya cett.] om. U₂ mano em.] manaḥ EPU₁U₂, mana cett., om. N₂ yathāndhakārasya cett.] yathāndhakāras N₁, yathāndhakāra^o D, om. N₂ madhye cett.] om. N₂ dipasya cett.] dīpa^o E, om. N₂ ६ tejah cett.] om. N₂ praviśati DEPN₁] praviśyati BLU₁, vipraśati U₂, om. N₂ tathā cett.] yathā U₂, om. N₂ śāstramadhye cett.] om. BLN₂U₁ tasya manah DN₁N₂] manaḥ P, mano EU₂, om. BLU₁ praviśati cett.] om. BLU₁ yasya cett.] om. U₁ manomadhye cett.] madhye manasi BL, madhye E kapaṭam cett.] kalaho E ७ yasmin cett.] yasmin BLN₁DU₁ deśakasya cett.] darśakasya U₁, deśika^o E tasya cett.] yasya U₁

Notes: २ etādṛśam ...naśyanti: Textual evidence of U₁ resumes from this sentence onwards.

That person's mind that has dissolved into the undivided supreme state and who has turned his lineage away from the threefold miseries^{II} and protects [them] in the state of supreme liberation, all obstacles disappear because of listening to and seeing that person. Day by day, prosperity arises. A flawless intellect arises.

[LIX. Secret teaching of the scriptures of yoga]

This is the secret teaching of the scriptures of yoga in all of the scriptures. [The king] whose mind enters into the teaching just as the light of a lamp enters into the midst of darkness; the king in whose mind there is no deceit and, when he is seen [by his subjects] there is no fear of a ruler has a purified mind.

^{II}The threefold misery consists of: 1. *adhyātmika* ("internal"), which refers to any physical and mental misery caused by diseases; 2. *adhībhautika* ("external"), which refers to any misery caused by external living beings or objects; and 3. *adhidaivika*, which refers to any misery caused by the gods or comes from heaven, such as cold, heat, storm, drought, etc. For a more detailed account, cf. *Sāṅkyakārikā* (2004), especially the respective explanations provided in the *bhāṣya* of Gaudapāda for the first *kārikā*.

Chapter 4

Appendix

4.1 Figures



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



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



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

Chapter 5

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