

THE AMARAUGHA AND  
AMARAUGHAPRABODHA OF GORAKṢANĀTHA

THE GENESIS OF HAṬHA AND RĀJAYOGA

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THE AMARAUGHA AND  
AMARAUGHAPRABODHA OF GORAKṢANĀTHA

THE GENESIS OF HAṬHA AND RĀJAYOGA

A CRITICAL EDITION AND ANNOTATED TRANSLATION BY

JASON BIRCH

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कायेनैव परीक्षेत वाक्पटुः किं करिष्यति ।  
के चित्संवादमात्रेण किं भविष्यन्ति योगिनः ॥

*Amaraugha 46*





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MY INTEREST IN THE AMARAUGHAPRABODHA arose in 2004 when I noticed one of its verses in a text on Rājayoga called the *Amanaska*, which I studied for my honours thesis at the University of Sydney under the supervision of Peter Oldmeadow. With the financial support of the Clarendon and Boden Funds at the University of Oxford (2008–2013), I undertook extensive fieldwork in India with Jacqueline Hargreaves and obtained copies of five manuscripts of the *Amaraughaprabodha*. I read the text with Alexis Sanderson and, with his guidance, edited and translated several of its verses for my doctoral thesis (Birch 2013). Having written about the historical importance of the *Amaraughaprabodha* in my thesis, I suggested to James Mallinson that we include it as one of the texts to be studied by the Haṭha Yoga Project.

My colleagues of the Haṭha Yoga Project, namely, James Mallinson, Mark Singleton and Daniela Bevilacqua, have played crucial roles in my efforts to understand the history of Haṭhayoga that informs this book. The few comments that I make on modern yoga owe much to long conversations with Elizabeth de Michelis, who has helped me gain a better understanding of how modern gurus and traditions of yoga have interpreted medieval Haṭha.

I offer my sincere thanks to James Mallinson and Mark Singleton for reading various drafts of my editions of the *Amaraugha* and *Amaraughaprabodha* and providing many valuable suggestions and comments. Private discussions and correspondence with Dominic Goodall, Alexis Sanderson, Somdev Vasudeva and Finn Gerety have helped me to solve specific problems with the text. S. V. B. K. V. Gupta obtained a copy of one manuscript of the *Amaraughaprabodha* and provided me with initial transcriptions of the Grantha manuscripts for both editions. Matthew Clark carefully proofread a final draft, and Dominik Wujastyk and Dominic Goodall gave helpful advice and comments in the last stages of finalising this book.

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## Introduction



## The *Amarauḡha*

THE AMARAUGHA IS THE NAME OF A SANSKRIT YOGA TEXT that manuscript colophons attribute to Gorakṣanātha, a reputed pioneer of a type of yoga called Haṭha and one of the founders of the Nātha order of ascetics. Emerging from the interplay of Śaiva and Vajrayāna *siddha* traditions at the beginning of the second millennium, the *Amarauḡha* is likely the earliest surviving account of a fourfold system of yoga that established a basic relationship between Haṭha and Rājayoga. These two distinct methods of yoga originated independently but were combined to represent the basic dichotomy of physical and mental praxis that became a salient feature of medieval yoga traditions and is still something of a touchstone for many practitioners of modern yoga.

The *Amarauḡha* contains one of the earliest definitions of Haṭhayoga, and it was a substantial source text of the *Haṭhapradīpikā*, a mid-fifteenth century work that established an enduring paradigm for physical yoga. Therefore, the historical study of the *Amarauḡha* provides the opportunity to investigate not only the genesis of Haṭhayoga but also the creation of its classic archetype.

A long recension of the text was first published under the title *Amarauḡhaprabodha* by Kalyani Devi Mallik in 1954. Her title derives from the colophon of the one manuscript upon which she established her edition. Christian Bouy (1994: 18–19) proposed that the *Amarauḡhaprabodha* predates the fifteenth century on the basis that Svātmārāma, the author of the *Haṭhapradīpikā*, borrowed verses from it. This book presents newly discovered manuscript evidence for two recensions: the longer one published by Mallik and a shorter one preserved by two palm leaf manuscripts. The shorter recension, which is called the *Amarauḡha* by the manuscript colophons, has been unknown to modern scholarship until now.

An analysis of the differences between the recensions reveals that the *Amarauḡha* was the original work and the one known to Svātmārāma. Owing to its rudimentary nature and the similarities of some of its content with an eleventh-century Vajrayāna work called the *Amṛtasiddhi*, the *Amarauḡha* is an early work on Haṭha that reveals how its physical methods were repurposed for moving *kuṇḍalinī* and achieving Rājayoga, which was essentially a Śaiva interpretation of meditative absorption (*samādhi*).

This book contains an introduction, annotated translations and critical editions of the *Amaraugha* and *Amaraughaprabodha*. The introduction discusses the provenance, authorship and relationship of the recensions. The sections on the *Amaraugha*'s continuities and discontinuities with the *Amṛtasiddhi* and its four yogas within the broader history of yoga aim to elucidate the genesis of Haṭha and Rājayoga. The remainder of the introduction contains an overview of the manuscript evidence and the editorial policies underlying both editions. Some subsections of the introduction summarise and bring up to date discussions of the same topics published in Birch 2019, which has been cited in cases where further details and references are relevant.

## Two Recensions, Two Names

THE SIX AVAILABLE MANUSCRIPTS contain two recensions and, judging from the colophons of the manuscripts, each recension has its own name.<sup>1</sup> The short recension has forty-six verses and the colophons of its two manuscripts refer to the work as the *Amaraugha*. The long recension has seventy-four verses and the colophons of its four manuscripts call it the *Amaraughaprabodha*.<sup>2</sup> In accordance with the colophons, the names *Amaraugha* and *Amaraughaprabodha* will be used throughout this book to refer to the short and long recensions, respectively.

A sixteenth-century compendium called the *Upāsanāsārasaṅgraha* contains a citation which indicates that the short recension was known at that time as the *Amaraugha*. The author of this compendium cited the *Amaraugha* by name when quoting a passage on the 'great piercing' (*mahāvedha*). The cited passage

<sup>1</sup> I am using the word 'recension' as defined by West (1973: 16), 'When the rewriting becomes more than superficial, or when rearrangement is involved, one must speak of a new recension of the work [...]. The rewriting and rearrangement of the *Amaraugha* that resulted in the *Amaraughaprabodha* are discussed in the next section.

<sup>2</sup> The edited colophon of the *Amaraugha* is, 'Thus, the *Amaraugha* taught by Gorakṣa is complete' (*ity amaraughaṃ gorakṣaviracitaṃ sampūrṇam*), and the *Amaraughaprabodha*, 'Thus, the *Amaraughaprabodha* taught by Gorakṣanātha is complete' (*śrīgorakṣanāthaviracito 'maraughaprabodhaḥ sampūrṇaḥ*). Transcriptions of the colophons of the available manuscripts can be found at the end of the editions of the *Amaraugha* and *Amaraughaprabodha* in this book.



is the same as that of the short recension and does not contain a verse that was added to this passage in the long recension.<sup>3</sup>

The meaning of the term *amaraugha* is multivalent. The author of the *Amaraugha* (14) states that *amaraugha* has the name Rājayoga, which is the highest of the four yogas taught in the text. In *Amaraugha* 3, Rājayoga is defined as a meditative state free from mental activity (*cittavṛttirahita*), a statement that is redolent of the definition of *yoga* as *samādhi* in *Pātāñjalayogaśāstra* 1–2 (*yogaḥ samādhiḥ [...] yogaś cittavṛttinirodhaḥ*). The meaning of *rājayoga* as both the best yoga (literally, ‘the yoga that is king [of all yogas]’) and a non-dual meditative state was clearly expressed in another Śaiva work, called the *Amanaska*, that probably predates the *Amaraugha* by a century or so.<sup>4</sup> Therefore, Śaiva communities appear to have known the import of Rājayoga by the time the *Amaraugha* was composed, and the equivalence of *amaraugha* with Rājayoga is the most obvious meaning behind the name of the text. This meaning of *amaraugha* was accepted by Svātmārāma, who included it in a list of synonyms of the term *rājayoga* in the *Haṭhāpradīpikā*.<sup>5</sup>

In an important passage of the *Amaraugha* (13–14), where the internal processes leading up to the union of Śiva and Śakti are described, the author appears to use the term *amaraugha* in the sense of a divine stream of teachings, a connotation that is similar to that of the term *divyaugha* (‘the divine stream’) in earlier Kaula scriptures (Birch 2019: 970). This is related to the more literal meaning of *amaraugha* as ‘a stream (*ogha*) of immortals (*amara*),’ which can be understood as referring to the lineage of immortal *siddhas* that began with Matsyendranātha and Gorakṣanātha, the putative pioneers of Haṭhayoga and founders of the ascetic order known in more recent times as the Nātha

<sup>3</sup> For more information on the *Upāsanāsārasaṅgraha*, see Bouy 1994: 89–92. On the reference to the *Amaraugha* in the *Upāsanāsārasaṅgraha*, see footnote 17. On the *Amaraugha-prabodha*’s additional verse on *mahāvedha*, see footnote 230.

<sup>4</sup> On the eleventh century date of the *Amanaska* and the meaning of *rājayoga*, see Birch 2014: 406 n. 21.

<sup>5</sup> The term *amaraugha* appears, usually in a misspelt form, in the list of synonyms of *rājayoga* in witnesses of old versions of the *Haṭhāpradīpikā*; e.g., 29899 (*amarogho ṣi cādvaitam*) and 2241 (*araughaughatvīṃdrī ca*).

*sampradāya*. In fact, one of the lineages (*ovallī*) descending from Matsyendra-nātha was associated with his son Amaranātha, whose initiates were given names ending in *bodhi* (*Tantrālokaviveka* on 4.265ab).<sup>6</sup> In a thirteenth-century Marathi work, the *Līlācaritra*,<sup>7</sup> Gorakṣa is said to have converted Virūpākṣa from a Vajra lineage (*vajraolī*) to the Śaiva Amara lineage (*amaraolī*), which may allude to the Buddhist influence on the Haṭhayoga of the *Amaraugha* (Mallinson 2019: 5).

Furthermore, in the context of uniting Śiva and Śakti after the yogi's moon has melted and the body has been filled with nectar, the use of the term *amaraugha* evokes the sense of 'a stream of divine [nectar],' a phenomenon of the yogic body that is connoted in other Śaiva texts by similar terms, such as 'the immortal's liquor' (*amaravāruṇī*) and 'stream of nectar' (*amṛtaugha*).<sup>8</sup> This more esoteric connotation of the term *amaraugha* is redolent of the nectar of immortality (*amṛta*) in the *Amṛtasiddhi*, a Vajrayāna work which contains some teachings that are similar to those on Haṭhayoga in the *Amaraugha*. In the *Amṛtasiddhi*, nectar refers primarily to generative fluid (*bindu*), which must be retained within the yogi's head to bring about immortality. Although tantric Śaiva yogis may have been more interested in flooding the body with nectar rather than retaining generative fluids and celibacy, the term *amaraugha* would have signalled to both esoteric Buddhists and Śaivas a system of yoga that affects the flow of nectar in the body.<sup>9</sup>

<sup>6</sup> I offer my thanks to Alexis Sanderson for this reference, which is discussed in his forthcoming work on the first *ābnika* of the *Tantrāloka*.

<sup>7</sup> There does not seem to be a consensus about the date of the *Līlācaritra*, but some scholars ascribe it to the thirteenth century; e.g., 1278 CE Novetzke (2017: 107), 1286 CE Bankar (2019: 2), etc.

<sup>8</sup> *Amaravāruṇī* occurs in *Haṭhpradīpikā* 3.46 and 3.48, the latter of which defines the term, 'Amaravāruṇī is that essence which flows from the moon' (*candrāt sravati yaḥ sārāḥ sāsyaḍ amaravāruṇī*). The term *amṛtaugha* occurs in at least two Śaiva works that predate the *Amaraugha*, namely the *Mālinīvijayottaratantra* (3.17 and 19.43) and *Amanaska* (2.58). It also occurs in the chapter on yoga of *Śāradātilakatantra* (25.61). On the importance of this Tantra, see Sanderson 2009: 252 and Bühnenmann 2011.

<sup>9</sup> On Haṭhayoga and generative fluids in the *Amaraugha*, see the subsection 'From Raising Generative Fluids to Raising *Kuṇḍalinī*'.

It is likely that the name *Amarauḡhaprabodha*, which means ‘awakening by means of *amarauḡha* (i.e., Rājayoga),’ was created by the long recension’s redactor, who changed the text in two places to foreground the concept of awakening. In the first instance, the opening verse of the *Amarauḡhaprabodha* declares that its author teaches the ‘awakening’ (*prabodha*) of Gorakṣanātha whereas the first verse of the *Amarauḡha* announces a teaching on the ‘nature’ (*svabhāva*) of Gorakṣanātha. In the second instance, the *Amarauḡhaprabodha* has an additional verse (65) stating that Gorakṣanātha taught this ‘awakening’ in the *Amarauḡhasaṃsiddhi*, a work whose name I have not found in other primary or secondary literature. The redactor of the *Amarauḡhaprabodha* summarised or borrowed content from the *Amarauḡhasaṃsiddhi*. However, the name of this work and the awakening of Gorakṣanātha are not mentioned in the *Amarauḡha*. Therefore, it is likely that the long recension was named the *Amarauḡhaprabodha* by its redactor, and this name may have been inspired by content of the *Amarauḡhasaṃsiddhi*.

## Synopsis of Content

THE MAIN TOPIC OF BOTH RECENSIONS is a system of four yogas, namely, Mantra, Laya, Haṭha and Rājayoga. The text contains early definitions of the four yogas, and its discussion of them is terse and instructional. In fact, it is fair to say that its author was more intent on explaining the praxis of these yogas and how they relate to one another rather than the underlying doctrines and ideas.

As seen in Table 1, the structure of the *Amarauḡha* can be succinctly summarised as consisting of an introductory passage, discrete teachings on each of the four yogas, and a conclusion. As I have argued elsewhere (Birch 2019: 953–958), the structure and content of the *Amarauḡhaprabodha* are not as coherent because of the insertion of additional verses at various places. The redactor of the *Amarauḡhaprabodha* added two verses to the introductory section, one from the eleventh-century *Amanaska* and another from an unknown work that is cited as the *Śrīsampuṭa*. Also, a large block of verses on the four types of practitioner was inserted before the teachings on the four

yogas. This block appears to be a redaction that combined material from the eleventh-century *Amṛtasiddhi* and the fifteenth-century *Śivasambhitā* or a source text of the latter.<sup>10</sup>

The largest additional block (verses 56–72) was affixed to the section on Rājayoga. The content of this block is quite discursive. It begins with a practice that aims at retaining the five elements of the body in order to prolong life. Then follows a summary of the yoga of the *Amaraughasamsiddhi*, four verses on the efficacy of yoga and the signs of success, and a passage on liberation-in-life, which includes a verse from the *Dattātreyayogaśāstra*, a circa thirteenth-century Vaiṣṇava yoga text. The efforts of the redactor of the *Amaraughaprabodha* to enlarge the *Amaraugha* by adding material from elsewhere, without always integrating it carefully, can be seen in several places (Birch 2019: 954). For example, a block of verses on the four types of practitioner in the *Amaraughaprabodha* (18–24) has been inserted after a question on the four types of yoga in the *Amaraugha* (14). Also, the redactor of the *Amaraughaprabodha* borrowed a verse from the *Amṛtasiddhi* and added it to the *Amaraugha*'s discussion of the haṭhayogic practice called the great piercing (*mahāvedha*). However, in the *Amṛtasiddhi*, this verse is describing the yogi's posture in another practice known as the great seal (*mahāmudrā*).<sup>11</sup>

Furthermore, the relevance of some of the miscellaneous topics that were added to the section on Rājayoga in the *Amaraughaprabodha* (57–72) is not always apparent. For example, the passage on the five elements (*pañcabhūta*) does not seem to be connected to any of the four yogas. The contrived and compilatory nature of this section is revealed by the redactor's borrowing of a verse from the *Dattātreyayogaśāstra* and the mention of the *Amaraughasamsiddhi*, which may have contained material adapted from Buddhist works (Birch 2019: 954–957).<sup>12</sup>

<sup>10</sup> Some terms and compounds in the *Amaraughaprabodha*'s discussion on the four practitioners are unique to the *Amṛtasiddhi* and others to the *Śivasambhitā*. For references, see Birch 2019: 949, n. 4.

<sup>11</sup> See Birch 2019: 957 and footnote 230 below.

<sup>12</sup> For a discussion of the verse in the *Amaraughaprabodha* that is similar to one in the *Sekoddeśa*, see footnote 242.

Table 1: Content of the *Amarauḡha* and *Amarauḡhaprabodha*

Topics	<i>Amarauḡha</i>	Additional Topics	<i>Amarauḡha- prabodha</i>
Introduction			
		Salutations	1
Four Yogas	1-4		2-5
Rājayoga	5-9		6-7, 9
		<i>Amanaska</i> verse	8
		<i>Śrīsampuṭa</i> verse	10
Guru	10-12		13-15
Śiva/Śakti	13		16
Four Yogas	14		17
		Four types of practitioner	18-24
Mantrayoga	15-16		25-26
Layayoga	17-18		27-28
Hatḡhayoga			
Great Seal	19-22		29-32
Great Lock	23-25		33-35
Great Piercing	26-36		41
Three Seals	31-33		42-44
Four Stages	34		45
Beginning Stage	35-36		46-47
Unified Stage	37-38		48-49
Accumulation Stage	39-40		50-51
Perfection Stage	41		52
Rājayoga	42-44		53-55
		Miscellaneous	
		Five Elements	56-61
		Yoga of the <i>Amarauḡhasaṃsiddhi</i>	62-65
		Efficacy of the Teachings	66-69
		Rājayoga/Liberation-in-life	70-72
Conclusion	45-46		73-74

## Authorship

AMONG THE EARLIEST MODERN PUBLICATIONS that mention the *Amaraugha-prabodha* in any detail are the first volume of Madras University's New Catalogus Catalogorum (1949) and Mallik's edition (1954). Both attribute the *Amaraughaprabodha* to Gorakṣanātha. Before these publications, the *Amaraughaprabodha* is absent in lists of Gorakṣanātha's works by modern scholars (e.g., Briggs 1938: 251-257 and Dvivedī 1950: 98-100) and in studies on the Nāths (e.g., Dasgupta 1946: 219-294). However, it has been included in more recent lists (e.g., Banerjea 1962: 26-28, Gonda 1977: 222 n. 28, etc.) and studies (e.g., Bouy 1994: 18-19, White 1996: 141, etc.).

The attribution of authorship to Gorakṣanātha is supported by the final colophon of the manuscript used by Mallik that states, 'the *Amaraugha-prabodha*, which was composed by the glorious Gorakṣanātha, is complete.'<sup>13</sup> In fact, all colophons of the available manuscripts of both the *Amaraugha* and *Amaraughaprabodha* contain this scribal attribution, which was probably inspired by the mention of Gorakṣanātha in two verses of the *Amaraugha* (1 and 45) and three of the *Amaraughaprabodha* (2, 65 and 74).<sup>14</sup> In both recensions, these verses declare that Gorakṣanātha taught the four yogas. Although such statements within the text itself may have prompted scribes to compose colophons attributing the text's authorship to Gorakṣanātha, it is probable that the work was composed by someone within a *siddha* lineage who believed that Gorakṣanātha was the first to teach the four yogas. Be this as it may, the sectarian milieu in which the text was composed is undoubtedly a Śaiva *siddha* tradition. In addition to the mention of Gorakṣanātha, both recensions contain an opening salutation to Cauraṅgīnātha and Siddhabuddha, as well as several references to Śiva, his consort and *liṅga* in the text itself.<sup>15</sup>

<sup>13</sup> Mallik 1954: 55 (*iti śrīmadgorakṣanāthaviracitaṃ amaraughaprabodhaṃ sampūrṇam*).

<sup>14</sup> The colophons of each manuscript have been transcribed in the apparatus of both editions in this book.

<sup>15</sup> On the hagiography, epigraphy and art depicting Cauraṅgīnātha, see Bankar 2019. On the identity of Siddhabuddha, see footnote 141. In the *Amaraugha*, Śiva is mentioned in verses 13, 15 (as *śambhu*) and 17 (as *śītaṃ devaṃ*); his consort Śivā in 13 and his *liṅga* in 17 and 44.

## Date of Composition

### Previous Attempts to Date the Text

IN HIS BOOK ON THE YOGA UPANIṢADS compiled from yoga texts of the Nātha lineage, Christian Bouy (1994: 19) examined Mallik's edition of the *Amaraughaprabodha* and identified twenty-two and half of its verses in the *Haṭhapradīpikā*.<sup>16</sup> In spite of the fact that the *Haṭhapradīpikā* does not cite the names of its sources, Bouy proposed that it is an anthology of many earlier works on yoga, including the *Amaraughaprabodha* (1994: 80–86). If one accepts the logic behind the direction of borrowing, the *Amaraughaprabodha* was composed before the mid-fifteenth century. Bouy (1994: 19) also noted that the *Upāsanāsārasaṅgraha*, which he dated from the sixteenth to seventeenth century (1994: 91), cites the *Amaraughaprabodha* by name. This provides a certain, albeit more recent, *terminus ad quem*.<sup>17</sup>

James Mallinson (2016) identified verses of the *Amaraughaprabodha* in the eleventh-century *Amṛtasiddhi*.<sup>18</sup> Furthermore, the *Amaraughaprabodha* has a

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In the *Amaraughaprabodha*, Śiva is mentioned in verses 16, 25, 27 and 64, his consort Śivā in 16 and his *liṅga* in 27 and 55.

<sup>16</sup> Mallinson (2014: 239) has estimated that the *Haṭhapradīpikā* borrowed twenty and a half verses from the *Amaraughaprabodha*. The discrepancy occurs because Bouy includes *Amaraughaprabodha* 9, which is very similar to *Haṭhapradīpikā* 4.14, and *Amaraughaprabodha* 38b–39a, which may have been heavily redacted to create *Haṭhapradīpikā* 3.25c–26a. I estimate that there are twenty-two and a half parallel verses in the *Amaraughaprabodha* and *Haṭhapradīpikā* (see footnote 22).

<sup>17</sup> Bouy (1994: 19) does not provide a reference in the *Upāsanāsārasaṅgraha* to its citation of the *Amaraughaprabodha*. Instead, he says that the reference would be included in a forthcoming article (Bouy 1994: 9 n. 5, 19 n. 55). However, it seems that this article was never published. I can confirm that *Amaraughaprabodha* 38–41 is quoted, with attribution to the *Amaraughaprabodha*, in the seventh chapter of the *Upāsanāsārasaṅgraha* (IFP T1095, p. 48).

<sup>18</sup> Six verses of the *Amaraughaprabodha* are similar to verses in the *Amṛtasiddhi*. These are *Amaraughaprabodha* 20, 32cd, 37ab, 37cd, 38, 39cd, 40ab, 45, 51ab ~ *Amṛtasiddhi* 16.1cd–16.2ab, 11.9cd, 11.3cd, 14.5cd, 14.6, 13.5cd, 13.7cd, 19.2, 22.2cd. Other sections of the *Amaraughaprabodha* appear to have been inspired by the *Amṛtasiddhi*. For example, a passage on the four types of practitioner (*Amaraughaprabodha* 18–24), in particular the last called *adhimātrata*, is close to *Amṛtasiddhi* 15.1, 15.3, 16.1cd–17.1, 18.1–5 and a sequence of piercing knots (*granthi*) that causes various sounds to arise (*Amaraughaprabodha* 46–52).

verse from the second chapter of the *Amanaska* (Birch 2011: 528), which can be dated to the eleventh or early twelfth century (Birch 2014: 406 n. 21), and another from the *Dattātreyayogaśāstra*, circa thirteenth century.<sup>19</sup> There is also a verse cited and attributed to the *Śrisamputa*, and a short passage attributed to the *Amaraughasamsiddhi*. These borrowings indicate that the *Amaraughaprabodha* is a compilation that was created sometime after the *Dattātreyayogaśāstra*. This *terminus a quo* is only a tentative hypothesis because the *Śrisamputa* and *Amaraughasamsiddhi* are currently unknown works.

In an earlier publication (Birch 2011: 528), these observations led me to propose that the *Amaraughaprabodha* was probably composed in the fourteenth century, because it must have appeared after the earliest Haṭha and Rājayoga texts and before the *Haṭhapradīpikā*. The discovery of the *Amaraugha* changes the most likely date of the *Amaraughaprabodha*'s composition.

### The Date based on New Evidence

The *Amaraugha* does not contain verses from the *Amanaska* and *Dattātreyayogaśāstra*, nor citations of the *Śrisamputa* and *Amaraughasamsiddhi*. For reasons stated below, it is improbable that the author of the *Amaraugha* borrowed

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has some similarities to *Amṛtasiddhi* 13.10–11, 20.1ab, 20.7, 22.2cd, 25.1c, 31.1ab. The connection between the *Amaraughaprabodha* and the *Śivasamhitā* is less certain, despite the fact that they share a similar verse (*Amaraughaprabodha* 3 ~ *Śivasamhitā* 5.12) and have some identical compounds in the passage on the four types of practitioner (e.g., *Amaraughaprabodha* 19, 21, 22 ~ *Śivasamhitā* 5.14, 5.21, 5.24). The *Śivasamhitā* is a compilation, which borrowed a large number of verses from the *Amṛtasiddhi* (Mallinson 2016: 127–128, n. 36). The similarities between the *Amaraughaprabodha* and *Śivasamhitā* are largely explained by the fact that both borrow from the *Amṛtasiddhi*. In the few instances where the *Amaraughaprabodha* and *Śivasamhitā* have something in common that is not in the *Amṛtasiddhi*, the direction of borrowing and the sources involved is not certain. The contradictions between the *Śivasamhitā*'s chapters (Birch 2018: 107 n. 13) suggest that it has been crudely cobbled together from various sources, an unknown one of which might be responsible for *Amaraughaprabodha* 3 and the similar compounds in the section on the four types of practitioner.

<sup>19</sup> *Amanaska* 2.32 = *Amaraughaprabodha* 8. This verse fits the *Amanaska*'s polemic theme of dismissing other methods of perfecting the body whereas it is somewhat out of place in the *Amaraughaprabodha*, hence my assertion that the latter is the borrower. *Dattātreyayogaśāstra* 161 = *Amaraughaprabodha* 71. As far as I am aware, the short passage on Rājayoga in the *Dattātreyayogaśāstra* is not a compilation.



material directly from the *Amṛtasiddhi*.<sup>20</sup> In my opinion, both texts likely borrowed from an older Buddhist source, and the *Amarauḡha*'s section on Haṭhayoga, which is more rudimentary than the parallel material on yoga in the *Amṛtasiddhi*, is probably closer to the original source. Be this as it may, the Vajrayāna origins of the *Amarauḡha*'s Haṭhayoga and the period of the *Amṛtasiddhi*'s composition, which was prior to the second half of the eleventh century,<sup>21</sup> provide an approximate *terminus a quo* of the *Amarauḡha*.

A firm *terminus ad quem* of the *Amarauḡha* remains the fifteenth-century *Haṭhapradīpikā*, as the latter contains twenty-two and a half of the former's verses on Haṭhayoga.<sup>22</sup> It is likely that Svātmārāma used the *Amarauḡha*, rather than the *Amarauḡhaprabodha*, for the following four reasons. Firstly, not one of the additional twenty-nine verses of the *Amarauḡhaprabodha* is in the *Haṭhapradīpikā*. This omission is significant given that the *Amarauḡhaprabodha*'s additional verses on Rājayoga would have been relevant to the fourth chapter of the *Haṭhapradīpikā*. Secondly, at one place the order of the hemistichs in the *Amarauḡha* and *Amarauḡhaprabodha* diverge, and it is the *Amarauḡha*'s order that has been preserved in the *Haṭhapradīpikā*.<sup>23</sup> Thirdly, the *Haṭhapradīpikā*'s description of *mahāvedha* derives from the *Amarauḡha* as it does not include an additional verse on the yogi's posture in the *Amarauḡhaprabodha*.<sup>24</sup> Finally, as discussed in Birch 2019: 959, the readings of the shared verses

<sup>20</sup> See the section 'Continuities and Discontinuities with the *Amṛtasiddhi*'.

<sup>21</sup> On the dating of the *Amṛtasiddhi*, see Schaeffer (2002: 517) and Mallinson and Szántó (2021: 3).

<sup>22</sup> *Amarauḡha* 7, 19–21, 22, 24, 25ab, 25cd, 26, 27cd, 28ab, 29cd–32, 33ab, 33cd, 34–42 ~ *Haṭhapradīpikā* 4.14, 3.9–3.11, 3.13, 3.19, 3.22ab, 3.23cd, 3.24, 3.25cd, 3.26ab, 3.26cd–3.30, 3.30ef, 1.61ab, 4.69–4.77. The misalignment of many of the hemistichs in these parallel verses is the result of peculiarities in the Kaivalyadhama's edition of the *Haṭhapradīpikā*. The order of the hemistichs of the *Amarauḡha*'s verses align more closely to those of older versions of the *Haṭhapradīpikā*, as represented by manuscripts G25-2, 2241, 29899, etc.

<sup>23</sup> *Amarauḡha* 31–32 = *Amarauḡhaprabodha* 42ab, 43ab, 42cd, 43cd = *Haṭhapradīpikā* 3.30–31. Also, *Amarauḡha* 31–32 occur in the oldest versions of the *Haṭhapradīpikā* in the same order.

<sup>24</sup> On the significance of the additional verse on *mahāvedha* in the *Amarauḡhaprabodha* (37), see footnote 230.

in the *Haṭhāpradīpikā* more often agree with those of the *Amarauḡha* than the *Amarauḡhaprabodha*.<sup>25</sup> Although none of these reasons is conclusive by itself, the weight of the evidence indicates that the *Amarauḡha*, rather than the *Amarauḡhaprabodha*, was the source for the *Haṭhāpradīpikā*.

The *terminus ad quem* of the *Amarauḡhaprabodha* may be the eighteenth-century *Varābhopaniṣat*.<sup>26</sup> It remains somewhat uncertain as to whether the *Amarauḡhaprabodha* was a source for this Upaniṣad because the compilers of the *Varābhopaniṣat* did not cite their sources with attribution and both works are compilations, which means that a third unknown source may have been involved. The only other evidence for the *Amarauḡhaprabodha*'s *terminus ad quem* is the four palm leaf manuscripts that preserve it, not one of which is dated nor likely older than the eighteenth century.

## Region and Sectarian Affiliation

THE PROVENANCE OF THE AMARAUGHA is probably Kadri, which is located in Mangalore, Karnataka. The main evidence for this is the text's opening invocation to the wise Siddhabuddha, who was Matsyendranātha's disciple from Kadri according to the *circa* 1400 CE Telugu work called the *Navanāthacaritra* (Mallinson 2019: 23–24). The *Amarauḡha* appears to have been in circulation in South India until at least the eighteenth century, which may be deduced from the probable age of its two available palm-leaf Grantha

<sup>25</sup> The comparison in Birch 2019 was based on a printed edition of the *Haṭhāpradīpikā*. Manuscript witnesses of old versions of the *Haṭhāpradīpikā* affirm the common readings of the *Amarauḡha* and *Haṭhāpradīpikā* that are highlighted in red font in the table of the Appendix of Birch 2019, and they also affirm the following readings that were not highlighted: *pādaṃ prasāritam*, *dhṛtvā*, *gativibodhakam* and *°mṛtyu°*.

<sup>26</sup> *Amarauḡhaprabodha* 38–41ab = *Varābhopaniṣat* 5.60cd–5.63 and *Amarauḡhaprabodha* 56–61ab ~ *Varābhopaniṣat* 5.1–5.6ab. There are also five and a half verses common to the *Amarauḡhaprabodha* (47– 51ab, 52cd–53ab) and the *Saubhāgyalakṣmyupaniṣat* (2.5cd–10). However, all of these verses and more occur in the *Haṭhāpradīpikā*, so the *Amarauḡhaprabodha* may not have been a source for the *Saubhāgyalakṣmī*. Bouy (1994: 85) notes that *Haṭhāpradīpikā* 4.5–7, 4.68–77b = *Saubhāgyalakṣmī* 2.14–16 and 2.4–10.

manuscripts and its citation in the *Upāsanāsārasaṅgraha*, which was probably composed in the sixteenth or seventeenth century in Tamil Nadu.<sup>27</sup>

Overt references to Śiva, Śambhu and Śiva's *liṅga* reveal the Śaiva orientation of the *Amarauḡha*.<sup>28</sup> However, the method of Haṭhayoga in the *Amarauḡha* appears to have been adapted from an esoteric tradition of Buddhism and repurposed for moving *kuṇḡalinī* and attaining a Śaiva form of Rājayoga. Remnants of the distinct terminology of Vajrayāna's system of four blisses, moments and voids remain buried as obscure terms in some of the verses on Haṭhayoga in the *Amarauḡha* (as discussed in the next subsection). If this text was composed in Kadri at the time Buddhist communities were converting to Śaivism, it is an early record of Haṭha and Rājayoga emerging from the intersection of Śaiva and Vajrayāna *siddha* traditions that eventually produced the strong association between this combination of yogas and some of the *siddha* traditions descending from Gorakṣanātha. It also reveals that Śaivas jettisoned much of the Buddhist theory behind the physical praxis, which largely remained the same (Birch 2019: 960–961). Thus, the *Amarauḡha* can be viewed as a blueprint, in a sense, for the doctrinal simplicity that distinguished other early systems of Haṭha and Rājayoga.

The region in which the *Amarauḡhaprabodha* was redacted is less certain as none of its additional verses point to a location. All the available manuscripts of the *Amarauḡhaprabodha* are in South Indian scripts. If the *Amarauḡhaprabodha* was the source of nine similar verses in the fifth chapter of the *Varābhopaniṣat*, then it would have been known in South India in the eighteenth century because this Upaniṣad was created at that time as part of the South Indian corpus of one hundred and eight Upaniṣads (Bouy 1994: 106). Moreover, the inclusion of content from the *Amarauḡha* and *Amarauḡhaprabodha* in

<sup>27</sup> The *Upāsanāsārasaṅgraha* is a vedāntic compilation on yoga (Bouy 1994: 91), which cites several South Indian texts, like the *Śivayogapradīpikā* and the *Sūtasambitā*, and was the source of several works in the South Indian corpus of 108 Upaniṣads (Bouy 1994: 89–91). A transcript (TV. 223) of a manuscript of the *Upāsanāsārasaṅgraha* at the Sarasvati Mahal Library, Tanjore, begins with *śrī aruṇācaleśvarāya namaḥ*, which suggests that the manuscript was copied in Tiruvaṅṅāmalai, Tamil Nadu.

<sup>28</sup> For references to Śiva, etc., in the *Amarauḡha*, see the section 'Authorship.'

the *Upāsanāsārasaṅgraha* and *Varāhopaniṣat*, respectively, reflects the ongoing interest in yoga among South Indian vedāntic traditions from the sixteenth to the eighteenth century (Bouy 1994, Birch 2020a).

Some additional passages of the *Amarauḡhaprabodha* contain a mixture of Śaiva and Buddhist orientated material. In fact, the redactor likely borrowed directly from the *Amṛtasiddhi*. Although the *Amarauḡhaprabodha* may have been created after the fifteenth century, it remains possible that its redactor had access to the *Amṛtasiddhi* in the early modern period, as the latter was cited by name in the late sixteenth-century *Yogacintāmaṇi* and has remained available in Jodhpur, Nepal and South India, judging by the provenance of some of its surviving manuscripts.<sup>29</sup> As noted above, the redactor of the *Amarauḡhaprabodha* added a verse to the *Amarauḡha*'s passage on the great piercing (*mahāvedha*) that is a combination of hemistichs from different chapters of the *Amṛtasiddhi*.<sup>30</sup> Also, an additional passage on the sun and moon (62–64) appears to summarise the yoga of the *Amṛtasiddhi* using terminology that is not in the *Amarauḡha*. A verse (67) on the signs of visionary experience derives from an unknown Buddhist text but may have entered the *Amarauḡhaprabodha* via a Śaiva work on the same four yogas by Gorakṣanātha, perhaps called the *Amarauḡhasaṃsiddhi*. One of the additional verses on liberation-in-life (72) appears to have been modelled on or borrowed from Śaiva Kaula sources, as its content is very similar to some verses in the *Kaulajñānanirṇaya* and *Kulārṇavatāntra*.<sup>31</sup>

<sup>29</sup> On the available manuscripts of the *Amṛtasiddhi*, see Mallinson and Szántó 2021: 25–34.

<sup>30</sup> For a discussion of *Amarauḡhaprabodha* 37, see footnote 230.

<sup>31</sup> The verses of the *Kaulajñānanirṇaya* (17.36–17.38) and *Kulārṇavatāntra* (9.72–9.74) in question have been translated and discussed in Birch 2020: 227–228.

## Continuities and Discontinuities with the *Amṛtasiddhi*

THE SYSTEM OF HAṬHAYOGA in the *Amarauḡha* (19–41) is very similar to the yoga of the *Amṛtasiddhi* in that both describe a physical practice of the same three seals, namely, the great seal (*mahāmudrā*), great lock (*mahā-bandha*) and great piercing (*mahāvedha*), along with the same four stages of yoga that overlay a sequence of blisses, sounds and void-like meditative states. The *Amṛtasiddhi* contains extensive, detailed passages on the theory behind the practice, which reveal that it was composed in a Vajrayāna milieu (Mallinson and Szántó 2021: 3–4). In addition to the similarities in their content, the *Amarauḡha*'s close relationship with the *Amṛtasiddhi* is further indicated by the two verses and four hemistichs they have in common, as well as some shared technical terminology, such as specific compounds for different types of bliss (*ānanda*) and void-like meditative states (*śūnya*).<sup>32</sup>

Despite their similarities, there are many significant differences between the *Amarauḡha*'s Haṭhayaḡa and the *Amṛtasiddhi*'s yoga. Nearly all of the *Amṛtasiddhi*'s esoteric and metaphysical theory is absent in the *Amarauḡha*'s simple formulation of Haṭha. Also, the *Amarauḡha* excludes the many supernatural effects (*siddhi*) arising from the practice, and introduces metaphysics and terminology that are unique to earlier Śaiva traditions (Birch 2019: 960–963). As discussed in the next section, the *Amṛtasiddhi*'s emphasis on retaining generative fluids contrasts with the *Amarauḡha*'s references to moving *kuṇḡalini* and uniting Śiva and Śakti at the aperture of Brahmā. Moreover, the techniques and meditative stages central to the yoga of the *Amṛtasiddhi* have only a subordinate role in the *Amarauḡha* as an optional auxiliary, called Haṭha, for attaining Rājayoga, the king of all yogas, which is essentially a Śaiva interpretation of meditative absorption (*samādhi*) that utilised terminology and concepts from earlier Śaiva works, such as the *Amanaska*.<sup>33</sup> Unlike Haṭha,

<sup>32</sup> *Amarauḡha* 22cd, 25ab, 27, 28cd, 29ab, 34 ~ *Amṛtasiddhi* 11.9cd, 12.15ab, 14.6, 13.5cd, 13.7cd, 19.2 (see footnote 18). The discrepancy between this comparison and that of Mallinson and Szántó (2021: 11 n. 19) is that the latter includes *Amṛtasiddhi* 16.1c–2b and 11.3, which are only in the *Amarauḡhaprabodha*, and omits 25ab ~ 12.15ab.

<sup>33</sup> On the *Amarauḡha*'s Rājayoga and the *Amanaska*, see the subsection 'Rājayoga.'

Rājayoga was considered the goal of other yogas, and it was the only yoga that could bestow liberation-in-life (*jīvanmukti*).<sup>34</sup>

If it were the case that the redactor of the *Amaraugha* borrowed directly from the *Amṛtasiddhi*, then the former's section on Haṭhayoga would be a radically truncated and modified version of the latter's yoga. One might expect a redactor to produce abridged passages in cases where the theory and effects of the practice have been revised and simplified. However, it is more difficult to explain why the redactor of the *Amaraugha* might have gone to the trouble of rewriting the *Amṛtasiddhi*'s descriptions of the same physical practice in such a truncated and obscure way.<sup>35</sup> As I have argued elsewhere (Birch 2019: 965–966), it seems likely that the *Amaraugha*'s descriptions of the three seals and four stages of yoga derive from a work containing a more succinct account than that of the *Amṛtasiddhi*. Since the *Amṛtasiddhi* also shows signs of being redacted from different sources and contains two verses and four hemistichs of the *Amaraugha*,<sup>36</sup> it is likely that the *Amṛtasiddhi*'s redactor was familiar with the source of the *Amaraugha*'s Haṭhayoga, and elaborated on it by providing a clearer and more comprehensive explanation of the practice and esoteric Buddhist theory.

### From Raising Generative Fluids to Moving *Kuṇḍalinī*

The retaining and replenishing of generative fluid are salient themes of the *Amṛtasiddhi*. In fact, a full chapter of this work is devoted to explaining the importance of retaining generative fluid (*bindu*). When generative fluid is lost, it is said to result in old age and death, whereas when it is retained, it leads to life, perfection and a diamond body (7.25–26). Generative fluid is the nectar (*amṛta*)

<sup>34</sup> On Rājayoga and liberation-in-life, see Birch 2020: 223–228.

<sup>35</sup> Most of the verses common to both the *Amaraugha* and *Amṛtasiddhi* (see footnote 32) are on the practice of the third seal, *mahāvedha*. In this instance, the redactor of the *Amaraugha* integrated these verses with others to produce a somewhat different account of this practice. One common hemistich on the great seal (*mahāmudrā*) concerns the name of this technique.

<sup>36</sup> Verses 14.5–6 of the *Amṛtasiddhi* describe the practice of earlier chapters (11–13) with new terms and details, such as the *puruṣamudrā* and the effect of making the three channels shake (*āṇḍolanam* [...] *trimārgataḥ*).

of the moon denoted by the name of the text, ‘the attainment of *amṛta*’ (*amṛta-siddhi*).<sup>37</sup>

In the *Amarauḡha*, the role of generative fluid is related more to the notion of flooding the body with the moon’s nectar rather than retention and celibacy. In the introductory section (10–13), generative fluid and internal resonance are referred to as great medicines (*mahaśadhi*) and, under the guidance of a good guru, the yogi might increase generative fluid by moving the moon. However, these statements are followed by the *siddhas*’ teaching, called *amarauḡha*, which explains the process leading to the union of Śiva and Śivā. In this process, the moon melts and the body is filled with nectar.

However, in the more specific context of practising Haṭhayoga, both nectar (*amṛta*) and generative fluids (*bindu*) are unimportant in the *Amarauḡha* because neither is mentioned in the section on Haṭha. This omission appears to have been deliberate because *Amarauḡha* 4 states that there are two types of Haṭhayoga. These types are distinguished by whether internal resonance (*nināda*) or generative fluid (*bindu*) is utilised. The *Amarauḡha*’s account of Haṭha describes only the various resonances (*nāda*) that arise as the yogi progresses through the stages of the practice. Furthermore, the text’s definition of Haṭha (3) specifies that it is a method of breath control and internal resonance. Therefore, it would seem that the *Amarauḡha* teaches the first type of Haṭhayoga that is characterised by internal resonance. In contrast to this, the type of Haṭhayoga described in the Vajrayāna work called the *Vimalaprabhā* is said to achieve its aim by stopping the flow of generative fluid (*bindunirodha*).<sup>38</sup>

Celibacy is mentioned once in the *Amarauḡha* (33). The yogi is advised to avoid fire, women and roads when beginning the practice of the three seals. Such a prescription implies that, when the yogi has learnt the practice, celibacy is no longer necessary. The redactor of the *Amarauḡha* further insinuates that the observance of celibacy is unimportant by defining *vajroli* in non-physical

<sup>37</sup> The author of the *Amṛtasiddhi* refers to generative fluid as nectar (*amṛta*) at 3.2 and 7.26, the seventh chapter being the one on generative fluid (*bindu*).

<sup>38</sup> For a discussion of the *Vimalaprabhā* and a translation of its definition of Haṭhayoga, see Birch 2011: 542–544.

terms. In some subsequent systems of Haṭha that aim at retaining generative fluids, *vajroli* is a technique of drawing up sexual fluids through the urethra.<sup>39</sup> However, according to *Amaraugha* 7, *vajroli* is accomplished when the mind is pure (*sattva*) and the breath is flowing in the central channel, which are two factors that usually underlie the attainment of *samādhi*. The implication of the *Amaraugha*'s view is that the physical practice of drawing up generative fluids is unnecessary because *vajroli* is achieved incidentally with the attainment of Rājayoga.

The *Amaraugha* is not the only early Śaiva text on Haṭha that omits the physical practice of *vajrolimudrā* and other deliberate efforts to retain generative fluids. In fact, contrary to Mallinson's claim (2018: 183) that this *mudrā* is predominant among the techniques of Haṭhayoga from the eleventh century onwards, only one of the early Śaiva texts on Haṭha and Rājayoga, namely, the *Śivasamhitā*, teaches the physical practice of *vajrolimudrā* or its variants, *sahajoli* and *amaroli*. The practice of *vajroli* and celibacy are absent in the other early Śaiva works, namely, the *Amaraugha*, *Yogabīja* and *Yogatārāvalī*. Like the *Amaraugha*, the *Yogabīja* implies that retaining generative fluid arises after the attainment of meditative absorption,<sup>40</sup> and the *Yogatārāvalī* does not mention generative fluid at all. Furthermore, the physical practice of *vajrolimudrā* is also absent in two early Śaiva yoga texts that teach some of the key methods of Haṭha. These are the *Vivekamārtaṇḍa* and *Gorakṣasāta*.

It seems that the initial Śaiva response to the Vajrayāna yoga of retaining generative fluids, as seen in the *Amṛtasiddhi*, was one of ambivalence. While the authors of the *Amaraugha* and *Yogabīja* might have viewed the replenishment of generative fluids as incidental to Rājayoga, the emphasis in

<sup>39</sup> The physical practice of *vajroli* is described in *Dattātreyaयोगशास्त्र* 150–158, *Śivasamhitā* 4.78–4.103 and *Haṭhapradīpikā* 3.82–3.99.

<sup>40</sup> The sole reference to generative fluid (*bindu*) in the *Yogabīja* (101) occurs after the description of a yoga that is similar to that of the *Amaraugha*'s Haṭhayoga. In explaining various effects it connects the retention of generative fluid to dissolution of the mind: 'By adopting a yogic posture and frequently [applying] this method of practice, the mind dissolves and generative fluid does not go downwards' (*anenābhyāsayogena nityam āsanabandhataḥ | cittam vilīnatām eti bindur no yāty adhas tathā*).



Śaiva practice shifted from raising generative fluids to moving *kuṇḍalinī*. This shift in emphasis starts with the *Amarauḅha* but is much more apparent in the *Yogabīja*, *Yogatārāvalī* and *Goraḅśaśataka*, in which a model of awakening *kuṇḍalinī* by physical yoga practices is developed further. This model becomes a primary feature of subsequent works on Haṅha as seen, for example, in the *Haṅhapradīpikā*. The third chapter of this archetypal work frames the practice of the ten seals (*mudrā*) wholly within the paradigm of awakening *kuṇḍalinī*:

So, in order to awaken the goddess sleeping at the opening of the door of Brahmā, [the yogi] should with every effort carry out the practice of the *mudrās*.<sup>41</sup>

The model of raising generative fluid was incorporated into some early systems of Haṅha through the practice of certain techniques, in particular the seals of *khecarī* and *vajroli*. The *Dattātreya yogaśāstra* teaches the physical practice of *vajroli* as one of the ten seals. The first Śaiva work to include the model of retaining generative fluids was the twelfth or thirteenth-century *Vivekamārtaṇḁa* (51–57), which contains a passage on *khecarī mudrā* and generative fluids. The *Vivekamārtaṇḁa* omits *vajroli* but is one of the earliest examples of a Śaiva yoga text that integrates models of moving *kuṇḍalinī* and generative fluids. This dual-model approach, so to speak, was then adopted by subsequent Śaiva works that taught the ten seals, such as the *Śivasamhitā* and *Haṅhapradīpikā*, and became normative in Haṅha texts composed after the fifteenth century.

The close relationship between the *Amṛtasiddhi*'s yoga and the *Amarauḅha*'s Haṅha accentuates a shift from raising generative fluids to moving *kuṇḍalinī*. This occurred with the transition of physical yoga practices from a Buddhist monastic milieu to Śaiva communities. Ambivalence towards celibacy among Śaivas may have stemmed from earlier Kaula traditions. Although Goraḅśa-nātha is depicted in legends as reforming the orgasmic sexual rites of Kaula traditions, the early permutations of these reforms appear not to have included the physical practice of *vajroli*, and retaining generative fluids may have been considered incidental, rather than a necessary means, to the attainment of Rāja-yoga.

<sup>41</sup> *Haṅhapradīpikā* 3.5 (*tasmāt sarvaprayatnena prabodhayitum īśvarim | brahmadvāramukhe suptāṃ mudrābhyāsam samācaret*).

### Forceful Vajrayāna and Śaiva Yogas

In the *Amaraugha's* account of Haṭhayoga (20cd–21ab), the great seal is likened, in effect, to a stick used to kill a snake. It strikes the coiled *kuṇḍalinī*, and the force of the blow straightens her. This simile reveals that Śaivas understood the notion of force (*baṭha*) in Haṭhayoga as referring to the forceful effect of its techniques on *kuṇḍalinī*. This understanding probably extended to the practice of the three seals. Their aim was essentially to force *prāṇa* up through the central channel to pierce the three knots. Similar forceful effects, in particular on *apānavāyu* and *kuṇḍalinī*, can be found in other early works on Haṭhayoga (Birch 2011: 544–545). Such indications of forceful effects provide the strongest evidence for the intended meaning of *baṭhayoga* in the formative phase of this type of yoga.

Mādhvacandra, the author of the *Amṛtasiddhi*, shows little interest in the notion of forceful yoga. Violent metaphors, such as hitting a snake, and words that might denote forceful actions in the practice of yoga are absent from his writing. Had he been so inclined, he could have accentuated the force and violence of yoga in the metaphysical narrative underlying the physical practice because the application of the seal called the great piercing effectively kills the gods Brahmā, Viṣṇu and Rudra, who block the central channel. However, in Mādhvacandra's account, these gods merely tremble and then die.<sup>42</sup>

Despite the absence of forceful yoga in the *Amṛtasiddhi*, there are clear similarities in the notion of force in some Vajrayāna and early Śaiva works on Haṭhayoga. Forceful action is conspicuous in a definition of *baṭhayoga* in various Vajrayāna works, perhaps the earliest being the eleventh-century *Vimalaprabhā*, a commentary on the *Kālacakratantra*. This definition essentially states that Haṭhayoga forcefully (*baṭhena*) moves the breath into the central channel (Birch 2011: 542–544). This is a precursor of the Śaiva view in which the practice of Haṭhayoga forcefully awakens *kuṇḍalinī* and moves the breath into the central channel, as seen in the *Amaraugha* and subsequent works on

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<sup>42</sup> *Amṛtasiddhi* 13.8–13.10.

Haṭha.<sup>43</sup> Other explanations of *haṭhayoga* in Vajrayāna concern the sequence of four blisses in which the usual order of the last two blisses is reversed (Isaacson and Sferra 2014: 100–101). This notion of forceful yoga, which is absent in the *Amṛtasiddhi* and *Amaraugha*, seems not to have influenced subsequent traditions of Haṭha, perhaps because sequences of four blisses were not appropriated by Śaivas.

It is likely that the author of the *Amaraugha* adopted the name Haṭha because of its past association with methods of breath control that forced *prāṇa* into the central channel. The emphasis on breath control in definitions of *haṭhayoga* in some Vajrayāna works is consistent with the emphasis on breath control in the definition of *haṭhayoga* in the *Amaraugha*.<sup>44</sup> The author of the *Amaraugha* knew of another type of Haṭha for raising generative fluid but chose, it seems, to teach only the one based on breath control and internal resonance.<sup>45</sup> The violence inherent in this method is more forthrightly implied by the revised definition of *haṭhayoga* in the *Amaraughaprabodha*, which uses a term for breath control that can also mean the action of ‘breaking’ (*prabhañjanavidhāna*).<sup>46</sup>

The belief that Haṭha is mainly a system of breath control persisted after the *Haṭhapradīpikā* was composed. This is particularly evident in the work of erudite pundits who tried to integrate Haṭha within yoga systems with eight auxiliaries (*aṣṭāṅga*). In such cases, Haṭha was often equated with *prāṇāyāma*.<sup>47</sup>

<sup>43</sup> For references to Haṭhayoga’s forceful effect on *kuṇḍalinī*, see Birch 2011: 544 notes 89–90.

<sup>44</sup> Apart from the definition of *haṭhayoga* in the *Vimalaprabhā* (noted above), manipulating the breath is also mentioned in definitions of *haṭhayoga* in the *Gūḍhapada* and *Yogīmanoharā* (for references, see Mallinson 2020: 181–182).

<sup>45</sup> *Amaraugha* 3–4 (discussed in the previous subsection, ‘From Raising Generative Fluids to Raising *Kuṇḍalinī*’).

<sup>46</sup> On the *Amaraughaprabodha*’s definition of Haṭhayoga, see footnote 207.

<sup>47</sup> For example, *Yogacintāmaṇi* Ms. No. 6922, f. 6r, l. 3 (*haṭhas tu prāṇāyāma eva*); *Yogasiddhāntacandrikā* 1.34 (*haṭhayogo yogabijaṃ prāṇāyāmaḥ prakīrttitatḥ*); *Yuktabhavadeva* 7.131 ([...] *prāṇādisthirikaraṇopāyo haṭhayogaḥ*); *Mahākālasaṃhitā*, *Guhyakālikhaṇḍa* 1125 ([...] *haṭhayogaḥ prāṇāyāmaavidhis tathā*); *Jyotsnā* 1.1 ([...] *prāṇāyāmo haṭhayoga iti*), etc.

The characterization of physical yoga as a difficult or painful practice is an unlikely reason behind the name Haṭhayoga in Vajrayāna and Śaiva traditions because such characterizations were generally made by opponents of physical yoga rather than its proponents (*pace* Mallinson and Singleton 2017: xx).<sup>48</sup> Those who opposed physical methods of asceticism or Haṭhayoga as effective means to liberation were inclined to advocate for gnostic or subitist methods, which they sometimes designated ‘easy’ (*sukhopāya*).<sup>49</sup> In the context of debates on easy and difficult (*kaṣṭa*) methods, all graduated systems of yoga, and sometimes any means to liberation based more on action than gnosis, are rejected. Therefore, in such debates the meaning of *kaṣṭa* includes, but is not specific to, Haṭhayoga and its physical techniques.<sup>50</sup>

## The Four Yogas

IF THE AMARAUGHA WAS COMPOSED in the twelfth century or before, as I have argued, it is the earliest surviving account of the fourfold yoga of Mantra, Laya, Haṭha and Rājayoga. This system features in many subsequent yoga texts and was eventually incorporated into three Yoga Upaniṣads.<sup>51</sup> It was the

<sup>48</sup> For relevant passages criticising physical yoga or Haṭhayoga in the *Amanaska*, *Mokṣopāya*, *Jīvanmuktiviveka* and other texts, see Birch 2011: 537, 547–548, 550–552. Also, for a similar reference in the *Mahākālasaṃhitā*, see Mallinson and Singleton 2017: 12, 40.

<sup>49</sup> Good examples are the authors of the *Amanaska* and *Mokṣopāya* (see the previous footnote for references).

<sup>50</sup> A good example of this occurs in the *Tantrasadbhāva* (1.37c–41c), in which *kaṣṭayoga* is mentioned in the plural together with *mudrās*, *maṇḍalas*, mantras, exhalation (*recaka*), inhalation (*pūraka*) and meditation (*dhyāna*). When teaching an easy method (*sukhopāya*) for quelling thought, Kṣemarāja in his commentary on *sūtra* 18 of the *Pratyabhijñābhṛdaya* justifies it as easy because all systems of restraining (*yantraṇā*), such as *prāṇāyāma*, *mudrā* and *bandha*, have been removed (*prāṇāyāmamudrābandhādīsamastayantraṇātāntratrotānena sukhopāyam*). The *Yogabīja* (121), which advocates the practice of Haṭhayoga, appears to directly respond to the debate over easy and difficult methods by referring to the four yogas (*layādi*) as easy (*sabhaja*); ‘There are various difficult methods or the easy one, such as Laya, [Mantra and Haṭha]. They are not established on the path to liberation without the central channel’ (*nānāvīdhāḥ kriyāḥ kaṣṭāḥ sabajam vā layādikam | na tu tan mokṣamārgē syāt prasiddham paścimaṃ vinā*).

<sup>51</sup> These are the *Yogatattvopaniṣat* (19), *Vārāhopaniṣat* (5.10) and *Yogaśikhopaniṣat* (1.129).

basis for the interdependent relationship between Haṭha and Rājayoga that was foregrounded in the *Haṭhapradīpikā*. The combination of Haṭha and Rājayoga became a prominent paradigm for integrating physical techniques with meditative practices that has endured into the modern era (Birch 2014: 404).

The second verse of the *Amarauḅha* introduces the four yogas in the sequence of Laya, Haṭha, Mantra, and Rājayoga. The next verse defines them in that order, and the author alludes to it twice with the compound *layādi* (1 and 14), which suggests that Layayoga is the first of the four. However, as seen in Table 1, the overall structure of the *Amarauḅha* presents the four yogas in the order of Mantra, Laya, Haṭha and Rājayoga. The different sequences may be a result of the author's efforts at redacting material from various sources because, as discussed below, other texts mention the first three yogas in different sequences.

At the end of the *Amarauḅha* (45), Rājayoga is said to be the goal of the first three yogas, and the author's description of the final stage of Haṭha's practice implies that Rājayoga is the result. Rājayoga as the goal of practice is true for all works that incorporate the four yogas,<sup>52</sup> the *Haṭharatnāvalī* being the only exception.<sup>53</sup> However, variations in the order of the first three yogas are seen in other yoga texts, several of which reveal that there were different ideas behind their sequencing.

In fourfold systems of yoga that predate the sixteenth century, Mantra, Laya and Haṭha are ordered differently in various works. Four sequences and their corresponding texts are listed in Table 2. The first sequence of Mantra, Laya and Haṭha, which shapes the structure of the *Amarauḅha*, also

<sup>52</sup> A seeming exception is the fourteenth-century *Śārṅgadharapaddhati* (4347), which introduces these yogas in the order of Mantra, Laya, Rāja and Haṭhayoga. However, it goes on to teach them in the order of Mantra, Laya, Haṭha and Rājayoga.

<sup>53</sup> Śrīnivāsa, the author of the seventeenth-century *Haṭharatnāvalī* (1.8), reverses the usual order of Haṭha and Rājayoga (*mantrayogo layas caiva rājayogas tṛtīyakaḅ | haṭhayogas caturthaḅ syāt prāṅinām mokṣadāyakaḅ*), and teaches them in that order. His work draws heavily on the *Haṭhapradīpikā*, and his unusual sequencing of Rāja and Haṭhayoga appears to be an attempt to reconcile the fourfold system of yogas with a discourse in which Haṭhayoga is foregrounded. Nonetheless, he includes verses from the *Haṭhapradīpikā* stating that Haṭha is the means to Rājayoga (e.g., *Haṭharatnāvalī* 1.4, 1.17 = *Haṭhapradīpikā* 1.2, 1.67).

Table 2: The Four Yogas

Sequence of Yogas	Text
1. Mantra, Laya, Haṭha, Rājayoga	<i>Amarauḡha</i> , <i>Amarauḡhaprabodha</i> , <i>Dattātreyayogaśāstra</i> , <i>Śivayogaḡradīpikā</i> <i>Śivayogasāramu</i>
2. Mantra, Haṭha, Laya, Rājayoga	<i>Yogabīja</i> , <i>Śivasamhitā</i> , <i>Śaivaratnākara</i>
3. Laya, Haṭha, Mantra, Rājayoga	<i>Amarauḡha</i> , <i>Amarauḡhaprabodha</i>
4. Laya, Mantra, Haṭha, Rājayoga	<i>Vivekadarpaṇa</i>

appears in two other Sanskrit yoga texts, the *Dattātreyayogaśāstra* (9) and *Śivayogaḡradīpikā* (1.4), as well as a Telugu yoga text called the *Śivayogasāramu* (1927: 32–33), which Krishna and Kandi (2014: 180) date to the fourteenth century.<sup>54</sup> A second sequence, Mantra, Haṭha and Laya, is seen in the *Yogabīja* (104) and *Śivasamhitā* (5.12), and is mentioned in passing in Jyotirnātha's *Śaivaratnākara* (1.39).<sup>55</sup> A third sequence, Laya, Haṭha and Mantra, is found only in the opening verses of the *Amarauḡha* and *Amarauḡhaprabodha*, and the fourth sequence, Laya, Mantra and Haṭha, is mentioned in an early Marathi text called the *Vivekadarpaṇa* (chapter 15). All of the above-listed works are Śaiva, the *Śivayogaḡradīpikā* and *Śaivaratnākara* being Viraśaiva. The exception is the *Dattātreyayogaśāstra*, which is a Vaiṣṇava work.

Several texts reveal the reasons behind the first two sequences in Table 2. Both the *Amarauḡhaprabodha* (18–24) and *Śivasamhitā* (5.13–5.28)

<sup>54</sup> The *Śivayogasāramu* postdates the early twelfth century because it refers to Vāmadeva in the context of Rājayoga (1927: 41–42), which indicates that its author knew the *Amanaska*. On the date of the *Amanaska*, see footnote 4. In fact, the author may have known the South Indian recension of the *Amanaska*, because he was familiar with the *tāraka* and *amanaska* division. The *Śivayogasāramu* also has similar content to the *Śivayogaḡradīpikā* (1.10), which divides its Rājayoga into *sāṅkhya*, *tāraka* and *amanaska*.

<sup>55</sup> I would like to thank Elaine Fisher for informing me of this reference. She believes the *Śaivaratnākara* may have been composed in the late thirteenth or early fourteenth century (p.c. 10.3.2019).

contain passages that connect the four yogas to the four types of practitioner.<sup>56</sup> Although the *Amarauḅha* does not mention the four types of practitioner, the *Amṛtasiddhi* (chapters 15–18) contains the earliest account of them. In the *Amarauḅhaprabodha* and *Śivasamhitā*, the four types of practitioner are linked to the sequence of Mantra, Laya, Haṭha and Rājayoga. This sequence is the same as that shaping the structure of the *Amarauḅha*. Both texts stipulate that Mantrayoga is for the weak practitioner, Layayoga for the average, Haṭhayoga for the capable and Rājayoga for the exceptional.<sup>57</sup> This scheme is alluded to in the *Dattātreyayogaśāstra* when its author notes that the lowest grade of practitioner, who has little intelligence, should do Mantrayoga, which is then designated the lowest of the yogas.<sup>58</sup> The *Śivasamhitā* integrates a timeframe within this fourfold scheme of yogas and practitioners. The weak practitioner takes twelve years to succeed with Mantra, the average practitioner eight years with Laya, the capable practitioner six years with Haṭha and the exceptional three years with Rājayoga.

The rationale behind the second sequence in Table 2 is explained in the *Yogabīja* (104–111). The four yogas are introduced as sequential and internal stages of the ‘great yoga’ (*mahāyoga*).<sup>59</sup> The sequential nature of the yogas can be seen in Śiva’s following explanation, which describes how one yoga leads to the next:

With a *ha* sound, the breath goes out and with a *sa* sound it enters in. This is the mantra *haṃsa haṃsa*. All beings repeat it. Because of the guru’s teaching, the repetition is reversed in the *suṣumṇā*

<sup>56</sup> Although *Śivasamhitā* 5.12 lists the four yogas as Mantra, Haṭha, Laya, Rājayoga (the second sequence in Table 2), the section on the four types of practitioner that follows this (5.13–5.28) is based on the order of Mantra, Laya, Haṭha, Rājayoga (the first sequence in Table 2).

<sup>57</sup> For further details, see the translation of *Amarauḅhaprabodha* 18–24.

<sup>58</sup> *Dattātreyayogaśāstra* 14 (*alpabuddhir imaṃ yogam sevate sādhaḅakādhamaḅ | mantrayogo hy ayaṃ prokto yogānām adhamas smṛtaḅ*).

<sup>59</sup> *Yogabīja* 104; ‘Mantra, Haṭha, Laya and Rāja. [These] are sequentially internal stages in yoga. This unique fourfold [system] is called the great yoga’ (*mantra haṭho layo rājā yoge ’ntarbbūmikāḅ kramāt | eka eva caturdhāyaṃ mahāyogo ’bbidhīyate*).

[channel]. When *so 'ham*, *so 'ham* is achieved, it is called Mantra-yoga. Because of Mantrayoga, cognition [of *so 'ham*] arises in the central channel. When the inanimate [elements of the body] are forcefully consumed, it is called Haṭhayoga. Because the inanimate elements are consumed, the mind dissolves. When Layayoga arises, the breath becomes still, and because of the dissolution [of mind], happiness, the supreme state of bliss in one's own self, is attained. [The yogi] who has obtained the state of [powers], beginning with minimisation, shines because of Rājayoga. Upon the union of *prāṇa* and *apāna*, [the yogi] knows the fourfold yoga which has been briefly explained, O goddess. Śiva has said that it is not [taught] otherwise.<sup>60</sup>

The redactor of the *Amarauḡha* did not indicate why the text contains two different sequences of the four yogas. Such a discrepancy in the sequencing suggests that the redactor drew material from different sources. Nonetheless, the reason for the sequence Mantra, Laya, Haṭha, which shapes the structure of the work as a whole, is most probably the four types of practitioner as described in the *Amṛtasiddhi*, *Śivasamhitā* and *Amarauḡhaprabodha*.

The fourfold system of yoga was also incorporated into some yoga texts and compendiums that were composed in the early modern period.<sup>61</sup> However, after the *Haṭhapradīpikā*, this system was overshadowed by the binary scheme of Haṭha and Rājayoga. The Haṭha-Rāja format may have been inspired by

<sup>60</sup> *Yogabīja* 105–111 (*bakāreṇa babir yāti sakāreṇa viśen marut | haṃsa haṃseti mantrō 'yaṃ sarve jīvā japanti vai || guruvākyāt suṣumṇāyāṃ viparīto bhavej japaḥ | so 'haṃ so 'ham iti prāpte mantrayogas tadocyate || pratītir mantrayogāc ca jāyate paścime pathi | haṭhena grasate jādyaṃ haṭhayogaḥ sa ucyate || jādyaḡrāsaṃ samādāya cittam yāti vilīnatām | pavanaḥ sthairyam āyāti layayogodaye sati || layāt saṃprāpyate saukhyaṃ svātmānandaṃ paraṃ padam | aṇimādīpadaṃ prāpto rājate rājayogataḥ || prāṇāpānasamāyoge jñeyam yogacatuṣṭayam | saṃkṣepāt kathitam devī nānyathā śivabhāṣitam*).

<sup>61</sup> Examples include the *Haṭharatnāvalī* (1.8), *Yogamārgaparakāśikā* (1.11), *Rājayogabhāṣya* (p. 8), *Yogacintāmaṇi* of Śivānandasarasvatī (p. 10), *Yogasārasaṅgraha* (p. 2), *Yogatārāvalī-vyākhyā* (f. 3v), *Rājayogasiddhāntarāhasya* (p. 5), etc. Also, see footnote 51 for references in three Yoga Upaniṣads.



the *Yogatārāvalī*, which was known to the author of the *Haṭhapradīpikā*.<sup>62</sup> By extending the repertoire of Haṭhayoga's physical practices to include complex *āsanas* and therapeutic interventions known as the *śaṭkarma*, the author of the *Haṭhapradīpikā* established a basic paradigm for integrating physical and meditative practices. Svātmārāma emphasised that the physical methods and meditative states were interdependent in the sense that Rājayoga could only be achieved by Haṭha and Haṭhayoga was fruitless without the attainment of Rājayoga.<sup>63</sup> Although a degree of interdependence also underlies the sequential relationship of the four yogas in the *Yogabīja*, it was not the organising principle behind the four yogas of the *Amarauḅha*, which seems to allow exceptional practitioners to undertake Rājayoga without practising the first three yogas.

### Meaning of *yoga* in the Context of Four Yogas

Although the *Amarauḅha* does not contain a definition of the term *yoga*, the author defined *rājayoga* in a way that is redolent of the meaning of *yoga* as both *samādhi* and union. At the beginning of the text (3), *rājayoga* is defined similarly to *yoga* and *samādhi* in the *Pātañjalayogaśāstra*<sup>64</sup> and, towards the end of the text (41cd–42ab), it is said to arise when the mind becomes one (*ekībhūta*) with the internal resonance.<sup>65</sup> However, seeing that Mantra, Laya and Haṭha are described as the means to attain the state of Rājayoga in *Amarauḅha* 45, the term *yoga* is better understood as 'method' (*upāya*) in the context of the four yogas.

In light of the definitions of the first three yogas in *Amarauḅha* 3, Layayoga can be interpreted as the method of constant flowing thought; Haṭhayoga as

<sup>62</sup> *Yogatārāvalī* 2 and 4 ~ *Haṭhapradīpikā* 4.6 and 4.81.

<sup>63</sup> The interdependence of Haṭha and Rājayoga are implied in several verses of the *Haṭhapradīpikā*, but stated explicitly in 2.76: 'Rājayoga is not accomplished without Haṭha, nor Haṭha without Rājayoga. Therefore, [the yogi] should practise both until the final stage of completion' (*haṭham vinā rājayogo rājayogaṃ vinā haṭhaḥ | na sidhyati tato yugmam ā niṣpatteḥ samabhyaset*). This verse is also in the *Śivasambhitā* (5.222)

<sup>64</sup> Cf. *Amarauḅha* 3d (*cittavṛttirahita*) and *Pātañjalayogaśāstra* 1.1–2 (*yogaḥ samādhiḥ [...] yogaś cittavṛttinirodhaḥ*).

<sup>65</sup> This interpretation relies on reading *Amarauḅha* 41cd and 42ab together.

the method of manipulating the breath and internal resonance, and Mantra-yoga as the method of reciting mantras. In keeping with this interpretation, the redactor of the *Amarauḡhaprabodha* (65) refers to these yogas as ‘methods’ (*layādyupāya*<sup>66</sup>).

The defining of specific yogas, such as Haṭha, as methods can be seen in the works of more scholarly compilers and commentators. For example, Bhavadevamīśra defined Haṭhayoga as ‘a method (*upāya*) for making the breath, [mind] and so on steady with forceful intent.’<sup>66</sup> Nārāyaṇatīrtha glossed Haṭhayoga as ‘a method (*upāya*) for stabilising the mind.’<sup>67</sup> And in a slightly different rendering of *Amarauḡha* 45cd, the redactor of the *Yogamārgaprakāśikā* understood Haṭhayoga, and by implication Mantra and Laya, as a method:

Mantra, Laya, and the Haṭha method (*upāya*) bring about Rājayoga.<sup>68</sup>

The most notable analysis of the meaning of *yoga* in the context of the four yogas is that of the erudite scholar Śivānandasarasvatī, who lived in Varanasi in the late sixteenth or early seventeenth century. At the beginning of his *Yogacintāmaṇi*, he surveys definitions of the term *yoga* in various Purāṇas and yoga texts. After discussing the meaning of *yoga* as *samādhi* and the twofold nature of *samādhi* denoted by *samprajñāta* and *asamprajñātasamādhi* in Pātañjalayoga, he confronts the issue of the meaning of *yoga* in specific names, such as Mantrayoga. As seen in the following passage, he concludes that Mantrayoga is so-called because it is a ‘means’ (*sādhana*) for accomplishing yoga through mantras:

Formerly, the twofold nature of *samādhi* has been revealed in statements of the Purāṇas and [yoga texts] that have been mentioned [by me]. But surely [as stated in scripture], ‘yogis who have seen the truth have taught that yoga is fourfold:

<sup>66</sup> *Yuktābhavadeva* 7.131 (*haṭhenāgrahena prāṇādīsthirikaraṇopāyo haṭhayogaḥ*).

<sup>67</sup> *Yogasiddhāntacandrikā* 1.34 (*cittasya sthityupāyaṃ haṭhayogam āha*).

<sup>68</sup> *Yogamārgaprakāśikā* 4.1 (*mantra layo haṭhopāyo rājayogāya kalpate*).

Mantra, Laya, Rāja and Haṭhayoga.<sup>69</sup> Since hearing thus about the fourfold nature of yoga and since one perceives the fact that the word ‘yoga’ has many meanings because one sees the use of the word ‘yoga’ in Karmayoga, Bhaktiyoga Vairāgyayoga, Sāṅkhyayoga and the like in Gitās, such as the *Brahmagītā*, *Viṣṇugītā*, *Īśvaragītā* and *Śivagītā*, how can one conclude, ‘this alone is yoga’? If [such an objection is raised], it is true because, like the use of the word ‘livelihood’ for a plough, which is a means to a livelihood, it is reasonable to use of the word ‘yoga’ for a means to [accomplishing] yoga directly or indirectly, such as Mantrayoga. For so [it has been taught that] yoga and the accomplishment of yoga arise simply from Īśvara’s favour that has been propitiated by mantra repetition, fire sacrifice, worship and so on, and not otherwise.<sup>70</sup>

Since the *Amarauḅha* is among the earliest works to bring together Mantra, Laya, Haṭha and Rājayoga, it provides a window onto the early formation of this tetrad of yogas. In the following subsections of this book, the salient features of each yoga will be discussed in light of earlier traditions, as well as subsequent accounts of the four yogas.

<sup>69</sup> The origin of this verse is not clear. Seeing that Śivānanda cited it as an authoritative statement, it could be from the *Yogarājopaniṣat* (1ab–2cd). This remains speculative because Śivānanda did not mention the *Yogarājopaniṣat* in his work, and he often cites texts with attribution. As discussed in footnote 52, this verse derives from the *Śārṅgadharapaddhati* (4347), of which the *Yogarājopaniṣat* is a redaction (Birch 2014: 426 n. 37). However, it is unlikely that Śivānanda would consider the *Śārṅgadharapaddhati* an authority on yoga and cite from it.

<sup>70</sup> *Yogacintāmaṇi*, Ms. No. 6922, f. 5v ll. 4–8 (*darśitaṃ codāhṛtapurāṇādivākyaṣu samādhi-dvaidhyam pūrvam eva || nanu— mantrayogo layaś caiva rājayogo haṭhas tathā | yogas caturvidhaḥ prokto yogibhis tattvadarśibhiḥ || iti yogasya caturvidhatvaśravaṇād brahmaviṣṇuśivāśivādīgītāsu karmayogo bhaktiyogo vairāgyayogaḥ sāṅkhyayoga ityādiṣu yogasābdaprayogadarśanena ca yogaśabdasyānekārthatvapratiteḥ, katham nirṇayo ’yam eva yoga iti cet | satyam, jīvanasādhane lāṅgale jīvanasābdaprayogavat sākṣāt paramparayā vā yogasādhaneṣu mantrayogādiṣu yogasābdaprayogopapatteḥ | tathā hi mantrajapahomapūjādiṣu samārādhiteśvaraprasādād eva yogo yogasiddhiś ca bhavati, nānyathā*).

## Mantrayoga

The practice of Mantrayoga in the *Amarauḡha* (15–16) begins with meditation on *om*, which the author describes as a one-syllable mantra. The yogi then meditates on a white deity and a mantra beginning with *om* in the heart and then in a *maṇḍala*. The mantra is recited one hundred thousand times and a fire sacrifice (*boma*) is performed for every tenth repetition. This practice is said to prevent the yogi from suffering a violent death and, presumably, if it were practised for long enough, would lead to Rājayoga.<sup>71</sup>

It is notable that the *Amarauḡha* does not mention a mantra specific to a particular deity or sect. This is consistent with other accounts of Mantrayoga in subsequent texts on the four yogas.<sup>72</sup> In fact, the use of *om* as a universal mantra has antecedents in earlier traditions of Śaivism, which attempted to reduce mantric diversity by using *om* for everything (TAK III 2013: 508). Also, the practice of meditating on *om* has been a feature of theistic yoga traditions as far back as the *Pātañjalayogaśāstra*.<sup>73</sup> Although the Śaiva orientation of the *Amarauḡha* is unambiguous, the use of a universal mantra and the relative simplicity of the mantric dimension of the practice anticipate the trans-sectarian role of the four yogas in some yoga texts of the early modern period.

In the context of four yogas, the inclusion of fire sacrifice (*boma*) in Mantrayoga is unusual, if not unique to the *Amarauḡha*. Nevertheless, in early Śaiva traditions, reciting a mantra, visualising a white deity and performing external ritual action in which life-giving substances, such as milk and butter,

<sup>71</sup> The *Śivasamhitā* (5.16) states that the yogi obtains success with Mantrayoga in twelve years.

<sup>72</sup> For example, the *Dattātreya yogaśāstra* (12–14) mentions only that the yogi should recite a mantra after installing the letters into his limbs (*aṅgeṣu mātrkānyāsapūrvam mantram jāpet sudbhīḥ*). The *Yogabīja* (106–107) describes the practice of Mantrayoga as the recitation of *so 'ham* (so 'ham so 'ham iti prāpto mantrayogaḥ sa ucyate). This is called the *ajāpā* mantra in other texts (e.g., *Vivekamārtaṇḍa* 29–31). The *Śārṅgadharapaddhati* (4349) defines Mantrayoga as a practice accomplished by those skilled in repeating mantras of deities, such as Brahmā, Viṣṇu or Śiva, and mentions Vatsarāja as an example of such an adept (*brahmaviṣṇuśivādinām mantrajāpyaviśāradaih | sādhyate mantrayogas tu vatsarājādibhir yathā*).

<sup>73</sup> For a discussion of meditation on *praṇava* in the *Pātañjalayogaśāstra*, see Maas 2009: 276–280.

are offered into a fire, are distinctive features of rejuvenation (*puṣṭi*) rites.<sup>74</sup> If a fire sacrifice had to be performed for every tenth repetition,<sup>75</sup> the practice of Mantrayoga would be very expensive in terms of purchasing enough honey, milk, ghee and lotuses for the ten thousand sacrifices that must accompany the one hundred thousand recitations. The implication is that Mantrayoga requires a substantial amount of ritual practice to bring about the declared result. It is, perhaps, telling that the result is avoiding a violent death rather than death altogether. This may reflect the status of Mantrayoga as the lowest of the four yogas, which is stated or insinuated in other texts as well,<sup>76</sup> and it implies that the attainment of immortality was reserved for those who succeeded at Haṭha and Rājayoga.

### Layayoga

The Layayoga of the *Amarauḅha* (18–19) is a visualisation practice that appears to have two stages. The yogi begins by visualising nectar flowing in his body and then meditates on Śiva in the form of a *liṅga* that shines like a jewel. In yoga texts, the term *laya* can literally mean ‘dissolution’ of the mind, and is often used as a synonym for *samādhī*.<sup>77</sup> Also, during the second millennium, some commentators on the *Yogasūtra* glossed ‘cessation’ (*nirodha*) in *sūtra* 1.2 (*yogaś*

<sup>74</sup>I would like to thank Alexis Sanderson (p.c. 27.6.2020) for pointing this out to me. The main reference he provided is *Tantrāloka* 1.119–1.122 and relevant passages from the *Niśvāsakārikā* (48.69–48.71b), *Tantrasadbhāva* (f. 50, 66c and 67r), *Niśvāsagubhya* (10.12c–10.13), *Kubjikāmata* (8.44a) and *Brhatkālottara* (f. 72).

<sup>75</sup>This instruction is specified by the compound *daśāṃśam* in *Amarauḅha* 16c.

<sup>76</sup>For references in the *Śivasamhitā*, *Amarauḅhaprabodha* and *Dattātreyayogaśāstra*, see the section above on the Four Yogas.

<sup>77</sup>The term *laya* clearly has this meaning in the *Amanaska* (2.22), a Śaiva yoga text that predates the *Amarauḅha* by a century or so. For example, ‘an extraordinary dissolution [of mind] (*laya*) arises in which all intentional thoughts are severed and all movement has ceased. It is only intelligible to oneself and beyond the sphere of words (*ucchinnaśarvasaṅkalpo niḥśeṣaśeṣaceṣṭitaḥ | svāvagamyo layaḥ ko ḥi jāyate vāgagocaraḥ*). In *Haṭhāpradīpikā* 4.3–4.4, *laya* is included as a synonym for *samādhī*.

*cittavṛttinirodhaḥ*) as *laya*,<sup>78</sup> and several erudite authors of yoga compendiums equate it with the lower level of *samādhi* called *samprajñāta*.<sup>79</sup> In contexts of meditation, antecedents to the concept of *laya* as the dissolution of mind occur in Śaiva Tantras that predate the *Amaraugha*.<sup>80</sup> However, in Buddhist and Vedantic works, it generally means mental inertia, sluggishness, sleep and loss of consciousness, and appears in some lists of obstacles to meditation or gnosis.<sup>81</sup>

The *Dattātreya yogaśāstra* clearly states that Layayoga is accomplished by the dissolution of the mind (*cittalaya*), and it teaches various esoteric techniques for this purpose.<sup>82</sup> The author attributes eighty million of these techniques to Śiva.<sup>83</sup> Several of those described are similar to the simple contemplative practices of some earlier Śaiva Tantras, such as the *Vijñānabhairavatantra* and *Svabodhodayamañjarī*, which teach methods for dissolving the mind (*mano-laya*).<sup>84</sup> In terms of its simplicity, the Layayoga of the *Amaraugha* is consistent

<sup>78</sup> For example, Bhojadeva's *Rājamārtaṇḍa* 1.2; 'The cessation of those [mental activities, that is to say,] the dissolution [of them] in their own cause is known as yoga' (*tāsāṃ nirodho [...] svakāraṇe layo yoga ity ākhyāyate*). Cf. Vijñānabhikṣu's *Pātañjalabhāṣyavārttika* 1.2 ([...] *vṛttayas tāsāṃ nirodhas tāsāṃ layākhyo [...]*) and *Yogasiddhāntacandrikā* 1.2 (*tāsāṃ nirodha upāsamo nirindhanāgnivat svakāraṇe layaḥ*).

<sup>79</sup> For example, Śivānanda's *Yogacintāmaṇi* p. 11 (*layaḥ samprajñātaḥ*) and Nārāyaṇatīrtha's *Yogasiddhāntacandrikā* 1.41 ([...] *samāpattiḥ samyagāpattir layaḥ samprajñātalakṣaṇo yogo bhavatiṭy arthaḥ [...]*).

<sup>80</sup> The word *līna* is used in Bhāgavatopala's definition of meditation (*dhyāna*) in *Spandapradīpikā* 31. The word *laya* or a derivative form of the root *lī* occur in the context of dissolving the mind in *Vijñānabhairavatantra* 37, 56, 58–60, 71, 79, 115, *Svabodhodayamañjarī* 43, *Śāktavijñāna* 28, etc.

<sup>81</sup> Sluggishness of mind (*cetaso linatta*) is one of five hindrances in the *Kāyasutta* of the *Tripitāka* (*Samyutta Nikāya* 1898, part 5: 64). In Vedantic works, examples include the *Maitrāyaṇīyopaniṣat* 6.34.7 and Gauḍapāda's *Māṇḍūkīyopaniṣatkārikā* 3.42 (and see the commentary of Śāṅkara on this verse, which glosses *laya* as *suṣupta*). Also see *Aparokṣānubhūti* 127–128 and *Yuktabhavadeva* 1.38–1.39, where *laya* is included as an obstacle to attaining *samādhi* and yoga.

<sup>82</sup> *Dattātreya yogaśāstra* 15ab: 'Because of the dissolution of mind brought about by esoteric techniques, Layayoga arises' (*layayogaś cittalayāt saṅketais tu prajāyate*).

<sup>83</sup> *Dattātreya yogaśāstra* 15cd (*ādināthena saṅketā aṣṭakoṭiḥ prakīrtitāḥ*).

<sup>84</sup> The *Dattātreya yogaśāstra*'s techniques of Layayoga (21 - 26) can be summarised as

with the meditative techniques of these works. However, the influence of its Layayoga on subsequent yoga texts was negligible, perhaps because the history of this type of yoga is characterised by the plurality of its methods, which over the centuries came to include absorption of the mind in the internal resonance (*nāda*)<sup>85</sup> and systems of *cakras*.<sup>86</sup>

### Haṭhayoga

The section on Haṭhayoga in the *Amarauḡha* (19–41) is three times the length of the combined discussion of the other three yogas, and the end of its account is dovetailed with the description of Rājayoga. Thus, the structure of the text alone signifies that Haṭha was of paramount importance to the author in attain-

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meditation on the void, gazing on the tip of the nose, meditating on the back of the head, gazing between the eyebrows, meditating on the forehead and brow, meditating on the two big toes and lying on the ground like a corpse. Several of the *Dattātreyayogaśāstra*'s methods of Layayoga are indeed the same or very similar to the contemplative techniques of the *Vijñānabhairavatantra*. For example, lying on the ground (*Dattātreyayogaśāstra* 24c-d and *Vijñānabhairavatantra* 82) and fixing the gaze (*dṛṣṭi*) on something (see *Dattātreyayogaśāstra* 22a-b, 23 and *Vijñānabhairavatantra* 59, 60, 76, 80, 84, 120). Also, several of the techniques in the *Vijñānabhairavatantra* (50, 56, 112, 115), as well as the *Svabodhodayamañjarī* (36), involve or produce *cittalaya* and *manolaya*.

<sup>85</sup> A verse in the *Yogatārāvalī* (2) states that one hundred and twenty-five thousand concentration techniques (*avadhāna*) of absorption have been taught by Śiva and that *nādānusandhāna* is the most revered of them (*sadā śivoktāni sapādalakṣalayāvadhānāni lasantu loke | nādānusandhānasamādhim ekaṃ manyāmaḥ mānyatamaṃ layānām*). This statement is echoed in *Haṭhāpradīpikā* 1.45d; 'there is no absorption like [that of] the internal resonance' (*na nādasadyo layaḥ*). The association between *laya* and *nāda* is reiterated in many works composed from the fifteenth century onwards. Examples include *Śivasamhitā* 5.44, *Śivayogapradīpikā* 1.6, *Haṭhatattnāvalī* 1.12, *Yogamārgaparakāśikā* 4.20ab, *Rājayogāmṛta* 2.5cd–2.6ab, *Haṭhatattva-kaumudī* 54.1, etc.

<sup>86</sup> The fourteenth-century *Śārṅgadharapaddhati* (4350–63) may contain the earliest surviving account of a Layayoga which aims at absorption of the mind in *cakras*. Its short description mentions nine *cakras*, and it was mastered by sages such as Kṛṣṇadvaipāyana (i.e., Vyāsa) (*kṛṣṇadvaipāyanādyais tu sādhitō layasamjñitah | navasv eva hi cakreṣu layaṃ kṛtvā mahātmabhiḥ*). This practice was alluded to by Śivānandasarasvatī in his *Yogacintāmaṇi* (p.13), 'Also in regard to Layayoga, the dissolution of breath and mind in the nine *cakras* is called Layayoga' (*layayoge pi navasv eva cakreṣu marunmanasor layo layayoga ity ucyate*).



Figure 1: The great seal (*mahāmudrā*). *Yogasopāna* 1905: 54.

ing Rājayoga. The practice of Haṭha consists of performing sequentially three physical actions generally referred to as ‘seals’ (*mudrā*), namely, the great seal (*mahāmudrā*), great lock (*mahābandha*) and great piercing (*mahāvedha*). The salient features of the first seal are the yogi’s asymmetrical seated position, in which the spine is flexed, and the application of the throat lock (*kaṇṭhabandha*), as depicted in Figure 1. The throat lock is not explained in the *Amaraugha*. However, it is likely referring to what subsequent Haṭha texts call Jālandhara’s lock (*jālandharabandha*), a technique of contracting the throat and placing the chin on the chest to block the channels in the neck.<sup>87</sup>

The practice of the first seal is followed by the second, the great lock. The author of *Amaraugha* does not comment on the yogi’s posture in the great lock, which implies that the yogi remains in the position adopted for the great seal. This is affirmed by the more detailed passage on the great lock in the

<sup>87</sup> For a translation of a verse in the *Haṭhapradīpikā* that explains *jālandharabandha* and for Brahmānanda’s comments on the meaning of ‘throat lock’ (*kaṇṭhabandha*), see footnote 169.



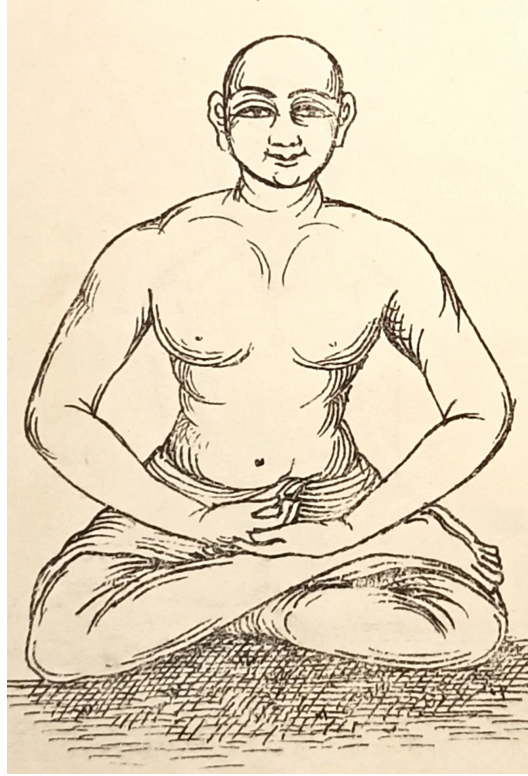


Figure 2: The leg position of the great lock in the *Dattātreya-yogaśāstra*, etc.  
A detail of *vīrāsanamu*, *Haṭhayoga-pradīpikā* 1903: plate 1.

*Amṛtasiddhi*, which states explicitly that the yogi should hold the position of the great seal when performing the great lock.<sup>88</sup> In contrast to this, subsequent yoga texts, such as the *Dattātreya-yogaśāstra* (135) and *Śivasamhitā* (4.37-38), prescribe a cross-legged position for the great lock, in which the heel of one foot is pressed against the perineum while the other foot rests on the thigh of the opposite leg, as represented in Figure 2.<sup>89</sup>

<sup>88</sup> *Amṛtasiddhi* 12.3, '[The yogi] should inhale, perform a retention, hold the [great] seal that alleviates fear, and [then] quickly apply the [great] lock, which has been kept secret [even] from the gods and demons (*pūrakam kumbhakam kṛtvā dhṛtvā mudrām bhayāpahām | bandham samyojayet kṣīpṛam surāsurasugopitam*).

<sup>89</sup> Neither the *Dattātreya-yogaśāstra* nor the *Śivasamhitā* state where the hands should be

Although only the throat lock is applied in the practice of the great seal, both the throat and root lock (*mūlabandha*) are necessary for the great lock. This feature of the *Amaraugha*'s great lock is consistent with the more comprehensive instructions in the *Amṛtasiddhi*, which stipulates that the yogi should engage the root lock by contracting the anus and perineum to make the *apāna* wind move upwards.<sup>90</sup> This ultimately results in the union of three bodily winds, namely, *samāna*, *apāna* and *prāṇa*, as well as the reversal of the downward flow in all channels of the body.<sup>91</sup> The author of the *Amaraugha* (25) simply says that the great lock awakens an upward flow in all channels, which likely refers to the upward flow caused by the root lock. The *Amṛtasiddhi* explains that this upward flow prevents the elements and essences of the body from escaping, and likens the great lock to a dam blocking a river's flow from a catchment.<sup>92</sup>

Unlike the *Amṛtasiddhi*, the *Amaraugha* and *Amaraughaprabodha* include the instruction that the yogi should inhale through the mouth when performing the great seal and lock. The reason for the omission of such an important detail in the *Amṛtasiddhi* remains unknown but, given that the *Amṛtasiddhi*'s account of the practice is more elaborate than the *Amaraugha*'s, it would appear that inhaling through the mouth was not a feature of these seals in Vajrayāna

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placed. The illustration in Figure 2 actually depicts the version of *vīrāsana* illustrated in *Hathayogapradīpikā* 1903.

<sup>90</sup> *Amṛtasiddhi* 12.4, '[The yogi] should contract the anus along with the perineum at the same time, make *apāna* go upwards and unite it with *samāna*' (*guḍaṃ yonisamāyuktam ākuṃcyā caikakālataḥ | apānam ūrdhvagaṃ kṛtvā samānena ca yojayet*).

<sup>91</sup> *Amṛtasiddhi* 12.6, 'And [the yogi] causes the [united *apāna* and *samāna*] wind to ascend to *prāṇa*, makes *prāṇa* face downwards, and causes them to move so that an upward flow arises because of the union of *prāṇa* and *apāna*' (*prāṇe cāropya vāyuṃ ca kṛtvā prāṇam adhomukham | vābayed ūrdhvagatyartham prāṇāpānaikayogataḥ*).

<sup>92</sup> *Amṛtasiddhi* 12.8–10, 'All of the channels, which invariably flow downwards, are reversed because of this great lock. Owing to the downward flow [of the channels], the outward-flowing elements and essences escape from the body like rivers [flowing] from their catchments. Just as an outside dam stops the flow [of water], so this bodily [lock stops the outward flow of elements and essences]. Yogis should always know this.' (*nādyah śravanti yāḥ sarvā adhomārgena sarvadā | mabatānena bandhena viparītā bhavanti tāḥ || adhovāhena tattvāni śarīrād bāhyagāmi ca | sārāṇi prapalāyante svakṣetrāt srotaso yathā || yathā bāhyagataḥ setuḥ pravāhasya nirodhakāḥ | tathā śarīragaś cāyaṃ jñātavyo yogibhiḥ sadā*).

yoga. This instruction was likely original to the *Amarauḡha* because it also appears in the same verses on the great seal and lock in some early versions of the *Haṭhapradīpikā*. Thus, the instruction is not peculiar to the transmission of the *Amarauḡha* and its later recension.<sup>93</sup> In more recent versions of the *Haṭhapradīpikā*, including that established by Brahmānanda in his *Jyotsnā*, the injunction to inhale through the mouth has been removed.<sup>94</sup> Apart from the breath retentions called *śītalī* and *sītkārī*, the practice of breathing in through the mouth is rarely mentioned in medieval works on yoga, which may account for why it was removed from the descriptions of the great seal and lock in more recent versions of the *Haṭhapradīpikā*.

The *Amarauḡha* mentions several benefits of practising the great seal and lock that are not in the *Amṛtasiddhi*. The great seal awakens *kuṇḍalinī* and makes her as straight as a stick. The significance of *kuṇḍalinī* in Śaiva traditions of Haṭha has been discussed in the previous section.<sup>95</sup> Also, the great lock is said to produce the confluence of the three main channels (*triveṇī*) and cause the mind to reach a place called Kedāra.<sup>96</sup> The terms *triveṇī* and *kedāra* occur in other Śaiva works in lists of sacred place names (Birch 2019: 967). They were probably mentioned in the *Amarauḡha* to make the practice of the great lock appeal to a Śaiva audience. Since the author of the *Amarauḡha* did not explain the implications of the upward flow in the channels that is caused by this lock, as noted above in the *Amṛtasiddhi*, Śaivas may have understood the upward flow as the movement of the mind through the central channel to Kedāra, which they probably believed to be located in the head (Birch 2019: 967 n. 57).

The practice of the second seal is followed by the third, the great piercing. Upon completing the great lock, the yogi changes position so that the hands and feet are placed evenly on the ground. The yogi then applies the throat lock,

<sup>93</sup> For references in manuscripts of the *Haṭhapradīpikā*, see the testimonia in the critical apparatus for *Amarauḡha* 19 and 24.

<sup>94</sup> For example, instead of *pūrayen mukhe* in *Amarauḡha* 19d, *Haṭhapradīpikā* manuscript 399/1895-1902 has *pūrayen sukham* and *Jyotsnā* 3.10d has *dhārayed dṛḡham*. And instead of *pūrayitvā mukhe* in *Amarauḡha* 24a, *Haṭhapradīpikā* manuscript 30109 and *Jyotsnā* 3.20a have *pūrayitvā tato*.

<sup>95</sup> See the section, 'From Raising Generative Fluids to Raising *Kuṇḍalinī*'.

<sup>96</sup> *Amarauḡha* 25.

inhales, holds the breath, and taps on the hips. The *Amaraugha*'s descriptions of the body's position and the tapping motion are vague. The position of the great piercing is clearly not the same as that of the great seal and lock because the body is said to be symmetrical in so far as the hands and legs are aligned in the same way (*sama*). In the *Amṛtasiddhi*, the yogi's posture in the great seal is described as follows:

Remaining very steady, [the yogi] should adopt the *liṅga* [gesture] with the hands on the ground, then keep both feet facing downwards and still, like the pole star, lift up the hips and tap the spine (*mahāmeru*) with both heels of the upright feet and the very tip of the thunderbolt breath.<sup>97</sup>

If the author of the *Amaraugha* had this particular posture in mind, then the remark that the hands are placed the same way (*sama*) would allude to a *liṅga* gesture of some sort. This seems unlikely because in other Śaiva and Vajrāyana works the hands are not positioned symmetrically in a *liṅga* gesture.<sup>98</sup> Indeed, had the author of the *Amaraugha* known the *Amṛtasiddhi* and borrowed material from it, it is rather difficult to explain why the *liṅga* gesture was omitted in the *Amaraugha*'s account of the great piercing when the *liṅga* is a salient feature of its Laya and Rājayoga.

Also, the *Amaraugha*'s author does not mention that the feet point downwards or that the spine taps against the heels. In the *Amṛtasiddhi*, the fact that both feet point downwards implies that the yogi has bent the knee of the leg that was extended in the great lock, then joined the soles of the feet and raised the heels while keeping the toes on the ground. With the legs in a squatting position, as shown in Figure 3, the yogi then taps the base of the spine against the heels.

<sup>97</sup> *Amṛtasiddhi* 13.6-7 (*karābhyāṃ liṅgam āropya pṛthivyāṃ dbruvasaṃnibham | tathā hi niścalaṃ kṛtvā pādadvayam adhomukham || avakrapādamūlābhyāṃ kaṭim utthāpya susthiraḥ | āsphālayen mahāmeruṃ vāyuvajrāgrakoṭitaḥ*).

<sup>98</sup> Various descriptions of a *liṅgamudrā* occur in Śaiva and Vajrāyana works. They usually involve clasping together the fingers of both hands while keeping one or both thumbs pointing upwards. Another version has the ring and little fingers of both hands wrapped around the thumbs. For references, see Mallinson and Szánto 2021: 131-132 n. 180.



Figure 3: The leg position of the great piercing in the *Amṛtasiddhi*.  
*Utkatāsana, Yogāsana, f. 20b.*

However, the *Amarauḅha*'s description that the legs are placed the same way (*sama*) is so vague that the yogi could be in a squatting position similar to that described in the *Amṛtasiddhi* or the yogi could be sitting with the soles of the feet together, the perineum against the heels and the knees on the ground in a position similar to the pose of the gracious Gorakṣa (*bhadrakorakṣāsana*), which is described in the *Jogapradīpyakā* (129–130) and represented in Figure 4.<sup>99</sup>

<sup>99</sup> *Jogapradīpyakā* 129–130, 'Now the pose of the gracious Gorakṣa. [The yogi] should join the soles of both feet and hold their nearest side on the ground. He places [himself] on the nearest edge [of the soles] in such a way that his perineum (*mūla dvāri*) remains on them. Pressing the legs against the ground, he should keep the hands on both legs. [The yogi] who fixes the gaze on the *trikuṭi* should praise the gracious Gorakṣa' (*atba bhadrakorakṣa āsana | doṁ pagathali saṁpuṭa karai, kora vārili bhūpari dbarai | kora vārili rākhe aise, tāpari mūla dvāri ṭiki baisai || godā piḍi bhūva pari dāṣai, hātha dou godā pari rākhai | diṣṭi trikuṭi madhya ju ṭhānai, tāko gorakṣa bhadra bakhānai*). I am yet to find *vārili* attested in any dictionary. It appears elsewhere

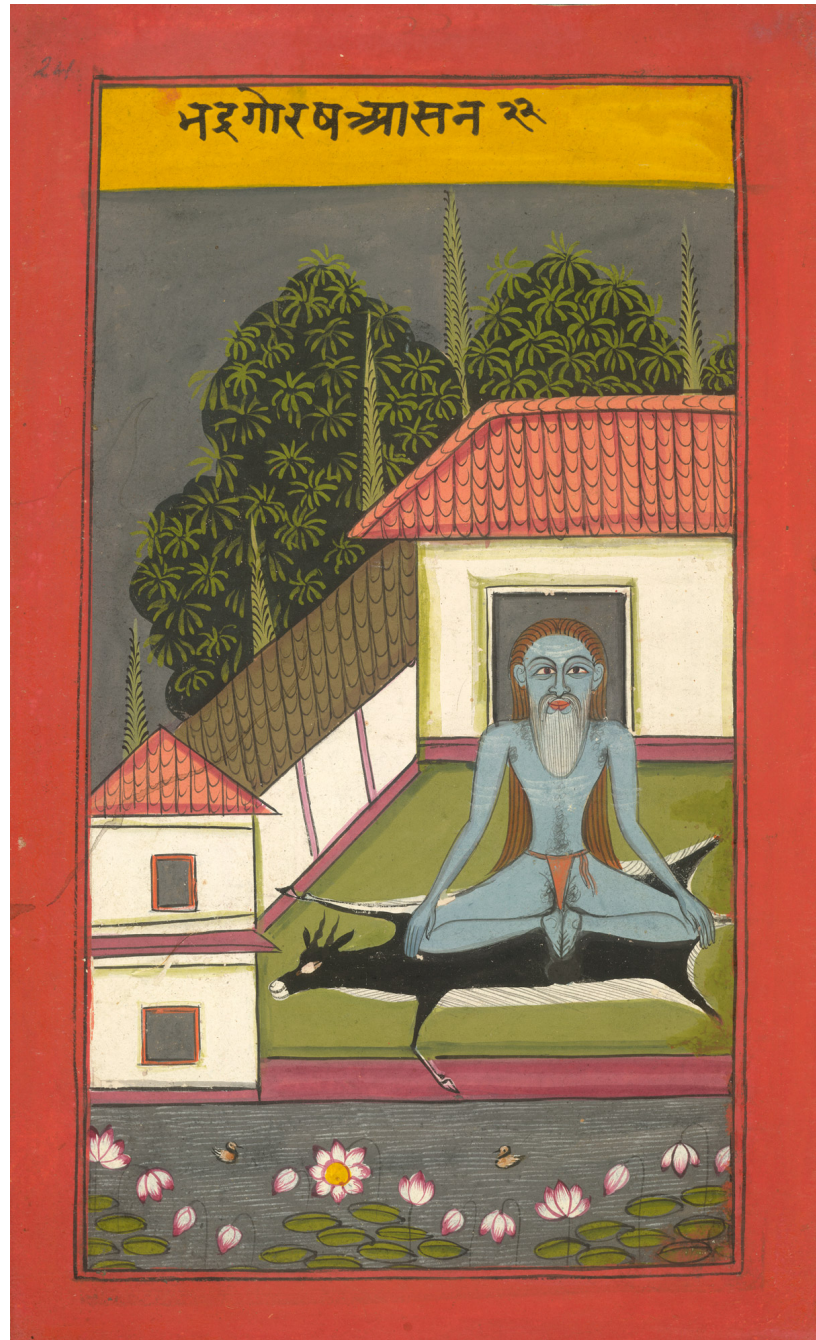


Figure 4: The leg position of the great piercing in the *Amaraugha*.  
*Bhadragorakṣāsana, Jogapradīpyakā, f. 24.*

The possibility that the great piercing was done in a seated (rather than squatting) position in Haṭhayoga is supported by subsequent interpretations of this practice in the *Dattātreya yogaśāstra*, *Śivasamhitā* and *Haṭhapradīpikā*, which stipulate that the great lock and piercing are to be practised in the cross-legged seated position that was depicted in Figure 2.<sup>100</sup>

Moreover, the *Amaraughā's* instruction to align the hands the same way on the ground and tap on the hips and buttocks (*kaṭi*), rather than tap the heels against the spine (*mahāmeru*) as prescribed in the *Amṛtasiddhi*, is close to the *Haṭhapradīpikā's* instructions on the great piercing:

With both hands even on the ground, [the yogi] should tap the buttocks gently.<sup>101</sup>

In this case, the hands would be placed on the ground either side of the body. This would enable the yogi to lift the hips and tap them against the ground. One has to infer that each tapping action causes the heel to press against the perineum, as Brahmānanda explains in his commentary on this verse.<sup>102</sup> This is possible in both the cross-legged position of Figure 2 and the symmetrical seated position of Figure 4.

According to the *Amaraughā* (27–29), when the position of the great piercing has been assumed, the yogi should use the breath to pierce the four seats (*catuspīṭha*) and tap the great Meru, that is the spine, with breaths that

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with *kora* in the *Jogapradīpyakā* (211a, 283b) and seems to mean 'the nearest (*vāra*) side/edge.'

<sup>100</sup> The posture of the great lock is described thus in *Haṭhapradīpikā* 3.18, '[the yogi] should fix the heel of the left foot on the perineum, having placed the right foot on the left thigh' (*pārṣṇim vāmasya pādasya yonisthāne niyojayet | vāmorūpari samsthāpya dakṣiṇam caraṇam tathā*). This posture is referred to at the beginning of the description of the great piercing in *Haṭhapradīpikā* 3.25a, 'the yogi, seated in the great lock, [...]' (*mahābandhasthito yogī*).

<sup>101</sup> *Haṭhapradīpikā* 3.26ab (*samahastayugo bhūmau sphicau samtāḍayec chanaiḥ*).

<sup>102</sup> *Jyotsnā* 3.27, 'Having supported [the body] with the hands, whose palms are placed on the ground, [the yogi] gently, [that is] softly, taps, [that is] taps together [both buttocks], which have been raised a little from the ground along with the left foot, whose heel is placed against the region of the perineum, [he taps ] only on the ground' (*bhūmisamīlagnatalayor hastayor avalambanena yonisthānasamīlagnapārṣṇinā vāmapādena saba bhūmeḥ kiñcid utthāpītau śanair mandam santāḍayet samyak tāḍayet, bhūmāu eva*).

are like thunderbolts. The four seats, which are also mentioned in passing by the redactor of the *Amṛtasiddhi* (13.5), might have been understood by Śaivas as four places in the head or as four *cakras*.<sup>103</sup> The image of the breath as a thunderbolt also occurs in the *Amṛtasiddhi* (13.7), and references to a double-lidded vessel (*puṭadvaya*) and the connection between the moon, sun and fire may have derived from Vajrayāna yoga's alchemical metaphors and metaphysics. However, these terms were probably interpreted by subsequent Śaiva traditions as referring to the three main channels of the body, namely, *idā*, *piṅgalā* and *suṣumṇā*.<sup>104</sup>

The great piercing is said to make the breath burst upwards, which is required for the process of sequentially piercing the three knots (*granthi*) that obstruct the upward flow of the breath in the central channel. A daily regimen of practising the three seals every three hours enables the yogi to progress through the four stages of yoga called beginning (*ārambha*), unified (*ghaṭa*), accumulation (*paricaya*) and perfection (*niṣpatti*). Each stage is characterised by the arising of a particular meditative void (*śūnya*), bliss (*ānanda*) and internal resonance (*nāda*), as well as some supernatural effects, such as the attainment of a divine body and freedom from old age and death.

Much of the terminology and sequential effects of these four stages of yoga derive from Vajrayāna and are described more fully in the *Amṛtasiddhi*. By comparison, the *Amarauḡha's* account is much simpler as some of the concepts and terms peculiar to Vajrayāna, such as the four moments, are absent. By retaining terminology and ideas that could be understood by Śaivas in light of their own tradition (Birch 2019: 968–969) and linking the attainment of the fourth stage (i.e., *niṣpatti*) with Rājayoga, the author of the *Amarauḡha* created a basic template for the practice of fusing the mind with internal resonance (*nādānusandbhāna*) that became a salient feature of subsequent traditions of Haṭha.<sup>105</sup>

<sup>103</sup> See footnote 186 for a discussion of *catuspīṭha*.

<sup>104</sup> On the meaning of *puṭadvaya* in the *Amarauḡha*, see footnote 188, and on the connection of the moon, sun and fire, see footnote 189.

<sup>105</sup> This is discussed in the subsection 'The *Amarauḡha's* Haṭhayoga and Subsequent Traditions.'



## Rājayoga

Nearly all of the earliest surviving works on Rājayoga are Śaiva. The one exception is the *Dattātreyayogaśāstra*, which is a Vaiṣṇava work on the four yogas.<sup>106</sup> The *Amarauḅha*'s short explanation of Rājayoga anticipates three salient characteristics of this type of yoga in other early Śaiva works. The first is Rājayoga's definition as a state of meditative absorption in which the mind is absent or unified. At the beginning of the text, the author of the *Amarauḅha* (2–3) describes Rājayoga as a non-dual state free of mental activity, and similar descriptions occur in the *Amanaska*, *Yogatārāvalī*, *Śivasamhitā* and *Haṭhāpradīpikā*.<sup>107</sup>

The second characteristic is Rājayoga's soteriological status: the attainment of it results in liberation from transmigration. In *Amarauḅha* 42–43, it is said that when Rājayoga arises, there is no bondage and the yogi becomes an equal to god (*īśvarasama*). Equality with Śiva (*śivatulyatā*) is an expression of the highest salvific attainment in dualist Śaiva traditions. The author of the *Amarauḅha* was silent on whether the yogi is liberated-in-life (*jīvanmukti*) or at death (*videhamukti*). Such ambiguity would have enabled Śaivas of various traditions to read their own distinct beliefs on liberation into the text.<sup>108</sup> Be this as it may, several of the *Amarauḅhaprabodha*'s additional verses on Rājayoga (70–72) state explicitly that the yogi is liberated-in-life and wanders the earth

<sup>106</sup> The earliest surviving work on Rājayoga is the second chapter of an eleventh-century Śaiva text called the *Amanaska* (on the date, see Birch 2014: 406 note 12). Subsequent early Śaiva works include the *Yogabīja*, *Yogatārāvalī*, *Śivasamhitā* and *Haṭhāpradīpikā*. The exception mentioned above is the *Dattātreyayogaśāstra*, in which Rājayoga is the goal of the first three.

<sup>107</sup> *Amanaska* 2.32d, '[the state] of Rājayoga in which one's mind is absent' (*vīgatanījamaṅ-rājayoga*); *Yogatārāvalī* 16, 'Having removed everything beginning with the states of I and mine, those whose minds are steady in the venerable [state of] Rājayoga are not observers nor objects to be observed. Only pure awareness prevails' (*abhaṅmamamtvādy apahāya sarvaṅ śrīrājayoge sthīramānasānām | na draṣṭṛtā nāsti ca dṛśyabhāvaḥ sā jṛmbhate kevalasaṅvid eva*); *Śivasamhitā* 5.12cd, 'the fourth is Rājayoga, which is free from the state of duality (*caturtho rājayogaḥ syāt sa dvidbhābhāvavarjitaḥ*); *Haṭhāpradīpikā* 4.3–4.4, 'Rājayoga [...] and the non-dual [state] are synonyms' (*rājayogaḥ [...] tathādvaitaṅ [...] cety ekavācakāḥ*).

<sup>108</sup> On the distinction between Dual and Non-dual conceptions of Śaiva liberation, see Sanderson 1992: 282–285.

doing as he pleases. This is consistent with other works on Rājayoga, in which liberation-in-life is the highest goal (Birch 2020: 221–224).

The third characteristic is Rājayoga's transcendence of the praxis and theory of yoga. The author of the *Amaraugha* (43) asserts that Rājayoga is beyond the internal resonance (*nāda*), which implies that it transcends all other techniques of Haṭha. It is also said that the state of Rājayoga cannot be described as conscious or unconscious and, when it has been accomplished, the practice of yoga is superfluous. These ideas are particularly prominent in the *Yogatārāvalī*'s discussion of Rājayoga:

When Rājayoga is flourishing, there are no gazing points, no binding of the mind [to one place], no [proper] time or place [for practice], no [deliberate] stopping of the breath nor exertion of concentration and meditation. For those established in Rājayoga, who have a gaze free from all objects, there is no waking nor state of deep sleep, nor life nor death. Is it not amazing? <sup>109</sup>

The *Amaraugha*'s final verse on Rājayoga conveys a somewhat stronger sectarian sentiment than the earlier verses that articulate the more general characteristics of Rājayoga mentioned above. *Amaraugha* 44 defines the *liṅga* and describes the power of consciousness, gnosis and mind of one who has achieved Rājayoga. In particular, the dissolution of the universe into the *liṅga* seems to lay bare the redactor's intention to emphasise the importance of Rājayoga to Śaivas. One might further speculate that such an explicitly Śaiva interpretation of Rājayoga was intended to affirm the subordinate role of Haṭha as one of three auxiliary methods for achieving Śaiva yoga. It was several centuries after the composition of the *Amaraugha*, when Haṭha's association with Vajrayāna was largely forgotten, that the subordinate status of Haṭha changed. As evinced by works such as the *Haṭhapradīpikā*, Haṭha grew to overshadow Rājayoga.

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<sup>109</sup> *Yogatārāvalī* 14–15 (*na dṛṣṭilakṣyāṇi na cittabandho na deśakālau na ca vāyurodbhaḥ | na dhāraṇādhyāna-parīśramo vā samedhamāne sati rājayoge || aśeṣadr̥śyojjbitadr̥ṇimayānām avasthītānām iha rājayoge | na jāgaro nāsti suṣuptibhāvo na jīvitam no maraṇam nu citram*).

## The *Amaraughā's* Haṭha and Subsequent Traditions

**S**VĀTMĀRĀMA, THE AUTHOR OF THE HAṬHAPRADĪPIKĀ, incorporated nearly all of the *Amaraughā's* verses on Haṭha.<sup>110</sup> He augmented the *Amaraughā's* terse descriptions of the three seals with verses from the *Dattātreyayogaśāstra* and *Vivekamārtaṇḍa*.<sup>111</sup> The influence of his other source texts changed some facets of the practice as it was described in the *Amaraughā*. The most significant change is the posture in which the great lock and piercing are performed. Svātmārāma also added a few new details, such as the injunction to practise the great seal and lock the same number of times on the right and left sides of the body.<sup>112</sup> However, he retained the asymmetrical posture of the great seal, the dynamic tapping motion of the great piercing, and the need to practise the three seals together. The *Amaraughā's* passage on the four stages of yoga, in which the knots are pierced and various blisses, sounds and voids arise, was incorporated into the fourth chapter of the *Haṭhapradīpikā* as the practice of *nādānusandbhāna* ('fusing the mind with the internal resonance').<sup>113</sup>

Through the lens of Svātmārāma's redacting, the *Amaraughā's* Haṭhayoga was the physical routine of the three seals combined with the meditative practice of *nādānusandbhāna*. This rudimentary system was, in a sense, the nucleus of subsequent formulations of Haṭhayoga. By the time the *Haṭhapradīpikā* was composed, the physical practice of Haṭhayoga had been expanded to include complex *āsanas*, a set of six therapeutic interventions called the *ṣaṭkarma*, eight breath retentions known as *kumbhaka*, and a collection of ten seals.<sup>114</sup> Half of the collection of ten seals appears to derive from the *Amaraughā's* physical prac-

<sup>110</sup> See footnote 16 for a reference and discussion of the verses shared between the *Amaraughā* and *Haṭhapradīpikā*.

<sup>111</sup> For example, the following parallels exist for the *Haṭhapradīpikā's* description of *mahāmudrā*: *Haṭhapradīpikā* 3.9–3.11, 3.13, 3.14–3.17 = *Amaraughā* 19–21, 22. *Haṭhapradīpikā* 3.14–3.17 = *Vivekamārtaṇḍa* 60–63. *Haṭhapradīpikā* 3.18ab = *Dattātreyayogaśāstra* 132cd.

<sup>112</sup> *Haṭhapradīpikā* 3.14 and 3.20.

<sup>113</sup> *Amaraughā* 34–42 = *Haṭhapradīpikā* 4.69–4.77.

<sup>114</sup> The earliest record of these ten seals appears to be the *Dattātreyayogaśāstra* (30–32) and then the *Śivasamhitā* (4.23–4.24) and *Haṭhapradīpikā* (3.6–3.7).

tice because two of the additional seals (i.e., *mūlabandha* and *jālandharabandha*) are the locks (*bandha*) inherent in the *Amaraugha*'s three seals.

Svātmārāma also enlarged the meditative side of the Haṭha practice by adding material to the *Amaraugha*'s account of *nādānusandhāna*. This included a separate sequence of more than ten resonances and methods of closing the ears, eyes, nose and mouth with the thumbs and fingers. These concepts and methods derive from earlier yoga traditions of Śaivism.<sup>115</sup>

The widespread acceptance of the *Haṭhapradīpikā* as an authority on Haṭha-yoga and the extensive citations of it in yoga compendiums ensured that much of the practice and terminology of the *Amaraugha*'s Haṭha continued to be used by authors of yoga texts up until the nineteenth century.<sup>116</sup> After the decline of Buddhism in India, the meaning of some technical terms of Vajrayāna origin in the *Amaraugha* has been interpreted by commentators in accordance with doctrines of more recent traditions. For example, the alchemical connotations of the terms *dvīpuṭa* and *puṭadvaya* have been lost and understood by commentators as *dvīnāsāpuṭa* ('the two nostrils') and the channels *idā* and *piṅgalā*.<sup>117</sup> In the *Yogacintāmaṇi*, Śivānanda rewrote the verse on the death-like state of *kuṇḍalinī*, which might have been inspired by the alchemical process of killing (*māraṇa*) substances to make them inert, to say that *kuṇḍalinī* destroys the state of death.<sup>118</sup> Bhavadeva interpreted this verse in the *Amaraugha* to mean

<sup>115</sup>For a discussion of a sequential system of ten resonances in earlier Saiva traditions, see Vasudeva 2004: 274–280. The closing of the ears, eyes, etc. are mentioned in *Haṭhapradīpikā* 4.68 and 4.82ab. On the early history of *ṣaṅmukhīmudrā* or *ṣaṅmukhīkaraṇa*, see Vasudeva 2004: 272 n. 66.

<sup>116</sup>On the influence of the *Haṭhapradīpikā* after the sixteenth century, see Bouy 1994 and Birch 2020.

<sup>117</sup>After quoting the *Haṭhapradīpikā* on *mahāmudrā*, Bhavadeva glosses *dvīpuṭāsritā* as *nāsā-puṭadvayāsritā* (*Yuktabhavadeva* 7.187). In the *Jyotsnā* (3.27), Brahmānanda glosses *puṭadvaya* as *puṭayor dvayam idāpiṅgalayor yugmam*.

<sup>118</sup>*Yogacintāmaṇi*, p. 133; 'Then she destroys the state of death, which is the basis of adversity' (*tatbāsau maraṇāvasthāṃ harate vipadāśrayām*). A similar reading is found in an eighteenth-century recension of the *Haṭhapradīpikā* with ten chapters (5.17ab) (*tadā sā maraṇāvasthā harate dvīpuṭāsritā*). A commentary on this text, the *Yogaprakāśikā* (5.17) understands this as *mahāmudrā* destroying the state of death, which resides in the two nostrils (*yadā kuṇḍalinībodhasamaye vāyor babir nirgamanam antaḥ praveśa iti yat puṭadvayaṃ tam*

that, after the practice of the great seal, *kuṇḍalini* resides in the two nostrils.<sup>119</sup> Furthermore, it is likely that Svātmārāma and others understood a verse from the *Amarauḅha* (30ab) on the conjunction of the moon, sun and fire as referring to the intersection of the channels called *iḍā*, *piṅgalā* and *suṣumnā*, because this meaning of moon, sun and fire can be found in early Śaiva works and two yoga texts, the *Vivekamārtaṇḍa* and *Śivasamhitā*, which were known to him.<sup>120</sup>

## Editorial Matters

### Manuscripts

FOUR MANUSCRIPTS WERE REPORTED under the entry ‘amarauḅhaprabodha’ in the first volume of the *New Catalogus Catalogorum* of Madras University (1949: 254).<sup>121</sup> These were included among seven manuscripts reported in the *Descriptive Catalogue of Yoga Manuscripts* of the Kaivalyadhama S. M. Y. M. Samiti (2005: 22–25). One entry in this catalogue is a mistake,<sup>122</sup> and one reported manuscript may no longer exist.<sup>123</sup> Five of the manuscripts in Kaivalyadhama’s catalogue have been collated for this edition, and I have also obtained

*āśrītāṃ maraṇāvasthāṃ harate mahāmudreti bhāvah*).

<sup>119</sup> In *Yuktabhavadēva* 7.187, Bhavadēva says, ‘When the retention of the breath is being done thus, *kuṇḍalini* becomes agitated and resides in the two nostrils along with *apāna* and *prāṇa*’ (*evaṃ vāyudhāraṇāyāṃ kriyamāṇāyāṃ vyākulā bhūtā kuṇḍalini apānaprāṇābhyāṃ saba nāsāpuṭadvayāśrītā bhavati*).

<sup>120</sup> In the context of *nāḍīs*, references to *somasūryāgni* occur in the *Tantrasadbhāva* (24.141) and *Svacchandatantra* (7.153–154). Also, see *Vivekamārtaṇḍa* 20–21 and *Śivasamhitā* 2.17. In *Jyotsnā* 3.28, Brahmānanda understands them in this way (*somaś ca sūryaś cāgniś ca somasūryāgnayaḥ, somasūryāgniśabdais tadadhiṣṭhitā nāḍya iḍāpiṅgalāsūsumṇā grābyās teṣāṃ sambandhaḥ*).

<sup>121</sup> These manuscripts are Nos. 7970c, 4339, 4340 and 2831(o).

<sup>122</sup> This catalogue (2005: 24–25) mentions a manuscript of the *Amarauḅhaprabodha* at the Government Oriental Manuscripts Library in Chennai with manuscript number D-4349. However, the catalogue of Raṅgācārya and Bahudur (1910: 3229) for this library indicates that D-4349 is a manuscript of the *Pātañjalayogasūtram*. Therefore, this entry in the Kaivalyadhama catalogue appears to be a mistake.

<sup>123</sup> This is manuscript D-4339 which is supposed to held at the Government Oriental Manuscripts Library in Chennai. It appears to have been the manuscript used by Mallik (1954) and has not been available to researchers since at least 2004 (see footnote 128).

a copy of a manuscript of the *Amarauḡhaprabodha* at the Venkaṭeśvara Oriental Institute in Tirupati, which was not reported in Kaivalyadhama's catalogue or the NCC.<sup>124</sup> The six available manuscripts are on palm-leaf and written in Grantha script. None of them has a scribal date.

Two of the six manuscripts preserve the *Amarauḡha*. Both are complete and do not contain any indication of lacunae. These have the silga S<sub>1</sub> and S<sub>2</sub> in this edition. Details of both are as follows:

### S<sub>1</sub>

**Library:** Government Oriental Manuscripts Library, Madras

**Catalogue:** *A Triennial Catalogue of Manuscripts Collected during the Triennium 1916–17 to 1918–19 for the Government Oriental Manuscripts Library, Madras*, Kuppaswami Sastri. Madras: Government Press, 1922: 4077.

**Ms. No:** R2831(0) (SR1448)

**Material:** Palm Leaf    **Script:** Grantha    **Folios:** 4 (188v–191r)

**No. of verses:** 46    **Condition:** Complete

**Opening comments:** *om*

**Final Colophon:** *ity amaraugha[m] gorakṣaviracitaṃ saṃpūrṇam*

**Comments after Final Colophon:** *śrīyogamatasiddhāntanipūṇāya parivrāḍṛūpadhāriṇe || śrīmacchaṅkarācāryasvāmine namaḥ || hariḥ om śrīrāmāya namaḥ ||*

### S<sub>2</sub>

**Library:** Adyar Library and Research Centre

**Catalogue:** *Descriptive Catalogue of Sanskrit Manuscripts*, vol. 8 (Sāṃkhya, Yoga, Vaiśeṣika and Nyāya). Parameswara Aithal,

<sup>124</sup> The details of this manuscript are: serial number 412 and stock number 179(a) in Sri Venkatesvara University and Sastri 1956. I offer my thanks to Dr. S. V. B. K. V. Gupta for obtaining a copy of this manuscript for me.

in collaboration with T. H. Visvathan, and A. A. Ramanathan.  
Madras: The Adyar Library and Research Centre. 1972:  
12-13.

Ms. No: 70528

Material: Palm Leaf Script: Grantha Folios: 5 (1r-5v)

No. of verses: 46 Condition: Complete

Final Colophon: *ity amaraugho śrīgorakṣaviracitaṃ śatakam  
samāpyate*

Comments after the Colophon: *yāvan naiva praviśati ciraṃ  
mār[u]to madhyamārge yāvad bindur na bhavati dṛḍham  
prāṇavātaprabandhe | yāvat vyomnā sabajasadṛśaṃ jāyate  
nātrtatvaṃ tāvat sarvaṃ vadati yad idaṃ dambhamīrṣyāpra-  
lāpaḥ || hariḥ sampūrṇam<sup>125</sup>*

The other four available manuscripts preserve the *Amaraughaprabodha*. They have the sigla L<sub>1</sub>, L<sub>2</sub>, L<sub>3</sub> and L<sub>4</sub> in this edition. Their details are as follows:

L<sub>1</sub>

Library: Oriental Institute, the Maharaja Sayajirao University of  
Baroda

Catalogue: *An Alphabetical List of Manuscripts in the Oriental  
Institute, Baroda*, vol 1. Raghavan Nambiyar Śiromani.  
Baroda: Oriental Institute. 1942: 618.

Ms. No: 7970(c)

Material: Palm Leaf Script: Grantha Folios: 5 (24v-31r)

No. of verses: 75 Condition: Complete

Opening comments (f. 1r): *śaravaṇabbavāya namaḥ*

Final Colophon: *śrīgorakṣanāthaviracitaṃ amaraughaprabodhaḥ  
sampūrṇam*

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<sup>125</sup> Cf. *Haṭhpradīpikā* 4.114.

L<sub>2</sub>**Library:** Adyar Library and Research Centre**Catalogue:** *Descriptive Catalogue of Sanskrit Manuscripts*, vol. 8 (Sāṃkhya, Yoga, Vaiśeṣika and Nyāya). Parameswara Aithal, in collaboration with T. H. Visvathan, and A. A. Ramanathan. Madras: The Adyar Library and Research Centre. 1972: 12-13.**Ms. No:** 75278**Material:** Palm Leaf    **Script:** Grantha    **Folios:** 4 (69-76)<sup>126</sup>**No. of verses:** 75**Condition:** Complete**Final Colophon:** *iti śrīmadgorakṣanāthaviracitaṃ amaraughaprabodhaḥ saṃpūrṇaṃ*L<sub>3</sub>**Library:** Government Oriental Manuscripts Library, Madras**Catalogue:** *A Descriptive Catalogue of the Sanskrit Manuscripts in the Government Oriental Manuscripts Library, Madras*, vol. 9. Raṅgācārya, M and Bahudur, R. Madras: Government Press. 1910: 3222.**Ms. No:** 4340**Material:** Palm Leaf    **Script:** Grantha    **Folios:** 5 (41r-45v)**No. of verses:** 75**Condition:** Complete**Final Colophon:** *iti śrīmadgorakṣanāthaviracitaṃ amaraughaprabodhaḥ saṃpūrṇaṃ*


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<sup>126</sup> The numbering 69-76 corresponds to a new set of numbers written on both sides of each leaf in Arabic numerals. Some of the original folio numbers are not legible.



L<sub>4</sub>**Library:** Venkaṭeśvara Oriental Institute, Tirupati**Catalogue:** *An Alphabetical Index Sanskrit, Telugu and Tamil Manuscripts (Palm Leaf and Paper) in Sri Ventakeswara Oriental Research Institute Library, Tirupati.* Tirupati: T. T. D. press. 1956: 15.**Ms. No:** 179(a)**Material:** Palm Leaf    **Script:** Grantha    **Folios:** 4 (3-10)<sup>127</sup>**No. of verses:** 75**Condition:** Complete (but badly damaged)**Opening comments:** *śrīmadgorakṣanāthaviracitaḥ***Final Colophon:** *iti śrīmadgorakṣanāthaviracitam amaraughaprabodhaḥ sampūrṇaḥ*

### Stemma

The stemma of the manuscript transmission bifurcates into the two manuscripts of the short recension (i.e., the *Amarauḡha*) and the four of the long recension (i.e., the *Amarauḡhaprabodha*), as shown in Figure 5. The manuscripts of each group are fairly close to one another, although none can be dismissed as an apograph of another.

### Past Editions

The earliest printed edition of the *Amarauḡhaprabodha* was published in 1954 by Kalyani Devi Mallik. According to the introduction in her book (1954: 34) the edition is based on a single manuscript, which she says has the number D-4339 and is '(from Tirupati) Madras.' This number is the same as that of a manuscript of the *Amarauḡhaprabodha* described in the *Descriptive Catalogue*

<sup>127</sup> The numbering 3-10 corresponds to a new set of numbers written on both sides of each leaf in Arabic numerals. Some of the original folio numbers are not legible.

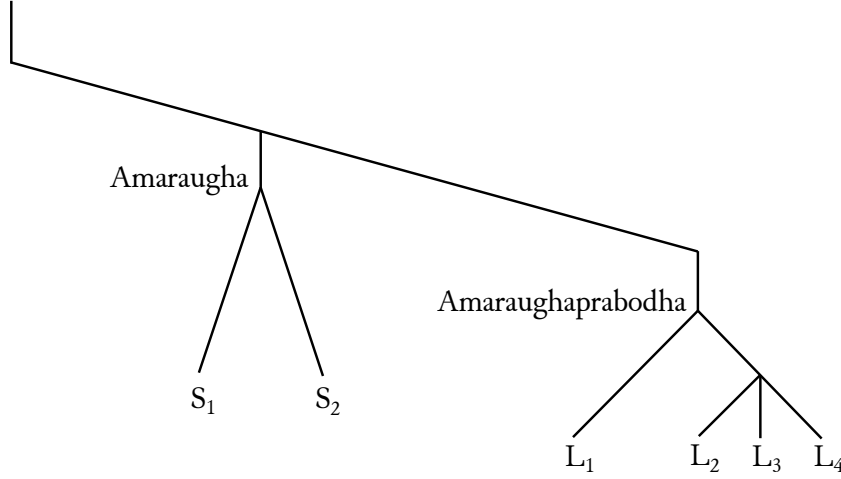


Figure 5: A Hypothetical Stemma of the *Amaraugha* and *Amaraughaprabodha*

of the *Sanskrit Manuscripts in the Government Oriental Manuscripts Library, Madras* (Raṅgācārya and Bahadur 1910: 3220–3221). Unfortunately, I have not been able to consult this manuscript, which now seems to have been lost.<sup>128</sup> Therefore, Mallik's edition has been collated in this edition. In the hypothetical stemma in Figure 1, this edition would appear on the branch of L<sub>2</sub>, L<sub>3</sub> and L<sub>4</sub>. In the critical apparatus, it has the siglum E<sub>d</sub>. Its bibliographic details are as follows:

E<sub>d</sub>

**Title:** *Siddha-Siddhānta-Paddhati and Other Works of the Nātha Yogīs*

**Editor:** S. M. T. Kalyani Mallik [foreword by P. C. Divanji]

**Publisher and Year:** Poona Oriental Book House, 1954

<sup>128</sup> When I visited the Government Oriental Manuscripts Library, Madras in 2004, I requested manuscript D-4339 and was told that the bundle (no. 4336) to which it belonged could not be found. I have since requested it in 2010 and 2016, but to no avail.

**Pages:** 48–54

**Notes:** Ms. No. D-4339 (from Tirupati) Madras (1954: 34)

**Opening comments (1954: 48):** *śrīmadgorakṣanāthaviracitaḥ  
amaraughaprabodhaḥ*

**Final Colophon:** *iti śrīmadgorakṣanāthaviracitam amaraughaprabodham saṃpūrṇam*

It is difficult to say how accurately Mallik rendered manuscript D-4339. Several of her conjectures are enclosed in round brackets and kept separate from the main text, which gives the impression that her edition is a diplomatic transcription of the manuscript. However, there is evidence to suggest that her edition has tacit emendations and inaccuracies.<sup>129</sup>

A more recent printed edition of the *Amaraughaprabodha*, which was edited by Bholānātha Nātha and published in an appendix to his book called the *Bhārater Nāthamārger Dharmīya Paricaya* (1974), was recently brought to my attention by Lubomír Ondračka. The appendix has other yoga texts, including the *Candrāvalokana*, *Yogaviśaya*, *Yogabīja*, and *Amṛtasiddhi*. These texts can be found together in some South Indian manuscript bundles of yoga texts, such as the bundles numbered 4336 and 4337 at the Government Oriental Manuscripts Library at Madras University (Raṅgācārya and Bahadur 1910: 3217–3219).

<sup>129</sup> The *Descriptive Catalogue of the Sanskrit Manuscripts in the Government Oriental Manuscripts Library, Madras* (Raṅgācārya and Bahadur 1910: 3220–3221) transcribed the first four and last five verses of manuscript D-4339. When one compares this transcription to Mallik's edition, there are two instances where the catalogue has suggested a correction in brackets, which has been adopted by Mallik (3b catalogue *ṛtīya(kaḥ)*, Mallik *ṛtīyakaḥ* and 4a catalogue *laya(ḥ)*, Mallik *layaḥ*). Therefore, one wonders how many tacit emendations Mallik may have made. Without the manuscript at hand, it is not possible to determine whether the catalogue's transcription is more accurate than Mallik's. Nonetheless, the following discrepancies can be noted: several poor readings in the catalogue's transcription may have been tacitly emended by Mallik (e.g., 71c catalogue *rājayogaṃ padam*, Mallik *rājayogapadam*; 72d catalogue *klesāpabo*, Mallik *klesāpahā*). Also, Mallik may have introduced the following errors: 2d catalogue *prabodhaḥ pratyayātmakaḥ*, Mallik *prabodhapratyayātmakaḥ*; 4a catalogue *pradiṣṭo*, Mallik *pradiṣṭaḥ*; 4c catalogue *mantrayogo*, Mallik *mantrayogaḥ*; 72c catalogue *bhogāspadam*, Mallik *bhogāspadam*; 73c catalogue *proktā*, Mallik *proktāḥ*.

Nātha does not include an apparatus nor bibliographic information on the witness(es) upon which his version of the *Amarauḡhaprabodha* was based. It is probably a transcription for the most part of a manuscript from South India because its readings are close to those of South Indian manuscripts used for this edition and, in some instances, he has correctly filled lacunae in Mallik's edition.<sup>130</sup> Although this indicates that Nātha used a different manuscript to Mallik, his edition has some of the readings that are unique to her edition, which suggests he also had access to her edition, manuscript D-4339 or a manuscript close to D-4339.<sup>131</sup>

Elsewhere in his book Nātha (1974: 202) notes that his sources have many errors and that he copied them without emending.<sup>132</sup> This might account for the large number of errors in his edition.<sup>133</sup> Also, it has several significant lacunae.<sup>134</sup> There are some unique readings which could be tacit emendations or readings of a manuscript that is currently not available.<sup>135</sup> Therefore, its

<sup>130</sup> A good example of this is seen in verse 46. In Mallik's edition (1954: 52), the second quarter of this verse is rendered as *ānandā...nyasambhavam*. Nātha correctly filled the lacuna with *ānandaṃ śūnyasambhavam*.

<sup>131</sup> For example, the following readings are only found in Nātha's and Mallik's editions; *niryāte* (16), *mabēsvare* (24), *śravantaṃ* (27), *cubuke* (34), *kṛtvā* (35), *ābṛtya* (38) and *rājayogaṃ padaṃ* (71). The instance of *cubuke* is telling because Mallik supplied a correction in brackets, i.e. *cu(ci)buke*. However, Nātha's edition reproduces the error that was in manuscript D-4339.

<sup>132</sup> The relevant passage is: 'Errors are seen in many places in these manuscripts, which are probably caused by the scribe. I am not a special scholar (*paṇḍit*) on the Sanskrit language, nor do I have knowledge of yoga, therefore there will surely be mistakes and defects in my translations into Bengali. As far as my abilities have allowed me, I have copied in an unchanged manner what is in the manuscripts. I hope that in the future some Bengali *paṇḍit* specially versed in Sanskrit *śāstras* will publish a flawless translation of these manuscripts.' I wish to thank Lubomír Ondračka for pointing this passage out to me and for his translation (p.c. 9.6.2020).

<sup>133</sup> Nātha's errors include (but are not limited to); *vividhyād* (6), *pralabhyate* (7), which is unmetrical, *°yuvati* (8), *ṛte syāt* (8), *coktā* (10), *tāvijñāya* (13), *ca* is missing in 23, *liṃgābha* (27), *āspānaṃ* (37), which is unmetrical, *ākāśo* (57), *veputhās* (60), *°kau śilya* (65), *ami* (67), *saumaraughaṃ* (69), *binduḥ* (69) and *bhāṣikun* (70).

<sup>134</sup> The lacunae are 16b, 40b-41a and 53.

<sup>135</sup> Variant readings in Nātha's edition which might derive from an unknown manuscript are *nityānandalayāt* (6), *koṣṭim* (8), *śuśyati* (14), *atiśūnye ṣi* (49), *dvaite* (68) and *jīvati tatra* (71).

readings have been reported in the apparatus of the long recension under the siglum  $E_n$ .<sup>136</sup>

$E_n$

**Title:** *Bhārater Nāthamārger Dharmīya Paricaya*

**Editor:** Bholānātha Nātha

**Publisher and Year:** Kalikātā: Āsām-baṅga yogi-sammilani, 1974  
[BS caitra 1380]

**Pages:** 143–148

**Opening comments (1974: 143):** *Amarauḡha Prabodhaḥ*

**Final Colophon:** *iti śrīmat gorakṣanāthaviracitaḥ amaraughaprabodhaḥ saṃpūrṇaḥ*

### Editorial Policies

If one includes Mallik's and Bholānātha's editions, there are eight available witnesses that can be used to create critical editions of the *Amarauḡha* and *Amarauḡhaprabodha*. In collating the witnesses, the siglum  $\beta$  has been used to represent the two witnesses of the *Amarauḡha*, and  $\theta$  to represent the witnesses of the *Amarauḡhaprabodha*.<sup>137</sup>

Both recensions have been edited and translated separately in this book so that the reader may easily see and appreciate the differences between them. Wherever the witnesses of one recension agree on a plausible reading that is likely authorial, it has been accepted. Implausible readings, scribal errors and other problems in one recension have been repaired by using the other recension and the available testimonia.

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Examples of possible instances where Nātha has tried unsuccessfully to patch problems with the text are *kīṭavannāḍi*<sup>o</sup> (6) and *labhen na nṛpaja* (7).

<sup>136</sup> Since the unique readings of this more recently acquired edition were not helpful for establishing the text of the short recension, it was not included in the apparatus of the *Amarauḡha*.

<sup>137</sup> In the critical edition of the *Amarauḡha*,  $\theta$  includes Mallik's edition and, in the critical edition of the *Amarauḡhaprabodha*, it includes both Mallik's and Nātha's editions.

Since the *Haṭhāpradīpikā* contains nearly all of the *Amaraugha*'s verses on Haṭhayoga, this text has been the most important of the testimonia. Modern editions of the *Haṭhāpradīpikā* present a version of the work that was established by a relatively recent commentary called the *Jyotsnā*, whose author revised the text considerably. Since the *Amaraugha* was one of the sources of the *Haṭhāpradīpikā*, I have relied on, cited and sometimes collated as testimonia several individual manuscripts that preserve early versions of the *Haṭhāpradīpikā*.<sup>138</sup> Other important testimonia are the *Amṛtasiddhi* and *Śivasambhitā*. Also, the fifth chapter of the *Varābhopaniṣat* was helpful for editing some of the additional verses of the *Amaraughaprabodha*.

The apparatus of the edition has four layers. The first defines the sigla and indicates which witnesses have been collated on each page. The second records the variant readings. Each lemma in the apparatus is preceded by the number of the verse quarter (e.g., 1a, 1b, 1c, or 1d), and followed by a lemma sign (i.e., a right-sided square bracket). After the lemma sign the sigla of the witnesses are reported and then the variants, which are separated by a colon. A bullet (•) is placed between lemmas in the same verse quarter. This register of the apparatus is positive at all times except when there is only one variant reading, in which case the sigla of the witnesses that have the lemma are omitted.<sup>139</sup> For example:

mantrayogas ] mantrayogaṃ S<sub>2</sub>

This entry means that all the witnesses have the reading *mantrayogas* except S<sub>2</sub>, which has *mantrayogaṃ*.

When I have proposed a reading that is not in any of the witnesses, the new reading is designated as a correction, emendation, conjecture or diagnostic conjecture depending on my confidence in proposing the change. In this regard, I have generally followed the policy of Sanderson (2009: 348–349). When a

<sup>138</sup> For identifying the importance of these manuscripts, I am grateful to my colleagues, in particular Mitsuyo Demoto and Nils Jacob Liersch, who are currently on the Light on Haṭha Project at SOAS University of London and Philipps-Universität Marburg.

<sup>139</sup> My reasons for adopting a positive apparatus are largely the same as those outlined in Goodall 1998: cxxi.

colleague's conjecture has been adopted, their surname appears next to it and their full name is given in the list of abbreviations. If the reason behind a conjecture is not overly apparent, it is discussed in the footnotes to the translation of the verse. The plus sign (+) has been used to represent an illegible letter or a letter missing because of damage to the manuscript. A curved long dash (—) indicates a gap or space in the text of a witness that was deliberately made by the scribe. The third layer of the footnotes contains testimonia, that is, verses or passages from other works that are relevant to the edited text. The final layer has comments on the metre, scribal omissions, variations in the order of hemistichs and other such information on the witnesses.

Folio numbers of the witnesses have not been recorded in the edition. Also, scribal corrections and deletions have not been noted when they are unimportant for establishing the text. I have standardised the *sandhi* and inserted *avagrahas* where needed. Also, systematic unconventional spellings have been standardised (e.g., *haṭa* → *haṭha*, *tatva* → *tattva*, *vinḍu* → *binḍu*, *mūrchā* → *mūrcchā*, *kratvā* → *kṛtvā*, *ūddhva* → *ūrdhva*, etc), but spelling errors (e.g., *asana* for *āsana*) have been recorded just as they are in the apparatus. The use of *anusvāras*, instead of homorganic nasals, before consonants is ubiquitous among all the manuscripts that were collated. Where homorganic nasals are used as such in my collation, the reader can generally assume that the manuscript had an *anusvāra*. In order to avoid as much as possible the problem of variant readings appearing unnecessarily different from a lemma of standardised spelling (e.g., *mūrtiṅgaṃ* ] *mūrttiliṅge*), I have reported *anusvāras* and the gemination of consonants in variant readings only where it seems relevant for establishing the text.

The annotated translation includes the verse numbers and Sanskrit words in round brackets. English words that have been supplied to facilitate the translation or provide contextual information that is not immediately apparent have been placed in square brackets. The footnotes contain more information on technical terms and discussions of problems with the text.





Critical Edition of the *Amarauḡha*



## अमरौघः नमश्चौरङ्गिनाथाय सिद्धबुद्धाय धीमते ।

लयादिप्रतिपन्नानां कलहोत्सुकचेतसाम् ।  
कथ्यते नाथगोरक्षस्वभावः प्रत्ययात्मकः ॥ १ ॥  
लययोगो हठश्चैव मन्त्रयोगस्तृतीयकः ।  
चतुर्थो राजयोगश्च द्विधाभावविवर्जितः ॥ २ ॥  
यश्चित्तसन्ततगतिः स लयः प्रदिष्टो  
यश्च प्रभञ्जननिनादकृतो हठः सः ।

Witnesses:  $\beta = S_I S_2 . \theta = L_I L_2 L_3 L_4 E_d$

1a layādi° ]  $\theta$  : layāti S<sub>I</sub> : bhayāti S<sub>2</sub> 1b kalahotsuka° ] L<sub>I</sub> L<sub>2</sub> E<sub>d</sub> : kalaho-  
tyuka° L<sub>3</sub> : kalā adbhuta°  $\beta$  : ka+++++++ L<sub>4</sub> 1c kathyate nāthagorakṣa° ] conj.  
SANDERSON : kalpyate nāthagorakṣaḥ S<sub>2</sub> : kathyate goraghonāthaḥ S<sub>I</sub> : gorakṣakeṇa  
kathitaḥ L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> : gorakṣakeṇa kathita L<sub>4</sub> 1d °svabhāvaḥ ] conj. : svabhāva°  
 $\beta$  : prabodha° L<sub>I</sub> L<sub>2</sub> L<sub>4</sub> E<sub>d</sub> : pratvobha° L<sub>3</sub> • pratyayātmakaḥ ] L<sub>I</sub> L<sub>4</sub> E<sub>d</sub> :  
°pratyayātmakaḥ  $\beta$  : °pratyayātmikaḥ L<sub>2</sub> L<sub>3</sub> 2b mantrayogas ] mantrayogaḥ  
S<sub>2</sub> • ṛṭṭiyakaḥ ]  $\beta$  : tritīyakaḥ L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> : ṛṭṭiyakaḥ L<sub>I</sub> 2c rājayogaś  
ca ]  $\beta$  L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> : rājayoga L<sub>I</sub> (unmetr.) : rāja+++ L<sub>4</sub> 2d dvidhābhāvavi-  
varjitaḥ ]  $\beta$  : dvidhābhāvavivarjitaḥ L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> : ++++++++ L<sub>4</sub> 3a yaś  
cittasantata° ] S<sub>2</sub> L<sub>2</sub> : yaś cittaṃ santata° S<sub>I</sub> : yac cittasantata° L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> : yaś citta-  
santati° L<sub>I</sub> • °gatiḥ ]  $\beta$  : °layaḥ  $\theta$  • layaḥ pradiṣṭo ] S<sub>I</sub> L<sub>3</sub> E<sub>d</sub> : layapraṭiṣṭho  
S<sub>2</sub> : layaḥ pradiṣṭo L<sub>4</sub> : layapraṭiṣṭo L<sub>I</sub> : layapraṭiṣṭāya L<sub>2</sub> (unmetr.) 3b yaś ca ]  
 $\beta$  L<sub>3</sub> : yas tu L<sub>I</sub> L<sub>2</sub> L<sub>4</sub> E<sub>d</sub> • °ninādakṛto ]  $\beta$  : °vidhānarato  $\theta$  • haṭhaḥ saḥ ]  
L<sub>I</sub> L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> : haṭhaś ca  $\beta$  : haṭhasthaḥ L<sub>2</sub>

Incipit: cauraṅgināthāya ] emend. : coraṅganāthāya S<sub>I</sub> : cāraṅgināthāya L<sub>3</sub> L<sub>2</sub> L<sub>4</sub> E<sub>d</sub> :  
cāṅgīranāthāya L<sub>I</sub> : śrīraṅganāthāya S<sub>2</sub>

यो मन्त्रमूर्तिवशगः स तु मन्त्रयोगो  
 यश्चित्तवृत्तिरहितः स तु राजयोगः ॥ ३ ॥  
 औषधोऽध्यात्मकश्चेति लययोगो द्विधा क्व चित् ।  
 हठोऽपि द्विविधः प्रोक्तो नादबिन्दुनिषेवणात् ॥ ४ ॥  
 षड्कर्मप्रतिपत्तिहेतुकम् † इदं मन्त्रं न तद्दृश्यते †  
 भ्रूनासाविवरे न वर्त्मनि मनो लग्नं कथञ्चिद्भवेत् ।  
 आधारे पवनो न याति विविधादभ्यासतो योगिनां  
 नित्यानन्दमयात्प्रबोधनिलयाच्छ्रीराजयोगादृते ॥ ५ ॥

Witnesses:  $\beta = S_I S_2 . \theta = L_I L_2 L_3 L_4 E_d$

3c °vaśagaḥ ] +śagaḥ L<sub>3</sub> 3d °rahitaḥ sa tu rājayogaḥ ] ++++++ L<sub>4</sub> 4a  
 auśadho ]  $\beta$  : ośadhyo L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> : auśadhyo E<sub>d</sub> • 'dhyātmakeś ] L<sub>I</sub> L<sub>4</sub> E<sub>d</sub> :  
 'dhyātmikaś L<sub>2</sub> L<sub>3</sub> : 'dyātmanaś S<sub>I</sub> : dhyāpanaś S<sub>2</sub> 4b layayogo ]  $\beta$  : rāja-  
 yogo  $\theta$  4c dvividhaḥ ]  $\theta$  : dvividhā S<sub>I</sub> : dvividhāḥ S<sub>2</sub> • prokto ]  $\beta$  : kvāpi  
 $\theta$  4d nāda° ] S<sub>I</sub> : rāda° S<sub>2</sub> : vāyu° L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> : vā+ L<sub>4</sub> • °binduni-  
 ṣevaṇāt ] ++++++ L<sub>4</sub> 5a ṣaṭkarmapratipatti° ] L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> : ṣaṭkarmapрати-  
 panna° S<sub>2</sub> S<sub>I</sub> : +++++patti L<sub>4</sub> • °hetukam idaṃ ] °hetukatadaṃ S<sub>I</sub> • na tad ]  
 L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> : tato  $\beta$  : na tā L<sub>I</sub> 5b bhrū° ]  $\beta$  L<sub>I</sub> L<sub>3</sub> E<sub>d</sub> : ghrū° L<sub>2</sub> L<sub>4</sub> • °nāsā-  
 vivare na vartmani mano ] conj. : °nāsāvivare ca vartmani mano S<sub>I</sub> : °nāsāvivare  
 ca vatrani mano S<sub>2</sub> : °nāsādiṣu kiṭavann abhimano L<sub>I</sub> : °nāsādiṣu kiṭavan na hi  
 mano L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> : °nāsādiṣu kiṭavanna(da)bhimano E<sub>d</sub> • lagnaṃ ]  $\beta$  : magnaṃ  
 L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> : mannaṃ L<sub>4</sub> • kathañ cid bhavet ] S<sub>I</sub> L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> : kathaṃ  
 bhāvayet S<sub>2</sub> : ++++++ L<sub>4</sub> 5c ādhāre pavano ] +++++ L<sub>4</sub> • vividhād abhyāsato ]  
 S<sub>I</sub> L<sub>I</sub> L<sub>3</sub> E<sub>d</sub> : vividhābhyāsena yo S<sub>2</sub> : vividhād abhyasato L<sub>2</sub> : vividhāndabhyāsato  
 L<sub>4</sub> • yogināṃ ]  $\theta$  : dehato  $\beta$  5d °mayāt ]  $\theta$  : °mayam  $\beta$  • prabodha° ]  $\beta$  :  
 prabhāva°  $\theta$  • °nilayāc ] E<sub>d</sub> : °nilayāt L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> : °nilayam  $\beta$  • chrirājayogād ]  
 E<sub>d</sub> : śrīrājayogād S<sub>2</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> : rājayogād S<sub>I</sub> (unmetr.) : ++jayogād L<sub>I</sub>

3 Metre = vasantatilakā 5 Metre = śārdūlavikriḍita

नित्यं मन्त्रपरो लभेत भवतां नैवाधिपत्यं तथा  
 दिव्यस्त्रीनवसङ्गमोऽप्यनुदिनं न ध्यायतो लभ्यते ।  
 हस्तिन्यस्तुरगाः करेणुकरभाः शाल्यान्नदा गोप्रदा  
 जायन्ते हठयोगिनस्तु वशगा नैतत्प्रसादं विना ॥ ६ ॥  
 चित्ते तु सत्त्वमापन्ने वायौ व्रजति मध्यमे ।  
 तदामरौघवज्रो लिस्तदाशाजीवितस्य च ॥ ७ ॥

Witnesses:  $\beta = S_I S_2$  .  $\theta = L_I L_2 L_3 L_4 E_d$

6a nityam ] ++ L<sub>4</sub> • mantraparo ]  $\beta$  : mantrayato L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> : +++ L<sub>4</sub> • labh-  
 eta ]  $\beta$  : labhen na L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> : +++ L<sub>4</sub> • bhavatām ] conj. GOODALL : bhavatīm  
 $\beta$  : nṛpatā L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> : nṛpatām(tih) E<sub>d</sub> • tathā ]  $\theta$  : bhavet  $\beta$  6b na dhyāy-  
 ato ] L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> : pa dhyāyato S<sub>2</sub> : paryāyato S<sub>I</sub> : na dhyāyate L<sub>2</sub> : dhyāyanti te  
 L<sub>I</sub> 6c hastinyas ] conj. SANDERSON : hastyaśvās S<sub>I</sub> : hastyaścās S<sub>2</sub> : hastinyās  
 L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> : ha+++ L<sub>I</sub> • turagāḥ ] S<sub>2</sub> : turagā S<sub>I</sub> : turagaḥ  $\theta$  • kareṇu° ]  
 S<sub>2</sub> : kareṇam S<sub>I</sub> (unmetr.) : kharāc ca  $\theta$  • karabhāḥ ] conj. : kalabhāḥ S<sub>2</sub> : kabhu-  
 bhāḥ S<sub>I</sub> : karabhāḥ L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> : +++ L<sub>4</sub> • śālyānnadā ] S<sub>I</sub> : śālyānnadā S<sub>2</sub> :  
 śālyodanaṃ L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> : śālyodanaṃ L<sub>I</sub> : +++naṃ L<sub>4</sub> • gopradā ] S<sub>2</sub> : gopradāḥ  
 S<sub>I</sub> : kodravāt  $\theta$  6d haṭhayoginas tu vaśagā naitatprasādaṃ vinā ] conj. HATLEY/  
 GOODALL : haṭhayoginas tu vaśagās cāyaṃ prasādaṃ vinā S<sub>2</sub> : haṭhayoginas tu vaśa-  
 gaś ceyaṃ prasādaṃ vinā S<sub>I</sub> : haṭhataḥ kathaṃ vada vibho svīyaṃ prabhāvaṃ vinā  $\theta$   
 7a citte tu sattvam ]  $\beta$  : citte samatvam L<sub>I</sub> L<sub>2</sub> E<sub>d</sub> : cittau samatvam L<sub>3</sub> L<sub>4</sub> 7b  
 āpanne ] āpanno L<sub>I</sub> 7c tadāmaraughavajrolis ] conj. : tadāmaraughavajroli S<sub>I</sub> :  
 tadāmaraudhavajroli S<sub>2</sub> : eṣāmarauli vajroli L<sub>3</sub> : eṣāmarāli vajroli L<sub>I</sub> : eṣāmarauli va-  
 jrauli L<sub>4</sub> : yeṣāmarāli vajrauli L<sub>2</sub> : eṣāmaroli vajroli E<sub>d</sub> 7d tadāśājīvitasya ca ]  $\beta$  :  
 tadā meni mameti ca L<sub>I</sub> : tadā mati mateti ca E<sub>d</sub> : mameti ca mameti ca L<sub>2</sub> : tadā  
 meti mameti mateti ca L<sub>3</sub> (unmetr.) : mateti mame++ L<sub>4</sub>

7 ~ *Haṭhapradīpikā* E I 528-1 (citte samatvam āpanne vāyau vrajati madhyame | tadā-  
 maraughavajroli tadāśājīvite 'pi ca)

6 Metre = śārdūlavikrīḍita

यदि जीवेदौषधीभिः संसारे निरुपद्रवः ।  
 आमयात्ता जराग्रस्ता म्रियन्ते भिषजः कथम् ॥ ८ ॥  
 चरकानुचरणचतुराश्वटुलघियः सुश्रुतश्रवणलोलाः ।  
 अमनस्कौषधिवर्जं कथमखिलजगदक्षयं भवति ॥ ९ ॥  
 बिन्दुनादौ महौषध्यौ विद्येते सर्वजन्तुषु ।  
 तावद्विज्ञाय सर्वेऽपि म्रियन्ते गुरुवर्जिताः ॥ १० ॥

Witnesses:  $\beta = S_1 S_2 . \theta = L_1 L_2 L_3 L_4 E_d$

**8a** yadi jīved auṣadhībhiḥ ]  $L_1 L_2 L_3 E_d$  : doṣadhībhiryyāṃdivoyah  $S_1$  : doṣad-  
 hībhiryyāṃdivoyam  $S_2$  : yadi jīved auṣadhi+  $L_4$     **8b** saṃsāre ] +++  $L_4$  • nir-  
 upadravaḥ ]  $\beta$  : nirupadrave  $L_2 L_3 E_d$  : ++++  $L_4$  : nirpadrve  $L_1$  (*unmetr.*)    **8c**  
 āmayārttā ] *conj.* HATLEY : amayāttā  $S_2$  : amayātto  $S_1$  : āmayāstā  $L_1 L_2 L_3 E_d$  :  
 ++yāstā  $L_4$  • jarā° ] carā°  $L_4$     **8d** mriyante ]  $S_2 L_1 L_2 L_3 E_d$  : mṛyante  
 $S_1 L_4$  • bhiṣajah ]  $L_1 L_2 L_3 E_d$  : bheṣajam  $\beta$  : bhiṣajam  $L_4$     **9a** carakānu-  
 caraṇacaturās ]  $L_1 L_2 L_3 E_d$  : carakānucaraṇacaturā  $L_4$  : cirakālacaṭulacaraṇās  $S_1$  :  
 cirakālacatulacaraṇā  $S_2$     **9b** caṭuladhiyah ]  $L_1 L_2 L_3 E_d$  : caṭaladhiya  $L_4$  :  
 caraṇadhiyah  $\beta$  • suśrutaśraṇalolāḥ ]  $L_2 E_d$  : saṃśrutaśraṇalolāḥ  $\beta$  : suśrita-  
 śraṇalolāḥ  $L_1 L_3$  : suśritaśra+++  $L_4$     **9c** amanaskauṣadhivarjam ] *emend.* :  
 amavaskauṣadhivarjam  $S_2$  : ama+skauṣadhivarjam  $S_1$  : amanaskauṣadhivarjyāḥ  $L_1$  :  
 amanaskauṣadhivajyā  $L_2 L_3$  : ++++++  $L_4$  : amanaskauṣadhi+vā+jyā  $E_d$  • katham ]  
 ++m  $L_4$     **9d** akhilajagad akṣayam ] *conj.* GOODALL : akhilam jagad akṣayam  $\beta$  :  
 akhilagadantakṣayo  $L_2 L_3$  : akhilam jagadantakṣayo  $L_1$  : akhilagandataṣayo  $L_4$  :  
 akhilāngatam tatṣayo  $E_d$     **10a** bindunāda ]  $L_2 L_3 L_4 E_d$  : bindunādo  $L_1$  :  
 bindunāda  $\beta$  • mahauṣadhyau ]  $S_2 E_d$  : mahouṣadhyau  $S_1 L_1 L_2 L_3 L_4$     **10c**  
 tāvad vijñāya ]  $\beta L_2 L_3$  : tāvat vijñāya  $L_1$  : tāv avijñāya  $L_4 E_d$  • sarve ] ca sarve  
 $S_2$  (*unmetr.*)    **10d** guruvarjitāḥ ]  $\beta L_2 L_3 E_d$  : guṇavajjitāḥ  $L_1$  : guru+++  $L_4$

9 Metre = gīti

चालयेच्च वृथा वायुं भानुमग्निञ्च धोष्यति ।  
 अथेन्दुं चालयेत्तस्माद्विन्दुश्चलति वर्धते ॥ ११ ॥  
 यो जानाति च तत्सारं सद्गुरोरुपदेशतः ।  
 कायक्लेशजराव्याधिपापमृत्युभयं कुतः ॥ १२ ॥  
 निर्वाते चित्तराजे विशति खररुचौ मेरुदुर्गे समन्ताद्  
 उद्रिक्ते वह्निभावे द्रवति शशधरे पूरयत्याशु कायम् ।  
 उद्यत्यानन्दवृन्दे त्यजति तवममेत्यादिमोहान्धकारे  
 प्रोद्भिन्ने ब्रह्मरन्ध्रे जयति शिवशिवासङ्गमः कोऽप्यपूर्वः ॥ १३ ॥

Witnesses:  $\beta = S_1 S_2 . \theta = L_1 L_2 L_3 L_4 E_d$

11a cālayec ca vṛthā ]  $\beta$  : cālayet sāmpratam L<sub>1</sub> : cālayet samvṛtam L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> :  
 +++++vṛtam L<sub>4</sub> • vāyum ] vāyu L<sub>1</sub> 11b dhoṣyati ] *emend.* MALLINSON : dhuṣyati  
 L<sub>1</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> : duṣkṛtiḥ  $\beta$  : dhuṣyati E<sub>d</sub> 11c athendum cālayet ] S<sub>2</sub> : athendu  
 cālayet S<sub>1</sub> : jvalann asau calaty  $\theta$  • tasmād ] *corr.* : tasmāt  $\beta$  : asmāt L<sub>1</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> :  
 asmād E<sub>d</sub> 11d vardhate ] S<sub>2</sub> : vaddhate S<sub>1</sub> : parvate L<sub>1</sub> L<sub>2</sub> L<sub>4</sub> : parvati L<sub>3</sub> :  
 pārvati E<sub>d</sub> 12a jānāti ca tatsāram ] *conj.* GOODALL : jānāti ca yat pāram  $\beta$  : jānāty  
 anayoḥ sāram  $\theta$  12b sadguror ] satgu+ L<sub>4</sub> • upadeśataḥ ] S<sub>2</sub> L<sub>1</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> :  
 upadeśakaḥ S<sub>1</sub> : +++++ L<sub>4</sub> 12c kāyakleśa° ]  $\beta$  E<sub>d</sub> : kālakleśa° L<sub>1</sub> L<sub>2</sub> L<sub>3</sub> : +++++  
 L<sub>4</sub> • °vyādhi° ] °vyādhiḥ S<sub>2</sub> 12d kutaḥ ]  $\beta$  L<sub>2</sub> E<sub>d</sub> : kṛtaḥ L<sub>1</sub> L<sub>3</sub> L<sub>4</sub> 13a  
 nirvāte ] niryāte E<sub>d</sub> • cittarāje ]  $\beta$  : cittarāte  $\theta$  • viśati ]  $\beta$  : vrajati  $\theta$  • khara-  
 rucau ]  $\theta$  : khararuce  $\beta$  • merudurge ]  $\beta$  : merumārgam  $\theta$  13b udrikte ] *conj.* :  
 udrakte L<sub>4</sub> : durvṛtte  $\beta$  : udrajñe L<sub>2</sub> L<sub>3</sub> : dudrajñe L<sub>1</sub> E<sub>d</sub> • dravati ]  $\beta$  : sravati  
 L<sub>1</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> : +++ L<sub>4</sub> • śāsadhare ] +++ L<sub>4</sub> • pūrayaty āśu ] L<sub>1</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> :  
 pūrayitvā tu  $\beta$  : ++yaty āśu L<sub>4</sub> • kāyam ]  $\beta$  : kāye  $\theta$  13c udyaty ānandavṛnde ]  
 L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> : unnaty ānandakande S<sub>2</sub> : utp+uty ānantakande S<sub>1</sub> : udayatyānanda-  
 vṛnde L<sub>1</sub> (*unmetr.*) • tyajati ] jatyat L<sub>2</sub> • tava° ] śiva° S<sub>2</sub> • °mametyādi° ]  
 L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> : °mamevandi° L<sub>1</sub> : °mukhetyādi°  $\beta$  • mohāndhakāre ] ++hāndha-  
 kāre L<sub>4</sub> 13d śivaśivāsaṅgamah ]  $\beta$  E<sub>d</sub> : śivaśi+saṅgamah L<sub>2</sub> : śivaśivāsaṅgamam  
 L<sub>1</sub> L<sub>4</sub> : śivaśivāsaṅga+ L<sub>3</sub> • apūrvaḥ ] apūrvam L<sub>1</sub>

16 Metre = sragdharā

एक एवामरौघोऽयं राजयोगाभिधानकः ।

लयादिभिः समायुक्तश्चतुर्घोदीर्यते कथम् ॥ १४ ॥

अथ मन्त्रयोगः

ओमित्येकाक्षरं मन्त्रं ततः सप्रणवादिकम् ।

सितं शंभुं हृदि ध्यात्वा †तत्पयो†भिन्नमण्डले ॥ १५ ॥

लक्षकं जपतो मृत्युं नाशयेदपि दारुणम् ।

दशांशं होमतः कुण्डे क्षौद्रक्षीरघृताम्बुजैः ॥ १६ ॥

अथ लययोगः

कामरूपे सितं देवं लिङ्गाभं मणिसन्निभम् ।

द्रवन्तं चामृतं प्रेक्ष्य यो ध्यायेन्नजविग्रहे ॥ १७ ॥

Witnesses:  $\beta = S_1 S_2$  .  $\theta = L_1 L_2 L_3 L_4 E_d$

14a evāmarauḡho ]  $\beta E_d$  : evāmaroḡho  $L_1 L_2 L_3 L_4$  • 'yaṃ ]  $\beta$  : hi  $\theta$  14b  
 °dhānakaḥ ]  $\theta$  : °dhānakaṃ  $\beta$  14c layādibhiḥ ] mayādibhiḥ  $E_d$  14d caturtho-  
 diryate ] *emend.* GOODALL : caturthodiryate  $\beta L_3$  : caturthodīyyate  $L_1 L_2 L_4$  :  
 caturthodīyate  $E_d$  15a atha mantrayogaḥ ]  $S_1$  : atha mantrayogaḥ prārabhya kathy-  
 ate  $S_2$  : tatra mantram  $\theta$  • om ]  $\beta L_2 L_4$  : ham  $L_1 L_3$  : aha(o)m  $E_d$  • ekākṣaraṃ ]  
 ekākṣara  $L_3$  15b sapraṇavādikam ]  $L_1 L_2 L_3 L_4$  : sampraṇavābhidham  $\beta$  :  
 tatsapraṇavādikam  $E_d$  (*unmetr.*) 15c sitaṃ ]  $S_1$  : sitaṃ  $S_2$  : śivaṃ  $\theta$  15d  
 tatpayo ]  $\beta$  : dvādaśe  $\theta$  16a lakṣakaṃ japato ]  $S_1$  : lekṣakaṃ japato  $S_2$  : ekalakṣa-  
 japān  $\theta$  • mṛtyuṃ ] mṛtyur  $L_3$  16b api dāruṇam ]  $\beta$  : atidāruṇam  $\theta$  16c  
 daśāṃśa ] daśāṅgaṃ  $S_2$  • homataḥ ]  $\beta$  : havanaṃ  $\theta$  • kuṇḍe ]  $\beta$  : kṛtvā  $\theta$  16d  
 kṣaudra° ] kṣaudraṃ  $L_1$  • °ghṛtāmbujaiḥ ] °kṛtāmbujaiḥ  $L_1$  17a atha laya-  
 yogaḥ ]  $\beta$  : atha layaḥ  $\theta$  • kāmarūpe ]  $\theta$  : kāmarūpaṃ  $\beta$  • sitaṃ ]  $\beta$  : śivaṃ  $\theta$   
 17b liṅgābhaṃ ]  $S_1 L_1 L_2 L_3 E_d$  : liṅgābha+  $L_4$  : lindagābhaṃ  $S_2$  (*unmetr.*) 17c  
 dravantaṃ ]  $\beta$  : sravantaṃ  $E_d$  : sravantaś  $L_1 L_2 L_3 L_4$  : sra+ntaś  $L_4$  • cāmṛ-  
 taṃ prekṣya ]  $\beta$  : cāmṛtarasaṃ  $L_1 L_2 L_3 E_d$  : cā+++saṃ  $L_4$  17d dhyāyen ]  
 ddhyāyan  $S_1$



निरन्तरकृताभ्यासात्षणमासात्सिद्धिभागभवेत् ।  
 वलिभिः पलितैर्मुक्तो जीवेद्दशतत्रयम् ॥ १८ ॥  
 अथ हठयोगः  
 पादमूलेन वामेन योनिं सम्पीड्य दक्षिणम् ।  
 पादं प्रसारितं धृत्वा कराभ्यां पूरयेन्मुखे ॥ १९ ॥  
 कण्ठे बन्धं समारोप्य धारयेद्वायुमूर्ध्वतः ।  
 यथा दण्डाहतः सर्पो दण्डाकारः प्रजायते ॥ २० ॥  
 ऋज्वीभूता तथा शक्तिः कुण्डली सहसा भवेत् ।

Witnesses:  $\beta = S_1 S_2$  .  $\theta = L_1 L_2 L_3 L_4 E_d$

18b *ṣaṅmāsāt* ] *ṣāṅmāsāt* L<sub>2</sub> • *siddhibhāg* ] E<sub>d</sub> : *siddhibhāk* L<sub>1</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> :  
*siddhido*  $\beta$  18c *valibhiḥ palitair mukto* ]  $\beta$  : *valīpalitanirmukto* L<sub>1</sub> L<sub>2</sub> E<sub>d</sub> :  
*valīpalitanirmukto* L<sub>4</sub> : *valīpalitanirmukte* L<sub>3</sub> 19a *atha haṭhayogaḥ* ]  $\beta$  : *atha*  
*haṭhaḥ* L<sub>1</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> : *śrī atha haṭhaḥ* L<sub>4</sub> 19c *pādaṃ prasāritaṃ* ]  $\beta$  : *prasāri-*  
*taṃ padaṃ* L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> : *prasāritaṃ pada* L<sub>1</sub> • *dhṛtvā* ]  $\beta$  : *kṛtvā*  $\theta$  19d  
*mukhe* ] *mukham* L<sub>1</sub> 20a *kaṅṭhe* ] *kaṅṭhaṃ* L<sub>1</sub> • *bandhaṃ* ] *baddhaṃ* L<sub>4</sub>  
 20b *samāropya dhārayed* ]  $\beta$  : *samāropya ādhārād* L<sub>2</sub> : *samāropya cādārād* L<sub>1</sub> :  
*samāropyādhārād* L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> (*unmetr.*) 20c *sarpo* ] *sarvo* L<sub>1</sub> 20d *daṇḍākāraḥ* ]  
 $\beta$  L<sub>1</sub> E<sub>d</sub> : *daṇḍākāra* L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> 21a *ṛjvī* ]  $\beta$  L<sub>2</sub> E<sub>d</sub> : *ṛjvī* L<sub>3</sub> : *ṛjvā* L<sub>1</sub> : *ṛ+*  
 L<sub>4</sub> • *°bhūtā* ] ++ L<sub>4</sub> • *tathā* ]  $\beta$  : *tadā* L<sub>1</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> : ++ L<sub>4</sub> • *śaktiḥ* ]  $\beta$  E<sub>d</sub> :  
*śakti*° L<sub>1</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub>

19 = *Haṭhāpradīpikā* G25-2 (*pādamūlena vāmena yoniṃ saṃpiḍya dakṣiṇam | pā-*  
*daṃ prasāritaṃ dhṛtvā karābhyāṃ pūrayen mukhe || dhṛtvā* ] 2241 : *kṛtvā* G25-2.  
*mukhe* ] E1528-1 : *mukham* G25-2 : *ḍṛḍham* *Jyotsnā* 3.10d). Cf. *Amṛtasiddhi* 11.3  
 (*yoniṃ saṃpiḍya vāmena pādamūlena yatnataḥ | savyaṃ prasāritaṃ pādaṃ karābhyāṃ*  
*dhārayed ḍṛḍham*) 20 ~ *Haṭhāpradīpikā* G25-2 (*kaṅṭhe bandha[m]*) *samāropya*  
*dhārayed vāyum ūrdhvataḥ | yathā daṇḍāhataḥ sarpo daṇḍākāraḥ prajāyate*)

तदासौ मरणावस्था जायते द्विपुटाश्रिता ॥ २१ ॥  
 महाक्लेशादयो दोषा भिद्यन्ते मरणादयः ।  
 महामुद्रां तु तेनैव वदन्ति विबुधोत्तमाः ॥ २२ ॥  
 महामुद्रा दृढा येन साधकोऽयं प्रसिध्यति ।  
 कथ्यते च महाबन्धो जरामृत्युविनाशकः ॥ २३ ॥  
 पूरयित्वा मुखे वायुं चिबुकं हृदये दृढम् ।  
 निभृत्य योनिमाकुञ्च्य मनो मध्ये नियोजयेत् ॥ २४ ॥

Witnesses:  $\beta = S_1 S_2$  .  $\theta = L_1 L_2 L_3 L_4 E_d$

22a mahākṣeśādayo doṣā ]  $S_1$  : mahākṣeśādayo doṣāḥ  $S_2$  : mahārogā mahākṣeśā  $\theta$   
 22b bhidyante ]  $\beta$  : jiryante  $\theta$  22c tu ]  $\beta$  : ca  $L_1 L_3 L_4 E_d$  : ci  $L_2$  • tenaiva ]  
 $\beta L_1$  : tenainām  $L_2 L_3 L_4 E_d$  22d vibudhottamāḥ ] hi budhottamāḥ  $L_1$  23a  
 dṛḍhā ]  $\beta$  : kṛtā  $\theta$  23b sādhamo 'yaṃ ]  $\beta$  : sādhamāya  $\theta$  23c ca ]  $\beta$  : 'sau  $\theta$   
 23d jarāmṛtyuvinaśakaḥ ]  $S_1$  : mahāmṛtyuvinaśakaḥ  $S_2$  : jarāmaraṇanāśakaḥ  $\theta$   
 24b cibukaṃ hṛdaye dṛḍham ]  $\beta$  : hṛdaye cibuke kṛte  $L_1 L_2 L_3 L_4$  : hṛdaye  
 cu(ci)buke kṛte  $E_d$  24c nibhṛtya ] *emend.* : nibhṛtaṃ  $\beta L_2 L_3 L_4 E_d$  : nirātaṃ  
 $L_1$  24d ākuñcya ]  $\beta$  : ākuñcen  $\theta$

21 ~ *Haṭhapradīpikā* G25-2 (rjvībhūtā tathā śaktiḥ kuṇḍalī sahasā bhavet | tadāsau  
 maraṇāvasthā jāyate dvīpuṭāśritā || rjvībhūtā ] 2241 : ṛbhūtrā G25-2 : rajvībhūtā  
 E1528-1. jāyate ] E1528-1 : harate G25-2) 22 ~ *Haṭhapradīpikā* G25-2 (mahā-  
 kṣeśā yato doṣāḥ jiryante maraṇādayaḥ | mahāmudrāṃ ca tenaiva vadanti vibudho-  
 ttamāḥ || °kṣeśā yato ] G25-2 : kṣeśādayo 29899. jiryante ] G25-2 : kṣiyante 29899.  
 °mudrāṃ ca tenaiva ] 29899 : °mudrā ca tenai G25-2). Cf. *Vivekamārtaṇḍa* 62  
 (kṣayakuṣṭhagudāvartagulmājirṇajvaravyathāḥ | tasya doṣāḥ kṣayaṃ yānti mahāmu-  
 drāṃ tu yo 'bhyaset) 24 ~ *Haṭhapradīpikā* G25-2 (pūrayitvā mukhe vāyūṃ hṛ-  
 daye cibukaṃ dṛḍham | niṣpīḍya yonim ākuñcya mano madhye niyojayet || niṣpīḍya ]  
 G25-2 : nibhṛtya 29899) : *Haṭharatnāvalī* 2.44 (pūrayen mukhato vāyūṃ hṛdaye  
 cibukaṃ dṛḍham | nibhṛtya yonim ākuñcya mano madhye niyojayet) and *Yuktabhava-*  
*deva* 7.191 (pūrayitvā tato vāyūṃ cibukaṃ dṛḍham | niḥkṣīpya yonim ākuñcya mano  
 madhye niyojayet)

अयञ्च सर्वनाडीनामूर्ध्वगतिविबोधकः ।  
 त्रिवेणीसङ्गमं धत्ते केदारं प्रापयेन्मनः ॥ २५ ॥  
 रूपलावण्यसम्पन्ना यथा स्त्री पुरुषं विना ।  
 महामुद्रामहाबन्धौ निष्फलौ वेधवर्जितौ ॥ २६ ॥  
 पुनरास्फालयेत्कट्यां सुस्थिरं कण्ठमुद्रया ।  
 वायूनां गतिमारुध्य कृत्वा पूरककुम्भकौ ॥ २७ ॥

Witnesses:  $\beta = S_I S_2 . \theta = L_I L_2 L_3 L_4 E_d$

25b °gatvibodhakaḥ ]  $\beta$  : °gatviśodhanaḥ  $\theta$  25c °saṅgamaḥ ]  $S_2 L_I L_3 L_4 E_d$  : °saṅgame  $S_I$  : °saṅgama  $L_2$  • dhatte ]  $\beta$  : gatvā  $L_I L_2 L_3 L_4$  : kṛtvā  $E_d$  26a °sampannā ] °sampanno  $L_3$  26c °bandhau ]  $E_d$  : °bandho  $\beta L_I L_2 L_3 L_4$  26d niṣphalau vedhavarjitaḥ ]  $\theta$  : niṣphalo vedhavarjitaḥ  $\beta$  27a āsphālayeḍ ]  $\beta$  : āsphālanam  $\theta$  • kaṭyām ]  $\theta$  : yasya  $\beta$  27b susthiraḥ ]  $\beta L_3 L_4 E_d$  : sasthiraḥ  $L_I$  : susvaraḥ  $L_2$  • kaṅṭhamudrayā ] kaṅṭhamudrayā  $S_I$  27c vāyūnām ]  $\beta$  : vāyūnā  $\theta$  • ārudhya ]  $\beta$  : āṛṭya  $L_I L_2 L_4$  : āśṛitya  $L_3$  : āḥṛitya  $E_d$  27d kṛtvā ]  $\theta$  : dhṛtvā  $\beta$

25ab ~ *Amṛtasiddhi* 12.15ab (bandho 'yaḥ sarvanāḍinām ūrdhvagatinirodhakaḥ) 25 ~ *Haṭhapradīpikā* 29899 (ayaḥ tu sarvanāḍinām ūrdhvaṅgatvibodhakaḥ | triveṇī-saṅgamaḥ dhatte kedāraḥ prāpayen manaḥ || °gatvibodhakaḥ ] 29899 : °gamana-bodhakaḥ G25-2) 26 = *Haṭhapradīpikā* G25-2 (rūpalāvaṅyasampannā yathā strī puruṣaḥ vinā | mahāmudrāmahābandhau niṣphalau vedhavarjitaḥ || °bandhau] *emend.*: °bandho G25-2). Cf. *Amṛtasiddhi* 13.3 (guṇarūpavati nārī niṣphalā puruṣaḥ vinā | mahāmudrāmahābandhau vinā vedhena niṣphalau) 27 ~ *Amṛtasiddhi* 14.6 (punar āsphālanam kaṭyāḥ sthiraḥ puruṣamudrayā || vāyūnām gatim āṛṭya kṛtvā pūrakakumbhakaḥ) : *Upāsanāsārasaṅgraha* (with attribution to the *Amarauḅha*) p. 48 (punar āsphālayeḍ atya susthiraḥ kaṅṭhamudrayā | vāyūnām gatim āṛṭya dhṛtvā pūrakakumbhakaḥ) and *Varābhopaniṣat* 60cd-61ab (punar āsphālayeḍ adya susthiraḥ kaṅṭhamudrayā | vāyūnām gatim āṛṭya dhṛtvā pūrakakumbhakaḥ). Cf. *Haṭhapradīpikā* 3.25 (mahābandhasthito yogī kṛtvā pūrakam ekadhīḥ | vāyūnām gatim āṛṭya nibhṛtaḥ kaṅṭhamudrayā)

समहस्तयुगो भूमौ समपादयुगस्तथा ।  
 वेधयेत्क्रमयोगेन चतुष्पीठं तु वायुना ॥ २८ ॥  
 आस्फालयेन्महामेरुं वायुवज्रप्रकोटिभिः ।  
 पुटद्वयं समाक्रम्य वायुः स्फुरति सत्वरम् ॥ २९ ॥  
 सोमसूर्याग्निसंबन्धं जानीयादमृताय वै ।  
 मृतावस्था समुत्पन्ना ततो मृत्युभयं कुतः ॥ ३० ॥

Witnesses:  $\beta = S_1 S_2$  .  $\theta = L_1 L_2 L_3 L_4 E_d$

28a bhūmau ]  $\beta$  : bhūtvā  $\theta$  28b tathā ] tadā  $L_1$  28c vedhayet ]  $\theta$  : vedhaka°  
 $\beta$  • kramayogena ]  $S_2 L_1 L_2 E_d$  : śramayogena  $S_1$  : kramayogena  $L_3 L_4$  29a  
 mahāmeruṃ ] mahāmerū  $E_d$  29b vāyuvajra° ] *emend.* : vāyuvajre  $S_2$  : vāyuvajre  
 $S_1$  : vāyuvajrā°  $\theta$  • °prakoṭibhiḥ ]  $\beta$  : °gnikoṭibhiḥ  $\theta$  29c samākramya ]  $\theta$  :  
 samākṛṣya  $\beta$  29d vāyuḥ ]  $E_d$  : vāyu  $\beta L_1 L_2 L_4 L_3$  30a °saṃbandham ]  
 $L_2 L_3 L_4 E_d$  : °saṃbandhāj  $S_1$  : °saṃbandhāt  $S_2$  : °saṃbandhā  $L_1$  30b jānīyād ]  
 dāniryād  $L_1$  • vai ] ca  $S_2$  30d mṛtyubhayaṃ ] mṛtyubhayaḥ  $L_1$

28ab Cf. *Haṭhāpradīpikā* 3.26ab (samahastayugo bhūmau sphicau sanāḍayec chanaiḥ)  
 28 ~ *Upāsanāsārasaṅgraha* p. 48 (saha hastayugau bhūmau samam padayugas tathā |  
 vedhakakramayogena catuṣpīṭham tu vāyunā) and *Varāhopaniṣat* 61cd-62ab (sama-  
 hastayugaṃ bhūmau samam pādāyugaṃ tathā | vedhakakramayogena catuṣpīṭham  
 tu vāyunā) 28cd ~ *Amṛtasiddhi* 13.5cd (vedhayet kramayogena catuṣpīṭham ca  
 vāyunā) 29ab ~ *Amṛtasiddhi* 13.7cd (āspḥālayen mahāmeruṃ vāyuvajrāgrakoṭibhiḥ)  
 29 ~ *Upāsanāsārasaṅgraha* p. 48 (āspḥālayen mahāmekam vāyuvajre prakoṭibhiḥ |  
 puṭadvayaṃ samākṛṣya vāyuḥ spurati satvaram) and *Varāhopaniṣat* 62cd-63ab (āspḥā-  
 layen mahāmeruṃ vāyuvaktre prakoṭibhiḥ | puṭadvayaṃ samākṛṣya vāyuḥ sphurati  
 satvaram) 29cd ~ *Haṭhāpradīpikā* 224I (puṭadvayaṃ samākṛṣya vāyuḥ sphurati  
 madhyagaḥ) and *Yogatattvopaniṣat* 116cd (puṭadvayaṃ samākramya vāyuḥ sphurati  
 satvaram) 30ab = *Varāhopaniṣat* 63cd 30 ~ *Haṭhāpradīpikā* 224I (somasūryāg-  
 nisambandho jāyate cāmṛtāya vai | mṛtāvasthā samutpannā tato mṛtyubhayaṃ kutaḥ ||  
 °sambandho ] *emend.* : sambandhāj 224I : °sambandhā 29899. vai ] 29899 : te  
 224I) and *Upāsanāsārasaṅgraha* p. 48 (sūryāgnisomasambandhā jānīyād amṛtāya vai |  
 mṛtāvasthā samutpannā tato mṛtyubhayaṃ kutaḥ)

एतत्त्रयं महागुह्यं जरामृत्युविनाशनम् ।  
 वह्निवृद्धिकरञ्चैव अणिमादिगुणप्रदम् ॥ ३१ ॥  
 अष्टधा क्रियते चैव यामे यामे दिने दिने ।  
 पुण्यसञ्चयसम्भावि पापौघभिदुरं सदा ॥ ३२ ॥  
 सम्यक्शिक्षावतामेव स्वल्पं प्रथमसाधने ।  
 वह्निस्त्रीपथसेवानाम् आदौ वर्जनमाचरेत् ॥ ३३ ॥  
 आरम्भश्च घटश्चैव परिचयस्तृतीयकः ।

Witnesses:  $\beta = S_1 S_2$  .  $\theta = L_1 L_2 L_3 L_4 E_d$

31a °guhyaṃ ]  $\beta$  L<sub>3</sub> : °guṇyaṃ L<sub>1</sub> L<sub>2</sub> L<sub>4</sub> E<sub>d</sub> 31c °karañ ] °karac L<sub>2</sub> 32a  
 caiva ]  $\beta$  : caitad L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> : cai+d L<sub>1</sub> 32c puṇya° ]  $\beta$  L<sub>2</sub> L<sub>4</sub> : puṇyaṃ  
 L<sub>1</sub> L<sub>3</sub> E<sub>d</sub> • °sañcaya° ]  $\theta$  : °sañcāra°  $\beta$  • °sambhāvi ] S<sub>1</sub> : °sambhāvi S<sub>2</sub> :  
 °saṃhāri  $\theta$  32d pāpaughabhiduraṃ ] pāpaubhāduraṃ L<sub>1</sub> (*unmetr.*) • sadā ]  
 tathā S<sub>2</sub> 33a °śikṣāvatām ] °śikṣāvatān S<sub>2</sub> • eva ]  $\beta$  : evaṃ  $\theta$  33b °sādhane ]  
 °sādhakaḥ S<sub>1</sub> 33c °patha° ] °pathi° S<sub>1</sub> 34a ārambhaś ] S<sub>2</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> : āram-  
 bhaṃ S<sub>1</sub> : ābhakaś L<sub>1</sub> 34b paricayas tṛṭiyakaḥ ] *emend.* : paricaryaḥ prakirtitaḥ  
 S<sub>1</sub> : tathā paricaya smṛtaḥ S<sub>2</sub> : pracayaś ca tritīyakaḥ L<sub>2</sub> L<sub>3</sub> : pracayaś ca tṛṭiyakaḥ  
 L<sub>1</sub> : pracayaṃ ca tritīyakaṃ L<sub>4</sub> : pratyayaś ca tṛṭiyakaḥ E<sub>d</sub>

31 = *Haṭhāpradīpikā* 224I 32 ~ *Haṭhāpradīpikā* 224I (aṣṭadhā kriyate caiva yāme  
 yāme dine dine | puṇyasambhārasambhāvi pāpaughabhiduraṃ sadā) 33 ~ *Haṭhāpra-*  
*dīpikā* G25-2 (samyakśikṣāvatām eva svalpaṃ prathamasādhane | vahnistrīpathasevā-  
 nām ādau varjanam ācāret || °sevānām ] 224I : °sevanam G25-2)

31cd L<sub>1</sub> L<sub>2</sub> L<sub>3</sub> insert 31cd after 32ab

निष्पत्तिः सर्वयोगेषु योगावस्था चतुर्विधा ॥ ३४ ॥  
 ब्रह्मग्रन्थेस्तथा भेदाद् आनन्दः शून्यसम्भवः ।  
 विचित्रकणको देहेऽनाहतः श्रूयते ध्वनिः ॥ ३५ ॥  
 दिव्यदेहश्च तेजस्वी दिव्यगन्धो ह्यरोगवान् ।  
 संपूर्णहृदये शून्ये त्वारम्भे योगवान्भवेत् ॥ ३६ ॥  
 द्वितीये सङ्घटीकृत्य वायुर्भवति मध्यगः ।

Witnesses:  $\beta = S_I S_2$  .  $\theta = L_I L_2 L_3 L_4 E_d$

34c niṣpattiḥ ] niṣpannāḥ S<sub>I</sub> • sarvayogeṣu ]  $\theta$  : sarvayogānām S<sub>I</sub> : cety avasathā  
 ca S<sub>2</sub> (*unmetr.*) 34d yogāvasthā caturvidhā ]  $\theta$  : cetasaṣ tasya bhūmikāḥ  $\beta$  35a  
 °granthes tathā ] S<sub>I</sub> : °granthes tato S<sub>2</sub> : °granther bhaved L<sub>I</sub> L<sub>3</sub> L<sub>4</sub> : °granthir  
 bhaved L<sub>2</sub> : °granthe bhaved E<sub>d</sub> • bhedād ] S<sub>I</sub> : bhedāt S<sub>2</sub> : vedhād L<sub>I</sub> L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> :  
 vedhā L<sub>2</sub> 35b ānandaḥ sūnyasambhavaḥ ]  $\beta$  L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> : anandaḥ sūnyasambhavaḥ  
 L<sub>I</sub> : ānandā+nyasambhavam E<sub>d</sub> 35c °kvaṇako ]  $\theta$  : °kvaṇiko  $\beta$  35d 'nāhataḥ ]  
 L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> : nāhataḥ E<sub>d</sub> : 'nāhate S<sub>2</sub> : nāhate S<sub>I</sub> • dhvaniḥ ] dhvanim L<sub>4</sub> 36a  
 divyadehaṣ ca ]  $\beta$  E<sub>d</sub> : divyadehasya L<sub>I</sub> L<sub>4</sub> : divyadeha+ L<sub>3</sub> : divyadehas s+ L<sub>2</sub>  
 36b °gandho hy ]  $\beta$  : °gandhas tv  $\theta$  36c °hṛdaye sūnye tv ]  $\beta$  : °hṛdayaḥ śūra  $\theta$   
 36d yogavān ] S<sub>2</sub> : yogivān S<sub>I</sub> : yogino  $\theta$  37a dvitiye saṅ° ]  $\beta$  : dvitīyāyām  $\theta$

34 ~ *Amṛtasiddhi* 19.2 (ārambhaṣ ca ghaṭaṣ caiva paricayas tṛtīyakaḥ | niṣpattiḥ sarva-  
 śeṣeṣu yogāvasthāḥ prakīrtitāḥ) : *Haṭhpradīpikā* G25-2 (ārambhaṣ ca ghaṭaṣ caiva  
 tathā paricayo 'pi ca | niṣpattiḥ sarvayogeṣu yogāvasthā prakīrtitā) : *Upāsanāsārasaṅ-  
 graha* (T1095 p. 50) (ārambhaṣ ca ghaṭaṣ caiva tathā paricayas tathā | niṣpattiḥ ceti  
 kathitāḥ cetasaṣ tasya bhūmikāḥ) and *Varāhopaniṣat* 5.71cd-72ab (ārambhaṣ ca ghaṭaṣ  
 caiva punaḥ paricayas tathā | niṣpattiḥ ceti kathitāḥ cetasaṣ tasya bhūmikāḥ) 35 ~  
*Haṭhpradīpikā* G25-2 (brahmagranthir bhaved bhinna ānandaḥ sūnyasambhavaḥ |  
 vicitrakvaṇako dehe 'nāhataḥ śrūyate dhvaniḥ || vicitrakvaṇako ] 29899 : vicitras tat-  
 kṣaṇād G25-2. 'nāhataḥ ] 29899 : sarvataḥ G25-2) 36 ~ *Haṭhpradīpikā* 2241  
 (divyadehaṣ ca tejasvī divyagandhas tv arogavān | sampūrṇahṛdaye sūnye ārambhe  
 yogavān bhavet || °hṛdaye G25-2 : hṛdaya 2241) 37a-c ~ *Amṛtasiddhi* 20.1ab  
 (dvitīyāyām avasthāyāyām yogī dṛḍhāsano bhavet)

दृढासनो भवेद्योगी ज्ञानी देवसमस्तदा ॥ ३७ ॥  
 विष्णुग्रन्थेस्ततो भेदात्परमानन्दसूचकः ।  
 अतिशून्ये विमर्दश्च भेरीशब्दस्ततो भवेत् ॥ ३८ ॥  
 तृतीयायां ततो भित्त्वा निनादो मर्दलध्वनिः ।  
 महाशून्यं ततो जातं सर्वसिद्धिसमाश्रयम् ॥ ३९ ॥  
 परमानन्दरोचित्वात्सहजानन्दसम्भवः ।  
 दोषदुःखजरामृत्युक्षुधानिद्राविवर्जितः ॥ ४० ॥

Witnesses:  $\beta = S_1 S_2$  .  $\theta = L_1 L_2 L_3 L_4 E_d$

37d jñāni devasamas tadā ]  $\beta$  : jñānād eva samaprabhaḥ  $\theta$  38a tato ]  $\beta$  : tathā  
 $\theta$  • bhedāt ]  $\beta$  : vedhāt  $L_3 L_2 L_4 E_d$  :  $\neg L_1$  38c atisūnye ]  $L_2 L_3 L_4 E_d$  :  
 atisūnyo  $\beta L_1$  38d bherīśabdā ] bherinādas  $S_2$  • tato ]  $\beta$  : tathā  $L_1 E_d$  : tadā  
 $L_2 L_3 L_4$  39a ṛṭiyāyām ] ṛṭiyāyām  $L_1$  39b bhittvā ninādo ]  $S_1$  : bhītvā-  
 dinādo  $S_2$  : bhittvā vipāko  $L_1 L_2 L_3 L_4$  : bhittvā vipāko(vihāyo)  $E_d$  • mardala° ]  
 $S_1 E_d$  : maddala°  $S_2 L_1 L_2 L_4 L_3$  39c tato ]  $\beta$  : tadā  $\theta$  39d sarva-  
 siddhi° ]  $\beta$  : sarvasandhi°  $L_1 L_2 L_3 L_4$  : sarvasandhi(siddhi)  $E_d$  • °samāśrayam ]  
 °samāśrayaḥ  $L_1$  40a paramānandarocitvāt ]  $\beta$  : cittānandaṃ tato jītvā  $\theta$  40c  
 doṣaduḥkha° ]  $\beta$  : doṣamṛtyu°  $\theta$  • °mṛtyu° ]  $\beta$  : °duḥkha°  $\theta$

37 ~ *Haṭhāpradīpikā* G25-2 (dṛṭiyāyām ghaṭīkṛtya vāyur bhavati madhyagaḥ | dṛḍhā-  
 sano bhaved yogī jñāni devasamas tathā) 38 ~ *Haṭhāpradīpikā* G25-2 (viṣṇugranthir  
 yadā bhinnāḥ paramānandasūcakaḥ | atisūnyavibhedaś ca bherīśabdā tathā bhavet)  
 39 ~ *Haṭhāpradīpikā* G25-2 (ṛṭiyāyām tato bhittvā vihāyo mardaladhvaniḥ | mahā-  
 śūnyam tathā yāti sarvasiddhisamāśrayam || ṛṭiyāyām ] 29899 : karṇikām tu G25-2.  
 vihāyo ]  $E_1 S_2 8-1$  : vihāya G25-2) 40ab ~ *Amṛtasiddhi* 22.2cd (kālanandaṃ tadā  
 jītvā sahañānandasambhavaḥ) 40 ~ *Haṭhāpradīpikā* G25-2 (cittānandaṃ tato jītvā  
 sahañānandasambhavaḥ | doṣaduḥkhakṣudhānidrājarāmṛtyuvivarjitaḥ || jītvā ] 29899 :  
 bhittvā G25-2)

रुद्रग्रन्थि ततो भित्त्वा सर्वपीठगतोऽनिलः ।

निष्पत्तौ वैणवः शब्दः क्णद्वीणाक्णो भवेत् ॥ ४१ ॥

अथ राजयोगः

एकीभूतं तदा चित्तं राजयोगाभिधानकम् ।

सृष्टिसंहारकर्तासौ योगीश्वरसमो भवेत् ॥ ४२ ॥

न नादो न च बन्धश्च न चित्तं नाप्यचेतनम् ।

नाभ्यासमुत्तरं किञ्चिद्राजयोगो निगद्यते ॥ ४३ ॥

Witnesses:  $\beta = S_I S_2$  .  $\theta = L_I L_2 L_3 L_4 E_d$

41a bhittvā ]  $S_2 L_2 L_3 L_4 E_d$  : bhittva  $L_I$  : jivā  $S_I$  41b sarva° ]  $S_2$  : sarvaṃ  $S_I$  : sattva°  $\theta$  • °pīṭhagato 'nilaḥ ]  $\theta$  : °pīṭhaṃ gato 'nilaḥ  $S_2$  : °pīṭhagātānilaḥ  $S_I$   
 41c niṣpattau ]  $L_2 L_3 L_4 E_d$  : niṣpanno  $S_I$  : niṣpannā  $S_2$  : ++ttau  $L_I$  • vaiṇavaḥ ]  $\beta L_2 L_4 E_d$  : veṇavaḥ  $L_I L_3$  • śabdaḥ ]  $S_I E_d$  : śabda  $S_2$  : śabda  $L_I L_2 L_3 L_4$   
 41d kvaṇadvīṇākvaṇo ] *conj.* : kvaṇañ cailakvaṇo  $S_I$  : kvaṇañ caiva kvaṇo  $S_2$  : kvaṇadvitakvaṇo  $L_3$  : kvaṇanvitakvaṇo  $L_2$  : kvaṇanvitakva+  $L_4$  : kvaṇatbhakvaṇo  $L_I$  : kvaṇanvita(nniva)kvaṇo  $E_d$  • bhavet ] ++  $L_4$  42a atha rājayogaḥ ]  $\beta$  : om.  $\theta$  • tadā ] tathā  $S_2$  42b rājayogābhīdhānakam ]  $S_I L_I L_2 L_3 E_d$  : rājayogo 'bhīdhiyate  $S_2$  : ++yogā hi dhānakam  $L_4$  42c sṛṣṭi° ]  $\beta L_3 L_4 E_d$  : saṣṭi°  $L_2$  : sṛṣṭiḥ  $L_I$  • kartāsau ] kartārau  $L_I$  42d yogīśvara° ] yogeśvara°  $S_2$  43a bandhaś ]  $\beta$  : binduś  $\theta$  43b cittam ]  $\beta$  : ceto  $\theta$  • nāpy ] nāpy  $L_4$  • acetanam ]  $\beta$  : acetanaḥ  $L_I L_2 L_3 E_d$  : ace++ḥ  $L_4$  43c nābhyāsam uttaram ] *conj.* GOODALL : nābhyāsam antaram  $\beta$  : nābhyāsadustaram  $\theta$

41ab ~ *Amṛtasiddhi* 30.1ab (rudragranthim tadā bhittvā pavanaḥ sarvapīṭhagaḥ) 41 ~ *Haṭhpradīpikā* 224I (rudragranthim tato bhittvā sarvapīṭhagato 'nilaḥ | niṣpattau vaiṇavaḥ śabdaḥ kvaṇadvīṇākvaṇo bhavet || niṣpattau ] 29899 : niṣpattō 224I. °vīṇākvaṇo ] *emend.* : °vīṇakvaṇo  $E_I 528-I$  : °vīṇotvaṇo 224I). Cf. *Amṛtasiddhi* 31.2 (niṣpanno 'yaṃ yadā yogī brahmadvāreṇa niḥsṛtaḥ | tadā vīṇādhvanis tatra vāyuḥ śabdāyate kalam) 42 ~ *Haṭhpradīpikā* G25-2 (ekibhūtam tadā cittam rājayogābhīdhānakam | sṛṣṭisamhārakartāsau yogīśvarasamo bhavet || °bhīdhānakam ] 29899 : °bhīdhāyanam G25-2. kartāsau ] 29899 : kartasau G25-2)



लीनं यत्र चराचरं सुखवशात्तल्लिङ्गमित्युच्यते  
 सा चिच्छक्तिरचिन्त्यरूपगहना लोकत्रयोद्भासिनी ।  
 तज्ज्ञानं यदशेषवस्तुविषयव्यापारवारापहं  
 तच्चित्तं यदसीमकालपटलप्रध्वंसनं हेलया ॥ ४४ ॥  
 श्रीमद्गोरक्षनाथेन सदामरौघवर्तिना ।  
 लयमन्त्रहठाः प्रोक्ता राजयोगाय केवलम् ॥ ४५ ॥  
 कायेनैव परीक्षेत वाक्पटुः किं करिष्यति ।  
 के चित्संवादमात्रेण किं भविष्यन्ति योगिनः ॥ ४६ ॥

इत्यमरौघं गोरक्षविरचितं संपूर्णम् ॥

Witnesses:  $\beta = S_1 S_2$  .  $\theta = L_1 L_2 L_3 L_4 E_d$

44a sukhavaśāt ]  $\beta$  : layavaśāt  $\theta$  44b sā cicchaktir ]  $\beta$  : sā śaktir yad  $\theta$  • acintya° ] acin+  $L_4$  • °gahanā ] °gahanāl  $E_d$  • °bhāsini ] bhāsini  $L_1$  44c taj jñānaṃ ]  $\beta$  : tad dhyānaṃ  $L_1 L_3 L_4 E_d$  : ta dhyānaṃ  $L_2$  • yad aśeṣa° ]  $\beta$   $L_1 L_4 E_d$  : yadi śeṣa°  $L_2 L_3$  • °vyāpāravārāpahaṃ ] conj. : °vyāpāravārāvahaṃ  $S_2$  : °vyāpārāpahaṃ  $S_1$  (unmetr.) : °vyāpārahīnaṃ manas  $\theta$  44d tac cittaṃ ]  $\beta$  : tat kṣātraṃ  $L_2 L_3 L_4$  : takṣātraṃ  $L_1$  : tat kṣātra  $E_d$  • yad asimakāla° ]  $\theta$  : yad asitikāla°  $\beta$  • °paṭala° ] °pāṭalaṃ  $S_2$  (unmetr.) • °pradhvaṃsanaṃ ]  $\beta$  : °dhyānāśanaṃ  $\theta$  45b °vartinā ]  $S_1 L_1 L_2 L_4 E_d$  : °vartinaḥ  $L_3$  : vartrina  $S_2$  45c °haṭhāḥ ]  $S_2 L_3 L_4 E_d$  : °haṭhā  $S_1 L_1 L_2$  • proktā ] proktāḥ  $S_2 L_1$  46a parikṣeta ] parikṣetā  $S_2$  46b vākpaṭuḥ ] conj. GOODALL/VASUDEVA : vākpaṭuḥ  $E_d$  : vābodaiḥ  $S_1$  : vāsādaiḥ  $S_2$  : vākpaṭhaḥ  $L_1 L_2 L_4$  : vākpaṭhaḥ  $L_3$  • kariṣyati ]  $L_1 L_2 L_3$  : prayojanam  $\beta$  : kari++  $L_4$  46d yoginaḥ ] yogināṃ  $S_2$

44 Metre = śārdūlavikrīḍita 46cd om.  $\theta$  Colophon: ity amaraugha gorakṣaviracitaṃ saṃpūrṇam  $S_1$  : ity amaraugho śrīgorakṣaviracitaṃ śatakaṃ samāpyate  $S_2$  : śrīgorakṣanāthaviracitaṃ amaraughaprabodhaḥ saṃpūrṇam  $L_1 L_2 L_3 E_d$



Critical Edition of *Amaraughaprabodha*



## अमरौघप्रबोधः

ओं नमोऽस्त्वादिनाथाय मीननाथाय वै नमः ।  
नमश्चौरङ्गिनाथाय सिद्धबुद्धाय धीमते ॥ १ ॥  
लयादिप्रतिपन्नानां कलहोत्सुकचेतसाम् ।  
गोरक्षकेण कथितः प्रबोधः प्रत्ययात्मकः ॥ २ ॥  
लययोगो हठश्चैव मन्त्रयोगस्तृतीयकः ।  
चतुर्थो राजयोगश्च द्विधाभावविवर्जितः ॥ ३ ॥  
यश्चित्तसन्ततिलयः स लयः प्रदिष्टो

Witnesses:  $\theta = L_I L_3 L_2 L_4 E_d E_n$ .  $\beta = S_I S_2$  (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

1a oṃ namo 'stv ādināthāya ]  $L_2 L_3 L_4 E_d E_n$  : namo 'stu ādināthāya  $L_I$  1b vai ]  
te  $L_I$  1c cauraṅgināthāya ]  $E_n$  : cāraṅgināthāya  $L_2 L_3 L_4 E_d$  : cāṅgīranāthāya  
 $L_I$  : coraṅganāthāya  $S_I$  : śrīraṅganāthāya  $S_2$  2a layādi° ]  $\theta$  : layāti  $S_I$  : bhayāti  $S_2$   
2b kalahotsuka° ]  $L_I L_2 E_d E_n$  : kalahotyuka°  $L_3$  : kalā adbhuta°  $\beta$  : ka+++++++  
 $L_4$  2c gorakṣakeṇa kathitaḥ ]  $L_I L_2 L_3 E_d E_n$  : gorakṣakeṇa kathita  $L_4$  :  
kathyate goraghaṇāthaḥ  $S_I$  : kalpyate nāthagorakṣaḥ  $S_2$  2d prabodhaḥ ]  $E_n$  :  
prabodha°  $\theta$  : svabhāva°  $\beta$  • °pratyayātmakaḥ ]  $L_I L_4 E_d E_n$  : °pratyayātmakaṃ  
 $\beta$  : °pratyayātmikaḥ  $L_2 L_3$  3b mantrayogas ] mantrayogaṃ  $S_2$  • ṛṭṭiyakaḥ ]  
 $\beta$  : tritiyakaḥ  $L_2 L_3 L_4$  : ṛṭṭiyakaḥ  $L_I$  3c rājayogaś ca ]  $L_2 L_3 E_d E_n$   $\beta$  :  
rājayoga  $L_I$  (*unmetr.*) : rāja+++  $L_4$  3d dvidhābhāvavivarjitaḥ ]  $\beta$  : dvidhābhāva-  
vivarjitaḥ  $L_I L_2 L_3 E_d E_n$  : ++++++++  $L_4$  4a yaś cittasantati° ]  $L_I$  : yaś cittaṃ  
santata°  $S_I$  : yac cittasantata°  $L_3 L_4 E_d$  : yaś cittasantata°  $S_2 L_2 E_n$  • layaḥ ]  $\theta$  :  
°gatiḥ  $\beta$  • layaḥ pratiṣṭo ]  $S_I L_3 E_d E_n$  : layaḥ pratiṣṭo  $L_4$  : layapradiṣṭo  $L_I$  :  
layapradiṣṭho  $S_2$  : layapradiṣṭāya  $L_2$  (*unmetr.*)

यश्च प्रभञ्जनविधानरतो हठः सः ।  
 यो मन्त्रमूर्तिवशगः स तु मन्त्रयोगो  
 यश्चित्तवृत्तिरहितः स तु राजयोगः ॥ ४ ॥  
 औषधोऽध्यात्मकश्चेति राजयोगो द्विधा क्व चित् ।  
 हठोऽपि द्विविधः कापि वायुबिन्दुनिषेवणात् ॥ ५ ॥  
 षड्कर्मप्रतिपत्तिहेतुकम् † इदं मन्त्रं न तद्दृश्यते †  
 भ्रूनासादिषु कीटवन्न हि मनो लग्नं कथञ्चिद्भवेत् ।

Witnesses:  $\theta = L_I L_3 L_2 L_4 E_d E_n$ .  $\beta = S_I S_2$  (Icd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

**4b** yaś ca ]  $L_3 E_n \beta$  : yas tu  $L_I L_2 L_4 E_d$  • °vidhāna° ]  $\theta$  : °nināda°  $\beta$  • °rato ]  
 $\theta$  : °krto  $\beta$  • haṭhaḥ saḥ ]  $L_I L_3 L_4 E_d E_n$  : haṭhasthaḥ  $L_2$  : haṭhaś ca  $\beta$  **4c**  
 °vaśagaḥ ] +śagaḥ  $L_3$  **4d** rahitaḥ sa tu rājayogaḥ ] ++++++  $L_4$  **5a** auśadho ]  
 $\beta$  : ośadhyo  $L_I L_2 L_3 L_4$  : auśadhyo  $E_d$  : ośadhyā  $E_n$  • °dhyātmakaś ]  $L_I L_4 E_d$  :  
 °dhyātmikaś  $L_2 L_3 E_n$  : °dyātmanaś  $S_I$  : dhyāpanaś  $S_2$  **5b** rājayogo ]  $\theta$  : layayogo  
 $\beta$  **5c** dvividhaḥ ]  $\theta$  : dvividhā  $S_I$  : dvividhāḥ  $S_2$  • kvāpi ]  $\theta$  : prokto  $\beta$  **5d**  
 vāyu° ]  $L_I L_2 L_3 E_d E_n$  : nāda°  $S_I$  : rāda°  $S_2$  : vā+  $L_4$  • °binduniṣevaṇāt ]  
 +++++  $L_4$  **6a** ṣaṭkarmapratipatti° ]  $L_I L_2 L_3 E_d E_n$  : ṣaṭkarmapratipanna°  
 $S_2 S_I$  : +++++patti  $L_4$  • °hetukam idaṃ ] °hetukatadaṃ  $S_I$  • na tad ]  $L_2 L_3 L_4$   
 $E_d E_n$  : tato  $\beta$  : na tā  $L_I$  **6b** bhrū° ]  $L_I L_3 E_d E_n \beta$  : ghrū°  $L_2 L_4$  • °nāsā-  
 diṣu kiṭavan na hi mano ]  $L_2 L_3 L_4$  : °nāsādiṣu kiṭavann abhimano  $L_I$  : °nāsādiṣu  
 kiṭavanna(da)bbhimano  $E_d$  : °nāsādiṣu kiṭavan nābbhimano  $E_n$  (*unmetr.*) : °nāsāvivare  
 ca vartmani mano  $S_I$  : °nāsāvivare ca vatrani mano  $S_2$  • lagnaṃ ]  $\beta$  : magnaṃ  
 $L_I L_2 L_3 E_d E_n$  : mannaṃ  $L_4$  • kathañ cid bhavet ]  $L_I L_2 S_I L_3 E_d E_n$  :  
 kathaṃ bhāvayet  $S_2$  : +++++  $L_4$

4 Metre = vasantatilakā

आधारे पवनो न याति विविधादभ्यासतो योगिनां  
 नित्यानन्दमयप्रभावनिलयाच्छ्रीराजयोगादृते ॥ ६ ॥  
 नित्यं मन्त्रयतो लभेन्न नृपतां नैवाधिपत्यं तथा  
 दिव्यस्त्रीनवसङ्गमोऽप्यनुदिनं न ध्यायतो लभ्यते ।  
 हस्तिन्यास्तुरगः खरान्न करभः शाल्योदनं कोद्रवात्  
 जायन्ते हठतः कथं वद विभो स्वीयं प्रभावं विना ॥ ७ ॥

Witnesses:  $\theta$  = L<sub>I</sub> L<sub>3</sub> L<sub>2</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub>.  $\beta$  = S<sub>I</sub> S<sub>2</sub> (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

6c ādhāre pavano ] +++++ L<sub>4</sub> • vividhād abhyāsato ] L<sub>I</sub> L<sub>3</sub> E<sub>d</sub> S<sub>I</sub> : vividhād abhyāsato L<sub>2</sub> : vividhābandabhyāsato L<sub>4</sub> : vividhābhyāsena yo S<sub>2</sub> vividhyad abhyāsato E<sub>n</sub> (*unmetr.*) • yoginām ]  $\theta$  : dehato  $\beta$  6d °maya° ] *conj.* SANDERSON : °mayāt  $\theta$  : °mayam  $\beta$  : layāt E<sub>n</sub> • prabhāva° ]  $\theta$  : prabodha°  $\beta$  • °nilayāc ] E<sub>d</sub> : °nilayāt L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>n</sub> : °nilayam  $\beta$  • chrirājayogād ] E<sub>d</sub> : śrirājayogād L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>n</sub> S<sub>2</sub> : rājayogād S<sub>I</sub> (*unmetr.*) : ++jayogād L<sub>I</sub> 7a nityam ] ++ L<sub>4</sub> • mantrayato ] L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> E<sub>n</sub> : +++++ L<sub>4</sub> : mantraparo  $\beta$  • labhen na ] L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> E<sub>n</sub> : +++ L<sub>4</sub> : labheta  $\beta$  • nrpatām ] *conj.* : nrpatām(tih) E<sub>d</sub> : nrpatā L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> : nrpaja E<sub>n</sub> (*unmetr.*) : bhavatīm  $\beta$  • tathā ]  $\theta$  : bhavet  $\beta$  7b na dhyāyato ] L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub> : na dhyāyate L<sub>2</sub> : dhyāyanti te L<sub>I</sub> : pa dhyāyato S<sub>2</sub> : paryāyato S<sub>I</sub> • labhyate ] °palabhyate E<sub>n</sub> (*unmetr.*) 7c hastinyās turagaḥ ] L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub> : ha+++turagaḥ L<sub>I</sub> : hastyaśvās turagā S<sub>I</sub> : hastyaścās turagāḥ S<sub>2</sub> • kharān na ] *conj.* : kharāc ca L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub> : kharaba L<sub>I</sub> : kareṇu S<sub>2</sub> : kareṇam S<sub>I</sub> (*unmetr.*) • karabhaḥ ] L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> E<sub>n</sub> : kalabhāḥ S<sub>2</sub> : kabhubhāḥ S<sub>I</sub> : +++ L<sub>4</sub> • śālyo-danam ] L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> E<sub>n</sub> : śālyodanam L<sub>I</sub> : śālyānnadā S<sub>I</sub> : śālyannadā S<sub>2</sub> : +++++ L<sub>4</sub> • kodravāt ]  $\theta$  : gopradāḥ S<sub>I</sub> : gopradā S<sub>2</sub> 7d haṭhataḥ katham vada vibho svīyam prabhāvam vinā ]  $\theta$  : haṭhayoginas tu vaśagās ceyam prasādam vinā S<sub>I</sub> : haṭha-yoginas tu vaśagās cāyam prasādam vinā S<sub>2</sub>

6 Metre = śārdūlavikriḍita 7 Metre = śārdūlavikriḍita

के चिन्मूत्रं पिबन्ति स्वमलमशनतः के चिदश्नन्ति लालां  
 के चित्काष्ठप्रविष्टा युवतिभगपतद्विन्दुमूर्ध्वं नयन्ति ।  
 के चित्त्वादन्ति धातून्निखिलतनुसिरावायुसञ्चारदक्षा  
 नैतेषां देहसिद्धिर्विगतनिजमनोराजयोगादृतेऽस्मात् ॥८॥  
 चित्ते समत्वमापन्ने वायौ व्रजति मध्यमे ।

Witnesses:  $\theta = L_1 L_3 L_2 L_4 E_d E_n$ .  $\beta = S_1 S_2$  (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

8a svamalam ] *conj.* : pramalam  $L_1 L_3 L_4 E_d E_n$  : prabalam  $L_2$  • lālām ] ++  
 $L_4$  8b ke cit ] ++t  $L_4$  • kāṣṭhapraviṣṭā ] *conj.* GOODALL : kaṣṭhaṃ praviṣṭo  $L_2$  :  
 kaḥṣṭhaṃ praviṣṭo  $L_3$  : kaṣṭ+praviṣṭo  $L_4$  : kaṃ+mṃ praviṣṭo  $L_1$  : kāṣṭhiṃ praviṣṭo  
 $E_d$  : koṣṭhiṃ praviṣṭo  $E_n$  • bhagapatad° ]  $L_1 L_2 L_3$  : bhagavatad  $E_d$  : bhaga++ $L_4$  :  
 bhagapatan  $E_n$  8c khādanti dhātūn ]  $L_2 L_3 E_d E_n$  : khādanti dhātrūn  $L_1$  : khā-  
 danti yātran  $L_4$  • °sirā° ] °sirā°  $L_2$  8d dehasiddhir ]  $L_1 L_3 E_d E_n$  : dehisiddhir  
 $L_2$  : ++++r  $L_4$  • vigatanija° ]  $L_1 L_3 L_4 E_d E_n$  : vigatannija°  $L_2$  9a citte  
 samatvam ]  $L_1 L_2 E_d$  : citte tu sattvam  $\beta$  : cittau samatvam  $L_3 L_4 E_n$  • āpanne ]  
 āpanno  $L_1$

8 ~ *Amanaska* 2.32 (ke cin mūtraṃ pibanti svamalam atha tanoḥ ke cid ujjhanti  
 lālām, ke cit koṣṭhaṃ praviṣṭā yuvatibhagapatadbindum ūrdhvaṃ nayanti | ke cit khā-  
 danti dhātūn akhilatanuśirāvāyusaṃcāradaḥkṣāḥ, naitēṣāṃ dehasiddhir vigatanijamano-  
 rājayogād ṛte syāt)

8 Metre = sragdharā



एषामरौघवज्रोली † तदा चाभिमतेति च † ॥ ९ ॥  
 तथा च श्रीसम्पुटे  
 बिभ्राणः पवनं हठान्नियमितं ग्रस्तोऽस्ति मीनोदरे  
 कैवर्तं भगवान्विमुच्य सहसा यावन्न चेतत्यसौ ।  
 तं चोक्त्वा गिरिशेन भाषितमिदं कालो न चेतः परं  
 पार्वत्या सह मीननाथमवदन्नित्यं चिरं जीवति ॥ १० ॥

Witnesses:  $\theta = L_I L_3 L_2 L_4 E_d E_n$ .  $\beta = S_I S_2$  (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

9c eṣāmarolivajroli ] conj. : eṣāmaraulivajroli L<sub>3</sub> : eṣāmarauli vajrauli L<sub>4</sub> E<sub>n</sub> : eṣāmarālivajroli L<sub>I</sub> : yeṣāmarāli vajrauli L<sub>2</sub> : eṣāmaroli vajroli ] E<sub>d</sub> : tadāmarauḡhavajroli S<sub>I</sub> : tadāmaraudhavajroli S<sub>2</sub> 9d tadā cābhimateti ca ] diagnostic conj. : tadā menimameti ca L<sub>I</sub> : tadā matimateti ca E<sub>d</sub> : tadā metimateti ca E<sub>n</sub> : tadā meti mameti mateti ca L<sub>3</sub> (unmetr.) : mameti ca mameti ca L<sub>2</sub> : mateti mame++ L<sub>4</sub> : tadāśājīvitasya ca  $\beta$  10a pavanaṃ ] pavana L<sub>3</sub> 10a niyamitaṃ grasto ] conj. GOODALL : niyamitaṃ grāso L<sub>2</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub> : niyamitaṃ graso L<sub>3</sub> : niyamitam agrāso L<sub>I</sub> (unmetr.) 10b kaivartaṃ ] conj. MALLINSON : kaivalyo L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub> : kaivalye L<sub>I</sub> • yāvan ] yavan L<sub>I</sub> • cetaty asau ] ++++ L<sub>4</sub> 10c coktvā ] cokvā L<sub>I</sub> • paraṃ ] paraḥ L<sub>I</sub> 10d saha ] sahasā L<sub>2</sub> (unmetr.) • jivati ] conj. : jīmahī L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> E<sub>n</sub> : jīmahī L<sub>4</sub>

9 ~ *Haṭhāpradīpikā* 30069 (citte samatvam āpanne vāyau vrajati madhyame | eṣāmarauḡhavajroli sadā cābhimateti ca || eṣāmarauḡha° ] 29899 : eṣā naulīti 30069). Cf. Testimonia for *Amarauḡha* 7

10 Metre = śārdūlavikrīḍita

यदि जीवेदौषधीभिः संसारे निरुपद्रवः ।  
 आमयात्ता जराग्रस्ता म्रियन्ते भिषजः कथम् ॥ ११ ॥  
 चरकानुचरणचतुराश्वटुलधियः सुश्रुतश्रवणलोलाः ।  
 अमनस्कौषधिवर्जं कथमखिलजगदक्षयं भवति ॥ १२ ॥  
 बिन्दुनादौ महोषध्यौ विद्येते सर्वजन्तुषु ।  
 तावविज्ञाय सर्वेऽपि म्रियन्ते गुरुवर्जिताः ॥ १३ ॥

Witnesses:  $\theta = L_1 L_3 L_2 L_4 E_d E_n$ .  $\beta = S_1 S_2$  (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

11a yadi jived auṣadhibhiḥ ]  $L_1 L_2 L_3 E_d E_n$  : yadi jived auṣadhi+  $L_4$  : doṣadhibhiryyāṃdivoyaḥ  $S_1$  : doṣadhibhiyyāṃdivoyaḥ  $S_2$  11b saṃsāre ] +++  $L_4$  • nirupadravaḥ ]  $\beta$  : nirupadrave  $L_2 L_3 E_d E_n$  : +++++  $L_4$  : nirpadrve  $L_1$  (*unmetr.*) 11c āmayārtā ] *conj.* HATLEY : āmayāstā  $L_1 L_2 L_3 E_d E_n$  : amayyāttā  $S_2$  : amaryātto  $S_1$  : ++yāstā  $L_4$  • jarā° ] carā°  $L_4$  11d mriyante ]  $L_1 L_2 L_3 E_d E_n S_2$  : mryante  $L_4 S_1$  • bhiṣajaḥ ]  $L_1 L_2 L_3 E_d E_n$  : bhiṣajaḥ  $L_4$  : bheṣajaḥ  $\beta$  12a carakānucaraṇacaturās ]  $L_1 L_2 L_3 E_d E_n$  : carakānucaraṇacaturā  $L_4$  : cirakālacaṭulacaramś  $S_1$  : cirakālacāralacaraṇā  $S_2$  12b caṭuladhiyaḥ ]  $L_1 L_2 L_3 E_d E_n$  : caṭaladhīya  $L_4$  : caraṇadhiyaḥ  $\beta$  • suśrutaśravaṇalolāḥ ]  $L_2 E_d E_n$  : suśrītaśravaṇalolāḥ  $L_1 L_3$  : suśrītaśra++++  $L_4$  : saṃśrītaśravaṇalolāḥ  $\beta$  12c amanaskauṣadhi° ]  $L_1 L_2 L_3 E_d E_n$  : amavaskauṣadhi°  $S_2$  : ama+skauṣadhi°  $S_1$  : +++++  $L_4$  • °varjaṃ ]  $\beta$  : °varjyāḥ  $L_1$  : °vajyā  $L_2 L_3$  : °vājyā  $E_n$  : °vā+jyā  $E_d$  : ++ T • katham ] ++m  $L_4$  12d akhilajagad akṣayaṃ ] *conj.* GOODALL : akhilaṃ jagad akṣayaṃ  $\beta$  : akhilagadantakṣayo  $L_2 L_3$  : akhilaṃ jagadantakṣayo  $L_1$  : akhilagadaṃ taṃ kṣayo  $E_n$  : akhilagandataḥkṣayo  $L_4$  : akhilāṅgataṃ tatḥkṣayo  $E_d$  13a bindunādaḥ ]  $L_2 L_3 L_4 E_d E_n$  : bindunādo  $L_1$  : bindunāda  $\beta$  13b mahauṣadhyau ]  $E_d S_2$  : mahouṣadhau  $L_1 L_2 L_3 L_4 S_1$  : mahauṣadhau  $E_n$  13c tāv avijñāya ]  $L_4 E_d$  : tāvad vijñāya  $L_2 L_3$   $\beta$  : tāvat vijñāya  $L_1$  : tāvijñāya  $E_n$  (*unmetr.*) • sarve ] ca sarve  $S_2$  (*unmetr.*) 13d guruvarjitāḥ ]  $L_2 L_3 E_d E_n$   $\beta$  : guṇavajjitāḥ  $L_1$  : guru+++  $L_4$

12 Metre = gīti

चालयेत्संवृतं वायुं भानुमग्निञ्च धोष्यति ।  
 ज्वलन्नसौ चलत्यस्माद्विन्दुश्चलति पर्वते ॥ १४ ॥  
 यो जानात्यनयोः सारं सद्गुरोरुपदेशतः ।  
 कायक्लेशजराव्याधिपापमृत्युभयं कुतः ॥ १५ ॥  
 निर्वाते चित्तराजे व्रजति खररुचौ मेरुमार्गं समन्ताद्  
 उद्रिक्ते वह्निभावे स्रवति शशधरे पूरयत्याशु कायम् ।

Witnesses:  $\theta = L_I L_3 L_2 L_4 E_d E_n$ .  $\beta = S_I S_2$  (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

14a cālayet saṃvṛtaṃ ]  $L_2 L_3 E_d E_n$  : cālayec ca vṛthā  
 $\beta$  : +++vṛtaṃ  $L_4$  • vāyum ] vāyu  $L_I$  14b dhoṣyati ] *emend.* MALLINSON :  
 dhuṣyati  $L_I L_2 L_3 L_4$  : duṣkr̥tiḥ  $\beta$  : dhuṣyati  $E_d$  : suṣyati  $E_n$  14c jvalann  
 asau calaty ]  $\theta$  : athendu cālayet  $S_I$  : athendum cālayet  $S_2$  • asmād ]  $E_d$  : asmāt  
 $L_I L_2 L_3 L_4$  : tasmāt  $\beta$  14d binduś ] jivaś  $E_n$  • parvate ]  $L_I L_2 L_4$  : parvati  
 $L_3$  : pārvati  $E_d$  : pārvati  $E_n$  : vardhate  $S_2$  : vaddhate  $S_I$  15a jānāty anayoḥ  
 sāraṃ ]  $\theta$  : jānāti ca yat pāraṃ  $\beta$  15b sadguror ] satgu+  $L_4$  • upadeśataḥ ]  
 $L_I L_2 L_3 E_d E_n S_2$  : upadeśakaḥ  $S_I$  : +++  $L_4$  15c kāyagleśa° ]  $E_d \beta$  : kāyagleśa°  
 $L_I L_2 L_3 E_n$  : +++  $L_4$  • °vyādhi° ] °vyādhiḥ  $S_2$  15d kutaḥ ]  $L_2 E_d E_n \beta$  :  
 kr̥taḥ  $L_I L_3 L_4$  16a nirvāte ] : niryāte  $E_d E_n$  • cittarāje ]  $\beta$  : cittarāte  $\theta$  • vra-  
 jati ]  $\theta$  : viśati  $\beta$  • khararucā ]  $\theta$  : khararuce  $\beta$  • merumārgaṃ ]  $\theta$  : merudurge  
 $\beta$  16b udrikte ] *conj.* : udrakte  $L_4$  : udrajñe  $L_I L_2 L_3$  : dudrajñe  $E_d$  : durvṛtte  
 $\beta$  • sravati ]  $L_I L_2 L_3 E_d$  : dravati  $\beta$  : +++  $L_4$  • śāsadhare ] +++  $L_4$  • pūra-  
 yaty āśu ]  $L_I L_2 L_3 E_d$  : pūrayitvā tu  $\beta$  : ++yaty āśu  $L_4$  • kāyam ]  $\beta$  : kāye  $\theta$

16 Metre = sragdharā 16b *om.*  $E_n$

उद्यत्यानन्दवृन्दे त्यजति तवममेत्यादिमोहान्धकारे  
 प्रोद्भिन्ने ब्रह्मरन्ध्रे जयति शिवशिवासङ्गमः कोऽप्यपूर्वः ॥ १६ ॥  
 एक एवामरौघो हि राजयोगाभिधानकः ।  
 लयादिभिः समायुक्तश्चतुर्घोदीर्यते कथम् ॥ १७ ॥  
 मृदुमध्याधिमात्रश्च अधिमात्रतरस्तथा ।  
 चतुर्घा साधको ज्ञेयस्तत्सोपानमिहोच्यते ॥ १८ ॥  
 मन्दोत्साही मन्दरागी पराधीनो विदूषकः ।  
 व्याधिस्थो हीनसत्त्वश्च गृहवासी मृदुः स्मृतः ॥ १९ ॥

Witnesses:  $\theta = L_1 L_3 L_2 L_4 E_d E_n$ .  $\beta = S_1 S_2$  (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

16c udyaty ]  $L_2 L_3 L_4 E_d E_n$  : udayaty  $L_1$  (*unmetr.*) : utp+uty  $S_1$  : unnaty  
 $S_2$  • ānanda° ]  $\theta S_2$  : ānanta°  $S_1$  • °vṛnde ]  $\theta$  : °kande  $\beta$  • tyajati ] jatyat  
 $L_2$  • tava° ] śiva°  $S_2$  • °mametyādi° ]  $L_2 L_3 L_4 E_d E_n$  : °mamevandi°  $L_1$  :  
 °mukhetyādi°  $\beta$  • °mohāndhakāre ] ++hāndhakāre  $L_4$  16d °śivāsaṅgamaḥ ]  
 $E_d E_n \beta$  : °śi+saṅgamaḥ  $L_2$  : °śivāsaṅgamaḥ  $L_1 L_4$  : °śivāsaṅga+  $L_3$  • apūrvah ]  
 apūrvam  $L_1$  17a evāmarougho hi ]  $E_d E_n$  : evāmarogho hi  $L_1 L_2 L_3 L_4$  :  
 evāmarougho yaṃ  $\beta$  17b rājayogābhi° ] rājayogo 'bhi°  $E_n$  • °dhānakaḥ ]  $\theta$  :  
 °dhānakaṃ  $\beta$  17c layādibhiḥ ] mayādibhiḥ  $E_d$  17d caturdhodiryate ] *emend.*  
 GOODALL : caturthodiryate  $L_3 E_n \beta$  : caturthodiyate  $L_1 L_2 L_4$  : caturthodiyate  
 $E_d$  18a °ādhimātraś ] °ādhimātraś  $E_d$  19d gṛhavāsi ]  $E_n$  : grahavāsi  $L_2 L_4$  :  
 grahavāsi  $L_1 L_3$  : gra(gr)havāsi  $E_d$  • mṛduḥ ]  $E_d$  : mṛdu  $L_1 L_2 L_3 E_n$  : mṛ+  $L_4$

18 Cf. *Amṛtasiddhi* 15.1 (sattvās caturvidhā jñeyā mṛdumadhyādhimātrakāḥ || adhi-  
 mātratarāḥ śreṣṭhā bhavābdhilaṅghane kṣamāḥ) and *Śivasambhitā* 5.13 (caturdhā sādha-  
 ako jñeyo mṛdumadhyādhimātrakāḥ | adhimātratamaḥ śreṣṭho bhavābdhilaṅghana-  
 kṣamaḥ) 19 Cf. *Amṛtasiddhi* 15.3 (vyādhitā durbalā vṛddhā niḥsattvā gṛhavāsinah |  
 mandotsāhā mandaviryā jñātavyā mṛdavo narāḥ) and *Śivasambhitā* 5.14 (mandotsāhi  
 susaṃmūḍho vyādhistho gurudūśakaḥ | lobhī pāpamatis caiva bahvāsi vanitāśrayaḥ)

समबुद्धिः समाभ्यासी समकायः समाश्रयः ।  
 मध्यस्थः सर्वकार्येषु मध्यसत्त्वोऽभिधीयते ॥ २० ॥  
 क्षमावीर्यनयैर्युक्तो वयःस्थः सत्त्ववानपि ।  
 स्वाधीनश्च खरः शूरः सोऽधिमात्रो निगद्यते ॥ २१ ॥  
 सर्वशास्त्रकृताभ्यासो मनोज्ञो वीर्यशौर्यवान् ।  
 निर्मोहः सर्वसंपन्नो निर्विकारो महाश्रयः ॥ २२ ॥  
 अधिमात्रतरः सोऽपि महाकायः प्रवर्तते ।

Witnesses:  $\theta = L_1 L_3 L_2 L_4 E_d E_n$ .  $\beta = S_1 S_2$  (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

20a samābhyāsī ] samabhyāsi L<sub>1</sub> 20c madhyasthaḥ ] madhyastha L<sub>4</sub> E<sub>n</sub>  
 21a °vīryanayair ] °yaiyyāvayair L<sub>1</sub> 21b vayaḥsthaḥ ] emend. : vayasthaḥ  
 L<sub>1</sub> L<sub>2</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub> : va++ L<sub>3</sub> • sattvavān ] +tvavān L<sub>3</sub> 21d 'dhimātro ] L<sub>4</sub> E<sub>d</sub> :  
 dhamātro L<sub>2</sub> L<sub>3</sub> : dhimātra L<sub>1</sub> : 'dhimātra E<sub>n</sub> 22b manojño ] manojña° E<sub>n</sub>

20 Cf. *Amṛtasiddhi* 16.1cd-16.2 (samabuddhisamābhyāsāḥ samakāyāḥ samāgamāḥ |  
 madhyasthā yogamārgeṣu tathā madhyavayogatāḥ || madhyotsāhā madhyarāgā jñā-  
 tavyā madhyavikramāḥ) and *Śivasambitā* 5.18 (samabuddhiḥ samābhyāsāḥ samakāyās  
 ca sāmāyāḥ | madhyastho yogamārgeṣu yathā madhyavayogatāḥ). 21 Cf. *Amṛta-*  
*siddhi* 17.1-17.2ab (vīryavantaḥ kṣamāvanto dayāvanto mahāśayāḥ | svasthānasukhitāḥ  
 svasthā vayaḥsthāḥ sthirabuddhayaḥ || sāksarāḥ saṃpadāḥ śūrāḥ sābhyāsās ca damā-  
 nvitāḥ) and *Śivasambitā* 5.21-5.22 (sthirabuddhir laye yuktaḥ svādhīno vīryavān api |  
 mahāśayo dayāyuktaḥ kṣamavān sattvavān api || śūro vayaḥsthaḥ śraddhāvān guru-  
 pādābjapūjakaḥ | yogābhyāsarataś caiva jñātavyāś cādhimātrakaḥ) 22 Cf. *Amṛta-*  
*siddhi* 18.2-18.3 (sarvaśastrakṛtābhyāsāḥ sarvalakṣaṇabhūṣitāḥ | sarvajñasadṛśākārāḥ  
 sarvavyādhipivarjitāḥ | navayauvanasampannā nirvikārā narottamāḥ || nirmohās ca nirā-  
 taṅkā nirvighnās tu nirākulāḥ) and *Śivasambitā* 5.24 (mahāvīryānvitotsāhī manojñaḥ  
 śauravān api | śāstrajño 'bhyāsāśilās ca nirmohās ca nirākulāḥ)

तरन्ति च भवाम्भोधिं तारयन्ति परानपि ॥ २३ ॥

मृदवे दीयते मन्त्रो मध्याय लय उच्यते ।

अधिमात्रे हठं दद्यादमरौघो महत्तरे ॥ २४ ॥

तत्र मन्त्रम्

ओमित्येकाक्षरं मन्त्रं ततः सप्रणवादिकम् ।

शिवं शंभुं हृदि ध्यात्वा †द्वादशे† भिन्नमण्डले ॥ २५ ॥

एकलक्षजपान्मृत्युं नाशयेदतिदारुणम् ।

दशांशं हवनं कृत्वा क्षौद्रक्षीरघृताम्बुजैः ॥ २६ ॥

Witnesses:  $\theta = L_I L_3 L_2 L_4 E_d E_n$ .  $\beta = S_I S_2$  (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

23c ca ] *om*.  $E_n$  (*unmetr.*) • bhavāmbhodhiṃ ]  $L_I L_3 E_d$  : bhavāmbhādhiṃ  $L_2 L_4$  : bhavāmbudhiṃ  $E_n$  24a mṛdave ] mṛduve  $L_I$  24b madhyāya ] madhyamā  $L_I$  24d amaraugho mahattare ]  $L_4$  : amaraughe mahattare  $L_I$  : amaraugho mahatre  $L_2$  : amaraugho maheśvare  $E_d E_n$  : amaraugho mahatre  $L_3$  25a tatra mantram ]  $L_I L_2 L_3 L_4 E_d$  : atra mantram  $E_n$  : atha mantrayogaḥ  $S_I$  : atha mantrayogaḥ prārabhya kathyate  $S_2$  • *om* ]  $L_2 L_4 \beta$  : ham  $L_I L_3 E_n$  : aha(o)m  $E_d$  • ekākṣaram ] ekākṣara  $L_3 E_n$  25b tataḥ sapraṇavādikam ]  $L_I L_2 L_3 L_4$  : tataḥ sampraṇavābhidham  $\beta$  : tatsapraṇavādikam  $E_d$  (*unmetr.*) 25c śivaṃ ]  $\theta$  : sitaṃ  $S_I$  : sitaṃ  $S_2$  25d dvādaśe ]  $L_I L_2 L_3 L_4 E_d$  : dvādaśo  $E_n$  : tatpayo  $\beta$  26a ekalakṣajapān ]  $\theta$  : lakṣakam japato  $S_I$  : lekṣakam japato  $S_2$  • mṛtyuṃ ] mṛtyur  $L_3$  26b atidāruṇam ]  $\theta$  : api dāruṇam  $\beta$  26c daśāṃśam ] daśāṅgam  $S_2$  • havanam ]  $\theta$  : homataḥ  $\beta$  • kṛtvā ]  $\theta$  : kuṇḍe  $\beta$  26d kṣaudra° ] kṣaudram  $L_I$  • °ghṛtāmbujaiḥ ] °kṛtāmbujaiḥ  $L_I$

23 Cf. *Amṛtasiddhi* 18.1ab (mahābalā mahākāyā mahāvīryā guṇānvitāḥ) and 18.4cd (tārayanti sarvasattvāṃs taranti svayam eva ca)

अथ लयः

कामरूपे शिवं देवं लिङ्गाभं मणिसन्निभम् ।  
 स्रवन्तं चामृतरसं यो ध्यायेन्निजविग्रहे ॥ २७ ॥  
 निरन्तरकृताभ्यासात्षणमासात्सिद्धिभागभवेत् ।  
 वलीपलितनिर्मुक्तो जीवेद्दशतत्रयम् ॥ २८ ॥

अथ हठः

पादमूलेन वामेन योर्नि सम्पीड्य दक्षिणम् ।  
 प्रसारितं पदं धृत्वा कराभ्यां पूरयेन्मुखे ॥ २९ ॥  
 कण्ठे बन्धं समारोप्य धारयेद्वायुमूर्ध्वतः ।  
 यथा दण्डाहतः सर्पो दण्डाकारः प्रजायते ॥ ३० ॥

Witnesses:  $\theta$  = L<sub>I</sub> L<sub>3</sub> L<sub>2</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub>.  $\beta$  = S<sub>I</sub> S<sub>2</sub> (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

27a atha layaḥ ]  $\theta$  : atha layayogaḥ  $\beta$  • kāmarūpe śivaṃ ]  $\theta$  : kāmarūpaṃ śitaṃ  
 $\beta$  27b liṅgābhaṃ ] S<sub>I</sub> L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> : liṅgābha E<sub>n</sub> : liṅgābha+ L<sub>4</sub> : lindagābhaṃ  
 S<sub>2</sub> (*unmetr.*) 27c sravantaṃ ] E<sub>d</sub> E<sub>n</sub> : sravantaś L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> : sra+ntaś L<sub>4</sub> : dravantaṃ  
 $\beta$  • cāmṛtarasaṃ ] L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> E<sub>n</sub> : cāmṛtaṃ prekṣya  $\beta$  : cā+++saṃ L<sub>4</sub> 27d  
 dhyāyen ] dhyāyan S<sub>I</sub> 28b ṣaṇmāsāt ] ṣaṇmāsā L<sub>3</sub> • siddhibhāg ]  $\theta$  : siddhido  $\beta$   
 28c valipalitanirmukto ] L<sub>I</sub> L<sub>2</sub> E<sub>d</sub> E<sub>n</sub> : valipalitanirmukto L<sub>4</sub> : valipalitanirmukte  
 L<sub>3</sub> : valibhiḥ palitair mukto  $\beta$  29a atha haṭhaḥ ] L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> E<sub>n</sub> : śrī atha haṭhaḥ  
 L<sub>4</sub> : atha haṭhayogaḥ  $\beta$  29c prasāritaṃ padaṃ ] L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub> : prasāritaṃ  
 pada L<sub>I</sub> : pādaṃ prasāritaṃ  $\beta$  • dhṛtvā ]  $\beta$  : kṛtvā  $\theta$  29d mukhe ] mukham  
 L<sub>I</sub> 30a kaṇṭhe ] kaṇṭhaṃ L<sub>I</sub> • bandhaṃ ] baddhaṃ L<sub>4</sub> 30b samāropya  
 dhārayed ]  $\beta$  : samāropya kṛdhārād L<sub>2</sub> : samāropya cādhārād L<sub>I</sub> : samāropyādhārād  
 L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub> (*unmetr.*) 30c sarpo ] sarvo L<sub>I</sub> 30d daṇḍākāraḥ ] L<sub>I</sub> E<sub>d</sub> E<sub>n</sub>  $\beta$  :  
 daṇḍakāra L<sub>2</sub> L<sub>3</sub> L<sub>4</sub>

29-30 Cf. Testimonia for *Amarauḡha* 19-20

ऋज्वीभूता तथा शक्तिः कुण्डली सहसा भवेत् ।  
 तदासौ मरणावस्था जायते द्विपुटाश्रिता ॥ ३१ ॥  
 महारोगा महाक्लेशा जीर्यन्ते मरणादयः ।  
 महामुद्राञ्च तेनैनां वदन्ति विबुधोत्तमाः ॥ ३२ ॥  
 महामुद्रा कृता येन साधकोऽयं प्रसिध्यति ।  
 कथ्यतेऽसौ महाबन्धो जरामरणनाशकः ॥ ३३ ॥  
 पूरयित्वा मुखे वायुं हृदये चिबुके कृते ।  
 निभृतं योनिमाकुञ्चेन्मनो मध्ये नियोजयेत् ॥ ३४ ॥  
 अयञ्च सर्वनाडीनामूर्ध्वगतिविशोधनः ।  
 त्रिवेणीसङ्गमं धत्ते केदारं प्रापयेन्मनः ॥ ३५ ॥

Witnesses:  $\theta = L_I L_3 L_2 L_4 E_d E_n$ .  $\beta = S_I S_2$  (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

31a  $\text{ṛjvībhūtā}$  ]  $L_2 E_d \beta$  :  $\text{ṛjvībhūtā}$   $L_3$  :  $\text{ṛjvābhūtā}$   $L_I E_n$  :  $\text{ṛ+++}$   $L_4$  •  $\text{tathā}$  ]  $\beta$  :  
 tadā  $L_I L_2 L_3 E_d$  : ++  $L_4$  •  $\text{śaktiḥ}$  ]  $E_d \beta$  :  $\text{śakti}^\circ$   $L_I L_2 L_3 L_4 E_n$  32a  
 mahārogā mahākleshā ]  $\theta$  : mahākleshādayo doṣā  $S_I$  : mahākleshādayo doṣāḥ  $S_2$  32b  
 jīryante ]  $\theta$  : bhidyante  $\beta$  32c ca ]  $L_I L_3 L_4 E_d E_n$  : ci  $L_2$  : tu  $\beta$  • tenaināṃ ]  
 $L_2 L_3 L_4 E_d E_n$  : tenaiva  $L_I \beta$  32d vibudhottamāḥ ] hi budhottamāḥ  $L_I$   
 33a kṛtā ]  $\theta$  : dṛḍhā  $\beta$  33b sādhamo 'yaṃ ]  $\beta$  : sādhamo  $\theta$  33c 'sau ]  $\theta$  : ca  
 $\beta$  33d jarāmarāṇanāśakaḥ ]  $\theta$  : jarāmṛtyuvinaśakaḥ  $S_I$  : mahāmṛtyuvinaśakaḥ  $S_2$   
 34a hṛdaye cibuke kṛte ]  $L_I L_2 L_3 L_4$  : hṛdaye cu(ci)buke kṛte  $E_d$  : hṛdaye cubuke  
 kṛte  $E_n$  : cibukaṃ hṛdaye dṛḍham  $\beta$  34c nibhṛtaṃ ] nirātaṃ  $L_I$  34d ākuñcen ]  
 $\theta$  : ākuñcya  $S_2$  : ākuñcya  $S_I$  35a °gativīśodhanaḥ ]  $\theta$  : °gativibodhakaḥ  $\beta$  35c  
 °saṅgamaṃ ]  $S_2 L_I L_3 L_4 E_d E_n$  : °saṅgame  $S_I$  : °saṅgama  $L_2$  • dhatte ]  $\beta$  :  
 gatvā  $L_I L_2 L_3 L_4$  : kṛtvā  $E_d E_n$

31-32 Cf. Testimonia for *Amarauḡha* 21-22 34-36 Cf. Testimonia for *Amarauḡha* 24-26



रूपलावण्यसम्पन्ना यथा स्त्री पुरुषं विना ।  
 महामुद्रामहाबन्धौ निष्फलौ वेधवर्जितौ ॥ ३६ ॥  
 सव्यं प्रसारितं पादं कराभ्यां धारयेद्दृढम् ।  
 आन्दोलनं ततः कुर्याच्छरीरस्य त्रिमार्गतः ॥ ३७ ॥  
 पुनरास्फालयेत्कट्यां सुस्थिरं कण्ठमुद्रया ।  
 वायूनां गतिमावृत्य कृत्वा पूरककुम्भकौ ॥ ३८ ॥  
 समहस्तयुगो भूमौ समपादयुगस्तथा ।  
 वेधयेत्क्रमयोगेन चतुष्पीठं तु वायुना ॥ ३९ ॥  
 आस्फालयेन्महामेरुं वायुवज्राग्रकोटिभिः ।  
 पुटद्वयं समाक्रम्य वायुः स्फुरति सत्वरम् ॥ ४० ॥

Witnesses:  $\theta$  = L<sub>I</sub> L<sub>3</sub> L<sub>2</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub>.  $\beta$  = S<sub>I</sub> S<sub>2</sub> (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

36a °sampannā ] °sampanno L<sub>3</sub> 36c °bandhau ] E<sub>d</sub> : °bandho L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>n</sub>  $\beta$   
 36d niṣphalau vedhavarjitaḥ ]  $\theta$  : niṣphalo vedhavarjitaḥ  $\beta$  37a pādaṃ ] padaṃ  
 E<sub>n</sub> 37c kuryāc charīrasya ] L<sub>2</sub> E<sub>d</sub> : kuryāt śarīrasya L<sub>I</sub> E<sub>n</sub> : kūrīyāc charīrasya L<sub>3</sub> :  
 kūrīyāt śarīrasya L<sub>4</sub> 38a āsphālayeḥ ]  $\beta$  : āsphālayeḥ  $\theta$  • kaṭyāṃ ]  $\theta$  : yasya  $\beta$   
 38b susthiraṃ ] L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub>  $\beta$  : sasthiraṃ L<sub>I</sub> : susvaraṃ L<sub>2</sub> • kaṅṭhamudrayā ]  
 kaṅṭhamudrayā S<sub>I</sub> 38c vāyūnāṃ ]  $\beta$  : vāyūnā  $\theta$  • āvṛtya ] L<sub>I</sub> L<sub>2</sub> L<sub>4</sub> : āśrītya  
 L<sub>3</sub> : āhṛtya E<sub>d</sub> : āhātya E<sub>n</sub> : ārudhya  $\beta$  38d kṛtvā ]  $\theta$  : dhṛtvā  $\beta$  39a bhūmau ]  
 $\beta$  : bhūtva  $\theta$  39b tathā ] tadā L<sub>I</sub> 39c vedhayet kramayogena ] L<sub>I</sub> L<sub>2</sub> E<sub>d</sub> E<sub>n</sub> :  
 vedhayet kramayogena L<sub>3</sub> L<sub>4</sub> : vedhakakramayogena S<sub>2</sub> : vedhakaśramayogena S<sub>I</sub>  
 40b vāyuvajrāgrakoṭibhiḥ ] *emend.* : vāyuvajrāgnikoṭibhiḥ L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> : vāyu-  
 vajre prakoṭibhiḥ  $\beta$  : *om.* E<sub>n</sub> 40c samākramya ] L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> : samākṛṣya  $\beta$  :  
*om.* E<sub>n</sub> 40d vāyuh ] E<sub>d</sub> : vāyu L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub>  $\beta$  : *om.* E<sub>n</sub>

37ab = *Amṛtasiddhi* 11.3cd (savyaṃ prasāritaṃ pādaṃ karābhyāṃ dhārayeḍ ḍṛḍham)

37cd = *Amṛtasiddhi* 14.5cd (āndolanaṃ tataḥ kuryāc charīrasya trimārgataḥ) 38-43

Cf. Testimonia for *Amarauḅha* 27-32

40b-41a *om.* E<sub>n</sub>

सोमसूर्याग्निसंबन्धं जानीयादमृताय वै ।  
 मृतावस्था समुत्पन्ना ततो मृत्युभयं कुतः ॥ ४१ ॥  
 एतत्त्रयं महागुण्यं जरामृत्युविनाशनम् ।  
 अष्टधा क्रियते चैतद्यामे यामे दिने दिने ॥ ४२ ॥  
 वह्निवृद्धिकरञ्चैव अणिमादिगुणप्रदम् ।  
 पुण्यसञ्चयसंहारि पापौघभिदुरं सदा ॥ ४३ ॥  
 सम्यक्शिक्षावतामेवं स्वल्पं प्रथमसाधने ।  
 वह्निस्त्रीपथसेवानाम् आदौ वर्जनमाचरेत् ॥ ४४ ॥  
 आरम्भश्च घटश्चैव प्रचयश्च तृतीयकः ।  
 निष्पत्तिः सर्वयोगेषु योगावस्था चतुर्विधा ॥ ४५ ॥

Witnesses:  $\theta = L_1 L_3 L_2 L_4 E_d E_n$ .  $\beta = S_1 S_2$  (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

41a °saṃbandham ]  $L_2 L_3 L_4 E_d$  : °saṃbandhā  $L_1$  : °saṃbandhāj  $S_1$  : °saṃbandhāt  $S_2$  : om.  $E_n$  41b jānīyād ] dānīryyād  $L_1$  41d mṛtyubhayam ] mṛtyubhayaḥ  $L_1$  42a °guṇyam ]  $L_1 L_2 L_4 E_d$  : °guhyaḥ  $L_3 E_n \beta$  42c caitad ]  $L_2 L_3 L_4 E_d E_n$  : cai+d  $L_1$  : caiva  $\beta$  43a °karañ ] °karac  $L_2$  43c puṇya° ]  $L_2 L_4 \beta$  : puṇyam  $L_1 L_3 E_d E_n$  • °sañcayasamhāri ]  $E_d E_n$  : °sañcayasamhāri  $L_1 L_2 L_3 L_4$  : °sañcārasambhāvi  $S_1$  : °sañcārasambhāvi  $S_2$  43d pāpaughabhīduram ] pāpaughaduram  $L_1$  (unmetr.) • sadā ] tathā  $S_2$  44a °śikṣāvātām ] °śikṣāvātān  $S_2$  • evam ]  $\theta$  : eva  $\beta$  44b °sādhane ] °sādhakaḥ  $S_1$  44c °patha° ] °pathi°  $S_1$  45a ārambha ]  $L_2 L_3 L_4 E_d S_2$  : ārambham  $S_1$  : ābhakaś  $L_1$  45b pracayaś ca ṛṭīyakaḥ ]  $L_2 L_3 E_n$  : pracayaś ca ṛṭīyakam  $L_4$  : pracayaś ca ṛṭīyakaḥ  $L_1$  : pratyayaś ca ṛṭīyakaḥ  $E_d$  : paricaryaḥ prakīrtitaḥ  $S_1$  : tathā paricaya smṛtaḥ  $S_2$  45c niṣpattiḥ ]  $L_1 L_2 L_3 L_4 E_d S_2$  : niṣpatti  $E_n$  : niṣpannāḥ  $S_1$  • sarvayogeṣu ]  $\theta$  : sarvayogānām  $S_1$  : cety avasathā ca  $S_2$  (unmetr.) 45d yogāvasthā caturvidhā ]  $\theta$  : cetasaś tasya bhūmikāḥ  $\beta$

44-49 Cf. Testimonia for *Amarauḡha* 33-38

42-43  $\beta$  inserts 43ab after 42ab

ब्रह्मग्रन्थेर्भवेद्वेध आनन्दः शून्यसम्भवः ।  
 विचित्रकणको देहेऽनाहतः श्रूयते ध्वनिः ॥ ४६ ॥  
 दिव्यदेहश्च तेजस्वी दिव्यगन्धस्त्वरोगवान् ।  
 संपूर्णहृदयः शूरतारम्भे योगिनो भवेत् ॥ ४७ ॥  
 द्वितीयायां घटीकृत्य वायुर्भवति मध्यगः ।  
 दृढासनो भवेद्योगी ज्ञानी देवसमस्तदा ॥ ४८ ॥  
 विष्णुग्रन्थेस्तथा वेधात्परमानन्दसूचकः ।  
 अतिशून्ये विमर्दश्च भेरीशब्दस्तदा भवेत् ॥ ४९ ॥  
 तृतीयायां ततो भित्त्वा विपाको मर्दलध्वनिः ।  
 महाशून्यं तदा जातं सर्वसिद्धिसमाश्रयम् ॥ ५० ॥

Witnesses:  $\theta$  = L<sub>I</sub> L<sub>3</sub> L<sub>2</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub>.  $\beta$  = S<sub>I</sub> S<sub>2</sub> (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

46a °granther bhaved ] L<sub>I</sub> L<sub>3</sub> L<sub>4</sub> E<sub>n</sub> : °granthir bhaved L<sub>2</sub> : °granthe bhaved  
 E<sub>d</sub> : °granthes tathā S<sub>I</sub> : °granthes tato S<sub>2</sub> • vedha ] *emend.* : vedhā L<sub>2</sub> , vedhād  
 L<sub>I</sub> L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub> : bhedād S<sub>I</sub> : bhedāt S<sub>2</sub> 46b ānandaḥ śūnyasambhavaḥ ]  
 L<sub>2</sub> L<sub>3</sub> L<sub>4</sub>  $\beta$  : anandaḥ śūnyasambhavaḥ L<sub>I</sub> : ānandā+ nyasambhavam E<sub>d</sub> : ānan-  
 daḥ śūnyasambhavam E<sub>n</sub> 46c °kvaṇako ]  $\theta$  : °kvaṇiko  $\beta$  46d 'nāhataḥ ]  
 L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>n</sub> : nāhataḥ E<sub>d</sub> : 'nāhate S<sub>2</sub> : nāhate S<sub>I</sub> • dhvaniḥ ] dhvanim L<sub>4</sub>  
 47a divyadehaś ca ] E<sub>d</sub> E<sub>n</sub>  $\beta$  : divyadehasya L<sub>I</sub> L<sub>4</sub> : divyadeha+ L<sub>3</sub> : divyadehas  
 s+ L<sub>2</sub> 47b °gandhas tv ]  $\theta$  : °gandho hy  $\beta$  47c °hṛdayaḥ śūratārambhe ]  
*conj.* : °hṛdayaḥ śūra ārambhe  $\theta$  : °hṛdaye śūnye tv ārambhe  $\beta$  47d yogino ]  
 $\theta$  : yogivān S<sub>I</sub> : yogavān S<sub>2</sub> 48a dvitīyāyāḥ ]  $\theta$  : dvitīye sam°  $\beta$  48d jñāni  
 devasamas tadā ]  $\beta$  : jñānād eva samaprabhaḥ  $\theta$  49a tathā ]  $\theta$  : tato  $\beta$  • vedhāt ]  
 L<sub>3</sub> L<sub>2</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub> : ~ L<sub>I</sub> : bhedāt  $\beta$  49c atīśūnye vi° ] L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> : atīśūnyo vi°  
 L<sub>I</sub>  $\beta$  : atīśūnye 'pi E<sub>n</sub> 49d bherīśabdas ] bherinādas S<sub>2</sub> • tadā ] L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>n</sub> :  
 tathā L<sub>I</sub> E<sub>d</sub> : tato  $\beta$  50a tṛtīyāyāḥ ] tṛtīyāyāḥ L<sub>I</sub> 50b bhittvā vipāko ]  
 L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>n</sub> : bhittvā vipāko(vihāyo) E<sub>d</sub> : bhittvā ninādo S<sub>I</sub> : bhittvādinādao  
 S<sub>2</sub> • mardala° ] E<sub>d</sub> S<sub>I</sub> : maddala° L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>n</sub> S<sub>2</sub> 50c tadā ]  $\theta$  : tato  
 $\beta$  50d sarvasiddhi° ] E<sub>n</sub>  $\beta$  : sarvasandhi° L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> : sarvasandhi(siddhi)  
 E<sub>d</sub> • °samāśrayam ] °samāśrayaḥ L<sub>I</sub>

चित्तानन्दं ततो जित्वा सहजानन्दसम्भवः ।  
 दोषमृत्युजरादुःखक्षुधानिद्राविवर्जितः ॥ ५१ ॥  
 रुद्रग्रन्थि ततो भित्त्वा सर्वपीठगतोऽनिलः ।  
 निष्पत्तौ वैणवः शब्दः क्णद्वीणाक्णो भवेत् ॥ ५२ ॥  
 एकीभूतं तदा चित्तं राजयोगाभिधानकम् ।  
 सृष्टिसंहारकर्तासौ योगीश्वरसमो भवेत् ॥ ५३ ॥  
 न नादो न च बिन्दुश्च न चेतो नाप्यचेतनम् ।  
 नाभ्यासदुस्तरं किञ्चिद्राजयोगो निगद्यते ॥ ५४ ॥

Witnesses:  $\theta = L_1 L_3 L_2 L_4 E_d E_n$ .  $\beta = S_1 S_2$  (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

51a cittānandaṃ ]  $\theta$  : paramānanda°  $\beta$  • tato jivā ]  $\theta$  : °rocitvāt  $\beta$  51c doṣa-  
 mṛtyu° ]  $\theta$  : doṣaduḥkha°  $\beta$  • °duḥkha° ]  $\theta$  : °mṛtyu°  $\beta$  52a bhittvā ]  $L_2 L_3 L_4$   
 $E_d E_n S_2$  : bhittva  $L_1$  : jivā  $S_1$  52b sarva° ]  $S_2$  : sarvaṃ  $S_1$  : sattva°  $\theta$  • °pīṭha-  
 gato 'nilaḥ ]  $\theta$  : °pīṭhaṃ gato 'nilaḥ  $S_2$  : °pīṭhagatānilaḥ  $S_1$  52c niṣpattau ]  
 $L_2 L_3 L_4 E_d E_n$  : ++ttau  $L_1$  : niṣpanno  $S_1$  : niṣpannā  $S_2$  • vaiṇavaḥ ]  $L_2 L_4 E_d \beta$  :  
 veṇavaḥ  $L_1 L_3 E_n$  • śabdaḥ ]  $E_d S_1$  : śabda  $L_1 L_2 L_3 L_4 E_n$  : śabdo  $S_2$  52d  
 kvaṇadvīṇākvaṇo ] conj. : kvaṇadvitakvaṇo  $L_3$  : kvaṇanvitakvaṇo  $L_2$  : kvaṇanvī-  
 takva+  $L_4$  : kvaṇatbhakvaṇo  $L_1$  : kvaṇanvīta(nniva) kvaṇo  $E_d$  : kvaṇanvitakvaṇo  $E_n$  :  
 kvaṇañcailakvaṇo  $S_1$  : kvaṇañ caiva kvaṇo  $S_2$  • bhavet ] ++  $L_4$  53a ekibhūtaṃ ]  
 $\theta$  : atha rājyogaḥ | ekibhūtaṃ ]  $\beta$  • tadā ] tathā  $S_2$  53b rājyogābhīdhānakam ]  
 $S_1 L_1 L_2 L_3 E_d$  : rājyogo 'bhīdhīyate  $S_2$  : ++yogā hi dhānakam  $L_4$  53c sṛṣṭi° ]  
 $L_3 L_4 E_d \beta$  : saṣṭi°  $L_2$  : sṛṣṭiḥ  $L_1$  • kartāsau ] kartārau  $L_1$  53d yogīśvara° ]  
 yogeśvara°  $S_2$  54a binduś ]  $\theta$  : bandhaś  $\beta$  54b cetō ]  $L_1 L_2 L_3 E_d$  : cittaṃ  
 $\beta$  • nāpy ] nāpy  $L_4$  • acetanam ]  $\beta$  : acetanaḥ  $L_1 L_2 L_3 E_d E_n$  : acet++ḥ  $L_4$   
 54c nābhyāsadustaram ]  $\theta$  : nābhyāsam antaram  $\beta$

50-53 Cf. Testimonia for *Amarauḡha* 39-42

53 om.  $E_n$

लीनं यत्र चराचरं लयवशात्तल्लिङ्गमित्युच्यते  
 सा चिच्छक्तिरचिन्त्यरूपगहना लोकत्रयोद्भासिनी ।  
 तद्ध्यानं यदशेषवस्तुविषयव्यापारहीनं मनस्  
 तत्क्षेत्रं यदसीमकालपटलप्रध्वंसनं हेलया ॥ ५५ ॥  
 पञ्चभूतात्मको देहः पञ्चमण्डलपूरितः ।  
 काठिन्यात्पृथिवी ज्ञेया पानीयं तद्रवाकृति ॥ ५६ ॥  
 दीपनं तु भवेत्तेजः स्पर्शो वायोस्तथा भवेत् ।  
 आकाशं चेतनं सर्वं ज्ञातव्यं योगमिच्छता ॥ ५७ ॥

Witnesses:  $\theta = L_1 L_3 L_2 L_4 E_d E_n$ .  $\beta = S_1 S_2$  (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

55a layavaśāt ]  $\theta$  : sukhavaśāt  $\beta$  55b sā cicchaktir ]  $\beta$  : sā śaktir yad  $\theta$  • acintya° ]  
 acin+  $L_4$  • °gahanā ] °gahanāl  $E_d$  • °bhāsini ] bhāsini  $L_1$  55c tad dhyānaṃ ]  
 $L_1 L_3 L_4 E_d E_n$  : ta dhyānaṃ  $L_2$  : taj jñānaṃ  $\beta$  • yad aśeṣa° ]  $L_1 L_4 E_d E_n$   $\beta$  :  
 yadi śeṣa°  $L_2 L_3$  • °vyāpārahīnaṃ manas ]  $\theta$  : °vyāpāravārahamaṃ  $S_2$  : °vyāpāra-  
 pahaṃ  $S_1$  (*unmetr.*) 55d tat kṣātraṃ ]  $L_2 L_3 L_4 E_n$  : takṣātraṃ  $L_1$  : tat kṣātra  
 $E_d$  : tac cittaṃ  $\beta$  • yad asīmakāla° ]  $\theta$  : yad asītikāla°  $\beta$  • °paṭala° ] °pāṭalaṃ  
 $S_2$  (*unmetr.*) • °pradhvaṃsanaṃ ]  $\beta$  : °dhyānāśanaṃ  $\theta$  56b °pūritaḥ ] °pūridaḥ  
 $L_4$  56d tad dravākṛti ] *conj.* : yad dravākṛtiḥ  $L_1 E_n$  : yadravākṛtiḥ  $L_2 L_3 L_4$  : yad  
 druvākṛtiḥ  $E_d$  57a tejaḥ ]  $E_d E_n$  : teja  $L_1 L_2 L_3 L_4$  57b sparśo ]  $L_1$  : sparśe  
 $L_2 L_3 L_4 E_d E_n$  • tathā ] tadā  $L_1$  57c ākāśaṃ ]  $L_1$  : ākāśe  $L_2 L_3 L_4 E_d$  :  
 ākāśo  $E_n$  57d icchatā ]  $L_3 L_4 E_d$  : icchatām  $L_1 L_2$

56 ~ *Varābhōpaniṣat* 5.1 (pañcabhūtātmake dehaḥ pañcamaṇḍalapūritaḥ | kāṭhinyaṃ  
 prthivīm ekāṃ pānīyaṃ tad dravākṛti) 57 ~ *Varābhōpaniṣat* 5.2 (dīpanaṃ ca bhavet  
 tejaḥ pracāro vāyulakṣaṇaṃ | ākāśaḥ sattvataḥ sarvaṃ jñātavyaṃ yogam icchatā)

55 Metre = śārdūlavikriḍita

षड्गतान्यधिकान्यत्र सहस्राण्येकविंशतिः ।  
 अहोरात्रं वहेच्छ्वासो वायुमण्डलरेचनात् ॥ ५८ ॥  
 तत्पृथ्वीमण्डले क्षीणे वलिरायाति देहिनां ।  
 तोये क्षीणे तृणानीव चिकुराः पाण्डुराः क्रमात् ॥ ५९ ॥  
 तेजःक्षीणे क्षुधा कान्तिर्नश्यते मारुते श्लथे ।  
 वेपथुश्च भवेन्नित्यं नाभसे नैव जीवति ॥ ६० ॥  
 इत्थं भूतक्षयान्मृत्युर्जीवितं भूतधारणात् ।

Witnesses:  $\theta$  = L<sub>I</sub> L<sub>3</sub> L<sub>2</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub>.  $\beta$  = S<sub>I</sub> S<sub>2</sub> (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

58a śaṭśatāny ] śaṭcchatāny E<sub>d</sub> • adhikāny ] adhikauny L<sub>I</sub> 58c vahec chvāsā ]  
 vahevāso L<sub>2</sub> 59c toye kṣiṇe ] toyakṣiṇe L<sub>I</sub> • tṛṇāniva ] tṛṇāni ca L<sub>I</sub> 59d  
 cikurāḥ ] cikuriḥ L<sub>2</sub> 60a tejaḥkṣiṇe ] L<sub>2</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub> : tejakṣiṇe L<sub>I</sub> L<sub>3</sub> 60b  
 ślathe ] L<sub>3</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub> : śyathe L<sub>I</sub> L<sub>2</sub> 60d nābhase ] conj. : sāhase  $\theta$  61a  
 °kṣayān ] °kṣayan L<sub>I</sub> • mṛtyur ] mṛtyu E<sub>d</sub>

58 ~ *Varābhopaniṣat* 5.3 (śaṭśatāny adhikāny atra sahasrāṇy ekaviṃśatiḥ | ahorātra-  
 vahaiḥ śvāsair vāyumaṇḍalaghātakaḥ) 59 ~ *Varābhopaniṣat* 5.3 (tatpṛthvīmaṇḍale  
 kṣiṇe valir āyāti dehinām | tadvad āpogaṇāpāye keśāḥ syuḥ pāṇḍurāḥ kramāt) and  
*Yogasārasaṅgraha*, p. 34 (citing the *Yogasāramañjari*) (tatpṛthvīmaṇḍale kṣiṇe palitaṃ  
 yāti dehinām | toye kṣiṇe tṛṇāniva cikurāḥ pāṇḍarāḥ kramāt) 60 ~ *Varābhopaniṣat* 5.5  
 (tejaḥkṣaye kṣudhā kāntir naśyate mārutakṣaye | vepathuḥ sambhaven nityaṃ nābhase  
 naiva jīvati) and *Yogasārasaṅgraha*, p. 34 (citing the *Yogasāramañjari*) (tejaḥkṣaye  
 kṣudhā kāntir naśyato mārutas tathā | vāyukṣaye bhaven nityaṃ ākāśe naiva jīvati)  
 61ab ~ *Varābhopaniṣat* 5.6ab (itthambhūtakṣayān nityaṃ jivitaṃ bhūtadhāraṇam)

पञ्चवर्षशते लक्ष्ये नान्यथा मरणं भवेत् ॥ ६१ ॥  
 यामाष्टककृताभ्यासात्सर्वाञ्छ्वासान्ग्रहृत्यसौ ।  
 स षोडशकलोपेतः शशी तिष्ठति पूरकात् ॥ ६२ ॥  
 निस्तरङ्गे स्थिरे चित्ते वायुर्भवति मध्यगः ।  
 रविरूर्ध्वपदं याति बिन्दुरायाति वश्यताम् ॥ ६३ ॥  
 आनन्दपूरितो योगी जायते शिवसन्निभः ।  
 तदैश्वर्यगुणाः सर्वे दृश्यन्ते दशमासतः ॥ ६४ ॥  
 इत्यमरौघसंसिद्धौ गोरक्षेण प्रकाशितः ।  
 लयाद्युपायकौशल्यप्रबोधः प्रत्ययात्मकः ॥ ६५ ॥  
 सर्वचिन्तां परित्यक्त्वा दिनमेकं परीक्षताम् ।  
 यदि तत्प्रत्ययो नास्ति तदा मे तु मृषा वचः ॥ ६६ ॥

Witnesses:  $\theta$  = L<sub>I</sub> L<sub>3</sub> L<sub>2</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub>.  $\beta$  = S<sub>I</sub> S<sub>2</sub> (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

61c pañcavarṣaśate lakṣye ] conj. GOODALL : pañced varṣaśate lakṣye L<sub>4</sub> : paścāt  
 ++sate lakṣe L<sub>I</sub> : ḍvarṣaśate lakṣeja L<sub>2</sub> : pañcedvarṣaśate lakṣet L<sub>3</sub> : pañced-  
 varṣaśate lakṣye E<sub>d</sub> : pañcedvarṣaśate lakṣyet E<sub>n</sub> 62b grahaty ] grasaty E<sub>d</sub> 62c  
 sa ṣoḍaśakalopetaḥ ] L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> E<sub>n</sub> : sa ṣoḍaśakalopetoḥ L<sub>4</sub> : śvaṣoḍaśakalopetaḥ L<sub>I</sub>  
 62d pūrakāt conj. : pūrakān L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>n</sub> : pūrakān(t) E<sub>d</sub> 63a sthire ] sthireś  
 L<sub>I</sub> 63c bindur āyāti ] conj. HATLEY : bindunāyāti L<sub>2</sub> L<sub>I</sub> L<sub>3</sub> E<sub>d</sub> E<sub>n</sub> : bindu+yāti  
 L<sub>4</sub> 64c tadaśvaryaḡuṇāḥ ] conj. HATLEY/VASUDEVA : tadeśvaraguṇāḥ  $\theta$  65a  
 °saṃsiddhau ] °saṃsiddho L<sub>I</sub> E<sub>n</sub> 65c °kauśalya° ] °ko śilpa° E<sub>n</sub> • °prabodhaḥ ]  
 conj. GOODALL : °prabodha°  $\theta$  66a parityaktvā ] L<sub>I</sub> L<sub>2</sub> L<sub>4</sub> : parityajya E<sub>d</sub> E<sub>n</sub> :  
 parity+ L<sub>3</sub> 66b ekaṃ ] L<sub>I</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub> : eka° L<sub>2</sub> : ++ L<sub>3</sub> • parikṣatām ] L<sub>I</sub> L<sub>4</sub> E<sub>d</sub> :  
 parikṣatā L<sub>2</sub> : parikṣyatām L<sub>3</sub> E<sub>n</sub> 66d tu ] taṃ L<sub>I</sub>

61 ~ *Yogasārasaṅgraha*, p. 34 (citing the *Yogasāramañjarī*) (itthaṃ tattatkṣaye mṛt-  
 yur jīvanam bhūtadhāraṇam | pañcavarṣaśate lakṣe nānyathā maraṇam bhavet)

धूमो मरीचिखद्योतदीपज्वालेन्दुभास्कराः ।  
 तमः कला महाबिम्बं विश्वबिम्बं प्रकाशते ॥ ६७ ॥  
 प्रबोधं यो न जानाति सोऽमरौघं न विन्दति ।  
 समीभावे समुत्पन्ने चित्ते द्वैतविवर्जिते ॥ ६८ ॥  
 अहंममेत्यपि त्यक्त्वा सोऽमरौघं विचिन्तयेत् ।  
 चित्तं जीवितमित्याहुरचित्तं मरणं विदुः ॥ ६९ ॥  
 चित्ताचित्ते समीभूते जीवन्मुक्तिरिहोच्यते ।  
 यत्र स्वभावसद्भावो भाषितुं नैव शक्यते ।  
 न जीवति ततः कोऽपि न च कोऽपि मरिष्यति ॥ ७० ॥  
 राजयोगपदं प्राप्य सर्वसत्त्ववशङ्करम् ।  
 सर्वं कुर्यान्न कुर्याद्वा यथारुचि विचेष्टितम् ॥ ७१ ॥

Witnesses:  $\theta = L_1 L_3 L_2 L_4 E_d E_n$ .  $\beta = S_1 S_2$  (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

67a dhūmo ]  $L_4$  : rumo  $L_1 L_2 L_3 E_d E_n$  67c tamaḥ ] *conj.* : amī  $L_1 L_2 L_4 L_3 E_d$  :  
 ami  $E_n$  68c samībhāve ]  $L_2 L_3 E_d E_n$  : samubhāve  $L_1 L_4$  69a ahaṃmameत्य ]  
 ahamamety  $L_1$  • api tyaktvā ] apity uktvā  $E_d$  69c cittam ] cittā  $L_1$  • āhur ]  
 āhar  $E_n$  69d viduḥ ] vinduḥ  $E_n$  70c yatra ] tatra  $L_2$  • sva° ] sa  $E_n$  70e  
 tataḥ ] tatra  $E_n$  70f mariṣyati ] ++++  $L_3$  71a rājayogapadam ] rājayogaṃ padam  
 $E_d E_n$  71c sarvaṃ ] sarva  $L_1$  • kūr्याn na ] *om.*  $L_1$

67 ~ *Sekoddeśa* 26 (dhūmamarīcikhadyotadīpajvālendubhāskaraiḥ | tamaḥ kalā mahā-  
 bindur viśvabimbaṃ prabhāsvaram) 71 ~ *Dattātreyayogasāstra* 161 (rājayogavaram  
 prāpya sarvasattvavaśaṃkaram | sarvaṃ kūr्याn na vā kūr्याd yathārucci viceṣṭitam)



नम्रः कोऽपि गुहासु दिव्यवसनः कौपीनवासाः क्व चिद्  
 दिव्यस्त्रीसुरतान्वितोऽपि कुह चित्स ब्रह्मचारी क्व चित् ।  
 भिक्षाहाररतः क्व चित्क्व चिदपि प्राप्नोति भोगास्पदं  
 सर्वत्राप्रतिबद्धवृत्तिरखिलक्लेशापहा योगिराट् ॥ ७२ ॥  
 श्रीमद्गोरक्षनाथेन सदामरौघवर्तिना ।  
 लयमन्त्रहठाः प्रोक्ता राजयोगाय केवलम् ॥ ७३ ॥  
 कायेनैव परीक्षेत वाक्पटुः किं करिष्यति ।  
 चिकित्सापाठमात्रेण रोगिणः किं करिष्यति ॥ ७४ ॥  
 श्रीगोरक्षनाथविरचितोऽमरौघप्रबोधः सम्पूर्णः ॥

Witnesses:  $\theta$  = L<sub>I</sub> L<sub>3</sub> L<sub>2</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub>.  $\beta$  = S<sub>I</sub> S<sub>2</sub> (1cd-7, 9ab, 11-17, 25-36, 38-55, 74-75ab)

72a °vāsāḥ ] °vāsā L<sub>3</sub> E<sub>n</sub> 72b 'pi ] *om.* L<sub>4</sub> (*unmetr.*) 72c kva cid ] ka cid E<sub>n</sub> 72d  
 pratibaddha° ] L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> : pratibandha° L<sub>I</sub> L<sub>4</sub> : paribaddha° E<sub>n</sub> 73b °vartinā ]  
 L<sub>I</sub> L<sub>2</sub> L<sub>4</sub> E<sub>d</sub> E<sub>n</sub> : °vartinaḥ L<sub>3</sub> : °vartināḥ S<sub>I</sub> : °vartrina S<sub>2</sub> 73c layamantra° ]  $\theta$  :  
 layamantra S<sub>I</sub> : layamantri° S<sub>2</sub> 74a parikṣeta ] parikṣetā S<sub>2</sub> : parikṣet E<sub>n</sub> (*unmetr.*)  
 74b vākpaṭuḥ ] *conj.* GOODALL/VASUDEVA : vākpaṭhaḥ L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> L<sub>4</sub> E<sub>n</sub> : vābodaiḥ  
 S<sub>I</sub> : vā sādaiḥ S<sub>2</sub> : vākpaṭhuḥ E<sub>d</sub> • kariṣyati ] L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> E<sub>n</sub> : prayojanam  $\beta$  :  
 kari++ L<sub>4</sub> 74c cikitsā ] E<sub>d</sub> E<sub>n</sub> : cikityā L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> : ++ā L<sub>4</sub>

75cd *om.*  $\beta$  Colophon: śrīgorakṣanāthaviracito 'maraughaprabodhaḥ sampūrṇaḥ ]  
*emend.* : śrīgorakṣanāthaviracitaṃ amaraughaprabodhaḥ sampūrṇam L<sub>I</sub> L<sub>2</sub> L<sub>3</sub> E<sub>d</sub> :  
 iti śrīmat gorakṣanāthaviracitaḥ amaraughaprabodhaḥ sampūrṇaḥ E<sub>n</sub> : ity amaraughap-  
 gorakṣaviracitaṃ sampūrṇam S<sub>I</sub> : ity amaraugho śrīgorakṣaviracitaṃ śatakam sam-  
 āpyate S<sub>2</sub>

72 Metre = śārdūlavikriḍita



Annotated Translation of the *Amaraugha*



## Annotated Translation of the *Amarauḡba*

Homage to Cauraṅginātha<sup>140</sup> and the wise Siddhabuddha.<sup>141</sup>

### [Introduction]

- (1) The nature of Gorakṣanātha, which is cognition,<sup>142</sup> is taught to those who have undertaken Laya, [Mantra and Haṭha] and whose minds are keen on disputation.<sup>143</sup>

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<sup>140</sup> In other Sanskrit texts the name of this *siddha* is spelt *cauraṅginātha* (e.g., *Haṭhāpradīpikā* 1.5, *Haṭharatnāvalī* 3.20, *Haṭhāyogamañjarī* 1.9 and *Gorakha Bānī* 1946: 204). The author of the *Amarauḡba* spelt the name *cauraṅgi°* for metrical reasons. I have also adopted the standard spelling of *caur°* instead of *cār°* and *cor°* in the manuscripts.

<sup>141</sup> The *Amarauḡbaprabodha* has a hemistich (i.e., *om̐ namo 'stv ādināthāya mīnanāthāya vai namaḥ*) preceding the salutations to Cauraṅginātha and Siddhabuddha. Whether this hemistich was added by the redactor of the *Amarauḡbaprabodha* or lost in the transmission of the *Amarauḡba* is difficult to say. One would expect a lineage of Śaiva *siddhas* to start with Śiva and to include Matsyendranātha. The inclusion of Siddhabuddha in the invocation suggests that it was composed by someone who was familiar with the Nātha lineage of the Konkan and, in particular, the monastery at Kadri in Mangalore (Mallinson 2019: 6 n. 36, 23-24). Siddhabuddha is one of the disciples of Matsyendranātha, mentioned in the *Navanāthacaritra* (White 1996: 93; Jones 2018: 200) and the *Haṭhāpradīpikā* (1.6), although in the former the name is recorded as *buddhasiddha* and, in many manuscripts of the latter, as *śuddhabuddha* or *śuddhabuddhi*.

<sup>142</sup> I have accepted the reading *nāthagorakṣa°* (attested in S<sub>2</sub>) for metrical reasons, and understood it as a compound with inverted word order, which is unexpected but not grammatically problematic as a *karmadhāraya*. However, this compound could mean 'the nature of Śiva and Gorakṣa' when read with °*svabhāva*. The reading of S<sub>1</sub> and S<sub>2</sub> (°*svabhāva°*) is the basis of the conjecture °*svabhāvaḥ*, which is the only plausible subject of the main verb in this recension. The compound *pratyayātmaka* ('whose nature is cognition') likely refers to cognition of the non-dual state of Rājayoga, otherwise known as *amarauḡba* in this text, which is the goal of Gorakṣanātha's yoga as stated in *Amarauḡba* 45cd and alluded to in 2cd, 3d and 14ab. Furthermore, Gorakṣanātha is said to dwell constantly in *amarauḡba* (*Amarauḡba* 45ab).

<sup>143</sup> The compound *kalabotsuka* ('keen on disputation') also occurs in a verse of the *Yājñavalkyopaniṣat* (11), in which it is one of several adjectives describing *sannyāsins* who are careless, extroverted, backbiting, quarrelsome (*kalabotsuka*) and corrupt repositories of vedic knowledge (*pramāḍino bāhiscittāḥ piśunāḥ kalabotsukāḥ | samnyāsino 'pi drśyante vedasaṃdūṣitāśayāḥ*). In the opening verse of the *Amarauḡba*, I presume this compound refers to practitioners (i.e., those who have undertaken the three preliminary yogas) who are inclined to argue with the teacher

- (2) [The first of the four yogas is] Laya, [the second] Haṭha, the third Mantra, and the fourth Rājayoga, which is free from the state of duality.
- (3) Layayoga is taught as the [method] of constant flowing thought.<sup>144</sup> Haṭha-yoga is accomplished by the breath and internal resonance. Mantrayoga is dependent on mantra deities,<sup>145</sup> and Rājayoga is that [meditative state] free of mental activity.<sup>146</sup>
- (4) In some instances Layayoga is twofold, herbal and mental. Also, Haṭhayoga is taught as twofold because its practice [may depend on] either resonance or generative fluid.<sup>147</sup>

and, perhaps, among themselves. Cognition of the nature of Gorakṣanātha, which is likely a veiled reference to Rājayoga and *amarauḅha*, is supposed to quell their disputatious minds.

<sup>144</sup> Both manuscripts of the *Amarauḅha* point to the reading *cittasantatagati*, as opposed to *cittasantatīlaya* ('dissolution of the flow of mental activity') in the *Amarauḅhaprabodha* (cf. *Dattātreya-yogaśāstra* 15), and the majority of manuscripts of both recensions have *cittasantata*<sup>o</sup> (i.e., S<sub>2</sub>L<sub>2</sub>L<sub>3</sub>L<sub>4</sub>). The word *santata* is attested as an alternative spelling of *satata* and, in this case, <sup>o</sup>*santata* is required for the metre. The reading of the *Amarauḅha* seems more plausible given that the section on Layayoga (17-18) is a visualisation which would require constant flowing thought on Śiva whereas the *Amarauḅhaprabodha*'s definition is almost indistinguishable from that of Rājayoga.

<sup>145</sup> The *Amarauḅha*'s definition of Mantrayoga (*mantramūrtivaśaga*) is rather unusual. The above translation reflects the usual meaning of *vaśaga* in Sanskrit, which is also consistent with its meaning in *Amarauḅha* 6d. The compound *mantramūrti* occurs in earlier Śaiva Tantras in the sense of a deity whose form is the mantra, as mentioned for example in *Sarvajñānottara* 18.4ab (*mantramūrtiḥ śivasyaiva yathā rūpaṃ prakīrtitam*). However, the intended meaning of *Amarauḅha*'s definition might have been that Mantrayoga brings under control mantra deities. Cf. *Vivekadarpaṇa* 15.1: 'The embodied God is brought under control by various mantras that is mantrayoga' (*mantra mantrātavaṃ mūrta devo vaiśya [vaśa] kariḅe to mantrayauḅha*).

<sup>146</sup> Cf. *Pātāñjalayogaśāstra* 1.1-2 (*yogaḥ samādbiḅ [...] yogaś cittavṛttinirodhaḅ*). The compound *cittavṛttinirodha* was used in other works on Haṭha or Rājayoga to refer to yoga or a meditative state of absorption (e.g., *Amanaska* 1.53 and *Haṭharatnāvalī* 1.7). However, generally speaking, the term *nirodha* is more frequently used in these texts in contexts of stopping the breath (e.g., *Amṛtasiddhi* 12.12, *Gorakṣasataka* 62, *Yogatārāvalī* 13, etc.).

<sup>147</sup> Cf. *Amarauḅhaprabodha* 3d. The *Amarauḅha*'s reading in 3d is probably original because resonance and generative fluid may distinguish systems of Haṭhayoga whereas manipulation of the breath features in all premodern textual accounts of Haṭha. For further discussion of this verse, see the subsection 'From Raising Generative Fluids to Raising *Kuṇḁalini*'.

- (5) Without the glorious Rājayoga, which is an abode of awakening and full of eternal bliss,<sup>148</sup> †a mantra cannot† cause the attainment of the six magical acts;<sup>149</sup> in no way whatsoever does the mind become fastened to the tube in the cavity of the brow and nose;<sup>150</sup> and the various practices of yogis<sup>151</sup> do not make the breath go into the base [*cakra*].<sup>152</sup>

<sup>148</sup> Both manuscripts of the *Amaraugha* have *nityānandamayaṃ prabodhanilayaṃ* for verse 5d. Apart from the oddness of *nilaya* as a neuter noun, there is no negative particle that might render a plausible reading, such as, ‘without the venerable Rājayoga, there is no abode of awakening full of constant bliss’. Therefore, I have reverted to the syntax of the reading preserved by the *Amaraughaprabodha* and understood *nityānandamayāt* and *prabodhanilayāt* as qualifying *śrīrājayogāt*.

<sup>149</sup> In both the *Amaraugha* and *Amaraughaprabodha*, it seems impossible to make sense of *idaṃ mantraṃ* in this verse. Even if one accepts that the author intended the word *mantra* as a neuter subject, the previous verses do not have a plausible referent which would justify the expression ‘this mantra.’ Furthermore, one would expect that the repetition of a mantra brings about the six magical acts of creating enmity (*dveṣa*), killing adversaries (*māraṇa*) and so on. However, the compound ending in *betuka* is stating the opposite (i.e., the *mantra* is ‘caused by the attainment of the six magical acts’). Although the negative is needed for the overall sense of the verse, it is also difficult to understand why *tad* or *tataḥ* occur in some witnesses. Therefore, I have cruxed *idaṃ mantraṃ na tad dr̥śyate*, assuming that the original reading of this *pāda* has been lost in the transmission of both recensions.

<sup>150</sup> I am doubtful of the reading *vartmani* and do not know a ‘tube’ in the cavity of the brow and nose to which it might refer. The author appears to be alluding to a meditative practice of fixing the mind on something in the brow and nose. Alexis Sanderson has suggested that the intended meditation object may be the central channel or pathway (*vartman*) in this instance. If this is the case, one could emend *bhrūnāsāvivare* to *bhrūnāsādigate* (‘situated in the brow, nose, etc.’). The reading of the manuscripts of the *Amaraugha* (i.e., *ca vartmani*) has been emended to provide a negative particle, which the context demands and the manuscripts of the *Amaraughaprabodha* support.

<sup>151</sup> Both manuscripts of the *Amaraugha* have *debataḥ* instead of the accepted reading *yoginām*. It is possible to read *debataḥ* as a genitive that qualifies *ādhāre* (‘into the base of the body’) but, apart from *debataḥ* being redundant here, the presence of an unwanted relative pronoun in the reading of S<sub>2</sub> (i.e., *ḥbyāsena yo debataḥ*) suggests that *yoginām* may have been corrupted and lost in the transmission of the *Amaraugha*.

<sup>152</sup> The word *ādhāra* has been understood here as the *mūlādhārācakra*. This meaning of *ādhāra* is seen in other yoga texts (e.g., *Candrāvalokana* 34–35, *Śivasamhitā* 2.21–22, *Amanaska* 1.3, etc.).

- (6) One devoted to [reciting] mantras would never obtain śivahood and sovereignty; one meditating every day does not obtain even the first union with divine women, and a *haṭhayogī* cannot control cow elephants, horses, bull elephants, camels, givers of gruel and givers of cows without the serenity of [Rājayoga].<sup>153</sup>
- (7) When the mind has become pure and the breath is moving in the central channel, then [the seal called] *vajroli* of the *siddha* lineage (*amarauḅha*) arises for the person whose hope is for that.<sup>154</sup>
- (8) If one can live free from affliction in transmigration by [supposedly] taking herbs, why do doctors die, afflicted by disease and consumed by old age?

<sup>153</sup> Each recension has significantly different readings for the second half of this verse, and each reading has problems. In the *Amarauḅha*, the list of animals and people who might be controlled by a *haṭhayogī* is not clear. In fact, the manuscript readings mention horses (*aśva*, *turaga*) twice, as well as elephants (*hastin*, *kareṇu*), and it is rather odd that the author includes ‘givers of gruel’ (*śālyānnada*) and ‘givers of cows’ (*goprada*) in a list with animals. Also, the readings of the final *pāda* in S<sub>1</sub> (*cāyaṃ prasādaṃ vinā*) and S<sub>2</sub> (*cāyaṃ prasādaṃ vinā*) lack proper syntax and a negative particle, which the context seems to require. Therefore, the conjecture *hastinyas* has been proposed to avoid the repetition, and the diagnostic conjecture *naitatprasādaṃ vinā* has been adopted to restore a plausible meaning to the verse. The pronoun *etat* refers back to Rājayoga, which has a similar emphasis in the previous verse.

<sup>154</sup> Although the second hemistich of this verse is different in both recensions, both versions concern *vajrolimudrā*, a bodily seal (*mudrā*) of Haṭhayoga that has the aim of drawing generative fluids up through the urethra. By stating that this practice is achieved when the mind becomes pure and the breath enters the central channel, the author seems to imply that *vajroli* can be accomplished without the need of doing the physical practice, such as inserting a tube into the urethra, which is taught in texts on Haṭhayoga. In the *Amarauḅha* the compound *amarauḅhavajroli* can be understood generally as, ‘the *vajroli* of the lineage (*ogha*) of immortals (*amara*).’ Alternatively, if *amarauḅha* is understood as Rājayoga, then *amarauḅhavajroli* would mean, ‘the *vajroli* for [attaining] Rājayoga.’ The reading of the fourth verse quarter, *tadāśājīvitasya ca* (‘for the person whose hope is for that’), is rather odd. However, a similar reading is found in some manuscripts that preserve an old version of the *Haṭhapradīpikā* (e.g., see Ms. No. E1528-1 in the testimonia). For a discussion of the broader implications of the meaning of this verse, see the subsection on ‘From Raising Generative Fluids to Raising *Kuṇḍalīni*.’



- (9) Those who are clever in following the [teachings of] Caraka and are desirous of hearing the *Suśrutasaṃhitā* have minds that are unstable. How can any person be indestructible without the medicine of the no-mind state? <sup>155</sup>
- (10) Generative fluids and the internal resonance, the great medicines, exist in all beings. Even having known this much, <sup>156</sup> all those without a guru die.
- (11) In vain, one can move the breath and it will fan the sun and fire. Then one might move the moon and, because of that, generative fluid moves and increases. <sup>157</sup>
- (12) [However,] for one who has understood the essence of this from the teachings of a true guru, how can there be fear of bodily affliction, old age, disease, sin and death? <sup>158</sup>

<sup>155</sup> The conjecture *akbilajagad*, which has been translated as ‘any person,’ is an attempt to restore the metre of the *Amarauḅha*’s transmitted reading (*akbilaṃ jagad*). The conjecture assumes that the syllable *kṣa* of the word *akṣayam* is scanned separately as the 6th foot. In other words, the *kṣa* is pronounced lightly and does not make the previous syllable heavy.

<sup>156</sup> Both manuscripts of the *Amarauḅha* and three manuscripts of the *Amarauḅhaprabodha* have the reading *tāvad vijñāya* (‘having known this much’). The alternative reading *tāv avijñāya* in one manuscript of the *Amarauḅhaprabodha* and the edition is also plausible (‘having not known generative fluids and the internal resonance, all those without a guru die’). The *Amarauḅha*’s reading has been retained because it appears more consistent with the theme of the next two verses in this recension. Also, *tāvad vijñāya* is easier to construe with the word *apī*, which follows it.

<sup>157</sup> The occurrence of two finite verbs at the end of the fourth *pāda* is possible but very odd. One has to supply the particle *ca* to make sense of them (i.e., ‘*bindu* moves and increases’). Be this as it may, one can assume that the movement of generative fluid is upwards in accordance with the pervasive idea in yoga texts, such as the *Amṛtasiddhi* (chapters 3 and 7) and later works of Haṭhayoga, that the aim of this practice is to replenish the reservoir of generative fluid in the head. With this in mind, it is worth considering a conjecture proposed by Somadeva Vasudeva of *binduś calati ūrdhvataḥ*, which yields precisely this meaning. The unconventional *sandhi* might explain why this reading was emended to *binduś calati vardhate* at some point in the text’s transmission. The reading of the *Amarauḅhaprabodha* (i.e., *calati parvate*) is also unsatisfactory (see footnote 218).

<sup>158</sup> One could adopt the reading of *Amarauḅhaprabodha* 15a, *anayoḥ sāraṃ* (‘the essence of both’) to avoid the need to conjecture *tatsāraṃ* (based on *yat pāraṃ*) in *Amarauḅha* 12a. However, *sa* and *pa* can look similar in handwritten Grantha script and the cruder syntax of

- (13) When the lord of thoughts is still,<sup>159</sup> and the sun<sup>160</sup> enters completely into the citadel that is Meru;<sup>161</sup> when its fiery state has increased,<sup>162</sup> the moon melts and the body is quickly made full [of nectar]; when an abundance of

*tatsāraṃ* suggests it may have been authorial.

<sup>159</sup> The compound *cittarāja* ('lord of thoughts') has been understood as the mind. It might be a Buddhist expression. For example, *Laṅkāvatārasūtra* 10.16 (*māyopamaṃ samādhiṃ ca daśa-bhūmiviniṅgataṃ | paśyatva cittarājānaṃ saṃjñāvijñānavarjitaṃ*) and *Samṣṭotodbhava* 6.3.26 (*ācāryaś cittarājas tu maṅḍalādhyākṣarūpataḥ | sarvaṃ atraiva gantavyam evamādi yathoditaṃ*).

<sup>160</sup> The compound *khararuci* ('one whose rays are harsh') has been understood as the sun. Cf. Vidyākara's *Subhāṣitaratnaśoṣa* 2.1.13c (*idānim arkas tvam khararucisamutsāritarasah*).

<sup>161</sup> Both manuscripts of the *Amarauḡha* have the reading *merudurga* whereas the *Amarauḡha-prabodha* has *merumārgam*. Generally, *meru* refers to a mountain in the Himalayas of great religious significance. In yoga texts, the term *meru*, and in particular *merudaṅḡa*, usually refers to the spine. E.g., *Haṭharatnāvalī* 4.38ab, 'Meru is made [like] the neck of a lute. [Its] bones are a mountain range' (*viṅḡadaṅḡamayo merur asthīni kulaparvatāḥ*) and *Haṭhayogasambitā* p. 18, '[...] making the spine (*merudaṅḡa*) straight, the posture which remains comfortable is called Siddhāsana, the best [pose] for bringing about success in yoga' (*merudaṅḡam rjūkurvann āsyate yat sukhāsanaṃ | siddhāsanaṃ iti proktaṃ yogasiddhikaraṃ param*). The central channel is located in it. For example, *Amṛtasiddhi* 2.1, 'Activity surrounds Meru and arises on all sides. Having pierced Meru, the incomparable path is in the middle' (*meruṃ saṃveṣṭya sarvatra vyavahāraḥ pravartate | madhye tv anuṣamo mārgo meruṃ saṃvedhya tiṣṭhati || madhye tv anu°* ] C : *madhyety anu°* Ed.); *Śivasambitā* 5.134ab, 'Suṣumṇā goes through Meru to the aperture of Brahmā' (*suṣumṇā meruṇā yātā brahmarandhraṃ* [...]); *Yogatarāṅgiṇī* 1.29, 'it means that [...] dwelling in *merudaṅḡa*, Suṣumṇā is located between [*iḡā* and *piṅḡalā*]' ([...] *suṣumṇā tayor madhye merudaṅḡam āśrītya sthītye arthaḥ*). The notion that the sun is situated at the base of the central channel is also mentioned in *Amṛtasiddhi* 4.1ab, 'The orb of the sun is located at the base of the central channel (*madhyamāmūlasaṃsthāne tiṣṭhati sūryamaṅḡalaḥ*) and *Śivasambitā* 2.10ab, 'Situated at the base of Meru, the sun has twelve digits' (*merumūle sthītaḥ sūryaḥ kalādvādaśasaṃyutaḥ*). The reading of the *Amarauḡhaprabodha* (i.e., *merumārga*) appears to be a subsequent attempt to elucidate the meaning of *merudurga*.

<sup>162</sup> The conjecture *udrikte* ('increased'), which is close to the reading of L<sub>4</sub>, is consistent with the general notion that the practice of yoga increases the bodily fire (for references, see Birch 2018a: 18). However, this particular verse may be playing on the poetic idea that when the sun sets, it gives its burning power to fire, which can dispel darkness. See, for example, Kālidāsa's *Raghuvaṃśa* 4.1. Also, the movement of the sun into Mount Meru, which is usually the spine in yogic physiology (see footnote 161), appears to play on the more general idea of the sun setting behind the western mountain Asta (*astācala*, s.v. Monier-Williams 1899). I would like to thank Nirajan Kafle for pointing out these parallels and providing the reference in the *Raghuvaṃśa*.

bliss rises up,<sup>163</sup> and the darkness of delusion, such as [thoughts of] ‘yours’ and ‘mine,’ departs, and when the aperture of the skull bursts open, the extraordinary and unprecedented union of Śiva and Śakti prevails.

- (14) Only this unique divine stream [of teachings] (*amarauḅha*) has the name Rājayoga. How is it conjoined with Laya and [other yogas] and taught as a fourfold [system]?<sup>164</sup>

### Now, Mantrayoga

- (15–16) Having meditated on *om*, the mantra with one syllable, then a white Śiva (*śambhu*) with [a mantra] beginning with *om* in the heart, †[and then] in a separate *maṇḁala* of [the element] water, †<sup>165</sup> and by repeating the mantra a hundred thousand times with a sacrifice of honey, milk, ghee and lotuses

<sup>163</sup> Both manuscripts of the *Amarauḅha* have *ānandakande* (‘when the bulb of bliss...’) instead of *ānandavṛnde* (‘when an abundance of bliss...’). The compound *ānandakanda* can refer to ‘an eight-petalled lotus, situated just below the *anābata* in the region of the heart’ (TAK I: 195). More generally in yogic physiology, the *kanda* refers to a *cakra* or *ādhāra* situated between the penis (*janma*) or anus (*mūla*) and the navel (*nābhi*). See, for example, Śivopādhyāya’s commentary on *Vijñānabhairavatantra* 30 and 33. Also, in the *Jayadrathayāmala* (4.27) and *Cīñcinimatasārasamuccaya* (4.31–56), the *kanda* is situated between the *janma* and *kuṇḁalini*. I wish to thank Somadeva Vasudeva for these references (p.c. 1.6.2019). In the *Vivekamārtaṇḁa* (16), the *kanda* is the bulb from which the *nāḁīs* emanate and is located between the penis and navel. However, in the context of *Amarauḅha* 13, it would be strange for the *kanda*, as either a *cakra* or bulb, to move or rise upwards (*udeti*). Therefore, the reading of the *Amarauḅhaprabodha* (*ānandavṛnda*) seems more plausible and has been adopted.

<sup>164</sup> For a discussion of the emendation *caturdhodīryate*, see Birch 2019: 954–955. The following alternative interpretation of verse 14 has been proposed by Dominic Goodall: ‘There is one flood of nectar only, and when it is connected with Layayoga and the other [two yogas], it is called Rājayoga. How would this fourfold [yoga] be taught?’

<sup>165</sup> The syntax of *Amarauḅha* 15 is somewhat unusual. It seems that the term *tataḅ* was used here to indicate a sequence where the yogi first meditates on the one-syllabled *om*, and then meditates on a white Śiva and a mantra beginning with *om* in the heart. However, I do not understand the reading *tatpayobbinnamaṇḁale* in both manuscripts of *Amarauḅha*. The compound *bbinnamaṇḁale* seems to connote a separate *maṇḁala*, in which case the intended meaning may have been that the final part of the meditative practice was to visualise the mantra (i.e., *tat*) in a separate *maṇḁala* that was somehow configured to represent the element of water (*payas*).

in a fire pit for [every] tenth repetition, [the yogi] can even avoid a violent death.<sup>166</sup>

### Now, Layayoga

- (17) Having observed the nectar trickling in his own body, [the yogi] should meditate on the white god, appearing as a *liṅga* and shining like a jewel, at Kāmarūpa.<sup>167</sup>
- (18) From having done the practice continually for over six months, he enjoys supernatural powers and lives [an extra] three hundred years without wrinkles and grey hair.<sup>168</sup>

<sup>166</sup> It is possible that the author was simply describing death as horrific (*dāruṇa*), rather than referring to a specific type of death. However, I have translated it as the latter because it seems that the benefit of Mantrayoga, which is the lowest of the four yogas, should be commensurable with those of the higher yogas. Therefore, removing the possibility of a violent death, rather than death altogether, seems a lesser achievement than that of Layayoga, which extends one's life by three hundred years. The higher achievements of overcoming death and making the yogi an equal to Śiva are reserved for Haṭha and Rājayoga respectively. For a discussion of the peculiarities of this Mantrayoga, see the subsection 'Mantrayoga.'

<sup>167</sup> The *Amaraugha's* reading of *kāmarūpaṃ* ('[the god] whose form manifests at will') seems inappropriate here because the yogi is supposed to visualize this god in the form of a *liṅga*. It is likely that the *Amaraughaprabodha's* reading (*kāmarūpe*) was the original reading of the *Amaraugha*, and the corruption came about when the esoteric meaning of Kāmarūpa was misunderstood at some point. Kāmarūpa in this context is a location in the body rather than the famous pilgrimage site in Assam. Various locations, ranging from the *brahmarandhra* and middle of the brow to the genitals, are found in Tantric works, including the *Amṛtasiddhi*. For references, see Mallinson and Szántó 2021: 119 n. 144.

<sup>168</sup> Both manuscripts of the *Amaraugha* have *siddhidāḥ* ('bestows supernatural powers') whereas those of the *Amaraughaprabodha* have *siddhibhāk* ('enjoys supernatural powers'). Although it is not inconceivable that an accomplished yogi might pass on *siddhis* to someone else, it is usually yoga techniques (rather than yogis) that are described as giving *siddhis*. Therefore, the reading of the *Amaraughaprabodha* is more plausible and has been adopted.

## Now, Haṭhayoga

## [The Great Seal]

- (19) [The yogi] should press the perineum with the heel of the left foot, hold [the foot of] the extended right leg with both hands, and then breathe in through the mouth.
- (20–21) Having applied a lock to the throat,<sup>169</sup> [the yogi] should hold the breath in the upper [part of the torso].<sup>170</sup> Just as a snake hit with a stick becomes

<sup>169</sup> The phrase *kaṅṭhe bandhaṃ samāroṇya* is describing what is commonly called *jālandhara-bandha* in yoga texts. Cf. *Haṭhapradīpikā* (3.70), ‘Having contracted the throat, [the yogi] should firmly fix the chin on the chest. This lock called Jālandhara prevents old age and death’ (*kaṅṭham ākuñcya hrdaye sthāpayec cibukaṃ dṛḍham | bandho jālandharākhyo ’yaṃ jarāmṛtyuvināśakaḥ*). Brahmānanda’s comment on *kaṅṭhe bandhaṃ samāroṇya* in *Haṭhapradīpikā* 3.11 identifies it as *jālandharabandha*, ‘In the throat [means] in the region of the throat; lock [means] locking and having completely fixed [means] having performed it. The meaning is, ‘having performed *jālandharabandha*’ (*kaṅṭhe kaṅṭhadēse bandhaṃ bandhanaṃ samyag āroṇya kṛtvā | jālandharabandhaṃ kṛtvety arthaḥ*).

<sup>170</sup> The meaning of *Amarauḅha* 20b, *dhārayed vāyum ūrdhvataḥ* (literally, ‘one should hold the breath above’), is somewhat obscure because it does not state the location where the breath is held in the body. This ambiguity appears to have produced a number of implausible readings in the *Amarauḅhaprabodha*. The reading of the *Amarauḅha* is supported by early manuscripts of the *Haṭhapradīpikā*, as well as the *Jyotsnā*. The *Amṛtasiddhī*’s description of *mabāmudrā* does not contain a parallel instruction. In Brahmānanda’s commentary (*Jyotsnā* 3.10), he adds that the breath is held in the upper part of the central channel, which points to the effect of the root lock (i.e., *mūlabandha*). According to tradition, he says, this aim is accomplished by pressing the perineum and locking the tongue (*vāyum pavanam ūrdhvata upari suṣumṇāyāṃ dhārayet | anena mūlabandhaḥ sūcītaḥ | sa tu yonisampīḍanena jīhvābandhanena ca caritārtha iti sāmpradāyikāḥ*). Although Brahmānanda’s understanding of *ūrdhvataḥ* as the upper part of the central channel is plausible, his reference to the tongue lock (*jīhvābandha*) appears to hark back to his comments on *Haṭhapradīpikā* 1.45–46, a description of *padmāsana* in which the tongue is lifted and fixed at the base of the two front teeth (*rājadanta*).

[straight] like a stick,<sup>171</sup> so the goddess *kuṇḍalinī* suddenly becomes straight.<sup>172</sup> Then she has a death-like state and resides in the vessel with two lids.<sup>173</sup>

<sup>171</sup> The simile of beating a snake with a stick is also used in the *Gorakṣaśataka* (56) and *Haṭhāpradīpikā* (3.10, 3.67), as well as compendiums on yoga composed after the *Haṭhāpradīpikā* (e.g., *Haṭhatattvakaumudī* 15.5) to describe the effect of locks (*bandha*) on *kuṇḍalinī*. On the significance of this metaphor, see the subsection ‘Forceful Vajrayāna and Śaiva Yogas.’

<sup>172</sup> I have translated the word *sahasā* as an adverb (‘suddenly’). Alternatively, one could understand it as an adjective, in which case it would mean that ‘*kuṇḍalinī* becomes powerful (*sahasā*).’ However, it is difficult to reconcile this interpretation with the statement that follows (i.e., ‘*kuṇḍalinī* attains a death-like state’).

<sup>173</sup> There are at least two plausible ways of understanding *Amarauḅha* 2.1cd. One can assume that the referent of *asau* is *kuṇḍalinī* and then read *maraṇāvasthā* as a *bahuvrīhi*. This literally means, ‘*kuṇḍalinī* has the state of death’ or, in other words, she dies. However, in this case, it is unlikely that the author was referring to the literal death of *kuṇḍalinī* because *Amarauḅha* 13–14 mentions the union of Śiva and Śakti at the aperture of the skull in the context of Rājayoga, which is the culmination of the practice. Therefore, it is likely that the author used the compound *maraṇāvasthā* to convey a comparative sense (i.e., ‘*kuṇḍalinī* has a state like death’). This would imply that the practice of *mahāmudrā* straightens and paralyzes *kuṇḍalinī* so that she can be moved into the central channel (cf. *Haṭhāpradīpikā* 3.67–68). The notion of paralyzing *kuṇḍalinī* may have been inspired by the alchemical process of ‘killing’ (*māraṇa*) a substance to make it inert (see Mallinson and Szántó 2021: 22). However, *Amarauḅha* 13–14 indicate that *kuṇḍalinī* was likely considered to go up the central channel. In keeping with the alchemical metaphor, *dvīpuṭa* would refer to an alchemical vessel with two lids (*puṭa*), otherwise referred to as a *samṭuṭa*. To have any plausible meaning here, one would have to interpret *dvīpuṭa* as a bodily vessel created by applying the root lock below and the chin lock above, thus invoking the image of an alchemical vessel with two lids. The resulting import of this interpretation is that *kuṇḍalinī* is transformed forever from her sleeping, coiled state to a paralysed, straightened one. However, it is also possible (as later commentators state explicitly) that *dvīpuṭa* means the two nostrils (*dvīnāsāpuṭa*) or, in the esoteric yogic body, the channels called *idā* and *piṅgalā*. In this instance, *asau maraṇāvasthā* would mean the well-known death of *prāṇa* or, in other words, the absence of breath in the nostrils that arises in spontaneous breath retentions (*kevalakumbhaka*) and Rājayoga. According to Brahmānanda in *Jyotsnā* 3.12, ‘the state of death arises, whose abode is the two channels *idā* and *piṅgalā*, when *kuṇḍalinī* has awoken and *prāṇa* has entered *suṣumṇā* because of the absence of *prāṇa* in the two channels’ (*dve puṭe idāpiṅgale āśrayo yasyāḅ sā maraṇāvasthā jāyate | kuṇḍalībodhe sati suṣumṇāyāḅ praviṣṭe prāṇe dvayoh puṭayoh prāṇaviyogāt*).

- (22) Problems, such as the great afflictions, [and] death and so forth are destroyed.<sup>174</sup> It is for this reason that the most wise call it the ‘great seal’ (*mahāmudrā*).<sup>175</sup>
- (23) That practitioner who [practises] a firm great seal succeeds.

[The Great Lock]

And [now] the great lock, the destroyer of old age and death, is taught.<sup>176</sup>

- (24) [The yogi] should breathe in the air through the mouth, then place the chin firmly on the chest,<sup>177</sup> contract the perineum, and fix the mind on the middle [channel].<sup>178</sup>

<sup>174</sup>The reading of *Haṭhāpradīpikā* Ms. No. G25-2 *mahākṣēṣā yato doṣāḥ* (‘Since great afflictions and problems’) is more elegant than *mahākṣēṣādayo doṣāḥ* of the *Amarauḡha*’s  $\beta$  manuscripts. However, the insertion of *yataḥ* may have been an ingenious attempt to improve an awkward reading that also occurs in many manuscripts of the *Haṭhāpradīpikā*. The *Amarauḡhaprabodha*’s reading (*mahāroḡā mahākṣēṣā*) appears to be another effort at improving *mahākṣēṣādayo doṣāḥ*.

<sup>175</sup>The *Amarauḡha*’s final verse on *mahāmudrā*, which was borrowed by Svātmārāma (*Haṭhāpradīpikā* 3.13), contains an explanation of the name *mahāmudrā* that is easier to understand than the rather obscure statement in *Amṛtasiddhi* 11.11ab, ‘the name of [*mahāmudrā*] is celebrated by the first syllables of its words’ (*asyās ca prathitaṃ nāma padānāṃ prathamākṣaraiḥ*). The *Amarauḡha*’s explanation is similar to the *Vivekamārtaṇḍa*’s (63ab), which is another early source on *mahāmudrā*. The author of the *Vivekamārtaṇḍa* states that *mahāmudrā* is so-called because it causes great supernatural effects in people (*kathiteyaṃ mahāmudrā mahāsiddhikarī nṛṇām*).

<sup>176</sup>For a discussion of the posture of the great lock, see footnote 88.

<sup>177</sup>The emendation of *niṣpīḍya* in *Amarauḡha* 24c is supported by early manuscripts of the *Haṭhāpradīpikā* (G25-2, 2241, 30109). Given the syntax of *Amarauḡha* 24b, a gerund is required in 24c. Alternatively, one could read *nibhṛtya* in the sense of ‘having placed.’ Although *nibhṛtya* is closer to the transmitted word and attested by manuscripts of the *Haṭhāratnāvalī* (see testimonia), it does not occur elsewhere in Sanskrit works, as far as I am aware.

<sup>178</sup>When commenting on this verse in the *Haṭhāpradīpikā*, Brahmānanda (*Jyotsnā* 3.20), Bālakṛṣṇa (*Yōgaprakāśikā* 5.24), and Bhavadevamiśra (*Yuktābhavadeva* 7.196) agree in interpreting *madhya* as *suṣumṇā*, which I have translated here as ‘the middle channel.’ This seems the most plausible interpretation.

- (25) And this [lock] initiates an upward flow in all the channels.<sup>179</sup> It produces a confluence at the three main channels,<sup>180</sup> [and] causes the mind to reach Kedāra.<sup>181</sup>

[The Great Piercing]

- (26) Like a beautiful and graceful woman without a man, the great seal and lock are barren without the great piercing.
- (27) Then,<sup>182</sup> [the yogi] should tap on the hips,<sup>183</sup> after very firmly blocking the flow of the bodily winds with the throat seal and performing inhalation and retention.<sup>184</sup>

<sup>179</sup> The *Amarauḡha*'s reading, *ūrdhvamgatīvibodhakaḥ* ('awakens an upward flow'), is somewhat odd (as one might expect *°gatinīrodhakaḥ* instead) but this reading also found in early versions of the *Haṭṭhapradīpikā* (see testimonia). See the section on 'Haṭṭhayoga' for an explanation of the upward flow caused by the great lock.

<sup>180</sup> The term *triveṇī* is used in the *Śivasamhitā* (5.169-172) to refer to the confluence of the Gaṅgā, Yamunā and Sarasvatī rivers, which are equated with *iḍā*, *piṅgalā* and the central channel, respectively. In the *Yogaparakāśikā* (5.27), Bālakṛṣṇa gives the same information (*iḍādītritayarūpiṇī yā triveṇī gaṅgāyamunāsarasvatīrūpā tayā prāṇavāyoh sambandham* [...]). The *Gheraṇḍasamhitā* (5.88) locates it in the nostrils. For references in other Śaiva works, see Birch 2019: 967.

<sup>181</sup> When commenting on this verse in the *Jyotsnā* (3.24), Brahmānanda locates *kedāra* between the eyebrows as Śiva's abode (*kedāraṃ bhrūvor madhye śivasthānaṃ kedārasābdavācyaṃ taṃ manaḥ svāntaṃ prāpayet*). However, different locations can be found in other texts. For example, in the *Jābāladarśanopaniṣat* (48), *kedāra* is located in the forehead (*lalāṭaka*). In the *Kṛbecarīvidyā*, it is located at the *cūlitala*, which is at the back of the head and above the nape of the neck (Mallinson 2007: 214 n. 285). In the *Yogaparakāśikā* (5.27), Bālakṛṣṇa equates it with the *brahmarandhra*. The same location is found in the *Gorakha Bānī* (1946: 256, section 19). For further information on *triveṇī* and *kedāra* in earlier Śaiva texts, see Birch 2019: 967.

<sup>182</sup> Here the word *punar* ('then') indicates that the practice of *mahāvedha* follows directly after *mahābandha*. In other words, the three *mudrās* are meant to be practised consecutively in the same sequence as they appear in the text.

<sup>183</sup> The *Amarauḡhaprabodha*'s reading of *kaṭyāṃ* has been adopted here. The more detailed description of this practice in the *Amṛtasiddhi* indicates that the hips tap against the heels (see footnote 97). However, in the *Haṭṭhapradīpikā* (3.26), the tapping motion is described as striking the buttocks on the ground (see footnote 101).

<sup>184</sup> The compound *susthiraṃ* in 27b has been read with the gerund *ārudhya* in 27c because



- (28) With his hands and legs [placed] evenly on the ground,<sup>185</sup> he should pierce gradually the four seats with the breath.<sup>186</sup>
- (29) [The yogi] should tap the great Meru with the very tips of his thunderbolt breaths.<sup>187</sup> Having entered the two-lidded vessel, the breath quickly bursts [upwards].<sup>188</sup>

it appears to refer to the application of the throat lock rather than to the tapping of the hips. This meaning is more clearly expressed in the parallel version of the *Haṭhāpradīpikā* (3.25), ‘having firmly blocked the flow of the bodily winds with the throat seal’ (*vāyūnāṃ gatim āvṛtya nibhṛtaṃ kaṅṭhamudrayā*).

<sup>185</sup> The description of yogi’s posture for the practice of *mahāvedha* is somewhat vague in the *Amarauḅha*. For a discussion of this, see the section called ‘Haṭhayoga.’

<sup>186</sup> There are no other references to the four seats (*catuspīṭha*) in the *Amarauḅha*. Furthermore, there is no allusion elsewhere in the text to a system of four knots, *cakras* or *ādhāras* that may be relevant here. This hemistich is similar to one in the *Amṛtasiddhi* (13.5cd). However, like the *Amarauḅha*, there is no further mention of a set of four seats in the *Amṛtasiddhi*. There is early evidence for a four *cakra* system in Śaivism (see *Mālinīvijayottaratantra* chapters 19 and 20), so it is not impossible that Śaivas understood the reference to *catuspīṭha* in the *Amarauḅha* as four *cakras*, particularly in light of the fact that a *cakra* may have a deity placed in it. I wish to thank Somadeva Vasudeva and Shaman Hatley for their comments on the term *catuspīṭha* and Somadeva Vasudeva for the reference in the *Mālinīvijayottaratantra*.

<sup>187</sup> On the meaning of Meru, see footnote 161. The compound *vāyuvajraprakōṭibhiḥ* (‘very tips of thunderbolt breaths’) is an emendation based on the *Amarauḅha*’s reading of °*prakōṭi*°, a rare word that can be understood to mean ‘the very tips.’ It may have given rise to the clearer reading *vāyuvajrāgrakōṭibhiḥ* in *Amṛtasiddhi* 13.7d, which was misunderstood in the transmission of the *Amarauḅhaprabodha* (*vāyuvajrāgnikōṭibhiḥ*). I have retained °*prakōṭi*° because its meaning is plausible and it appears in the same verse in both the *Upāsanāsārasaṅgraha* and *Varābhopaniṣat* (see the apparatus of the edition for references). I am yet to find another instance where the breath is likened to a thunderbolt.

<sup>188</sup> The compound *puṭadvaya* seems to be equivalent to the term *dvipuṭa* in *Amarauḅha* 21. If an alchemical metaphor was intended here, then *puṭadvaya* would refer to the double-lidded vessel created by the simultaneous application of the root and chin locks (see footnote 173). Their application, along with the tapping motion, forces the breath upwards, piercing the knots. The compound *puṭadvayam* does not occur in the *Amṛtasiddhi* but, in other works, it refers to the two nostrils (e.g., *Mṛtyuwañcanopadeśa* 2.20, *Vimalaprabhā* 2.47, *Haṭhayogasamhitā* p. 62, *Yuktabhavadēva* 7.187, *Śivasvarodaya* 151, *Haṭhatattvakaumudī* 36.44–45, etc.). In this case, the verse appears to stating that the breath passes over the nostrils (*puṭadvayam samākramya*) and bursts upward through the central channel.

- (30) [The yogi] should know the connection between moon, sun and fire for [gaining] immortality.<sup>189</sup> The state of one who has died has arisen, so how can there be fear of death?

[The Practice of the Three Seals]

- (31) A great secret, this triad destroys old age and death, increases the [body's] fire and bestows powers, such as minimisation.
- (32) And [when] it is practised eight times, every three hours, every day, it always brings about a store of merit and destroys an ocean of demerit.<sup>190</sup>
- (33) A little [should be done] at the beginning of the practice by only those who have received correct instruction.<sup>191</sup> In the beginning, [the yogi] should avoid frequenting fire, women and roads.

[The Four Stages of Yoga]

- (34) The four stages of yoga in all yogas are 'beginning' (*ārambha*), 'unified' (*ghaṭa*), 'accumulation' (*paricaya*) is the third, and 'perfection' (*niṣpatti*).<sup>192</sup>

<sup>189</sup> The terms *soma* (moon), *sūrya* (sun) and *agni* (fire) are prominent in the metaphysics of the *Amṛtasiddhi*, in which the internal and external conjunctions (*sambandha*) of the sun and moon are discussed, along with the fire's relationship with the sun (see *Amṛtasiddhi* 4.8-12, 5.2). This could be the intended meaning of *Amarauḡha* 30ab. However, the *Amarauḡha* does not elaborate on the locations and functions of the sun and moon and so, from a more general Śaiva point of view, the conjunction of the moon, sun and fire would have been understood as the point at which the three main channels (i.e., *iḍā*, *piṅgalā* and *suṣumṇā*) conjoin. For references to these channels as sun, moon and fire in earlier Śaiva texts, see footnote 120.

<sup>190</sup> Cf. *Amṛtasiddhi* 14.7, 'For the sake of increasing all enjoyments, the yogi should undertake the practice day and night, uninterrupted, every three hours' (*abhyāsam ārabhed yogī sarvopabhogavṛddhaye | divārātram avichinnaṃ yāme yāme tathā tathā*).

<sup>191</sup> Cf. *Amṛtasiddhi* 19.10, 'It is traditionally thought that the practice [should be done] eight times, night and day, by one who has had correct training. But one who is practising for the first time should do it very gradually' (*aborātre 'ṣṭadhābhyāsaḥ samyaksikṣāvataḥ smṛtaḥ | yaḥ punaḥ prathamābhyāsi tena kāryaḥ kramāt kramāt*).

<sup>192</sup> The *Amarauḡhaprabodha*'s reading (*yogāvasthā caturvidhā*) has been adopted because it is close to the parallel verses in the *Amṛtasiddhi* and *Haṭhapradīpikā* (see the testimonia for details). The redundant pronoun in the *Amarauḡha*'s reading (*cetasas tasya bhūmikāḥ*)

## [The Beginning Stage]

- (35) Because of piercing Brahmā's knot in that manner, bliss arises in the void, [and] the unstruck resonance, which has various [musical] sounds, is heard in the body.
- (36) In the beginning [stage], which is [the first phase of meditative] voidness and in which the heart is full [of bliss], one becomes a yogi with a divine body, splendour, a divine smell and freedom from disease.

## [The Unified Stage]

- (37) In the second [stage], the breath is unified and goes into the middle channel. The yogi's posture becomes firm. He then becomes a gnostic [and] equal to a god.
- (38) Then, because of piercing Viṣṇu's knot, there arises a pounding [sound] that points to supreme bliss in the [state] beyond the void. Then the sound of a kettledrum occurs.<sup>193</sup>

## [The Accumulation Stage]

- (39) Having pierced [Viṣṇu's knot] in the third [stage], a sound whose resonance is like a bass drum arises. Then, the great void, which supports all supernatural powers, manifests.
- (40) From [the yogi's] pleasure in supreme bliss,<sup>194</sup> there arises innate bliss. He becomes free of disease, suffering, old age, death, hunger and sleep.

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and the other faults in the first hemistich suggest that this verse was rewritten, somewhat unsuccessfully, at a later time.

<sup>193</sup> The occurrence of the word *vimarda* ('pounding') is somewhat odd here, but it is likely an original reading as it is supported by all the witnesses. Furthermore, *vimarda* likely derives from the original Buddhist source in which it would have denoted one of the four moments integral to Vajrayāna (Isaacson and Sferra 2014: 106-108). However, it appears that a general sense of *vimarda* was intended in the *Amarauḅha* as the four moments (*kṣaṇa*) were written out of the text. For further discussion, see Birch 2019: 968-969.

<sup>194</sup> The *Amarauḅha*'s reading *paramānandarocitvāt* is somewhat strange as one would expect *°rucitvāt* rather than *°rocitvāt*. However, the latter has been accepted under the assumption that

## [The Perfection Stage]

- (41) Then, having pierced Rudra's knot, the breath goes to all the seats.<sup>195</sup> In [the stage of] perfection,<sup>196</sup> a flute-like sound becomes the sound of a resonating lute.<sup>197</sup>

## Now, Rājayoga

- (42) Then, the mind having become one [with the sound] is called Rājayoga.<sup>198</sup> That yogi becomes a creator and destroyer, an equal to god.<sup>199</sup>
- (43) There is no resonance, no bondage, no consciousness nor even unconsciousness, [and] no subsequent practice whatsoever.<sup>200</sup> [This] is called Rājayoga.

the spelling °*roci*° was adopted for metrical reasons. In spite of its strangeness, the *Amaraugha's* reading is preferable to the *Amaraughaprabodha's* because the yogi is supposed to progress at this point from the supreme bliss (*paramānanda*) that arose in the second stage (*Amaraugha* 38) rather than from bliss of the mind (*cittānanda*).

<sup>195</sup> This could be referring to the four seats mentioned earlier (see footnote 186). However, it is not uncommon in manuscripts of Śaiva Tantras for both *sarva* and *śarva* to refer to Śiva, so the compound *sarvapīṭha*° could be understood as Śiva's throne (p.c. Dominic Goodall, January 2018). It is also worth noting that the oldest dated manuscript of the *Haṭhapradīpikā* (Ms. No. 30109) has the reading *śarvapīṭha*° and so does the *Jyotsnā* (4.76).

<sup>196</sup> The *Amaraughaprabodha's* reading of *niṣpattau* is more likely the original as the other stages are denoted in the locative case in earlier verses of this passage.

<sup>197</sup> The conjectured reading *kvaṇadvīṇākvaṇo* ('the sound of a resonating lute') is based more on manuscripts L<sub>3</sub> and L<sub>2</sub> of the *Amaraughaprabodha*. Also, *Amṛtasiddhi* 31.2 mentions that the sound of a lute (*vīṇā*) arises in the perfected stage, and manuscripts of an old version of the *Haṭhapradīpikā* have readings close to *kvaṇadvīṇākvaṇo* (see the testimonia).

<sup>198</sup> This definition of Rājayoga as a particular state of mind is consistent with the definition at *Amaraugha* 3d. One might infer that the minds of those yogis who achieve Rājayoga by means of Mantra and Laya would unite with the objects of their meditations, namely, a white Śiva.

<sup>199</sup> Within a Śaiva milieu, the term *īśvarasama* ('an equal to god') implies that the yogi is liberated. On the significance of *īśvarasamatā*, *īśvarasamāna*, *śivatulya*, etc., in early Śaiva views of liberation, see Sanderson 1992: 284 n. 15 and Watson, Goodall and Sarma 2013: 18, 40, 49–50, 63–65.

<sup>200</sup> The readings of each recension diverge significantly in 43cd. The *Amaraugha's* reading (*nābhyāsam antaraṃ kiñ cit rājayogo nigadyate*) appears to be corrupt because the word

- (44) The universe is dissolved at the [yogi's] pleasure into what is called the *liṅga*;<sup>201</sup> the power of consciousness, which is difficult to grasp because of its unfathomable form, lights up the three worlds; gnosis removes all obstacles of wealth, sense objects and worldly interaction;<sup>202</sup> [and] the mind playfully destroys the veil [covering] unlimited time.<sup>203</sup>

*antaram* does not make good sense here. Also, it seems that *abhyāsa* was intended as a neuter nominative noun, which is rare but not impossible in this register of Sanskrit. The reading of the *Amaraughaprabodha* (*nābhyāsadustaram kiñ cit rājayogo nigadyate*) is somewhat more intelligible, but appears to be an attempt to rewrite the second hemistich because its meaning (i.e., 'nothing whatsoever cannot be conquered by this practice [...]') is not so easy to construe with the previous hemistich. For these reasons, I have adopted the conjecture *uttaram*, which makes good sense and is reasonably close to the readings of both recensions.

<sup>201</sup> This definition of the *liṅga* is similar to others in earlier Śaiva works, in particular *Mālinīvijayottarantra* 18.3ab: 'One should worship the *liṅga* of the self in which the universe is dissolved' (*yajed ābhyātmikam liṅgam yatra līnam carācaram*). Similar notions of the *liṅga* can be found in *Nīśvāsagubhya* 1.100 (*katham liyej jagat sarvam liṅge caiva carācaram*), *Pañcārthabbāṣya* 1.6.7 (*liyanāl liṅganāc ca liṅgam*), *Mālinīślokaśārttika* 2.61 (*etad avyaktaliṅgam tan naraśaktiśivātmakam | yatra viśvam idaṃ līnam yad antaḥstham ca gamyate*), *Kaulajñāna-nirṇaya* 3.10cd (*tena liṅgam tu vikhyātam yatra līnam carācaram*) and *Śivayogaśāradīpikā* 3.61ab (*carācaralayasthānam liṅgam ākāśasaṃjñikam*).

<sup>202</sup> The reading, *aśeṣavastuṣayavyāpāravārāpaha* ('all obstacles of wealth, sense objects and worldly interaction'), is a conjecture based on S<sub>2</sub>, which is the only witness of the *Amaraugha* to have a metrical reading for this verse quarter. The other manuscript S<sub>1</sub> points to a more positive definition of gnosis with the word *avaham*. To make sense of this and restore the metre, one could conjecture, 'that is gnosis which brings knowledge of all things, subjects and worldly interaction (*taj jñānam yad aśeṣavastuṣayavyāpāravārttāvaham*). I wish to thank Somadeva Vasudeva for this conjecture.

<sup>203</sup> The Sanskrit compound *asīmakāla*<sup>o</sup>, which I have translated as 'unlimited time,' literally means 'time without boundaries.' It appears to be referring to time without the distinct boundaries of past, present and future, in which case this verse is stating in a poetic way that the mind of the yogi in Rājayoga knows past, present and future.

## [Conclusion]

- (45) The glorious Gorakṣanātha, who always dwells in Rājayoga, has taught Laya, Mantra and Haṭha solely for [accomplishing] Rājayoga.<sup>204</sup>
- (46) [The teacher] should examine [a student's capability] according to their body.<sup>205</sup> What will [a student] who is brilliant in [only] speech achieve?<sup>206</sup>  
Do some yogis really become [yogis] simply by discussing it?

Thus, the *Amarauḡha* taught by Gorakṣa is complete.

<sup>204</sup> I have translated *sadāmarauḡhavartinā* as 'one who always dwells in Rājayoga' on the basis of *Amarauḡha* 14 and because this meaning seems to fit the context of the verse. However, one could alternatively translate it as 'one who always exists in the lineage of the *siddhas*.' It seems plausible that the author intended to denote both meanings here.

<sup>205</sup> The verb *parīkṣeta* seems to have been used here in its more technical sense, which refers to a teacher examining a student. For an example of this usage in an early Śaiva text, see the *Nīśvāsātattvasaṃhitā's* *Mūlasūtra* 8.7ab (*suparīkṣya ca dātavyaṃ na ca nāstikanindake*) and *Uttarasūtra* 5.46cd (*suparīkṣya pradātavyam abdatrayanivāsine*). I wish to thank Dominic Goodall for this observation.

<sup>206</sup> The transmission of the *Amarauḡha* has not preserved a plausible reading for 46b. The *Amarauḡhaprabodha* transmits *vākṣpāṭhaḥ kiṃ kariṣyati*, which could be rendered as, 'what will reading words accomplish?' However, in light of the next hemistich, which asks rhetorically whether some people could really become yogis simply by conversing with others, it seems more likely that the subject of the verb *kariṣyati* was a person, in this case, one skilled in speech (i.e., *vākṣaṭh*), as suggested by Mallik's edition (1954: 77).

Annotated Translation of the

*Amarāghaprabodha*





## Annotated Translation of the *Amarauḡhaprabodha*

- (1) *Oṃ*. Homage to Śiva and Minanātha. Homage to Cauraṅgīnātha and the wise Siddhabuddha.

### [Introduction]

- (2) Gorakṣanātha has taught the awakening, which is cognition, for those who have undertaken Laya, [Mantra and Haṭha] and whose minds are keen on disputation.
- (3) [The first of the four yogas is] Laya, [the second] Haṭha, the third Mantra, and the fourth Rājayoga, which is free from the state of duality.
- (4) Layayoga is taught as the [method] of dissolving the constant flow of mental activity. Haṭhayoga is intent on the regulation of breathing.<sup>207</sup> Mantra-yoga is dependent on mantra deities, and Rājayoga is that [meditative state] free of mental activity.
- (5) Sometimes Rājayoga is twofold, herbal and mental. Also, Haṭhayoga is sometimes twofold because its practice [may depend on] either the breath or generative fluid.
- (6) Without the glorious Rājayoga, which is an abode of power that is eternal bliss,<sup>208</sup> †a mantra cannot† cause the attainment of the six magical acts; in no way whatsoever does the mind attach [itself], like a fly, to [focal points],

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<sup>207</sup>It is worth noting that the compound *prabhañjanavidhānarataḥ* also implies that Haṭha-yoga depends on the action of ‘breaking’ (*prabhañjana*), which reflects the basic meaning of *haṭha* as ‘violence.’ In the context of the Haṭhayoga taught in the text, this might refer to the violence inflicted on *kuṇḍalīnī* by the practice of the great seal or the destruction of the knots in the central channel by the great piercing.

<sup>208</sup>My understanding of *Amarauḡhaprabodha* 6cd is based on a conjecture. The manuscripts, as well as the edition, have *nityānandamayāt prabhāvanīlayāt* ([Rājayoga] which is full of eternal bliss and an abode of power). The problem with this reading is that *prabhāva* (‘power’) does not relate to anything. Therefore, the conjecture *nityānandamayaprabhāvanīlayāt* (‘an abode of power that is eternal bliss’) has been adopted as a solution.

such as the brow and nose;<sup>209</sup> and the various practices of yogis do not make the breath go into the base [*cakra*].

- (7) One reciting mantras would never obtain kingship in the manner of a king;<sup>210</sup> one meditating every day does not obtain even the first union with divine women; a horse would not arise from an elephant, a camel from a donkey and boiled rice from gruel; tell [us], O lord, how could these [things] be forced to happen without your power?<sup>211</sup>
- (8) Some drink urine and faeces, their own waste; some eat saliva for food; some, having made use of wooden probes,<sup>212</sup> draw up their semen as it falls into a woman's vagina, [and] some who are skilled in moving the air through the tubes of their entire body consume their bodily constituents. They do

<sup>209</sup> The comparison of an insect (*kīṭa*) with the mind seems plausible in this context. In fact, the simile of the fly is used elsewhere to refer to something constantly on the move; e.g., *Nāradaparivrajakopaniṣat* 4.16 (*grāmānte nirjane deśe niyatātmāniketanaḥ | paryaṅget kīṭavad bhūmau varṣāsv ekatra samvaset*). The idea is that, without Rājayoga, the mind remains like a fly and never settles on the object of meditation.

<sup>210</sup> The manuscripts of the *Amaraughaprabodha* have *mantrayata* instead of the *Amaraughā's* *mantrapara*. I am yet to find the term *mantrayata* attested in another text as referring to a practitioner of mantra repetition. Although the participle *yata* usually means 'restrained,' it is possible that it might have been used in *mantrayata* to refer to one guided or supported by mantras, that is to say, one reciting mantras.

<sup>211</sup> The *Amaraughaprabodha* reading for the second half of this verse is significantly different from the *Amaraughā's*. This suggests that the redactor of the *Amaraughaprabodha* rewrote the hemistich. The intended meaning is not clear and it is difficult to construe the second half of the verse with the first, owing to the imperative verb (i.e., *vada*) in the last quarter. Also, I have had to conjecture a negative particle in the third quarter (i.e., *kbarācca* to *kbarānna*) as this statement must be construed with the final phrase 'without your power' (*svīyaṃ prabhāvaṃ vinā*). Furthermore, it is difficult to understand *haṭhataḥ* in this context. Even though it can mean a forcible action that transgresses the normal order (see Birch 2011: 546 n. 100), it seems rather odd that one might want to create a horse from an elephant and so forth.

<sup>212</sup> The compound *kāṣṭhapraviṣṭa* ('one who has made use of wooden probes') has been conjectured on the assumption that it is referring to an ancillary practice for *vajrolimudrā*, in which stalks of distinct vine plants (e.g., *amṛtālatā*) are inserted into the urethra as deep as ten finger-breadths for up to three hours, in order to prevent the loss of semen. The practice is explained in detail in the *Haṭhābhyāsapaddhati* (Birch and Singleton 2019: 28–31).

not gain perfection of the body without this Rājayoga, in which one's mind is absent.

(9) When the mind has attained union and the breath is moving in the central channel,<sup>213</sup> †then this is thought to be† *amaroli* and *vajroli*.<sup>214</sup>

(10) And thus in the *Śrīsamṣṭa*:<sup>215</sup>

Holding his restrained breath forcefully, [the fisherman Minanātha<sup>216</sup>] was swallowed into the fish's belly. Having suddenly freed the fisherman before he was conscious, Śiva taught him and then said that from now on there would be no death. The Lord frequently taught Minanātha along with Pārvati. [Thereafter, the fisherman] lived a long time.<sup>217</sup>

<sup>213</sup> On the meaning of *samatva* as 'union,' cf. *Vivekamārtaṇḍa* 164 (*yat samatvaṃ dvayor atra jīvātmaparamātmanoh | samastanaṣṭasamkalpaḥ samādbiḥ so 'bbidhiyate*) and *Śāradātilakatantra* 25.27 (*samatvabbhāvanā nityaṃ jīvātmaparamātmanoh | samādbim ābur munayaḥ proktam aṣṭāṅgalakṣaṇam*). A slightly different interpretation, perhaps more in keeping with Pātāñjala-yoga, is found in Brahmānanda's commentary on the parallel verse in the *Jyotsnā* (4.14), in which he glosses *samatva* as the 'the state resembling the flow of thought in the form of the object of meditation' (*samatvam dhyeyākāravṛttipravābhavattvam*).

<sup>214</sup> The second half of verse 9 has been lost in the available transmission of the *Amaraugha-prabodha*. It appears that the *Amaraugha's* reading of *tadāmarauḥhavajrolis* may have become *eṣāmarolivajrolī* in the *Amaraugha-prabodha*, perhaps, owing to contamination from manuscripts of the *Haṭhapradīpikā* (cf. 30069 *eṣā naulīti vajrolī* and 30051 *tadāmarolivajrolis*). Confusion over the words *amaraugha* and *amaroli* is easily explained by the fact that the latter is the name of a variation of *vajroli* in some yoga texts, such as the *Dattātreya-yogāsāstra* (31), *Śivasambhitā* (4.95) and *Haṭhapradīpikā* (3.90). The manuscripts of the *Amaraugha-prabodha* have different readings for the fourth verse quarter and none of them make sense to me, so I have made a conjecture based on a similar reading in manuscript 30069 of the *Haṭhapradīpikā* (see testimonia). Since the conjectured reading is unsatisfactory in light of the manuscript evidence, I have placed crux marks either side of it.

<sup>215</sup> I am yet to find this verse in another work, and have not identified the text cited here as the *Śrīsamṣṭa*. Apparently, this verse is not in the Vajrayāna work called the *Samṣṭa* or *Samṣṭodbhava* (p.c. Péter-Dániel Szántó 27.4.2017).

<sup>216</sup> Minanātha is one of the names of Matsyendranātha (Sanderson 2007: 264 n. 94).

<sup>217</sup> The syntax of this verse is very awkward. The subject of the verb *avadat* ('he taught') in the fourth verse quarter seems to be *bhagavān* ('lord'), which is in the second quarter. At the

- (11) If one can live free from affliction in transmigration by [supposedly] taking herbs, why do doctors die, afflicted by disease and consumed by old age?
- (12) Those who are clever in following the [teachings of] Caraka and are desirous of hearing the *Suśrutasamhitā* have minds that are unstable. How can any person be indestructible without the medicine of the no-mind state?
- (13) Generative fluids and the internal resonance, the great medicines, exist in all beings. Having not known them, all those without a guru die.
- (14) One should move [internally] the restrained breath and fan the sun and fire. Flaming, it moves from there and the generative fluid moves into the mountain.<sup>218</sup>
- (15) For one who knows the essence of both [generative fluids and resonance] from the teachings of a true guru, how can there be fear of bodily affliction, old age, disease, sin and death?
- (16) When the lord of thoughts is still and the sun goes completely to the path of Meru;<sup>219</sup> when its fiery state has increased, the moon melts and the body is quickly made full [of nectar]; when an abundance of bliss rises up, and the darkness of delusion, such as [thoughts of] 'yours' and 'mine,' departs, and when the aperture of the skull bursts open, the extraordinary and unprecedented union of Śiva and Śakti prevails.

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end of the fourth quarter, the reader must infer that the subject changes back to the fisherman Matsyendra, seeing that this is the only way to make sense of the final statement *ciraṃ jīvati* ('he lives a long time'), the verb being a conjecture.

<sup>218</sup> The term *parvate* ('into the mountain') is a likely attempt, probably by the redactor of the *Amaraughaprabodha*, to improve an infelicitous expression at the end of this verse in the *Amaraugha* (see footnote 157). One can guess that *parvata* was intended here to refer to Mount Meru, in other words the spine (see footnote 161), which is mentioned later by name in both the *Amaraugha* (13 and 29) and *Amaraughaprabodha* (16 and 40). However, generally speaking, generative fluids are supposed to move through the central channel.

<sup>219</sup> On the meaning of Meru, see footnote 161.

- (17) For only the unique divine stream [of teachings] (*amaraugha*) has the name Rājayoga. How is it conjoined with Laya and [other yogas] and taught as a fourfold [system]?

[The Four Types of Practitioner] <sup>220</sup>

- (18) The four types of practitioner are known as weak, average, capable and exceptional. In this system, the four are said to [form] a hierarchy.
- (19) One who is inactive, half-hearted, dependent on others, foolish, affected by illness, lacking bravery and a householder is traditionally considered a weak [practitioner].
- (20) One whose intellect, practice and body are ordinary, who has an unremarkable guru,<sup>221</sup> who is mediocre in all activities and of unexceptional courage is called [an average practitioner].<sup>222</sup>
- (21) One who has patience, strength and prudence, who is youthful, courageous, self-sufficient, resilient and valiant is called a capable practitioner.

<sup>220</sup> This passage on the four types of practitioner is not in the *Amaraugha*. It appears to be a redaction of chapters 15-18 of the *Amṛtasiddhi* and 5.13-2.4 of the *Śivasambhitā*. For a discussion on this passage in the context of how the *Amaraughaprabodha* was redacted, see Birch 2019: 954.

<sup>221</sup> The meaning of *samāśraya* (translated as ‘unremarkable guru’) is not entirely clear to me. It does not have an equivalent in the *Amṛtasiddhi* or *Śivasambhitā*, and seems to be contrasted with *mahāśraya* in *Amaraughaprabodha* 22, which is one of the qualities of the exceptional practitioner. One wonders whether the intended compounds were *samāśaya* (‘of average disposition’) and *mahāśaya* (‘magnanimous’). Seeing that all of the witnesses have both *samāśraya* and *mahāśraya*, I have accepted them. Literally meaning ‘one who has an average/great support,’ I have understood them as most probably referring to the student’s guru or patron. I wish to thank Nirajan Kaffle for this suggestion.

<sup>222</sup> In the context of four types of practitioners, *madhyasattva* could simply be a synonym for the average practitioner (*madhyasādhaka*), rather than ‘a person of unexceptional courage.’ However, seeing that the weak practitioner is described as having insufficient courage (*hīnasattva*) and the capable practitioner as ‘courageous’ (*sattvavān*), it seems that *madhyasattvaḥ* was intended to refer to the degree of courage of the average practitioner.

(22–23) One whose practice is done according to all scripture, who is beautiful, strong, heroic, undeluded, endowed with all [good qualities], steady, has a great guru and a special body is a truly exceptional practitioner. [The exceptional] cross over the ocean of worldly existence and also lead others across.

(24) Mantrayoga is given to the weak and Layayoga is said to be for the average. [The guru] should give Haṭhayoga to the capable, and *amaraugha* (i.e., Rājayoga) is for the exceptional.<sup>223</sup>

Among those, Mantrayoga [is as follows]:

(25–26) Having meditated on *om*, the mantra with one syllable, then a blissful Śiva and [a mantra] beginning with *om* in the heart, †[and then] in a *maṇḍala* divided twelve times, †<sup>224</sup> and from repeating the mantra one hundred thousand times and having performed a sacrifice of honey, milk, ghee and lotuses for [every] tenth repetition, [the yogi] can avoid the most violent death.

Now, Laya

(27) Having observed the nectar flowing in his own body, [the yogi] who should meditate on the god Śiva, appearing as a *liṅga* and shining like a jewel, at Kāmarūpa.

<sup>223</sup> The verb *dadyāt* in *Amaraughaprabodha* 24 suggests that someone, most probably the guru, allocated one of the four yogas to a student. Within the broader context of this verse, such a decision was obviously based on the guru's assessment of the student's capabilities.

<sup>224</sup> The meaning of the phrase *dvādaśe bhinnamaṇḍale*, which is in all manuscripts of the *Amaraughaprabodha*, eludes me. I have translated it as though the redactor intended *dvādaśa-bhinnamaṇḍale* but was forced to write *dvādaśe* for metrical reasons. A *maṇḍala* divided twelve times may have been required for a mantra with twelve syllables so that each syllable could be located within a separate division, perhaps represented as petals. Alternatively, it might be possible that *dvādaśe* is a truncated form of the word *dvādaśānte*, which usually refers to an important point in the yogic body that is twelve finger-breadths above the *brahmarandhra* (TAK III 2013: 210–212). In this case, the yogi would meditate on Śiva and the mantra in the *dvādaśānta*, which is visualised as a separate *maṇḍala*.

- (28) From having done the practice continually for over six months, he enjoys supernatural powers and lives [an extra] three hundred years without wrinkles and grey hair.

Now, Haṭha

[The Great Seal]

- (29) [The yogi] should press the perineum with the heel of the left foot, hold [the foot of] the extended right leg with both hands, and then breathe in through the mouth.<sup>225</sup>
- (30–31) Having applied a lock to the throat, [the yogi] should hold the breath in the upper [part of the torso].<sup>226</sup> Just as a snake hit with a stick becomes [straight] like a stick, so the goddess *kuṇḍalinī* suddenly becomes straight. Then that death-like state [of the breath] arises in the two nostrils.<sup>227</sup>
- (32) Great diseases and great afflictions, such as death, perish. It is for this reason that the most wise call it the ‘great seal’ (*mahāmudrā*).
- (33) That practitioner who has performed the great seal succeeds.

<sup>225</sup> The gerund in *Amarauḅhaprabodha* 29c (i.e., *kṛtvā*) is somewhat difficult to construe as it means that the yogi is extending the right leg with the hands. In the same verse of the *Amarauḅha* (19), the gerund *dhṛtvā* makes it clear that the extended leg is being held by both hands before the inhalation takes place. This meaning is affirmed by *Amṛtasiddhi* 11.3.

<sup>226</sup> The readings of the witnesses of the *Amarauḅhaprabodha*, perhaps best represented by L<sub>1</sub> (*kaṅṭhe bandhaṃ samāropya cādhārād vāyum ūrdhvataḥ*) are implausible because they lack a main verb. It appears that *samāropya dhārayet* was corrupted or emended to *samāropya cādhārāt* or, possibly, *samāropya ādhārāt* (‘having raised the breath up from the base [of the body]’). If this reading was an emendation by the redactor of the *Amarauḅhaprabodha*, it was probably done to make better sense of *dhārayed vāyum ūrdhvataḥ* (*Amarauḅha* 20b), the meaning of which is somewhat obscure here (see footnote 170).

<sup>227</sup> On the meaning of *asau maraṇāvasthā* as ‘that death-like state [of breath],’ see footnote 173. I have opted here for the meaning of *dvīpuṭa* as the two nostrils because the equivalent term *puṭadvaya* refers to the two nostrils in yoga texts composed after the *Haṭhāpradīpikā*, which is the likely time of the *Amarauḅhaprabodha*’s composition. For references on the meaning of *puṭadvaya*, see footnote 188.

## [The Great Lock]

[Now] that great lock, the destroyer of old age and death, is taught.

- (34) [The yogi] should breathe in the air through the mouth and, when the chin is put on the chest, firmly contract the perineum.<sup>228</sup> He should fix the mind on the middle [channel].
- (35) This [lock] cleanses the upward flow of all the channels. It produces the confluence of the three [main] channels [and] causes the mind to reach Kedāra.<sup>229</sup>

## [The Great Piercing]

- (36) Like a beautiful and graceful woman without a man, the great seal and lock are barren without the great piercing.
- (37) [The yogi] should firmly hold the foot of the extended left leg with both hands, and then shake the three channels of the body.<sup>230</sup>
- (38) Then, he should tap on the hips, after very firmly obstructing the flow of the bodily winds with the throat lock and performing inhalation and retention.

<sup>228</sup> Seeing that the previous hemistich (i.e., 34ab) has the reading *hṛdaye cibuke kṛte*, it seems probable that *nibhṛtam* ('secret', 'firm', 'still', 'silent') was understood by the redactor of the *Amarāughaprabodha* as an adverb qualifying the main verb *ākuñcet*. Alternatively, one could emend to *nibhṛtaḥ* (i.e., *nibhṛto yonim*), in which case it would indicate that the yogi remains still and silent during this practice.

<sup>229</sup> On the meaning of *triveṇī* and *kedāra*, see footnotes 180 and 181 respectively.

<sup>230</sup> *Amarāughaprabodha* 37 is not in the *Amarāughā*. It has been created by combining two verse halves from different chapters of the *Amṛtasiddhi* (11.3cd and 14.5cd). The first half describes the position of the yogi's body in *mahāmudrā* and the second, a swinging or shaking motion of three channels in the body (most probably, *iḍā*, *piṅgalā* and *suṣumnā*) resulting from the practice of *mahāmudrā*. In the *Amarāughaprabodha*, the first hemistich (37cd) suggests that the yogi changes his posture for *mahāvedha* by extending and holding the left leg instead of the right. The redactor of the *Amarāughaprabodha* may have added the second hemistich (37cd), thinking that the shaking of the three channels is somehow related to the tapping of the hips in *mahāvedha*. However, in the *Amṛtasiddhi* (14.5), it is clear that the shaking of the three channels is supposed to occur in *mahāmudrā*.



- (39) With his hands and legs [placed] evenly on the ground, he should pierce gradually the four seats with the breath.<sup>231</sup>
- (40) [The yogi] should tap the great Meru with the pointed tips of his thunderbolt breaths. Having passed over the two nostrils,<sup>232</sup> the breath quickly bursts [upwards].
- (41) [The yogi] should know the connection between moon, sun and fire for [gaining] immortality. The state of one who has died has arisen, so how can there be fear of death?

[The Practice of the Three Seals]

- (42) This triad [of seals] has excellent qualities [and] it destroys old age and death. It is practised eight times, every three hours, every day.
- (43) And it increases the [body's] fire, bestows powers, such as minimisation, removes one's store of merit and always destroys an ocean of demerit.
- (44) A little [should be done] at the beginning of the practice by those who have been correctly instructed thus. In the beginning, [the yogi] should avoid frequenting fire, women and roads.

[The Four Stages of Yoga]

- (45) The four stages of yoga in all yogas are 'beginning' (*ārambha*), 'unified' (*ghaṭa*), 'accumulation' (*pracaya*) is the third,<sup>233</sup> and 'perfection' (*niṣpatti*).

<sup>231</sup> On the four seats (*catuspīṭha*), see footnote 186.

<sup>232</sup> On the meaning of *puṭadvaya* as 'the two nostrils,' see footnote 188.

<sup>233</sup> The reading of *pracayaś ca* in *Amarāughaprabodha* 45b is a likely mistake for the *Amarāughā's* *paricaya*. However, since both terms have the same meaning and the name of this stage is not mentioned elsewhere in the text, it is possible that the redactor of the *Amarāughaprabodha* accepted it.

## [The Beginning Stage]

- (46) [When] the piercing of Brahmā's knot occurs, bliss arises in the void, [and] the unstruck resonance, which has various [musical] sounds, is heard in the body.
- (47) In the beginning [stage], the yogi has a divine body, splendour, a divine smell, freedom from disease, a heart is full [of bliss] and bravery.<sup>234</sup>

## [The Unified Stage]

- (48) In the second [stage], the breath is unified and goes into the middle channel. The yogi's posture becomes firm. He then becomes a gnostic [and] equal to a god.
- (49) Then, because of piercing Viṣṇu's knot, there arises a pounding [sound] that points to supreme bliss in the [state] beyond the void. Then the sound of a kettledrum occurs.

## [The Accumulation Stage]

- (50) Having pierced [Viṣṇu's knot] in the third [stage], the result (*vipāka*) is the resonance of a bass drum.<sup>235</sup> Then, the great void, which supports all supernatural powers, manifests.

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<sup>234</sup> The conjecture *śūratārambhe* is an attempt to make sense of the *Amarauḡhaprabodha*'s reading, *śūra ārambhe*, which cannot be construed with the genitive singular of *yogin*. The *Amarauḡha*'s reading of *śūnye tv ārambhe* is closer to the parallel verse in the *Haṭhāpradīpikā* and is likely the original reading, but it could be that the redactor of the *Amarauḡhaprabodha* changed *śūnye tv* into a positive attribute, such as *śūratā* ('bravery'), of the yogi who has accomplished this stage.

<sup>235</sup> The term *vipāka* is the name of one of the four moments (*kṣaṇa*) in Vajrayāna. Here, it can only be understood in its more general sense of 'result' as references to the moments and occurrences of the term *kṣaṇa* have been removed. It appears that *vipāka* had already been written out of the *Amarauḡha* and *Haṭhāpradīpikā*. So, its inclusion in the *Amarauḡhaprabodha* seems to affirm that its redactor had one eye on the *Amṛtasiddhi* as he modified and augmented the *Amarauḡha*.

- (51) Then, after [supreme] bliss of the mind has been mastered, there arises innate bliss. [The yogi] becomes free of disease, death, old age, suffering, hunger and sleep.

**[The Perfection Stage]**

- (52) Then, having pierced Rudra's knot, the breath goes to all the seats. In [the stage of] perfection, a flute-like sound becomes the sound of a resonating lute.

**[Rājayoga]**

- (53) Then, the mind having become one [with the sound] is called Rājayoga. That yogi becomes a creator and destroyer, an equal to god.
- (54) There is no resonance, no generative fluid, no consciousness nor even unconsciousness. There is nothing that cannot be conquered by this practice.<sup>236</sup> [This] is called Rājayoga.
- (55) The universe is dissolved into what is called the *liṅga* because of the power of [meditative] dissolution; the power of consciousness, which is difficult to grasp because of its unfathomable form, lights up the three worlds; meditation is that mind devoid of all things, sense objects and worldly activity; [and] regal power is what playfully destroys the veil of unlimited time.

**[The Five Elements]**

- (56) The body consists of five elements and is filled by [their] five regions. Earth is known [as such] because of its hardness and water has a fluid form.
- (57) Fire is luminous, wind has [the sense of] touch and ether is consciousness. All [five] should be known by one who desires yoga.

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<sup>236</sup> *Amarauḡhaprabodha* 54cd is likely a patch by the redactor to the problem seen in the same verse of the *Amarauḡha* (see footnote 200).

- (58) In this system, the breath should flow twenty-one thousand six hundred times, day and night, because of its emission from the region of wind [in the body].<sup>237</sup>
- (59) When the region of the earth declines, wrinkles form on people. When water declines, hairs become gradually white and like straws.
- (60) When fire diminishes, hunger arises and beauty disappears. When the wind is weak, one is always shaky and, when ether [declines], one cannot live.
- (61) In this way, death arises from the decline of the elements, and life [is extended] by retaining the elements. With five hundred years as the goal, death does not otherwise arise.

[The Yoga of the *Amaraughasiddhi*]

- (62) After having accomplished the practice eight times every three hours,<sup>238</sup>

<sup>237</sup> The idea that there are twenty-one thousand six hundred breaths in twenty-four hours (i.e., one breath every four seconds) is well attested in earlier Tantras and yoga texts. Examples in early Śaiva works include *Svacchandatantra* 7.54-55 (*prāṇasaṅkhyā punas teṣu kathayāmy adhunā tava | ṣaṭ śatāni varārohe sahasrāṇyekaṣaṭśatīḥ || aborātreṇa bāhyena adhyātmaṃ tu surādhipa | prāṇasaṅkhyā samākhyātā jñātavyā sādhakena tu*) and *Vijñāna-bhairavatantra* 1.56 (*ṣaṭśatāni divā rātrau sahasrāṇy ekaviṃśatīḥ | japo devyāḥ samuddiṣṭaḥ sulabho durlabho jaḍaiḥ*). Buddhist works include *Samvarodayatantra* 5.37 (*adbikāni śataiḥ ṣaḍbhiḥ sahasrāṇy ekaviṃśatīḥ | aborātreṇa sattvānāṃ śvāsasaṅkhyānayaakramāḥ*) and Vāgīśvarakīrti's *Mṛtyuwañcanopadeśa* 4.51 (*adbikāni śataiḥ ṣaḍbhiḥ sahasrāṇy ekaviṃśatīḥ | aborātreṇa sattvānāṃ prāṇasaṅkhyā prakīrtitā*). Jain works on yoga include Śubhacandra's *Jñānārṇava* 26.129 (*ṣaṭśatābhyadhikāny āhuḥ sahasrāṇyekaṣaṭśatīḥ | aborātre nari svasthe prāṇavāyor gamāgamāḥ*) and Hemacandra's *Yogaśāstra* (*ṣaṭśatābhyadhikāny āhuḥ sahasrāṇy ekaviṃśatīḥ | aborātre nari svasthe prāṇavāyor gamāgamam*). It also occurs in more recent yoga texts, such as the six-chapter *Vivekamārtaṇḍa* 6.34cd-35ab (*ṣaṭśatāny apy aborātraṃ sahasrāṇy ekaviṃśatīḥ || etat saṅkhyānvitāṃ mantram jīvo jāpati sarvadā*). I wish to thank Alexis Sanderson for the reference in the *Svacchandatantra*.

<sup>238</sup> Cf. *Amarauḡha* 32 and *Amarauḡhaprabodha* 42.

that [yogi] arrests all of his breaths.<sup>239</sup> His moon remains endowed with sixteen digits because it has been filled [by the practice].

- (63) When the mind is motionless and steady, the breath goes into the central channel. The sun reaches its zenith and generative fluid becomes controlled.
- (64) The yogi is filled with bliss and becomes like a Śiva. Then, all the sovereign powers are seen [in him] after ten months.<sup>240</sup>
- (65) Thus, in the *Amaraughasaṃsiddhi*, Gorakṣanātha has revealed awakening by means of adeptness in the methods of Laya and [the other yogas]. [This awakening] has the nature of cognition.<sup>241</sup>

**[The Efficacy of this Teaching]**

- (66) If there are no results from [this teaching] for those who examine it for [just] one day, even if they have left behind all worry, then my teaching is in vain.
- (67) Smoke, a mirage, firefly, lamp, flame, the moon, sun, darkness, a digit, the great orb and universal orb manifest [as the signs of success].<sup>242</sup>

<sup>239</sup> An unconventional form of the verb *grab* (i.e., *grabati*) has been used in *Amaraugha-prabodha* 62b. The most likely explanation for this is that the conventional form (i.e., *grbhāti*) would be unmetrical in the same position. The practice (*abhyāsa*) mentioned in 62a is not clearly indicated. However, the reference to the sun, moon and generative fluid (*bindu*) in verse 63 suggests that it is summarising the yoga of the three *mudrās* (i.e., *mahāmudrā*, *mahābandha* and *mahāvedha*). The source text for these verses appears to be named in verse 65a as the *Amaraughasaṃsiddhi*, which was revealed by Gorakṣanātha, and teaches Laya and the other yogas. These details indicate that the source is a Śaiva work which, as far as I am aware, has not been mentioned in another primary or any secondary text.

<sup>240</sup> The mention of ten months may be a reference to the standard gestation period in premodern Indian thinking (e.g., *Carakasamhitā*, *Śārīrasthāna* 4.3–26). The idea seems to be that one is reborn as a god after ten months.

<sup>241</sup> On the meaning of the compound *pratyaṅyātmaka* ('whose nature is cognition'), see footnote 142.

<sup>242</sup> Cf. Naropa's *Sekoddeśa* (26) (*dhūmamarīcikhadīpajvālendubbhāskaraiḥ | tamaḥ kalā mahābindur viśvabimbanī prabhāsvaram*) and Anupamarakṣita's *Ṣaḍaṅgayoga* (see Sferra 2000:

- (68-69) One who does not know [this text called] the *Prabodha* does not obtain *amaraugha* (i.e., Rājayoga). When the state of sameness has arisen and the mind is free from duality, [the yogi] should contemplate *amaraugha*, having abandoned [notions of] ‘I’ and ‘mine.’<sup>243</sup> [Adepts] say, ‘the mind is [worldly] life,’ and they know no-mind as the death [of it].

### [Rājayoga and Liberation-in-Life]

- (70) Mind and no-mind becoming identical is called here liberation-in-life, in which [state] the truth of one’s own nature cannot be communicated. Then, no one at all lives and no one will die.
- (71) Having obtained the state of Rājayoga, which subjugates all beings, [the yogi] can do anything or nothing, behaving as he pleases.
- (72) The king of yogis may be someone [living] naked in caves, wearing divine clothes or sometimes [just] a loin cloth. In some cases he may even have sex

103, ll. 12-13). The syntax of the verse in the *Amaraughaprabodha* is different to that in the Buddhist sources. The first word *dhūma*<sup>o</sup> has been separated from the compound, perhaps because *dhūmamarīci*<sup>o</sup> is not metrically conventional (both the second and third syllables are light). The compound ending in *bhāskara* has been changed to the nominative plural, whereas the Buddhist sources have the instrumental plural, which is in keeping with the syntax of the previous verses in the *Sekoddeśa*. Also, the redactor changed the final word, which is an adjective in the Buddhist sources, to the verb *prakāśate*, which is intransitive (i.e., ‘shines forth’) and agrees in number with the nouns in the second hemistich. In the *Amaraughaprabodha*, these signs are mentioned in the context of the efficacy of the teaching (66) and the importance of knowing the text (68). However, in the *Sekoddeśa*, each sign appears as a visionary experience in meditation on the path to attaining the fire of knowledge (*jñānāgni*). Some of these signs can also be found in passages of the so-called Yoga Upaniṣads that were redacted in south India in the eighteenth century. Examples include *Maṇḍalabrāhmaṇopaniṣat* 2.1 (*praṇavasvarūpapratyakprakāśānubhavaḥ taccihnāni ca tadā paścimābhimukhaḥ prakāśaḥ sphaṭika-dhūmrabindunādakalānakṣatrahadyotadīpanetrasuvarṇanavaratnādīprabhā dṛśyante | tad eva praṇavarūpam*) and *Yogaśikhopaniṣat* 2.18cd-19 (*tadabbiviyaktacihnāni siddhidvārāṇi me śṛṇu || dīpajvālendukhadyotavidyunnakṣatrabhāsvarāḥ | dṛśyante sūkṣmarūpeṇa sadā yuktasya yoginaḥ*).

<sup>243</sup> The injunction to contemplate *amaraugha* is rather odd when the previous verse states that the mind is free of duality and the state of sameness or unification (*samībhāva*) has been accomplished. This incongruity suggests that *Amaraughaprabodha* 68cd and 69ab were not written together originally.

with celestial women and in other cases he may be a celibate. Sometimes he is intent on eating alms and at other times he lives the life of luxury. His behaviour is always free and he allays all suffering.

**[Conclusion]**

- (73) The glorious Gorakṣanātha, who always dwells in Rājayoga, has taught Laya, Mantra and Haṭha solely for [accomplishing] Rājayoga.
- (74) [The teacher] should examine [a student's capability] according to their body. What will [a student] who is brilliant in [only] speech achieve? By merely reading about therapy, what will it do for one who is sick?

Thus, the *Amaraughaprabodha* taught by Gorakṣanātha is complete.





## Abbreviations

<i>conj.</i>	conjecture by the editor
<i>corr.</i>	correction by the editor
<i>diagnostic conj.</i>	diagnostic conjecture by the editor
ed.	editor
eds.	editors
<i>emend.</i>	emendation by the editor
f.	folio
ff.	folios
GOODALL	Dominic Goodall
HATLEY	Shaman Hatley
l.	line
ll.	lines
MALLINSON	James Mallinson
Ms. No.	manuscript number
n.	note
NAK	National Archives of Kathmandu
NGMCP	Nepal German Cataloguing Project
<i>om.</i>	omitted in
p.	page
pp.	pages
SANDERSON	Alexis Sanderson
TAK	Tāntrikābhidhānakośa
trans.	translator
<i>unmetr.</i>	unmetrical
VASUDEVA	Somadeva Vasudeva
vol.	volume
vols.	volumes



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