

Yoganidrā

An Understanding of the History and Context

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In modern times, *yoganidrā* is generally understood to be a specific type of guided meditation performed in a supine position. This common interpretation is largely due to the success of the Satyānanda Yoga Nidra technique that has been trademarked and taught by the Bihar School of Yoga. In Swāmī Satyānanda Saraswati's book *Yoga Nidra*, first published 1976, he claims to have constructed this seven part guided meditation technique from 'important but little known practices' (2009 edition: p. 3), which he found in various Tantras.³

The aim of this article is to examine the term *yoganidrā* in its historical context so that those practicing and teaching Yoga Nidra today may decide whether the modern practice (or components of the modern practice) can be used and appreciated within a broader understanding of South Asian history.

Yoganidrā is a term that has a diverse and ancient history in Sanskrit literature. It has been used with various meanings and can be found in Epic and Purāṇic literature, Śaiva and Buddhist Tantras, medieval Haṭha and Rājayoga texts (including the widely known *Haṭhapradīpikā*) and it even became the name of a yoga posture (*āsana*) in the 17th century.

This article draws upon research of various Sanskrit texts, in particular, medieval works on yoga written between the 11-18th centuries. All translations are by Jason Birch unless otherwise indicated.

This article is presented in two sections:

- **HISTORICAL MEANING**
- **PRECEDENTS TO THE MODERN PRACTICE**

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³ This article has been prompted by the recent allegations against the late Swami Satyānanda in the Royal Commission into Institutional Responses to Child Abuse, which took place in Sydney, Australia (December 2014). For a discussion on these allegations and the implications for the Yoga community, refer to the post by Matthew Remski, Boycott Satyā nanda's Literature and Methods.

HISTORICAL MEANING

Swāmī Satyānanda (2009:1) correctly states that the term consists of two words *yoga* and *nidrā*, the latter meaning 'sleep'. He defined it as follows:

"During the practice of yoga nidra, one appears to be asleep, but the consciousness is functioning at a deeper level of awareness. For this reason, yoga nidra is often referred to as psychic sleep or deep relaxation with inner awareness."

As a Sanskrit compound, *yoganidrā* could be interpreted several ways, including 'the sleep that is yoga', 'the sleep caused by yoga' and 'the sleep of yoga'. However, the specific meaning of the term depends on its historical context.

Epics and Purāṇas

It occurs in the first book of the *Mahābhārata*, an epic tale that is usually dated between 300 BCE and 300 CE. In the *Mahābhārata* (1.19.13), *yoganidrā* refers to Viṣṇu's sleep between the cycles of the universe (*yuga*). This meaning is also found in later works on Kṛṣṇa and Viṣṇu (e.g., *Bhāgavatapurāṇa* 1.3.2; *Viṣṇumahāpurāṇa* 6.4.6; *Jayākhaṣaṃhitā* 2.45; etc.).

Yoganidrā is the name of a goddess in the *Devīmāhātmya* (1.65-85), which is part of a larger text called the *Mārkaṇḍeyapurāṇa*. Brahmā implores the goddess *Yoganidrā* to wake Viṣṇu so that he can fight the two Asuras, Madhu and Kaiṭabha.

These early references to the term *yoganidrā* are not defining a practice or a technique in a system of yoga, but are describing a god's transcendental sleep and the goddess' manifestation as sleep.

Tantras

Evidence for the use of the term *yoganidrā* in the context of meditation can be found in several Śaiva and Buddhist Tantras. For example, in the Śaiva text called *Ciṅcinīmatasārasamuccaya* (7.164), *yoganidrā* is described as a 'peace beyond words' (*vācām atītaviśrāntir yoganidrā*) that is obtained from the guru's teachings.

Yoganidrā is mentioned in the Buddhist *Mahāmāyātantra* (2.19ab) as a state in which perfect Buddhas enter to realize secret knowledge. In explaining this passage, a later commentator by



Lord Vishnu Kills Madhu and Kaitabh on His Thighs as Yoganidra, the great goddess, looks on
Artist: Kailash Raj

the name of Ratnākaraśānti adds that *yoganidrā* is like sleep because it is absolutely free of distraction, and it is called such because it is both yoga and sleep.

Medieval Yoga Texts

It is not until the 11-12th centuries that the term *yoganidrā* appears in a yoga text: that is to say, a text in which the practice of yoga is taught as the sole means to liberation (rather than gnosis, ritual, devotion and so on). These examples are found in several texts, which taught Haṭha and Rājayoga. Here, the term *yoganidrā* was used as a synonym for a profound state of meditation known as *samādhi*, in which the yogin does not think, breath or move.

yoganidrā* was used as a synonym for a profound state of meditation known as *samādhi

In a 12th-century Rājayoga text called the *Amanaska*, several verses play on the fact that *samādhi* is similar to both sleeping and waking but beyond both. *Samādhi* is a yogic sleep in which the yogin is asleep to the mundane world but awake to a reality beyond sense objects. The *Amanaska* (2.64) says,

"Just as someone who has suddenly arisen from sleep becomes aware of sense objects, so the yogin wakes up from that [world of sense objects] at the end of his yogic sleep." (1)

This transcendent state of yogic sleep (i.e., *samādhi*, *yoganidrā*) was achieved through the practice of Śāmbhavī Mudrā (in which the eyes are half open, half closed and the gaze internal while sitting completely still) along with complete detachment and devotion to the guru.

The yogic sleep of *samādhi* (*yoganidrā*) is described more elaborately in the *Yogatārāvalī* (24-26), a 13-14th century yoga text which teaches both Haṭha and Rājayoga:

"[This] extraordinary sleep of no slothfulness, which removes [any] thought of the world of multiplicity, manifests for people when all their former attachments have vanished because of the superiority of their inward awareness. *Yoganidrā*, in which extraordinary happiness arises from uninterrupted practice, blossoms in the yogin whose basis of intentional and volitional thought has been cut off and whose network of Karma has been completely uprooted. Having mastered cessation [of the mind while sleeping] in the bed of the fourth state, which is superior to the three states beginning with the mundane, O friend forever enter that special thoughtless sleep, which consists of [just] consciousness." (2)

Beyond the usual three states of waking, dreaming and deep sleep

Extending the metaphor of sleep, the yogin in *yoganidrā* does not sleep in an ordinary bed but the bed of the fourth state (*turīya*), which is just another synonym for *samādhi* in Haṭha and Rājayoga texts. *Samādhi* is the fourth state because it is beyond the usual three states of waking, dreaming and deep sleep, which are experienced by ordinary people.

Reference to a fourth state (*turīya*) beyond waking, dreaming and deep sleep can be found in the *Māṇḍūkyaopaniṣad* and later Advaitavedānta texts such as the *Gaudapādakārikā*, a commentary (on the *Māṇḍūkya*) generally ascribed to the 6-7th CE.

In the Advaitavedānta tradition, *turīya* is a gnostic experience of a non-dual reality beyond the mundane world. Rather than the practice of yoga, listening to and contemplating the teachings of the Upaniṣads is of utmost importance. The term *yoganidrā* is not found in the early texts of this tradition (in fact, it occurs in only a few relatively recent Yoga Upaniṣads) and it's doubtful that gnostics would ever aspire to the stone-like state of *samādhi*/*yoganidrā* in Haṭha and Rājayoga.

Both the *Amanaska* and the *Yogatārāvalī* (mentioned above) were known to the author of the *Haṭhpradīpikā*, which was written in the 15th century and has become the definitive text on Haṭhayoga. *Yoganidrā* appears in the fourth chapter of the *Haṭhpradīpikā*, which describes how Khecarī Mudrā (i.e., turning the tongue back and placing it in the nasopharyngeal cavity) can be used to achieve *samādhi*. The text (4.49) states:

"One should practice Khecarī Mudrā until one is asleep in yoga. For one who has achieved Yoganidrā, death never occurs." (3)

The commentator Brahmānanda adds that, in this verse, yoga means cessation of all mental activity (*sarvavṛttinirodha*).

The meaning of *yoganidrā* as *samādhi* persisted into the 18th century, as seen in a so-called Yoga Upaniṣad, the *Maṇḍalabrāhmanopaniṣad* (2.5.2):

"[The yogin] who is capable of moving around the whole world, having deposited his seed in the sky of the supreme self, becomes liberated while alive by pursuing the state of complete bliss in the Yogic sleep (*yoganidrā*) which is pure, non-dual, without inertia, natural and without mind." (4)

In his commentary on this passage, Upaniṣadbrahmayogin glosses *yoganidrā* as *nirvikalpasamādhi*, which is a term for the highest state of *samādhi* in some Advaitavedānta texts (e.g., *Vedāntasāra* 193, etc.).

It's worth mentioning that *yoganidrā* was adopted as the name of a yogic posture (*āsana*) in the 17th century. *Yoganidrāsana* was described in the *Haṭharatnāvalī* (3.70) as follows:

"Having wrapped the legs around the [back of the] neck and binding the back with both hands, the yogin should sleep (*śayana*) in this [posture]. *Yoganidrāsana* bestows bliss." (5)

***Yoganidrā* was adopted as the name of a yogic posture (āsana) in the 17th century**

Yoganidrāsana
Light on Yoga, B.K.S. Iyengar, p. 306 (1979 Ed.)



PRECEDENTS FOR THE MODERN PRACTICE

In addition to understanding *yoganidrā* as a state of meditation to be attained, Swāmī Satyānanda uses it as the name for a unique systemization of various yoga techniques from different religious traditions, both modern and medieval. In the discussion below, medieval antecedents have been indicated where possible. It is not certain that Satyānanda knew all of these specific precedents when he created his systemized practice of Yoga Nidra. However, the existence and absence of precedents gives some indication of the influence of tradition and innovation.

Swāmī Satyānanda (2009: 69-73) explains the Satyānanda Yoga Nidra technique as having seven parts:

1. **Preparation**
2. **Resolve**
3. **Rotation of Consciousness**
4. **Awareness of Breath**
5. **Feelings and Sensations**
6. **Visualization**
7. **Ending the Practice**

1. *Preparation*

Satyānanda instructs that one should assume Śavāsana.

The earliest reference in a yoga text to a practice of lying on the ground like a corpse until the mind dissolves is in a section on Layayoga in the 12th-century *Dattātreyayogasāstra*. This Layayoga technique, which was not yet considered to be a yoga posture (*āsana*), probably derives from earlier Tantras such as the *Vijñānabhairavatantra*, in which simple meditative techniques (e.g., lying supine on the ground) are taught for dissolving the mind (*cittalaya*). Therefore, Satyānanda's choice of lying on the ground as a position in which meditative techniques are practised is not new to Indian yoga traditions.

Earliest reference in a yoga text to a practice of lying on the ground like a corpse until the mind dissolves is in the 12th century



Śavāsana (Jacqueline Hargreaves)
Photo Credit: Ben Fulcher

As a yoga posture (*āsana*), Śavāsana dates back to the 15th-century *Haṭhapradīpikā*. In this text, it is described as follows:

"Lying supine like a corpse on the ground is Śavāsana. It remedies fatigue and causes the mind to stop." (6)

Perhaps, inspired by the *Haṭhapradīpikā*, modern yoga gurus such as BKS Iyengar have taught that Śavāsana should be practised after other *āsana* in order to alleviate fatigue. Satyānanda's book *Asana Pranayama Mudra Bandha* also teaches Śavāsana for this purpose.

However, in the case of Satyānanda Yoga Nidra, Śavāsana is simply the first of seven stages. The deliberate structure of Yoga Nidra distinguishes it from the practice of Śavāsana as a specific remedy for fatigue.

2. Resolve: Sankalpa

At the beginning of the practice, the practitioner is asked to formulate a personal 'Sankalpa' which is described as a short, positive, clear statement such as 'I will awaken my spiritual potential,' 'I will be successful in all that I undertake,' etc.

The Sanskrit word *saṅkalpa* occurs frequently in yoga texts, usually with the meaning of intentional thinking. Quite unlike Satyānanda Yoga Nidra, the medieval yogin, whose goal was *samādhi*, aimed to rid the mind of all *saṅkalpa*. For example, *samādhi* is described in the following way in the *Amanaska* (2.22):

"This extraordinary meditative absorption, in which all *saṅkalpas* have been cut off and all movement has ceased, is intelligible only to oneself and is beyond the sphere of words." (7)

Outside of yoga texts, the term *saṅkalpa* can refer to the desired result of an action, in particular a ritual or ascetic observance. This is explained in an important scripture on Hindu religious duties (*dharma*) called the *Manusmṛti* (2.3):

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"Desire (*kāma*) is grounded in intentional thinking (*saṅkalpa*), and the performance of sacrifices derives from intentional thinking. All ascetic observances [such as bathing] and ascetic restraints [such as non-violence] are considered by tradition to derive from intentional thinking."

This type of *saṅkalpa* was also rejected by the *Amanaska* (2.104):

"The yogin does not abandon [vedic] rituals. For, [in the no-mind state] he is abandoned by rituals, simply because of the cessation of *saṅkalpa*, which is the root cause of rituals." (8)

It seems that Swāmī Satyānanda adopted the word *saṅkalpa* in order to integrate the practice of autosuggestion, as evinced in his recommended Sankalpas, such as 'I will be successful in all that I undertake.' Mark Singleton, in his excellent article called *Salvation through Relaxation: Proprioceptive Therapy and its Relationship to Yoga*, has traced this practice back to 19th-century Western relaxation therapies (see *Journal of Contemporary Religion*, Vol. 20, No. 3, 2005 pp. 289–304). Singleton also identifies much of the western rhetoric of relaxation

(e.g., stress and tension as the cause of illness, relaxation as the cure, etc.), which is in Satyānanda's discourse on Yoga Nidra.

There might be parallels between Satyānanda's use of *sankalpa* and the meaning of this term in the context of ritual (i.e., the desired result). It is clear that a statement such as 'I will be successful in all that I undertake' is the desired result. However, Satyānanda integrated intentional thought in a meditative practice in order to achieve a desired outcome. This contrasts with medieval meditative practices, which aimed at annihilating intentional thought and desires. The stage of Resolve (Sankalpa) in Satyānanda Yoga Nidra appears to be an innovation that was inspired by Western relaxation therapies.

3. Rotation of Consciousness

Moving the mind from one part of the body to another in a definite sequence.

In the introduction to the book *Yoga Nidra*, Swāmī Satyānanda (2009:3) reveals that his inspiration for the rotation of consciousness was the practice of *nyāsa* as described in various Tantras. He gives the example of *aṅguṣṭhādiṣaḍaṅganyāsa* (i.e., fixing seed mantras into six limbs beginning with the thumbs) and cites Sir John Woodroffe's edition of the *Mahānirvāna Tantra*. The relevant section of Woodroffe's translation (chapter 3, 39-43) appears to be the following:

"Now listen, dear One, whilst I speak to You of Anga-nyasa and Kara-nyasa (39-40). O great and adorable Devi, the syllable Om, the words Sat, Chit, Ekam, Brahma, should be pronounced over the thumb, the threatening finger, the middle, nameless, and little fingers respectively, followed in each case by the words Namah, Svaha, Vashat, Hung, and Vaushat; and Ong Sachchidekam Brahma should be said over the palm and back of the hand, followed by the Mantra Phat (41, 42). The worshipper disciple should in the like manner, with his mind well under control, perform Anga-nyasa in accordance with the rules thereof, commencing with the heart and ending with the hands (43)."

It seems plausible that Satyānanda could have derived a basic sequence of points in the body from the Tantric practice of *nyāsa*. He must have elaborated on this basic sequence to arrive at the one seen in his book.

There is a clear precedent in medieval yoga for practising *pratyāhāra* by moving the breath sequentially through eighteen vital points in the body

Also, there is a clear precedent in medieval yoga for practicing *pratyāhāra* (i.e., withdrawing the senses) by moving the breath sequentially through eighteen vital points (*marmasthāna*) in the body. The seventh chapter of the 14th-century *Yogayājñavalkya* describes this variety of *pratyāhāra*, which appears to be an antecedent to the body-scanning techniques of modern relaxation therapy. It is described as follows (7.6-31ab):

"Holding the breath in the eighteen vital points (*marmasthāna*), having drawn it from point to point, is known as Pratyāhāra. O Gārgi, the two Aśvins, the best physicians of the gods, taught the vital points in the body for the sake of power (*siddhi*) and for liberation in yoga. Listen, I will tell you all of them in their proper sequence. The two big toes, the ankles, the middle of shanks, the root of the shanks, the middle of the knees and the thighs and the

anus. After that, the middle of the body, the penis, the navel, the heart, the pit of the throat, the root of the palate, the root of the nose, the eyeballs, the middle of the eyebrows, the forehead and [top of the] head. These are the vital points.

Now listen to their measure one by one. The measure from the [bottom of the] foot to the ankle is four and a half finger-breadths. From the ankle to the middle of the shank is ten finger-breadths. From the middle of the shank to the root of the shank is eleven finger-breadths. From the root of the shanks to the knee is two finger-breadths. From the knee to the middle of the thighs is nine finger-breadths. From the middle of the thighs to the anus is nine finger-breadths. From the anus to the middle of the body is two and half finger-breadths, from the middle of the body to the penis is two and half finger-breadths, from the penis to the navel is two and half finger-breadths, from the navel to the heart is four finger-breadths, from the heart to the pit of the throat is six finger-breadths, from the pit of the throat to the root of the tongue is four finger-breadths, from the root of the tongue to the root of the nose is four finger-breadths, from the root of the nose to the point in the eye is half a finger-breadth. From that to the center of the eyebrow, which is the interior of the self, is half a finger-breadth, from the center of the eyebrow to the forehead is two finger-breadths, from the forehead to [that] known as 'space' [at the top of head] is three finger-breadths. Having raised the breath along with the mind through these vital points, the yogin should hold it [in each one.] Having drawn the breath and mind through each point, the yogin performs Pratyāhāra [thus.] All diseases disappear and yoga is accomplished for that yogin.

Some other yogins and men skilled in yoga teach Pratyahāra [as follows.] Listen, O beautiful woman, I will explain it to you. One should hold the breath like a full pot along with the mind from the big toes to the top of the head. The wise teach this as prāṇāyāma. Having drawn the breath from the aperture in the space [at the top of the head,] one should hold it in the forehead. Again, having drawn it from the forehead, one should hold it in the middle of the eyebrows. Having drawn it from the middle of the eyebrows, one should hold it in the eyes. Having drawn the breath from the eyes, one should hold it at the root of the nose. From the root of the nose, one should hold the breath at the root of the tongue. Having drawn it from the root of the tongue, one should hold it in the pit of the throat. From the pit of the throat, hold it in the heart; from the heart, hold it in the navel; from the navel, hold it again in the penis; from the penis, hold it in the middle of the body; from the middle of the body, hold it in the anus; from the anus, hold it at the root of the thigh; from the root of the thigh, hold it in the middle of the knees; from there, hold it at the root of the shank; from there, hold it in the middle of the shank. Having drawn it from the middle of the shank, hold it in the ankles. From the ankles, O Gārgi, one should hold it in the big toes of the feet. Having drawn the breath from point to point, the wise man should hold it thus. He becomes one who is purified of all sin and lives as long as the moon and stars." (9)

There is no indication in Swāmī Satyānanda's book on Yoga Nidra that he was aware of the above medieval practice of *pratyāhāra*, but he does say:

"Yoga nidra is one aspect of pratyahara which leads to the higher states of concentration and samadhi" (2009: 2).

4. Awareness of Breath

Watching the breath in the nostrils, chest or the passage between the navel and throat without forcing or changing it.

As far as we are aware, there is no meditation technique (*dhyāna*) in a medieval Sanskrit yoga text described as the passive observation (i.e., awareness) of the natural breath. When the breath is the focus of a practice, it is either deliberately changed in some way (i.e., *prāṇāyāma*) or made to disappear spontaneously through some meditation technique. The spontaneous disappearance of the breath is a requisite for *samādhi*.

A possible exception may be the Ajapā mantra. It is not explicitly described as a passive awareness of the breath, but one might reasonably infer that it required such. It is mentioned in several medieval yoga texts, and described as follows in the 12-13th century *Vivekamārtaṇḍa*:

"[The breath] goes out with the sound 'ha' and enters again with the sound 'sa'. The Jīva always repeats this mantra 'haṃsa, haṃsa.' There are seventy-two thousand, six hundred breaths in a day and night. The Jīva always repeats the [Ajapā] mantra this many times."
(10)

The *Vivekamārtaṇḍa* goes on to say that the Ajapā mantra, otherwise known as the Gāyatrī Mantra to yogins, raises Kuṇḍalinī. The ascent of Kuṇḍalinī up through the central channel is generally accredited with stopping the breath and dissolving the mind. The *Gheraṇḍasamhitā* (5.86-94) describes how the Ajapā mantra leads to Kevalakumbhaka, the spontaneous retention of the breath.

The aim of Satyānanda's awareness of breath practice is deeper relaxation (2009:71). However, he adds:

"Awareness of the breath not only promotes relaxation and concentration, but also awakens higher energies and directs them to every cell of the body. It assists pratyahara from the subtle body in the practices that follow."

One might also cite the Buddhist practice of observing the breath called *ānāpānnaṣati*, which is taught in the *Satipaṭṭhāna Sutta*, and it would be helpful if anyone might comment on whether such a practice as this (or any other ancient or medieval one) inspired Satyānanda's awareness of breath technique. In an article on the yoga system of a modern Jain sect called the Terāpanthī (see *Yoga in Practice*, edited by David White, pp. 365-82, 2012), it was found that the Terāpanthī's use of passive breath awareness in meditation was inspired by Goenka's Vipassana.

5. Feelings and Sensations

Pairing of opposite feelings (e.g., heat and cold, heaviness and lightness, pain and pleasure, etc.)

In one medieval yoga text, there is a description of *samādhi* as 'the union of opposites' (*sarvadvandvayor aikyaṃ* – see Nowotny's edition of the *Gorakṣaśataka*, verse 185). Elsewhere, the yogin is described as free from opposites (*dvandvavinirmukta* – see *Śivasamhitā* 3.27, 5.154) and as having a mind in which the

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opposites have disappeared (*naṣṭadvandva* – *Maṇḍalobrāhmaṇopaniṣat* 3.1.4). In fact, in the *Yogabīja* (90), yoga is defined as the union of the multitude of opposites (*dvandvajālasya saṃyogo yoga ucyate*).

Whether these sort of expressions inspired Swāmī Satyānanda to work with opposite feelings and sensations in his Yoga Nidra remains unclear, but he does say that this component of the practice:

"harmonizes the opposite hemispheres of the brain" (2009: 72)

The difference seems to be that medieval texts talk of a state that transcends opposites, whereas Satyānanda incorporates them into a meditative practice.

6. Visualization

In Satyānanda Yoga Nidra, the practitioner visualizes images, which are named or described by the instructor. Such images include landscapes, oceans, mountains, temples, saints, flowers, etc. as well as cakras, the liṅga, the cross and golden egg.

Visualization practices were the hallmark of Tantric yoga. Meditation (*dhyāna*) in Tantra was usually the visualization of some deity. The descriptions can become very complex, often entwining images with doctrine and metaphysics.

Unlike Tantric yoga, visualization practices were largely absent from early Rāja and Haṭhayoga texts, but such practices were incorporated into later yoga texts (i.e., post 16th-century). For example, see the description of the practice of meditation (*dhyāna*) in the 18th-century *Gheraṇḍasaṃhitā*.

Satyānanda has obviously experimented with some images which would not be found in medieval descriptions of visualization practices (e.g., the cross, the golden egg, etc.), but his understanding of the practice in terms of concentration (*dhāraṇa*) and meditation leading to a state in which distractions cease is similar to the way visualization was integrated into yoga texts (i.e., as the auxiliaries, *dhāraṇa* or *dhyāna* leading to *samādhi*).

7. Ending the practice

The repetition of the Sankalpa and gradually bringing the mind to the waking state

For a discussion on *sankalpa*, please see point two above.

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The dates and bibliographic details of these medieval Sanskrit yoga texts can be found on the first two pages of the published article: 'Meaning of haṭha in Early Haṭhayoga' by Jason Birch (*Journal of the American Oriental Society*).

1. *Amanaska* 2.64

yathā suptotthitaḥ kaś cid viṣayān pratipadyate } jāgraty
eva tato yogī yoganidrākṣaye tathā >>

2. *Yogatārāvalī* 24-26

pratyagvimarśātīśayena puṃsām prācīnasaṅgeṣu palāyiteṣu } prādur
bhavet kā cid ajāḍyanidrā prapañcacintām parivarjayantī >>
vicchinnasaṃkalpavikalpamūle niḥśeṣanirmūlitakarmajāle }
nirantarābhyāsanitāntabhadrā sā jṛmbhate yogini yoganidrā >>
viśrāntim āsādyā turīyatalpe viśvādyavasthātritayoparisthe }
saṃvinmayīm kām api sarvakālaṃ nidrāṃ sakhe nirviśa nirvikalpām >>

3. *Haṭhapradīpikā* 4.49

abhyaset khecarīm tāvad yāvat syād yoganidritaḥ }
samprāptayoganidrasya kālo nāsti kadā cana >>

4. *Maṇḍalabrāhmaṇopaniṣat* 2.5.2

sarvalokasaṃcāraśīlaḥ paramātmagagane binduṃ nikṣipya
śuddhādvaitājāḍyasahajāmanaskayoganidrākhaṇḍānandapādānuvṛtṭyā jīvanmukto bhavati >>

5. *Haṭharatnāvalī*

3.70 atha

yoganidrāsanam -

pādābhyāṃ veṣṭayet kaṇṭhaṃ hastābhyāṃ pṛṣṭhabandhanam }
tanmadhye śayanaṃ kuryād yoganidrā sukhapradā >>

6. *Haṭhapradīpikā* 1.34

uttānaṃ śavavad bhūmau śayanaṃ tac chavāsanam }
śavāsanam śrāntiharam citta viśrāntikārakam >>

7. *Amanaska* 2.22

ucchinnasarvasaṅkalpo niḥśeṣāśeṣaceṣṭitaḥ }
svāvagamyo layaḥ ko 'pi jāyate vāgagocaraḥ >>

8. *Amanaska* 2.104

na karmāṇi tyajed yogī karmabhis tyajyate hy asau }
karmanāṃ mūlabhūtasya saṅkalpasyaiva nāśataḥ >>

9. *Yogayājñavalkya* 7.6-31ab

7.6ab aṣṭādaśasu yad vāyor marmasthāneṣu dhāraṇam 7.6cd
sthānāt sthānāt samākṛṣya pratyāhāro nigadyate 7.7ab
aśvinau ca tathā brūtāṃ gārgi devabhiṣagvarau 7.7cd
marmasthānāni siddhyartham śarīre yogamokṣayoḥ
ab tāni sarvāṇi vakṣyāmi yathāvac chruṇu (em: chṛnu)
suvrate 7.8cd pādāṅguṣṭau ca gulphau ca jaṅghāmadhye
tathaiiva ca 7.9ab cityor mūlaṃ ca jānvoś ca madhye
corudvayasya ca
cd pāyumuḷam tataḥ paścād dehamadhyam ca meḍhrakam
7.10ab nābhiś ca hṛdayam gārgi kaṅṭhakūpas tathaiiva ca
7.10cd tālumūlaṃ ca nāsāyā mūlaṃ cākṣṇoś ca maṇḍale
7.11ab bhruvor madhyam lalāṭam ca mūrdhā ca
munisattame 7.11cd marmasthānāni caitāni mānaṃ teṣāṃ
pṛthak śṛṇu 7.12ab pādān mānaṃ tu gulphasya
sārdhāṅgulacatuṣṭayam
7.12cd gulphāḥ jaṅghasya madhyam tu vijñeyam tad daśāṅgulam
7.13ab jaṅghamadyāc cityor mūlaṃ yat tad ekādaśāṅgulam 7.13cd
cityor mūlād varārohe jānuḥ syād aṅgulidvayam
ab jānvor navāṅgulam prāhur ūrumadhyam munīśvarāḥ
7.14cd ūrumadhyāt tathā gārgi pāyumuḷam nāvāṅgulam
7.15ab dehamadhyam tathā pāyor mūlād ardhaṅguladvayam
7.14 cd dehamadhyāt tathā meḍhram tadvat sārdhāṅguladvayam
7.16ab meḍhrān nābhiś ca vijñeyā gārgi sārdhadaśāṅgulam 7.16cd
caturdaśāṅgulam nābher hṛṇmadhyam ca varānane 7.17ab
ṣaḍaṅgulam tu hṛṇmadhyāt kaṅṭhakūpaṃ tathaiiva ca 7.17cd
kaṅṭhakūpāc ca jihvāyā mūlaṃ syāc caturaṅgulam 7.18ab
nāsāmūlaṃ tu jihvāyā mūlāc ca caturaṅgulam
7.18 cd netrasthānaṃ tu tanmūlāt ardhāṅgulam itīṣyate 7.19ab
tasmād ardhāṅgulam viddhi bhruvor antaram ātmanaḥ
7.19 cd lalāṭākhyam bhruvor madhyād ūrdhvam syād aṅguladvayam
7.20ab lalāṭād vyomasamjṇam syād aṅgulitrayam eva hi
7.20 cd sthāneṣv eteṣu manasā vāyum āropya dhārayet 7.21ab
sthānāt sthānāt samākṛṣya pratyāhāraṃ prakurvataḥ
7.21 cd sarve rogā vinaśyanti yogāḥ siddhyanti (em: yogāḥ siddhyati) tasya vai
7.22ab vadanti yoginaḥ kecid yogeṣu kuśalā narāḥ
7.22 cd pratyāhāraṃ varārohe śṛṇu tvam tad vadāmy aham 7.23ab
sampūrṇakumbhavad vāyum aṅguṣṭhān mūrdhamadhyataḥ
7.23 cd dhārayed anilaṃ (?em:dhārayen manasā) buddhyā prāṇāyāmapracoditaḥ

7.24ab vyomarandhrāt samākṛṣya lalāṭe dhārayet punaḥ

7.24 cd lalāṭād vāyum akṛṣya bhruvor madhye nirodhayet

7.25ab bhruvor madhyāt samākṛṣya netramadhye nirodhayet

7.25cd netrāt prāṇaṃ samākṛṣya nāsāmūle nirodhayet

7.25 7.26ab nāsāmūlāt tu jihvāyā mūle prāṇaṃ nirodhayet

7.26 cd jihvāmūlāt samākṛṣya kaṅṭhamūle (em: -kūpe) nirodhayet

7.27 ab kaṅṭhamūlāt (em: -kūpāt) tu hṛṇmadhye hṛdayān nābhimadhyame 7.27cd
nābhimadhyāt punar meḍhre meḍhrād vahnyālaye tataḥ (em:dehasya madhyame)

7.28 ab dehamadhyād gude gārgi gudād evorumūlake

7.28cd ūrumūlāt tayor madhye tasmāj jānvor nirodhayet

7.29ab citimūle tatas tasmāj jaṅghayor madhame tathā

7.29 cd jaṅghāmadhyāt samākṛṣya vāyum gūlphe nirodhayet

7.30ab gulphād aṅguṣṭhayor gārgi pādayos tan nirodhayet 7.30cd

sthānāt sthānāt samākṛṣya yas tv evaṃ dhārayet sudhīḥ 7.31ab

sarvapāpaviśuddhātmā jīved ā candratārakam

10. *Gorakṣasāta* 42-43 (Nowotny's edition).

This edited text is a late version of the *Vivekamārtaṇḍa*. The oldest manuscript of the *Vivekamārtaṇḍa* contains verses on the ajapā mantra, but not 43 below. 42ab

hakāreṇa bahir yāti sakāreṇa viśet punaḥ

42cd haṃsa haṃsety amuṃ mantraṃ jīvo japati sarvadā

43ab ṣaṭṣatāni divārātrau sahasrāṇy ekaviṃśatiḥ

43cd etatsaṅkhyānviṭaṃ mantraṃ jīvo japati sarvadā