

**Critical Study of Manuscript “Langhana Pathya Nirnaya”****<sup>1</sup>Dr Jayant P. Ingle. <sup>2</sup> Dr Sandip B. Patil.**<sup>1</sup>Associate Professor, Dept. of Basic Principles.<sup>2</sup>Professor, Dept. of Agadtantra Avum Vidhi Vaidyak

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Email id: [jayngl26@gmail.com](mailto:jayngl26@gmail.com)**Abstract**

Manuscript is original text of the Authors work, which is handwritten or typed but unpublished. When technology of printing was not available the knowledge was stored in the form of manuscripts written on leaves, barks, cloths, stones, metals shits etc. In this era of globalisation, these manuscripts need to be studied to explore the wealth of knowledge for the benefit of society. Langhan and Pathya are two important aspects of treatment in Ayurveda used to treat many diseases. This manuscript named Langhana Pathya Nirnay, from late Eighteenth Century is a compilation work of references from more than thirty Granthas, many of them are not available today. It describes six types of treatment of Jwara. Mainly focuses on Langhan, Pathya sevan, Vilanghan, Koshna Jalapan. Many more topics described which are very unique and not found in any other Granthas.

Keywords – Manuscript, Manuscriptology, Langhana, Pathya, Jwara.

**Introduction**

The original text of an author's work, handwritten or now usually typed, that is submitted to a publisher is called as manuscript (Manuscript) (2021). A manuscript is a handwritten composition on paper, bark, cloth, metal, palm leaf or any other material dating back at least seventy-five years that has significant scientific, historical or aesthetic value (2021). It is originated from Latin word Manuscriptus. Manu means hand and Scriptus means to write. Before easy availability of writing and printing materials, knowledge or information was stored in the form of different types of manuscripts. The knowledge was transmitted from generation to generation by oral tradition. Later it had been pen downed in the form of manuscripts. The Manuscripts of various ancient *Samhitas*, their commentaries, collection of quotations from various treatises of different subjects and some original contribution of clinical experience of *Vaidyas*, lying in different libraries and personal collections need to be published. If a Manuscript is lost or destroyed, the wealth of knowledge is permanently lost for future generation. Therefore, it is needed to collect, catalogue, edit, and translate for the benefit of

society. Several of them are available in the form of either published books or unpublished Manuscripts. One of such Manuscript *Langhana Pathya Nirnaya* was found at BORI Pune in unpublished form. It is written separately on *Langhana* and *Pathya* which are the basic principles of treatment in Ayurveda. It indicates that, many Manuscripts were written on separate branches of Ayurveda. In this manuscript six types of treatment of *Jwara* are *Niwata Nilaya*, *Sukhakara Shayya*, *Ushnajala Pana*, *Langhana*, *Pathya*, *Vilanghana* described in detail. This Manuscript is a collection of many important references from more than thirty *Granthas*, many of them are not available today and some are available as unpublished Manuscripts. This Manuscript was studied and correlated with *Brihatrayee* and other *Granthas*, which quotations were found, to find out the contribution of author.

**Aim:**

- To study, to interpret the manuscript “*Langhana Pathya Nirnaya*” critically and to correlate its contents with *Brihatrayee* to find out contribution of the author in the field of Ayurveda.

**Materials:**

Source of Data - Manuscript (Catalogue of Vaidyaka Manuscripts, 1936) - *Langhana Pathya Nirnaya* collected from Bhandarkar Oriental Research Institute Pune, found in descriptive catalogue of *Vaidyaka Manuscript Vol-XVI. Part- I, year-1939. No: 235, 630/1895-1902. Extent: 34 leaves, on average 8 (7 to 9) lines per page, approx. 26 letters a line. The size of the paper is 10½ inch. X 4 inch. All leaves of Manuscript are in uniform size.*

**Methodology**

The Manuscript was read and investigated thoroughly, for the completeness and incompleteness of the text. The whole manuscript was rewritten, as it was, in Sanskrit language and Devanagari script. While reading, the efforts were taken to understand and read the script, letters, words and text correctly. Because at many places writing is illegible, words are written inconsistently. Such incorrectness was observed all over the text and was corrected. Proper care was taken, to avoid the change in the words, their meanings, and ultimately the text. Where ever the words or verses were difficult to read or understand or incomplete or missing, they were searched and correlated to the verses from original *Granthas* like *Bhavaprakasha* or *Brihatrayee* etc. to complete the verses and to gain the meaning. While rewriting, corrections like additions, substitutions, deletions, and marginalia are corrected as possible as to return the correctness and meaning to the text. Text had many grammatical mistakes, which were corrected while typing the final text under the guidance of Sanskrit expert. Then the text was typed in Sanskrit language and Devanagari script. Translation of the corrected text was done in English. Correlation of contents of Manuscript was done mainly with *Brihatrayee* and other *Granthas* quoted in Manuscript. This Manuscript quotes the references from near about 29 *Granthas* like *Vriddha Sushruta, Jatukarna, Charaka Samhita, Sushruta Samhita, Vagbhata, Bhela Samhita, Madhava Nidana, Jejjata, Vrunda (Siddhayoga / Vrundasangraha), Harita Samhita, Chakradatta, Vangasena Samhita (Chikitsasarasangraha), Lakshmanotsava, Jwaratimirbhaskara – by Kayastha Chamunda, Bhavprakasha, Todarananda, Bhishakchakrachitotsava (Hansarajiya Nidana),*

*Sushena – (author of Ayurvedmahodadhi), Damodara- (author of Bhimavinoda), Vaidyavinoda – by Shankar Bhatta, Kshemakutuhala, Vaidyajeevana – Lolimbaraja, Vaidyaksarasangraha (Ballalakrauta), Hitopadesha.*

**Observations & Discussion –****History** (Manikram, p. 35b/06) –

Name of Author – *Manikaram.*

Place – *Shakambhari* nearby Ajmer, Rajasthan.

Preceptor (*Guru*) of Author - *Mahopadhyaya Shri dayatila Sadguru.*

Period of author and text - There is no direct evidence about the family history, period, anywhere in this Manuscript. *Vaidyaksarasangraha* (1735 A.D). Is the latest treatise quoted. Thus, the period can be decided after the *Vaidyaksarasangraha* i.e. late Eighteenth cent A.D.

Language and script: The language is Sanskrit and the script is Devanagari. But, few lines are observed in other languages like vernacular Gujrati / Rajasthani / Hindi.

**Style of writing –**

The text is written in horizontal lengthwise manner. Sufficient margin left on either ends of the folio and marked by vertical double lines in black ink; writing is full from top to bottom. Perfect alignment is maintained at both ends of the lines. In each page, the letters are almost in equal size, on the same base line and of the same height and same style. Handwriting of the text is homogeneous all over the Manuscript. Meaning or synonyms of the words are given in between the lines, in margins, in same language, (sometimes in Hindi or Gujarati). Writing style resembles to *Sangraha Granthas* of late mid age. A principle is described or quoted first with reference *Grantha*, followed by supportive quotations from different *Granthas*. Content is not divided properly in *Adhyayas* or *Prakaranas*. At the beginning and the end of some topics, mentioned the name / title of the topic / *Prakarana*. Folios are numbered on reverse side in both margins. Punctuation mark is vertical stroke called *Danda* & double *Danda*, at end of each *Pada* and verse, which is similar to the commonest Sanskrit writing. Serial no, for verse can be observed at the end of each verse enclosed in between double vertical *Dandas* e.g.

||20||. The numbers given to verses, in the Manuscript, are not in sequence. End colophon, provides information about title, completion of the text, name and place of author. Marginalia are found in the form of meaning, synonym Manuscript, addition, substitution etc.

#### Present condition of Manuscript:

The copy of Manuscript is complete. No folio is missing. Few folios are worm eaten at the borders but not on the middle, so no text is missing. Manuscript is written on handmade old country paper. The paper is brittle and musty, Yellowish white in colour. Folios are not binded or stitched, but kept as loose, wrapped in red cloth and well preserved. Black Ink (*Mashi*) used to writing. At few places, the words are difficult to read because of wear and tear of paper. At some places, yellowish pigment is spread over the words to highlight the beginning or end of topic. Another copy with same title, the same name (found at oriental institute Baroda) indicates that author may be follower of the same tradition upcoming from Dayatila Mahopadhya. This tradition believes in the God, because at the beginning of text author worships many Gods, Goddess, previous *Acharyas* and specially God Dhanwantari. He prays to God Ganesha for the successful completion of *Grantha* without any obstacles. In *Pathya Prakarana*, also he gives *Drishtipariharaka Shlokas* to avoid the evil eye effect, and prayers for the digestion of *Pathya*.

*Manuscript* not divided in *Sthana*, *Prakaranas* or *Adhyayas* like in other *Samhita Granthas*. For convenience of the study, it was divided in six *Prakaranas*. At some places appears names like *Paneeya Prakaran*, *Pathya Prakaran* etc. which indicates that distribution of *Adhyayas / Prakaranas* was done and during copying of text it may have been corrupted.

#### Prathama Prakarana –

begins with homage to lord *Ganesh* and *Dhanwantari* and many other gods and goddesses along with homage to the *Mahopadhya Dayatila Sadguru*. It has topics like - *Nidan panchaka* of *Jwara*, types, very unique counting of *Doshas* i. e. *Vata – 43, Pitta – 49 Kapha – 53* and Total – 145. Symbolical expression is used in the form of words to denote numerals all over the text, for e.g. *Veda* for 4, *Vina* for 5, *Indu* for 1 etc. *Karshani* and *Brumhani*

*Chikitsa* in *Sama* and *Niram* conditions along with indications and contraindications are described. SymptoManuscript of good *vaidya* and *Moodha vaidya* are given. General principles of treatment, Samprapti of *Jwara*, again principles of *Jwara Chikitsa*, then symptoManuscript of seven types of *Jwara Vataja, Pittaja, Kaphaja, Vata-Kaphaja, Kapha-Vataja, Kapha-Pittaja* and *Sannipataja Jwara*, SymptoManuscript of *Sama Jwara, Pakwa* and *Aparipakwa Mala*. topics are described are not in chronological order. Six types of treatments of *Jwara* are mentioned in very detail 1) *Niwata Nilaya* (air sheltered house or place) 2) *Sukhakar Shayya* (Pleasant bed). 3) *Ushnajala Pana*. 4) *Langhana*. 5) *Pathya*. 6) *Vilanghana*. First two are in short and rest four are in very detail.

#### Dvitiya (Paniya) Prakarana –

This *Prakarana* deals with the treatment of *Jwara* by *Ushna Jala Pana*. Topics described in this *Prakarana* are methods and procedure of boiling of water, cooling and its properties; Indications and contraindications of *Ushna* and *Shita Jala*; consumption of *Ushna Jala* according to six *Rutu* with Properties; Preparation of *Katorika Jala*, properties and its indications. Then the author describes Definition, Properties, indications, contraindications of *Arogyambu* and *Shrutashita Jala*; Exceptions of drinking of water during *Langhana*; Duration of digestion of *Pakwa* and *Apakwa Jala*.

#### Tritiya (Langhana) Prakarana –

This *Prakarana* deals with treatment of *Jwara* by *Langhana*. Here only *Upawasa* is considered as *Langhana*. Topics described in this *Prakarana* are- conditions required for the *Langhana*, duration, nature and benefits of *Langhana*. *Taruna, Madhya* and *Jirna Jwara*. Indications and contraindications of *Langhana*. SymptoManuscript of *Samyak, Madhya* and *Hina Langhana*. Preventions during *Langhana*. SymptoManuscript of *Doshapaka, Dhatupaka, Malapaka, Nirama Jwara and Jwara Mukta*. *Tarpani Chikitsa* is explained after *Langhana*.

#### Chaturtha (Pathya) Prakarana –

This *prakarana* begins with attribute towards Goddess *Saraswati* and God *Dhanwantari*. This *Prakarana* is written for the benefit of persons who do not have knowledge of *Pathya*. Deciding the

*Pathya* in the *Jwara* and *Jwaramukta* person is main topic of this *Prakarana*. Determination of *Annakala* in *Jwara* patient, description of six *Rutu* in a day, *Kavala Graha Vidhi*, Method of preparation of *Pathya*, determination of time to drink water during *Pathya Sevana*, verses and mantras to avoid the evil eye effect, also mantras for digestion of *Pathya*, symposium about *Pathyakala* on even and odd days.

***Panchama (Vilanghana) Prakarana –***

*Vilanghana* is very shortly described in *Brihatrayee*. *Dalhana* have given two different opinions at different places. Firstly, he says that, *Vilanghana* is *Vividha Langhanam* i.e. different types of *Langhana* (Sushrut, 2010, p. Uttartantra 56/12 *Dalhana*), others say it as *Upawasa*. Again, he says *Vilanghana* is the *Laghubhojana* i.e. light diet, but not *Langhana* (Sushrut, 2010, p. Uttartantra 48/16 *Dalhana*). It is neither described by *Charaka* nor by *Chakrapani*. *Arunadatta* also said *Vilanghana* as *Langhana* (Vagbhat, p. Uttartantra 32/6 *Aundatta*).

Instructions about dos and don'ts for the *Jwaramukta* person are given. Normal diet and normal activities should be followed after patient becomes *Balavana* (powerful by body and *Agni*) otherwise recurrence of *Jwara* occurs. These instructions are very common and quoted from *Brihatrayee*.

**Conclusion:**

Few topics are observed in the Manuscript, but not in any other *Grantha*. They can be considered as authors own contribution in the field of Ayurveda.

- 1) Author explains *Tridoshas* and further counts their types as *Vata* - 43, *Pitta* - 49 and *Kapha* – 53. (Jayant, 2013, p. Page 51 Shlok 14)
- 2) Under the topic of *Chikitsa Chatushpada*, for the description of *Upacharaka* author uses feminine adjectives, which means he suggests that *Paricharaka* should be female. (Jayant, 2013, p. Page No 65 Shlok No 73.)
- 3) *Katorika Jala*:- this is the unique topic mentioned in *Paniya Prakarana* as per different condition of *Doshas* in *Jwara*, he mentions *Katorika jala*. *Chatwari* (4) *Katorika jala*, *Ashta* (8) *Katorika jala*, *Shodasha* (16) *Katorika Jala*, *Dwatinshat* (32) *Katorika jala*, *Chatushashti* (64)

*Katorika Jala*, *Ashtavinshatshata* (128) *Katorika jala*, means boil 128 Bowls of water to one bowl and that should be used by patient to drink during *Langhana*. All these are described according to the severity of *Doshas* along with its precise properties and indications. (Jayant, 2013, pp. Page no 70 - 73)

- 4) According to the *Doshas*, duration of *Langhana* and proper time to give *Pathya* to the patient of *Jwara* is mentioned. The maximum duration of *Langhana* is 57 days in *Sannipataja Jwara*. (Jayant, 2013, pp. Page No. 84 - 88)
- 5) Describes time of administration of *Pathya* according to different *Rutu*. (Jayant, 2013, p. page no 98 shlok no 04)
- 6) During *Langhana*, cooking of oil and ghee fried preparations of *Hinga* (*Asafoetida*) are prohibited nearby *Jwara* patient. (Jayant, 2013, p. Page no 93 Shlok no 75)
- 7) Burning of oil lamp is prohibited near the *Karnaka Sannipata* patient. Instead of oil, ghee is suggested to burn the lamp. (Jayant, 2013, p. Page no 93 Shlok no 75)
- 8) Different *Mudga Pathya* preparations are advised as per the Day of *Jvar Moksha*. (Jayant, 2013, pp. Page no 99 - 100)
- 9) For the preparation of *Pathya* of *Mudga*, different types of woods have to use to burn the fire according to different disease. *Jwara - Shami, Khadira, Phogi, Karkandhu, Nimba, Arka, Karira, Snuhi, eranda, dhurtaka, Palasha, Dhava, Babbula, Bilva and Shinshapa. Atisara - Babbula, Bilwa and Khadira. Kasa - Chinchini, Bilva, Pipali and Devadaru. Hikka, Trishna and Chhardi – Ashvattha*. Etc. (Jayant, 2013, pp. Page no 100 - 101 )
- 10) Author advice, to give the *Pathya* on *Vishama* (Odd) day and not on *Sama* (even) day. Because on odd day *Pitta* is *Vruddha* (eminent) and *Kapha* and *Vata* are *Hina* (low). On even day *Kapha* and *Vata* are *Vruddha* and *pitta* is *Hina*. (Jayant, 2013, pp. Page no 107 - 108)
- 11) The topic of *Vilanghana* is described here in detail, but not in any other Ayurvedic

*Grantha*. Maximum duration of *Vilanghana* is 57 days same as that of *Langhana*. (Jayant, 2013, p. Page no 109 Shlok No 04)

- 12) This Manuscript is the collection of quotations from near about thirty *Granthas*. Principles of treatment of *Jwara* in the form of *Dravya*, *Adravya Chikitsa*; *Yukti Vyapashraya*, *Daiva Vyapashraya* and *Satwvajaya Chikitsa* are compiled together. Many verses are taken from the *Granthas*, which are not available today. The wealth of Ayurveda lost with these *Granthas* is available in this Manuscript, which is very important contribution of author in the field of Ayurveda.

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