

Critical Study of Manuscript “Yogmuktawali” and its comparative study with Charak Samhita

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World Journal of Biology Pharmacy and Health Sciences, 2025, 22(03), 629-636

Publication history: Received on 18 May 2025; revised on 25 June 2025; accepted on 28 June 2025

Article DOI: <https://doi.org/10.30574/wjbphs.2025.22.3.0633>

Abstract

Ayurveda being a practical science and is codified through centuries in written documents called Manuscripts. A manuscript is any document written by hand or type written as opposed to being mechanically printed or reproduced in some automated way. As such, several treatment methods contained in these texts are being lost by decaying. As part of a humble step towards this, *Yogmuktawali* authored by *Hammeerraj*. A paper manuscript in the Sanskrit language documented in Devanagari script preserved at *Aanandashram Library Appa Balvant Chouk*, Pune was taken. The objectives of the study are critical edition of the manuscript *Yogmuktawali*. It is a unique article belonging to the *Aatreya Parampara*. The time period of the text by considering the internal and external evidence, influence of the text on other medieval texts can be placed as the late 16th to 21th century. There are total 20 chapters in this Manuscript. Some rare diseases like *Vamiroga*, *Bhutajwara*, *Slipad*, *Arochak* have found a place in this text. *Vajikaran* is a unique feature of this text. The content of the text is also very much similar to the *Charak Samhita* only at some places different words for same meaning are used.

Keywords: *Yogmuktawali*; *Aanandashram*; *Vamiroga*; *Bhutajwara*; *Slipad*; *Arochak*

1. Introduction

India has the beautiful legacy of *Ayurveda*. *Ayurveda* means, through which the life can be known or attained ^[1] (sacred knowledge of life) which is more than three millennia old. The general structure of corpus of *Ayurvedic* knowledge can be divided into three dimensions;

- The principal. (*Tatva* and *Sidhanta*)
- The science -operational rules and laws (*Shashtra*)
- The application (*Vyavahar*) ^[2]

India has unique tradition of medicine. Among all, *Ayurveda* is the oldest, most important system of medicine, *Siddha* and *Unani* joined later. In Ancient times the knowledge was only transferred orally by generation to generation.

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Later on, *Acharyas* found that narration was inconvenient for *Trividha Budhi* Shishyas to remember. So, the art of writing emerged as a way of preserving and presenting knowledge. Through recording thoughts and ideas, it become possible to transmit knowledge to distant lands and future generations. The evidence of writing has been prevalent in India since 500 B.C.

The proof of documentation of knowledge can be seen in 3rd century as King Ashoka's inscription's in *Braahmi lipi*. The seals from *Harappa*, *Mohenjo-Daro* reveal the presence of pictographic script, that was well developed. [3]

Thousands of years ago when printing technology was not available, knowledge was preserved by technique of writing it on leaves and barks of specific plants, on woods, stones. metal plate; today which are known as Manuscript. [4] (*Hastalikhit*)

The word Manuscript originated from Latin word

- Manus- means hand,
- Scriptus- means to write,

Hence, Manuscripts are uniquely hand written/ manually written document.

2. Definition

Manuscript is a scientific, historical, literary or of aesthetic value which is at least 75 years old. [5]

In India only 2 lakh medical manuscripts are available; out of 10 million manuscripts; few are studied and many more are yet to be discovered. This shows the urgent need to study and conserve the past literature.

For writing Manuscript following were used-

- *Lekhya Samagri* – Metal and stone (*Shila*, *Tamrapatra*, *Suvarna patra*)
Paper/ Patra (*Bhurj patra*, Palm)
Bark (Brich bark, *Agaru*) [6]
- *Lekhana Samagri* – Stylus
Pen/ *Kalam* (*Bamboo twig*, *Ishika*, *Varnavartika*)
Ink (*Mashi*, *Tamalrasa*, *Alaktarasa*)
Brushes (*Kunchika*, *Tuli*, *Varti*)
Chalk (*Khatika*) [6]
- *Rakshan Samagri* – *Kacana* / *Kacanaka* is a string or tape that ties bundles of leaf /paper manuscripts. [6]
 - *'Kacanakin'* - writing manuscript.
 - *'Kacela'* - cover that keeps manuscript together
 - *'Pratipushtak'* - copy of original manuscript.
 - *'Lipyasana* / *Vyaspitha'* - stand to read manuscript/writing desk. [7]

3. Need for manuscript study

Nature, Vandalism, Battles, Personal jealousies, migration of scholars and Political unrest have all contributed to the loss of manuscripts. The days are not far off, when this remnant also will perish untouched, unseen, unexamined and uncared.

Hence the study is important -

- To review the past literature.
- Contribute to literary richness of ancient heritage.
- To preserve earliest knowledge.
- To better understand the basic principles.

3.1. Using *Aapta Praman*

- As *Sushrut* mentioned, it is impossible to come on conclusion only by studying one *Shashtra*, but if we have the knowledge of more *Shashtra's* then the person become good physician. [8]

- As *Vagbhata* said, if the text written by great *Rushimuni* was the only source of gaining knowledge, then along with the text of *Charakacharya* and *Sushrutacharya*, the text of Rishi like *Bhelacharya* would also have been appreciated. So, other well written text full of good knowledge and new concepts should also be accepted. [9]

The critical editing of ancient Manuscript is process of selecting the most acceptable reading of a work, which it's author might have written. [10]

4. Material Methodology

4.1. YOG

- Junction, joining, union
- Combination, association, meeting
- Contact, Touch, Connection. [11]
- Any junction, union, combination, contact with [12]

4.2. MUKTAVALI

A product of various sources like from pearls; pearl neckless. [13]

After searching extensively through the many catalogue of manuscripts available at *Anandashram* library, A.B. Chowk, Pune the manuscript "*Yogmuktavali*" is selected. [14]

- Name- *Yogmuktavali*.
- Author- *Hammiraraj* [14]
- Script – *Devnagari*
- Folios- 18
- Condition – Handwriting is good and readable.
- Status - complete
- Year – Unknown
- Size – 30 * 10 cm
- Shloka – 180

The subject matter is presented on both sides of folios. Overviewing the selected Manuscript *Hammiraraj* has described –

- *Shadrutucharya lakshana*
- *Jwara, Bhutajwara*
- *Atisara, Grahani*
- *Vamiroga*
- *Arsharoga*
- *Ajirna, Vishuchika*
- *Prameh, Mutrakruchya, Ashmari*
- *Arochaka*
- *Rogaraj*
- *Pandu*
- *Gulma, Vidradhi*
- *Vataroga*
- *Kushta, Kshipada*
- *Vajikaran*

4.3. Material

- Manuscript "*Yogmuktavali*" found in catalogue "*Vaidyak Shashtram*", collected from *Anandashram*, Pune. (Manuscript number S 19-7/77)
- *Ayurveda* and Sanskrit *Shabdakosh*
- *Charak Samhita* with available commentaries.

- Text of Ayurveda are referred, when required.

4.4. Methodology

- Collection of Manuscript
- Comprehensive reading –division into section are done
- Study of Manuscript (comparative study and interpretation of contents)
- Study is carried out in following stages –
- Collection of manuscript “*Yogmuktavali*” by photocopying it from *Anandashram* library, Pune.
- Comprehensive reading – Division into sections are done.
- Study of manuscript is done as –
 - Name, history, place, period of author and text.
 - Script – i. Language – Sanskrit, Devanagari etc.
 - ii. Style of writing – starting and end of the text.different Orthographic

Peculiarities regarding the writing are studied by following way. [15]

- Writing
- Abbreviation
- Pagination
- Punctuation
- Illustration
- Colophon
- Decoration
- Marginalia

Size [16]- Total extent.

Total number of chapters in manuscript.

Total number of shlokas.

Total number of folios.

Lines in a folio.

Number of words in each shloka/line.

4.5. Present condition of – Whole manuscript-whether it is complete or not, is intact or

- not, worm eaten etc.
- Quality of the material
- Ink colour.
- Clarity.

4.6. Speciality of literature – follower of any system,*pantha* ,*parampara*, and its impact on the text.

Influence of author and text in the field of Ayurveda.

Translation

- All topics in the manuscript are studied and interpreted shloka to shloka, pada to pada, word to word.
- It is then translated, outside help of the Sanskrit expert.
- Interpretation of the contents of manuscript “*Yogmuktavali*” and its comparison with *Charak* have been done.

5. Results

5.1. Correlation of content of *Yogmuktawali* with *Charak Samhita*

To correlate all the verses of manuscript with *Charak Samhita*, the scale is prepared in the form of grades, given below.

5.2. Gradation scale of correlation

- Not found in text.
- Opposite meaning and changed principals.
- Different words but same meaning and principles.

- Slightly modified word but same meaning.
- Exactly same.

Table 1 Correlation of manuscript with *Charak Samhita*

Grades	0	1	2	3	4
<i>Charak Samhita</i>	144	12	46	56	44
Percentage	47.68	3.97	15.23	18.54	14.56

6. Discussion

6.1. Title

The author has given the name *Yogmuktawali* as a title of this text.

In this text various diseases, treatment, *Rutucharya* and *Vajikaran* are described. This manuscript may be concise part of some large work like *Charak Samhita*. Title *Yogmuktawali* can be divided as *Yog* and *Muktawali*. *Yog* means union and *Muktawali* means product of various sources like from pearls. Author described various topics in this manuscript as *Rutucharya*, disease and their treatment, *Vajikarana* like pearls are arranged in a thread and so the *Yogmuktawali* is created. So, this manuscript is connection of these various knowledgeable products, that's why given the name *Yogmuktawali* finds suitable for it.

6.2. Author, Period and Place

The personal information about the Author of the text *Hammeerraj*, other than his name is not mentioned in manuscript. Time period of manuscript is interpreted on basis of writing style and script but the place of Manuscript writing can't be clearly interpreted.

Time period -16th to 21th century

6.3. Language and Script

The whole manuscript is written in *Devnagri* script and *Sanskrit* language.

6.4. Style of writing

The scribe has done various mistakes regarding the use of certain letters. Numerous grammatical mistakes are observed throughout the text. At some folios size of text is varied. Writing is not homogeneous throughout the text, it becomes thicker in 3B, 4A, 5B, 6A, 7B, 8A, 11B, 13A, 15A, 17A and thin in 2B, 3A, 6B, 9B, 10A, 10B, 11A, 12B, 14B, 18B but it is easily legible. This may be due to change in stylus. In the last folio contain is written in compact manner but suggested that it is written by another scribe.

At the starting of new chapter, the word अथ is used but at the end of that chapter the word इति is used. While first letter of that chapter is given in short form.

Use of double vertical stokes (*Danda*) is used to denote the completion of verse. The manuscript is decorated at the first title page and then subtitles are highlighted properly with red color dye called *Geru*. The *Devnagri* script used in manuscript seem to be normal where some orthographical changes were noticed. The script in span of 16th to 21th century is almost similar to *Devnagri* lipi.

6.4.1. Orthographic Peculiarities

Many orthographic Peculiarities are found in this manuscript. The style of writing letters like ए ण कृ र श ण सु स न्त्र resembles the script used in span of 16th to 21th century.

6.4.2. Present condition of manuscript

The end colophon represents that the manuscript is complete but is a concise form, *Charak Samhita*. Manuscript is not worn eaten. Only at some folios water lines are visible due to which some words and lines are unclear but can be understood when carefully read. While the present condition of manuscript suggest that it is preserved properly in *Aanandashram* library Pune.

6.4.3. Corruption

There are five types of corrections, found in manuscript. Among them the correction Deletion is most frequently occurred i.e., 109 times and the correction Substitution is occurred 11 times while Marginalia correction is occurred 38 times. The reason behind the maximum deletion might be the mistakes in grammar. The minimum correction is substitution is 11 times when 36 pages are taken into consideration.

6.4.4. Specialty of literature

At the beginning of manuscript author pays homage to Lord *Ganesha*. It suggests that he might be from *Vaidyak Sampradaya*. It is then followed by bowing head to Lordess *Saraswati*, *Guru*, *Dhundiraj*, *Vishweshwar*. This suggests that author has gratitude towards goddess of learning and wisdom for the auspicious beginning of the manuscript. *Hammeerraj* also maintains his *Guru* that means he is follower of someone but name is not clearly maintained.

6.4.5. Grammar use

Manuscript is highly corrupted, grammar point of view. In spite of uncharitable observations in observation chapter, it is noted that it is more than hundreds year ago. It indicates that author's writing was sufficiently known far in the country.

6.4.6. Influence of author and text in field of Ayurveda

This manuscript is good compilation of various important diseases, their sign symptoms and treatment, also *Shadrutucharya* and *Vajikaran Adhyay* is clearly described. This content might be more similar to *Charak Samhita*. It is very useful for upcoming *Vaidyas* in *Ayurveda*.

6.5. Discussion about number of folios, verses, letters.

Number of folios in manuscript are 18 i.e., total 36 pages, but the last folio 18B is written in compact form which suggests shortage of folios.

Number of lines varies from 7-10 lines, but only at last folio there are 10 horizontal lines and 3 short vertical lines are adjusted in colophon to complete the manuscript. So as an average 8 lines are there on each folio. On an average 30 letters per line. Maximum 38 and minimum 20 letters are present in a line. Total 31 number of diseases are described in this manuscript. Also 6 *Rutucharya* with proper description is explained and manuscript is ended with *Vajikaran* chapter. Proper numbering to verses is not given continuously. Some of verses number are absent, but with omitted numbers next continued numbers are given properly.

6.6. Discussion about Correlation

References of any *Granthas* or *Samhitas* has not been maintained by author. But by observing this manuscript in be collectively interpreted that information in this manuscript can be compared with *Charak Samhita*. Firstly, *Shadrutucharya* is explained in manuscript which can be correlated with *Tasyashitiya Adhyaya* in *Charak Samhita*. So, Points explained in observation table are taken into consideration for correlation.

In general, 14.56 % of manuscript is similar to *Charak Samhita* which suggests difference in period and region. Among whole matter 18.54 % content is similar with Slightly modified words i.e., Single word /letter is different. Author have used some similar words as that of *Charak Samhita* which contributes about 15.23 % content having different words but same meaning. While 3.97 % content is having different words with opposite meaning. Almost 47.68 % content of the manuscript is not found in *Charak Samhita* which suggests that manuscript is elder than that of *Charak Samhita* and doesn't have influence on *Charak Samhita*

6.7. Discussion about contribution of Author w.s.r.to *Charak Samhita*

This whole manuscript *Yogmuktawali* is correlated with *Charak Samhita*. Those content or verses are not similar to *Charak Samhita* by any grade in comparison scale considered as author's own contribution. Total 6 *Rutucharya* i.e. rules

to follow in 6 seasons in daily life style. Also 31 diseases are broadly described in manuscript which can be compared with *Charak Samhita*. Almost all diseases in manuscript are widely described in *Charak Samhita* but the content is not exactly same, which suggests the real author's contribution. While *Vajikaran* chapter is specialty of *Charak Samhita*.

6.8. Discussion about the original source used by author

The author doesn't mention any references regarding to any autoreactive text or name of *Guru* or *Pantha*. Only the solutes to name *Guru*, but particular name is not mentioned. However, in colophon, there is no proof of *Guru* of Author. The content might be similar to other *Granthas* like *Bruhatrayi* and *Laghutrayi*. Scribe has not mentioned the time period and place of text. The sequence regarding the description of the text is not similar as that of *Charak Samhita*.

6.9. Discussion about first and last page of the manuscript

Before starting of Pratham Adhyay the work starts by expressing gratitude to Lord and Lordess. The importance of study of this manuscript is given in a short sentence as it is very useful for "*Sukh Siddhi*".

Then author started to explain first chapter *Rutucharya*. Under this heading *Shishir, Vasant, Grishma, Varsha, Sharad, Hemant*. The contents of *Rutucharya Adhyay* in manuscript is compared with *Tasyashitiy Adhyaya* of *Charak Samhita* and given in table no. 6. In *Charak Samhita* description of *Rutucharya* is started with *Hemant Rutu* first while in manuscript with *Shishir Rutu*.

Likewise total 20 chapters have been described by *Hammeerraj*.

The text on last page is written congested form we can conclude that scribe might be facing folio shortage. So, 3-4 lines were written in vertical column. In last 5-6 lines the glory about the King *Shree Samant* is widely described. Scribe has used the words like *Singh, Kuvar, Pratap, Sangram, Samant* which shows he might be the follower of *Rajashtani Marvadi* culture. He might be resident of *Rajasthan* region. In the starting and at the end it is specially author *Hammeerraj* bowed to the *Aptaj* and God from this we can say that he was *Astik*.

The scribe *Hammeerraj* has given special respect and prestige to the King of Nation who is *Kirtiwan, Praudha, Vrajaraji, Pratapi, Sangramjanak, Shatrunashak, Garvahn, Pruthvitala Rajyate* (down to earth personality), and *Atmaj*.

7. Conclusion

From *Aanadashram* Library, Pune the only copy considered for this study and the description of manuscript was found in the descriptive catalogue of Collection of *Vaidyakshashtra* Manuscript volume 7 manuscript number 77.

On comprehensive reading found that,

- The text is not divided properly into *Adhyay* numbers.
- The text of manuscript is not grammatically correct.
- The whole text is written in verse form.

The manuscript mainly deals with *Rutuchrya*, various disease with their symptoms and treatment. The author mentioned his name. But the place name is not mentioned by author. However, the place and period are interpreted on the basis of observation.

Name of author- *Hammeerraj*

Place- Northern region especially *Rajasthan*. Time -in between 16th to 21th century.

On correlation of manuscript with *Charak Samhita*, Similarities found are 14.56 % exactly similar to *Charak Samhita* while 47.68 % content is not found in *Charak Samhita*. The sequence regarding to the description of the text is not analogous to *Charak Samhita*. Also, the various medicinal *Kalpanas* are scattered all over the *Chikitsa Sthan*.

The whole content of manuscript is correlated with *Charak Samhita*. Those verses, which do not have any similarity with *Charak Samhita* by any grade in scale, are considered as author's own contribution. The total number of chapters are 20. Other medicinal *dravyas* and preparations are also in *Charak Samhita* but differ from the contents of manuscript which are considered as author's own contribution.

This manuscript is as like an article at that time which was conclusive research-based study and highly effective to the society for their knowledge, treatment and study.

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