

# A critical review of meters in Astanga Hridaya

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## Abstract:

The ancient scholars maintained the learning and the streamline flow of knowledge by rhythmic recitation for thousands of years even before the era of documentation. Astanga Hridaya is one of the most important texts in great-triad of Ayurveda. This text has been composed by Acharya Vagbhat in 6<sup>th</sup> Century AD. It is the amalgamation of Caraka Samhita and Sushruta Samhita. The author has tried to compose all subject matter in verse form to make it possible to remember easily through rhythmic recitation. With the advent of science many technologies have emerged in the field of education and have given us new dimension of study. But this classical practice of recitation has been gradually loosing its common uses.

This review consists of methods of rhythmic recitation of all verse of Astanga Hridaya with proper examples, notations and analysis according to meter.

Keywords: Astanga Hridaya, *Chhanda*, meter

## Introduction:

### *Chhanda*:

The Veda is the main sources of knowledge for achieving duty (*dharma*), wealth (*artha*), desire (*kama*) and final deliverance (*moksa*). The study of the Vedas was divided by six different varieties widely known as *vedanga*. In early days of Vedic period study was in the form of oral tradition and methodical rhythmic recitation was mandatory to keep the purity of text. Rhythmic recitation also helps to develop good memory of the text. *Chhanda* was given major importance from the very beginning of Vedic era and considered it as a *vedanga*<sup>1</sup> Apart from the classical teaching *chhandas* were being used in day to day life to remember the verses of worshipping etc. *Ayurveda*, the science of life, has taken the origin from vedic wisdom and was transmitted through same tradition. Majority of the texts of *Ayurveda* literature are composed in poetry form to remember the subject purely. So, study of meter (*chhanda*) is an integral part to study and explore the *ayurveda* literature.

## Methods of study depicted in *Ayurveda*:

The profounder of *ayurveda* had adopted three steps of learning i.e. *adhyayana*, *adhyapana* and *tadvidyasambhasa*<sup>2</sup> as needs of time to continue the streamline flow of ayurvedic knowledge.

The most preliminary stage of study (*adhyayana*) is “*adhigata karana*”<sup>3</sup> i.e. grasping and mastering of the text thoroughly. The texts were written mostly in a very concise style known as “*Sutra*” and in combined form of both prose and verse. Prose is not tightened by *aksara*, *matra*, *gati* & *yati* on the other hand verse is bound by some rules. The verses were mostly in simple form and were meant to be easy for cramming by the pupils and comprehended in their scope of exposition a vast range of subjects.

Ancient practice regarding recitation reveals that during study *acharya* used to recite one or two *Pada* of the verse at first methodically pronounced with gradual completion of the rest part. Students one after another followed the preceptor blindly reciting the *Pada* respectively. During this process main focus was laid on correct pronunciation<sup>4</sup>.

During study the student should be very careful in maintaining the perfectness instructed in the text<sup>5</sup>. He should recite neither too fast; that means the letters, words, quarter verses should not be in close succession and as such indistinct nor too slow i.e. the words etc. should not be too loosened. He should recite without any hesitation, avoid nasal sounds always, pronounce the letters clearly without compressing them, recite well refined, non-confused letter and should read with medium voice not in very high or very low pitch<sup>6</sup>.

Most important aspect of ancient system of education was achievement of oral fluency<sup>7</sup>. The student easily gained oral promptness in the course of study with improvement in their pronunciation and other loops. *Sushruta* mentioned that the student should make efforts to attain excellence of speech, for successful management of practical.

The next stage was memorization. With repeating the verse again and again in proper methodical rhythm, the students used to store permanently in memory. The *sutras* were studied in different ways like *Samhita patha*, *Pada patha*, *Krama patha*, *Jata patha*, *Ghana patha* etc. for memorization<sup>8</sup>. *Samhita patha* is reading of text what it actually is. *Pada patha* is reading word by word by breaking *samasa-baddha Pada* of main *Samhita patha*. *Krama patha*, *Jata patha* and *Ghana patha* have same *svavinyas* (phonation) but the only specialty is repetition. In *krama patha* the frequency of repetition of each word is twice. In *Jata-patha* each *Pada* is being recited thrice or more. In *Ghana patha* the frequency of repetition is up to six times with a definite sequential rhythm. Hence with the help of glorious methods the *ayurveda* literature remains its pure form.

### ***Importance of chhanda-jnana for proper methodical study***

In Vedic period the scholars used to study *ayurveda* either after completing his Vedic school or simultaneous with. They had to study *chhanda* as a *vedanga* in their respective Vedic school. Ancient scholars kept the streamline flow of knowledge by rhythmic recitation for thousands of years even before the era of documentation. With the advent of science many technologies have emerged in the field of education and have given us new dimension of study.

But on account of lack of practice in classical and rhythmic methods of recitation the current ayurvedic scholars are not been able to make them well versed in their respective ayurvedic subjects. Hence for regaining the golden spirit of ayurvedic text based study the knowledge and proper method of recitation of ayurvedic verses on the basis of *chhanda* is inevitable as primary step of learning.

### ***Varieties of Chhanda***<sup>9</sup>

A verse is consisted of four parts known as *pada*. The governing rules and regulation of meters are concerned with each single *pada*.

Some meters are composed and ruled by number of letters or *aksharas* known as aksara *chhanda* or Varna *chhanda*. In *aksharachhanda* only *aksaras* are counted and assessment of specific *ganās* is not required where as in *Matra-chhanda* only *matras* are measured. Neither *ganās* nor *aksaras* are assessed e.g. *Aupacchandasika*, *Vaitaliya* etc.. In *Aksaragana chhanda* assessment of both the numbers of *aksara*

and respective *ganas* are inevitable e.g. *Indravajra, Malini etc.. Matragana Chhanda* is another variety in which both *matra* and *ganas* (matra) are assessed e.g. *arya*.

Rhythmically all verses are of three types i.e. *samachhanda, ardhasamachhanda* and *visamachhanda*. In *Samavrtta chhanda* all four *pads* contain same numbers of *Varna* or letters e.g. *Indravajra, Vamshastha* etc. on the other hand in *ardhasamavrtta chhanda* the odd *Pada* i.e. 1<sup>st</sup> & 3<sup>rd</sup> *Pada* are composed of same number of letters and the even *Pada* 2<sup>nd</sup> & 4<sup>th</sup> are consisted of same number of letters (not similar to *Pada* 1<sup>st</sup> and 3<sup>rd</sup>) e.g. *Puspitagra, Viyogini*. In *Visamavrtta chhanda* all four *Pada* are different in terms of letters e.g. *Udgata*.

### **Guru & Laghu Varna:**

Besides associated with *dirgha svara* like आ, ई the following consonants are considered as *guru*<sup>10</sup>

- Anusvara yukta* ( a ) i.e. associated with *anusvara* ;
- Visarga yukta* ( % ) ,
- Just before the conjunct and
- Last word of the *Pada* (*Padantaga*)

All others are *laghu* including *hrasva svara*. Practically in *shloka patha* one *matra Varna* is considered as *hrasva* where as two *matras*, three *matras* and half *matra* are counted for *dirgha, pluta* and *vyanjana* respectively<sup>11</sup> but only consonant like क्, ख् and ऽ (*avagraha*) are not considered as *varna*.

### **Matra:**

Time required for pronunciation of *laghu aksara* is counted as one *matra*. *Matra* of *guru* letter is two<sup>12</sup>.

### **Gana:**

For making it easy the scholars of *Chhanda shastra* have framed different combinations of letters popularly known as *gana*. *Ganas* are framed by combination of *guru* and *laghu varnas*. The characteristics of eight *ganas* are as follows<sup>13</sup>

Name	Character	Symbol	Examples
गण	All three letters are <i>Guru</i>	SSS	त्रायन्ती, बाधिर्य
गण	All three letters are <i>laghu</i>	III	मधुर, लशुन
गण	First letter is <i>guru</i>	SI	नागर, सैन्धव
गण	First letter is <i>laghu</i>	IS	गुडुची पटोलं
गण	Middle letter is <i>guru</i>	ISI	कषाय, किलास
रगण	Middle letter is <i>laghu</i>	SIS	पिप्पली, चन्दनं
गण	Last letter is <i>guru</i>	IIS	अभया, मरिचं
गण	Last letter is <i>laghu</i>	SSI	आकाश, उन्माद

S–Guru

I–Laghu

### **Astanga Hridaya—**

*Astanga Hridaya* is one of the most authoritative and comprehensive compendium of Ayurvedic knowledge covering almost each and every aspects of health care. It has been written by Acharya Vagbhat or Madhya Vagbhat in 6<sup>th</sup> Century AD. Most of the subject matters and underlined concepts of Caraka Samhita and Sushruta Samhita have been categorically incorporated in proper place and with adequate

alteration according to the need. The text is written all most in verse form and for that it has brought a huge number of sutras and subject matters written in prose form in the aforesaid two classics under the purview of meter and ultimately within the domain of memorization.

### **Chhanda in Astanga Hridaya**

Acarya Vagbhata has used thirty three *chandās* e.g. *Anustup, Arya, Aupacchandāsika, Bhadra, Dandaka, Dhiralalita, Dodhaka, Drutavilambita, Harini, Indravajra, Kusumitalatābellita, Malini, Mandakranta, Mattamayura, Narkutaka, Praharsini, Prithvi, Puspitagra, Rathoddhata, Salini, Sardulavikridita, Sragdhara, Suddhaviraḍ, Svagata, Totaka, Upacitra, Upajati, Upendravajra, Vaiśvadevi, Vaitāliya, Vamsastha, Vasantatilaka* and *Viyogini* for the embellishment of his text.

Brief descriptions of meters along with their examples are as follows

#### **1. Anustup.<sup>14</sup>**

It is a *varnavrtta chhanda* and usually meant for *sama chhanda*. Its each *Pada* consists of eight letters among them 5<sup>th</sup> is always *laghu* where as 6<sup>th</sup> is always *guru* and 7<sup>th</sup> of even *Pada* is *laghu* and of odd *Pada* is *guru*. Others have no bar. After each *Pada* there is slight pause.

#### **Examples**

कायबालग्रहोर्ध्वाङ्गशल्यदंष्ट्राजरावृषान् ॥

अष्टवङ्गानि तस्याहुश्चिकित्सा येषु संश्रिता । (सूत्रस्थान 1/5)

#### **Analysis:**

Pada 1							
1	2	3	4	5	6	7	8
का	य	बा	ल	ग्र	हो	र्धा	ङ्ग
Pada 2							
1	2	3	4	5	6	7	8
श	ल्य	दं	ष्ट्रा	ज	रा	वृ	षान्
Pada 3							
1	2	3	4	5	6	7	8
अ	ष्टा	व	ङ्गा	नि	त	स्या	हु
Pada 4							
1	2	3	4	5	6	7	8
श्चि	कि	त्सा	ये	षु	सं	श्रि	ता

#### **2. Arya:<sup>15</sup>**

It is a *matra chhanda* where only *svaras* are counted. *Guru* letter is considered as of two *matras* and *laghu* letter as of one. There are five different *ganās*. Each *ganās* is composed of four *matras*. So *ganās* may be framed by two *guru varnas* (५५), one *guru* and two *laghu* (५१, १५, ११५), and four *laghu varna*.

According to *chhanda paricaya* it is characterised by twelve *matra* in 1<sup>st</sup> *pada*, eighteen *matra* in 2<sup>nd</sup> *pada*, fifteen *matra* each in 3<sup>rd</sup> and 4<sup>th</sup> *pada*.<sup>16</sup>

There are five different groups of *arya* namely *arya*(12,18,12,15), *giti* (12,18,12,18), *udgiti* (12,15,12,18), *upagiti* (12,15,12,15) and *aryagiti* (12,20,12,20).

In other words, each two *Pada* of *arya chhanda* are generally composed of seven *ganās* and a *guru* letter. So total *matra* is thirty. According to the position of above *ganās* in different position of the verse *arya* is of eighty (80) types such as *Vipula*, *Capala*, *Giti*, *Udgi* etc.

**Example:**

जीवन्ती काकोल्यौ मेदे द्वे मुद्रमाषपर्यौ च।

ऋषभकजीवकमधुकं चेति गणो जीवनीयाख्यः॥ (सूत्रस्थान 15/8)

**Analysis:**

**Pada 1**

4		4		4		
2	2	2	2	2	2	12
जी	व	न्ती	का	को	ल्यौ	

**Pada 2**

4		4		4		4				
2	2	2	2	1	2	1	2	2	2	18
मे	दे	द्वे	मु	द्र	मा	ष	प	पर्यौ	च	

**Pada 3**

4				4			4			
1	1	1	1	2	1	1	1	1	2	12
ऋ	ष	भ	क	जी	व	क	म	धु	कं	

**Pada 4**

4			4		3		4		
2	1	1	2	2	1	2	2	2	15
चे	ति	ग	णो	जी	व	नी	या	ख्यः	

**3. Aupacchandāsika :**<sup>17</sup>

It is a *matra chanda* characterized by sixteen *matra* in each odd *Pada* and eighteen *matra* in each even *pada*. In each *Pada* there is a *रण* a *laghu* and a *guru varna* at the end.

**Example:**

मधुराम्लपटूष्णासात्म्यकाङ्क्षाः कृशदीर्घाकृतयः सशब्दयाताः।

न दृढा न जितेन्द्रिया न चार्या न च कान्तादयिता बहुप्रजा वा ॥ (शारीरस्थान 3/87)

**Analysis:****Pada 1**

					रगण			ल	गु	गु	
1	1	2	1	1	2	1	2	1	2	2	16
म	धु	रा	म्ल	प	टू	ष्ण	सा	त्य	का	ङ्क्षाः	

**Pada 2**

						रगण			ल	गु	गु	
1	1	2	2	1	1	2	1	2	1	2	2	18
कृ	श	दी	र्घा	कृ	त	यः	स	श	ब्द	या	ताः	

**Pada 3**

						रगण			ल	गु	गु	
1	1	2	1	1	2	1	2	1	2	2	16	
न	दृ	ढा	न	जि	ते	न्द्रि	या	न	चा	र्या		

**Pada 4**

						रगण			ल	गु	गु	
1	1	2	2	1	1	2	1	2	1	2	2	18
न	च	का	न्ता	द	यि	ता	ब	हु	प्र	जा	वा	

**4. Bhadra:<sup>18</sup>**

It is a *varnavrta sama chanda* composed of twelve letters in each *pada*. Respective *ganas* are मगण, तगण, जगण, यगण . Pauses are after 4<sup>th</sup> and after 12<sup>th</sup> i.e. *padanta*.

**Example:**

तोयद्रोणे चित्रकमूलतुलार्धं साध्यं यावत्पाददलस्थमथेदम्

अष्टौ दत्त्वा जीर्णगुडस्य पलानि क्वाथं भूयः सान्द्रतया सममेतत्॥ (चिकित्सा स्थान 8/153 )

**Analysis:****Pada 1**

मगण			तगण			जगण			यगण		
ऽ	ऽ	ऽ	ऽ	ऽ	।	।	ऽ	।	।	ऽ	ऽ
तो	य	द्रो	णे	चि	त्र	क	मू	ल	तु	ला	र्धं

**Pada 2**

मगण			तगण			जगण			यगण		
ऽ	ऽ	ऽ	ऽ	ऽ	।	।	ऽ	।	।	ऽ	ऽ
सा	ध्यं	या	व	त्पा	द	द	ल	स्थ	म	थे	दम्

Pada 3

मगण			तगण			जगण			यगण		
ऽ	ऽ	ऽ	ऽ	ऽ	।	।	ऽ	।	।	ऽ	ऽ
अ	ष्टौ	द	त्वा	जी	र्ण	गु	ड	स्य	प	ला	नि

Pada 4

मगण			तगण			जगण			यगण		
ऽ	ऽ	ऽ	ऽ	ऽ	।	।	ऽ	।	।	ऽ	ऽ
क्वा	थं	भू	यः	सा	न्द्र	त	या	स	म	मे	तत्

5. Dandaka<sup>19</sup>

It is a *varnavrta samachanda* primarily containing two नगण and seven रगण in each Pada i.e. twenty seven letters in each pada. Then gradually one रगण increases in each upper variety. So number of letters may be thirty, thirty-three, thirty-six etc. Pause is at the end.

Example :

त्रिकटुकदलकुड्डुमग्रन्थिकक्षारसिंही निशादारुसिार्थयुग्माम्बुशक्रहयैः

सितलशुनफलत्रयोशीरतिद्वावचा तुत्थयष्टीबलालोहितैलाशिलापद्मकैः। (उत्तरस्थान 5/18 ½)

Analysis:

Pada 1

नगण			नगण			रगण			रगण			रगण			रगण			रगण			रगण			रगण											
।	।	।	।	।	।	ऽ	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ
त्रि	क	टु	क	द	ल	कुं	कु	म	ग्र	न्थि	क	क्षा	र	सिं	ही	नि	शा	दा	रु	सि	द्धा	र्थ	यु	ग्मा	म्बु	श	क्र	ह	यैः						

Pada 2

नगण			नगण			रगण			रगण			रगण			रगण			रगण			रगण											
।	।	।	।	।	।	ऽ	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ
सि	त	ल	शु	न	फ	ल	त्र	यो	शी	र	ति	क्ता	व	चा	तु	त्थ	य	ष्टी	ब	ला	लो	हि	तै	ला	शि	ला	प	द्म	कैः			

6. Dhiralalita<sup>20</sup>

It is a *varnavrta samachanda* consisted of eighteen letters in each pada. The respective ganas are यगण, मगण, नगण, सगण, तगण and सगण.

Example :

प्रसृष्टे विण्मूत्रे हृदि सुविमले दोषे स्वपथगे विशुद्धे चोद्गारे क्षुदुपगमने वातेऽनुसरति।

तथाग्नावुद्रिके विशदकरणे देहे च सुलघौ प्रयुञ्जीताहारं विधिनियमितं, कालः स हि मतः॥ (सूत्रस्थान 8/55)

**Analysis:****Pada 1**

यगण			मगण			नगण			सगण			तगण			सगण		
।	ऽ	ऽ	ऽ	ऽ	ऽ	।	।	।	।	।	ऽ	ऽ	ऽ	।	।	।	ऽ
प्र	सृ	ष्टे	वि	ण्मू	त्रे	हृ	दि	सु	वि	म	ले	दो	षे	स्व	प	थ	गे

**Pada 2**

यगण			मगण			नगण			सगण			तगण			सगण		
।	ऽ	ऽ	ऽ	ऽ	ऽ	।	।	।	।	।	ऽ	ऽ	ऽ	।	।	।	ऽ
वि	शु	द्धे	चो	द्वा	रे	क्षु	दु	प	ग	म	ने	वा	ते	ऽनु	स	र	ति

**Pada 3**

यगण			मगण			नगण			सगण			तगण			सगण		
।	ऽ	ऽ	ऽ	ऽ	ऽ	।	।	।	।	।	ऽ	ऽ	ऽ	।	।	।	ऽ
त	था	ग्ना	वु	द्रि	के	वि	श	द	क	र	णे	दे	हे	च	सु	ल	घौ

**Pada 4**

यगण			मगण			नगण			सगण			तगण			सगण		
।	ऽ	ऽ	ऽ	ऽ	ऽ	।	।	।	।	।	ऽ	ऽ	ऽ	।	।	।	ऽ
प्र	यु	ञ्जी	ता	हा	रं	वि	धि	नि	य	मि	तं	का	लः	स	हि	म	तः

**7. Dodhaka:**<sup>21</sup>

It is also known as “*Bandhu*” and characterised by **eleven** letters in each *pada*. Respective *ganas* are three भगण and two-*guru* letters. Pause at the end.

**Example:**

ओषधयो मणयश्च सुमन्त्राः साधुगुरुद्विजदैवतपूजा ।

प्रीतिकरा मनसो विषयाश्च घ्नन्त्यपि विष्णुकृतं ज्वरमुग्रम् । (चिकित्सास्थान 1/177)

**Analysis:****Pada 1**

भगण			भगण			भगण			गु	गु
ऽ	।	।	ऽ	।	।	ऽ	।	।	ऽ	ऽ
ओ	ष	ध	यो	म	ण	य	श्च	सु	म	न्त्राः

**Pada 2**

भगण			भगण			भगण			गु	गु
ऽ	।	।	ऽ	।	।	ऽ	।	।	ऽ	ऽ
सा	धु	गु	रु	द्वि	ज	दै	व	त	पू	जा



Pada 3

भगण			भगण			भगण			गु	गु
ऽ	।	।	ऽ	।	।	ऽ	।	।	ऽ	ऽ
प्री	ति	क	रा	म	न	सो	वि	ष	या	श्च

Pada 4

भगण			भगण			भगण			गु	गु
ऽ	।	।	ऽ	।	।	ऽ	।	।	ऽ	ऽ
घ्न	न्त्य	पि	वि	षज्फ	कृ	तं	ज्व	र	मु	ग्रम्

8. Drutavilambita: <sup>22</sup>

It is composed of नगण, two भगण and रगण respectively. Pause is after twelve *varnas* i.e. *padanta*.

**Example:**

स्तननितम्बकृतादतिगौरवा दलसमाकुलमीश्वरसम्भ्रमात् ।

इति गतं दधतीभिरसंस्थितं तरुणचित्तविलोभनकार्मणम् । (चिकित्सास्थान 7/79)

**Analysis:**

Pada 1

नगण			भगण			भगण			रगण		
।	।	।	ऽ	।	।	ऽ	।	।	ऽ	।	ऽ
स्त	न	नि	त	म्ब	कृ	ता	द	ति	गौ	र	वा

Pada 2

नगण			भगण			भगण			रगण		
।	।	।	ऽ	।	।	ऽ	।	।	ऽ	।	ऽ
द	ल	स	मा	कु	ल	मी	श्व	र	स	म्भ्र	मात्

Pada 3

नगण			भगण			भगण			रगण		
।	।	।	ऽ	।	।	ऽ	।	।	ऽ	।	ऽ
इ	ति	ग	तं	द	ध	ती	भि	र	सं	स्थि	तं

Pada 4

नगण			भगण			भगण			रगण		
।	।	।	ऽ	।	।	ऽ	।	।	ऽ	।	ऽ
त	रु	ण	चि	त्त	वि	लो	भ	न	का	र्म	णम्

9. Harini : <sup>23</sup>

This *varnavrta samachanda* is composed of नगण, सगण, मगण, रगण, सगण, a *laghu* and a *guru* letter in each *pada*. Pauses are after 6<sup>th</sup>, 10<sup>th</sup> and 17<sup>th</sup> i.e. *padanta*.

**Example:**

रहसि दयितामङ्गे कृत्वा भुजान्तरपीडनात् पुलकिततनुं जातस्वेदां सकम्पपयोधराम् ।

यदि सरभसं शीधोर्वारं न पाययते कृती किमनुभवति क्लेशप्रायं ततो गृहतन्त्रताम् । (चिकित्सास्थान 7/87)

**Analysis:****Pada 1**

नगण			सगण			मगण			रगण			सगण			द्	गु
					ऽ	ऽ	ऽ	ऽ	ऽ		ऽ			ऽ		ऽ
र	ह	सि	द	यि	ता	म	ङ्गे	कृ	त्वा	भु	जा	न्त	र	पी	ड	नात्

**Pada 2**

नगण			सगण			मगण			रगण			सगण			द्	गु
					ऽ	ऽ	ऽ	ऽ	ऽ		ऽ			ऽ		ऽ
पु	ल	कि	त	त	नुं	जा	त	स्वे	दां	स	क	म्प	प	यो	ध	राम्

**Pada 3**

नगण			सगण			मगण			रगण			सगण			द्	गु
					ऽ	ऽ	ऽ	ऽ	ऽ		ऽ			ऽ		ऽ
य	दि	स	र	भ	सं	शी	धो	र्वा	रं	न	पा	य	य	ते	कृ	ती

**Pada 4**

नगण			सगण			मगण			रगण			सगण			द्	गु
					ऽ	ऽ	ऽ	ऽ	ऽ		ऽ			ऽ		ऽ
कि	म	नु	भ	व	ति	क्ले	श	प्रा	यं	त	तो	गृ	ह	त	न्त्र	ताम्

**10. Indravajra.<sup>24</sup>**

It is also a *varnavrta sama chhanda* and contains **eleven letters** in each *pada*. Each *Pada* consists of initial two तगण , one जगण and two *guru* letters. Pause is at the end.

**Examples**

मुस्तावचाग्निद्विनिशाद्वितिका-भल्लातपाठात्रिफलाविषाख्याः।

कुष्ठं त्रुटी हैमवती च योनि-स्तन्यामयघ्ना मलपाचनाश्च॥ (सूत्रस्थान 15/40)

**Analysis:****Pada 1**

तगण			तगण			जगण			गु	गु
ऽ	ऽ		ऽ	ऽ			ऽ		ऽ	ऽ
मु	स्ता	व	चा	ग्नि	द्वि	नि	शा	द्वि	ति	क्ता

Pada 2

तगण			तगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
भ	ल्ला	त	पा	ठा	त्रि	फ	ला	वि	षा	ख्याः

Pada 3

तगण			तगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
कु	ष्ठं	त्रु	टी	है	म	व	ती	च	यो	नि

Pada 4

तगण			तगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
स्त	न्या	म	य	घ्ना	म	ल	पा	च	ना	श्वा

11. *Kusumitalatavellita*.<sup>25</sup>

It is a *varnavrta samachhanda* and characterised by **eighteen** letters in each *pada*. Components are यगण, मगण, नगण, सगण, तगण, and सगण . Pauses are after five, after eleven and after eighteen i.e. *padanta*.

**Examples**

ग्राम्याब्जानूपं पिशितमबलं शुष्कशाकं नवान्नं गौडं पिष्टान्नं दधि तिलकृतं विज्जलं मद्यमम्लम्।

धाना वल्लूरं समशनमथो गुर्वसात्म्यं विदाहि स्वप्नं चारात्रौ श्वयथुगदवान् वर्जयेन्मैथुनं चा॥ (चिकित्सास्थान 17/42)

**Analysis:**

Pada 1

मगण			तगण			नगण			यगण			यगण			यगण		
ऽ	ऽ	ऽ	ऽ	ऽ	।	।	।	।	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
ग्रा	म्या	ब्जा	नू	पं	पि	शि	त	म	ब	लं	शु	ष्क	शा	कं	न	वा	न्नं

Pada 2

मगण			तगण			नगण			यगण			यगण			यगण		
ऽ	ऽ	ऽ	ऽ	ऽ	।	।	।	।	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
गौ	डं	पि	ष्टा	न्नं	द	धि	ति	ल	कृ	तं	वि	ज्ज	लं	म	द्य	म	ल्मम्

Pada 3

मगण			तगण			नगण			यगण			यगण			यगण		
ऽ	ऽ	ऽ	ऽ	ऽ	।	।	।	।	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
धा	ना	व	ल्लू	रं	स	म	श	न	म	थो	गु	र्व	सा	त्म्यं	वि	दा	हि

Pada 4

मगण			तगण			नगण			यगण			यगण			यगण		
ऽ	ऽ	ऽ	ऽ	ऽ	।	।	।	।	।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
स्व	जं	चा	रा	त्रौ	श्व	य	थु	ग	द	वान्	व	र्ज	ये	न्मै	थु	नं	च

12. *Malini*:<sup>26</sup>

It is characterised by **fifteen** letters in each *pada*. Chronological components are two **नगण**, one मगण and two **यगण**. Pauses are after eight and after seven i.e. *padanta*.

**Examples**

मदनमधुकलम्बानिम्बबिम्बीविशाला-त्रपुसकुटजमूर्वादेवदालीकृमिघ्नम्।

विदुलदहनचित्राः कोशवत्यौ करञ्जः कणलवणवचैलासर्षपाश्छर्दनानि ॥ (सूत्रस्थान 15/1)

**Analysis:**

*Pada 1*

नगण			नगण			मगण			यगण			यगण		
।	।	।	।	।	।	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
म	द	न	म	धु	क	ल	म्बा	नि	म्ब	बि	म्बी	वि	शा	ला

*Pada 2*

नगण			नगण			मगण			यगण			यगण		
।	।	।	।	।	।	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
त्र	पु	स	कु	ट	ज	मू	र्वा	दे	व	दा	ली	कृ	मि	घ्नम्

*Pada 3*

नगण			नगण			मगण			यगण			यगण		
।	।	।	।	।	।	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
वि	दु	ल	द	ह	न	चि	त्रा	को	श	व	त्यौ	क	र	ञ्जः

*Pada 4*

नगण			नगण			मगण			यगण			यगण		
।	।	।	।	।	।	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
क	ण	ल	व	न	व	चै	ला	स	र्ष	पा	श्व	र्द	ना	नि

13. *Mandakranta*:<sup>27</sup>

It is a *varnavrta samachanda* and characterised by **seventeen** letters in each *pada*. Components are **मगण**, **भगण**, **नगण**, **तगण**, **तगण** and two *guru* letters. Pauses are after four, after ten and after seventeen i.e. *padanta*.

**Example:**

लाक्षादन्तीमधुरसवराद्वीपिपाठाविडङ्ग प्रत्यक्पुष्पीत्रिकटुरजनीसप्तपर्णाटरूषम् ।

रक्तानिम्बं सुरतरु कृतं पञ्चमूल्यौ च चूर्णं पीत्वा मासं जयति हितभुग्गव्यमूत्रेण कुष्ठम् ॥ (चिकित्सास्थान 19/41)

**Analysis:***Pada 1*

मगण			भगण			नगण			तगण			तगण			गु	गु
ऽ	ऽ	ऽ	ऽ						ऽ	ऽ		ऽ	ऽ		ऽ	ऽ
ला	क्षा	द	न्ती	म	धु	र	स	व	रा	द्वी	पि	पा	ठा	वि	ड	ङ्ग

*Pada 2*

मगण			भगण			नगण			तगण			तगण			गु	गु
ऽ	ऽ	ऽ	ऽ						ऽ	ऽ		ऽ	ऽ		ऽ	ऽ
प्र	त्य	क्पु	ष्ठी	त्रि	क	टु	र	ज	नी	स	प्त	प	र्णा	ट	रू	षम्

*Pada 3*

मगण			भगण			नगण			तगण			तगण			गु	गु
ऽ	ऽ	ऽ	ऽ						ऽ	ऽ		ऽ	ऽ		ऽ	ऽ
र	क्ता	नि	म्बं	सु	र	त	रु	कृ	तं	प	ञ्च	मू	ल्यौ	च	चू	र्ण

*Pada 4*

मगण			भगण			नगण			तगण			तगण			गु	गु
ऽ	ऽ	ऽ	ऽ						ऽ	ऽ		ऽ	ऽ		ऽ	ऽ
पी	त्वा	मा	सं	ज	य	ति	हि	त	भु	ग्ग	व्य	मू	त्रे	ण	कु	ष्ठम्

**14. Mattamayura:**<sup>28</sup>

*Mattamayura* is a *varnavrta samachanda* and characterised by **thirteen** letters. Each *Pada* is composed of **मगण, तगण, यगण, सगण** and a *guru varna*. Pauses are after four and then after nine i.e. *padanta*.

**Example :**

पाठादावीवहिघुणेष्टाकटुकाभिर्मूत्रं युक्तं शक्रयवैश्रोष्णजलं वा ।

कुष्ठी पीत्वा मासमरुक् स्यादुदकीली मेही शोफो पाण्डुरजीर्णी कृमिमांश्च। (चिकित्सास्थान 19/40)

**Analysis:***Pada 1*

मगण			तगण			यगण			सगण			गु
ऽ	ऽ	ऽ	ऽ	ऽ			ऽ	ऽ			ऽ	ऽ
पा	ठा	दा	वी	व	हि	घु	णे	ष्टा	क	टु	का	भि

*Pada 2*

मगण			तगण			यगण			सगण			गु
ऽ	ऽ	ऽ	ऽ	ऽ			ऽ	ऽ			ऽ	ऽ
मू	त्रं	यु	क्तं	श	क्र	य	वै	श्रो	ष्ण	ज	लं	च

Pada 3

मगण			तगण			यगण			सगण			गु
ऽ	ऽ	ऽ	ऽ	ऽ	।	।	ऽ	ऽ	।	।	ऽ	ऽ
कु	ष्टी	पी	त्वा	मा	स	म	रु	क्स्या	दु	द	की	ली

Pada 4

मगण			तगण			यगण			सगण			गु
ऽ	ऽ	ऽ	ऽ	ऽ	।	।	ऽ	ऽ	।	।	ऽ	ऽ
मे	ही	शो	फो	पा	ण्डु	र	जी	र्णी	कृ	मि	मां	श्च

15. *Narkutaka*:<sup>29</sup>

It is characterised by **seventeen** letters in each *pada*. Chronological component s are नगण, जगण, भगण, जगण, जगण, one *laghu* and a *guru varna* . Pauses are after seven and after ten i.e. *padanta*.

**Example:**

वरतनु वक्त्रसङ्गति सुगन्धितरं सरकं द्रुतमिव पद्मरागमणिमासवरूपधरम् ।  
भवति रतिश्रमेण च मदः पिबतोऽल्पमपि क्षयमत ओजसः परिहर न्सशयीतपरम् ॥ (चिकित्सास्थान 7/88)

**Analysis:**

Pada 1

नगण			जगण			भगण			जगण			जगण			ल	गु
।	।	।	।	ऽ	।	ऽ	।	।	।	ऽ	।	।	ऽ	।	।	ऽ
व	र	त	नु	व	क्त्र	स	ङ्ग	ति	सु	ग	न्धि	त	रं	स	र	कं

Pada 2

नगण			जगण			भगण			जगण			जगण			ल	गु
।	।	।	।	ऽ	।	ऽ	।	।	।	ऽ	।	।	ऽ	।	।	ऽ
द्रु	त	मि	व	प	द्म	रा	ग	म	णि	मा	स	व	रू	प	ध	रम्

Pada 3

नगण			जगण			भगण			जगण			जगण			ल	गु
।	।	।	।	ऽ	।	ऽ	।	।	।	ऽ	।	।	ऽ	।	।	ऽ
भ	व	ति	र	ति	श्र	मे	ण	च	म	दः	पि	ब	तो	ऽल्प	म	पि

Pada 4

नगण			जगण			भगण			जगण			जगण			ल	गु
।	।	।	।	ऽ	।	ऽ	।	।	।	ऽ	।	।	ऽ	।	।	ऽ
क्ष	य	म	त	ओ	ज	सः	प	रि	ह	र	न्स	श	यी	त	प	रम्

16. *Prahashini*:<sup>30</sup>

This *varnavrtta sama chanda* is composed of मगण, नगण, जगण, रगण each one and a *guru* letter in each *pada*. Pauses are after 3<sup>rd</sup> and after 13<sup>th</sup> i.e. *padanta*.

**Examples**

संसर्गाद्रस्रुधिगदिभिस्तथैषां दोषांस्तु क्षयसमताविवृद्धिभेदैः।

आनन्त्यं तरमयोगतश्च यातान् जानीयादवहितमानसो यथास्वम्॥ (सूत्रस्थान 12/87)

**Analysis:**

*Pada 1*

मगण			नगण			जगण			रगण			गु
ऽ	ऽ	ऽ	।	।	।	।	ऽ	।	ऽ	।	ऽ	ऽ
सं	स	र्गा	द्र	स	रु	धि	रा	दि	भि	स्त	थै	षां

*Pada 2*

मगण			नगण			जगण			रगण			गु
ऽ	ऽ	ऽ	।	।	।	।	ऽ	।	ऽ	।	ऽ	ऽ
दो	षां	स्तु	क्ष	य	स	म	ता	वि	वृ	द्धि	भे	दैः

*Pada 3*

मगण			नगण			जगण			रगण			गु
ऽ	ऽ	ऽ	।	।	।	।	ऽ	।	ऽ	।	ऽ	ऽ
आ	न	न्त्यं	त	र	त	म	यो	ग	त	श्च	या	तान्

*Pada 4*

मगण			नगण			जगण			रगण			गु
ऽ	ऽ	ऽ	।	।	।	।	ऽ	।	ऽ	।	ऽ	ऽ
जा	नी	या	द	व	हि	त	मा	न	सो	य	था	स्वम्

17. *Prthvi*:<sup>31</sup>

*Prthvi* is a *varnavrtta samachanda* and characterised by **seventeen** letters in every *pada*. Each *Pada* is composed of जगण, सगण, जगण, सगण, यगण, a *laghu* and a *guru varna*. Pauses are after eight and then after nine i.e. *padanta*.

**Example:**

सहामलकशुक्तिभिर्दधिसरेन तैलेन वा गुडेन पयसा घृतेन यवसक्तुभिर्वा सह ।

तिलेन सह माक्षिकेन सूपेन वा वपुष्करमरुष्करं परममेध्यमायुष्करम् ॥ (उत्तरस्थान 39/80)

**Analysis:**

*Pada 1*

जगण			सगण			जगण			सगण			यगण			ल	गु
।	ऽ	।	।	।	ऽ	।	ऽ	।	।	।	ऽ	।	ऽ	ऽ	।	ऽ
स	हा	म	ल	क	शु	क्ति	भि	र्द	धि	स	रे	ण	तै	ले	न	वा

*Pada 2*

जगण			सगण			जगण			सगण			यगण			ल	गु
	ऽ				ऽ		ऽ				ऽ		ऽ	ऽ		ऽ
गु	डे	न	प	य	सा	घृ	ते	न	य	व	स	कु	भि	र्वा	स	ह

*Pada 3*

जगण			सगण			जगण			सगण			यगण			ल	गु
	ऽ				ऽ		ऽ				ऽ		ऽ	ऽ		ऽ
ति	ले	न	स	ह	मा	क्षि	के	न	प	ल	ले	न	सू	पे	न	वा

*Pada 4*

जगण			सगण			जगण			सगण			यगण			ल	गु
	ऽ				ऽ		ऽ				ऽ		ऽ	ऽ		ऽ
व	पु	ष्क	र	म	रु	ष्क	रं	प	र	म	मे	ध्य	मा	यु	ष्क	रम्

18. *Puspitagra*.<sup>32</sup>

It is an *ardhasama varna chhanda* containing **thirteen** letters in each even *pada*. Where as each odd *Pada* is of **twelve** letters. Each odd *Pada* composed of two नगण, रगण, यगण and one *guru varna*. On the other hand नगण, two जगण, रगण make the even *pada*. Pause is at the end.

**Examples**

मदनकुटजकुष्ठदेवदाली- मधुकवचादशमूलदारुस्नाः।

यवमिशिकृतवेधनं कुलत्था मधु लवणं त्रिवृता निरूहणानि॥ (सूत्रस्थान 15/3)

**Analysis:**

*Pada 1*

नगण			नगण			रगण			यगण		
						ऽ		ऽ		ऽ	ऽ
म	द	न	कु	ट	ज	कु	ष्ठ	दे	व	दा	ली

*Pada 2*

नगण			जगण			जगण			रगण			गु
				ऽ			ऽ		ऽ		ऽ	ऽ
म	धु	क	व	चा	द	श	मू	ल	दा	रु	रा	स्नाः

*Pada 3*

नगण			नगण			रगण			यगण		
						ऽ		ऽ		ऽ	ऽ
य	व	मि	शि	कृ	त	वे	ध	नं	कु	ल	त्था



Pada 4

नगण			जगण			जगण			रगण			गु
				ऽ			ऽ		ऽ		ऽ	ऽ
म	धु	ल	व	णं	त्रि	वृ	ता	नि	रू	ह	णा	नि

19. *Rathoddhata*:<sup>33</sup>

It is a symmetrical *varna chanda* and composed of **eleven letters** in each *pada*. Components are **रगण, नगण, रगण** a *laghu* and a *guru varna* respectively. Pause is at the end.

**Example:**

तैल्वकं पवनजन्मनि ज्वरे योजयेत्त्रिवृतया वियोजितम् ।

तिक्तकं वृषघृतं च पैत्तिपे यच्च पालनिकया शृतं हविः । (चिकित्सास्थान 1/92)

**Analysis:**

Pada 1

रगण			नगण			रगण			ल	गु
ऽ		ऽ				ऽ		ऽ		ऽ
तै	ल्व	कं	प	व	न	ज	न्म	नि	ज्व	रे

Pada 2

रगण			नगण			रगण			ल	गु
ऽ		ऽ				ऽ		ऽ		ऽ
यो	ज	ये	त्रि	वृ	त	या	वि	यो	जि	तम्

Pada 3

रगण			नगण			रगण			ल	गु
ऽ		ऽ				ऽ		ऽ		ऽ
ति	क्त	कं	वृ	ष	घृ	तं	च	पै	त्ति	के

Pada 4

रगण			नगण			रगण			ल	गु
ऽ		ऽ				ऽ		ऽ		ऽ
य	च्च	पा	ल	नि	क	या	शृ	तं	ह	विः

20. *Salini*:<sup>34</sup>

It is characterised by **eleven** letters in each *pada*. Respective *ganas* are मगण, two तगण and two *guru* letter. Pause is at the end.

**Example :**

दूर्वानन्ता निम्बवासाऽऽत्मगुप्ता गुन्द्राऽभीरुः शीतपाकी प्रियङ्गुः।

न्यग्रोधादिः पद्मकादिः स्थिरे द्वे पद्मं वन्यं सारिवादिश्च पित्तम्॥ (सूत्रस्थान 15 /6 )

**Analysis:****Pada 1**

मगण			तगण			तगण			गु	गु
ऽ	ऽ	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
दू	र्वा	न	न्ता	नि	म्ब	वा	सा	ऽऽत्म	गु	प्ता

**Pada 2**

मगण			तगण			तगण			गु	गु
ऽ	ऽ	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
गु	न्द्रा	ऽभी	रुः	शी	त	पा	की	प्रि	य	ङ्कुः

**Pada 3**

मगण			तगण			तगण			गु	गु
ऽ	ऽ	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
न्य	ग्रो	धा	दिः	प	च्च	का	दिः	स्थि	रे	द्वे

**Pada 4**

मगण			तगण			तगण			गु	गु
ऽ	ऽ	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
प	च्चं	व	न्यं	सा	रि	वा	दि	श्च	पि	त्तम्

**21. Sardulavikridita<sup>35</sup>**

It is *varnavrta samachanda* composed of मगण , सगण, जगण, सगण, two तगण and a *guru* letter at the end (**nineteen** letters). Pauses are after twelveth and after nineteenth i.e. *padanta*.

**Example:**

एलायुग्मतुरुष्ककुष्ठफलिनीमांसीजलध्यामकं स्पृक्काचोरकचोचपत्रतगरस्थौणयजातीरसाः।

शुक्तिर्व्याघ्रनखोऽमराहमगुरुः श्रीवासकः कुङ्कुमं चण्डागुग्गुलुदेवधूपखपुराः पुन्नागनागाह्वयम्॥ (सुत्रस्थान 15/43)

**Analysis****Pada 1**

मगण			सगण			जगण			सगण			तगण			तगण			गु
ऽ	ऽ	ऽ	।	।	ऽ	।	ऽ	।	।	।	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ
ए	ला	यु	ग्म	तु	रु	ष्क	कु	ष्ठ	फ	लि	नी	मां	सी	ज	ल	ध्या	म	कं

**Pada 2**

मगण			सगण			जगण			सगण			तगण			तगण			गु
ऽ	ऽ	ऽ	।	।	ऽ	।	ऽ	।	।	।	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ
स्पृ	क्क	चो	र	क	चो	च	प	त्र	त	ग	र	स्थो	ने	य	जा	ती	र	साः

Pada3

मगण			सगण			जगण			सगण			तगण			तगण			गु
ऽ	ऽ	ऽ			ऽ		ऽ				ऽ	ऽ	ऽ		ऽ	ऽ		ऽ
शु	क्ति	र्व्या	घ्र	न	खो	ऽम	रा	ह	म	ग	रुः	श्री	वा	स	कः	कु	डु	मं

Pada 4

मगण			सगण			जगण			सगण			तगण			तगण			गु
ऽ	ऽ	ऽ			ऽ		ऽ				ऽ	ऽ	ऽ		ऽ	ऽ		ऽ
च	ण्डा	गु	ग्गु	ल	दे	व	धू	प	ख	पु	राः	पु	न्ना	ग	ना	गा	ह	यम्

22. *Sragdhara*.<sup>36</sup>

This *varnavrtta sama chanda* contains seven *gan as* i.e. twenty one letters in each *pada*. The *gan as* are मगण, रगण, भगण, नगण and three यगण . Pauses are after every seven letters i.e. after seven, after fourteen and after twenty-one.

**Example:**

श्यामादन्तीद्रवन्तीक्रमुकुकुटरणा-शङ्खिनीचर्मसाहा-स्वर्णक्षीरीगवाक्षीशिखरिरजनक-च्छिन्नरोहाकरञ्जाः।  
 बस्तान्नी व्याधिघातो बहलबहुरस-स्तीक्षणवृक्षात् फलानि श्यामाद्यो हन्ति गुल्मं विषमरुचिकफौ हृद्गुजं मूत्रकृच्छ्रम्॥  
 (सूत्रस्थान १५/४५)

**Analysis:**

*Pada 1*

मगण			रगण			भगण			नगण			यगण			यगण			यगण		
ऽ	ऽ	ऽ	ऽ		ऽ	ऽ							ऽ	ऽ		ऽ	ऽ		ऽ	ऽ
श्या	मा	द	न्ती	द्र	व	न्ती	क्र	मु	क	कु	ट	र	णा	श	द्वि	नी	च	र्म	सा	हा

*Pada 2*

मगण			रगण			भगण			नगण			यगण			यगण			यगण		
ऽ	ऽ	ऽ	ऽ		ऽ	ऽ							ऽ	ऽ		ऽ	ऽ		ऽ	ऽ
स्व	र्ण	क्षी	री	ग	वा	क्षी	शि	ख	रि	र	ज	न	क	च्छि	न्न	रो	हा	क	र	ञ्जाः

*Pada 3*

मगण			रगण			भगण			नगण			यगण			यगण			यगण		
ऽ	ऽ	ऽ	ऽ		ऽ	ऽ							ऽ	ऽ		ऽ	ऽ		ऽ	ऽ
ब	स्ता	न्त्री	व्या	धि	घा	तो	ब	ह	ल	ब	हु	र	स	स्ती	क्षण	वृ	क्षा	त्फ	ला	नि

*Pada 4*

मगण			रगण			भगण			नगण			यगण			यगण			यगण		
ऽ	ऽ	ऽ	ऽ		ऽ	ऽ							ऽ	ऽ		ऽ	ऽ		ऽ	ऽ
श्या	मा	द्यो	ह	न्ति	गु	ल्म	वि	ष	म	रु	चि	क	फौ	हृ	द्गु	जौ	मू	त्र	कृ	च्छौ

### 23. *Suddha Virad* <sup>37</sup>

This *varnavrtta sama chanda* is composed of **मगण, सगण, जगण** and a *guru* letter i.e. ten letters in each *pada*. Pause is at the end.

#### Examples:

अम्बष्ठा मधुकं नमस्करी नन्दीवृक्षपलाशकच्छुराः।

रोधं धातकिबिल्वपेशिके कट्वङ्गः कमलोद्भवं रजः॥ (सूत्रस्थान 15/38)

#### Analysis

##### Pada 1

मगण			सगण			जगण			गु
ऽ	ऽ	ऽ	।	।	ऽ	।	ऽ	।	ऽ
अ	म्ब	ष्ठा	म	धु	कं	न	म	स्क	री

##### Pada2

मगण			सगण			जगण			गु
ऽ	ऽ	ऽ	।	।	ऽ	।	ऽ	।	ऽ
न	न्दी	वृ	क्ष	प	ला	श	क	च्छु	राः

##### Pada 3

मगण			सगण			जगण			गु
ऽ	ऽ	ऽ	।	।	ऽ	।	ऽ	।	ऽ
रो	धं	धा	त	कि	बि	ल्व	पे	शि	के

##### Pada 4

मगण			सगण			जगण			गु
ऽ	ऽ	ऽ	।	।	ऽ	।	ऽ	।	ऽ
क	ट्व	ङ्गः	क	म	लो	द्भ	वं	र	जः

### 24. *Svagata* <sup>38</sup>

It is a symmetrical varn a chanda and composed of **eleven letters** in each Pada. Compositions are **रगण, नगण, भगण** and two *guru* letters. At the end of each Pada there is a slight pause.

#### Example:

ते रसानुरसतो रसभेदा- स्तारतम्यपरिकल्पनाय च।

सम्भवन्ति गणनां समतीता दोषभेषजवशादुपयोज्याः॥ (सूत्रस्थान 10/44)

#### Analysis

##### Pada 1

रगण			नगण			भगण			गु	गु
ऽ	।	ऽ	।	।	।	ऽ	।	।	ऽ	ऽ
ते	र	सा	नु	र	स	तो	र	स	भे	दा

Pada 2

रगण			नगण			भगण			गु	गु
ऽ	।	ऽ	।	।	।	ऽ	।	।	ऽ	ऽ
स्ता	र	त	म्य	प	रि	क	ल्प	न	या	च

Pada 3

रगण			नगण			भगण			गु	गु
ऽ	।	ऽ	।	।	।	ऽ	।	।	ऽ	ऽ
स	म्भ	व	ति	ग	ण	नां	स	म	ती	ता

Pada 4

रगण			नगण			भगण			गु	गु
ऽ	।	ऽ	।	।	।	ऽ	।	।	ऽ	ऽ
दो	ष	भे	ष	ज	व	शा	दु	प	यो	ज्याः

25. *Totaka* :<sup>39</sup>

It is a *varnavrta sama chanda* containing **twelve** letters in each *pada*. The *ganas* present in each *Pada* are four **सगण**. Pause is at the end of the *pada*.

**Example:**

लवणोत्तमवह्निकलिङ्ग.यवांश्चिरबिल्व महापिचुमन्दयुतान् ।

पिब सप्तदिनं मथितालुडितान् यदि मर्दितुमिच्छसि पायुरुहान् । (चिकित्सास्थान 8/161)

**Analysis:**

*Pada 1*

सगण			सगण			सगण			सगण		
।	।	ऽ	।	।	ऽ	।	।	ऽ	।	।	ऽ
ल	व	नो	त्त	म	व	हि	क	लि	ङ्ग	य	वां

*Pada 2*

सगण			सगण			सगण			सगण		
।	।	ऽ	।	।	ऽ	।	।	ऽ	।	।	ऽ
श्चि	र	बि	ल्ब	म	हा	पि	चु	म	न्द	यु	तान्

*Pada 3*

सगण			सगण			सगण			सगण		
।	।	ऽ	।	।	ऽ	।	।	ऽ	।	।	ऽ
पि	ब	स	प्त	दि	नं	म	थि	ता	लु	डि	तान्

Pada 4

सगण			सगण			सगण			सगण		
।	।	ऽ	।	।	ऽ	।	।	ऽ	।	।	ऽ
य	दि	म	र्दि	तु	मि	च्छ	सि	पा	यु	रु	हान्

26. *Upacitra*<sup>40</sup>

It is a variety of *varna samaka chanda* characterised by sixteen *matra* in each *pada*, where 9<sup>th</sup> and 10<sup>th</sup> *matra* are united.

Example:

पद्मकपुण्ड्रौ वृद्धितुगद्वर्धः शृङ्गयमृता दश जीवनसंज्ञाः।

स्तन्यकरा घनन्तीरणपित्तं प्रीणनजीवनबृंहणवृष्याः॥ १२॥ (सूत्रस्थान 15/12)

Analysis

Pada 1

2	3	4	6	8	10	11	12	14	16
ऽ	/	/	ऽ	ऽ	ऽ	/	/	ऽ	ऽ
प	द्य	क	पु	ण्ड्रौ	वृ	द्धि	तु	ग	द्वर्धः

Pada 2

2	3	4	6	7	8	10	11	12	14	16
ऽ	/	/	ऽ	/	/	ऽ	/	/	ऽ	ऽ
शृ	ङ्गय	मृ	ता	द	श	जी	व	न	सं	ज्ञाः

Pada 3

2	3	4	6	8	10	11	12	14	16
ऽ	/	/	ऽ	ऽ	ऽ	/	/	ऽ	ऽ
स्त	न्य	क	रा	घन	न्ती	र	न	पि	त्तं

Pada 4

2	3	4	6	7	8	10	11	12	14	16
ऽ	/	/	ऽ	/	/	ऽ	/	/	ऽ	ऽ
प्री	ण	न	जी	व	न	बृं	ह	ण	वृ	ष्याः

27. *Upajati*.<sup>41</sup>

It is generally a combination of both *Upendravanajra* & *Indravanajra*. According to their (*Upendravanajra* & *Indravanajra*) position in different *Pada Upajati Chhanda* is of 14 types viz. *Kirti*, *Vani*, *Mala*, *Shala* etc. *Upajati* may be possible with any similar two *chhandas* like *Indravamsha* with *Vamshastha*<sup>42</sup>, *Svagata* with *Rathoddhata*<sup>43</sup>. Besides mixed types of *Upajati* is also available like among *Vamshastha*, *Indravanajra* and *Upendravanajra*<sup>44</sup>.

**Examples :**

रागादिशोगान् सततानुषक्तानशेषकायप्रसृतानशेषान् ।

औत्सुक्यमोहारतिदाञ्जघान योऽपूर्ववैद्याय नमोस्तु तस्मै ॥ (सूत्रस्थान 1/1)

**Analysis:****Pada 1**

तगण			तगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
रा	गा	दि	रो	गा	न्स	त	ता	नु	ष	क्तान्

**Pada 2**

जगण			तगण			जगण			गु	गु
।	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
अ	शे	ष	का	य	प्र	सृ	ता	न	शे	षान्

**Pada 3**

तगण			तगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
औ	त्सु	क्य	मो	हा	र	ति	दा	ञ्ज	घा	न

**Pada 4**

तगण			तगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
यो	ऽपू	र्व	वै	दा	य	न	मो	स्तु	त	स्मै

**28. Upendravajra.<sup>45</sup>**

It is composed of जगण, तगण, जगण and two *guru varna* respectively. Pause is after eleventh *varna* i.e. *padanta*.

**Examples :**

विडङ्गसारामलकाभयानांपलत्रयंत्रिणि पलानि कुम्भात्

गुडस्य च द्वादश मासमेष जितात्मनां हन्त्युपयुज्यमानः ॥ (चिकित्सास्थान 19/31)

**Analysis:****Pada 1**

जगण			तगण			जगण			गु	गु
।	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
वि	ड	ङ्ग	सा	रा	म	ल	का	भ	या	नां

**Pada 2**

जगण			तगण			जगण			गु	गु
।	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
प	ल	त्र	यं	त्री	णि	प	ला	नि	कु	म्भात्

Pada 3

जगण			तगण			जगण			गु	गु
।	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
गु	ड	स्य	च	द्वा	द	श	मा	स	मे	ष

Pada 4

जगण			तगण			जगण			गु	गु
।	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
जि	ता	त्म	नां	ह	न्त्यु	प	यु	ज्य	मा	नः

29. *Vaisvadevi*<sup>46</sup>

*Vaisvadevi* is a *varnavrta samachanda* and characterised by **twelve** letters. Each *Pada* is composed of two **मगण** and two **यगण** . Pauses are after five and then after seven i.e. *padanta*

**Examples**

रात्रौ गोमूत्रे वासितान् जर्जराङ्गानहि च्छायायां शोषयेत्स्फोटहेतून्

एवं वारांस्त्रींस्ततः श्लक्ष्णपिष्टैः स्नुह्याः क्षीरेण श्वित्रनाशाय लेपः ॥ (चिकित्सास्थान 20/11)

*Analysis*

*Pada 1*

मगण			मगण			यगण			यगण		
ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
रा	त्रौ	गो	मू	त्रे	वा	सि	तान्	ज	र्ज	रा	ङ्गान्

*Pada 2*

मगण			मगण			यगण			यगण		
ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
अ	हि	च्छा	या	यां	शो	ष	ये	त्स्फो	ट	हे	तून्

*Pada 3*

मगण			मगण			यगण			यगण		
ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
ए	वं	वा	रां	स्त्रीं	स्तै	स्त	तः	श्ल	क्षण	पि	ष्टैः

*Pada 4*

मगण			मगण			यगण			यगण		
ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
स्नु	ह्याः	क्षी	रे	ण	श्वि	त्र	ना	शा	य	ले	पः



### 30. Vaitaliya<sup>47</sup>

It is a *matra chanda* characterized by fourteen *matra* in each odd *Pada* and sixteen *matra* in each even *pada*. In each *Pada* there is a रगण , a *laghu* and a *guru varna* at the end.

#### Example:

अमृतात्रुटिवेल्लवत्सकं कलिपथ्यामलकानि गुग्गुलुः

क्रमवृद्धमिदं मधुदूतं पिटिकास्थौल्यभगन्दरान् जयेत् ॥ (उत्तरस्थान 28/38)

#### Analysis

##### Pada 1

1	2	4	5	6	8	9	11	12	14	
						रगण			ल	गु
।	।	ऽ	।	।	ऽ	।	ऽ	।	ऽ	
अ	मृ	ता	त्रु	टि	वे	ल्ल	व	त्स	कं	

##### Pada 2

1	2	4	6	7	8	10	11	13	14	16	
							रगण			ल	गु
।	।	ऽ	ऽ	।	।	ऽ	।	ऽ	।	ऽ	
क	लि	प	थ्या	म	ल	का	नि	गु	ग्गु	लुः	

##### Pada 3

1	2	4	5	6	8	9	11	12	14	
						रगण			ल	गु
।	।	ऽ	।	।	ऽ	।	ऽ	।	ऽ	
ऋ	म	वृ	द्ध	मि	दं	म	धु	दू	तं	

##### Pada 4

1	2	4	6	7	8	10	11	13	14	16	
							रगण			ल	गु
।	।	ऽ	ऽ	।	।	ऽ	।	ऽ	।		
पि	टि	का	स्थौ	ल्य	भ	ग	न्द	रान्	ज	येत्	

### 31. Vamshastha<sup>48</sup>

Each *Pada* of this *varnavrta samachhanda* contains **twelve letters**. Within it four *ganas* are जगण, तगण, जगण and रगण respectively. Pause is at the end of *Pada*.

#### Examples

निशाकणानागरवेल्लतौवरं स्वहिताप्यं क्रमशो विवर्धितम्

गवाम्बुपीतं वटकीकृतं तथा निहन्ति कुष्ठानि सुदारुणान्यपि । (चिकित्सास्थान 19/42)

**Analysis:****Pada 1**

जगण			तगण			जगण			रगण		
।	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	।	ऽ
नि	शा	क	णा	ना	ग	र	वे	ल्ल	तौ	व	रं

**Pada 2**

जगण			तगण			जगण			रगण		
।	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	।	ऽ
स	व	हि	ता	प्यं	ऋ	म	शो	वि	व	र्धि	तम्

**Pada 3**

जगण			तगण			जगण			रगण		
।	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	।	ऽ
ग	वा	म्बु	पी	तं	व	ट	की	कृ	तं	त	था

**Pada 4**

जगण			तगण			जगण			रगण		
।	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	।	ऽ
नि	ह	न्ति	कु	ष्ठा	नि	सु	दा	रु	णा	न्य	पि

**32. Vasantatilaka.<sup>49</sup>**

It is *varnavrta sama chanda* composed of one तगण , one भगण , two जगण and two *guru* letters (fourteen letters). At the end of the *Pada* there is a slight pause.

**Example:**

आरग्वधेन्द्रयवपाटलिकाकतिका- निम्बामृतामधुरसास्रुववृक्षपाठाः।

भूनिम्बसैर्यकपटोलकरञ्जयुग्म-सप्तच्छदाग्निसुषवीफलबाणघोण्टाः॥ (सूत्रस्थान 15/17)

**Analysis:****Pada 1**

तगण			भगण			जगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	।	।	।	ऽ	।	।	ऽ	।	ऽ	ऽ
आ	र	ग्व	धे	न्द्र	य	व	पा	ट	लि	का	क	ति	का

**Pada 2**

तगण			भगण			जगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	।	।	।	ऽ	।	।	ऽ	।	ऽ	ऽ
नि	म्बा	मृ	ता	म	धु	र	सा	सु	व	वृ	क्ष	पा	ठाः

Pada 3

तगण			भगण			जगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	।	।	।	ऽ	।	।	ऽ	।	ऽ	ऽ
भू	नि	म्ब	सै	र्य	क	प	टो	ल	क	र	ञ्ज	यु	ग्म

Pada 4

तगण			भगण			जगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	।	।	।	ऽ	।	।	ऽ	।	ऽ	ऽ
स	प्त	च्छ	दा	ग्नि	सु	ष	वी	फ	ल	बा	ण	घो	ण्टाः

33. *Viyogini*.<sup>50</sup>

It is a *varnavrtta ardhasama chhanda*. Eleven letters of its even *Pada* is composed of सगण, भगण, रगण along with one *laghu* and a *guru* letter. On the other hand each odd *Pada* contains two सगण, जगण and a *guru* letter.

Examples

घृतमाशु निहन्ति साधितं ज्वरमग्निं विषमं हलीमकम्  
अरुचिं भृशतापमंसयोर्वमथुं पार्श्वशिरोरुजं क्षयम् ॥ (चिकित्सास्थान 1/91)

Analysis

Pada 1

सगण			सगण			जगण			गु
।	।	ऽ	।	।	ऽ	।	ऽ	।	ऽ
घृ	त	मा	शु	नि	ह	न्ति	सा	धि	तं

Pada 2

सगण			भगण			रगण			ल	गु
।	।	ऽ	ऽ	।	।	ऽ	।	ऽ	।	ऽ
ज्व	र	म	ग्निं	वि	ष	मं	ह	ली	म	कम्

Pada 3

सगण			सगण			जगण			गु
।	।	ऽ	।	।	ऽ	।	ऽ	।	ऽ
अ	रु	चिं	भृ	श	ता	प	मं	स	यो

Pada 4

सगण			भगण			रगण			ल	गु
।	।	ऽ	ऽ	।	।	ऽ	।	ऽ	।	ऽ
र्व	म	थुं	पा	र्श्व	शि	रो	रु	जं	क्ष	यम्

## Discussion

Astanga Hridaya is consisted nearly of all subject matter of Caraka and Sushruta Samhita. The composer has used a total of thirty three meters to cover all such matters written in the prose form in the Caraka and Sushruta Samhita under the domain of meters.

Among the meter the *anustup* is used in maximum which also suggest the vastness of the meter in common use. Among the other meters *upajati* in combination with *upendravajra* and *indravajra* is widely used.

Meters like *Arya*, *Indravajra*, *Shalini*, *Svagata*, *Vaisvadevi* and *Vasantatilaka* are used moderately frequent. The frequency of appearance of meters like *Aupachandasika*, *Dodhaka*, *Praharshini*, *Puspitagra*, *Rathoddhata*, *Sragdhara*, *Sardulavikridita* and *Upendravajra* are between two to three. The meters namely *Bhadra*, *Dhiralalita*, *Harini*, *Kusumitalatabellita*, *Mandrakranta*, *Mattamayura*, *Narkutaka*, *Prithi*, *Suddhvirat*, *Totaka*, *Upachitra*, *Vaitaliya*, *Vamsastha* and *Viyogini* are used in single instance.

## Conclusion

Study of *chhanda* is an integral part of classical text based learning. Proper acquaintance of the *samhita* cannot be possible without the adequate knowledge of each and every meter. Hence proper and logical study of meter according to composition is mandatory in order to recite and memorize the text rhythmically. The aforesaid presented *chanda* are scientifically analyzed and documented for the onward propagation of classical knowledge.

### List of *chhanda* in *Astanga Hridaya*-in alphabetic order

#### List of chanda in Astanga hridaya -in alphabetic order

Sl	Name of chanda	Available in Astanga hridaya
1.	<i>Anustup</i>	<p><b>Sutra Sthana</b>  <i>1/2-48 ऽ; 2/1-48; 3/1-58 ऽ ; 3/1-58 ऽ ; 4/1-34; 5/1-84; 6/1-172; 7/1-75; 8/1-55; 9/1-28 ऽ ; 10/1 -42; 11/1-44 ; 12/1-77 ऽ ; 13/1-41; 14/1-37; 15/5,7,10,11,13,14,16,18,20,22,23,25, 27,29,31,32,34-36,39,42,44,46; 16/1-45; 17/1-28 ऽ ; 18/1-28,33-59 ऽ ; 19/1-84; 20/1-36,39; 21/1-21 ऽ ; 22/1-33; 23/1-30 ऽ; 24/1-21 ऽ ; 25/1-40 ऽ ; 26/1-55 ऽ ; 27/1-50; 28/1-47 ऽ ; 29/1-79; 30/1-39,40-53;</i></p> <p><b>Sarira Sthana</b>  <i>1/1-100 ऽ ; 2/1-60; 3/1-84,89,95,103-120; 4/1-70; 5/1-132; 6/1-73 ऽ ;</i></p> <p><b>Nidana Sthana</b>  <i>1/1-23 ऽ ; 2/1-23,27-78; 3/1-38; 4/1-31; 5/1-57 ऽ ; 6/1-41; 7/1-59; 8/1-30; 9/1-40; 10/1-37; 11/1-29,3162; 12/1-46; 13/1-67 ऽ ; 14/1-56; 15/1-56 ऽ ; 16/1-58 ऽ ;</i></p> <p><b>Cikitsa Sthana</b>  <i>1/1-89,94-176 ; 2/1-50; 4/1-59 ऽ ; 5/1-83 ऽ ; — 6/1-84 ऽ ; 7/1-74,89-115; 8/1-143 ऽ ,155,156,159,160; 9/1- 46 ऽ ,48-75,77- 124; 10/1-91; 11/1-63; 12/1-6,9- 43 ऽ ; 13/1-51; 14/1-30 ऽ ,40-129 ऽ ; 15/1-131 ऽ ; 16/1-57; 17/1-6,9-15 ऽ ,17-38,; 19/1-17,21,22,24-27,33-37 ऽ , 47-41,53,69,71-75,84; 20/12,19-34; — 21/1-31 ऽ ,34-55,62-66,70-81; 22/1-74;</i></p>

		<p><i>Kalpa Siddhi Sthana</i> 1/1-47; 2/1-61 § ; 4/20-69; 5/1-54; 6/1-29 § ;</p> <p><i>Uttara Sthana</i> 1/1-49 § ; 2/1-77; 3/1-60 § ; 4/1-44; 5/1-14,21-53; 6/1-60; 7/1-37; 8/1-27 § ; 9/1-41; 10/1-31 § ; 11/1-57 § ; 12/1-33 § ; 13/1-22,26-32 § ,36,39-41,48-73,75-96,; 14/1-30; 15/123; 16/1-4 § ,10-33 § ,36-55 § ,58-65; 17/1-26; 18/1-66; 19/1-27; 20/1-25; 21/1-69; 22/1-80 § ; 23/1-32; 24/1-59; 25/1-66; 26/1-57 § ; 27/1-35; 28/1-33; 29/1-30 § ; 30/1-30 § ,33-37 ; 31/1-33; 32/1-5,7-31; 33/1-52 § ; 34/1-67; 35/1-32,37-70 § ; 36/1-83,86-93; 37/1-39,41,45-81; 38/1-40; 39/1-29,33-40,42,43,52,54,55,58-71,81-102,110,111-125,127-132,136-141,143-146,173,175-181; 40/1-38,60,61,63-79,81,82,87,89;</p>
2.	<i>Arya,</i>	<p><b>Sutra Sthana</b> 15/8,33; <b>Cikitsa Sthana</b> 7/85; 8/148,159; 14/39; 19/37,43,44,54-63, 71-74,76-78,82,86-94; 20/1-6,8,13,18; 4/70-73; <b>Uttara Sthana</b> 13/23-25,42,44,46,66; 16/5,8,10; 22/84-86,90-94,96, 99-101,108-111; 27/37; 30/40; 37/42,85; 72-74,133-135; 40/45,50-57 ,62;</p>
3.	<i>Aupacchandāsika,</i>	<p><b>Sarira Sthana</b> 3/87,99; <b>Cikitsa Sthana</b> 8/146; 17/8; 19/19; <b>Uttara Sthana</b> 13/99-100; 27/38; 28/37; 39/46,47,152;</p>
4.	<i>Bhadra,</i>	<b>Cikitsa Sthana</b> 8/153;
5.	<i>Dandaka,</i>	<b>Uttarasthan</b> 5/19,20
6.	<i>Dhīralalita</i>	<b>Sutra Sthana</b> 8/55
7.	<i>Dodhaka,</i>	<p><b>Cikitsa Sthana</b> 1/177; 7/82; 14/31; <b>Uttara Sthana</b> 5/19,20; 28/39,40;</p>
8.	<i>Drutavilambita</i>	<p><b>Sutra Sthana</b> 15/21; <b>Sarira Sthana</b> 3/91; <b>Cikitsa Sthana</b> 7/79; 8/157; 21/56; <b>Uttara Sthana</b> 28/35; 39/171; 40/85 ;</p>
9.	<i>Harini,</i>	<b>Cikitsa Sthana</b> 7/87;
10.	<i>Indravajra,</i>	<p><b>Sutra Sthana</b> 15/40; 18-32 ; 19/85-86; 27/51; 29/80 ; <b>Sarira Sthana</b> 2/62; 3/88,100; <b>Nidana Sthana</b> 11/63; <b>Cikitsa Sthana</b> 8/162,164; 9/47; 19/18,30; 20/16; 4/1,3,10,16,18; <b>Uttara Sthana</b> 5/17; 16/7; 22/82,95,97; 27/40;30/32,38;37/82; 39/30,41,57,75,103,104,106,109,147,160,164; 40/39,47,50;</p>
11.	<i>Kusumitalatabellita</i>	<b>Cikitsa Sthana</b> 17/42;
12.	<i>Malini,</i>	<p><b>Sutra Sthana</b> 7/77 ; 15/1,19,30; <b>Cikitsa Sthana</b> 7/78; 14/35; 19/98 ; <b>Uttara Sthana</b> 39/78,107,168; — 40/84;</p>

13.	<i>Mandakranta,</i>	<b>Cikitsa Sthana</b> 19/41 ;
14.	<i>Mattamayura,</i>	<b>Cikitsa Sthana</b> 19/40 ;
15.	<i>Narkutaka,</i>	<b>Cikitsa Sthana</b> 7/88 ;
16.	<i>Praharsini,</i>	<b>Sutra Sthana</b> 12/78,78ş ; <b>Sarira Sthana</b> 3/92,98; <b>Uttara Sthana</b> 13/33,37; 16/6; 22/102;
17.	<i>Prthvi,</i>	<b>Uttara Sthana</b> 39/80;
18.	<i>Puspitagra,</i>	<b>Sutra Sthana</b> 15/3 ; 22/34 ; <b>Cikitsa Sthana</b> 8/150 ; 17/41; <b>Uttara Sthana</b> 40/46 ;
19.	<i>Rathoddhata,</i>	<b>Cikitsa Sthana</b> 1/92; 7/81; <b>Uttara Sthana</b> 13/74; 16/9; 28/42;
20.	<i>Salini,</i>	<b>Sutra Sthana</b> 15/6,28,47; 17/29,29 ş ; 21/22,22 ş ; <b>Sarira Sthana</b> 3/90,93,96; <b>Nidana Sthana</b> 2/26 ; <b>Cikitsa Sthana</b> 7/83; 8/147; 10/93 ; 14/33; 19/20,32,80,85,96,97; 20/7,9,10; 1/33,69,82; <b>Uttara Sthana</b> 13/35; 15/24; 16/34 ş , 35 ş ; 22/89; 37/86;39/77,167; 40/59,86 ;
21.	<i>Sardulavikridita,</i>	<b>Sutra Sthana</b> 15/43 ; 20/37 ; <b>Cikitsa Sthana</b> 7/86 ; 8/149; 14/36; <b>Uttara Sthana</b> 5/18; 25/67; 32/32; 39/169; 40/48;
22.	<i>Sragdhara,</i>	<b>Sutra Sthana</b> 15/45 ; <b>Cikitsa Sthana</b> 8/144; <b>Uttara Sthana</b> 39/172;
23.	<i>Suddha Virad ,</i>	<b>Sutra Sthana</b> 15/38 ;
24.	<i>Svagata,</i>	<b>Sutra Sthana</b> 10/44 ; 15/26; <b>Sarira Sthana</b> 3/86; <b>Nidana Sthana</b> 2/25; <b>Cikitsa Sthana</b> 1/90; 7/76; 21-68; <b>Uttara Sthana</b> 13/38,43; 27/41; 28/44; 37/40,84; 39/51,76,110(1),153;40/41 ;
25.	<i>Totaka,</i>	<b>Cikitsa Sthana</b> 8/161;
26.	<i>Upacitra,</i>	<b>Sutra Sthana</b> 15/12 ;

27.	<i>Upajati,</i>	<b>Sutra Sthana</b> 1/1; 4/35,36; 10/43; – 11/45 ; – 15/2,9,37; – 16/46 ; – 18/29-31,60 ऽ ; – 19/87 ; – 24/22,22 ऽ ; 25/42 ऽ ; – 27/52-53; – 30/39(1);; <b>Sarira Sthana</b> 2/61; – 3/94,97,102; <b>Nidana Sthana</b> – 2/24; – 10/38-41 ; – 11/30 ; – 1/93; -7/77; 8/145,158,163; 9/76; 10/92; 12/7-8 ; 14/32,37; 17/7,16,39; 19/28,29,38,45,46,65-68,70,; 20/14,15,17,35; 21/32,67; <b>Kalpa Siddhi Sthana</b> 2/62 ऽ ; 4/2,4-9,11-15,17,19; <b>Uttara Sthana</b> 5/15,16; 11/58 ऽ ; 13/45,47,97; 16/56 ऽ ,66,67; 22/81,83,87,103,104; 28/43; 29/31; 30/31,39; 32/6 ; 35/33-35; 36/84,85; 37/43,44; 39/31,32,44,45,50-53,56,108,142,148-151,154-159,161-163,166,174,177; 40/40,42,43,49,83;
28.	<i>Upendravajra,</i>	<b>Cikitsa Sthana</b> 19/31 ; <b>Uttara Sthana</b> 35/36; 39/126;
29.	<i>Vaisvadevi,</i>	<b>Sutra Sthana</b> 15/4 ; <b>Sarira Sthana</b> 3/101 ; <b>Cikitsa Sthana</b> 19/79; 20/11; 21/64; <b>Uttara Sthana</b> 13/98; 16/57 ऽ ; 22/98; 39/170;
30.	<i>Vaitaliya,</i>	<b>Uttara Sthana</b> 28/38; 37–83;
31.	<i>Vamsastha,</i>	<b>Cikitsa Sthana</b> – 19/42 ;
32.	<i>Vasantatilaka,</i>	<b>Sutra Sthana</b> – 7/76; 15/17,24,41 ; 20/38 ; 25/41 ऽ ; <b>Sarira Sthana</b> 3/85 ; <b>Nidana Sthana</b> – 2/79; <b>Cikitsa Sthana</b> 7/75; 8/151,152; 14/38; 19/23,81;21/58-61; <b>Uttara Sthana</b> 14/31-32; 27/36; 28/34; 39/48,49,78; 40/80;
33.	<i>Viyogini</i>	<b>Cikitsa Sthana</b> 1/91; 17/40;

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<sup>2</sup> Agnivesh, Vimansthan, 8th Chapter, 6th Shloka, Caraka Samhita, Ayurveda Depika Commentry by *Cakrapanidutta*, Pt. Yadavji Trikamji Acharya,Rastriya Sanskrit Samsasthan , Reprint 2006 Page 262

<sup>3</sup> Sushruta, Sutrasthana, 4th chapter, 3rd shloka, Sushruta Samhita, Nibandhasamgraha commentary by Dalhana, Yadavji Trikamji Acharya editor, Chaukhamba Orientalia, 6th edition,1997 page 17

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