

An interpretation of meter of madhavidana

Abstract:

Madhavidana or *rugvinishcaya* is one of the most important texts in small-triad of *Ayurveda*. This text has been composed in 7th Century AD by *Acharya Madhavkara* of united Bengal- province. Barring some part , most of the subject matter have been compiled from *Caraka-Samhita*, *Sushruta Samhita*, *Ashtanga Samgraha* and *Astanga Hridaya*. The author has indicated that the text is written even for the student having '*aplamedha*'. Hence not only in subject matter, simplicity has been maintained in writing style also. The entire text has been written in verse form for eradicating the difficulty to memorize the prose-form of subject matter. The ancient scholars maintained the learning and the streamline flow of knowledge by 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 in this current century resulting in lack of expertization in the subject.

This review consists of methods of rhythmic recitation of all verse of *madhav-nidana* with proper examples, notations and analysis according to meter.

Keywords: *madhavidana*, *Chhanda*, meter

The background:

The knowledge of healing through medicine has come down as an eternal tradition. The continuity of tradition which *ayurveda* has enjoyed is the continuity of growth not of mere survival. For this the profounder of *āyurveda* had adopted three steps of learning i.e. *adhyayana*, *adhyapana* and *tadvidyasambhasha*¹ as needs of time to continue the streamline flow of knowledge of *ayurveda*.

The most preliminary stage of study (*adhyayana*) is "*adhigata karana*"² i.e. grasping and mastering of the text thoroughly. The texts were written mostly in a very concise style known as "*sūtra*" 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 by and large 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.

The *vrhatrya* were also subsequently written in both the forms. The proportion of verse and prose in *caraka samhita* is more than that of *sushruta samhita* where as *astanga hridaya* was mainly based on verses. The main aim of those authoritative texts was to emphasize the matter in a comprehensive way. In *astanga hridaya*, a compilatory text of the preceding two texts, therefore the prime materials were quoted in the form of verse to by heart the contains in a nutshell in order to avoid the less practice of the prose portion. The writer of the *madhavidana* has similarly followed the same. Almost all the matter is in verse form. No commentator of *madhavidana* has categorically pointed out the types of *chandās* in his commentary which signifies appropriate knowledge of *chhandās* among the scholars of *ayurveda* at that period. But now situation is not like that.

The primary stage of learning is learning by heart (*adhigata*). According to *suśruta*, student should learn to recite gradually *pada* by *pada*, *pada* by *pāda* and *shoka* by *shloka*³. Hence recitation of verses plays an important role to fulfill the prime step of learning. *Chhanda* is all about the way of reciting the verse.

Importance of knowledge of meter for proper methodical study

In the Vedic period the scholars used to study *ayurveda* either after completing his Vedic school or simultaneous with. They had to study meter 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 scholars are not been able to make them well versed in their respective subjects of *ayurveda*. Hence for regaining the golden spirit of text based study of *ayurveda* , the knowledge and proper method of recitation of verses on the basis of meter is inevitable as primary step of learning.

Varieties of Meter⁴

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 *akshara-chanda* or *varna-chanda*. In *akshara-chanda* only letters i.e. *aksharas* are counted and assessment of specific groups i.e. *gana* is not required where as in *matra-chhanda* only *matra* are measured. Neither *ganas* nor *aksharas* are assessed e.g. *aupacchandāsika*, *vaitaliya* etc. In *aksharagana-chanda* assessment of both the numbers of *akshara* and respective *ganas* are inevitable e.g. *indravajra* etc.. *Matra-gana-chanda* is another variety in which both *matra* and *gana* are assessed e.g. *arya*.

Rhythmically all verses are of three types i.e. *sama-chanda*, *ardhasama-chanda* and *vishama-chanda*. In *samavrtta-chhanda*, all four quadrant of verse i.e. *pada* contain same numbers of *varna* or letters e.g. *indravajra*, *vamastha* etc. on the other hand in *ardhasamavrtta-chhanda* the odd *pada* i.e. 1st and 3rd *pada* are composed of same number of letters and the even *pada* 2nd and 4th are consisted of same number of letters (not similar to *pada* 1st and 3rd) e.g. *pushpitagra*, *viyogin*. In *vishamavrtta-chanda* all four *pada* are different in terms of letters e.g. *udgata*.

Guru & Laghu Varna:

Letter with long vowel is considered as *guru*. Besides, the following consonants are considered as *guru*⁵ (long) i.e. associated with *anusvara* , associated with *visarga* , just before the conjunct and last word of the *pada*.

Practically in recitation of verse one *matra-varna* is considered as short where as two *matra*, three *matra* and half *matra* are counted for long vowel, prolated vowel and consonant respectively⁶. In the science of meter, pure consonant letters and ऽ (*avagraha*) are not considered as letter.

Matra:

Matra is a prosodial instant which represent the length of time required to pronounce a short vowel. *Matra* of long vowel is two⁷. Except in some *mantra* the prolated vowel is not counted in normal verses.

Gana:

For making it easy the scholars of meter have framed different combinations of letters popularly known as *gana*. *Ganas* are framed by combination of long and short letters .The characteristics of eight *ganas* are as follows⁸

Name of Groups	Character
‘ma’ gana	All three letters are <i>Guru</i>
‘na’ gana	All three letters are <i>laghu</i>
‘bha’ gana	First letter is <i>guru</i> , rest are <i>laghu</i>
‘ya’ gana	First letter is <i>laghu</i> , rest are <i>guru</i>
‘ja’g ana	Middle letter is <i>guru</i> , rest are <i>laghu</i>
‘ra’ gana	Middle letter is <i>laghu</i> , rest are <i>guru</i>
‘sa’ gana	Last letter is <i>guru</i> , rest are <i>laghu</i>
‘ta’ gana	Last letter is <i>laghu</i> , rest are <i>guru</i>

Chanda in *mādhavanidāna*:

10 different *chhanda* are available in whole whole *madhavanidana*. These are *anustubh*, *indravajra*, *upajati*, *shalini*, *vamsastha*, *praharshini*, *vasantatilaka*, *sragdhara* and *arya*. Incorporating *upendravajra* within *upajati* , total number becomes ten.

Brief descriptions of meters along with their examples are as follows

1. *Anustup*:

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

According to *Acarya Gangadhara*¹⁰ *Anustup* is of five types viz. *Anustup* (8,8,8,8), *tripadanustup*(8,8,8,0), *puranustup*(8,12,12,0), *Madhyenustup* (12,8,12,0), *antenustup* (12,12,8,0).

Example:

मिथ्याहारविहारभ्यां दोषा ह्यामाशयाश्रयाः।

बहिर्निरस्य कोष्ठाग्निं ज्वरदाः स्यू रसानुगाः॥ (Madhavanidana chap. 2/1)

Analysis:

Pada 1

1	2	3	4	5	6	7	8
मि	थ्या	हा	र	वि	हा	रा	भ्यां

Pada 2

1	2	3	4	5	6	7	8
दे	षा	ह्या	मा	श	या	श्र	याः

Pada 3

1	2	3	4	5	6	7	8
ब	हि	र्नि	र	स्य	को	ष्ठा	ग्निं

Pada 4

1	2	3	4	5	6	7	8
ज्व	र	दाः	स्यू	र	सा	नु	गाः

2. *Arya*

It is a *matra chanda* where only *svaras* are counted. *Guru* letter is considered as of two *matras* and *laghu* letter as of one. There are five different *ganas*. Each *ganas* is composed of four *matras*. So *ganas* may be framed by two *guru varnas* (५५), one *guru* and two *laghu* (५१, १५१, ११५), and four *laghu varna*.

According to *chanda paricaya* it is characterised by twelve *matra* in 1st *pada*, eighteen *matra* in 2nd *pada*, fifteen *matra* each in 3rd and 4th *pada*.¹¹

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 *pāda* 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*, *Udgiti* etc.

Examples:

दीनस्वरः प्रताम्यन् दीनः संशुष्कवक्र-गल-तालुः।

भवति खलु योपसर्गात्तृष्णा सा शोषिणी कष्टा॥१॥ (Madhavnidana chap. 16/9)

Pada 1

4		4			4		
2	2	1	2	1	2	2	12
दी	न	स्व	रः	प्र	ता	म्यन्	

Pada 2

4		4		4			4				
2	2	2	2	1	2	1	1	1	2	2	18
दी	नः	सं	शु	ष्क	व	क्र	ग	ल	ता	लुः	

Pada 3

4				4			4		
1	1	1	1	1	2	1	2	2	12
भ	व	ति	ख	लु	यो	प	स	र्गा	

Pada 4

4		4		3		4		
2	2	2	2	1	2	2	2	15
त्	ष्णा	सा	शो	षि	णी	क	ष्टा	

3. Indravajra:¹²

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

Examples

लिङ्गैरसाध्यो ग्रहणीविकारो यैस्तरतिसारगदो न सिध्येत्।

वृद्धस्य नूनं ग्रहणीविकारो हत्वा तनुं नैव निवर्तते च॥११॥ (Madhavnidana chap.4/19)

Analysis:

Pada-1:- Indravajra

तगण			तगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
लि	ङ्गै	र	सा	ध्यो	ग्र	ह	णी	वि	का	रो

Pada 2: Indravajra:

तगण			तगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
यै	स्त	र	ति	सा	र	ग	दे	न	सि	ध्येत्

Pada 3:Indravajra:

तगण			तगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
वृ	द्ध	स्य	नू	नं	ग्र	ह	णी	वि	का	रो

Pada-4:- Indravajra

तगण			तगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
ह	त्वा	त	नुं	नै	व	नि	व	र्त	ते	च

4.Prahashini:¹³

This varnavrta sama chhanda is composed of 'ma'gana, 'na'gana, 'ja'gana, 'ra'gana each one and a guru letter in each pada. Pauses are after 3rd and after 13th i.e. padanta.

Example:

संतुष्टः शुचिरतिदिव्यमाल्यगन्धो निस्तन्द्रीरवितथसंस्कृतप्रभाषी।
तेजस्वी स्थिरनयनो वरप्रदाता ब्रह्मण्यो भवति नरः स देवजुष्टः॥१८॥ (Madhavnidana chap.20/18)

analysis**pada 1**

मगण			नगण			जगण			रगण			गु
ऽ	ऽ	ऽ	।	।	।	।	ऽ	।	ऽ	।	ऽ	ऽ
सं	तु	ष्टः	शु	चि	र	ति	दि	व्य	मा	ल्य	ग	न्धो

pada 2

मगण			नगण			जगण			रगण			गु
ऽ	ऽ	ऽ	।	।	।	।	ऽ	।	ऽ	।	ऽ	ऽ
नि	स्त	न्द्री	र	वि	त	थ	सं	स्कृ	त	प्र	भा	षी

pada 3

मगण			नगण			जगण			रगण			गु
ऽ	ऽ	ऽ	।	।	।	।	ऽ	।	ऽ	।	ऽ	ऽ
ते	ज	स्वी	स्थि	र	न	य	नो	व	र	प्र	दा	ता

pada 4

मगण			नगण			जगण			रगण			गु
ऽ	ऽ	ऽ	।	।	।	।	ऽ	।	ऽ	।	ऽ	ऽ
ब्र	ह्य	ण्यो	भ	व	ति	न	रः	स	दे	व	जु	ष्टः

5.Salini :¹⁴

It is characterized by **eleven** letters in each pada. Respective gana are 'ma'gana , two 'ta'gana and two guru letter. Pause is at the end.

Example:

पित्तत् पीतं नीलमालोहितं वा तृष्णा-मूर्च्छा-दाह-पाकोपपन्नम्।
शुक्लं सान्द्रं श्लेष्मणा श्लेष्मयुक्तं विस्रं शीतं दृष्टरोमा मनुष्यः॥७॥ (Madhavnidana chap.3/7)

Analysis:**Pada-1:-**

मगण			तगण			तगण			गु	गु
ऽ	ऽ	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
पि	त्ता	त् पी	तं	नी	ल	मा	लो	हि	तं	वा

Pada 2:

मगण			तगण			तगण			गु	गु
ऽ	ऽ	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
तृ	ष्णा	मू	र्छा	दा	ह	पा	को	प	प	न्नम्

Pada 3:

मगण			तगण			तगण			गु	गु
ऽ	ऽ	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
शु	क्लं	सा	न्द्रं	इले	ष्ण	णा	इले	ष्म	यु	क्तं

Pada 4:

मगण			तगण			तगण			गु	गु
ऽ	ऽ	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
वि	स्रं	शी	तं	हृ	ष्ट	रो	मा	म	नु	ष्यः

6. Sragdhara:¹⁵

This varnaavrtta sama chhanda contains seven gana i.e. twenty one letters in each pada. The gana are 'ma'gana, 'ra'gana, 'bha'gana, 'na'gana and three 'ya'gana. Pauses are after every seven letters i.e. after seven, after fourteen and after twenty-one.

Example

दौर्बल्य-श्रास-कास-ज्वर-वमथु-मदाः पाण्डुता-दाह-मूर्च्छा

भुक्ते घोरो विदाहस्त्वधृतिरपि सदा हृद्यतुल्या च पीडा।

तृष्णा कोष्ठस्य भेदः शिरसि च तपनं पूतिनिष्ठीवनत्वं

भक्तद्वेषविपाकौ विकृतिरपि भवेद्रक्तपित्तोपसर्गाः॥११॥ (Madhavnidana chap.9/11)

analysis**pada 1**

मगण			रगण			भगण			नगण		
ऽ	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	।	।	।	।
दौ	र्ब	ल्य	श्वा	स	का	स	ज्व	र	व	म	थु

यगण			यगण			यगण		
।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
म	दाः	पा	ण्डु	ता	दा	ह	मू	र्छा

pada 2

मगण			रगण			भगण			नगण		
ऽ	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	।	।	।	।
भु	क्ते	घो	रो	वि	दा	ह	स्त्व	धृ	ति	र	पि

यगण			यगण			यगण		
।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
स	दा	हृ	द्य	तु	ल्या	च	पी	डा

pada 3

मगण			रगण			भगण			नगण		
ऽ	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	।	।	।	।
तृ	ष्णा	को	ष्ठ	स्य	भे	दः	शि	र	सि	च	त

यगण			यगण			यगण		
।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
प	नं	पू	ति	नि	ष्टी	व	न	त्वं

pada 4

मगण			रगण			भगण			नगण		
ऽ	ऽ	ऽ	ऽ	।	ऽ	ऽ	।	।	।	।	।
भ	क्त	द्वे	षा	वि	पा	कौ	वि	कृ	ति	र	पि

यगण			यगण			यगण		
।	ऽ	ऽ	।	ऽ	ऽ	।	ऽ	ऽ
भ	वे	द्र	क्त	पि	त्ते	प	स	र्गाः

7. Upajati:¹⁶

It is generally a combination of both *Upendravajra* & *Indravajra*. According to their (*Upendravajra* & *Indravajra*) 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* (12 letters) with *vamshastha* (12 letters), *svagata* with *Rathoddhata*. Besides, mixed types of *upajati* is also available like among *vamshastha*, *indravajra* and *upendravajra* (Su.Utt.45/31) . In this study *upajati* only signifies for combination of *indravajra* and *upendravajra*. Other varieties are marked differently.

Example :

नानामुनीनां वचनैरिदानीं समासतः सद्भिषजां नियोगात्।

सोपद्रवारिष्टनिदानलिङ्गो निबध्यते रोगविनिश्चयोऽयम्॥ (Madhavnidana chap.1/2)

Analysis:

Pada-1:- Indravajra

तगण			तगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
ना	ना	मु	नी	नां	व	च	नै	रि	दा	नी

Pada 2:Upendravajra:

जगण			तगण			जगण			गु	गु
।	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
स	मा	स	तः	स	द्भि	ष	जां	नि	यो	गात्

Pada 3:Indravajra:

तगण			तगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
सो	प	द्र	वा	रि	ष्ट	नि	दा	न	लि	ङ्गो

Pada 4:Upendravajra:

जगण			तगण			जगण			गु	गु
।	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	ऽ
नि	ब	ध्य	ते	रो	ग	वि	नि	श्च	यो	ऽयम्

The above verse is an example of *bhadrā*(10) variety of *upajāti* ¹⁷. It can also be said "*ākhyānīkī*"¹⁸.

8. Upendravajra:¹⁹

It is composed of 'ja'gana, 'ta'gana, 'ja'gana and two guru varna respectively. Pause is after eleventh varna i.e. *padanta*.

** In madhavanidana Upendrvajra is only available as a part of upajati in combination with indravajra. The verse consisted of upendravajra in all four pada is not found in madhav nidana.

9. Vamshastha:²⁰

Each *pada* of this *varnavṛtta samachhanda* contains **twelve letters**. Within it four *gana* are 'ja'gana, 'ta'gana, 'ja'gana and 'ra'gana respectively. Pause is at the end of *pada* .

Example

मुहुर्मुहुर्वायुरुदेति सस्वनो यकृत्स्लिहान्नाणि मुखादिवाक्षिपन्।

स घोषवानाशु हिनस्त्यसून् यतस्ततस्तु हिक्रेत्यभिधीयते बुधैः॥३॥ (Madhavnidana chap.12/3)

Analysis**pada 1**

जगण			तगण			जगण			रगण		
।	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	।	ऽ
मु	हु	र्मु	हु	र्वा	यु	रु	दे	ति	स	स्व	नो

Pada 2

जगण			तगण			जगण			रगण		
।	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	।	ऽ
य	कृ	त्स्लि	हा	न्ना	णि	मु	खा	दि	वा	क्षि	पन्

Pada 3

जगण			तगण			जगण			रगण		
।	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	।	ऽ
स	घो	ष	वा	ना	शु	हि	न	स्त्य	सू	न्	य त

Pada 4

जगण			तगण			जगण			रगण		
।	ऽ	।	ऽ	ऽ	।	।	ऽ	।	ऽ	।	ऽ
स्त	त	स्तु	हि	क्के	त्य	भि	धी	य	ते	बु	धैः

10. Vasantatilaka:²¹

It is *varnavṛtta sama chanda* composed of one 'ta'gana one 'bha'gana, two 'ja'gana and two guru letters (**fourteen** letters). At the end of the *pada* there is a slight pause.

example

श्वासाङ्गमर्द-कफसंश्रव-तालुशोष-वम्यग्निसाद-मद-पीनस-कास-निद्राः।

शोषे भविष्यति भवन्ति स चापि जन्तुः शुक्लेक्षणो भवति मांसपरो रिरंसुः॥३॥ (Madhavnidana chap.10/3)

analysis**pada 1**

तगण			भगण			जगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	।	।	।	ऽ	।	।	ऽ	।	ऽ	ऽ
श्वा	सा	ङ्ग	म	र्द	क	फ	सं	श्र	व	ता	लु	शो	ष

pada 2

तगण			भगण			जगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	।	।	।	ऽ	।	।	ऽ	।	ऽ	ऽ
व	म्य	ग्नि	सा	द	म	द	पी	न	स	का	स	नि	द्राः

Pada 3

तगण			भगण			जगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	।	।	।	ऽ	।	।	ऽ	।	ऽ	ऽ
शो	षे	भ	वि	ष्य	ति	भ	व	न्ति	स	चा	पि	ज	न्तुः

pada 4

तगण			भगण			जगण			जगण			गु	गु
ऽ	ऽ	।	ऽ	।	।	।	ऽ	।	।	ऽ	।	ऽ	ऽ
शु	क्ले	क्ष	णो	भ	व	ति	मां	स	प	रो	रि	रं	सुः

Discussion

As stated early the text has been written in verse form. Total number of verses available is approximately 1577. More than three fourth of the verses have been taken from the previous classics and the author has kept the verses and meters intact as in the original.

Among the meter the *anustup* is used in maximum instances on account of easy composition, memorization. It also justifies the transmigration of thoughts from the *Veda* as this meter is the only meter available in both Vedic texts and classical texts and which also suggest the vastness of the meter in common use. Apart from *anustup*, *upajati* in combination with *upendravajra* and *indravajra* is widely used. Mixed form of *upajati* is also found in combination with *indravajra* and *shalini*, and *indravajra* with *vamsastha* (12 letters) which suggests that subject matter is given the first priority above the composition of meter. Next to *upajati*, *indravajra* is commonly used. Among other meters *vasantatilaka* (in 20 instances), *vamsastha* (17 instances) are frequently used. Some meter like *arya*, *praharshini* and *shalini* are used in five, eight and nine instances respectively where as *sragdhara* is very rarely used. In order to keep the free flowing of concepts of underlined subject-matters, combinations of different meters have been done. *Upendravajra* is only available as a part of *upajati* in combination with *indravajra*. Full fledged *upendravajra* in all four *pada* is not found in *madhavnidana*.

Conclusion

Study of *chhanda* is an integral part of classical text based learning. Proper acquaintance of the classical texts like *madhavnidanam* 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 *chhanda* are scientifically analyzed and documented for the onward propagation of classical knowledge.

Chapter wise distribution of *chhanda* in *madhavnidanam*-

sl	Name of the chapter	Details distributions of chhanda	Total verses
1.	pañcanidāna	Anuṣṭubh- 1, 3-21 , Upajāti- 2	21
2.	jvaraḥ	Anuṣṭubh- 1-75 ,	75 + 11
3.	atisāraḥ	Anuṣṭubh-1-3,6,8,12-20,23,(1), śālinī-4,7,10-11 Upajāti -5,21-22	23+ 2
4.	grahaṇī	Anuṣṭubh-1-17,(1-4),18, (1),; Indravajrā-19	19+ 5
5.	arśaḥ	Anuṣṭubh- 1-44	44
6.	agnimāndya-ajīrṇam- visūcikā- alasaḥ- bilambikā	Anuṣṭubh-1-6, 9-17,19-20,24-27 ; Indravajrā- 7-8,22-23 ; Upajāti-18,21	27
7.	Krimi	Anuṣṭubh 1-3,5-16, Upajāti-4	16
8.	pāṇḍu- kāmalāḥ- kumbhakāmalā- halīmaka	Anuṣṭubh-1,4,5-14,16-23, Upajāti-2,3,15	23+1
9.	raktapittaṁ	Anuṣṭubh -1-10, 13-14; sragdharā-11-12	14
10.	rājayaḥṣmā-ḥṣataḥṣīṇam	Anuṣṭubh- 1-2,5-31; vasantatilakā 3-4	31+1
11.	kāsaḥ	Anuṣṭubh-3-4,8-12,14-15, Upajāti 1-2,5,7,13	15
12.	hikkā- śvāsa	Anuṣṭubh 1-2,4-10,12-41; Indravajrā-11, vaṁśasthā-3	41+2
13.	svarabhēda	Anuṣṭubh 1-2,4-10,12-41; Indravajrā-11, vaṁśasthā-3	5+1
14.	arōcakaḥ	Upajāti- 1-3, vasantatilakā -4	4
15.	chardiḥ	Anuṣṭubh-1-5,13,15; Indravajrā-6-7,9-10; Upajāti-8,11-12,14	15

16.	tr̥ṣṇā	Indravajrā - 3-4; Upajāti- 1-2,5-8; āryā-9-10;	10
17.	mūrcchā-bhrama-nidrā- tandrā-saṁnyāsa	Anuṣṭubh 1-23	23+2
18.	pānātyaya-paramada- pānājirṇa-pānavibhrama	Anuṣṭubh- 1-6,10-11,15-18; Indravajrā- 7-8,13; Upajāti-- 9,12,14; vasantatilakā - 19-22 ;	22
19.	dāha	Anuṣṭubh 1-8	8
20.	unmāda	Anuṣṭubh-- 1-3, 16,27-30; Indravajrā-8, Upajāti-4-7, 9-13, 17,31-33; praharṣiṇī- 18-26; vasantatilakā -14-15;	32+1
21.	apasmāraḥ	Anuṣṭubh -1-9	9+1
22.	vātavayādhi	Anuṣṭubh -- 1-80	80+2
23.	vātarakta	Anuṣṭubh--1-3, 5-18; śālinī-- 4	18
24.	urūstambha	Anuṣṭubh 1-10	10
25.	āmavāta	Anuṣṭubh 1-12	12
26.	śūla-pariṇāmasūla- annadravaśūla	Anuṣṭubh -1, 13-22,(1); Indravajrā -4,6-7; Upajāti-2-3,5,8,11-12; vasantatilakā -9-10	22+1
27.	udāvarta - ānāha	Anuṣṭubh:-1-2,4,7,9,13-16,20; Indravajrā- 8,10,12,18; Upajāti-3,5,6,11,17,19:	20
28.	Gulma	Anuṣṭubh- 1-3, 5,17-20; Indravajrā-4,7,9-12; Upajāti- 6,8,13,15-16; vaṁśasthā-14	20
29.	hṛdrōga	Anuṣṭubh 2-5, 6-7; Indravajrā- 5 1/2 ; Upajāti-1	7
30.	mūtrakṛcchraṁ	Anuṣṭubh-5-12; Indravajrā-3; Upajāti- 1,2,4;	12
31.	mūtr-ghāta	Anuṣṭubh 1-25	25
32.	aśmarī	Anuṣṭubh 1,3-17; Upajāti-2	17
33.	pramēha- pramēha piḍakā	Anuṣṭubh -- 5-21, 23-36; Upajāti-1-4, 22;	36
34.	mēdaroga	Anuṣṭubh-1-9;	9
35.	udaraṁ	Anuṣṭubh-1-12,25-28; Indravajrā-17,21;	28

		Upajāti-13-16,19-20, 22-24	
36.	śōtha	Anuṣṭubh-1-3, 10-19; Upajāti-4-6,20; vaṁśasthā-7-9	20
37.	vṛddhi	Anuṣṭubh- 1-9,10.1/2 ; Upajāti-10	10
38.	galagaṇḍa- gaṇḍamālā- apacī- granthi- arbudaḥ	Anuṣṭubh -1; Indravajrā-7-8,10-13,16,18,20,24; Upajāti-2-6,9,14-15,17,19,21-23,25-26;	26
39.	ślīpadaṁ	Anuṣṭubh-2-6; Indravajrā-1; Upajāti-7;	7
40.	Vidradhi	Anuṣṭubh 1-20;	20
41.	vraṇasōtha	Anuṣṭubh-1-11,14-15; Upajāti-12-13;	15
42.	śārīra-vraṇa	Anuṣṭubh - 1-17	17
43.	sadyōvraṇa	Anuṣṭubh-1-14,16-17,25-26; Upajāti-15,18-24;	26
44.	Bhagna	Anuṣṭubh-8-12; Indravajrā-1,5-6; Upajāti-2-4,7;	12
45.	nāḍīvraṇa	Indravajrā-6; vasantatilakā 1-5 1/2	6
46.	Bhagandara	Anuṣṭubh-1, 5-6, 8-9; vaṁśasthā--2-4,7;	9
47.	upadamśa	Anuṣṭubh-6-7; Upajāti-1-5;	7
48.	śūkadōṣa	Anuṣṭubh-1-16;	16
49.	kuṣṭha	Anuṣṭubh-1-20,22-43; śālinī-21;	43
50.	śītapitta- udarda- kōṭha	Anuṣṭubh-1-6;	6
51.	Amlapittam	Anuṣṭubh-2,7-8,12; Upajāti-1,3; āryā-6,9-11 Indravajrā-4-5	12
52.	Visarpa	Anuṣṭubh-1-24; vasantatilakā -25;	25
53.	visphōṭa	Anuṣṭubh-2-11; Upajāti-1;	11
54.	masūrikāḥ	Anuṣṭubh-1-31;	31
55.	kṣadra- rōga	Anuṣṭubh-1-5,8-55; Indravajrā-6; Upajāti-7;	55
56.	mukha- rōga	Anuṣṭubh-1-29,56-59, Indravajrā-31-32,39; Upajāti-30,40,41-55;	59

		śālinī-33,34,35-37, vaṁśasthā-38;	
57.	karṇa- rōga	Anuṣṭubh-2-4,6,9-10,12-13,16-22; Indravajrā-15; Upajāti-14; vaṁśasthā-1,5,7-8,11;	22
58.	nāsā- rōga	Anuṣṭubh-11-12,16-28; Indravajrā-3,6-7,9-10; Upajāti-1-2,4-5,8,13; vaṁśasthā-14-15;	28
59.	akṣi rōga	Anuṣṭubh-4,9-10,12-14,16,19,29-48,50-54,65- 66,68,76-99,(1-2); Indravajrā-1,6,8,55,60; Upajāti-2-3,5,7,11,15,17-18,20-28,49,56-59;61-64; śālinī-67,69; praharṣiṇī-70-75;	99+2
60.	śiraḥ rōga	Anuṣṭubh-1,11-15; Upajāti-2-10;	15
61.	aṣṭgdara	Anuṣṭubh-2,5-7; Upajāti-1,3-4 1/2;	7
62.	yōnivāpāda	Anuṣṭubh-1-13;	13
63.	yōnikanda	Anuṣṭubh-1-4;	4
64.	mūḍhagarbha	Anuṣṭubh-1-2,7-11; vasantatilakā -3-6;	11
65.	sūtīkārōga	Anuṣṭubh-1-4;	4
66.	stanarōga	Anuṣṭubh-1-2;	2
67.	stanyaduṣṭi	Anuṣṭubh - (1-4) ,1-4,	4+4
68.	bālarōga	Anuṣṭubh-1-22,24-30; Prahārshini 23	30
69.	viṣaṁ	Anuṣṭubh-1-12,15-18,33-64; Indravajrā-19,21,24-25,31-32; Upajāti-13-14,20,22-23; 26-30,65;	65
70.	viṣayānukramaṇikā	Anuṣṭubh-1-9, 11 Upajāti-10	11
71.	Total		1577

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