



Review Article

## A REVIEW OF *CHHANDA* (METERS) FOUND IN ASHTANGA HRIDAYA

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### ABSTRACT

Sanskrit, the oldest language in the world also called the 'language of Gods' not without any reason. It is the language of the four *Veda*. *Chhanda Shastra* is one among the six *Vedanga*. It is an essential component of Sanskrit Literature.

Ayurvedic literature composed thousands of years ago, were written in Sanskrit only. Most of the Ayurveda *Acharya* were expert in other *Shastra* like *Chhanda*, *Vyakarana* etc. *Ashtanga Hridaya* written by *Acharya Vagbhata* is one of the most revered compendia in India and abroad as well. It is also one of the treatises which is translated into many languages. It is in the form of *Padya* (poem) and hence makes it very popular for recitation and memorization.

Meters or *Chhanda* are an important and essential part of Sanskrit poetry. It is this part that makes it different from the prose. *Chhanda* are of many types -important among them are *Sama vritta*, *Ardha sama vritta* and *Vishama Vritta Chhanda*.

In this article, *Sama Vritta Chhanda*, a type of *Akshara Chhanda* found in *Ashtanga Hridaya* are explored and they are explained with examples. There are around 25 types of *Sama Vritta Chhanda* are found in *Ashtanga Hridaya*. The knowledge of these *Chhanda* may help in understanding the sutra better and recitation easier with proper rhythm.

### INTRODUCTION

Sanskrit, the oldest language in the world also called the 'Language of Gods' not without any reason. It is the language of the four *Veda*. The six *Vedanga* include *Shiksha*, *Chhanda*, *Vyakarana*, *Nirukta*, *Jyotisha* and *Kalpa*. In ancient times scholars studied *Veda* and *Vedanga* simultaneously. *Chhanda Shastra* is said to be originated from *Sheshanaga*, an incarnation of Lord *Vishnu*.<sup>[1]</sup> Basically *Chhanda* are divided into *Vaidika* and *Laukika Chhanda*. *Vaidika Chhanda* are 26 in number, out of which the following seven are important. *Gayatri*, *Ushnik*, *Anushtubh*, *Brihati*, *Pankti*, *Trishtup* and *Jagati*. These are also called *Akshara Chhanda*. Most of the *Veda mantra* are written in *Anushtubh Chhandas*. In *Akshara Chhanda*, each

syllable is counted and *Chhanda* are determined based on the number of syllables. *Laukika Chhanda* are divided into *Matra Chhanda* and *Gana Chhanda*.

*Ashtanga Hridaya* is one of the important works written by *Acharya Vagbhata*. It is also the text which was translated into many languages and maximum number of commentaries (*Tika*) was also written on it. The style of composition of *Ashtanga Hridaya* is poem, unlike *Charaka Samhita* or *Sushruta Samhita* which are written both in prose and poem. It has 7471 verses which are easy to recite and memorize.

Although there are few articles written on *Chhanda* in *Charaka Samhita* <sup>[2]</sup> and *Sushruta Samhita* <sup>[3]</sup> and *Ashtanga Hridaya* <sup>[4]</sup>, an attempt is done in this article to understand the different types of *Chhanda* used in *Ashtanga Hridaya* with examples.

*Acharya P.V Sharma* has quoted names of 36 *Chhanda* in his book '*Vagbhata Vivechana*' and has given a table of comparison between *Ashtanga Hridaya* and *Ashtanga Sangraha* <sup>[5]</sup>.

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In the article, Yerawar et al has listed names of 44 *Chhanda* with their subtypes. Due to the limitation of the article, only *Sama Vritta Chhanda* are discussed here each with one example.

**Table 1: List of *Sama vritta Chhanda***

Sr. No	Name of the <i>Chhanda</i>	Number of letters in each <i>Pada</i>	References in <i>Ashtanga Hridaya</i>	<i>Gana of Chhanda</i> [6][7]	<i>Yati</i>
1.	<i>Anushtup</i>	8			
2.	<i>Shuddha virat</i>	10	A.H.Su 15/38	Ma, sa, ja, ga	padanta
3.	<i>Indravajra</i>	11	A.H.Chi. 8/162 A.H.U. 39/40-41, 75-78,164 A.H/U.40/46,50	Ta, ta, ja, ga, ga	Padanta
4.	<i>Upendravajra</i>	11	A.H.Chi.19/31,32 A.H.U 35/36 A.H.U.39/126, 147	Ja, ta, ja, ga, ga	Padanta
5.	<i>Upajati</i>	11	A.H.Chi. 8/158, 163 A.H.U. 16/56 A.H.U. 39/44 ,45,165,177 A.H.U 40/39,40,42,49	Ta, ta, ja, ga, ga Ja, ta, ja, ga, ga	Padanta
6.	<i>Shalini</i>	11	A.H.Chi. 8/145-148 A.H.U. 16/35 A.H.U. 39/75-78, 167	Ma, ta, ta, ga, ga	4 <sup>th</sup> letter and Padanta
7.	<i>Dodhaka</i>	11	A.H.Chi. 7/82 A.H.U 28/40 A.H.U. 40/44-45	Bha, bha, bha, ga, ga	Padanta
8.	<i>Swagata</i>	11	A.H.U. 37/84 A.H.U. 39/75-78,153 A.H.U. 40/43	Ra, na, bha, ga, ga	Padanta
9.	<i>Rathoddhata</i>	11	A.H.U 28/42	Ra, na, ra, la ,ga	Padanta
10.	<i>Vaishvadevi</i>	12	A.H.Chi. 8/152 <sup>transliterated</sup> A.H.U. 16/57 A.H.U. 39/170	Ma, ma, ya,ya	At 5 <sup>th</sup> and 7 <sup>th</sup> syllable
11.	<i>Totaka</i>	12	A.H. Chi. 8/161	Sa, sa, sa, sa	Padanta
12.	<i>Drutavilambitam</i>	12	A.H.Chi. 8/157 A.H.U. 39/171	Na, bha, bha, ra	Padanta
13.	<i>Vamshastha</i>	12	A.H.Chi. 19/42	Ja,ta,ja,ra	Padanta
14.	<i>Praharshini</i>	13	A.H.U. 22/102	Ma, na, ja, ra, ga	3 <sup>rd</sup> letter and padanta.
15.	<i>Mattamayura</i>	13	A.H.Chi. 19/40	Ma,ta,ya,sa,ga	4 <sup>th</sup> and 9 <sup>th</sup> letter
16.	<i>Vasanta tilakam</i>	14	A.H.Chi. 8/151, A.H.U. 39/49	Ta , bha, ja, ja, ga, ga	Padanta
17.	<i>Malini</i>	15	A.H. SU. 15/1 A.H.Chi. 8/153-154	Na , na, ma, ya, ya	8 <sup>th</sup> letter and Padanta
18.	<i>Harini</i>	17	A.H.Chi. 7/87	na, sa, ma, ra, sa, la,	padanta

				<i>ga</i>	
19.	<i>Pruthwi</i>	17	<i>A.H.U. 39/80</i>	<i>Ja, sa, ja, sa, ya, la, ga</i>	<i>Padanta</i>
20.	<i>Mandakranta</i>	17	<i>A.H.Chi. 19/41</i>	<i>Ma, bha, na, ta, ta,ga,ga</i>	4 <sup>th</sup> , 6 <sup>th</sup> and 7 <sup>th</sup> letter
21.	<i>Narkutaka</i>	17	<i>A.H.Chi. 7/88</i>	<i>Na, ja, bha, ja,ja,la,ga</i>	7 <sup>th</sup> and 10 <sup>th</sup> letter
22.	<i>Kusumitalatavellita</i>	18	<i>A.H.Chi. 17/42</i>	<i>Ma, ta, na, ya, ya, ya</i>	5 <sup>th</sup> , 6 <sup>th</sup> and 7 <sup>th</sup> letter
23.	<i>Shardula vikridita</i>	19	<i>A.H.U. 39/169</i> <i>A.H.U. 32/31-32</i> <i>A.H.U.39/169</i> <i>A.H.U 40/48</i>	<i>Ma, sa, ja, sa, ta, ta, ga</i>	12 <sup>th</sup> letter and <i>Padanta</i>
24.	<i>Srigdhara</i>	21	<i>A.H.Chi. 8/144</i> <i>A.H.U. 39/172</i>	<i>Ma, ra, bha, na, ya, ya, ya</i>	7 <sup>th</sup> , 14 <sup>th</sup> and 21 <sup>st</sup> letter
25.	<i>Dandaka</i>	27	<i>A.H.U. 5/19,20</i>	<i>Na,na,ra,ra,ra,ra,ra,r a,ra</i>	<i>Padaanta</i>

### Basics of Chhanda shastra:

Literary compositions in Sanskrit are broadly classified into prose (*gadya*) and poem/verse (*padya*). Generally, A *padya* consists of four quarters or *pada/charana*. These four *pada* are called *padya* or *vritta*. This is again classified as *vritta* and *jati*. In *vritta* type of *padya*, syllables are counted where as in *jati*, *Matra* of each syllable is counted.<sup>[8]</sup>

*Vritta* are further classified according to the total number of syllables in each *pada* as

1. *Sama* – all four *pada* have same number of syllables,
2. *Ardha Sama* - first and third *pada* have same syllables and second and fourth *pada* have same syllables and
3. *Vishama vritta* – all four *pada* have different number of syllables
4. Syllable / *Akshara* – A syllable can be either 'guru'(long) or 'laghu'(short) depending on how it is pronounced and how its vowel is long or short.

*Laghu akshara*- the vowels –a (अ), i (इ), u(उ), ru (ऋ), and lru (ऌ) are short or *laghu* syllables. *Guru Akshara* – the vowels – A(आ), I (ई), U (ऊ), ऋ, E (ए), ai (ऐ), o (ओ), au (औ) are long or *guru* syllables.

A short syllable becomes a long syllable under three conditions: <sup>[9]</sup>

1. When a syllable is followed by *Anuswara* or *Visarga*.
2. When there is a consonant –*Samyuktakshhara* next to a *Laghu Akshara*.
3. The syllable at the end of a *pada*, always becomes *Guru*.

### Gana – combination of 3 syllables

All the major texts mention *gana* of syllables based on *laghu* (l) and *guru*(S) *matra*.

The following is a table with *gana* and their *lakshana*.

Table -

<i>Gana</i>	ma	na	bha	ya	Ja	ra	sa	Ta	Ga	La
<i>Matra</i>	SSS		S	SS	S	S S	S	SS	S	

**Yati:** <sup>[10]</sup> It is the pause or stop to be taken while reciting the verse. *Yati* is always at *padanta* and at *Shlokardha*, but it may be at different syllables according to the *lakshana* of the *Chhanda*. *Yati* is important while recitation.

Figure 1: Sama vṛitta Chhanda in Ashtanga Hridaya

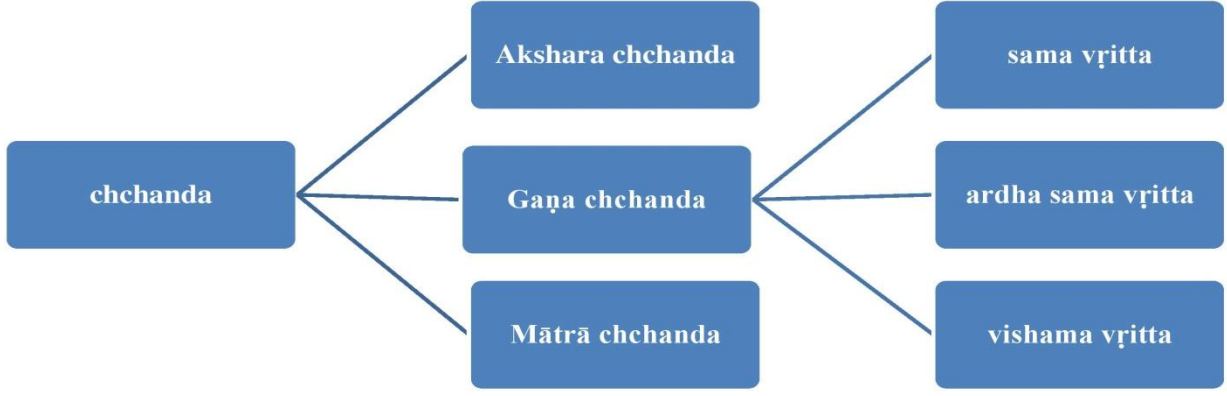
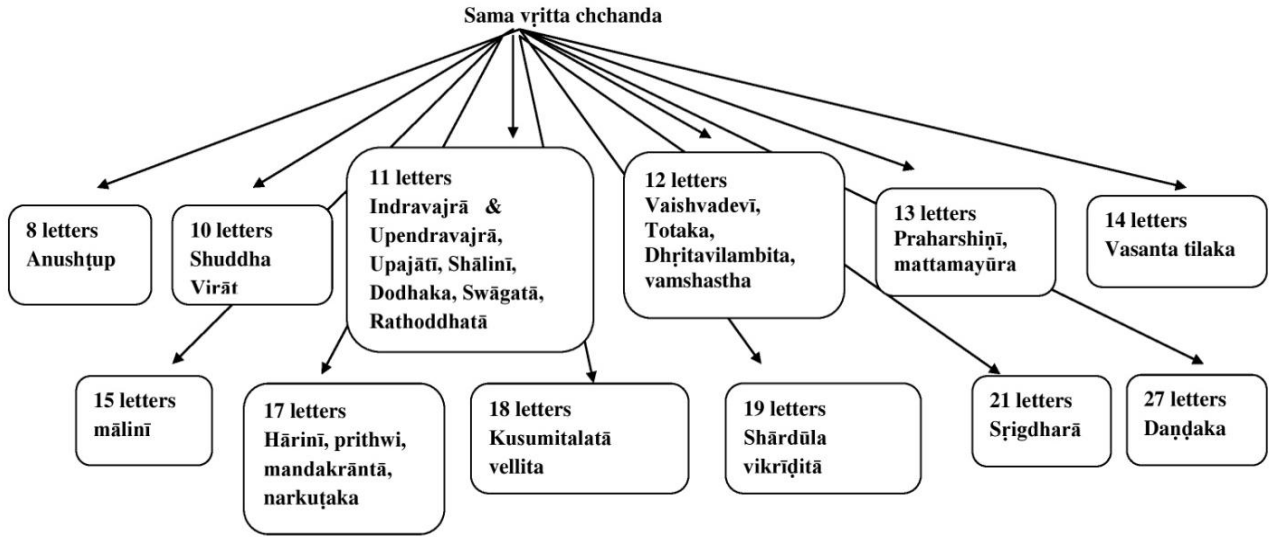


Figure 2: Sama Vṛitta Chhanda in Ashtanga Hridaya



### 1. Anushtup Chhanda

This is the widely used Chhanda not only in Ashtanga Hridaya but also in Ramayana, Mahabharata etc. This is a Vaidika Chhanda consisting of 32 syllables, 8 in each Pada or stanza. The general rule for this Chhanda is as follows.<sup>[11]</sup>

- The sixth syllable of all the 4 Pada must be 'Guru'
- Fifth syllable of all the 4 Pada must be 'Laghu'
- Seventh syllable of first and third Pada must be 'dirgha'
- Seventh syllable of second and fourth pada must be 'hrisva'

In Ashtanga Hridaya most of the verses are written in Anushtubh Chhanda.

Example:

Pada	S	I	S	S	I	S	S	S
1 <sup>st</sup>	त	त्र	रू	क्षो	ल	घुः	शी	तः
	I	S	S	S	I	S	I	S
2 <sup>nd</sup>	ख	रः	सू	क्ष्म	श्च	लोऽ	नि	लः
	S	S	S	S	I	S	S	S
3 <sup>rd</sup>	पि	त्तं	स	स्त्रे	ह	ती	क्षणो	ष्णं
	I	I	S	S	I	S	I	S
4 <sup>th</sup>	ल	घु	वि	स्रं	स	रं	द्र	वम्

2. **Shuddha Virat:** It has 10 syllables in each Pada. The Gana pattern is ma, sa, ja and ga. Yati is at Padanta.

Example:

		म		स		ज		ग		
<b>Pada</b>	<b>S</b>	<b>S</b>	<b>S</b>		<b>S</b>		<b>S</b>		<b>S</b>	
1 <sup>st</sup>	अं	ब	ष्ठा	म	धु	कं	न	म	स्क	री
	<b>S</b>	<b>S</b>	<b>S</b>		<b>S</b>		<b>S</b>		<b>S</b>	
2 <sup>nd</sup>	नं	दी	वृ	क्ष	प	ला	श	क	च्छु	राः
	<b>S</b>	<b>S</b>	<b>S</b>		<b>S</b>		<b>S</b>		<b>S</b>	
3 <sup>rd</sup>	रो	ध्रं	धा	त	की	बि	ल्व	पे	शि	के
	<b>S</b>	<b>S</b>	<b>S</b>		<b>S</b>		<b>S</b>		<b>S</b>	
4 <sup>th</sup>	क	द्वं	गः	क	म	लो	द्भ	वं	र	जः

3. **Indravajra:** It has 11 syllables and Yati is at Padanta. Gana pattern in this Chhanda is - ta, ta, ja, ga and ga.

Example:

		त		त		ज		ग		ग	
<b>Pada</b>	<b>S</b>	<b>S</b>		<b>S</b>	<b>S</b>		<b>S</b>		<b>S</b>	<b>S</b>	
1 <sup>st</sup>	मे	धां	स्मृ	तिं	कां	ति	म	ना	म	य	त्वं
	<b>S</b>	<b>S</b>		<b>S</b>	<b>S</b>		<b>S</b>		<b>S</b>	<b>S</b>	
2 <sup>nd</sup>	आ	युः	प्र	क	र्षं	प	व	ना	नु	लो	ल्यम्
	<b>S</b>	<b>S</b>		<b>S</b>	<b>S</b>		<b>S</b>		<b>S</b>	<b>S</b>	
3 <sup>rd</sup>	स्त्री	षु	प्र	ह	र्षं	ब	ल	मिं	द्रि	या	णा
	<b>S</b>	<b>S</b>		<b>S</b>	<b>S</b>		<b>S</b>		<b>S</b>	<b>S</b>	
4 <sup>th</sup>	म	ग्रे	श्च	कु	र्या	द्वि	धि	नो	प	यु	क्तः

4. **Upendravajra:** It is very similar to Indravajra Chhanda. It has 11 syllables and Padanta yati with ja, ta, ja, ga and ga gana.

Example:

		ज		त		ज		ग		ग	
<b>Pada</b>		<b>S</b>		<b>S</b>	<b>S</b>		<b>S</b>		<b>S</b>	<b>S</b>	
1 <sup>st</sup>	वि	कं	चु	क	प्रा	ज्य	र	सो	न	ग	भान्
		<b>S</b>		<b>S</b>	<b>S</b>		<b>S</b>		<b>S</b>	<b>S</b>	
2 <sup>nd</sup>	स	शू	ल्य	मां	सान्	वि	वि	धो	प	दं	शान्
		<b>S</b>		<b>S</b>	<b>S</b>		<b>S</b>		<b>S</b>	<b>S</b>	
3 <sup>rd</sup>	नि	म	र्द	कान्	वा	घृ	त	शु	क्त	यु	क्तान्
		<b>S</b>		<b>S</b>	<b>S</b>		<b>S</b>		<b>S</b>	<b>S</b>	
4 <sup>th</sup>	प्र	का	म	म	द्या	ल्ल	घु	तु	च्छ	म	श्रन्

5. **Upajati:** It is a combination of Indravajra and Upendravajra Chhanda. The Gana pattern is same as the above both Chhanda but the sequence may not be same.

Example

		त		त		ज		ग		ग	
<b>Pada</b>	<b>S</b>	<b>S</b>		<b>S</b>	<b>S</b>		<b>S</b>		<b>S</b>	<b>S</b>	
1 <sup>st</sup>	चू	र्णी	कृ	ताः	षो	ड	श	सू	र	ण	स्य
	<b>S</b>	<b>S</b>		<b>S</b>	<b>S</b>		<b>S</b>		<b>S</b>	<b>S</b>	
2 <sup>nd</sup>	भा	गा	स्त	तो	र्धे	न	च	चि	त्र	क	स्य
		<b>S</b>		<b>S</b>	<b>S</b>		<b>S</b>		<b>S</b>	<b>S</b>	
3 <sup>rd</sup>	म	हौ	ष	धा	द्वौ	म	रि	च	स्य	चै	को
		<b>S</b>		<b>S</b>	<b>S</b>		<b>S</b>		<b>S</b>	<b>S</b>	
4 <sup>th</sup>	गु	डे	न	दु	र्ना	म	ज	या	य	पिं	डी

In the above example the first and second Pada are in Indravajra Chhanda and third and fourth Pada are in Upendravajra Chhanda.

6. **Shalini:** It has 11 syllables and *Yati* at fourth and *Padanta* syllable. The *Gana* in this *Chhanda* are – *ma, ta, ta, ga* and *ga*.

**Example:**

		म		त		त		ग	ग		
<b>Pada</b>	S	S	S	S		S	S		S	S	
1 <sup>st</sup>	स	पिः	स्त्रि	ग्धं	मा	स	मे	कं	य	ता	त्मा
	S	S	S	S		S	S		S	S	
2 <sup>nd</sup>	मा	सा	दू	र्ध्वं	स	र्व	था	स्वै	र	वृ	त्तिः
	S	S	S	S		S	S		S	S	
3 <sup>rd</sup>	व	र्ज्यं	य	न्ना	त्स	र्व	का	लं	त्व	जी	र्ण
	S	S	S	S		S	S		S	S	
4 <sup>th</sup>	व	र्षे	णै	वं	यो	ग	मे	वो	प	युं	ज्यात्

7. **Dodhaka:** This is also a *Chhanda* with 11 syllables. Its *Gana* pattern is *bha, bha, bha, ga* and *ga*. *Yati* is at *Padanta*.

**Example:**

		भ		भ		भ		ग	ग		
<b>Pada</b>	S			S			S			S	S
1 <sup>st</sup>	दृ	ष्टि	सु	खा	वि	वि	धा	त	रु	जा	त्तिः
	S			S			S			S	S
2 <sup>nd</sup>	श्रो	त्र	सु	खः	क	ल	को	कि	ल	ना	दः
	S			S			S			S	S
3 <sup>rd</sup>	अं	ग	सु	ख	र्तु	व	शे	न	वि	भू	षा
	S			S			S			S	S
4 <sup>th</sup>	चि	त्त	सु	खः	स	क	लः	प	रि	वा	रः

8. **Swagata:** It has 11 syllables. *Gana* pattern is *ra, na, bha, ga* and *ga* and *Yati* is at *Padanta*.

**Example:**

		र		न		भ		ग	ग		
<b>Pada</b>	S		S			S			S	S	
1 <sup>st</sup>	बि	ल्व	चं	द	न	न	तो	त्य	ल	शुं	ठी
	S		S			S			S	S	
2 <sup>nd</sup>	पि	प्प	ली	नि	चु	ल	वे	त	स	कु	ष्ठम्
	S		S			S			S	S	
3 <sup>rd</sup>	शु	क्ति	शा	क	व	र	पा	ट	लि	भा	र्गी
	S		S			S			S	S	
4 <sup>th</sup>	सिं	दु	वा	र	क	र	घा	ट	व	रां	गम्

9. **Ratoddhata:** there are 11 syllables in this *Chhanda*. In this, the *Gana* pattern is *ra, na, ra, la* and *ga*. *Yati* is at *padanta*.

**Example**

		र		न		र		ल	ग		
<b>Pada</b>	S		S			S		S		S	
1 <sup>st</sup>	उ	त्त	मा	ख	दि	र	सा	र	जं	र	जः
	S		S			S		S		S	
2 <sup>nd</sup>	शी	ल	य	त्र	स	न	वा	रि	भा	वि	तम्
	S		S			S		S		S	
3 <sup>rd</sup>	हं	ति	तु	ल्य	म	हि	षा	क्ष	मा	क्षि	कं
	S		S			S		S		S	
4 <sup>th</sup>	कु	ष्ठ	मे	ह	पि	टि	का	भ	गं	द	रान्

**10. Vaishvadevi vritta:** It is a *Sama vritta Chhanda* of 12 syllables. In this, the *Gana* pattern is *ma, ma, ya* and *ya* in all four *Pada*. *Yati* is at 5<sup>th</sup> and 7<sup>th</sup> syllable.

**Example:**

		म		म		य		य				
<i>Pada</i>	S	S	S	S	S	S		S	S		S	S
1 <sup>st</sup>	द	द्या	त्प्र	त्ये	कं	व्यो	ष	च	व्या	भ	या	नाम्
	S	S	S	S	S	S			S		S	S
2 <sup>nd</sup>	व	हे	मुं	ष्टी	द्वे	द्वे	य	व	क्षा	र	त	श्च
	S	S	S	S	S	S		S	S		S	S
3 <sup>rd</sup>	द	र्वी	मा	लि	म्पन्	ह	न्ति	ली	ढो	गु	डो	यं
	S	S	S	S	S	S		S	S		S	S
4 <sup>th</sup>	गु	ल्म	प्ली	हा	र्शः	कु	ष्ठ	मे	हा	ग्नि	सा	दान्

**11. Totaka:** It has 12 syllables and *Padanta yati*.

**Example:**

		स		स		स		स				
<i>Pada</i>			S			S			S			S
1 <sup>st</sup>	ल	व	णो	त्त	म	व	ह्नि	क	लिं	ग	य	वान्
			S			S			S			S
2 <sup>nd</sup>	चि	रि	बि	ल्व	म	हा	पि	चु	मं	द	यु	तान्
			S			S			S			S
3 <sup>rd</sup>	पि	ब	स	प्त	दि	नं	म	थि	ता	लु	डि	तान्
			S			S			S			S
4 <sup>th</sup>	य	दि	म	दिं	तु	मि	च्छ	सि	पा	यु	रु	हान्

**12. Drutavilambitam:** This *Chhanda* also has 12 syllables and *Padanta yati*. *Gana* pattern is *na, bha, bha* and *ra*.

**Example:**

		न		भ		भ		र				
<i>Pada</i>				S			S			S		S
1 <sup>st</sup>	म	रि	च	पि	प्प	लि	ना	ग	र	चि	त्र	कान्
				S			S			S		S
2 <sup>nd</sup>	क्र	म	वि	व	धिं	त	भा	ग	स	मा	ह	तान्
				S			S			S		S
3 <sup>rd</sup>	शि	खि	च	तु	गुं	ण	सू	र	ण	यो	जि	तान्
				S			S			S		S
4 <sup>th</sup>	कु	रु	गु	डे	न	गु	डान्	गु	द	ज	च्छि	दः

**13. Vamshastha:** This *Chhanda* has 12 syllables and *Padanta yati*. The *Gana* are – *ja, ta, ja* and *ra*.

**Example:**

		ज		त		ज		र				
<i>Pada</i>		S		S	S			S		S		S
1 <sup>st</sup>	नि	शा	क	णा	ना	ग	र	वे	ल्ल	तौ	व	रं
		S		S	S			S		S		S
2 <sup>nd</sup>	स	व	ह्नि	ता	प्यं	क्र	म	शो	वि	व	धिं	तम्
		S		S	S			S		S		S
3 <sup>rd</sup>	ग	वां	बू	पी	तं	व	ट	की	कृ	तं	त	था
		S		S	S			S		S		S
4 <sup>th</sup>	नि	हं	ति	कु	ष्ठा	नि	सु	दा	रु	णा	न्य	पि

**14. Praharshini:** It is a *Sama vritta Chhanda* with 13 syllables. The *gana* pattern is *ma, na, ja, ra* and *ga*. *Yati* is at 3<sup>rd</sup> syllable and at *padanta*.

**Example:**

		म		न		ज		र		ग			
<b>Pada</b>	S	S	S					S		S	S		
1 <sup>st</sup>	गो	मू	त्र	क्	थ	न	वि	ली	न	वि	ग्र	हा	णां
	S	S	S					S		S		S	S
2 <sup>nd</sup>	प	थ्या	नां	ज	ल	मि	शि	कु	ष्ठ	भा	वि	ता	नाम्
	S	S	S					S		S		S	S
3 <sup>rd</sup>	अ	त्ता	रं	न	र	म	ण	वो	पि	व	क्त्र	रो	गाः
	S	S	S					S		S		S	S
4 <sup>th</sup>	श्री	ता	रं	नृ	प	मि	व	न	स्पृ	शं	त्य	न	र्थाः

**15. Mattamayura:** This is *Chhanda* with 13 syllables. The *Gana* are – *ma,ta,ya, sa* and *ga*. *Yati* is at 4<sup>th</sup> and 9<sup>th</sup> syllable.

**Example:**

		म		त		य		स		ग			
<b>Pada</b>	S	S	S	S			S	S		S	S		
1 <sup>st</sup>	पा	ठा	दा	र्वी	व	हि	गु	णे	ष्टा	क	टु	का	भि
	S	S	S	S	S			S	S			S	S
2 <sup>nd</sup>	मू	त्रं	यु	क्तं	श	क्र	य	वै	श्रो	ष्ण	ज	लं	वा
	S	S	S	S	S			S	S			S	S
3 <sup>rd</sup>	कु	ष्ठी	पी	त्वा	मा	स	म	रुक्	स्या	द्गु	द	की	ली
	S	S	S	S	S			S	S			S	S
4 <sup>th</sup>	मे	ही	शो	फी	पां	डु	र	जी	र्णी	कृ	मि	मां	श्च

**16. Vasanta tilakam:** This *Sama vritta Chhanda* consists of 14 syllables. The *gana* pattern in this is – *ta, bha, ja, ja, ga, ga* and *yati* at the end of each *pada*(*padanta yati*).

**Example:**

		त		भ		ज		ज		ग	ग			
<b>Pada</b>	S	S		S			S			S	S			
1 <sup>st</sup>	ए	कै	क	शो	द	श	प	ले	द	श	मू	ल	कु	म्भ
	S	S		S			S			S		S	S	
2 <sup>nd</sup>	पा	ठा	द्व	या	र्क	घु	ण	व	ल्ल	भ	क	ट्फ	ला	नाम्
	S	S		S			S			S		S	S	
3 <sup>rd</sup>	द	ग्धे	सु	ते	नु	क	ल	शे	न	ज	ले	न	प	के
	S	S		S			S			S		S	S	
4 <sup>th</sup>	पा	द	स्थि	ते	गु	ड	तु	लां	प	ल	पं	च	कं	च

**17. Malini:** It has 15 syllables. *Gana* pattern is *na, na, ma, ya* and *ya* in each *pada* and *yati* at 8<sup>th</sup> syllable and at *padanta*.

**Example:**

		न		न		म		य		य					
<b>Pada</b>						S	S	S		S	S		S	S	
1 <sup>st</sup>	म	द	न	म	धु	क	लं	बा	निं	ब	बिं	बी	वि	शा	ला
							S	S	S		S	S		S	S
2 <sup>nd</sup>	त्र	पु	स	कु	ट	ज	मू	र्वा	दे	व	दा	ली	कृ	मि	घ्नम्
							S	S	S		S	S		S	S
3 <sup>rd</sup>	वि	दु	ल	द	ह	न	चि	त्राः	को	श	व	त्यौ	क	रं	जः
							S	S	S		S	S		S	S
4 <sup>th</sup>	क	ण	ल	व	ण	व	चै	ला	स	र्ष	पा	श्च्छ	र्द	ना	नि



**18. Harini:** This *Chhanda* has 17 syllables with *Gana* pattern as - na, sa, ma, ra, sa, la, ga and *Padanta yati*.

**Example:**

		न		स		म		र		स		ल	ग				
<i>Pada</i>					S	S	S	S	S		S		S		S		
1 <sup>st</sup>	र	ह	सि	द	यि	ता	मं	के	कृ	त्वा	भु	जां	त	र	पी	ड	ना
					S	S	S	S	S		S		S		S		S
2 <sup>nd</sup>	त्यु	ल	कि	त	त	नुं	जा	त	स्वे	दां	स	कं	प	प	यो	ध	राम्
					S	S	S	S	S		S		S		S		S
3 <sup>rd</sup>	य	दि	स	र	भ	सं	शी	धो	र्वा	रं	न	पा	य	य	ते	कृ	ती
					S	S	S	S	S		S		S		S		S
4 <sup>th</sup>	किं	म	नु	भ	व	ति	क्ले	श	प्रा	यं	त	तो	गृ	ह	तं	त्र	ताम्

**19. Prithvi:** This *Chhanda* has 17 syllables in each *Pada*. The *Gana* pattern is *ja, sa, ja sa, ya, la* and *ga gana*. *Yati* is at eighth and *Padanta*.

**Example:**

		ज		स		ज		स		य		ल	ग					
<i>Pada</i>		S				S		S				S		S				
1 <sup>st</sup>	स	हा	म	ल	क	शु	क्ति	भि	र्द	धि	स	रे	ण	तै	ले	न	वा	
		S				S		S				S		S		S		S
2 <sup>nd</sup>	गु	डे	न	प	य	सा	घृ	ते	न	य	व	स	क्तु	भि	र्वा	स	ह	
		S				S		S				S		S		S		S
3 <sup>rd</sup>	ति	ले	न	स	ह	मा	क्षि	के	ण	प	ल	ले	न	सू	पे	न	वा	
		S				S		S				S		S		S		S
4 <sup>th</sup>	व	पु	ष्क	र	म	रु	ष्क	रं	प	र	म	मे	ध्य	मा	यु	ष्क	रम्	

**20. Mandakranta:** This is also a 17 syllable *Chhanda*, with *gana* pattern as - *ma, bha, na, ta, ta,ga* and *ga*. *Yati* is at 4<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> syllable.

**Example:**

		म		भ		न		त		त		ग	ग					
<i>Pada</i>	S	S	S	S				S	S		S	S		S				
1 <sup>st</sup>	ला	क्षा	दं	ती	म	धु	र	स	व	रा	द्वी	पि	पा	ठा	वि	डं	ग	
	S	S	S	S				S	S		S	S		S		S		S
2 <sup>nd</sup>	प्र	त्य	क्पु	ष्पी	त्रि	क	टु	र	ज	नी	स	प्त	प	र्णा	ट	रू	षम्	
	S	S	S	S				S	S		S	S		S		S		S
3 <sup>rd</sup>	र	क्ता	निं	बं	सु	र	त	रु	कृ	तं	पं	च	मू	ल्यौ	च	चू	र्णं	
	S	S	S	S				S	S		S	S		S		S		S
4 <sup>th</sup>	पी	त्वा	मा	सं	ज	य	ति	हि	त	भु	ग्	व्य	मू	त्रै	ण	कु	ष्ठम्	

**21. Narkutaka:** This is also a 17 syllable *Chhanda*, with *gana* pattern as - *na, ja, bha, ja,ja, la* and *ga*. *Yati* is at 7<sup>th</sup> and 10<sup>th</sup> syllable.

**Example:**

		न		ज		भ		ज		ज		ल	ग				
<i>Pada</i>					S		S				S			S			
1 <sup>st</sup>	व	र	त	नु	व	क्त्त	सं	ग	ति	सु	गं	धि	त	रं	स	र	कं
					S		S				S			S			S
2 <sup>nd</sup>	ट	त	मि	व	प	द्वा	रा	ग	म	णि	मा	स	व	रू	प	ध	रम्
					S		S				S			S			S
3 <sup>rd</sup>	भ	व	ति	र	ति	श्र	मे	ण	च	म	दः	पि	ब	तो	ल्प	म	पि
					S		S				S			S			S
4 <sup>th</sup>	क्ष	य	म	त	ओ	ज	सः	प	रि	ह	रन्	स	श	यी	त	प	रम्

**22. Kusumitalatavellita:** It is a *Sama vritta Chhanda* with 18 syllables. The *gana* pattern is *ma, ta, na* and three times *ya gana*. *Yati* is at 5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> syllable.

**Example:**

		म		त		न		य		य		य		य		य		
<i>Pada</i>	S	S	S	S	S					S	S		S	S		S	S	
1 <sup>st</sup>	ग्रा	म्या	ब्जा	नू	पं	पि	शि	त	म	ब	लं	शु	ष्क	शा	कं	ति	ला	त्रं
	S	S	S	S	S					S	S		S	S		S	S	
2 <sup>nd</sup>	गौ	उं	पि	ष्टा	त्रं	द	धि	स	ल	व	णं	वि	ज्ज	लं	म	द्य	म	म्लम्
	S	S	S	S	S					S	S		S	S		S	S	
3 <sup>rd</sup>	धा	ना	व	ल्लू	रं	स	म	श	न	म	थो	गु	र्व	सा	त्त्यं	वि	दा	हि
	S	S	S	S	S					S	S		S	S		S	S	
4 <sup>th</sup>	स्व	प्रं	चा	रा	त्रौ	श्व	य	थु	ग	द	वान्	व	र्ज	ये	न्मै	थु	नं	च

**23. Shardula Vikridita:** It is a *Sama vritta Chhanda* with 19 syllables. The *gana* pattern is *ma, sa, ja, sa,ta,ta* and *ga*. *Yati* is at 12<sup>th</sup> and *padanta*.

**Example:**

**24. Srigdhara:** This *Chhanda* has 21 syllables. There are *ma, ra, bha, na, ya, ya* and *ya gana* and *yati* is at 7<sup>th</sup>, 14<sup>th</sup>

		म		स		ज		स		त		त		ग					
<i>Pada</i>	S	S	S			S		S			S	S		S	S				
1 <sup>st</sup>	मं	जि	ष्ठा	श	ब	रो	द्भ	व	स्तु	व	रि	का	ला	क्षा	ह	रि	द्रा	द्व	यम्
	S	S	S			S		S			S	S		S	S				
2 <sup>nd</sup>	ने	पा	ली	ह	रि	ता	ल	कुं	कु	म	ग	दा	गो	रो	च	ना	गै	रि	कम्
	S	S	S			S		S			S	S		S	S				
3 <sup>rd</sup>	प	त्रं	पां	डु	व	ट	स्य	चं	द	न	यु	गं	का	ली	य	कं	पा	र	दम्
	S	S	S			S		S			S	S		S	S				
4 <sup>th</sup>	प	तं	गं	क	न	क	त्व	चं	क	म	ल	जं	बी	जं	त	था	के	स	रम्

and 21<sup>st</sup> syllable.

**Example:**

		म		र		भ		न		य		य		य							
<i>Pada</i>	S	S	S		S	S				S	S		S	S		S	S				
1 <sup>st</sup>	श्री	मा	त्रि	र्धू	त	पा	प्मा	व	न	म	हि	ष	ब	लो	वा	जि	वे	गः	स्थि	रां	गः
	S	S	S		S	S							S	S		S	S				
2 <sup>nd</sup>	के	शौ	र्भु	गां	ग	नी	लै	र्म	धु	सु	र	भि	मु	खो	नै	क	यो	षि	त्रि	षे	वी
	S	S	S		S	S							S	S		S	S				
3 <sup>rd</sup>	वां	ग्मे	धा	धी	स	मृ	द्भः	सु	प	टु	हु	त	व	हो	मा	स	मा	त्रो	प	यो	गाद्
	S	S	S		S	S							S	S		S	S				
4 <sup>th</sup>	ध	त्ते	सौ	ना	र	सिं	हं	व	पु	र	न	ल	शि	खा	त	प्त	चा	मी	क	रा	भम्

**25. Dandaka:** It consists of 32 syllables in each *pada*. The *gana* pattern is first there are two *na gana* followed by seven *ra gana*. There are many subtypes of *Dandaka* according to the number of *ra gana* in each *pada*. Example if there is eight *ra gana* then it is *Arna Dandaka*, nine *ra gana*, *Arnav*, ten *ra gana* *Vyala* etc.

**DISCUSSION**

Recitation is an important part of *Ayurveda* learning. As *Acharya Vagbhaṭa* told, *Patha*(studying), *Avabodha* (understanding) and *Anuṣṭhana*<sup>[12]</sup> (implementation) and *Acharya Sushruta* told *Vak Sausthava* (excellence in recitation)<sup>[13]</sup> are important

for the study of *Ayurveda*. And knowledge of *Chhanda* is important to achieve this.

*Ashtanga Hridaya* is written mostly in *Anushtup Chhanda* which is also called a *Vaidika Chhanda*. Maximum numbers of *sutra* are in *Anushtup Chhanda* which are rhythmical to recite. *Upajati vritta* is next most commonly used with the combination of *Indravajra* and *Upendravajra Chhanda*. It has been used in last few chapters of *Uttara Tantra*.

The Chapters- 15 of *Sutrasthana*, 17, 18 and 19 of *Chikitsa Sthana*, chapter 4 of *Kalpa Siddhi*, 22, 28, 29, 35, 37 to 40 of *Uttara tantra* are composed using different *Chhanda*. In these chapters a variety of above mentioned *Chhanda* can be seen. *Acharya Arunadatta*, commentator of *Ashtanga Hridaya*, has identified and

written maximum number of *Chhanda* with its *Lakshana* in his *Tika 'Sarvanga Sundara'*. This shows his mastery over not just *Ayurveda* but over Sanskrit also.

Apart from the *Sama vritta Chhanda; Ardha Sama vritta, Matra Chhanda* are also used in *Ashtanga Hridaya*, but due to vastness of the article, they have not been described here.

### Conclusion

Recitation is an integral part of *Ayurveda Samhita* and knowledge of *Chhanda* and *yati* is essential for proper recitation. Hence knowledge and use of *Chhanda* is necessary to understand and recite and memorize *Ayurveda Samhita* properly.

**Abbreviations:** A.H.Su.- Ashtanga Hridaya Sutrasthana  
A.H.Chi – Ashtanga Hridaya Chikitsa Sthana  
A.H.U – Ashtanga Hridaya Uttara Tantra

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