



Review Article

A critical review of rhythmic recitation of *Charakasamhita* as per *Chhanda Shastra*

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Abstract

Charakasamhita is one of the most important life lines of Ayurvedic classical knowledge. This supreme text of “science of life” has been composed nearly about 3000 years ago and before the well-established era of documentation. It is composed in the then language, style, and method. The ancient scholars of Ayurveda have presented it in such a way that all three kinds of pupil can get the matter easily. Nearly two thirds of the compendium is shaped in verse form according to rules and regulations of *Chhandashastra* of classical Sanskrit literature to retain in memory for a long time. With the advent of time this classical practice of recitation has been gradually losing its popularity and as a result the proper Ayurvedic learning cannot be completely possible in the current era. This review consists of methods of rhythmic recitation of all verses of *Charakasamhita* with notations and classical analysis.

Key words: *Charakasamhita*, *Chhandashastra*, meter, recitation, rhythm

Chhanda

The Veda is the main source of knowledge for achieving duty (*Dharma*), wealth (*Artha*), desire (*Kama*), and final deliverance (*Moksa*). The study of the Vedas was divided into 6 different varieties widely known as *Vedanga*. In early days of Vedic period, study was in the form of oral teaching, 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*.^[1] Apart from the classical teaching *Chhandas* were being used in day to day life to remember the verses of worshiping, and so on. Ayurveda, the science of life, has taken the origin from Vedic wisdom and was transmitted through the 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.

Charakasamhita

Charakasamhita is the most authoritative and comprehensive compendium of Ayurvedic knowledge covering almost each and every aspect of health care. This treatise despite being the oldest

available literature of Ayurveda (the currently redacted version available is estimated to be documented in 200 BC), is truly a versatile classic. As per composer of the text 12, 000 verses are documented but in presently available *Charakasamhita* near about 9295 verses are available^[2] of which approximately two thirds are in poetic form. These verses are written in various meters.

Methods of Study Depicted in *Charaka Samhita*

The profounder of Ayurveda had adopted 3 steps of learning, that is, *Adhyayana*, *Adhyapana*, and *Tadvidyasambhava*^[3] as needs of time to continue the streamline flow of Ayurvedic knowledge.

The most preliminary stage of study (*Adhyayana*) is “*Adhigata Karana*,”^[4] that is, 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*, and *Yati* and 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 of a wide 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 of the part. Students one after another followed the preceptor blindly reciting the *Pada* respectively. During this process the main focus was laid on correct pronunciation.^[5]

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During study the student should be very careful in maintaining the perfectness instructed in the text.^[6] 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, that is, 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, nonconfused letter and should read with medium voice not in very high or very low pitch.^[7]

Most important aspect of ancient system of education was achievement of oral fluency.^[8] 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 clinical practice.

The next stage was memorization. By repeating the verse in proper methodical rhythm, the students used to store permanently in their memory. The *Sutras* were studied in different ways, namely, *Samhita Patha*, *Pada Patha*, *Krama Patha*, *Jata Patha*, *Ghana Patha*, and so on, for memorization.^[9] *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 *Svaravinyas* (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 6 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 the Vedic school or simultaneously. They had to study *Chhanda* as a *Vedanga* in their respective Vedic schools. 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 being 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 the primary step of learning.

Varieties of Chhanda^[10]

A verse consists of 4 parts known as *Pada*. The governing rules and regulations of meters are concerned with each *Pada*.

Some meters are composed and ruled by number of letters or *Aksaras* known as *Aksara Chhanda* or *Varna Chhanda*. In *Akshara Chhanda* only *Aksaras* are counted, and the assessment of specific *Ganas* is not required whereas in *Matra Chhanda* only *Matras* are measured. Neither *Ganas* nor *Aksaras* are assessed,

for example, *Aupacchhandasika*, *Vaitaliya*, etc., In *Aksaragana Chhanda* the assessment of both the numbers of *Aksara* and respective *Ganas* are inevitable, for example, *Indravajra*, *Malini*, etc., *Matragana Chhanda* is another variety in which both *Matra* and *Ganas* (*Matra*) are assessed (eg, *Arya*).

Rhythmically, all verses are of 3 types, namely, *Samachhanda*, *Ardhasamachhanda*, and *Visamachhanda*. In *Samavrtta Chhanda* all 4 *Padas* contain same numbers of *Varna* or letters, for example, *Indravajra* and *Vamshastha*, whereas in *Ardhasamavrtta Chhanda* the odd *Pada*, that is, 1st and 3rd *Pada* are composed of same number of letters and the even *Pada* 2nd and 4th consisted of same number of letters (not similar to *Pada* 1st and 3rd), for example, *Puspitagra*, *Viyogini*. In *Visamavrtta Chhanda* all 4 *Pada* are different in terms of letters, for example, *Udgata*.

Guru and Laghu Varna

Besides associated with *Dirgha Svava*, such as आ, ई etc. the following consonants are considered as *Guru*:^[11]

- Anusvara Yukta* (ः), that is, associated with *Anusvara*;
- Visarga Yukta* (:);
- Just before the conjunct; and
- Last word of the *Pada* (*Padantaga*)

All others are *Laghu*, including *Hrasva Svava*. Practically in *Shloka Patha* one *Matra Varna* is considered as *Hrasva* whereas 2 *Matras*, 3 *Matras*, and half *Matra* are counted for *Dirgha*, *Pluta*, and *Vyanjana*, respectively,^[12] but only consonants such as क, ख, and स (*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.^[12]

Gana: For making it easy the scholars of *Chhanda Shastra* have framed different combinations of letters popularly known as *Gana*. *Ganas* are framed by a combination of *Guru* and *Laghu Varnas*. The characteristics of 8 *Ganas* are as follows:^[13]

Name	Character	Symbol	Examples
मगण	All 3 letters are <i>Guru</i>	sss	त्रायन्ती, बाधिर्य
नगण	All 3 letters are <i>Laghu</i>	lll	मधुर, लशुन
भगण	First letter is <i>Guru</i>	sll	नागर, सैन्धव
यगण	First letter is <i>Laghu</i>	lss	गुडूची, पटोल
जगण	Middle letter is <i>Guru</i>	lsl	कषाय, किलास
रगण	Middle letter is <i>Laghu</i>	sls	पिप्पली, चन्दन
सगण	Last letter is <i>Guru</i>	lls	अभया, मरिच
तगण	Last letter is <i>Laghu</i>	ssl	आकाश, उन्माद

S: *Guru*, l: *Laghu*

Chhanda in Charakasamhita

Thirteen different *Chhandas* are available in whole *Charakasamhita*, namely, *Anustup*, *Arya*, *Indravajra*, *Indravamsha*, *Kusumitalatabellita*, *Puspitagra*, *Rathoddhata*, *Rucira*, *Svagata*, *Upajati*, *Upendravajra*, *Vamshastha*, and *Viyogini*.

A brief description of meters along with their examples

Anustup

It is a *Varnavrtta Chhanda* and usually meant for *Sama Chhanda*. Its each *Pada* consists of 8 letters and among them

5th is always *Laghu*, whereas 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 a slight pause.^[14]

According to *Acarya Gangadhara*,^[15] *Anustup* is of 5 types, namely, *Anustup* (8, 8, 8, 8), *Tripadanustup* (8, 8, 8, 0), *Puranustup* (8, 12, 12, 0), *Madhyenustup* (12, 8, 12, 0), and *Antenustup* (12, 12, 8, 0).

Examples

हिताहितं सुखं दुःखमायुस्तस्य हिताहितम् । मानं च तच्च यत्रोक्तमायुर्वेदः स उच्यते ।

Analysis

Pada 1

1	2	3	4	5	6	7	8
हि	ता	हि	तं	सु	खं	दुः	ख

Pada 2

1	2	3	4	5	6	7	8
मा	यु	स्त	स्य	हि	ता	हि	तम्

Pada 3

1	2	3	4	5	6	7	8
मा	नं	च	त	च्च	य	त्रो	क्त

Pada 4

1	2	3	4	5	6	7	8
मा	यु	र्वे	दः	स	उ	च्य	ते

Arya

It is a *Matra Chhanda* where only *Svaras* are counted. *Guru* letter is considered as two *Matras* and *Laghu* letter as one. There are 5 different *Ganas*. Each *Gana* is composed of 4 *Matras*. So *Ganas* may be framed by two *Guru Varnas* (SS), one *Guru* and two *Laghu* (S | |, | S |, | | S), and four *Laghu Varnas*.^[16]

According to *Chhanda Paricaya*, it is characterized by 12 *Matra* in 1st *Pada*, 18 *Matra* in 2nd *Pada*, 15 *Matra* each in 3rd and 4th *Pada*.^[17]

There are 5 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, 2012, 20).

In other words, each 2 *Pada* of *Arya Chhanda* are generally composed of 7 *Ganas* and a *Guru* letter. So total *Matra* is 30. According to the position of above *Ganas* in different positions of the verse *Arya* is of 80 types, such as *Vipula*, *Capala*, *Giti*, *Udgiti*, and so on.

Example

देहो रसजोऽम्बुभवो रसश्च तस्य क्षयाच्च तृष्येद्धि ।

दीनस्वरः प्रताम्यन् संशुष्कहृदयगलतालुः ॥^[18]

Analysis

Pada 1

4			4			4			12
2	2	1	1	2	1	1	2		
दे	हो	र	स	जो	म्बु	भ	वो		

Pada 2

4			4			4			4	1	18
1	2	1	2	2	1	2	1	2	2	2	
र	स	श्च	त	स्य	क्ष	या	च्च	तृ	ष्ये	द्धि	

Pada 3

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

Pada 4

4				4				4		2	14
2	2	1	1	1	1	1	1	2			
सं	शु	ष्क	हृ	ढ	य	ग	ल	ता	लुः		

Sometimes a *Laghu* or a *Guru Varna* are considered as a *Gana*. In that case *Matra* is altered. Although a couple of examples are given, for the sake of simplicity, the details of *Arya* is not given here. All varieties are considered grossly as *Arya*

Indravajra

It is also a *Varnavrtta Sama Chhanda* and contains 11 letters in each *Pada*. Each *Pada* consists of initial २ तगण, १ जगण and 2 *Guru* letters. Pause is at the end.^[19]

Examples

तैस्तक्रपिष्टैः प्रथमं शरीरं तैलाक्तमुद्धर्तयितुं यतेत ।

तेनास्यकण्डूः पिडकाः सकोठाः कुष्ठानि शोफाश्च शमं व्रजन्ति ॥^[20]

Pada 1

तगण			तगण			जगण		गु	गु	
ऽ	ऽ		ऽ	ऽ			ऽ		ऽ	ऽ
तै	स्त	क्र	पि	ष्टैः	प्र	थ	मं	श	री	रं

Pada 2

तगण			तगण			जगण		गु	गु	
ऽ	ऽ		ऽ	ऽ	ऽ	ऽ		ऽ	ऽ	ऽ
तै	ला	क्त	मु	द्ध	र्त	यि	तू	य	ते	त

Pada 3

तगण			तगण			जगण		गु	गु	
ऽ	ऽ		ऽ	ऽ			ऽ		ऽ	ऽ
ते	ना	स्य	क	ण्डूः	पि	ड	काः	स	को	ठाः

Pada 4

तगण			तगण			जगण		गु	गु	
ऽ	ऽ		ऽ	ऽ			ऽ		ऽ	ऽ
कु	ष्ठा	नि	शो	फा	श्च	श	मं	व्र	ज	न्ति

Indravamsha

It is *Varnavrtta Sama Chhanda* containing 12 letters in each *Pada*. Residing *Ganas* are २ तगण, १ जगण, १ रगण.^[21]

Examples

स्नेहाशयाः स्थावरसंज्ञितास्तथा स्युर्जङ्गमा मत्स्यमृगाः सपक्षिणः ।

तेषां दधिक्षीरघृतामिषं वसा स्नेहेषु मज्जा च तथोपदिश्यते ॥^[22]

Pada 1

तगण	तगण	जगण	रगण
स	स	।	स
स्ने	हा	श	याः
स्था	व	र	सं
झि	ता	स्त	था

Pada 2

तगण	तगण	जगण	रगण
स	स	।	स
स्यु	र्ज	ङ्ग	मा
म	त्स्य	मृ	गाः
स	प	क्षि	णः

Pada 3

तगण	तगण	जगण	रगण
स	स	।	स
ते	षां	द	धि
क्षी	र	घृ	ता
मि	षं	व	सा

Pada 4

तगण	तगण	जगण	रगण
स	स	।	स
स्ने	हे	पु	म
ज्जा	च	त	थो
प	दि	श्य	ते

Kusumitalatavellita

It is a *Varnavrtta Samachhanda* and characterised by 18 letters in each *Pada*. Components are तगण, नगण, रगण and 3 यगण. Pauses are after 5, after 11, and after 18, that is *Padanta*.^[23]

Examples

ग्राम्याब्जानूपं पिशितलवणं शुष्कशाकं नवान्नं गौडं पिष्टान्नं दधि तिलकृतं विज्जलं मद्यमम्लम् ।
धाना वल्लूरं समशनमथो गुर्वसात्यं विदाहि स्वप्नं चारात्रौ क्षयथुगदवान् वर्जयेन्मैथुनं च ॥^[24]

Pada 1

मगण	तगण	नगण	यगण	यगण	यगण
स	स	स	स	।	।
ग्रा	म्या	ब्जा	नू	पं	पि
शि	त	ल	व	णं	शु
ष्क	शा	कं	न	वा	न्नं

Pada 2

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

Pada 3

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

Pada 4

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

Puspitagra

It is *Ardhasama Varna Chhanda* containing 13 letters in each even *Pada*. Whereas each odd *Pada* is of 12 letters. Each odd *Pada* composed of 2 नगण, 1 रगण, 1 यगण. On the other hand,

1 नगण, 2 जगण, 1 रगण and 1 *Guru Varna* make the even *Pada*. Pause is at the end.^[25]

Examples

बहुविधमिदमुक्तमर्थजातं बहुविधवाक्यविचित्रमर्थकान्तम् ।

बहुविधशुभशब्दसन्धियुक्तं बहुविधवादनिसूदनं परेषाम् ॥^[26]

Pada 1

नगण	नगण	रगण	यगण
।	।	।	।
ब	हु	वि	ध
मि	द	मु	क्त
म	र्थ	जा	तं

Pada 2

नगण	जगण	जगण	रगण	गु
।	।	।	।	।
ब	हु	वि	ध	वा
क्य	वि	चि	त्र	म
र्थ	का	न्तम्		

Pada 3

नगण	नगण	रगण	यगण
।	।	।	।
ब	हु	वि	ध
शु	भ	श	ब्द
स	न्धि	यु	क्तं

Pada 4

नगण	जगण	जगण	रगण	गु
।	।	।	।	।
ब	हु	वि	ध	वा
द	नि	सू	द	नं
प	रे	षाम्		

Rathoddhata

It is a symmetrical *Varna Chhanda* and composed of 11 letters in each *Pada*. The components are रगण, नगण, रगण, a *Laghu* and a *Guru Varna*, respectively. Pause is at the end.^[27]

Examples

Pada 2

रगण	नगण	रगण	ल	गु
स	।	स	।	।
ब	स्ति	रू	र्ध्व	म
थ	नै	ति	ना	भि
तः				

Rucira

Rucira is a *Varnavrtta Samachhanda* and characterized by 13 letters. Each *Pada* is composed of जगण, भगण, रगण, जगण and a *Guru Varna*. A slight pause is after 4 and then after 9, that is, *Padanta*. It is also called *Atirucira*.^[28]

Examples

इमां मतिं बहुविधहेतुसंश्रयां विज्जिवान् परमतवादसूदनीम् ।

न सज्जते परवचनावमर्दनैर्न शक्यते परवचनैश्च मर्दितुम् ॥^[29]

Pada 1

जगण	भगण	रगण	जगण	गु
।	।	।	।	।
इ	मां	म	र्तिं	ब
हु	वि	ध	हे	तु
सं	श्र	यां		

Pada 2

जगण	भगण	सगण	जगण	गु
।	।	।	।	।
।	।	।	।	।
वि	ज	ज्ञि	वान्	प
				र
				म
				त
				वा
				द
				सू
				द
				नीम्

Pada 3

जगण	भगण	सगण	जगण	गु
।	।	।	।	।
।	।	।	।	।
न	स	ज्ज	ते	प
				र
				व
				च
				ना
				व
				म
				र्द
				नै

Pada 4

जगण	भगण	सगण	जगण	गु
।	।	।	।	।
।	।	।	।	।
न	श	क्य	ते	प
				र
				व
				च
				नै
				श्च
				म
				र्दि
				तुम्

Svagata

It is a symmetrical *Varna Chhanda* and composed of 11 letters in each *Pada*. Compositions are रगण, नगण, भगण and 2 *Guru* letters. At the end of each *Pada* there is a slight pause.^[30]

Examples

गुल्मिनामनिलशान्तिरुपायैः सर्वशो विधिवदाचरितव्या ।

मारुते ह्यवजितेऽन्यमुदीर्णं दोषमल्पमपि कर्म निहन्यात् ॥^[31]

Pada 1

रगण	नगण	भगण	गु	गु
।	।	।	।	।
।	।	।	।	।
गु	ल्मि	ना	म	नि
				ल
				शा
				न्ति
				रु
				पा
				यैः

Pada 2

रगण	नगण	भगण	गु	गु
।	।	।	।	।
।	।	।	।	।
स	र्व	शो	वि	धि
				व
				दा
				च
				रि
				त
				व्या

Pada 3

रगण	नगण	भगण	गु	गु
।	।	।	।	।
।	।	।	।	।
मा	रु	ते	ह्य	व
				जि
				ते
				न्य
				मु
				दी
				र्ण

Pada 4

रगण	नगण	भगण	गु	गु
।	।	।	।	।
।	।	।	।	।
दो	ष	म	ल्प	म
				पि
				क
				र्म
				नि
				ह
				न्यात्

Upajati

It is generally a combination of both *Upendravajra* and *Indravajra*. According to their (*Upendravajra* and *Indravajra*) position in different *Pada Upajati Chhanda* is of 14 types, namely, *Kirti*, *Vani*, *Mala*, *Shala*, and so on.^[32] *Upajati* may be possible with any similar 2 *Chhandas*, such as *Indravamsha* with *Vamshastha*,^[33] *Svagata* with *Rathodhata*.^[34] Besides mixed types of *Upajati* is also available like among *Vamshastha*, *Indravajra*, and *Upendravajra*.^[35] In this text *Upajati* only signifies the combination of *Indravajra* and *Upendravajra*. Other varieties are marked differently.

Examples

तमोभवा श्लेष्मसमुद्भवा च मनःशरीरश्रमसंभवा च ।

आगन्तुकी व्याध्यनुवर्तिनी च रात्रिस्वभावप्रभवा च निद्रा ॥^[36]

Pada 1

तगण	तगण	जगण	गु	गु
।	।	।	।	।
।	।	।	।	।
त	मो	भ	वा	श्ले
				ष्म
				स
				मु
				द्र
				वा
				च

Pada 2

तगण	तगण	जगण	गु	गु
।	।	।	।	।
।	।	।	।	।
म	नः	श	री	र
				श्र
				म
				सं
				भ
				वा
				च

Pada 3

तगण	तगण	जगण	गु	गु
।	।	।	।	।
।	।	।	।	।
आ	ग	न्तु	की	व्या
				ध्य
				नु
				व
				र्नि
				नी
				च

Pada 4

तगण	तगण	जगण	गु	गु
।	।	।	।	।
।	।	।	।	।
रा	त्रि	स्व	भा	व
				प्र
				भ
				वा
				च
				नि
				द्रा

Upendravajra

It is composed of जगण, तगण, जगण and 2 *Guru Varna*, respectively. Pause is after the eleventh *Varna*, that is, *Padanta*.^[37]

Examples

रसायनस्यास्य नरः प्रयोगाल्लभेत जीर्णोऽपि कुटीप्रवेशात् ।

जराकृतं रूपमपास्य सर्वं बिभर्ति रूपं नवयौवनस्य ॥^[38]

Pada 1

जगण	तगण	जगण	गु	गु
।	।	।	।	।
।	।	।	।	।
र	सा	य	न	स्या
				स्य
				न
				रः
				प्र
				यो
				गा

Pada 2

जगण	तगण	जगण	गु	गु
।	।	।	।	।
।	।	।	।	।
ल्ल	भे	त	जी	र्णो
				ऽपि
				कु
				टी
				प्र
				वे
				शात्

Pada 3

जगण	तगण	जगण	गु	गु
।	।	।	।	।
।	।	।	।	।
ज	रा	कृ	तं	रु
				प
				म
				पा
				स्य
				स
				र्व

Pada 4

जगण	तगण	जगण	गु	गु
।	।	।	।	।
।	।	।	।	।
वि	भ	र्ति	रु	पं
				न
				व
				यौ
				व
				न
				स्य

Vamshastha

Each *Pada* of this *Varnavrtta Samachhanda* contains 12 letters. Within it 4 *Canas* are जगण, तगण, जगण and रगण respectively. Pause is at the end of *Pada*.^[39]

Table 1: Contd...

Name of Chhanda	Available in Charaka Samhita
	<i>Cikitsasthana:</i> 1/1/3-57, 59-72, 78-79, 81; 1/2/17-23; 1/3/4-28, 32-63, 66; 1/4/8-25, 27-64; 2/1/3-49, 52-53; 2/2/3-29, 32; 2/3/3-28, 31; 2/4/3-53; 3/3-257, 260-266, 268-346; 4/3-71, 110-111; 5/20-188; 6/59-61; 7/3-12, 14-31, 152-156, 173-176; 8/3-191; 9/25-98; 10/3-68; 11/3-97; 12/103; 13/3-24, 26-27, 29, 30, 32, 33, 35, 36, 39; 14/12-13, 15-16, 18-184, 225-255; 15/3-249; 16/3-139; 17/3-151; 18/3-191; 19/11-49, 51-67; 20/48; 21/3-29, 31, 33, 35, 37, 43-146; 23/3-17, 124-253; 24/3-221 <i>Siddhisthana:</i> 11/16; 25/3-121; 26/134-294; 27/3-62; 28/3-247; 29/3-165; 30/3-340 <i>Kalpasthan:</i> 1/27-30; 2/3-15; 3/3-23; 4/3-20; 5/3-12; 6/3-20; 7/3-74, 77-80; 8/3-18; 9/3-18; 103-22; 11/3-18; 123-85, 87-107 <i>Siddhisthana:</i> 2/3-7, 24-28; 4/3-56; 5/3-19; 6/3-95; 7/3-66; 8/3-42; 9/9-111; 10/18-48; 12/3-13, 20-50, 52-55
Arya	<i>Cikitsasthana:</i> 7/32-61, 65-151, 157-172, 178-180; 14/185-224; 22/3-63; 23/18-123; 26/27-31 <i>Siddhisthana:</i> 8/43-46; 10/3-17; 11/37
Indravajra	<i>Sutrasthan:</i> 3/3, 6, 9, 17, 19, 20, 25; 26/102 <i>Sharirasthan:</i> 2/4, 5, 6, 10, 15-17, 19-21, 23-26, 28-29, 40 <i>Cikitsasthan:</i> 1/1/37; 1/3/29; 4/90-92, 96, 98, 107; 5/4, 8, 10, 12, 14, 15; 6/6, 10, 16, 23, 34, 37, 39, 44, 47, 52-53; 9/10, 16, 19; 12/7, 8, 10, 21, 28, 29, 36, 38, 45, 51, 52, 58, 59, 61, 64, 66, 75, 78, 88, 90, 92, 94, 101, 102; 20/9, 11, 15, 16, 18, 20, 29, 33, 35, 37; 26/7, 9, 14, 16, 19, 26, 34, 42, 44, 47-49, 54, 58, 60, 61, 66, 75, 77-79, 81, 92, 93, 103, 105, 107, 110, 111, 113, 116, 117, 120, 128, 130. <i>Kalpasthan:</i> 7/76; 12/86 <i>Siddhisthana:</i> 1/7, 8, 18, 20, 25, 28, 30, 32, 33, 34, 35, 38-40, 44, 47-49, 54, 59, 60; 3/4, 8, 10, 18, 21, 23, 25, 27, 28-30, 38, 42, 54, 55, 61
Indravamsa	<i>Sutrasthan:</i> 13/11
Kusumitalatabellita	<i>Cikitsasthan:</i> 12/20
Puspitagra	<i>Vimanasthan:</i> 8/155 <i>Siddhisthana:</i> 12/51
Rathoddhata	<i>Siddhisthana:</i> 11/16
Rucira	<i>Vimanasthan:</i> 8/156
Svagata	<i>Nidanasthan:</i> 3/17
Upajati	<i>Sutrasthan:</i> 3/4, 5, 7, 8, 10-16, 18, 21-24, 26-30; 19/6-7; 21/58-59; 24/23-24; 25/50-51; 26/103; 30/34 <i>Vimanasthan:</i> 2/14 <i>Sharirasthan:</i> 2/3, 7, 9, 11-14, 18, 22, 27, 30-39, 41-48; 8/68 <i>Cikitsasthan:</i> 1/3/30-31, 64-65; 2/1/50-51; 2/2/30-31; 2/3/29-30; 4/74, 80, 82-89, 93-95, 97, 99, 106, 108, 109; 5/3, 5-7, 9, 11, 13, 16, 18-19; 6/3-5, 7-9, 11-15, 17-20, 22, 24-33, 35, 36, 38, 40-43, 45, 46, 48-51, 54-58; 7/62-64, 82-83, 177; 9/3-9, 11-15, 17, 18; 12/4-6, 9, 11, 22-27, 30-35, 37, 39-44, 46-50, 53-57, 60, 62, 63, 65, 67-74, 76, 77, 79-84, 86, 87, 89, 93, 95-100; 19/68; 20/3-8, 10, 12-14, 17, 19, 21-28, 30-32, 34, 36, 38-47; 26/3-6, 8, 10-13, 15, 17, 18, 20-25, 32, 33, 35-41, 43, 45, 46, 50-53, 55-57, 59, 62-65, 67-74, 76, 80, 82-91, 94-102, 104, 106, 108, 109, 112, 114, 115, 118, 119, 121-127, 129, 131-133; 28/248-249 <i>Kalpasthan:</i> 7/75 <i>Siddhisthana:</i> 1/16, 17, 19, 21-24, 26, 27, 29, 31, 33, 36, 37, 41-43, 45, 46, 50-58; 3/5-7, 11-17, 19, 20, 22, 24, 26, 31-41, 43-53, 56-58, 60, 62-71; 11/16-18
Upendravajra	<i>Cikitsasthan:</i> 1/1/74; 1/2/5-6; 4/73; 6/21 <i>Siddhisthana:</i> 3/3, 59; 11/19-36
Vamsastha	<i>Sutrasthan:</i> 13/10 <i>Indriyasthan:</i> 8/27; 12/90 <i>Cikitsasthan:</i> 1/1/80; 5/17; 4/81; 5/17; 23/254
Viyogini	<i>Siddhisthana:</i> 11/3-15

Conclusion

The study of *Chhanda* is an integral part of classical text-based learning. Proper acquaintance of the *Samhita* is not 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 *Chhanda* are scientifically analyzed and documented for the onward propagation of classical knowledge.

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हिन्दी सारांश

छन्दशास्त्र के अनुसार चरक संहिता का स्वरात्मक विश्लेषण

असित पान्जा

चरकसंहिता आयुर्वेदवाङ्मय का महत्वपूर्ण प्राणस्रोत है। यह ३००० वर्ष पूर्व उस समय के भाषा, रीति एवं पद्धति से विधिवत् लेखन-युग से पहले रची गई तथा तीन-प्रकार का मेधा-युक्त छात्रों के लिये व्यवहारोपयोगी रूप में प्रस्तुत की गई है। अध्येताओं के सहज एवं दीर्घकाल स्मरणार्थ चरकसंहिता का प्राय दो-तृतीयांश सूत्र छन्द-शास्त्रों के नियमानुसार छन्दबद्ध-श्लोक-स्वरूप में लिखा गया है। संहिता का अध्ययन इसी छन्दबद्धरूप में निरन्तर शुद्ध-कलेवर में चलता रहा, परन्तु विंशवी सदी के मध्य-भाग के पश्चात् इस कालजयी शास्त्र की अध्ययन विधि के अनभ्यास के कारण आधुनिक काल में आयुर्वेद का प्राकृत, स्वरूपतः तथा यथावत् ज्ञानार्जन सम्भव नहीं हो रहा है। अतः पाठ-सुगमार्थ चरकसंहिता के समस्त छन्दबद्ध-श्लोकों का छन्दशास्त्रपरक विधिवत् विवेचन इस प्रबन्ध का ध्येय है।

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