CHAPTER II
Like the use of figures of speech, Śaṅkara has deliberately displayed his skill in the use of metres. While analysing his works it is seen that almost all the main metres in Sanskrit prosody have been faithfully used by him. He has adopted about 33 metres as opposed to 18 metres of the Rāmāyana, 20 metres of Bhāravi, and about 30 of Vālidāsa. Moreover, it is interesting to note that some metres such as ‘Tūṇaka’, 秣acāmara, and ‘Pajjhatikā’ which are skilfully used by Śaṅkara, are never used by the poets of high repute. However, the following metres are found in the writings of Śaṅkara: (1) Anuśṭup, (2) Indravajrā, (3) Upendravajrā, (4) Upajāti, (5) Śālinī, (6) Rathodānatā, (7) Svāgata, (8) Vamsasthavila, (9) Indravamsā, (10) Rujjānga-prayāta, (11) Sragvinī, (12) Drutavilambita, (13) Manjubhāsinī, (14) Mattamayūra, (15) Praharṣinī, (16) Vasantatilaka, (17) Mālinī, (18) Tūṇaka, (19) Pañcācāmara, (20) Citram, (21) Śikharinī, (22) Prthvī, (23) Mandākrāntā, (24) Harinī, (25) Śārdūlavikridita, (26) Āragāhā, (27) Akhyānakī, (28) Viparitapūrvā, (29) Sundarī, (30) Mālabhārinī, (31) Šuṣpi-tāgrā, (32) Āryā and (33) Pajjhatikā. Among the varieties of Āryā, only the following: Pathyā, Gītī, Upagiti and Udgiti

are seen in his writings. A detailed description of the different metres used in the various works of Sankara is given below.

1. **Anustup**

It is the most common and extremely popular among the sanskrit metres. It is the metre par excellence and in it have been written the great epics Rāmāyaṇa and Mahābhārata and many of the Purāṇas. The metre is otherwise known as śloka. There are many varieties of this metre, but that which is most common in use, has eight syllable of each Pāda, but of different quantity. Thus the fifth syllable of each pāda should be short, in the sixth long, while the seventh should be short in the second and the fourth pāda. cf.

\[ \text{pañcamam laghu sarvatra m} \text{ā saptamam dvicaturthaych} / \]
\[ \text{guru śaṣṭhaṇca jāniyāt seṣeṣvaniyam mataḥ} // \]
\[ \text{prayoge prayikam prāhuh ke'pyetadvaktralakṣaṇam} / \]
\[ \text{lokenūṣṭuviti khyātaṁ tasyaṣṭakṣaratā mataḥ} //^{2} \]

Kṣemendra in his suvṛttatalaka has prescribed the suitable place of application of this metre. He says this metre should be used in composing works on Śāstrakāvya, because it makes the meaning clear. \(^{3}\) This metre should also be used in works which reflect Purāṇas in style and matter. \(^{4}\)

2. Chaṇḍomāṇjari, 5/4,5.
Other suitable places of using this metre are the first chapter of an epic, written in sarga-style or where a long theme is summerised or where the advice for restraint is imparted.5

The metre Anuṣṭup is widely used by almost all the writers in Sanskrit literature.6 Śrī Sāṅkarācārya also has profusely used Anuṣṭup in his works. Moreover, his metrical skill in the use of Anuṣṭup is noteworthy. In his different works he has depicted especially his doctrine of Advaita Vedāṇta and, therefore, the use of this metre has become highly apt according to the rules laid down by Kṣemendra in his Suvṛttatilaka. For illustration some stanzas are given below:

Ulūkasya yathā bhānāvandhakāraḥ pratiyate /
svapraśe parānande tamo mūḍhasya bhasate //
yathā dṛṣṭinirōdrto sūryo nāṣṭi mānyate /
tathājñānāvāto dehi brahma nāṣṭi mānyate //
yathāmṛtaṁ viṣādbhinnāṁ viṣādāsairna lipyate /
na sprāmī jaḍādbhino jaḍadosāṁprakāśāya //7

5. cf. ārāmbhe sargabandhasya kathāvistarasanāgre / samopadesāvṛttante santah samsantyanuṣṭubham // Suvṛttatilaka - 3/16.

6. Rāmāvana, Bālakanda, 2/5.; Mahābhārata—widely used in the Dronaparva; Bhāgavata - 1st skanda; Bhāma - extensively used in 13 dramas; Kālidāsa - Kumāra, Raghu, Ṣakuntalā, Śrutabodha; Māgha - Second canto.

7. Svātmapraṇāśikā, 47-49.
A chart of the Anuṣṭupa used in various works of Śaṅkara is given here:

(i) Advaitaṇubhūtih: With the exception of the first two verses, the whole of the book is composed in it.

(ii) Ajñānābodhinī: The verses 1, 2, 3, 5, 182, 190-192 only.

(iii) Anatmaśrīvīgarhanaprakaraṇam: Verses 17 and 18 only.

(iv) Annapūrṇāstotram: Verse No. 12 only.

(v) Aparokṣāṇubhūtih: The whole of this book is written in this metre.

(vi) Ātmabodhaḥ: With a concluding verse in Indravamsā the whole of this book is written in Anuṣṭupa.

(vii) Ātmānātmaviveka: Only stanzas 1 and 99.

(viii) Brahmājñānāvalimālā: The whole of this book.

(ix) Brahmānucintanam: With the exception of the last verse, this book is composed in it.

(x) Dakṣināmūrttyaṣṭaka: Verses 12-14 only.

(xi) Devicatuḥasāṣṭyupacārapūjāstotram: Stanzas 71 and 72 only.

(xii) Gaṅgāṣṭakaṃ: Only the concluding verse is written in this metre.

(xiii) Kāśīpaṇcaakam: Only the verse No. 4.

(xiv) Kāśīstotram: The whole book is written in Anuṣṭupa metre.

(xv) Kevalōham: Verses 3, 4 and 5 only.

(xvi) Laghuvaḍhyavṛttih: The whole book.

(xvii) Maṇīśaṇcaakam: The stanzas 1, 2 and 3 only.

(xviii) Maṭhāmnāyah: The whole book.


(xx) Nirguṇamānasapūjā: Verses 1-8, 10-33 only.
(xxi) Parāpūjā: verses 1-13 only.

( xxii) Prātāhāramanastotram: Only the stanza No.4.

( xxiii) Sadācārāṇusandhānām: The whole book.


( xxv) Jāratattvopadesā: The whole of the book is written in it.

( xxvi) Svātmaprakāśikā: Verses 1-16, 20-27, 30-43, 47-68 only.

( xxvii) Tattvopadesaḥ: The whole book.

( xxviii) Upadesāsāhasri: The following prakaranas of upadesāsāhasri are composed in this metre.

(a) Pratīśedhaprakaraṇam.
(b) Īśvarāṭmaprakaraṇam.
(c) Tattvajñānasvabhāvaprakaraṇam.
(d) Buddhyaparādhaprakaraṇam.
(e) Vīśeṣāpaprakaraṇam.
(f) Buddhyārudaprakaraṇam.
(g) Mativilāpanaparādhaprakaraṇam.
The Indravajra is one of the widely recognised metres of Sanskrit prosody. It is defined in the Chandamañjarī as 'syādiravajrā yadi tau jagau gah'; i.e. a metre known as Indravajra consists of the triads 'ta', 'ta', 'ja', 'ga' and 'ga' respectively. In this metre the 3rd, the 6th, the 7th and the 9th syllables are short and metrical pause falls at the end of a foot.

8. Chandamañjarī, 2/41.

9. The metre Indravajrā is profusely employed in the following works: - Rāmāyaṇa - Uttarakānda 64/19; Mahābhārata - Adiparva; Bhāgavata - 10th Skandha, 2/21; Kālidāsa - Kumāra, Raghu, Mālavikāgriimitra, etc.; Bhāsa- Avimāraka, Nalacarita, Pratimā, Pañcaratā; Magha- 3rd Canto; Naiṣadha- 3rd Canto.
On many occasions Śaṅkara Cārṣya has aptly used this metre in his various works.

For example a few stanzas are given here:

Scheme of Gaṇas - 'ta', 'taf', 'ja', 'ga', 'ga'
- -v/- -v/- -v/- -
- -v/- -v/- -v/- -

Example-1:
svā mi nna | ma ste na | ta loka | 'ham nhō |
kā ru nyo | sin dho pa | ti tam bha | vā bdnau |
ma mu ddha | rā tmi ya | ka tā kṣa | dr ṣṭyā |
ṛ jvyā ti | kā ru nyo | su dhā bhi | vr ṣṭyā |

Example-2:

A chart of the metre Indravajra used in various works of Śaṅkara is given here:

1. Advaitanubhuti - Stanza No. 2 only.
2. Advaitapañcakam - The whole book is written in this metre.

10. Vivekacudāmani, 37.
11. Yogatāravali, 7.
3. Arddhanārīṣvarastotra - verse No.9 only.
4. Dākṣināmūrttiṣṭotra - verses 10 and 15 only.
5. Devicatuḥṣaṭyupacārapūjāstotram - verses 33, 38, and 70 only.
6. Dvādāsalingasivastotram - Only the verses 1, 7 and 13.
7. Kāśi paṅcačakam - verse No.3 only.
8. Kaupina paṅcačakam - verses 2, 4 and 5 only.
10. SarvavedāntasiddhāntasarasaAgraḥa - verses 38, 127, 139, 214, 232, 233, 234, 273, 463, 497, 608, 617, 632, 766, 783, and 904 only.
11. Svātmāprakāśikā - verses 18, 44, 45 and 46 only.
12. Śivapāṅcačakarastotram - Only the beginning verse.
13. Tripurasundarīmānasapūjā - verse No.18 only.
14. Vākyavṛtti - verse No.2 only.
15. Vivekacudāmanī - verses 37, 48, 56, 98, 103, 104, 133, 176, 339, 479, 508 and 523 only.
16. Yatipāṅcačakam - verses 2 and 3 only.
17. Yogatārāvalī - verses 1, 5, 7, 21, 26 only.

/ 3. Upendravajrā /

Like Indravajrā the Upendravajrā is also widely recognised metre in the domain of sanskrit prosody. It is defined by Gaṅgāśa as 'Upendravajrā Prathame laghau sā;' i.e.

12. Chandomaṇjarī, 2/42.
if the first letter of each foot of Indravajra is short then the metre is called Upendravajra. So, the metre Upendravajra consisting consists of the triads 'ja', 'ta', 'ga', 'ga' and 'ga' respectively. The 2nd, 4th, 5th, 8th, 10th and the 11th letters are long and the metrical pause falls at the end of a foot.

Almost all the writers in Sanskrit literature have made extensive use of the Upendravajra. Sankaracarya also has adopted it and composed a few verses in this metre, and while employing this metre, Sankara has very strictly followed the rules laid down in prosody. For example one stanza is given below:

Scheme of Gaṇas

\[
\begin{align*}
\text{ja, ta, ja ga, ga} \\
\text{v-v-v} & | \text{v-v-v} \\
\text{v-v-v} & | \text{v-v-v} \\
\end{align*}
\]

\[
\text{si va pra} \ | \ \text{sā de} \ | \ \text{vi nā nā} \ | \ \text{sī dhiḥ} \\
\text{si va pra} \ | \ \text{sā de} \ | \ \text{vi nā nā} \ | \ \text{bu dhiḥ} \\
\text{si va pra} \ | \ \text{sā de} \ | \ \text{vi nā nā} \ | \ \text{yu ktiḥ} \\
\text{si va pra} \ | \ \text{sā de} \ | \ \text{vi nā nā} \ | \ \text{mu ktiḥ} \\
\]

The following stanzas of the various works of Śaṅkara have been written in the Upendravajra metre:

1. Kanakadārāstotram - Śloka No. 12 only.
2. Sarvavedāntasiddhāntasārasamgraha - verses 281, 362, 375, 771, 776 only.
3. Umāmaheśvarastotram - verses 1, 3, 8, 10, 12 only.
4. Vivekacūḍāmāni - Stanza No. 329 only.
5. Yogatārāvallī - Stanza No. 329 only.

/ 4. Upajāti /

When the metres Indravajra and Upendravajra are mixed in a single stanza, the metre is then known as Upajāti. cf.

anantarodiritalakṣmabhājau
pādau yadīyavupajātayastāh /
itthāṁ kilānyāsvapi misrītāsū
vadanti jātiśvidameva nāma //

The metre, according to Piṅgala, is of fourteen varieties resulting from the combination of the metres Indravajra and Upendravajra. cf.

ekatra pāde caraṇādvaṣe vā pādatraye vānyataḥ sthitaścet /
taycrihānyatra tathohaniyasāturdasokta upajātibhedah //

15. See Chandomaṇjarī, by Dilip Kumar Kanjilal, P.68.
The term 'ittham kilānyāsvapi miśritasu' of the definition of this metre is very significant. It means when other metres are also mixed in one stanza, the metre is still called Upajāti. Kṣemendra, in his Suvṛttatilaka, has opined that the metre Upajāti becomes charming when it is used in the delineation of the beauty of a noble heroine, acting as a stimulant to amorous sentiment or in the case of the description of the spring and its accompanies. Moreover, according to him, Pāṇini, the writer of the epic 'Jāmbavatijayā' has earned fame in the use of Upajāti.

Like 'Indravajrā' and 'Upendravajrā', the Upajāti is a widely used metre in Sanskrit literature. Sānkara also has excelled in the use of Upajāti metre. He has copiously used this metre in his writings. It is interesting to note that while employing this metre, Sānkara has maintained some speciality as well as novelty through the various admixtures.

16. cf. sriṅgaralambānacarānasāyikārūpavarnanaṃ

17. cf. sprhaṇṭyatvacaritām pāṇinerupajātibhiḥ

18. Rāmāyaṇa and Mahābhārata - widely used; Kālidāsa - Raghu, (2nd, 5th, 6th, 7th, 13th, 14th, 16th and 18th cantos); Kumāra (3rd canto); Bhāravi - 17th canto; Bhaṭṭi- 2nd canto; Māgha - 12th Canto (Vamsāstavilā type), 3rd canto (Indravajrā type); Śrīharṣa - used widely in the Naṣadacarita (Indravajrā type in 7 cantos and Vamsāstavilā type in 4 cantos).
of the metres, Upajāti of the admixture of three or even four metres are also found in his works. Here a list of Śankara's Upajāti made up of the various combinations of metres is given:

1. Indravajrā and Upendravajrā.
2. Indravajrā and Indravamsā.
3. Indravajrā and Vamsāstavila.
4. Indravajrā and Vasantatilaka.
5. Upendravajrā and Indravamsā.
6. Upendravajrā and Vamsāstavila.
7. Indravamsā and Vamsāstavila.
8. Indravajrā, Upendravajrā, and Indravamsā.
9. Indravajrā, Upendravajrā, and Vamsāstavila.
10. Indravajrā, Indravamsā, and Vamsāstavila.
11. Upendravajrā, Indravamsā, and Vamsāstavila.
12. Indravajrā, Upendravajrā, Indravamsā, and Vamsāstavila.

Śankara has extensively used this type of Upajāti of the combination of Śāntakī Indravajrā, and Upendravajrā in his writings. For example some stanzas are discussed below:
Example-1:

dūrvāra | sam sa ra | da vagnīta
dhu ya | mā nam du | rā drṣṭā vā tān
bhi tam pra | pā nnaṃ pā | ri pā ni mṛtyōh
sā ra nya | ma nyam ya | da ham na vijā ne

Example-2:

citte ndri | yā nām ci | ra ni gra | he sa
sva sa pra | cā re sa | mi te ya | mā nṛṇā
dī pā i | va ni scā | lā nā
ma no nma | nī ma gna | dhi yo bha | va nti

In the first example the first three feet are examples of Indravajrā type, while the fourth foot is of Upendravajrā type; and in the second example the first half of the stanza is composed in Indravajrā and the second half in Upendravajrā.

Here is a list of stanzas composed in Upajāti of the type of Indravajrā and Upendravajrā:

(1) ardhanārīśvarastotra - verses 1-6, and 9 only.
(2) Daksināmūrttistotra - verses 1-3, 5-9, 11, 12, 17 and 18 only.
(3) Dvādaśalingāśivastotra - 2-6, 8-12 only.
(4) Devyaparādhakṣamāpanastotra - verse No. 10 only.
(5) Devīcatuḥṣaṭyupacarāpūjāstotra - stanza numbers 22, 35, 36, 60 and 61 only.

6. Kāśīpaṅcakam - verses 1 and 2 only.


8. Vīśvatmaprakāśikā - verses 17, 19, and 29 only.

9. Śivapaṅcakārastotra - 3, 4 and 5 only.

10. Umāmahēsvarastotra - verses 4, 5, 6, 7, 9 and 11 only.


12. Yatipaṅcakam - stanzas 1, 4 and 5 only.

13. Yogātārāvalī - verses 2, 3, 4, 6, 8, 9-12, 15-20, 22-25 and 27 only.

/ 11. Indravajrā and Indravāmaśā /

The metre Upajāti of the types of Indravajrā and Indravāmaśā are also employed by Śaṅkara and while employing this type of Upajāti of the combination of Indravajrā and Indravāmaśā Śaṅkara has created aesthetic beauty in the stanzas.
For example one stanza is scanned below:

\[
\begin{align*}
\text{tā smā da} & \text{ I han kā ra I mī mām sva I sā trum} \\
\text{bho ktu rga I le kan tā I kā va tpra I ti tār} \\
\text{vi cchi dya I vi jhā nā I ma hā si I ni sphu tām} \\
\text{bhūn kūvā tmaI sa mrā jya I su kham yā I the tām}
\end{align*}
\]

Here the 1st, the 2nd, and the 4th feet are composed in Indravajrā, while the 3rd foot is in Indravāmsā.

The following stanzas are also written in the metre 'Upajāti' of these types:

1. Sarvavedāntasiddhāntasārasamgraha: stanzas 145, 222, 290, 638, 692 and 872 only.

/ iii. Indravajrā and Vamśasthavila /

Sāṅkara has written a few stanzas in Upajāti of the combination of Indravajrā and Vamśasthavila. Few may be the numbers; but his dexterity in the use of this metre is remarkable. As for instance, one verse is given here:

\[
\begin{align*}
\text{gr̥ ha spr I hā pā da I ni va dha I sr̥ nkhā tī I} \\
\text{kā ntā su I tā sā pa I tu ka ntha I pā sah I} \\
\text{sī rāse pa I ta dbhū ryyāI sā ni rhi I sā kṣāt I} \\
\text{prā nā ntda I he tuṭ prāj va lā dha I nā sī I}
\end{align*}
\]

22. Sarvavedāntasiddhāntasārasamgraha, 48.
Here the first foot is the example of Vamsasthavila type, while the rest feet are the examples of Indravajra type.

The following is a chart of the Upajati of the mixture of Indravajra and Vamsasthavila:

1. Sarvavedantisiddhantasarasamagraha - verses 48, 374 and 684.
2. Vivekacudamani - the stanzas 237, 238, 273, 277, 307 and 423 only.

\[ \text{iv. Indravajra and Vasantatilaka/} \]

The Upajati of the combination of Indravajra and Vasantatilaka is rarely used by the writers in Sanskrit literature. But it is a great pleasure on our part to note that Sañkarācārya has used this type of Upajati only once in his literature. The stanza is cited and scanned below:

\[
\begin{align*}
\text{mandā } & \text{ki } \text{ni sa li } \text{la ca nda } \text{na ca roci } \text{ta } y \\
\text{na } & \text{ndī } \text{sā } \text{ra pra } \text{ma } \text{tha nā } \text{tha } \text{ma } \text{ne } \text{sā } \text{ra } \text{ya } \\
\text{ma } & \text{ndā } \text{ra } \text{pu } \text{spa va } \text{hu pu } \text{spa } \text{su pu } \text{ji } \text{ta } \text{ya } \\
\text{ta } & \text{smai } \text{ma } \text{kā rā } \text{ya } \text{na mā } \text{si } \text{vā } \text{ya } \text{y } 23
\end{align*}
\]

Here the first three feet are examples of Vasantatilaka type, while the fourth or the last foot is Indravajra type.

23. Śivapañcakṣarasotra, 2.
The 'Upajāti' of the admixture of Upendravajrā and
Indravamsā is also not rare in the works of
Śaṅkara. Moreover, while using this type of Upajāti,
Śaṅkara has faithfully maintained the rules laid down by the prosodians.

The undermentioned verse will exhibit this:

\[
\text{a} \, \text{tī} \, \text{va} \, \text{ī} \, \text{sū kṣamā pā \, \text{i} \, \text{ra mā tma} \, \text{i} \, \text{ta tvār}
\]

\[
\text{na sthū lā} \, \text{i} \, \text{dr śtyā pra \, \text{i} \, \text{ti pa ttu} \, \text{i} \, \text{mr hati ti} \, \text{/}
\]

\[
\text{sā mā dhi} \, \text{i} \, \text{nā tyam} \, \text{ta} \, \text{i} \, \text{su sū kṣma} \, \text{i} \, \text{vṛ ttyā}
\]

\[
\text{jñā ta vya} \, \text{i} \, \text{mā ryai ra} \, \text{ī} \, \text{ti su ddha} \, \text{i} \, \text{bu tāhi bhīt} \, \text{/}
\]

In this example the 1st and the 3rd feet are composed in Upendravajrā and the 2nd and the last feet are in Indravamsā.

The following numbers of stanzas also indicate the Upajāti of the combination of Upendravajrā and Indravamsā:

1. Sarvavedāntasiddhāntasārasamgraha: Verses 423 and 906 only.


24. Vivekacudāmani, 361.
A few verses are also written in the Upajåti of the types of Upendravajra and Vamsåsthavila. The verses are 247, 250, 399 and 502 of Vivekacudamani and 841 of Sarvavedantasiddhåntasarasamgraha, and out of these one stanza is cited and discussed below to show his metrical skill in the use of Upajåti of these types.

Here the first three feet are examples of Upendravajra type, while the fourth foot is of Vamsåsthavila type.

One single stanza is composed in the metre Upajåti of the Indravamså and Vamsåsthavila types. The verse is as follows:

Here the 1st, 3rd and the 4th feet are written in Indravamså, while the 2nd foot in Vamsåsthavila.

In the poems of Sandara some verses are found in the
Upajati of the admixture of three metres namely Indravajra,
Upendravajra and Indravamsa. The stanzas too, from the metrical
standpoint, have become charming through abundance of novelty.
As for instance one stanza is discussed below:

pra dṛṣya i te va stu i ni ya tra i do sah
na ta tra i puṁ śi sū ṣti i pu nan pra i vr ṭttī /
ānta rāma i ha ro gā i va tīm vi i jā nan
ko nā ma i ve śyā ma i pi ru pi i qīṭ vr ṭa i jāt /

In this example the first half is composed in Indravajra,
3rd foot in Indravajra, while the 4th or the last foot is
written in Indravamsa.

The stanzas enlisted below have also been written in
Upajati of these types of metres:
1. Sarvavedantasiddhāntasārasamgraha - verses 25, 26, 23, 21,
   34, 35, 40, 52, 133, 140, 186, 424, 438, 438, 496, 586
   775 and 845 only.
   246, 267, 298, 333, 346, 352, 370, 391, 393, 504 and 504 only.

Some verses are also seen in the Upajjati of the combination of Indravajra, Upendravajra and Vamsasthavila. The numbers of the verses of the respective books run thus: 27, 46, 53, 55, 57, 72, 240, 264, 287, 358, 359, 492, 636, 763, 842, and 843 of Sarvavedantasiddhantasarasasamgraha, and verses 81, 135, 190, 240, 249, 266, 311, 332, 351, 457, 458, 495, 509, 518, 526 and 540 of the book styled Vivekacudamani. The metrical skill of Sankara in the use of the Upajjati of these kinds is undoubtedly great. The following stanza will speak highly of it.

![Stanza Image]

Here the 1st and the 3rd feet are composed in Indravajra, 2nd in Vamsasthavila, while the last foot is in Upendravajra.

In the works of Sankara the scanty references of the Upajjati of the mixture of Indravajra, Indravamsa and Vamsasthavila are seen. Only the verses 44, 91, 134, 162, 251, 310, 326, 350, 362, 375, 381, 458 and 572 of Vivekacudamani and the stanza 583 only of the book Sarvavedantasiddhantasarasasamgraha

28. Vivekacudamani, 81.
are the examples of this category of Upajāti. But, in spite of the fewness of the examples, Śāṅkara's metrical skill is abundantly displayed here. As for instance one stanza is discussed below:

yatāya stī | cā | tma | kī | mū | no | pā | lā | bhaya | te
sū ptau yā | thā | ti | stha | ti | kīm | pṛt | mā | pura |
kim la kṣa | no | sau | sa | ka | thām | nā | bā | dhiya | te
pra bā dhiya | mā | ne | sva | ha | mā | di | sū | sva | yam | 29

The last and the 3rd feet of this stanza are written in Intravajra, and is in 'Indravajra, while the 4th or the last foot is written in Vamsasthavila.

/ xi. Upendravajra, Inravamsā and Vamsasthavila /

A few verses are seen in the Upajāti of the combination of the Upendravajra, Indravamsā and the Vamsasthavila metres. For example one verse is given here.

na khi dya | te | no | vi | śa | ya|h | pra | mo | te
na sa jja | te | nā | pi | vi | ra | jya | te | ca |
śva smi nsā | da | kri | da | ti | nan | da | ti | sva | yam | 30
ni ran ta | ra | nan | da | ra | se | na | tr | nta | ā

Here the 1st foot is composed in the Vamsasthavila, the 3rd in Indravamsā, while the 2nd and the 4th feet are in Upendravajra.

29. Sarvavedantasiddhāntasārasaṃgraha, 583.
36. Vivekacuddāmani, 537.
Further examples of this are found in the following:

1. Sarvavedāntasiddhāntasārasamgraha, - only the stanza e21.
2. Vivekacūḍāmaṇi - The verses 296, 363, 367, 384, and verse 537.

/S/ xii. Indravajrā, Upendravajrā, Indravāmsā and Vamsasthavila

Śaṅkara's dexterity in the use of Upajāti of the combination of four metres namely Indravajrā, Upendravajrā, Indravāmsā and Vamsasthavila is undeniable. The following example will give evidence of it:

ko na ma ] ba ndhah ka ] tha me sa ] a ga tah
ka tham pra] ti śthā sya ] ka tham vi () mo kṣan /
ko sāxā vai] nā tmā pa ] ra mah sva ] à tmā

The first line is the example of Indravāmsā type, the 2nd and the 3rd those of Upendravajrā and Indravajrā respectively while the 4th line is the example of Vamsasthavila type.

Here a chart of Upajāti of the combination of these metres is given:

1. Sarvavedāntasiddhāntasārasamgraha - The stanza No. 364 only.
2. Vivekacūḍāmaṇi - verses 51, 75, 85, 245, 293, 336, 364, 412, 442, 487, 499 and 558 only.

5. Śālinī

The metre Śālinī is defined in the Chandomaṇjarī in the following terms "mā mā gau cecchālinī vedalokaiṁ" i.e., in a Śālinī metre consisting of 11 letters there are triads 'ma', 'ta', 'ta', 'ga' and 'ga' with caesural pauses at 4th (Veda) and 7th (Loka) letters respectively. In this metre the 6th, and the 9th syllables are short and the rest long.

The metre Śālinī also profusely occurs in the works of Śāṅkara. Here a chart of this metre used in different works of Śāṅkara is given:

1. Atmaśṛṅgigarhanaprakaranam :- with the concluding two verses in the anustūpy the whole book is written in the Śālinī.
2. Atmaśṭkam :- The Śālinī prevails throughout this work.
4. Śivānandalahari :- Only the stanzas 74 and 31 only.
5. Vivekacudamani :- Stanzas 198, 199, 233, 243, 328, 351, and 513, and 515 only.

For example a few stanzas are given here:

32. Chandomaṇjarī, 2/45.
33. The metre Śālinī is met with in the following works - Mahābhārata - Adiparva; Bhāgavata - 10th Skandha; Bhāsa - Svapnavāsavadattā; Balacarita, Abhisēka, Pañcaratnā; Kālidāsa- In almost all works; Aśvaghoṣa - seen; Bhāravi- Kīrāta 5/36; Māgha- 18th canto.
example-1:

\[ \text{ā dyā vi I dyā hr dgā I tā ni rga I tā sī-} \]
\[ \text{dvi dyā hr I dyā hr dgā I tā tva tpraśā sā dāt /} \]
\[ \text{seṣa ve ni I tyam śrī ka I ram tva tpaī dā bharā /} \]
\[ \text{bhā ve mū I kte rbhā ja I nam rā jā I mau le /} \]

example-2:

\[ \text{nā hām de I ho na pya I su rna kśa I va rē} \]
\[ \text{nā hān kā I ho ho may I no nā pi I bu dānāh /} \]
\[ \text{a nta ste I sā mē pi I ta dvi kri I yā nāt /} \]
\[ \text{sā kṣi ni I tya śrā tya I ge vā ha I ma smī /} \]

/ 6. Rathoddhata /

The Rathoddhata is one of the most widely recognised metres in Sanskrit prosody. It is defined by Gangādāsa as 'rāt parairnaralagai 'rathoddhata'. This metre has six

\[ \text{eleven syllables consisting of the groups 'ra', 'na', 'ra' combined with one short and one long vowel in order. In this metre the 1st, 3rd, 7th, 9th and the 11th letters are long and yati falls at the end of each pada.} \]

34. Śivānanda Mahārī, 91.

35. Sarvavedāntasiddhāntasārasamgraha, 835.

36. Chandomañjari, 2/49.

37. The metre Rathoddhata is employed in the following works-

Mahābhārata - Sāntiparva; Kālidāsa- used in all of Kālidāsa's works;


Māgha- 14th canto.
This metre is also sporadically used in the works of Śaṅkara. Here a chart of this metre used in different writings of Śaṅkara is given as far as practicable.

1. Devicatāśṭupyacārapujāstotram - verses 26, 27 and 32 only.
2. Kanakadhārāstotram - only the stanza No. 14.
3. Navaratnamālikā - verse No. 10 only.
4. Sarvavedāntasiddhāntasārasāmgraha - only the verse No. 875.
5. Vivekacūḍāmaṇi - verses 255-265, 366 and 488 only.

Śaṅkara's skilfulness in the use of this metre is beyond question. The following example merits mention:

Scheme of Ganas 'ra', 'na', 'ra', 'la', 'ga'.

Here the verse is shining with visargas at the end of the feet and, therefore, according to the rules laid down by Ksemendra , the application of this metre is highly appropriate.

39. cf. visargayuktalā pādāntairvirajati rathoddhata
   kalāparicayairyātā laṭabhēva pragalbhatām //
   Suvṛttatilaka, 2/13.
Ganagadasa in his chandamañjari, defines the metre Svāgata in the following terms:

'Svāgata' ranabhagairguruna ca'

The metre consisting of 'ra', 'na', 'bha', and two 'ga' ganas respectively and the caesura coming after the end of the pada is known as 'Svāgata'.

In the writings of Śankara the metre 'Svāgata' is seldom used. Only two stanzas viz. 7 and 8 of 'Devicatuḥṣāstyupacārāpūjāstotra' are found in this metre. For example one stanza is scanned below:-

Scheme of Ganas 'ra', 'na', 'bha', 'ga', 'ga'.

\[
\begin{array}{c}
\text{ra} \\
\text{na} \\
\text{bha} \\
\text{ga} \\
\text{ga}
\end{array}
\]

\[\text{du} \text{rva} \text{yā} \text{sa} \text{ra} \text{si} \text{ja} \text{nvi} \text{ta} \text{vi} \text{ṣnu} \]

\[\text{krā} \text{nva} \text{yā} \text{ca} \text{sa} \text{hi} \text{ṭamku} \text{su} \text{mā} \text{ghya} \]

\[\text{pa} \text{dva} \text{yu} \text{gma} \text{sa} \text{dr} \text{se} \text{pā} \text{da} \text{yu} \text{ṣme} \]

\[\text{pā} \text{dyā} \text{me} \text{ta} \text{du} \text{ra} \text{ri} \text{ku} \text{ru} \text{mā} \text{ṭah} \]

40. Chandamañjari, 2/50.

41. The metre Svāgata is used in the following works -

- Bhāgavata - 10th Skandha, 35/9;
- Bhāṣa - in 3 dramas;
- Kālidāsa - seen;
- Bhāravī - Kirāta, 9/1, 18/27;
- Māgha - Sisu, 10th canto.
- Naigañḍha - 5th canto.

42. Devicatuḥṣāstyupacārāpūjāstotra, 7.
The definition of the Vamsasthavila is 'vadanti vamsasthavilam jatau jarau'. The metre 'Vamsasthavila' consists of the gaṇas 'ja', 'ta', 'ja' and 'ra' in order. In this metre the 2nd, 4th, 5th, 8th, 10th and 12th letters are long and the rest short. The caesura falls in this metre at the end of a foot. Kāsemendra has opined that the metre Vamsasthavila is suitable in the description of six-fold policy. Moreover, in his opinion, Bhāravi excelled in the use of the Vamsasthavila metre.

The 'Vamsasthavila' is a widely used metre in Sanskrit in Kāvyas. Saṅkara Ṛṣi has also used this metre in his writings and his use of this metre is quite befitting. For example one verse is given here:

Scheme of Gaṇas - ja, ta, ja, ra.

\[\begin{array}{cccccccc}
\text{a} & \text{mū} & \text{rta} & \text{i} & \text{mū} & \text{rtā} & \text{ni} & \text{i} \\
\text{dr} & \text{śi} & \text{sya} & \text{i} & \text{rū} & \text{pa} & \text{sya} & \text{i} \\
\text{a} & \text{vi} & \text{dyā} & \text{i} & \text{ya} & \text{hyā} & \text{tma} & \text{i} \\
\text{ra} & \text{po} & \text{hya} & \text{i} & \text{ne} & \text{tī} & \text{tyā} & \text{i} \\
\end{array}\]

43. Chandomaṇḍari, 2/66.
44. Cf. 'ḥadgūṇyapragunā nītirvamsasthena virājate'/Svṛttatilaka, 2/18.
46. Rāmāyana- Bālakanda, 2/42; Mahābhārata-ādiparva; Raṣṭa-rātha-loṭh Skanda; Asvaghosa-seen; Bṛha- used in 12 dramas; Kālidāsa- used in all works; Bhāravi-Kirāṭa (1st, 4th, & 14th cantos); Māgha- 1st canto; Nāṣadha- 9th canto.
47. Svapnasruti prakaraṇam (upadesaśāhasrī), 48.
This metre is also aptly used in the following works of Śaṅkara:

1. Upādesāsāhasrī -
   (a) athātmamānāḥsmādprakaraṇam - The whole Prakaraṇa is written in it.
   (b) Drśisvarūpaparamārthadārśanaprakaraṇam - The whole Prakaraṇa.
   (c) Mativijāpanaprakaraṇam - The whole work.
   (d) Nānyadanyatprakaraṇa - The whole work.
   (e) Pārthivaprapakaraṇam - The whole Prakarana is written in Vamsasthavīla.
   (f) Svapnasmṛti prakaraṇam - Verses 41-50 only.

2. Śivananda-laharī - verse No. 88 only.

3. Vivekaudāmaṇi - verses 40 and 99 only.

/9. INDRAVAMŚA /

Indravamsā is defined in the Chandomānjari as 'taccendravamsā prathamākṣare gurue' i.e. the Indravamsā is same as the Vamsasthavīla except that its first syllable is long. Its ṛaṅgas are 'īta', 'ta', 'ja', 'ra' respectively and the yati falls at the end of a foot.

In the writings of Śaṅkara, the metre Indravamsā is widely used with the admixture of other metres forming 'Upajāti'. But, in his writings, only a single stanza is seen

49. The Indravamsā occurs in the following works - Rāmāyaṇa- Sundarakānda 8th canto; Mahābhārata-adiparva; Bhāgavat-10th Skandha; Kālidāsa- Rāghuvamsa and other works; Māgha- 12th canto.
The stanza is discussed below:

**Scheme of Ganas** - 'ta', 'ta', 'ja', 'ra'.

The "Bhujangaprayāta" is recognised in the Nātyaśāstra by the name 'aprameyā', but Pingala refers to this metre by the name Bhujangaprayāta. It is defined in the Chandamahājāri as: - 'bhujangaprayātam caturbhiryakāraih'. This metre consists of four 'ya' ganas with the 1st, 4th, 7th and 10th letters short. The yati comes at the end of a foot.

The Bhujangaprayāta is a favourite metre to Saṅkara and, therefore, in this metre he has written numerous stotras. For example a few stanzas are given here:

**Scheme of Ganas** - ya, ya, ya, ya.

**Example 1:**

```
ahām nai | va ba lo | yu va nai | va vy dhīr
```

```
nā va rī | na ca bra | hma ca rī | gr ha sūkṣṭha
```

```
va nā stho' | pi nā hám | nā san nai | sta dhā rmā
```

```
ja ga jja | nma nā sai | ka he tuh | sī vo' ham
```

50. Vivekacudāmani, 4; 51. Chandamahājāri, 2/69
52. A comparative chart of the metre Bhujangaprayāta used in various works is given here: -

Mahābhārata - Salyaparva; Bhāgavata - 4th Skandha; Bhāsa - Abhiseka-Vā, 15; Kālidāsa - rare use in Kālidāsa's works.

53. Nirvānamsājāri, 2.
Sri Sankaracarya has composed the following books completely in Bhujangaprayāta.

1. Bhavanyāstakastotram.
2. Bhavanibhujangastotram.
3. Daśasloki.
4. Daśavatārastotram.
5. Devibhujanga.
6. Devicatuhṣaṣṭyupacārāpūjāstotra - verse No.57 only.
7. Ganesabhujaṇgaprayātastotram.
8. Gurvaṇiṣṭakam.

54. Gurvaṇiṣṭakam, 8.
55. Nirvāṇasatkam, 4.
11. Pāṇḍurāṅgāṣṭakam.
12. Śāradābhujangaprayātāṣṭakastotram.
13. Sārvavedāntasiddhāntasarasāmgraha- Verses 886 to 890 only.
14. Śivabhujangaprayātastotram.
15. Śrīrāmabhujangaprayātastotram.
17. Subrahmanyabhujangam.
18. Vedasārāsaivastotram.

/11. Sragvinī/

The metre 'Sragvinī' is defined by Gāngadāsa as :
‘kīrttitaiśa catūrephikā Šragvinī’. i.e.
it consists of four 'ra' gaṇas with the 2nd, 5th, 8th and 11th letters short.

In the works of Śāṅkara, this metre is rarely used. Only the 'Anyavidha Acyutāṣṭakam' consisting of nine stanzas is composed in this metre. But the use is highly apt. cf.

Scheme of the Gaṇas, ra, ra, ra, ra.

\[
\begin{align*}
\end{align*}
\]

a cya tam | ke sa vam | sa tya bha | ma dha vam
mā dha vam | sri bha ram | rā dhi ka | rā dhi tam /
i nī rā | ma nī rām | ce tā sa | su nda ram
de va kī | na nda jaṁ | na nda jaṁ | sa nda the / /

56. Chandomaṇjāri, 2/7.
57. The metre Sragvinī is met with in the following works - Bhāgavata- 7th Skandha, 34/43; Māgha- Sīṣu, 4/42.
58. Anyavidha Acyutāṣṭakam, 2.
The Drutavilambita is a very widely recognised metre in the realm of Sanskrit prosody and as such enjoys a unique popularity. This metre is defined by Gāngādāsa in his Chandamaṅgarī as 'drutavilambitamabhna nabnau bharau.'

In this metre consisting of 'na,' 'bha,' 'bha,' and 'ra' gānas respectively, the 4th, 7th, 10th and the 12th syllables are long and the caesural pause comes at the end of the rāda.

In the works of Śaṅkara the metre 'Drutavilambita' is seldom used. Only a few stanzas have been written in this metre. They are:

1. Devīcatuṣṭyapacārapūjāstotram - verses 1, 23 and 56 only.
2. Śīvananda-lahārī - verse No. 78 only.

His use of this metre is very skilful. The following stanza illustrates the point:

```
Sa du pa I ca ra vi I dhi sva nu I bo dhi tara
sa vi na I yām su hr I dam sa mu I pa śri tām /
ma ma sa I mu ddha ra I ṣu dhi mi I mām pra tho
va ra gu I ne na na I vo dha va I dhū ni va //
```

---

59. Chandamaṅgarī, 2/74.
60. The metre Drutavilambita occurs in the following works: - Mahābhārata- Dronāparva; Bhāgavata- 1/1/3; Śhāsa- Ahīseka -III, 4; Kālidāsa- Widely used in Kālidāsa's work; Bhāratī- Kirāta 5/1, 14/64; Nāgaha- 6th canto, Nāsadhā-4th canto.
61. Śīvananda-lahārī, 78.
The definition of 'Mañjubhāsinī' is 'sajasā jagau ca yadi 'mañjubhāsinī' i.e. a metre which has in every foot 'sa', 'ja', 'sa', 'ja' and 'ga' ganas respectively is to be known as Mañjubhāsinī. In this metre the 3rd, 5th, 9th, 11th and 13th letters are long and the rest short. The yati, according to some, comes after the 5th and the 13th syllables.

In the works of Śaṅkara only a single stanza is found in this metre. The stanza is cited and scanned below:

Scheme of Gaṇas - sa, ja, sa, ja, ga.

\[
\text{mu di tā ya mu' gdha I sa si nā I va tar ci I ne}
\]
\[
\text{bha si tā va le pā I ra ma ni I yā rū mta I ye}
\]
\[
\text{ja ga di ndra jā la I ra ca nā I pa ti yè I 64}
\]
\[
\text{ma ha se I na mo' stu I va tā mū I la va si I ne}
\]

The definition of 'Mattamayūram' is 'Vedai ranāmrīma-tau yasagā 'mattamayūram' i.e. the metre 'Mattamayūram' consists of 'ma', 'ta', 'ya', & 'sa' and 'ga' ganas respectively with the caesural pauses after every 4th and 9th letter. In this metre the 6th, 7th, 10th and 11th letters are short and the rest are long.

63. The following is a comparative chart of the metre Mañjubhāsinī :- Bhāgavata- 7/5/45; Kālidāsa- rarely used; Maṅgaḥa- 13th canto.
66. The metre Mattamayūram occurs in the following works:- Kālidāsa- Raghu, 9/75; Bhāravi- Kirāta, 18/29; Maṅgaḥa- 4/44.
Sankara has adopted this metre and has written very aptly a few eulogies in this metre. For example one stanza is given here.

Scheme of Gaṇas - मा मा, ता, या, सा, गा.

[yai sa ra] [myai rma tta] [ma yu ra rhi dma vr] [ttaj]
[rā dau kṛ] [ptā ya] [nma nu varnai] [rmu ni] [hna (ṛgī)]
[tā me] [vai] [tām] [da kṣi] [na va] [kr̥] [pa] [yā] [sā]
[vū ri] [ku] [ryā dde] [si] [kā sa mrā] [pa] [ra] [nā] [tmā]

The following books are composed in this metre -
1. Daksināmūrtivarṇamālāstotram.
2. Gaurīdasākam.
3. Haristutiḥ.
4. Vivekacudāmani- only the stanza No.168.

/ 15. Praharṣini /

The definition of 'Praharṣini' 'Praharṣini' is 'tryāṁ-
68 bhirmanajarāgā 'Praharṣiniyam' i.e. the metre 'Praharṣini'
1kṣemaṇirakṣita consists of 'ma', 'na', 'ja', 'ra' and 'ga'
gaṇas in order with caesural pauses after the 3rd and the 10th
syllables. In it the 1st, 2nd, 3rd, 8th, 10th, 12th and 13th
letters are long and the rest are short.

67. Daksināmūrtivarṇamālāstotram, 25.
68. Chandomahjari, 2/95.
This metre is very popular and as such it occurs profusely in almost all the works of classical sanskrit writers. In the poems of Śaṅkara only three stanzas are found in this metre. But his metrical skill in the use of this metre is masterly. For example one verse is given below:

Scheme of Gaṇas: ma, na, ja, ra, ga.

\[ \begin{array}{cccccc}
\text{ta} & \text{jjhā} & \text{nam} & \text{i} & \text{pra} & \text{ṣa} \\
\text{ma} & \text{i} & \text{ka} & \text{ram} & \text{ya} & \text{i} \\
\text{di} & \text{ni} & \text{yā} & \text{i} & \text{nām} & \text{yā} \\
\text{ta} & \text{jjhē} & \text{ya} & \text{yā} & \text{du} & \text{pa} \\
\text{i} & \text{ni} & \text{sci} & \text{tā} & \text{i} & \text{ṛtham} \\
\text{te} & \text{dha} & \text{nyā} & \text{i} & \text{bhu} & \text{vi} \\
\text{pa} & \text{i} & \text{ra} & \text{mārtha} & \text{i} & \text{sci} \\
\text{te} & \text{i} & \text{ṛhāh} & \text{se} & \text{sā} & \text{stu} \\
\text{i} & \text{bhra} & \text{ma} & \text{ni} & \text{i} & \text{lā} \\
\text{ye} & \text{pa} & \text{i} & \text{ri} & \text{bhra} & \text{ma} \\
\text{i} & \text{nti} & \text{70}
\end{array} \]

Here the first three syllables of the pādas are heavy with the sound 'a' and the rest are in quick movement. So, according to the rules laid down by Kṣemendra, the use of this metre is appropriate.

The following stanzas are composed in Praharṣini metre:

1. Devīcaturḥsaṣṭyupacārapujāstotram - verses 18 and 64 only.
2. Dhanyāstakam - only the beginning verse is written in this metre.

69. Rāmāyana- Ayodhyakāṇḍa, 107/17; Mahābhārata- Adiparva; Bhāgavata- 10th Skandha; Asvaghosa- Šeen; Bhāsa- in 3 dramas; Kālidāsa- Raghu, 13th canto; Bharavi- Kirāta, 6th canto; Māgha- 8th canto.

70. Dhanyāstakam, 1.

71. cf. akāramantharaḥ praṣaḥ pāde-pādeksaraistriḥ / sesāksarairdrutataraiḥ praharṣaḥya praharṣinī //

Suvṛttatilaka, 2/19.
The metre 'Vasantatilaka' is also one of the most widely recognised metres in the domain of Sanskrit prosody. Gajendrāsa in his Chandamaṇjari defines this as 'jāyena vasantarākam tabhajā jagau gah' i.e. it consists of 'ta', 'ha', 'ja', 'ja', 'ga' and 'ga' respectively with the 3rd, 5th, 6th, 7th, 9th, 10th and the 12th syllables short and the rest long. The yati of it comes at the end of the foot. Kṣemendra in his Suvṛttatilaka has opined that the Vasantatilaka is best applicable in the case of the combination of the heroic and the dreadful sentiments. Ratnākara, according to him, excels in the use of this metre.

Almost all the writers in classical Sanskrit literature have made an extensive use of this metre.

72. Chandamaṇjari, 2/112.
74. cf. Vasantarākāruṇḍhā vāgyvallī gāḍhasaṅgini / ratnākarasayotkalikā caṃkāṣṭyaānākanānā // 11/1, 2/22.
75. Rāmāyaṇa - Uttrarākanda, 109/23.
Mahaṅbhārata - Adiparva.
Bhāgavata - 10th Skandha.
Bhāsa- in 13 dramas.
Kālidāsa- In almost all works.
Māgha- 5th canto.
Naisadha- 11th canto.
The metre Vasantatilaka is also profusely used in the writings of Śaṅkara. His metrical skill in the use of this metre also is undoubtedly great. One or two examples will be sufficient to prove this statement. cf.

Scheme of Gaṇas - ṭa, bha, ja, ja, ga, ga.

example-1:

nā sa nna | sa nna | ma | da | sa nna | ma ha nna | ca nu
nā stri pu | mā nna ca | na pu | sa | ka me | ka | hī jam
yai rba hma | ta | ts a ma | mu pā | si | ta | me | ka | hī jam
ci ttai
rdha nyā vi | ṭre juri | ta re bha | va | pā | sa | ba dhān

example-2:

sa rva jī | tām sa da | sī vā | kpa | tū | tām prā | sū to
de vi | tv a | dah ghrī | sa | ra si ru | ha yōh | prā | ni muh/
kim ca | spha | ran ma | ku | tā mu jjva | la | mā | ti | pā trām
dve ca | ma | ṭre ca ma | ha tīm | va | sū dhām | de | ṭa tī?

The following is the detailed list of the metre Vasantatilaka used in various works of Śaṅkara.

1. Advaitānubhūti - verse No. 1 only.
2. Devyaparādhakṣamāpapañastotra - verse No. 9 only.
3. Devicatuṣastāṇḍarpacārāpujjastotram - verses 25, 31, 39, 45 and 46 only.

76. Dhanyakṣṭakam, 6.
77. Kalyāṇavraṭistavaḥ, 7.
5. Kanakadārāstotra - verses 1-11, 13, 16 only.
6. Katyānavrṣṭistava - The whole book is written in this metre with a finishing verse in Sārdulavikrīditat.
7. Lalitāpaṅcaratnāstotra - The whole book.
8. Mīrguṇāmānasapūjā - verse No.9 only.
9. Prātaḥsmaraṇaḥstotram - verses 1-3 only.
10. Sarvavedantisiddhāntasarasāṃgraha - verses 201, 242, 249, 270, 430, 623, 772, 777-781 only.
13. Śivanāmavalyāṣṭakam - The whole book is in this metre.
14. Śivananda-lahari - verses 71-73, 75-77, 92 only.
15. Vākyavṛttih - Only the beginning verse.
16. Vivekacudāmani - Stanzas 93, 156, 157, 169, 174, 245, 552, 553, and 564 only.
17. Yogatārāvalī - The verse No.24 only.

The metre 'Mālinī' is defined by Gangādāsa as 'nanamayayayuteyaś 'mālinī' bhogilokah', i.e. the 'Mālinī' consists of 'na', 'na', 'ma' and two 'ya' ganaśas in order. In this metre the first six syllables as well as the 10th and 13th letters are short. Its pauses fall at the 8th and at the

78. Cīndomāṇjarī, 2/134.
15th syllables. The 'Mālinī' is referred to in the Nityaśāstra
by the name 'Nāndīmukhī'. Kaemendra in his Suvṛttatilaka
suggests that this metre should be used at the end of a
canto. This metre is also suited to express the erotic
and the pathetic sentiments.

Almost all the writers of classical Sanskrit literature
have widely used this metre. In Ācārya Śaṅkara nas also
aptly used it in his various works. For example a few
stanzas are cited below:

Scheme of Gaṇas - 'na', 'na', 'ma', 'ya', 'ya'

```
| na | na | ma | dhye | pa |
```

Example-1

```
hr da ya i ka ma la ma dhye di pa vad ve i de sa ram
pra na va i ma ya ma i ta rkyam yo gi bhi rdhyāya ga yam
ha ri gu ru si va i yo gam sa i rva bhūta īstā me kan
sa kr da i pi ma na i sā vai cin i ta ye dyah īna ru ati
```

79. cf. adau šat dasāmam caiva laghu caiva trayodasa

78. yatratiṣakkare pāde jñeyā nāndīmukhi tu sā

80. cf. 'kuryyāt sargasya paryante mālinī drutatilatyat' /

Suvṛttatilaka, 3/19.

81. Rāmāyaṇa- A few verses only; Mahābhārata- Karna-parva;

Bhāgavata- 10/46/3; śvaghoṣa- seen; Bhāsa- Īśnu in the

dramas of Bhāsa; Bhāravi- Kirāta, 1/46, 3/52, 4/75;


82. Brahmānucintanam, 29.
The following is the chart of the metre 'vālī' used in different works of Śāṅkara.

1. Brahmanucintanam - Verse No.29 only.
2. Daksināṁurttyaśākam - Only the verse No.11.
3. Devicatuḥṣaṭyapacārāpūjāstotram - Verses 5, 17, 42, 47, 48, 55, 58 and 62 only.
4. Dhanayāstakam - only verse No.9.
5. Gāṅgāṣṭakam - Verses 1 and 7 only.
6. Kṛṣṇāṣṭakam - stanza No.9 only.
7. Mantramātrikāpuṣpamālāstava - stanza No.13 only.
8. Sarvavedāntasiddhāntasarasamgraha - stanzas 78, 82, 377 and 592 only.
9. Śivaśādhakṣamāpana - stanza No.15 only.
10. Śivananda-lahārī - verses 82-85 only.
11. Triparasundarimānasupūjāstotram - stanzas 1, 5 and 13 only.
13. Yogatārāvīlī - Verse No.29 only.

83. Viveka-duṣṭādī, 145.
Gangādāsa defines the 'Tūnaka' as 'tūnakam samānikāpada-
dvayam vināntimam,' i.e. excluding the last letter the Tūnaka
contains two feet of the metre 'Samānikā' which is said to
'glau rajau samānikā tu'. Hence in the Tūnaka metre the 'ra'
gaṇa is followed by one 'ja' gaṇa and another 'ra' gaṇa is
followed by 'ja' gaṇa and lastly by a 'ra' gaṇa. So, in this
metre the one long letter is successively followed by one short
letter. Jayākūrti (6/30) designates this metre as 'Uts va' or
'Utsāha', while 'Prakṛta piṅgala' calls it as 'Cāmara'.

This metre is seen neither in the Rāmāyaṇa nor in the
Mahābhārata. Even in the works of later literatures it is rare.
But it is a matter of great pride to note that Śrī Kālabhairava
has adopted this rimed metre and has composed in it one stanza-
styled 'Kālabhairavaśṭakam' consisting of nine stanzas. The
following stanza is cited here for example:

Scheme of Gaṇas: - ra, ja, ra, ja, ra.

84. Chāndogāvyācāra, 2/137. 85. ibid. 2/19.
86. Prakṛta piṅgala defines Gāmara or Tūnaka thus:

- camārassa rīsa matta tipi matta aggalā
  uttha hāra satta sāra thāi thāi nimma
  ai ante hāra sāra kāmīni mutijjā
  akkharā dahāi paṅca piṅgale bhanijje // 2/158.

87. Kālabhairavaśṭakam, 1.
The definition of the 'Paṇcācāmara' is Pramanikī 88
Padadvayam Vadanti Paṇcācāmaram, i.e. the metre Paṇcācāmara contains two feet of the 'Pramanikā'. The 'Pramanikā' is 89 'Pramanikā jarau lagau'. So, the metre Paṇcācāmara consists of the gānas 'ja', 'ra', 'la', 'ga' and 'ja', 'ra', 'la', 'ga' respectively. In this metre the even letters are long and the uneven letters short. The Prakṛta pīngala (2/168) names it as 'Nāraca', while the Jayākṛtī refers to it as Paṇcācāmara (6/31).

The 'Paṇcācāmara' is very rarely used in the classical sanskrit literature. In the famous 'śivatāndavastotra' of Rāvana this metre is employed. The following is an excellent verse of this stotra written by Rāvana:

jaṭākataḥhasambhramanvikṣa āmsūvatāpuharāmavilolavīcivallāri virājamanamūrdhāni /
dhagaddhaḍagajaṇvalallatapaṭḍhapāvake
kisoracandras'ekharenātra pratiṣṭhāsām ātra //

Śaṅkarācārya also has adopted the metre Paṇcācāmara and has composed a few eulogies in it. His metrical skill in the use of this metre is also undoubted. The following examples cited and scanned below :-

88. Chandomanjarī, 2/151.
89. ibid., 2/20.
90. Śivatāndavastotra,
The following stotras of Sankara have been composed in the Pañcacāmara metre.

1. Ganesāpancaratnam.
2. Narmadāśṭakam.
3. Puskarāśṭakastotram.
4. Tripurasundarīmānasapūjayā - verses 12-15 and 20 only.
5. Yamunāśṭakam.

\[ /20. \textit{CITRAM}/ \]

Gangādāsa defines the metre 'Citram' as 'citrasamanjami-ritam samānikāpadadvayantu', i.e. the metre 'Citram' contains two feet of the metre 'Samanikā'. The Samānikā is 'glau rajau samānikā tu'. So the Citra consists of the Gaṇas 'ga', 'la', 'ra', 'ja' and 'ga', 'la', 'ra', 'ja' respectively. The difference between the metre 'Citra' and Pañcacāmara is that in the Pañcacāmara the even letters are long and the uneven letters are short, while in the 'Citra' the uneven letters are long and the even letters are short.
This metre is almost absent in Sanskrit literature. But it is interesting that Ācārya Śāṅkara has employed it and has written one stotra entitled 'Sīvapančakṣaranaṇakṣatrāmuṇālāstrōtram' in this metre with a concluding verse in 'Gāti', a variety of 'Ārāṇya'. His application of this metre is noteworthy. The following stanza is given below to illustrate the point:-

Scheme of Gaṇas - 'ga', 'la', 'ra', 'ja', 'ga', 'la', 'ra', 'ja'.

Gangādāsa defines the Sīkharini as 'rasaih rudraischinā' yamanasabhalāgāh 'sīkharinī' i.e. the Sīkharini consists of 'ya', 'ma', 'na', 'sa', 'bha', 'la' and 'ga' gaṇas with the pauses at 6th (rasa) and 11th (rudra) syllables respectively. Kṣemendra suggests that this metre is suitable to use on the occasion of due discrimination. Moreover, in his opinion, Bhavabhūti has earned celebrity in the use of this metre.

94. Chandomanjari, 2/163.
95. 21. SĪKHARINĪ
96. 2/33.
97. cf. 'bhavabhūteh sīkharinī nirargalatarahginī // rucirā ghanasandarbhe ya mayūriva nṛtyati // 2/33.'
Sāṅkarācārya has freely used this metre in his writings. Moreover, it is interesting to note that most of his renowned stotras like the 'Ānanda-laharī', the 'Saundarya-laharī' etc. have been written in this metre. His dexterity in the use of this metre is of no mean order. For example one verse is cited and scanned below:

Scheme of Gana-śya, ma', sa', bha', la', ga'.

The following stotras have been written in the Sikharini metre.
1. Ānanda-lahari.
2. Bhagavanmānasapūja.
3. Devyāparādhakṣamāpanastotram.
5. Jīvanmuktānanda-laharī.
7. Prabodhasudhākaram - verses 243, and 245 only.
9. Sarvavedāntasiddhāntasārasamgraha - verses 283, 361, 774, and 792 only.
10. Śivananda-laharī - verses 1-27 and 99 only.

99. Saundarya-laharī, 76.
The prthvi is widely recognised metre in the history of Sanskrit prosody, although Bharata in his Nāṭyaśāstra refers to it as ‘Vilambitagati’. This metre is defined by Gaṅgādāsa as ‘jaḥ sajayaḷa vasugrahayatisca prthvī gruḍh’, i.e. it consists of the gaṇas ‘ja’, sa, ja, sa, ya, la and ya respectively. The pause comes after every 8th (vasu) and 9th (graha) letters. About the peculiarity of the use of this metre Kṣemendra in his Suvṛttatilaka opines that the prthvī becomes charming if the words are not compounded and placed separately, or if the words are in compound and have letters full of vigour and the vowel ‘ā’, the metre becomes beautiful. Moreover, according to him, the metre prthvī is best applicable in the case of ridicule and anger mixed with taunting.

100. Chāndōmaṇjāri, 2/164.
102. cf. sākṣepakrodhadhikkāre param prthvī bharakṣamā // ibid, 2/21.
The metre प्रथ्वि also occurs in the works of Ṛsi. His whole of the 'Tripurasundaryastakam' is composed in this metre without variation. Moreover, this metre is seen in his Tripurasundarimānasapūjā (verses 19 and 28) and also in his Sarvavedāntasiddhāntasārasaṅgraha (verse No. 71). However, the following verse written in this metre is worth quoting:

Scheme of Gaṇas:— ja, sa, ja, sa, ya, la, ga.

The definition of the metre 'Mandākrānta' is 'mandākrānta—mbudhi rasana-garbha pāḥ gau yāyugmam', i.e. the Mandākrānta consists of the gaṇas ma, bha, na, ga, ga, ya, ya respectively. The pause of this metre comes after the syllable 4th (maḥdi), 6th (rasa), and the 7th (naga) in order. Kṣemendra has opined that the Mandākrānta is best applicable in describing the calamity of a beloved person living abroad in the rainy season. Moreover, in his opinion, Kālidāsa has attained celebrity in the use of this metre.
The Kandākrāntā is not seen in either of the great epic Rāmāyana and Mahābhārata. The metre is likewise not seen in the dramas of Phāsa. In the Allahabad Stone pillar Inscription of Samudragupta (verse No.6) it is seen. In the Bhāgavata (10/2/21) it appears rarely. It is profusely used in the works of the great poet Kālidāsa. In the Śiśupālavāda (7/74; 3/87) of Sāhaj and in the Naiṣadhacarita of Śrīharṣa it appears only three and five times respectively.

Ācārya Āhākara has also exhibited his metrical skill in applying this metre in his various compositions. Here the scheme is given to illustrate the point.

Scheme of Gaṇasa- mā, bha, na, ga, ga, ya, ya.

The following stanzas also have been written in this metre:

1. Daksināmūrttyastakam- verse No.15 only.
2. Devīcatuhsaḍtyupacārāpūjāstotra- verses 24 and 69 only.
3. Gaṅgāstakam- verse No.6 only.
4. Jīvanmuktānanda-laharī- verse No.18 only.
5. Vivekacudāmānī - verses 139, 268, and 336 only.

The definition of the metre Harini is given by Gândhâra as ‘nasamarasalâgam sadvedairhayairharinî’ mata.

The metre Harini consists of the gana s na, sa, ma, ra, sa, la in order. Its pause falls after 6th (sa), 4th (veda) and 7th syllables. Regarding the use of this metre in poetry remarks, ‘audâryyarucirucaexacityavicâreharini varat’.

The metre ‘Harini’ is absent both in the epics Râma and Mahâbhârata. Likewise the metre is absent in the Bhâgavata, but Bhâsa has used this metre in his ‘Svapnavasavadatta, Pratimá, Dutavâkyam, and Dutaghatotkacam’. In the works of Kâlidâsa, Sîsupâlavadham (11/75) of Mâgha and also in the Naisadhacaritumar (7/108) of ârîharsa it occurs. The metre Harini is likewise sporadically used in the dramas of Bhavabhûti.

In the works of Sânkara, the metre Harini is scarcely used; only a single stanza is seen in this metre throughout his extensive works. The verse is cited and scanned below:

Scheme of Ganas- na, sa, ma, ra, sa, la, ga.

\[
\text{\begin{tabular}{l|l|l|l|l|l}
\hline
\text{ka} & \text{na} & \text{ra} & \text{ci} & \text{tei} & \text{pa} \\
\text{nâ} & \text{pâ} & \text{nhâ} & \text{prei} & \text{ta} & \text{sa} \\
\text{ma} & \text{nâ} & \text{ci} & \text{tei} & \text{ra} & \text{kta} \\
\text{svet} & \text{ma} & \text{ra} & \text{jsta} & \text{ra} & \text{ncita} \\
\text{ku} & \text{su} & \text{ma} & \text{ri} & \text{ra} & \text{bhu} \\
\text{u} & \text{dilo} & \text{vyo} & \text{pa} & \text{dhâ} & \text{ma} \\
\text{hr} & \text{da} & \text{yaj} & \text{ka} & \text{ma} & \text{le} \\
\text{Jpra} & \text{du} & \text{râ} & \text{hâ} & \text{tâ} & \text{m} \\
\text{bha} & \text{j} & \text{le} & \text{pâ} & \text{ra} & \text{de} \\
\text{t} & \text{va} & \text{ta} & \text{r} & \text{a} & \text{r} \\
\text{t} & \text{a} & \text{r} & \text{t} & \text{a} & \text{r} \\
\hline
\end{tabular}}
\]

110. Tripurasundaramanásapujâstotram, 23.
The 'sārdulavikṛīditam' is recognised by all the metricians in the domain of Sanskrit prosody. This metre contains nineteen syllables of the scheme of 'ma', 'sa', 'ja', 'sa', 't', 'ma' and a long syllable with the caesura after the 12th (sūrya) and 7th (asva) syllables in order. cf.

'sūryyāśvairmasasaguravah sārdulavikṛīdītam' /

Kṣemendra in his Suvṛttatilakam suggests that the sārdulavikṛīditam is to be used in the praise of a king of valour. Moreover, according to him, Rājasēkharā excels in the use of this metre.

This metre is widely used by the writers in classical Sanskrit literature. Śaṅkarācārya has made an extensive use of this metre in his works. As for instance the following verses are cited and scanned here.

111. Chandamañjari, 2/138.
112. cf. 'sāuryastave nrōdinām sārdulavikṛīditam matam!' Suvṛttatilakam, 3/12.
113. cf. 'sārdulakṛīditair eva prakhyāto rājasēkharān / śikharīva param vakrīh sollekhairuccēkharān // ibid, 3/35

114. Mahābhārata - Karnāparva;
   Bhāgavata - 1st Skandha;
   Aśvaghoṣa - Im Sehen;
   Bhāsa - In 13 dramas of Bhāsa;
   Kālidāsa - Used in all works of Kālidāsa;
   Allahabad Stone Pillar Inscription of Samudra Gupta (40-70 CE);
   Bhavabhūti - Used in all works -(verses 4-7 only);
Scheme of Gaṇas - ma, sa, ja, sa, ta, ta, ga.

\[ \begin{align*}
\text{Example-1} & : \\
\text{Example-2} & : \\
\end{align*} \]

A chart of this metre used in various works of Saṅkara is given below:

1. Annāpurṇāstotram - With two concluding verses in anuṣṭūp, the whole book is written in this metre.
2. Ārttatrāṇanārāyaṇaṣṭādaśaka.
4. Daśāsllokistuti.
5. Dhanvaṣṭakam - stanza 10 only.
6. Daśaṁmūrttyaṣṭakam - verses 1 to 10.
7. Daśaṁmūrtistotram - verse No. 13 only.
8. Deviṣaṭuṣṭasyaṣṭapāramṛṣṭaṣṭotram - verses 11, 12, 14, 15, 20, 21, 28–30, 37 and 43 only.

9. अकळोकी.
10. गंगाष्टकम - verses 4, 5 and 8.
11. कल्याणाव्रतिष्टिताव - The stanza 16 only.
12. मानिसापानकम - verses 4-9 only.
13. मानिकार्निका०ष्टकास्तोत्रम.
14. मान्त्रमात्रिकाःपुस्मालास्तव - Excluding the last verse in
   मालिनी, the whole book is in this metre.
15. मिनाक्षीस्तोत्रम.
16. मिनाक्षिपणचार्यनास्तोत्रम.
17. परापुजः - The stanza 10 only.
18. प्रायहनाभुटि - verses 84, 85, 93, 94 and 165.
19. प्रबोधसुधाकर - verses 242, 247, 248, 249, and 250.
20. सद्धानापाप्यकम.
21. सिवपाराधकःमापानस्तोत्रा - stanzas 11-13 and 16 only.
22. सिवानन्दलाहरि - 28-43, 45-66, 79-82, 86 and 100 only.
23. सर्वावेदांतसिद्धांतसारसामग्रहा - verses 49, 51, 53, 79,
   83, 85, 88, 90, 146, 170, 200, 256, 265, 268, 269, 296,
   363, 434, 461, 600, 615, 620, 765, & 797 only.
24. त्रिपुरसुन्दरिमानसपुजास्तोत्रम - 2, 3, 6-9, 11, 16, 17,
   21, 22, 24, 25, 26, 27 only.
25. उपदेसापाप्यकम - Only the stanzas 483, 522, 539, and 581.
26. विवेकाचुढ़ाणि - verses 2, 41, 67, 116, 147, 203, 208,
   253, 254, 303, 341, 369, 377-379, 395, 426, 454, 483, 522,
   539 and 581.
The 21 lettered 'Sragdhara' is defined by Gangādasā - "mrahnaṁyānāṁ trayeṇa trimuniyati 'sragdhara' kṛtta-

yam', i.e. the metre 'Sragdhara' consists of the tris− "ra', 'bha', 'na', 'ya', 'ya' and 'ya' in order with 
metrical pauses at the end of every 7th (muni) syllable. In the
first four letters are long and similarly 6th, 7th, 13th, 
15th, 17th, 18th, 20th and 21st letters are long. About the
peculiarity of the application of this metre Kṣemendra remarks −

'akāraguruyuktādiparyantāntavisargino /

asamsyutavirāmā ca sragdhara rājatetāram!//'

Sāṅkara has also adopted this metre and has written several Stotras and Prakaraṇas in it. His metrical skill in the use of 
this metre is undoubtedly great. For example one stanza is cited and scanned below −

Scheme of ganas - ma, ra, bha, na, ya, ya, ya, 

drṣṭā ntojāi vā drṣṭā stri bhu[va na ja[tha re sād] 


rṇa tā ma ] śma sāram ] 


gu ruḥ svi ] ya śi śye ] 


na vā[ lau ] ki ko'pi ]/

117. Comparative chart of the metre Sragdhara used by various literatures in Sanskrit literature is given here: Fahe, Aryan 10/90/24; Asvaghosa-seen; Bhāsa- In 5 dramas, Allahabad stone pillar inscription of samudragupta (verses 3, 6, 9); Kāśyapa in all works; Magha-14/96; Naisadh-2/105,3/123,5/127,11/127.

118. Chandomahājāri-2/212; 119, Suvṛttatilaka- 2/41; 120, Sataśloki-1.
The following is the chart of the Śragdhāra use in various works of Śāṅkara.

1. Devicatuhśasttyupacārapūjāstotra - verse No.68 only.
2. Gāṅgāśṭakam - only the verses 2 and 3.
3. Kāśikāpaṇḍacakam - verse No.5 only.
5. Prabodhasudhākara - verses 244 and 246 only.
6. Sarvavedāntasiddhāntasārasgraha - verse No.798 only.
7. Śivāparādhaksāmāpanastotra - verses 1 - 10 only.
8. Śivapādādikesāntavarṇanastotram - without any variation of the metre, the whole book is written in this metre.
9. Śivakesādipādāntavarṇanastotram - The whole book.
10. Śivānanda-lāharī - verse No.98 only.
11. Sataśloki - without changing the metre this book is composed in the Śragdhāra.
12. Viśṇupādādikesāntavarṇanastotram - The whole book is written in this metre.

āRDHAsAWĀ METRES (HALF EQUAL METRES)

\[127. \; ā \; K \; ā \; Y \; ā \; N \; ā \; K \; ā\]

Gāṅgādāsa defined the 'Ākhyānākī' as 'Āghyānākī' tau jaguru ga oje jatāvanoje jaguru guruścet', i.e. the metre Ākhyānākī contains in the odd quarters the triads ta, ta, ga, and ga respectively and in the even-quarters the triads ja, ta, ja, ga, and ga. This metre reveals the Characteristics of the Indravajrā in the 1st and 3rd feet and the characteristics of the Upendravajrā in the 2nd and 4th feet.

It is interesting to note that Śāṅkara has also employed this metre and has written a few verses viz- 221 and 496 of the Sarvavedāntasiddhāntasārasāṅgraha and verse No.337 of the Vivekacūḍāmāni. Moreover, while employing this metre Śāṅkara has strictly observed the rule of prosody. For example one stanza is given here.

Scheme of Gaṇas - ta, ta, ja, ga, ga.
Symbol - ![symbol](image1) (1st foot).

Symbol - ![symbol](image2) (2nd foot).

Example:

```
vi kṣe pa] sa ktya pa] ri co dya] ma nah
ka ro ti] ka mmā nyū] bha yā tma] kā ni /
bnu njā na] e tat pha] la ma pyu] pā ttam
pa ri bhra] ma tye va] bha vā mbu] rā sau //
```

Here the odd quarters are the examples of Indravajraj type, while the even quarters are of Upendravajrā type.
The definition of the 'Viparītāpurvā' is 'jatau jagau ga viśame same cet jau jgau ga eśā viparītāpurvā'. The metre 'Viparītāpurvā' consists of the characteristics (ja, ta, ja, ga and ga ganaś respectively) of the Upendravajrā in the uneven quarters and in the even quarters the features (ta, ta, ja, ga and ga in order) of the Indravajrā.

Kālidāsa holds a different view regarding these metres, Ākhyaṇakti and Viparītāpurvā. In his opinion, a metre, which contains in the first foot the features of the Indravajrā, and in the last three feet, of the Upendravajrā, is called Ākhyaṇakti; while a metre which reveals in the first foot the characteristics of the Upendravajrā and in the rest of the Indravajrā, is named as Viparītāpurvā Ākhyaṇakti. cf.

ākhyaṇakti sa prakāṭikṛtārthe!
yadindravajrācaraṇah purastāt /
V upendravajrā caraṇāstronye 124
maṇiśinoctā viparītāpurvā //

Śankara has employed this metre on a few occasions in his Sarvavedāntasiddhāntasārasaṅgraha (verse No. 66 only) and in Vivekacudāmani (verses 173, 177 and 188). Moreover, while applying this metre, Śankara has faithfully observed the rule of prosody. For illustration one stanza is scanned below :-

123. Chandomaṇjarī, 3/11.
124. Srutabodha, 23.
Symbol - ja, ta, ja, ga, ga.
\[\text{\text{\text{-}} \text{\text{-}} \text{\text{-}} \text{\text{-}} \text{\text{-}}}\]
\(\text{(1st foot)}\)

\(\text{ta, ta, ja, ga, ga.}\)
\[\text{\text{\text{-}} \text{\text{-}} \text{\text{-}} \text{\text{-}} \text{\text{-}}}\]
\(\text{(2nd foot).}\)

**Example:**

\(\text{su su pti} \text{ ka le ma} \text{ na si pra} \text{ li ne}\)
\(\text{nai va sti} \text{ ki noi tsai} \text{ ka la pra} \text{ si ddheh}\)
\(\text{a to ma} \text{ ma} \text{ ka lpj} \text{ e va} \text{ pum sah}\)
\(\text{sam sa ra} \text{ e ta syai na va stu} \text{ to} \text{ sti} //\)

Here the uneven quarters are the examples of Upendravajra type, while the even quarters are the examples of Indravajra type.

\(// 29. \text{S U N D A R I} //\)

The 'Sundari' is a widely recognised metre in the history of Sanskrit prosody. It is defined by Gangādas in his Chandomañjari as 'ayujoryadi sau jagau ā t jujoh sahnarā 126 lgau yadi sundari tada', i.e. in a 'Sundari' the odd quarters i.e. the 1st and the 3rd contain the ganas 'sa', 'sa', 'ja' and 'ga' respectively, while the even quarters i.e. the 2nd and the 4th feet contain the ganas 'sa', 'bha', 'ra', 'la' and 'ga'. This metre is also called 'Viyoğini' or 'Vaitā-liya' elsewhere.

The metre 'Sundari' has been abundantly employed by the literate uters in Sanskrit literature. In the works of Śāṅkara, the metre Sundari appears but scantily. Only the stanzas 4, 10, 13, 16, 34, 59, 65 and 66 of DevicatuhiUastyupacārapūjāstotram have been composed in this metre. For example, one verse is cited below -

Example:

ni hi tam I ka na ka I sya sam pu I te
pi hi tam I ra tna pil dhā na ke I na yat /
ta di dam I ja ga daI mba tel rpiI tam
mā dhu pa ūrkam ja naI ni pra gr I ha taI //

30. MĀLABHĀRINI /

The metre 'Mālabhārini' is defined as 'viśame saja sa, bha, ra, la, ga.
yadā guru cet sabharā yena tu mālabhāriniyam', i.e. the metre 'Mālabhārini' contains in the odd quarters 'sa', 'śat', 'bha', 'ra' and 'ya'. The Mālabhārini when treated as a matra scheme turns into 'Aupacchandasika'.

127. Rāmāyana, Uttarākanda, 73/25; Bhagavata- 10/90/14; Kālidāsa-Raghu (8th canto), Kumāra, (4th Canto); Māgha-16th Canto; Naisadha- 2nd canto.
128. DevicatuhiUastyupacārapūjāstotra, 10; 129, Chandomejari
In the works of Śāṅkara the metre Malabharini also occurs. The following stanza is cited and scanned here for illustration.

Symbol - sa, sa, ja, ga, ga.

\[
\begin{align*}
\overline{\text{oo}} - \overline{\text{oo}} - \overline{\text{oo}} - \overline{\text{oo}} - \\
\end{align*}
\]

(1st foot).

sa, bha, ra, ya.

\[
\begin{align*}
\overline{\text{oo}} - \overline{\text{oo}} - \overline{\text{oo}} - \overline{\text{oo}} - \\
\end{align*}
\]

(2nd foot).

Example:

\[
\begin{align*}
\overline{\text{ka}} & \overline{\text{ra}} & \overline{\text{la}} & \overline{\text{gna}} & \overline{\text{mr}} & \overline{\text{gah}} & \overline{\text{ka}} & \overline{\text{ri}} & \overline{\text{ndra}} & \overline{\text{bha}} & \overline{\text{gno}} \\
\overline{\text{gha}} & \overline{\text{na}} & \overline{\text{sâ}} & \overline{\text{rdû}} & \overline{\text{lo}} & \overline{\text{vä}} & \overline{\text{i}} & \overline{\text{kha}} & \overline{\text{nâ}} & \overline{\text{ntu}} & \overline{\text{in}} \\
\overline{\text{ki}} & \overline{\text{rä}} & \overline{\text{go}} & \overline{\text{ka}} & \overline{\text{ra}} & \overline{\text{la}} & \overline{\text{gna}} & \overline{\text{mr}} & \overline{\text{gah}} & \overline{\text{ka}} & \overline{\text{ri}} & \overline{\text{ndra}} & \overline{\text{bha}} & \overline{\text{gno}} \\
\overline{\text{gi}} & \overline{\text{ri}} & \overline{\text{sô}} & \overline{\text{vi}} & \overline{\text{sa}} & \overline{\text{dâ}} & \overline{\text{g}} & \overline{\text{fr}} & \overline{\text{ti}} & \overline{\text{sca}} & \overline{\text{j}} & \overline{\text{ce}} & \overline{\text{tah}} - & \text{L30.} \\
\overline{\text{ku}} & \overline{\text{ha}} & \overline{\text{re}} & \overline{\text{pa}} & \overline{\text{nca}} & \overline{\text{mu}} & \overline{\text{i}} & \overline{\text{kho}} & \overline{\text{sti}} & \overline{\text{me}} & \overline{\text{i}} & \overline{\text{ku}} & \overline{\text{tobh}} & \overline{\text{hin}} / \text{L30.}
\end{align*}
\]

A chart of this metre used in various works of Śāṅkara is given here:

1. Śivānanda-lahārī - verses 44, 87, 89, 90 and 397 only.
2. Devicatunṣaṣṭyupacārapūjāsto tram - verses 6, 9, 44 and 52 only.

\[\text{31. PUS PITĀGRĀ} /\]

The metre 'Puspitāgrā' is defined in the Chandomaṇjari as 'ayūji nayugarephato yakāro yuji ca najau jaragāṣca puspitāgrā.'
The metre 'puspitāgrā' contains in the uneven 4 feet the triads 'na', 'na', 'ra', and 'ya' successively, while in the even feet i.e. in the 2nd and in the 4th the triads 'na', 'ja', 'ja', 'ra' and 'ga' respectively.

This metre has been profusely used by all the writers in sanskrit literature. Śaṅkarācārya has also sporadically employed the Puspitāgrā in his poems and while employing this metre, he has strictly observed the rule of prosody. For example a few stanzas are given below -

Symbol - na, na, ra, ya.
```````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````````
The following is the chart of this metre employed in his different writings:

2. Kanakadnārāstotram - the stanza 15 only.
3. Māyāpancakam - only verses 2 and 49.
4. Sarvavedāntasiddhāntasārasamgraha - verses 616 and 924 only.
5. Śivānanda-lahari - stanzas 67, 68 and 70 only.
6. Vivekacūḍāmāṇi - stanzas 386, 480, 521 and 580 only.

**MĀTRĀVṛTTAS**

(Metres regulated by the number of syllabic instants).

/32. ĀRYĀ/

Among the metres regulated by the number of syllabic instants the Āryā is most common. The Āryā is essentially a prākṛta metre and whence it secures admission into Sanskrit verse. In prākṛta the Āryā is styled as 'Gāthā' or 'Gaṅ' which is defined in the following terms in Prākṛtapīṅgala -

\[
\begin{align*}
\text{pathamam vārahe mātā vie āṭṭhāraehi samjutta} & / 135 \\
\text{jana pathamam tāha tīam dahapanca vihūsiā gāhā} & / \\
\end{align*}
\]

In Sanskrit, too, the definition of this metre has been laid down in the same manner, viz-

\[
\begin{align*}
\text{'yasyāh pāde prathame dvādasamātrāstathā tr̤tiye'ni} & / 136 \\
\text{aśṭādāsa dvitiye caturthake pāncaśa sāryā} & / \\
\end{align*}
\]

135. Prākṛtapīṅgala, 1/54.
136. Śrutabodha, 5.
That is, in the first quarter of an Āryā, there are twelve syllabic instants, in the second, eighteen syllabic instants, in the third twelve, and in the fourth or the last quarter there are fifteen syllabic instants. The restriction with regard to the reading of this metre has been given in the Prākṛta Piṅgala as -

'pathamam vi hamsapaam bīe śhassa vikkaṁma jīe' //

tīe gaavaraļuliam ahivaraluliam cautthaē gāhā //

In the first quarter a Gāhā or Āryā should proceed like the charming gait of a swan, in the second, like the forceful steps of a lion; in the third, like the graceful steps of an elephant; while in the fourth quarter, like the serpentine course of a snake.

According to Gaṅgādāsa the Āryā is of nine kinds, cf. -

pathyā vipulā capalā mukha capalā jaghaνa capalā ca /
gītya uρagīty udgitaya āryāgitiṁca navadhārya //

Of these some prosodists consider the pathyā to be Āryā proper. Moreover, among these varieties the last four are generally used in the literature. In the works of Śaṅkara, too, the Pathyā, Gīti, Upagīti and Udgitī types of Āryā are seen.

/PATHYĀ/

The pathyā is defined as 'prathamag-ntrayativirati' //
yorubnoh prakīrtitā 'pathyā' i.e. in a pathyā type of Āryā the pause comes after the 3rd ganas in both the halves and it contains 12 syllabic instants in the 1st and the 3rd quadrant and in the 2nd and the 4th quadrant, 18 and 15 syllabic instants respectively.

137. Prākṛta Piṅgala, 1/62 // 138. Chandomanjari- 6/3;
139. ibid, 6/4.
in instants respectively.

This metre is not seen in both the epics Rāmāyana and Mahābhārata. This metre is also not used in the Bhāgavata. But the later literatures in classical Sanskrit literature have made an extensive use of the 'Pathyā' or 'Āryā' in their works. Kālidāsa has widely employed this metre in his works. It appears as many as 35 times in the Mālavikāgnimitra, 29 times in the Vikramorvaśīyam, while it appears 38 times in the Sakuntalā. Govardhana has used this metre in composing his Āryāśaṭasāti containing seven hundred verses dealing with love sentiment.

Sāṅkarācārya has widely used this pathyā form of Āryā in his various works. And while employing this metre he has faithfully observed the rules of the prosody, as for instance a few stanzas are scanned below:

**Example-1**

\[
\text{divyadhunimakarande} \\
\text{parimalaparibhogasaccidānande} \\
\text{sripatipadāravinde} \\
\text{bhavabhayshahedacchide vande} \\
\]

**Example-2**

\[
\text{matsyādibhiravatārai} \\
\text{ravatārvatāvata sadā vasudhām} \\
\text{paramesvaraparipālyo} \\
\text{bhavotā bhavatāpabhito'ham} \\
\]

A chart of this metre used in various works of Śaṅkara is given below:

3. Śaṭpadīstotram - The whole stotra is written in this type of Āryā.

\[ \text{GITI} \]

If the third and the fourth quarters of an Āryā bear the features of the first and the second, the metre is then styled Giti. The first and the third quarters of Āryā contain 12 syllabic instants each, while the second and fourth 18 each. The definition of this metre is in the Chandomāñjari as 'āryāpratnamārdddhasamāṃ yasyāḥ aparārdhamāha tām gitiṃ'.

The Giti form of Āryā is widely used in the 13th canto of the Bhaṭṭikāvyā, while it is almost absent in the works of other sanskrit literatures. But it is interesting to note that Ācārya Śaṅkara has copiously used the Giti form of Āryā in his writings; and his use is also quite appropriate. A few examples:

stanzas are discussed below for illustration:

**Example-1**

\[2 \ 1 \ 1 \ 2 \ 1 \ 1 \ 2 \ 2 = 12\]

\[yadvadayo \ rasaviddhim\]

\[2 \ 1 \ 1 \ 2 \ 2 \ 1 \ 2 \ 2 \ 2 = 18\]

\[kāñcanatām \ yāti \ tadvadēvāsau /\]

\[2 \ 2 \ 2 \ 1 \ 1 \ 2 \ 2 = 12\]

\[jīvāḥ \ sādhanasaktyā\]

\[1 \ 1 \ 2 \ 2 \ 2 \ 2 \ 1 \ 2 \ 2 \ 2 = 18\]

\[paratām \ yātītī \ kecidicchanti //\]

**Example-2**

\[1 \ 1 \ 2 \ 1 \ 1 \ 1 \ 1 \ 1 \ 2 = 12\]

\[tarunārūnamukhakāmalām\]

\[1 \ 1 \ 2 \ 1 \ 1 \ 2 \ 1 \ 2 \ 2 \ 2 = 18\]

\[karunārasapurāpūritāpāṅgam /\]

\[2 \ 2 \ 1 \ 1 \ 2 \ 2 = 12\]

\[sañjīvananāsāse\]

\[2 \ 1 \ 1 \ 1 \ 2 \ 1 \ 2 \ 2 \ 2 = 18\]

\[mahjālamahimānamahjanābhāgyam //\]

Here a chart of Gītī form of Āryā used in different works of Śāṅkara is prepared:

1. **Prabodhasudhākara** - Verses 41, 46, 55, 56, 58, 61, 65, 127, 142, 153, 185, 189, 207, 209, 211, 212, 215, 241, 252, 253 and 257 only.

2. **Prasūttararatnamālikā** - Verses 16, 23, 26-29, 41, 42, 58, 60, 61, 66 and 67 only.

3. **Suvarṇamālāstutī** - The whole book is composed in this metre.

144. **Śvātmanirūpanam**, 58.

5. Śrītmaniruṣaṇa - The whole book.
6. Śivānanda-laharī - Only the verses 93-96 only.

/U P A G I T I /

The definition of the 'Upagīti' form of Āryā is given by Gāṅgādāsa in his Chāndomaṇḍarī as 'ārya-parāddhatulye
daladvaye prāhurupagītim', i.e. the first and the third
quarters of this metre are like those of an Āryā (12 moras),
while the second and fourth quarters contain 15 moras each.
Pingala refers to it and defines as 'antyenopagīti'; but the
Nāṭyaśāstra does not refer to this metre.

The Upagīti form of Āryā is very rare in the Sanskrit
literature. However, Śaṅkaracārya has adopted this metre and
has composed many beautiful stanzas in it. Moreover, his use
of this metre is highly skilled. As for instance a few stanzas
are discussed below:

146. Chāndomaṇḍarī, 6/10.
147. Pingala-chandah sutra, 29.
The following stanzas are also written in the Upāgīti metre.

1. Praśnottararatnamālikā - verses 19, 30, 32-34, 37, 38, 46, 47, 52-54 only.

The metre 'Udgiti' is defined in the Chandamañjarī as 'āryāśakaladvitaye viparite pūnarinohdgitiḥ,' i.e. the first and the second/15, and the fourth or the last 18.

Sankarācārya, many a time, has used this metre in his writings, and while using it he has strictly maintained the rules of prosody. As for instance two verses are discussed below:-

**Example-1**

```
2 2 1 2 1 1 2 2 = 12
sambhāvitasya maraṇā -
1 1 2 2 2 1 2 1 1 1 = 15
dakṣikām kim duryaśo bhavati /
2 2 1 2 1 2 2 = 12
loke sukhī bhavetko
1 1 1 1 1 1 1 2 1 2 2 2 = 18
loki mahanvandhanamapi ca kim yatasceṣṭam //
```

**Example-2**

```
1 1 2 1 2 1 2 2 = 12
mrudabhāsita prasādo
1 1 2 2 2 1 2 1 1 2 = 15
nijāṁindāyām stutau samatā /
1 1 2 1 2 1 2 2 = 12
sukhadunjkhaśitaḥcosma-
2 1 1 2 2 1 2 1 2 1 2 1 2 2 = 18
loki dvandvasahiṣṇutvamāpado na bhayam //
```

The following stanzas are also composed in the 'Ugāti' form of Āryā:

1. Prabodhasudhākara - Verses 5, 75, 103, 119, 136, 140, 179-184, 188, 193, 201, 205, 208, and 216 also.
2. Praśnottararatnamālīkā - Verses 39, 40, 44, 48, 50, 51, 56, 57, 63 and 64 only.

/33. P A J J A T I K ā/

A metre which echoes similar sounds due to the repetition of similar words and containing 16 moras in each pāda with the 9th syllable long and having no 'ja' gāṇa is called Pajjhatikā. cf.

'pratipadayamālitaśodasaśamātā navamagurutvavibhisitaśatrā /
pajjhatikā punaratra vivekah kvaipī na madhyagurugāṇa ekān' //

In this metre the metrical pause comes after even letters. The lengthening of the 9th syllable as stated before in the definition is exceptional. Gāndāsā, therefore, says 'navamagurutvam vyahhicarati ca'. This moric Pajjhatikā is generally used in devotional lyric poetry.

154. ibid, 6/15 (Ka).
The metre Pajjhatikā is very favourite to Śāṅkara and, therefore, he has immortalised this pleasant metre by composing some rime-d lyrics in it. His Mohamudgara, Dvārasa-pañjārikā, Carpaṭa-pañjārikā, Sarvavedāntasiddhāntasārasamgraha (verses 786 to 790), and also his famous Gāṅgāstotra are written in this beautiful rhythmic metre. For example some stanzas are given below :-

**Example-1**

2 1 121 12112 2 = 16
mudha jahīni dhanāgamatṛṣṇām

1 1 2 2 2 1 1 1 12 2 = 16
kurī sadbuddhīṁ manasi ṛṣṭī vitṛṣṇām /

2 1 12 1 122 2 = 16
yallabhāse nijakarmopāttaṁ

2 2 2 1 12 1 1 2 2 = 16
vittam tena vinodaya cittam //

**Example-2**

2 1 121 11 1 1 11 2 2 = 16
Devi suresvari bhagavati gānge

1 1 1 1 2 1 1 11 1 1 11 2 = 16
tribhuvanatārini taraṇataraṅge /

2 1 12 11 2 1 11 1 12 = 16
śāmārakāmauliḥārini vimale

1 1 11 2 2 1 1 1 1 11 12 = 16
mama mātirāstām tava padakāmāle //

***************

155. Mohamudgara, 1.

156. Gāṅgāstotra, 1.