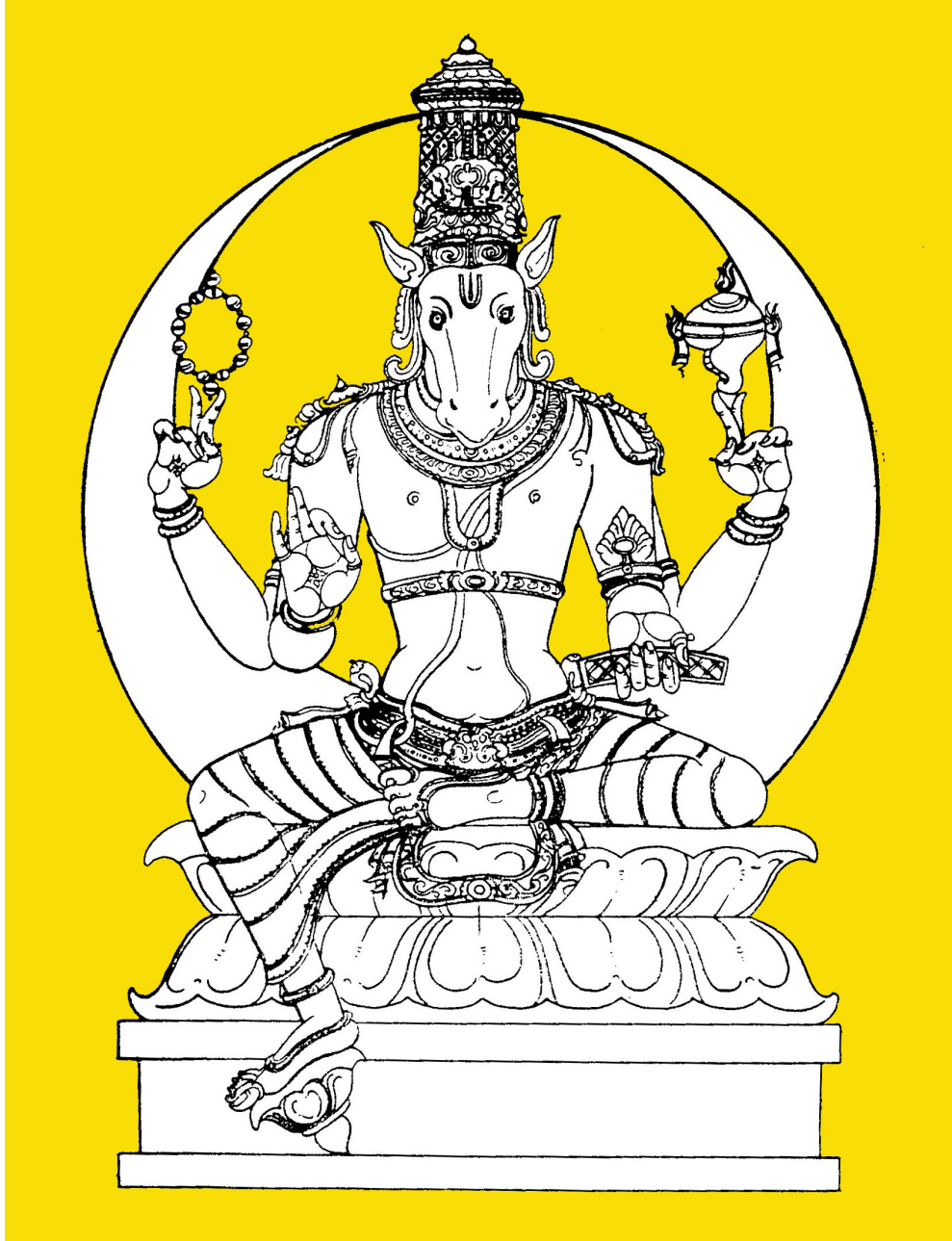


Introduction to VEDIC CHANTING



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INTRODUCTION

PARIS, FRANCE, November 12, 2003: The oral tradition of Vedic chanting has been declared an intangible heritage of humanity by UNESCO. In a meeting of jury members on November 7, 2003, at Paris, Mr. Koichiro Matsuura, Director-General of UNESCO, declared the chanting of Vedas in India an outstanding example of heritage and form of cultural expressions. The proclamation says that in the age of globalization and modernization when cultural diversity is under pressure, the preservation of oral tradition of Vedic chanting, a unique cultural heritage, has great significance.

The jury members included Dr. Richard Kurin, Director of the Center for Folklore and Cultural Heritage of the Smithsonian Institution (United Nations), Mr. Juan Goytisolo, Writer (Spain), Mr. Yoshikazu Hasegawa (Japan), Ms. Olive W.M. Lewin. Pianist, ethnomusicologist, Director of the Jamaica Orchestra for Youth (Jamaica).

The UNESCO declaration will bring international recognition to the excellence of the Vedic chanting tradition of India, which has survived for centuries encoding the wisdom contained in the Vedas through an extraordinary effort of memorization and through elaborately worked out mnemonic methods. The purity and fail-safe technique devised for Vedic chanting in the olden days led to access to one of the ancient literatures of humanity in its entirety today.

The Department of Culture, Ministry of Tourism and Culture, took the initiative to put up the candidature of the Vedic chanting to UNESCO. A presentation was prepared by Indira Gandhi National Centre for Arts. The Department has also prepared a five-year action plan to safeguard, protect, promote and disseminate the oral tradition of Vedas in terms of their uniqueness and distinctiveness, encourage scholars and practitioners to preserve, revitalize and promote their own branch of Vedic recitation as the custodians of their own traditions and direct the efforts primarily to making the tradition survive in its own context.



DIVISIONS OF THE FOUR VEDAS

The Veda is considered to be infinite [*ananto vai vedāh*] in the beginning of creation there was only one Veda and the number of revealed texts was far greater than we could imagine, during the course of time due to the diminishing intelligence of mankind as well as declining in strength health and loss of faith, many texts were lost and the Veda that is known today is a mere fraction of the original Veda.

Towards the close of the Dvāpara Yuga, it is believed, the Lord manifested as the sage Veda Vyāsa, who in order to save the Veda from extinction, re-edited the Veda dividing it into 4 units. Each unit was assigned to different classes of brahmins so that it would be easier to preserve them. These 4 books are known as the Rik, Yajur, Sāma and Atharvana Vedas. Seeing that only the first 3 orders of society had access to the Vedas this excluded over half the population which consisted of women and Sūdras from spiritual knowledge. It is for their benefit that the Holy Sage compiled the Purāṇas and the Itihāsas [Rāmāyaṇa and Mahābhārata which is known as the Fifth Veda].

Had it not been for the work of this great Rishi, humankind with its deteriorating intellectual capacity would have forgotten this massive sacred heritage. Veda Vyāsa had 4 disciples and to each of them he taught one Veda. Paila mastered the Rik veda, Jaimini the Sāma Veda, Vaiṣampāyana the Yajur Veda and the Atharvana Veda was learnt by Sumantu. Romaharṣana was entrusted with the duty of transmitting the Purāṇas and Itihāsas.

The Vedas transmitted by these sages to their disciple and in turn by the latter to theirs resulted in the Vedas becoming diversified into many branches or schools through the disciplic succession.

Each of the Vedas is divided into Saṃhita, Brāhmaṇa, Araṇyaka and Upaṇiṣad. The Saṃhita is the text which comprises of hymns used in the sacrifices. The Brāhmaṇas are the theological treatises which deal with the sacrificial details and gives the interpretation of the ritual. The Araṇyakas and the Upaṇiṣads deal with a variety of topics related mainly to cosmology and philosophy.

In addition each Vedic school had its own Gṛhya Sūtra which dealt with the performances of the domestic rites and sacraments and its own Śrauta sūtra which dealt with the public rituals and sacrifices of national import.



VEDIC CHANT

T

he Vedic Chant is the oldest form of psalmody known. Very strict and complex methods of instruction have made it possible to preserve the ritual chant unchanged, despite thousands of years of wars, conquests and social upheavals.

The Rig Veda is chanted on 3 notes, the Yajur Veda on up to 5 notes and the Sāma Veda on 7 notes. The Sāma is the only chant that is considered really musical *per se* and as such is considered to be inferior to the other two Vedas. Because of its 'worldly' character it is often forbidden in certain rituals. It is also prescribed that if the Sāma Veda is heard while the other two are being recited then the recitation should stop immediately and only continue after the Sāma has terminated.

According to the Taittiriya Upaniṣad — śikṣā-valī there are 6 main factors that need to be taken into consideration:—

1. Varṇaḥ — pronunciation

Correct pronunciation of the letters of the alphabet.

Differentiation between short and long vowels.

Sandhi — Anusvara (ṁ) changes according to the letter that follows it.

When followed by	ṁ changes to
ka kha ga gha ṅa	ṅ
ca cha ja jha ṅa	ṅ
ṭa ṭha ḍa ḍha ṅa	ṅ
ta tha da dha na	n
pa pha ba bha ma	m
Any vowel	ṁ
sa ṣa śa ha ya ra	gṁ
samyukta akṣara (combined letter)	gg

Visarga (ḥ) also changes

When followed by **sa, ṣa, śa**, the **visarga** changes into those letters.

When followed by a **p** it changes into **pha**

2. Svaraḥ — notes

The sāma veda uses 7 musical notes.

Chanting of the ṛk, yajur and atharvana veda is done using 3 notes only.

Udātta — the raised note indicated in the text by a vertical stroke over the letter. (á)

Anudātta — the lowered note indicated by a line under the letter. (a)

Svarita — the neutral drone which is not indicated in the text (a)

Nigādha — a deviant note which is based on the udātta and is like a double udātta with the second being slight raised above the first. In the kṛṣṇa yajur veda it is usually marked by double perpendicular stokes above the letter. (ā)

The **udātta** changes into a **nigādha** in the following situations:—

- ❖ When a mantra ends in a long *udātta*
- ❖ When a mantra ends in a *anusvara* which carries the *udātta*
- ❖ When the *udātta* is followed by a *samyuktākṣara* (combined letter such as kṣ, stha, tv, śr, etc).

3. Mātra — duration

ardha — half — when a word ends in an halanta.

hrasva — short (the short vowels a, i, u, ṛ & ḥ)

dīrgha — long (ā, ī, ū, e, ai o & au — sometimes indicated by the digit 2 after the letter in a text)

pluta — extra long — indicated by the digit 3 after the syllable:—

अ॒ध॒स्वि॑दा॒सी॒ इ॒त् उ॒परि॑स्वि॒दा॒सी॒ इ॒त् ।
adhas svid āsī3d upari svidāsī3t ।

4. Balam — emphasis

Alpa prāṇa — soft — these are all the regular vowels and consonants.

Mahā prāṇa — hard — these are all the aspirated consonants also ṣa and ha.

5. Sāma — continuity

One must ensure a continuity and smooth flow of the chanting.

6. Santānaḥ — punctuation

One must pause at the appropriate places - commonly indicated by (|)

In addition a slight pause is required:—

After chanting OM

When a word ends in a vowel and is followed by a vowel.

When a visarga (ḥ) is followed by kṣa

THE VEDIC ACCENT

All the Vedic texts as well as in two Brāhmaṇas — Taittiriya [and its Araṇyaka] and the Śatapatha Brāhmaṇa [including the Bṛhadaraṇyaka Upaniṣad] are marked with the accent [*svara*].

The Vedic chant is based upon these accents or *svaras* and consists of basically 3 notes; The chief tone is the *Udātta* [raised] the other two being the *Svarita* [drone] and the *Anudātta* [low].

Textual Markings;

There are 4 different methods of marking the **svaras** in the texts. In the Rik, Yajur and Atharva Vedas and the Taittiriya Saṃhita & Brāhmaṇa the *svarita* is not marked at all because it is the middle pitch.

The preceding *anudātta* is marked by a horizontal stroke below the syllable, and the following *udātta* is marked by a perpendicular stroke above the syllable, two perpendicular strokes together mean that there is an elongated double raised sound -*nigādha*. In some texts the *udātta* is marked by a crescent above the syllable, when this is done then the elongated double sound is marked by a singular perpendicular line.

The place of the principle accent the *svarita* is governed by grammatical rules. A *udātta* always follows an *svarita* and is called the '*enclitic udātta*'. When an *svarita* is lost due to an euphonic combination [sandhi] of the vowel into the corresponding semi-vowel e.g. *kva* = *kua* then the *udātta* is called the 'independent *udātta*'.

When an independent *udātta* is placed immediately before an *svarita* then it is accompanied by the numeral 1 if the vowel is short and by the numeral 3 if the vowel is long; the numeral itself being marked with both the *udātta* and the *anudātta*.

In the Sāma Veda the figures 1, 2, & 3 are written above the accented syllable to mark the *svarita*, *udātta*, & *anudātta* respectively.

When there are 2 successive *svarita* then the second is not marked but the following *udātta* has a 2r written above. The independent *udātta* is also marked with a 2r, and the preceding *anudātta* is marked with a 3k.

A peculiar feature of the Vedic chant is that the *anusvara* (ṁ) changes to a GUM before the following letters; **a, ha, sa, ṣa, & r.**

Example; saṁhita = sagumhita, (संहिता = सगंहिता)

padam sadā = padagum sadā (पदं सदा = पदगं सदा)

Before a saṁyukta akṣara (conjoined consonant) the **gum** changes to **gga**

hūtyāgum svāhā = hūtyāgga svāhā (हृत्यागं स्वाहा)

ज्यांनिगं रायस्पोषगं सुवीर्यगं संवत्सरीणागं स्वस्तिगं स्वाहा ॥

jiyānigum rāyas poṣagum suvīryagum samvatsariṇāgga svastigga svāhā ।

VARIANT FORMS OF VEDIC CHANT

Vedic recitation has assumed two distinct forms that evolved to preserve its immutable character:— **Prākṛti** and **Vikṛti** with sub-forms.

The *pāda pāṭhaḥ* forms the basis of a number of special recitations known as 'vikṛiti' or 'crooked' recitations. The text is recited backwards or forwards or the successive words are chanted in specific combinations. These were originally designed to prevent the student from forgetting even one letter of the text, however through the ages these mnemonic techniques became an end in themselves.

Prākṛti

1. Saṃhita pāṭhaḥ — continuous recitation

ॐ ईशा वास्यमिदं सर्वं यत्किञ्च जगत्यां जगत् ।
om īśā vāsyām idagum sarvaṃ yat kiñca jagatyāṃ jagat ।

2. Pāda pāṭhaḥ — word for word recitation — 1/2/3/4/5

1 2 3 4 5 6 7 8
ईशा । वास्यम् । इदम् । सर्वम् । यत् । किञ्च । जगत्याम् । जगत् ।
īśā । vāsyām । idam । sarvaṃ । yat । kiñca । jagatyām । jagat ।

3. Krama pāṭhaḥ — words recited in pairs — 1 2 / 2 3 / 3 4 / 4 5 / 5 6 / 7 8 /

1 + 2 2 + 3 3 + 4 4 + 5 5 + 6
īśā vāsyām vāsyām idam idagum sarvaṃ sarvaṃ yat yat kiñca

In the Prākṛti form the words do not change their sequence.

Vikṛti

There are 8 traditional vikṛiti combinations which are;

4. jaṭā; 1 2 2 1 1 2 / 2 3 3 2 2 3 / 3 4 4 3 3 4 / 4 5 5 4 4 5 /

5. mālā; 1 2 / 2 1 / 1 2 / 2 3 / 3 2 / 2 3 / 3 4 / 4 3 / 3 4 /

6. śikhā; 1 2 2 1 1 2 3 / 2 3 3 2 2 3 4 / 3 4 4 3 3 4 5 / 4 5 5 4 4 5 6 /

7. rekhā; 1 2 / 2 1 / 1 2 / 2 3 4 / 4 3 2 / 2 3 / 3 4 5 6 / 6 5 3 4 / 3 4 / 4 5 6 7 8 / 8 7 6 5 4 / 4 5 / 5 6 7
8 9 10 / 10 9 8 7 6 5 / 5 6 /

8. dhvaja; 1 2 / 99 100 / 2 3 / 98 99 / 3 4 / 97 98 / 4 5 / 97 98 / 5 6 / 96 97 /

9. daṇḍa; 1 2 / 2 1 / 1 2 / 2 3 / 3 2 1 / 1 2 / 2 3 / 3 4 / 4 3 2 1 / 1 2 / 2 3 / 3 4 / 4 5 / 5 4 3 2 1
.....

10. ratha; 1 2 / 5 6 / 2 1 / 6 5 / 1 2 / 5 6 / 2 3 / 6 7 / 3 2 1 / 7 6 5 / 1 2 / 5 6 / 2 3 / 6 7 / 3 4 / 7 8
/ 4 3 2 1 / 8 7 6 5 /

11. ghaṇa; 1 2 2 1 1 2 3 3 2 1 1 2 3 / 2 3 3 2 2 3 4 4 3 2 2 3 4 / 3 4 4 3 3 4 5 5 4 3 3 4 5 /

STYLES OF VEDIC CHANTING

In India today there are 3 distinctive styles of Vedic chant;

1. Maharāṣṭra Brahmins
2. Tamil Brahmins
3. Nambudiri Brahmins of Kerala

The northern tradition is characterized by a preponderance of the Sukla Yajur Veda of the Madhyāṃdina recension, The Rik Veda of the Sakala recension and Sāma Veda of the Kauthuma Ranayaniya recension and very little Atharva Veda.

The Southern tradition is characterized by the Kṛṣṇa Yajur Veda of the Taittiriya recension, along with the Rik and Sāma Vedas of the same school. Atharva Veda is non-existent in the south.

In the Nambudiri tradition the Rik Veda belongs entirely to the Vāskala recension [Kauśitaki]. The Yajur Veda is exclusively Taittiriya but the recitation differs from that of the Tamils. The Sāma Veda belongs entirely to the Jaiminiya school which is not found elsewhere.

MUDRAS

When teaching the method of chanting there are certain movements of the hands which are designed to help the memory;

1. udātta - right hand to shoulder
anudātta - hand to knee
svarita - hand moved to 45 degree angle to the body
2. udātta - head up
anudātta - head down
svarita - head turned slightly to the side
3. udātta - palm turned up
anudātta - palm down
svarita - hand moved horizontaly to the right
4. udātta - thumb on index finger
anudātta - thumb on little finger
svarita - thumb on ring finger



CHANDAS — METRE.

Rhyme is not used in the Rig-veda.

The metres are regulated by the number of syllables — *akṣaras* — in the stanza (ṛk), which consists generally of 3 or four Pādas, measures, divisions, or quarter verses, with a distinctly marked interval at the end of the second Pāda, and so forming two semi-stanzas of varying length.

The most common metres consist of 8, 9, 10, 11, 12, syllables (*akṣaras*) in each pāda these are known as *anuṣṭubh*, *br̥hati*, *pañkti*, *triṣṭup*, *jagati*.

The *anuṣṭubh* is the prevailing form of metre in the Dharma-sastras, the Mahabharata, the Ramayana, and all the Puranas and the Tantras.

The Pādas of a stanza are generally of equal length and of more or less corresponding prosodial quantities: but sometimes two or more kinds of metre are employed in one stanza, and then the Pādas vary in quantity and length.

Summary of the Metres

1. Anuṣṭup, anuṣṭup or Anuṣṭubh: — 4 Pādas of 8 akṣaras each, 2 Pādas forming a line.

jayanti maṅgalā kali, bhadrā kalī kapālinī |
durgā śivā kṣamā dhātrī, svāhā svadhā namo'stu te ||

2. Tristup or Tristubh: = 4 Pādas of 11 akṣaras each.

gurūn ahatvā hi mahānubhāvān
śreyo bhoktuṃ bhaikṣyam apīha loke |
hatvārtha kāmāṃs tu gurūn ihaiva
bhuñjīya bhogān rudhira-pradigdhān || 5 ||

3. Pañkti: 5 Pādas of 8 akṣaras — like Anuṣṭup with an additional Pāda.

4. Gāyatri: the stanza usually consists of 24 akṣaras, variously arranged, but generally as a triplet of 3 Pādas of 8 akṣaras each, or in one line of 16 akṣaras and a second line of 8.

om tatpuruṣāya vidmahe |
mahādevāya dhīmahi |
tanno rudra pracodayāt ||

Br̥hati: 4 Pādas (8 + 8 + 12 + 8) containing 36 akṣaras in the stanza.

Jagati: 48 akṣaras arranged in 4 Pādas of 12 akṣaras each, 2 Pādas forming a line or hemistich.

Anuṣṭup Pipilikamadhyā: a species of Anuṣṭup, having the second Pāda shorter than the first and third (8 akṣaras+ 4+8+ 8).

Anuṣṭub-garbha: a metre of the Usnih class: the first Pāda containing 5 akṣaras, and the 3 following Pādas of 8 akṣaras each.

Nastarupi: a variety of Anuṣṭup.

Asti: consisting of 4 Pādas of 16 akṣaras each, or 64 akṣaras in the stanza.

Astrapaikṭi: consisting of 2 Pādas of 8 akṣaras each, followed by two Pādas of 12 akṣaras each.

Atidhṛti: 4 Pādas of 19 akṣaras each = 76 akṣaras.

Atinṛti: consisting of 3 Pādas containing respectively seven, six, and seven akṣaras.

Atiśakvari: 4 Pādas of 15 akṣaras each.

Atyasti: 4 Pādas of 17 akṣaras each.

Brhati: 4 Pādas (8 + 8 + 12 + 8) containing 36 akṣaras in the stanza.

Purastadbrhati: a variety of Brhati with twelve akṣaras in the first Pāda.

Caturvimsatika Dvipāda: a Dvipāda containing 24 akṣaras instead of 20.

Dhṛti: consisting of seventy-two akṣaras in a stanza.

Ekapāda Tristup: a Tristup consisting of a single Pāda or quarter stanza.

Ekapāda Viraj: a Viraj consisting of a single Pāda.

Gāyatri: the stanza usually consists of 24 akṣaras, variously arranged, but generally as a triplet of 3 Pādas of eight akṣaras each, or in one line of sixteen akṣaras and a second line of eight.

There are eleven varieties of this metre, and the number of akṣaras in the stanza varies accordingly from nineteen to 33.

Dvipāda Viraj: a species of Gāyatri consisting of two Pādas only (12+8 or 10+10 akṣaras); inadequately represented in the translation by two decasyllabic iambic lines.

Vardhamana: a species of Gayatri; 6 + 7 + 8 = 21 akṣaras.

Jagati: a metre consisting of 48 akṣaras arranged in 4 Pādas of twelve akṣaras each, two Pādas forming a line or hemistich which in the translation is represented by a double Alexandrine.

Atijagati: 4 Pādas of 13 akṣaras each.

Kakup or **Kakubh:** a metre of 3 Pādas consisting of 8, 12, and 8 akṣaras respectively.

Kakubh Nyakusira; consisting of 3 Pādas of 9+12+4 akṣaras.

Kṛti: a metre of 4 Pādas. of 20 akṣaras each.

Madhyejyotis: a metre in which a Pāda of 8 akṣaras stands between two Pādas of 12.

Mahibrhati: 4 Pādas of 8 akṣaras each, followed by one of 12.

Mahapādapaṅkti: a 2-lined metre of 31 akṣaras, the first line consisting of 4 Pādas of five akṣaras each, and the second being a Tristup of the usual eleven akṣaras.

Mahā-paṅkti: a metre of forty-eight akṣaras 8 x 6 or 12 x 4.

Nyaṅkusarini: a metre of 4 Pādas of 8 + 12 + 8 + 8 akṣaras.

Pādanīrt: a variety of Gayatri in which one syllable is wanting in each Pāda: 7+3=21 akṣaras.

Pādapaṅkti: a metre consisting of 5 Pādas of 5 akṣaras each.

Paṅkti: a metre of 5 Pādas of 8 akṣaras — like Anuṣṭup with an additional Pāda.

Paṅktyuttara: a metre which ends with a Paṅkti of 5 + 5 akṣaras.

Pipilikamadhya: any metre the middle Pāda of which is shorter than the preceding and the following.

Pragatha: a metre in Book VIII, consisting of strophes combining two verses, viz. a Brhati or Kakup followed by a Satobrhati.

Prastarapañkti: a metre of forty akṣaras: 12+12+8+8

Pratistha: a metre of 4 Pādas of 4 akṣaras each; also a variety of the Gāyatri consisting of 3 Pādas of eight, seven, and six akṣaras respectively.

Pura-usnih: a metre of 3 Pādas, containing 12+8+8 akṣaras.

Sakvari: a metre of 4 Pādas of 14 akṣaras each.

Satobrhati: a metre whose even Pādas contain eight akṣaras each, and the uneven twelve: 12+8+12+8=40.

Mahasatobrhati: a lengthened form of Satobrhati.

Skandhogriva: consisting of Pādas of 8 + 12 + 8 + 8 akṣaras.

Tanusira: consisting of 3 Pādas of 11 + 11 + 6 akṣaras.

Abhisarini: a species of Tristup, in which two Pādas contain twelve instead of eleven akṣaras.

Uparistadbrhati: consisting of 4 Pādas of 12 + 8 + 8 + 8 akṣaras.

Uparistajjyotis: a Tristup stanza the last Pāda of which contains only eight akṣaras.

Urdhvabrhati: a variety of Brhati.

Urobrhati: a variety of Brhati: 8+12 8 + 8 akṣaras.

Usniggarbha: Gayatri of 3 Pādas of six, seven, and eleven akṣaras respectively.

Usnih: consisting of 3 Pādas of 8 + 8 + 12 akṣaras.

Viraj: a metre of 4 Pādas of ten akṣaras each.

Viparita: a metre of 4 Pādas resembling Vistarapañkti.

Viradrupa: a Tristup metre of 4 Pādas, 11 + 11 + 11 + 7 or 8 akṣaras.

Viratpurva: a variety of Tristup.

Viratsthana: a variety of Tristup.

Visamapāda: metre of uneven stanzas.

Vistarabrhati: a form of Brhati of 4 Pādas containing 8 + 10 + 10 + 8= 36 akṣaras.

Vistarapañkti: a form of Pañkti consisting of 4 pādas of 8+12+12+8-40 akṣaras.

Yavamadhya: a metre having a longer Pāda between two shorter ones.

CHANTING EXERCISES

(The traditional method of instruction is for the teacher to pronounce once and the students to repeat twice)

om̐ | 1 |
om̐ namaḥ |
om̐ namo namaḥ |
om̐ namo nama om̐ |
om̐ namo nama om̐ om̐ |
om̐ namo nama om̐ om̐ namaḥ ||

mā | 2 |
mā aham |
mā aham - aham |
mā aham - aham mā |
mā aham - aham mā mā |
mā aham - aham mā mā - aham |

mayi | 3 |
mayi medhām |
mayi medhām medhām |
mayi medhām medhām mayi |
mayi medhām medhām mayi mayi |
mayi medhām medhām mayi mayi medhām ||

sūryaḥ | 4 |
sūryo bhrājaḥ |
sūryo bhrājo bhrājaḥ |
sūryo bhrājo bhrājas sūryaḥ |
sūryo bhrājo bhrājas sūryas sūryaḥ |
sūryo bhrājo bhrājas sūryas sūryo bhrājaḥ ||

aham | 5 |
aham - annam |
aham - annam - annam |
aham - annam - annam - aham |
aham - annam - annam - aham - aham |
aham - annam - annam - aham - aham - annam ||

namaḥ | 6 |
namaś-śivāya |
namaś-śivāya śivāya |
namaś-śivāya śivāya namaḥ |
namaś-śivāya śivāya namo namaḥ |
namaś-śivāya śivāya namo namaś-śivāya ||

savituh | 7 |
savitur vareṇyam |
savitur vareṇyam vareṇyam |
savitur vareṇyam vareṇyaguṁ savituh |
savitur vareṇyam vareṇyaguṁ savitus-savituh |
savitur-vareṇyam vareṇyaguṁ savitus savitur vareṇyam |

aham | 8 |
aham manah |
aham mano manah |
aham mano mano aham |
aham mano mano aham - aham |
aham mano mano aham - aham manah ||

ośadhayaḥ | 9 |
ośadhayaś-sam |
ośadhayaś-saguṁ sam |
ośadhayaś-saguṁ sam - ośadhayaḥ |
ośadhayaś-saguṁ sam - ośadhaya ośadhayaḥ |
ośadhayaś-saguṁ sam - ośadhaya ośadhayaś-sam |

bhrājaḥ | 10 |
bhrājo dadhātu |
bhrājo dadhātu dadhātu |
bhrājo dadhātu dadhātu bhrājaḥ |
bhrājo dadhātu dadhātu bhrājo bhrājaḥ |
bhrājo dadhātu dadhātu bhrājo bhrājo dadhātu ||

aham | 11 |
aham prāṇam |
aham prāṇam prāṇam |

āham prāṇam prāṇam - āham |
āham prāṇam prāṇam - āham - āham |
āham prāṇam prāṇam - āham - āham prāṇam ||

mayi | 12 |
mayi sūryaḥ |
mayi sūryas-sūryaḥ |
mayi sūryas-sūryo mayi |
mayi sūryas-sūryo mayi mayi |
mayi sūryas-sūryo mayi mayi sūryaḥ ||

ca | 13 |
ca namaḥ |
ca namo namaḥ |
ca namo namaśca |
ca namo namaśca ca |
ca namo namaśca ca namaḥ |

āham | 14 |
āham vijñānam |
āham vijñānam vijñānam |
āham vijñānam vijñānam āham |
āham vijñānam vijñānam āham - āham |
āham vijñānam vijñānam āham - āham vijñānam ||

kavim | 15 |
kavim kavīnām |
kavim kavīnām kavīnām |
kavim kavīnām kavīnām kavim |
kavim kavīnām kavīnām kavim kavim |
kavim kavīnām kavīnām kavim kavim kavīnām ||

śatāyuh | 16 |
śatāyuh (f) puruṣaḥ |
śatāyuh (f) puruṣaḥ (f) puruṣaḥ |
śatāyuh (f) puruṣaḥ (f) puruṣaś-śatāyuh |
śatāyuh (f) puruṣaḥ (f) puruṣaś-śatāyuhś-śatāyuh |
śatāyuh (f) puruṣaḥ (f) puruṣaś-śatāyuhś-śatāyuh (f) puruṣaḥ ||

aham | 17 |

aham - ānandaṁ |

aham - ānandaṁ - ānandaṁ |

aham - ānandaṁ - ānandaṁ - aham |

aham - ānandaṁ - ānandaṁ - aham - aham |

aham - ānandaṁ - ānandaṁ - aham - aham - ānandaṁ ||

devā | 18 |

devā budhyante |

devā budhyante budhyante |

devā budhyante budhyante devā |

devā budhyante budhyante devā devā |

devā budhyante budhyante devā devā budhyante ||

om namaḥ prāṇāya prāṇāya nama om | 19 |

om namo'pānāya apānāya nama om |

om namo vyānāya vyānāya nama om |

om nama udānāya udānāya nama om |

om namas-samānāya samānāya nama om ||

om prāṇa me śudhyantām | 20 |

om āpāna me śudhyantām |

om vyāna me śudhyantām |

om samānā me śudhyantām |

om udāna me śudhyantām |

om sarva pañca me śudhyantām ||

om prāṇāpāna vyānodāna samānā me śudhyantām ||

om bhūm bhūmyai namaḥ | 21 |

om vaṁ varuṇāya namaḥ |

om raṁ - agnaye namaḥ |

om yaṁ vāyave namaḥ |

om haṁ - ākāśaya namaḥ |

om aṁ - ātmāya namaḥ ||

om mitrāya namaḥ | 22 |

om ravaye namaḥ |

om sūryāya namaḥ |

om bhāṇave namaḥ |

om khagāya namaḥ |
om pūṣṇe namaḥ |
om hiraṇyagarbhāya namaḥ |
om marīcaye namaḥ |
om ādityāya namaḥ |
om savitre namaḥ |
om arkāya namaḥ |
om bhāskarāya namaḥ ||

Laghu Nyāsa

agnir me vāci śrītaḥ | vāg-hṛdaye | hṛdayaṁ mayi | aham amṛte |
amṛtaṁ brahmaṇi || 1 ||

Fire is dissolved in speech, speech in the mind, the mind in me. I am submerged in the deathless ambrosia of the Supreme.

vāyur me prāṇe śrītaḥ | prāṇo hṛdaye | hṛdayaṁ mayi | aham amṛte | amṛtaṁ
brahmaṇi || 2 ||

Wind is dissolved in the breath, the breath in the mind, the mind in me. I am submerged in the..

sūryō me cakṣuṣi śrītaḥ | cakṣur hṛdaye | hṛdayaṁ mayi | aham amṛte |
amṛtaṁ brahmaṇi || 3 ||

Sun is dissolved in the sight, the sight in the mind, the mind in me. I am submerged in ..

candramā me manasi śrītaḥ | mano hṛdaye | hṛdayaṁ mayi | aham amṛte |
amṛtaṁ brahmaṇi || 4 ||

The Moon is dissolved in the mind, the mind in the mind, the mind in me. I am submerged ..

diśō me śrotre śrītaḥ | śrotraḡuṁ hṛdaye | hṛdayaṁ mayi | aham amṛte |
amṛtaṁ brahmaṇi || 5 ||

Space is dissolved in the hearing, the hearing in the mind, the mind in me. I am submerged ..

āpō me retasi śrītaḥ | reto hṛdaye | hṛdayaṁ mayi | aham amṛte |
amṛtaṁ brahmaṇi || 6 ||

Water is dissolved in the reproductive functions, the reproductive function in the mind, the mind in me. I am submerged in the deathless ambrosia of the Supreme.

pr̥thivī me śarīre śrītaḥ | śarīraḡuṁ hṛdaye | hṛdayaṁ mayi | aham amṛte |
amṛtaṁ brahmaṇi || 7 ||

Earth is dissolved in the body, the body in the mind, the mind in me. I am submerged ...

oṣadhi vanaspatayo me lomāsu śrītaḥ | lomāni hṛdaye | hṛdayaṁ mayi | aham
amṛte | amṛtaṁ brahmaṇi || 8 ||

The herbs of the forests are dissolved in the hairs of the body, they in the mind, the mind in me

indro me bale śritāḥ | balagum hṛdaye | hṛdayam mayi | aham amṛte | amṛtam
brahmaṇi || 9 ||

Indra is dissolved in the strength, strength in the mind, the mind in me. I am submerged

parjanya me mūrdhni śritāḥ | mūrdho hṛdaye | hṛdayam mayi | aham amṛte |
amṛtam brahmaṇi || 10 ||

Parjanya is dissolved in my head, the head in the mind, the mind in me. I am submerged in the

īśāno me manyau śritāḥ | manyur hṛdaye | hṛdayam mayi | aham amṛte |
amṛtam brahmaṇi || 11 ||

Ishana is dissolved in my anger, anger in the mind, the mind in me. I am submerged in the

ātmā mā ātmani śritāḥ | ātmā hṛdaye | hṛdayam mayi | aham amṛte | amṛtam
brahmaṇi || 12 ||

May the radiant essence which is in all beings increase its diffusion in all direction. Well established within, may it protect us mortals.

punar ma ātmā punar āyurāgāt | punaḥ prāṇaḥ punar ākūtam āgāt |
vaiśvānaro raśmabhīr-vā-vṛdhānaḥ | antas-tiṣṭhat-vamṛtasya gopāḥ || 13 ||

Virāja Homa mantras

prāṇāpāṇa vyānodāna samāna me śudhyantām
jyotir-aham virajā vipāpmā bhūyāsaggas svāhā ||

By this oblation may all my vital forces become purified. I pray that I may become filled with the supreme Light bereft of all obstructing karma and their cause: the desires that I harbour.

vāṅg manaś-cakṣuś-śrotra-jihvā-ghrāṇa-reto-budhyā-kūtiś saṅkalpā
me śudhyantām jyotir-aham virajā vipāpmā bhūyāsaggas svāhā ||

By this oblation may my speech, mind, sight, taste, smell, seed, intellect, intention and aim become purified. I pray that I may become filled with the supreme Light bereft of all obstructing karma and their cause: the desires that I harbour.

tvak-carma-māgṃsa-rudhira-medo-majjā-snāyavo-'sthāni
me śudhyantām jyotir-aham virajā vipāpmā bhūyāsaggas svāhā ||

By this oblation may my seven bodily components become purified. I pray that I may become filled with the supreme Light bereft of all obstructing karma and their cause: the desires that I harbour.

śiraḥ-pāṇi-pāda-pārśva-prṣṭhor-udara-jaṅghā-śiśno-pastha-pāyavo
me śudhyantāṃ jyotir-aham virajā vipāpmā bhūyāsaggas svāhā ॥

By this oblation may limbs, head, hands, feet, sides, back, thighs, abdomen, shanks, generative organs and the rectum all become purified. I pray that I may become filled with the supreme Light bereft of all obstructing karma and their cause: the desires that I harbour.

uttiṣṭha puruṣa harita piṅgala lohitākṣi dehi dehi dadāpayitā
me śudhyantāṃ jyotir-aham virajā vipāpmā bhūyāsaggas svāhā ॥

O Divine Person, who is dark blue and brown, with red eyes, make hast to favour me. Grant that I may become purified. Grant me knowledge, and purity through the medium of my preceptor. May my thoughts become purified. I pray that I may become filled with the supreme Light bereft of all obstructing karma and their cause: the desires that I harbour.

prthivya-tejo-vāyur-ākāśa me śudhyantāṃ
jyotir-aham virajā vipāpmā bhūyāsaggas svāhā ॥

By this oblation may the five constituent elements of my body become purified. I pray that I may become filled with the supreme Light bereft of all obstructing karma and their cause: the desires that I harbour.

śabda sparśa rūpa rasa gandhā me śudhyantāṃ
jyotir-aham virajā vipāpmā bhūyāsaggas svāhā ॥

By this oblation may the qualities of sound, touch, vision, taste, and smell become purified. I pray that I may become filled with the supreme Light bereft of all obstructing karma and their cause: the desires that I harbour.

mano-vāk-kāya karmāṇi me śudhyantāṃ
jyotir-aham virajā vipāpmā bhūyāsaggas svāhā ॥

By this oblation may all the acts accomplished through body, speech and mind become purified. I pray that I may become filled with the supreme Light bereft of all obstructing karma and their cause: the desires that I harbour.

avyakta-bhāvair-ahaṅkārair jyotir-aham
virajā vipāpmā bhūyāsaggas svāhā ॥

May I not have any suppressed feelings of egoism. I pray that I may become filled with the supreme Light bereft of all obstructing karma and their cause: the desires that I harbour.

ātmā me śudhyantāṃ jyotir-aham virajā vipāpmā bhūyāsaggas svāhā ॥

By this oblation may my body become purified. I pray that I may become filled with the supreme Light bereft of all obstructing karma and their cause: the desires that I harbour.

antarātmā me śudhyantāṃ jyotir-aham virajā vipāpmā bhūyāsaggas svāhā ॥

By this oblation may all my internal organs become purified. I pray that I may become filled with the supreme Light bereft of all obstructing karma and their cause: the desires that I harbour.

paramātmā me śudhyantāṃ jyotir-aham virajā vipāpmā bhūyāsaggas svāhā ॥

By this oblation may my infinite Self become purified. I pray that I may become filled with the supreme Light bereft of all obstructing karma and their cause: the desires that I harbour.

kṣudhe svāhā ॥ kṣut-pipāsāya svāhā ॥ vivitṭyai svāhā ॥
ṛg-vidhānāya svāhā ॥ kaṣōt-kāya svāhā ॥ oggas svāhā ॥

I make this oblation to hunger, to the conjoined deities of hunger and thirst, to the omnipresent Supreme, to the ordainer of the Rik chants, to the One who is invested in His projection of the universe, I am the truth expressed by the praṇava.

kṣut-pipāsa-malaṃ jyeṣṭhāṃ alakṣmīr nāśayāmyaham ॥
abhūtim asamṛddhiṃ ca sarvān nirṇuda me pāpmānaggas svāhā ॥

O Lord through your grace I remove from me the affliction of hunger, thirst, misfortune, adversity, poverty and lack of progress etc. Efface my sins.

anna-maya prāṇa-maya mano-maya vijñāna-mayam ānanda-mayam
ātmā me śudhyantāṃ jyotir-aham virajā vipāpmā bhūyāsaggas svāhā ॥

By this oblation may my five-fold self consisting of the sheaths of nourishment, respiration, mind, intellect, and bliss become purified. I pray that I may become filled with the supreme Light bereft of all obstructing karma and their cause: the desires that I harbour.

Agnir Annādaḥ

agnir annādo'nnā-patiḥ ॥
annādyam asmin yajñe yajamānāya dadātu svāhā ॥
somo rājā rāja-patiḥ ॥
rājyam asmin yajñe yajamānāya dadātu svāhā ॥
varuṇa samrāṭ samrāḍa-patiḥ ॥
sāmrajyam asmin yajñe yajamānāya dadātu svāhā ॥
mītraḥ kṣātraṃ kṣātra-patiḥ ॥
kṣātram asmin yajñe yajamānāya dadātu svāhā ॥
indro balaṃ bala-patiḥ ॥
balaṃ asmin yajñe yajamānāya dadātu svāhā ॥
brhaspatir brahma brahma-patiḥ ॥
brahmāsmiṃ yajñe yajamānāya dadātu svāhā ॥
savitā rāṣṭraguṃ rāṣṭra-patiḥ ॥
rāṣṭrāṃ asmin yajñe yajamānāya dadātu svāhā ॥

pūṣā viśām viṭ-pātiḥ |
viśām aśmin yajñe yajamānāya dadātu svāhā |

sarasvatī puṣṭiḥ puṣṭi-patnī |
puṣṭim aśmin yajñe yajamānāya dadātu svāhā |

tvaṣṭā paśūnām mithunāgum̐ rūpa-kṛd rūpa-pātiḥ |
rūpeṇā aśmin yajñe yajamānāya paśūn dadātu svāhā |

First Verses from the Four Vedas

Rig Veda

agnim īle purohitam yajñasya devam ṛtvijaṃ | hotāram ratna dhātāmam || 1 ||

I Praise Agni, the Chosen Mediator, the Shining One, the Minister, the summoner, who most grants ecstasy.

Yajur Veda

iṣe tvorje tvā vāyavas sthopāyavas stha devo vas savitā prārpāyatu
śreṣṭhātāmāya karmaṇa | ā pyāyadhvam-aghniyā deva-bhāgam ūrjasvatīḥ
payasvatīḥ prajāvatīr-anamīvā ayakṣmā mā vas stena īsata māghaśaguṃ so
rudrasya hetīḥ pari vo vṛṇaktu dhruvā aśmin gopātau syāta bahvir-
yajamānasya paśūn pāhi || 1 ||

O Palasha branch I am cutting you in order to use you as an offering to the gods. O Calves! Depart from your mothers to the forest to eat grass and again return to your master's house in the evening. O Cows the Supreme Lord that is within you impels you so that your milk may be used in the sacrifice.

Sāma Veda

agna āyāhi vītaye grṇāno havya dātaye | nihotā satsi barhiṣi || 3 ||

Agni moves and arouses the desires of the devotee to bestow oblations. He presides below in existence and binds us with desires to the variegated sense activities.

Atharvana Veda

śan-nō devīr-abhiṣṭāya āpō bhavantu pītayē | śaṃ yor-abhisravantu naḥ || 4 ||

May the excellent waters be helpful to us for our bliss and our drink. May they flow all around, for curing our ailments, and preventing us from falling prey to them.

Aikatyā Sūktam

Rig Veda 10,191:2,3,4.

saṅgācchadhvaḡuṃ saṃvādadhvam | saṃ vo mānāguṃsi jānatām ||
devā bhāgaṃ yathā pūrve | saṃjānānā upāsate ||

Meet together, talk together, let your minds comprehend in harmony; In like manner as the ancient gods concurring, accepted their portion of the sacrifices.

samāno mantras samītis samānī | samānam manas-saha cīttam eṣām |
samānam ketō abhisagam rābhadhvam | saṃjñānēna vo haṃṣā yajāmahe ||

May you pray together in harmony, may you strive for common goals with a common purpose, may you have associated desires. I repeat for you a common prayer, I offer for you a common oblation.

samānī va ākūtiḥ | samānā hṛdayāni vaḥ |
samānā astu vo manāḥ | yathā vaḥ susahā 'sati ||

United be your intention, united be your hearts, united your thoughts, so that there may be a thorough harmony among you.

Prayer for Harmony in Studies

saha-nāvavatu | saha nau bhunaktu | saha vīryam karavāvahai | tejasvi-
nāvadhītam astu mā vidviṣāvahai || om śāntiḥ śāntiḥ śāntiḥ ||

May Brahman protect us both together, May he nourish us both together. May we both work together with great energy. May our study be vigorous and effective. May we never hate each other. May peace — physical, mental and spiritual be on us forever.

Śiva-pañcākṣarī mantrah

1. saṁhitā pāṭhaḥ — namaḥ śivāya ca ।

2. pada pāṭhaḥ — namaḥ । śivāya । ca ।

3. krama pāṭhaḥ — namaḥ śivāya । śivāya ca ।

4. jaṭā pāṭhaḥ

namaś śivāya śivāya ca namo namaś śivāya ।
śivāya ca ca śivāya śivāya ca śivāya ca ॥

5. Ghana pāṭhaḥ

namaḥ śivāya śivāya namo namaḥ śivāya ca ca śivāya
namo namaḥ śivāya ca । śivāya ca ca śivāya śivāya ca ॥

Śatamānam bhavati — āśīrvādam

1. saṁhitā pāṭhaḥ

śatamānam bhavatu śatāyuh puruṣaś-śatendriya
āyusyevendriye prati tiṣṭhati ॥

2. krama pāṭhaḥ

śatamānam bhavatu । śatamānam iti śata -mānam ।
bhavatu śatāyuh । śatāyuh puruṣaḥ ।
śatāyur iti śata -āyuh । puruṣaś śatendriyaḥ ।
śatendriya āyusi । śatendriyaiti śata -indriyaḥ ।
āyusyeva । eva prati । prati tiṣṭhati । tiṣṭhatī -tiṣṭhati ॥

Gāyatrī mantrah

om bhūr bhuvā suvā । tat sāvitur vareṇyam bhargō devasya dhīmahi । dhiyo
yo naḥ pracodayāt ॥

1. Ghana-pāṭhaḥ

tat sāvitus sāvitus tat tat sāvitur vareṇyam vareṇyagum sāvitus tat tat sāvitur
vareṇyam ।

sāvitur vareṇyaṃ vareṇyaguṃ sāvitus sāvitur vareṇyaṃ bhargo bhargo
vareṇyaguṃ sāvitus sāvitur vareṇyaṃ bhargāḥ |

vareṇyaṃ bhargo bhargo vareṇyaṃ vareṇyaṃ bhargo devasya devasya
bhargo vareṇyaṃ vareṇyaṃ bhargo devasya |

bhargo devasya devasya bhargo bhargo devasya dhīmahi dhīmahi devasya
bhargo bhargo devasya dhīmahi |

devasya dhīmahi dhīmahi devasya devasya dhīmahi | dhīmāhīti dhīmahi |

dhiyo yo yo dhiyo dhiyo yo no no yo dhiyo dhiyo yo naḥ |

yo no no yo yo naḥ pracodayāt pracodayān no yo yo naḥ pracodayāt |

naḥ pracodayāt pracodayān no naḥ pracodayāt |

pracodayād iti pra-codayāt ||

Karoti Rūpāṇi

Taittiriya Samhita 7:1:6:28

karoti rūpāṇi juhōti rūpair evaināguṃ samārdhayati tasyā upotthāya karṇamā
japed iḍe rante'dite sarasvati priye preyasi mahi viśruty-etāni te aghniye
nāmāni sukṛtam mā deveṣu brūtād iti devebhya evainamā vedaty-anvenam
devā budhyante |

He offers to her forms; verily he unites with her forms. Rising up he repeats into her ear: O Ida, Ranti, Aditi, Sarasvati, Priya, Preyasi, Mahi Vishruti; these O Inviolable one are thy names, proclaim me among the gods as the doer of good deeds. Verily she proclaims him among the gods, and the gods take note of him.

1. samhitā pāṭhaḥ

karoti | rūpāṇi | juhōti | rūpaiḥ | eva | enām | samiti | ardhayati | tasyāḥ |
upotthāya | karṇam | eti | japed | iḍe | rante | adite | sarasvati | priye |
preyasi | mahi | viśruti | etāni | te | aghniye | nāmāni | sukṛtam | mā |
deveṣu | brutāt | iti | devebhyaḥ | eva | enam | eti | vedatyati | anviti |
devāḥ | budhyante ||

2. krama pāṭhaḥ

karoti rūpāṇi |
rūpāṇi juhōti |
juhōti rūpaiḥ |
rūpair-eva |
evainām |
enāguṃ sam |
samārdhayati |
ardhayati tasyāḥ |
tasyā upōthāyā |
upōthāyā karṇam |
upōthāyetyūpa - utthāyā |
karṇamā |
ājāpet |
japed iḍe |
iḍe rante |
rantedite |
adite sarāsvati |
sarāsvati priye |
priye preyasi |
preyasi mahi |
mahi viśruti |
viśrutyetāni |
viśrutīti vi - śruti |
etāni te |
te aghniye |
aghniye nāmāni |
nāmāni sukṛtam |

sukṛtam mā |
sukṛtam iti su - kṛtam |
mā deveṣu |
deveṣu brūtāt |
brūtād iti |
iti devebhyāḥ |
devebhyā eva |
evainām |
enamā |
ā vedayati |
vedayatyanu |
anvenam |
enam devāḥ |
devā budhyante |
budhyanta iti budhyante ||

3. jaṭā pāṭhaḥ

karoti rūpāṇi rūpāṇi karoti karoti rūpāṇi |
rūpāṇi juhōti juhōti rūpāṇi rūpāṇi juhōti |
juhōti rūpai-rūpair-juhōti juhōti rūpaiḥ |
rūpair-evaiva rūpai-rūpair-eva |
evainām-enām-evai-vainām |
enāguṃ saguṃ samēnām-enāguṃ sam |
samardhayaty-ardhayati saguṃ samardhayati |
ardhayati tasyās-tasyā ardhayaty-ardhayati tasyāḥ |
tasyā upōtthāyōpōtthāya tasyās-tasyā upōtthāya |
upōtthāya karṇam karṇam upōtthāyōpōtthāya karṇam |
upōtthāyety-ūpa - utthāya |
karṇamā karṇam karṇamā |
ā jāpet jāped ājapet |
japed-iḍa iḍe jāpej-japed-iḍe |
iḍe rante ranta iḍa iḍe rante |
rantedite-dite rante rante-dite |
adite sarāsvati sarāsvaty-adite-dite sarāsvati |
sarāsvati priye priye sarāsvati sarāsvati priye |
priye preyaṣi preyaṣi priye priye preyaṣi |
preyaṣi mahi mahi preyaṣi preyaṣi mahi |
mahi viśruti viśruti mahi mahi viśruti |
viśruty-etāny-etāni viśruti viśruty-etāni |
viśrutiti vi - śruti |

etāni teta etānyetāni te |
 te aghniye aghniye te te aghniye |
 aghniye nāmāni nāmāny-aghniye aghniye nāmāni |
 nāmāni sukṛtaguṁ sukṛtaṁ nāmāni nāmāni sukṛtaṁ |
 sukṛtaṁ mā mā sukṛtaguṁ sukṛtaṁ mā |
 sukṛtaṁ iti su - kṛtaṁ |
 mā deveṣu deveṣu mā mā deveṣu |
 deveṣu brūtāt brūtāt deveṣu deveṣu brūtāt |
 brūtād ititi brūtāt brūtād iti |
 iti devebhyo devebhya ititi devebhyaḥ |
 devebhya evaiva devebhyo devebhya eva |
 evainam enam evai-vainam |
 enam ainam enamā |
 āvedayati vedayatyā vedayati |
 vedayaty-anvanu vedayati vedayaty-anu |
 anvenam-enam-anvan-venam |
 enam devā devā enam-enam devāḥ |
 devā budhyante budhyante devā devā budhyante |
 budhyanta iti budhyante ||

4. ghana pāṭhaḥ

karoti rūpāni rūpāni karoti karoti rūpāni juhوتي juhوتي rūpāni
 karoti rūpāni juhوتي |
 rūpāni juhوتي juhوتي rūpāni rūpāni juhوتي rūpair-rūpair juhوتي
 rūpāni rūpāni juhوتي rūpaiḥ |
 juhوتي rūpair-rūpair juhوتي juhوتي rūpair evaiva rūpair

juhoti juhoti rūpair eva |

rūpair evaiva rūpai rūpair evainām enām eva rūpai rūpair evainām |

evainām enām evai-vaināguṃ saguṃ samēnām-evaivai nāguṃ sam |

enāguṃ saguṃ samēnām enāguṃ samārdhayaty-ardhayati

samēnām enāguṃ samārdhayati |

samārdhayaty-ardhayati saguṃ samārdhayati tasyās-tasyā

ardhayati saguṃ samārdhayati tasyāḥ |

ardhayati tasyās-tasyā ardhayaty-ardhayati tasyā

upotthāyopotthāya tasyā ardhayaty-ardhayati tasyā upotthāya |

tasyā upotthāyopotthāya tasyās-tasyā upotthāya karṇam karṇam-upotthāya

tasyas-tasyā upotthāya karṇam |

upotthāya karṇam karṇam-upotthāyopotthāya karṇam ā karṇam

upotthāyopotthāya karṇa mā | upotthāyety-ūpa - utthāya |

karṇam ā karṇam karṇam ā jāpej-japed ā karṇam karṇam ājāpet |

ā jāpet japed ā jāped ida ide japed ā jāped ide |

japed ida ide jāpej-japed ide rante ranta ide jāpej-japed ide rante |

ide rante ranta ida ide rante dite dite ranta ida ide rante dite |

rante-dite-dite rante rante-dite sarāsvati sarāsvaty-adite rante-dite sarāsvati |

adite sarāsvati sarāsvaty-adite-dite sarāsvati priye priye sarāsvaty-adite-dite

sarāsvati priye |

sarāsvati priye priye sarāsvati sarāsvati priye preyasi preyasi priye

sarāsvati sarāsvati priye preyasi |

priye preyasi preyasi priye priye preyasi mahi mahi preyasi priye

priye preyasi mahi |

preyasi mahi mahi preyasi preyasi mahi viśruti viśruti mahi preyasi

preyasi mahi viśruti |

mahi viśruti viśruti mahi mahi viśruty-etāny-etāni viśruti mahi
mahi viśruty-etāni |
viśruty-etāny-etāni viśruti viśruty-etāni teta etāni viśruti viśruty-etāni te |
viśrutiti vi - śruti |
etāni teta etāny-etāni te aghniye aghniye ta etāny-etānite aghniye |
te aghniye aghniye te te aghniye nāmāni nāmāny-aghniye te
te aghniye nāmāni |
aghniye nāmāni namāny-aghniye aghniye nāmāni sukṛtaguṃ sukṛtaṃ
namāny-aghniye aghniye nāmāni sukṛtaṃ |
nāmāni sukṛtaguṃ sukṛtaṃ nāmāni nāmāni sukṛtaṃ mā mā sukṛtaṃ nāmāni
nāmāni sukṛtaṃ mā |
sukṛtaṃ mā mā sukṛtaguṃ sukṛtaṃ mā deveṣu deveṣu mā sukṛtaguṃ sukṛtaṃ
mā deveṣu | sukṛtaṃ-iti su - kṛtaṃ |
mā deveṣu deveṣu mā mā deveṣu brūtāt brūtāt deveṣu mā mā deveṣu brūtāt |
deveṣu brūtāt brūtāt deveṣu deveṣu brūtād ititi brūtāt deveṣu
deveṣu brūtād iti |
brūtād ititi brūtāt brūtād iti devebhyo devebhya iti brūtāt
brūtād iti devebhyah |
iti devebhyo devebhya ititi devebhya evaiva devebhya ititi devebhya eva |
devebhya evaiva devebhyo devebhya evainam enam eva devebhyo
devebhya evainam |
evainam enam evaivainam ainam evai vainamā |
enam-ainam-enamā vedayati vedayaty-ainam-enamā vedayati |
āvedayati vedayatyā vedayaty-anvanu vedayatyā vedayaty-anu |
vedayaty-anvanu-vedayati vedayaty-anvenam enam-anu vedayati
vedayaty-anvenam |

anvenam-enaṁ manvan-venam devā devā enam-anvan-venam devāḥ |
enam devā devā enam-enam devā budhyante budhyante devā enam
enam devā budhyante |
devā budhyante budhyante devā devā budhyante |
budhyantaḥ iti budhyante ||

Brahman Tvam Rājā

Taittiriya Samhitā 1:8:27

O Brahman! you O King are the Brahmin priest, you are Savitar of true instigation, O Brahman! you O King are the Brahmin priest, you are Indra of true force, O Brahman! you O King are the Brahmin priest, you are Mitra the kindly, O Brahman! you O King are the Brahmin priest, you are Varuna of true rule. You are the bolt of Indra, foe-slaying, with this subdue me. This king has surmounted the quarters, O you of fame, O you of prosperity, O You of true-rule, To the son of the waters hail, to the son of strength hail, to Agni the Lord of the house, hail.

saṁhitā pāṭhaḥ

brahmā3n tvagṁ rājan brahmāsi mitrosi suśevo brahmā3n tvagṁ rājan
brahmāsi varuṇosi satyadharmendrasya vajrosi vārtraghnaḥ tena me radhya
diśobhyāyagṁ rājābhūt suślokā sumangalā satyarājā3n |
apāṁ naptre svāhorjo naptre svāhā'gnaye grhapātaye svāhā ||

pada pāṭhaḥ

brahmā3n | tvam | rājan | brahmā | asi | mitraḥ | asi | suśevaḥ iti – śevaḥ |
brahmā3n | tvam | rājan | brahmā | asi | varuṇaḥ | asi | satyadharmeti satya –
dharma | indrasya | vajraḥ | asi | vārtraghnaḥ iti vārtra – ghnaḥ |
tena | me | radhya | diśaḥ | abhiti | ayam | rājā | abhūt | suślokā iti su - ślokā |
sumangalā iti su – mangalā | satyarājā3n iti satya - rājā3n | apāṁ | naptre |
svāhā | ūrjaḥ | naptre | svāhā | agnaye | grhapātayaḥ iti grha – pātaye | svāhā ||

krama-pāṭhaḥ

brahmā3n tvam | tvagṁ rājan | rājan brahmā | brahmāsi | asi mitraḥ |
mitrosi | asi suśevaḥ | suśevo brahmā3n |
suśevaḥ iti su – śevaḥ brahmā3n tvam |

tvagṃ rājan | rājan brahmā | brahmāsi | asi varuṇaḥ | varuṇosi | asi
 satyadharmā | satyadharmendrasya | satyadharmeti satya – dharmā |
 indrasya vajraḥ | vajrosi | asi vārtraghnaḥ | vārtraghnaḥ tena | vārtraghna iti
 vārtra – ghnaḥ | tena me | me radhya | radhya diśaḥ | diśobhi | abhyayam |
 ayagṃ rājā | rājābhūt | abhūt suślokā | suślokā sumangalā |
 suślokā iti su – ślokā |
 sumangalā satya-rājā3n | sumangalā iti su – mangalā |
 satya-rājā3n iti satya – rājā3n | apāṃ naptre | naptre svāhā |
 svāhorjaḥ | ūrjo naptre | naptre svāhā | svāhā'gnaye | agnaye gr̥hapātaye |
 gr̥hapātaye svāhā | gr̥hapātaya iti gr̥ha – pātaye svāheti – svāhā ||

jaṭapāṭhaḥ

brahmā3n tvam tvam brahmā3n brahmā3n tvam ||
 tvagṃ rājan rājan tvam tvagṃ rājan |
 rājan brahmā brahmā rājan rājan brahmā |
 brahmāsyasi brahmā brahmāsi |
 asi mitro mitrosyasi mitraḥ |
 mitrosyasi mitro mitrosi |
 asi suśevās-suśevōsy-asi suśevaḥ |
 suśevo brahmā3n brahmā3n suśevās-suśevo brahmā3n |
 suśeva iti su – śevaḥ |
 brahmā3n tvam tvam brahmā3n brahmā3n tvam |
 tvagṃ rājan rājan tvam tvagṃ rājan |
 rājan brahmā brahmā rājan rājan brahmā |
 brahmāsyasi brahmā brahmāsi |
 asi varuṇo varuṇosyasi varuṇaḥ |
 varuṇosyasi varuṇo varuṇosi |
 asi satya-dharmā satya-dharmāsy-asi satya-dharmā |
 satya-dharmendrasya-endrasya satya-dharmā
 satya-dharm-endrasya |
 satya-dharmeti satya – dharmā |
 indrasya vajro vajra indrasyendrasya vajraḥ |
 vajrosyasi vajro vajrosi |
 asi vārtraghno vārtraghnosy-asi vārtraghnaḥ |
 vārtraghnaḥ tena tena vārtraghno vārtraghnaḥ tena |

vārtraḡhna itī vārtra – ḡhnaḡ |
 tenā me me tenā tenā me |
 me radhya radhya me me radhya |
 radhya diśo diśo radhya radhya diśaḡ |
 diśobhyaḡbhi diśo diśobhi |
 abhyāyam ayam abhyā3 abhyāyam |
 ayagḡ rājā rājā ayam ayagḡ rājā |
 rājābhūtabhūt rājā rājābhūt |
 abhūt suślokā suślokā abhūtabhūt suślokā |
 suślokā sumāḡalā sumāḡalā suślokā suślokā
 sumāḡalā |
 suślokā itī su – ślokā |
 sumāḡalā satyarājā3n satyarājā3n sumāḡalā
 sumāḡalā satyarājā3n | sumāḡalā itī su – māḡalā |
 satyarājā3n itī satya – rājā3n |
 apāḡ naptre naptre apāḡ apāḡ naptre |
 naptre svāhā svāhā naptre naptre svāhā |
 svāhorja ūrjassvāhā svāhorjaḡ |
 ūrjo naptre naptre ūrja ūrjo naptre |
 naptre svāhā svāhā naptre naptre svāhā |
 svāhāḡḡnaye aḡnaye svāhā svāhāḡḡnaye |
 aḡnaye ḡrhapātaye ḡrhapātaye aḡnaye aḡnaye ḡrhapātaye |
 ḡrhapātaye svāhā svāhā ḡrhapātaye ḡrhapātaye svāhā |
 ḡrhapātaya itī ḡrha – pātaye |
 svāheti – svāhā ||

ghanapāḡhaḡ

brahmā3n tvagḡ tvagḡ brahmā3n brahmā3n tvagḡ rājan rājan tvagḡ brahmā3n
 brahmā3n tvagḡ rājan |
 tvagḡ rājan rājan tvagḡ tvagḡ rājan brahmā brahmā rājan tvagḡ tvagḡ rājan
 brahmā |
 rājan brahmā brahmā rājan rājan brahmāsyasi brahmā rājan rājan brahmāsi |
 brahmāsyasi brahmā brahmāsi mitro mitrosi brahmā brahmāsi mitraḡ |
 asi mitro mitrosyasi mitrosyasi mitrosyasi mitrosi |
 mitrosyasi mitro mitrosi suśevassuśevosi mitro mitrosi suśevaḡ |
 asi suśevassuśevosvasi suśevo brahmā3n brahmā3n suśevosvasi

suśevo brahmā3n |
 suśevo brahmā3n brahmā3n suśevāssuśevo brahmā3n
 tvam tvam brahmā3n suśevāssuśevo brahmā3n tvam |
 suśeva iti su – śevaḥ |
 brahmā3n tvam tvam brahmā3n brahmā3n tvagm rājan
 rājan tvam brahmā3n brahmā3n tvagm rājan |
 tvagm rājan rājan tvam tvagm rājan brahmā brahmā rājan
 tvam tvagm rājan brahmā |
 rājan brahmā brahmā rājan rājan brahmāsyasi brahmā rājan rājan brahmāsi |
 brahmāsyasi brahmā brahmāsi varuṇo varuṇosi brahmā brahmāsi varuṇaḥ |
 asi varuṇo varuṇosyasi varuṇosyasi varuṇosyasi varuṇosi |
 varuṇosyasi varuṇo varuṇosi sat yadharmā satyadharmāsi varuṇo varuṇosi
 satyadharmā | asi satyadharmā satyadharmāsyasi
 satyadharmendrasyaendrasya satyadharmāsyasi satyadharmendrasya |
 satyadharmendrasyaendrasya satyadharmā satyadharmendrasya
 vajro vajra indrasya
 satyadharmā satyadharmendrasya vajraḥ | satyadharmeti satya – dharmā |
 indrasya vajro vajra indrasyaendrasya vajrosyasi vajra
 indrasyaendrasya vajrosi |
 vajrosyasi vajro vajrosi vātraghno vātraghnosi vajro vajrosi vātraghnaḥ |
 asi vātraghno vātraghnosyasi vātraghnaḥ tena tena
 vātraghnosyasi vātraghnaḥ tena |
 vātraghnaḥ tena tena vātraghno vātraghnaḥ tena me me tena
 vātraghno vātraghnaḥ tena me |
 vātraghna iti vātra – ghnaḥ |
 tena me me tena tena me radhya radhya me tena tena me radhya |
 me radhya radhya me me radhya diśo diśo radhya me me radhya diśaḥ |
 radhya diśo diśo radhya radhya diśobhyabhi diśo radhya radhya diśobhi |
 diśobhyabhi diśo diśobhayam ayam abhi diśo diśobhayam |
 abhayam ayam abhyā3 abhayagm rājā rājā ayam abhyā3 abhayagm rājā |
 ayagm rājā rājā ayam ayagm rājābhūtabhūt rājā ayam ayagm rājābhūt |
 rājābhūtabhūt rājā rājābhūt suślokā suślokā abhūt rājā rājābhūt suślokā |
 abhūt suślokā suślokā abhūtabhūt suślokā sumāgalā sumāgalā suślokā
 abhūtabhūt

suśloka sumangalā |
 suśloka sumangalā sumangalā suśloka suśloka sumangalā satyarājā3n
 satyarājā3n sumangalā suśloka suśloka sumangalā satyarājā3n |
 suśloka iti su – śloka |
 sumangalā satyarājā3n satyarājā3n sumangalā sumangalā satyarājā3n |
 sumangalā iti su – mangalā |
 satyarājā3n iti satya – rājā3n |
 apāṃ naptre naptre apāṃ apāṃ naptre svāhā svāhā
 naptre apāṃ apāṃ naptre svāhā |
 naptre svāhā svāhā naptre naptre svāhorja ūrjassvāhā
 naptre naptre svāhorjah |
 svāhorja ūrjassvāhā svāhorjo naptre naptre ūrja svāhā svāhorjo naptre |
 ūrjo naptre naptre ūrja ūrjo naptre svāhā svāhā naptre
 ūrja ūrjo naptre svāhā |
 naptre svāhā svāhā naptre naptre svāhā'gnaye agnaye svāhā naptre naptre
 svāhā'gnaye | svāhā'gnaye agnaye svāhā svāhā'gnaye gr̥hapātaye
 gr̥hapātaye agnaye svāhā svāhā'gnaye gr̥hapātaye |
 agnaye gr̥hapātaye gr̥hapātaye agnaye agnaye gr̥hapātaye svāhā svāhā
 gr̥hapātaye agnaye agnaye gr̥hapātaye svāhā |
 gr̥hapātaye svāhā svāhā gr̥hapātaye gr̥hapātaye svāhā |
 gr̥hapātaya iti gr̥ha – pātaye |
 svāheti – svāhā ||

Forgiveness for mispronunciation

yad akṣara pada bhraṣṭhaṃ mātrā hīnaṃ tu yad bhavet |
 tat sarvaṃ kṣamyatāṃ deva nārāyaṇa namo'stu te |
 visarga bindu mātrāṇi pada padākṣareṣu ca |
 nyūnātiriktaṃ yat kiñcit ābhir-gīrbhir udīrayet ||

O Lord Narayana! whatever mistakes I have made in pronunciation, mispronouncing syllables, neglecting the metre and beat, dropping the various grammatical forms, elongating or shortening vowels — please forgive me for all of that and accept it as complete.

