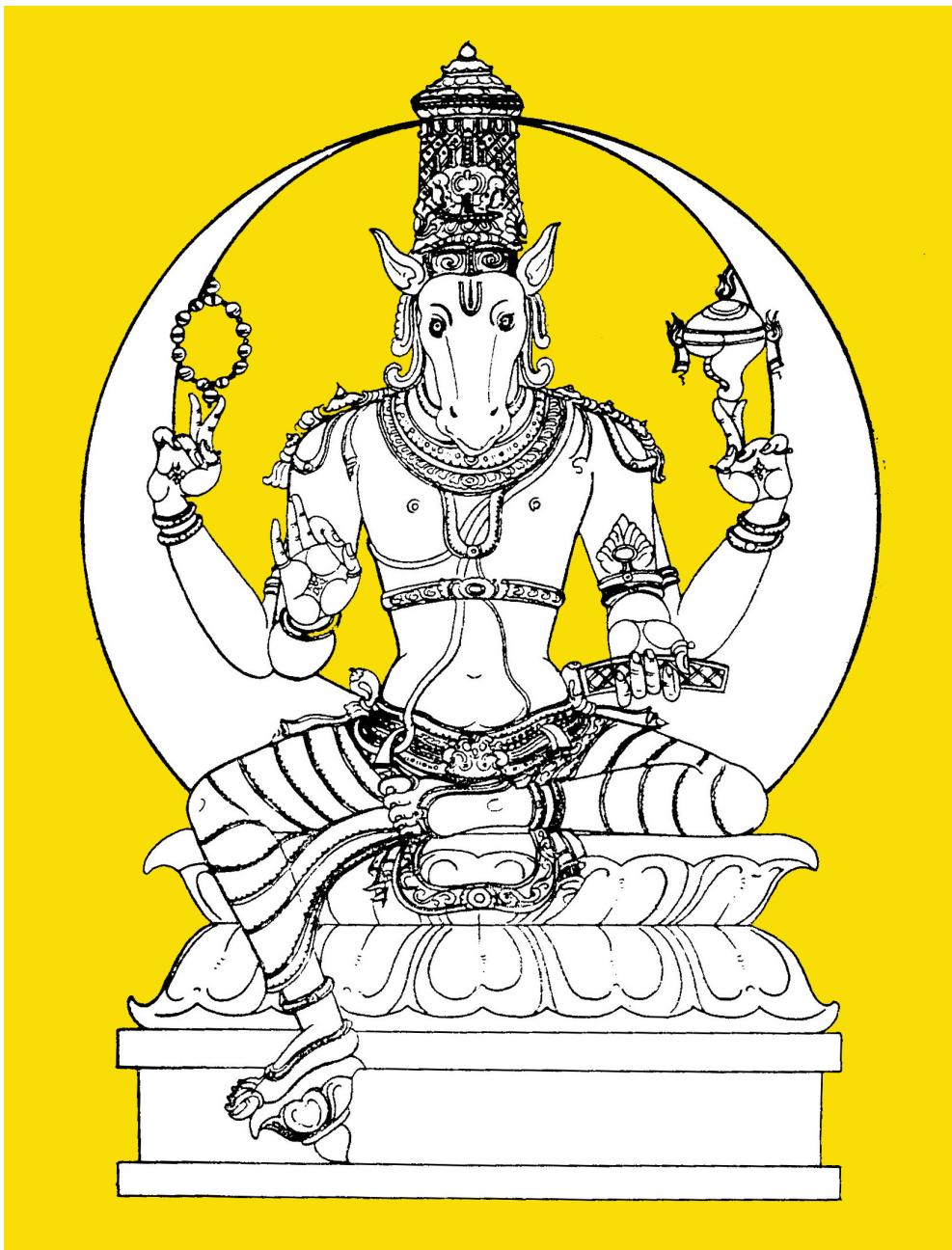


# Introduction to VEDIC CHANTING



Pandit Ub.Ve Sri Rama Ramanuja Achari  
[srinatham.com](http://srinatham.com)

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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 vedāḥ*] 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, Vaiśampāyana 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 Saṃhitā, Brāhmaṇa, Aranyakā and Upaṇiṣad. The Saṃhitā 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 Aranyakas and the Upaṇiṣads deal with a variety of topics related mainly to cosmology and philosophy.

In addition each Vedic school had its own Grhya 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

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The 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-valli there are 6 main factors that need to be taken into consideration:—

## 1. Varṇah — 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 ḥa	ṅ
ca cha ja jha ḥa	ñ
ṭa ṭha ḏa ḏha ḥa	ṇ
ta tha da dha na	n
pa pha ba bha ma	m
Any vowel	ṁ
sa ṣa ṣa ha ya ra	gurṁ
samyukta akṣara (combined letter)	gg

Visarga (ḥ) also changes

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

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

## 2. Svarah — 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. (ā)

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

**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 strokes 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:—

अ॒धस्वि॑द॒सी॒३॒ उ॒परि॑स्विदा॒सी॒३॒ ।  
adhas svid̄ 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. Santānah — 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 Aranyakas] and the Śatapatha Brāhmaṇa [including the Bṛhadaranyaka 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 Saṃhitā & 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 *udāttas* 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; samhita = sagumhita, (सँहिता = सगँहिता)

pādam̄ sadā̄ = pādagum̄ sadā̄ (पदं सदां = पदगं सदां )

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

hūtyāgūm̄ svāhā̄ = hūtyāggas svāhā̄ (हृत्यागं स्वाहा॑)

ज्यानिगं रायस्पोषगं सुवीर्यगं संवत्सरीणागं स्वस्तिगं स्वाहा॑ ॥

jyānigum̄ rāyas posagum̄ suvīryagum̄ samvatsarīṇāggas svastiggas svāhā̄ |

## 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 pāṭhah* 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. Samhitā pāṭhah** — continuous recitation

ॐ ईशा वास्यमिदं सर्वं यक्षिङ्गु जगत्यां जगत् ।  
om īśā vāsyam idagum sarvam yat kiñca jagatyām jagat ।

**2. Pāda pāṭhah** — 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 । vāsyam । idam । sarvam । yat । kiñca । jagatyām । jagat ।

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

1 + 2            2 + 3            3 + 4            4 + 5            5 + 6  
īśā vāsyam    vāsyam idam    idagum sarvam    sarvam yat    yat kiñca

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

### Vikṛti

There are 8 traditional vikṛti 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 / ..... 97 98 / 3 4 / 98 99  
/ 2 3 / 99 100 / 1 2 .
- 9. danḍa;**      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 Madhyāṅdina 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. | udāttā   | - right hand to shoulder                    |
|    | anudāttā | - hand to knee                              |
|    | svarita  | - hand moved to 45 degree angle to the body |
| 2. | udāttā   | - head up                                   |
|    | anudāttā | - head down                                 |
|    | svarita  | - head turned slightly to the side          |
| 3. | udāttā   | - palm turned up                            |
|    | anudāttā | - palm down                                 |
|    | svarita  | - hand moved horizontally to the right      |
| 4. | udāttā   | - thumb on index finger                     |
|    | anudāttā | - 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*, *brhati*, *pañkti*, *tristup*, *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. Amṣṭup, anuṣṭup or Anuṣṭubh: — 4 Pādas of 8 akṣaras each, 2 Pādas forming a line.

jayanti maṅgalā kali, bhadra 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 bhoktum bhaikṣyam apīha loke |  
hatvārtha kāmāṁs 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 ||

**Brhati:** 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.

**Astrapaikti:** 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.

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

**Atisākvari:** 4 Pādas of 15 akṣaras each.

**Atyasti:** 4 Pādas of 17 akṣaras each.

**Bṛhati:** 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.

**Madhye�yotis:** 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.

**Mahapādapāṇkti:** 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-paṇkti:** a metre of forty-eight akṣaras 8 x 6 or 12 x 4.

**Nyañkusarini:** a metre of 4 Pādas of 8 + 12 + 8 + 8 akṣaras.

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

**Pādapāṇkti:** a metre consisting of 5 Pādas of 5 akṣaras each.

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

**Paṇkyuttara:** a metre which ends with a Paṇkti of 5 + 5 akṣaras.

**Pipilikamadhyā**: 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 Trstup, 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.

**Urdhvabrabhāti**: 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.

**Yavamadhyā**: 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)

om | 1 |  
om namah |  
om namo namah |  
om namo nama om |  
om namo nama om om |  
om namo nama om om namah ||

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 ||

sūryah | 4 |  
sūryo bhrājah |  
sūryo bhrājo bhrājah |  
sūryo bhrājo bhrājas sūryah |  
sūryo bhrājo bhrājas sūryas sūryah |  
sūryo bhrājo bhrājas sūryas sūryo bhrājah ||

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

namāḥ | 6 |  
namaś-śivāya |  
namaś-śivāya śivāya |  
namaś-śivāya śivāya namāḥ |  
namaś-śivāya śivāya namo namāḥ |  
namaś-śivāya śivāya namo namaś-śivāya ||

savītuḥ | 7 |  
savītur vareṇyam |  
savītur vareṇyam vareṇyam |  
savītur vareṇyam vareṇyagum savītuḥ |  
savītur vareṇyam vareṇyagum savītus-savītuḥ |  
savītur-vareṇyam vareṇyagum savītus savītur vareṇyam |

āham | 8 |  
āham manāḥ |  
āham mano manāḥ |  
āham mano mano āham |  
āham mano mano āham - āham |  
āham mano mano āham - āham manāḥ ||

oṣadhyah | 9 |  
oṣadhyas-sam |  
oṣadhyas-sagum sam |  
oṣadhyas-sagum sam - oṣadhyah |  
oṣadhyas-sagum sam - oṣadhyā oṣadhyah |  
oṣadhyas-sagum sam - oṣadhyā oṣadhyas-sam |

bhrājāḥ | 10 |  
bhrājo dadhātu |  
bhrājo dadhātu dadhātu |  
bhrājo dadhātu dadhātu bhrājāḥ |  
bhrājo dadhātu dadhātu bhrājo bhrājāḥ |  
bhrājo dadhātu dadhātu bhrājo bhrājo dadhātu ||

āham | 11 |  
āham prāṇam |  
āham prāṇam prāṇam |

aham̄ prāṇam̄ prāṇam̄ - aham̄ |  
aham̄ prāṇam̄ prāṇam̄ - aham̄ - aham̄ |  
aham̄ prāṇam̄ prāṇam̄ - aham̄ - aham̄ prāṇam̄ " ||

mayi | 12 |  
mayi sūryah̄ |  
mayi sūryas-sūryah̄ |  
mayi sūryas-sūryo mayi |  
mayi sūryas-sūryo mayi mayi |  
mayi sūryas-sūryo mayi mayi sūryah̄ ||

ca | 13 |  
ca namah̄ |  
ca namo namah̄ |  
ca namo namaśca |  
ca namo namaśca ca |  
ca namo namaśca ca namah̄ |

aham̄ | 14 |  
aham̄ vijñānam̄ " |  
aham̄ vijñānam̄ vijñānam̄ " |  
aham̄ vijñānam̄ vijñānam̄ aham̄ |  
aham̄ vijñānam̄ vijñānam̄ aham̄ - aham̄ |  
aham̄ vijñānam̄ vijñānam̄ aham̄ - aham̄ vijñānam̄ " ||

kavim̄ | 15 |  
kavim̄ kavīnām̄ |  
kavim̄ kavīnām̄ kavīnām̄ |  
kavim̄ kavīnām̄ kavīnām̄ kavim̄ |  
kavim̄ kavīnām̄ kavīnām̄ kavim̄ kavim̄ |  
kavim̄ kavīnām̄ kavīnām̄ kavim̄ kavim̄ kavīnām̄ ||

śatāyuḥ | 16 |  
śatāyuḥ (f) puruṣah̄ |  
śatāyuḥ (f) puruṣah̄ (f) puruṣah̄ |  
śatāyuḥ (f) puruṣah̄ (f) puruṣaś-śatāyuḥ |  
śatāyuḥ (f) puruṣah̄ (f) puruṣaś-śatāyuś-śatāyuḥ |  
śatāyuḥ (f) puruṣah̄ (f) puruṣaś-śatāyuś-śatāyuḥ (f) puruṣah̄ ||

aham | 17 |

aham - ānandam |

aham - ānandam - ānandam |

aham - ānandam - ānandam - aham |

aham - ānandam - ānandam - aham - aham |

aham - ānandam - ānandam - aham - aham - ānandam ||

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 namaḥ om | 19 |

om namo'pānāya apānāya namaḥ om |

om namo vyānāya vyānāya namaḥ om |

om nama udānāya udānāya namaḥ om |

om namas-samānāya samānāya namaḥ 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 vām varuṇāya namaḥ |

om ram - agnayē namaḥ |

om yam vāyavē namaḥ |

om ham - ākāśaya namaḥ |

om am - ātmāya namaḥ ||

om mitrāya namaḥ | 22 |

om ravayē namaḥ |

om sūryāya namaḥ |

om bhāṇave namaḥ |

om̄ khagāyā namah̄ |  
om̄ pūṣṇē namah̄ |  
om̄ hiraṇyagarbhāyā namah̄ |  
om̄ marīcayē namah̄ |  
om̄ ādityāyā namah̄ |  
om̄ savitṛē namah̄ |  
om̄ arkāyā namah̄ |  
om̄ bhāskarāyā namah̄ ||

## Laghu Nyāsa

agnir mē vāci śritah | vāg-hṛdaye | hṛdayam mayi | aham amṛte<sup>"</sup> |  
amṛtam 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 mē prāne śritah | prāno hṛdaye | hṛdayam mayi | aham amṛte<sup>"</sup> | amṛtam  
brahmaṇi || 2 ||

*Wind is dissolved in the breath, the breath in the mind, the mind in me. I am submerged in the ..*  
sūryo mē cakṣuṣi śritah | cakṣur hṛdaye | hṛdayam mayi | aham amṛte<sup>"</sup> |  
amṛtam brahmaṇi || 3 ||

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

candramā mē manasi śritah | mano hṛdaye | hṛdayam mayi | aham amṛte<sup>"</sup> |  
amṛtam brahmaṇi || 4 ||

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

diśo mē śrotre<sup>"</sup> śritah | śrotrāgum hṛdaye | hṛdayam mayi | aham amṛte<sup>"</sup> |  
amṛtam brahmaṇi || 5 ||

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

āpo mē retasi śritah | reto hṛdaye | hṛdayam mayi | aham amṛte<sup>"</sup> |  
amṛtam 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 mē śarīre śritah | śarīragum hṛdaye | hṛdayam mayi | aham amṛte<sup>"</sup> |  
amṛtam brahmaṇi || 7 ||

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

oṣadhi vānapatayo mē lomasu śritah | lomāni hṛdaye | hṛdayam mayi | aham  
amṛte<sup>"</sup> | amṛtam brahmaṇi || 8 ||

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

indró mé balé śritāḥ | balagum̄ hṛdaye | hṛdayam̄ mayi | aham̄ amṛte | amṛtam̄ brahmaṇi || 9 ||

*Indra is dissolved in the strength, strength in the mind, the mind in me. I am submerged ....*  
parjanyo me mūrdhni śritāḥ | mūrdho hṛdaye | hṛdayam̄ mayi | aham̄ amṛte | amṛtam̄ 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 | hṛdayam̄ mayi | aham̄ amṛte | amṛtam̄ 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 | hṛdayam̄ mayi | aham̄ amṛte | amṛtam̄ 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.*

punar̄ mā ātmā punar̄ āyurāgāt | punah̄ prāṇah̄ punar̄ ākūtam̄ āgāt |  
vaiśvānaro rāsmabhir-vā-vṛdhānah̄ | antas-tiṣṭhat-vamṛtasya gopāh̄ || 13 ||

## **Virāja Homa mantras**

prāṇāpāṇa vyānodāna samāna mé śudhyantām̄  
jyotir-aham̄ vīrajā 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-srotra-jihvā-ghrāṇa-reto-budhyā-kūtis saṅkalpā  
mé śudhyantām̄ jyotir-aham̄ vīrajā 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-māgmsa-rudhira-medo-majjā-snāyavo-'sthāni  
mé śudhyantām̄ jyotir-aham̄ vīrajā 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.*

śirah-pāṇi-pāda-pārśva-prṣṭhor-udara-jaṅghā-siśno-pastha-pāyavo  
mē śudhyantāṁ 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.*

uttisṭha puruṣa harita piṅgala lohitāksi dehi dehi dadāpayitā  
mē śudhyantāṁ 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.*

pṛthivyap-tejo-vāyur-ākāśā mē śudhyantāṁ  
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 mē śudhyantāṁ  
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 mē śudhyantāṁ  
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-āhaṅkārair 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 mē śudhyantāṁ 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 mē śudhyantāṁ 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 śudhyantām 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 | viviṭṭyai svāhā |  
ṛg-vidhānāya svāhā | kaṣot-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-malam jyeṣṭhām alakṣmīr nāśayāmyaham |  
abhūtim asamṛddhim 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 śudhyantām 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 Annādah

agnir annādo'nnā-patiḥ |  
annādyam asmin yajñe yajamānāya dadātu svāhā |  
  
somo rājā rāja-patiḥ |  
rājyam asmin yajñe yajamānāya dadātu svāhā |  
  
varuṇa sāmrāṭ sāmrāḍa-patiḥ |  
sāmrājyam asmin yajñe yajamānāya dadātu svāhā |  
  
mitrah kṣatram kṣatra-patiḥ |  
kṣatram asmin yajñe yajamānāya dadātu svāhā |  
  
indro balam bala-patiḥ |  
balam asmin yajñe yajamānāya dadātu svāhā |  
  
bṛhaspatir brahma brahma-patiḥ |  
brahmāsmiṇ yajñe yajamānāya dadātu svāhā |  
  
savitā rāṣṭragum rāṣṭra-patiḥ |  
rāṣṭram asmin yajñe yajamānāya dadātu svāhā |

pūṣā viśām viṭ-patiḥ |  
 viśām ḥasmin yajñe yajamānāya dadātu svāhā ||  
 sarasvatī puṣṭiḥ puṣṭi-patnī |  
 puṣṭim ḥasmin yajñe yajamānāya dadātu svāhā ||  
 tvaṣṭā paśūnām mīthunāgum̄ rūpa-kṛd rūpa-patiḥ |  
 rūpenā ḥasmin yajñe yajamānāya paśūn dadātu svāhā ||

## First Verses from the Four Vedas

### Rig Veda

agnim īle purohitam yajñasyā devam ṛtvijam̄ | hotāram ratnā dhātamam || 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 prārpayatu  
 śreṣṭhatamāya karmana | ā pyāyadhvam-aghnīyā deva-bhāgam ūrjasvatih  
 payasvatih prajāvatir-anamīvā ayakṣmā mā vas stena īsatā māghaśagum so  
 ruḍrasya hetih pari vo vṛṇaktu dhruvā ḥasmin gopatau syāta bāhvī-  
 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

agnā āyāhi vītaye grṇāno havya dātaye | nihotā satsi bārhiṣi || 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-no devīr-abhiṣṭaya āpo bhavantu pītaye | śam 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.

saṅgacchādhvagum̄ samvādadhvam | saṁ vo mānāgum̄si jānatām ||  
devā bhāgam̄ yathā pūrve | saṁjānānā 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.*

saṁāno mantras samitis samānī | saṁānam̄ manas-sāha cittam̄ eśām |  
saṁānam̄ keto abhisagam̄ rābhadravam | saṁjñānēna vo havīṣā 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.*

saṁānī va ākūtiḥ | saṁānā hrdayāni vah |  
saṁānā astu vo manah | yathā vah 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 vīryam̄ karavāvahai | tejasvi-  
nāvadhitam astu mā vidviṣāvahai || om̄ sāntih̄ sāntih̄ sāntih̄ ||

*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 mantraḥ

1. samhitā 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

namah śivāya śivāya namo namah śivāya ca ca śivāya  
namo namah śivāya ca | śivāya ca ca śivāya śivāya ca ||

## Śatamānam bhavati — āśīrvādam

### 1. samhitā pāṭhaḥ

śatamānam bhavatu śatāyuh puruṣaś-śatendriya  
āyuśyevendriye prati tiṣṭhati ||

### 2. krama pāṭhaḥ

śatamānam bhavatu | śatamānam iti śata -mānam |  
bhavatu śatāyuh | śatāyuh puruṣah |  
śatāyur iti śata -āyuh | puruṣaś śatendriyah |  
śatendriya āyuśi | śatendriyaiti śata -indriyah |  
āyuśsyeva | eva prati | prati tiṣṭhati | tiṣṭhatīti -tiṣṭhati ||

## Gāyatrī mantraḥ

om bhūr bhuvas suvah | tat savit̄ur vareṇyam bhargo devasya dhīmahi | dhiyo  
yo nah pracodayāt ||

### 1. Ghana-pāṭhaḥ

tat savitus savitus tat tat savit̄ur vareṇyam vareṇyagum savitus tat tat savit̄ur  
vareṇyam |

savitur vareñyam̄ vareñyagum̄ savitus savitur vareñyam̄ bhargo bhargo  
 vareñyagum̄ savitus savitur vareñyam̄ bhargah̄ |  
 vareñyam̄ bhargo bhargo vareñyam̄ vareñyam̄ bhargo d̄evasya devasya  
 bhargo vareñyam̄ vareñyam̄ bhargo d̄evasya |  
 bhargo d̄evasya d̄evasya bhargo bhargo d̄evasya dhīmahi dhīmahi d̄evasya  
 bhargo bhargo d̄evasya dhīmahi |  
 d̄evasya dhīmahi dhīmahi d̄evasya d̄evasya dhīmahi | dhīmāhīti dhīmahi |  
 dhiyo yo yo dhiyo dhiyo yo no no yo dhiyo dhiyo yo nah̄ |  
 yo no no yo yo nah̄ pracodayāt pracodayān no yo yo nah̄ pracodayāt |  
 nah̄ pracodayāt pracodayān no nah̄ pracodayāt |  
 pracodayād iti pra-codayāt ||

## Karoti Rūpāṇi

Taittiriya Samhita 7:1:6:28

karoti rūpāṇi juhoti rūpair evaināgum̄ samārdhayati tasyā upothāya karnamā  
 japed iḍe rante'dite sarasvatī priye preyasi mahi viśruty-etāni te aghniye  
 nāmāni sukṛtam mā deveṣu brūtād iti devebhya evaināmā vedayaty-anvēnam  
 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 pāṭhah

karoti | rūpāṇi | juhoti | rūpaiḥ | eva | enām | samiti | ardhayati | tasyāḥ |  
 upothāya | karnam | eti | jape | iḍe | rante | adite | sarasvati | priye |  
 preyasi | mahi | viśruti | etāni | te | aghniye | nāmāni | sukṛtam | mā |  
 deveṣu | brūtād | iti | devebhyaḥ | eva | enām | eti | vedayati | anviti |  
 devāḥ | budhyante ||

## 2. krama pāṭhaḥ

karoti rūpāṇī	sukṛtam mā
rūpāṇī juhoti	sukṛtam iti su - kṛtam"
juhoti rūpaiḥ	mā deveṣu
rūpair-eva	devesu brūtāt
evainām	brūtād iti
enāgum sam	iti devebhyaḥ
samārdhayati	devebhya eva
ardhayatī tasyāḥ	evainam
tasyā upotthāya	enāmā
upotthāya karṇam	ā vēdayati
upotthāyetyupa - utthāya	vedayatyānu
karṇamā	anvēnam
ājapet	enām dēvāḥ
japēd iḍē	dēvā budhyante
iḍē rantē	budhyantā iti budhyante
rantedite	
adīte sarasvati	
sarasvati priyē	
priyē preyasi	
preyasi mahi	
mahi viśruti	
viśrutyetāni	
viśrutī vi - śruti	
etāni te	
te aghniyē	
aghniyē nāmāni	
nāmāni sukṛtam"	

### **3. jaṭā pāṭhaḥ**

karoti rūpāṇī rūpāṇī karoti karoti rūpāṇī |  
rūpāṇī juhoti juhoti rūpāṇī rūpāṇī juhoti |  
juhoti rūpai-rūpair-juhoti juhoti rūpaiḥ |  
rūpair-evaiva rūpai-rūpair-eva |  
evainām-enām-evai-vainām |  
enāgum sagum samenām-enāgum sam |  
samardhayaty-ardhayati sagum samardhayati |  
ardhayati tasyās-tasyā ardhayaty-ardhayati tasyāḥ |  
tasyā upotthāyopotthāya tasyās-tasyā upotthāya |  
upotthāya karṇam karṇam upotthāyopotthāya karṇam |  
upotthāyety-upa - utthāya |  
karṇamā karṇamā karṇamā |  
ā jāpet jāped ājāpet |  
jāped-iḍā iḍē japej-jāped-iḍē |  
iḍē rante ranta iḍā iḍē rante |  
rantedite-dite rante rante-dite |  
adite sarasvatī sarasvaty-adite-dite sarasvati |  
sarasvatī priye priye sarasvatī sarasvatī priye |  
priye preyasi preyasi priye priye preyasi |  
preyasi mahi mahi preyasi preyasi mahi |  
mahi viśṛuti viśṛuti mahi mahi viśṛuti |  
viśṛuty-ētāny-ētāni viśṛuti viśṛuty-ētāni |  
viśṛutī vi - śṛuti |

etānī teta etānyetānī te |  
 te aghniyē aghniyē te te aghniyē |  
 aghniyē nāmānī nāmāny-aaghniye aghniyē nāmānī |  
 nāmānī sukṛtagum̄ sukṛtam̄ nāmānī nāmānī sukṛtam̄ |  
 sukṛtam̄ mā mā sukṛtagum̄ sukṛtam̄ mā |  
 sukṛtam̄ itī su - kṛtam̄ |  
 mā deveşū deveşū mā mā deveşū |  
 deveşū brūtāt brūtāt deveşū deveşū brūtāt |  
 brūtād̄ itītī brūtāt brūtād̄ itī |  
 itī devebhyō devebhyā itītī devebhyaḥ̄ |  
 devebhyā evaiva devebhyō devebhyā eva |  
 evainām̄ enam̄ evai-vainam̄ |  
 enam̄ ainām̄ enamā |  
 āvedayati vedayatyā vēdayati |  
 vēdayaty-anvanū vedayati vedayaty-anū |  
 anvenam-enam-anvan-vēnam̄ |  
 enam̄ dēvā dēvā enam-enam̄ dēvāh̄ |  
 dēvā budhyante budhyante dēvā dēvā budhyante |  
 budhyantā itī budhyante ||

#### 4. ghana pāṭhaḥ

karotī rūpānī̄ rūpānī̄ karoti karoti rūpānī̄ juhoti juhoti rūpānī̄  
 karoti rūpānī̄ juhoti |  
 rūpānī̄ juhoti juhoti rūpānī̄ rūpānī̄ juhoti rūpair-rūpair juhoti  
 rūpānī̄ rūpānī̄ juhoti rūpaiḥ̄ |  
 juhoti rūpair-rūpair juhoti juhoti rūpair evaiva rūpair

juhoti juhoti rūpair eva |  
rūpair evaiva rūpai rūpair evainām enām eva rūpai rūpair evainām |  
evainām enām evai-vaināgum sagum samēnām-evaivai nāgum sam |  
enāgum sagum samēnām enāgum samārdhayaty-ardhyati  
samēnām enāgum samārdhayati |  
samārdhayaty-ardhayati sagum samārdhayati tasyās-tasyā  
ardhayati sagum samārdhayati tasyāḥ |  
ardhayati tasyās-tasyā ardhayaty-ardhayati tasyā  
upotthāyopotthāya tasyā ardhayaty-ardhayati tasyā upotthāya |  
tasyā upotthāyopotthāya tasyās-tasyā upotthāya karnām karnām-upotthāya  
tasyas-tasyā upotthāya karnām |  
upotthāya karnām karnām-upotthāyopotthāya karnām ā karnām  
upotthāyopotthāya karna mā | upotthāyety-upa - utthāya |  
karnām ā karnām karnām ā japej-japed ā karnām karnām ājapet |  
ā japet japed ā japed iḍa iḍe japed ā japed iḍe |  
japed iḍa iḍe japej-japed iḍe rante ranta iḍe japej-japed iḍe rante |  
iḍe rante ranta iḍa iḍe rante dite dite ranta iḍa iḍe rante dite |  
rante-dite-dite rante rante-dite sarasvati sarasvaty-adite rante-dite sarasvati |  
adite sarasvati sarasvaty-adite-dite sarasvati priye priye sarasvaty-adite-dite  
sarasvati priye |  
sarasvati priye priye sarasvati sarasvati priye preyasi preyasi priye  
saravati sarasvati priye preyasi |  
priye preyasi preyasi priye priye preyasi mahi mahi preyasi priye  
priye preyasi mahi |  
preyasi mahi mahi preyasi preyasi mahi viśṛuti viśṛuti mahi preyasi  
preyasi mahi viśṛuti |

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 |

viśruti vi - śruti |

etāni teta etāny-etāni te aghniye aghniye ta etāny-etāni aghniye |

te aghniye aghniye te te aghniye nāmāni nāmāny-aghniye te  
te aghniye nāmāni |

a ghniye nāmāni namāny-a ghniye aghniye nāmāni sukr̥tagum̥ sukr̥tam̥  
namāny-a ghniye aghniye nāmāni sukr̥tam̥ |

nāmāni sukr̥tagum̥ sukr̥tam̥ nāmāni nāmāni sukr̥tam̥ mā mā sukr̥tam̥ nāmāni  
nāmāni sukr̥tam̥ mā |

sukṛtam̥ mā mā sukr̥tagum̥ sukr̥tam̥ mā devešu devešu mā sukr̥tagum̥ sukr̥tam̥  
mā devešu | sukr̥tam̥-iti su - kṛtam̥ |

mā devešu devešu mā mā devešu brūtāt brūtāt devešu mā mā devešu brūtāt |

devešu brūtāt brūtāt devešu devešu brūtād itīti brūtāt devešu  
devešu brūtād itī |

brūtād itīti brūtāt brūtād itī devebhyo devebhyā itī brūtāt  
brūtād itī devebhyāḥ |

itī devebhyo devebhyā itīti devebhyā evaiva devebhyā itīti devebhyā eva |

devebhyā evaiva devebhyo devebhyā evainam̥ enam̥ eva devebhyo  
devebhyā evainam̥ |

evainam̥ enam̥ evaivainam̥ ainam̥ evai vainamā |

enam̥-ainam̥-enam̥ vēdayati vēdayat�-ainam̥-enam̥ vēdayati |

āvēdayati vēdayat�ā vēdayat�-anvanu vēdayat�ā vēdayat�-anu |

vēdayat�-anvanu-vēdayati vēdayat�-anvēnam̥ enam̥-anu vēdayati  
vēdayat�-anvēnam̥ |

anvēnam-enā manvan-vēnam devā devā enām-anvan-vēnam devāḥ |  
 enām devā devā enām-enām devā budhyante budhyante devā enām  
 enām devā budhyante |  
 devā budhyante budhyante devā devā budhyante |  
budhyanta iti budhyante ||

## Brahman Tvam Rājā

Taittiriya Saṁhitā 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 tvagm̄ rājan brahmāsi mitrosi suśevo brahmā3n tvagm̄ rājan  
 brahmāsi varuṇosi satyadharmendrasya vajrosi vārtraghnaḥ tena me radhya  
 diśobhyāyagm̄ rājābhūt suślokā sumāngalā satyarājā3n |  
 apām naptre svāhorjo naptre svāhā'gnaye gr̄hapataye svāhā ||

### pada pāṭhaḥ

brahmā3n | tvam | rājan | brahmā | asi | mitrah | asi | suśevah | iti – śevah |  
 brahmā3n | tvam | rājan | brahmā | asi | varuṇah | asi | satyadharmeti satya –  
 dharmā | indrasya | vajrah | asi | vārtraghnaḥ | iti vārtra – ghnaḥ |  
 tena | me | radhya | diśah | abhiti | ayam | rājā | abhūt | suślokā | iti su - ślokā |  
 sumāngalā | iti su - mangalā | satyarājā3n | iti satya - rājā3n | apām | naptre |  
 svāhā | ūrjah | naptre | svāhā | agnaye | gr̄hapataya | iti gr̄ha – pataye | svāhā ||

### krama-pāṭhaḥ

brahmā3n tvam | tvagm̄ rājan | rājan brahmā | brahmāsi | asi mitrah |  
 mitrosi | asi suśevah | suśevo brahmā3n |  
 suśeva | iti su - śevah brahmā3n tvam |

tvagm̄ rājan | rājan brahmā | brahmāsi | asi varuṇah | varuṇosi | asi  
satyadharma | satyadharmaṁdrasya | satyadharmaṁdrati satya – dharma |  
indrasya vajrah | vajroṣi | asi vārtraghnaḥ | vārtraghnaḥ tena | vārtraghnaḥ iti  
vārtra – ghnaḥ | tena me | me radhya | radhya diśah | diśobhi | abhyayam |  
ayagm̄ rājā | rājābhūt | abhūt suślokā | suślokā sumāngalā |  
suślokā iti su – ślokā |  
sumāngalā satya-rājā3n | sumāngalā iti su – māngalā |  
satya-rājā3n iti satya – rājā3n | apām̄ naptré | naptré svāhā |  
svāhorjah | ūrjo naptré | naptré svāhā | svāhā’gnaye | agnaye gr̄hapataye |  
gr̄hapataye svāhā | gr̄hapataye iti gr̄ha – pataye svāheti – svāhā ||

### jaṭapāṭhah

brahmā3n tvam̄ tvam̄ brahmā3n brahmā3n tvam ||  
tvagm̄ rājan rājan tvam̄ tvagm̄ rājan |  
rājan brahmā brahmā rājan rājan brahmā |  
brahmāsyasi brahmā brahmāsi |  
asi mitro mitrosyasi mitrah |  
mitrosyasi mitro mitrosi |  
asi suśevas-suśevosy-asi suśevah |  
suśevo brahmā3n brahmā3n suśevas-suśevo brahmā3n |  
suśeva iti su – sevah |  
brahmā3n tvam̄ tvam̄ brahmā3n brahmā3n tvam |  
tvagm̄ rājan rājan tvam̄ tvagm̄ rājan |  
rājan brahmā brahmā rājan rājan brahmā |  
brahmāsyasi brahmā brahmāsi |  
asi varuṇo varunosyasi varuṇah |  
varuṇosyasi varuṇo varuṇosi |  
asi satya-dharmā satya-dharmāsy-asi satya-dharmā |  
satya-dharmendrasy-endrasya satya-dharmā  
satya-dharm-endrasya |  
satya-dharmeti satya – dharmā |  
indrasya vajro vajra indrasyendrasya vajrah |  
vajrosyasi vajro vajroṣi |  
asi vārtraghno vārtraghnosy-asi vārtraghnaḥ |  
vārtraghnaḥ tena tena vārtraghno vārtraghnaḥ tena |

vārtraghnā iti vārtra – ghnah̄ |  
 tenā me mē tenā tenā me |  
 mē rādhyā rādhyā mē mē radhya |  
 rādhyā diśo diśo radhya radhya diśah̄ |  
 diśobhyabhi diśo diśobhi |  
 abhyayam ayam abhyā3 abhyayam |  
 ayagm̄ rājā rājā ayam ayagm̄ rājā |  
 rājābhūtabhūt rājā rājābhūt |  
 abhūt suślokā suślokā abhūtabhūt suślokā |  
 suślokā sumangalā sumangalā suślokā suślokā  
 sumangalā |  
 suślokā iti su – ślokā |  
 sumangalā satyarājā3n satyarājā3n sumangalā |  
 sumangalā satyarājā3n | sumangalā iti su – māngalā |  
 satyarājā3n iti satya – rājā3n |  
 apām̄ naptré naptré apām̄ apām̄ naptré |  
 naptré svāhā svāhā naptré naptré svāhā |  
 svāhorja ūrjassvāhā svāhorjah̄ |  
 ūrjo naptré naptré ūrja ūrjo naptré |  
 naptré svāhā svāhā naptré naptré svāhā |  
 svāhā'gnaye agnaye svāhā svāhā'gnaye |  
 agnaye gr̄hapataye gr̄hapataye agnaye agnaye gr̄hapataye |  
 gr̄hapataye svāhā svāhā gr̄hapataye gr̄hapataye svāhā |  
 gr̄hapataya iti gr̄ha – pātaye |  
 svāheti – svāhā ||

### ghanapāṭhaḥ

brahmā3n tvam̄ tvam̄ brahmā3n brahmā3n tvagm̄ rājan rājan tvam̄ brahmā3n  
 brahmā3n tvagm̄ rājan |  
 tvagm̄ rājan rājan tvam̄ tvagm̄ rājan brahmā brahmā rājan tvam̄ tvagm̄ rājan  
 brahmā |  
 rājan brahmā brahmā rājan rājan brahmāsyasi brahmā rājan rājan brahmāsi |  
 brahmāsyasi brahmā brahmāsi mitro mitro si brahmā brahmāsi mitrah̄ |  
 asi mitro mitro syasi mitro syasi mitro syasi mitro si |  
 mitro syasi mitro mitro si suśevassuśevosi mitro mitro si suśevaḥ |  
 asi suśevassuśevosvasi suśevo brahmā3n brahmā3n suśevosvasi

suśevo brahmā3n |  
 suśevo brahmā3n brahmā3n suśevassuśevo brahmā3n  
 tvam̄ tvam̄ brahmā3n suśevassuśevo brahmā3n tvam̄ |  
 suśeva iti su - śevah |  
 brahmā3n tvam̄ tvam̄ brahmā3n brahmā3n tvagm̄ rājan  
 rājan tvam̄ brahmā3n brahmā3n tvagm̄ rājan |  
 tvagm̄ rājan rājan tvam̄ tvagm̄ rājan brahmā brahmā rājan  
 tvam̄ tvagm̄ rājan brahmā |  
 rājan brahmā brahmā rājan rājan brahmāsyasi brahmā rājan rājan brahmāsi |  
 brahmāsyasi brahmā brahmāsi varuṇo varuṇosi brahmā brahmāsi varuṇah |  
 asi varuṇo varuṇosyasi varuṇosyasi varuṇosyasi varuṇosi |  
 varuṇosyasi varuṇo varuṇosi sat̄ yadharma satyadharma si varuṇo varuṇosi  
 satyadharma | asi satyadharma satyadharma syasi  
 satyadharmaendrasya satyadharma syasi satyadharmaendrasya |  
 satyadharmaendrasyaendrasya satyadharma satyadharmaendrasya  
 vajro vajra indrasya  
 satyadharma satyadharmaendrasya vajrah | satyadharmaet̄i satya - dharmā |  
 indrasya vajro vajra indrasyendrasya vajrosyasi vajra  
 indrasyendrasya vajrosi |  
 vajrosyasi vajro vajrosi vārtraghnō vārtraghnosi vajro vajrosi vārtraghnah |  
 asi vārtraghnō vārtraghnosyasi vārtraghnas tena tena  
 vārtraghnosyasi vārtraghnah tena |  
 vārtraghnas tena tena vārtraghnō vārtraghnah tena me me tena  
 vārtraghnō vārtraghnah tena me |  
 vārtraghnā iti vārtra - ghnah |  
 tena me me tena tena me radhya radhya me tena tena me radhya |  
 me rādhyā rādhyā me me rādhyā diśo diśo radhya me me radhyā diśah |  
 rādhyā diśo diśo radhya radhyā diśobhyabhi diśo radhya radhyā diśobhi |  
 diśobhyabhi diśo diśobhayam ayam abhi diśo diśobhyayam |  
 abhyayam ayam abhyā3 abhyayagm̄ rājā rājā ayam abhyā3 abhyayagm̄ rājā |  
 ayagm̄ rājā rājā ayam ayagm̄ rājābhūtabhūt rājā ayam ayagm̄ rājābhūt |  
 rājābhūtabhūt rājā rājābhūt suślokā suślokā abhūt rājā rājābhūt suślokā |  
 abhūt suślokā suślokā abhūtabhūt suślokā sumāngalā sumāngalā suślokā  
 abhūtabhūt

suśloká sumangalā́ |  
 suśloká sumangalā́ sumangalā́ suśloká suśloká sumangalā́ satyarājā3n  
 satyarājā3n sumangalā́ suśloká suśloká sumangalā́ satyarājā3n |  
 suśloká iti su – ślokā |  
 sumangalā́ satyarājā3n satyarājā3n sumangalā́ sumangalā́ satyarājā3n |  
 sumangalā́ iti su – mangalā |  
 satyarājā3n iti satya – rājā3n |  
 apām naptré naptré apām apām naptré svāhā svāhā  
 naptré apām apām naptré svāhā |  
 naptré svāhā svāhā naptré naptré svāhorja ūrjassvāhā  
 naptré naptré svāhorjah |  
 svāhorja ūrjassvāhā svāhorjo naptré naptra ūrja svāhā svāhorjo naptré |  
 ūrjo naptré naptra ūrja ūrjo naptré svāhā svāhā naptré  
 ūrja ūrjo naptré svāhā |  
 naptré svāhā svāhā naptré naptré svāhā'gnaye agnaye svāhā naptré naptré  
 svāhā'gnaye | svāhā'gnaye agnaye svāhā svāhā'gnaye gr̄hapataye  
 gr̄hapataye agnaye svāhā svāhā'gnaye gr̄hapataye |  
 agnaye gr̄hapataye gr̄hapataye agnaye agnaye gr̄hapataye svāhā svāhā  
 gr̄hapataye agnaye agnaye gr̄hapataye svāhā |  
 gr̄hapataye svāhā svāhā gr̄hapataye gr̄hapataye svāhā |  
 gr̄hapataya iti gr̄ha – pātaye |  
 svāheti – svāhā ||

### Forgiveness for mispronunciation

yad akṣara pada bhraṣṭham mātrā hīnam tu yad bhavet |  
 tat sarvam kṣamyatām deva nārāyaṇa namo'stu te |  
 visarga bindu mātrāṇi pada padākṣareṣu ca |  
 nyūnātiriktaṁ yat kiñcit ābhīr-gīrbhīr 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.*

