

# Mantrapushpanjali

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**Mantrapushpanjali** (Sanskrit, Devanagari मंत्रपुष्पांजलि, IAST mantrapuṣpāñjali, IPA \məntɾəpuʃpaːɳʂɐli\)) is a popular prayer in Maharashtra, and it means “a prayer with an offering of flowers”. It comprises four hymns from Vedic sources, and is the final prayer sung at the end of āratīs. The word Mantrapushpanjali is made up of three elements, *mantra* (incantation), *pushpa* (flower), and *anjali* (a bowl-shaped cavity formed by hollowing and joining open palms together, as when offering or receiving alms). Mantrapushpanjali is a cultural icon in Maharashtra and is perhaps the most widely recited Vedic prayer in modern times, mainly due to its place in the Ganesh festival.

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## Text

### Devanagari

ॐ | यज्ञेन यज्ञमयजन्त देवास्तानि धर्माणि प्रथमान्यासन् | ते ह नाकं महिमानः सचन्त यत्र पूर्वे साध्याः सन्ति देवाः ॥ 1 ॥ ॐ | राजाधिराजाय प्रसह्यसाहिने नमो वयं वैश्रवणाय कुर्महे | स मे कामान्कामकामाय मह्यम् कामेश्वरो वैश्रवणो ददातु | कुबेराय वैश्रवणाय महाराजाय नमः ॥ 2 ॥ ॐ स्वस्ति | साम्राज्यं भौज्यं स्वाराज्यं वैराज्यं पारमेष्ठ्यं राज्यं माहाराज्यमाधिपत्यमयं समंतपर्यायी स्यात्सार्वभौमः सार्वायुष आंतादापरार्धात्पृथिव्यै समुद्रपर्यंताया एकराळिति ॥ 3 ॥ तदप्येषः श्लोको ऽभिगीतो | मरुतः परिवेष्टारो मरुत्तस्यावसन् गृहे | आविक्षितस्य कामप्रेर्विश्वे देवाः सभासद इति ॥ 4 ॥ ॐ एकदन्ताय बिद्महे वक्रतुण्डाय धीमहि तन्नो दन्ते प्रचोदयात् ॥

## IAST

om | yajñena yyuyajñamayajanta devāstāni dharmāṇi prathamānyāsan | te ha nākam mahimānaḥ sacanta  
yatra pūrve sādhyāḥ santi devāḥ || 1 || om | rājādhirājāya prasahyasāhine namovayam vaiśravaṇāya  
kurmahe | sa me kāmāṅkāmākāmāya mahyam kāmēśvaro vaiśravaṇo dadātu | kuberāya vaiśravaṇāya  
mahārājāya namaḥ || 2 || om svasti | sāmrajyam bhaujyam svārājyam vairājyam pārameṣṭhyam rājyam  
māhārājyamādhipatyamayam samantaparyāyī syātsārvabhaumaḥ sārvaṇyaḥ āntādāparārdhātprthivyai  
samudraparyantāyā ekarāṇīti || 3 || tadapyeṣa śloko 'bhigīto | marutaḥ pariveṣṭāro maruttasyāvasan grhe |  
āvīkṣitasya kāmāprerviśve devāḥ sabhāsada iti || 4 ||

## Meaning

### Hymn 1

यज्ञेन यज्ञमयजन्त देवास्तानि धर्माणि प्रथमान्यासन् | ते ह नाकं महिमानः सचन्त यत्र पूर्वे साध्याः सन्ति देवाः ||  
1 ||

*By means of sacrifice the Gods accomplished their sacrifice: these were the earliest ordinances. These  
Mighty Ones attained the height of heaven, there where the Sādhyas, Gods of old, are dwelling.*<sup>[1]</sup>

**Origin:** Hymn 1 (yajñena ... devāḥ) is from Ṛgveda, Mandala 1, Sūkta 164, Ṛc 50.<sup>[2]</sup> This hymn also  
occurs in Ṛgveda, Mandala 10, Sūkta 90, Ṛc 16 and in Atharvaveda, Kāṇḍa 7, Sūkta 5, Mantra 1.

### Hymn 2

राजाधिराजाय प्रसह्यसाहिने नमो वयं वैश्रवणाय कुर्महे | स मे कामान्कामकामाय मह्यम् कामेश्वरो वैश्रवणो  
ददातु | कुबेराय वैश्रवणाय महाराजाय नमः || 2 ||

*We bow to Rājādhirāja Prasahyasāhī Vaiśravaṇa. May he, Kāmeshvara Vaiśravaṇa, grant me my  
desires for enjoyment of pleasures. [We] bow to Mahārāja Vaiśravaṇa Kubera.*<sup>[3]</sup>

Hymn 2 honours Vaiśravaṇa Kubera, a Vedic deity. Vaiśravaṇa (descendant of Viśravas), Rājādhirāja  
(king of kings), Prasahyasāhī (victorious conqueror), Kāmeshvara (god of wishes or desires), and  
Mahārāja (a great king) are all epithets of Kubera.

**Origin:** Hymn 2 (rājādhirājāya ... namaḥ) is from Taittiriya Aranyaka, Prapāṭhaka 1, Anuvāka 31,  
Mantra 6.

### Hymn 3

साम्राज्यं भौज्यं स्वाराज्यं वैराज्यं पारमेष्ठ्यं राज्यं माहाराज्यमाधिपत्यमयं समंतपर्यायी स्यात्सार्वभौमः सार्वायुष  
आंतादापरार्धात्पृथिव्यै समुद्रपर्यन्ताया एकराक्षिति || 3 ||

*... Universal sovereignty, enjoyment (of pleasures), independence, distinguished distinction as a king,  
the fulfilment of the highest desires, the position of a king, of a great king, and supreme mastership, that  
he might cross (with his arms) the universe, and become the ruler of the whole earth during all his life,  
which may last for an infinitely long time, that he might be the sole king of the earth up to its shores  
bordering on the ocean.*<sup>[4]</sup>

Hymn 3 is a wish-list of a priest for his Kṣattriya host of the Mahābhisheka ("great inauguration") ceremony. Context for Hymn 3 is provided by the portion [...] below from the translation by Haug.

[Fourth chapter (The Mahābhisheka ceremony performed on a King. What Rishis performed it, and for what Kings they performed it.) 15. (The consequences of Mahābhisheka. The oath which the King must take before the priest performs the ceremony.) The priest who, with this knowledge (about the Mahābhisheka ceremony) wishes that a Kshattriya should conquer in all the various ways of conquest, to subjugate all people, and that he should attain to leadership, precedence, and supremacy over all kings, and attain everywhere and at all times to ] *universal sovereignty, enjoyment (of pleasures), independence, distinguished distinction as a king, the fulfilment of the highest desires, the position of a king, of a great king, and supreme mastership, that he might cross (with his arms) the universe, and become the ruler of the whole earth during all his life, which may last for an infinitely long time, that he might be the sole king of the earth up to its shores bordering on the ocean;* [such a priest should inaugurate the Kshattriya with Indra's great inauguration ceremony. But before doing so, the priest must make the king take the following oath: "Whatever pious works thou mightest have done during the time which may elapse from the day of thy birth to the day of thy death, all together with thy position, thy good deeds, thy life, thy children, I would wrest from thee, shouldest thou do me any harm." The Kshattriya then who wishes to attain to all this, should well consider and say in good faith all that is above mentioned (thou mayest wrest from me, &c. &c.)]

Monier Williams provides different translations of some words.<sup>[5]</sup> For example, Monier Williams translates bhaujya as "the rank of a king with the title of bhoja", vairājya as "extended sovereignty", māhārajya as "the rank of a reigning prince or sovereign", pārameṣṭhya as "highest position, supremacy", samantaparyāyin as "all-embracing", and sārvaṃyusa as "possessing full vitality or vigour".

**Origin:** Hymn 3 (sāmrājyam ... ekarāṭi) is from Aitareya Brahmana, Pañcikā VIII, Khaṇḍa 15.

## Hymn 4

तदप्येषः श्लोको ऽभिगीतो | मरुतः परिवेष्टारो मरुत्तस्यावसन् गृहे | आविक्षितस्य कामप्रेर्विश्वे देवाः सभासद इति  
॥ 4 ॥

*Regarding this event there is the following Stotra chanted: "The Maruts resided as the distributors of food in the house of Marutta, the son of Avikshit, who had fulfilled all his desires; all the gods were present at the gathering."*<sup>[6]</sup>

Hymn 4 describes an episode about Marutta, a king inaugurated with the Mahabhisheka ceremony, who went on to conquer the whole earth and performed the horse offering. Context for Hymn 4 is provided by the portion [...] below from the translation by Haug.

[21. (What kings had the Mahābhisheka ceremony performed; their conquest of the whole earth, and the horse sacrifices. Stanzas on Janamejaya, Vishvakarma and Marutta.) ... With this inauguration ceremony Samparta, the son of Angiras, inaugurated Marutta, son of Avikshit. Thence Marutta went conquering everywhere over the whole earth up to its ends, and offered the ceremonial horse.)] *Regarding this event there is the following Stotra chanted: "The Maruts resided as the distributors of food in the house of Marutta, the son of Avikshit, who had fulfilled all his desires; all the gods were present at the gathering."*

Monier Williams translates Āvikṣita as a descendant of Avikṣit, and Kāmapri as son of Kāmapra, name of Marutta. Monier Williams also translates viśve devāḥ as "all the gods collectively" or the "All-gods" (a particular class of gods, plural of viśva deva, forming one of the nine gaṇas enumerated under gaṇadevatā).

**Origin:** Hymn 4 (tadapyeṣa ... iti) is also from Aitareya Brahmana, Pañcikā VIII, Khaṇḍa 21.

The auspicious salutations ॐ (om) and ॐ स्वस्ति (om svasti) are later additions to the original Vedic text.

## Recitation

During the Ganesh Festival, Mantrapushpanjali is sung after the āratīs (to Ganesh, Shankar, Durga, and other deities) and the "Ghālīn Loṭāṅgaṇa" bhajan. Unlike the āratīs and the bhajan, Mantrapushpanjali is not accompanied by clapping or by hand cymbals. Mantrapushpanjali is enunciated reverentially by devotees holding flower(s) in their palms. After the recitation, the flowers are offered to the Ganesh idol.

## See also

- Āratī
- Ganesh festival

## Notes

- The Hymns of the Rigveda, Translated with a Popular Commentary by Ralph T.H. Griffith, Volume I, Benares, E.J. Lazarus and Co., 1889, page 144* (<http://www.archive.org/details/hymnsrigveda02grifgoog>)
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- \*The Aitareya Brahmanam of the Rigveda containing the earliest speculations of the Brahmans on the meaning of the sacrificial prayers, and on the origin, performance, sense of the rites of the vedic religion edited, translated and explained by Martin Haug, Ph.D., Volume II, Translation with notes, Bombay Government Central Book Depot, London: Trubner & Co., 60, Paternoster Row, 1863, pages 519-520* (<http://www.archive.org/details/aitareyabrahman00hauggoog>)
- \* "A Sanskrit-English dictionary, etymologically and philologically arranged, with special reference to Greek, Latin, Gothic, German, Anglo-Saxon, and other cognate Indo-European languages, by Monier Williams, Oxford: at the Clarendon Press, 1872"* (<http://www.archive.org/details/1872sanskriten00moniuoft>)
- \*The Aitareya Brahmanam of the Rigveda containing the earliest speculations of the Brahmans on the meaning of the sacrificial prayers, and on the origin, performance, sense of the rites of the vedic religion edited, translated and explained by Martin Haug, Ph.D., Volume II, Translation with notes, Bombay Government Central Book Depot, London: Trubner & Co., 60, Paternoster Row, 1863, page 523-525* (<http://www.archive.org/details/aitareyabrahman00hauggoog>)

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