Introduction to
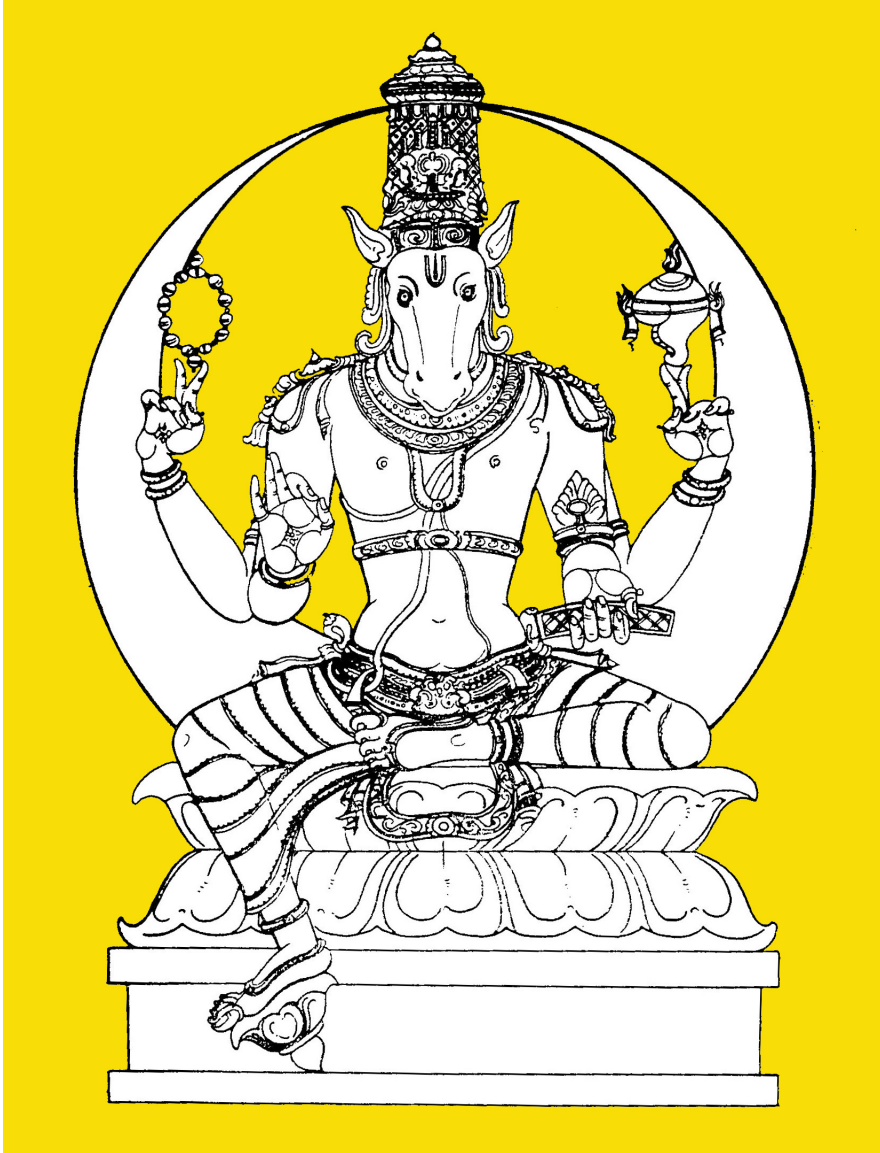# VEDIC CHANTING

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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 Purāḥas 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

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 it's '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 Upaṇiṣad — śikṣā-vaḷḷi 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 ña	ñ
ṭa ṭha ḍa ḍha ṇa	ṇ
ta tha da dha na	n
pa pha ba bha ma	m
Any vowel	ṁ
sa ṣa śa ha ya ra	guṁ
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.

(a)́

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

(a̱)

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.

(a)̋

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 a 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

अ॒धस्विंदा॒सी ३द् उ॒परि॑स्विदासी ३त् ।

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 Upaṇiṣad] 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 & Brāhmana 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* changes to a GUṀ before the following letters; **a, ha, sa, sa, & r.**

Example;   saṁhita = saguṁhita, (सँहिता = सग॒ँहिता)

padaṃ sadā = padaguṁ sadā (प॒दँ सदाँ = प॒दग॒ँ सदाँ)

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 *'vikriti'* 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 वास्यंमिदं सर्वं यत्किञ्च जगंत्यां जगंत् ।

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	vāsyam	idaṃ	sarvam	yat	kiñca	jagatyāṃ	jagat

3. Krama pāṭhaḥ — 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 idaṃ	idaguṃ sarvam	sarvam yat	yat kiñca

> In the Prākṛti form the words do not change their sequence
>
> ## Vikṛti
>
> There are 8 traditional vikriti combinations which are;
>
> **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 / ....
>
> **mālā;** 1 2 / 2 1 / 1 2 / 2 3 / 3 2 / 2 3 / 3 4 / 4 3 / 3 4 / ....
>
> **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 / ....
>
> **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 / ......
>
> **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 .
>
> **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 ....

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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 /.....

ghana; 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 froṁ 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*) is each pāda these are known as *anuṣṭubh, bṛhati, paṅkti, triṣṭup, jagati*.

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

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. Aṃstup, 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 bhoktuṃ bhaikṣyam apīha loke |
> hatvārtha kāmāṃs tu gurūn ihaiva
> > bhuñjīya bhogān rudhira-pradigdhān || 5 ||

3. Paṅkti: 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.

> oṃ 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 Pipilikamadhya: 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.

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

Atincrti: 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.

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

Ekapāda Tristup: a Trstup 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.

Krti: 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.

Pādanicrt: 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.

Prastarapaṅkti: 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.

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 Vistarapaṅkti.

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.

Vistarapaṅkti: a form of Paṅkti 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)

oṁ | 1 |
oṁ namaḥ |
oṁ namo namaḥ |
oṁ namo nama oṁ |
oṁ namo nama oṁ oṁ |
oṁ namo nama oṁ oṁ namaḥ ||

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

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

savituḥ | 7 |
savitur vareṇyam |
savitur vareṇyaṁ vareṇyam |
savitur vareṇyaṁ vareṇyaguṁ savituḥ |
savitur vareṇyaṁ vareṇyaguṁ savitus-savituḥ |
savitur vareṇyaṁ vareṇyaguṁ savitus savitur vareṇyam ||

aham | 8 |
ahaṁ manaḥ |
ahaṁ mano manaḥ |
ahaṁ mano mano aham |
ahaṁ mano mano aham - aham |
ahaṁ mano mano aham - ahaṁ manaḥ ||

oṣadhayaḥ | 9 |
oṣadhayas-sam |
oṣadhayas-saguṁ sam |
oṣadhayas-saguṁ sam - oṣadhayaḥ |
oṣadhayas-saguṁ sam - oṣadhaya oṣadhayaḥ |
oṣadhayas-saguṁ sam - oṣadhaya oṣadhayas 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|
ahaṁ prāṇam |
ahaṁ prāṇaṁ prāṇam |
ahaṁ prāṇaṁ prāṇam - aham |

aham prāṇaṁ prāṇam - aham - aham |
aham prāṇaṁ prāṇam - aham - aham 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 |

aham | 14 |
ahaṁ vijñānam |
ahaṁ vijñānaṁ vijñānam |
ahaṁ vijñānaṁ vijñānam ahaṁ |
aham vijñānaṁ vijñānam ahaṁ - aham |
aham vijñānaṁ vijñānam aham - ahaṁ vijñānam ||

kavim | 15 |
kaviṁ kavīnām |
kaviṁ kavīnāṁ kavīnām |
kaviṁ kavīnāṁ kavīnāṁ kavim |
kaviṁ kavīnāṁ kavīnāṁ kaviṁ kavim |
kaviṁ kavīnāṁ kavīnāṁ kaviṁ kaviṁ kavīnām |

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

aham | 17 |
aham - ānandam |

a̱ham - ā̱nandam - ā̱nandam̎ |
a̱ham - ā̱nandam - ā̱nandam - a̱ham |
a̱ham - ā̱nandam - ā̱nandam - a̱ham - a̱ham |
a̱ham - ā̱nandam - ā̱nandam - a̱ham - a̱ham - ā̱nandam̎ ||

de̱vā | 18 |
de̱vā budhyante |
de̱vā budhyante budhyante |
de̱vā budhyante budhyante de̱vā |
de̱vā budhyante budhyante de̱vā de̱vā |
de̱vā budhyante budhyante de̱vā de̱vā budhyante ||

oṁ namo prā̱ṇāya prā̱ṇāya̱ nama̱ oṁ | 19 |
oṁ namo a̱pānāya̱ a̱pānāya̱ nama̱ oṁ |
oṁ namo vyā̱nāya̱ vyā̱nāya̱ nama̱ oṁ |
oṁ namo u̱dānāya̱ u̱dānāya̱ nama̱ oṁ |
oṁ namo sa̱mā̱nāya sa̱mā̱nāya̱ nama̱ oṁ | oggas svāhā̎ ||

oṁ prā̱ṇa me̍ śudhya̱ntā̱m | 20 |
oṁ āpāna me̍ śudhya̱ntā̱m |
oṁ vyāna me̍ śudhya̱ntā̱m |
oṁ samānā me̍ śudhya̱ntā̱m |
oṁ udāna me̍ śudhya̱ntā̱m |
oṁ sarva pañca me̍ śudhya̱ntā̱m |
oṁ prā̱ṇāpāna vyānodāna samānā me̍ śudhya̱ntā̱m ||

oṁ bhūṁ - bhūmya̱i̱ nama̱ḥ | 21 |
oṁ vaṁ - varuṇāya̱ nama̱ḥ |
oṁ ram - agnaye̱ nama̱ḥ |
oṁ yaṁ - vāyave̱ nama̱ḥ |
oṁ ham - ākā̱śāya̱ nama̱ḥ |
oṁ am - ātmāya̱ nama̱ḥ ||

oṁ mitrāya̱ nama̱ḥ | 23 |
oṁ ravaye̱ namaḥ |
oṁ sūryāya̱ namaḥ |
oṁ bhānave̱ namaḥ |
oṁ khagāya̱ namaḥ |
oṁ pūṣṇe̱ namaḥ |
oṁ hiraṇya-garbhāya̱ namaḥ |

oṁ marīcaye namaḥ |
oṁ ādityāya namaḥ |
oṁ savitre namaḥ |
oṁ arkāya namaḥ |
oṁ bhāskarāya namaḥ ||

Laghu Nyāsa

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

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

sūryo me cakṣuṣi śritaḥ | cakṣur hṛdaye | hṛdayaṁ mayi | aham amṛte |
amṛtaṁ brahmaṇi || 3 ||

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

diśo me śrotre śritāḥ | śrotraguṁ hṛdaye | hṛdayaṁ mayi | aham amṛte
| amṛtaṁ brahmaṇi || 5 ||

āpo me retasi śritāḥ | reto hṛdaye | hṛdayaṁ mayi | aham amṛte |
amṛtaṁ brahmaṇi || 6 ||

pṛthivī me śarīre śritāḥ | śarīraguṁ hṛdaye | hṛdayaṁ mayi | aham
amṛte | amṛtaṁ brahmaṇi || 7 ||

oṣadhi vanaspatayo me lomasu śritāḥ | lomāni hṛdaye | hṛdayaṁ mayi |
aham amṛte | amṛtaṁ brahmaṇi || 8 ||

indro me bale śritāḥ | balaguṁ hṛdaye | hṛdayaṁ mayi | aham amṛte |
amṛtaṁ brahmaṇi || 9 ||

parjanyo me mūrdhni śritaḥ | mūrdho hṛdaye | hṛdayaṁ mayi | aham
amṛte | amṛtaṁ brahmaṇi || 10 ||

īśā́no me ma̱nyau śri̱taḥ | ma̱nyur hṛda̍ye | hṛda̱ya̍ṁ mayi̍ | a̱ham amṛte̎ | a̱mṛta̍ṁ brahmaṇi ||

ā̱tmā ma a̱tmani śri̱taḥ | ā̱tmā hṛda̍ye | hṛda̱ya̍ṁ mayi̍ | a̱ham amṛte̎ | a̱mṛta̍ṁ brahmaṇi || 11 ||

puna̍r ma ā̱tmā puna̱r āyurāgā̎t | puna̍ḥ prā̱ṇaḥ puna̱r ākūtam āgā̎t | vai̱śvā̱naro ra̱śmabhir-vā-vṛdhā̱naḥ | a̱ntas-tiṣṭhatv-a̱mṛtasya go̱pāḥ ||

Virāja Homa mantras

prā̱ṇāpā̱ṇa vyānodāna samāna me̍ śudhya̱ntā̱ṃ jyoti̍r-a̱haṁ vi̱rajā̍ vipā̱pmā bhū̎yāsa̱ggas svāhā̎ ||

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-kūtis saṅkalpā me̍ śudhya̱ntāṃ jyoti̍r-a̱haṃ vi̱rajā̍ vipā̱pmā bhū̎yāsa̱ggas svāhā̎ ||

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 me̍ śudhya̱ntāṃ jyoti̍r-a̱haṃ vi̱rajā̍ vipā̱pmā bhū̎yāsa̱ggas svāhā̎ ||

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-pṛṣṭhor-udara-jaṅghā-śiśno-pastha-pāyavo me̍ śudhya̱ntāṃ jyoti̍r-a̱haṃ vi̱rajā̍ vipā̱pmā bhū̎yāsa̱ggas svāhā̎ ||

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 me̍ śudhya̱ntāṃ jyoti̍r-a̱haṃ vi̱rajā̍ vipā̱pmā bhū̎yāsa̱ggas svāhā̎ ||

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 me śudhyantāṃ

jyotir-ahaṃ 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-ahaṃ 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-ahaṃ 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-ahaṃ

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-ahaṃ 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-ahaṃ 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 me̍ śudhyạntā̱ṃ jyoti̍r-ạhaṃ vi̱rajā̍ vipā̱pmā bhū̎yāsạggas svāhā̎ ॥

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.

kṣụdhe svāhā̎ । kṣut-pi̍pāsāyạ svāhā̎ । vivi̍ṭṭyai̱ svāhā̎ । ṛg-vidhānāyạ svāhā̎ । kạṣo̍t-kāyạ svāhā̎ । oggas svāhā̎ ॥

I make this oblation to hunger, to the conjoined deities of hunger and thirst, to the om̐nipresent 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.

kṣụt-pipā̱sa-ma̍laṃ jye̱ṣṭhā̱m alakṣmīr nāśa̍yā̱myaham ।

abhū̎tim asa̍mṛddhi̱ṃ cạ sarvān nir̤nuda me pāpmā̍naggas svā̱hā ॥

O Lord through your grace I remove from̐ 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 me̍ śudhyạntā̱ṃ jyoti̍r-ạhaṃ vi̱rajā̍ vipā̱pmā bhū̎yāsạggas svāhā̎ ॥

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.

Śivapañcākṣarī mantraḥ

1. saṁhitā pāṭhaḥ — namaḥ śivāya ca |

2. padapāṭhaḥ — namaḥ | śivāya | ca |

3. kramapāṭhaḥ — namaḥ śivāya | śivāya ca |

4. jaṭāpāṭhaḥ

namaḥ śivāya śivāya ca namo namaḥ śivāya |
śivāya ca ca śivāya śivāya ca śivāya ca |

5. ghanapāṭhaḥ

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

śatamānaṁ bhavatu śatāyuḥ puruṣaś-śatendriya
āyuśyevendriye prati tiṣṭhati ||

2. krama pāṭhaḥ
śatamānaṁ bhavatu |
śatamānam iti śata -mānam |
bhavatu śatāyuḥ |
śatāyuḥ puruṣaḥ |
śatāyur iti śata -āyuḥ |
puruṣaś śatendriyaḥ |
śatendriya āyuśi |
śatendriyaiti śata -indriyaḥ |
āyuśyeva |
eva prati |
prati tiṣṭhati |
tiṣṭhatīti -tiṣṭhati ||

Gāyatrī mantraḥ

oṁ bhūḥ bhuvaḥ suvaḥ | tat savituḥ vareṇyaṁ bhargo devasya dhīmahi | dhiyo yo naḥ pracodayāt ||

1. ghanapāṭhaḥ

tat savitus savitus tat tat savitur vareṇyaṁ vareṇyaguṁ savitus tat tat savitur vareṇyaṁ |

savitur vareṇyaṁ vareṇyaguṁ savitus savitur vareṇyaṁ bhargo bhargo vareṇyaguṁ savitus savitur vareṇyaṁ bhargaḥ |

vareṇyaṁ bhargo bhargo vareṇyaṁ vareṇyaṁ bhargo devasya devasya bhargo vareṇyaṁ vareṇyaṁ bhargo devasya |

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

devasya dhīmahi dhīmahi devasya devasya dhīmahi | dhīmahīti 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

1. saṁhitā pāṭhaḥ

karoti rūpāṇi juhoti rūpair evaināguṁ samardhayati tasyā upotthāya karṇamā japedide rante'dite sarasvati priye preyasi mahi viśrutyetāni te aghniye nāmāni sukṛtaṁ mā deveṣu brūtād iti devebhya evainamā vedayatyanvenaṁ 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. (Taittiriya Samhita 7:1:6:28)

karoti ǀ rūpāṇi ǀ juhoti ǀ rūpaiḥ ǀ eva ǀ enām ǀ samiti ǀ ardhayati ǀ tasyāḥ ǀ upotthāya karṇam ǀ eti ǀ japet ǀ iḍe ǀ rante ǀ adite ǀ sarasvati ǀ priye ǀ preyasi ǀ mahi ǀ viśruti ǀ etāni ǀ te ǀ aghniye ǀ nāmāni ǀ sukṛtam ǀ mā ǀ deveṣu ǀ brutāt ǀ iti ǀ devebhyaḥ ǀ eva ǀ enam ǀ eti ǀ vedayati ǀ anviti ǀ devāḥ ǀ budhyante ǁ

2. krama pāṭhaḥ

ka̱ro̱ti̱ rū̱pā̱ṇi ǀ	viśru̱tye̱tāni ǀ
rūpāṇi juhoti ǀ	viśru̱tīti̱ vi - śru̱ti̱ ǀ
ju̱ho̱ti̱ rūpaiḥ ǀ	e̱tāni te ǀ
rūpair-e̱va ǀ	te a̱ghni̱ye̱ ǀ
e̱vainā̎m ǀ	a̱ghni̱ye̱ nāmā̇ni ǀ
e̱nā̱guṁ sam ǀ	nāmāni su̱kṛtam̎ ǀ
samardhayati ǀ	su̱kṛtaṁ mā ǀ
a̱rdha̱ya̱ti̱ tasyā̎ḥ ǀ	su̱kṛ̱ta̱miti̱ su - kṛ̱tam̎ ǀ
tasyā upo̱tthāyȧ ǀ	mā de̱veṣu̇ ǀ
upo̱tthāya̱ karṇam̎ ǀ	de̱veṣu̱ brūtāt ǀ
u̱po̱tthāyetyu̇pa - u̱tthāyȧ ǀ	brūtā̱d iti̇ ǀ
karṇa̱mā ǀ	iti̇ de̱vebhyaḥ̇ ǀ
ā̱jȧpet ǀ	de̱vebhya̱ e̱va ǀ
jape̱diḍe̎ ǀ	e̱vainam̎ ǀ
iḍe̱ rante̎ ǀ	e̱na̱mā ǀ
rante̱ditė ǀ	ā vėdayati ǀ
adi̇te̱ sarȧsvati ǀ	ve̱da̱ya̱tyanu̇ ǀ
sarȧsvati̱ priye̎ ǀ	anvėnam ǀ
priye̱ preyȧsi ǀ	e̱naṁ de̱vāḥ ǀ
preya̱si̱ mahi̇ ǀ	de̱vā bu̇dhyante ǀ
mahi̱ viśru̇ti ǀ	bu̱dhya̱nta̱ iti̇ budhyante ǁ

3. jata pāṭhaḥ

karoti rūpāṇi rūpāṇi karoti karoti rūpāṇi |

rūpāṇi juhoti juhoti rūpāṇi rūpāṇi juhoti |

juhoti rūpai-rūpair-juhoti juhoti rūpaiḥ |

rūpair-evaiva rūpai-rūpair-eva |

evainā), m-enām-evai-vaināं m |

enāguं saguं samenām-enāguं sam |

samardhayaty-ardhayati saguं samardhayati |

ardhayati tasyās-tasyā ardhayaty-ardhayati tasyāḥ |

tasyā upotthāyopotthāya tasyās-tasyā upotthāya |

upotthāya karṇaं karṇam upotthāyopotthāya karṇam |

upotthāyety-upa - utthāya |

karṇamā karṇaं karṇamā |

ājapet japed ājapet |

japed-iḍa iḍe japej-japed-iḍe |

iḍe rante ranta iḍa iḍe rante |

rantediṭe-dite rante rante-dite |

adite sarasvati sarasvaty-adite-dite sarasvati |

sarasvati priye priye sarasvati sarasvati priye |

priye preyasi preyasi priye priye preyasi |

preyasi mahi mahi preyasi preyasi mahi |

mahi viśruti viśruti mahi mahi viśruti |

viśrutyetānyetāni viśruti viśrutyetāni |

viśrutīti vi - śruti |

etāni teta etānyetāni te |

te aghniye aghniye te te aghniye |

aghniye nāmāni nāmānyaghniye aghniye nāmāni |

nāmāni sukṛtaguṁ sukṛtaṁ nāmāni nāmāni sukṛtam ǁ

sukṛtaṁ mā mā sukṛtaguṁ sukṛtaṁ mā ǀ

sukṛtamiti su - kṛtam ǁ

mā deveṣu deveṣu mā mā deveṣu ǀ

deveṣu brūtāt brūtāt deveṣu deveṣu brūtāt ǀ

brūtād itīti brūtāt brūtād iti ǀ

iti devebhyo devebhya itīti devebhyaḥ ǀ

devebhya evaiva devebhyo devebhya eva ǀ

evainam enam evai-vainam ǁ

enam ainam enamā ǀ

āvedayati vedayatyā vedayati ǀ

vedayaty-anvanu vedayati vedayaty-anu ǀ

anvenam-enam-anvan-venam ǀ

enaṁ devā devā enam-enaṁ devāḥ ǀ

devā budhyante budhyante devā devā budhyante ǀ

budhyanta iti budhyante ǁ

4. ghana pāṭhaḥ

karoti rūpāṇi rūpāṇi karoti karoti rūpāṇi juhoti juhoti rūpāṇi karoti karoti rūpāṇi juhoti ǀ

rūpāṇi juhoti juhoti rūpāṇi rūpāṇi juhoti rūpairūpair juhoti rūpāṇi rūpāṇi juhoti rūpaiḥ ǀ

juhoti rūpai-rūpair juhoti juhoti rūpair evaiva rūpair juhoti juhoti rūpair eva ǀ

rūpair evaiva rūpai rūpair evaināṁ enām eva rūpai rūpair evaināṁ ǀ

evaināṁ enām evai-vaināguṁ saguṁ samenām-evaivai nāguṁ sam ǀ

enāguṁ saguṁ samenām enāguṁ samardhayaty-ardhyati

samenām enāgu͕ṁ samardhayati |

samardhayaty-ardhayati sagu͕ṁ samardhayati tasyās-tasyā

ardhayati sagu͕ṁ samardhayati tasyāḥ |

ardhayati tasyās-tasyā ardhayaty-ardhayati tasyā

upo͟tthāyopo͟tthāya tasyā ardhayaty-ardhayati tasyā upo͟tthāya |

tasyā upo͟tthāyopo͟tthāya tasyās-tasyā upo͟tthāya karṇa͕ṁ karṇam-

upo͟tthāya tasyas-tasyā upo͟tthāya karṇam" |

upo͟tthāya karṇa͕ṁ karṇam-upo͟tthāyopo͟tthāya karṇam ā karṇam

upo͟tthāyopo͟tthāya karṇa mā |

upo͟tthāyety-upa - u͟tthāya |

karṇam ā karṇa͕ṁ karṇam ā japej-japedā karṇa͕ṁ karṇam ājapet |

āja͕pet japed āja͟ped iḍaiḍe japed āja͟ped iḍe" |

japed iḍa iḍe japej-japed iḍe rante ranta iḍe japej-japed iḍe

rante" |

iḍe rante ranta iḍa iḍe rante ḍite ḍi te ranta iḍa iḍe rantedite |

rante-ḍite-ḍite rante rante-ḍite sarasvati sarasvaty-aḍite rante-ḍite

sarasvati |

aḍite sarasvati sarasvaty-aḍite-ḍite sarasvati priye priye sarasvaty-aḍite-

ḍite sarasvati priye" |

sarasvati priye priye sarasvati sarasvati priye preyasi preyasi priye

sarasvati sarasvati 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 |

viśru̱ty-e̱tāny-e̱tāni̱ viśru̱ti̱ viśru̱ty-e̱tāni teta e̱tāni̱ viśru̱ti̱ viśru̱ty-e̱tāni̱ te

। viśru̱tīti̱ vi - śru̱ti̱ ।

e̱tāni teta e̱tāny-e̱tāni te aghniye aghniye ta e̱tāny-e̱tānite

aghniye ।

te̱ a̱ghni̱ye̱ a̱ghni̱ye̱ te̱ te̱ a̱ghni̱ye̱ nāmā̍ni̱ nāmā̎ny-aghniye te te aghniye̱

nāmā̍ni ।

a̱ghni̱ye̱ nāmā̍ni̱ namā̎nyaghniye aghni̱ye̱ nāmā̍ni

su̱kṛtagu̍ṁ su̱kṛta̍ṁ namā̎nyaghniye aghni̱ye̱ nāmā̍ni su̱kṛtam̎ ।

nāmā̍ni su̱kṛtagu̍ṁ su̱kṛta̍ṁ nāmā̍ni̱ nāmā̍ni su̱kṛta̍ṁ mā mā su̱kṛta̍ṁ

nāmā̍ni̱ nāmā̍ni su̱kṛta̍ṁ mā ।

su̱kṛta̍ṁ mā mā su̱kṛtagu̍ṁ su̱kṛta̍ṁ mā de̱veṣu̍ de̱veṣu̍ mā su̱kṛtagu̍ṁ

su̱kṛta̍ṁ mā de̱veṣu̍ ।

su̱kṛta̱miti̍ su - kṛta̎ṁ ।

mā̱ de̱veṣu̍ de̱veṣu̍ mā mā de̱veṣu̍ brūtāt brūtāt de̱veṣu̍ mā mā de̱veṣu̍

brūtāt ।

de̱veṣu̍ brūtāt brūtāt de̱veṣu̍ de̱veṣu̍ brūtā̱d itīti̍ brūtāt de̱veṣu̍ de̱veṣu̍

brūtā̱d iti̍ ।

brūtā̱d itīti̍ brūtāt brūtā̱d iti̍ de̱vebhyo̍ de̱vebhya̱ iti̍ brūtāt

brūtā̱d iti̍ de̱vebhya̍ḥ ।

iti̍ de̱vebhyo̍ de̱vebhya̱ itīti̍ de̱vebhya̍ e̱vaiva de̱vebhya̱ itīti̍ de̱vebhya̍

e̱va ।

de̱vebhya̍ e̱vaiva de̱vebhyo̍ de̱vebhya̍ e̱vaina̍m enam e̱va

de̱vebhyo̍ de̱vebhya̍ e̱vainam̎ ।

e̱vaina̍m enam e̱vaivaina̱m aina̍m e̱vai vaina̱mā ।

e̱nam-aina̍m-e̱na̱mā ve̍dayati vedaya̱ty-aina̍m-e̱na̱mā ve̍dayati ।

āve̍dayati vedaya̱tyā ve̍daya̱ty-anvanu̍ vedaya̱tyā ve̍daya̱ty-anu̍ ।

veda̲ya̲ty-anvanuvedayati vedaya̲ty-anvenam ena̲m-anu vedayati

vedaya̲tyanvenam |

anvenam-ena̲ manvan-venaṁ de̲vā de̲vā enam-anvan-venaṁ de̲vāḥ |

e̲na̲ṁ de̲vā de̲vā enam-enaṁ de̲vā budhyante budhyante de̲vā enam

enaṁ de̲vā budhyante |

de̲vā budhyante budhyante de̲vā de̲vā budhyante |

bu̲dhya̲nta̲ iti budhyante ||

Forgiveness for mispronunciation

yad akṣara pada bhraṣṭhaṁ mātrā hīnaṁ tu yad bhavet |
tat sarvaṁ kṣamyatāṁ deva nārāyaṇa namo'stu te |
visarga bindu mātrāṇi pada padākṣareṣu ca |

nyūnātiriktaṁ yat kiñcit ābhirgīrbhir 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.