

Śatāṅgāyuh mantraḥ

Vaidika/ॐPress

॥ श्रीः ॥

Compiled and edited under the guidance of
Śrī Svāmī Vāgīśānanda Sarasvatī

Śatāṅgāyurmantraḥ

from the Mṛtyuñjaya Stotram of the Mārkaṇḍeya Purāṇa

om hrīm śrīm hrīm hrom hraiṃ hraḥ
hana hana daha daha paca paca grhāṇa grhāṇa
māraya māraya mardaya mardaya mahāmahā
bhairavabhairavarūpeṇa
dhūnaya dhūnaya kampaya kampaya vighnaya vighnaya
viśveśvara
kṣobhaya kṣobhyaya kaṭukaṭu mohaya huṃ phaṭ svāhā

ॐ ह्रीं श्रीं ह्रीं ह्रौं ह्रैं हः

हन हन दह दह पच पच गृहाण गृहाण

मारय मारय मर्दय मर्दय महामहा

भैरवभैरवरूपेण

धूनय धूनय कम्पय कम्पय विघ्नय विघ्नय

विश्वेश्वर

क्षोभय क्षोभय कटुकटु मोहय हुं फट् स्वाहा ॥

Everything Passes Away

Every object of awareness has the qualities of both 'seen-ness' and 'gone-ness'. Any 'thing' that is born in time will pass away in time. One prayerfully manages this phenomenon by offering non-resistance to facts that cannot be changed. The 'fact' regarding the context of this booklet is called entropy; the dissolution and eventual destruction of all 'manifested' objects. The Vedas assure us that what we call death does not mean the ceasing of all existence. It simply means resolving into un-manifest being; the key word here being 'being'; that even in an unmanifest form, one still 'is'.

The Śatāṅgāyurmantraḥ contains what are known as auspicious sounds (maṅgala śabdāḥ), which were 'seen' and then 'revealed' to humanity by the seer/sage (Ṛṣi) known as Mārkaṇḍeya Ṛṣi. These auspicious sounds are arranged in a special way that creates powerful effects at the gross material level, but even more profoundly on a very subtle material level. These sacred sounds have the potential to help integrate one's entire personality by giving one a tool to help process pain, increase emotional maturity and reduce the frequency, intensity and recovery time from emotional 'upsets'. This maturing process will help the aspiring student prepare for Self-study. This is the motive or 'goal' of the student fit to study Vedānta (jijñāsuḥ); that individual who desires Self-knowledge (mokṣa).

The Śatāṅgāyurmantraḥ contains numerous esoteric sounds in the form of seed syllables (bīja mantras). When these seed sounds are chanted with the attitudes of trust (śraddhā) and devotion (bhakti) and the discipline of deep, inner concentration (samādhānam), as

well as the ability to chant Sanskrit with great skill, the result will be what is commonly called Grace (puṇyam). This Grace has an unseen result (adr̥ṣṭa phalam) which may be consciously directed by the student. The goal of the student will be grounded in one's clear decision, explicit intention and the action of putting decision and intention into conscious, prayerful practice (niścaya-saṅkalpa-abhyāsa). The immediate goal is to neutralize all inhibiting factors in preparation for Self-inquiry. The ultimate goal is freedom from all psychological suffering.

Unlocking the Śatāṅgāyurmantraḥ

om̐: The universal seed sound (sarvasya bījam) indicating both immanence and transcendence. Om̐ is composed of three parts (a + u + m̐); pronounced om̐, never aum. Each of these parts indicates a certain aspect of the entire material universe. That which protects is om̐; om̐ avati rakṣati iti om̐. Om̐ indicates the Lord/Īśvara/God; neither one God, nor many gods; only God. "We acknowledge our helplessness and ask for help from that which needs no help; the infallible."

hrīm̐: Seed syllable indicating the universal manifesting power (Śakti) of the Lord/Īśvara. Īśvara as all power (sarvaśakti Īśvara). Power abides in the powerful, conscious-being; being all-gentleness with zero manipulation. The Lord/Īśvara as all Vedic and universal values (Dharma). Hrīm̐ indicates Pārvatī, the consort of Śiva.

N.B.: This seed mantra is directly related to the heart. It energizes, harmonizes and provides warmth. In the context of āyurveda, chanting hrīm̐ may help in reversing the effects of

heart disease, increase longevity, increase cellular regeneration and promote functional (prāṇic) efficiency of the heart, lungs and nervous system. In Vedic astrology, hrīm̐ indicates the sun. Hrīm̐ is composed of three sounds: 'ha'; indicating prāṇa, space and light; 'ra'; indicating fire, light and Dharma; 'ṛ' (as in seen), indicating energy, focus and motivation.

śrīm̐: Indicating wealth. The seed sound for Goddess Lakṣmī, who manifests prosperity and abundance in her devotees. Lakṣmī is the consort of Viṣṇu, the omniscient, all-pervasive Lord and the sustaining principle of the universe. Śrīm̐ is also Rāma bīja and is used in conjunction with other practices for the worship of Rāma, the avatāra of Dharma (Viṣṇu).

hrom̐: Sacred sound symbol to help produce the unseen Grace of the Lord.

hram̐: Sacred sound symbol to help produce the unseen Grace of the Lord.

hrah̐: Sacred sound symbol to help produce the unseen Grace of the Lord.

N.B.: The Sanskrit words in the following section of the mantra are primarily in 'imperative mood': "Oh, Bhagavan, Oh, Lord/Īśvara, may you destroy our ignorance and denial regarding what is real and what is, in effect, of a lower order of reality. Purge us of all our vices (āsurī sampat) and bring into our hearts all of the highest, Dharmic virtues/values (daivī sampat/sātvika Dharma)."*

*Please refer to the 16th chapter of the Bhagavad Gītā for more clarity regarding the technical terms in this section of the mantra.

The destructive principle is invoked in order to help facilitate the death of arrogance and judgmental-ness, thereby creating space for the expression of humility, devotion, reverence and gratitude. "Oh Lord Death, I am not afraid of you. You are my best friend. Please protect me."

hana: To kill; from the Sanskrit root (dhātu) 'han'; to destroy/kill/remove...also, to pound/strike.

daha: To burn; from the Sanskrit root 'dah'; to burn/consume/scorch indicating the process of burning off the six enemies (ṣaḍ ari) which include binding desires (kāma), anger (krodha), greed (lobha), delusion (moha), pride (mada) and jealousy (matsarya); the reduction of the ṣaḍ aris will give the student more inner leisure to cultivate highly refined (sāttvika) Vedic and universal values.*

"I am my worst enemy...and I am my best friend."

*Please refer to the 13th chapter of the Bhagavad Gītā regarding 20 important Vedic and universal values.

paca: To cook; from the Sanskrit root 'pac'; to cook/bake/roast/boil...also, to ripen/mature/bring to perfection or completion. "May we gain highly refined intellects (saṃskṛta buddhi). May we neutralize all binding likes and dislikes (antaḥkaraṇa śuddhi). May we gain the four-fold qualities (sādhana catuṣṭhāya; discrimination, dispassion, discipline and desire) so that we may begin our study of Vedānta.

grhāṇa: To grasp/retain; from the Sanskrit root 'grbh'; to grasp...see also 'grdh'; to desire/covet/strive for; to invoke the Grace

of the Lord/Īśvara through prayer, love and devotion. Bringing in all highly refined (sāttvika) qualities for the purpose of 'purifying' the body-sense-mind complex.

māraya: to kill; from the Sanskrit root 'mr'; to cause to die/kill/slay. "Oh, Īśvara, you are the cause of death...the death of cause. Help us to destroy our vices. Help us to neutralize all inhibiting factors that stand in the way of our gaining intellectual, emotional and spiritual maturity."

mardaya: To destroy; from the Sanskrit root 'mrḍ'; to crush/pound/smash/destroy/ravage/kill/slay.

mahā: Great; most exalted Lord Śiva, expressing all saintly (sāttvika) qualities. "Oh, Īśvara in the form of Lord Śiva, bless us to be gentle with our own hearts. We pray that you will be gentle with ours. Bless us with Your Grace."

bhairava: Invoking Lord Śiva; He who destroys all fear in the hearts of his greatest devotees. Śiva has the ability to manifest in forms which are non-frightening, frightening, more frightening, extremely frightening (the skill to express relative and superlative frightening aspects).

bhairavarūpeṇa: Īśvara in the form of the traditional teacher of Vedānta (guru), Vedic scripture/Upaniṣad (śāstra) and the traditional teaching methodology (upadeśa).

dhūnaya: Destroy/remove all inhibiting factors from our hearts that keep us from gaining both relative and absolute wisdom/freedom.

kampaya: To shake; to tremble.

vighnaya: Invoking the Lord in the form of Gaṇeśa, the remover of all obstacles, for the purpose of gaining emotional maturity.

viśveśvara: A name for Īśvara; vocative case. "We invoke Īśvara to bless us with all auspicious qualities. Please destroy all impediments which keep us from gaining maturity." Īśvara manifest in the form of every name and function (viśva rūpa) in the whole waking-state universe (vividā pratya gamya).

kṣobhaya: To shake; from the Sanskrit root 'kṣubh'; to shake/agitate/disturb. "Oh Lord/Īśvara, please free us from all forms of dis-ease. Bless us with complete health and well-being."

kaṭukaṭu: Sounds that remove any unseen (adr̥ṣṭa), inauspicious elements. "Oh, Bhagavan, destroy all our delusions and any form of denial. Please destroy our ignorance and all its broods."

mohaya: Illusion/ignorance.

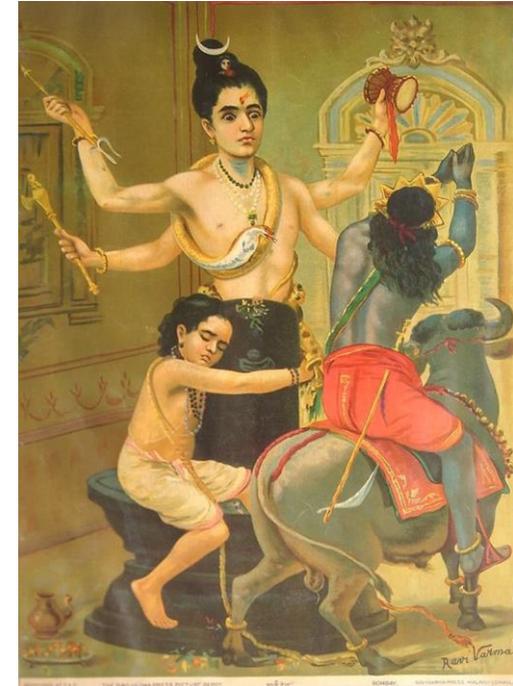
hum̐: Chanting 'hum̐' produces spiritual armor (kavacam).

phaṭ: All unseen, inauspicious elements are frightened away when one chants 'phaṭ'. 'Phaṭ' is the 'sound of wrath (krodha bīja). 'Phaṭ' is a seed sound for Lord Śiva which destroys all 'evil' (asuri) qualities while neutralizing binding desires (kāma). By chanting the seed syllable 'phaṭ', we hand our anger over to Īśvara, who helps us process it in healthy, conscious ways. "I am angry right now and unable to speak from a place of equanimity. Let us speak when I have regained my composure."

svāhā: Explicit intention (saṅkalpa) and offering. Svāhā indicates a fire ritual (homa) like agni hotr. "We offer our prayers in the form of

this mantra unto the fire/light of awareness at the lotus feet of the Lord/Īśvara. What we sacrifice in this fire is our ignorance and denial." Svāhā brings us back to our intention, which is for the Lord/Īśvara to bless our intellects and help us to attain emotional maturity for the ultimate purpose of gaining absolute freedom.

N.B.: When chanting the Śatāṅgāyuh̐ mantraḥ, one is required to take full, diaphragmatic breaths and then slowly and clearly enunciate each syllable. The tempo may be increased over time once the student has gained a certain proficiency and clarity of enunciation.



॥ हरिः ॐ ॥

Chanting The

Śatāṅgāyuh Mantraḥ

om hrīm śrīm hrīm hrom hraiṃ hraḥ

ॐ ह्रीं श्रीं ह्रीं ह्रौं ह्रैं ह्रः

hana hana daha daha

हन हन दह दह

paca paca gr̥hāṇa gr̥hāṇa

पच पच गृहाण गृहाण

māraya māraya mardaya mardaya

मारय मारय मर्दय मर्दय

mahāmahā bhairavabhairavarūpeṇa

महामहा भैरवभैरवरूपेण

dhūnaya dhūnaya kampaya kampaya

धूनय धूनय कम्पय कम्पय

vighnaya vighnaya

विघ्नय विघ्नय

viśveśvara kṣobhaya kṣobhya

विश्वेश्वर क्षोभय क्षोभय

kaṭukaṭu mohaya hum phat* svāhā**

कटुकटु मोहय हुं फट्* स्वाहा**

*Clap your hands together at the same time that you chant 'phaṭ'.

**The Śatāṅgāyurmantraḥ is Purānic and not Vedic. The use of Vedic intonation marks in the Devanāgarī on page 10 is only meant to be a guide. Please seek out a traditional teacher to learn how to correctly chant this mantra.



श्री स्वामी वागीशानन्द सरस्वती

Śrī Svāmī Vāgīśānanda Sarasvatī

Śrī Svāmī Vāgīśānanda Sarasvatī is a senior disciple of Pūjya Śrī Svāmī Dayānanda Sarasvatī, and has been studying and teaching Vedānta since 1975.

Svāmī jī was in his teens when he became fascinated with mystical poetry and non-dualistic philosophies. In 1975, at the age of 19, he left his home in the United States and traveled to India to study in a traditional gurūkulam. After graduating from a three-year residential course in Vedānta and Sanskrit, he attended four subsequent three-year courses in the United States and in India.

Using the traditional methodology called sampradāya, Svāmī Vāgīśānanda 'unlocks' the scriptures of Vedānta, thereby removing the veil of ignorance; the cause of all human suffering. He is a traditional samnyāsi (a renunciant who is committed to a life of knowledge and has taken a vow of non-injury). A master of the South Indian Kṛṣṇa Yajur Veda style of chanting, Svāmī jī has traveled the world teaching Sanskrit, Vedic chanting and Vedānta.

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