

APPLICATION OF VEDIC MANTRAS IN AGAMIC PŪJĀ RITUALS

Dr. Sukumar Chattopadhyay

Since the very outset of literary evidence we find that man has tried to praise or satisfy the natural phenomenon through the objects and *mantras*. To satisfy a deity by offering some objects or materials, a special kind of language is used, widely known as *mantra*. These *mantras* may be of different nature like Vedic or Tantric, but their intention is to praise or satisfy the god.

In the Agamic or Tantric literature (there is no strict distinction between the textual terms *tantra*, *āgama* and *saṁhitā*) we find that the natural phenomenon of Vedic period has taken a particular form of deity and we are worshipping them for our benefit or auspiciousness. It is very interesting to note that even worshipping the tantric goddess like Durgā, Kālī etc., we are using the Vedic *mantras* along with the puranic or tantric verses. Some modern scholars opine that the Vedic *mantras* used in tantric *pūjā* rituals are not always meaningful. This leads to the confusion over the *mantras* without knowing their inherent meaningfulness or meaninglessness and this improper understanding is due to the traditional gap from Vedic to Agamic period. An attempt has been made in this paper to show the intention or purpose of Vedic *mantras* used in the common agamic *pūjā* rituals.

What is *mantra*?

Yāska says, *mantrā mananāt* (Nir VII.12) i.e. the *mantras* come from thinking (*man* 'to think'). The term *mantra* covers all potent forms of texts, words, sounds, letters which bring auspiciousness and prosperity to those who know properly to possess them and evil to their enemies. Sāyaṇa insisted that *mantras* were ritually meaningful and all *mantras* had a ritual use. According to him *mantra* is that which the priests use for performing a sacrifice call a *mantra* (*yājñikasamākhyānasya nirdoṣalakṣaṇatvāt*). *Mantras* cannot be understood outside its use in the ritual (TV I.40.5, I.74, etc.). Many western scholars (H.P. Alper, J. Gonda, Frits Staal, Andre Padoux, W.T. Wheeloc, etc.) have tried to understand the Indian mantric tradition.¹ Gonda defined *mantra* as a power (*śakti*) in the formulated and expressed thought.

The term *mantra* has kept a definite semantic kernel. To denote potent words and sounds the term *mantra* is synonymous with *brahman*, *stobha*, *bīja*, *kavaca*, *dhāraṇī*, *yāmala*, etc. Scholars should try to understand the intended force of mantric utterance. Gonda speaks of *mantras* being 'invocatory', evocatory, deprecatory and

1. cf. *Understanding Mantras* Alper, Harvey Paul (ed.), Delhi: Motilal Banarsi-dass, 1991.

conservatory. Agehananda Bharati proposes a three-fold division of the purpose of mantric utterance: propitiation, acquisition and identification. F. Staal opines that Vedic *mantras* are bits and pieces from the Vedas put to ritual use. There is a direct relationship between ritual actions and *mantras*.

The **Lakṣmī Tantra** (XVIII.44.45) defines mantra as follows:

*mām trāyate yam ityevaṁ yogena svikṛto dhvaniḥ /
guptāśayaḥ sadā yaśca mantrajñam trāyate bhayāt //
sa mantra samsmṛto 'hantāvikāśaḥ śabdajaiḥ kramaiḥ /
pūrṇāhantāsamudbhūtaiḥ śuddhabodhānvayo yataḥ.//*

A mantra is known as the sonic phenomenon which always saves an adept of mantra who through yogic practice has totally understood its secret purport and so is convinced "it will save me". It is a sonic manifestation of the divine personality or essence, emanating from the complete divine personality, and thus is identified with pure consciousness or knowledge. (LTXVIII.44-45)

(Tr. S. Gupta)

Nature of Vedic and Tantric *mantra*:

The Indian tradition commonly identifies *mantra* with the Saṁhitā portion of the Veda, the collection of utterances (hymns, formulas, chants, spells) actually uttered during the Vedic rituals. The Tantric priest or *sādhaka* uses *mantras* in *sādhana*, a chain of works of spiritual exercises one of whose essential parts is the ritual worship of the deity, *pūjā*.

For the general structure of a tantric *pūjā*, one can find a lot of materials in the **Mahānirvāṇa Tantra**, an eighteenth century Śākta text and **Kālikāpurāṇa**, a tantric text dating perhaps the eleventh century A.D. During Durgāpūjā, a priest generally uses the '*kālikāpurāṇokta durgāpūjā paddhati*'. Before performing the principal *pūjā*, the priest has to perform some secondary and common *pūjā* rituals like *svastivācana*, *saṅkalpa*, *pañcagavya-śodhana*, *adhivāsa*, *ghaṭasthāpana*, *kāṇḍaropaṇa* and *sūtraveṣṭana* etc. where we are using the Vedic *mantras* symbolically sometimes with the analogy of the words or sound as *liṅga* or *pratīka mantra*. It is also noticed that the same goddess Kālī is being worshipped by the worshippers of different Vedic *mantras* e.g. Sāmavedī priest will follow the Samavedic *mantras* and Yajurvedī priest will use the Yajurvedic *mantra*. For example, in case of *svastivācana*, the Yajurvedic priest will utter a number of verses from the Yajurveda containing the term '*svasti*' besides the common *svastivācana* '*svasti na indro vṛddhaśravāḥ*' etc. Similarly, in case of *adhivāsa* and *ghaṭasthāpana*, priests from different Vedic tradition use different vedic texts. Though some scholars admit that the Vedic *mantras* are meaningless (e.g. Kautsa of ancient period as mentioned in the Nirukta and Frits Staal of modern period) yet through a minute study of these *mantras*, it may be surmised that these *mantras* have the power to get fruitful result as these are meaningful for that particular purpose.

Application of Vedic *mantras* in some common *pūjā* rituals

The application of some of the *mantras* are noticed in the Brahmanical Literature in the context of different sacrifices. These vedic *mantras* are selected in the common agamic *pūjā* ritual on the basis of their phonetical or semantical analogy with the objects. Now the application of the *mantras* could be presented as we get in the *pūjā* rituals.

Svastisūkta

स्वस्ति न इन्द्रो वृद्धश्रवाः स्वस्ति नः पूषा विश्ववेदाः।
स्वस्ति नस्तार्क्ष्यो अरिष्टनेमिः स्वस्ति नो बृहस्पतिर्दधातु।।

YV XXV.19

May Indra prosper us who is possessed of great swiftness; may Pūṣā prosper us who is the master of all knowledge; may Tārksya prosper us, the felly of whose wheel is unhurt, may Bṛhaspati bestow us prosperity.

This *mantra* is both phonetically and semantically sound from which the mystical four handed symbol *svastika*, is conceived.

Saṅkalpasūkta

यज्जाग्रतो दूरमुदैति दैवं तदु सुप्तस्य तथैवैति।
दूरङ्गमं ज्योतिषां ज्योतिरेकं तन्मे मनः शिवसङ्कल्पमस्तु।।

YV XXXIV.1

That which, divine, mounts far when man is waking, that which returns to him when he is sleeping. The lights' one light that goeth to a distance, may that, my mind, be moved by right intention.

(Tr. R.T.H. Griffith)

This *mantra* is also semantically and phonetically sound and there should be no objection on the application of this *mantra* used for determination to perform a rite or *pūjā* ritual.

The *pañcagavyaśodhana* ritual or ceremony is very essential to perform the purification of the body of the images and worshipping gods and objects. It is very common to all the agamic *pūjā* rituals. Five *gavyas* are *gomūtra*, *gomaya*, *dugdha*, *dadhi* and *ghṛta*. The order of these items are first the excretion of the body urine and faeces and then the internal *vikāras*, milk, curd and ghee. Sometimes the importance has been given to the word of same phonetic value and sometimes on the sense of the *mantra*. After uttering the vedic *mantras* for each *gavyas*, mixing is essential through *kuśodaka*. In Yajurvedic tradition *mantras* are:-

for *gomūtra*

तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि । धियो यो नः प्रचोदयात् । ।

YV III.35; XXII.9; XXX.2

May we attain that excellent glory of Savitar the God; So may he Stimulate our prayers.

(Tr. R.T.H.Griffith)

Sir William Jones' translation of a paraphrastic interpretation 'Let us adore the supremacy of that divine sun who illuminates all, from whom all proceed, to whom all must return, whom we invoke to direct our understandings aright in our progress towards his holy seat.'

Now question arises that why we are uttering this *mantra* for the purification of *gomūtra*? It is perhaps for the first object in this category. The same *mantra* is used in other vedic traditions for the same performance.

gomaya:

गन्धद्वारां दुराधर्षा नित्यपुष्टां करीषिणीम् ।
ईश्वरीं सर्वभूतानां तामिहोपह्वये श्रियम् । ।

ĀV(Kh) Śrī Sūkta 9

I invoke thee, who is perceptible through the odour, always prosperous, abounding in dry cowdung or fertility, mistress or female energy of all elements as goddess of prosperity.

Here the term *karīṣa* is used as a synonym of *gomaya*, 'cowdung' and this *mantra* has certain power to obtain energy through *gomaya*.

dugdha:

आ प्यायस्व समेतु ते विश्वतः सोम वृष्ण्यम् । भवा वाजस्य सङ्गथे । ।

YV XII.112

O Soma! increase. From every side may vigorous powers unite in thee.
Be in the gathering-place of strength.

(Tr. R.T.H. Griffith)

This *mantra* has the potentiality to get the power through milk, giver of strength.

dahi:

दधिक्राव्णो अकारिषं जिष्णोरश्वस्य वाजिनः ।
सुरभि नो मुख्वा करत् प्र ण आयूषि तारिषत् । ।

YV XXIII.32

Now have I glorified with praise strong Dadhikravan, conquering steed.
Sweet may he make our mouths: may he prolong the days we have to live.

(Tr. R.T.H. Griffith)

The ritualistic tradition uses this *mantra* perhaps because of the analogy of the term *dadhi*. This verse is called *dadhikri* and is used as a purifier after foul language in Vedic tradition.

ghṛta -

तेजोऽसि शुक्रमस्यमृतमसि धाम नामासि प्रियं देवानामनाधृष्टं देवयजनमसि । ।

YV I.31

Light art thou; thou art splendid; thou art nectar (*amṛta*). Thou, truly art the god's beloved station, inviolable means of holy worship.

(Tr. R.T.H. Griffith)

This *mantra* is used by the Adhvaryu in the new and full moon sacrifice when the sacrificer's wife looks down on the pot of sacrificial butter (*ghee*) which the Adhvaryu places before her.

So these *mantras* are appropriate in both the vedic and āgamic *pūjā* rituals. Scholars may think thrice on this point that these five items are selected to relate the five great elements as *gomūtra* with water, *gomaya* with earth, *dugdha* with fire, *dadhi* with air and *ghṛta* with *ākāśa*.

Next we come to the *adhivāsa* ceremony, touching a vessel containing fragrant objects, that have been presented to the deity for the preliminary purification of an image. It is actually a ritual performance preliminary to any solemn ceremony.

Soil (*mṛttikā*)

भूरसि भूमिरस्यदितिरसि विश्वधाया विश्वस्य भुवनस्य धर्त्री ।
पृथिवीं यच्छ पृथिवीं दृंह पृथिवीं मा हिंसीः । ।

YV XIII.18

Thou art the earth, the ground, thou art the all-sustaining Aditi, she who supporteth all the world. Control the earth, steady the earth, do thou the earth no injury.

(Tr. R.T.H. Griffith)

Here the earth is personified as goddess. This *mantra* is very appropriately used in this context. After the vedic *mantra* priest will utter '*anayā mahyā asyā śrī durgādevyā śubhādhivāsanamastu*'.

gandha (perfumes):

गन्धद्वारां दुराधर्षा नित्यपुष्टां करीषिणीम् ।
ईश्वरीं सर्वभूतानां तामिहोपह्वये श्रियम् । ।

RV Khil V.87.9

We have discussed this *mantra* earlier in the context of *pañcagavyaśodhana*. This is used perhaps due to the phonetic analogy of the term *gandha*.

śilā:

प्र पर्वतस्य वृषभस्य पृष्ठान्नावश्चरन्ति स्वसिच इयानाः ।
ता आऽववृत्रन्नधरागुदक्ता अहिं बुध्यमनु रीयमाणाः । ।

YV X.19

Forth from the summit of the bull or cloud, the mountain, pouring spontaneously, the ships keep moving. They lifted up, have turned them back and downward, still flowing onward, after Ahibudhnya.

(Tr. R.T.H. Griffith)

In the context of sprinkling with water this *mantra* is used in the *iṣṭi* or sacrifice. Instead of *śilā* the term *parvata* is used in the *mantra* which is a synonym of *śilā*.

dhānya:

धान्यमसि धिनुहि देवान्धिनुहि यज्ञम् ।
धिनुहि यज्ञपतिं धिनुहि मां यज्ञन्यम् । ।

YV (Kāṇva) I.7.3

Paddy art thou. Please the gods, please the sacrifice, please the Lord of sacrifice, please me who is conducting the sacrifice.

This *mantra* is phonetically sound. In vedic sacrifice, this *mantra* is used when the rice is poured on the nether stone.

dūrvā:

काण्डात् काण्डात् प्ररोहन्ती परुषः परुषस्परि ।
एवा नो दूर्वे प्र तनु सहस्रेण शतेन च । ।

YV XIII.20

Upspringing from thine every joint, upspringing from each knot of thine, Thus with a thousand *dūrvā*! with a hundred do thou stretch us out.

(Tr. R.T.H. Griffith)

There should be no controversy as this *mantra* is both phonetically and semantically sound. *Dūrvā*, a creeping grass spreads rapidly, throwing out perpetually new branches. The use of this *mantra* is also noticed in the Brahmanic Literature in a ceremony connected with the construction of the fire altar. On the porous brick the sacrificer lays a *dūrvā* brick, that is *dūrvā* or *dūrvā* grass, with roots and tops to form a layer.

puṣpa

याः फलिनीर्या अफला अपुष्पा याश्च पुष्पिणीः।
बृहस्पतिप्रसूतास्ता नो मुञ्चन्त्वंहसः।।

YV XII.89

Let fruitful plants, and fruitless, those that blossom, and blossomless,
Urged onward by Bṛhaspati, release us from our pain and grief.

(Tr. R.T.H. Griffith)

This *mantra* is both phonetically and semantically sound. In sacrifice this *mantra* is recited when Adhvaryu sows the seed of various plants and herbs, having poured fifteen jars of water on the Altar.

dadhi दधिक्राव्णो ... etc. YV XXIII.32

ghee - तेजोऽसि ... etc. YVI.31

So in case of presenting *dadhi* and *ghee* we are applying same *mantra* as we have used for *pañcagavyaśodhana*.

svastika स्वस्ति न इन्द्रो ... etc. YV XXV.19

Same *mantra* we have used for *svastivācana*.

sindura

सिन्धोरिव प्राध्वने शूघनासो वातप्रमियः पतयन्ति यद्वाः।
घृतस्य धारा अरुषो न वाजी काष्ठा भिन्दन्मूर्मिभिः पिन्वमानः।।

YV XVII.95

As rushing down the rapids of a river, flow swifter than the wind the vigorous currents.
The streams of oil in swelling fluctuation like a red courser bursting through the fences.

(Tr. R.T.H.Griffith)

This *mantra* starting with the phonetically analogical *sindhu*, convey the sense of preparation of vermilion and hence it is used in the context of giving *sindura* to the deity.

śaṅkha

प्रतिश्रुत्काया अर्तनं घोषाय भषमन्ताय बहुवादिनमनन्ताय मूकं शब्दायाडम्बराघातं महसे
वीणावादं क्रोशाय तूणवध्मवरस्पराय शङ्खं वनाय वनपमन्यतोरण्याय दावपम्.

YV XXX.19

For echo a reviler, for noise a snarler, for end a very talkative man, for endless a mute,
for sound a drummer, for might a lute-player, for cry a flute-blower, for confused tone
a conch-blower, for the wood a wood ranger, for partly-wooded land a forest fire
guard.

(Tr. R.T.H. Griffith)

The term *śaṅkha* is present in this *mantra* and the stress is given also on the various sounds. So it is both phonetically and semantically sound. This *mantra* is noted in the Yajurveda in the context of *puruṣamedha* or human sacrifice.

kajjala

समिद्धो अञ्जन् कृदरं मतीनां घृतमग्ने मधुमत् पिन्वमानः ।
वाजी वहन् वाजिनं जातवेदो देवानां वक्षि प्रियमा सधस्थम् । ।

XXIX.1

Decking the treasure-house of prayers, O Agni, enkindled, pouring forth sweet-tasted butter, Swift-moving, bearing curd, O Jatavedas, bear what they love to the gods' habitation.

(Tr. R.T.H. Griffith)

This *mantra* is taken for presenting *kajjala* because the verbal form *añjan* is phonetically almost similar with *añjana*, a synonym of *kajjala*.

rocanā

युञ्जन्ति ब्रध्नमरुषं चरन्तं परि तस्थुषः ।
रोचन्ते रोचना दिवि ।

YV XXIII.5

They who stand round him as he moves harness the bright, the ruddy steed:
The lights are shining in the sky.

(Tr. R.T.H. Griffith)

This *mantra* is both phonetically and semantically sound.

siddhārtha (white mustard)

रक्षोहणो वो वलगहनः प्रोक्षामि वैष्णवान्
रक्षोहणो वो वलगहनोऽवनयामि वैष्णवान्
रक्षोहणोवोवलगहनोऽवस्तृणामिवैष्णवान्
रक्षोहणौ वां वलगहना उप दधामि वैष्णवी
रक्षोहणौ वां वलगहनौ पर्यूहामि वैष्णवी
वैष्णवमसि वैष्णवा स्थ । ।

YV V.25

I sprinkle you whom Viṣṇu owns, killers of
fiends and evil charms.

I lay down you whom Viṣṇu loves, killers of
fiends and wicked charms.

I scatter you whom Viṣṇu loves, killers of fiends
and wicked charms.

You two whom Viṣṇu loves, who kill fiends and
ill charms do I lay down.

You two whom Viṣṇu loves, who kill fiends and
ill charms I compass round.

To Viṣṇu thou belongest. Ye are Viṣṇu's.

(Tr. R.T.H. Griffith)

It is very difficult to understand the use of *mantra* for presenting white mustard because there is nothing phonetically or semantically related with *siddhārtha*. In the Yajurveda, the *mantra* is noted in the context of preparation of the *uparavas* or sound-holes in soma-sacrifice.

svarṇa (gold)

हिरण्यगर्भःसमवर्तताग्रेभूतस्यजातःपतिरेकआसीत् ।

सदाधारपृथिवीं द्यामुतेमां कस्मै देवाय हविषा विधेम । ।

YV XIII.4; XXIII.1; XXV.10

In the beginning rose Hiraṇyagarbha, born only
Lord of all created being.

He fixed and holdeth up this earth and heaven. Worship

We *Ka* the God with our oblation.

(Tr.R.T.H. Griffith)

This *mantra* is noted in the Yajurveda in the context of the ceremonies connected with the construction of the Āhavanīya fire-altar. On the piece of gold the sacrificer lays a golden figure of man, on his back, with his face eastward, a symbol of Prajāpati, Agni and the sacrificer and recites this verse. In the *pūjā* ritual the application of this *mantra* is appropriate as it is both phonetically and semantically sound.

raupya (silver)

रूपेण वो रूपमभ्यागां तुथो वो विश्ववेदा विभजतु ।

ऋतस्य पथा प्रेत चन्द्रदक्षिणा वि स्वः पश्य व्यन्तरिक्षं यतस्व सदस्यैः । ।

YV VII.45

I through your beauty have attained to beauty

The Tutha, the omniscient, allot you!

Go forth bright-gifted! On the path of order. Look

thou upon the heaven and air's mid-region. Unite

thee with the priests who keep the Sadas (the priest's shed)

(Tr. R.T.H. Griffith)

In the Vedic ritual this *mantra* is used in the context of *Dakṣiṇāhoma* when the sacrificer having some gold with him, addresses the cows that are to be given to the

priests. This *mantra* has nothing to do with the silver. But in Agamic *pūjā* ritual it is used for presenting silver because of the phonetical analogy of the term *rūpa*.

tāmra (copper)

असौ यस्ताम्रो अरुण उत बभ्रुः सुमलः।
ये चैनं रुद्रा अभितो दिक्षु श्रिताः सहस्रशोऽवैषां हेड ईमहे ।।

YV XVI.6

The most auspicious one whose hue is coppery and red and brown, And those, the Rudras who maintain their station in the Regions, who surround him in a thousand bands, of these we deprecate the wrath.

In the Yajurveda this *mantra* is noted under the Śatarudriya, a litany, accompanying 425 oblations, addressed to the hundred Rudras. This *mantra* is phonetically analogous with the term *tāmra* and hence it may be used while presenting copper to the deity.

cāmara (fan)

वातो वा मनो वा गन्धर्वाः सप्तविंशतिः।
ते अग्रेऽश्वमयुञ्जंस्ते अस्मिञ्जवमा दधुः।।

YV IX.7

It was the wind, or it was thought, or the gandharvas twenty-seven
These at first harnessed the horse: they set the power of speed in him.
(Tr. R.T.H. Griffith)

In the Yajurveda this *mantra* is noted as a formula for the chariot racing which is a characteristic and important part of the *Vājapeya*. The sacrificer harnesses the off horse with his *mantra*. Here the concept of fanning is noted and hence it is used for fanning the deity.

Darpaṇa (mirror) is offered to the deity with the *mantra* "ā kṛṣṇena rajasā vartamāna" etc. (YV XXXIII.43) but one can hardly relate this *mantra* with the object. Similarly, it is very difficult to relate the *mantra* 'manojūtirjuṣatām' etc. (YV II.13) with *dīpadāna*.

Another important *pūjā* ritual is *ghaṭasthāpana*. Most of the *mantras* used for this purpose are almost similar with *adhivāsa*. By touching the soil the priest will utter 'bhūraṣi' etc. (YV XIII.18). For touching other objects the same *mantras* are: *dhānya* (*dhānyamasi*, YV (Kaṇva I.7.3); *phala* (*yāḥ phalinīryā*, YV XII.89); *puṣpa* (*śrīśca te...* etc. YV XXXI.22), *sindura* (YV XVII.95), *dūrvā* (*kāṇḍāt kāṇḍāt* YV XIII.20).

In case of placing the jar before the image the priest will utter the *mantra*:

आ जिघ्र कलशं मह्या त्वा विशन्विन्दवः।
 पुनरूर्जा निवर्तस्व सा नः सहस्रं
 धुक्ष्वोरुधारा पयस्वती पुनर्मा विशताद्रयिः।।

YV VIII.42

Smell thou the vat (jar). Let Soma drops
 pass into thee, O mighty one.
 Return again with store of sap. Pour for us
 Wealth in thousands thou with full broad streams
 and floods of milk. Let riches come again to me.

(Tr. R.T.H. Griffith)

In a Vedic ritual named *Gargatrirātra*, in which a thousand cows are given to the officiating priests, this *mantra* is used when a red cow smells the *dronakalaśa*. In agamic *pūjā* ritual the use of this *mantra* is very appropriate while placing the jar.

For filling the jar with water the priest will utter:

वरुणस्योत्तम्भनमसि वरुणस्य स्कम्भसर्जनी स्थो वरुणस्य
 ऋतसदन्यसिवरुणस्थ ऋतसदनमसिवरुणस्य ऋतसदनमासीद ।।

YV IV.36

Thou art a prop for Varuṇa to rest on. Ye are the pins that
 strengthen Varuṇa's pillar.
 Thou art the lawful seat where Varuṇa sitteth.
 Sit on the lawful seat where Varuṇa sitteth.

(Tr. R.T.H. Griffith)

In Vedic ritual this *mantra* is noted when the sacrificer addresses the seat or throne on which Soma is placed. Varuṇa is represented by Soma. As Varuṇa is related with water, the *mantra* is used in the *pūjā* ritual to fill the jar with water.

For placing the *pallava* (small branch of a tree) on the jar in the *pūjā* ritual the priest will utter:

धन्वना गा धन्वनाऽऽजिं जयेम धन्वना तीव्राः समदो जयेम ।
 धनुः शत्रोरपकामं कृणोति धन्वना सर्वा प्रदिशो जयेम ।।

YV XXIX.39

With bow let us win kine, with bow the
 battle, with bow be victors in our hot encounters.
 The bow brings grief and sorrow to the foeman;
 armed with the bow may we subdue all regions.

(Tr. R.T.H. Griffith)

This *mantra* is noted as an eulogy or praise of bow in the horse sacrifice but it is very difficult to relate it in the *ghaṭasthāpana* for placing the branches.

Two more important *pūjā* rituals are *Kāṇḍaropana* (implantation of a reed stem in soil on the four corners of the image) and *sūtraveṣṭana* (enclosing the deity with a white thread to identify the seat or *sthāna* of that deity) where we find the application of Vedic *mantras* very appropriate from both phonetical and semantical outlook. For *Kāṇḍaropana* the priest touches the reeds and utters the *mantra* '*kāṇḍāt kāṇḍāt prarohanti...* etc (YV XIII.20). In case of *sūtraveṣṭana* by touching the thread the priest utters the following *mantra*:

सुत्रामानं पृथिवीं घामनेहसं सुशर्माणमदितिं सुप्रणीतिम् ।
दैवीं नावं स्वरित्रामनागसमस्रवन्तीमा रुहेमा स्वस्तये । ।

YV XXI.6

Sinless may we ascend, for weal, this vessle
rowed with good oars divine, that never leaketh;
Earth our strong guard incomparable heaven,
Aditi gracious guide and good protectress.

(Tr. R.T.H. Griffith)

In Vedic ritual this *mantra* is noted in the Sautrāmaṇī sacrifice. In agamic *pūjā* ritual it is taken perhaps because of phonetical similarity.

Now, it may be better to conclude the discussion as this is a vast study and difficult to present all the Vedic *mantras* used in agamic *pūjā* rituals in this short paper. So after surveying the vedic *mantras* applied in agamic *pūjā* ritual that the general outline of both Vedic and agamic ritual practice is the samea reverential attendance upon the gods and to get blessings from them through the utterance of *mantras*. Both the Vedic and Tantric ritual deals with the universal problem of using language to transform a ritual setting into an idealized situation of interaction with the gods.

